STUDIES IN THE BHAKTIRASA-BODHINĪ

OF PRIYĀ DĀSA

by

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Thesis submitted for the Degree of Doctor of Philosophy in the University of London April, 1967
DEDICATED TO

AUDREY AND JOHN BURTON-PAGE
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.
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**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.)

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<td>abs.</td>
<td>absolutive</td>
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<tr>
<td>Adh.Rām.</td>
<td>Adhyātma Rāmāyaṇa (ed. Siddhāntaratna, N.N.)</td>
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<tr>
<td>adj.</td>
<td>adjective</td>
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<td>adv.</td>
<td>adverb</td>
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<td>Ar.</td>
<td>Arabic</td>
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<td>art.cit.</td>
<td>articulo citato</td>
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<tr>
<td>ASED.</td>
<td>V.S. Apte's 'The practical Sanskrit-English dictionary'</td>
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<td>aux.</td>
<td>auxiliary</td>
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<td>Bh.B.</td>
<td>Bhaktirasa-Bodhinī</td>
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<td>Bh.M.</td>
<td>Bhakta Māla</td>
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<tr>
<td>BSK.</td>
<td>Braj bhāṣā Sūra-kośa (by Taṇḍana, P.N.)</td>
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<tr>
<td>caus.</td>
<td>causal or causative</td>
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<td>cf.</td>
<td>confer or compare</td>
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<td>ch(s).</td>
<td>chapter(s)</td>
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<td>cj.</td>
<td>conjecture</td>
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<td>compd.</td>
<td>compound</td>
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<td>conjunction</td>
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<td>correction</td>
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<td>critical apparatus</td>
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<td>dem.</td>
<td>demonstrative</td>
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<tr>
<td>DHL</td>
<td>A dictionary of Hindee language (by Bate, J.D.)</td>
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<tr>
<td>DHP</td>
<td>A dictionary of Hindustani proverbs (by Fallon, S.W.)</td>
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<td>DIAL</td>
<td>A comparative dictionary of the Indo-Aryan languages (by Turner, R.L.)</td>
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<td>dir.</td>
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<tr>
<td>ditto.</td>
<td>dittography</td>
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<td>DNL</td>
<td>A comparative and etymological dictionary of the Nepali language (by Turner, R.L.)</td>
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<tr>
<td>ed.</td>
<td>edition or edited by</td>
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<td>e.g.</td>
<td>exempli gratia (for example)</td>
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<td>emph.</td>
<td>emphatic</td>
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<td>fr.</td>
<td>from</td>
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<td>fut.</td>
<td>future</td>
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<td>GHL</td>
<td>A grammar of the Hindī language (by Kellogg, S.H.)</td>
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<tr>
<td>H.</td>
<td>High Hindī (i.e. modern Hindī)</td>
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<tr>
<td>H.Bh.</td>
<td>Hari-bhakti-rasāmrta-sindhu of Rūpa Gosvāmī (ed. Śastrī, Damodara)</td>
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<tr>
<td>Abbreviation</td>
<td>Meaning</td>
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<tr>
<td>HMK.</td>
<td>Hindi Mubavara-kosa (by Tivari, Bholanath)</td>
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<tr>
<td>haplo.</td>
<td>haplography</td>
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<td>HSV.</td>
<td>Hastalikhita Hindi pustako ka samksipta vivaraṇa, (Banaras, 1964).</td>
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<tr>
<td>ibc.</td>
<td>in the beginning of a compound word</td>
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<tr>
<td>ibid.</td>
<td>ibidem = in the same place</td>
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<tr>
<td>id.</td>
<td>idem = the same</td>
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<tr>
<td>idio.</td>
<td>idiom or idiomatically</td>
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<tr>
<td>i.e.</td>
<td>id est = that is</td>
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<td>ifc.</td>
<td>in fine compositi (at the end of a compound)</td>
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<td>imperf.</td>
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<td>impers.</td>
<td>impersonal</td>
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<td>imptv.</td>
<td>imperative</td>
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<td>inani.</td>
<td>inanimate</td>
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<td>ind.</td>
<td>indeclinable</td>
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<td>interjection</td>
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<td>intr.</td>
<td>intransitive</td>
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<tr>
<td>Jai.Bh.</td>
<td>Jaimini Bhārata, or Jaimini Asvamedhika Parvan (Bombay, 1863)</td>
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<tr>
<td>JRAS.</td>
<td>Journal of the Royal Asiatic Society</td>
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<td>Kathās.</td>
<td>Kathāsaritsāgara (ed. Brockhaus, H.)</td>
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<td>kav.v.</td>
<td>kavitta verse</td>
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<td>1(1).</td>
<td>line(s)</td>
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<td>Description</td>
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<tr>
<td>part.</td>
<td>participle</td>
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<td>partic.</td>
<td>particular(ly)</td>
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<td>pass.</td>
<td>passive</td>
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<td>per.</td>
<td>person</td>
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<td>perf.</td>
<td>perfect</td>
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<td>Pers.</td>
<td>Persian</td>
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<td>pers.pron.</td>
<td>personal pronoun</td>
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<tr>
<td>pl.</td>
<td>plural</td>
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<td>pol.</td>
<td>polite (imperative)</td>
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<td>poss.</td>
<td>possessive</td>
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<td>postp.</td>
<td>postposition</td>
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<td>pres.</td>
<td>present</td>
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<td>pron.</td>
<td>pronoun</td>
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<td>pronom.</td>
<td>pronominal</td>
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<td>refl.</td>
<td>reflexive.</td>
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<td>rel.</td>
<td>relative</td>
</tr>
<tr>
<td>S.</td>
<td>(Vikrama) Samvata</td>
</tr>
<tr>
<td>sec.m.</td>
<td>secunda manu (by a second hand)</td>
</tr>
<tr>
<td>sg.</td>
<td>singular</td>
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<tr>
<td>Skt.</td>
<td>Sanskrit</td>
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<tr>
<td>subjunc.</td>
<td>subjunctive</td>
</tr>
<tr>
<td>s.v.</td>
<td>sub verbo, under the word</td>
</tr>
<tr>
<td>Ra.ca.</td>
<td>Rāmacaritamānasa of Tulasī Dāsa (ed. Gupta, M.P.)</td>
</tr>
<tr>
<td>Rām.</td>
<td>Rāmāyaṇa of Vālmīki (ed. Pāṇḍeya, Rāmateja)</td>
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<tr>
<td>q.v.</td>
<td>quod vide, which see</td>
</tr>
<tr>
<td>Skt.</td>
<td>Sanskrit</td>
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<tr>
<td>s.v.</td>
<td>sub verbo, under the word</td>
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<td>Abbreviation</td>
<td>Meaning</td>
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<tr>
<td>syn(s)</td>
<td>synonym(s)</td>
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<td>tr.</td>
<td>transitive</td>
</tr>
<tr>
<td>trans.</td>
<td>translation or translated by</td>
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<tr>
<td>TŚS.</td>
<td>Tulasī-śabda-sāgara (by Tivārī, Bholānāth)</td>
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<td>tr.</td>
<td>translation or translated by</td>
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<td>TŚS.</td>
<td>Tulasī-śabda-sāgara (by Tivārī, Bholānāth)</td>
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<td>v(v).</td>
<td>verse(s)</td>
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<td>Var. Pur.</td>
<td>Varāha Purāṇa (ed. Śastrī, H.)</td>
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<tr>
<td>vb.</td>
<td>verb</td>
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<td>vbl.n.</td>
<td>verbal noun</td>
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<tr>
<td>Vi. Pur.</td>
<td>Viṣṇu Purāṇa (Bombay, 1910)</td>
</tr>
<tr>
<td>viz.,</td>
<td>videlicet, namely</td>
</tr>
<tr>
<td>voc.</td>
<td>vocative case</td>
</tr>
<tr>
<td>vol(s).</td>
<td>volume(s)</td>
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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.S.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.S.Bhagavān Prasāda's commentary, which he himself declares to be his "chief authority in doubtful points." Consequently, S.S.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. The Hindi translation

2. For further details, see Grierson, G.A., art.cit., JRAS., 1910, pp. 94ff.
of his work by Pratāpa Simha, 'Bhakta-kalpadrum', is the source for Grierson's classification. In the notes, I have mentioned the nisthā to which each devotee belongs, and referred to Grierson or Pratāpa Simha, 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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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 ki graṃthāvalī' 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-Bodhini

(i) The relation of the Bhaktirasa-Bodhini to the parent text.

The Bhaktirasa-Bodhini 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. Sāta or Kṛta, Tretā, Dvāpāra and Kali. It is written in an extremely compressed style like that of the Sanskrit sūtra-works.¹ 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'² 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

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 Nabha 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. 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. Priyā Dāsa himself was aware of this. In kav.v. 632.7, he tells us that when one listens to his work, one forgets the difference between the original

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

(ii) The title of the commentary.

Priya Dāsa must have chosen the title of his work after considerable thought. In Bh.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. The first part of the title is justified by the fact that Priya 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".

The word bodhinī quite often forms part of a title, e.g. Bāla-Bodhinī, Jñāna-Bodhinī, Tattva-Bodhinī (cf. MSED.s.v.) and Vallabhaścarya's well known commentary on the Bhāgavata Purāṇa, Subodhinī. Priyā Dāsa's preceptor Manohara Dāsa wrote a short work on the four Vaiṣṇava schools, which he named 'Sampradāya-Bodhinī'. 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 kavītta verse 633, ll. 5-6 reads as follows:

"samvata prasiddha dasa sātā sata unhattara,
phālguna māsa vadi saptamī bitāya kai'"
The words 'dasa sāta sata unhattara' represent the Vikrama year:

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

\[10 + 7 = 17 \times 100 = 1700 + 69 = 1769\]

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

(iv) The metre.

Only one metre is used throughout the Bhaktirasa-Bodhini, the kavitta metre. It is also known as ghanaksara and manaharana, and is one of the most popular metres in Braj poetry. It is a vrtta or varnīka chanda, i.e. each of its feet (carana or pāda) is measured in syllables (varna), not in metrical instants (matras).

It comes under the first of the three orders called sama, and belongs to its 27th genus named dandaka.

---

1. Varnīka chanda is divided into three orders: (1) sama: an equal number of syllables in each carana; (2) arddha-sama: the first and third, and second and fourth feet or caranas have an equal number of syllables; (3) visama: a different number of syllables in each carana. Cf. Kellogg, S.K. A Grammar of the Hindi Language, p.553.

2. Sama vṛtta, the first of the three orders of Hindi verse, is further classified into twenty-six genera, according to the number of syllables in each carana. The sama vṛtta metres consisting of more than twenty-six syllables are classified under a 27th genus dandaka, 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 (||).

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.

---

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 kāvittā is Priyā Dāsa's favourite metre. In Bh.B., v.l.5, he tells us that Nābhā Dāsa (through his "celestial voice") commanded him to compose the commentary in the kāvittā metre. It is probable that Priyā Dāsa 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 Rādha-ramaṇa rasa-sagara' mainly in the kāvittā metre.

In general Priyā Dāsa follows the classical scheme of the kāvittā 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 foot 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.

There are a few instances where Priya Dasa 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. suhā, 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: prāna-pyāre, Bh.B., v.48.5-6; and sukha-sāgara, Bh.B., v.51.7-8.

(v) The structure of the Bhaktirasa-Bodhini

A comparison between the following two tables shows that the structure of the Bhaktirasa-Bodhini was determined by that of the Bhakta Māla.
Table 1
(The structure of the Bhakta Māla)

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

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).

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

* 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 Mala; 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 Mala, 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 Nabha Dasa 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 Vaisnava schools, viz., Ramanuja of the 'Srī sampradāya', Madhvācārya of the 'Brahma sampradāya', Viṣṇu-svāmī of the 'Rudra or Siva 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 Nabha Dasa 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.S. Bhagavān Prasāda, takes us down to S.1696 (1639A.D.).

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-Bodhini into two parts, for example, S.Ś.Bhagavān Prasāda1 at the end of his commentary on Bh.M.,v.27 says 'the end of the account of the devotees of Sata yuga, Treta and Dvāpara', and in the beginning of Bh.M.,v.28 he writes "Kali yuga bhaktāvaiśa", i.e. the account of the devotees of the Kali age. Similarly, R.K.Garg indicates this division by using the terms 'pūrvārdhā', i.e. the first-half, and 'uttarārdhā', 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).

2. Śrī Bhakta Māla, pp. 230 and 231.
(vi) The narrative element in the Bhaktirasa-Bodhini.

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)

<table>
<thead>
<tr>
<th>Bh. M.</th>
<th>Names and topics mentioned by Nābhā Dāsa</th>
<th>Bh. B.</th>
<th>Names and topics selected by Priyā Dāsa for commentary.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sections as in Table 1</td>
<td>Verses no.</td>
<td>Sections as in Table 2</td>
<td>Verses no.</td>
</tr>
<tr>
<td>I</td>
<td>1</td>
<td>The oneness of the devotee, devotion, the Holy One and the guru.</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>2-3</td>
<td>The Lord and the Lord’s servants.</td>
<td>II</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Agra Dāsa’s command to sing the glory of the devotees.</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>5</td>
<td>The incarnations of Viṣṇu: the Fish, the Boar, the Tortoise, the Man-lion, the Dwarf, Parāśurāma, Rāghu-vīra (Rāma), Kṛṣṇa, Buddha, Kalki, Vyāsa, Pṛthu, Hari, the Swan, the Manvantara, Yajñā, Raṣbha, Mayagrīva, Dhruva’s benefactor, Dhanvantari, the Lord of Badrī, Dattātreya, Kapila, Sanaka and brethren.</td>
<td>III</td>
</tr>
<tr>
<td></td>
<td></td>
<td>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 lila (divine sport) of the Holy One, and a general statement has been made, covering them all.</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>6</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>The twelve chief devotees of Viṣṇu: Vidhi (Brahma), Nārada, Śaṅkara, Sanaka and his brethren, Kapila, Manu, Prahlāda, Janaka, Bhīṣma, Bali, Suka, the righteous one (Yama or Ajāmila).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>16-18 Siva (Śaṅkara).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>The sixteen attendants of Viṣṇu: Viśvaksena, Jaya, Viśvāsana, Prabala, Bala, Nanda, Sunanda, Subhadra, Bhadra, Caṇḍa, Pracaṇḍa, Kumuda, Kumudāka, Śīla, Suṭīla, Suṣeṇa.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>19-20 Ajāmila.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>The sixteen attendants of Viṣṇu: Out of the sixteen attendants of Viṣṇu, reference has been made only to Jaya and Viśvāsana.</td>
<td></td>
</tr>
</tbody>
</table>
Forty-two beloved of the Lord: Kamalā, Garuḍa, Sunanda etc., the sixteen attendants of Viṣṇu, Hanuman, Jāmbavāna, Śukrīva, Vibhīṣana, Sabarī, Jātaśivasu, Dhrūva, Uḍḍhava, Ambariṣa, Vidura, Akrūra, Śuḍāma, Candrabhāsa, Citraketu, the crocodile, the elephant; the Pāṇḍavas, Kauśārava, Kuntī and her daughter-in-law (Draupadī).

Friends of the Lord: the nine principal yogīs, Śrutideva, Ān̄ga, Mucukunda, Priyavrata, Prthu, Parīkṣita, Seṣa, Sūta, Saunaka, the prāceṣas, Satarūpā and her three daughters (viz. Prasūti, Akūti and Devahūti), Sūnīti, Sātī and all chaste wives, Māndālaśā, the wives of the sacrificers and all the women of Braj.

Givers of life: Prācinabarhi, Satyavrata, Raghugana, Sagara, Bhagiratha, Vālmīki, the lord of Mithilā (Janaka), Rukmēṅgada, Hariścandra, Bharata, Dadhīci, Suratha, Sudhanvā, Sibi, Bali's wife (Vindhyāvalī), Niladhvajā, Moradhvajā, Tāmradhvajā, Alarka.

The beloved of God: Kamalā, Garuḍa, Jānavamta and Sugrīva.

Hanumān.

Vibhīṣana.

Sabarī.

Jātaśivasu.

Ambariṣa.

Vidura.

Śuḍāma.

Candrabhāsa.

Kauśārava, Citraketu, Akrūra, Dhrūva and Uḍḍhava.

Kuntī.

Draupadī.

The nine principal yogīs and Śrutideva (Śrutideva).

Prācinabarhi and Vālmīki, (the celebrated author of the Rāmāyaṇa).

Śvapaca Vālmīki.

Rukmēṅgada.

A group of devotees: Hariścandra, Suratha, Sudhanvā, Sibi, Bharata and Dadhīci.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Sages who transcended the unreality Ribhu, Ikṣvāku, Purūravas, Gādhi, Rāghu, Raya, Gaya, Satadhanvana, Amūrti, Rantideva, Utaṇka, Bhūri, Devala, Vasu Vasu Manu, Nahuṣa, Vyāsija, Dīlīpa, Puru, Yādu, Guha, Mānahāṭa, Pippala, Nimi, Bharadvāja, Dāksa, Sarabhaṅga, Sāmjayasamīka, Uttānapāda and Yājñavalkya.</td>
<td>83</td>
</tr>
<tr>
<td>13</td>
<td>The nine principal yogīs: Kavi, Hari, Karabhaṇa, Antarikṣa, Cāmaśa, Prabuddha, Avirahotra, Pippala and Drumila.</td>
<td>84-88</td>
</tr>
<tr>
<td>14</td>
<td>The nine masters of bhakti: Parīksita, Sukadeva, Prahlāda, Prthu, Kamala, Akrūra, Hanumān, Arjuna and Bali.</td>
<td>89</td>
</tr>
<tr>
<td>15</td>
<td>The tasters of the Holy One.</td>
<td>90</td>
</tr>
<tr>
<td>16</td>
<td>Those who meditate on Viṣṇu.</td>
<td>91-92</td>
</tr>
<tr>
<td>17</td>
<td>The eighteen Purāṇas.</td>
<td>93</td>
</tr>
<tr>
<td>18</td>
<td>The eighteen lawgivers.</td>
<td>94</td>
</tr>
<tr>
<td>19</td>
<td>Eight companions of Rāma.</td>
<td>95-96</td>
</tr>
<tr>
<td>20</td>
<td>Eighteen allies of Rāma.</td>
<td>97</td>
</tr>
<tr>
<td></td>
<td></td>
<td>98</td>
</tr>
</tbody>
</table>
The nine Nandas
The devout cowherds
The sixteen followers of Kṛṣṇa.
The devotees of the seven islands.
The devotees of the Central Island.
The devotees of the White Island.
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 Sabarī 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 Nabha 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 Nabha 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. Nabha 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 Ambariṣa (Bh.B., vv.35-46) and Candrabāsa (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 Moradhvaja (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), Rukmāmgada (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 Nābhā Dāsa' (Bh.B., vv.12-13), Vidura (Bh.B., vv.47-48), Draupadi (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, Kunti, Vindhyāvali, Alarka, Rantideva, Parīkṣita, Sukadeva,
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 kiṭīkā', 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 Nabha 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. All the characters, the gods, kings, saints and devotees, of the legends related in the commentary, belong to the first three mythological

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 Vaishnavism 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 Bhaktirasā-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 three, are devoted to Priyā Dāsa, stating merely that he was a commentator on the Bhakta Māla and giving the date of his commentary. Apart from the common misunderstanding that Priyā Dāsa was a pupil and contemporary of Nābhā Dāsa, which will be discussed later, these literary histories contain several errors; for instance, S.K. Chatterji gives the date of the commentary as 1704 A.D. and M.P. Gupta gives it as Samvat 1669 (1612 A.D.); and H.P. Dvivedi states that Priyā Dāsa wrote his commentary in the kavitta and savaiyā metres, whereas in fact only the kavitta is used in the commentary.

1. For example, see Sukla, R.C., Hindī sāhitya kā itihāsa, p. 147; Varmā, R.K. Hindī sāhitya kā ālokanātmaka itihāsa, pp. 677 and 680; Misrabandhu-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.
5. It is possible that in both cases the 6 is a misprint for 7 and the date should read as Samvat 1769 (1712 A.D.).
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.). 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.). On the basis of these two dates P. D. Mital has estimated that Priyā Dāsa was born about S.1730 (1673 A.D.) and died in about S.1800 (1743 A.D.). Bābā Kṛṣṇa Dāsa, 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.

1. See p. 22.
2. See p. 58.
In all his works Priyā Dāsa describes Vṛndāvana, and the greater part of 'Rasika Mohini' is devoted to the glorification of Vṛndāvana. 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

1. See p. 58.
Rādhā-ramaṇa in Vṛndāvana, e.g. in 'Cāha Bell', v.4 and in 'Rasika Mohini', 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, 1 supplying a few more details about Priyā Dāsa, states that Priyā Dāsa came from his birthplace 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 Galāta 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, 2 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, 

of which Raghurāja Simha's 'Rāma-rasikāvalī' (S.1921, i.e. 1864 A.D.)\(^1\) and Pratāpa Simha's 'Bhakta-kalpadruma' (S.1923, i.e. 1866 A.D.),\(^2\) are the main ones.

Raghurāja Simha,\(^3\) 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 Simha 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 Simha, the father of Raghurāja Simha.\(^4\) 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 Gāmgābaī.\(^5\)

According to Raghurāja Simha, his father Viśvanātha Simha was born in S.1846 (1789 A.D.)\(^6\) and Priyā Dāsa, the preceptor of Viśvanātha Simha, died in S.1875 (1818 A.D.).\(^7\) 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

\(^{1}\) Cf. op. cit., p.989.
\(^{2}\) Cf. op. cit., p.12.
\(^{4}\) 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 Simha 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
ji kī gramthāvalī' (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 anā Gaṅgābālī, from which one infers that Bābā
Kṛṣṇa Dāsa has derived his information from Raghurāja
Simha's commentary, and that he has confused the two
accounts. P.D. Mītal2 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 "Gujarāṭi Bhakta Māla" as
his main source of information, without specifying the
author or title of this work. The five caupal verses he
quotes, however, are identical with those which occur
after dohā verse 11 in 'Rāma-rasikāvalī', p.886. Thus,

1. If our inference that Bābā Kṛṣṇa Dāsa got his information
from Raghurāja Simha's commentary is correct, then one
must presume that he read the 'm' of Rāmapura as 'j' and
the 'm' of Vamadeva as 's', making it 'su'. P.D. Mītal has
also drawn attention to these variations in spelling.
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 Śimha'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 Simha, 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 Simha. 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 Simha, relates how Priyā Dāsa once went to a village called Hoḍala, about 45 miles (20 kośas) 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

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 Simha's version of the story1 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 Dāsa2 who has combined both versions.

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

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 Vaikūṁtha. It is said that his descendants still maintain this tradition. Raghurāja Simha'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 Bhaktirasā-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, 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 implies that Priyā Dāsa was a pupil and contemporary of Nābhā Dāsa. He writes: "As

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

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 Mala as 1639 A.D. (S.1696), as has been suggested by S.S.Bhagavan Prasada\(^5\) 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, Priya Dasa writes in kav.v.633: Nabha jū kau abhilākha pūrana lai kiyau mai tau, tākī sākhī prathama sunāī nīke gai kai; i.e. 'I have fulfilled the wish of Nabha Dasa, its evidence I have well explained in the beginning.'
5. S.S.Bhagavan Prasada 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 Mala takes us down to 1639 A.D. (S.1696).
accepted by Grierson, then, supposing that Priyā Dāsa was only twenty years old at the time he received Nābha Dāsa's command, he would still have been 93 years old by the time he completed his commentary in 1712 A.D., for Nābha 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 Mohini' (1737 A.D.), and if one accepts, as so many do, 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 Nābha 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,

2. For example, see Rādhā Krṣṇa Dāsa, *op. cit.*, pp. 70-71; Śyāma Sundara Dāsa, Rāmacaritamānasā, 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 = vānī*). The phrase, in the infinitive, *'vānī viramāna*', or its equivalent in modern Hindi *'vānī rukana*', 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. bhaviṣyavānī (i.e. prophecy or prediction); antarvānī (i.e. inner voice or the voice of one's soul); ākaśavānī (a celestial voice or a voice from heaven) etc. It is therefore probable that Priyā Dāsa was using vānī as an abbreviation for ākaśavānī or antarvānī 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 Hindi literature. Baba 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 ji ki gramthāvalī' 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. Mītal, and three of them have been included in the Khoja Reports 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

1. O. cit., pp. 245-47.
2. Khoja Reports, i.e. reports on search for Hindi manuscripts. All references here are made to 'Hātalikhita Hindi pustakā kā saṃkṣipta vivaraṇa' (=HSV.), 2 vols., published by Nagarī Pracariniś 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 doha 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 A, of which the latter is dated S.1826 (1769 A.D.) and is in the possession of Bābā Vamāl Dāsa of Vṛndāvana.¹

(2) Cāha Bellī. 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 Carana of Vṛndāvana.²

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

wrote the work at the command of a priest (pujārī) called Rādhā Ramāna. Although Priyā Dāsa's name occurs in the last verse no. 235, its authorship has been called in question. Khoja Report, 1906-8,143\textsuperscript{1} and the Misrabandhus\textsuperscript{2} ascribe the work to Cāina 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. Mītal\textsuperscript{3} includes it among Priyā Dāsa's works; but he says that it has also been ascribed to Cāina 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. Mītal in pointing out these facts, further adds that no other work has been found written by Cāina Rāi and nothing is known about his life, and therefore he cannot understand why 'Bhakta Sumiranī' has been ascribed to him.\textsuperscript{4} However, Bābā Kṛṣṇa Dāsa has published this work in 'Priyā Dāsa ji ki granthāvalī', and tells us that it is based on a manuscript which he obtained from Bābā Vamsī Dāsa of Vṛndāvana.\textsuperscript{5}

\textsuperscript{1} Ibid., vol.1, p.300; and also vol.2, p.62.
\textsuperscript{3} Op.cit., p.246.
\textsuperscript{4} Ibid., p. 247.
\textsuperscript{5} Cf. op.cit., Preface, 4.
Rasika Mohini (Rasika Modini q.v.). This work is composed in doha metre, having 111 dohas. It describes the importance of the walk around Braj (Braj-parikrama), starting from Vrndavana. All the main places such as Prema Sarovara, Nanda gāva, Lalitā kunda, and so forth have been described in the light of their association with Kṛṣṇa and Rādhā. According to the date given in doha no. 104, it was completed on Vaisākha 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 doha no. 107. Two manuscripts of the work have been described respectively in Khoja Report, 1929–31, 273d and 1941–43, 519v, of which the first is dated S.1835 (1778 A.D.) and the second S.1826 (1769 A.D.). Apart from these two manuscripts of the work, Baba Kṛṣṇa Dāsa tells us of another which he obtained from Śrī Nanda Kiśora 'Mukutavāle' of Vrndavana.

W. Ward has mentioned a Bhāgavata in the dialect of Bundelkhanda written by Priyā Dāsa (Priyū-Dasū) who has been regarded by Garcin de Tassy and G.A. Grierson.

5. Cf. The modern vernacular literature of Hindustan, p. 86.
as the same person as the author of the Bhaktirasa-Bodhini. Priyā Dāsa wrote his works in Braj, and not in the dialect of Bundelkhand. 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 Simha as the preceptor of his father, Viśvanātha Simha, to whom he recited the Bhāgavata Purāṇa.

Bābā Kṛṣṇa Dāsa mentions another work written by Priyā Dāsa, which is a translation in Braj poetry of selected slokas of the Bhāgavata Purāṇa, and a manuscript of which is in the Nāgarī Pracāriṇī Sabha, Banaras. Bābā Kṛṣṇa Dāsa is referring to 'Bhāgavata sulocana ṭīkā', which is ascribed to Priyā Dāsa in Khoja Report, 1941-43, 141. The other works attributed to Priyā Dāsa in the Khoja Reports are:

(i) Pada Ratnāvalī, Khoja Report, 1920-22, 135d; and 1941-43, 519 a.
(iv) Bhaktiprabhā ki sulocanī ṭīkā, Khoja Report, 1920-22, 135c.

4. Ibid., vol.1, p.600.
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 Modini, dohā verse no. 1:
Śrī Caitanya manaharana bhaja
śrī Nityānanda saṅga /
Śrī Advaita prabhu pārīṣada
jaise amṛt aṁga //¹

(ii) Cāha Bell, arīla verse no. 1:
Hā hā śrī manaharana Mahāprabhu,
śrī Nityānanda gāū /
Amita prema phala die sabana kō,
eka būnda rasa pāū //²

(iii) Bhakta Sumiranī, caupāī verse no. 1:
Sumirau śrī manaharaṇa anūpa /
Mahāprabhu Caitanya sarūpa //³

(iv) Rasika Mohini, dohā verse no. 1:
Mahāprabhu Caitanya Hari,
rasika manohara nāma /
Sumiri carana aravīṅda vara,
varanō mahimā dhāma //⁴

It will be seen from the four verses quoted above

3. Ibid., p.31.
4. Ibid., p.1.
that the term 'manaharana' (-Pa) 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. Śṛṅgāra-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 interprets rāi as part of the name, and believes
that Priyā Dāsa's preceptor was called Manohara Rāi.

2. In a letter written to me on 13th September, 1966, Sri 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 'Sri Rādhā-ramaṇa rasa-sāgara' (p.1), Priyā Dāsa's preceptor himself tells us that his preceptor Rāma Ṣaraṇa 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 'Kṣapādā-gīti cintāmaṇi' (cf. p.7, rāga Gaurī) reads as follows:

'karupā-simdhu anātha vaṃdhu sunī, 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 Simha,¹ S.Ś. Bhagavāna Prasāda,² G.A. Grierson³ and R.K. Garg.⁴ 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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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-rāmaṇa rasa-sāgara. It is mainly written in the kavitta metre, and describes the lovesports 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, Bhūpali, Kānharo, Vibhāsa, Rāma Kālī, Bhairava etc. The lovesports 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 samprādaya and Sanaka samprādaya, and lists the names of the followers of each of them. It is mainly written in dohā and chappai verses.

(4) Kṣaṇadā-gītī-cintāmaṇi. It is a collection of padas composed by forty-seven poets, such as Sūra Dāsa, Nanda Dāsa, Kṛṣṇa Dāsa, Caturbhuj 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, 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.).

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 Sāraṇa 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.)
      ↓
Śrī Nīvāśacārya (about 1519-1607 A.D.)
         ↓
Rāma Caraṇa Cakravarti (not known)

2. Ibid., p.33; cf. also Growse, F.S., Mathūra: A district memoir, vol.1,p.121.
4. Ibid., pp.55-56; cf. also De, S.K., op. cit., p.145.
In 'Sampradāya Bodhinī' (pp.5-6), Manohara Dāsa gives a brief account of the Brahmā sampradāya which is the second of the four Vaiśṇava schools, and lists the names in succession, tracing back from Caitanya to Madhavācārya. A similar list is given by S.K.De, based on Baladēva Vidyābhūṣāna's 'Govinda-bhāṣya' and 'Prameya-ratnāvalī'. Both lists are given here for comparison.

<table>
<thead>
<tr>
<th>Manohara Dāsa's list as given in 'Sampradāya Bodhinī':</th>
<th>Vidyābhūṣāna's list as given by S.K.De:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Madhavācārya</td>
<td>1. Madhva (Ānandatīrtha)</td>
</tr>
<tr>
<td>2. Padmanābha</td>
<td>2. Padmanābha</td>
</tr>
<tr>
<td>3. Narahari</td>
<td>3. Nṛhari</td>
</tr>
<tr>
<td>5. Kṣobha-prakāsa</td>
<td>5. Aksobhaya</td>
</tr>
<tr>
<td>8. Mahānīdhi</td>
<td>8. Mahānīdhi</td>
</tr>
</tbody>
</table>

10. Rājendra
11. Jayadharma
12. Puruṣottama
13. Brahmapuṇya
14. Tiratha Vyāsa (= Vyāsa-tirtha)
15. Lakṣmīpati
16. Mādhavendra
17. Iśvarāṇaṭa
18. Mahāprabhu Caitanya

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
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<tbody>
<tr>
<td>10</td>
<td>Rājendra</td>
</tr>
<tr>
<td>11</td>
<td>Jayadharma</td>
</tr>
<tr>
<td>12</td>
<td>Puruṣottama</td>
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<tr>
<td>13</td>
<td>Brahmapuṇya</td>
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<tr>
<td>14</td>
<td>Tiratha Vyāsa</td>
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<tr>
<td>15</td>
<td>Lakṣmīpati</td>
</tr>
<tr>
<td>16</td>
<td>Mādhavendra Purī</td>
</tr>
<tr>
<td>17</td>
<td>Iśvarāṇaṭa</td>
</tr>
<tr>
<td>18</td>
<td>Mahāprabhu Caitanya</td>
</tr>
</tbody>
</table>

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 Hindi 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 Purāṇa, 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 Radhā. 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.1 In the importance given to Radhā 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.2 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

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 Bell'. 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-prāṇa*, the soul of Kṛṣṇa's sport (v.11); *rāsa-rasikīnī*, the enjoyer of Kṛṣṇa's Rāsa-līlā (v.12); *Mohana-prāṇa-adhāra*, the support of Kṛṣṇa's life (v.12); *Vṛndāvana-rāṇī*, the queen of Vṛndāvana (v.13); *premamaiś rasa-mūrati*, the embodiment of rasa and treasure of love (v.14); *sāvala rāmga 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 the 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 revivified.' (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. In 'Rasika Mohini', which deals with Braj-parikramā, Priyā Dāsa describes the main places in Braj, associated with the erotic sports of Kṛṣṇa and Rādhā.

Stressing the importance of Vṛndāvana, which he defines as the crown-jewel of all the sacred places (v.87) and superior to even Vaikunṭha 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 Modini' 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 tapiṣ, 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 Cānda. The socio-religious reform begun by
Rāmānanda even allowed Brāhmaṇas and members of the
degraded castes to dine together, provided they were the
devotees of Viṣṇu.1 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.2 Priyā Dāsa goes
a step further and approaches Rāmānanda in this particular

2. Cf. Farquhar, J.N., op. cit., p.311; and also De, S.K.,
respect, of which the story of Svapaca 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 mahārṣi Vālmīki who was the author of the Rāmāyaṇa, as two Vālmīkis to include the story of Svapaca Vālmīki, shows the importance he gives to this devotee of Kṛṣṇa, though he was a Cāndāla. In this story, Kṛṣṇa not only reveals the superiority of Svapaca Vālmīki's true devotion to that of the saints, but he also instructs King Yudhīṣṭhira to bring him into his kitchen to feed him. This attitude of Priyā Dāsa, is also expressed in the story of Sābarī (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 maṅgalacarana (i.e. benediction) but instead of praising Rāma, Kṛṣṇa, Gaṇeṣa,
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 (kaṇḍa 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. ¹

(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 (kaṇḍa v. 331).

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

Similarly, Priyā Dāsa believes in the theory, which is fully described by Kavikarṇapūra in his 'Gauragapoddeśa' in 1576 A.D., that all the associates of Kṛṣṇa became incarnated together with Caitanya as his disciples. In the first eight verses of 'Ananya Modini' and 'Cāha Bell', he praises Nityānanda, Advaita, Rūpa, Sanātana, Gopāla Bhāṭṭa, and others, and refers to them as Caitanya's pārśadas, i.e. attendants. The term pārśada 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. The fact that Priyā Dāsa, in Bh.B.,v.4.1-2, declares that

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: $6\frac{3}{4} \times 4$ in. ($16 \times 10$ cm.)
Lines: 9 lines to a page, each line about $4\frac{1}{2}$ ins. long.
Date: Asoja 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 kavīṭa 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 (i), 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 Lamba 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

* 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 ტ, ჰ , ტ 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. ajāmela (v.19*), pataki (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. ṣe HAmg. (v.18, cf.cri.app.,Bh.B.,v.19).

There are a few examples of 'scriptura continua', e.g. 'bīna lai bajāvai lālani rihāvai tyāu tyāu ati mana bhāvai gāvai lālani rihāvai tyāu tyāu' (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.

* The numbers of the verses here correspond with that of Ms.HA.
Ms. HA very frequently uses the Anunāśika where it is not necessary, e.g. Rāma (v.10), māthaś (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 Ms., 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 HB 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 yō (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), ākṣara (v.23).
- ś used for kh, e.g. suṣa (v.61), deṣata (v.27).
- ri used for r, e.g. riṣi (v.27).
- n is used for ṇ, e.g. carana (v.1.2);
  but sometimes ṇ is retained, e.g. karpaphula (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: 9½ x 5¾ in. (24 x 13 cm.)
Lines: 10 to 12 lines in a page, each line about 7½ ins. long.
Date: Srāvanā sudī ekā, 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.
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.
No.: Mss. Hindi D.11.
Fols.: 130.
Size: \( 11 \frac{1}{2} \times 5 \frac{3}{4} \text{ in. (29 x 15 cm.)} \).
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

Note: For further details of Mss.HB, HC, HD and ed.e see G. Pollet, op.cit., pp. 17-23.
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.
Specimen of Ms. HC:
India Office Library, Mss.Hindi C.12,
catalogue no. S.2936, fols. 1b and 2a.
Specimen of Ms. HD:
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);
- Baijayāntī HA HD: Vaijayānti 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);
- bhaṭī 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:

1. ye for yai and vice versa, e.g.
   - sunāīye HA HD: sunāiyai HB HC (Bh.B.,v.1.4);
viramāiyē HA HD: viramāiyai HB HC (Bh.B.,v.1.6);
lāiyē HA HD: lāiyai HB HC (Bh.B.,v.101.8).

(iii) au for o and vice versa, e.g.,
par-yau 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: khījyo HB, khījyo HC (Bh.B.,v.47.8);
kahyau HA HD: kahyo HB HC (Bh.B.,v.67.8);
pīsānī HA HDImg.: pīsōi HB, pīsōi (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);
kahā 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, kṣ HD: au HB HC (Bh.B.,v.89.7);

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

āni HA HD: āi 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, cahū 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 HDImg.(Bh.B.,v.82.3).
In most cases the two Mss. HB and HC of the second group agree with each other in their use of:

(i) i for I, 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'ū 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: drohi HB 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:

```
  Autograph
     /   \
    /     \
   /       \
  Archetype
      /   \
     H A   H B
       /     \
      /       \
     H D     H C
```
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);
- Baijayaṃṭī 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);
- pūchāi 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 : kaūna 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 : naṅna 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 : kaś HA, kāś 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 sāwai 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); 
Mataṃga HB e: Mataṃga 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.

śītha śītha 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 HCl 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.605).

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

Citraketu premaketu HCl 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);
KIlha HD e: Kīlla HA, Kilha HB, Kīla HC (Bh.B.,v.13.2);
kari HId 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, hai 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 HClmg.), 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 : aisāi HA, vopai HB, aupai HCl, opai HD (Bh.B.,v.45.4);
baīthī e : baīthe HA HD, baīthi 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);
māṁsa 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 Anusvara and Anunasika.

In all four manuscripts there is a certain amount of
inconsistency in spelling, especially with endings such as
e (े) or ye (े), and i (ौ) or ya (ौ). 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 ḷ (ष) and ṛ (ृ), ḍh ( IDisposable) and ḍh (ॄ). In most cases
ṣ (श) is used for kh (क). 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 laranā and parhanā respectively. Similarly dekhana spelt deṣanā would be regarded as a mistake, because kh and ṣ are no longer interchangeable. As all four manuscripts have consistently used ṭ, ṭh 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 Hindi books and editions of the medieval Hindi 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 (ιι) 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. सीसा (Bh.B., v.63.3), देहा (Bh.B., v.97.3) etc. In doing so I have followed the method of writing a कविता verse, adopted by modern Hindi books. I have numbered the lines from 1 to 8 for ease of reference.
The numbering of the Bhaktirasa-Bodhini 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-Bodhini as well; but they all, except Ms.HB, number the two texts separately. In Ms.HB after Bh.B.,v.8, the first doha 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 53.

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 kavītta 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-Bodhini verses (nos.1-101) in the manuscripts and edition e.

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<tr>
<th>Bh.B. v.</th>
<th>Ms.HA no.</th>
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**Note:** * denotes a verse wrongly numbered and where the mistake affects the numbering of the following verses.
CHAPTER III

TEXT OF THE BHAKTIRASA-BODHINI

(vv. 1-101)
TRANSLITERATION OF THE HINDI CHARACTERS

Vowels
a ă i ī u ū r ē e ai o au

Consonants
Velars:  k  kh  g  gh  ī
Palatals:  c  ch  j  jh  ē
Retroflex:  ṭ  ṭh  ḍ  ḍh  ṇ
Dentals:  t  th  d  dh  n
Labials:  p  ph  b  bh  m
Semivowels:  y  r  l  v
Sibilants:  s  ʂ  ś  s
Aspirate:  h

Nasal symbols
Anusvāra:  uncia  (e.g. aṃka)
Anunāsika:  (e.g. maṝ)

a followed by i:  a'ī
a followed by u:  a'u
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.
-I  Corrected by a second hand.
-mg. Correction in the margin by the scribe.
-mgl. Correction in the margin by a second hand.

Edition:


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.
Mahāprabhu Kṛṣṇa Caitanya manaharana jū ke,
Carana ko dhyāṇa mere nāma mukha gāiyai.
Tāhi samai Nābhājū naī āgyā daī laī dhāri,
Ṭīkā vistāri Bhakta Māla ko sunāiyai.
Kījiye kavitta baṇḍa chaḍḍa ati pyāro lagai,
Jagai jaga māhi kahi vāṇī viramāiyai.
Jāno niju mati aipai sunyo Bhāgavata Ṣuka(a)
Drumani pravesa kiyo aisēhi kahāiyai.

(1) Kṛṣṇa HDI; ju HA.
(2) kaū HA, kau HD; mere HA, merai HD; gālye HA HC, gāiyai HD.
(3) tāhī HD e; samaī HD, samaya e; na HB, ne HC e, ajīma HB HC,
ajīma e; da'i HC, daī HDImg.; laī HAI, lai HC, laī HDImg.
(4) bisatāra HA, vistāra HC HD; kaū HA, kau HD; sunālīye HA HD.
(5) kījiyai HB; vaṃḍha HB HD; pyārau HA.
(6) māhi HA HD; kahī HC; vāṇī HB e; viramāiye HA HD.
(7) jānō HA e, jānaū HB; nija HC e; ayapai HC, aipai HD;
sunyaū HA, sunyau HB, sunyō e; suka HD.
(8) drumana HB; praveṣa HB, praveṣa HCImg.; kīyau HA, kiyau e;
aisaēhi HA HD, aisehi HC, aiseī e; kahāiye HA, kahāiye
HCAmg. HD.

(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.
Bh. B., V. 2.

Racī kavitāi sukhadāī lagai nipaṭa su-
Hai au sacāī punirukti lai miṭāī hai.
Aksāra madhuratāī anuprāsa jamakāī,
Ati chāīi chāīi moda jharī șī lagāī hai.
Kāvya kī barāi niju mukha na bhalāī hota,
Nabhājū kahāī tātaī prauqha kai sunāī hai.
Hṛdai sarasāī jopai suniyē sadāī yaha
Bhaktirasa-Bodhinī sunāma țīkā gāī hai.

(1) racī HA HB HC; kavitāi HB HC; sukhadāī HB, sukhadāī HCl;
   su HB, so HC.
(2) hai HB HC; sacāi HB, sacāi HD; punirukta HA HD, puna-
   rukta HB; miṭāi hai HB, miṭāi hai HC.
(3) achara HC, achira HD; madhuratāi HB HC; anuprāsa HB;
   jamakāi HC.
(4) chāi HC; jharī șī HB; lagāi hai HA HC.
(5) kābī HA; baqāi HA HC; nija HB HC e; bhalāi HC; hoti e.
(6) kāhāi HC, kāhāi HD; tāte HB HC e; prōḍha HD, prauqhi e;
   kāi HA HD; sunāi hai HB, sunāi hai HC.
(7) hṛdaya HCl; sarasāi HB, sarasāi HC; jopai HA, jaupai HB;
   suniyē HA, suniyai HB, suniyai e; sadāi HB, sadāi HC;
   vaha HB.
(8) Bhaktirasa-Bodhanī HA HD, Bhaktarasa-Bodhanī HC;
   sunāma HB; gāi hai HC.
Sraddhāl phulela au ubaṭanau śravana kathā,
Maila abhimāna aṃga aṃgana churāiyai.
Manana sunīra anhavāye aṃguchāya dayā,
Navana vasana pana saudhau lai lagāiyai.
Abharana nāma Hari sādhu seva karṇaphūla,
Mānasī sunatha saṃga aṃjana banāiyai.
Bhakti mahārāṇi ko śimgāra căru bīrī căha,
Rāhai jo nihāri lahai lāla pyārī gāiyai.

(1) śradhāi HC, śradhāi HD; yau HA; uvaṭano HB, vaṭano HC; śravana e.
(2) aṃgani HA e; chutāilye HA, churāiyē HD e.
(3) sunīra HB; anhavāi HA, anhavāi e; aṃguchāī HA, aṃguchāe HB, aṃgochā HC, aṃguchāi e.
(4) navani HD e; vaṣana HB; sodho HB, saudhō HC, saudhau HD, sōdho e; lagāiye HA, lagāiyai HB, lagāiye HD e.
(5) abharana HC; sādhu HB, sādhū HD; śeva HB; karṇaphūla HA.
(6) mānasī śunatha saṃga HB; banāilye HA, banāiyē HD e.
(7) kau HA, kau HB HC e; śimgāra HB, śimgāra HC; căru bīrī căhai HA, căhai virī căru HB, căha bīrī căru HD.
(8) Rāhai is omitted in HA, rahe HC, iahai HD; jaū HA, jau HD; līla HD; gāilye HA, gāiyai HB, gāiyai HCImg. gāiye e.
Saṃta dāśya sakhya vātsalya au siṃgāra cāru,
Paṃcau rasa sāra vistāra nīke gāe hai.
Tiṅkā ko camataṅkāra jānoge vicāra mana,
Inake sarūpa mai anūpa lai dikhāe hai.
Jinakai na aśrupāta pulakita gāta kabhū
tinahū ko bhāva siṃdhu borai so chakāe hai.
Jaulau rahai dūri rahai vimukhatā pūrī hiyo
Hoya cūra cūra naiku śravana lagāe hai.

(1) Saṃta dāśa sakhya HB; bātsala HA, vātasalya HD; siṃgāra HB; ru HD (before ru ca is omitted).
(2) pāṃchaū HA; sāra HB; bisatāra HA; nīkaī HA HD, nīke HCI; gāi hai HB, gāye hai HC.
(3) kau HD; camataṅkāra HC HD; jānoge HA, jānaugai HD, jānauge e; bica HA, vicāi HD, bicaī e; māna HA HB.
(4) īnike HA, īnike HB; svarūpa HC e; mai 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; ūo HB; chakāe hai HB, chakāye hai HC.
(7) jolaū HA, jaulau HB, jolo HC; rahāi HB HD e; dura HA, dūra e; rahe HC, rahau HD; pura HA, pūra e; hiya HA, hīyē HB HD.
(8) hoi HA, hota HD; cūra cūra: cūra HA; nēku HA, neku HB e, neka HC; śravapa HC e; lagāe hai HA, lagāye hai HB, lagāya hai HC.
Bh.B., V.5.

Paṃca rasa soī paṃca raṃga phūla thāka nīke,  (1)
Pīke pahirāyabe ko raci kai banāī hai.  (2)
Baijayamṭi dāma bhāvavatī ali ṇabhā nāma,  (3)
Lyāi abhirāma Syāma mati lalacāi hai.  (4)
Dhāri ura pyāri kihū karata na nyārī aho,  (5)
Dekho gati nyārī dhari pāyana ko āl hai.  (6)
Bhakti chavi bhāra tātai namiti siṃgāra hota,  (7)
Hota vasa lakhai joī yātai jēni pāī hai.  (8)

(1) soī HC; phula HA; kathā HC, thāke e; nike HB, nīkai HD.
(2) pīkai HD; pahirālve HB; kū HA, kau HC, kaū HD; kaī HA HD; vanāi hai HC.
(3) vaijayamṭi HB HC.
(4) lyāya HD, laī e; lalacāi hai HC.
(5) dhāri HB; pyāri HB; kehū HB, kyaū hū HD, kihū e.
(6) dekhau HB e, dekhai HD; pāīni HA, pāīni HB; kaū HA, lau HB, ko HCI, kau HD e; āl hai HD.
(7) tāte HB HC e; navita HA, namita e; siṃgāra HB, śīṃgāra e.
(8) vraṇa HB e; likhai HA; yāte HB HC e; pāi hai HB.
Bhakti taru paudhā tāhi vighna ḍara cherī hū ko, (1)
Bāri dai vicāra vāri sīcyo satasaṁga saū. (2)
Lagyoūl barhana godā cahū disi karhāna so (3)
Carhāna akāsa jasa phailo bahuraṁga saū (4)
Saṁta ura ālavāla sobhita visāla chāyā, (5)
Jīye jīva jāla tāpa gaye yō prasaṁga saū (6)
Dekho barhavāra jāhi ajāhu ki samkā hutī, (7)
Tāhi pēra baṁdhe jhūlai hāthī jite jaṁga saū. (8)

(1) bhaktī HC; podhā HA; bighana HA; hu HC; kau HD e.
(2) de HA HC; vicāri HD; sīcyau HA, sīcyo HB; sō HB HD e,
so HC.
(3) lāgoi HB, lagyoī HC, lagyoīi HD, lāgoi e; gaudā HA,
ghūdā e; cahū HA HD; disa HA HC, disi e; so is omitted
in HA, so HB.
(4) carhāna is omitted in HA; akāsa HA, akāsa HB e; yasā e;
phailau HA HC, phelyo HD, phailyo e; bahū raṁga HA;
so HB HC, sō HD e.
(5) saṁta HB; sobhita HCImg., sobhita e; viśāla HB e;
vilāla HD; chāā HB.
(6) jīye HB e; yaũ HA, jo HB, yā HD; so HB, so HC, sō HD e.
(7) dekhyo HB, dekhau e; barhavāri HD e; ajāhū HD e;
samkā HB e, samka HC; hatī HB, hutī HC.
(8) tāhi e; pēṛha HA, pe HD; baṁdhe is omitted in HA,
baṁdhe e; jhūle HA HC, jhūlai HB; jite HC; so HB HC, sō e.
Jāko jo sarūpa so anūpa lai dikhāya diyo,  
Kiyo yō kavitta paṭa mihī madhi lāla hai.  
Guna pai apāra sādhu kahe āmka cārihi mai,  
Artha vistāra kavirāja ṭakasāla hai.  
Suni saṃta sabhā jhūmi rahi ali śrenī māno,  
Ghūmi rahi kahai yaha kahādhaū rasāla hai.  
Sune he Agara aba jāne mai agara sahī,  
Covā bhae Nābhā so sugaṃdha Bhakta Māla hai.

(1) jākau HA HD e; śorūpa HC, svarūpa e; saū HA, śo HB,  
le HC; dikhāi HA, dekhāi HB; diyau HA, diyo HBI, diyo HC.  
(2) kiyo HA, kiyo HC; jo HB, yau HC; kabita HA; mihī HA e,  
mīhi HC; madhya HC e.  
(3) guṇa HB HC e; paī HA; sādhu HC HD; kahai HB HD, kahāi HC e;  
āka HB; cāraḥi HC HD; mai HB HC.  
(4) aratha HA; visatāra HD; karāja HC (kavirāja HCImg.);  
ṭakasāla hai HB.  
(5) suni saṃta HB; jhūli HC; āreṇī HB e, sēnī HD; mānaṇi HA e,  
mānō HD.  
(6) kahāi HA e; kahādho HB; rasāla hai HB.  
(7) sune HB; hai HB HC; mai HB HC; śahī HB.  
(8) coā HB; bhaye HA e, bhaya HC; sugaṃdha HB, sugaṃdha HC;  
Bhakti Māla hai HA HD.
Bh.B., V.8.

Bare bhaktimāna nisidina guna gāna karai,
Harai jaga pāpa jāpa hiyo paripūra hai.
Jāni sukhamāni Hari saṃta sanamāna sace
Baceū jagata rīti prīti jāni mūra hai.
Taũ durārādha koũ kaisē kai arādha sakai?
Samajhyo na jāta mana kampa bhayo cūra hai.
Sobhita tilaka bhāla māla ura rājai aipai(a)
Binā Bhakta Māla bhakti rūpa ati dūra hai.

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

(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.
Hari guru dāsani saū sāmco soī bhakta sahī, (1)
Gahī eka teka phiri urataī na ṭarī hai. (2)
Bhakti rasa rūpa ko sarūpa yahai chavi sāra,
Cāru Hari nāma leta āsvani jharī hai. (3)
Vahī Bhagavaṇṭa saṃta prīti ko vicāra karai,
Dharai dūra Isatāhū Pāṃduna saū karī hai. (4)
Guru gurutāl kī sacāl lai dikhāl jahā,
Gāl śrī Paihārī jū kī rīti ramga bharī hai. (5)

(1) gura HA HB; dāsana HA; sō HB e, so HC; sāco HA HB,
sācau HD; so hai HB; sahi HC.
(2) gahi HB HC (gahi HBI); yeha HB; pheri e; urate HB HC e.
(3) bhaktī HC (bhakti HCl); kau HA HD e; svarūpa HB, surūpa
HC (svarūpa HCl); ihai HA.
(4) asuvana HA HC, asruvani HB, āsvani e.
(5) kau HA HD; vicāru HC; karaī HCl HD.
(6) dharai HC (dharaī HCl); dūri HA e, duri HC; iṣatā HB;
ju HA, hu HB HC; Pāṃdvani HA, Pāṃdvana HC; so HB e,
sō HC, sau HD.
(7) sacāi HB; le HC; tahā HC.
(8) śrī Paihārī ko HB (jū is omitted); bhārī hai HB.
Bh.B., V.10.

Mānasī sarūpa mai lage he Agra Dāsa jū ve
Karata bayāra Nābhā madhura sābhāra sañ.
Carhyo ho jahāja pai ju siṣya eka āpāda mai,
Karyo dhyāna khicyo mana chuṭyo rūpa sāra sañ.
Kahata samartha gayo bohita bahuta dūri,
Avau chavi pūri phiri ḍharau jāhi ḍhāra sañ.
Locana ughāri kai nihāri kahī bolyo kauna,
Vahī jyauna pālyo sīta [sītha] dai dai sukuvāra sañ.

(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, hañ HD; jihāja HA HD; jū HA, su HB, ju is omitted in HC; siṣa HA, siṣya HB, siṣya e; mai HB HC, mē e.
(4) karyau HA HC; khicya HA, khaicau HC; chuṭyau HA HD, chuṭyo 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; jāhi HD, tāhi e; so HB HC, sō e.
(7) kāf 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 dañ HA, de de HC; sukumāra HB HC; so HB HC, sō e.
Bh.B., V.11.

Acaraja dayo nayo ihā laũ pravesa bhayo, (1)
Mana sukha chāyo jānyo saṁtani prabhāva kaũ. (2)
Āgyā taba dāi yaha bhai ātopai sādhū kṛpā, (3)
Unahi ke rūpa guna kahau hiya bhāva kaũ. (4)
Bolyo kara jori yāko pāvata na ora-chora, (5)
Gāũ Rāma Kṛṣṇa nahi pāũ bhakta dāva kaũ. (6)
Kahi samujhāya veī hrḍai āya kahi saba, (7)
Jina lai dikhāya dāi sāgara mai nāva kaũ. (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; jānyau̦ HA, jānyau HD; saṁtana HA HD e; kō HB, ko HC e, kau HD.
(3) ajêā HB HC; ājêā e; ihai HA, yahai HD; bhái HC, ātopai HA; sādhū HA HD; kripā HB.
(4) unahi HA HC, unahi HB; ko HC, kaũ HD; guṇa HB e; kaho HB e; hiya HA HC; kō HB, ko HC e.
(5) bolyau HA; jora HC; yākau̦ HA, yākau HD; pāũ HB; nahi HB; vora chora HA; yora chora HB.
(6) gāũ HB, gāu HC; nahi HB HC; pāvau HC; kō HB, kau HC,kœ e.
(7) kahi HB; samajhāi HA, samujhāvau HB samajhāya HD; vei HC, voī e; hrḍaya HCl e; āi HA e, āi HB, kahai HB HC.
(8) jini HD; le HC; dikhāi HA HD, dekhāe HB, dikhāya HCl; dāi HC; mo HB, mai HC, mē e; kō HB, kau HC, ko e.
Bh.B., V.12.

Hanūmān(a) vaṃsa hi mai janama prasiddha jāko,                      (1)
Bhayoār dhāgahīna so navīna bāta dhāriyai.                           (2)
Umara varaṣa pāṃca māni kai akāla aṃcā,                          (3)
Mātā vana chori gai vipati vīchāriyai.                            (4)
Kīlha au Agara tāhī āgarā darasa diyo                           (5)
Līyo yō anātha jāni pūchī so uchāriyai                        (6)
Bare siddha jala lai kamamḍala so sīce naina,             (7)
Gāina bhayo khule caśa jorī ko nihāriyai.                      (8)

(1) Hanumān HB HC (Hanūmān HCl); baṃśa e; mai HB, me HC, mē e; prasidhi HA, prasidha HC, prāśaṃsa e; jākau HA HD.
(2) bhayau HA; dhāriyae HA HD e, dhāriyai HC.
(3) umari HA e; pāṃca is omitted in HA; kāi HA; āca HA.
(4) chārī HB; bicāriye HA HD e.
(5) Kīlha HA, Kī HC (Kīla HClmg.); tāhī HB HC e; daraśa e; diyo HA, diyo e.
(6) liyau HA, līyo HC; jo HB, yau HC, yo HD; pūchī HB; ucāriye HA HD e.
(7) lē HC; so HC, sau HD; sīce HB, sīce HC HD; naīna HA HD e.
(8) Gāina HA e; bhayau e; cakṣa HA, caṣu HB; jorī HB; kāi HA, kō HD; nihāriye HA HD e, nihāriyai HC.

(a) Hanumān: Hanūmān for metrical rhythm.
Pāya pare āṁśu āe kṛpā kari saṁga lyāe,
(1) Kīlha āgyā pāya māṁtra Agara sunāyo hai.
(2) Galātaī pragāṭa sādhu sevā so virājamāna,
(3) Ājñā anumāṇa tāhi ṭhāla lagāyo hai.
(4) Carana prachāli saṁta sīta [sītha] sō anāṁta prīti,
(5) Jāṇi rasa rīti tāte hṛdai raṁga chāyo hai.
(6) Bhai bārvāra tāko pāvai kauna pūrāvāra,
(7) Jaiso bhakti rūpa so anāpa girā gāyo hai.
(8)

(1) pāi HA, pāye HB, pāyā e; pari HA HD e; āśū HA, āsu HB HC, āśū HD; āye HA HC; lāe HB e, lāyāe HC.
(2) Kīlha HA, Kīlha HB, Kīla HC; ajñā HB HC, ājñā e; pāi HA e, pāye HB; sunāyau hai HA.
(3) Galate HB HC e; sādhū HD.
(4) Jāṇi HC HD e; tāhī HA HD e; lagāyau hai HA.
(5) carṇa HB, carṇa HC e; prachāli HB HC; sītha e; saũ HA, so HC, sau HD; aṁta HC.
(6) jāṇi HB HC; tātai HA HD; hṛdaya HB HC e; chāyau hai HA.
(7) bādvāra HA, bārvāri e; tākau HA HD e; kaũna 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,
Karai vistāra lilā jīvani udbhāra kau.
Jāhī rūpa mājha mana lāgai jāko pāgai tāhī,
Jāgai hiya bhāva vahī pāvai kauna pāra kau.
Saba hī hai nitya dhyāna karata prakāsai citta,
Jaisē ramka pāvai vitta(b) jopai jānai sāra kau.
Kesani kuṭilatai aise mīna sukhadaī,
Agara surīti bhāī basau ura hāra kau.

(1) jite HA HD e; vārapāra HD.
(2) karē HA HD; visatāra e; jīvana HB e; uddhāra HD e;
ko HB, kau HC.
(3) jahi HB HC; mājhi HD; lá HC (lāgai HCImg).
(4) jāge HB, jāmai HC mg.; hīye HA HC (hīya HCl); vohi HB;
kaūna HA HD, kauna HC (kona HCl); kō HB, kau HC.
(5) sabhahi HB; hē HA, hai HB HC; prakāsai HA HB, prakāse
HC, prakāsai e.
(6) jaisē HCMg. e; jaisai HD; jaupai HB, jopai HD; jānai HA,
jāne HC; kō HB, ko HC.
(7) keṣana HA, keṣani e; kuṭilatai HC; ese HC, aise e.
(8) basai HA, vaso HC; ko HC.

(a) 'jaisē ramka 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 kavita verse are missing
in HB.
Bh.B., V.15.

Samtani sahāya kāja dhāre nrparāja Rāma,
Carana sarojani mai cinha sukhadāiyai.
Mana hi mataṃga matavārau hātha āvai nāhi,
Take liyē amkusā lai dhāryo hiye dhyāiyai.
Aisē hi kulisa pāpa parvata ke phoribe ko,(a)
Bhakti nidhi joribe ko kaṃja mana lyāiyai.
Jopai budhivaṃta rasavamta rūpa sampati mai,
Karilai vicāra saba nisi dina gāiyai.

(1) samtana HA HC; sahai HA, saha HB; nrpa Rama rāja HB,
nrpa rājā Rāma HC.
(2) Carana HB HC e; sarojana HB; mē HA e, mai HB HC; sukhadāiy e
HA HD, sukhadāiy e.
(3) mana hau HB, mana hi HC; matavāro HC e; nāhi HA ,nāhi e.
(4) tākai HA; liye HC e; amkusā HB e; le HC; dhāryau HA HD;
hiyo HB, hiya HC HD; dhāiyai HA, dhyāiye HD, dhyāiy e.
(5) aisehi HB e, aisehi HC; kuliśa HA e, kuliśa HB; kaū HA,
kau HC HD.
(6) kaū HA HD; lyāiyé HA HD, lāiyai HB, lyāiy e.
(7) jaupai HA HB, jope HC; mai HB HC.
(8) karile HC; saba: aisai HA, aisē HB; nisa dina HA, nisu
dina HD; gāiyе 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:
Saṭhata satavai śīta tāhī tē ambara dhāryo,
Hāryo jana soka dhyana kinhe sukha pāiyе.
For further readings, see Appendix, nos. 1-2.
Dvādasa prasiddha bhaktarāja kathā Bhāgavata, (1)
Ati sukhadāī nānā vidhi kari gāe hai. (2)
Sivajū kī bāta eka bahudhā na jānai kou, (3)
Suni rasa sānai hiyo bhāva urajhāe hai. (4)
Sītā ke viyoga Rāma vikala vipina dekhi, (5)
Saṅkara nipuna Satī vacana sunāe hai. (6)
Kaise ye pravīna Isā kautuka navīna dekhaū, (7)
Manehū karata aṁga vaisēhī banāe hai. (8)

(1) dvādasa HB e; praddha HC (prasiddha HCImg.).
(2) karī HC; gāye hai HB, gāye he HC, gāya hai HD.
(3) Sivajū HA, Sivajū HB HC, Sivajī e; jānai HA HD, jāne
    HC; kauī HA, kou HC.
(4) sānē HA, sāne HC; hiye HA, hiyo HD; urajhāe hai HA,
    urajhāye hai HB, urajhāye he HC.
(5) Sītā HC; bivoga HA; bipana HA, vipini HC; dekhī HC.
(6) Saṅkara HB HC e; nipuna e; Satī HB, Satī HC; sunāye
    hai HB, sunāye he HC.
(7) ye: e HA HD, e Rāma HC; prabīna HA e; iśa HB, isa HC,
    iśa e; nabīna e; dekhau HB HD, dekhyo HC.
(8) manū HA, maneu HB, manahu HC; vaisēi HA, vaisahī HB,
    vaisēhi HC; vanāye hai HB HC.
Sītā hī sau rūpa vesa lesa hū na phera phāra, (1)
Rāmāju nihāri neku mana maṭ na āī hai. (2)
Taba phīri āī kai sunāī daī Saṃkara kaū, (3)
Ati dukha pāī 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 maṭ jagamage, (7)
Lage mokaū pyāre yaha bāta rījhi gāī hai. (8)

(1) so HB HC e; lasa hū HB, le hu HC (lesa hu HCl), leśa hū e.
(2) Rāmāju HB HC (Rāmāju HClmg.), Rāmājī e; nihāra HC: naīku
HA, neka HB; mai HB HC (me HCl), mē e; āī hai HB, āī hai HD.
(3) phīrī HC; āī HB HC; kāf HA; sunāya HC HD; Saṃkra HA,
Saṃkara e; kō HB, ko HC e.
(4) pāye HB, pāī HC, pāya HD; vahu vidhi HCl; 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; soca 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
(jagamge HCl).
(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 dīthha pare,

Kare paranāma hiye bhakti lāgī pyārī hai.

Pāravatī pūchhai kīye kauna kō jū kahau mosō,

Dīsata na jana koū taba so ucařī hai.

Baraṣa hajāra dasa bīte tahā bhakta bhayo,

Nayo aura hvai hai dūjī ṭhaura bīte dhārī hai.

Suni kai prabāva Hari dāsani sau bhāva barhyau,

Rarhyau kaisē jāta carhyau rāmga ati bhārī hai.

(1) magha HA; ubhe HB; kheđe HC; Siva HCImg. e; dīthha HA, dīthi HB e, dīthi HC.
(2) karai HB; pranāma HA HB, paranāma HC (yō pranāma HCImg.); hiye HA, hiya HC, hiya e; lāgī pyārī hai HB.
(3) Pāravatī HB; puchai HB, pūchai HC (pūche HC), puchē HD; kīya HB, kīye e; kaũna HA HD; kaũ HA, ko HCI e; ju HB; kahau HC (kaho HCI), kaho HD e; mosau HA, moso HC.
(4) dīkhata e; kou HA HC; ucaři hai HB.
(5) hajāra HB; bite HA; bhayau HA.
(6) naye HA; vaura HB, ora HD; dayo HB; bāta HA; dhārī hai HB.
(7) dāsana HA, dānī HC (dāsani HCImg.); tē HB, so HCI, sau HD, sō e; barhyo HB.
(8) rahyo HB, raḍyo HCImg.; kaisaī HA HD, kaise HC e; carhyo HB, caḍyo HCImg.; bhārī hai HB.
Bh. B., V. 19.

Dharyo pitu mātu nāma Ajāmela sāmca bhayo,

Bhayo ajāmela chūṭi tiyā subha jāta kī.

Kiyo mada pāna so sayāna gahi dūri ṇāryo,

Gāryo tana vāhi sō ju kīnho lai kai pāta kī.

Kari parihāsa kāhū duṣṭa naḥ paṭhāe sādhu,

Āe grhha dekhi buddhi āi gāi sātakī.

Sevā kari sāvadhāna saṃtani riḥhāi liyo,

Nārāyana nāma dharyo garbha bāla bāta kī.

(1) dharyau HA HD e; pitā māta HA, pita māta HC HD (pitu māta HCI); Ajāmela HC (Ajāmila HCI); sācau HA, sāmca HA, sāmco e; bhayau HA.

(2) chuṭi tiyā HC (chuṭi tiyā HCI), tiyā chūṭi e; subha e; jāti kī HC.

(3) kiyau HA, kīyo HC; seyāna HB; duri HC, dūra HD; āryau HA e.

(4) gāryau HA e; vāhi HB HC (vāhi HCI); sau HA, tē HB, sau HC (so HCI); jū HA; kīnau HA, kīyo HC, kīnaū HD; lai ke HB, le ke HC; pātakī HAmg.

(5) kari 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; riḥhāya HC HD; liyau HA, liyō HC.

(8) Nārāyaṇa e; dharyau HA e, dharo HD; pātakī e.
Bh. Br., V. 20.

Aya gayo kāla moha jāla mai lapaṭi rahyo, (1)
Mahā vikāraṇa jamadūta dī dikhāiye. (2)
Vahi suta Nārāyana nāma jo kṛpā kai diyo, (3)
Liyo so pukāri sura ārata sunāiye. (4)
Sunata hī pāraṣada āe vahi ṭhaura dauri, (5)
Tori qāre pāsa kahyo dharma samajhāiye. (6)
Hāre lai viḍāre jāya pati pai pukare kahī, (7)
Suno vajamāre mata jāvo Hari gāiye. (8)

(1) āi HA e, āye HB; gayau HA; mai HB HC, mē HDē; lapēṭa HB; rahyau HA.
(2) jamaduta HC (jamadūta HCI), yamadūta e; dai dikhāiai HB, de dikhāi hai (di dikhāiye ḤCImg.), dī dikhāihaïye HD, sō dikhāiye e.
(3) vahi HB, vohī e; nāva HD; kaī 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 hī HB; pariṣada HB, pāriṣada HD; āye HB HD; taihi HB, vohī e; daura e.
(6) tora HC, tāri e; qāryo HB; kahyau HA HD e; dharama HA, dharma 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 (continued overleaf... )
(continued from previous page ...)

HB HC e.

(8) sunañ HA, sunau HB; vanamārai HB, vajramāre e;
mati HC; gāīye HA e, gāiāi HB, gāī hai HC (gāīye
HCImg.).
Pāraśada mukhya kahe soraha subhāva siddha, (1) 
Sevā hi kī riddhi hiye rākhī bahu jori kai. (2) 
Śrī pati Nārāyaṇa ke āṇāna pravīṇa māhā, (3) 
Dhyāna karai jana pālaī bhāva dṛṣṭa kori kai. (4) 
Sanakādi (a) diyo śrāpa preri kai divāyo āpa, (5) 
Pragaṭa hvai kahyo piyo sudhā jimi ghori kai. (6) 
Gahī pratikulatāl jo pai yahī mana bhāī, (7) 
Yāte rīti hada gāī dharī rāṇṇa bori kai. (8) 

(1) pārisāda HB HC HD; mukhi HA; kahai HB; svabhāva HA HB; 
siddhi HB e, sidha HC. 
(2) riddhi HC, ṛddhi e; hie HA; kaī HA HD, ke HC. 
(3) Nārāyaṇa HA HB e, Narāyaṇa HC; prāṇana HA, dhyānana HB, 
prāṇana e; pravīṇa e. 
(4) karai HB e, kare HC; pālaī HB HC; kora HB; kaī HA HD, 
ke HC. 
(5) dayau HA, dīyo HC; śāpa e; prere 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; pratikulatāl 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.
Hari ke je vallabha hai durlabha bhuvana mājha, (1) 
Tināhi kī pada renu āsā jiya karī hai. (2) 
Jogī jatī tapī tāsō mero kachu kāja nāhi, (3) 
Pṛīti paratīti rīti merī matī hari hai. (4) 
Kamalā Garura Jāmavāna Sūrīva ādi, (5) 
Sabai svāda rūpa kathā pothina mai dharī hai. (6) 
Prabhu sō sacāi jaga kīrati calāi ati, (7) 
Mere mana bhāī sukhadāī rasa bharī hai. (8)
Ratana apāra sāra sāgara udhāra kiye,
Liye hita cáya kai banāya mālā kari hai.
Saba sukha sāja Raghunātha mahārāja jū kaû,
Bhakti sō Vibhīṣana jū āni bheṭa dharī hai.
Sabhā hi kī cāha avagāha Hanumān gare,
Dāri dai sudhi bhai mati aravārī hai.
Mama bina kāma kauna phori mani dīne ūrī,
Kholi tvacā nāma hi dikhāyo buddhi hari hai.

(1) udhāri HA HD, hūdhāra HB; kiyo HB.
(2) liyo HB; cāl HA, cāi HD; kaï HA HD, so HB; banāi HA e,
vanāye HB; mālā kari hai HB, mā HC (mālā kari hai HCI).
(3) sabha HB HC; Raghunātha HD; ko HB HC e.
(4) sāñ HA, so HB HC; Vimiṣana HC, Vibhīṣana e; ju HB;
āna HC; bhēṭa e; dharī hai HC.
(5) sabhā hi HC; cāhi HA; avagāhi HA HD, avagāha HC (ava-
gāhī HCI); garai HC (gare HCI), garaī HD.
(6) dāi HB; bhai HB; mati HC.
(7) vinu HC; kāna HD; mani e; dīnhe HB, dīne HC, dīnhē e.
(8) tucā e; nāmahi HB HC; dikhāyau HA, dekhāvo HB, dikhāī HC;
vudhi HD; hari hai HC.
Bhakti jo Vibhīṣana kī kahai aiso kauna jana,
Aipai kachu kahī jāta suno cita lāi kai.
Calata jahāja parī ataka vicāra kiyo,
Kō amgahīna nara diyo lai bahāi kai.
Jāi lagyo ṭāpū tāhi rāchasani goda liyo,
Moda bhari rājā pāsa gae kilakāi kai.
Dekata simghāsana te kūdi pare naina bhare,
Yāhi ke ākāra Rāma dekhe bhāga pāi kai.

(1) Vibhīṣana e; kaũna HA, kōna HD.
(2) aipai HA, apai HB; kachū HD; kahyo HB; jāti 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; ataki HA e; kiyau HA, kiyo HC.
(4) kou HB HC; diyau HA, diyo HD; le HC; kaī HD.
(5) jāye HB, jāya HD; lagyau HA, lāgyo HB; ṭāpu HC; rāgisani HA, rāchasani HC (rāchasani HCI), rākṣanani e; layau HA, liyau HD.
(6) bhare HB; gaye HB HC; kilakāi HC (kilakāi HCI), kilakāya HD; kaī HA HD.
(7) simghāsana HB, simhāsana HCI e; taī HA HD; kudi HA HC (kūdi HCI), kūda HD; parai HB, para HC (parai HCI); naĩna HA HD; bharai HB, bharē HD.
(8) yāhī ke HA HD e; akāra HD; pāī HA HC, pāya HD; kaī HD.
Raci so simghāsana pai lai baiṭhāye ta china tē  
Rāchasani rīji deta mānī subha gharī hai.  
Cāhata mukhāravīmda ati hī anaṃda bharī,  
Ḍhārakata naina nīra ṭekī ṭhār̥ho charī hai.  
Taū na prasanna hota china china china joti,  
Hūjiye kṛpāla kahau merī mati ḍarī hai.  
Karau simdhū pāra mere yahī sukha sāra, diye  
Ratana apāra lyāye vāhī ṭhaura pharī hai.  

(1) ravi HA, ruci HB; sō HD; simghāṣna HA, simghāsana HB, simghāsana HCImg. e; prai lai HA, lai HB, pai le HC; baiṭhāe HA e, baiṭhāre HB; tāhi kṣina HA, tā china te HB, tāhi china te HC, tāhī chana e.  
(2) rāṣisani HA, rākṣasana HC e, rāchisani HD; rījha deta HA HD, deta rījha HC; mānī HB e; subha e.  
(3) cāhaita HA; ati hi ānaṃda bharī HC.  
(4) nāṇa HA HD, nayana HB; ōk HA, ōkī HC; ṭhāṭo HA, ṭhār̥hyo HB; charī hai/(charī hai HCI).  
(5) ta'ū 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.); kṛpāla HA; kaho HC, kahau is omitted in e; merī mati harī hai HB, mati merī ati harī hai e.  

(continued on next page...
(7) karo HC e; sīmdhū HD; merai HD; ehī HB; diyo e.

(8) ratna HB; lāye e; vāhi HB; pherī hai (phari hai HCI), karī hai HD, pherī hai e.
Rāma nāma likhi sīsa madhya dhari diyo yāke,
(1) Yahī jala pāra karai bhāva sāmco pāyo hai.
(2) Tāhi thaura baiṭho māno nayo aura rūpa bhayo,
(a) 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) likhi HB, likhī HC; sīsa HB; madhi HA HD; diiyau HA;
yākaī HA, pākaū HD, yāko e.
(2) ehī HA, yehe HB; simdhu HC; sācau HA, sāmcau 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; pūchyau HA, pūchau HB;
saba khāna HA (saba saū bakhāna HAImg.); kiyyau HA, kiyyā e.
(6) hiyyau HA; hūlasāyyau HA, hūlasāyo HC; vīnaī HA HD, vīnai HC; ka HA HC; carhāyyau hai HA.
(7) paryau HA HD; naiku 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 (continued overleaf....
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 dāri, (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) sādhū HD; tanu e; nūnataī hai HA, nūnataī hai HC e.
(3) śeṣa e; biṣai HA, rīṣī HC, reṣi HD, rīṣi e; pravesa e; kiyo HB, karī HC.
(4) lakarīni HA, lakarina HB; dhārī HB HC.
(5) nhāibe HA HB, nhāibe e; kau HA, kaū HD; magha HA; jhārī HA HC HC; kāmkarīna HC.
(6) uṭhi HCI; jāī HA e, jāī HB; naīku HA, neka HB; jāti HA HD, jātā HB, deti e; na lakhāi hai HB.
(7) sāvāraī HA, savāraī HC, sabārē e; kaihai HA, kahi HB, kahaī HD e; kaūna HA HD; dau HB, dhau HC e, bahārī e; gayau HA.
(8) bhayau HAILmg., paryo HB; hiye soca HA, baro soca HB, hiya soca HC, hiye šoca e; koū HD.

(footnote continued from previous page ...)

of dots above the line. The 3rd and 4th lines of this kavīv are the 5th and 6th lines (marked as 2) in HB.
Bh.B., V.28.

Bareśa asaṃga ve Mataṃga rasa raṃga bhare,
Dhare dekhi bojha kahyo kauna cora āyo hai.
Karai nita corī aho gahō vāhi eka dinā,
Bīnā pāye pṛīti vākī mana bharamāyo hai.
Baiṭhe nisi caukī deṭa sīṣya saba sāvadhāna,
Āya gāl gahi laī kāpāi tana nāyo hai.
Dekhata hī riṣi jala dhārā calī nainana te,
Bainana sō kahyo jāta kahā kachu pāyo hai.

(1) Mataṃga HA HC HD; bharai HB.
(2) dharai HB; dekhi HC; kahyau HA HB; kōna HA; 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; sīṣa HA, sīṣya e; saba sāba sāba dhāna HA.
(6) āl HA HC, āe HB, āi e; gahi HB HC; la’i HC; kāpe HB,
tanu HC e; nāyau hai HA, nayo hai HC.
(7) dekhata hī HB HC; riṣa HD, riṣī e; jala dhāra HB; bahī e;
naina HC, nānāni 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.

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

(1) dhītha hu na sōhī hota māni tana gota chota,
Parī jāya soca sota kaise kai nikāriyai.
Bhakti ko pratāpa riṣī jānata nipaṭa nīke,
Kaiu koṭi vipratai yāpai vāri ḍāriyai.
Diyo bāsa āsrama mai śravana mai nāma diyo,
Kiyo suni rosa sabai kinī pāti nyāriyai.
Savarī saū kahyo tuma Rāma darasana karau,
Maī tau paraloka jāta ājñā prabhu pāriyai.

(1) dhītha hu HA, dhītha hu HB, dhītha hu HC, dhīthi hu e;
sauhi HB, sohī HC; hoti HB HCl; māna HA, mānī HB HC;
go chota HC (gota chota HCl).
(2) pari HB HC; jāi HA HB; sauta HA, soto HD; kaisāī ka
HA, kaisāī kai HD; nikāriye HA HD, nīkāriye HC.
(3) kau HA HD; riṣya HA, rāi e; nīkaī HA HD, nike HC.
(4) kou HB, kaiyo HC, kaipra HD, kaiū e; yāpaī HA;
ḍāriye HA HC HD.
(5) diyu HA; mai HB, me HC, mē HD e; śravāna e; mai HB,
mē HD e; diyu HA; nāma diyo kānana me HC.
(6) kiyau HA, kīyo HC; rosa HClmg. rausa HD, rṣa e;
pāṭi HA, pāṭi HB, pāṭi HD; nyāriye HA HD.
(7) Sivari HA, Sevari HC; so HB HC; kahyau HA, kahau HB;
darasana HBI; karo e.
(8) mai to HB HC; ghaloka HA; ājñā HC, āgyā HD; pāriye HD.

Note: In Ms.HD this verse is unnumbered.
Bh.B., V.30.

Guru ke viyoga hiye dāruna lai soga diyo,
(1) Jiyo nahi jāta aipai Rāma āsā lāgī hai.
(2) Nhāyabe ko ghāta nisi jāta hī buhāri saba,
(3) Bhai yō abāra riśi 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 tāū jānai na abhāgī hai.
(8)

(1) gura HC; kē HA HD, ko HB; biyauga HA; dāruna HB e;
le HC; soka HB HC, sauga HD, šoka e; diyau HA.
(2) jiyau HA, nahi HA HD, nahi e; aipai HA HB, epai HC,
tāū e; āsa HA HC; lāgī hai HC.
(3) nhāibe HA e, nhāive HB; ke HA, kaū HD; ghāti HA,
bāta e; jāti hī HA, jāti hi HB, jāta hi HC; buhāra HC,
bahāri e.
(4) yaū HA, yo HB, o HC; abāri HA; riśi HB HC, riśi e; vyathā e.
(5) chuyau gayau HA, chuyo gayo HB HD e; nēku HA HD; kahū HA,
kahū HB e, kahu HC; khījata HC, khījata HD; bhāti HC
(6) kari kē HA; gayau HA; nhānha HA; eha HB; bhāgī hai HC.
(7) saū HD, sō e; rudhīra 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, tāū e;
jānē HA, jāne HB; nā HC.
Lyāvai vana bera lāgī Rāma kī auserā, phala
Cākhai dhari rākhai phiri mīṭhe unhī jogā hai.
Mārāga mē rahai jāya locana bhichaya kabẖū
Āvai Raghurāya dṛga pāvai nija bhoga hai.
Aise hī bahuta dīna bīte maga jovata hī, (a)
Āya gaye aucakā so mīṭe saba soga hai.
Aipai tana nūnataī āi sudhi chipī jāī,
Pūchē āpa Saurī( b) kahaṁ tharhe aura loga hai. (8)

(1) lyāve HC, āvai e; lāgī HC; kī: kī HC; osera HA, avasera HB e; bhala e.
(2) cakhai dharī rākhi HA, cākhyo dhari rākhyo HB; pheri HA, phari HC, phera HD; mīṭhī HB, mīṭhe HCl; una e; joga hai HA HB HC, jo joga hai HD.
(3) mai HB HC; rahai jāī HA, jāī rahai e; bichāī HA, bichāī e; kabẖū HB, kabẖū HA HCl.
(4) āvai e; Raghurāi HA, Raghāraye HB, Raghāraī e; pāvai HA HB HC; nija HClmg.; bhoga hai HA HB HC.
(5) aisa hī HB, aise hī HCl, 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; mīṭi HA, mīṭe HB; soga hai HB HC.

(continued overleaf ...)

(a) In Mā HB the 5th and 6th lines of this kavītta verse are the 7th and 8th lines, and the 7th and 8th lines are the 5th and 6th lines.
(b) Saurī : cī Saurī for metre.
(continued from previous page ...)

(7) aipai HB, kāpa HC (aipai HC Img.), aipai HD; tanu e; nutāi HA, nunatāi HC; āe HB, āi HC; chīpi HB, chipi e; jāya HC HD.

(8) pūche HB, puchai HC, pūchī HD, pūchāi e; āya HC; Sorī HA, Savarī HB e, Sīvarī HC (Sevarī HC Img.), Sauvarī HD; kāhā HC; aura: saba HC e; loga hai HA HB HC.
Bh.B., V.32.

Pūchi pūchi āye tahā Savarī ko sthāna jahā,
Kahā vaha bhāgavatīi dekhaū dṝga pyāse hai.
Ai gaī āśrama mē jāni kai padhāre āpa,
Dūra hī te sāṣṭāmga karī caša bhāse hai.
Ravaki uthāi laī vithā tana dūri gaī,
Naī nīra jharī naina pare prema pāse hai.
Baiṭhe sukha pāya phala khāya kai sarāhe veī,
Kahyo kahā kahaū mere maga dukha nāse hai.

(1) puchi puchi HC (puchi puchi 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); vohā HB; dekho HB HCImg, dekhau HD;
pyāse hai HB HC.
(3) āye ga'i HB, āi gaye HC (āya gayī HCIImg); me HA, mai HB
HC; jāni kē HA HD, jāna kai HC (jāni kai HCI); padhāre
HBī; āpu HB HC.
(4) duri hī HAIImg., dūri hi HB, dūri hi HC (dūri hī HCIImg.);
tē HA, taf HD; kari HA; cašu HC (caša HCI); bhāse hai
HB HC.
(5) ravaki HC; uthāya HC HD; la'i HC; duri HA, dura HC; ga'i HB
na'i HC; nēna HA HD; prema para HB; yāse hai HB, pyāse
hai HC, pyāse hai HD.
(6) pai HA, pāye HB, pāe e; khāi HA e, khāe HB; kē HA, ke HB,
(continued overleaf ...
(continued from previous page ...) 

kaï 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(a)soca saba bāīthe riśī āśrama mai, (1)
Jala ko bigāra so suḥāra kaise kījiye. (2)
Āvata sune he vana patha Raghunātha kahū, (3)
Āvai jaba kahaī yāko bheda kahi dījiye.(b) (4)
Itaneī mājha sunī Saurī( c) ke virāje āni, (5)
Gayo abhīманa calau paga gahi lījiye. (6)
Ae khunasāya kahī nīra ko upāya kahau, (7)
Gahau paga bhīlanī ke chuye svacha bhījiye. (8)

(1) Karata HCl; hai HA HB, hai HC e; bāīthe HA; riśya HA, riśa HC, riśi e; saba riśi bāīthe e; mai HB HC, mē e.
(2) ko: kau HA HD; vikāra HB, vīgāra HD; kāsa H, kaisē HD; kījiye HB HCl.
(3) sunai HB; hai HA HB HC, hai e; vaina HB; paṃtha HA; kahū HC.
(4) āye HB, āvai HC HD; kahai HB HC; yākau HA HD; kahī HC; dījiye HB, dījiye HC.
(5) itaneī HB, itana'ī HC, itanē HD; mājhi HD; sune HB HC; Savari HB e, Sevāri HC, Sivāri HD; kai HA HC (ke HCl), kē HD; virājai HC (virāje HCl), virājai HD; āna e.
(6) gayau HA; calo HB HC e; lījiye 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.
(continued from previous page ... )

(7) āya e; sunisāya HA, khunāsāye HB; kahi HC; nīra HCI; kau HA HD e; upāi HA, upāe HB; kaho HC.

(8) gaho HC; bhīlini e; ke : ko HC (Ke HCImg.); svaccha e; bhījiyai HB HCI.
Jānakī harana kiyo Rāvana marana kāja,

Suni Sītā vāni khagarāja daurau āyo hai.

Bari ye larāi līnī deha vāri pheri dīnī,

Rākhe prāna Rāma mukha dekhibo suhāyo hai.

Āe āpa goda sīsa dhāri dṛga dhāra sīcyo,

Daī sudhi laī gati tanahū jarāyo hai.

Dasaratha vata māna kiyo jala dāna, yaha

Ati sanamāna nija rūpa dhāma pāyo hai.

(1) haraṇa HB e, harana HC (haraṇa HCImg.); kiyo HB HC (kiyo HCImg.); Rāvana HC (Rāvana HCImg.), Rāvaṇa e; maraṇa HB e, marana HC (maraṇa HCImg.).

(2) sunī HB HC (suni HCImg.); vāṇi HC (vāṇi HCImg.), bāṇī e; daure HB, doryau HC (dauryau HCImg.), dauro e; āyau hai HA.

(3) bari pai HA HB, bariī HC (bāri yai HCImg.); larāi HB (larāi HCImg.), larāi e; linhi HC (linī HCImg.), linīhī e; vāri: pheri HB (phari HCI); pherī HC (pheri HCImg.); dīnhī HC (HCImg.) e.

(4) rākhai HD; prāṇa 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 ...)
(continued from previous page ... )

(5) अया हा हि; अपा : अपा अपा हि, अपु हि (अपा हि अिम.);
सिसा हि ए, सिसा हि (सिसा हि अिम.); द्धारा हि, द्धारी हि
(द्धारी हि अिम.); द्रिगा द्धारी हि (द्धारी हि अिम.);
सिस्याउ हि, सिस्यो हि हि (सिस्यो हि अिम.).

(6) दाल गती हा (after दाल, सुधी लाई is omitted in हि),
दयी सुधी लाई गती हि अिम.; तानाहु हि, तानाहु हि (हि अिम.),
tanahū e; jarāyau hai हि.

(7) Daśarata हि, Daśaratha हि हि (Daśara हि अिम.), Jasarattha हि;
मानी हि, मानी हि; कियाउ हि, कियो हि; जला दाना हि (जला
दाना हि अिम.); याहाइ हि, इहा हि, याहा is omitted in हि अिम.

(8) sanamāni हि; पाउ है हि.

Note: In Ms. हि 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 हि, making the entire numbering
of the rest of the verses wrong.
Ambarīśa bhakī kī ju rīsa kou karai aura,
Baro mati baura kihū jāta nahi bhākhāyai.
Durvāsā(ā) riṣi sīkha sunī nahi kāhu sādhu,
Māni aparādha sira jāṭā khaḍī cākhiāyai.
Lāi upajāi kāla Krtyā vikarāla rūpa,(b)
Bhūpa mahādhīra rahyau ṭhārhau abhīlākhāyai.
Cakra dukha māni lai kṛśāna teja rākha kārī,
Parī bhīra brāhmaṇa kaū Bhāgavata sākhāyai.

(1) Ambariśa HC (Ambariśa HCl), Ambariśa e; bhakta HC e; kī ju:
jū kī HB (kī jū HBI), kī HC (kī ju HClmg.); rīti HA;
sarīsa HC (sarīsa HCl); karai aura kou HB, kou karai ora
HC, kou aura karai HD.

(2) baraū HA; matī HC (matī HCl); vora HD; kyaū hū HA, kyo hū HB,
kyāū HC (kayaū hu HClmg.); jāna e; nahi HB HC; bhākhiye HA
HD e, bhākhiyai HC (bhākhiye HCl).

(3) Durvāsa HB HC; riṣī HC (riṣī HClmg.), riṣī e; sīkhi HB,
sīṣya HC (sīṣya HClmg.), sīṣi HD, kḥīsi e; nahi HA,HC, nahi
HB; kāhū HA, kāhū HD, kāhū e; sādha HA, sādhu HD.

(4) māni HB; khaḍī: khaḍī HC HB HC (khaḍī HClmg.); nākhīye HA HDa

(5) la’i HC; upajāya HC HD.

(6) rahyau HC e; ṭhārhu HC e (ṭhādhyo HClmg.); abhīlākhīye HA HD e.

(7) māni lai: māna le HC; kṛśānu HB, kṛśā HC (kṛśāna HCl).

(8) vābhana HB, brāhmāna HC (brāhmāna HCl), vāmana HD; kaū : kō
HB HD, ko HC e; sākhīye HA HD e.

(a) Durvāsā : Durvāsā for metre.
(b) The 5th and 6th lines of this kavvā are missing in HB.
Bhajyo disā disā saba lokā lokapāla pāsa
Gayo nayo teja cakra cūna kiye ċāraī hai.
Brahmā Śiva kahi yaha gahī tuma țeva burī,
Dāsani ko bheva nahī jānaū veda dhāraī hai.
Pahūce Waikumtha jāya kahyo dukha akulāya,
Hāya hāya rākhau prabhu kharau tana ċāraī hai.
Maī tau hū adhīna tīna guna ko na māna mere,
Bhakta vātasalya(a) guna sabahī ko ċāraī hai.

(1) bhajyau HA HD, bhajyo HC (bhājyo HCl), bhājyo e; disā disā HB, disā disā HCImg., disā disā e; loka : loka is omitted in HA; pāsa : samga HB.

(2) gayau HA, gavo HB, gaye e; nayau HA; cūna : cūra HB, cūrna HC; kīye HA HC (kiye HCImg.), kīye HD; ċāre hai HB, dārīyau hai HC (dāryo hai HCl), ċāre ċai HD, ċāre hai e.

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

(4) dāsana HA e, dāsanī HC; kau HA, kaū HD; bheda HC e; nahi HB, nahi HC; jāna ā HA, jāne HB, jāno HC, jāno e; vida HD; dhāre hai HB, dhārīyau hai HC (dārīyau hai HCl), dhāre hai ċai e.

(5) pahūcai HB; vayakumtha; jāī HA, jā HB; kahyau HA; akulāi HA, akulāye HB. (continued overleaf ... )

(a) bhakta vātsalya : bhakta vātasalya for metre. Lect. sin. in HB.
(continued from previous page ... )

(6) hai hai 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, mai τau e; hū : ho HB, hau HC HD, hāu 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; tāre hai HB, tāryau hai HC, tāre hai e.
Mokaū ati pyāre sādhu unako āgādha mata,
Karau aparādha tuma sahyo kaise jāta hai.
Dhāma dhana vāma suta prāna tana tyāga karaī,
Dharai meri ora nisi bhora mosō bāta hai.
Mereu na saṃta binu aura kachu sāmcī kahaū,
Jāvau vahi ṭhaura jātai miṭai utapāta hai.
Bareī dayāla sadā dīna pratipāla karaī,
Nyūnata na dharai kāhū bhakti gāta gāta hai.

(1) moko HB HC e; sādha HA; unakau HA, unakī e; mata : mati e.
(2) karo HB HC, karyo e; sahyau HA; kaī HA, kese HC, kaisē HD.
(3) prāna : prāṇa HC e; karai HB HC.
(4) dharai HAmg., dhare HB, ṭharai HC; ora : yora HB, aura HD;
nisa HA, niśi HB e; mausaū HA, moso HB e, mosau HC.
(5) mereū HD, mereū e; na : ni HB; bina HA HD; ora HCImg.;
kachū HA; sācī HA; kahau HB HC.
(6) jāva HB, jāvo HD, jāo e; vohi HB, vahi HC; jāte HB e;
miṭe HB; ċetapāta hai HD (lec.diff.).
(7) vaḍeī HB HC; deyāla HB; pratapāla HA; karai HA HB HC.
(8) mūnata HC HD; na dharē HA, na dharai HB, na dhare HC;
kāhu HB, kāhū HC, kahū e.
Bh.B., V.38.

Hvai kari nirāsa riṣi āyo nrpa pāsa, calyo
Garva sō udāsa paga gahe dīna bhākhya hai.
Rājā lāja māni mrdu kahi sanāmāna karyau,
Dharyau cakra(a) ora kara jori abhilākhya hai.
Bhakta nisakāma kabhu kāmana na cāhata hai,
Cāhata hū(2)b vipra dūri karau dukha cākhya hai.
Dekhi kai vikalatāī sadā samta sukhadāī,
Aī mana mājha sabai teja dhāki rākhya hai.

(1) riṣi : riṣya HA, riṣi HB HCImg. e; āyau HA; yāyo HB; calyau HA
(2) sō : saũ HA, so HB HC; gahe : gahyo HB, gahai HC; bhākhya hai HD e.
(3) māni : māna HC; karyau : kiyo HB, karyo e.
(4) dharyo HB HC e; ora cj.: aura HA HD, vora HB HC; jora HA HC e (jorī HCl); abhilākhya hai HB e.
(5) niskāma HB; kabhu HA HC (kabhū HCl); hai : 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 kaf HA, dekhi ka HD; vikalatāī HD; sukhadāī HD.
(8) āi HB; mājha HA HB; saba HC e; dhāki HA HC, rākhya hai HB HD e.

(a) In Ms. HD the first two words of the 4th line 'dharyau cakra' are followed by 'nisakāma kabhu 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 homoeographon. It has been corrected in the margin by a second hand.
Eka nṛpa sutā sunī Āmbarīga bhakti bhāva,
Bhayo hiya bhāva aiso vara kari lījiye.
Pitā sō nisaṃka hvai kai kahi pati kiyo maṅ hī,
Vinai mānī merī vegī cīthī likhi dījiye.
Pātī lai kai calyau vipra chipra uhi purī gayo,
Nayo cāva jānyau aipai kaise tiya dhījiye.
Kahau tuma jāya rānī bāiṭhī sata āya mokaū
Bolyau na suhāya prabhu sevā mājha bhījiye.

(1) suni: sunī HB HC; bhakta bhāva HA HC.
(2) bhayau HA; hiye HB, hiye HC; aisos HA; kari : kara e;
   lījiyai HB HC e (lījiye HCI).
(3) pītā HC; sau HA, so HC HD; niśaṃka e; hvai kai HA HD,
   hvai ke HC e; kahyo HB; kīyaū HA, kio HC; mai hi HB HC
   (mai hī HCI).
(4) vinai HA HD; māna HC; likhi: līkhya HA; dījiyai HB HC e
   (dījiye HCI).
(5) pātī HC; lai kai HA, le ke HC e; calyau is omitted in HB,
   calyo HCI e; chipra HB; uhi HA, vahī HC e, vaha HD; gayau HA.
(6) nayaū HA; jānyo HC e; aipai HA, apai HB; kaisāi HA HD; tiyā
   HC e; dhījiyai HB HC e (dhījiye HCI).
(7) kahyo HB, kaho HC e; āi HA HB; bāiṭhī e; āi HA HB; mokū
   HA, mokō HB, moko HC e.
(8) bolyo HB e; na suhāi HA, na sohāi HB; mājha : mājha HA;
   bhījiyai HB e, bhījiyai HC.
Bh.B., V. 40.

Kahyo nṛpa sutā sō ju kījiye jatana kauna,
(1)
Pauna jimi gayo āyo kāma nahī biyā kau.
(2)
Pheri kai paṭhāyau sukha pāyo mai to jānyo vahai
(3)
Bāro dharamagya vāke lobha nahī tiyā kau.
(4)
Boli akulāya mana bhakti hī rījhāya liyo,
(5)
Kiyo pati mukha nahī dekhaū aura piyā kau.
(6)
Jāya kai nisamka tuma bāta yaha kahau merī,
(7)
Cerī jau na karau tau pai levo pāpa jiya 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, pōna HD; jima HA, jimi HB, jimi
HCI; gayau HA, gavo HB; āyau HA; nāhī e; viyā HC; ko HB HC.
(3) pheri HCI; kaī HA HD; paṭhāyau HA; sukha HB; pāyau HA; mai HB
HC; tau HA; jānyau HA, jānyau HC HD (jānyo HCI); yahai HA
HD, Iha HB.
(4) bārau HA HD; dharmmajña HB, dharmajña HC e; vāko HB HC;
nahi HB, nāhī HC, nāhī e; tīyā HC; ko HB HC.
(5) akulāi HA e, akulāi HB HC (akulāi HCI); hī: hi HB HC (hī
HCI); rījhāi HA, rījhāe HB; liyau HA, līyo HC (liyo HCI).
(6) kiyau HA, kīyo HC; mūsa HC (mukha HCI); nahī HA e; dekho HB,
dekhyau HC; piyā HC (piyā HCI); ko HB HC.
(7) jāi HA HCImg.e, jāye HB; kaī HA, ke e; nisamka HCImg.e; yaha :
yeha HB; kaho HC; yaha bāta tuma merī kahau e.
(8) jau na: jo na HA HC, jyau ne HB; karō HC; tau paī HA, to pai HC;
levau HA, lehu HB, leva HC; jiya HA, jiā HB; ko HB HC.
Bh.B., V.41.

Kahi vipra jaya suni caya bhaharāya gayo,   (1)
Dayo lai khaḍaga yasaũ phere pheri lījiye.    (2)
Bhayo jo vivāha utsāha kahū māta nāhī,
Āi pura Ambarīsa dekhi chavi bhījiye.     (4)
Kahyo nava mamdira mai ḫāri kai baserau devau,  (a) (5)
Devau saba bhoga vibhau nānā sukha kījiye.
Fūrava janama kou mere bhakti gamdha hutī,
Yāte sanabamdha pāyo yahai māni dhījiye.  (8)

(1) kaho HC; jāi HA, jāi HB; cāya : cāi HA HB; bhaharāi HA,
bhaḥerāi HB; gayau HA.
(2) dayau HA, diyo HC; le HC; khaḍga HB; yāso HB HCI, yāso e;
phera HC (phero HCI); lījiyai HB, lījiye 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'ī HC; dekhi: dekhi HC (dekhi HCI); bhījiyai HB HCI.
(5) kahyau HA HD; nave HA, nayo HC; mamdara HA; me HC, mē e; jhāri
kai HAHD; vase deva HC, vasera devo HD, basero devo e.
(6) deva HC, devau is omitted in HD, devo e; kījiye: kījiyai HC.
(7) purava janma HC; kauū HA, kou HDe; merē HA, merai HD; bhakta HC.
(8) jātaf HA HD; pāyau HA; yaha HA HD, ihai HB; mana HA HC (manī
HCI); dhījiyai HB, dhījiyai HC, dhījiya HD.

(a) The 5th and 6th lines of this kavitta verse are missing in HB.
Bh.B., V. 42.

Rajanī ke sesa pati bhauna mai pravasa kiyō,  
Liyo prema sātha dhiga maṃdira ke āiye.  
Bāhārī ṭahala pātra caukā kari rījhi rahi,  
Gahī kauna jāya jāmaī hota na lakhirīye.  
Āvata hī rājā dekhi lagai na nimesa kihū,  
Kauna cora āyo merī sevā lai curāiye.  
Dekhī dīna tīna phiri cīnha kai pravīna kahī,  
Aiso mana jo pai prabhu māthe padharāiye.

(1) rajani HC; kē HD; sesa HC; patī HB; bhauna HA HD,āśrama HB;  
mai is omitted in HB, me HC, me e; praveśa HC; kiyau HA,  
kīyo HC.
(2) liyau HA, liyo HC; maṃdira: maṃdara HA; kaī HD, āiye HA HCl,  
āī hai HB.
(3) vāhira HB, vāhari HCl; cauka kari HB.
(4) kauna: kaūnaī HA; jāi HA, jāe HB; jāme HB, jāmai HC, jāme e;  
hauti HA; nē e; lakhāiye HA, lakhāi HB, lakhāiye HCl.
(5) rājā: rāja HC; dekhī HB HC; nīmesa HB; kahū HA HB, kyau hū  
HC, kyō hū e.
(6) kona HC, kōna HD; āyau HA, āvai HC; lai : le HC; curāiye HA,  
corāiai HB, corāiyai HC e.
(7) dekhī dīna HB HCl; tīni HB; phiri HB, pheri HC e; cīnha HA  
HC, cīnhi HB, cīnhi e; kahī: kahi HC e.
(8) aiso HA, aise HB; jau pai HA, jau pe HB; māthaī HA, māthe  
HD; padharāiye HA, padharāiyai HB e.
Laī bāta māni māno maṃtra lai sunāyo kāna,  
Hota hi bihāna sevā nīkī padharāi hai.

Karata simgāra phiri āpa hī nihāri rahai,
Lahai nahi pāra dṛga jharī sī lagāi hai.

Bhai barhavāra rāga bhoga saū apāra bhāva,
Bhakti visatāra(a) rīti pura saba chāī hai.

Nṛpa hū sunata aba lāgī copa dekhībe kī,
Āe tatakāla(b) mati ati akulāi hai.

(1) la'i HB; māno : mānaū HA, mānō HD; lai : le HC; sunayau HA.
(2) hauta hī HA, hota hi HC; vihāna HB; padharāi hai HB.
(3) karati e; āpa hī : āpu hī HB e; rahai :rahe HC.
(4) nahi : 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, caūpa HB HC (copa HCI); kī : ko HB.
(8) āye HA HD; akulāi hai HD.

(a) vistāra : visatāra for metre.
(b) tatkāla : tatakāla for metre.
Bh. B., V. 44.

Hare hare pāva dharai pauriyāna mane karai, (1)
Khare arabare kaba dekhaṇḍ bhāgabharī kaṇ. (2)
Gae cali maṃdira lau suṃdari na sudhi aṃga, (a) (3)
Raṃga bhīji rahi dṛga lāya rahe jharī kaṇ. (4)
Bīna lai bajāvai( b) gāvai lālana rijhāvai tyā tyā, (5)
Ati mana bhāvai kahai dhanya yaha gharī kaṇ. (6)
Dvāra pai rahyo na jāya gae lalaçāya ḍhīga, (7)
Bhai uṭhi ḍhārīḥī dekhi rāja guru Harī kaṇ. (8)

(1) harē harē HA, harai harai HD; pāva cj.: pāva HA HB HC HD;
dhare HC, dharaṇ HD; pauriyāna HA, pauriiyaṇi e;
manai HA, manē HD; kare HC, karaṇ HD.
(2) kharai arabarai HB, khare arabarai e; kabare HA; dekho HB HC;
māgabharī HB; kō HB, kau HC, ko e.
(3) gaya HBImg.; maṃdara HA; lau HBImg. HC e; suṃdari HA,
suṃdara HD.
(4) bhīji: bhīji HA, bhari HBImg.; lāe rahi HBImg.; kaṇ: 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
tyā tiṭā ati mana bhāvai gāvai lālani rijhāvai tyā tiṭā',
which is a good example of scriptura continua. The under­
lined is the actual text.
(continued from previous page ...)

(5) vînâ le HC (vîna le HCl); lâlani HA HD; tyaâ tyaâ HA.

(6) kahai: kahaï HA HD e; yaha : ya HB; kað : kô HB, ko e.

(7) rahyo na: rahyau na HA, na rahyo HC; jae HB; érique
       lalacaya HCImg. e.

(8) țhârhi : țhâdî HC, țhârhi e; raja gura HB; kað :
       kô HB, ko e.
Vaise hi bajāvo bīna (a) tānāni navīna lai kai,
Jhīna sura kāna parai jāti mati khāiyai.
Jaise rangga bhīji rahī kahi so na jāta mo pai,
Aaipai mana naina caina kaise kari goiyai.
Kari kai alāpacārī pheri kai sābhārī tāna,
Āya gayo dhyāna rūpa tāhī mājha bhoiyai.
Pṛīti rasa rūpa bhai rāti saba bīti gāi,
Naī kachu rīti aho jāmaī nahi soiyai.

(1) vaisā hi HA, vaisa hī HB, vaisē hī HD; bajāvau HD, bajāo e;
tānana HB HC HDImg. (tānāni HCl); navīna HC, navīna HDImg.;
after navīna, vīna in HA; lai kaī HA, le ke HC, le ka HDImg.
(2) jhana HDImg.; kāna:ka HDImg.; pari HA, pare HB HC; jāte HC,
jātu HD (jāta HDImg.); mati HAI; khoiye HA e, khoīyai HC,
 khoiye HD.
(3) jaisā 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 HCl),
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.

(a) In Ms. HD after 'vaisē hī bajāvau vīna', 'tānāni 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 kaį HD; ālāpacārī HB, alāpa cāro e; pheri kaį HA, pheri ke HC; sabhārī HC, sābhārī e.

(6) āī HB; gayau HA; tāhī : tāhi HB e; mājha HB; bhoiye HA e, moiyai HC, bhoīye HD.

(7) bhai : ma'i HB; sabha HB; bīta gaį HD.

(8) kachū HA; aho : ahau HA; jāmai HB HC, jāmē e; nahi HB, nahi HC, nahi HC, nahī e; soīye HA HC HD, soīye e.
Bh.B.,V.46.

Bāta suṇī rāṇī aura rājā gae nai ṭhaura,  (1)
Bhai siramaura aba kauna vākī sara hai.  (2)
Hama hū lai sevā karaī patī mati vasa karaī,  (3)
Dharāi niti dhyāna viṣāi buddhi rākhī dhara hai.  (4)
Suni kai prasanna bhayo ati Ambarīśa Īśa,  (5)
Lāgī copa phaila gaī bhaktī ghara ghara hai.  (6)
Barhai dina dina cāva aisoī prabhāva kou,  (7)
Palaṭe subhāva hota ānanda ko bhara hai.  (8)

(1) suṇī : suṇi HD; aura : au HB, ora HC; gayo HB; nai HB, 
nai'i HC; ṭhora HB.

(2) śiramaura HB, siramora HC; aba : ora HC; kaūṇa HA HD, kona 
HC; sari hai HD.

(3) hama hu le HC; karaī cj.: karaī HA HB HC HD; patī matī HB; 
basi HA, baśa e; karaī HB HC.

(4) dharai HB HC; nitya HC e, nita HD; viṣaya e; budhi HA HC; 
dhari hai HA HC HD (dhara hai HCl), dharī hai HB.

(5) suṇī kai HA; prasana HA, prasanya HB; bhayau HA, bhae e; 
Amvarīśa HB; Īśa HB, Īśa HD.

(6) copa cj.: caūpa HA HD, caupa HB HC (copa HCl), cofa e; 
phaili gaī HA HCl; ghari ghari hai HA, ghari hai HD (ghari 
ghare hai HDimg.).

(7) vaḍho HB, vaḍhyo HC; dīna dīna HB; aisaūī HA, aisoī HB, 
esoī HC; sabhāva HA; kou HD.

(8) palaṭai HC HD e, ravabhāva HA; hauta HD; ko : kau HA; 
bhari hai HD.
Nhāta hi Vidura nāri aṃgani pakhāri kari,
Āya gae dvāra Kṛṣṇa boli kai sunāyo hai.  

Sunata hi svara sudhi ṛārī lai nidari mānō
Rākhyo mada bhari dauri āni kai citāyo hai.

Ḍārī diyo pīta paṭa kaṭi lapaṭāya liyo, (a)

Hiyo sakucāyo vesa vegi hī baṇāyo hai.

Baitī ḍhiga āya kērā chīli chilakā khavāya,
Āyo pati khījhyo dukha koṭi guno pāyo hai.

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(a) The 5th and 6th lines of this kavitta verse are missing in HB.
Prema ko vicāra āpa lāge phala sāra dena,
Caina pāyo hiye nāri barī dukhadaī hai.
Bole rijhi Śyāma tuma kīno baro kāma aipai
Svāda abhirāma vaisī vastu maī na pāī hai.
Tiyā sakucāya kara kāti qāraū hāya prāna –
Pyāre kaū khavāe chīli chilakā na bhaī hai.
Hita hī kī bāta dou kou pāra pāvai nāhi,
Nīkaī kai larāvai soī jānaī yaha gāī hai.

(1) prema kaū vicāri HA HD; āpu HC e; lāgyo HB, lage HC;
dena : dēna HD.
(2) caīna HA, cēna HD; pāyau HA; hiyo HC, hiyo HD e.
(3) bole rijhi HB; Śyāma e; kīnaū HA HD; baḍau HA; aipai HB,
    aipai HC (aupai HCI).
(4) vaisī : vaisī HB; maī : mai HB HC, me e.
(5) tiyā HC; sakucae HB; kāti HAmg.; qāraū HB, qāro HC; hāi
    HA, hāe HB; prāna HB HC e.
(6) kaū : ko HB HC e; khavāi HA, khavāi HC e, khavāya HD; chila
    HA, chīla HC HD; chilīkā HB, chilakā HD.
(7) hita kī HB (after hita, hī is omitted in HB), hita hī kī
    HC; vāte HB, vātai HC, bātē e; dou kou HA, kou dou HB,
    dou kou HC; nāhī HA HC, nāhī HB; pāra pāvai nāhī kou e.
(8) nīkaī kai HD, nīke kai e; jānaī : jānaī HA HD; yaha :
ehī HB.
Bh.B., V.49.

Bāro nisakāma(a) sera cūna hū na dhāma dhīga,
Aī nija bhāma prīti Hari sō janāī hai.
Suni soca paryo hiyo kharo arabaryo, mana
Gārho lai kai karyo bolyo hā jū sarasāī hai.
Jāvo eka bāra vaha vadana nihāri āvo,
Jo pāi kachu pāvo lyāvo mokaū sukhadāi hai.
Kahī bhalī bāta sāta loka maī kalamka hvai hai,
Janiyata yāhī līye kīnī mitratāī hai.

(1) badau HA, baḍe HC; nihkāma HB; cuna hu HCl.
(2) bhāma : vāma HC; Hari HB; saū HA HD, so HB; janāī hai HC.
(3) sunī HB; soca paryau HA HD; hiyau HA; kharau HA, kharyo
    HB HCl; arabaryau HA HD e.
(4) gādhaub HA, gādhyo HB; lai kāī HA HD, le kāī HC; karyau HA
    HD e; bolyau HA HD; hā ju HC (hara ju HCl); sarasāī hai HC.
(5) vaha : vai HB, vahā HC; badana 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 : hvai hai HC HD.
(8) jāniyani HA; yāhī HB; līe HB, līya HC, liyē e; mitratāī
    hai HB HC.

(a) niskāma : nisakāma for metre.
(1) तियाः हस, तिः हब; क्याः ना: क्यो ना हब, को ना हस; दहाई हस;
     जाइ हस हब.
(2) एपा हस: एपा हि हब, एपा हि हस हब; सो हस हस; शुनायो हि हस, 
     शुनायो हि हस हब, शुनायो हि हस हब.
(3) आ हस; विचारे : विचाराई हस हस; तारे : ताराइ हस हस, ताराइ हब.
(4) धाराई हस हस; ज्ञुमि : भुमि हस, भुमि हस; द्वारावती हस;
     आ हि हस हस, आ हि हस हस.
(5) देखि काई हस; उपायो हि हि; कौ : कौ हफि, कौ हि हि.
(6) कल हस, कल हि हस; को हस (के हफि); तिसै हि हस,
     तिसै हि हस.
(7) हियो : हियो हस, हियो हस; द्याउरहिः हस, द्याउरहिः हस; 
     नाग्हि हस, लासि हस; गार्ह्या हस; कियो हस, कियो हस.
(8) लियो हस, लियो हस; कारा गाई हस; ताहाः : ताहाः हस, ताहाः हस;
     पाहुङ्गाई हस हस, पाहुङ्गायो हि हस, पाहुङ्गे हि हस.
Dekhyo Syāma āyo mitra citravata rahe neku,
Hita ko caritra dauri roya gare lāge hai.
Māno eka tana bhayo layo aise làya chātī,
Nayo yaha prema chūtaī nāhi aṅga pāge hai.
Aī dubarāī sudhi milana chūtaī tāte,
Āne jala rānī paga dhoe bhāga jāge hai.
Seja padharāya guru caracā(ā)calāya sukha -
Sāgara burāya āpa ati anurāge hai.

(1) dekhyau HA; Syāma e; āyau HA; citravruta rahai HB; nāku HA.
(2) hita kau HD; caratra HA, carītra HB; daurī HB; roi HA HC e,
    neku HB; gare HD; làe hai HB, lāge hai HC.
(3) mānaū HA; bhayau layau HA; aisaī HA, aiso HC; chātī làe
    aiso HB.
(4) nayau HA; iha HB; chūtaī HA HC, chūtyo HB; nāhi HB HC,
    nāhi e; pāge hai HA HC, pāgai hai HB.
(5) āi HC; milana : mīlana HC; chudāī HA; tūtaī HA, tānai HC,
    tānê HD, tāne e.
(6) ānā HA; paga : pāva HB; dhoie HA; jāge hai HB HC.
(7) ēśea HB; padharāī HA HB; caracā calāi 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 kāmkha pūche kahā lyāe mokaũ, (1)
Ati sakucāye bhūmi takai drga bhīje hai. (2)
Khaici lai gāṃthi mūthi eka mukha mājha dai, (3)
Dūsarī hū leta svāda pāya āpa rījhe hai. (4)
Gahyau kara rānī sukhashāni pyārī vastu yaha,
Fāvo bāṭi māno śrī Sudamā prema dhīje hai. (5)
Syāma jū vicāri dinī sampati apāra, vidā
Bhaye pai na jānī sāra bichurana chīje hai. (8)

(1) chipāye : chapāye HB, chipāe HC e; kākha HA HC HD; pūchaĩ HA HD; lyāye HC; mokō HB HD, moko HC e.
(2) ati sakucāe HB e, ati sakucāya HC; take HB HC, takē HD, takaĩ e; bhīje hai HB, bhīje je hai HC, bhīji hai? HD.
(3) khaici HC; la'i HB; gāṃthi HB, gāthi HCl; mūthi HC (mūthi HCl), mūthī 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 hai : bhīje hai? HA, dhīje hai HB HC.
(7) jū : ju HB; vicāri HC (vicāri HCl); sampata HC.
(8) bhaya HA, bhae HB e; bichurana : bichurata HA, bichurani HCl e; chīje hai? HA HB HC.
Ae nija grāma vaha ati abhirāma bhayoyo,
Nayo pura Dvārikā so dekhi mati gaī hai.
Tiyā raṃga bhīñī saṃga satani sahele līnī,
Kīnī manuhāri yō pratīti ura bhaī hai.
Vahai Hari dhyāna rūpa mādhurī ko pāna, tāsō.
Rākhai nija prāna jāke prīti rīti nāi hai.
Bhogā kī na cāha aise tana niravāha(a)karai,
Dharai soī cāla sukha jāla rasamaī hai.

(1) āai HA, āye HD; neja HA, niju HD; vaha : eha HB; bhayau HA.
(2) nayau HA ; so : saū HA; ga'i hai HB, gaī hai HD.
(3) saṃga satana sahele līnī HB.
(4) kīnhī HC; manuhāra HB; yō : vo HB, yau HC; ura : tava HB;
    bha'i hai HB.
(5) rūpa : mukha HB; tāsaū HA, tāso HB e.
(6) rākhe HB, rākhai HCI, rākhaū HD, rākhai e; niju HD;
    jākai HC, jākaī HD; na'i hai HB.
(7) na : ne HB; aisai HA, aissāi HD; nirvāha HB, nirvāha HC;
    karē HA.
(8) dharai HA; sauī HA, soī HB; rasama'i hai HB.

(a) nirvāha : nirvāha for metre.
Huto nṛpa eka tāko sutā Cāndrāhāsa bhayo,
Parī yō vipati dhāi lyāīl aura pura hai.
Rājā ko divāna tāke rahī ghara āna, bāla
Āpāne samāna saṃga khelai rasaḍhura hai.
Bhayo brahma bhoja koū aisoī sanjoga banyo,
Āe ve kumāra jahā viprana ko sura hai.
Boli uṭhe sabai terī sutā ko ju pati, yahai
Huvo cāhai jāni suni gayo lāja ghura hai.

(1) hutau 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; dhyāī
HC (dhai HCI); laī HB, lyāī HCImg.; aura pūra hai HB.

(3) ko : kau HA, kaū HD; devāna HC, divāna e; tāko HC, tākai
HD; ghari HA; āni HC HD.

(4) āpanai HA HD; khele HB HCImg.; rasa ēhuri hai HA, rasa
sāra hai HB, rasaḍhura hai HCI.

(5) bhayau HA; koū : kou HC, koī HB e; aisaūi HA; banyau HA HD.

(6) āye HA, āya HC; ve : yai HB, vai e; kūvīra HD; jahā HB,
jahā HC; viprāna HB, viprānī 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 (purahai HCImg.)
Paryo soca bhārī(1) kahā karō yō vicārī aho,  
Suta jo hamārī tāko patī siso cāhiye.  
Dāraū yāhi mārī yāko yahai hai vicāra taba  
Boli nīca jana kahyo māro hiya dāhiye.  
Lai kai gae dūrī dekhi bāla chavipūra hama  
Joni paro dhūrī dukha aiso avagāhiye.  
Bole akulāya tohi māraīge sahāya kauna,  
Māgaū eka bāta jaba kahaū taba bāhiye.  

(1) paryau HA HD e; karō : karau HA, karaū e; yaū HA e.  
(2) jo : jau HA; tākau HA; aisu HA; cāhiyai HC e.  

(continued overleaf ... )

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

Paryo soca bhārī yāko yahai hai vicāra taba  
Boli nīca jana kahyo māryo ehi dāhiyai.  
Kahā karaū yaū vicārī aho suta jā hamārī  
Tāko patī yaiso cāhiai.  
Dāraū ehi mārī lai kai gayo dukha dekhi bāla  
Chavipūra hama joni paro dhūrī dukha aiso avagāhiai.  
Bole akulāe tohi mārege sahāe kauna  
Māgo eka bāta jave kahī tave cāhiyai.

(1) paryau HA HD e; kahā karō yō vicārī aho,  
(2) suta jo hamārī tāko patī siso cāhiye.  
(3) dāraū yāhi mārī yāko yahai hai vicāra taba  
(4) bolī nīca jana kahyo māro hiya dāhiye.  
(5) lai kai gae dūrī dekhi bāla chavipūra hama  
(6) joni paro dhūrī dukha aiso avagāhiye.  
(7) boli akulāe tohi mārege sahāe kauna  
(8) māgo eka bāta jave kahi tave cāhiyai.
(continued from previous page ... )

(3) दारो ह, दारो ह; याहि हडीग़; याकू हए ह; अर्था याहिये ह; हए ह; विचार ह.

(4) बोल ह (बोल हडीग़); निका ह (निका जना हडीग़); काह्यू हए ह; गारू ह, मारू ह; हिये ह, हियू ह; दाहियई हए ह.

(5) लाई काई ह, ले काई ह; दुरा ह; देखी हडीग़; बा चाविपुरा ह (बा चाविपुरा हडीग़).

(6) जोना ह, योनी ह; पराई ह; दुरा हए ह; अईसू हए ह; अवागाहियई हए ह.

(7) बोलई ह; अकुलई ह; मारे जि.: मारे हए ह, मारेग ए ह; सहाई ह; कोना ह, कोना ह.

(8) मागू ह; काहूँ : कहाई ह; बाहियई ह ए.
Bh. B. V., 56.

Māni līṅo bola vai kapola madhi gola eka,
Gaṃḍakī ko suta kāṛhi sevā nīkī kīṅṅī hai.
Bhayo tadākāra yō nihāri sukha bhāra bhari,
Nainani ki kora hi sō ājnā vadha dīṅṅī hai.
Gire murajhāya dayā āi kachu bhāya bhare,
Dhare prabhu ora mati āṅañḍa sō bhīṅṅī hai.
Hutī chaṭṭī āṅgurī su kāṭī lai dūṣana ho,
Bhūṣana hi bhayo jāya kahi sāmca cīṅṅī hai. (a)

(1) līṅo : līnaṅ HA, līno HB, līyo HC (liyo HCl), līnho e; vola e HB, vola vai HCl, bola ve e; madhya HB e, madha HC (madhya HClmg.); eka gola HC.
(2) Gaṃḍukī HA; kau HA HD; kāṛhī HB; nīkī : nīkī HC.
(3) bhayau HA; yō : yaṅ HA, yo HB; sukha bhāra HCl; bharai HB.
(4) nanSna HA, nainana HB, nēṅnani HD; sō : so HA HB; ājnā HB HC, āgyā HD.
(5) pare murajhāi HB, gire murajhāi HD e; āi : āya HC HD, āi e; bhāi HA, bhāi HB.
(6) dhara HA; ora : aura HA HD, vora HB, sō : so HB HC e.
(7) hūṭī HA, huti HB; chaṭṭī HB; āṅurī HA HB; so HC e, śu HD; kāṭī la′i HA, kāṭī la′i HB; dūṣaṇa HB; hau HA.
(8) bhūṣana HA, bhūṣaṇa HB HC; hi HC (hi HCl); bhayau HA, bha′i HB; jāi HA, jāi HB e; sāmci HB; cīṅṅī hai HA HB HD, cīṅṅī hai HC (chīṅṅī hai HCl).

(a) cīṅṅī hai : cīṅṅī hai for mētrical rhyme.
Vahai desa bhūmi mai rahata laghu bhūpa aura,  
Aura sukha saba eka suta cāha bhārī hai.  
Nikasyo vipina āni dekhi yāhi moda māni,  
Kīnī khaga cāha gharī mṛgī pāti sārī hai.  
Dauri kai nisamka liyo pāya nidhi rāmka jiyo,  
Kiyo manabhāyō so badhāyō śrīya vārī hai.  
Kū dina bīte nṛpa bhaye cita cīte, diyo  
Rāja ko tilaka bhāva bhakti visātārī hai. (a)

(1) vaihai HA HB, vāhai HC; desa HB e; mai HA HC HC; bhūpa : bhūpa HA.
(2) ora HC; eka : yeka HC (eka HCImg.); bhārī hai HB.
(3) nikasyau HA e; nikase HC; vipana HA HC, vipini HB; dekhe HC, dekhē HD; yāhi : mohi HB.
(4) kīnī HC (kīnhī HCImg.); cāhā HC; gheri HB, gherī HC (gharai HCImg.); mṛga pāti HB.
(5) dauri kāi HA; niśamka e; liyau HA, liyō HC; pāyau HA, pāyo HB, pāi e; nidhi kara HB; jiyau HA, jiyo HC.
(6) kiyau HA, kīyo HC; manabhāyau HAImg., manabhāvō HB; so badhāyau HA; śrīja HA, śṛīpa HB, śrī HC, śrī hu e.
(7) kou HB HC; bīte HCl, bītē e; bhaye : bhaya HA, bhae e; diyauHA
(8) ko : kau HA; tīlaka HC, tīla e; vistārī hai HA HB, vistārī hai HC (vistārī hai HCl).

(a) vistārī hai : visatārī hai for metre.
Bh.B., V.58.

Rahai jāke desa so naresa kachu pāvai nāhi,
Bāha bala jora diyo saciva paṭhāya kai.
Āyō ghara jāni kiyo ati sanamāna so
Pichāni(a) liyo vahai bāla māraū chala chāya kai.
Daī likhi cīṭhī jāhu mere suta hātha dījai,
Kījai vahī bāta jāko āyo lai likhāya kai.
Gae pura pāsa bāga sevā matī pāgi karī,
Bhārī dṛga nīda neku soyo sukha pāya kai.

(1) rahē HA, rahe HC, rahāf HD; tāke HC; desa HCl e; sau HA;
nareśa HCl e; kachū HD; nāhī e.
(2) bāha HA; bala jori e; diyaw HA, diyo HC (diyo HCl); paṭhāī
HA HB, paṭhāī e; kē HA, kaī HD.
(3) āyau HA; kiyo : kiyau HA, kiyo HC; so : sau HA.
(4) pichāna HB e; liyau HA; māraū : māryo HB, māro HC e, mārō HD;
chala chāī HA HB, chala chāī e; kaī HA HD.
(5) deī HC; likhi HB; cīṭhī e; jāhū HA, jāo e; dījai : dījai
HA, dīje e.
(6) kīje e; vāhī HA, vohī HB; jākō HA HD; āyā HA; le HC; likhāī
HA, lakhaī HB, likhāī e; kē HA.
(7) gayo pura HB; pāgi : pāga HB e; kari HC e.
(8) nīda: nīda HB; nāku HA, nēku HD; soyau HA; pāya : pāi HA e,
pāī HB; kē HA.

(a) pahacāna : pīchāni for metre.
Bh.B.,V.59.

Khelati sahelini sō āi vāhi bàga mājha,  
Kari anurāga bhai nyārī dekhi rījhi hai.  
Pāga madhi pātī chavī mātī jhuki khēci lai, (a)  
Bāmicī kholi likhyo viṣa dena pitā khījhī hai.  
Viṣayā sunāma abhirāma dṛga aṁjana sō,  
Viṣayā banāi mana bhai rasa bhīji hai.  
Āya mili ālīni mē lālana ko dhyāna hiye,  
Piye mada māno grha āi jaba dhīji hai.

(1) khelata HC HD; sahelini HB, sahelīni HC; saū HA, so HC;  
āi e; vāhi HA, vāhi HB e; mājha HB.  
(2) bhai : bha'i HB HC; rījha hai HA.  
(3) pāga HC (vāga HCI); madhya HC; jhuki HC (jhuki HCI mg);  
khaici HB, khēci HCI mg., khaīca HD, khaīci e.  
(4) vāci HB, vāmicī HD; likhyau HA; likhyo pitā daina viṣa HB;  
khījī hai HD.  
(5) sunāma : sonāma HB; sō : so HB HC.  
(6) banāi HA e; mana ma'i HB; rasa : sara HC.  
(7) āi HA HB, āi e; mīlī HB; ālīna HB HCI; maī HB HC; ko : kau  
HA HD; hiye HC (hiye HCI).  
(8) piye HA, piye HC (piye HCI); mānō HA HD; graha HA; āya  
jaba HD, āi 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 Caṃdārasa jihi pāsa likhyo lyāyo, āyo (1)
Ekā kara pātī bāta likhī mo suhāti, boli (2)
Vipra gharī eka mājha vyāha ugharāyo hai. (3)
Kari āsiī rīti dāre bare nṛpa jīti, śrīya (4)
Deta gāi bīti cāva pāra pai na pāyo hai. (5)
Āyo pitā nīca suni dhūma āil mīca māno, (6)
Bāno lakhi dūlaha ko sūla sarasāyau hai. (7)

(1) uthyau HA HD; Camdahāsa HB; jehi HC; lakhyau HA, likho HB;
    lyāyau HA, lāyo e; āyau HA, jāyo e.
(2) bhāyo : bhāyau HA; gārhai HA HD, gārhe HCImg.; garai HD;
    saū HA, so HB HC; lagāyau hai HA.
(3) deī e; likhī : likhī 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) āsiī : āsiī HC (āsi HCI); rīti HA HC (rīti HCI); jīti :
    jīta HB; śrī HB HC e.
(6) gaī : ga'ī HC; bīti HB HC; cāya HC; pārai HA; na pāyau hai HA
(7) āyau HA; pītā HC (pītā HCImg.); sūnī HC; dhūmi HA, ghūma HB
    HC, ghūmi e; mānaū HA, mānā HD e.
(8) bānaū HA, bānō HD; dūlaha ko cj.: dūlaha jū kaū HA, dulha ko
    HB, dūlaha ko HC, dūlaha jū ko HD; sūla e; sarasāyau hai HA.
Bh.B., V.61.

Baithyau lai ekamta suta karī kahā bhrāṃta yaha, (1)
Kahyo so vrīmta kara pātī lai dikhāī hai.
Bānci āmca lagi mai tau baroī abhāgi, aipai (2)
Māraū mati pāgi beṭī rāma hi suhūi hai.
Boli nīca jāta bāta kahī tūma jāvo maṭha, (3)
Avai tahā kou māri dārau mohi bhai hai.
Candraḥāsa jū sō bhākhyo devī pūji āvo āju, (4)
Merī kula pūjya sadā rīti calī aī hai.

(1) baiṭho HB, baithyo e; le HC; ekāti HA, ikāmta e; kari HB; bhrāta HB, bhrāṃti HCI; Thā. HB.
(2) kahyau HA HC; vritāta HA, nitāmta HB HD e, nītāmta HC (vrīmta HCIImg.); kari HA HD, karī HB; le dakhāī hai HCI.
(3) bāci HA, bāncī HB; mai to HB HC, mai to HD e; baraūi HA; aipai HA, apa HB, epa HC.
(4) māro HB e, mārau HC, mārō HD; hī : hō HA, ho HC HD, hū e; suhūi hai HA.
(5) boli HB; nīca jāta HA, nīca jātī HB e, nīca jāti HC; kahi HA; jāvau HC.
(6) tahā kou HB, kou tahā HC; mārī HB; dāro HB HC.
(7) jū : ju HB; saū HA, so HB HC; bhākhyau HA HD; pujī HC (pujī HCIImg.); avau HA, āyo HB; ajau HA ajū HD, āpa e.
(8) pūjya : pujī HA, pujya HB, pūja HD e.
Bh. B., V. 62.

Calei karana pūjā desapati rājā kahi,
Mere suta nāhi rāja vāhi kaũ lai dijiye.
Saciva suvana saũ jū kahyo tuma lyāvo jāvo,
Pāvo nahi pheri samai aba kāma kījiye.
Dauryo sukha pāya cāya maga hī maï liyo jāya,
Diyo so paṭhāya nṛpa raṁga mājha bhījiye.
Devī apamāna te na ḍaro sanamāna karaũ,
Jāta māri ḍāryo yā saũ bhākhyaub bhūpa lījiye.

(1) calol e; karaṇa HC; desapati HA HD, desapati e; rāja HB HC.
(2) merai HA; suta HB; nāhi HA, nāhi HC; vāhi HCImg.; ko HB HC e; le HC; dijiyai HB HC.
(3) saciva 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; samaï HA HD, samaya e; kījiyai HB HC.
(5) dauryau HA HD; pāi cai HA e, pāi cai HB, pāya cāva HC; mai HB, me HC, mē e; līyau HA, līyo HC (liyo HCl); jāi HA e, jāi HB, āya HD.
(6) diyau HA; su HB; paṭhāi HA e, paṭhāe HB; mājha HB HC, māhi e; bhījiyai HB HC.
(7) te: tāi HA, tē HD; ḍāryo HB, ḍaraũ HD; karau HB, karo HC.
(8) ḍāryau HA HD; yā so HB, yā sau HC, yā sō HD e; bhākho HB, bhākhya e; lījiyai HB HC.
Kahū āni kahi suta tero māryau nīcani nai, (1)
Sīcani sarīra dṛga jala jhāri lāgī hai. (2)
Calyo tatakāla dekhi giryo hvai bihāla, sīsa (3)
Fāthara sau phoryo māryo aisoī abhāgī hai. (4)
Suni Caṁdrahāsa cali vegi maṭha pāsa āye, (5)
Dhyāya(a) paga devatā ke kāṭai aṁga rāgī hai. (6)
Kahyo tero drohi yahi krodha kari māryau mai hī, (7)
Uṭhai(b) dou dijai dāna jīye bārābhāgī hai. (8)

(1) kāhū HB, kāhū HD; āi HB, āi HC; tairo HD; māryo HD, māro e; nīcana HB HC; ne HB e, nai HC.
(2) sīcani HB, sīcana HC, sīcana e; sarīra e; jala dṛga HA HD, dṛga nīra HC e; jhāri HB, jhara HC.
(3) calyau HA HD; dekhi HC (dekhi HClm.); giryau HA HD; vhāi HC HD; sīśa HB.
(4) sau : so HB, so HC, sō HD e; phoryau HA HD, phoro HC (phori HCl); māryau HA HDImg., māryo HB, aisoīhī e.
(5) suni HB; calī HB; vegī HC (vegi HCl); āe HB HC, āyo HD.
(6) dhyāe HA, dhyāya HB, dhāe HC (dhāi HClm.); kāṭai cj.: kāṭi HA, pāya HC, kāṭa HD, kāṭe e;
(7) kahyau HA HD; terau HA, teryau HB; dogī HA HD, droha HC (drohī HCl), dveṣī e; yāhi HA HD e; māryo HB, māryō e; mai HB HC; hi HC, I HD, hi e.
(8) uḍhe HB, uṭhai HC; dou HB; jiye: HB HD e.

(a) After dhyāya, 'paga devatā ke kāṭai' is omitted in HB.
(b) ji uṭhai is intended.
Bh.B., V. 64.

Karyo aiso rāja saba desa bhakta rāja kiyo,

Ḍhīga ko samāja tākī bāta kahā bhākhiye.

Hari Hari nāma abhīrāma dhāma dhāma sunai,

Aura kāma kāmanā na sevā abhilākhiye.

Kāma krodha (a)moha mada ādi lai kai dūri kiye,

Jīye ṇpa pāi aiso nainani maf rākhiye.

Kahī jiti bāta ādi āṃta laū suhāta hiye,

Parhai uṭhi prāta phala Jaimuni hai sākhiye.

(1) karyau HA HD; aisau HA; śabha HB; desa e; kiyau HA, kivo HB, 
    kiyō HC, karyo e.

(2) ko : kau HA HD; bhākhiyai HB HC, bhākhiye HD.

(3) abhirāma : abhīrāma HB; sunai : suti 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 kiye HC.

(6) jīye ṇpa HDImg.e; pāi HA, pāya HD; nainana HB, nenani HC,
    nēnani HD; mai HB, me HC, mē e; rākhiyai HB, rākhiye HClm.

(7) jiti : jiti HA, eti HB; ādi āṃta HA, adi āṃta HB; lau HB,
    la HC, lē 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 ṇpa", 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 ṇpa'.
Kauṣārava nāma jo bakhāna kiyo Nābhā jū nai,
Maitre(a) abhirāma riṣi jāni lijai bāta maī.
Ajñā prabhu dāl jāhu Vidura hai bhakta mero,
Karau upadesa rūpa guna gāta gāta maī.
Citraketa prema ketu Bhāgavata khyāta, jāte
Palatyo janama pratikūla phūla ghāta maī.
Akrūra(b) ādi Dhruva bhaye saba bhakta bhūpa,
Uddhava se pyāreni kī khyāta pāta pāta maī.

(a) Maitreyā : Mātre for metre.
(b) Akrūra : Akrūra for metre.
Bh. B., V. 66.

Kuntī karatūti kaisā karai kauna bhūta prāṇī,
Māgata vipati jāsaṛ bhājai saba jana hai.
Dekhyau mukha cāhua lāla dekhe bina hiye sāla,
Hūjiye kṛpāla nahī dījai bāsa vana hai.
Dekhi vikalai(a) prabhu āmkhi bhari āi, pheri
Ghara hī kaṅ lyāṅ Kṛṣṇa prāṇa tana dhana hai.
Sravana viyoga suni tanaka na rahyo gayo,
Bhayo vapu nyāro aho ehī sāmco pana hai.

(1) Kuntī HC e; karatūta HA; kaise HBI HCI, aisi e; prāṇī : prāṇī HA HC e.
(2) māgata HA HB, māgati e; vipati HC (vipati HCl); jāso HB HC, jāso e; māje HB, bhājai HC; sabha HB; hai: hai HD e.
(3) dekhyo HB HClm.e; sukha HA; cāhū HA, cāhau HB, cāhai HC; binu HC e; hiyai HA, hiye HC; sāla HB e.
(4) hūjiyai HCl; nahī e; dīje HA; hai : hai HD e.
(5) vikalatai HC; ākhi HA, ākha HB; pheri : phiri HA HB HD.
(6) kaṅ : ko HB HC e, kō HD; lāi e; prāṇa HD; hai : hai HD e.
(7) sravana 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, sāmc HB, sāmc HD; hai : hai HD e.

(a) vikalatai : vikalāi for metre.
Bh.B.,V.67-

Dropatī(a) satī ki bāta kahai aiso kauna paṭu,
Khaṅcata hī paṭa paṭa(b) koṭi gune bhae hai.
Dvārikā ke nātha kahi boli jaba sātha hute,
Dvārikā saū phiri āe bhakta vānī nae hai.
Gae Duravāsā(c) riṣi vana maī paṭhāe nīca,
Dharmaputra bole vinai āvai pana lae hai.
Bhojana nivāri tiyā āl kahi soca paryo,
Cāhāi tana tyāgo kahyo Kṛṣṇa kahū gae hai.

(1) Dropatī HC e; aiso : yaisau HA; paṭa HB HC (paṭu HCl).
(2) kheca HC (khēcata HClmg.); gune: guṇa HB, guṇe HD; bhayo hai HB, bhae hai HC.
(3) Dvārakā e; ke HBl; kahi HB HC, jaba e; boli 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, riṣi HCl e; mai HB HC HD, mē e; paṭhāya HC.
(6) Dharmmaputra HB; binaī HA, vinaya e; ati HA; pana HB; laye hai HB, lae hai HC.
(7) nivāra HB; tia HB, tīyā HC, triyā e; āni HB, āya HC HD, āi e; soca e; paryau HA HD.
(8) cāhāi 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) Draupatī : Dropatī for alliteration.
(b) In Ms.HB the words, "khaṅcata hī paṭa paṭa", are omitted.
(c) Durvāsā : Duravāsā for metre; cf. Bh.B.,V.35.3.
Bh.B.,V.68.

Sunyo bhāgyavatī ko vacana bhakti bhāva bharyo,
Karyo mana āe Syāma pūjyo hiye kāma hai.
āvata hi kahi mohi bhūkha lāgī devo kachu,
Mahā sakucāi māgai pyāro nahi dhāma hai.
Visva ke bharanahāra dhare hai ahāra ajū,
Hama saū durāvo kahi vānī abhirāma hai.
Lagyo sāka patra pātra jala samga pāya gae,
Pūrana trilokī vipra ganai kauna nāma hai.

(1) sunyaū HA, sunyau HD; bhāgyāvamti HA, bhāgayatī HB, bhāgayatī HC e (bhāgayata HCImg.); kau HA HD; bharyau HA HD.
(2) karyau HA HD, karo HC; āye HB; Syāma HCl e; pūjyau HA HD, pujyo HB, pūje e; hiye HC, hiya HD.
(3) āvata hi HB; mohi HA; devo : deva HB, deu HD.
(4) mahā sakucāe HA HD e; māge pyāro HA, apai śidho HB, māgai pyārau HD, māgai pyāro e; nahi HB, nahi e.
(5) visva 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, lagyo HB; sāka HB e; pāya : pāi HA e, pāye HB.
(8) pūrana HBI, pūrana e; trilokī HB, trailokī HC; gine HA, ganaī HD; kōna HD.
Jina hī ke ura Hari nita basāf tina hī kī,  
Pada renu caina daina ābharana kījiye.  
Jogesvara ādi rasa svāda maī pravīna mahā,  
Vipra Śrutideva tākī bāta kahi dījiye.  
Āe Hari ghara dekhi gayo prema bhari hiyo,  
Ūcau kara kari paṭa pheri mati bhījiye.  
Jite sādhu saṃga tinai vinai na prasaṃga kiyo,  
Kiyo upadesa mosō barha pāya lījiye.  

(1) jinha hī HB, jinha hī 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 rena HA HD; caina daīna HA, caina dena HB, caina deta HC, cainu dainu e; ābharāṇa 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 : kahi HC; dījiyai HB HC e.  
(5) āye HA HD; dekhi HC (dekhi HCGm.); gayau HA; hiyau HA, hiyo 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, tinhai e; vine HC, vinaya e; prasaṃna HC; kīyau HA, kiyo HC.  
(8) kīyau HA, kiyo is omitted in HB, kīyo HC; upadeśa e; mosaū HA moso HC; bārha HB e, bārhi HC; pāl HA, pāva HB; lījiyai HB, lījiyai HC e.
(7) jinhe HB HCImg.; jana HD; gāi HA HB; kyaũ hũ HA HB, kyau hũ 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, hiye HC; bharī HB; naĩna HA, nayana HC, nēna HD; āriye HA HD, āriyai HB.
Janma puni janma ko na mere kachu soka aho, (1)
Sanña pada kañjya renu sīsa para dhāriye. (2)
Prācinabaraha(a) ādi kathā parasiddha(b) jaga, (3)
Udbhā Valamika(c) bāta cita taś na taśriye. (4)
Bhaye bhīla saṃga bhīla riṣi saṃga riṣi bhaye, (5)
Bhaye Rāma darasana(d) līlā visatāriye. (6)
Jinhaī jaga gāya kīhū 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 (renu HCImg.),rēnu HD; sīśa HB; dhāriyai HB HC.
(3) Prācinabrahī HA HB, Prācinabarahi HC, Prācinabarhi e; parasiddha : siddha HA, praśīđdha HB, prasiddha HC.
(4) udbhāi HB; Vālmīka HC, Bālamīki e; citta e; te HB, tai HC; na taśriyai HB HC.
(5) bhaye(i): bhae HD; riṣi saṃga riṣi HCImg. e; bhaye(ii): bhae HB e, bhayai HC.
(6) bhae Rāma daraśana e; bistaśriye HA, vistaśriyai HB HC. (continued overleaf ...)

(a) Prācinabarhi : Prācinabaraha for metre.
(b) prasiddha : parasiddha for metre.
(c) Vālmīki : Vālamīka for metre.
(d) darśana : darasana for metre.
Huto Vālamīka eka Supaca sunāma tāko,  
Syāma lai pragaṭā kiyo Bhārata(a) maī gāiyai.  
Pāṃḍavani madhi mukhya Dharmputra rājā, āpa  
Kino jajña bhārī riṣi āe bhūmi chaīyai.  
Tāko anubhāva śubha śaṁkha so prabhāva kahai,  
Jopai nahi bājai tau apūranatā āiyai.  
Soī hāta bhaī vaha bājyo nāhi soca paryo,  
Pūchai prabhu pāsa yākī nūnata bataiyai.

(1) hutau HA, hoto HD; Vālamīka HC (Vālmīka HCImg.); Supaca: Svapaca HA HC; tākau HA, tākaū HD.  
(2) Syāma HCl e; le HC; kīyau, kīyo HC (kiyo HCl); Bhāratha HA e; mai HB HC, mē e; gāie HA, gāiye HD, gāiye 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, riśi HB HCImg.e; bhumī HB; chaīe HA, chaīye HD, chaīye e.  
(5) tākau HA HD; śubha : sunī HA, śubha HCImg., subha HD; saṁkha Hā HD; so : saū HA.  
(6) jaupai HA HB; nahi HB, nahi HB HC; tau : to HC e; āiyae HA, āiyē HD, āiyē e.  
(7) suī HC (soī HCImg.); voha HB, vahu e; bājyau HA; nāhi HC HD; soca e; paryau HA HD.  
(8) pūchē HA, puchai (puchai HCl), pūchaī HD e; prabhū HA; nūnata: nyūnata e; bataīe HA, bataīye HD, bataīye e.  
(a) Mahābhārata: Bhārata for metre.
Bole Krṣṇa deva yāko suno saba bheva aipai,
Nīke māni leva bāta durī samujhāiye.
Bhāgavata saṁta rasavaṁta koū jaīyo nāhi,
Riṣina samūha bhūmi cahu ānhai disa chaīyai.
Jopai kahau bhakta nāhi nāhi kaisaf kahaū, gahaū
Gāṁsa eka aura mula jāti so bahāiyai.
Dāsani ko dāsa abhimāna kī na bāsa kahū,
Pūrāna kī āsa taupai aiso lai jivāiyai.

(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, samujhāiye e.
(3) bhāgavamta HB; koū: kou HB HC; jīyaū HA, jevo HB HC, jēyo e; nāhi HA, nāhi HC, nāhi e.
(4) riṣini HB, ṛṣina HCImg.e; samuha bhumi HB; cahu HB, cahu HC; ānhai HB, ānhai HCImg.e; chaīye HA HD, chaī hai HB, chaīye e.
(5) jaupai HA, jaupe HB; bhakti HA; nāhi nāhi HA, nāhi nāhi HB; kaisē HB, kaise HC e; kahau HB HC, kahu HD; gahō HB, gaho HC, gahu 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, so HB; bahāïye HA HD, bahāïye 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; jaupai HA, topai HD; aisau HA; le HC; jīmāïye HA, jēvāïyai HB, jīvāïye HD, jīvāïye e.
Aiso Hari dasa pura āsa pāsa disai nāhi,
Bāsa bina kō loka lokani mai pāiyai.
Terei nagara mājha nisi dina bhora sājha,
Āvai jāya aipai kāhū bāta na janāiyai.
Suni saba cauki pare bhāva acaraja bhare,
Hare mana naina ajū vegi dai bataiyai.
Kahā nāū kahā ṭhāū jahā hama jāya dekhāi,
Lekaī kari bhāga dhāya pāya lapaṭāiyai.

(1) aisau HA; nāhi : nahī HC, nāhi e.
(2) bāsa binu HC e; kou HB HC; lokana HA HB; mai HB HC, mē e;
pāiyie HA HD, pāiyie e.
(3) terei HB; mājhi HD; nisi dina HB e; sājha : mājha HD.
(4) jāya : jāi HA, jāhi HB; aipai HB; kāhū HA, kāhū HB, kāhu HC;
na : nā HC; janāiyie HA, janaïye HD, jananye e.
(5) saba : tava HC; cauki HA, cauki HB HC; para HB, pari HD;
acariya HD; bharai HB.
(6) harai HA; naïna HA HD, nayana HC; āju HB, āja HC; vega HC;
de HC, hī e; bataiyie HA HD, batāiye 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; dekhāi HB HC.
(8) lekhai cj. lekhai is omitted in HA, lekhi HB, lakhai HC,
lekhe HD; dhāi pāi HA, dhāi pāi HB; lapaṭāiye HA HD,
lapaṭāiye e.
Bh. B., V. 74.

Jite mere dāsa kabhu cāhai na prakāsa bhayo,
Karaū jo prakāsa mānāi mahā dukhadāiyai.
Mokaū paryo soca jajña pūrana kī loca hiye,
Liye vāko nāma jini gāva taji jāiyai.
Aisaī tuma kahau jāmai rahau nyāre pyāre sadā,
Hamahī livāya lyāya nīke kai jivāiyai.
Jāvo Vālamīka ghara baro avalīka sādhu,
Kiyo aparādha hama diyo jo batāiyai.

(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; dukhadāiyā HA HD, dukhadāiyaye e.
(3) moko HB, moko HC e; paryau HA HD; jagya HA HD; purana HC; hiyaied HA, hiya HC (hiya HCl).
(4) liyaU HA, liye HC; vakau HA HD; nāva HD; jina HA; jāiye HA HD, jāiye e.
(5) aise HA, aiso HC, aiso u; 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; jivāiyāe HA, jivāiyai HB, jivāiye HD, jivāiye e.
(7) ghara : ghari HA; badau HA; avyalika HD.
(8) kiyau HA, kiyo HC; diyo : diyau HA, dīyo HC; jau HA, jū HC; batāiyai HA HD, batāiyai e.
Arjuna au Bhīmasena cāle śīnāmarana kau,  (1)
Aṃtara ughāri kahyo bhakti bhāva dūra hai.  (2)
Pahūce bhavana jāya cahū disi phirī āya,  (3)
Pare bhūmi jhūmi ghara dekhyo chavi pūra hai,
Āe ṇṛparājani kau dekhī taje kājani kau,  (4)
Lājanī saū kāpi kāpi bhayo mana cūra hai,
Pāvani kau dhāriyai jū jūthani lai ārīyai jū,
Pāпа graha ṇāriyai jū kījai bhāga bhūra hai.  (5)

(1) Arjjuna HA HB HC; calaivau HB; kau : ko HB e, kau HC, kō HD.
(2) kahyo : kahyau HA, kahi e; dūri hai HA HB.
(3) pahūce HA HB HC; jāi HA HB, jāi e; cahū HA HD; dīsi HB,
dīsi HCImg. e, disa HD; āya : āi HA e, āe HB.
(4) pare bhūmi HB; dekhyo : dekhyau HA, dekhyo HCImg.;pūri hai HA.
(5) āye HC HD; ṇṛparājana HA HC (-ni HAmg.); ko HB e, kau HC,
kō HD; dekhā 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; jūthha lai HB, jūthani le HCI,
jūthana ko e; ārīye HA HD e.
(8) grha HA HB HD; ārīye HD e; ju : au HA HD; kīje HD e.
Jūṭhani lai ḍāraṇā sadā dvāra kaũ bhūraṇā,(a) nahi
(1)
Aura kaũ nihāraṇā ajū yahi sāmco pana hai.
(2)
Kahau kahā jevau kachū pāchaḷ lai jivāvo hamai,
(3)
Jānē gāi rīti bhakti bhāva tuma tana hai.
(4)
Taba to lajānaṇu hiye Kṛṣṇa pai risānaṇu, nṛpa
(5)
Cāhau soī ṭhāno mere saṁga kou jana hai.
(6)
Bhura hi padhāraṇu aba yahi ura dhāraṇu, aura
(7)
Bhūli na vicāraṇu kahi bhalaī jopai mana hai.
(8)(b)

(1) jūṭha HB; le HC; ḍāraṇu HB; kaũ : ko HB e, kau HC; bhūrō
HB; nahi HC HD.
(2) kaũ : kō e; nihāraṇu HD; āju HB, aju HC; īhai HB, ehi HC;
sācau HA, sāmcau 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) jānī HB.
(5) taba tau HA; lajānyo HB, lajāṇo HC; hiyo HB, hīye HC; pai:
pe HC; sānau HA, risāno HC, risānō HD.
(6) cāho HB; ṭhānaṇā HA, ṭhānaṇu 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, bhali e; jaupai HA HB.

(a) In Ms.HB. after buhārō,'nahi aura kaũ nihāraṇā' 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 bhai,  
Karī lai rasoi Krṣṇa Dropatī sikhāī hai.
Jetika prakāra saba vyāmjaṇa sudhāri karau,
Āju tere hāthani kī hota saphalāī(ā)hai.
Lyāye jā livāya kahyo bāhira jivāya devau.
Kahī prabhu āpa lyāvo aṁka bhari bhai hai.
Ani kai baithāyo pākasāla maṛ rasāla grāsa
Leta bājyo śaṁkha Hari damḍakī lagāī hai.

(1) saba : sabha HB; Dharmaputra HB; bha'i HC.
(2) kari HA HB HC; kai HC (lai HClmg.); rosoi HB; Dropatī HC,
    Draupadī e; sikhāye hai HB.
(3) jetaka HA; saba : sunāi HB; vījana HB, vimjana 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, livāi e; kahai HA HD e; vāhara
    HC HD; jivāi HA, jevāe HB, jimaḷ e; deva HB, deu HC, devo HD e.
(6) āpa : āpu HC e; lyāai HB, lyāau HC; bharī HD.
(7) baithāyau HA, vaithāro HB, vēthayo HC; pākasāla e; mai HB,
    me HC, mē e.
(8) bājai HA HB HD (bājau HDI); śaṁkha HClmg., saṁkhā HC
    lagāi hai HD.

(a) saphalatā : saphalāī for metrical rhyme.
Bh. B., V. 78.

Sītha sītha pratī kyō na bājyo kachū lājyo kahā,
Bhakta ko prabhāva tū na jānata yō jāniyai. (a)
Bolyo akulāya jāya pūchiye jū Dropatī kaū,
Mero doṣa nāḥi yaha āpa mana āniyai.
Mānī sāṃca bāta jāti buddhi āi dekhi yāhi,
Saba hī milāi merī cāturī bihāniyai.
Pūche te kahi hai Vālamīka maī milāyo yāte,
Adi prabhū pāyo pāu svāda unamāniyai.

(1) sītha sītha Ha HC HD e; pratī HB; kyaū HA, kyo HC; na bājau HA;
kachū HA; lājau HA, lājyo HB; kahī HA.
(2) bhakti HB e; kau HA HD; tū : tu HB, tāi e; yō : ye HA, jo HB,
    yo HC; jāniye HA e, jāniyē HD.
(3) bolyau HA; akulāi HA, akulāi HB HC; jāi HA, jāi HB; pūchau ajū HA,
pūcho ajū HB, pūchiye ju HC; Dropadī HC, Draupadī e; kō HB e, ko HC.
(4) merau HD; doṣa HDImg.; nāḥi HC, nāḥi e; āpu HC e; āniye HA e,
    āniyē HD.
(5) mānī HB HC e; sāca HA HC; jāta HC; vudhi HC (vudhi HCImg.); khī HA
    (after āi, de is omitted in HA), dekhi HCImg.; jāhi HB.
(6) sāba hī HB, saba hi HC; milāya HC, milāya HD; bihāniye HA
    HD, bihāniyai HC.
(7) pūche HB HC (pūche HCImg.), pūchai HD; tāi HA, tē HD; kahyo HC;
hai is omitted in HC, hai HD; maī : mai HB HC; milāyau HA,
    (continued overleaf ...)

(a) In Ms. HB. jāniyai is followed by the words mānī sāṃca 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; yātā HA e, yātai HC HD.

(8) adi HC; pāyau HA; pāu HB HC, pāhů HD, pāū e; anumāniya HA, anumāniye HClmg. HD.
Rukmāngada bāga subha gamḍha phūla pāgi rahyo, (1)
Kari anurāga deva vadhu laina āvahī. (2)
Rahi gāl eka kāṭo cubhyo paga baṅgana ko,
Suni nṛpa mālī pāsa āe sukha pāvahī. (4)
Kahau ko upāya svarga loka kaṇi paṭhāya dijai,
Karai ekādaśī jala dharai kara jāvahī. (6)
Vrata ko to nāma ihi grāma koū jānai nāhī
Kīnau ho ajāna kālhi lyāvo guna gāvahī. (8)

(1) Rukmāngada HA; subha e; phala HA; rahai HA HB, rahe HD.
(2) kari 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; bōgana HA, baigani HD; kaṇi HA, kau HD.
(4) sunī HB HC (suni HCl); āi HA, āye HD; pāvahī HA, pāvahī HB HC.
(5) kaho HC HD; kō pāl HA, ko upāye HB; sorga HB, sura HC; ko HB HC e, kō HD; paṭhāi HA, paṭhāye HB, paṭhāi e; dijā HA, diyai HB, dije HD.
(6) ekādaśī 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) kino HB e, kīyo HC; ana HA (ajāna HAmg.), ājāna HC, ajīna HD; kalhi HA, kālhi HB, kālī HC; lyāvau HA, lāvo e; guna HB HC; gāvahī HA HC.
Bh.B., V.80.

Pherī ṇṛpa dōri sunī banika kī laūrī, bhūkhī

Rahī hī kanaūrī nisi jāgī una māriyai.

Rājā ḍhīga āni kari diyo vrata dāna, bhai

Tiyā yō urāna nija loka kaū padhāriyai.

Mahimā āpāra dekhi bhūpa naṅ vicārī yā kaū

Kou anna khāya tā kaū bāṃdhi mārī ḍāriyai.

Yāhī ke prabhāva bhāva bhakti vistāra bhayo,

Nayo coja sunau saba purī lai udbhāriyai.

(1) pheri HB; dōri HB, dāurī e; suni HA HD e, ṣuni HB; binaka HA, vanīka HC (vanīka HCl); lōrī HA, laurī HC, lōrī HD.

(2) kanorī HA, kanōrī HD; nisa HA, nisī HB e; uni HD; māriye HA, māriyai HC, māriyē HD.

(3) ḍhīga HB; diyu HA, diyo HC; bhai: gal e.

(4) tiyā yō : tiya HA (yō is omitted in HA), yo tia HB, yau tiya yo HDict., tiyā yau e; udāni HB e; kaū : ko HB HC e, kō HD; padhāriye HA HD.

(5) dekhi bhūpa HCDict.; na HB, ne HC e, nē HD; vicārī HA HD, vicāra HB HC (vicārī HCl); yā kō HB, kīyo HC, yāko e.

(6) kou HB HC e; khāi HA, khāe HB; tāhi HB, tāko HC e, jā kaū HD; bāṃdhi HB; ḍāriye HA HD.

(7) yāhī HB HC; kai HA; after prabhāva, bhāva is omitted in HB, bhāva HDict.; visatāra HD e; bhayau HA.

(8) nayau HA; cōja e; sunyo HB, suno HC e; pari HB; le HC; udbhāriye HA HD.
Ekādaśī vrata kī sacālī lai dikhāī rājā,
Sutā kī nikālī sunau nīke cita lāya kai.
Pitā ghara āyo pati bhūkha nāī satāyo ati,
Māgai tiyā pāsa nāhī diyo iha bhāya kai.
Ajū Hari bāsara so tā sara na kōu pūjai,
Dāra kahā mīca ko yō mānī sukha pāya kai.
Taje una prāna pās vegi Bhagavāna, vadhu
Hiye sārasāna bhaī kahyo pana gāya kai.

(1) Ekādaśī HC HD (-śi HCImg.); sacālī HB; le HC; dikhāī HD.
(2) sūtā HA; suno HB HC, sunā 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, satāyo HB.
(4) magai HC (māgau HCImg.); tiā HB; tiyā HC; nāhī HB HC; diyau
    HA, diyā HB HD, diyo e; yaha HA e, eha HB, yei HC; bhāi
    HA e, bhāi HB; kaī HA HD.
(5) so : ho HC; kou pujai HB HC, pujai kōu e.
(6) dūra HB; ko : kau HA; yaū HA, jyo HB, yo HC; mānī HB HC;
    pāi HA HB, pāi e; kaī HD.
(7) tajai HA; pāe : pāyo HB, pāye HC; vadhu HD e,
(8) hiya HA, hiye HC; sārasāni HD; kahyau HA HD; gāi HA HD e,
    gāī HB.
Sunau Haricāmda kathā vithā bina dravya diyo,
(1)
Tathā nahi rākhī beci suta tiyā tana hai.
(2)
Suratha Sudhanyā jū sañ doṣa ke karata mare,
(3)
Saṃkha au Likhata vipra bhayo mailo mana hai.
(4)
Imḍra au Agina gaye Sivi pai parīkṣā laina,
(5)
Kāti diyo māṃsa rījhī sāmco jānyo pana hai.
(6)
Bharata Dvadhīca ādi Bhāgavata bīca gaye,
(7)
Sabani suhāye jina diyo tana dhana hai.
(8)

(1) suno HB HC e, sunā HD; vyathā e; binu HB HC; darba HA HB,
daravi HDmg.; diyau HA, diyo HC.
(2) nahi: mahi HB, nahi HC HDmg.; rākhī 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) Saṃkha HB HCImg. e; likhita HC e (likhata HCImg.); bhayau
HA; mailau HA HDmg.;
(5) ̱Idra HB HC; Agini HA, Agni HB; gae HA HDmg.; Siva HA, Siva HB,
Sivi HDmg., Sivi e; parīkṣā cj.: parīṣā HA, parīkṣyā HB,
parichā HC, parakṣā HD; lena HC e.
(6) diyau HA, diyo is omitted in HB; diyo HC; māṃsa cj.: māsa
HA HC HD, śīśa HB; rījhī HC; sācāu HA; jānyau HA HB.
(7) Bharatha HA; āye: 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 kavīṭa 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.

Vimdhyavali tiyā sī na dekhī kahū tiyā naina,
Bāṃdhyau prabhu piyā dekhi kīyo mana caugunō.
Kari abhimāna dāna daina baithyo tuma hi kaū,
Kiyo apamāna (a) maī tau mānyo sukha saugunō.

(1) Vimdhyāvalī HA HD; tiyā HB HC; dekhi HB; kahū HC; nēna HD.
(2) bāṃdhyo HC e; pīyā HC; dekhī HCImg.; kīyo cj.: kīyau HA, kīyā HB HD e, kīyo HC; caugunō HD: -ganaū HA, -guno HB HC, -gunau e.
(3) kari ābhīmāna HB; daina HBl, dena HC e; baithyo HB, baithyau HD; tuma hi HD e; ko HB HC e, kō HD; baithyau tuma hi kaū dēna HA.
(4) kīyau HA, kīyo HC; apamāna HA, apa HB; mai to HC, maī to e; mānyau HA HD; mānyō e; dukha HB; saugunō HD; -ganau HA e, -guno HB, soguno HC.
(5) tribhuvana HD: -ana HB, -na HC (vana HCImg.); liye HA HD, liyo HC; devatāni HD; baīrī devatāna diye HA.

(continued overleaf ... )

(a) After kīyo apa, the words māna mai tau are omitted in HB.
(continued from previous page ... )

(6) prāṇa HA HCImg.; rahai HA HB; Harī HB HC (−ri HCl);
    ānyō HD e; −yaū HA; −ai HB, −yo HC; nahi HB HCl; augunō HD:
    − naū HA, −no HB HC, − nau e.

(7) aisi HB; hoya HD; −I HA, e HB, −i e; jaupē HB; jagau HA;
    rohō HB e; soya HC : −I, −e HB, −i HD e; ahau HA, aiho HD.

(8) rahau HC, rohō e; bhauna mājha HBI; apai lāge HB; nahi HB;
    bhaugunō HD : −no HB HCImg., −nau e.
Arjuna ka॑i garva bhayyo Krsna prabhu jāni layo, (1)
Dayo rasa bhārī yāhi roga jyō mītālyai. (2)
Merau eka bhakta āhi toko lai dikhāū tāhi, (3)
Bhaye vipra vṛddha saṁga bāla cali jālyai. (4)
Pahūcata bhākhyo jāya Moradhvaja rājā kahā, (5)
Vegi sudhi deva kāhū bāta jā janālyai. (6)
Sevā prabhu kara॑i neku rahau pāva dhara॑i, jāya (7)
Kahau tuma baiṭhau kahī āgi sī lagālyai. (8)

(1) Arjjuna HA HB; ke HA e, ko HB HC; garbha HC (-rva HCImg.);
    bhayau HA; layau HA, liyo HC.
(2) diyau HA; yāhi : jāhi HB; jyau HA, jo HC, jya॑ HD; mītālyai
    HC : - Iye HA HD, -iyai HB e.
(3) mero HB HC e; yeka HD; taukō HA; le HC, la॑ HD; dikhāū HB,
    dikhayyo HCImg..
(4) bhae HA e, bhavo HB; vṛdha HB; jālyai HA HB: - iyai HC e,
    -Iye HD.
(5) bhākhya॑u HA; jā॑i HA HB, jā॑ 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; janālyai HA HC: jaṇāiyai HB,-Iye HD, -iyai e.
(7) kara॑i : karō HA, karo HC; nēku HA HD; pāva HA HB HC,pāu e;
    dharau HA HB,dharo HC; jā॑i HA HB,jā॑i HC, jā॑ e.
(8) kaho HD; baiṭho HB HC e; āgi sī HB,āga sī e; lagālyai HB HC:
    -Iye HA HD, -iyai e.
(1) anakhae HA, anakhae HCImg. HD e; pai HA, paya e; gahi 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) aju : āja e; cāhe velī HB, cāhe veli HC.

(4) nabela : navīna HC; phūla HB; pāya cj.; pāyau HA, pāyo HB HC HD, pāya e; jāte HB, yāte HC e; pāye hai HB, pāe hai HC, pāya hai HD.

(5) dijai HA; ajñā HB HC (ajñā HCImg.), āgyā HD; lijai : lijai HB, līje HC; ehi HB, yehi HC.

(6) vāṇī e; naina: naina HA HD; sarāe hai HAmg., serāye hai HB, sirāye hai HC.

(7) sunyo HB; gayau HA; bhayau HA, bharyo HB; parīchā HA HC, parīkṣyā HB, parīkṣā e; hiya HB, hīye HC.

(continued overleaf ...)

(a) tatkāla : tatakāla for metre.
Deve ki pratijña karau karī ju pratijña hama, (1)
Jāhī bhāṭi sukha tumāi soī mokaū bhāil hai. (2)
Milyo maga sīmha iha bālaka kaū khāye jāta,
Kahī Khāvo mohi nahi yehī sukhadhāi hai. (4)
Kahū bhāṭi choro nṛpa ādho jo sarīra āvai,
Tauhī yāhi tajāū kahi bāta mo janāi hai. (6)
Boli uṭhī tiyā aradhāṃgī( a) mohi jāya devo,
Putra kahai mokaū leu aura sudhi āi hai. (8)

(1) deva ki HB; pratīgyā HA; karo HB HC e; karī ju HB; pratīgyā HD.
(2) māhī HA, yāhī HB, jāhi e; tumāi HA HD: -mai HB, -me HC,
-mhaī e; moko HB HC e, mokau HB; bhāil hai HB HC.
(3) milyau HA; magu HB; sīmgha HB; ṭha HB, yahī HCImg.e, ehi HD;
kaū : kū HA, ko HB HC e; khāāi HA HD.
(4) kahi HC; khāvau HA, khāhu HB; mohi HB HD; nahi HA HB, nahi
HC; yahī HA HD e; ehi HB.
(5) kahū HA HB, kahū HC; chodyo HB; jo: jau HB; sarīra e.
(6) tohi HB, tohī HC; jāhi HB; tajau HBHC; kahi : ṭha HB;
samajhāi hai HA, mo janāi hai HC, so janāi hai HD.
(7) boli HCImg.; aradhyaṅgī HA, aradhāṃgī HC HD; mohi HB; jāī
HA e, jāl HB; devau HA, deva HB, deu HC.
(8) moko HB HC e; levau HA, leva HB, levo e; ora HC; āi hai HC
(āi hai HCI).

(a) ardhāmgi : aradhāngī for metre and metrical rhythm.
Bh.B., V.87.

Suno eka bāta suta tiyā lai karaūta gāta,
(1)
Cīrā dhīrai bhīrai nāhī pīchāi uni bhākhīyai.
(2)
Kīnaū vāhi bhāti aho nāsā lagi āyo jaba,
(3)
Dharyo drga nīra bhīra vākari na cākhīyai
(4)
Cale anakhāya gahi pāya so sunāye baina,
(5)
Naina jala bāyō aṃga kāma kehi nākhīyai.
(6)
Suni bhari āyo hiyo nīja tana Syāma kiyo,
(7)
Diyo sukha rūpa vithā gāi abhilākhīyai.
(8)

(1) sunāū HA, sunō HD; karaūta HA HB: -rota HC HD, -raūta e.
(2) cīrāi 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; bhākhīye 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; bhīre: bhīru HC HD; vākara HB e, vākeri HC;
ṇa HB; cākhīye HA HD e, cākhī hai HC (-khi hai HCImg.).
(5) anakhāi HA, anakhāe HB, anakhāi HD; gahī HB; pāi HA, pāye
HB, pāyā e; so : saū HA HD; sunāe HA HB ; vena HC.
(6) naĩna HA HD; vāyau HA , vāo HB, āyo HC; kehi : kiha HA,
kou HB, kihi e; nākhīye 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; abhilākhīye HA HC HD e.
Mopai tau na diyo jāya nipaṭa rijnāya liyo, (1)
Tau rijnha diye bina mere hiye sāla hai. (2)
Māgau vara koṭi coṭa badalau na cūkata hai, (3)
Sūkata hai mukha sudhi āye vahi hāla hai. (4)
Bolyo bhaktaraṇāja tuma bare mahāraṇa, kou (5)
Thorōi karata kāja mānau kṛtya jāla hai.
Eka mokau 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; rijnhāi HA e, rijnhāi HB; līyau HA, liyo HC.
(2) ta'u HB HC; rijnhī HB, rijnhī HD e; diye HC, diye HD; merai HA; hiye 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; vohi HB, vahi HC, vahī HD.
(5) bolyau HA; tumha HB; mahāraṇa HB; kou HB HC.
(6) thoroi HB HC, thorou 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; vegi HB.
(8) sādha HA, sādhū HD; parīchā HC, parīksā e; jina HA HD, jani HC, jana e; karo HA mg. HC e, āno HB.
Alaraka (a) (kī) (b) kīrati mai rācau nita sāmco hiye, (1)
Kīye upadesa hū na chūtai viṣai vāsanā. (2)
Mātā Mamālasā kī barī ye pratijnā suno,
Āvai jo udara mājha pheri garbha āsa nā. (4)
Pati ko nihoro tāte rahyo choṭo koro, tāko (5)
Lai gaye nikāsi mili Kāśi nṛpa sāsanā.
Mudrikā ughāri au nihāri Dattātreya jū kaṭ, (7)
Bhaye bhava pāra karī prabhu kī upāsanā. (8)

(1) Alaraka HC; kīrati HA HD (kī kīrati HDImg.) e, ko kīrati HB;
mai HB HC, mē e; rācau HA: -yau HB, -au HD, -ṭcē e; sācau
HA, sāco HC; hiye HC.
(2) kīyo HC; upadesa e; hū HB HC; chūtai HB HC; viṣaya HCl, viṣa e
(3) mātā ju HA; ye: e HB, yai HC; pratijnā HB, pratigyā 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 HClImg.); āsa nā: vāsanā HB (repeated, cf.,
1.2).
(5) patī HC (-ti HCl); kau HA; nihaoura HA, nihauro HD; tātāi
HA HD; raḥyau HA, raḥau HB; choṭau kaurau HA; tākau HA.
(6) lai gayo HB, le gae HB; nikāsi HA; milī HB; Kāśi HB e;
śāsanā HB e.
(7) au: kai HA, kē HD; nihāra HA; Dattātreya HC e; -tre HA HB,
-trai HD; ju HC (jū HClImg.); ko HB HC e, kō HD.
(8) bhayoy HB; bhāu HB; upāsanā HB.

(a) Alaraka : Alaraka for metre.
(b) Om. for metre.
Aho Raaptadeva nṛpa samta Duskaṁta vaṃsa,
Ati hi prasamsa so akāśa vṛtti laī hai.
Bhūkhe kaũ na dekhi sakai āvai so uṭhāi deta,
Neta nahī karai bhūkhe deha chīna bhai hai.
Cālīsa au āṭha dīna pāchaǐ jala anna āyō,
Diyo vipra sūdra nīca svāna yaha naī hai.
Harī hi nihāre una mājha taba āe prabhu,
Bhāe jaga dukha jite bhogaǔ bhakti chaī hai.(a)

(1) ahau HA, ara HD; Raamtideva e; Dusakaṁta HC (⁻kuṁta HCl),
    Duskumta HD, Dusakaṁta e; vaṃsa HCl.
(2) ati hi HB HC; prasamsa HCl e; so : saũ, so is omitted in
    HD; akāśa H0I; brata HA.
(3) bhūkhe HCImg., ko HB HC e, kō HD; sakai : sake e; so : sau
    HA; uṭhāi HB, uṭhāya HC.
(4) neti HD e; nahī HA HB, nahi HC; karaĩ HA HD e; bhūkhe HCImg.
(5) cālīsa au āṭha dīna HB; pāche HB, pāchai 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 hi HB, Hara hi HC; nihāre HB HC: -rē HA, -raĩ HD,
    -rai e; uni HB; āe : āye HD.
(8) bhākhe HA, bhāje HB, bhāye HD; jite : jite HB; bhogaǔ :
    -go HB, -gau HC, gō HD; chaī hai HC.

(a) chaī hai : chaī hai for metrical rhyme.
Bhilana ko rājā Guha Rāma abhirāma prīti,
Bhayo vanavāsa milyo māraga\(^{(a)}\) maś āya kai.
Karau yaha rāja jū virāji sukha dījai mokaū,
Bole cāinasāja tajyau āgyā pitu pāya kai.
Dūrūna viyoga akulāta dṛga aśrupāta,
Pāchāf lohu jāta vaha sakai kauna gāya kai.
Rahai naīna mūdi Raghunātha bina dekhai kahā,
Aho prema rīti mere hiye rahi chāya kai.

(1) bhīlanha HB, bhīlani HD; kau HA; Nāma HCImg.
(2) bhayau HA HD; milyau HA HD; maś : mo HB, mai HC, mē e;
āi HA HC e, āī HB; kai HA HD.
(3) karo HC; jū : ju HC (jū HCl); moko HB HC e, mokū HD.
(4) bolai HA, bolo HB; vainasāja HC, cēnasāja HD; tajo HB,
tajyō e; ajñā HB HC (ajñā HCl) e; pāi HA e, pāī HB; kai HD.
(5) dāruna HCImg. e; dṛga is omitted in HB.
(6) pāche HB, pāchai HC, pāche e; lohu HA, lohū HD; voha HB;
kōna HD; gāi HA e, gāī HB; kai HD.
(7) rahe HA HC e; naīna HA HD; mūdi HB, mūdi HC (mūdi HCImg.);
vinu HC; dekhe HA HB, dekho HCImg., dekhaŭ e; kahā HCl.
(8) ahau HA, ahā e; rīta HC; merē HD; hiye HC, hiyē HD; rahi
HC; chāi HA e, chāī HB; kai HA HD.

(a) mārga : māraga for metre.
Bh.B., V.92.

Caudaha varasa pāchañ āe Raghunātha nātha, (1)
Sātha ke je bhīla kahañ āe prabhu dekhiyai. (2)
Bolyo aba pāu kahā hoti na pratīti kyaūhū, (3)
Prīti kari mile Rāma kahī mokaū pekhiyai. (a) (4)
Parasi pichāne lapaṭāne sukha sāgara (5)
Samāne prāna pāe māno bhāga bhāla lekhiyai. (6)
Prema kī ju bāta kyaūhū vānī mai śmāta nāhi, (7)
Ati akulāta kahau kaise kai visakhiyai. (8)

(1) varasa HA HD e: -sa HB, -sa HC; pāche HB HC e, āye HC HD;
nātha HAmg.
(2) sāthi HA; bhīla HC (bhilla HCI mg.); kahañ cj.: kahañ HA HB
HC HD, kahañ e; āye HA HC; dekhiye HA HC HD e.
(3) bolyau HA; nāu kahā HB, pāu kahā HC; hota HB HD; nī HB;
pratīti HC (-tīti HCI mg.), pratīta HD; kyohū HB, kehu HC,
kihū HD, kyōhū e.
(4) kari : karī HB; kahī : kahai HA, kahi e; mokaū HA : -ko HB
e, -kau HC, -kō HD; pekhiye HA HD e.
(5) parasī HB; pichānē lapaṭānē HA, pichānē lapaṭānē HD.
(continued overleaf ... )

(a) In Ms. HB the 4th line of this kavītta 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 kavītta).
(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 HClmg.); kyohū HB, kyauhū HC, kihū
HD, kyōhū e; me HB HC, mē e; nāhī HB HC.

(8) akulāe HB; kahe HB, kaho HC HD; kaisaī kai HA HD, kaise ka
HB; visekhiyai HB HC: -şekhiye HA HD e, -şekhiyai HClmg.
Sravana rasika kahū sune na Pariksita se,
Pāna hū karata lāgai koṭi gunī pyāsa hai.
Muni mana mājha kyaūṅū avata na dhyāvata hū,
Vahī garbha madhya dekhi āyo rūpa rāsa hai.
Kahi Sukadeva jū saū teva merī lījai jāṇī,
Prāna lāge kathā nāhi Takṣaka ko trāsa hai.
Kijye parīchā ura āni mati sāṇī aho,
Vānī viramānti jahā jīvana nirāsa hai.

(1) śravana HA HD; śrāvana HB, -varṇa HC, vaṇa e; rasīka 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) muni HB; kyohū HB e, kayauḥū 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 (Sukadeva HCImg.) e; ju HB; so HB HC, sū e;
   teva HB.
(6) prāṇa HA HCI; lāgai HA, lo HC; nāhi HA, nahi HC; ko :
   kau HA, kō HD.
(7) parīchā HA HC : -kṣā HCImg.HD e, -rīkṣāyā HB; āni mati sāṇī
   HB; ahau HA.
(8) jīvana HB HC e: -ni HA HD; nirāsa HC (-śa HCImg.).

(a) rūpa rāṣī hai: rūpa rāsa hai for metrical rhyme.
Garbha taṁ nikasi cale vena hi maṁ kiyo vāsa,
Vyāsa se pitā kaṁ nahī uttara hū diyo hai.
Dasama siloka(a)suni guni mati hari gāī,
Laṁ naṁ rīti parhi Bhāgavata liyo hai.
Rūpa guna bhara sahyo jāta kaisā kari, āe
Sabhā nṛpa dhari bhījyo prema rasa hiyo hai.(b)
Pūchai bhakta bhūpa ṭhaura ṭhaura paraṁ bhaūra jāī,
Gāi uthe javai māno rāmga jhara kiyo hai.

(1) taṁ : te HB HC e, te HD; nikasi HB, cali HA HD, calo HB;
   hī : hi HB; me HB, mai HC HD, mī e; kiyau HA, kiyo HC,
   karyau HD.
(2) kaṁ : ko HB HC e, kō HD; nahī HB HC HD, nahī e; utta HA,
      utara HD; hū HB, hu HC e; diyau HA, diyo HC.
(3) dasama HA HB HC e, sloka HA, sloka HB HC e; guni is omitted
   in HB, guna HD; matī HB; harī HB HD.
(4) laṁ naṁ HB; rīti HA; parḥī 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; kaise HB, kese HC, kaise e; āye HB HC
   (continued overleaf ... )

(a) sloka : siloka for metre.
(b) In Ms. HA after the 6th line of this kavitta verse, the
   words 'rūpa guna bhara sahyau jāta kaisā kari' (5th line)
   have been repeated. This is an example of dittography.
(6) dhari: ṭarī HB, ṭhari 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; mānaī HA; jhara HA HD: -rī HB, -rī HC; kiyau HA, kīyo HC.
Sumirana sāmco kiyo liyo dekho saba hī mai,
Eka Bhagavāna kaisā kāṭai taravāra hai.
Kāṭibo khaḍaga jala boribo sakati(a) jākī,
Tāhī kaũ nihārai cahū ora so apāra hai.
Pūche te batāyo khambha tahā hī dikhāyo rūpa,
Pragaṭa anūpa bhakta vānī hi saũ pyāra hia.
Duṣṭa ārīyo māri gare āṁtaī lai ḍāri taũ
Krodha ko na pāra kahā kiyo yō vicāra hai.

(1) sumirāṇa HB; sacau HA, sāmco HB; kīyau liyau HA, kīyo liyo HC; sabha HB; me HB, mai HC, mē e.
(2) kaise HB, kese HC, kaise e; kāṭai; taravāri hai HB HC.
(3) kāṭibau HA; khaḍga HB.
(4) tāhī HB e; ko HB HC e, kō HD; nihāre HB HC; cahū HA HD; vora HB.
(5) puchai HA; tē HD; batāyau HA; hī : 1 HA HB, i HC; dikhāyau HA, dekhāyo HB.
(6) vānī : vānī HB, bānī e; saũ : so HB, so HC e; pyāre hai HB.
(7) ārīyau HA HD; garai HA, garai HD; āṁte HB, ātai HC; lai HA HC, la'i HB; ta'ũu HB HC.
(8) ko : kau HA; kahā : kahā HB; kīyau HA, kīyo HB HC; yaũ HA, yo HB HC; vicārī hai HB.

(a) sakti : sakati for metre.
Bh. B., V. 96.

Dare Siva ādi savai dekhyo nahi krodha aiso,
Avata na ḍhiga kou Lakṣamī hū trāsa hai.
Taba tau paṭhāyā Prahalāda ahalāda (a) maha,
Aho bhakti bhāva pagyo ōya prabhu pāsa hai.
Goda mai uthāi liyo sīsa para hātha diyo
Hiyo hulasāyō kahi vāni vinai rāsa hai. (b)
Ai jaga dayā paga paryo Śrī Nṛsiṁha jū kaĩ,
Aryo yō chutāavo karyo māyā jñāna nāsa hai.

(1) darai HB, daraī HD; Siva HB HCimg. e; ādi ādi HA HD, ādi savai HB, Aja ādi e; dekhyau HA HC; nahi HB HC; krodha aisu HA.
(2) After āvata, na is omitted in HA HB; ḍhiga HB; kou HB HC; Lakṣāmī HC; hū HB HC (ko HCimg.).
(3) tau : to HB e, so HC (tau HCimg.); paṭhāyau HA; ahlāda HB.
(4) pagau āyau HA.
(5) mai : mai HB, me HC, mē e; uthāya HC HD; liyau HA, liyō HC; sīsa HB, sīsa HCimg.; dayau HA, diyō HC HD.
(6) hiyau hulasāyau HA; kahi HB HC; bāni vāni HA (dittography), vāni HC; binaĩ HA, bīne HC; after kahi, vārīga vilāsa hai
(continued overleaf ... )

(a) Prahlāda ahlāda : Prahalāda ahalāda for metre.
(b) rāṣi hai : rāsa hai for metrical rhyme; cf. Bh. B., V. 93.4.
in HB (lec.sin., a completely false reading).

(7) ai dayā lagi paryo pāya HC; paga : lagi HA HD e; paryau HA HD; Nṛsiṁgha HA HC HD; -śīha HB, -simha e; kāū HD: kai HA, ko HB e, kū HC.

(8) aryau HA HD; yau HA, yo HB; churāvo HA, chūyāyo HB; karyau HA HD; jñāna HAmg., gyāna HD; nāṣa HCI; he HC, hai HD.
Bh. B., V. 97.

Cale Akrūra(a) Madhupurī tē visūra, naina (1)
Calī jala dhārā kaba dekhaū chavipūra kaū. (2)
Saguna manāvai eka dekhibo hi bhāvai, deha (3)
Sudhi visarāvai loṭyau lakhi paga dhūra kaū. (4)
Vaṇḍana pravīna cāḥa nipāta navīna bhai, (5)
Daī Sukadeva kahi jīvana kī mūrā kaū. (6)
Mile Rāma Kṛṣṇa jhile pāi kai manoratha kaū, (7)
Hile dhūra rūpa kiye cūra cūra cūra kaū.(b) (8)

(1) Akrūra HA, Akrura HB HC (-rūra HCl); tai HA, te HB HC; visūra HB, visūri HD; naina HA HD.
(2) calī HB; dekhaū HA: -kho HB HCl, -khō HD; chavipura HC; ko HB HC e, kō HD.
(3) saguṇa HB; dekhibo MI HA HD e: -Ī HB, -hi HC.
(4) sudhi visarāvai HB; loṭyo HB, loṭai HC e; lakhi HC (-khi HCl.) dhūra cj.: dhūra HA, -rī HB HC, -ri HD; ko HB e, kau HC, kō HD.
(6) Srukadeva HA, Śukadeva HB HCl,; kahi HD e; jīvani HA HD; ko HB, kī HCl; 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 : kiye HC, kiyo e; cūra cūra cūra kaū : cūra cūra kaū HA (cūra(1) 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.
Bh. B., V. 98.

Diyo saravasva kari ati anurāga Bali,

Pāgi gayo hiyo Prahalāda sudhī āt hai.

Guru bharamāvai nīti kahi samujhāvai, bola

Ura mai na āvai kī tī bhīti upajāi hai.

Kahyo joī kiyo sāmco bhāva pana liyo aho,

Diyo dāra Hari hū naī mati na calāi hai.

Rījhe prabhu rahe dvāra bhae vasa hāri mānī,

Śrī Suka bhakhānī prīti rīti soī gāi hai.

(1) diyo HČI HD e; -yau HA, -ye HB; saravasva HD; -śva HA HC

(2) gayau HA; hiyau HA, hīyo HC.

(3) gura HA; bharamāyo HC; nīti HB, nīta HD; samajhāvai HA HD, samujhāyō HC.

(4) mai : mai HB HD, me HC, mē e; nai HA; āyo HC, āvaī HD; kētī HB e; bhīta HA.

(5) kahyau HA HD; kiyo : kīyau HA, kīyo HC; sāmcau HA; pana : prana HB; liyau HA, rākhi liyo HB, liyo HC.

(6) diyau HA, diyo HC; dārī HC; Harī HB e; hu HC, hū HD; na HB, nai HC, ne HD e; mati hū na HB (mati na HB1); calāi hai HA HB.

(7) prabhū HA; rahaī HA, rahai HB; dvārai HA; vasi HA, baśa e; mānī hāra HB, hārī māna HC.

(8) Śuka HB HČI; bakhānī : pāni HB; prīti rīti : prīti rī HA

(after rī, ti is omitted, haplography); soī gāi hai HAmg.

See note on next page.
Bh.B., V.99.

Sveta dipa vāśī sadā rūpa ke upāsī, gae
Nārada vilāsī upadeśa āsa lāgī hai.
Daī prabhu saina jini āvo īhi āina, drga
dekhai sadā caîna mati ati amurāgī hai.
Phire dukha pāya jāya kahī Śri Vaikunthānātha,
Sātha liye cale lakho bhakti amga pāgī hai.
Dekhyo eka sara khaga rahyo dhyāna dhari, risi
Pūçhai Hari kahau kahyo baro barabhāgī hai.

(1) Sveta dvīpa HCImg.; vāśī HB.
(2) vilāsī HB; upadeśa HB HCImg.e; āsa HB, āsa e.
(3) da'i HB, deî HC; sena HB HC, sēna HD; āvau HA, āvai HB;
ehi HD; aîna HA.
(4) dekhē HA HB, dekhe HCImg.; cēna HA HD; atī : gati e.
(5) phiri HA HB; pāî jāi HA, pāî jāi HB, pāî jāi e; kahi HC.
(6) liyo HC; lakhyau HA, lakho is omitted in HB, lakho HC
(lakhyo HCImg.).
(7) dekhyo HA, dekho HB; rahyau HA HD; dhare HC; rī HCImg. 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.

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 HA has again been wrongly numbered 96, but Bh.B., vv.100-101 are numbered 99 and 100 respectively.
Varaśa hajāra bīte bhae nahi cita cite, (1) 
Pyāsoli rahata aipai pāṇī nahi pījiyai. (2) 
Pāvai jo prasāda jaba jībha saū savāda(b) leta, (3) 
Leta nahi aura yākī mati rasa bhījiyai. (4) 
Lījai bāta māṇi jala pāna kari ċāri diyo, (5) 
Liyo caumca bhari drīga bhari budhi dhījiyai. (6) 
Aciraja dekhi caṣa lagai na nimeśa kihu, (7) 
Cahū disi phiryo aba sevā yākī kījiyai. (8)
Bh.B., V.101.

Calau āge dekhau kou rahai na parekhau, bhāva  
Bhakti kari lekhau gae dipa Hari gāiyai.  
Ayo eka jana dhāi āratī samai vīhāi,  
Khaicī liye prāna pheri vadhu vākī āiyai.  
Vahī ina kahi pati dekhai nahi mahī paryo,  
Haryo yāko jīva tana giryo mana bhāiyai.  
Aaisal putra ādi āe sāmce hita māi dikhāe,  
Pheri kai jivāe riṣī gāe cita laiyai.

(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, likhau HD; gaye HC; dvīpa e; gāiye HA HC HD,  
    gāiy e.  
(3) dhāi : dhāi HB e, dhāe HC, dhāya HD; samaī HA HD, same HC,  
    samaya e; vīhāi HC, vīhāya HD, vīhāi e.  
(4) khaicī HB HCImg.; liyo HB, liye HC; prāna HC (-ṛa HCImg.);  
    vadhu HD e; jākī HB, yākī HD e; āiye HA HC HD, āiy e.  
(5) vaiśī HA, vahi HC; ini HB; dekhai : dekhyo e; nahi HB,  
    nahi HD e; paryau HA HD.  
(6) haryau HA HD; yākaū HA, jako HB; giryaub HA HC, giro HB;  
    bhāiyen HA HD, bhāiyai HC, bhāiy e.  
(7) aise HB HC, aisē HD, aisaī e; māi : mai HB HC, mē e;  
    dikhāye HB HD.  
(8) kai : kāf HA, ke e; jivāye HD; riṣa HA, ṛṣi HCImg. e;  
    gāye HB HD; laiye HA HD, laiy e.
Appendix I
(Extra Readings)

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

Mānasa amānaḥ kari kāhu kāf na kara hota,
Bisha ya biṣana bicarata sukha mani kāf.
Cahi karinī kai saṃga dhāhi kara nīkai lagai
Take gahibe kaū dharyau amkusa pramāni kāf.
Rākhai pati sobhā kari sita bāta ghāma hairai,
Saba guna dhāma dharyau ambara kaū jāni kāf.
Kulisā kaū dhāryau tākau heta yau bicāryau mahā,
Pātaka acala chana mājha deta bhāni kāf. (1)

Kamala kau bāsa saba sukha kau nibāsa karai,
Tāpani kau nāsa aisaī sabana ucāryau hai.
Jana mana bhātra kau parama ramanīka ṭhaura,
Carana kamala māj kamala yātaī dhāryau hai.
Saba doṣa jananī chudhā kai nāsakāraka hai,
Bhukati mukati hū kau heta niradhāryau hai.
Kahai Raghubīra Raghābīra(a) jana pīra hari,
Carana kai mājha cinha jaba kau savāryau hai. (2)

(a) Read Raghubīra.
Khalani marārī(\(a\))nija jana mana trāsahārī,
Saba sukhakārī Hari yātai dhuja dhārī hai.
Aurahū kahata heta carana sarana gahai,
Karai china mājha prabhu tākaū dhuja dhārī hai.
Tīrathā ari bala deva surabhī sarīra kahai,
Tākaū pada pāvana parama hitakārī hai.
Dūjo heta sunāū pūpa sāya rahai soī tirai.
Gopada jyū yaha bhava sīṃdhu maḥā bhārī hai. \(3\)

Kamalā kau bhrātā saba sukhā kau dātā āpa,
Mukha saū lagāyau gayau gayau bedana banīya kāī
dana mukha deta khala bighana bīja heta,
yātaī saṃkha cinha dhayrau ati cita cāya kāī.
Kamādika ari rahe dāsana kai pīchaī pari,
Tinake vināsana kāū cakra dharyau āi kāī. \(b\) \(4\)

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\(a\) Read murārī.
\(b\) The last two lines of this verse are missing.
Sakala manorathā saphalatā janayabe kaũ,
Pāya mājha dhāryau Hari jaṁbū phala jāniye.
Janama marana mahā roga tāke harabe kaũ,
Saba sukha karibe kaũ sudhā kumāba māniye.
Mahā trīya tāpani tē tarapita jagata tinhai,
Sītala karana sīta kirana bakhāniye.
Kāmādika bikāra khaṭa khaṃdana kai kāja khaṭa-
Kōna jatra(a) rākhyau jana mana sukha dāniye. (5)

Mahā bhava jala maĩ bikala jana jīva jāni,
Tinake ubārabe kū mīna cinha gāyau hai.
Tīna loka jite jīhī aisaū haimakara dhuja,
Sou bhāya māni kai sarani manau āyau hai.
Tātāi prabhu pāya gahai madana madana rahai,
Mīna dhāribē kaũ dūjo heta yahū pāyau hai.
Bīṇdu tila jānaū tākau kārana bakhānaū mana
Rūkhau mahā tāhi kari deta neha chāyau hai. (6)

(a) Read Jamtra.
Mokaũ jo bhajata Hari kahata tajata baso  
Ighani gani eka lika karĩ sakhi hai.  
Athavã sabani hî tai baro hota mero āsa,  
Yaha janâvana kaũ ura dhareṣa rākhî hai.  
Biṣai biṣadhara grasyau tākau doṣa harana kũ  
Dharyau aṣṭakaṇa yantra Bidhi Śiva bhākhî hai.  
Maha basīkaraṇa aneka roga harana kaũ  
Kārana trakaṇa yantra jaisai ganyau lākhî hai. (7)  

Marana kai samai jamadûta āya gherata hai,  
Tahã Rāma nāma kauũ kaisātu kahata hai.  
Tinake bhagãibe kaũ tāke sukha pāibe kaũ,  
Dhāryau hai dhanuṣa cinha gavata mahãta hai.  
Aise bîsa amkana saũ aṅkita carana cāru,  
Soĩ dhanya jinakĩ sarana jo gahata hai.  
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 kucāla māyā jāla savai jītave ko
Dara ke darasa kīyo jeto anāyāsa hai. (a)
Java ko hetu sunō sadā dātā sada vidyā ko
Sumati ko sugati ko susampaṭi nivāsa hai.
China china me sabhīta hota Kali kī kucāla deśa
Dhvaja sau viseṣa jāno abhai ko visvāsa hai.
Gopada so vhai hai bhava sāgara suni nāgara je
Jopai naina hiye ke lagāvi miṭā trāsa hai.

(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 hi ko,
Sumati sugati sukha sampati nivāsa hai.
China mē sabhīta hota Kali kī kucāla dekhi,
'Dhvaja' so veseṣa jāno abhai ko viśvāsa hai.
Gopada so hvaihār bhava sāgara nāgara nara,
Jopai naina hiya ke lagāvai miṭai trāsa hai.
Kapaṭa kucāla māyābala sabaṭ jītabe ko,
'Dara' ko darasa kara jītyo anāyāsa hai.
Saṭhata satavai sita tāte pada ammara dharyo,

Harṣya jana soka dhyaṇa kīnha i sukha pāyiyai. (a)

Kāmaḥū niśacara ke mārīve kō cakra dharyo

Maṅgala kalyāṇa hetu svasti kahū maniyai.

Maṅgalika jambuphala phala cāraḥu ko phala,

Mana kāmanā aneka pūraṇa nitya dhyāniyai.

Kalasa jyo sudhā ko sara bharya Hari bhaktī rasa,

Nainana kī je mana mā āniyai.

(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.l5) 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:

Kāmaḥū niśacara ke mārībe ko 'Cakra' dhāryo,

Maṅgala kalyāṇa hetu svastika hū maniyai.

Maṅgalika 'jambuphala', phala cārihū ko phala,

Kāmanā aneka bidhi pūrṇa, nita dhyāniye.

'Kalasa' 'sudhā ko sara' bharya Hari bhaktī rasa,

Nainā putā pāna kī jai, jījai mana āniye.

Bhaktī ko bārhavai au ghaṭavai tīna tāpahū ko,

'Ardha candra' dhāraṇa ye kāraṇa haī jāniye.
Bhakti ko vaḍhavai au ghaṭāvi tīna tāpana ko
Ardha caṇḍra dhāraṇa ye kāraṇa hu jāniye. (a)
Viṣayā bhujaṅga valamīka tana māhi vase
Dāsa ko na ḍaṣe tāte jatana anusaryo hai.
Aṣṭakona ṣaṭakona trayakoṇa jaṁtra kiye,
Jiye joī jāni jāke dhyāna ura bharyo hai.
Mīna vinḍu Rāmacandra kīṇyo vasīkaraṇa pāḍa,
Tāhīte nikāya jana mana jātā haryo hai.

(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 HCC.
The text in e is as follows:

Viṣayā bhujaṅga valamīka tana māhi basai,
Dāsa ko na ḍasai, tāte yatna anusaryo hai.
'Aṣṭakona' 'ṣaṭakona' au 'trikona' jaṁtra kiye,
Jiye joī jāni jāke dhyāna ura bharyo hai.
'Mīna' 'vinḍu' Rāmacandra kīṇyo vasīkaraṇa pāḍa,
Tāhīte nikāya jana mana jātā haryo hai.
Samsāra sāgara ko pāravāra pāvaī nāhi,
'Urdhva rekhā' dāsana ko setubandha karyo hai.
Saṃsāra sāgara ko varāparā pāve māni,  
Urdha rekhā dāsana ko setavaṃdha karo he.  
Dhanuṣa pada māhi dharyo haryo soca dhyānina ko,  
Mānina ko māryo māna save jaga sāṣiye.  
(Puruṣa pada māhi dharyo haryo soca)  
Puruṣa jo vīseṣa pada kamala me vasāyo Rāma  
Hetu abhirāma suno Śyāma abhilākhiye.  
Sudho mana sūdhī vena sūdhī karatūti saca,  
Aiso jana hoya mero yākī jyo rāsiye.  

(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 māhi dharyo, haryo śoka dhyānina ko,  
Mānina ko māryo māna, Rāvaṇādi sākhiye.  
'Puruṣa vīseṣa' pada kamala basāyo Rāma,  
Hetu suno abhirāma, Śyāma abhilākhiye.  
Sudho mana sūdhī bana sūdho karatūti saba,  
Aiso jana hoya mero, yāhī ke jyō rākhiye.  
Jopai budhivanta rasavanta rūpa sampati mē,  
Kari hiye dhyāna Hari nāma mukha bhākhiye.

Note:  
Out of all four Mss. only HC and the printed edition e have these four extra verses. Note that the recent publication 'Sri Bhakta Mala', edited by Rama Kṛṣṇadeva 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.S. 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 Nābha Dāsa (cf. Bh.M., v.6), of which Priyā Dāsa has mentioned only three (cf. Bh.B., v.15).
CHAPTER IV

ANNOTATED TRANSLATION
NOTE

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 rṣi, āśrama, Dharma, Māyā, guru, darsana, 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.
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44. The inhabitants of the White Island. vv. 99-101
Maṇḍgalacarana* and the celestial command.

I was meditating [in my heart] on the feet of the charming Mahāprabhu Kṛṣṇa Caitanya, and singing [God's] Name2 with my mouth. (1-2)

At that time Nābhā Dāsa3 ordered — and I accepted the command —

"Write a detailed commentary on the Bhakta Māla and recite it. Compose it in the kavitta,4 a metre [which] is very sweet. May it become famous throughout the world." So saying the [celestial] voice ceased. (3)

I considered my mind [inadequate], but I had heard in the Bhāgavata5 how Śukadeva6 Entered the forest (and caused it to speak). [I concluded that Nābhā Dāsa] would similarly speak [through me]. (7)

* Benediction.
1. There is a pun on manaharana (= manohara); the respected Manohara Dāsa who was the preceptor of Priya Dāsa. See notes on v.1.1.
2. i.e. I was engaged in saṁkīrtana. Cf. also notes on v.1.2.
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.
The poetry I have composed, is full of joy, rich in beauty. I have avoided, [where possible], the defect of tautology; [From] the sweetness of the syllables, the alliterations and Yamakas. Extreme beauty is diffused and a cascade of pleasure flows. To praise one's poetry with one's own mouth, is not appropriate. Nābhā Dāsa spoke through me. Therefore, I have described in detail [its excellence]. Even if one hears it all the time, one's heart will be delighted. [Such] is the commentary I have composed, the well-named Bhaktirasa-Bodhinī.

---

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\textsuperscript{1} 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,\textsuperscript{2} so say [the holy scriptures]. (8)

\begin{itemize}
\item 1. God.
\item 2. Rādhā.
\end{itemize}
The five kinds of devotional sentiment.

Śānta, Dāsya, Sakhyā, Vātsalya and sweet Śṛṅgāra.

These five main rasas I have expressed [in my poem, both] fully and well.

The effectiveness of this commentary you will realise [if you] give it careful thought:

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

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

Are now submerged in a sea of emotion and overwhelmed with joy.

As long as they remain far away from [the Bhaktirasa-Bodhinī] they will retain their complete indifference [to God],

[But their] hearts will melt the moment they hear my words.

---

1. Tranquility.
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 Nabha ali, a garland of Vaijayanti flowers, (3)

And it has been presented to the charming Śyāma, who finds it alluring. (4)

He draped this favourite [garland] round His neck and would never part with it. (5)

Behold its strange movement: it has slipped down to His feet. (6)

The burden of Devotion's beauty has humbled Śrungāra. (7)

He who witnesses this is enthralled [by the love of God], as is well-known. (8)

---

1. Nabha 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.
4. Also mystery.
5. Erotic sentiment. Cf. notes on v.5.7.
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\(^1\) of the tree; its deep shade is inviting.\(^2\) (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.
A portrait of Nabha Dāsa.

[Nabha Dāsa has] incomparably exhibited the true character which each [saint possessed].

The poetry he composed is like a red jewel [seen] through a fine piece of muslin.

Though the saints have a myriad virtues, [Nabha Dāsa] has described them in a few words,

Whose connotations are countless. This Prince of poets is a mint.

Hearing [this lovely poem], the assembly of saints is overjoyed, like a swarm of bees

Circling round and humming - "How delicious it is."

I had heard of Agara Dāsa before, now I truly know him to be aloe wood;

[Whose] perfume is Nabha Dāsa [and whose] fragrance is the Bhakta Māla.

---

1. In the Bhakta Māla.
2. Lit. in four syllables. Perhaps referring to the tetra-syllabic title of Nabha Dāsa's work, 'Bhakta Māla'.
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 Nabha Dāsa, and the fragrance it gives off with the Bhakta Māla. Cf. Bh.B.,v.7.8.
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 tilaka¹ and one's neck embellished with a rosary, but (7)
Without the Bhakta Māla [one] is far from [achieving] even a glimpse² of Devotion. (8)

---

1. A mark on the forehead made with coloured clay, sandalwood, 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\(^1\) 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\(^2\) 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.\(^3\) (6)

Wherever the true qualities of a guru are described, (7)
There is praised the conduct of Śrī Payahārī,\(^4\) which
 was [indeed] many-splendoured. (8)

---

1. The spiritual preceptor who imparts the initiatory
 Mantra 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 Saha Deva). Cf. notes on v.9.6.

4. The respectable Śrī Kṛṣṇa Dāsa Payahārī who was the
 spiritual preceptor of Agra Dāsa. Cf. notes on v.9.8.
Agra Dāsa was meditating upon a mental image [of God],
And was being fanned by Nabha Dāsa with loving care.

Meanwhile one of his disciples, who had boarded a ship and was in danger,
Concentrated his thoughts on Agra Dāsa, [whose] attention was drawn [to him and was thus]
distracted from absolute Beauty.

The spiritually capable [Nabha Dāsa then] said [to Agra Dāsa], "The ship has sailed far on its way."
Draw back [your attention] to absolute Beauty and concentrate again [on it] as before."
Opening his eyes and looking at him Agra Dāsa asked, "Who said that?"
"The one you so kindly fostered, by giving rice [from your own plate," replied Nabha Dāsa].

---

1. i.e. the ship is out of danger. Cf. also notes on v.10.5.
2. Nabha Dāsa.
3. Lit. a grain of cooked rice.
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 addressed1[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."² (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 Nabha Dāsa.

He, whose birth is famous in the dynasty of Hanumān, was born blind; imagine this strange condition. He was five years of age, when fearing famine like fire. His mother abandoned him in the forest. Consider his misfortune. [While going along] that same road Kīlha and Agra Dāsa saw him. Taking him for an abandoned waif, they questioned [him and he] gave replies. The older saint [Kīlha] sprinkled water on his eyes from a Kamāndala. He was overjoyed [when he] opened his eyes and saw them both.

1. Nabha Dāsa.  
2. The celebrated monkey chief, cf. notes on v.23.5. Nabha Dāsa's name is associated with the dynasty of Hanumān, about which there are different points of view. See notes on v.12.1.  
4. A gourd or wooden vessel for keeping water, used by ascetics. It usually has a spout and a handle.  
5. Nabha Dāsa.
He fell at their feet, tears came [to his eyes].

They were moved to compassion and took him with them.

Receiving Kīlha's command, Agra Dāsa recited the Mantra.¹

Service was available for saints who arrived at Galatā [āgrama].²

Considering [Nābhā Dāsa] suitable, he engaged him in that service.

[Nābhā Dāsa] had endless love for washing the feet [and eating] the leavings of the saints.

He experienced the essence of Devotion,³ and therefore, his heart was filled with love.

It grew abundantly. Who can define its limits?

[But] he has sung with his incomparable voice the form of Devotion, which [he possessed].

---

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 Ramanandī Sampradāya 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.
The incarnations of Viṣṇu.

All incarnations [of God] are seas of happiness without limits. He spreads His līḷā to free all living beings. [When] one's mind is attracted to a particular incarnation, one becomes immersed in it; A devotion, [peculiar to that incarnation], awakens in one's heart. Who can set a limit to it? All these incarnations are eternal. By meditating on them the mind is enlightened. He, who understands the essence of it, is like a poor man who acquires riches. Like curly hair, the Fish [and so on] are a source of pleasure. I admire these good teachings of Agra Dāsa and may they adorn my heart like a garland.

1. Divine sport.
2. The fish, the Boar, the Tortoise and the Man-lion incarnations of Viṣṇu. See notes on V.14.1.
V.15

The Footmarks of Rāma.

To protect the saints, Rāma, the king of kings,

bore (1)

On His lotus-feet the marks¹ that give happiness. (2)
The mind is an elephant in rut, difficult to control.

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 Appendices 1-2; cf. also notes on v.15.2.
Siva.

In the Bhāgavata, the stories of the twelve principal bhaktas1 of renown, [Which are] a source of great pleasure, are narrated in various ways.

There is a story about Śiva [which] people do not often know.

Hearing it, one's heart is filled with adoration and one's mind with amazement.

Seeing Rāma in the forest distressed by separation from Sītā,

Satī2 spoke these words to the sagacious Śāmkara: 3

"How can he be God omniscient? [I have a] strange curiosity to investigate it."

Though forbidden [by Śiva], she disguised herself [to look] the same [as Sītā].

---

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 Viṣṇavism and faith in Viṣṇu. Nābha Dāsa (cf. Bh.M., v.7) gives their names as follows: Vidhi (Brahma), Nārada, Śāmkara (Śiva), Sanakas, Kapila, Manu, Prahlāda, Janaka, Bhīṣma, Bali, Suka 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.
V.17.

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 Śāmkara [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."¹
(5)

[Hearing this] she became very sad and her mind perplexed.
(6)

Such is [Śāmkara], 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\(^1\)] were going along the road, Śiva saw two hills. He saluted them, and in his heart appreciated the devotion [of the two bhaktas\(^2\)].

Pārvati\(^3\) asked: "Whom did you salute? Tell me. I do not see any one." Then he replied, "There dwelt a bhakta there ten thousand years ago. There will be another one on the second hill after [ten thousand years]. I remembered this."

When she heard this, the influence of God's servants [upon her] and her love for them increased. How can one describe it? [For] the colour [of her devotion] deepened greatly.

---

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.
Ajamila.

His father and mother named him Ajämela,¹ [and the name] came true, (1)
[For ] he became involved in Illusion² and left his wife of a high caste. (2)
He became addicted³ to alcohol and thus he discarded prudence. (3)
He ruined his life⁴ for the sake of one⁵ who had committed sins.⁶ (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 Narāyaṇa, and he complied. (8)

1. i.e. Ajämila.
2. There is a pun on ajämela (aja + melā): aja f. (fr. Skt. aj to drive) means Maya or Illusion or a She-goat, symbolically here the prostitute with whom Ajämila became infatuated; and melā n. = milana (fr. Skt. mil to meet, to assemble); bhayo melā = 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\(^1\) Death overtook him. \(\text{ (1)}\)

Death’s most terrifying messengers came into view. \(\text{ (2)}\)

That son, whom [the saints] had graciously named \(\text{Narāyāṇa,}^2\) \(\text{ (3)}\)

He called loudly in his pitiful voice. \(\text{ (4)}\)

Hearing [his call], the attendants [of Viṣṇu] came, running to that place. \(\text{ (5)}\)

Snapping [Death’s] snares, they expounded Dharma.\(^3\) \(\text{ (6)}\)

Defeated and driven away, [Death’s messengers] went to their Master;\(^4\) reported [what had occurred]; and entreated him [to help them]. \(\text{ (7)}\)

"Listen, fools", [He replied]. "Do not go [to one who] sings Hari’s Nama (even in error)." \(\text{ (8)}\)

1. i.e. moha.
2. Ajāmila’s son. Cf. Bh.B.,v.19.8. There is a pun on Narāyāṇa, which is another name of Viṣṇu.
3. Righteousness.
4. Yama.
The sixteen attendants of Viṣṇu.

[Nābhā Dāsa] has described the sixteen chief attendants of Viṣṇu who were endowed with supernatural powers.

They have hoarded in their hearts the abundant riches of [God's] service.

They are highly skilled in pleasing Narāyaṇa, the Lord of Śrī.

They meditate on the Lord and protect His devotees as the lids protect the eyes.

At the instigation of Viṣṇu Himself, the Sanakas cursed two of His attendants, Jaya and Vijaya.

[Then Viṣṇu] manifested Himself unto them and said:

"Drink it joyfully as though it were ambrosia."

They accepted a life opposed to the gods and replied, "If it pleases you, [O Lord]."

I have therefore praised their absolute fidelity, which was deeply dyed in the love of God.

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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, Subhadrā, Bhadra, Camḍa, Pracāṃḍa, Kumuda, Kumadākṣa, Śīla, Suṣila 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 Laksmī pati (Śrī syn. = Laksmī).


5. i.e. accept the curse as a blessing.
The beloved of the Lord 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 yogis, yatīs, and tapīs. (3)
The love, the faith and the conduct [of the beloved of the Lord] have attracted my mind. (4)
Kamala, Garuḍa, Jāmavāpta, 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 Nabha Dāsa (cf. Bh.M.,v.9), is forty-two, out of which Priyā Dāsa has mentioned here the names of Kamala, Garuḍa, Jāmavāpta 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); Vibhiṣaṇa (Bh.B.,vv.24-26); Śabarī (Bh.B.,vv.27-33); Jāṭayu (Bh.B.,v.34); Ambarīṣa (Bh.B.,vv.35-46); Vidura (Bh.B.,vv.47-48); Sudāma (Bh.B.,vv.49-53); Candrahāsa (Bh.B.,vv.45-64); Kaugarava, Citraketu, Akrūra, Dhruva and Uddhava (Bh.B.,v.65); Kunti (Bh.B.,v.66) and Draupadi (Bh.B.,vv.67-68).

2. Those who practise Yoga which is abstract contemplation and mental abstraction practised as a system, expounded by Patañjali. By means of Yoga a yogī aims at the complete union of the human spirit (ātma) with the Supreme Spirit (Paramātma).

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 note on v.22.3.

5. Lakṣmī, Viṣṇu's wife.
V.23
Hanumān.

[Ṛvaṇ] acquired an abundant wealth in jewels from the sea.

[Vibhiṣaṇa] made a necklace [of it], with love and enthusiasm.

In front of the king of kings, Raghunātha, the source of all pleasure,

Vibhiṣaṇa placed [the necklace] as a present, with devotion.

[Rāma] gauged the desire of the assembly for it and round Hanumān's neck

He hung it. [Hanumān] became conscious of it and

his mind was perplexed.

"What use is it without Rāma's [Name]?? [he thought]

and snapping it, scattered the jewels.

Tearing open the skin [of his chest] he showed the very Name [of Rāma] and amazed all.

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.
Is there any person who can describe the devotion of Vibhīṣaṇa? Nevertheless, I have tried to describe a little of it; listen attentively.

A sailing ship was suddenly becalmed; [the merchant] reflected

And threw a disabled man overboard (i.e. as an offering).

[The man] floated to an island. The demons took him in their arms.

Overjoyed and laughing uproariously, they went to the king.

Seeing [this man, Vibhīṣaṇa] sprang from his throne, and his eyes filled with tears.

"How fortunate I am that I have seen Rāma in the guise of this man," [he thought].

1. i.e. Lāmkā now Ceylon.
2. Lit. Lāp.
3. Vibhīṣaṇa.
He embellished him with clothes and ornaments and immediately seated him on the throne.  

He joyfully rewarded the demons and considered it an auspicious moment.  

He desired to gaze at his lotus-face and was filled with great happiness.  

Tears flowed from his eyes. He stood there with a staff, like a guard.  

[The man] was still not pleased. Each moment the glow in his cheeks grew less.  

"Have pity on me," [Vibhiṣaṇa said]. "Tell me what it is you want?" [Seeing you so sad], my mind is frightened."  

"Send me back across the sea," [the man said]. "That is the substance of my happiness." [Then Vibhiṣaṇa] gave him  

Countless jewels and restored him to that place (where he was found).

1. Vibhiṣaṇa.  
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) [Vibhiṣaṇa] immediately seated him on the throne [which was shining] like the sun.  
(b) With great delight [Vibhiṣaṇa] immediately seated him on the throne.
He wrote the Name of Rāma and placed it on the man's head,1 [saying],
"This will carry you across the water." [The man] found [Vibhīṣaṇa's] faith true.
[He floated back and] sat in that place.2 His appearance seemed to have changed.3
The ship [on which he] had sailed, returned. Recognising him, [the merchant] questioned him and he gave a full account. Hearing it, [the merchant's] heart was overjoyed and at his request, [the man] boarded the ship. He leapt onto the water, [but] it did not at all touch his feet. Seeing this, [the merchant's] mind was fascinated [and he began] to love the Name of Raghunātha.

1. Vibhīṣaṇa wrote Rāma's name and, wrapping it in a piece of cloth, tied it on the man's head. Cf. S.S.Bhagavān Prasād, op.cit.,p.111; and also Garg,Rāma Krṣṇadeva, 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.S.Bhagavān Prasād, op.cit.,p.112.
There lived in the forest [a woman, whom]
everyone called Šabarī.¹

She wished to serve the saints, [but] her
body was unworthy.²

In the last hour of darkness, she used to enter
the āgrāmas of the ṛṣis,
And leave bundles of fire-wood. It filled her
heart with pleasure.

She used to sweep the path to their bathing
place and pick up pebbles.

She used to return quickly, and was not seen by
anyone at all.

The ṛṣis, rising early, used to wonder, "Who has
swept [the path]?"

Their minds were troubled [and they thought],
"Someone is looking after our comfort."

1. Šabarī (Śavarī): an outcaste poor woman belonging to
the Šabara (prob. for Šabara) aboriginal tribe in the
Deccan. See notes on v.27.1.

2. i.e. She was an untouchable. The aboriginal tribes like
Šabara, Pulijanda and Kirāta and Niśāda 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.
Mataupa was a strict recluse and was full of love and devotion.

Seeing a bundle of fire-wood placed there, he said to his disciples, "Some thief has come here.

[The thief who] always steals [my pious deeds] must be caught one day.

Unable to discover [the identity], my mind is perplexed by this [thief's] love."

That night the disciples sat and kept a careful watch.

As soon as she came, they seized her. She was trembling with her body bent.

Seeing this, a stream of tears flowed from the Rṣi's eyes.

How can I describe in words what [joy] he found?  

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 Rṣi, a stream of tears flowed from her eyes.
   How can I describe in words what [joy] she found!
V.29

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 rṣi 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]¹ Name. (5)
Hearing of this, all [the saints] were furious and
drove him from their caste. (6)
He said to Sabarī: "[Stay here]. You will
see Rāma. (7)
[But] I am going to paraloka² The Lord has ordained
it." (8)

1. Thus rṣi Matamga 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.

She did not [even want] to live, but the expectation of [seeing] Rama lingered [in her heart].

Before dawn she used to sweep the entire ghāta.¹

She was [once] late and was seen by a saint, which agitated her.

He brushed against her slightly, and gave her a good scolding.

[Then] he reflected and went back to bathe again; she hurried off.

The water turned into blood and filled with various worms.

This gave him a fresh anxiety. But he did not know [its real reason and thought] her inauspicious.²

1. A bathing place on the bank of a river. Generally it is paved or stone slabs 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 ghāta. 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 saint's act in driving the rṣi Matanga from their caste because he made Sabari 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. (2)

She used to go and stand on the path, watching out for Him, [Thinking], "When will Raghurāya come and my eyes receive their reward?" (3)

Thus a long time passed in waiting [for Him.] (4)

Suddenly He arrived; all her sorrow ceased. (5)

But she thought of the unworthiness of her body, she hid herself. (6)

[Rāma] Himself inquired from the people, standing [nearby], "Where is Sabarī?" (7)

1. It is believed that each day Sabarī 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 Sabarī?".
Asking [His way as He went, Rāma] arrived at the place where Sabarī [lived].

"Where is the fortunate lady?" [He said.] "My eyes are thirsting to see her."

Thinking that [Rāma] Himself had come, she appeared in the hermitage.

[The moment] she saw Him in the distance, she prostrated herself.

Rushing forward, He lifted her up; all the suffering of her body melted away.

A fresh stream of tears flowed from her eyes; she [regarded herself] most fortunate.

[Rāma] sat down and made Himself comfortable.

He ate the fruits and praised them.

He said to her, "I cannot express [how well] you have removed all the discomforts of my journey."

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1. i.e. tears of joy.
2. As an idiom pāṣa pārana (or pau bāraha hona) = to win a game of dice by throwing two sixes, to be successful in an enterprise. The word pāṣa (Skt. pāṣa) also means a net or a snare; pāṣe pārana (pāṣa mē pārana) = to be ensnared. Thus another translation of 'pare prema pāṣe hai' is: [Rāma] was ensnared in her love.
3. The plums. Cf. v.31.2 and also footnote.
All the saints were sitting in the āgrāma, puzzling over how the polluted water was to be purified. [Someone said], "I have heard that Raghunātha is somewhere on the forest-path; when He arrives, we will ask Him to explain the secret of it." Meanwhile, they heard that He had come and was sitting at Sabarī's. [Hearing this], their pride melted away [and they decided] to go there and fall at His feet. They went there with [some] bad grace and asked Him to tell [them] what to do with the water. "Grasp Bhīlinī's feet; their touch will purify [the water," He replied].

1. Lit. angrily (i.e. reluctantly). The saints were displeased that Rāma went to the place of Sabarī who was an untouchable.
2. Bhīlinī: a Bhīla woman; Sabarī.
Rāvaṇa abducted Jānakī, in order to die (at the hands of Rāma.)

Hearing Sītā's cries, the Vulture-king rushed to help her.

He fought hard, and then sacrificed his life.

[But] he hung on to his last breath, desiring to see Rāma's face.

[Rāma] Himself arrived; took his head in His lap; and His eyes sprinkled it with tears.


[He] showed him the same respect as Daśaratha; and made a libation.

It was a great honour: [Jāṭāyu] attained His form and heavenly kingdom.

1. The daughter of King Janaka, Sītā.
2. Jāṭāyu.
3. Lit. body.
4. Dropping the form of a vulture, Jāṭāyu appeared in all the beauty of Hari (Viṣṇu). Cf. also notes on v.34.2.
5. Vaikuṇṭha.
Anyone who tries to compete with the devotion of Ambarīśa (1)
Would be quite mad. No one can describe it. (2)
The saint Durvāsa did not listen to the advice of any of the ascetics. (3)
Considering Ambarīśa guilty, he let down his matted hair and tore at it. (4)
He made deadly Kṛtyā appear in her terrifying form [of fire]. (5)
The king was very calm and remained standing [there] politely. (6)
Thinking of his misery, the Cakra by its power turned the fire into ashes. (7)
[Then] the brahmana was in danger; as the Bhāgavata testifies. (8)

1. A sorceress who was created by Durvāsa from one of his hairs to destroy the King Ambarīśa. Cf. notes on v.35.5.
2. Ambarīśa.
3. The discus of Viṣṇu, called Sudarśana.
4. Durvāsa.
He ran away in each direction [in turn]; to all regions [of the Universe] and their guardians. He went. The increasing incandescence of the Cakra was burning him to pieces.

Brahma and Siva said to him, "You have adopted this bad habit. You do not know the mystery of [God's] servants, even though you have mastered all the Vedas."

[At last] he reached Vaikunthaland, desperate with pain, begged [Viṣṇu] - "Alas! alas!! protect me, O Lord! [the Cakra] is scorching my pure body."

"I am subject to [my devotees," said Viṣṇu]. "I am not proud of my three virtues. The virtue of affection for devotees overrides all [others.]

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1. The heavenly kingdom of Viṣṇu.
2. The three qualities of Viṣṇu based on His three epithets: Sarṇāgatapāla, the protector of one who seeks His shelter; Ārtināśaka, 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. You have committed a crime; how can I tolerate it? Abandoning their homes, wealth, wives, sons, lives and bodies, They give their entire attention to me; and day and night they are concerned only with me. For me also there is nothing [dearer than] the saints; I tell you the truth. Go back to that place; so that all your troubles may cease. [My devotees] are very kind; they always protect those who are in distress. They do not heed the faults of others; all parts of their bodies are filled with my devotion."

1. i.e. to Ambariṣa.
Thus disappointed, the saint Durvāsa returned to the King. He walked sadly with his hurt pride and, grasping Ambarīṣa's feet, humbly addressed him. The king was embarrassed. He replied gently and showed him respect.

He turned towards the Cakra and with folded hands he beseeched it:

"The devotees are without desires. They do not long for anything. [But] I wish you to relieve the brahmana's distress; he has suffered enough."

Seeing the King's anxiety, the Cakra, a continual source of pleasure to the saints, was moved to compassion and completely concealed its incandescence.

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1. i.e. Durvāsa'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 (3)
a husband [for myself.]
Accede to my request, and write a letter [to him] (4)
immediately."
Taking the letter a vipra set forth and soon (5)
reached [the king's] town.
"I appreciate [the princess's] fresh desire but (6)
how can I take her as my wife?" [replied the
king.]
"Go and tell her that I already have hundreds (7)
of queens,
But I do not like even to talk [to them]. My (8)
heart is engrossed in the service of the Lord."

1. A brāhmaṇa messenger.
[The messenger] said to the princess, "What should be done now? I went there and back like the wind; but did not have a grain of success."

[The princess replied], "Though he has sent you back, I am pleased to learn that he is a highly virtuous man and has no desire for women."

Excitedly, she added, "His devotion alone has attracted my heart."

[Now] I regard him as my husband and shall not look at the face of any other man. Go and fearlessly tell him of my decision; If he does not make me his servant, he will be responsible for the sin [of taking] my life."

---

1. i.e. wife.
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 with this." (2)

When the wedding took place, [the princess's] joy knew no bounds. (3)

She came to Ambarīṣa's capital.² 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)

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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. 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. (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)

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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.Growse op.cit., Vol.1, p.120).
He approached quietly on tip toe, and forbade the guards [to inform the queen].

He was extremely impatient, [thinking], "When shall I see the fortunate lady?"

He arrived at the temple. The beautiful [queen] was oblivious of her person.

She was steeped in love. Her eyes streamed with tears.

She was playing a Vīṇā and singing [praises], and pleasing Kṛṣṇa more and more.

[The king's] heart was filled with admiration and he said, "Blessed is this moment."

He could stay at the door no longer, and went in, being drawn to her.

She stood up, [when she] saw the king, her guru and God.

---

1. Vīṇā or bina 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.
Ambarîśa said to her], "Go on playing the Vīnā 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.
But how can I conceal the joy [you have given to my] heart and eyes?" (4)
After singing the Ālāpa, she began to improvise the melody again.
She became occupied in meditation on [God's] beauty; she was [completely] immersed in it. (6)
Her love became the embodiment of rasa. 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, saṅcārī 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 'ālāpa caro', in the printed edition e (cf. crz 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.Daniel 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,

They thought, "She has become the chief [queen]. Who can rival her now?

We also shall serve [God and thus] gain power over our husband's mind."

They constantly meditated and put aside [all] thoughts of sensuality.

Hearing of this, the king Ambarīga became very pleased.

Enthusiasm grew [among the people] and devotion spread to every house.

The love [of God] increased each day; such was the [new queen's] influence.

She changed [everyone's] nature and filled [the whole town] with happiness.

Another possible translation of 11.7 and 8 as:

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's wife was bathing, cleansing her limbs.

Kṛṣṇa arrived at the door and called her loudly.

Hearing His voice, she lost her presence of mind, as if [His voice] were intoxicating. She came running and saw [Him].

He put His saffron robe [about her]; she wrapped it round her waist.

She felt embarrassed and quickly dressed herself.

She came and sat by [Him]. She peeled some bananas and gave Him the skins to eat.

Her husband came and, [seeing this], was annoyed.

[Realising her mistake], her unhappiness increased ten million-fold.

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 considered [his wife's] love [the cause], and himself began to give [Krṣṇa] the flesh of the fruit. He felt comforted at heart. [He thought], "My wife had caused a great discomfort." Gratified, Śyāma said, "You have done well, but I do not find the same sweet taste in this thing." [Vidura's] wife felt ashamed [and thought], "Alas! I should chop off my hand, [For] I peeled off the skins and gave them to Beloved [Krṣṇa] to eat. He could not have enjoyed them]."

Both of these are the illustrations of love. No one can define its limit. Only he, who loves [Krṣṇa] whole-heartedly, can comprehend it, so say [the scriptures].

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1. Vidura.
2. Compare the mistake of Vidura's wife with the thoughtlessness of Sabarī (cf. Br.B.,v.31.2), both caused by their extreme love for Krṣṇa and Rāma respectively.
3. Or lit. a woman is a source of great unhappiness.
Sudāmā.

[Sudāmā] was completely free from desire. He did not have even a seer\(^1\) of flour in his house.

[Once] his wife came and reminded him of his love for Hari.\(^2\)

Hearing [her words], he was grieved and extremely agitated in his heart.\(^3\)

He plucked up his courage and replied: "Yes, madam! we are close [friends.]"

"Go and see His [charming] face one day", [his wife said].

"If you get anything, bring it. It will make me happy."

"It's fine advice you are giving me: it will earn me censure in the seven worlds.

[People] will think that I sought [Kṛṣṇa's] friendship for this alone."

---

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, Which alone destroys [all] sorrows," and she cited the scriptures.\(^1\)

He was reminded of his beloved [friend]. He reflected and put aside all his scruples.

He set forth, felt overjoyed on the way and arrived at Dvārāvatī.\(^2\)

He saw its grandeur and was filled with some strange joy.

He hurried in. His eyes were thirsting for the beauty [of Kṛṣṇa's] face.

His heart was fearful, [but] he plucked up courage and crossed the threshold.

Eagerness seized his hand and drew him there.

---

1. Lit. words, the teachings of the Śāstras.
2. Kṛṣṇa's capital.
[When] Śyāma 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 insep­arable. Their bodies merged. (4)

He recalled [Sudāmā's] frailty and, therefore, released him. (5)

His consort [Rukmiṇī] 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. (7)

[Thus] steeping him in the ocean of joy, He Himself was filled with love. (8)

1. Kṛṣṇa.
3. i.e. Sāndīpani. He was the tutor of Kṛṣṇa and Balarāma. Sudāmā also was one of his disciples. Thus Kṛṣṇa and Sudāmā were co-pupils. Cf. also notes on v. 51.7.
[Sudāmā] had some cirava\(^1\) hidden under his arm. [Krṣṇa] 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)

[Krṣṇa] 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\(^2\) 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\(^3\) reflected; and gave him abundant riches. (7)

[Sudāmā] departed, without learning this secret, and the parting saddened him. (8)

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2. Rukmiṇī.
He returned to his village. It had become a
very beautiful
New town like Dvārakā. The sight of it
bewildered his mind.
[But] his wife, filled with love and accompanied
by hundreds of maidens,
[Came] to welcome him. Thus he was convinced
(that it was his own village).
He continued to meditate on Kṛṣṇa as before,
and imbibe His beauty's sweetness.
He kept his heart\textsuperscript{1} for those who felt this new
love [for Kṛṣṇa].
He sustained his body in such a way that he
had no desire for [worldly] pleasures.
[Throughout his life] he followed this path,
[which is] a source of joy and a net of
happiness.

\textsuperscript{1} Lit. life.
V.54

Candrahāsa.

There was a king\(^1\) who had a son [named] Candrahāsa. (1)

Disaster struck,\(^2\) so the foster-mother took [the child]\(^3\) to another town.\(^4\)

The king [of that town] had a minister\(^5\) to whose house she went to stay.

[Candrahāsa] used to play rasadhura\(^6\) [with others] of his own age. (4)

[Once] a feast for brāhmaṇas was arranged and it so happened

That the prince [Candrahāsa] approached [the place] where the chief of the brāhmaṇas was seated. (6)

[Seeing this child], they all exclaimed [to the minister], "He will be your daughter's husband. Mark our words." Hearing this, the minister was overwhelmed with shame. (8)

---

1. The king of Kerala whose name was Medhāvin. Cf. S.Ś. Bhagavān 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.
5. Dhrṣṭabuddhi.
6. A kind of game which is connected with devotion and the love of God. Rāi Narada had given Candrahāsa a small idol of Salagrama (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. Bhagavān Prasād, op.cit., p.153.
[The minister] was extremely worried. "What should I do?" he thought.

"How can such [a child] be a suitable match for my daughter?"

I will kill him. This is the only remedy for it."

Then he sent for assassins and commanded them,

"Kill him. He has caused my heart to burn."

They took him far away. Seeing the child's full beauty, [they thought],

"Woe upon us, that we are to cause such misfortune."

Distressed, they said to him, "We are to kill you. Who is your protector?"

"I have only one request, [he replied]. "Stab me when I tell you to."

---

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 [Idol of] Śālagrāma, which he took out and worshipped well.

He was at one with it, and was filled with extreme joy as he gazed at it.

With the corner of his eye he ordered them to kill him.

They swooned and fell. [Then] they were moved to compassion and filled with piety.

They were attracted to the Lord and their hearts were saturated with joy.

[The child] had a sixth toe which they chopped off. It was a defect, but it became a virtue. They went and reported [to the king], who recognised [the child's toe] and was convinced.

1. Lit. the son of Gaṅḍakī. Gaṅḍakī (or Gaṅḍaka) 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 Gaṅḍakī. Cf. M. Monier-Williams, op. cit., s.v. Thu 'Gamḍakī 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 Candrāhāsa lost his parents soon after his birth and had to go through various misfortunes.

3. Only because of Candrāhāsa'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 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 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, and distributed largesse. (6)

After some time, the king, [seeing] his desire fulfilled, (7)

Abdicated in favour of [Candrahāsa who] spread devotion [all over the town]. (8)

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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,\(^1\) in whose dominion [Candrahāsa] lived, did not receive any [taxes from him].\(^{(1)}\)

He sent the minister,\(^2\) 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\(^3\) 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, Ask him to carry out what I have written [in the letter], you bear."\(^{(5)}\)

[Candrahāsa] went to a garden\(^4\) near that town,\(^5\) and performed his worship with concentrated mind.\(^{(7)}\)

[Then] sleep filled his eyes. He slept for a while, happily.\(^{(8)}\)

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1. The king of Kuntalapura. Cf. v. 54.3.
2. Dhṛṣṭabuddhi. 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.¹ 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,² (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 vā 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] Candrahasa 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)

[Candrahasa] handed him the letter. He¹ was
delighted by what was written in it. (3)

He sent for the brāhmanas² 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 [Candrahasa] 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!"

[His son] gave his account and handed [his father]
the letter for him to see.

He read it and burnt [with anger]. "I am very
unfortunate, but
I will kill [Candrahäsa]", he determined. He
even preferred his daughter to be a widow.

He summoned the assassins¹ and said, "Go to the
temple.

Kill whoever comes there. It will please me."

[Then] he said to Candrahäsa, "Go today to worship
the goddess.

She is our² family deity. This has always been a
tradition [with us]."

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 thought,
"I have no son. I shall give my kingdom to [Candrahāsa]."

He said to the minister's son, "Go and fetch him. You would not find the opportunity again. Do it now."

[The minister's son], full of joy and enthusiasm, ran and caught him on the way.

He sent him [to the king saying], "Steep yourself in His Majesty's affection. Do not be afraid of offending the goddess. I shall worship [on your behalf]."

As soon as he entered [the temple], he was killed. [At that very moment] the king was saying to [Candrahāsa], "Take over [my kingdom]."

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.

He immediately went [to the temple] and, seeing
[his dead son], he collapsed in distress.

He beat his head on the stones and killed
himself. He was so unfortunate.

Hearing of it, Candrahäsa immediately rushed to
the temple.

He meditated on the feet of the goddess and was
about to chop off a limb; he was a [true] devotee.

"[The minister] was your enemy. I was angry with
him and killed him myself," [the goddess said].

"May both of them be resuscitated. Grant me this
boon," [requested Candrahäsa]. They were resuscitated.

He was very fortunate.

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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. Katai amga: According to the story of Candrahäsa, told in
Jai. Bh. (Ch. 58, vv. 39-60), Candrahäsa 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,
Not to mention his immediate society.¹
Everywhere was heard the charming Name of Hari.²
People had no other wish nor occupation: they desired only to serve [God].
They put aside desire, anger, attachment, pride and so forth.
They lived happily having found such a king, that they wished to keep him [constantly] before their eyes.
All that I have said, from beginning to end, delights the hearts [of all].
Jaimini³ bears witness to the [good] results of getting up early and reading it.

1. i.e. the adjoining provinces.
2. God.
The name Kausārava, which Uabha Dasa has mentioned, (1) was [another name of] the charming ṛṣi Maitreya; (2)
know this in short.

The Lord [Kṛṣṇa] commanded him - "Go to Vidura; he is a devotee of mine.

Preach to him, [so that] my form and attributes may be absorbed into each part of his body."

Citraketu, who was a banner of love, is celebrated in the Bhāgavata, (4) as

He changed his birth becoming opposed [to the gods].

He considered [Indra’s] weapon a flower. (6)

Akrūra, (7) Dhruva and so forth; all were devout kings.

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.
3. ṛṣi Kausārava was also called Maitreya after his mother Mitrā. Cf. Bhg. Pur.III.4.36.
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.
Is there any living being who can emulate
Kunti's conduct?

She sought [from Krsna] miseries from which all people flee.

"O Krsna, I wish to gaze upon your face; deprived
of seeing it, my heart grieves.

Either take pity [on me] or banish me to the forest."

Seeing her distress, the Lord's eyes brimmed with tears.

She took Him back to her home. Krsna was her life, her body and her wealth.

[When] she heard of His ascension, she could not
survive even for a moment more.

[Her soul] departed her body. This was her fidelity [to Krsna].

1. Kunti knew that only those who are in distress remember God, while in happiness people forget Him. Moreover, on several occasions, when the Pandavas were in danger, Krsna came to save them. Kunti had grown so fond of Krsna's presence that she did not want him to return to Dvaraka, after the completion of the Asvamedha yajna. Therefore, she requested Krsna to grant her repeated calamities so that she could always see him: vipadaḥ santu naḥ saśvattatra tatra jagadguro / bhavato darśanam yatsyādapanar bhavadarśanam // (Bhg. Pur. I. 8. 25); Cf. also notes on v.66.1.

2. Lit. departure. Krsna was accidentally shot by a hunter named Jara who, mistaking Krsna for a deer, pierced him in the heel with an arrow. Krsna 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.
Draupādi.

Is there anyone so clever who can narrate the story of the chaste Draupādi? (1)

The moment [Duḥśasana] pulled her garments, the garments lengthened ten million-fold.¹ (2)

When she cried "O Lord of Dvārakā",³ 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;³ the villainous [Duryodhana] had sent him. (5)

The Dharmaputra 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)

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1. When Yudhiṣṭhira lost Draupādi in the great gambling match played at Hastināpura against the Kauravas, Duḥśasana forcibly dragged her by the hair into the pavilion (M.Bh.II.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 John Dowson, op.cit., pp. 94-96.

2. An epithet of Kṛṣṇa.

3. At the request of Duryodhana, Durvāsā promised him to visit the Pandavas with his ten thousand disciples when Draupādi after finishing her meal, would have gone to rest (M.Bh.III.260.19-23).

4. Yudhiṣṭhira.

5. i.e. Kṛṣṇa has not deserted us; he will help us. Draupādi, having thus consoled Yudhiṣṭhira, prayed to Kṛṣṇa, beseeching him for his help (M.Bh.III.261.8-16).
[Krṣṇa] heard the fortunate [Draupadī's] words, full of devotion. (1)
Śyāma reached there [as soon as] His thought, and fulfilled her heart's desire. (2)
The moment he arrived, He said to her, "I am hungry; give me something [to eat]."
She was very embarrassed, "The beloved [Krṣṇa] is asking for food," [and she replied], "There is nothing in the house." (4)
"Madam, you have kept food [in the pot] enough to feed the whole world. You are concealing it from me," [Krṣṇa] said in His sweet voice. (5)
A scrap of vegetable was sticking to [the rim of] the pot. [As] He ate it with some water, The three worlds were filled [with food], not to mention the *vipra.* (8)

1. Krṣṇa.
2. Krṣṇa 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 Srutadeva.

Adorn yourself with the dust of the feet of those, in whose heart the Lord always dwells. It is a source of joy.

The [nine] principal yogīs and so forth were greatly experienced in tasting the love [of God].

There was a vipra, named Srutadeva. I am going to narrate his story.

Seeing Kṛṣṇa arrive at his home, his heart was overwhelmed with love.

Lifting his hands up and waving his scarf [he began to dance]; his mind was steeped in [devotion].

He did not salute or pay homage to any of the saints, who had accompanied [Kṛṣṇa].

[Seeing this, Kṛṣṇa] preached to him: "[The saints are greater than I, grasp their feet."

---

1. The names of the nine principal yogīs, which are given in Bṛg. Pur. V. 4. 11, XI. 2. 21; and Bh. M., v. 13, are as follows: Kavi, Hari, Karabhājana, Antarikṣa, Camasa, Prabuddha, Avirāhotra, Pippala and Drumila. Cf. notes on v. 69. 3.

2. Srutadeva, Aṃga, Mucukunda, Priyavrata, Pṛthu, Parīkṣita, Śeṣa, Sūta, Saunaka, Pracetās, Satarūpā, trayasūtā (the three daughters of Satarūpā, viz. Prasūtī, Akūti and Devahūtī), Sūniūtī, Satī and all chaste wives, Mandālasa, Yajñapati (the wives of sacrificers who offered food to Kṛṣṇa at the time of sacrifice) and Brajaṇārī (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, Srutadeva whose story is given in 11. 4-8.

3. i.e. a brāhmaṇa. Cf. notes on v. 69. 4.
I am not in the least sorry for [not being free from] transmigration.

[As] I will then put the dust of the saints' lotus-feet on my head.

The stories of Prācinabarhi and others are famous throughout the world.

Do not drive the stories of the two Valmikis from your heart.

In the company of the Bhīlas he became a Bhīla, and in the company of the saints he became a saint.

He attained Rāma's darśana. He described in detail His [[in the Rāma]],

Which is sung by the [whole] world and one's enthusiasm [for it] can never wear thin.

It overwhelms one with emotion; it fills one's heart [with joy]. It makes one's eyes brim and flow [with tears].

1. Satyavrata, Rahūgaṇa, Sagara and Bhagīratha are the other four rajārajas whose names are mentioned in Bh.M.,v.11.2.
2. Valmikis: Valmīki I, the celebrated author of the Rāmāyaṇa, mention of whom has been made in 11.5-8. Valmīki II, a Śvapaca (Camḍāla) 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. Valmīki I.
5. The seven rṣis, viz. Kaśyapa, Atri, Bharadvāja, Vasiṣṭha, Gautama, Visvamitra and Jamadagni. Cf. notes on v.70.5.
6. i.e. He met Rāma. cf. notes on v.70.5.
7. Divine sport.
Svapaca Vālmīki.

There was another Vālmīki; he was a Svapaca but pleasant was his name. (1)

[How] Śyāma revealed him [as a true devotee] is narrated in the Mahābhārata. (2)

The eldest of the Pāṇḍavas, the Dharmaputra was the King. (3)

He performed a great vajñā. [All] the saints came [to attend it] and the whole land was crowded. (4)

The proof [of the vajñā'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 vajñā]. (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)

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1. Nābha Dāsa has mentioned the name Vālmīki (cf. Bh. M., v.11.3) referring only to the rṣi Vālmīki, author of the Rāmāyaṇa. Priyā Dāsa interprets the name as the two Vālmikis (ubhai Vālmīki, cf. Bh. B., v.70.4) so that he can include the story of the Svapaca Vālmīki as well.

2. i.e. a Camḍala; Svapaca (śva + paca) lit. one who cooks dog, cf. notes on v. 71.1.


4. Though Priyā Dāsa gives the Mahābhārata as the source of the story of Svapaca Vālmīki, it does not appear either in the Mahābhārata or the Bhagavata 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 (Asvamedha Vajñā) performed by Yudhiṣṭhira (M. Bh. XIV. Chs. 85-89).
Lord Kṛṣṇa said: "Listen to the whole mystery [of it], but You must carry out [my advice] thoroughly." [Then] He explained the mystery.

"One devotee and lover of God has not shared in the feast,

[Although] in all four directions the whole land is crowded with saints.

If you ask me whether they are saints, how can I deny it?

I have one more secret: [my true devotee] abandons his family and caste.

He [becomes] a servant of my servants and has no trace of pride.\(^1\)

If you desire the completion [of the yajñā], serve food to such [a devotee as this]."
Hearing this, Yudhishthira said, "Such a servant of Hari is not to be seen anywhere near this town. One who has no desires can [scarcely] be found in any of the worlds."

"Even in your town there is [such a devotee who], both by night and day, morning and evening, comes and goes; although he does not let anyone know it," [replied Krsna].

Hearing this, all were startled and filled with wonder. Their hearts and eyes were fascinated, [and they said], "Please tell us at once, O Lord, what his name is and where he lives, so that we can go there and see him. We will consider it our good fortune, and, rushing forward, cling to his feet."

1. God.
"Those who are my servants never want to be famous", [said Kṛṣṇa].

"If I make them famous, they consider it a source of great sorrow.

I am grieved and my heart is anxious to see the completion of the yañña.

[But] if I tell you his name, I am afraid that he may leave his village and go away."

"O beloved one," [they said to Kṛṣṇa]. "Tell us in such a way that you always remain uninvolved. We ourselves shall fetch him here, and serve him a meal properly."

"Go to the house of Valmīki", [replied Kṛṣṇa]. "He is an incomparably great saint. I have erred in telling you his name."

1. Valmīki II.
Arjuna and Bhīmasena were about to set forth to invite [Vālmīki].

[Kṛṣṇa], disclosing His heart, told them, "Devotion is difficult to attain." (1)

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." (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].

I do not look at anyone else; O sirs, this is my loyalty [to you]."

"What are you saying?" [they said to him]. "Please eat something [first]\(^1\) and then serve food to us. Your devout conduct and the love [of God] you possess have been discovered."

Then he was embarrassed and annoyed in his heart with Kṛṣṇa.

"O Kings," [he replied], "Whatever you wish you can do. I have no one [to help me]."

"Come early in the morning," [they said]. "Now bear this in mind,

And do not think of anything else, even by mistake."

"All right, if [that is what] you want," he replied. \(^8\)

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1. i.e. Please come to the palace and eat.
They described [Vālmīki's] conduct in detail, hearing which the Dharmaputra began to love him [more].

Draupadī prepared a meal. Kṛṣṇa had instructed her;
"Prepare with great care every kind of food there is. Today your hands are going to be blessed."

[Arjuna and others] went and brought him [to the palace]. He said to them, "Please serve my food outside."

The Lord said [to Yudhiṣṭhira], "Go yourself and bring him in, holding him in your arms. It will please me."

[Yudhiṣṭhira] brought him in and seated him in the pākaśāla. The moment the [first] delicious mouthful
He took, the conch made a sound [but not loudly].

Kṛṣṇa struck it with a stick.

---

1. Yudhiṣṭhira.
2. Pākasāla (pākaśāla): pāka (fr.Skt. pac) = cooking, sāla (also sāla) = 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 Cāndāla, an untouchable. In those days Cāndālas 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.
H. Z. [Krṣṇa asked the conch], "Why did you not sound
[loudly] for each grain of rice [Valmīki took]?
Why were you so shy?
It seems that you do not know the power of a devotee."
It replied indignantly, "Sir, please go and ask
Draupadī.
Be sure, in your mind that it is not my fault."
She admitted the truth — "My mind was possessed by
caste prejudice as I watched him
Mixing together all [kinds of food] and spoiling the
skill [of my cooking]."
When [Krṣṇa] asked, Valmīki replied, "I mixed it
together because
The Lord had eaten it first; how could I eat it
relishing [its different] flavours?"

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 Valmīki mixed the various foods together.
Rukmāmgada's garden was flourishing with beautiful, fragrant flowers. Attracted by it, the goddesses used to come to pick [flowers].

Once one of them was left behind, as a thorn of an egg-plant had pierced her foot.

Hearing this from the gardener, the king Rukmāmgada approached and was pleased [to see her].

He asked her, "Tell me how I can send you back to heaven?"

"[If someone], who has kept the fast of Ekādaśī, puts water into my hand, I can go back," [she replied].

"No one in this town knows even the name of this fast," [said the king].

"[Someone] might have kept a fast yesterday unknowingly. Bring [such a person] and I will sing your praises," [she replied].

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: saṃkalpa karanaq.v., (Skt. saṃ + √ kīrīp = 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. Ш 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; the entire town was saved [from sins]. (8)

1. 'Dauḍ pherāṅa (or - pīṭanā)' is an idiom; i.e. a proclamation by beat of drum.
2. Lit. subtleness.
The king [Rukmāṇgada] 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.¹ No other [fast] can compete with it.² Why should one fear death [today]?"]Thinking this, she [remained firm and] was happy. (5)

[Consequently], he died and immediately reached God. (6)

His wife's heart was delighted. [Thus] I have sung in praise of her constancy. (7)

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1. Hari vasara; lit. God's day i.e. Viṣṇu's day, Ekādaśī.
2. Pūjai (fr. Skt. puṇyate = to fill, satisfy cf. V.S.Apte, op.cit., s.v. puṇ) in Hindi also means to match, compete with, e.g. cf. Tulsi Dasa, Kavitavali, 7.163; and also Bholanath Tivari, op.cit., s.v.
v. 82
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.¹ (2)

After showing their malice towards [the bhakta princes] Suratha and Sudhanvā, (3)

The brahmānas Sapka and Likhita died [because] their minds had become wicked. (4)

Indra and Agni² went to examine [the truthfulness of] Sibi. (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,³ Dadhīci and others⁴ are sung in the Bhāgavata. (7)

[Because] they sacrificed their bodies and their wealth, they are admired by all. (8)

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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, Rahugapa, Sagara, Bhagīratha and Janaka, are the other names, mentioned by Nabha Dāsa in Bh.M., v. 11.
A woman like Vindhyāvali, the wife of [Bali], has not been seen anywhere.

The Lord tied up her husband [with cords]. Seeing this, [the joy] in her heart increased four-fold.

"Being proud [of himself] he was determined to give alms even to you," [she said to the Lord].

"He insulted you. [Seeing him tied up], I felt a hundred times happier."

[The Lord] retrieved the three worlds [from Bali] and gave them to the gods, his enemies.

He spared only his life. [Even then] she did not consider the Lord at fault.

One who possesses such devotion, no matter whether he sleeps or wakes,

Lives in this world but remains untouched by worldliness.

---

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.
Arjuna was [once] possessed by vanity. Lord 

Krṣṇa came to know of it [and thought],

"I have given him the great pleasure [of my friend-
ship so] he has this disease; it must be cured."

"There is a devotee of mine. I will show him to you,"

[He said to Arjuna].

He disguised Himself as an old vipra\textsuperscript{1}, accompanied by

[Arjuna as] a child and set forth.

The moment they arrived, he asked [the guards], "Where

is the King Moradhvaja?

Inform him immediately [of our arrival]." Some one

went and told [the king].

"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."\textsuperscript{2} [When] they were
told,[the vipra] burned with anger.

---

1. i.e. a brāhmaṇa.

2. Another possible translation of 'pāva dhararā' is:

[Soon] I shall be present there.
[The vipra] was furious and was about to leave.

[The guards], falling at his feet, restrained him.

They went and reported [the matter] to the King.

He came immediately running [and said],

"It is very kind of you [to come]. Today the creeper of my desire has borne fruit.

I have gained the completely new fruit of your feet from it.

Please give me your command [so that] I may carry it out and achieve that much happiness,

[And also] drink the sweetness of your voice. My eyes are [already] satisfied.”

Hearing this, [the vipra's] anger vanished and he became happy. [The thought of] examining him pleased his heart. He spoke these words [to the king].

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1. Sirānā (fr.H.sīrā = cold + nā) lit. to cool, or to make cool. cf. P.N. Tamdana, 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].

"I shall be pleased [to do anything] which will make you happy."

[The vipra said] - "On my way I met a lion [who] was going to eat this child.

I said to him, 'Please eat me [instead of this child].'

[But he replied], "No, only this [child] can satisfy me.'

'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],

Only then shall I leave this [child]', saying this he told me his condition.'

[Hearing this, the king’s] wife spoke, "I am [the king’s] better half;¹ take me [instead] and give me [to the lion]."

The [king’s] son² said, "Take me." [Then the vipra] remembered one [thing] more.

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1. There is a pun here on 'śraddhāmgi (=ardhāmgi)'
   ardhaṁga = 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,
Should gradually cut [in half the king's] body and no one should be frightened. [The lion] added this afterwards."

They did it in that way; how strange! When [the edge of the saw] reached his nose,
A tear dropped [from his left] eye. "You are frightened, therefore, [the lion] will not even taste [your flesh"], said the vipra.

He became furious and was about to leave. [The king], grasping his feet, spoke these words —
"The tear was in [my left] eye [because] the left half of my body is of no use and will be thrown away."

Hearing this, [the vipra's] heart was moved to compassion and he appeared [in his true] form as Kṛṣṇa.

He restored [the king's] body and filled him with happiness. He removed his suffering and was anxious [to grant him a boon].

1. Kṛṣṇa.
"I cannot [think of anything] to give you," [said Kṛṣṇa]. "You have completely pleased me. Nevertheless, unless I reward you, my heart will be grieved.

Even if you ask millions of boons, I cannot recompense your injuries.

My mouth becomes dry, remembering that [painful]

condition."

The devout king replied, "You are the King of Kings. If someone does even a little thing, you consider it a mass of good deeds.

Grant me [only] one boon." "I grant it. Tell me at once", [said Kṛṣṇa].

"Do not put saints on trial [as now] it is Kali Kāla,[2]

[requested the king].

1. Another possible translation of 'mopai tau na diyo jāya', given by S.S.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.
In the sincerity of my heart, I always colour myself with the glory of Alarka.  

Even after hearing sermons, [people] do not abandon their desire for worldly pleasures.

Listen to the great vow of [Alarka's] mother, Mandalasa:

"He who comes out of my womb will never be born again."

At her husband's request the youngest [son] was deprived of [her spiritual preaching].

Accompanied by the king of Kāśī's army [his brothers surrounded his kingdom and] took him away [to the forest].

[Thus], after opening the ring, [reading his mother's advice] and seeing Dattātreya,

He engaged himself in meditation on the Lord and crossed [the ocean of] the world.

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1. Rācanā (Skt. ranjana fr. raṃj.) lit. to dye, colour, paint, also meaning to be absorbed, imbued with. Cf. Bholānāth Tīvārī, op.cit., s.v.

2. In Mār.Pur., Chs.20-44, the name of Alarka's mother is given as Madālasā. Nabha Dāsa, probably for metre, mentions her name as Mandalasa (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.
Rantideva.

In the dynasty of Duṣyanta the king Rantideva was a [great] saint.  

He became famous [as] he adopted a hand to mouth existence.¹  

He could not bear to see anyone hungry; whatever he got [in alms], he used to give away.  

He never used to refuse anyone; his body became very weak from hunger.  

[Once], after forty-eight days, he received some food and water.  

He gave it away [bit by bit] to a vipra,² a śudra,³ a camāla⁴ and a dog. This was his strange [conduct].  

He perceived Hari⁵ in all of them. Then the Lord came unto him.  

He 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].

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1. Akāśa-vṛttī: 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.
4. Lit. a low-born man; a camāla.
5. God.
6. Rantideva.
Guha, the king of the Bhūlas, was [full of] love for the charming Rāma.

[When Rāma] was exiled, he went and met Him on His way.

"Rule over this kingdom, O Lord," [he said]. "Stay here and give me happiness."

"Following my father's command I have abandoned all sorts of revelries," [replied Rāma].

Separation from [Rāma] was unbearable; he became distressed. His eyes streamed with tears,

And later on oozed blood. Who can describe it?

He kept his eyes shut, [thinking], "What is worth seeing except Raghunatha?"

How strange was his loving conduct! My heart is overwhelmed by it.

1. The name Guha, mentioned by NābhāDāsa 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 Niśāda who was a devotee of Rāma. He was the headman of the Niśāda (=Bhūla) tribe, and also known as Niśādarāja, i.e., the king of the Niśādas. Cf. also notes on v. 91.1.

2. Cāinasāja (cāina + sāja): cāina = 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 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 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)

1. Rāma.
2. Lekhiyai (Skt. lekhana fr. √ likh = to scratch, inscribe, write); lekhanā in Hindi = to see, consider, think, paint, count, etc. (cf. Bholarnath Tivari, op.cit., s.v. lekhaī); but possibly contaminated with lakh, fr. √ laks = to see.
A listener, as keen as Parīkṣita, has not been heard of anywhere. (1)
While drinking\(^1\)[the story of the Bhāgavata], he became millions of times more thirsty. (2)
[God], who never comes into the hearts of saints,\(^2\) though they meditate on Him,
Was perceived in all His Beauty [by Parīkṣita] while he was in [his mother's] womb. (3)
He said to Sukadeva, "Please know [well] my resolution. (5)
My life is attached [only] to the Bhāgavata-Story,\(^3\) and I am not [at all] frightened of Takṣaka.\(^4\) (6)
Please put me to the test." [Hearing this, Sukadeva] was convinced\(^5\) that his mind was submerged [in the Bhāgavata]. How strange! (7)
As soon as [Sukadeva'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. \(\text{kathā} = \text{Bhāgavata-kathā, the narration or Story of the Bhāgavata.}\)
4. Takṣaka (fr. \(\text{takṣ} = \text{to cut}), \) a serpent chief (son of Kadru), caused the death of Parīkṣita in consequence of Śṛṅgī's curse. Cf. notes on v.93.1.
5. \(\text{ūra ānā}: \text{ānā (lānā q.v.)} = \text{to bring cf. Bholānāth Tīvārī, op.cit., s.v.ānata; ānā with ēra = to think, realise, also meaning to be convinced.}\)
The moment [Sukadeva] 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, 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 was inquiring [from all saints] door to door [the beneficial course to seek mokṣa]; they were bewildered. (7)
When [Sukadeva] 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.
Prahlāda.

[Prahlāda] sincerely remembered [Hari's Name],
and perceived in everything
One God. How could a sword cut him? (1)

[God], whose power it is to cut with a sword or
drown in the sea,
Was seen [by Prahlāda] everywhere. Infinite He is. (4)

On being asked,¹ ["Where does God live?"]], he
pointed out the pillar. [God] manifested
Himself right there. (5)

He appeared in a unique form²[as] He loves [to prove]
His devotee's words. (6)

He killed the villainous [Hiranyakāśipu] 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)

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¹. By Hiranyakāśipu, Prahlāda'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 Hiranyakāśipu and deliver Prahlāda and the rest of the world from his tyranny (cf. Bhg.Pur.VII.Chs.8-10).
Siva and all other [gods] were frightened; they had never seen such fury. (1)
No one could come near Him; \(^1\) even Lakṣmī \(^2\) was afraid. (2)
Then [Brahmā \(^3\)] 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 Narasiṁha. \(^4\) (7)
He insisted thus: "Maya \(^5\) has destroyed jñāna \(^6\); deliver [all creatures] from it." (8)

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1. The Man-lion, Viṣṇu.
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.).
Akrūra, extremely distressed, departed from Madhupuri. A stream of tears flowed from his eyes. [He was thinking], "How soon shall I see the charming [Krṣṇa]?

He was wishing for good omens. He desired only to see [Krṣṇa]. He became oblivious of himself. Seeing [Krṣṇa's] footprints in the dust, he prostrated himself.

[Akrūra], skilled in adoration; was possessed by a completely new love [for Krṣṇa]. Sukadeva has described it as the root of life. [Akrūra] saw Rāma and Krṣṇa, and, finding his desire fulfilled, he rushed forward and met them. His eyes drank in their beauty. He was completely drowned in joy.

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1. Visūra (fr.Skt.visūrana = distress, sorrow), H.visūranā = to be extremely distressed; also to sob.
4. Vandana (=homage); Vandana bhakti as a technical term means a passionate love of God which corresponds with the twenty-third niṣṭhā, i.e. madhurya. Nabha Dasa has used this term for Akrūra, defining his love for Krṣṇa (cf. Bh.M.v.14.4).
5. i.e. Balarama, Krṣṇa's elder brother.
6. Jhile (fr.H.jhelana), jhilanā = to enter, penetrate forcibly rush forward; also to be absorbed in, engrossed, satisfied. Cf. P.N.Taṇḍana, op.cit., s.v.
With great love, Bali gave away all his possessions. (1)

[When] he recalled Prahlāda, his heart was dipped [in devotion].

His guru tried to mislead him. He explained prudence to him,

And instilled in him all kinds of fears. [But] his words did not enter [Bali's] heart.

Whatever [Bali] had promised, he did. He had truly made a resolution.

Even the Lord frightened him [but] he did not change his mind.

The Lord was pleased with him, and stood at his door [as a guard] under his command, admitting His own defeat.

I have sung in praise of [Bali's] loving conduct which Śrī Sukadeva has described [in the Bhāgavata]. (8)

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1. i.e. his grandfather. Cf. Bh.B. vv.95-96.
2. i.e. preceptor viz. Śukra (Uśanas). Cf. notes on v.98.
The inhabitants of the White Island always meditate on [God's] Beauty. [Once] Nārada, a lover [of saintly company], went there, hoping to preach to them. The Lord winked at him [and said], "Do not come to this place. Their eyes always look on me and they are happy. Their thoughts are completely engrossed in my love." [Hearing this, Nārada] became sad and returned. He went and reported [the matter] to the Lord of Vaikūṁtha. Taking [Nārada] with Him, Viṣṇu set forth, [saying], "Observe how deeply steeped in devotion they are." [Nārada] saw a lake; a bird was meditating there. The rṣi asked Hari, "Tell me [about the bird]." "It is very blessed," [replied Viṣṇu].

1. Sveta dīpa (=Sveta 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 Nārāyana (Viṣṇu), and was visited by Nārada (Bhāg.Pur. VIII. 4.18, X. 6.24, 87.10, XI. 15.18; MBh.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.
5. Viṣṇu.
"For the past one thousand years [this bird's] desire has not been fulfilled," [continued Viśṇu].

"It remains thirsty but does not drink [a drop of] water.

If it receives my prasāda, only then, it tastes with its tongue.

It does not accept anything else. Its mind is submerged in devotion [to this extent].

Take my word for it." Having drunk some water, He placed [the rest of it in front of the bird].

It filled its beak [with the water]. Its eyes brimmed [with tears] and its mind was overwhelmed [by happiness].

Seeing this, [Narada] was amazed. He could not take his eyes off it, even for a second.

He walked right round it [and said to Viśṇu], "Now I wish to serve this [bird]."

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1. cita cītē: cita m. (fr. Skt. cīt) cītā q.v., = the mind, heart; cītā or cīte (fr. Skt. cetana) = intended, aimed at, desired (cf. Bholānāth Tīvārī, op. cit., s.v.); cita cītā 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. Viśṇu.
"Let us go further and see more," [said Viṣṇu]. "No test should be left undone."

Observe [carefully] their devout feelings." They went into [a temple on] the island [where people] were singing praises to Hari.

A man came running in [but] the time of the ārati had passed.

[Seeing this], his soul departed. Then his wife arrived.

She inquired the same thing [and was told that] her husband could not see [the ārati and] was lying [dead] on the ground.

Her soul [also] departed and her [dead] body fell.

[Seeing this, Viṣṇu's] heart was pleased.

In the same way, the sons and others came [and died.]

Thus Viṣṇu] demonstrated [to Nārada] their true love, and revived them. The sīrs have sung [this story]; concentrate your mind upon it.

1. Another possible translation of 'rahai na parkhau', given by Rama Krsna Deva 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. Ārati (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

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 sānyāsī under the name of Śrīkṛṣṇa-caitanya which is abbreviated to Caitanya and is more commonly known than his real name. 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. Like his guru Manohara Dāsa, he wrote the opening verse of each of his works in praise of Caitanya. Thus he follows the traditional method of writing a manaharana, 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

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.

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.S. Bhagavān Prasāda and R.K. Garg.

The kīrtana is an extraordinary mode of musical worship
which was stimulated, if not introduced, by Caitanya. Rūpa
Gosvāmī defines it as 'singing aloud the Name, the divine
sport and the attributes etc. of the Lord:

nāma-līlā-guṇadīnām 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.

2. Srī Bhakta Māla satīka, p. 5.
This practice is still popular with the Vaiṣṇavas for the spreading of Kṛṣṇa-rāti, i.e. the love of Kṛṣṇa.

v.1.3: Nabhaṇa nai agya dai: The respected Nabha Dāsa gave his command. Nabha Dāsa commanded Priya Dāsa to write a detailed commentary on the Bhakta Māla. This statement of Priya Dāsa has misled a few scholars. S.S.Bhagavān Prasāda, Rādhā Kṛṣṇa Dāsa and G.A.Grierson conclude that Nabha Dāsa gave this command in person, and that they were contemporaries which is impossible. As a matter of fact it was Nabha Dāsa's celestial voice, and not Nabha Dāsa himself, which gave this command while Priya Dāsa was engaged in meditation and singing the name of the Lord.

v.1.5: kavitta: see Introduction, p.244.

v.1.7: Suka: Sukadeva, son of Vyāsa. According to the legend in the Mahābhārata, when Vyāsa saw the Apsara Ghṛtacī 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 Suka was born (M.Bh.XII.326.12215-12225). Soon after he

was born Sukadeva set forth for the forest, followed by his father who was deeply distressed by his departure and called repeatedly 'O my son'. Sukadeva 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 Suka" (Bhg.Pur.I.2.1-3). Later Suka, hearing the recitation of the slokas from the tenth book of the Bhāgavata from the disciples of Vyāsa, went back to Vyāsa and learnt the Bhāgavata. 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).

Sukadeva 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 Kurujñangalas (Bhg.Pur.I.4.2-8). He called upon the King Parīkṣiṭa, 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).

1. See Bh.B.,v.94.1-2.
2. See Bh.B.,v.94.3-4.
v.1.8: drumani praveaa kiyo....: Priya Dāsa is referring here to the story of Sukadeva's pervading the trees with his soul, and causing them to speak. Priya Dāsa considered himself inadequate to carry out the command of Nabha Dāsa but, taking Sukadeva as a precedent, he concluded that Nabha 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 Priya 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 'ai' which have been used 16 times in the verse, e.g. kavitaī, sukhadaī, suhaī, sacaī, and mitaī in ll. 1-2. 'Moda jharī stī' (1.4) is a good example of the similes used in the Bhaktirasa-Bodhinī.

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 (11. 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. 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.

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 Priya 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. The number of the main elements of bhakti, given by Rūpa Gosvāmī, is nine. Tulasī Dāsa also speaks through Rāma of the navadhā bhakti (i.e. the ninefold devotion) which corresponds with that of the Adhyātma Rāmāyaṇa.

In the table, given by R.K.Garg, the number of the bhakti-elements in 'Śrīmāhāvānī' (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 Priya 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

1. See Bhg.Pur.,VII.5.23.
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.S. Bhagavān Prasāda, whom he states to be his 'chief authority in doubtful points'. S.S. Bhagavān Prasāda, being a follower of the Rāma cult and a member of the 'Rasika sampradāya', has interpreted this term as 'Rāma and Sītā' in the light of his religious belief.

The word lāla is derived from Sanskrit lālya (लालिया), 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 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 lāla. Hence the term lāla pyarī must refer to Kṛṣṇa and his beloved Rādhā, and not to 'Rāma and his spouse Sītā' as

v. 4

v. 4.1: Santa: 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 yogis, Siva, Brahma, Sanaka and his brothers, Narada, Sukadeva, Kausarava, Matanga, Valmiki etc.

Dasya: the sentiment of servitude. Its dominant emotion is obedience, esteem and honour for the Lord or one of His incarnations, esp. Rama or Krsna, serving Him with the fidelity of an ideal servant for an ideal master. Examples: Hanuman, Jatayu, Citraketu, Svapaca Valmiki, Jaya and Vijaya and the rest of the attendants of Viśnu, Prahlāda etc.

Sakhya: the sentiment of friendship. Its dominant emotion is companionship towards the Lord, esp. Rama or Kṛṣṇa. Examples: Vibhīṣana, Sugrīva, Sudāma, the Pāṇḍavas (viz. Yudhiṣṭhira, Arjuna etc.), Kuntī, Uddhava, Draupadi etc.

Vatsalya: 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.

Srṅgāra (Srṅgāra): 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. Examples:
Nābhā-ali (Bh.B., v.5.3), and Ambarīṣa's new queen (Bh.B.,
vv.39-46).

v.4.2: pāmcau rasa sāra: the five main rasas, i.e. senti-
ments. 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

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.¹

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.² 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. Santa, Pṛiti, Preyasa, Vātsalya and Madhura, which include Santa and Śrīngāra, two of the nine. The other seven, viz. Hasya, Adbhuta, Vīra, Karuṇa, Raudra, Bhayānaka and Viśhatsa, he calls secondary (gauna) and gives them considerably less importance.³ Rūpa Gosvāmī argues that in the Purāṇas and other scriptures, one finds only the five primary bhakti-rasas, and that these are the

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. 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.

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, Bhakti Hṛdaya Bon 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,

1. H.Bh.,II.5.99; cf. also De, S.K., op.cit., p.198.
3. See H.Bh.,II.1.5-7.
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 sañcāri-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,¹ 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

work 'Bhakti-rasāmṛta-sindhu'. Priyā Dāsa uses the same terms for Śanta and Vatsalya, but for Pīta, Preyasa and Madhura (Madhurya q.v.) he uses Dāsyya, Sakhya and Śringāra respectively. There is no standard translation for these terms. G.A. Grierson 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 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: 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.S. Bhagavān Prasāda, 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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are compared with five different coloured tassels with which Nabha Dasa made a garland for Krishna (perhaps referring here to the Bhakta Mala, i.e. a garland of devotees).

v.5.1: Baijayantī dāma: the garland of Vaijayanti flowers, especially associated with Krishna, which reaches down to his knees. It is one of the main items of Krishna's embellishment described in the enhancing excitant (uddīpana vibhāva) of Kṛṣṇa-ratī, i.e. the love of Krishna. It is said to be Krishna's favourite garland.

ali Nabha: Nabha Dasa's pen-name. Literally ali means a woman's female friend or companion, and is a synonym for sakhi or sahacari. 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 Radha or Sītā. On the role of a sakhi S.K.De writes:

"The Sakhi 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 Rāgānuśā mode) their

attitude. Hence the devotional fancy of the faithful Vaishnava adopts the way of the Gopis 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 Vaishnavas are figured as incarnations of the Sakhis, a curious sublimation of the Gopi-myth."

Agra Dasa, being a follower of the Rama cult, is regarded as the incarnation of Sita's favourite companion Candrakala. He used 'Agra ali' and 'Agra sahacari' as his pen-names. Nabh Dasa followed the example of his preceptor, and used the term ali (or ali) before or after his name. Bhagavati Prasada Simha suggests that, following the tradition of the 'Rasika Pradaya', Nabh Dasa might have been given this name by Agra Dasa on the occasion of the former's initiation.

G.A. Grierson translates the word ali as a bee, without realising its implication as Nabh Dasa's pen-name.

v.5.7: namita simgra hota: simgra (Srnga-raasa), the

2. Ibid., p.381; cf. also art.cit.,NFP., pp.331-33.
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 (Madhurya) or Ujjvala1. Because of the burden of devotion's beauty it became humble, which was represented by the Vaijayanti garland's slipping down to Kṛṣṇa's feet, as if bowing in adoration. G.A. Grierson2 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 saint3 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

1. See also notes on v. 4 1 and 2.
3. For the qualities of a genuine sādhu or saint, see Bhg. Pur., XI. 11. 29-31.
first among the ninefold bhakti. F.R.Allchin\(^1\) compares it with the Christian concept of fellowship and with the idea of attending church.

v.7

v.7.2: kīyo yā 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,\(^3\) 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.

\[\text{paṭa mihi madhi lāla hai: like a jewel seen through a fine piece of muslin.} \]

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.\(^4\) Similarly, Nābhā Dāsa has exhibited the true character of a

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1. Rā.ca., II. 35.6.
saint in the Bhakta Mala.

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 saṅ 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. He also acted as charioteer for Arjuna during the great war (Mahābhārata) between the Pāṇḍavas and Kauravas.

G.A. Grierson compares this idea with that in St. Paul's famous passage in his Epistle to the Philippians (ii, 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).

v.9.8: Śrī Paiharī: Śrī Krṣṇa Dāsa Payahārī who was a disciple of Anantānanda. According to G.A. Grierson,¹ 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.²

G.A. Grierson³ in his description of Krṣṇa Dāsa Payahārī confuses him with Krṣṇa Dāsa Adhikārī, and this mistake has been pointed out by Dīnadayālu Gupta⁴ as well. It was Krṣṇa Dāsa Adhikārī, and not Krṣṇa Dāsa Payahārī as has been stated by Grierson, who was a disciple of Vallabha-cārya, a member of the 'Aṣṭachāpa' and the author of 'Prema-rasa-rāsa'.⁵

Krṣṇa 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. Pollet⁶ in referring to him as a poet, follows Grierson's description without realising the latter's confusion between the two names. Moreover, it was Krṣṇa Dāsa Payahārī, and not Anantānanda

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1. The modern vernacular literature of Hindustan, p.21.
5. Ibid., p.319.
as has been stated by G. Pollet; who established a
gaddi (monastery) of the 'Rāmānandī sampradāya' called
Galatā āśrama at Galatā near Jaipur. 2 Kshitimohan Sen, 3
referred to by G. Pollet, associates Anantānanda's name
with the Galatā (matha), for which there is no evidence.

Kṛṣṇa Dāsa Payahārī is reckoned by Nābhā Dāsa among
the disciples of Anantānanda who was a disciple of Rāma-
nanda. 4 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 6 (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 Sabda-Brahma
(i.e. the Absolute Godhead as Logos) and also in Para-Brahma
(i.e. the Absolute Godhead Himself), and is also free from

2. Cf. Sukla, R.C., Hindi sāhitya kā itihāsa, p.120; see also
   notes on v.13.3.
3. Medieval mysticism of India, p.76.
6. Bh.M.,v.39.2; cf. also Upādhyāya, Baladeva, Bhāgavata
   sampradāya, p.277.
all attraction and aversion. 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.

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.

v.10

v.10.1: Agra Dāsa: He was a disciple of Kṛṣṇa Dāsa Payahārī. According to G.A.Grierson, he flourished in 1575 A.D. He is also known as 'Agra all' and 'Agga sahacarī' which he used as his pen-names, being a follower of the

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3. See Bh.B.,vv.119-120.
5. Cf.also Sukla, R.C.,op.cit., 146; and Upādhyāya, Baladeva, op.cit.,p.277.
'Rasika sampradāya'. Agra Dāsa was the spiritual preceptor of Nabhā Dāsa. In Bh.B., v.13.3, Priyā Dāsa writes that Agra Dāsa, having received Kilha's command, imparted the mantra to Nabhā Dāsa. He also commanded Nabhā Dāsa to describe the nature and the virtues of the saints, with which Nabhā 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-maṇḍiṣṭa', 'Aṣṭayāma', 'Kuṇḍaliya or Hitopadeśa Upākhyāna Bāvanī' and 'Padavalī' are his known works, and 'Srṣgāra-rasa-sāgara' or 'Agra-sāgara' is also ascribed to him.

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, Nabhā Dāsa writes:

"Out of love for his famous garden he cultivated it constantly with his own hands."

Priyā Dāsa, in the commentary on Bh.M., v.41, writes that Agra Dāsa was once visited in his garden by Māna Simha, the Mahāraja of Amer.

1. See also notes on v.5.1.
2. Bh.B., v.11.3-4.
After the death of Kṛṣṇa Dāsa Payahāri it was Kilha, and not Agra Dāsa as has been wrongly stated by Baladeva Upādhyāya, who succeeded him as the acārya of the Galata āśrama. Agra Dāsa, according to Bhagavatī Prasāda Simha, established another gaddī in Raivāśa near Jaipur.

v.10.5: gayō 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 Simha, 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. Then he told Agra Dāsa that the ship was safe and had sailed away. Thus Nābhā Dāsa displayed his spiritual

1. Cf. op.cit.,p.278.
capability which he had acquired by serving the saints.

There is no source for this story other than Priya Dāsa himself.

v.12

v.12.1: Hanumān vamsa: the dynasty of Hanumān. There are different opinions about Nabha Dāsa's caste. Priya Dāsa's statement seems to be the original source for it. According to Priya Dāsa, Nabha Dāsa was born in the Hanumān vamsa, but the term has been interpreted in different ways. Some rank Nabha Dāsa in the first of the three twice-born classes of Hindūs, viz. Brāhmaṇa, and others place him in a certain low caste called Doma.

The commentators on the Bhakta Māla and the Bhaktirasa-Bodhini differ in their interpretations of the term. Munshi Tulasī Rāma, the author of 'Bhakta-Māla-Pradīpana', in Persian, and its translator Pratapa Siṃha have associated Nabha Dāsa's name with a Maharāṣṭriyan Brāhmaṇa called Rāma Dāsa whom they state to have been born in a place called Rānabhadrācala in Tailāṅga (south) near the river Godāvari, and to be the incarnation of Hanumān, the celebrated monkey-chief.

1.64 Bhakta-Kalpadruma, p.14.
Pratāpa Sinha also states that the descendants of Rāma Dāsa were musicians and used to sing professionally at royal courts. Raghurāja Sinha interprets the term 'Hanumān vasā' as Lāṅgūlī Brāhmaṇa: "so śīu Lāṅgūlī dvija 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 Nabha Dāsa was a Doma. G.A. Grierson, R.C. Sukla and Bhagavatī Prasāda Sinha give no actual evidence but support this opinion. There are different points of view about the position of the Domas in India. Some regard the Domas as belonging to a certain low caste of musicians and entertainers. According to A.L. Basham, the word Doma 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

6. The wonder that was India, Appendix XII, pp. 513-15.
were traditionally wandering musicians and entertainers, and the Domas, attested since the Middle Ages, are their Indian counterparts.

S.S. Bhagavān Prasāda¹ in this connection discusses the present position of the Domas in India, and says that in Northern India the Domas are regarded as Śūdras, and the word Doma is used by some as a synonym for Bhāmgi (i.e. a certain caste of sweepers or scavengers and halālakhoras descended from a Śūdra by a Brāhmaṇa's widow). Monier Williams² seems to refer to the Domas 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 Upādhyāy³ states that the Domas were well known among untouchables because of the quality of their music; and he places them on the same level as Caṃḍālas but following the profession of singers. But, according to S.S. Bhagavān Prasāda, in Western India, in places like Marwar etc., the Domas are included among the castes of professional musicians, such as Kalāvamta, Čāraṇa or Bhāṭa and Kathaka, having a higher status than Bhāmgi.

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 Doma. Nabhā Dāsa uses the word Bānarau (= vānara, lit. a monkey) as a synonym for this term, describing Lākhā bhakta. Priyā Dāsa, in his commentary on Bh.M., v.107.1, writes that the devout Lākhā, who is described by Nabhā Dāsa as Bānarau, was called a Doma 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 Doma. Thus, it is certain that Nabhā Dāsa was not a Brāhmaṇa but a Doma, and it is possible, as has been stated by S.C. Bhagavān Prasāda, that Nabhā Dāsa was born into the Doma caste of Western India, that of professional musicians and entertainers.

v.12.5: Kilha: Kilha 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 Nabhā Dāsa mentions his father's name as Sumeradeva who, according to Priyā Dāsa, was a Subedāra of Gujarat. Nabhā Dāsa, comparing Kilha Dāsa with Bhīṣma whom Death could

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 Sāṅkhya and Yoga, and he comprehended and experienced their meaning. Priyā Dāsa 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.  

founder of the 'Khākī sampradāya', the followers of which cover their dress with khāka, i.e. dust or ashes. He gave much importance to yoga in his sect which is also called 'Tapasi śākha' of the 'Vairāgī sampradāya', and thus diverged from Rāmānandī Vaishnavas.

Kīlha Dāsa is also said to be the author of a number of books. 'Rāma-maṇtra joga grantha', 'Rāma aṣṭaka', 'Jñāna līlā', 'Jñāna tilaka' and 'Rāma rakṣa' are the works ascribed to him but their authorship is doubtful.

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 kamandalā on the child's eyes and restored his sight. He then commanded Agra Dāsa to impart the maṇtra to Nābhā Dāsa, making him a disciple.

Agara: Agra Dāsa. See notes on v. 10.1.

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2. Cf. Sukla, R.C., op.cit., p.121; and also Upādhyāya, Baladeva, op.cit., p.279.
v.13.3: Galatā: The Galatā āśrama, a gaddī (monastery) of the 'Rāmānandī sampradāya', founded by Kṛṣṇa Dāsa Payahārī at Galatā near Jaipur. R.C. Sukla 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. 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 Simha and S.S. Bhagavān Prasāda, it was originally the hermitage of the saint Galava. Before Kṛṣṇa Dāsa Payahārī went there, it was occupied by the Nāthapanthīs or the Kanaphāṭe yogīs who were the followers of

1. Cf. op.cit.,p.120.
Gorakhanātha and had gained great influence in Rajputana. Though the story given by S.S. Bhagavān Prasāda 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 Galata, 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 Pṛthvirāja, the King of Amer, requested, Kṛṣṇa Dāsa Payahārī turned the chief yogī back into a man. The King of Amer at once became his disciple. Thus Kṛṣṇa Dāsa Payahārī was able to establish his gaddī of the 'Rāmānandī sampradāya' in Galata.

This story is also included by R.C. Sukla\(^1\) and Baladeva Upādhyāya\(^2\) who further state that in the 'Rāmānandī sampradāya' the Ga[āta ṛāma 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 Totādri).

\(^{v.14}\)

\textbf{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), Parāṣurāma (lit. Rāma with the axe), Rāma, Kṛṣṇa, Buddha and Kalki or Kalkin.\(^3\) Kṛṣṇendra in his 'Daśavatāra-carita' (1066 A.D.) describes the ten incarnations.\(^4\) Jayadeva in his 'Gita-Govinda' (1150 A.D.)\(^5\) also speaks of ten incarnations, but replaces the eighth, Kṛṣṇa, by his brother Balarāma.

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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:


In Bhāg.M.,v.5 Nābhā Dāsa, paying homage to the incarnations of Viṣṇu, enumerates the following twenty-four:


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 Illā (divine sport) of the Lord, and out of the 24 incarnations mentioned by Nābhā Dāsa he refers to the Fish¹ and so on (i.e. the Boar, the Tortoise, the Main-lion and the Dwarf).

According to J. Dowson,² 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.³ Priyā Dāsa, in stating this, refers to it as a teaching of Agrā Dāsa for which he says he has great respect and admiration.

According to Hindu mythology Rama 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.Bhagavân Prasāda 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 Rama's feet, according to S.Bhagavân Prasāda, are as follows:

(a) Right foot:

(1) Ūrddhva-rekha (the upward line); (2) Svastika; (3) aṣṭakona (the octagon); (4) Lakṣmi; (5) hala (the plough); (6) mūsala (the mace); (7) Seṣa (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) mukūṭa (the diadem); (18) cakra (the discus); (19) simhāsana (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) Jayamala (the wreath of victory).

(b) Left foot:

(1) Gopada (the cow's footmark); (2) Sarayu (the river Sarayu); (3) Bhumī (the earth); (4) Kalasa (the pitcher); (5) Patākā (the pennon); (6) Jambuphala (the rose-apple); (7) Arddhachandra (the half-moon); (8) Śankha (the conch); (9) Satakona (the hexagon); (10) Trikona (triangle); (11) Gada (the club); (12) Jīva (life); (13) Vindu (the spot, on the big toe); (14) Sakti (the Sakti dart); (15) Sudha-kūnda (the lake of ambrosia); (16) Trivalī (the three wrinkles); (17) Mīna (the fish); (18) Pūrṇa-chandra (the full moon); (19) Vīṇā (the lute); (20) Vamsī (the flute); (21) Dhanusa (the bow); (22) Tunāra (the quiver); (23) Hamsa (the swan); (24) Candrika (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 Sakti the 14th footmark of group (b), is represented by the picture of
Parvati who is also called Sakti, the energy or strength of her male counterpart Siva. G. A. Grierson has translated this term as the Sakti dart.

Out of these forty-eight footmarks Nābha Dāsa in Bh.M., v. 6 enumerates the following twenty-two, without indicating to which foot they belong:

(1) ankuśa; (2) ambara; (3) kulīṣa; (4) kamala; (5) java; (6) dhujā; (7) dhenupada; (8)śāṅkha; (9) cakra; (10) svastika; (11) jambuphala; (12) kalaśa; (13) sudhāhrada; (14) arddhacandra; (15) sātakona; (16) mīna; (17) vindu; (18) urḍdhamukhā; (19) aṣṭakona; (20) traikona; (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), kuliṣa (the thunderbolt) and kamja (=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.

Priyā Dāsa in mentioning only the three marks on Rāma's right foot follows the precedence of Tulasī Dāsa who refers only to the three marks, viz. kuliṣa, dhvaja and ankuṣa which also belong to Rāma's right foot. Priyā Dāsa has likewise chosen kuliṣa and ankuṣa, but replaces dhvaja by kamja.

v.16

v.16.3: Siva: Siva, one of the principal gods, regarded as the most formidable of the Hindu 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: Saṅkara, Hara, Mahādeva, Rudra, Šambhu, Bhairava, Bhava, Tripurārī, Umapati etc. He is called a son of Brahmā (M.Bh.XII.350.13705; 351.13723), and the Mahāyogī,

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 Himalayan Mount Kailāśa and is continually engaged in deep meditation (M. Bh. V. III. 3825-29). He is represented by his symbol the Linga or phallus which, combined with the Yoni or female organ as representative of his Sakti, is chiefly worshipped.

In Bhg. Pur. VI. 3. 19-21, Siva 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 Siva’s name as a mahābhaktā (principal devotee). Priyā Dāsa, in Bh. B., vv. 16-18, tells us two stories about Siva to illustrate his genuine devotion (see also the following notes.)

v. 16. 6: Satī: Siva’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 Siva. Satī, despite her husband’s warning, went to attend it. Since Dakṣa did not welcome her, nor set apart

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 Kānda, Satī threw herself into the sacrificial fire.¹ 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 Dāsa² 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,³ and heard him say, "Hail, Supreme Being, redeemer of the world", a great doubt arose in her mind.⁴ 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?⁵

2. Rā.ca., I.48 ff.
4. Rā.ca., I.50.3-8.
Priyā Dāsa has briefly referred to Satī's doubt which she expresses to Śiva.¹ According to Tulasī Dāsa, Satī did not speak aloud of her doubt, but Śiva could read her thoughts.² First Śiva tried to dismiss her doubt, but then let her go to put Rāma to the test to remove her doubt.³ According to Priyā Dāsa, she did this against Śiva's wish.⁴ Rāma saw Satī who assumed the form of Śītā, 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?"⁵ Satī returned and, feeling ashamed, hid the truth from Śiva, but he perceived all she had done.⁶ Thinking that if he continued to treat Satī as his wife after she had assumed Śītā'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.⁷

Tulasī Dāsa links this story with the episode leading to Satī's death. Satī, abandoned by her husband who had

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2. Rā.ca.,I.51.5.
5. Rā.ca.,I.53.7-8.
7. Rā.ca.,I.56.5.8-57.2.
engaged himself in meditation,\(^1\) prayed for her death, sorrowing grievously.\(^2\) Tulasī Dāsa used the story of Dakṣa's sacrifice as the circumstance created for Sāti'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.\(^3\)

\textit{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 Simha\(^4\) and Pratāpa Simha\(^5\) have referred to this story. Raghurāja Simha interprets the first devotee as a devotee of Hari, and the second as a devotee of Kṛṣṇa.

\footnotesize{1. Ra.ca.,I.58.8. 2. Ra.ca.,I.59.1-8; and doha 59. 3. Ra.ca.,I.63ff. 4. See op.cit.,p.29. 5. See op.cit.,p.42-43.}
Siva 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 Himalaya mountain) and Menā, and the beloved wife of Siva. 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 Siva 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 Siva; 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 Sakti, the strength or potency of her male counterpart Siva. She has a great variety of names, referring to her various forms, attributes and actions. Among her names a few are: Gaurī, Bhavānī, Aryanā, Devī, Bhairavī, Kāli, Durgā, Candī, Bhagavatī, Tsānī, Rudrānī, Girijā, Ambikā, Jagad-dhātrī, Annapūrṇā etc.

v.19

v.19.1: Ajāmela: Ajāmila (Ajāmil), a Brähmana of Kanauj. In the Bhāgavata Purāṇa Sukadeva relates the story of Ajāmila to King Parīksita, illustrating the power of uttering the sacred Name of the Lord. Ajāmila was a Brähmana 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 Brähmana 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,

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 Brāhmaṇa, 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) Nābhā Dāsa mentions the twelfth one by the term 'Dharma-svarūpa', the righteous one, referring to Yama, as has been interpreted by G.A.Grierson and G.Pollet. Raghurāja Simha 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, 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

1. Bh.M.,v.7.3.
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 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 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 gālīye: The messengers of Yama,

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
else Time do prevail to punish such persons."¹

v.21

In this verse Priyā Dāsa praises the fidelity of the
sixteen chief attendants of Viṣṇu² whose names are enumerated

¹. Bhg.Pur.VI.3.27; cf. also Sanyal, J.M., op.cit.,vol.2,
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.¹ Out of these sixteen, according to G.A. Grierson,² Viśvaksena, 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. Grierson³ 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. Sukadeva, 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). Rukmīṇī, Satyabhāmā, Jāmbavatī, Nagnajitī, Kālindī, Mādrī, Mitrabinda and Bhadrā, these eight were the paṭarānīṣ, i.e. the chief queens. Sukadeva 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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2. Ibid., p.108.
3. Ibid., p.108.
The Bhāgavata Purāṇa does not say anything about Kṛṣṇa's sons Jaya and Vijaya, as being attendants of Viṣṇu. Moreover, in 'The Purāṇa index' 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, Bharā, Subhadra etc. are also confused with those of Kṛṣṇa's sons for whom there are separate entries in 'The Purāṇa index'. G. Pollet, 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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two door-keepers, seeing them naked, slighted them with ridicule 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 Visnu's two attendants to be driven out of the holy region of Vaikuntha and to be born as demons. Instantly Lord Visnu, accompanied by Lakshmi, 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). Visnu 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, Visnu 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,¹ and were called the demons Hiraṅyākṣa² and Hiraṅyakaśipu³ who were killed respectively by Varāha (the Boar) and Narasiṃha⁴ (the Man-lion), the two incarnations of Viṣṇu.

v.21.5: Sanakādi: the Sanakas, i.e. Sanaka and his brothers viz. Sananda (or Sanandana), Sanatana 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 atmatatva, 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

1. For a full account of their birth, see Bhg.Pur.III.,ch.14.
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.
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 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

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). 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; dhyāna, meditation, and samādhi, deep meditation.

The other yoga-systems, e.g., mantra-yoga, the 'Yoga of Spells' and haṭa-yoga, the 'Yoga of Force' etc., were developed by the Tantric schools of the Middle Ages. 1, 2

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The word *tapas* means practice of austerities. J.N. Farquhar,\(^1\) tracing its history back towards the end of the period of the *Rgveda*, and onwards into the time of the *Brāhmaṇas*, says that the *rṣis* 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 *rṣis* also practised *tapas*. Thus the idea of *tapas* was a significant shifting of emphasis from the older theory of primeval sacrifice (*yajña*).\(^2\) 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*.\(^3\)

The next stage is that of *yatīs*. During the period of the *Brāhmaṇas* (perhaps about 7th century B.C.) the idea of ascetism came into existence.\(^4\) In the *Agni Purāṇa*, chapters 160 and 161 are devoted to the *yatīs* who are also

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2. Ibid., pp. 249.
called \textit{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.\footnote{Ag.Pur., ch.160, vv.1-8.} The description of a \textit{yatī} given in the Garuḍa Purāṇa, ch.103, is the same, but a few elements of \textit{yoga} and \textit{tapas} are also included, and we are told that a \textit{yatī} carries only two things with him, his \textit{kamāḍala} and \textit{tridāṅga} staff.\footnote{Gar.Pur., ch.103, v.2.}

Defining the distinction between the practice of austerity and asceticism, J.N. Farquhar\footnote{Op.cit., p.247.} 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
Thus these practices are means to an end, and rest, as Farquhar 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 (moksa). It is for this reason that Priya Dasa regards the yogis, vatis and tapis as inferior to the Lord's devotees who are His most beloved.

v.22.5: Kamalā: Laksñmi, see notes on v. 96.2.

Garura: Garuḍa, 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. He was a son of Vinita and Kasýapa (M.Bh.I.16.1092; Vi.Pur.I.21.18). But the Bhagavata Purāṇa gives his father's name as Tarkṣya who begat him upon Vinita, one of his four wives (Bhg.Pur.VI.6.21-22). Garura, also called Suparṇa, lit. having handsome feathers, was the king of the feathered tribes, 

2. Q. Dowson, John, op.cit., p.109.
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 Varuṇī noose (Bhg. Pur. VIII.21.26). The story about Garuḍa'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 Rāmāyana from the crow Bhuṣunḍī.¹

Jāmavāṇa: Jāmavanta or Jāmbavat; the king of the bears (ṛkṣarāja). He was a son of Prajāpati by Rakṣā (Br. Pur. III.7.299-300).² 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 Rāvana, and with his army of 100,000 crores of fierce black bears helped Rāma in his invasion of Laṅkā (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 Satrājīt to whom the gem was given by the Sun-god.

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 Rūmā, 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 Kumbhakārṇa and Indrajit (M.Bh.III.287.16419; 289. 16477). He was also present at Rāma's coronation (M.Bh.III. 291. 16597). Vālmīki and Tulasī
Dāsa have described in detail his friendship with Rāma, and his heroic deeds. Sugrīva belongs to the twentieth, or sauhārda, niśṭhā, 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 Rāmāyana of Vālmīki and also in the Rāmacaritamānasā 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, niśṭhā, i.e. service of the Adorable. ¹ He is reckoned among those who were cognisant of the Lord’s Yogamāyā, i.e. divine illusion (Bhag. 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 Simha,² it took place on the occasion of Rāma’s

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 Simha, S. S. Bhagavān Prasāda and G.A. Grierson 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 [Kaikasi, Rām. VII. 9.35] and a brother of Rāvaṇa (M.Bh. III. 275. 15896). He was virtuous and pious. He advised

1. See op.cit., pp. 283-84.
2. See op.cit., pp. 104-5.
Rāvana to send back Sītā. When Rāvana rebuked him, he left Lankā and became an ally of Rāma (Rām. VI. cantos 9-19; M.Bh.III. 283. 16314-17). Having killed Rāvana, 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.  

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 Simha2 and Pratāpa Simha3 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

1. Pratāpa Simha, op.cit., Table of Contents, p.4.
2. See op.cit., pp. 115-16.
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. S. Bhagavān Prasāda\(^1\) 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 mayā (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: Sabarī. She was a poor outcaste woman of the Sabara aboriginal tribe. She is also called Bhīlinī, i.e. a Bhīla woman. S.Ś. Bhagavān Prasāda1 tells

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, prema, niṣṭha, i.e. perfect love.1 Vālmīki describes her as pious and deeply engrossed in the service of the saints. Rāma accompanied by Laksmana, 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 Mataṅga. Having received Rāma's permission she resigned her body to the sacrificial flame and thus ascended to heaven (Rām. III. canto 74).

Tulasi Dāsa describes her story as an illustration of the Lord's graciousness to such a low and humble person. Seeing the two brothers, Šabarī 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

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 Vālmīki'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 Matāṅga
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 Vālmīki
and Tulasī Dāsa, neither of whom mentions anything about
the first episode of Śabarī as a disciple of Matāṅga.
Moreover, Vālmīki (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 Ṣabarī whose pure and profound devotion had raised her above the saints.

v.28

v.28.1: Mataṅga: Mataṅga, 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 Camḍāla (son of a Brāhmaṇa woman by a Sudra following the profession of a barber) brought up by a Brāhmaṇa. This secret was disclosed to him by a she-ass while Mataṅga was striking her foal for not obeying the reins of the carriage he was driving. Whereupon Mataṅga 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.

Mataṅga was the spiritual preceptor of Ṣabarī. When
Rāma visited Sabarī, 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 Sabarī there (Pad.Pur.VI.269. 264-65). Priyā Dāsa tells us how pleased Mataṅga was by Sabarī'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: Rāvana, the demon king of Lāṅkā. He was a son of Viśravas and Puṣpotkāṭa [Kaikāṣi, 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. Rāvana conquered Kuvera and obtained the sovereignty of Lāṅkā (M.Bh.III. 275. 15904-28). The story of Rāvana 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 ans Śyenī [Grdhri, Br.Pur.III.7.
447-48], and the younger brother of Sampaṭī (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.1

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 Sumitṛā mother of Laksmaṇa and Satrughna (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 Laksmaṇa, 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: Ambariśa: a pious and virtuous king of Ayodhyā (Kośala). He was the son of Nabhāga (Bhg.Pur.IX.4.13; Vi.Pur.IV.2.6; 4.36). He fought alone with a thousand times/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 Kartika, who attained heaven by charities
and penances, and whose names should be recited at sun­
rise and sunset (M.Bh.XII.115.5661; 137.6253; 166.7679).
Ambarīṣa had three sons, viz., Virūpa, Ketumāṇ and
Śambhu (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.1

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 ob­
serving the fast of Dvādaśī, the twelfth lunar day in the
month of Kartika, the saint Durvāsā visited the king
Ambarīṣa who welcomed him and invited him to take food.

Having accepted the invitation, Durvāsā first went to bathe in the river Kalindī and to perform his religious rites. He was late in returning and only a half a moment of Dvādaśī remained. As it is a sin to break the fast on the thirteenth day, Ambarīśa, 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 Ambarīśa 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.¹ Viṣṇu Himself expounds the importance of His devotees, and tells Durvāsā that His devotees are dearest to Him, more beloved

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than His wife or His own soul, and that He is subject to them (Bhg.Pur.IX.4. 63-65). Thus, the story of Ambariśa 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 Ambariśa who, although Durvāsā tried to harm him, saved his life.

The story of Ambariśa is also told in the Brahma-Vaivarta 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 Kandalī, 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, 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 Ambariśa, is to give a reason why Durvāsā's curse failed against Ambariśa, and he had to suffer humiliation at his hands.
According to F. S. Growse, 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 Vaisnava 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 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, where Priyā Dāsa is

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 Siṃha¹
and Pratāpa Siṃha,² 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.³

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 Siva
(M.Bh.I.223.8132; Bhg.Pur.IV.1.33). He became a guest of
King Ambariṣa whom he wanted to destroy because Ambariṣa
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

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).¹

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 Rukmini 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,² 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).

2. Cf. also notes on v.66.1.
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 mamtras, and have great power and efficacy. Brāhmaṇas conversant with these kṛtyas could even change the laws of nature and create whatever they wished.¹ The Brāhmaṇa Durvāsā by using a kṛtya was able to turn a lock of his hair into fire to consume Ambariṣa to ashes. Priyā Dāsa personifies this fire as a terrifying sorceress whom he calls Kṛtyā. But G.A. Grierson² translates the term kāla-kṛtya 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.³ (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 Siva 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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weapon (M.Bh.I.225.895). 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 Narāyaṇa 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 Kṛṣṭyā 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.225.895). 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 Satadhanava (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 Sañcī 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.¹

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.²

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) Vāyu, 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.

2. For further details see Dowson, John, op.cit., p.179; and also MSED., s.v.
v.37

The two words sadhu and samta (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.42

v.42.6: merī sevā lai curāiye: When the King Ambarīśa 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 Matāṅga and the other saints in a similar situation when Sabarī was secretly performing services in their hermitages.¹ It is a belief that one is deprived of the benefit of doing good deeds if they are performed by anyone else.²

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 Dṛptarāṣṭra and Pāṃdu (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 Pāṃḍavas 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 (atman).

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 Pāṃḍavas. Vidura went to the forest with Dṛptarāṣṭra 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,¹ 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 Pratāpā Simha.² In his commentary Pratāpā Simha gives the stories of two different persons called Vidura. The first Vidura, who was an inhabitant of a village named Chaṭerā in Jodhpur,³ and referred to by Nabhā 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.⁴ The second Vidura⁵ and his wife, referred to by Priyā Dāsa in Bh.B., vv.47-48, are placed in the twenty-fourth, premā niṣṭhā.⁶ Thus Grierson, without realising the existence of two Viduras, has taken the category of the first Vidura as belonging to the second.

2. Cf. op.cit., Table of contents, pp. 1-4.
3. Ibid., p.82.
4. Ibid., Table of contents, p.1.
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 Śudra 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.1.144. 4481-82). Her name remains unknown. She belongs to the twenty-fourth, or premā, 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 Simha,¹ and Pratāpa Simha² have also

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.¹ 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.² 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 Sāndi-pani. 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 Harinākāśā game, and who, as victor in the game, had the honour of being borne on Kṛṣṇa's back (Bhg.Pur.X.18.23-21; Vi.Pur.V.9.13-14).

The Brāhmaṇa Sudāma 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). Sudāma had not seen Kṛṣṇa since they left their guru's place. Kṛṣṇa had gone to rule Dvārakā, and Sudāma lived on in great poverty. According to the Bhāgavata, Sudāma 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 Sudāma to take (Bhg.Pur.X.80.14). Then Sudāma 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 Sudāma is
briefly told in Pad.Pur.VI.279.30-36.

Priyā Dāsa follows closely the story of Sudāma as
told in the Bhāgavata but in much less detail. Raghurāja
Simha describes this story more fully. According to his
version of the story, Sudāma 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.² Pratāpa
Simha,³ S.S. Bhagavān Prasāda⁴ and G.A. Grierson⁵ give his
wife's name as Suśīla. Sudāma belongs to the twenty-
second, or sākhyā, niṣṭhā, i.e. personal regard or friend-
ship for the deity.⁶ 'Sudāma-caritra' of Narottama Dāsa,
who flourished in S.1602 (1545 A.D.),⁷ is the most popular
narrative poem written in Braj on the life of Sudāma.

2. Ibid., pp. 204-5.
6. Ibid., p.289.
Dvāravatī: Dvārakā, lit. many-gated (cf. MSED., s.v.), Kṛṣṇa’s capital on the Western point of Gujarat.

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 Kuśasthāli, the ancient city of Revatī (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 furlongs¹ and there built the city of Dvārakā, well protected by high ramparts, beautified with gardens and lakes, and as splendid as Indra’s capital Amaravatī (Vi.Pur.V.23.13-15).

But the Bhāgavata tells us that it was built for Kṛṣṇa by Revatī in the midst of the sea, twelve vojanas² in circumference,

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2. Vojana: 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 vojanam' (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 (Bhāg. 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, Dvārakādhīsa 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; Bhāg. Pur. XI. 31. 23; Vi. Pur. V. 38. 9-10).

v. 51

v. 51. 6: Rāmī: 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; Bhāg. Pur. X. 52. 16-18). When she learnt of her brother's proposal to marry her to Śiśupāla, 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 Durvśā 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 gurudakṣīṇā (i.e. tuition fee) brought Sāndīpani's dead son back from Yama (Bhg.Pur.III.3.2; X.45. 31-39; 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 Bhārata¹ (or Jaimini Aśvamedhika Parvan²) is the original source for the story of Candrahāsa, told by Priyā Dāsa. In the Jaimini Bhārata, this story

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: Jaiminīya Aśvamedha Parva (with Gujarāṭī trans. by Nara Hari Sharma,Ahmadabad, 1909, no.14068.d.13; and Śrī Jaimini Aśvamedha (with Marāṭhī trans. by Viṣṇu Vāmana Bāpaṭa), Wai, 1913, no.1468.c.20.
is narrated by Narada to Arjuna. When Arjuna and his army were following the sacrificial horse which, having left Ratnanagara, disappeared near Kuntalapura, Narada 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 Narada to tell him all about Candrahāsa (Jai.Bh.50.2-12). Whereupon Narada 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 "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", a romance, Madras, 1881; and the other "Chandrahāsa, or the lord of the fair forger", 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.

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-pūryākhyāna" by Vanī Vilāsa Pāṇḍe, the British Museum Library, no.14158.c.45(9).
S.S. Cauhāna, in his 'Mahābhārata' (1661-1724 A.D.) in Braj poetry, and the other commentators on the Bhakta Māla, Raghurāja Simha and Pratāpa Simha, have also described the story of Candrahasa, 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 Candrahasa 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 Hindu period. 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 Candrahasa from the account of the horse-sacrifice, Priyā Dāsa makes Candrahasa 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

2. See op.cit., pp. 369-81.
Candrahasa 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, Candarāvatī etc. are not given by Priyā Dāsa. This gives the story a universal touch and a wider appeal.

Although the story of Candrahasa 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.¹ It is based on typical hero-worship; it shows the good fortune of the virtuous hero Candrahasa 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,² 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

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 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,¹ 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.

¹. See also notes on v.64.8.
However, in the light of the evidence given above, we may, as Wheeler suggests, accept the whole story of Candragāsa 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, Candragāsa's father was Medhāvin, the king of Kerala; the minister of the king of Kuntalapura was Dhrṣṭabuddhi; the minister's son and daughter were Madana and Viṣayā; the feudatory king of Candanāvatī, who adopted Candragāsa, was Kulinda and his wife was Medhāvatī. Raghurāja Simha and the author of "Chandrahasa, an ancient monarch" (p.12) both give the name of Candragāsa's father as Sudhārmika, and the latter spells Kuntala as Kunthala (e.g. pp. 51 & 59); Dhrṣṭabuddhi as Duṣṭabuddhi; and a few other names are also spelt differently. Pratāpa Simha, S.S. Bhagavān Prasāda, G.A. Grierson and R.K. Garg

give the name of the king of Candanāvati as Kalinda instead of Kulinda. J. Talboys Wheeler spells Kuntala as Kutuwal,¹ and Viṣayā as Bikya.² Wheeler's "The history of India", vol.1 does not give the name of Candrahasa’s father, who is referred to as a king in the Deccan (Dekhan)³ instead of the king of Keral, nor the name of the minister or the daughter of the king of Kuntalapura. According to Wheeler,⁴ Candrahasa’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 tells⁵ us that the foster mother took Candrahasa 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. Candrahasa 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 Candrahasa would

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2. Ibid., pp. 522, 526-27.
3. Ibid., p.523.
4. Ibid., p.524.
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, 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 Simha follows Priyā Dāsa exactly in these two aspects of the story whereas S.S.Cauhāna and Wheeler follow the Jaimini Bhārata; and Raghurāja Simha combines

the two versions giving both prophecies, but does not say that the foster mother took Candrabhasa to the minister's house.

Another significant difference is the fact that Priya Daasa completely omits Campakamalini, the daughter of the king of Kuntalapura. Jaimini tells us that she was present in the garden with Visayi (Jai.Bh.53.37ff.), and that when the king of Kuntalapura decided to renounce the world and abdicate in favour of Candrabhasa, he gave his daughter in marriage as well (Jai.Bh.57.56-58). This part of the story is included by S.S.Cauhana, who names the princess Pañcakamalini, and also by Wheeler but not by Raghurāja Simha and Pratapa Simha. According to the Jaimini Bhārata, Candrabhasa begot two sons, Makaradhvaja upon Visayi and Padmākṣa upon Campakamalini (Jai.Bh.58.79). S.S.Cauhana mentions only Visayi's son, and neither son is referred to in any other version. The Jaimini Bhārata, followed by Priya Daasa, S.S.Cauhana and Pratapa Simha, tells us of the revival of the minister and his son

(Jai.Bh., 58.35-60), showing the forgiving and self-sacrificing character of Candralhasa and his power of devotion; but Raghurāja Simha and Wheeler 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 Śalagrama (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 Candralhasa is reckoned by Nabha 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. Candralhasa belongs to the eighth, or pratimā-arcā, niṣṭhā, i.e. faith in the worship of an idol of the Adorable, but G.A. Grierson has placed him in the seventh, or guru, niṣṭhā, i.e. faith in the teacher. The story of Candralhasa, 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).

v.64

v.64.8: Jaimuni: Jaimini, the so-called author of the Jaimini Bhārata or Aśvamedhika Parvan, also called Jaimini Purāṇa. The name of the author of the Jaimini Bhārata is, generally, associated with the author of the Mīmāṃsā Sūtras, who probably flourished in the 2nd century B.C., and is said to have been a pupil of Veda Vyāsa, the author of the Mahābhārata. It is also argued that his object, as we gather from the Mārkandeya Purāṇa, was to explain more fully certain events which are recorded in the Mahābhārata. 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', and that he was a very late one.

The legend of Candrāhāsa is not given in the Mahābhārata, the Bhāgavata, or any other Purāṇa. According to J. Talboys Wheeler, it gives a picture of Hindu 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 Madhavananda, Mīmāṃsā-paribhāṣā, Forward, p.IV.
5. Ibid., note, p.8.
6. For the term 'many Jaiminis', see Keith, A.B., op. cit., Preface, p.XXI.
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 'Ala-ud-dīn Khaljī who, in 1294 A.D., invaded Devagiri (modern Daulatabād), the capital of Rāmacandra of the Yadava dynasty, and accepted the latter's plea for peace on the receipt of an enormous amount of treasure and an annual tribute to Delhi.\(^1\) In 1307 A.D. Rāmacandra, who had withheld the tribute, was reduced to submission by the Sultan's two generals Malik Naib Kāfrūr and Khwāja Nājī.\(^2\) In a 'series of brilliant raids',\(^3\) led by the two generals during the years 1309-11 A.D., the rulers of the Kākatīya, Hoysala and Pāṇḍya dynasties were conquered.\(^4\) After Rāmacandra's death, his son Saṅkaradeva and his son-in-law Harapāla revolted in 1312 A.D. and 1318 A.D. respectively, but were both defeated and put to death.\(^5\) Thus ended the last Hindu monarchy of the Deccan, and the whole of Southern India temporarily came under the sway of the Delhi Sultānate.

\(^3\) Basham, A.L., op.cit., p.76.
The fact that the Jaimini Bhārata glorifies the horse-sacrifice, as is implied by its other title 'Āsvamedhika 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. Sastrī¹, in the Cōla Empire during the conjoint rule of Rājendra and his son Rājādhīrāja I (1018-1044 A.D.).² 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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2. This statement is based on the evidence of the Tiruvā-langādu plates which give an account of Rājendra's digvijaya (i.e. conquest of the world) when he conquered the Pāndya king and the rulers of Kerala in 1018-1019 A.D. (Cf. Sastrī, 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 Vaikumṭha, i.e., the holy region of Viṣṇu:

\[
itihāsamīmāṃ bhaktayā yah śrṇoti paṭhaty api / 
sa bhuktvā vividhān bhogān Viṣṇuloke mahīyat//
\]

\[
(Jai.Bh.58.105)
\]

v.65

v.65: Kauśārava: another name of the sage Maitreya who was the son of Kuṣāra: The term Kauśārava has been used in Bhg.Pur.III.4.26; and also in Bh.M.,v.9.6. He was called Maitreya after his mother Mitra. 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.36.18). 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 (śārvabhauma) of Śurasenas. 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 Āṅgiras, knowing the cause of his anxiety, performed a ritual in honour of Tvāṣṭā, 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, Āṅgiras and Nārada came there and consoled him. Nārada imparted to him a mamtra upon which he meditated for seven days, and obtained sovereignty over Vidyādhāras.

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 Vṛtra 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 Utṭānapāda and Sunīti, and a grandson of Svāyambhūva 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 Surīci 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 Bhrami 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 saranāgati and ātmanivedana, niṣṭhā, i.e. taking refuge in the Adorable, and self-abandonment. 1

v.65.8: Uddhava: He was a pupil of Brhaspati, 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.47). When Kṛṣṇa left Mathurā, he suggested the Rajasūya vajña of Yudhiṣṭhira as the method to be adopted in vanquishing Jarāsandha (Bhg.Pur.X.70.45-47; 1. Cf. Grierson, G.A., art.cit.,JRAS.,1910,p.280.
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 Yogamāya, i.e. divine illusion (Bhg.Pur.II.7.45; Br.Pur.III.34.40). He belongs to the fifteenth, or jñāna-dhyāna-mahima, niṣṭhā, i.e. reverence for Knowledge and contemplation. According to G.A.Grierson, he may be called the St. John of the Bhāgavata religion.

v.66

v.66.1: Kuntī: the mother of the Pāṇḍavas. Her proper name was Prthū. 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.

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 mamtra 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 mamtra to Mādrī, Pāṇḍu's younger queen, who bore twins, Nakula and Sahadeva, by the twin Aśvins (M.Bh.I.124.484-59; 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 Parīkṣīta, which he did (M.Bh.XIV.ch.66). After the Pāṇḍavas had gained the kingdom of Hastināpurā and were well established, she followed Dhrītarāṣṭra 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 Kūntī'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.  

v. 67

v. 67.1: Dropati: Draupadī, the wife of the five Pāṇḍavas. She was a daughter of king Drupada of Pāṇḍāla, and therefore was called Draupadī and Pāṇcālī. 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, Śruta-karman to Arjuna, Sataṅkika to Nakula, and Śrutasana 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).

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. Sastrī and V.S. Sukthankar; and the latter has given these two chapters in Appendix I as additional chapters (cf. Aaranyaka 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.
Nabha Dasa has referred to her, among the forty-two beloved of the Lord, as Kunti's daughter-in-law, mentioning the first incident (Bh.M., v.9.6). When the Pandavas renounced the world and went to the Himalayas, 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 sauharada, niṣṭhā, i.e. affection for the Adorable, such as that between friends. ¹

v.69

v.69.3: jogesvara: yogesvara, referring here to the nine principal yogīs. They were nine of the hundred sons of Rṣabha by Indra's daughter Jayanti, 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);

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 Avirhotra (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 Nabha Dāsa in Bh.M.,v.13. They are reckoned among those who knew the Lord’s Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.15).

v.69.4: Srutideva: Srutadeva, 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, Sukadeva, Brhaspati, Kaṇva, Maitreya, Cyavana and a number of other saints. They were duly welcomed by the citizens. The king Bahulāśva and the Brāhmaṇa Srutadeva 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. Srutadeva, 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, Srutadeva 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 Srutadeva 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 Srutadeva was concentrating more upon Kṛṣṇa than the saints. In his version of the story, Priyā Dāsa is emphasizing once more the extreme love of a devotee for the Lord, which led Srutadeva into the mistake of neglecting his duty of paying homage to the saints. This can well be compared with the mistakes made by Sabarī and Vidura's wife (cf. notes on v.47.1). Moreover, Priyā Dāsa does not mention the king of Mithilā, but makes the Brāhmaṇa Srutadeva his focal point.
Srutadeva 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.¹

Raghurāja Simha² has told the story of Srutadeva in great detail, based on the Bhāgavata.

v.70.

v.70.3: Pracīnabaraha: Pracīnabarhis (-varhis q.v.), a Prajāpati. He was one of the six sons of Havirdhāna by Havirdhāṇī [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 Kuṣa grass (on which the gods were to sit to receive offerings) with its tips pointing towards the East. Hence he earned the name Pracīnabarhis.³ At the command of Brahmā, he married Satadruti [Savarpā, Vi.Pur.I.14.3], the daughter of the

¹. Cf.Pratāpa Simha,op.cit.,Table of contents, p.3.
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 rājarṣi, i.e. a sage and king (Va.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
Rāmāyana. Originally he emerged out of an ant-hill, but
was born again unto Carṣa, 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-vyāsā,
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 Rāmāyana and the Adhyātma
Rāmāyana, 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.

Though born a Brāhmaṇa, Valmīki, according to the most popular tradition for which the Adhyātma Rāmāyāna is the original source, began his life as a robber. To illustrate the power of the Name of Rāma, Valmīki 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 Sudra, 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 ṛṣis 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. Valmīki came back and, abandoning his bow etc., fell at the

1. Cf. also Williams, M., Indian wisdom, footnote 1, p.337; and MSBD., s.v.
feet of the saints who imparted to him the Name of Rāma in its inverted form, mara (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, 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 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 Kolī, i.e. a member of one of the most despised

1. Cf. also MSED., s.v.
aboriginal tribes on the Bombay coast. However, Priya Dasa, in Bh.B.,70.5, refers to the story of Valmiki, told in the Adhyatma Ramayana. The post-Priya Dasa commentators, Raghuraja Simha and Pratapa Simha also relate this story.

Valmiki is said to have seen the whole story of Rama in a vision, which he described in the Ramayana. The invention of the Sloka metre is, traditionally, attributed to him, and he is called adi-kavi, i.e. the first poet. His name is mentioned by Nabha Dasa among those who walked on the path of the Lord (Bh.B.,v.11.3). He belongs to the fifth, or kirtana, nistha, i.e. psalmody or the singing of hymns.

v.71

v.71.1: Valamiki Supaca: Valmiki II, i.e. Svapaca Valmiki who was a Candal, an outcaste. In Bh.B.,vv.71-78, Priya Dasa tells in detail the story of Svapaca Valmiki to illustrate the importance of a devotee of the Lord, irrespective of birth.

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.
or caste. This idea is expounded on various occasions in the Bhāgavata Purāṇa. Priya 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 Camdala 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 Camdala utters the Name of the Lord, he becomes worthy of reverence. 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 Svapaca (Camdala), 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, 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 Camdala, the lowest of the low,

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 Hindu society.

The story of Svapaca Valmīki, for which Priya Dāsa gives "Bhārata", i.e. the Mahābhārata, or the Jaimini Bhārata, as its source, does not appear in either of these works, nor in the Bhāgavata or any other Purāṇa. It is probably, based on some oral legend, and is a product of the Vaiṣṇava Hindī poets, perhaps of Priya Dāsa himself. Raghurāja Simha and Pratāpa Simha have also narrated this story, based on Priya Dāsa's text, but have associated it with the Rājasūya yajña. S.S. Bhāgavān Prasūṭa also places it in the context of the Rājasūya yajña, but according to R.K. Garg it took place on the occasion of the Āsvamedha yajña.

As regards this devotee, we do not know anything about him except what Priya Dāsa tells us, that his name was Valmīki and that he was a Gaṇḍāla. He belongs to the fifteenth, or jñāna-dhyāna-mahīma, nīśthā, i.e. reference for Knowledge and contemplation.

6. Cf. Pratāpa Simha, 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 Ayodhyā. The stories of Rukmāṅgada and his daughter, told by Priya Dāsa in Bh.B.,vv.79-81, illustrate the power and importance of observing the fast of Ekādāsi. The origin and importance of Ekādāsi are described in detail in Pad.Pur.chs.39-40, and chs.41-65 deal with the twenty-four Ekādāsis. 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 Ekādāsi 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). 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 Simha

and Pratāpa Simha have also related this story. S.S. Cauhāna tells the same story but gives the king’s name as Mangala and his queen as Saṃjhāvatī. Apart from the names, the story is the same as told by Priyā Dāsa. S.S.Cauhāna and Raghurāja Simha have both given the nymph’s name as Urvaśī. S.S.Cauhāna’s story about Rūpamāṅgata (probably for Rukmāṅgada), the king of Ayodhyā, is quite a different one. 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 Ekaḍāṣī 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 ghaṭa in Mathurā, and as soon as he transferred the merit of one such bath, the ghost was absolved from all sins and sufferings.

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;

3. Ibid., p.633.
his daughter is called Candrabhāgā and her husband Sobhana. This version of the story can also be found in 'Ekādaśīmāhātmyam'. The story of Rukmāṅgada's daughter, told by Raghurāja Simha and Pratāpa Simha, is based on Priyā Dāsa's text. Raghurāja Simha 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, nīṣṭhā, i.e. the performance of difficult vows and asceticism.

v.82

v.82.1: Haricandra: Hariścandra, an ancient king of Ayodhyā, who is celebrated for his truthfulness. He was the son of Trisanku (Bhg.Pur.IX.7.7; Vi.Pur.IV.3.25). The story of his purchasing Sunahṣeṣpa is told in the Aitareya Brahmana, Book VII, ch.3, vv.13-18 (see also Bhg.Pur.IX. ch.7; and M.Bh.VIII.3.186).

Priyā Dāsa refers here to the other story of Hariścandra which is described in detail in Mar. Pur., ch.7-8. It relates that once Hariścandra unknowingly incurred the

anger of Visvamitra who demanded as his sacrificial gift the kingdom, wealth and all the possessions of the king. Hariścandra together with his wife Saivaya and his son Rohitashva, 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 Visvamitra the fee in money due to him for performing the Rajasūya yajña. The sage regarded the amount insufficient and forced Hariścandra to sell himself to a Candala to pay the rest of the fee. Hariścandra served the Candala 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 Visvamitra had enthroned Rohitashva in the city of Ayodhya, 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 Kūrtika (M.Bh.XIII.115.5663). He was raised to the heaven of Indra for his performance of the Rajasūya yajña and for his unbounded liberality (M.Bh.II.
ch.12). He belongs to the first, or dharma, nisṭha, i.e., morality, the performance of good actions.

v.82.3: Suratha-Sudhanvä: 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 Sudhanvä (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, Sudhanvä, 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 Sāṅkha and Likhita to ask their advice about his son's punishment, and he was told to keep his word. When Sudhanvä 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

of the two priests. Realising Sudhanva's faith in Hari, they were impressed and praised him highly (Jai.Bh.ch.17). Priya Dasa briefly refers here to this incident, and tells us that the two priests died because of their malice towards the two princes.

Sudhanva 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.Cauhana and Raghuraja Simha 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 Sudhanva both belong to the first, or dharma, nishta, i.e. morality, the performance of good actions.

v.82.5: Sivi: Sibi, a virtuous and truthful king who is renowned for his liberality and unselfishness. He was a son of Usinara and Madhavi, the daughter of Yayati (M.Bh.V.118.4000; Bhg.Pur.I.12.20). He had four sons, viz. Vrsadarbha, Suvira, 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

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. Sibi 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 Sibi's wounds auspicious and handsome, and granted him great fame, long rule and a son called Kapotaroman.

Sibi is reckoned among those who knew the Lord's Yogamaya, 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 daya-ahimsa, nistha, i.e., mercy or tenderness and non-violence.

v.82.7: Bharata: Jara (Jaḍa q.v.) Bharata, the eldest son of Rṣabha 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 (Bṛg.Pur. V.4.9; XI.2.17). He was a mahaḥāṅkaṭa, i.e. a great devotee of the Lord. Following his father's command, he ruled over the kingdom and married Paṇcajani, the daughter of Viśvarūpa, who bore five sons named Sumati, Raṣṭrabhrīta, 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. (Bṛg.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 Bṛg.Pur.V.chs.8-14; and Vi.Pur.II,chs.13-16. He belongs to the fifteenth, or jñana-dhyāna-mahīma, nistha, i.e. reverence for Knowledge and contemplation.

Dadhīca: Dadhīcī (Dadhyaṇca q.v.), a great sage, son of Atharvan and Citti; also known as Aśvaśīras (Bṛg.Pur.IV. l.42). Indra was advised by the Lord to go and pray to

1. Cf. Pratāpa Simha, op.cit., Table of contents, p.3.
Dadhici 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, Dadhici gave up his body by means of yoga. Out of his bones the skilful Viśvakarma constructed Vajra, i.e. the thunderbolt, for Indra (M.Bh.III.ch.100; Bhg.Pur.VI.10.1-14). Dadhici sacrificed his life for the well-being and service of others (Bhg.VIII.20.7). He belongs to the first, or dharma, niṣṭhā, i.e. morality, the performance of good actions.

v.83

v.83.1: Vindhyāvāli: Vindhyāvāli, 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), Vindhyāvāli 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 Varuni 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

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 saranagati and atma-nivedana, nistha, 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 Bharata is the original source for the story of Moradhvaja, told by Priya Dasa in Bh.B.,vv.84-88. But Priya Dasa, as with the story of Candratiasa (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 (Mayuradhvaja) was the king of Ratnagāra (Jai.Bh.41.10). When, having left Manipura, the sacrificial horse, followed by Arjuna and his army, entered Ratnanagara, it was captured by the king's son called Tamradhvaja. This was followed by a fearful battle in which Tamradhvaja wounded Arjuna and Kṛṣṇa, and carried off the horse. When the king was presented with

the horse, he felt sorry and rebuked his son but kept the horse, hoping to see Krsna. On their recovery, Krsna told Arjuna about the devout conduct of Moradhvaja, and wanted to show it to him. Priya Dasa takes up the story here, but introduces it by saying that Arjuna had become vain and Krsna wanted to cure his vanity by showing him the example of Moradhvaja's supreme devotion.

S.S.Cauhana, Raghuraja Simha and Pratapa Simha also relate this story and associate it with the sacrificial horse. It can also be found in 'The history of India', vol.1, pp. 412-13 where J. Talboys Wheeler comments that this story is a 'long tissue of religious fables'.

According to the Jaimini Bṛārata, the name of Moradhvaja's queen was Kumudavatī (Jai.Bh.46.18-19), which is also given by S.S.Cauhana and Raghuraja Simha. Priya Dasa ends the story with the boon asked by Moradhvaja that Krsna would not put his devotees on trial in the Kali age. But in the Jaimini Bṛārata, Krsna, being pleased with Moradhvaja, accepted his request and stayed there for three days, and

then the king's son followed Arjuna with a large army. The devout king Moradhvaja belongs to the tenth, or \textit{daya-ahimsa}, \textit{nishtha}, i.e. mercy or tenderness and non-violence.

v.89

v.89.1: Alaraka: Alarka, a sage and king (\textit{raijarshi}). He was the youngest son of Rtadhvaja (also known as Dyumat, Kuvalayasha, Vatsa and Pratardana) and Mandalasa, 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 Markandeya Purana is the original source for the story of Alarka, told by Priya Dasa in this verse. According to the Markandeya Purana, which devotes twenty chapters (chs. 25-44) to the story of Alarka, Alarka's mother was called Madalasa. She was a great devotee of the Lord and the mother of Yoga. Her first three sons were named by her husband Vikrant, Subahu and Satru-mardana, names which she did not like and laughed at. She taught her three sons spiritual knowledge and trained them as yogis. She herself named the fourth son Alarka (lit. a furious dog or a

2. For the story of king Rtadhvaja and his wife Mandalasa (Mandalasa q.v.), see Mar. Pur., chs. 20-24.
fabulous hog with eight legs). At her husband's request, she trained him as a king and educated him in the duties of Ksatriyas, which are contained in Mar. Pur., chs. 27-36. The king Rñadhvaja, on reaching old age, abdicated in favour of Alarka and retired to the forest with his wife to practise austerities. Before her departure, Mandalasã 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 (Mar. Pur. 36. 68). For a long time Alarka ruled his kingdom righteously but was besotted with the enjoyments of wealth and sensual pleasures. His brother Subñahu, in order to free him from his worldly attachments, approached the king of Kñîti 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

1. Cf. Pargiter, F. E., The Markandeya Purâna, p. 144; and also ASED; s.v.
the desire for final emancipation from existence, for that desire is a cure therefor" (Mar.Pur.37.23-24).

Then Alarka visited the illustrious sage Dattātreya who instructed him in yoga, and described to him the stages by which the final emancipation is attained (see Mar. Pur.chs.38-43). Thus enlightened, Alarka went back to the king of Kāśi 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 Kāśi 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 Simha and Pratāpa Simha. Alarka and his mother Mandālasā both belong to the fifteenth, or jñāna-dyāna-mahimā, nīṣṭhā, i.e. reverence for Knowledge and contemplation.

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4. Ibid., Table of contents, p. 3.
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 Südra, a man with a number of dogs and a Cāmpāla. Rantideva gave all his food in portions to the first three guests and the remaining water to the Cāmpāla, saying that he did not desire from God the emancipation of his soul or the eight-fold siddhiś, 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 Yogamāya, i.e. divine illusion (Bhg.Pur.II.7.44). He belongs to the sixteenth, or vairājña-śānti, niṣṭhā, i.e. resignation and tranquillity.¹

¹ Cf. Pratāpa Simha, 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, 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 Śrīgaberapura, 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

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 (Rā.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 Siṁha and Pratāpa Siṁha, 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. 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 (rājarṣi). He was the son of Abhimanyu and Uttarā, and the father of Janamejaya. While Parīkṣita was still in his mother's womb, Aśvatthāman hurled the Brahma weapon to kill him, but Kṛṣṇa promised to revive him (M.Bh.X.ch.16).

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.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 Irāvatī 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 Samīka 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 Sukadeva called upon him and related to him the whole Bhāgavata Purāṇa (Bhg.Pur.I.18.24-50; and ch.19). Thus enlightened, Parīkṣita thanked Sukadeva 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 Simha¹ and Pratāpa Simha.² Parīkṣita belongs to the fourth, or śravana-māhātmya, niṣṭhā, i.e. hearing the Word.³

v.94

v.94.1: Sukadeva: see notes on v.l.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

so that his son Sukadeva, who soon after his birth had
gone to the forest, could hear it and be attracted by it.
When Sukadeva heard the ślokas recited, he went back to
Vyāsa to learn the whole Bhāgavata (cf. Bhg. Pur. I. 2.2-3).
The term dasāma has been used here as an abbreviation
for dasāma skandha which is commonly used as the technical
term for the tenth book of the Bhāgavata Purāṇa, e.g.
'dasamaskandhakathāsangrha’ and 'dasama skandhānukramanikā'
(cf. T. Aufrecht, Catalogus Catalogorum, I, 247).

S. S. Bhagavān Prasāda takes the word śloka as singular,
i.e. a śloka, and quotes the following lines: aho bakī
yāṁ stana-kālakūtāṁ jighāmsayāpāyayad apya āsādhvī / lebhe
gatiṁ dhātryucitāṁ tato'nyaṁ kaṁ vā dayālum śaraṇām
vrajema // (Bhg. Pur. III. 2.23).

[The wicked demoness Pūtanā gave her poisoned breast
to him (Krṣṇa) 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?]²

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. S. Bhagavān Prasāda’s part. On the other hand, R. K. Garg 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 Pūtana 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: prahṛāḍa 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

two sons called Sanda 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 Hiraṇyakaśipu 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 Narasiṁha, i.e. the Man-lion, and killed Hiraṇyakaśipu. 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.¹

v.96

v.96.1: Siva: Siva, see notes on v.16.3.
v.96.2: Lakṣāmī: Lakṣāmī, the goddess of beauty, fortune and prosperity, and the beloved wofe 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 Lakṣāmī's birth bears a remarkable resemblance to that of Aphrodite (or Venus) in Greek mythology. As each incarnation of Viṣṇu took place, Lakṣāmī 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,

Cañcalā, Loka-mātā etc. She exemplifies service of the Lord, and belongs to the seventeenth, or Bhagavata-sevā, niṣṭha.¹


v.97

v.97.1: Akarūra: Akrūra, a Yādava, son of Śvaphalka 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 Kamsa of Mathurā.

Priyā Dāsa refers here to the incident when Kamsa 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

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 Uuddhava, 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, but his passionate love for the Lord ranges him, as G.Pollet suggests, in the twenty-third, or mādhurya, niṣṭhā.


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 Sukrācārya, 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

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 Bhṛgu race with whose aid he performed the Viśvajīta sacrifice, and then defeated the gods and expelled Indra from Akaravatī 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 Varuni 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).

Priya Dasa 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 Yogamāya, 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.¹

v. 99

v. 99.1: Sveta dīpa: Sveta dvīpa, i.e., the White Island, one of the minor divisions of the world (upadvīpa), and

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 Narada gave a full account of the island and its inhabitants to the two deities Nara and Narayana.

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.1

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 ārati ceremony, exemplifies the true love of the people for the Lord. Both incidents amazed Narada, who was

1. For further details, see Williams, M., Indian wisdom, footnote 2, p.138; Roy, P.C., The Mahābhārata, vol.X, Sānti 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 Simha and Pratāpa Simha.

The inhabitants of the White Island belong to the twelfth, or mahāprasāda niṣṭhā, i.e. reverence for the sacramental meal.

3. Ibid., Table of contents, p. 2.
CHAPTER VI

GLOSSARY
NOTE

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:

\[a, \bar{a}, i, I, u, \bar{u}, ñ; e, ai, o, au;\]
\[k, kh, g, gh, (\bar{n}); c, ch, j, jh, (\bar{f});\]
\[\bar{t}, \bar{th}, \bar{d}, \bar{dh}, ñ; t, th, d, dh, n;\]
\[p, ph, b, bh, m; y, r, l, v; \bar{s}, \bar{q}, s; h.\]

In Braj ñ 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 (ñ) or has the nasal symbol (\(^n\)), it precedes in the alphabetical order the normal form of that letter, e.g. ā́ŋka and ā́suva precede Akarūra.

The alphabetical position of kṣ, tr, and jña is after k(kva), t(tya) and j(jau) respectively.
aṅka: f., lap, embrace (=aṅka); + bhar-: vb.tr., idio. to press to the bosom, embrace; abs.: + -i, 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.
aṅgahina: 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.
aṅṭara: m. heart, soul (=aṅṭara); 75.2.
Aṅbarīga: m., Ambarīga, 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 Svaphalka and Gāndīṇī, the paternal uncle of Kṛṣṇa and the minister of Kaṁsa (lit. 'not cruel', cf. MSED.,s.v.); 65.7; 97.1.
akāla: m., famine, scarcity; 12.3.
akāsā: 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.: -I 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 Nabha Dāsa; 7.7; 12.5; 13.2; 14.8.

agara: m., the fragrant Aloe-tree and wood, 'Aquilaria agallocha'; 7.7.

agādhā: adj., unfathomable; 37.1.

Agni: m., Fire-god, one of the most ancient, sacred and prominent deities of Hindūs, the guardian of the southeast quarter and the protector of all ceremonies; 82.5.

Agra Dāsa: m., N. of the preceptor of Nabha Dāsa; + jū, 10.1.

agha-: 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.

aja: f., a she-goat; 6.7.

ajāna: adj., 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.

ataka: f., prevention, obstruction, stop; 24.3.
ātakā-: vb. tr., stop, restrain (cf. ātaka); 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; + hi, 90.2; 92.8; 99.4.
ati: adj., great; 2.4; 82.7; + hi (emph.), 25.3; 34.8; 58.3; 98.1.
adhiṇa: adj., obedient, subject or subservient to; 36.7.
anāṃta: adj., endless, limitless (=ananta); 13.5.
anāṃda: m., joy, happiness, pleasure (=ānanda); 25.3.
anakhā-: vb. intr., be angry or displeased; perf. part.: -e, 85.1; abs.: -ya, 87.5.
anāṭha: 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 hai, 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.
abhirama: 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.: -I 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. ASEĐ.s.v.); 75.1; 84.1.
artha: m., meaning, connotation; 7.4.

arādhamgī: f., the better half i.e. wife (ardhāṅgī, epithet of a wife as half her husband's body cf. DNL. s.v.; H. ardhāṅgīnī = one's wife); 86.7.

Alaraka: m., Alarka, N. of a sage and King (rājārṣi), son of Pratardhāna and Mandālasā (lit. 'a mad dog' or 'a fabulous animal like a hog with eight legs', cf. ASED. 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.

avagāḥ-: vb. tr. & intr., plunge into, bathe, gauge, immerse; 3.sg.pass.: -īye, 55.6; abs.: -a, 23.5.

avatāra: m., incarnation; 14.1.

avalīka: adj., faultless, sinless, incomparable; 74.7.

asaṃga: adj., free from ties, unattached; 28.1.

āsrupāta: m., flow of tears, shedding tears; 4.5; 91.6.

ahlāda: 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.
āmka: m., a character, syllable, word (=anka); āmka cārihi
maṭ, idio. in few words: 7.3.

āmkhi: f., eye (=ākha q.v.); 66.5.

āngurī: f., a finger or a toe (=āṅguli); 56.7.

āpca: f., blaze, fire; 12.3; + lag-: vb. intr., idio. to burn
with anger; perf. part.: + lāgī (metric. form); 61.3.

āpta: f., intestine, entrail; -I, obl.pl., 95.7.

āpsū: m., tear; dir.pl., 13.1.

ā-: vb. intr., come, arrive (Skt.āyāti cf. DNL.s.v. āunu-);
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 hi, 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; 81.2;
87.3; 90.5; 96.4; 101.3; -I, 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; -yo
hai, 26.4; 28.2; 34.2; -e hai, 85.2; -ye hai, 50.4; -I hai,
5.6; 17.2; 61.8; 86.8; 98.2; -iye, 42.2; -iyai, 71.6; ex-
tention of i before y for sake of rhyme, cf. DHL.s.v.1.4
-iyai, 101.4; -vahi (āva + hī = thī?), 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 (+ ji-),
compd. vb., 20.1; 28.6; 31.6; 45.6; 47.2; -i (+ ji-), 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; pūḍi + 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 (=ājha q.v.); 1.3; 11.3; 13.2; 91.4.
āju: adv., today; 61.7; 77.4; 81.5; 85.3.
ājha: 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 aśta lāñ: adv., from beginning to end; 64.7.
ādho: adj., half (H.ādhā); 86.5.
ān-: vb. tr., bring, fetch; pol. imptr.: -iyai, 78.4; perf. part.:
-e, 51.6; -yū, 83.6; abs.: -i + kai, 77.7.
ānānda: 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; + hi (emph.), 43.3; + hī (emph.)
sad, adv., naturally, of its own accord, 50.2; -ne, pronom.
adj., 54.4.
āpadā: f., danger, adversity; 10.3.

ābhārana (= -ṇa): m., ornament; 3.5; 69.2.

ārāta: adj., distressed, afflicted, pained (=ārta); 20.4.

ārati: f., a certain ceremony of Hindus 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 (=āli); -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.

āśa: f., hope, expectation (=āśā); 72.8; 89.4; 99.2.

āśa pāsa: adv., near, in the vicinity or neighbourhood of; 73.1.

āśā: f., hope, expectation (=āśā); 22.2; 30.2.

āhi: aux. vb., is (=E.hai); 84.3.

I

Imādra: 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.

itanei mājha: adv., meanwhile; 33.5.

iṣṭa: m., the adored one, esp. a god or a deity; 17.5.

ihā lau: adv., to this extent, to this degree; 11.1.
I

I: ind., very, only, indeed, even etc. (an emphatic particle commonly added to the end of words); 3.1; 33.5; 100.2.

Iṣa: m., master, lord, Supreme Being, God (=Iṣa); 16.7; 46.5.

Iṣātā: f., supremacy, divinity (Iṣa + tā); 9.6.

U

ugharāː: 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.

ughārː: vb. tr., open, uncover, disclose; abs.: -i, 10.7 (+kai); 75.2; 89.7.

ucʌrː: vb. tr., utter, speak, pronounce, -iyai, 3 sg. pass., 12.6;
perf. part.: -I hai, 18.4.

uṭhː: 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; uṭhː, 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; gāi + uṭhe, 94.8.

uṭhāː: vb. tr., uplift, elevate, take, abs.: -i(+le-), 32.5; 96.5;
-ι(+de-), 90.3.

uḍānaː f., flight, flying up, soaring; + hoː, vb. intr., fly, idio. disappear, vanish; bhaI + uḍāna, she flew away; 80.3-4.

utapataː m., calamity, trouble (=utpāta); 37.6.

uttaraː 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.: -i hai, 98.4.
upadesa (=-sa): m., preaching, sermon; 65.4; 69.8; 89.2; 99.2.
upāya: m., a remedy, way, means; 33.7. 79.5.
upāsanā: f., worship, adoration, meditation; 89.8.
upāsī: m., worshipper, devotee (=upāsaka); 99.1.
ubaṭanau: m., an ointment or unguent for rubbing on and
cleansing the body (=H.ubaṭana); 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.ulajahā-); perf.part.: -e hai, 16.4.

U

ūcau: adj. high, lofty (=H.ūcā); + kar-, vb.tr., lift up, raise; abs.: + -i, 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
A1

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.

aisi: see aiso.

aisi: adv., thus, similarly, in this way or manner; 14.7; + hi (emph.), 1.8; 15.5; aise, 17.7; 51.3; 53.7; aise hi (emph.), 31.5; aisai, 74.5; 101.7.

aise: see aisi (adv.) or aiso (pronom.adj.).

aisai: see aisi.

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; aisai, 60.5; 83.7; aise, 85.8.

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.

agunô: m., fault, defect (=avaguña); 83.6.

aucañha 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.: + -I, 31.1.

K

kaṁja: m., lotus; 15.6; syn.: saroja.

kaṁpa: 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.

kaṁbh-: vb. intr., be drawn, rise, spread (cf. kaṁbh-); 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.
kamāndalā: 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.: -aũ, 74.2 (subjunc.); 84.7; -aĩ, 9.5; 14.2; 35.1; 53.7; 66.1; 79.6; 90.4; -aĩ, 8.1; 20.4; 37.3; -au, 40.8; kījai, subjunc.pass., 85.5; kījye, 3. sg.pass., 33.2; imptv.: kījye (pol.), 1.5; 40.1; 41.6; 62.4; 69.2; 93.7; kījyai, 100.8; -ilai, 15.8; kījai, 58.6; 75.8; -aũ, 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; 39.3; 40.6; 42.1; 50.7; 57.6; 58.3; 69.7; 74.8; 83.2; 87.7; 94.1; 95.1; 98.5; kīno, 48.3; 71.4; kīnho, 19.4; kīnau ho, 79.8; kīnī, 29.6; 49.8; 53.4; 57.4; kīnāĩ, 87.3; kīnī hai, 56.2; kiyo hai, 94.8; -1, 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; -1 hai, 9.6; 22.2; 23.2; kīye, 23.1; 36.2 (+ ñai-); 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; 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; -1(+de-), 80.3; -1 + 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.: -8, 55.1; -aũ, 62.7; -aĩ, 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.

karṇaphūla; m., earring; (compd. karṇa + phūla, lit. 'ear-flower'); 3.5.
kalamka: 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.

kavitā: f., a poem, poetry; (kavitā + I 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; -a, 92.2; -au, 72.5; 76.3; -ā, 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; 81.8; 98.5; -i, 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; 67.8; 77.1; 84.8; 86.4; 92.4; 93.4; 96.6; 97.6; 99.5; 101.5; -I hai, 78.7; -I (+ja-), 24.2; 45.3; -yo (+ja-), 28.8; abs.: -i, 1.6; 38.3; 67.3; 86.6; 98.3; -i (+de-), 33.4; 69.4; fut.: -ai, 71.5; -ā, 11.7; 33.4;

kahā: adv., where, whither; 31.8; 32.2; 73.7; 84.5; 92.3.

kahū: adv., somewhere, somehow, anywhere; 30.5; 67.8; kahū, 33.3; 41.3; 72.7; 83.1; 93.1.

kahū: see kahū.

kahā-: vb. caus. tr., cause to speak (cf. kah-); 3 sg. pass.: -iyai, 1.8; perf. part.: -I, 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 (=kyaū q.v.); 78.1.
kahādhaṭ: adv., how, how much (compd. kahā+dhaṭ) 7.6.
Kāmkara: f., pebble, small piece of stone; -ni, obl.pl., 27.5.
Kāmkha: f., the armpit; 52.1.
Kāṭo: m., a thorn (H.kāṃṭā); 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.
Kāṭ-: vb. tr., cut, chop off; pres.: -ai, 63.6; 95.2; abs.: -i (+ qār-), 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.
Kāmanā: 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.
kāvyā: m., a poem, poetry; 2.5.

Kāśi: f., Kāśi, 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 kōū.

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.

kīhū: adv., never, ever, by no means (=kyaṭhū q.v.), 35.2; 42.5; 70.7; 100.7; kīhū, 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.

Kirati: f., fame, glory (=kīrti); 22.7; 89.1.

Kilha: m., N of a disciple of Payahārī Kṛṣṇa Dāsa; 12.5; 13.2.

Kūntī: f., Kuntī, N. of a daughter of the Yadava king Śūra, the first wife of Pāṇḍu, an aunt of Kṛṣṇa, and the mother of Karṇa and the five Pāṇḍavas; 66.1.

kuṭilatālī: 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, Prabhū, Lāla, Dvārikā ke nātha.

Kṛṣṇa Caitanya: m., N. of a great Bengali reformer of Vaiṣṇavism; 1.1.

Kṛṣāna: f., fire (=kṛṣānu); 35.7.

ke: postp., of; 1.1; 5.2; 15.5; 16.5; 21.3; 22.1; 30.1; 33.5; 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; kai, 84.1.

kaiu: adj., several, many (H.kai); 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; kaisaṭ, 95.2; kaisaṭ + 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.
kaisaṭ: 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: pronom. (indef. dir.sg.), anyone, someone (ko + ū = hū
suffix, H.koI); 8.5; 16.3; 48.7; 61.6; 73.2; 79.7; 80.6;
81.5; 88.5; 96.2; koū (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;
koū, 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; 86.8; 89.7; 90.2;
94.2; 95.4; 96.7; 97.2,4,6,8; kaū: of (=H.kā); 40.2,4,6,8.
kau: see kaũ.

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; + kō, obl. sg., 18.3; + dhaũ, 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.

Kaušārava: m., N. of a sage, son of Kuṣāru and also called Maitreya (lit. the son of Kuṣāru); 65.1.

kyō: see kyaũ.

kyaũ: adv., why; + na, why not; 50.1; kyō, 78.1.

kyāthū: 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 (+ ja-), 86.3; abs.: -ya + kai, 32.7.
khic-: vb. intr., be drawn (cf. khaifc-); 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; -i hai, 59.4.

khunasa-: 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.

khaifc-: vb.tr., pull, snatch, take out; imperf. part.: -ata + hi, 67.2; abs.: -i, 35.4; -(+ 1e-), 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

Gāmḍakī: f., N. of a river in the north of India which flows into the river Ganges (Gāmḍaka q.v.); 56.2.

Gāmḍkī ko suta: m., lit. the son of Gāmḍkī, a synonym of Śalagrāma (a kind of Viṣṇu idol made of sacred black stone, mainly found in the river Gāmḍakī and worshipped by Vaiṣṇavas); 56.2.
gāmpītha: 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; -iyai, 71.2; iye, 20.8; imptv.: -iyai, pol., 15.8; perf.part.: -ī, 9.8; 21.8; -ye, 82.7; -e, 101.8;
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.
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.
gare: m., the neck, throat (H. galā); obl. sg., 23.5; 51.2; 60.2; 95.7.
gare laṅ- (or lāṅ-): vb.intr., idio, to embrace; perf.part.: + laṅge hai, 51.2; + sō lagāyo hai, 60.2.
gare: m., 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.
-I hai, 2.8; 17.8; 48.8; 98.8; -e hai, 4.2; -yo hai, 13.8.
abs.: -ya + kai, 81.8; 91.6; -1 (+ uṭh-), 94.8; fut.:
-vahi (Avadhi form, +,-vahi), 79.8.
gārhe: adv., closely (cf. gārḥo); 60.2.
gārḥo: adj., thick, strong, firm; 49.4; 50.7.
gāṭa: m., a limb or member of the body, the body; 4.5; 87.1.
gāṭa gāṭa: 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 gāṇa: m., singing the praises; 8.1.
guru: m., a spiritual preceptor, tutor, teacher; 9.1,8; 30.1; 44.8; 51.7; 98.3.
gurutāḷi: f., eminence, greatness, the qualities of a preceptor; 9.7.
Guha: m., N. of the headman of the Niṣāda (Behla q.v.) aboriginal tribe and a devotee of Rāma; 91.1.
gṛha: m., house, home; 19.6; 59.8.
gōta: 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.
gharl(« -rl): 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-ː vb. intr., gather, assemble; perf.part.: -I, 57.5.
ghūmː vb. intr., circle round; -a (root form) + rahī, 7.6.
ghor- (=ghol-): vb. tr., dissolve, mix with a liquid; abs.: -i + kai (adv.), idio. joyfully; 21.6.

C

Candrahasa: m., Candrahasa, N. of a devout king, son of king Medhāvin of Kerala; 54.1; 60.1; 61.7 (+ ḫū); 63.5.
cakraː 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 (= -ña): m. foot; pl.: 1.2; 13.5; 15.2.
caritra: m., conduct, character; 51.2.
cal-: vb. intr., walk, move, go, set out, start; impiv.: -au, 33.6; 101.1; imperf.part.: -ata (adj.), 24.3; perf.part.: -yo, 38.1; 63.3; -yau.39.5; 50.6; -I, 28.7; 97.2; -e(+ ja-), 18.1; -eI, 62.1; 75.1; -e, 85.1; 87.5; 94.1; 97.1; 99.6; abs.: -i, 63.5; -i(+ a-), 61.8; -i(+ ja-), 84.4.
calā-: vb. tr., move, drive, begin; perf. part.: -I,22.7; -I hai, 98.6; abs.: -ya, 51.7.
casa: m., eye (= cakṣu); pl.: 12.8; 32.4; 100.7.
cah- (= cāh-, q.v.): vb. tr., wish, desire; pres.: -ai, 50.1; imperf.part.: -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.
cakh-: vb. tr., taste, relish, idio. suffer (with dukha); pres.: -ai, 31.2; -iyai, 3 ag.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; + hi (emph.), idio., a few (cf. āṃka), 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.: -aū, 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 hai, 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.
citacītā: m., a desired thing, one's heart-desire; -te, pl.: 57.7; 100.1.
citamēlā: 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 Saurasena 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 (= cīra); 52.1.
ciṭṭhī: 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.: -aḷ, subjunct., 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; hoya 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 kañ (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.

cōja: m., subtleness, ironical jest; 80.8.

cōṭa: 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.

cauk-: vb. intr., be startled; -i + par-, 73.5.

cauṣṭca: 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.

caugunś: adj., fourfold, quadruple; 83.2.

caudaha: adj. fourteen; 92.1.

Ch

chaṣṭda: m., metre; 1.5.

chaṇa-: vb. tr., satiate, satisfy, overwhelm; perf.part.: -e haṭ, 4.6.

chaṭhi: adj., sixth; 56.7.
charī(= -rl): 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.
chāːː vb. tr. & intr., spread, extend, be expanded; 3 sing. pass.:
-īya, 71.4; 72.4; perf. part.: -yo, 11.2; -ī, 2.4; -yo hai, 13.6; -ī hai, 43.6; chāī 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.
chipːː vb. intr., be hidden, concealed, lurk; perf. part.:
-ī(+ jā-), 31.7.
chipāː vb. tr., hide, conceal; perf. past.: -ye, 52.1.
chipra: adv., soon, at once (= kṣipra); 39.5.
chilakāː m., the peel or skin of any fruit; 47.7; 48.6.
chīːː vb. intr., grieve, languish; perf. past.: -e hai, 52.8.
chīnːː vb. tr., snatch, take possession of, extort; abs.:
-ī (+ le-), 83.5.
chīnaː adj., feeble, weak, diminished (= kṣīṇa); 25.5; 90.4.
chīlːː vb. tr., peel; abs.: -ī, 47.7; 48.6.
chūṭā-: 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- (= chūṭ- q.v.): vb. intr., be free, abandoned, separated, disconnected (cf. chūṭā-); pres.: -ai, 89.2; -af, 51.4; perf. part.: -ī, 19.2; chūṭyo, 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, subjunct., 86.5.

chota: adj., low, inferior, untouchable (connected with H. chūta = untouchability); 29.1.


jag-: vb. intr., be awake, idio., shine, be famous; -ai, subjunct., 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.

jagha: 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.: -iyai, 73.4; 84.6; perf.part.: -I 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 (= jala-);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 (= saṃkalpa karanā q.v. ); jala dhara 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 (=yaṣa); 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 (+hi); 62.8; 91.6; -ti (+kho-), 45.2; -iyai, subjunct., 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 hai, 67.8; gayo, 10.5; 26.4; 33.6; 36.2; 39.5; 40.2; 54.8; 85.7; gāi, 35.5; 53.2 (+hai); 87.8; -iyai (extension of i before y for sake of rhyme cf. DHI s.v. i-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; 85.1; 86.7; 99.5; jā, 77.5; 84.6; -ya + kai, 40.7; -i (+par-), 94.7; -i (+lag-), 24.5; -i (=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 part., e.g., aī gāi, 19.6; 32.3; āya gāi, 28.6; bhāri gayo, 27.7; bhāri gai, 30.7; āya gaye, 31.6; 47.2; bhāharāya gai, 41.1; gae callī, 44.3; callī jāiyai, 84.4; bīti gāi, 45.7; phaila gai, 46.6; gail bīti, 60.6; rahyo gayo, 66.7; pāya gae, 68.7; gayo-bhāri, 69.5; rahi gāi, 79.3; pāgi gai, 98.2; jā-, gives the passive form of a verb when combined with its root form, abs. or part., e.g., samāhīo na jāta, 8.6; rahhyau jāta, 18.8; kahi jāta, 24.2; kahyo jāta, 28.8; jiyo na hī jāta, 30.2; chūya gayo, 30.5; jāta nahi bhākiyai, 35.2; sahī gai, 37.2; 94.5; gahi jāya, 42.4; rahyo na jāya, 44.7; kahi na jāta, 45.3; rahyo gayo, 66.7; jānī gai, 76.4; diyo jāya, 88.1; hari gai, 94.5; jā-, gives the continuative form of a verb when combined with its 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; -i, 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.: -aũ, 36.4; -ai, 14.6, 16.3; 30.8; 40.8; 79.7; impetv.: -i, 54.8; imperfect.part.: -ata, 29.3; 78.2; -iyai, 3 sg.pass., 78.2; perfect.part.: -o, 1.7; -yau, 39.6; -yo, 11.2; 40.3; 82.6; -ī, 8.4; 13.6; 52.8; -e, 7.7; -i(+ ja-), pass., 76.4; absol.: -i, 8.3; 58.3; -i + kai, 32.3; -a(=1), 13.4; -i(+ pa-) 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.

Jāmāvāna: m., Jāmāvanta, 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-ː vb. intr., reach, float to; Jāi (abs.) lagyo, floated to, 24.5.

Jāhī bhātiː adv., by which, whereby; 86.2.

jītīː pronom. adj., as much as, as many as, all (H. jitaṇī); 64.7.

jiteː pronom. adj., as many as, all (= H. jitane); 69.7; 74.1; 90.8.

jīniː adv., may, not; 74.4; 88.8; 99.3.

jimiː adv., as, like: 21.6; 40.2.

jīyaː m., heart, life, vital breath (= jīyā q.v.); 22.2; jīyā le-, idio. to take someone's life (cf. HMK., s.v.), levau pāpa jīyā kau, 40.8.

jīvāːː vb. tr., feed, entertain (= jīmā-, caus. of jīm-); imptv.: -Iyai, pol., 72.8; 74.6; -vo, 76.3; abs.: -ya (+ de-), 77.5.

jīvāːː vb. tr., revive, resuscitate (= jīlā-, caus. of jī-,); perf. part.: -e, 101.8.

jīːː vb. intr., live, be alive, idio. to be happy or refreshed; perf. part.: -ye, 6.6; 63.8; 64.6; jīyo, 57.5; jīyo (+ jā-), 30.2.

jī uṭhːː vb. intr., come back to life, be revived; (jī) + -af, subjunct., 63.8.
jit-: vb. tr., win, conquer, idio. to surpass, supersede;
   abs.: -i(+ qār-), 60.5.

jite, 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. aju); 18.3; 49.4;
   75.7 (twice), 8;78.3; 86.1; 88.7; 91.3; jū (metric.short),
   40.1.

jūṭhāni: 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. jītane); 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; joI (emph.), dir. sg., 5.8; joI (emph.), obl. sg., 98.5; ju, dir. sg., 19.4; 35.1; jyāuna, dir. sg., 10.8; jāhi, obl. sg., 6.7; jīhi, obl. sg., 60.1; jā + sañi, 66.2; jāko, obl. sg., 58.6; jā + ko, poss., 7.1; 12.1; 14.3; jā + ke, poss. 53.6; 58.1; jā + ki, 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; jinhāf, 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; jāhi (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 (= yogesvara); 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 Sudra 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.-jbe, 15.6.

jorī (= -rī): f., a pair, couple; 12.8.

jovy: vb. tr., watch, wait; impérf.part.: -ata (vbl.n.), 31.5.
jau: conj., if; 40.8.
jaula: adv., so long, as long as; 4.7.
jhāna: m., knowledge, cognisance, (esp. the higher knowledge derived from meditation on the one Universal Spirit); 96.8.

jyō: 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- (= -r-): vb. tr., sweep; abs.: -i, 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. -i, 59.3.
jhūm-: vb. intr., wave, move to and fro, idio. to be overjoyed; abs.: -i, 7.5 (+ rah-); 50.4; 75.4;
jhūl-: vb. intr., swing; pres.: -af, 6.8.

T

takasāla: f., a mint; 7.4.
tār- (= tār-): vb. intr., be put aside, be removed (cf. tār-); perf. part.: -i hai, 9.2.
tahala: f., service; 13.4, 27.2; 42.3.
Tapū: m., an island, islet; 24.5.

Tār (= 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.

Tīkā: f., a commentary; 1.4; 2.8; 4.3; (with partic. reference, = Bh.B.).

Tek-: vb. tr., support, prop; abs.: -i, 25.4.

Tekā: f., a prop, promise, vow; Tekā gah: vb. tr., idio. to make a solemn vow; gahī eka Tekā, 9.2.

Teva: f., habit, custom, resolution; 36.3; 93.5.

Th

Thāḷi: m., place, residence (cf. Thaura); 73.7.

Thāṛh-: vb. intr., stand, be upright; perf. part.: -au, 35.6; -yo hai, 25.4; -I, 44.8; -e, 31.8.

Thāṇi-: vb. tr., intent, resolve; subjunc.: -o, 76.6.

Thaura: m., place, spot, abode, residence; 18.6; 20.5; 25.8; 26.3; 37.6; 46.1; + Thaura, adv. in various places, idio. door to door; 94.7.

D

Dagara: f., path, road; 12.5.

Dār-: vb. intr., fear, be afraid, frightened; imptv.: -o, 62.7; perf. part.: -e, 96.1, -I hai, 25.6.
Jara: m., fear, danger; 6.1; 81.6; 98.6.

jarap-: vb. intr., fear, be daunted (cf. jar-); imperf. part.: -ata, 50.7.

jar- (= qal-): vb. tr., throw, drop, cast, put away; pres.: -a[u], 76.1; impfv.: -iyai, pol., 75.7; perf. part.: -yo, 19.3; -[a], 47.3; abs.: -i (+ de-), 23.6, 7; 47.5; 100.5; -i (+ le-), 95.7; jar-, 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 + jar, 20.6; bina + jarai, 27.5; vâri + jaridayai, 29.4; kiye + dara in hai, 36.2; darai märi, 55.3; kâši + jarâu, 48.5; qare + jîti, 60.5; märi + jarau, 61.6; märi + qaryo, 62.8; märi + jaritaiyai, 80.6; qaryo + märi, 95.7.

Jitha: f., eye, look, glance; 29.1; + par-: vb. intr., appear, come into view; + -e, 18.1.

jet pher: vb. tr., idio. to make a proclamation by beat of drum; pheri-dûri (metric. form), 80.1.

Jyoryâl: f., a porch, threshold; 50.7.

Dh

dhar- (= dhal-): vb. intr., flow, come down, fall, melt, turn, idio. be compassionate; pres.: -ai, 53.8; -ai, 37.4; impfv.: -au, 10.6; perf. part.: -yo, 87.4; -yau, 38.4; -e, 56.6; abs.: -i, 5.6; 94.6.

dharak- (= dhalak-): vb. intr., roll, flow (cf. dhar-); imperf. part.: -ata, 25.4.
धाक— vb. tr., cover, conceal; abs.: -ि (+ रक्षः), 38.8.
धार— (= धारल्): vb. tr., pour out, cause to flow (cf. धार—);
3 sg. pass.: -िये, 70.8.
धारा (= -ला): slope, f. mode, manner; जाहि धारा सा, adv.,
in the same manner, as before; 10.6.
धिखा: adv., near; 44.7; 47.7; 49.1; 96.2.
धिखा: postp., near, close to; 42.2; 80.3.
धिखा खो: adj., collateral, corresponding, nigh; 64.2.

ट

tाउँ: adv., even then, even so; 8.5; 25.5; 30.8; 88.2; 95.7.
tक—: vb. intr., look or stare at; pres.: -ाई, 52.2.
टकशा: m., N. of a serpent-chief who was son of Kadru, and
caused the death of king Parīkṣīta in consequence of the
र्‍ाषि Śṛṃgī's curse (lit. 'a cutter', cf. MSED.s.v.); 93.6.
tाज—: vb. tr., leave, abandon, give up; perf. part.: -याई, 91.4;
-े, 75.5; 81.7; abs.: -ि, 74.4; fut.: -ाद, 86.6.
tातकाला: adv., at once, immediately (= tatकाला); 43.8; 63.3;
85.2.
tाथा: conj., and; 82.2.
tातकारा: adj., of the same form and shape, engrossed,
absorbed; 56.3.
tाना: 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; 87.7; 101.6.
tानाका: 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.
tātaī: adv., therefore; 2.6; tātaī, 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.
tiṣā-: vb. intr., thirst, long for; perf. part.: -ye haī, 50.6.
tīna: adj., three (Skt.tri), 42.7; tīna guna (= -pa): m., the three qualities (viz. sattva, rajas and tamas; esp. referring to the three virtues of Viṣṇu based on His three epithets viz. sarpāgatapāla, 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; tuma1, 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; teri, poss., 54.7; tere, poss., 77.4; tereI (emph.), poss., 73.3.

te (or tē): see tai.

teja: m., lustre, effulgence, incandescence; 35.7; 36.2; 38.8.

tai: 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 (+ dār-), 20.6.

tau: ind., also, even etc. (a suffix commonly added to any word for the emphasis, (H. to); mai + tau, 29.8; 36.7; 61.3; 83.4; mai + to, 40.3; taba + to, 76.5; taba + tau, 96.3. mopai + tai, 89.1; to nāma (metric form). 79.7.

tau: adv. then, 71.6; taurI (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.

tyō tyō: adv., more and more; 44.5.

trāsā: m., fear, terror; 93.6; 96.2.

tribhuvana: m., the three worlds (cf. trilokI); 83.5.

trilokI: 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; + I (emph.), 88.6.

D

damḍakī: 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 Citti, celebrated for his charity as he gave up his life that Indra might slay Vṛtra with the thunderbolt 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 (= dasāna); + 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.
dārana: adj., harsh, ruthless, unbearable (= dārūpa); 30.1;
     91.5.
dāva: m., secret, mystery (= dāva) 11.6.
dāsa: m., servant, esp. God's servant (= Hari dāsa); 72.7;
     74.1; -ni, obl. pl., 9.1; 36.4; 72.7.
dāsyā: m., the sentiment of servitude (= dāsyā rasa); 4.1.
dāh-: vb. tr., burn (cf. dah-) 3 sg. pass.: -iye, 55.4.
dikhā-: vb. tr., show, exhibit, display; perf. part.: -yo,
     23.8; 95.5; -i, 9.7; 81.1; -i hai, 61.2; -e, 101.7; -e hai,
     4.4; (dī +) -iye, pass.impers., 20.2; abs.: -ya(+ 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 dīnā, 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 = diś1); 36.1.
dīna: adj., poor, distressed; 37.7.
dīna: adv., humbly; 38.2.
dípa: m., an island (= dvípa); 99.1; 101.2.
díṣ-: vb. intr.: be seen, come into view (= díkh-); 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.
dukhadāl: adj., troublesome, distressing; 48.2; -yai (metric. form), 74.2.
dubarāl: 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 Sakuntalā 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; + hi 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.
dūlaḥa: m., bridegroom; 60.8.

dūṣana (= -ṇa): m., defect, flaw; 56.7.

dūsari: 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.: -dāl, 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; 8718; 88.1; (+ jaya); 90.6; 96.5; 98.1,6; diyo hai, 94.2; diyo, 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., 882; de-, gives the passive form of a verb when combined with its abs. or pa. part., e.g., dī dikhāiye, 20.2; deta na lakhāi 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., sunāi dai, 17.3; ḍāri + dai, 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 + paṭhāya, 62.6; dai + batālāyai, 73.6; diyo + batālāyai, 74.8; jivāya + devau, 77.5; paṭhāya + dījai, 79.5; kari + diyo, 80.3; kāṭi + diyo, 82.6; dai + kahi (metric. length.), 97.6.

dekh-: vb. tr., see, behold, observe; pres.: -ai, 101.5; -aĩ, 73.7; 91.7; 99.4; -aũ, 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 vaṇhū: 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 (=desa + pati); 62.1.

desabhūmi: f., kingdom, territory (= desa + bhūmi); 57.1.

deha: f., the body; 34.3; 90.4; 97.3.

dou: adj., both; 48.7; 63.8.

doga: m., fault, defect, malice; 78.4; 82.3.

daur- (=ṛ-): 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 Paṃḍavas; 67.1; 77.2; 78.3.

dravya: m., wealth, riches, any object of possession; 82.1.

druma: m., tree; obl. pl.: -ni, 1.7.

drohi: m., enemy, foe; 63.7.


dvāra: m., gate, door; 44.7; 47.2; 76.1; 98.7.

Dvārāvatī: 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.: Dvārāvatī.

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, seize; pres.: -ai, 9.6; 44.1; 79.6 (subjunct.); -aḥ, 37.8; 46.4; perf. part.: -yo, 17.5; 19.1, 8; -i, 21.8; -i 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.: -aḥ, 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 Yudhīsthira 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; -ī, 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.: -ī (+ le-), 1.3.
dhūj-: 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.
dhūra: adv., gradually, slowly (= dhūre); 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.
dhyyā-: 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 Uttanapāda 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 hai, 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; 8; 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; 72.7; 73.4; 74.1; 76.8; 78.1; 81.5; 83.1; 87.4; 88.1; 89.2; 90.3; 92.3; 93.1; 95.8; 96.2; 98.4; 100.7; nā (metric. length.), 89.4.

nāl: 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 + śa); 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.

nāhi: adv., no, not; 83.8; nahi, 30.2.

nāhi: 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; nahi, 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.

nāū: 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 Ḍāsa, 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.
Narada: 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 Viṣṇu; 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 hai, 32.8.

nāsa: m., destruction, annihilation (= nāsa); 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; nāhi, 41.3; 62.2; 71.7; 79.7; 87.2; 92.7; nāhi, 72.5 (twice) 78.4.

nikas-: vb. intr., come out, go out, pass through; perf. part.: -yo, 57.3; abs.: -i, 94.1.

nikāl: 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 (= nipuṇa); 16.6.
nimāṃtr-: vb. tr., invite; inf.: -ana, (vbl.n.); 75.1.
nimeṣa: f., the twinkling of the eye, blink; + na lag-: idio. 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.
nisaṃka: adv., fearlessly (= niśaṃka); 57.5; + hvai kai, 39.3; 40.7.
nisakāma: adj., desireless, disinterested, unselfish (= niśkāma); 38.5; 49.1.
nisi: adv., at night (= nisi), 28.5; 80.2.
nisi jāta hi: 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.
nihar-: vb. tr., see, observe, look at; pres.: -ai, 95.4; -aũ, 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. Caṃḍāla; 90.6; -ni, dir. pl.; 63.1.
nīca jana: m., low-born people, i.e. Caṃḍālas, assassins; 55.4.
nīca jāta: m., low-caste people, i.e. Caṃḍālas, 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; + I, 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 + kāṭ, obl. pl., 75.5.
nṛpa sutā: f., a daughter of a king, a princess; 39.1; 40.1.

Nṛsiṃgha: m., Nṛsiṃha or Narasiṃha, 'the Man-lion', the fourth incarnation of Viṣṇu who assumed a peculiar form, half-man and half-lion, to kill Hṛṣyakaśipu 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.

nal: 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.

naliku: 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, 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.
pampa: adj., five; 5.1 (twice).
pakhâr-: vb. tr., wash, cleanse; abs.: -i 4kari, 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; 38.2; 50.4; 51.6; 63.6; 73.8; 96.7; 97.4.
pata: m., a piece of cloth, garment; 7.2; 67.2 (twice); 69.6.
patu: adj., clever, skilful; 67.1.
parch-: vb. tr., read, study, learn; pres.: -ai, 64.8; abs.: -i (+ le-), 94.4.
pâthâ-: 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 kamja: m., the lotus-feet; 70.2.
padharâ-: vb. tr., seat hospitably, set, fix; perf. part.: -i hai, 43.2. abs.: -ya, 51.7. imptv: -iye, 42.8.
padhâr-: 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, subjunct., 45.2; perf. part.: -yo, 17.6; 49.3; 55.1; 67.7; 71.7; 74.3; 96.7; 101.5; -i, 24.3; 3518; 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; pari + jāya, 29.2; cañki + pare, 73.5; paraī + jāi, 94.7.

para: postp., on, at; 70.2; 96.5.

paratīti: f., faith, belief (= pratīti); 22.4.

paranāma: m., respectful bowing, salutation (= praṇāma); 18.2.

paraloka: m., the other (next) world i.e. paradise; 29.8.

paripūra: 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., Parīkṣit, N. of an ancient king of Hastināpura, son of Abhīmānuyu by Uttarā, grandson of Arjuna, and father of Janamejaya; 93.1.

parīchār: f., test, trial, examination (= parīkṣā); 85.7; 88.8; 93.7.

parekhau: f. test; m. regret, repentance; 101.1.
parvata: m., mountain; 15.5.

palaṭː vb. tr., change, transform; perf. part.: -yo, 65.6; -e, 46.8.

pahicānː vb. tr., recognise; abs.: -i (+ le-), 26.5.

pahirāː vb. tr., cause to put on or wear; inf.: -ibe ko, 5.2.

pahūcː vb. intr., reach, arrive; imperf. part.: -ata, 84.5; perf. part.: -e, 36.5; 75.3.

pahūcāː vb. tr., cause to reach or arrive, perf. part.: -ye hai, 50.8.

pāṃcaː adj., five; 12.3; pāṃcau (emph.), 4.2.

Pāṃḍavaː m., the five Pāṃḍavas, the five renowned sons of Pāṃḍu (viz, Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva); -ni, obl. pl., 71.3.

Pāṃḍunaː m., the Pāṃḍavas (cf. Pāṃḍava); 9.6.

pāṭiː f., row, line, caste (= pāṅkti); 29.6; 57.4.

pāvaː m., foot; 44.1. S4.7.

pāː vb. tr., get, obtain, find, esp. eat something; pres.: -ū, 11.6; 78.8; 92.3; -vai, 13.7; 14.4; 64.7; 58.1; 100.3; -iyai, 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; -i hai, 5.8 (+ jān-); 48.4; -e, 81.7; 92.6; -e hai, 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; -1, 17.4; 64.6; -i + kai, 24.8; 97.7; fut.: -vo, 49.6; 62.4; -vai, 31.4.
pākasāla: f., kitchen, cooking-room (= pākaśāla); 77.7.
pāga: f., turban; 59.3.
pag- (= pag- q.v.): vb. intr., idio. to be merged, be overwhelmed, be in love with (cf. pag-); pres.: -ai, 14.3; perf. part.: -I hai, 30.4; 99.6; -I, 61.4; -e hai, 51.4; abs.: -i, 58.7; -i (+ rah-), 79.1; -i (+jā-), 98.2.
pāchai: adv., then, afterwards; 76.3; 91.6.
pāchai: postp., after; 90.5; 92.1.
pāta: m., a leaf, esp. page; pāta pāta mañ, 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. MSKD. s.v.); 75.8.
pāya: m., foot; pl.: 13.1; 26.7; 69.8; 85.1,4; 87.5; -na, obl., pl., 5.6.
par-: vb. tr., cause to fall, let fall; 3 sg. pass.: -iyai, 29.8.
para: 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.
pāraṣāda: m., attendant, esp. the attendants of Viṣṇu (= pāraṣāda); 20.5; 21.1.
pāraṇāra: m., limit, end; 14.1.
pāl: vb. tr., foster, nurse, protect; pres.: -a, 20.4; perf. part.: -yo, 10.8.
pāva: m., foot (= pāva); -ni, obl. pl., 75.7.
pāsa (= -sa): 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., sādhi, 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 pāsa hai; 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.
pitumātā: m., father and mother, parents (= pitā + mātā); 19.1.
pīyā: m., beloved, husband; 40.6; 83.2.
pi: m., beloved (= pīya or priya); 5.2.
pi-: vb. tr., drink; 3 sg. pass.: -jiyai, 100.2; subjunct. pass.: -jai, 85.6; imptv.: piyō, 21.6; perf. part.: piyē, 59.8.
pīchāi: adv., then, afterwards; 87.2.

pīta paṭa: m., the saffron robe (of Kṛṣṇa, pīṭāmbara q.v.); 47.5.

pukār-: vb. tr., call aloud, call for help; perf. part.: -e, 20.7; abs.: -i (+ 1e-), 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.
pēra: m., tree; 6.8.

pāi: postp., on, upon, at, to (= H. para); 10.3; 20.7; 25.1; 29.4; 44.7; 76.5; 82.5; 88.8.

pāi: conj., but; 7.3; 52.8; 60.6.

Paihārī: m., Payahārī Kṛṣṇa Dāsa who was the preceptor of Agra Dāsa; 9.8.


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 = hi timph.), 100.2.

prakārā: m., kind, variety; pl.: 77.3.

prakāś- (= -ś-): vb. tr., illuminate, enlighten; pres.: -aī, 14.5.
prakāsa kar-: vb. tr., idio., to make known or famous; karā- 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; + hvaī, 21.6.

prachāli: m., washing, cleansing (Skt. prakṣālana); 13.5.

pratāpa: m., power, splendour; 29.3.

pratikula: adj., opposite, unfavourable; 65.6.

pratikulatal: f., adversity, hostility; 21.7.

pratijjā: f., mow, promise, resolution; 86.1 (twice); 89.3.

pratipāla: m., fostering, protecting (= pratipālana); 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.

prasāmga: m., topic, theme, esp. homage or courtesy; 6.6; 69.7.

prasānna: adj., pleased, gratified; 25.5. 46.5.

prasāṃsa: adj., praiseworthy, reverable, famous (= prāṣaṃsya); 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 (Prahrāda 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.

Prācinabaraha: m., Prācinabarhis, N. of a sage and king (rājarṣi) who was a Prajāpati and the father of the ten Pracetasas; 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.
priti kari: adv., affectionately; 92.4.

prinana: m., pleasing, appeasing (= prInana); 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.

praughha kai: adv., extensively, excellently; 2.6.

Ph

phar- (= phal-): vb. intr., bear fruit, be fruitful; perf. part.: -I, 85.3.

phala: m., fruit, result; 31.1; 32.7; 64.8; 85.4.

phala sara: m., the flesh of a fruit; 48.1.

phir-: vb. intr., return, come back, walk right round; perf. part.: -e, 925.; -yo, 100.8; abs.: -i + kari, 26.4; -i (+a-), 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.

phula: m., flower; obl.pl.: 51; 65.6; 79.1.

pher-: vb. tr., return, send back, bring back, wave, circumambulate; perf. part.: pharI hai (for rhyme, = pherI 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 ṭīṭe (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

bāmda: m., a composition, verse (Pers. Lw); 1.5.

bāmdh-: 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.: -ū (emph.), subjunct., 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.
barabhāgī: adj., fortunate; 63.8; 99.8.

bara: adj., great, big, elder, often used as adv. meaning very; barā, 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; barōī (emph.), 61.3.

barāī: f., praise; 2.5.

barī: see bara.

bare: see bara.

baro: see bara.

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: -Iyai, 74.8; imptv.: -Iyai, pol., 71.8; 73.6; perf. part.: -yo, 95.5.

badalau: m., recompense, requital (H. badala fr.Ar.); 88.3.

badhāyō: 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.: -I, 59.6; -I hai, 5.2; -yo hai, 47.6; -e hai, 16.8; abs.: -ya, 23.2.

banika: m., merchant (= vaṇika); 80.1.
barasa: 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.: -ai, 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.

bāmpc-: vb. tr., read; perf. part.: -I, 59.4; abs.: -i, 61.3.

bᾱṭ-: vb. tr., divide, share; abs.: -i, 52.6.

bāṃḍh-: vb. tr., bind, tie, capture; perf. part.: -yau, 83.2; abs.: -i, 80.6.

bāyā: adj., left (= bāya); 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.
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; 77; 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 mai: 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.
bīgāra (= -ra): m., damage, pollutedness; 33.2.
bīchā-: vb. tr., spread; pres.: -ya, 313.
bīchurana (= -rana): m., departure, parting; 52.8.
bīnā: see bīnā.
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; biyā bhara kāma na honā, idio. not to have a grain of success; kāma nahī biyā kau, (a completely 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, 31.5; 57.7; 100.1; -i (root form) + gāl, 45.7.
bīn-: vb. tr., pick up; -a (root form) + qārī, 27.5.
bīna: f., the Vīpā or Indian lute, a seven stringed musical instrument of guitar kīṇḍ 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.
būra-: 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.
budhivamśta: adj., wise, clever (buddhi + vanta); 15.7.
burī: adj., bad; 36.3.
būhār-: vb. tr., clean (floor etc.), sweep; pres.: -aũ, 76.1; abs.: -i, 27.7 (+ ja-); 30.3.
begī: adv., at once, quickly (= vegī 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.
Baijayāṃtī: 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.
baiḥ-: vb. intr., sit; imptv.: -au, 84.8; perf. part.: -I, 39.7 (= ṭ); 47.7; -yo, 83.3; -o, 26.3; -yau (+ 1ai); 61.1; -e, 28.5; 32.7; 33.1.
baiḥā-: vb. tr., seat, cause to sit; perf. part.: -yo, 77.7; (1ai+) -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.
bore-: 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 (+ utth-), 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 Hindu 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 vātasya: 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 (+ hi 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.

Bhagavamta: m., God, the Holy One (Viṣṇu); 9.5; syn.: Bhagavāna, Bhagavata.

Bhagavāna: m., God, the Holy One (Viṣṇu); 81.7; 95.2.
bhar-: vb# intr., be filled, overwhelmed; perf. part.: -I, 58.8; -I 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 (+ ā-), 30.7; 69.5; -I (+ e-), 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., Jāra Bharata, N. of the eldest of the hundred sons of Rašabha (Nābhī) and Jayantī, an ancient king of Manvantara and a great devotee of Viṣṇu; 82.7.
bharanāhāra: m., one capable of nourishing, supplying or feeding (bharana fr. Skt. bhārana, 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, befit,  
suit; 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; -īye, 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 ladāy (= bhāgya + vatī); 32.2.

bhāgyavatī: f., a fortunate lady; 68.1.

bhājː vb. intr., run away, flee; pres.: -aI, 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.

bhāsː vb. intr., shine, appear, be seen; perf. part.: -e hai, 32.4.

bhājː 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; -I hai, 59.6; -e hai, 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., Bhīla, N. of a wild mountaineer tribe dwelling in the Vindhyā 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. Sābarī); 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 prāṇī (= -pīl): 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.
bhūli: adv., by mistake, wrongly; 76.8.
bhūgana (= -ṇa): m., ornament, virtue; 56.8.
bheṭa: f., present, gift; 23.4.
bhedā: 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.: -aũ, 90.8.
bhoga: m., enjoyment, pleasure; 31.4; 41.6; 53.7.
bhaga: 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.
bhaḍra: f., whirlpool, vortex, puzzle (= bhāvara); bhāvara mē paranā: idio.to be puzzled, bewildered; paraṃ bhaḍra jāi (metric. form), 94.7.
bhaugunā: m., worldliness (= bhava + guṇa); 83.8.
bhauna: m., residence, palace (= bhavana); 42.1.
bhrāṃta: f., an error, blunder (= bhrānti); 61.1.

Maṇtra: m., a hymn, sacred formula of prayer to any individual deity; 13.2; 43.1.

Māḍālasā: f., Mandālasā (Madālasa q.v.), N. of the wife of king Pratardana and mother of Alarka; 89.3.
māṇḍira: 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.
mataṁga: m., an elephant; 15.3.
Mataṁga: m., N. of a sage who made Sabarī 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; + gaḻ 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; + i gaḻ, 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.
Madhupuri: f., Mathurā; 97.1.

madhuratā: 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; 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 gārhā kar-: vb. tr., idio. to pluck up courage (cf. gārha);
mana gārha lai kai karyo, 49.3-4; mana gārha kiyo, 50.7.

manana: m., meditation; 3.3.

manabhāyo: adj., pleasing or agreeable to the mind; 57.6.

mana mē a-: idio. to desire for, be attracted (cf. HMK. s.v.);
maś na aI hai, 17.2.

mana (mē) lā-: vb. intr., idio. to think over, to concentrate the mind upon (cf. HMK.s.v.); + lyālyai, 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; manehu (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; ibc.: 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.

mahārāṇi: 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; -aũ, 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.

māṁsa: m., flesh, meat; 82.6.

māta: f., defeat, limit, end (Ar. māt); 41.3.

mātā: f., mother; 12.4; 89.3.

mātra: adv., only, merely; 83.6.

mātha: m., head, forehead; māthe padharā: vb. tr., idio. to accept something respectfully (cf. māthe carhaṇā, BSK.s.v.; and māthe mānana, BSK. and HMK., s.v.) māthe padharāiye, 42.8.

mādhuṛī: f., sweetness, beauty; 50.6; 53.5.
mān:- vb. tr., admit, accept, regard, consider; pres.: -au, 88.6; -aṅ, 74.2; perf. part.: -ī, 78.5; 81.6; 98.7; -ī hai, 25.2; -yo, 83.4; abs.: -ī, 29.1; 35.4,7; 38.3; 39.4; 41.8; 57.3; -ī + kai, 12.3; -ī (+ 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 (+ qār-), 55.3; 616; 62.8; 80.6; 95.7; fut.: -aṅge, 55.7; -aṅ, 58.4; 61.4.

mārāga: 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.: 84.2; perf. part.: -ī hai, 2.2.

mitra: m., friend; 51.1.

mitratālī: f., friendship; 49.8.
mil-: vb. intr., meet, join, unite; perf. part.: -yo, 86.3; 91.2; -I, 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.: -I, 78.6; -yo, 78.7.
miihī: adj., thin, fine (H. mahīna); 7.2.
mīca: f., death; 60.7; 81.6.
mīthe: 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.
mukhāraviṇḍa: 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.
mūthī: 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 mā.
mai: postp., in, into (=H.mā); 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; mā: 32.3; 59.7.

mai: pron. (1st. per.dir.sg.), I; 7.7; 78.7; + tau (emph.), 29.8; 36.6; 61.3; 83.4; + to (emph.), 40.3; + hi (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 + kaś, 17.8; 37.1; 39.7; 49.6; 52.1; 74.3; 86.2,8; 88.7; 91.3; 92.4; mo + sā, 18.3; 37.4; 69.8; mere, obl. sg., 1.2; 36.7; 70.1; 76.6; mereu (emph.), 37.5; mere, 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. Kauśārava); 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 Ratnakatagarā who was a devotee of Kṛṣṇa (cf. Jai, Aśv., chs. 41-46); 84.5.

mohi: m., attachment, infatuation; 20.1; 64.5.

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; yahā (emph.), 21.7; 25.7; 26.2;
yā kaṭū: 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.

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raṃka: adj., poor, penniless; 14.6; 57.5.
raṃga: m., colour, hue, love; 5.1; 6.4; 9.8; 13.6; 21.8; 28.1; 44.4; 45.3; 53.3; 62.6.
raṃga car: vb. intr., be coloured, dyed, idio. be submerged in love; caṃhyau raṃga, 18.8.
raṃga-jhara: m., a cascade of love (colour); 94.8.
Raṃtadeva: m., Rantideva, N. of a virtuous and benevolent king of the Lunar race, son of Saṃkṛti, celebrated for his charity and unselfishness; 90.1.
rac-: vb. tr., create, compose, embellish; perf. part.: -I, 2.1; abs.: -i, 5.2 (+ kai); 25.1.

Raghuṇātha: m., the Lord of Raghu-race, Rāma; 23.3; 26.8; 91.7; 92.1.

rajaṇī ke sesa: adv., idio. in the last hour of darkness; 27.3; 42.1.

raṇh-: vb. tr., describe, repeat, (cf. H. raṭanā); 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.

rasaṭhura: m., a kind of game connected with devotion, (lit. engrossment in rasa i.e., bhakti-rasa = devotion or God's love); 54.4.

rasamālī: adj., succulent, joyful; 53.8.

rasavaṃta: 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; -I, 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;
lapati + rahyo, 20.1; rahyau + ṭhārhau, 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.

rāmra: f., a widow; 61.4.

rākh-: vb. tr., keep, save, protect, hoard; pres.: -a, 31.2; 53.6; imptv.: -au, 36.6; -iye, pol., 64.6; perf. part.: -yo, 47.4; -yau hai, 38.8; -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.: -a, 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; diyo 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., Rāvaṇa, the demon-king of Laṅkā (Ceylon) who abducted Sītā and was killed by Rāma; 34.1.

rāsa: f., treasure, heap (= rāśī); 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; ṛṣi, 101.8; -na, obl. pl., 72.4.

rijh-: vb. intr., be delighted, pleased, attracted; perf. part.: -e hai, 52.4; -i hai, 59.2; -e, 98.7; abs.: -i, 17.8; 25.2; 42.3 (+ rah-); 48.3; 82.6.

rijha: f., reward, prize; 88.2.

ṛiti: 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.

Rukmāmgada: 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 (= -ṛī): 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.: -i 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; -yamī (emph.), 6.3.

lagā-: vb. tr., engage, apply, embrace, cause, strike; 3 sg. pass.: -iyai, 84.8; imptv.: -iyai, pol., 3.4; perf. part.: -yo hai, 13.4; 60.2; -i hai, 2.4; 43.4; 77.8; -ye hai, 4.8.
lagi:  postp., to, near; 87.3.
laghu:  adj., small. 57.1.
lağa-: 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.: -iyai, 73.8; perf.part.: -ne, 92.5; abs.: -ya (+ le-), 47.5.
larāl: f., fight (= larāl); + le: vb. tr., idio. to involve oneself in a fight, encounter; + linl, 34.3.
lalacā-: vb. intr., be allured, attracted; perf. part.: -i 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.: -ai, 14.3; 83.8; perf.part.: -e, 93.6; -e (+ de-), 48.1; -e hai, 51.2; -i, 31.1; 43.7; 46.6; 61.3; 93.2; -i 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.: -ī, 26.1; 39.4 (de-); 58.5.

Likhata: m., Likhita, N. of a Brāhmaṇa, the brother of Śaṅkha and a priest of king Hamsadhvaja; 82.4.

liḫāːː vb. tr., cause to write (caus. of likh-); abs.: -ya + kai, 58.6.

liyē: postp., for (= H. liye); 15.4.

liyāːː vb. tr., cause to take (caus. of le-); abs.: -ya (+ lyā-); 74.6; 77.5.

līlā: f., divine sport; 14.2; 70.6.

leːː 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 hai, 67.6; laī hai, 90.2; abs.: lail, 12.7; 87.1; laī + kai, 19.4; 39.5; 45.1; 49.4; 55.5; lail (abs.) gives the intensive meaning to the verb it accompanies, e.g. + mitāi hai, 2.2; + lagāi-yai, 3.4; + dikhāya diyo, 7.1; + dikhāe hai, 4.4; + dikhāi, 9.7; 81.1; + dikhāya daī, 11.8; + dhāryo, 15.4; laī + baīṭhāye, 25.1; + viḍāre, 20.7; diyo + laī, 24.4; + diyo, 30.1; + karī, 35.7; dayo + laī, 41.1; + curāiye, 42.6;
+ sunāyo, 43.1; + bajāvai, 44.5; qārī + lai, 47.3; + likhāya kai, 58.6; baiṭhyau + lai, 61.1; + dikhāil hai, 61.2; + dījiye, 62.2; + kai dūri kiye, 64.5; + pragaṭa kiyo, 71.2; + jivāliya, 72.8; + qāraḥ, 76.1; kari + lai, 77.2; + jivāvo, 76.3; + udhāriyai, 80.8; + dikhāu, 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., lai + dhāri, 1.3; liyo + jāni, 12.6; righāi + liyo, 19.7; liyo + pukāri, 20.4; kari + lījiye, 39.2; liyo + pahicāni, 26.5; lapaṭāya + liyo, 47.5; gahi + lai, 28.6; liyo + gahi, 50.8; uṭhāi + laī, 32.5; khaṭci + laī, 52.3, 59.3; laī + upājai, 35.5; māni + līnā, 56.1; lai + māni, 43.1; kāṭi lai, 56.7; phei + lījiye, 41.2; jāni + lījāi, 65.2; lījai + jāni, 93.5; māni + leva, 72.2; lījai + māni, 100.5; chīni + liye, 83.5; jāni + layo, 84.1; righāya + liyo, 40.5 88.1; parhi + liyo hai, 94.4; liyo + dekhi, 95.1; lai + qārī, 95.7; uṭhāi + liyo, 96.5; liyo + bhāri, 100.6; khaṭci + liye, 101.4.

lekh-: vb. tr., see, think, consider; impfv.: -iyai, pol., 92.6 -au, 101.2; fut.: -af, 73.8.

lesa: adj., small, little (= leša); + 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 hai, 50.6.
loṭ-: vb. tr., roll, prostrate; perf.part.: -yau, 97.4.
lobha: m., greed, covetousness; 40.4.
lohu: m., blood; 91.6.
laḏ: postp., near, to, up to; 44.3.
laḏrī: f., girl, maid (= lattpdl); 80.1.
lyā-: vb. intr., bring, fetch (cf. la-); pres.: -vai, 31.1; imptv.: -vo, 49.6; 62.3; 77.6; 79.8; -iyai, 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
vāṃdana: m., adoration, homage (= vandana); 97.5.
vāṃsa (= -sa): 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.
vanaśāsa: 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.
varaśa: 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; + kurā, 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; vāhī, obl.
   sg. 28.3; vā + ke, obl.sg., 40.4; vāhī (emph.) + kañī, obl.
   sg., 52.2; vāhī + sō, 19.4; vāko, poss., 74.4; vākī, poss.,
   28.4; 46.2; 101.4; vai, dir.pl., 56.1; vei (emph.), obl.
   pl., 32.7; una, dir.pl. (pol.), 80.2; 81.7; 87.2 (uni);
   una, obl. pl., 90.7; unhi, obl.pl. (pol.), 31.2; unahi
   (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 (= -ṇī): 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.: -ī (+ ṃār-), 29.4; -ī (+ ḍe-), 34.3.

vāri: m., water; 6.2.

Valamīka: m., Vālmīki, N. of (i) the celebrated author of the Rāmāyaṇa, (ii) a Svapaca i.e., Cāmpāla 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.

Viṃḍhyavalī: f., Vindhyavalī, the wife of Bali; 83.1.

vikarāla: adj., terrific, dreadful; 20.2; 35.5.

vikalataī: f., distress, anxiety; 38.7.

vikala: adj., distressed, agitated; 16.5.

vikalāī: f., distress, anxiety (= vikalataī); 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.

viğar-: 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; 82.8; + pāg-: vb. intr., idio. to be extremely distressed (cf. pāg-); + pāgi hai, 30.4.

Vidura: m., N. of a son of Vyāsa by a Sudra 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 Bṛhāmaṇa; 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 brāhmaṇhood (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.
vīṣa: m., poison; 59.4.
Viṣayā: f., N. of a daughter of Dhrṣṭabuddhi who was the
minister of the king of Kuntalapura; 59.5, 6.
vīṣai: 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 (= viṣāla); f. 6.5.
visēkh-: vb. tr., define, characterise; 3 sg. pass.: -iyai,
92.8.
visūr-: vb. intr., be extremely distressed, sob (fr. Skt. visūraṇa); abs.: -a, 97.1.
vihār-: vb. intr., pass or spend (the time); abs.: -i, 101.3.
vistār-: vb. tr., extend, expand, spread; 3 sg. pass.: -iye
t 70.6; perf. part.: -i 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; + hi (emph.), 47.6.
Veda: m., the four Vedas (viz. 1. the Ṛga-veda, 2. the Yajur-
veda, 3. the Sāma-veda, 4. the Atharva-veda); 36.4.
vesa (= -śa): m., dress, apparel, guise; 17.1; 47.6.
Vaikuṇṭha: m., the paradise of Viṣṇu (variously described as
situated on the eastern peak of mount Meru or in the
Northern Ocean); 36.5.
Vaikuṇṭhanātha: m., the Lord of Vaikuṇṭha, an epithet of Viṣṇu
(cf. Vaikuṇṭha); 99.5.
vaisī: adj., the same, similar; 48.4.
vaisehī: adv., similarly, in the same manner; 16.8; 44.1.
vyaṁjana: m., meal, cooked food, (anything used in cooking or
preparing food e.g., seasoning, sauce, condiment, etc.; =
vyaṁjana); 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 rāj
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 Ekādaśi; 79.7; 80.3; 81.1.

śamkha: m., conch-shell (=śaṅkha); 71.5; 77.8.

śiva: see Siva.

śubha: adj., auspicious (cf. subha); 71.5.

śraddhā: f., faith, reliance, respect; + I (emph.), 3.1.

śravana (= -ṇa): m., ear; 29.5; 66.7; + lagā-, vb. tr., give ear to, listen attentively; + lagāye hai, 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 (= sāpa); 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., Śrutideva, N. of a Brāhmaṇa who lived as a householder in Mithilā and was a follower of Kuṇḍa; 69.4.

śrenī: f., a row, line, swarm (= šreṇī); 7.5.

śabhār-: vb. tr., maintain, esp. improvise a melody (= sambhāl-); perf. part.: -ī, 45.5.
sābhāra: f., care, attentiveness; + saū, adv., with care, carefully; 10.2.

Saṃkara: m., Śaṅkara, Śiva (cf. Siva); 16.6; 17.3.

saṃkā: f., doubt, fright; peril (= saṃkā); 6.7.

Saṃkha: m., Śaṅkha, N. of a Brāhmaṇa who was the brother of Likhita and a priest of king Haṃsadhvaja; 82.4.

saṃga: m., saintly company (= satsaṃga); 3.6.

saṃga: m., union, one's company; 70.5 (twice).

saṃga: postp., with, together; 13.1; 53.3; 54.4; 68.7; 69.7; 76.6; 84.4.

saṃjoga: m., chance, coherence (= saṃyoga); 54.5.

saṃta: 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.

saṃpati: 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.

sakhyā: m., the sentiment of friendship (= sakhya rasa); 4.1.

saguna: m., good omen (= śakuna); 97.3.
sacāi: 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 (= sata); 39.7; + ni, hundreds of, 53.4.
satasaṃga: m., good company, esp. saintly company (= satsaṃga) 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; sadāḥ (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.
saphalāḥ: 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.
saba: 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 (+ nāhf), 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; + bhaī, 81.8.
sarasāl: f., excess, abundance; 49.4.
saravasva: m., entire property or possessions, everything (= sarvasva); 98.1.
sarah-: vb. tr., praise, applaud; perf. part.: -e, 32.7.
sarīra: m., body (= sarīra); 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: Sabarī, N. of an outcaste poor woman of Sabara 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 (= sahayatā); 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.
sāmca: m., truth, reality; 56.8.
sāmci: adv., truly, honestly; 37.5; sāmcī, 101.7.
sāmco: adj., true, real, sincere; 9.1; 26.2; 82.6; 89.1; sāmca, 19.1; 78.5.
sāmco: adv., truly, sincerely; 95.1; + bhāva, 98.5.
sāmcopana: m., truth, sincerity, fidelity; 66.8; 76.2.
sājha: adv., in the evening; 73.3.
sāmta: m., the sentiment of tranquillity or contemplation (= śanta 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); sākhīyai (metric. form for rhyme), 35.8; sākhīye, 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 (= sāttvika); 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.: -I, 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.
simāgāra: m., embellishment, adornment, toilet (= śṛṅgāra), 3.7; 43.3.
simāgāra: m., the sentiment of eroticism or love (= śṛṅgāra rasa); 4.1; 5.7.
simghāsana: m., throne (= simhāsana); 24.7; 25.1.
simdhru: m., sea, ocean (= sindhu) 4.6; 25.7.
simha: m., a lion; 86.3.
sikhā-: vb. tr., teach, instruct; perf. part.: -I 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.: Saṃkara.
Sivi: m., Sibi, N. of a king, son of Uśinara, renowned for his great charity and unselfishness; 82.5.

sicya: m., a disciple (= śiṣya); 10.3; 28.5.

sic-: vb. tr., sprinkle with water, water; perf. part.: -e, 12.7; -o, 34.5; -yo, 6.2; inf.: -ani, 63.2.

Śi: see Śa.

Śiṣṭha: m., advice, instruction; 35.3.

Śīta (=Śītha q.v.): m., a grain of cooked rice, esp. leavings of the food; 10.8; 13.5; Śītha Śītha, each grain of cooked rice, 78.1.

Śītā: f., N. of Rāma's wife; 16.5; 17.1; 34.1; syn.: Jānakī, 34.1.

Śītha: see Śīta.

Śīsa: m., head (= Śīsa); 26.1; 34.5; 63.3; 70.2; 96.5.

Śūndarī: 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.

Śukhadāī: 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.

Śukhamāṇi: adj., giving pleasure, delightful; 8.3.

Śukha: 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.
sugamdha: 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.
Sudāma: m., Sudāman, 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.
sudhī: 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; 81.2; 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; -i, 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.: -īye, 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.: -ī, 85.2; -ī (+ 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 Camāla (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 (= smaraṇa);
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.

suhātī: adj., pleasing, delightful; 60.3.

sūk- (= sūkh-): vb. intr., dry up, parch; imperf. part.: -ata
hai, 88.4.

sūd: m., Sudra, a low-caste man, a man of the fourth or the
lowest of the four original castes or classes of Hindus,
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. śayā); 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 saṅ.

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. 1-4), 45.8;
abs.: -ya (+ rah-), 83.7.

so: pron. (3rd.perm. rel.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;90.4,5;
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 + kau, 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; tinaī, 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 (= šoka); 70.1.

soğa: m., sorrow, grief (= šoka); 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 (= šobhita); 6.5; 8.7.

soraha: adj., sixteen (= H. solaha); 21.1.

saū: 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.

saūdhau: 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 (= Syāma); 5.4; 48.3; 51.1; 52.7 (+ jū); 68.2; 71.2; 87.7.
svacha: f., cleanliness, purity (=svaccha); 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.
Śveta 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 + saṁ, 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.: -ai, 8.2; perf. part.: -y 26.8; 101.6; -i 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; Hari (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.

Haricaṃḍa: m., Hariścandra, N. of the 28th king of the Solar race and son of Triśaṃkū (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. हृदया); 114; 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.

hi: 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; 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; 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 (= हृदय); 2.7; 11.7; 13.6.

he: aux. vb., were (= H. the); 7.7; 10.1; 33.1; 3.

haś: aux. vb., are: 14.5; 22.1; 31.2; 32.2; used in periphrastic 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; 30.2,4,6,8; 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; bhai,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; bhai 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 hai, 67.2; huto, 54.1; 71.1; ho, 10.3; 57.7; huti, 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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