

THE CAURASI PADA,  
A RĀDHĀVALLABHI TEXT IN MEDIEVAL HINDI

by

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Abstract

The Caurāsī pada (CP), often entitled Hita caurāsī in modern sources, is a Kṛṣṇaite text in Braj bhāṣā attributed to the 16th century poet Hita Harivaṃśa. Since Hita Harivaṃśa is regarded as the 'founder' of the Vrindaban-based Rādhāvallabha sampradāya (a bhakti sect whose allegiance is directed nominally to Kṛṣṇa, but essentially to Rādhā), the CP has a canonical status and is the subject of many commentaries; it is also widely imitated in the later sectarian literature.

The purpose of the thesis is to illuminate the transmission of the text. An introductory chapter discusses the sectarian background to the CP and the hagiography of Hita Harivaṃśa, and discusses other texts attributed to the poet. Then follows an assessment of the sources which form the basis for the edition of the CP, and a survey of the language of the text. The critically edited text is based on 13 sources, comprising 11 manuscripts (with and without ṭīkā) and two printed editions; it is accompanied by a full apparatus criticus, and followed by a literal English translation. Annotations to the translation assess textual variants, discuss semantic and syntactic points, and seek to show how interpretations of the text have developed along sectarian lines through ṭīkās of the 17th, 18th and 20th centuries. Discussion of prosody follows in a separate chapter, where antecedents for metrical forms appearing on the text are sought in Apabhraṃśa metrics, and correspondences of metrical structure with musical tāla are analysed on the basis of recordings of samāja (the temple hymnody). The final chapter discusses the authorship of the text (of which various stanzas are also attributed to other poets), and analyses its composition, rāga allocations and sectarian interpretation. Appendices include extracts from the early CP commentaries, and a select glossary.

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Preface

Of the numerous Braj bhāṣā devotional texts written or compiled during the 16th and 17th centuries, the Caurāsī pada has a particular importance between of its attribution to Hita Harivaṃśa, regarded as the 'founder' of one of the Kṛṣṇaite sampradāyas established at that time. The Rādhāvallabha sampradāya does not boast the specifically theological treatises which are found in related traditions, and sectarian theology is largely deduced from works attributed to Hita Harivaṃśa, especially the lyrics of the CP. Consequently, a tradition of ṭīkā-writing has accompanied the transmission of the CP, and manuscripts with and without ṭīkā abound in the private and institutional collections of Vrindaban and its environs. Although comparatively little known outside the sampradāya, the Caurāsī pada continues to be an important living work within the Rādhāvallabhī community, and its currency in temple worship as well as in individual devotions lends an especial interest to its study.

The language of the CP contains a high proportion of tatsamas and semi-tatsamas, and even the tadbhava forms present few difficulties of etymology or meaning: consequently an index verborum has not been included in the thesis. Problematic forms are discussed in the annotations to the translation in chapter V, with cross-references to other occurrences where appropriate.

My first debt of gratitude is to members of the Rādhāvallabha sampradāya in Vrindaban, not least because access to privately-owned manuscript collections has made the present work possible; in particular I owe much to Śrī Lalitā Carāṇ Gosvāmī, to Śrī Hitānanda Gosvāmī, to Bābā Hit Dās, and to the samājīs of the Choṭī Sarkār temple. The vivisection of a much-loved work is poor requital for the cordial welcome which I received in Rādhāvallabhī temples and homes: but if a laying bare of text and tradition appears ruthless, it intends no disrespect, and some reassurance may be offered in a phrase from Caurāsī pada 82, binu bhūṣana bhūṣita braja gorī, 'without adornment is the fair lady of Vraja adorned.'

I am indebted to Dr.J.D.Smith and Dr.D.R.Widdess, who have both made helpful comments on the content of Chapter VI, and to Dr.C. Shackle and Mr.S.C.R.Weightman, who have commented on specific points and advised on the general organization of material.

### System of references

References in the text or in footnotes give author's name, date of publication and page number; date of publication is omitted when only one work by a given author is listed in the bibliography (where full publication details will be found).

Cross-references within the thesis are to chapter number, section and sub-section, as 'VI.3.(iii)'; in the case of references to the edition, stanza number and line number are cited, as '27.9'. When cited without a line number being specified, references to an individual stanza are preceded by the siglum CP (for Caurāsī pada), as 'CP 27'.

### Abbreviations

(Universally established abbreviations are not listed. Sigla referring to published texts are listed separately below.)

Ap.	Apabhraṃśa
BrBh.	Braj bhāṣā
CP	<u>Caurāsī pada</u>
Dhar.	Dharaṇīdharadāsa (CP commentator)
foll.	following; followed
H.	Hindi
HvP.	<u>Harivaṃśa purāṇa</u>
KhB.	Khaṛī bolī
LCG	Lalitā Carāṇ Gosvāmī (CP commentator)

Lok.	Lokanātha (CP commentator)
m.	<u>mātrā</u>
prec.	preceding; preceded
Prem.	Premadāsa (CP commentator)
Rasik.	Rasikalāla (CP commentator)
RvS.	Rādhāvallabha sampradāya
<u>sec.m.</u>	<u>secunda manu</u>
Skt.	Sanskrit
v.	<u>varṇa</u>

Abbreviations referring to published texts

(Full details of the works referred to here are given in the bibliography.)

BBhSK	Prem Nārāyaṇ Ṭaṇḍan, <u>Braja bhāṣā sūra kośa.</u>
BhK	Hermann Jacobi, <u>Bhavisatta kaha von Dhaṇavāla.</u>
CDIAL	Turner, R.L., <u>A comparative dictionary of the Indo-Aryan languages.</u>
GG	Stella Sandahl-Forgue, <u>Le Gītagovinda.</u>
GHL	S.H.Kellogg, <u>A grammar of the Hindī language.</u>
GNG	C.Shackle, <u>A Gurū Nānak glossary.</u>
HGA	Ganesh Vasudev Tagare, <u>Historical grammar of Apabhraṃśa.</u>
HSS	Śyāmsundar Dās, <u>Hindī śabdāsāgara.</u>
LB	Dhirendra Verma, <u>La langue Braj.</u>
LIO	R.S.McGregor, <u>The language of Indrajit of Orccā.</u>
MW	M.Monier-Williams, <u>A Sanskrit-English dictionary.</u>
Platts	John T.Platts, <u>A dictionary of Urdū, classical Hindī and English</u>
SS	Nandadulāre Vājpeyī (ed.), <u>Sūrasāgara.</u>
SV	Lalitā Caraṇ Goṣvāmī (ed.), 1975: <u>Śrī Sevaka vāṇī.</u>
SVL	[ <u>Siddhānta vicāra līlā</u> , in] Lalitā Caraṇ Goṣvāmī (ed.), 1971: <u>Śrī bayālīsa līlā.</u>

## I. HITA HARIVAMŚA GOSVĀMĪ AND THE RĀDHĀVALLABHĪ TRADITION

### 1. The sectarian background

The Caurāsī pada (CP) is a devotional text in Braj bhāṣā attributed to Hita Harivaṃśa Gosvāmī and associated with the Vrindaban-based Rādhāvallabha sampradāya (RvS). The text is undated, but the sectarian accounts of the life of Harivaṃśa surveyed later in this chapter maintain that he lived in the first half of the sixteenth century A.D. The subject of the CP is the eternal līlā of Rādhā and Kṛṣṇa;<sup>1</sup> its 84 padas are liturgical, being used in hymn-singing congregations called samāja whose performances form part of the daily round of worship of the deity in temples dedicated to Kṛṣṇa as Lover-of-Rādhā (Rādhāvallabha). While histories of Hindi literature praise the lyrical beauty of the CP, and liken its author's style to that of Vidyāpati and Jayadeva, the text has nothing like the currency of near-contemporary Kṛṣṇa-bhakti poetry such as the Sūrasāgara or the works of Nandadāsa, and is comparatively little known outside the RvS itself. Within the sampradāya, however, the CP holds a position of unrivalled prestige since its alleged author is regarded as the founder (or rather 'instigator', pravarttaka) of the sect; in the absence of works of formal theology the CP is looked to as the authoritative basis of sectarian doctrine. Yet while later Rādhāvallabhī poets derive much of their style and inspiration from the CP, the content of the text itself could hardly be described as explicitly sectarian: the epithet 'Rādhāvallabha', for example, does not occur once in the whole text, and the ascendancy of Rādhā over Kṛṣṇa which is a special feature of the sampradāya's doctrinal stance is by no means fully developed here. Furthermore, the word hita, prominent in later Rādhāvallabhī literature as a technical term denoting the sectarian conception of divine love, does not have this special sense in the CP.

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1. The name 'Kṛṣṇa' is used here as being that most generally applied in studies of literature and religion. It is worth recording, however, that this name occurs rather rarely in sectarian sources, more endearing epithets such as 'Nandanandana', 'Śyāmasundara' etc. being preferred. The name kṛṣṇa appears only once in the CP, and then only in the formulaic compound kṛṣṇa rasāmṛta sāra (30.17).

In common with other rasika traditions, the RvS directs its worship towards a joint form (yugala svarūpa) of Rādhā and Kṛṣṇa. While the sampradāya takes its name from an epithet of Kṛṣṇa, it is Rādhā who enjoys predominance in the developed theology of the sect, holding a position superior to Kṛṣṇa's.<sup>1</sup> As a rasika sampradāya, the RvS concentrates almost exclusively on the nikuñja vihāra aspect of the Kṛṣṇa myth, adopting mādhurya bhāva as its preferred devotional approach; a distinction is maintained between nikuñja līlā, in which the sublimated passion of Rādhā and Kṛṣṇa provides the focus of the devotee's attention, and vraja līlā, the generality of puranic Kṛṣṇa mythology, regarded as inferior as a source of rasa since its diversity is detrimental to the experiencing of single-minded absorption (ananya bhāva) in the sport of the joint deity. The role of the sakhī in promoting (but not participating in) the nikuñja vihāra is to be emulated by the devotee, whose highest aim is to achieve the vicarious delight of being an onlooker in the nikuñja. An alaukika Vṛndāvana<sup>2</sup> is the setting for this divine activity, and takes the place of other Vaiṣṇava conceptions of paradise such as Vaikuṅṭha and Goloka.

The RvS does not claim affiliation to the 'classical' Vaiṣṇava catuṣsampradāya, nor does it specifically profess any one of the major philosophical positions of classical Hinduism. Its claim to autonomy as a sampradāya in its own right rests on its following a particular mode or style of bhakti, and in the maintaining of distinct lines of authority descending from Hita Harivaṃśa himself. Only latterly has any attempt been made to support this claim for autonomy by producing sectarian bhāṣyas on the Brahmasūtras (Snātak 1968:121 ff.). The main centre of sectarian activity is the Rādhāvallabha temple in Vrindaban, which is in

- 
1. Even so, the shrine of the temple of Rādhāvallabha in Vrindaban contains no anthropomorphic representation of Rādhā, who is worshipped in the form of a tablet bearing her name and placed, suitably adorned, on Kṛṣṇa's left in lieu of an image.
  2. The Sanskrit spelling 'Vṛndāvana' is adopted here when referring to the concept of the eternal dhāma of Kṛṣṇa and Rādhā, while the form 'Vrindaban' designates the modern town.

the authority of Gauḍa Brahmins who claim patrilineal descent from Harivaṃśa through his eldest son Vanacandra, and assume the title gosvāmī as their family name. Since the latter part of the seventeenth century this gosvāmī dynasty has been split into two branches, following a disputed succession to the ācārya-ship of the sampradāya. The historical origins of this rift are obscure, but the tension between the two branches (called Rāsa vaṃśa and Vilāsa vaṃśa after the two rival claimants, Rāsadāsa and Vilāsadāsa) is still in evidence today and has been the subject of protracted litigation in recent years; rights to sevā in the temple have sometimes been allocated by an officially appointed receiver.

The gosvāmī lineage represents the main channel of sectarian authority, and its members are held in very great esteem by their lay disciples. In addition to the gṛhastha tradition, the sect also has an ascetic branch, which holds some of the sectarian sites in its custodianship; in common with other Vaiṣṇava sampradāyas, however, the RvS does not regard renunciation as being a necessary part of its sādhana. The gosvāmī and ascetic branches of authority are known by the names bindu parivāra and nāda parivāra respectively, representing the conception that the authority of the ascetic branch is an emanation from the central authority of the gṛhastha line (and therefore ultimately subservient to it).

According to the Rasika ananya māla, a 17th century hagiography, the original temple housing the image of Rādhāvallabha was built during the incumbency of Harivaṃśa's son Vanacandra.<sup>1</sup> During the incursions of the iconoclast Aurangzeb, many of the Vrindaban temple images were removed for safekeeping in neighbouring Hindu kingdoms, and the image of Rādhāvallabha is said to have been spirited away to Kāmavana (Kaman) in Rajasthan; it was eventually reinstalled in a new temple<sup>2</sup> in Vrindaban in V.S. 1739 (Mital 1968:411). Worship of the deity is carried out on the aṣṭayāma pattern, and in accordance with a cycle of seasonal festivals. Special importance is attached to the singing of appropriate texts in samāja, and a large body of sectarian literature, mostly in Braj bhāṣā,

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1. Lalitāprasād Purohit (ed.) 1960:47.

2. The old temple, slightly damaged, now stands empty alongside the later one; it is one of the oldest buildings in Vrindaban, and was much admired by Growse (1883:254).

exists for this purpose; few texts are published (though a hymnal entitled Śṛṅgāra rasa sāgara<sup>1</sup> is in circulation, and the main works of the principal poets are available at least in bazaar editions), and even today the mukhiyā who leads the singing in samāja will on occasion have recourse to manuscripts for his text. The use of Vedic ritual, and the observance of certain generally accepted Vaiṣṇava practices such as the ekādaśī vrata, are spurned as irrelevancies. The RvS has a considerable following in the Braj area, as well as a number of devotees in Gujarat, Madhya Pradesh and other parts of Northern India. The sect is formally opposed to caste restrictions, though attitudes vary.

In addition to the CP, the following works are attributed to Harivaṃśa: (i) Rādhāsudhānidhi, a Sanskrit stotrakāvya in 270 stanzas; (ii) a Sanskrit Yamunāṣṭaka; (iii) a further collection of Braj padas, usually entitled Sphuṭa vāṇī; (iv) two brief letters in Braj prose, written to a disciple named Vīṭhaladāsa. Discussion of these texts follows in Section 4.

## 2. Materials relating to the life of Hita Harivaṃśa<sup>2</sup>

The hagiographic nature of all available data relating to Harivaṃśa's life precludes the possibility of assembling any historical biography, and a survey of such data must begin by acknowledging this fact. Vaiṣṇava hagiographies cannot be regarded as objective historical statements, and the temple records of the Rādhāvallabhī tradition, which would no doubt yield much genealogical information, have so far remained inaccessible to outside researchers. Secondary sources, comprising the academic endeavours of scholars writing mostly in Hindi or English, are based almost entirely on primary sources still directly accessible to us, and so add little new information.

1. Bābā Tulsīdās, 1956-62. Following a remark by the author of the present thesis as to the difficulty of obtaining copies of this hymnal, an abridged edition in three volumes was published under the title Śrī Rādhāvallabha jī kā varṣotsava (Lalitā Caraṇ Gosvāmī (ed.) 1978).
2. Most of the material presented in sections '2' and '3' has been published as a research paper: 'History versus hagiography in early Hindi literature: the biography of Hita Harivaṃśa', Purvadesh, Vol.1, No.2 (Winter 1980), pp.109-135.

It is not possible, therefore, to present an authoritative biography of the bhakta to whom the CP is ascribed. This section has instead a threefold objective: firstly, to trace the development of Harivaṃśa's hagiography and thereby to illuminate the sectarian background to the compilation and transmission of the CP; secondly, to note such incidents and dates as can be shown to be plausible by external evidence; and thirdly to disentangle the extraordinary profusion of quasi-biographical information propounded by the various primary and secondary sources. Barely a single aspect of Harivaṃśa's life as related by any one source - save perhaps his devotion to Rādhā - remains uncontested by some contradictory statement elsewhere; and yet the roots of these inconsistencies are not inaccessible to research and may often be traced to confused interpretations of extant texts.

(i) Early eulogistic references

The earliest references to Harivaṃśa are not biographical, but rather in the form of salutations in texts written by his contemporaries and followers. An example is the Śrīhitaharivaṃśacandrāṣṭaka ascribed to Prabodhānanda Sarasvatī, allegedly a contemporary of Caitanya (S.K.De, p.130). The sixth śloka of this work describes Harivaṃśa as belonging to the 'dynasty of Vyāsa':

hṛdayanabhasi śuddhe yasya kṛṣṇapriyāyās caraṇanakharacandrā  
bhānty alaṃ cañcalāyāḥ;  
tadatikutukakuñje bhāvalabdhālimūrtiḥ sa jayati harivaṃśo  
vyāsavaṃśapradīpaḥ.<sup>1</sup>

'All hail to that Harivaṃśa, luminary of the Vyāsa dynasty, in the clear sky of whose heart shine the toenail-moons of Kṛṣṇa's capricious beloved, and who for love of her has taken [as it were] the form of a bee in her most wondrous grove.'

Vijaypāl Siṃha and Candrabhān Rāvāt (p.21, n.2) cite a further reference to Harivaṃśa in the works of Prabodhānanda; the reference, from śataka 17 of the Vṛndāvanamahimāṃṛtam, begins tvamasi śrī harivaṃśa śyāmacaṃdrasya vaṃśa, but is not found in the available edition of the text (Prabodhānanda Sarasvatī, vol.IV).

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1. Lalitāprasād Purohit (ed.), 1960:100 (appendix a).

A second and somewhat more explicit reference to 'Vyāsa' is found in the first śloka of the Karṇānanda of Kṛṣṇadāsa, who is identified in sectarian tradition as the second son of Harivaṃśa:

sphuradvadanapañkajaḥ kanakakūṭṭadehadyutiḥ  
praśastasukhasampadāṃ nidhir apūrvamānapradaḥ;  
sakṛṣṇavṛṣabhānujācaraṇamādhurīcañcuraḥ  
sadā madhuravākpaṭur jayati sādhu vaiyāsakiḥ.<sup>1</sup>

The Karṇānanda's editor N.S. Shukla translates:

'Son visage est épanoui comme un lotus; l'éclat de son corps est comme un mont d'or; il est un trésor de joie et de richesse parfaites; il est enclin à faire de rares honneurs et il est habile à goûter la douceur des pieds de la fille de Vṛṣabhānu, accompagnée de Kṛṣṇa, c'est lui, le toujours diligent à la voix douce; que le fils de Vyāsa triomphe!'<sup>2</sup>

The patronymic vaiyāsakiḥ<sup>3</sup> is glossed by the Karṇānanda's Arthakaumudī commentary (itself ascribed to the author of the mūla) as vyāsanandanah śrīharivaṃśākhyah,<sup>4</sup> identifying the 'son of Vyāsa' as Harivaṃśa. The form vyāsanandana is taken up by later vernacular hagiographers as an epithet for Harivaṃśa, and appears frequently in the colophons of Rādhāvallabhī texts as part of the salutation to him. No early text, however, offers a view on the identity of 'Vyāsa', and it is left to the later hagiographers (of the seventeenth century) to supply this information. Confirmation of the fact that Harivaṃśa is Kṛṣṇadāsa's father appears in śloka 188, where the poet refers to Harivaṃśa as 'guru twice over' - i.e. both guru and father; the śloka also identifies

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1. N.S.Shukla (ed.), p.157.

2. Ibid., p.93.

3. The patronymic vaiyāsaki- designates Sukadeva in the earlier literature: attestations are found in the vārttika on the Vyākaraṇa mahābhāṣya 4.1.97 (F.Kielhorn, p.253) and in Bhāgavatapurāṇa 10.1.14 etc. I owe the former reference to Dr.J.D.Smith.

4. N.S.Shukla (ed.), p.158.

Kṛṣṇadāsa's mother as Rukminī.<sup>1</sup>

Shukla's interpretation of praśastasukhasampadām nidhiḥ as 'un trésor de joie et de richesse parfaites' enables him to see in this phrase a historical statement about the wealth owned by Kṛṣṇadāsa's father; but the phrase must be interpreted as a tatpuruṣa compound expressing a formal panegyric ('a treasury of perfect manifestations of joy') without any implication of material wealth. A similar imposition of the specific onto the general occurs in the sectarian interpretation of the phrase sadā madhuravākpaṭuḥ, which was explained by a member of the Rādhāvallabhī community as alluding to Harivaṃśa's musical prowess (said to have been manifested in his singing of the CP stanzas). Here again there is no real reason to suppose that the reference is in any way specific. These traditional interpretations of allusions in Kṛṣṇadāsa's text illustrate how detailed 'biographical' narratives may derive from general references in panegyric contexts.

The Karṇānanda is one of the first Rādhāvallabhī texts to bear a date of composition; the date Śaka 1500 (A.D. 1578) appears in the final śloka. Shukla asserts, on the basis of 'quelques-uns des manuscrits de langue indigène',<sup>2</sup> that Kṛṣṇadāsa was born in A.D. 1531: he would therefore have been 47 years old at the time of this text's composition. Assuming for the moment that Kṛṣṇadāsa was indeed the son of Harivaṃśa, this dating provides the first pointer towards a likely floruit for the latter poet.

The padas of Harirāma Vyāsa, a BrBh poet of the late 16th - early 17th centuries, contain a number of eulogistic references to Hita Harivaṃśa, often linking his name with that of Svāmī Haridāsa.<sup>3</sup> A clear past tense reference

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1. sadā rādhājāneś caraṇabhajanānandatucchīkṛtānyo  
guruḥ yasya dvedhā sumatiharivaṃśo mahātmā prasiddhaḥ;  
prasūḥ śrīrukmiṇy apratimasahajā cābhidhā kṛṣṇadāso  
girām tasya krīḍā hariratiyujām sādhu cittam dhinotu. (N.S.Shukla,  
p.314.)

2. N.S.Shukla (ed.), p.21.

3. E.g.: āsū kau haridāsa rasika haribaṃsa na mohī bisārau;  
ihi patha calata syāma syāmā ke vyāsahī borau bhāvahī tārau.  
(Vāsudev Gosvāmī, p.196).

in the opening line of pada 24 (Vāsudev Gosvāmī, p.196) shows that Vyāsa outlived Hita Harivaṃśa, and mourned his passing:

hatau sukha rasikani kau ādhāra;  
binu haribaṃsahī sarasa rīti kau kāpai calihai bhāra.

These references provide some attestation of the alleged relationship between Harivaṃśa, Harirāma Vyāsa and Haridāsa; yet they are of little help in establishing any historical dates or facts. Vyāsa's own floruit is itself uncertain, and the arguments on which Vāsudev Gosvāmī (pp. 41, 104) asserts dates for Vyāsa's life (b. V.S. 1567, with V.S. 1675 as a terminus ad quem for his death) are to some extent based on an assumption of Harivaṃśa's floruit being determined beyond doubt. Similarly, in summarizing the evidence for the dates of Haridāsa, R.D.Haynes (p.68) finds that 'all that one can say for sure is that Haridās was born in the last two decades of the fifteenth century and had died by 1596 [A.D.]'; and even this cautious conclusion rests to some extent on an assumption that dates in Vyāsa's life in turn provide fixed points for a comparative chronology.

One of the earliest texts of the bhaktamāla genre to refer to Harivaṃśa is the undated Bhaktanāmāvalī of the Rādhāvallabhī poet Dhruvadāsa. 42 short texts and a collection of paḍas are attributed to Dhruvadāsa; five of the 42 are dated, indicating a floruit of at least 48 years - V.S. 1650-1698 (A.D. 1593-1641).<sup>1</sup> Since a floruit significantly longer than this already lengthy span would seem unlikely, the Bhaktanāmāvalī also may reasonably be allocated to this period. Dhruvadāsa is himself described as a disciple of Gopīnātha, third son of Harivaṃśa according to sectarian sources,<sup>2</sup> by the Rasika ananya māla of Bhagavat Mudita:

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1. The dates are as follows (page references are to Lalitā Carāṇ Gosvāmī (ed.), 1971): Rasānanda līlā, V.S. 1650 (p.251); Premāvalī līla, V.S. 1671 (p.180); Sabhā maṇḍala līlā, V.S. 1681 (p.146); Vṛndāvana sata līlā, V.S. 1686 (p.21); Rahasya mañjarī līlā, V.S. 1698 (p.187).
  2. An example is the Hitakulaśākhā of Jayakṛṣṇa, discussed below.

kāyatha kula devana ke vāsī; paramparāi ananya upāsī.  
(śrī) gopīnātha ke śiṣya ju śreṣṭha; sevata rādhāvallabha iṣṭa.<sup>1</sup>

'A resident of Devana [modern Deoband, Saharanpur District, U.P.] of kāyastha stock, a traditional worshipper of single-minded dedication. Most excellent disciple of Gopīnātha, he worships Rādhāvallabha as his personal deity.'

The 114 dohās of the Bhaktanāmāvalī make brief mention of 123 devotees; while many of these are associated with Vṛndāvana modes of bhakti and belong to the present kaliyuga, the text also alludes to several characters from Purāṇic sources associated with earlier yugas and thus has a panegyric rather than a historical tenor. The text has no apparent sectarian bias, giving as much prominence to adherents to the Gauḍīya and Vallabhite traditions as to those whose allegiance was to the Rādhāvallabha sampradāya. The text opens, however, with a salutation to Harivaṁśa as the revealer of a rasa unattainable to the Vedas, and continues with a eulogy of Vanacandra, Kṛṣṇacandra, Gopīnātha and Mohana[-candra], whom sectarian sources identify as the four sons of Harivaṁśa:

(śrī) harivaṁśa nāma dhruva kahata hī bāḍhai ānaṁda beli;  
prema raṅga ura jagamaḡai yugala navala rasa keli. 1.  
nigama brahma parasata nahī jo rasa saba tē dūri;  
kiyo pragata harivaṁśa jū rasikani jīvana mūri. 2.  
(śrī) banacaṁda carana aṁbuja bhaju mana krama vacana pratīti;  
vṛndābana nija prema kī taba pāvai rasa rīti. 3.  
kṛṣṇacanda ke kahata hī mana ko bhrama miṭi jāi;  
bimala bhajana sukha siṁdhu mē rahai citta ṭhaharāi. 4.  
(śrī) gōpīnātha pada ura dharai mahā gopya rasa sāra;  
binu bilamba āvai hiye adbhuta yugala bihāra. 5.<sup>2</sup>

'As soon as Dhruva utters the name of Harivaṁśa, the creeper of bliss grows;  
the love-impassioned sports of the young pair shine in the heart.'

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1. Lalitāprasād Purohit (ed.), 1960:78.
  2. Lalitā Caraṇ Gosvāmī (ed.), 1971:26-27. The first pāda may intend 'On uttering the refrain (dhruva) of the name of Harivaṁśa...'

2. The Vedas cannot touch that Spirit, that rasa which is concealed  
from all;  
[But] Harivaṃśa jī has made it manifest, the root-of-life of rasikas.
3. Worship the lotus feet of Vanacandra with mind, deed, word and faith;  
then you attain the joyful path of Vṛndāvana's innate love.
4. Immediately on uttering the name of Kṛṣṇacandra the mind's  
delusion is erased;  
and the consciousness remains founded in an ocean of the joy of pure  
adoration.
5. When one holds to one's breast the feet of Gopīnātha - a most  
mysterious quintessence -  
the wondrous sport of Rādhā and Kṛṣṇa enters the heart without delay.'

Harivaṃśa is further mentioned in connection with five of the devotees included in the nāmāvalī: [Dāmodaradāsa] 'Sevaka' (dohā 44), Naravāhana (46), Nāharamalla (56), Mohanadāsa (57) and Nehī Nāgarīdāsa (63). In the last two references Harivaṃśa is referred to by the patronymic Vyāsananda[-na].

(ii) The developing hagiography

The first text to make more than passing reference to Harivaṃśa's parentage is probably the Sevaka vāṇī of Dāmodaradāsa 'Sevaka'. This text in sixteen chapters (prakaraṇa) is devoted to the eulogy of Harivaṃśa and his teaching. The text bears no testimony to its date or the circumstances of its composition, though a tradition promoted by the hagiographies of Bhagavat Mudita (sic: for Bhagavan°?) and Uttamadāsa (described below) maintains that Dāmodaradāsa was a contemporary of Harivaṃśa and a resident of the village of Gaḍhā (near Jabalpur, Madhya Pradesh). According to Bhagavat Mudita's account (Lalitāprasād Purohit (ed.) 1960:31-35), Dāmodaradāsa 'Sevaka' and his friend Caturbhujadāsa became attracted to Rādhāvallabhī bhakti when a devotee came to Gaḍhā and told them about Harivaṃśa and the following which he was attracting in Vrindaban. The two resolved to become disciples of Harivaṃśa, but their prospective guru passed away before they could travel to Vrindaban. 'Sevaka' would accept no other guru, and stayed in Gaḍhā where his devotion was rewarded by the granting of initiation by Harivaṃśa himself in a dream. Caturbhujadāsa, meanwhile, went to Vrindaban and became a disciple of Harivaṃśa's son and successor Vanacandra.

The Sevaka vāṇī enjoys canonical status in the sampradāya; its somewhat prosaic verses enshrine what are considered to be the principle tenets of Harivaṁśa's bhakti and often quote verbatim from the CP. The text is regarded as the first real statement of Rādhāvallabhī doctrine, Harivaṁśa's own works lacking any explicit exposition; Lalitā Carāṇ Gosvāmī (1957:437) goes so far as to call the Sevaka vāṇī the principle doctrinal authority of the sampradāya. It is commonly found in both manuscripts and printed books as a companion text to the CP, being generally preferred as a 'commentary' on the latter to any of the actual ṭīkāś. According to Bhagavat Mudita's Rasika ananya māla, the tradition of the linking of these two texts was instigated by Vanacandra:

taba taī ajñā daī gusāī; pothī doū milī likhāī;  
caurāsī aru sevaka vānī; ika saṅga likhata paḍhata sukhadānī.<sup>1</sup>

'From then on the Gosvāmī had both books written together by order; writing and reading the Caurāsī and the Sevaka vāṇī together is felicitous.'

These two legends or traditions - that of Dāmodaradāsa's would-be discipleship of Harivaṁśa, and the decree of Vancandra - seem to indicate that Dāmodaradāsa was indeed a contemporary or near-contemporary of Harivaṁśa. The account of his friendship with Caturbhujadāsa, however, raises some doubts since a work ascribed to the same Caturbhujadāsa bears the date V.S. 1686 (A.D. 1629).<sup>2</sup> Since the Rasika ananya māla account clearly implies that Caturbhujadāsa had reached adulthood by the time of Harivaṁśa's death, then either the authenticity of this account or the accuracy of the traditional dates of Harivaṁśa's life discussed below - A.D. 1502-1552 - must be called into question: if Caturbhujadāsa had reached maturity by 1552 then he would have been a centenarian by the time he composed his own text in 1629.

Harivaṁśa's birth is described in the first prakaraṇa of the Sevaka vāṇī, where he is identified as an incarnation of Viṣṇu. The fourth and fifth stanzas describe the prevailing conditions of kaliyuga which finally move Viṣṇu to become manifest in the world as Harivaṁśa, for the sake of dharma; the earth is described as 'suffering under the burden of non-Aryans'

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1. Lalitāprasād Purohit (ed.), 1960:35.
  2. Lalitāprasād Purohit (ed.), 1971:25.

(mlecchani bhāra dukhita, stanza 5) - a reference, presumably, to the ascendancy of Muslim power. The sixth stanza refers to the place, month and day (but not the year!) of Harivaṃśa's birth, and names his parents:

mathurā maṅḍala bhūmi āpanī jahā bāda praḡaṭe jaga dhanī  
bhanī avani vara āpa mukha;  
śubha bāsara śubha ṛkṣa vicāra mād̥hava māsa gyāsa uḡiyāra  
nārinu maṅgala gāiyau.  
tacchina deva duṃḡubhī bājiye jai jai sabda surani mili kiye  
hiye sirāne sabani ke;  
tārā janani janaka ṛṣi vyāsa jasa baranaū harivaṃśa vilāsa  
śrī harivaṃśahi gāihaū.<sup>1</sup>

'In the Mathura region, his own land, where [lies the village of] Bād, the lord of the world became manifest and spoke with his own lips in that fine place.

Calculating an auspicious day and lunar mansion, in the month of Mād̥hava [Vaiśākha] on the eleventh day of the bright fortnight, [he was born and] women sang a song of celebration.

At that moment the kettledrum of the gods was sounded, and together [the gods] declared 'Hail! Hail!', comforting the hearts of all; Tārā was his mother, his father the ṛṣi Vyāsa. I describe the glory of Harivaṃśa's sport. I shall sing [the praises] of Śrī Harivaṃśa.'

The first prakaraṇa continues by describing the ubiquitous delight caused by Harivaṃśa's appearance in the world, and the miraculous events which spontaneously follow the birth of the saintly: nature is restored to plenty, even mlecchas proclaim the glory of Hari now that the kaliyuga is over, Brahmins attend once more to their appointed duties, and so on. The remainder of the prakaraṇa (stanzas 11-14) is dedicated to a summary of Harivaṃśa's teaching of bhakti. The four stanzas suggest four successive stages in his teaching, from that of the general tenets of bhakti to his own special path. The first lines of stanzas 11-13, and the second line of 14, show this progression:

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1. Lalitā Caraṇ Gosvāmī (ed.), 1975:8.

- 11.1 aba upadeśa bhakti kau kahyau jaisī vidhi jāke cita rahyau  
lahyau ju manavāchita saphala;
- 12.1 aba avatāra bheda tina kahe sakala upāsaka tina mana rahe  
kahe bhakti sādhana sabai;
- 13.1 aba ju kahī saba braja kī rīti jaisī sabani naṃdasuta prīti  
kīrti sakala jaga vistarī;
- 14.2 aba niyu dharmā āpanāu kahata tahā nitya vṛndāvana rahata  
bahata premasāgara jahā;<sup>1</sup>

'Now he gave instruction in bhakti in accordance with the hearts of each, [and each] adopted that by which his desires were fulfilled.'

'Now he told of the categories of avatāra, all worshippers being borne in his mind; he told of all the means of bhakti.'

'Now he told of all the [devotional] ways of Braj, according to the [various kinds of] love held by all for the son of Nanda; his renown spread throughout the world.'

'Now he tells of his own eternal dharmā; therein subsists an eternal Vṛndāvana, where surges an ocean of love.'

The change from perfective forms in the first three quotations (kahyau, kahe, kahī) to the imperfective (kahata) in the fourth may be understood as implying that Harivaṃśa was still alive when the text was composed; equally though kahata may be construed as a historic present, or as an 'atemporal' imperfective parallel to the bahata in the last foot of the line.

The Sevaka vāṇī is the first eulogistic text to append the upanāma hita to the name of Harivaṃśa; with the exception of the passages already quoted, however, it yields little biographical or hagiographical data.

The earliest non-Rādhāvallabhī hagiographer to refer to Harivaṃśa appears to be Nābhādāsa ('Nābhā jī'), whose Bhaktamāla is generally held to date from

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1. Ibid., pp.11-14.



His all-in-all is the mahāprasāda,<sup>1</sup> of which he is a well-known claimant; not [concerned with] precepts and prohibitions,<sup>2</sup> he is a single-minded servant and a fervent votary.

He who follows the path of Vyāsa's son, he alone will comprehend it fully;<sup>3</sup>

few will understand the pious mode of worship of Harivaṃśa Gosvāmī.'

The most important commentary on the Bhaktamāla is the Bhaktirasa bodhinī of Priyādāsa, written in V.S. 1769 (A.D. 1712).<sup>4</sup> Kavittas 364-366 of this text expand on the account given by Nābhādāsa. Stanza 364 is a general statement on Harivaṃśa's bhakti, providing a gloss on Nābhādāsa's mūla; 365 and 366 extend the account, referring to Harivaṃśa's marriage and to his instruction from Rādhā to propagate the service of Rādhā and Kṛṣṇa:

- 364 hitajū kī rīti koū lākhani maī eka jānāī  
rādhā hī pradhāna mānai pāche kṛṣṇa dhyāiyai;  
nipaṭa bikaṭa bhāva hota na subhāva aiso  
unahī kī kṛpādrṣṭi neku kyaū hū<sup>5</sup> pāiyai.  
bidhi au niṣedha cheda ḍāre prānapyāre hiye  
jiye niya dāsa nisi dina vahai gāiyai;  
sukhada caritra saba rasika bicitra nīke  
jānata prasiddha kahā kahikai sunāiyai.
- 365 āye ghara tyāga rāga baḍhyau priyā prītama sō  
bipra baḍabhāga hari ājñā daī jāniyai;  
terī ubhai sutā vyāha devau levo nāma merau  
inako jo baṃsa so prasaṃsa jaga māniyai.  
tāhī dvāra sevā bisatāra niya bhaktana kī  
agatina gati so prasiddha pahicāniyai;

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1. Pollet (p.229) translates sarvasu mahā prasāda as 'He is a great blessing for all people': yet sarvasu is for Sanskrit sarvasva, and the overriding sense of mahāprasāda in a Vaiṣṇava context is of 'a great present (of food etc. distributed among the persons present at the worship of an idol)' (MW).
  2. Pollet (loc.cit.) translates vidhi niṣedha as 'forbidden rites': but established dvam̐dva usage renders such a reading unlikely.
  3. Pollet (loc.cit.) interprets bhale (bhalai in the quoted text) as a noun, yielding 'he...will discriminate virtue', which again does not seem tenable.
  4. R.D.Gupta, p.24.
  5. For kyaū hū, Growse's text (1883:201) gives the metrically preferable reading kihū, which is followed here.



spreading that [teaching], [Harivaṃśa] drank with his eyes its  
essence of joy,  
and gave it to those devotees who allied themselves with the  
female [deity].  
Day and night he relished the delight of singing praises,  
infatuated in his heart with his one passion for Śyāmāśyāma;  
describing their qualities as unparalleled, how could he describe  
their form?  
He delights in his mind as at no other name.'

A probable source for the account given by Priyādāsa is a text of uncertain title attributed to Uttamadāsa and also, erroneously, to Bhagavat Mudita. The confusion over this text's authorship stems from the fact that Uttamadāsa's text usually follows Bhagavat Mudita's Rasika ananya māla in manuscripts, and has consequently been identified by some as a part of that work. The two texts will be discussed here in turn.

Two works in Braj bhāṣā are attributed to Bhagavat Mudita. The first is a translation of one śataka from the Sanskrit Vṛndāvanamahimāmṛta ascribed to Prabodhānanda Sarasvatī: this translation is dated V.S. 1707 (A.D. 1650).<sup>1</sup> The second work, Rasika ananya māla, is dedicated almost entirely to accounts of the lives of Rādhāvallabhī devotees. The author shows nominal allegiance to the Gauḍīya tradition, to which he allegedly belonged,<sup>2</sup> by first paying homage to Caitanya and Nityānanda in the first dohā of the maṅgalācaraṇa, but the eulogy of Harivaṃśa which follows is notably more protracted.

The Rasika ananya māla is undated, but the date of the other work noted above gives an indication of Bhagavat Mudita's floruit. A complication arises from the fact that Bhagavat Mudita is himself the subject of a stanza in the Bhaktamāla of Nabhādāsa, which is thought to date from the early years of the 17th century. In the introduction to his edition of the

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1. Vrindaban Research Institute, Hindi MS 61, f.32<sup>V</sup>:

saṃvatu daśa sai sāta (sai) aru sāta varaṣa haī jāna;  
caita māsa mai catura vara bhāṣā kīyo baṣāna.

2. Bhagavat Mudita is described as a disciple of Haridāsa, adhikārī of the Govindadeva temple, in kavitta 626 of Priyādāsa's Bhaktirasa bodhinī: S.S. Bhagvān Prasād (ed.), p.920.

Rasika ananya māla (p.9), Lalitā Prasād Purohit casts doubt on the authenticity of the Bhaktamāla stanza in question, and in a recent edition of the latter text (Narendra Jhā, p.74) the stanza is relegated to an appendix as an interpolation.

The Rasika ananya māla gives accounts of incidents in the lives of 37 devotees. Its narrative style contrasts sharply with the enigmatic references of Nābhādāsa's Bhaktamāla and Dhruvadāsa's Bhaktanāmāvalī. The 37 'biographies' (called paracāī) necessarily include many references to Harivaṃśa (though he is not himself the subject of any one of them) and his descendants. Of the 37 described, the first 13, listed here, are specifically mentioned as contemporaries of Harivaṃśa; those who are described as his initiated disciples are marked here with an asterisk: Naravāhana\*, Vyāsa\*, Chāṭilādāsa, Nāharamalla\*, Viṭṭhalādāsa\*, Mohanādāsa\*, Navalādāsa\*, Haridāsa Tulādhāra\*, Paramānandadāsa, Prabodhānanda, Karmaṭhī Bāī\*, Dāmodaradāsa 'Sevaka', Caturbhujadāsa. The remaining devotees are the disciples of Harivaṃśa's descendants, ending with those of his great-grandson Dāmodaracanda. Some of those mentioned are described as officers of the Mughal administration, while others appear to have suffered persecution at the hands of the Muslims.

In some of the paracāīs, the name of the guru (which may provide a key to the approximate dates of the devotee) is not stated, being represented instead by some general title such as gusāī. An example is the paracāī of the two sisters Gangā Bāī and Yamunā Bāī;<sup>1</sup> The guru from whom they receive initiation in the narrative is usually interpreted as being Harivaṃśa himself, yet the same paracāī refers to a visit to Raja Man Singh at Agra, who was still in his early infancy at the alleged time of Harivaṃśa's death. If the normally accepted date of Harivaṃśa's death (A.D. 1552) is correct, then the gusāī mentioned by Bhagavat Mudita must be one of Harivaṃśa's descendants. The example is alluded to here because it illustrates the inexplicit style of narrative found in this hagiography, and the chronological confusion engendered.

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1. Lalitāprasād Purohit (ed.), 1960:51-55.

The lack of an actual 'biography' of Harivaṃśa in the Rasika ananya māla is made good by Uttamadāsa's text. The colophon of a manuscript in the Vrindaban Research Institute including both texts suggests a joint authorship of the two:

atha uttimacaṃda kṛta tathā bhagavaṃta mudita kṛta  
rasika māla liṣyate. śrī harivaṃśa caritra liṣyate.<sup>1</sup>

The words harivaṃśa caritra here do not, however, denote the title of the whole work, but of the first section of it; this is followed by four further sections:

śaranāgatina kī kathā (comprising several separate prasamgas);  
śrī jī kau janama utsava samaya varnana;  
Sevaka jī ke guna varnana;  
Hita jū ke kṛpāpātra.

The colophon at the end of the V.R.I. manuscript<sup>2</sup> reads simply iti rasika paracarī, and is immediately followed by the text of the Rasika ananya māla headed atha rasika ananya māla likhyate.

The colophon of an incomplete manuscript of this text in the Nāgarī Pracāriṇī Sabhā's Mayāśaṅkara Yājñika collection gives the title śrī hita caritra in place of the śrī harivaṃśa caritra of the V.R.I. manuscript.<sup>3</sup> It does not name the author of the text. The folios bearing the latter part of the text, including the colophon at the end of the Hita caritra and the beginning of the consecutive Rasika ananya māla, are missing from the manuscript. The colophon at the end of the Rasika ananya māla<sup>4</sup> gives only the title of the text, omitting the name of the author.

A second manuscript in the Nāgarī Pracāriṇī Sabhā lacks the first folio, but the colophon between the two texts clearly identifies them as discrete works:

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1. Vrindaban Research Institute, Hindi MS 4398 f.1<sup>v</sup>.
  2. Ibid., f. 34<sup>v</sup>.
  3. Nāgarī Pracāriṇī (Āryabhāṣā Pustakālay, Māyāśaṅkar Yājñik collection) MS 4822, f.1<sup>r</sup>. The MS is dated V.S. 1817.
  4. Ibid., f. 107<sup>v</sup>.

iti śrī hita caritra saṃpūrṇa. śrī rādhāvallabhojayati. atha  
rasika māla liṣyate.<sup>1</sup>

The Nāgarī Pracāriṇī Sabhā's published findings of their search for Hindi manuscripts<sup>2</sup> describes a copy of the 'Ananyamāla' of 'Hita Uttamadāsa' in the collection of Rūpalāla Gosvāmī of the Rādhāvallabha temple, Vrindaban. The colophon is reported as giving the title Śrī hita harivaṃśa candra caritra ananyamāla. An earlier volume of the 'search reports'<sup>3</sup> lists manuscripts of three texts by Bhagavat Mudita: Hita caritra, Sevaka caritra and Rasika ananya māla. The Sevaka caritra is perhaps merely a part of the Hita caritra constituting the section entitled sevaka jī ke guna varnana in the V.R.I. manuscript described above.

The attribution of Uttamadāsa's work to Bhagavat Mudita is perhaps based on the final stanza of the text. This last section, hita jū ke kṛpāpātra, lists briefly most (but not all) of the devotees described more fully in the Rasika ananya māla: Uttamadāsa provides here a synopsis of Bhagavat Mudita's text. He concludes with the following dohā:

it[e] rasika kī paracāī bhagavāta mudita vaṣāni;  
d[i]gadarasanavata eka ṭhā uttama kīne āni.<sup>4</sup>

An interpretation of this couplet reading uttama as adjectival may lead to the mistaken conclusion that Bhagavat Mudita is being referred to as the author of the work. Since an author would be unlikely to preface his own text with a prolonged synopsis of that same text, a more feasible interpretation would be:

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1. Nāgarī Pracāriṇī Sabhā (Āryabhāṣā Pustakālay, Māyāsaṅkar Yājñik collection) MS 332, f.33<sup>r</sup>. The MS is dated V.S. 1837.
  2. Vidyābhūṣan Miśra (ed.), p.379. The Rūpalāla collection still exists in the safekeeping of Rūpalāla's descendants, but access has proved problematic.
  3. Shyam Behari Misra (ed.), pp.48-50.
  4. Vrindaban Research Institute, Hindi MS 4398 f.34<sup>v</sup>.

'Thus many are the devotees' biographies related by Bhagavat Mudita; Uttama has brought them together in one place as a survey [of Mudita's text].'

A further reference to the Rasika ananya māla is found at the end of the section entitled sevaka jū ke guna varnana:

adhika kahī bhagavaṅta nai uttama sevaka rīti;  
paḍhai sunai śraddhā sahita vaḍhai jugala sau prīti.<sup>1</sup>

Interpretation of this couplet hinges on a śleṣa in the word uttama:

'Bhagavat has said more (a) of the ways of the excellent Sevaka [Dāmodaradāsa];

(b) and Uttama's way is that of a servant [to him];

When one reads and hears this with reverence, love for the couple grows.'

One is led to accept the conclusion proposed by Lalitā Caraṅ Gosvāmī (1957: 22) that the text of Uttamadāsa was written to complement the Rasika ananya māla by adding, principally, the caritra of Harivaṅśa himself. It seems that a separate title was not given to the work by its author, who consequently became confused with the author of the original text.

The date of the Hita caritra is not known. Kiśorīśaraṅ 'Ali' (p. 38) includes Uttamadāsa in a list of writers of the eighteenth century of the Vikrama era and attributes a second text, Śrīrādhānāma pratāpa līlā, to the same author. Lalitā Caraṅ Gosvāmī (1957:24) reports that Uttamadāsa was a disciple of Gosvāmī Kuñjalāla who was born in V.S. 1696 (A.D. 1639), and contends that the Hita caritra must therefore date from c. V.S. 1740-45 (A.D. 1683-88).

With the exception of the controversial date of birth of Harivaṅśa, to be discussed below, the 'biography' recounted by Uttamadāsa is accepted as authoritative by most later members of the sampradāya. The following is a précis of Uttamadāsa's account, based on Vrindaban Research Institute Hindi MS 4398.

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1. Ibid., f.32<sup>v</sup>.

Harivaṁśa's home was in the town of Devana [Deoband, Saharanpur District, U.P.], in a family of Gauḍa brahmins - Yajurvedīs of the mādhyaṁdīnī branch, members of the Kaśyapa gotra. His father, Vyāsa Misra, was a wealthy and renowned astrologer whose fame had reached the king. Vyāsa Miśra was summoned to court, where he was given great wealth and received the king's favour in full measure. After some time at court, he returned home laden with wealth, yet unhappy because of his childlessness. Soon, Kṛṣṇa appeared to Vyāsa's ascetic brother Nṛsiṁhāśrama in a dream and announced his intention of becoming incarnate as the joint form of Hari and vaṁśa (=vaṁśī, flute). Vyāsa's wife Tārā Rānī was soon with child; Vyāsa was overjoyed, and resumed his position at court. On Monday, the 11th day of the bright half of the month of Vaiśākha, in the year V.S. 1559 [A.D. 1502], in the village of Bāda near Gokula, Harivaṁśa became manifest as the crown-jewel of rasikas; he was to be a refuter of karma and jñāna and a proponent of the way of prema bhakti. The joy of his birth was like the joy of Kṛṣṇa's birth described by Śuka. At an early age Harivaṁśa thrilled to hear the name of Rādhā; his childhood acts were beyond description. At the age of seven his yajñopavīta ceremony was performed, and later he became married to a girl named Rukmiṇī. He began to teach bhakti in such a way that each person's devotion to a particular form of the deity increased. Rādhā appeared to Harivaṁśa in a dream and told him that the yugalamantra was written on the topmost leaf of a peepul tree near his door, and that he was to make it known in the world.<sup>1</sup> Rādhā further ordered him to look in the well in his father's garden, where he would find a two-armed image [of Kṛṣṇa] in the flute-holding pose. Harivaṁśa followed these commands, and established the image in a temple in Devana which he then served for some time. On the death of his father Vyāsa Miśra, Harivaṁśa was summoned to court in his father's place; but he refused the summons, rejecting the worldly

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1. The imparting of this instruction through the favourite hagiographic device of a dream resembles an incident in the hagiography of Vallabha, to whom revelation of the image of Śrīnātha jī was similarly initiated (Barz p.28). The two traditions also share certain other parallels, such as the alleged births of Vallabha and Harivaṁśa both taking place while their respective parents were on a journey.

status which the royal post entailed. He fathered three sons and a daughter, all of whom married; they were all initiated by him as his disciples. On receiving a further command from Rādhā, Harivaṃśa left home and set out for Vrindaban, leaving his family behind. Again Rādhā appeared to him in a dream and told him that in the village of Caḍathāvali [understood as Charthawal, near Muzaffarnagar, U.P.] he would encounter a wealthy brahmin who would offer Harivaṃśa his two daughters in marriage; Harivaṃśa was to accept them, counting them as colleagues in the devotional life. He was also to take from the brahmin a second image of Kṛṣṇa, which he was to take to Vrindaban and worship there. Accordingly, Harivaṃśa went on with his two new brides Kṛṣṇadāsī and Manoharī to Vrindaban, where he was delighted by the transcendental beauty of the natural surroundings. He went to a high spot by the bank of the Yamunā, where there was a throng of Braj people who were thrilled to realise that he had come to live there. They<sup>1</sup> put a bow and arrow into his hands, and offered him as much land as he could cover in a bow-shot; he fired the arrow, which flew 'from the old building' (purānai bhavana tai) as far as Cīraghāṭa. He built a beautiful temple and consecrated the image of Rādhāvallabha there<sup>2</sup> on the 13th day of the bright half of the month of Kārttika, V.S. 1592 [A.D. 1535].<sup>3</sup> He established the

1. Snātak (1968:102) reports a tradition which maintains that the protagonist who addresses Harivaṃśa here is Naravāhana, the zamindar-bandit who later became Harivaṃśa's disciple and to whom two stanzas of the CP (11 and 12) are allegedly 'dedicated'; Snātak also maintains that the 'high place on the bank of the Yamunā' is the modern 'Madan Ter'. Uttamadāsa, however, does not mention these details in the present passage.
2. Sectarian tradition holds that the place where the image of Rādhāvallabha was first established was the grove called Sevākuñja (still an important sectarian centre). The image was later installed in the new temple built, according to the Rasika ananya māla (Lalitāprasād Purohit (ed.), 1960:44-48) by Sundaradāsa Bhaṭanāgara - a kāyastha disciple of Harivaṃśa's fourth son Gopināth, in the employ of Abdur Rahīm Khānkhānā in Delhi - during the incumbency of Harivaṃśa's eldest son (and successor) Vanacandra. See p.38, n.2.
3. Vrindaban Research Institute, Hindi MS 4398, ff.8<sup>v</sup>-9<sup>r</sup>.

paṇdraha sai vānava ju suhāyau; kātiga sudi terasa suṣa ch[āyau].  
paṭṭa mahotsava tā dina kīnau; jācika dvija guniyani dhanu dīnau.

(Contd. on next page.....)

service of the deity with seven food-offerings (bhoga) through the eight periods of the day (yāma), according to the season. He rejected all orthodox precepts and prohibitions in favour of pure devotion, and renounced fast-days because they denied him the consumption of prasāda. He ignored the ten rites of passage (saṃskāra) and defeated ceremonialists, Śaivas, Śāktas and the followers of other doctrines; many people came for his darśana and so populated Vrindaban.

This account is followed by the śaranāgatina kī kathā, as described above; then comes a short section in which the major dates of Harivaṃśa's life are recapitulated. This section, śrī jī kau janama utsava samaya varnana, is quoted here in full:

atha śrī jī kau janama utsava samaya varnana. dohā.  
saṃvata paṃdraha sai adhika unasaṭhi kau vaiśāṣa;  
sudi ekād[āś]i pragaṭa hita pujaī rasa abhilāṣa. caupaī.  
varaṣa vatīsa vahi krama jānau; pragaṭa vāsa vana kau mana mānau.  
varaṣa aṭhāraha lau vana vase; vahura nikuṃja mahala mai lase.  
mānasarovara ḍhiga ramanīya; bhāvara bhāvaranī ati kamanīya;  
priyā jaunha mai yau mili gaī; saḥacari saṃga laḡī chavi chaī.  
aisaiī śrī hariva[ṃ]śa gusāī; mahala padhāre so sava gāī. dohā.  
saṃvata soraha sai ru nava kātiga pūnyo svakṣa;  
tā dina śrī harivaṃśa vapu dīsata nahi jaga akṣa. iti prasaṃga.<sup>1</sup>

'Now begins the description of the dates of celebration in the life of Śrī jī [Harivaṃśa].<sup>2</sup>

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(.....contd. from previous page.)

In an unattributed quotation of the same text, Baldev Upādhyāy 1953:423 n.2) gives a reading which yields the date V.S. 1591 (A.D. 1534):

paṃdraha sau ikyānabe suhāyo; kātiga sudi terasa sukha chāyo;  
paṭa mahotsava tā dina kiyo; yācaka guniyana bahu dhana diyo.

The V.R.I. text is metrically more correct (although ju is superfluous and may be regarded as a metrical 'filler').

1. Vrindaban Research Institute, Hindi MS 4398 ff.31<sup>r</sup>-31<sup>v</sup>.
2. The title 'Śrī jī' is used in Braj tradition to refer to Rādhā, Kṛṣṇa, or a saintly individual. It is clear from the present context that the latter sense applies here.

In the year 1559 [A.D. 1502], on the 11th day of the bright half of Vaiśākha,

Hita became manifest, fulfilling [humanity's] yearning for rasa. Know this to be the order [of events], that at the age of 32 he realized his heart's desire of living in the grove [Vrindaban]; For 18 years he lived in the grove, and then sported in the arbour-palace [i.e. died].

As on the bank of the lovely Mānasarovara, charming with bees, the Beloved merged with the moonlight with her companions amidst great splendour, just so did Śrī Harivaṃśa Gosvāmī enter the palace, as all have recounted.

On that bright full-moon night of Kārttika in the year 1609 [A.D. 1552], the body of Śrī Harivaṃśa was seen no more by the eyes of the world. Here the section ends.'

The major dates of Harivaṃśa's life as given here appear again in another text, the Hitakulaśākhā of Jayakṛṣṇa dated V.S. 1760 (A.D. 1703). Manuscripts of the text having proved elusive, quotations given from it here are taken from the passages cited by Snātak (1968:100 ff.) and Lalitā Caraṇ Gosvāmī (1957:23 ff.). Certain portions of Uttamadāsa's account, such as the finding of the image of Kṛṣṇa in the well, are absent in Jayakṛṣṇa's brief version, while others are alluded to only in passing. Jayakṛṣṇa does, however, supply the dates of birth of Harivaṃśa's children, which are not found in Uttamadāsa's text. The relevant section of the text is given by Snātak (loc.cit.) as follows:

jinakī saṃtati saba kou jānai; beṭī sāhiba de su bakhānai.  
sutā eka suta tīna sudhāma; tinake janma dyausa puni nāma.<sup>1</sup>  
pandraha sai panacāsiyā anta; chahau ritu mē riturāja basanta.  
caitra vadī chaṭha maṅgala gāyau; śrī vanacandra janama jasa chāyau.  
pandraha se satāsiyā jānau; dvai aru bīsa māsa laghu mānau.  
māgha māsa navamī ujjīyārī; kṛṣṇacandra janma sukhakārī.  
pandraha sai aṭhāsiyā āyau; teraha māsa uraha jasa chāyau.  
phāguna māsa lagata kī pūnau; gopīnātha janama sukha dūnau.

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1. The relative and correlative pronouns are perhaps reversed in this caupāī.

'Of his offspring everybody knows; his daughter is described as Sāhib De.

One daughter and three handsome sons, their dates of birth and names [follow].

At the end of 1585 [A.D. 1528] in the spring - king of the six seasons - it is recounted that on Tuesday the 6th day of the dark half of Caitra the glory of Vanacandra's birth spread around.

Know that in 1587 [A.D. 1531] - a short [?] 22 months later - on the 9th day of the bright half of Māgha Kṛṣṇacandra's joyful birth [took place].

1588 [A.D. 1532] came, and 13 months [after Kṛṣṇadāsa's birth] glory pervaded the heart; precisely on the full-moon day of the month Phālguna was the doubly joyous birth of Gopīnātha.'

A further reference to Vanacandra is made elsewhere in the text, where Jayakṛṣṇa gives the date of Vanacandra's succession to his father's gaddī:

saṃvat soraha sai nava sahī; kātika sudi terasa dṛḍha gahī.  
āsana para baiṭhe gururāja; śrī banacandra suhṛda siratāja.<sup>1</sup>

In 1609 [A.D. 1552], on the 13th day of the light half of Kārttika, The king amongst gurus Vanacandra, crown-jewel of the kind-hearted, ascended the throne.

These accounts by Nābhādāsa, Priyādāsa and Uttamadāsa are apparently the sources for most of the later hagiographers. Most later versions are extremely derivative, as will be shown by selected examples.

Approximately contemporary with the Bhaktirasa bodhinī of Priyādāsa is the Bhaktamāla of Rāghavadāsa (Rāghodāsa) the Dādūpanthī.<sup>2</sup> This text

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1. Lalitā Caraṇ Gosvāmī, 1957:52.

2. Though this text does bear a date, its interpretation is disputed. The couplet bearing the date appears as follows in the edition of Agarcand Nāhaṭā (p.246):

saṃbat satraha sai satrahaūtarā sukala pakṣa sanibāra;  
tithi tritīyā āṣāḍa kī rāgho kiyau bicāra.

Nāhaṭā interprets satrahaūtarā as seventeen (p.ś, introduction), dating the text to V.S. 1717; W.M.Callewaert (p.7) objects to this

includes entries on two Harivaṃśas - evidently the same two that appear in the better-known text of Nābhādāsa. Chappaya number 255 is devoted to Hita Harivaṃśa, and is virtually a paraphrase of Nābhādāsa's chappaya quoted above:

(yaū bhakti sīra sakṛta kauū jānata hita haribaṃsa kī.)  
rākhata caraṇa pradhāna āpa śrīrādhājī ke;  
syāmā syāma byahāra kuṃja madha sādhe nīke.  
sevata mahāprasāda sadā brata tapa nahī mānāi  
bidhi niṣedha bhrama sakala chāḍi utma dharma ṭhānāi.  
rāgho byāsa bicitra suta karanī pālata haṃsa kī;  
bhakti sīra sakṛta kou jānata hita haribaṃsa kī.<sup>1</sup>

Few understand the devotion of Hita Harivaṃśa.<sup>2</sup>  
He holds as foremost the feet of Śrī Rādhā jī,  
and worships full well the actions of Śyāmā and Śyāma in the grove.  
He ever partakes of the mahāprasāda, not following vows or austerities;  
Casting aside all precepts and prohibitions as delusion  
he sets his heart upon the highest dharma.  
O Rāghava, Vyāsa's wondrous son observes the actions of an enlightened  
soul; few understand the devotion of Hita Harivaṃśa.

The ṭīka of Caturadāsa which follows this chappaya in Nāhaṭā's edition (loc.cit.) is no more original in content than the mūla, being merely a paraphrase of Priyādāsa's kavittas 364-6 (though Caturadāsa's stanzas are in the Indava metre). The only other significant change made by Caturadāsa is in the order of the stanzas's subject-matter: for Priyādāsa's order '1,2,3' Caturadāsa's reads '2,3,1'.

Two other late examples of the bhaktamāla genre may be mentioned briefly. The section devoted to Harivaṃśa in the undated Bhaktamāla

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interpretation on etymological grounds as well as on the basis of internal evidence, and conjectures a reading of V.S. 1777. Neither party offers any comment on the grossly unmetrical structure of the line in question (to be improved by excising saṃbat ?).

1. Agarcand Nāhaṭā, pp.128-129.
2. sīra remains obscure.

of Pratāpasiṃha,<sup>1</sup> begins by paraphrasing Nābhādāsa and then gives an account of Harivaṃśa's life which appears to derive from Uttamadāsa. The second example is the Bhaktamāla<sup>2</sup> or Rāmarasikāvalī of Raghurājasiṃha (V.S. 1880-1936; A.D. 1833-1897), Maharajah of Riwa; the relevant section of this text begins with a Sanskrit praṇāma to Harivaṃśa, and then gives a short account of Harivaṃśa's bhakti and of his coming to Vrindaban, evidently drawn from Nābhādāsa and Priyādāsa.

The anthology of chronicles of the Vallabha sampradāya entitled Caurāsī vaiṣṇavana kī vārtā includes a reference to one 'Harivaṃśa'. This prose text is attributed to Gokulanātha (A.D. 1551-1716), but owes its present form to Harirāya (A.D. 1591-1716).<sup>3</sup> The fifth prasanga of the vārtā of Kumbhanadāsa,<sup>4</sup> one of the aṣṭachāpa poets, describes how Harivaṃśa, Haridāsa and other saintly men from Vrindaban went to meet Kumbhanadāsa at Girirāja (Govardhan) in order to discuss with him the composition of verses dedicated to Svāminījī (Rādhā). This text has been translated by R.K.Barz, who interprets this Harivaṃśa as Hita Harivaṃśa;<sup>5</sup> the fact that the name is associated here with Haridāsa does indeed support Barz's contention; there is, however, no mention of this incident in the Rādhāvallabhī sources. The traditional dates of Kumbhanadāsa given by Vallabhite sources are A.D. 1469-1584;<sup>6</sup> this lifespan of 115 years, though obviously unrealistic, does encompass the traditionally accepted lifetime of Hita Harivaṃśa (1502-1552); the incident described in the vārtā is therefore chronologically possible.

Certain editions of the Caurāsī vaiṣṇavana kī vārtā<sup>7</sup> contain a second reference to Harivaṃśa, this time in the vārtā of another aṣṭachāpa poet, Kṛṣṇadāsa. Here, Harivaṃśa and a certain 'Vyāsa' are described meeting Kṛṣṇadāsa at the house of the Rajasthani poetess Mīrā Bāī in

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1. Kālīcaraṇ Caurāsīyā Gauḍ (ed.), pp.70-72.
  2. Raghurājasiṃha, pp.710-711.
  3. R.Barz, p.4.
  4. Dvārkādās Parīkh (ed.), p.499.
  5. R.Barz, p.183, n.1.
  6. Ibid., p.104.
  7. See for example the lithographed edition entitled Cāurāsī kī vārtā (author not named), Aligarh, 1868, p.393.

Aghana. If the 'Vyāsa' referred to is Harirāma Vyāsa of Orccha, then it would seem possible that the name Harivaṃśa refers to the Rādhāvallabhī poet, with whom the former is said to have associated. As in the case of Kumbhanadāsa, the traditional dates of Kṛṣṇadāsa (A.D. 1497-1580)<sup>1</sup> allow of the possibility of the incident described.

Clearly it is unreasonable to regard the vārtā texts as historical chronicles; and even in a hagiographic context it is not possible to prove that the two references described here do actually allude to Hita Harivaṃśa. The name 'Harivaṃśa' is common in Vaiṣṇava circles, and indeed one Vallabhī 'Cācā Harivaṃśa' is described in the second anthology of Vallabhite hagiography, the Do sau bāvana vaiṣṇavana kī vārtā.<sup>2</sup> However, the fact that these incidents are not mentioned in Rādhāvallabhī sources does not rule out their validity, since one would not expect such sources to mention any association that Hita Harivaṃśa may have had with members of a 'rival' sampradāya.

One account which clearly does not derive from Nābhādāsa or the Rādhāvallabhī hagiographers is that found in the Bengali Bhaktamāla of Kṛṣṇadāsa Bābā (also known as Lāladāsa). This text is undated, but another text attributed to the same author, the Upāsanā candrāmṛta, is dated Śaka 1684 (A.D. 1762).<sup>3</sup> Though the publisher's preface to an edition of the Bhaktamāla<sup>4</sup> maintains that it is based loosely on the Bhaktamāla of Nābhādāsa and its Bhaktirasa bodhinī commentary by Priyādāsa, the account of Harivaṃśa in the Bengali version bears no resemblance to the account in these Hindi texts apart from the mention of Harivaṃśa's predilection for prasāda; yet it is likely that the 'Harivaṃśa' to whom Kṛṣṇadāsa refers is indeed Hita Harivaṃśa, since he is specifically described as being a Rādhāvallabhī gosvāmī. Kṛṣṇadāsa devotes only ten couplets to the caritra of Harivaṃśa, though the caritras immediately following - those of Svāmī Haridāsa and Harirāma Vyāsa - are three and five times as long respectively. The comparative brevity of Harivaṃśa's caritra may be

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1. R.Barz, p.104.
  2. Nirañjandev Śaran Gauḍ (ed.), pp.41-46.
  3. Bimānbihārī Majumdār (ed.), p.568.
  4. Upendranāth Mukhopādhyāy (ed.), introduction.

explained by its controversial subject matter, since Kṛṣṇadāsa's claim that Harivaṁśa was a disciple of the Gauḍīya Gopālabhaṭṭa is inevitably the cause of much consternation in the Rādhāvallabhī camp.<sup>1</sup> The text of Harivaṁśa's caritra by Kṛṣṇadāsa is as follows:

śrīmān harivaṁśa gosvāmi caritra; jagate vyāpita haya parama pavitra.  
śrīmān gopālabhaṭṭajīra śiṣya tēha; mahābhaktivān tēha rādhākṛṣṇa  
premaavaḥa.

eka ekādaśīdine tāmbūla prasādi; khāilā baliyā guru kailā aparādhī.  
antare gosāñi ruṣṭa nāhi ta hailā; bāhya lokaśikṣā hetu śāsana karilā.  
harivaṁśa gosāñira śiṣya anukrame; ebe rādhāvallabhi gosāñi vrajadhāme.  
śrīmān gopālabhaṭṭa śāsana karila; tāhāte kichui mātra doṣa nāhi chila.  
ācārya gopālabhaṭṭa tāhāte praṇālī; phirāilā ki hetuka nā jāni ki bali.  
yehetuka anya anya sampradāya sane; vyavahāra āhāra paramārthe nāhi bane.  
biccheḍa haila eka-pataṅga nā haya; rājā jayasimha vahu vicāra karaya.  
se sava kahāte ebe phala kichu nāi; koṭi koṭi daṇḍavat sabhākāra ṭhāi.<sup>2</sup>

'The deeds of śrīmān Harivaṁśa Gosvāmī are known the world over as  
most pure.

He was a disciple of śrīmān Gopālabhaṭṭa;

greatly imbued with devotion, he bore the love of Rādhā and Kṛṣṇa.

One ekādaśī<sup>3</sup> [fast] day he ate the prasāda betel,

and because of this his guru pronounced him guilty.

Though the Gosvāmī [Gopālabhaṭṭa] was not angry in his heart,

he outwardly chastised [Harivaṁśa] as an example to others.

1. According to Gopālprasād Śarmā (Bhramocchedana (n.d.), p.48), an editor of the Bengali Bhaktamāla named Durgādās Lāhaḍī added an emendment to later editions of the text, admitting the allegation of Harivaṁśa's discipleship to be false. Śarmā also recounts (p.46) how another Bengali author, Rādhācaraṇ Gosvāmī, similarly retracted the same allegation, showing his good faith by publicly paying a fine of Rs.5 to the Inspector of Police at Vrindaban: printed copies of the retraction were widely distributed. The furore is indicative of the depth of feeling provoked by sectarian rivalries of this kind.
2. Upendranāth Mukhopādhyāy, pp.224-225. I am indebted to Dr.T.Mukherjee for his interpretation of these lines.
3. Ekādaśī is widely observed as a fast-day by orthodox Vaiṣṇavas.

Rādhāvallabhī gosvāmīs in the lineage of Harivaṃśa's disciples  
live even now in the domain of Braj.

Srīmān Gopālabhaṭṭa chastised him; there was not the least fault in this -  
Gopālabhaṭṭa was the preceptor, and moreover [this was] the system; I  
do not know why he [Harivaṃśa?] turned [against the tradition?].  
Since they [the Rādhāvallabhīs] do not agree with the various other  
sampradāyas in social intercourse, the partaking of food and in  
metaphysics,

A schism occurred and there is not [now] commensality [with the other  
sampradāyas]; Rājā [Savāī] Jayasiṃha closely consulted [the  
scriptures].<sup>1</sup>

There is no advantage in describing all these incidents now;  
tens of millions of obeisances to everyone.'

The purport of the seventh couplet is not clear, though it appears to  
continue the theme of the preceding couplet, in which Kṛṣṇadāsa justifies  
Gopālabhaṭṭa's right to punish his disciple. The tone of this excusing of  
Gopālabhaṭṭa's action suggests that such a chastisement might ordinarily  
give offence, and therefore that Harivaṃśa, though described as the  
disciple of Gopālabhaṭṭa, also enjoyed some high status in his own right.  
Kṛṣṇadāsa seems anxious to avoid any prolonged discussion of the friction  
between the sampradāyas, and rapidly dismisses the topic in the last couplet.

The list of Rādhāvallabhī texts which allude in some way to the life  
of Harivaṃśa is a long one; yet most later texts are extremely derivative,  
merely embroidering the accounts given by earlier sources. The existence  
of such works, including for example the Hitaharivaṃśa sahasranāma and other  
texts of the prolific 18th century poet Vṛndāvanadāsa 'Cācājī', demonstrates  
the continuity of allegiance to Harivaṃśa over the centuries; yet the  
works themselves add little information to illuminate the circumstances of  
Harivaṃśa's establishment as a religious teacher and poet. The apotheosis  
of this tradition of sectarian hagiography may be said to have been  
achieved in the Rādhāvallabha bhaktamāla by Priyādāsa Śukla of Caubepur.

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1. Sawai Jai Singh is said to have convened a 'conference' of the various  
sampradāyas in 1780, in an attempt to restrict the proliferation of  
non-smārta sectarianism (P.D.Mital 1968:422).

This long book, mostly in prose but quoting piecemeal from many verse works, was written in V.S. 1968 (A.D. 1911) and published 18 years later. It draws from many of the primary sources discussed above (usually without any acknowledgement), and gives lengthy accounts of the lives of Rādhāvallabhīs from the 16th to the 19th centuries.

(iii) Summary of the primary sources

The development of Hita Harivaṃśa's hagiography in the available extant sources may be summarised as follows:

- 16th century: (a) Prabodhānanda refers to Harivaṃśa as 'luminary of the Vyāsa dynasty'.  
(b) Kṛṣṇadāsa refers to his father Harivaṃśa as 'son of Vyāsa' and names his own mother as Rukmiṇī.
- 16th-17th century: (a) Harirāma Vyāsa eulogises Harivaṃśa in his padas, linking his name with that of Svāmī Haridāsa.  
(b) Dhruvadāsa eulogises Harivaṃśa and subsequently in the same text (Bhaktanāmāvali) praises 'Banacaṃda', 'Kṛṣṇacaṃda' and 'Gopīnātha', who are later identified as Harivaṃśa's sons.  
(c) Dāmodaradāsa 'Sevaka' uses the upanāma hita in conjunction with the name harivaṃśa. He identifies the place, month and day of Harivaṃśa's birth, and names his parents as 'the ṛṣi Vyāsa' and 'Tārā'. Four successive stages in the teachings of Harivaṃśa are alluded to, and the basis of sectarian theology is laid down.
- 17th century: (a) Nābhādāsa's Bhaktamāla outlines the main aspects of Harivaṃśa's bhakti.  
(b) Bhagavat Mudita's Rasika ananya māla recounts narratives concerning many disciples of Harivaṃśa.  
(c) Uttamadāsa lays the foundation of a standard hagiography by giving a detailed account of Harivaṃśa's birth, life, marriages, offspring and devotional career; the major dates are established.

- 18th century: (a) Jayakṛṣṇa's Hitakulaśākhā corroborates Uttamadāsa's version and adds the dates of birth of Harivaṃśa's children.
- (b) The Bengali Bhaktamāla alleges that Harivaṃśa was a disciple of Gopālabhaṭṭa.

Details of the hagiography develop and expand in the later literature.

(iv) Secondary Sources

Most later writers have been content to derive their material from one of two 19th century English sources: H.H.Wilson's Essays and lectures chiefly in the religion of the Hindus (1862) and F.S.Growse's Mathurā: a district memoir (1883). A mistake in the latter book regarding the number of ślokas in the text Rādhāsudhānidhi<sup>1</sup> is repeated throughout much of the critical literature of the 19th and 20th centuries: not only Western writers but also many Indian historians of Hindi literature have evidently considered Growse's 15-page account of the Rādhāvallabha sampradāya too thorough to make any further glance at the original sources necessary. The fact that few Rādhāvallabhī texts had, until recent years, been available in anything but local bazaar editions no doubt accounts in part for the derivative nature of the secondary material.

Wilson's discussion of the sampradāya is for the most part limited to a discussion of the status of Rādhā. This discussion is based largely on the Brahmavaiivarta purāṇa - a work of only slight relevance to the Rādhāvallabhī tradition.

Growse keeps more closely to the traditional sources for his discussion of the life of Harivaṃśa. He quotes the accounts of Nābhādāsa and Priyādāsa, and fills them out with material evidently drawn from Uttamadāsa - though this source is not cited. Growse also gives the text and translation of the first 25 ślokas of the Rādhāsudhānidhi and of the first 12 stanzas of the CP. These extracts remained until very recently the only published

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1. Growse (1883:203) gives the number of ślokas as 170, whereas the manuscript evidence discussed below in section 4(ii) shows 270 to be the correct number.

English translations of Harivaṃśa's works.<sup>1</sup> Growse's comments on these verses and on the bhakti of Harivaṃśa are, naturally, strongly imbued with the attitudes of the Victorian age: he refers to the contents of the CP as 'the language of the brothel' (p.215), and to Rādhā as 'the goddess of lust' (p.200), noting with some surprise that 'the Gosains, who accept as their Gospel these sensuous ravings of a morbid imagination, are for the most part highly respectable married men, who contrast rather favourably, both in sobriety of life and intellectual acquirements, with the professors of rival sects that are based on more reputable authorities' (p.215). The relevance of this attitude to the present study is that it has in no small part contributed to the reticence shown today by members of the sampradāya towards the researches of outsiders. Growse himself noted the difficulty of gaining access to privately-owned manuscript collections,<sup>2</sup> and the experiences of Professor Snātak<sup>3</sup> show that this is not a difficulty limited to Europeans.

Sir George Grierson mentions Harivaṃśa in two books, of which the first is his The modern vernacular literature of Hindustan (1889), wherein he accredits his information to the 'Rāg-Sāgarodbhab rāg-kalpadrum' of Krish'nānand Byās Deb (1843). A later edition<sup>4</sup> of this voluminous anthology of padas by various authors does not yield the information given by Grierson (which will be discussed later), though it does include several stanzas attributed to Harivaṃśa. Grierson's second discussion of Hita Harivaṃśa and the Rādhāvallabhīs is to be found in James Hastings' Encyclopaedia of religion and ethics, where Grierson gives slightly contradictory information under two headings - 'Bhakti mārg' and 'Rādhāvallabhīs'. Further reference to these sources will be made later.

Much of the critical literature in Hindi merely reiterates information taken from Growse and others. There are, however, notable exceptions to this tendency. The pioneering studies of Lalitā Caraṇ Gosvāmī (1957) and

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1. Growse's translations of CP 1-12 are very probably the source for a German version of CP 1-3, 9-12 (Hermann Goetz and Rose Ilse-Munk, pp.93-99).
  2. F.S.Growse 1878:98.
  3. Vijayendra Snātak 1968:302.
  4. Nagendranāth Vasu (ed.), 1914-16.

Vijayendra Snātaka (1968) have jointly inherited the mantle of Growse and Wilson, and are now regarded as the standard Hindi authorities on the sampradāya. Vāsudev Gosvāmī gives much original information on the background to the sampradāya in the introduction to his edition of the Vyāsa vāṇī (1952). Baldev Upādhyāy's two surveys of Rādhāvallabhī bhakti (1953, 1978) are based on primary sources and deserve mention. Prabhudayāl Mītal, though acknowledging the authorities of Lalitā Carāṇ Gosvāmī and Snātak, adds much original material of his own in his discussions of the Rādhāvallabhīs (1968, 1975).

The most detailed published accounts of the Rādhāvallabhīs in European languages are also the most recent. The first is N.S.Shukla's edition and French translation of the Sanskrit poem Karṇānanda, ascribed to Hita Harivaṃśa's son Kṛṣṇadāsa; the text is prefaced by a lengthy introduction in which Shukla discusses the theological background of the sampradāya, basing his account on the Karṇānanda itself and on the Rādhāsudhānidhi. Shukla specifies his English sources, but not the (presumably) Hindi sources from which such details as the birth dates of Harivaṃśa's children must have been taken.

A study of the CP was recently made by Charles S.J.White (1977). The introduction to the text moves uneasily between short statements on the background of the sect (based largely on Snātak's study, with due acknowledgement) and sections on the history and characteristics of Hindi literature in general; little of the information given on the sampradāya is original. The account of Harivaṃśa's life given here is based on an oral report by a Rādhāvallabhī gosvāmī, and does not refer to written sources. A second translation of the CP has been undertaken as a BA dissertation by Grahame Niemann (1977).

### 3. Areas of dispute in the hagiography of Hita Harivaṃśa

Although the account of Harivaṃśa's life provided by Uttamadāsa has become regarded as an 'authorised' biography within the sampradāya, many parts of it are disputed by secondary sources. The discussion of these areas of dispute which follows cannot hope to resolve the biographical questions with any degree of certainty, but it may at least expose the roots of the more ill-founded claims and trace the origins of some of the confusions and contradictions in the various versions of the 'biography'.

(i) The dates of Harivaṃśa's birth and death

Two dates are proposed for the year of Harivaṃśa's birth: V.S. 1559 (A.D. 1502) appears in the texts of Uttamadāsa and Jayakṛṣṇa cited above, while the acceptance of a rival date of V.S. 1530 (A.D. 1473) is advocated by many later writers.

Among the most determined proponents of the earlier date is Gopālprasād Śarmā, who cites a reference to this date in a śloka (from an unspecified text) attributed to Gosvāmī Kṛṣṇacandra (understood as Harivaṃśa's son Kṛṣṇadāsa).<sup>1</sup> In accordance with this dating, the alleged quincentenary of Harivaṃśa's birth was celebrated enthusiastically by most members of the Rādhāvallabhī community in A.D. 1973. Contributors to the souvenir volume of this event frequently re-affirm the V.S. 1530 date, but nowhere is convincing evidence put forward to support it. The editor of the volume, Vijayendra Snātak, avoids any statement on this important question in his own contribution;<sup>2</sup> in his own major study of the sampradāya, however, Snātak argues strongly for acceptance of the later date.<sup>3</sup> Here he maintains that astrological calculations show the exact date given by Uttamadāsa for Harivaṃśa's birth - Monday the 11th day of the bright half of Vaiśākha - to be consistent with V.S. 1559 but not with V.S. 1530, when the '11th day' fell on a Saturday.

In his article on 'The Rādhāvallabhīs', (p.559), Grierson gives A.D. 1502 as the date of Harivaṃśa's birth (though elsewhere<sup>4</sup> he gives the year as A.D. 1559). This appears to be a simple confusion of calendars, 1559

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1. viyadguṇeṣuśubhrāṃśu saṃkhye saṃvatsare śubhe. [1]530  
mādhave māsi śuklaikādaśyāṃ ca somavāsare;  
gosvāmī harivaṃśākhyā[ḥ] śrīmanmāthuramaṇḍale  
bādagrāme śubhasthāne prādurbhūto mahān guru[ḥ].  
(Gopālprasād Śarmā 1915:12.)

2. Vijayendra Snātak (ed.), 1975:31-40.

3. Vijayendra Snātak 1968:92.

4. G.A.Grierson 1909:546.

being the date of birth according to the Vikram, and not the Christian, calendar. The same mistake appears again in H.C.Conybeare's gazetteer of the North-West provinces (p.103).

The lack of attested dates as points of reference makes it impossible to settle the question of Harivaṃśa's date of birth; none of Harivaṃśa's own works, and few other texts regarded as contemporary to his floruit, are dated. Given this lack of evidence in support of either of the proposed dates, one may postulate three judicious if somewhat cynical reasons for preferring the later of the two. Firstly, it is difficult to see why hagiographers of the Rādhāvallabhī sampradāya itself - Uttamadāsa and Jayakṛṣṇa - should deliberately postdate the birth of the revered author of their own tradition; secondly, the fact that the early date (A.D. 1473) neatly precedes the dates of birth of both Vallabha (A.D. 1479)<sup>1</sup> and Caitanya (A.D. 1486)<sup>2</sup> shows that there is some sectarian advantage to be gained by an antedating; thirdly, in the context of 15th and 16th century India it is somewhat easier to envisage a lifespan of 50 years than one of nearly 80 - and no source proposes that Harivaṃśa died any earlier than V.S. 1609.

The V.S. 1609 date is given by Uttamadāsa for the death of Harivaṃśa, and is endorsed by Jayakṛṣṇa in the extract quoted above wherein Vanacandra is described as acceding to the sectarian gaddī in this year. Lalitā Carāṇ Gosvāmī reports (1957:52) that this date is also confirmed by extant temple records which show that Vanacandra was adhikārī of the shrine of Rādhāvallabha from V.S. 1609 to 1665 (A.D. 1552 to 1608).

Various claims have been made, however, that Harivaṃśa lived beyond A.D. 1552. Rāmacandra Śukla maintains (p.124), without citing any authority, that in V.S. 1622 (A.D. 1565) Harirāma Vyāsa of Orcchā became Harivaṃśa's disciple; and according to Vāsudev Gosvāmī (p.88), the two devotees could not have met before V.S. 1612. But Snātak (1968:117) refutes the latter assertion, and shows on the basis of the Rasika ananya māla that Harirāma Vyāsa first came to Vrindaban in V.S. 1591, thus allowing ample time for the association with Harivaṃśa to take place.

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1. F.S.Growse 1883:283.

2. S.K.De, p.68.

An early British source also suggest that Harivaṃśa lived beyond A.D. 1552. H.H.Wilson states that Harivaṃśa 'erected a temple there [in Vrindaban] that still exists, and indicates, by an inscription over the door, that it was dedicated to Śrī Rādhā Vallabha by Hari VANŚ, in Samvat 1641, or A.D. 1585'.<sup>1</sup> Since the gateway referred to no longer exists, it is not now possible to evaluate Wilson's interpretation of the inscription it carried. However, it is doubtful that the inscription stated categorically that the temple was dedicated by Harivaṃśa himself, since the accomplishment of any such major work would surely have been seized upon by the hagiographers. An inscribed dedication would naturally have included Harivaṃśa's name at some point, and it is tempting to speculate that the wording of Wilson's report conceals the true implications of the inscription. According to the Rasika ananya māla<sup>2</sup> and to sectarian tradition generally, the temple of Rādhāvallabha was built after the death of Harivaṃśa, during the incumbency of his eldest son and successor Vanacandra.

Few sectarian texts refer to the manner of Harivaṃśa's death. Uttamadāsa's allusive or metaphorical description of this event has already been referred to; the Bengali work Premavilāsa by the Gauḍīya author Nityānanda apparently gives a more specific and rather remarkable account, which is probably apocryphal since nothing like it appears in any early source. (The Premavilāsa has not been available for inspection at first hand: its contents are discussed by Lalitā Caraṇ Gosvāmī 1957:45-51.) The text states that Harivaṃśa forfeited his life on the offence of eating prasāda on the ekādaśī fast day; the account seems to be an elaboration

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1. H.H.Wilson, 1862:177.
  2. Lalitāprasād Purohit (ed.), 1961:44-48. According to the Rasika ananya māla account, the temple of Rādhāvallabha was built by a kāyastha named Sundaradāsa Bhaṭanāgara, a dīvān in the service of (Abdur Rahīm) Khānkhānā at Akbar's court. Many would-be patrons of the temple building, including Rājā Mānsingh who built the temple of Govindadeva (Growse 1883:243), were put off by a prediction made by Vanacandra that whoever undertook the project would die a year after its completion; Sundaradāsa accepted this stipulation and went ahead (with the financial backing of his employer). The prediction proved true, and Sundaradāsa breathed his last within the completed temple during the singing of CP 49 in samāja.

of the episode described in Kṛṣṇadāsa Bābā's Bhaktamāla discussed earlier. Gopālabhaṭṭa, identified in the text as guru to Harivaṃśa, allegedly took pity on his deceased 'disciple' and granted him salvation posthumously. This far-fetched account has little credibility, since the Premavilāsa is known to have been subject to accretion on a large scale.<sup>1</sup>

(ii) Harivaṃśa's parentage

The tradition that Harivaṃśa's father was named Vyāsa is consistently asserted in the texts discussed in the above pages. Certain secondary sources do give some variations on the name: the 19th century history of Hindi literature Miśrabandhuvinoda<sup>2</sup> gives the name as 'Vyāsa Svāmī', and adds the upanāma 'Harirāma Śukla'. Baldev Upādhyāy, on the other hand, holds that Harivaṃśa's father was called Keśavadāsa and that his upanāma was 'Vyāsajī'.<sup>3</sup> Neither authority betrays the source of these allegations. In The modern vernacular literature of Hindustan (pp.28-29), Grierson identifies Harivaṃśa's father, 'Byās Swāmī alias Hari Rām Suk'l', with the poet (Harirāma) Vyāsa of Orcha: there is no justification for this assertion (which has been followed by Pollet, p.346) since no early source suggests a blood relationship between Harivaṃśa and Harirāma Vyāsa. Grierson follows a more orthodox line in his article on 'The Rādhāvallabhīs' (p.559), where he states that Harivaṃśa was 'the son of a Gauḍ Brāhmaṇa living in the Sahāranpur district'.

Though we may accept the plausibility of the claim that Harivaṃśa's father was Vyāsa of Deoband, little more can be said about his forbears. His mother is identified as 'Tārā' by Dāmodaradāsa 'Sevaka' and Uttamadāsa, as shown in section 2(ii) above; Priyādāsa Śukla (p.19) claims to have found a rich source of information on Vyāsa's family in a text entitled

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1. Bimānbihārī Majūmdār (p.507), discussing the accretions to this text, remarks that 'the Premavilāsa grew bigger day by day in Vaiṣṇava homes just as Kṛṣṇa grew bigger day by day in the house of Nanda'.
  2. Gaṇeśbihārī, Śyāmbihārī and Śukdevbihārī Miśra, Vol.I, p.294.
  3. Baldev Upādhyāy 1953:422.

Hitacandrikā (V.S. 1714, A.D. 1657) by one Jamunādāsa, but no copy of this text appears to be extant today. Śukla himself, writing at the beginning of the present century, reports that he was working from a single tattered copy of the text.

The identity of the monarch at whose court Vyāsa is said to have been employed is also uncertain. If Uttamadāsa's dates for the life of Harivaṃśa, A.D. 1502-1552, are even approximately correct, then the monarch ruling in Delhi at the time of Harivaṃśa's birth would have been Sikandar Lodi, who died in A.D. 1517.<sup>1</sup> As Lalitā Carāṇ Gosvāmī (1957: 27) points out, there is considerable difficulty in believing that a fervent Muslim iconoclast such as Sikandar Lodi<sup>2</sup> would have shown much favour towards a Hindu paṇḍita such as Vyāsa, though some authorities hold that it was indeed Sikandar who was Vyāsa's patron. It is more likely that the monarch to whom Uttamadāsa refers was one of considerably lesser stature, for although Uttamadāsa refers to him by the words pr̥thvīpati, nṛpa, nariṇḍa and pāṭisāha, there is no reason why such lofty titles should not refer to a local ruler in the hyperbolic context of hagiography. Two sources, Priyādās Śukla and Bābā Hit Dās, do name the monarch. Śukla (p.23) maintains that he was Vijaya Bahādur, a courtier of the emperor Homayoun and grandson of Kīrticandra. The court to which Vijaya Bahādur summoned Vyāsa was, according to Śukla, at Bijnaur - in the same (modern) district as Vyāsa's alleged home of Deoband. But the chronology proposed by Śukla is confused: he states that it was Kīrticandra who defeated Sher Shāh and reinstated Homayoun to the Delhi throne. Homayoun's return to power took place in A.D. 1555:<sup>3</sup> how then could Kīrticandra's grandson have been ruling at Bijnaur at the supposed time of Harivaṃśa's birth 53 years earlier? A more feasible proposition is put forward by Bābā Hit Dās (p.31) who maintains that Vyāsa was guru to Kīrticandra himself, and not his grandson; but it is still impossible to assess the validity of the proposed account without knowing the source

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1. Vincent A. Smith, p.262.

2. 'It is said that in Mathura "and other places" [Sikandar] turned temples into mosques, and established Muslim Sarais, colleges and bazars in the Hindu places of worship.' Kishori Saran Lal, p.191.

3. Vincent A. Smith, p.324.

whence it came. It may be pointed out, finally, that Saharanpur itself must have held a court capable of offering patronage of the kind described by Uttamadāsa, as it was one of the eight sarkārs (sub-divisions) of the sūbah of Delhi during Akbar's reign; and Deoband was one of the 36 mahāls (revenue divisions) constituting that sūbah.<sup>1</sup> Though Akbar's reign had not yet begun at the alleged time of Harivaṃśa's birth, it is clear that Saharanpur was a centre of some importance during the sixteenth century.

(iii) Harivaṃśa's offspring

The number of children born to Harivaṃśa's various wives is another aspect of his life to be disputed. Most sectarian authorities maintain that three sons - Vanacandra, Kṛṣṇacandra (or Kṛṣṇadāsa) and Gopīnātha - and a daughter Sāhibade were born to his first wife Rukmiṇī, and that a fourth son Mohanacandra was born to one of the two wives taken by him during his journey from Deoband to Vrindaban. The offspring of the first marriage are mentioned by Uttamadāsa, though not by name; in the passage from Jayakṛṣṇa's text quoted in section 2(ii) above, the dates of birth of Rukmiṇī's sons are given as V.S. 1585, 1587 and 1588; Snātak (p.112) also reports Jayakṛṣṇa as giving Mohanacandra's birthdate as V.S. 1598. Jayakṛṣṇa appears not to mention the birthdate of Harivaṃśa's daughter.

Harivaṃśa's four sons are again mentioned in dohās 3 to 6 of Dhruvadāsa's Bhaktanāmāvalī, also quoted above. Various other sources give conflicting details as to Harivaṃśa's children; Pratāpasimha's Bhaktamāla (p.70), which in most other respects follows Nābhādāsa and Uttamadāsa, mentions only two sons and a daughter as the offspring of Harivaṃśa's first marriage. Growse follows suit (1883:199, 202) saying that Mohan Chand, Gopīnāth and a daughter were the offspring of Harivaṃśa's first marriage, while his later marriages produced Braj Chand and Krishan Chand. Nityānanda's Bengali Premavilāsa (discussed by Lalitā Caran Gosvāmī, 1957:47) gives the names of Harivaṃśa's children as Kṛṣṇadāsa, Sūryadāsa, Vanacandra and Vṛndāvanacandra respectively. That these

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1. H.S.Jarrett (trans.), Vol.II, pp. 105 and 292.

last two sources are incorrect is shown by the fact that it was Vanacandra who inherited the gaddī from his father, and from whom the present adhikārīs claim descent; Vanacandra must therefore have been the eldest son of Harivaṃśa. This vindicates Jayakṛṣṇa's version, and it is reasonable to suppose that he is also accurate with respect to the other three children. The date given by Jayakṛṣṇa for the birth of Kṛṣṇadāsa, A.D. 1531, is not inconsistent with the date of composition of Kṛṣṇadāsa's Karṇānanda, A.D. 1578, discussed above.

One undisputed area of Harivaṃśa's biography may also be included here for the sake of completeness, and that is the question of his place of birth and his family home. In the texts discussed in section 2(ii), Dāmodaradāsa 'Sevaka' and Uttamadāsa give the village of Bād (some six miles south of Mathura) as the birthplace of Hita Harivaṃśa. All sectarian sources agree on this point, and no other evidence is forthcoming to challenge them. The alleged birthplace is now marked by a small Rādhāvallabhī settlement called Vyās Bhavan, which is in the hands of the ascetic branch (nāda parivāra) of the sampradāya. Vyās Bhavan consists of a small temple and a rāsamaṇḍala (a round stone platform used as a stage for rāsālīlā dramas) in a pleasant site on the border of Bād village, on a rise above a large pond. The interior of the temple doorway is surmounted by a painting which depicts the birth of Hita Harivaṃśa in an idealised setting, reflecting Uttamadāsa's comparison of the birth of Harivaṃśa with the appearance of Kṛṣṇa in the house of Nanda.

There seems to be little doubt that the family home of Harivaṃśa was, as Uttamadāsa states, in Deoband. No early text contradicts this, and the image of Kṛṣṇa as 'Raṅgīlāla jī' which Harivaṃśa reputedly consecrated and worshipped there is to this day attended by a family of Harivaṃśa's descendants.

(iv) Harivaṃśa's original sectarian allegiance

The final controversy in the biography of Harivaṃśa is the vexed problem of his original sectarian allegiance; the question of who had been his guru before he established his own path of bhakti is still hotly contested. Harivaṃśa has been variously described as associated with

the Nimbārka, Mādhva, Vallabha and Gauḍīya traditions. Two of the least sensible claims may be dismissed without deliberation: firstly that of the Rev. M.A. Sherring who maintains (p.261) that 'the founder of the [Rādhāvallabha] sect was Vallabha Swamī'; secondly the fantastic statement of A.K.Majumdar (p.51) that 'Nandadāsa [was] the founder of the Rādhā-Vallabhī sect and author of the Hita-Harivaṃśa'. The first of these statements may perhaps be based on a simple confusion of the names 'Vallabha' and 'Rādhāvallabha'; the second appears to be entirely fanciful, since no connection at all is apparent between Nandadāsa (a celebrated member of the Vallabhite aṣṭachāpa group of poets) and the Rādhāvallabha sampradāya. Furthermore, Majumdar has evidently been misled by the title of the Sanskrit text Harivaṃśa into supposing that 'Hita Harivaṃśa' must also be the title of a literary work.

A third claim as to Harivaṃśa's sectarian allegiance, that he was a member of the Nimbārki sect, can also be shown to be ill-founded. This claim stems from an error perpetrated by the mid-19th century Hindi littérateur 'Bhāratendu' Hariścandra in his Vaiṣṇava sarvasva. In a list of the guru paramparās of the Viṣṇusvāmī, Madhva, Caitanya, Rāmānuja and Nimbāditya sampradāyas, the fourth śākhā of the Nimbāditya paramparā includes the name of Hita Harivaṃśa. The śākhā is listed as follows: 'Vyāsadeva, Paraśurāma, Hitaharivaṃśa, Nārāyaṇahita, Vṛndāvanahita, Śrī Govindahita'.<sup>1</sup> But for the title 'hita' which appears in four of the names, the list constitutes exactly the Nimbārki guru paramparā descended from Harivyāsa Deva.<sup>2</sup> It seems that Hariścandra has erroneously used the Rādhāvallabhī title 'hita' in place of the Nimbārki 'deva', and that the Harivaṃśa referred to is thus the Nimbārki Harivaṃśa Deva, who inherited the gaddī at Salimabad from his celebrated guru Paraśurāma.<sup>3</sup>

The contention that Harivaṃśa was a Mādhva comes from Growse (1883: 200): 'Originally he had belonged to the Madhvāchārya Sampradāya, and

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1. Vrajaratan Dās (ed.) p.563.
  2. Nārāyaṇ Datt Śarmā, p.49.
  3. Ibid., p.53.

from them and from the Nimbāraks, who also claim him, his doctrine and ritual were professedly derived'. Unfortunately Growse does not name the proponents of this theory.

The only other specific statement about Harivaṃśa's sectarian background which differs from the Rādhāvallabhī view is that made first by the Bengali Bhaktamāla and endorsed later by the Premavilāsa of Nityānanda: these texts maintain that Harivaṃśa was a disciple of Gopālabhaṭṭa - a claim not found in any but Bengali sources.

Uttamadāsa's account of Harivaṃśa's life proposes a harmonious and feasible chronology, and as such is generally accepted - with the exception of the disputed date of birth - by sectarian writers and historians of Hindi literature as a historical record. The fact is, however, that the account will remain largely speculative until it can be substantiated by real historical evidence. The occurrence of a piece of information in more than one hagiographic source often suggests collusion rather than corroboration, though the typically more reverential view of most Indian writers on such subjects would no doubt regard this circumspection as unduly cynical. It is greatly to be hoped that the temple archives of the Rādhāvallabhī tradition will one day become accessible for study, so that the biographical and historical questions raised here may be discussed on the basis of rather more sound evidence.

#### 4. Other texts attributed to Hita Harivaṃśa

##### (i) The 'Sphuṭa vāṇī'

In addition to the CP, a second anthology of BrBh stanzas is attributed to Hita Harivaṃśa. In the edition of Lalitā Caraṇ Gosvāmī (1972), given the siglum W for the purposes of this discussion, the anthology has the title Sphuṭa vāṇī and consists of 27 stanzas. 'Sphuṭa vāṇī' is taken as a working title here, but the sources discussed below show a number of variations: it is apparent that this and other appellations are intended as descriptive labels rather than as formal titles deriving authoritatively from a single author or compiler.

The Sphuṭa vāṇī does not appear in manuscripts as commonly as does

the CP. Two manuscripts in the Vrindaban Research Institute's collection are analysed here. The first, given the siglum X, is V.R.I. Hindi MS 7848, a 20th century manuscript including among a number of sectarian works the Sphuṭa vāṇī with a commentary by Priyādāsa. A discrepancy exists between the title of the text as it appears at the head of the text and as it appears in the colophon, as can be seen from the following transcription (copied verbatim):

Begins (f.1<sup>r</sup>): śrī rādhāvallabho jayati. śrīhitaharivaṃśacandro jayati.  
atha śrīhitaharivaṃśa jū ke phuṭakara padō kī ṭīkā  
likhyate. priyādāsa jū kṛta.

Ends (f.230<sup>v</sup>): iti śrīmaddhitaharivaṃśacandracaṇāraviṃdamaṃḍa  
makaraṃdamadhuvrata priyādāsakṛta sphuṭapadaṭīkā  
samāpta. phālguna kṛṣṇa 4 vikramī saṃvata 1961  
hitadāsākṣarāṇi. māgha sudī 4. samvata 1982.

In this manuscript the order of doḥās 25 and 27 is inverted vis-à-vis the order in W. An additional 8-line pada,<sup>1</sup> bearing the chāpa of Harivaṃśa but introduced as bheṭa kau pada and therefore not actually attributed to him, concludes the text. X defines the contents of the anthology as comprising two component sections<sup>2</sup> (although a single numbering sequence subsists throughout) by interposing the following colophon between stanzas 9 and 10:

(ff.92<sup>v</sup>-93<sup>r</sup>): iti siddhāṃta pada. atha rasa ke pada prāraṃbha.

Vrindaban Research Institute Hindi MS 4410 (siglum Y), which provides text E for the present edition of the CP and which also contains the text of the Rādhāsudhānidhi discussed below, contains 14 stanzas corresponding to stanzas 10-23 of the sequence in W; this group of stanzas comprises the so-called 'rasa' section as identified by X, but omitting the four

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1. See Appendix III.

2. A similar division into rasa and siddhānta contexts occurs in the vāṇī of Haridāsa, comprising the anthologies Kelimāla and Aṣṭādaśa siddhānta respectively (Prabhudayāl Mītal 1971).

final dohās (which return to siddhānta<sup>1</sup> material). The stanzas are headed:

īte śrīhita jū ke pada codaha liṣyate.

The siglum Z is given to the final source to be evaluated here: this is also the published source of CP text 'G' in the present edition (Vijaypāl Siṃha and Candrabhān Rāvat, 1971). Here again the anthology is divided into two component sections. Under the heading atha śrī jī kī bānī liṣyate (*ibid.*, p.199) appears the rasa sequence corresponding to stanzas 10-23 in W, followed by the colophon iti sphuṭa pada pūrṇa (*ibid.*, p.204); this is followed by the heading atha kabitta kuṇḍaliyā arilla chappai (*loc.cit.*) and the 10 siddhānta stanzas (in a new numbering sequence) corresponding to stanzas W's 1-9, 24. The final colophon reads iti śrī kabittādi pūrṇa. śrī śrī. (*ibid.*, p.206). The final three dohās of W's text (25-27) are thus absent from Z.

The contents of the four sources are tabulated below in a concordance.

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1. The so-called siddhānta stanzas are in fact more didactic than exegetical. The difference in style between the siddhānta and rasa sections can be seen by comparing stanzas 9 and 23 (the latter being close in style to the CP):

Sphuṭa vāṇī 9 (Lalitā Caraṇ Gosvāmī 1972:151)

mānuṣa kau tana pāya bhajo brajanātha kō;  
darbī laikai mūḍha jarāvata hātha kō.

(jai śrī) hita harivaṃśa prapaṃca viṣaya rasa moha ke;  
(hari hā) bina kaṃcana kyaū calaī pacīsā loha ke.

Sphuṭa vāṇī 23 (*Ibid.*, p.166)

doū jana bhījata aṭake bātana;

saghana kuñja ke dvāre ṭhāṛhe aṃbara lapaṭe gātana.

lalitā lalita rūpa rasa bhījī būda bacāvata pātana;

(jai śrī) hita harivaṃśa paraspara prītama milavata ratirasa ghātana.

Table 1 : Concordance of Sphuṭa vāṇī texts

	X	Y	Z
W 1 :	1		1 (2nd sequence)
W 2 :	2		2 " "
W 3 :	3		3 " "
W 4 :	4		4 " "
W 5 :	5		5 " "
W 6 :	6		6 " "
W 7 :	7		7 " "
W 8 :	8		8 " "
W 9 :	9		9 " "
W 10 :	10	1	1
W 11 :	11	2	2
W 12 :	12	3	3
W 13 :	13	4	4
W 14 :	14	5	5
W 15 :	15	6	6
W 16 :	16	7	7
W 17 :	17	8	8
W 18 :	18	9	9
W 19 :	19	10	10
W 20 :	20	11	11
W 21 :	21	12	12
W 22 :	22	13	13
W 23 :	23	14	14
W 24 :	24		10 (2nd sequence)
W 25 :	27		
W 26 :	26		
W 27 :	25		

The Nāgarī Pracāriṇī Sabhā's report on the searches for Hindi manuscripts in the year 1909-1911 (Shyam Behari Misra 1914:180) lists an undated manuscript in a temple collection in Mirzapur. Catalogued as Phuṭakara bānī, the text is quoted as being headed śrī hita ju [sic] kī bānī. The extent of the text is recorded as being 101 slokas, but this is evidently a misprint as the number of folios is given as four. The text begins with W 1, and a citation from the middle of the text is of W 15; the text ends with a pada numbered 13 (!) which does not appear in W, X, Y or Z.

In comparison with the CP, contexts in the Sphuṭa vāṇī show less concentration on the nikuñja vihāra and a greater concern with a broader mythology and with the external manifestations of Vaiṣṇava sādhana.<sup>1</sup> Stanzas 3, 4, 7, 8, 9 and 20 comprise exhortations to turn away from the world and worship Kṛṣṇa, and so to make the most of a valuable human birth:

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1. Compare a similar feature in four additional stanzas bearing Harivaṃśa's chāpa, but not actually attributed to him, given in Appendix III.

this is a theme familiar from the vinaya sequences of the Sūrasāgara, but notably absent from the CP. Stanzas 18 and 19 describe the āratī of Kṛṣṇa in terminology much more closely related to the actuality of temple worship than occurs in CP contexts. Other themes not found in the CP include the celebratory songs of the birth of Rādhā (stanza 16) and of Kṛṣṇa (stanza 11), and the eschatological preoccupations of stanza 4.<sup>1</sup> While doctrinal points made in the poems of the so-called siddhānta sequence are mostly quite general and applicable in a wide Vaiṣṇava context, certain references have a more restricted sectarian intention; an example is the first of the four dohās (text W), which catalogues the essential elements of life as a devotee and includes the sectarian catchwords hita and rādhāvallabha:

saba sō hita niṣkāma mati vṛndāvana viśrāma;  
(śrī) rādhāballabhalāla kau hṛdaya dhyāna mukha nāma.<sup>2</sup>

'Repose in Vṛndāvana with a mind beneficent to all and free from desire; reflection on dear Rādhāvallabha in the heart, and his name on the lips.'

The Sphuṭa vāṇī includes many stanzas in metres not represented in the CP; among these are the complex metres chappaya (stanzas 3, 7) and kuṇḍaliyā (stanzas 5, 6). Many of the stanzas have a rather imperfect scansion in the texts seen.

In vocabulary also a distinction is apparent between this text and the CP. Many words may owe their inclusion here to a difference in genre (in the didactic, doctrinal and eschatological contexts) rather than to a difference in authorship; but this does not explain such distinctions as exist in the epithets used to refer to Kṛṣṇa in the two texts. Whereas the name kṛṣṇa itself occurs in the CP only in the single formulaic compound kṛṣṇa rasāmṛta sāra (CP 30.17), in the Sphuṭa vāṇī it occurs seven times (1.4, 4.1, 7.6, 8.1, 8.5, 18.5, 25.2); cf. also the epithets

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1. Especially in 4.3 (Lalitā Carāṇ Gosvāmī 1972:147):

(jai śrī) hita harivaṃśa naraka gati durabhara  
yamadvāre kaṭiyata naka chīke.

2. Ibid., p.166.

brajapati (8.3), brajanātha (9.1), govardhanadhara (17.1) and significantly rādhāvallabha (24.2, 26.2), which do not appear in the CP at all.

A morphological peculiarity of the text viz-à-viz the CP is the doubling of consonants, as in yaddi (1.2), nikajja (5.1); some examples may reflect familiarity with Prakritic (or perhaps Panjabi) forms, but in general their inclusion alongside more usual Hindi forms is apparently metri causa.

In more general terms the Sphuṭa vāṇī is characterised by a more colloquial and vernacular style than that found in the CP. The CP's Sanskritic compounds are not so common here. Many of the didactic stanzas have an admonitory tenor which is quite foreign to the CP style: an example is the blunt tū bālaka nahī which constitutes the opening phrase of stanza 4;<sup>1</sup> cf. also the colloquial use of vocative bhaiyā in 8.1.

While it is not possible to reach any definite conclusion about the history of the Sphuṭa vāṇī on the basis of the available manuscript evidence, the autonomy of the rasa sequence (W 10-23) suggests that this group may derive from a different source from the remainder of the text. The fact that padas in the siddhānta section (including the four dohās 24-27) contain more specifically sectarian material than the rasa padas suggests that the former may derive from a later stratum in sectarian tradition; while Snātak (1968:303) concludes that the Sphuṭa vāṇī is likely to be a later work than the CP, he does not venture the logical conclusion that the Sphuṭa vāṇī is likely to be the product of a later hand than Harivaṃśa's.

(ii) The 'Śrīmukha patrī'

Two letters in BrBh prose are ascribed to Hita Harivaṃśa. No manuscript copy has been available for inspection; Snātak reports the same difficulty in his discussion of the letters (1968:330), but subsequently cites variants from 'old copies' (ibid., p.331). The letters are commonly included in 'bazaar' editions of Harivaṃśa's works; such

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1. Ibid., p.147.

editions are clearly unreliable, but faut de mieux must form the basis of discussion here.<sup>1</sup>

Both letters are addressed to a devotee named Vīṭhaladāsa. One Viṭ(h)ṭhaladāsa is the subject of a section of the Rasika ananya māla, where he is identified as an employee at the court of Junagarh (Kathiawar) and a disciple of Hita Harivaṃśa (Lalitāprasād Purohit (ed.) 1960:13-14); this reference mentions correspondence between guru and disciple. The language of the letters is not inconsistent with the Sanskritized BrBh of the CP, allowing for the difference between prose and verse styles (especially in the greater use in the former of the auxiliary verb in

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1. The letters are brief enough to be quoted in full. The texts given here are taken from Snātak (1968:331), who cites them from a sectarian anthology entitled Śrī hitāmṛta sindhu edited by Hit Gobardhandās (Vrindaban); obvious printing errors in Snātak's text have been emended within [square brackets] by confirmation with the texts as they appear in another anthology, Śrī hita sudhā sindhu (Rāmlāl Śyāmsundar Caturvedī, pp.1-2). No more reliable source is available.

I śrī sakala guṇa sampanna rasa rīti baṛhāvana ciraṃjīva mere prāṇana ke prāṇa vīṭhaladāsa yogya likhita[ṃ] śrī vṛndāvana rajopasevī harivaṃśa jorī sumirana baṃcavau. jorī sumirana matta rah[au]. jorī johai sukha baraṣata hai. tuma kuśala svarūpa h[au]. tihāre hastākṣara bārambāra āvata hai. sukha amṛta svarūpa hai. patrī vācata ānanda umaṛi calai hai. merī buddhi kō itanī śakti nahī jo kahi sakō para tohi jānata hō. śrī svāminī jī tuma para bahuta prasanna hai. hama kahā āśīrvāda dēya hama yahī āśīrvāda deta hai ki tihāro āyuṣa baṛhau aura tihārī sakala sampatti baṛhau. tihāre mana ko manoratha pūraṇa hohu hama netrani mukha dekhē hamārī bhēṭa yahī hai. yahā kī kāhū bāta kī cintā mata karo terī pahicāna taī maūkū śrī śyāmājū bahuta sukha deta hai. tuma likhī ho dina daśa mē āvēge soī āśā prāṇa rahe hai. śrī śyāmā jū vegi le āyē. ciraṃjīva kṛṣṇadāsa kau jorī prasanna hai śyāma vandinī vihāra candana lenō. govindadāsa santadāsa kī daṃḍauta gāgū medā ko kṛṣṇa sumirana bācanau kṛṣṇadāsa mohanadāsa ko kṛṣṇa sumirana raṃgā kī daṃḍauta vanamālī dharmasālā ko kṛṣṇa sumirana bācano.

II śrī vṛṣabhānu nandinī jayati. jogya likhita[ṃ] śrī harivaṃśa vīṭhaladāsa ke koṭi koṭi aparādha mē sevī āgale pāchile. vīṭhaladāsa mere prāṇa hai. jo sāstra maryādā satya hai aura guru mahimā aise hī satya hai to braja nava taruni kadamba cūṛāmaṇi śrī rādhe tihāre sthāpe gurumārga viṣai aviśvāsa ajñānī kō hota hai tātaī yaha maryādā rākhanau. tuma doū saphala ānanda barasau. vīṭhaladāsa ko aho sīcanaū. iti.

composition with participles). A reference to CP 29.1 appears in the phrase braja nava taruni kadamba in the second letter. Occurrence of the form rādhe in a non-vocative context in the same sentence reflects a widespread tendency in BrBh usage to apply this form generally without consideration of case.

In content the two letters consist mainly of the formulas of correspondence, interlarded with such blessings and assurances as a guru might be expected to extend to his disciple. The first letter concludes with messages of goodwill to other devotees (suggesting perhaps that the Rādhāvallabhī foothold in Gujarat which is a feature of the modern sect had an early beginning); the second includes in the fourth sentence (see note 1 previous page) a slightly terse reminder that lack of faith is the product of ignorance. The letters do not betray any specifically sectarian drift; the term hita does not occur (either as upanāma or independently), and references to the deity are to Rādhā (as rādhe, vṛṣabhānunandinī, śyāmā and svāminī), to Kṛṣṇa, or to 'the couple' (jorī), and not to Rādhāvallabha.

In the absence of manuscript evidence, the attribution to Hita Harivaṃśa of these letters remains speculative; but the attribution is certainly plausible, and given the rather unremarkable contents of the letters it is unlikely that they represent sectarian forgeries.

(iii) Rādhāsudhānidhi

This Sanskrit text is a stotrakāvya in 270 ślokas. Numerous manuscripts of the text exist in libraries in the Braj area and further afield, and (with some exceptions discussed below) the attribution of the text is to Hita Harivaṃśa. An example is MS 4410 in the Vrindaban Research Institute's collection;<sup>1</sup> this manuscript also contains the text of the CP given the siglum 'E' in the present edition, and is described under II.1 above. The mūla of the Rādhāsudhānidhi is preceded by the

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1. Cat.no. 5472: R.D.Gupta and J.C.Wright (eds.) 1978:302.

dedication śrīrādhāvallabho jayati (f.1<sup>r</sup>),<sup>1</sup> and is followed by the colophon:

iti śrīvr̥ṣṇāveśvarīcaraṇakṛpāmātravijṛṃbhitaṃ  
śrīrādhāsudhānidhistavaḥ śrīhitaharivaṃśagosvāminā  
viracitaḥ sampūrṇaḥ.

(The scribal colophon, giving the date V.S. 1825, has been transcribed in the description of CP text 'E' in section II.1 below.)

Some manuscripts bear the alternative title Rādhārasasudhānidhi. An example is Vrindaban Research Institute 2309;<sup>2</sup> this is a complete manuscript of 55 folios of which ff. 1, 31, 45 and 46 are replacement folios in a different hand from that of the remainder. The 270 ślokas of the text are followed by the colophon:

iti śrīvr̥ṣṇāveśvarīcaraṇakṛpāmātravijṛṃbhita[ṃ]  
śrīmadrādhārasasudhānidhiḥ stavaḥ śrīmad hitaharivaṃśa  
caṃdragosvāminā viracitaḥ samāptaḥ. 18.48. posa vadī 9.

The former of these titles, Rādhāsudhānidhi, appears in the colophons of V.R.I. manuscripts 3263<sup>3</sup> and 4358, while the latter, Rādhārasasudhānidhi, appears in 344<sup>4</sup> and 8836<sup>5</sup> (dated V.S. 1956). The compound rasasudhānidhi appears in the final śloka of the text,<sup>6</sup> but this cannot of itself be regarded as proof that rasa has a place in the original title. Thus it is not possible to resolve the discrepancy in the title on the basis of the

1. As noted in the description of this manuscript in section II.1, each of its component texts bears a separate pagination sequence.
2. Cat.no. 1338-E: R.D.Gupta and M.L.Gupta (eds.) 1976:160. (Catalogued as Rādhāsudhānidhi.)
3. Cat.no. 2260: R.D.Gupta and M.L.Gupta (eds.) 1976:270.
4. Cat.no. 2259 (loc.cit.).
5. Cat.no. 8786: R.D.Gupta and J.C.Wright (eds.) 1981:312. (Catalogued as Rādhāsudhānidhi.)
6. adbhutānandalobhaścennāmnā rasasudhānidhiḥ;  
stavov'yaṃ kaṇṇakalāśairgr̥hītvā pīyatāṃ budhāḥ. (Bābā Hit Dās (ed.) p.163.)

presently available material. Widespread usage in discussions of Rādhāvallabhī literature establishes Rādhāsudhānidhi as the generally preferred title; the inclusion of rasa in the compound, on the other hand, yields a logical semantic link between rādhā and sudhānidhi without which the title is to some extent elliptical. (Use of suffixed caṇdra with the poet's name in the second colophon quoted may, incidentally, be an extension of the sudhānidhi image.) No available manuscript supports Growse's statement (1883:203) that the text consists of 170 ślokas: this seems to be a printing error.

A rival claim as to the authorship of the Rādhāsudhānidhi is made by the Gauḍīya sampradāya, in which tradition the text is attributed to Prabodhānanda Sarasvatī. One manuscript in the Vrindaban Research Institute collection bears a colophon bearing this attribution (almost certainly fraudulently, as a late imposition), and another (incomplete) manuscript begins with a Gauḍīya dedication. These will now be discussed in turn.

MS 6626<sup>1</sup> is complete in 50 folios. The original invocation preceding the text, written in red ink, is still legible as śrīrādhāvallabho-jayati; but the original akṣaras -vallabho- have been covered in black ink by the replacement -ramaṇo-, yielding the Gauḍīya invocation śrīrādhāramaṇo-jayati. In addition, a śloka in praise of Caitanya<sup>2</sup> has been added above the text. The final folio is a complete replacement of the original, written in a different hand; the folio number of f.50 is preceded by the siglum su.ni. instead of the su. which appears in ff.1-49. Following the mūla of the text as it appears in the manuscripts discussed above, a

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1. Cat.no. 5475: R.D.Gupta and J.C.Wright (eds.) 1978:302.

2. niṇḍaṃtaṃ pulakotkareṇa vikasannīpaprasūnachaviṃ  
prordhvīkṛtya bhujadvayaṃ hariharīty uccair vadaṃtaṃ muhuḥ;  
nṛtyaṃtaṃ drutam aśrunirjharacayaīḥ kurvaṃtam urvītalaṃ  
gāyadbhir nijapārśadaīḥ parikṛtaṃ śrīgauracaṇdraṃ stumaḥ.

salutation to Caitanya is given as an extra śloka,<sup>1</sup> and is finally followed by the colophon attributing the whole text to Prabodhānanda:

iti śrīpravodhānaṃdagosvāmiviracitaṃ rādhāsudhānidhi-  
stotraṃ saṃpūrṇaṃ śrīrādhāramaṇojayataḥ. rāma

The akṣaras of the words rādhāsudhānidhistotraṃ saṃpū- of this colophon appear to have been re-written over damage to the folio, but apparently in the same hand.

MS 3263<sup>2</sup> is incomplete; ff.1, 3-9, 11-22 survive, bearing the text of ślokas 1-5 (part), 19-83 (part), and 91 (part) - 187 (part). The text is preceded by the invocation srī[rā]dhā[kṛ]ṣṇā[ya]namaḥ (in which alternate syllables have been left blank, intending completion in red ink). The first śloka of the text is the same encomium to Caitanya which appears as an addition to MS 6626 (see note 2, page 53); this is here incorporated into the mūla and followed by the numeral '1'. Subsequent śloka numbering in the remainder of the folio is subsequently one in advance of the usual order, but this discrepancy has disappeared by the beginning of f.3 (śloka 19), showing that one śloka from the sequence 6-18 has been omitted from the missing second folio.

The evidence of these manuscripts is consistent with the conclusion drawn by S.K.De (p.132 n.3) as to the authorship of the text. On the basis of the colophons of manuscripts held in the India Office Library, the Bodleian Library and the Asiatic Society of Bengal, De concludes that the attribution of the text to Prabodhānanda 'is obviously a case of appropriation by the Caitanya sect of a work composed by Hitaharivaṃśa of the Rādhāvallabhī sect!'. Other scholars of the Gauḍīya tradition, however, have identified passages in the Rādhā[-rasa-]sudhānidhi showing correspondences with passages from other texts attributed to Prabodhānanda: Saṅgītamādhava, Vṛndāvanamahimāmṛta and Caitanyacandrāmṛta. Śakuntalā

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1. sajayati gaurapayaudharmāyāvādārkatāpasamṭaptaṃ;  
sannabhaūda śīṭala padyorādhārasasudhānidhinā. 271.

(The akṣaras of sannabhaūda, evidently corrupt, are written over damage to the folio, perhaps by a later hand.)

2. Repeated by Anantadāsa, p.viii.

Agravāl (p.65 n.1) cites, for example, the following ślokas from Rādhārasasudhānidhi and the unpublished Saṅgītamādhava:

gatā dūre gāvo dinamapi turīyāṃśamabhaja-  
dvayaṃ dātuṃ kṣāṃtāstava ca janānī vartmanayā;  
akasmāttūṣṇīke sajalānāyane dīnavadane  
luṭhatyasyāṃ bhūmau tvayi nahi vayaṃ prāṇiṇiṣavaḥ.

Rādhārasasudhānidhi 229  
(= 228 in Rādhāvallabhī sources).

gatā dūre gāvo dinamapi turīyāṃśamabhaja-  
dvayaṃ kṣutkṣāmāḥ sma stava ca janānī vartmanayaḥ;  
akasmāttūṣṇīke sajalānāyane dīnavadane  
tvayi tyaktvā khelāṃ nahi nahi vayaṃ prāṇiṇiṣavaḥ.

Saṅgītamādhava 50.

Further correspondences are cited by Agravāl, by Sundarānanda Dāsa 'Vidyāvinoda' (pp.93-96), and by Anantadāsa Bābājī (p.viii).<sup>1</sup> A detailed discussion of these citations is beyond the scope of the present thesis, though it may be noted that in many instances the correspondences cited as proof of common authorship are actually quite formulaic; an example is the recurring conceit of rādhāpadanakhajyoti, allegedly a favourite of Prabodhānanda, which Sundarānanda Dāsa (p.95)<sup>2</sup> cites as below.

śrīrādhāpadanakhamaṇijyoti  
(Caitanyacandrāmṛta 68)

yasyāḥ sphūrjjatpadanakhamaṇijyotiḥ  
(Rādhārasasudhānidhi 136)

tadpādāmbhojarājannakhamaṇivilāsajyotiḥ  
(Rādhārasasudhānidhi 147)

vṛṣabhānujāpadanakhajyotiḥ  
(Rādhārasasudhānidhi 268)

- 
1. Anantadāsa repeats much of Sundarānanda Dāsa's material verbatim, without acknowledgment.
  2. Repeated by Anantadāsa, p.viii.

These conceits are standard rhetoric, such as forms the stock-in-trade of devotional poets, and cannot prove identity of authorship. The parallels between the two ślokas quoted earlier, however, cannot be dismissed lightly and clearly do demonstrate some kind of relationship between the two texts. While seized upon by the Gauḍīya camp as proving the Prabodhānanda attribution, such correspondences may, however, equally well lead to quite different conclusions: it is possible that the Śaṅgītamādhava contains plagiarised passages from the Rādhā(-rasa-)sudhānidhi, or vice versa, or that both texts include plagiarisms from a third source. In their anxiety to substantiate a foregone conclusion, Agravāl and the other authors here mentioned spoil their case by introducing weak or false arguments. Agravāl, for example, insists that since Harivaṃśa wrote no other Sanskrit work except the unsubstantiated Yamunāṣṭaka, he 'cannot' have been the author of the stotra to Rādhā (p.67): that the absence here of the chāpa of Harivaṃśa, which is so persistent a feature of the CP, is significant: that the vandanā ślokas showing allegiance to Caitanya are 'invariably' present in the old manuscripts.

A piece of circumstantial evidence consistent with the attribution to Harivaṃśa is the existence of an imitative text entitled Upasudhānidhi, whose unchallenged attribution is to Harivaṃśa's son Kṛṣṇadāsa; this text is included in MS 4410, discussed on pp.51-52 above.

Given the uncertainties surrounding the biographical and bibliographical data relating to both Harivaṃśa and Prabodhānanda, it is possible that the fiercely debated attribution of this Sanskrit text cannot finally be resolved. A full survey of all available manuscripts, and of the contents of the various texts mentioned in this discussion, has, however, yet to be undertaken. At the present time absolute conviction in favour of one or other attribution can be held only by those who are content to be swayed by sectarian allegiance.

While general correspondences in theme are commonplace between the Rādhāsudhānidhi and the CP, it is not possible to locate specific passages in the former which reflect in any detail those passages in the CP showing a Sanskritic diction; thus authorship of neither text can be verified or disproved by comparison with the other. In context and

style the Rādhāsudhānidhi bears a rather different stamp from the CP taken as a whole, although it is not dissimilar from those CP stanzas in which Rādhā holds the predominant role; in the Sanskrit text, however, the subservient and secondary position of Kṛṣṇa is much more clearly asserted. As in the CP, the servile position of the poet is equated with that of the devotee/sakhī, but here the descriptive praise of Rādhā is expressed in terms of extreme and even anguished longing, in marked contrast to contexts in the CP where the sakhī's vicarious enjoyment of the nikuñja vihāra is reported in a more neutral tone as a fait accompli. The need to receive Rādhā's grace, an idea barely present in the CP (except perhaps in isolated passages such as 73.5) is often expressed here; similarly, the desire for a vision of Rādhā (visible 'only in Vṛndāvana'<sup>1</sup>) here takes the place of the CP's preoccupation with the joint form of Rādhā and Kṛṣṇa united.

The relevance of the Rādhāsudhānidhi to the sectarian interpretation of the CP is discussed in chapter VII.

(iv) The Yamunāṣṭaka

The Sanskrit text Yamunāṣṭaka portrays the Yamunā personified as a beautiful woman. The eight ślokas are followed by a ninth comprising the phalastuti. This short text does not enjoy the currency of the Rādhāsudhānidhi or Harivaṃśa's BrBh works, and appears in manuscripts only rather rarely. An undated MS in the collection of the Nāgarī Pracāriṇī S. bhā (Āryabhāṣā Pustakālaya MSS 8983) bears the text with the following colophon:

[f.3 ] iti śrīmadhitaharivaṃśacaṃdragosvāmin[ā]  
viracitaḥ śrīyamunāṣṭaka saṃpurṇa.

1. Śloka 76 exemplifies this, and also stands as an example of the tenor of the text as a whole:

yadvṛndāvanamātragocaram aho yannaśrutīkaṃśiro  
[']pyāroḍhuṃ kṣamate na yacchivaśukādīnāṃ tu yaddhyānagam;  
yatpremāmṛtamādhurīrasamayaṃ yannityakaiśorakaṃ  
tadrūpaṃ pariveṣṭumeva nayanāṃlolāyamānaṃ mama.

(Bābā Hit Dās (ed.) p.47.)

II. MANUSCRIPTS OF THE CAURĀSI PADA

1. Manuscripts of the CP collated for the present edition

The sources collated for the present edition of the CP are described in detail below under the sigla A - M. Two of these sources, G and H, are not manuscripts but printed texts: these have been included on the principle that published texts may reasonably be regarded as a direct continuation of the manuscript tradition; indeed, they offer a further insight into the transmission of the text. The text labelled G is in fact based on a single MS, as described below.

I am indebted to Ācārya Śrī Hitānanda Gosvāmī for his permission to photograph MS A, a particularly valued manuscript since it is the only known extant copy of the CP commentary by Dharaṇīdharadāsa, and also is the oldest dated CP manuscript procured for this edition. Similar acknowledgement is due to Ācārya Śrī Lalitā Caraṇ Gosvāmī for his kind permission to photograph MS B; to the authorities of the Municipal Museum, Allahabad, for permission to photograph that portion of MS C bearing the text of the CP; to the Librarian of the Houghton Library, Harvard University, for providing a microfilm of MS I; to Dr.G.R.Niemann, for pointing out the existence of MS M in the Honner Collection of Corpus Christi College,<sup>1</sup> and to the Library authorities for providing a microfilm of the MS; to the authorities of the Vrindaban Research Institute, for providing the facilities for the study of the remaining manuscripts; and to the authorities of all the libraries mentioned here, for permission to reproduce specimens of the respective manuscripts.

MSS IJKLM have been studied on microfilm only.

Since there are few variations in the order of the 84 stanzas, a full concordance is not necessary; a concordance of the stanza order peculiar to MS A is given in the description of that manuscript. A tabulation of the basic structure of each stanza is given in section VI.5;

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1. For a handlist of the Honner Collection, see G.R.Niemann 1980.

the allocation of rāgas to the text is shown in a table on pp.470-471. Following the descriptions of the sources collated for the present edition is given a catalogue of further MSS of the CP which have been inspected but not collated; in common with sources A to M, all these are in the Devanāgarī script.

The manuscript descriptions given below often make reference to three stanzas of phalastuti which follow the mūla in many sources; the first two are chappayas praising the efficacy of the CP, and the third is a kavitta listing the rāgas allocated to the 84 stanzas. The text of these three stanzas is given below in section II.3.

MS A

From the private collection of Ācārya Śrī Hitānanda Gosvāmī, Baḍavālā Muhallā, Aṭhakhambhā, Vrindaban.

Folios: 72.  
Size: 13.5 by 23.5 cm.  
Lines: 19 to 20 per page.  
Date: V.S. 1749 (A.D. 1693).  
Scribe: Pāṭhaka Paramānanda.  
Place: Udaipur.

The manuscript is complete and is written in black ink on badly water-stained paper. The folios have been roughly sewn together as a book; the first folio is badly insect-damaged on the left-hand side. Daṇḍas, verse numbers, rāga and metre headings are in red ink, and the text is enclosed by double red margins; the mūla is indented.

The MS contains the CP with the verse commentary of Dharaṇīdharadāsa. Stanza 13 and its commentary are omitted from the main body of the text and added in the margin of f.10<sup>r</sup>. The handwriting of this marginal addition is broadly similar to that of the main text, but three features do suggest a different hand: (a) conjunct ry is written ह्य here, -य elsewhere (see III.2.(xi) for a discussion of this feature); (b) dhu is here written with the vowel sign attached to the right of the consonant ( ह्ह ), rather than in the conventional subscript manner ( धु ) found elsewhere; (c) a-kāra is here written with a single semicircular stroke

as its left-hand portion ( ३ ), whereas elsewhere in the manuscript this portion is written as two more or less straight strokes ( ३ ). (The commentary on CP 13 is only partially legible in the photograph, being necessarily written in a very cramped hand; and the circumstances in which this privately-owned manuscript was photographed did not allow a detailed examination of the manuscript at that time.) The numbering of stanzas subsequent to CP 13, and of the dohās and savaiyās of their commentary, presupposes the non-inclusion of this stanza.

The order of stanzas here differs from that found elsewhere, though the groupings of stanzas under rāga headings is maintained; the differences in order can be seen in the concordance given below. The rāga allocations in this MS correspond to those used in the majority of MSS, with three exceptions: Lalita in place of Vibhāsa; Gujarī in place of Devagandhāra; Gorī (Gaurī) in place of Gauḍamalāra. These discrepancies are tabulated on pages 470-471.

The text begins:

[f.1<sup>r</sup>] śrī rādhāvallabho jayati. śrī vyāsanandano jayati.  
śrī dāmodaramani jayati.<sup>1</sup>

Ends:

[f.71<sup>r</sup>] īti śrī caurāsī saṭīka saṃpūrṇaṃ. śubhaṃ bhavata  
maṅgalaṃ dadāt.

This is followed by the commentator's formulaic apology for the shortcomings of his work, occupying seven dohās; then follows the colophon:

[f.71<sup>r</sup>-71<sup>v</sup>] saṃvatu 1749 phālguna māse sukala pakṣe 15 punyo  
saṃṇaū kau saṃpūrṇa. leṣaka nāma pāṭhika  
paramānanda asthāna udaipura. subhamastu.  
śrīrastu. suhasta dharanīdharadāsa suta śrī  
jagajīvanadāsa ke.

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1. Lalitā Carāṇ Gosvāmī (n.d.: 11) maintains that Dāmodara was the grandson of Hita Harivaṃśa (implying that -maṇi is merely an honorific suffix in this context), and that Dharaṇīdharadāsa, author of the commentary, was a disciple of Dāmodara.

This is followed by a single pada of eight lines, bearing the chāpa dharanīdhara, followed at the end of the folio by the syllable saṃ[-pūrṇa] in red ink. Folio 72<sup>r</sup> bears a stanza of phalastuti in a later, untidy hand; this begins with the words bhava jalanidhi (see II.3 for the full text). This chappaya occupies less than half the page, the rest being left blank. The verso of the folio bears in the same scrawled hand, the following account of the rāgas used in the text (the text is in dohās, but the final dohā is corrupt):

lalita bilāvala rāga rasa    ṭoḍī juga paribāna;  
āsāvarī basaṃta puni    ye bivi pahicāna.  
dhanāsirī aru gūjarī    riṣi samudra samāna;  
sārāga sadā sīgāra he . eka adhika paribāna.  
malāra barana ṣaraṣai sadā gorī disa saba āhi ritu kalyāna;  
nidhi kānharo kedāro veda baṣāna.

Nāgarī numerals written above each rāga name interpret the symbolic numbers, which yield the following totals of padas allocated to each rāga:

Lalita	6	Sāraṅga	17
Vilāvala	6	Malāra	4
Toḍī	4	Gaurī	10
Āsāvarī	2	Kalyāna	6
Vasanta	2	Kānharau	9
Dhanāsirī	7	Kedāra	4
Gūjarī	7		

This listing corresponds to the rāga headings in the manuscript's text, but for the transposition of the headings Gūjarī and Dhanāsirī.

This stanza is followed by the kavitta enumerating the rāga collocations of MSS other than A (see section II.3 for the text): this is written in yet another hand. Finally the manuscript ends with part of Sphuṭa vāṇī no.20,<sup>1</sup> apparently in the same hand as the preceding stanza but written with a different pen. The folio ends after the first syllable of the word maryādā (line 4).

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1. I.e. the stanza designated '20' in text W, discussed in section I.4.(i).

Concordance showing stanza order unique to MS A

The stanza order here designated as 'standard' is that which is found in all the manuscripts except A, with two exceptions: in C, CP 3 and CP 4 are transposed (as in A); and in I, CP 65 is omitted. Rāgas listed against the 'standard' stanza order are subject to greater variation, as is shown in the table in chapter VI.

Table 2: Concordance of MS A

Rāga	MS A	Standard	Rāga	MS A	Standard	Rāga	'Standard'	MS A	Rāga	'Standard'	MS A
Lalita	1	43	Vibhāsa	1	44	Vibhāsa	1	1	Malāra	1	43
	2	44		2	45		2	44			
	3	45		3	46		3	45			
	4	46		4	50		4	46			
	5	47		5	47		5	47			
Bilāvāla	6	48	Vilāvāla	6	48	Vilāvāla	6	6	Gauḍamalāra	6	48
	7	49		7	49		7	49			
	8	50		8	51		8	50			
	9	51		9	52		9	51			
	10	52		10	53		10	52			
	11	53		11	54		11	53			
	12	54		12	55		12	54			
	13	55		13	56		13	55			
Tōḍī	(margin)	56	Tōḍī	14	57	Tōḍī	14	13 (margin)	Gaurī	13	54
	14	57		15	58		15	56			
	15	58		16	59		16	57			
	16	59		17	60		17	58			
	17	60		18	61		18	59			
	18	61		19	62		19	60			
	19	62		20	63		20	61			
	20	63		21	64		21	62			
	21	64		22	65		22	63			
	22	65		23	66		23	64			
Asāvārī	23	66	Asāvārī	24	67	Asāvārī	24	32	Kalyāna	32	65
	24	67		25	68		25	66			
	25	68		26	69		26	67			
	26	69		27	70		27	68			
	27	70		28	71		28	69			
	28	71		29	72		29	70			
	29	72		30	73		30	71			
	30	73		31	74		31	72			
	31	74		32	75		32	73			
	32	75		33	76		33	74			
Vasāṅga	33	76	Vasāṅga	34	77	Vasāṅga	34	24	Kānharau	24	75
	34	77		35	78		35	76			
	35	78		36	79		36	77			
	36	79		37	80		37	78			
	37	80		38	81		38	79			
	38	81		39	82		39	80			
	39	82		40	83		40	81			
	40	83		41	84		41	82			
	41	(83, unnumbered)		42	unnumbered		42	83			
	42	43		43	unnumbered		43	84			

(83, unnumbered)

(83, unnumbered)

MS B

From the private collection of Ācārya Śrī Lalitā Caraṇ Gosvāmī,  
'Yamunā Pulin', Baḍavālā Muhallā, Aṭhakhambā, Vrindaban.

Folios: 98.  
Size: 29 x 14.5 cm.  
Lines: 9 per page.  
Date: V.S. 1881 (A.D. 1825).  
Scribe: Hīrālāla.  
Place: Parasaua (modern Palson, near Govardhan).<sup>1</sup>

The manuscript is complete and is written in black ink, with red ink for daṇḍas, stanza headings (atha pada mūla etc.) and, in a rather random fashion, for parts of the colophon. The verso of the first folio, where the text begins, is ornamented with wide double-ruled margins, the space between the two rulings being cross-hatched and dotted. Folio 98<sup>r</sup> is similarly decorated, and has only seven lines of text. Folio 55<sup>r</sup> bears a single dohā and a roughly-drawn floral decoration in the centre of the page; neither feature appears to be connected with the surrounding text on ff. 54<sup>v</sup> and 55<sup>v</sup> (which bear the mūla of CP 48). Folio 55<sup>r</sup> shows signs of ink having smudged from another folio, and is not used for the continuation of the main text. Folio 79 is wrongly numbered 78, and all subsequent folios are correspondingly one behind the correct numbering; this mistake has been clumsily corrected in a later hand. Several corrections or emendments to the text have been made in the margin by both the scribe and a later hand.

The MS contains the CP with the prose commentary of Lokanātha. The order of stanzas is that followed by all sources except MSS A and C: the rāga headings are also in agreement with the majority of sources, with the exception that the heading Kalyāna does not appear here.

The text begins:

[f.1<sup>v</sup>] śrī gaṇeśāyanama. śrī rādhāvallabho jayati.  
śrī vyāsanaṃdano jayati. atha śrīmac caurāsī  
ṭīkā sahita liṣyate ṭīkā śrī lokanātha jī kṛta.

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1. Growse (1883:333) proposes the derivation parasurāma gānw > parsaḡānw > parsānw > parson > palson, and quotes a popular legend which interprets 'parson' as 'the day before yesterday'!

The commentary ends:

[f.97<sup>r</sup>] iti śrī caurāsī pada kau [sic] ṭīkā lokanātha jī  
kṛta saṃpūrṇaṃ.

There then follow 12 lines of further exegetical material in prose and 2 dohās. This is followed by the two chappayas of phalastuti, and the kavitta listing the rāga allocations. The first two words of the kavitta, cha pada, have been written by the scribe as a heading in red ink and enclosed by double red daṇḍas, by analogy with the heading chappaya preceding the phalastuti. Following this stanza is the colophon as below:

[f.99<sup>v</sup>] iti śrī caurāsī ṭīkā sahitam saṃpūrṇa pustaka  
liṣyatam śrī vṛṇḍāvana madhye śrī jamunā taṭe. prata  
saṃpūrṇaṃ phāguna sudi. 5. saṃvat. 1881. mukāma nagra  
parasauna madhyai liṣītaṃ paṃ[-ḍita] śrī vrahmana  
hīrālāla ju avadikṣa jathā prata tathā liṣyate  
mama doṣo na dīyate śubhaṃ bhavat[u] dadāt[u] 6.5.6.5.

The final part of the colophon appears to be in a different hand:

[f.99<sup>v</sup>] paṭhanārtha paṃ[-ḍita] śrī vaisanava rādhikādāsa  
vasiyau parakai Iṣṭa upāsanā śrī rādhāvallabha  
mahāsahāya śrī rādhāvallabha śrī haravaṃsa śrī  
vriṇḍāvana śrī vanacanda śrī śrī śrī

Finally a recent addition records the presentation of the manuscript to its present owner in V.S. 2015 (A.D. 1958):

[f.99<sup>v</sup>] śrī carana sevaka ghaṃḍī agravāla ne mitī māgha  
śuklā paṃcamī bhaīṭa kī saṃ[-vat] 2015

While the collocation of such generalities as rādhāvallabha, vṛṇḍāvana and vanacandra leaves the colophon open to various interpretations, sectarian sources always identify Vanacandra as the son of Harivaṃśa (as discussed in the previous chapter). The formula 6.5.6.5., which fills space until the end of the line, remains unresolved, as does the phrase vasiyau parakai Iṣṭa upāsanā. The readings bhavat, dadāt (for bhavatu, dadātu) apparently represent scribal misreadings of u-kāras as virāmas.

MS C

Municipal Museum, Allahabad; Hindi MS no.23. (Previously owned by Lalit Kṛṣṇa Gosvāmī, now resident in Allahabad but previously of Vrindaban.)

Folios: 120.  
Size: 11.5 by 21 cm.  
Lines: 18 per page.  
Date: V.S. 1794 (A.D. 1737).  
Scribe: -  
Place: -

This badly-worn MS is written in black ink in a neat square hand on brittle brownish paper. Red ink is used for headings, double margins, and daṇḍas. The MS has been roughly bound; many repairs obscure or replace original readings. The last folios are badly insect-damaged, much of the text (but no part of the CP) being lost thereby. At least one folio at the end of the MS is lost, as is folio 3 (bearing 6.3-9.3). Of the folios carrying the CP, repairs have been carried out to ff. 15<sup>r</sup>, 15<sup>v</sup>, 21<sup>v</sup>, 22<sup>v</sup>. Folio 20 is a complete replacement for the original, evidently lost: this carries CP 55.3-57.14; the lower half of f.23 is also a replacement: this carries CP 62.6-63[i].4 and 63[ii].4-63[iii].5. The replacement text is in an untidy hand with great variations in the thickness of ink leaving the pen.

The MS contains five Rādhāvallabhī works:

f.1<sup>v</sup>: CP  
f.32<sup>v</sup>: Sevaka vāṇī of Dāmodaradāsa 'Sevaka'.  
f.71<sup>r</sup>: Śṛṅgāra sata of Dhruvadāsa  
f.105<sup>r</sup>: Rasānaṇḍa līlā " "  
f.116<sup>r</sup>: Manasīkṣa sāra " "

The MS begins with the following invocation to the titular deity:

[f.1<sup>v</sup>] śrī rādhāvallabho jayati.

The CP ends on f.32<sup>r</sup>:

iti śrī corāsī pada saṃpūrṇa.

This is followed by the first of the two phalastuti chappayas, and concludes:

[f.32<sup>V</sup>] iti śrī corāsī saṃpūraṇa. subhamastu. śrī.

The remaining four texts then follow in the same hand and in the same pagination sequence, as listed above. Each folio number is preceded by a siglum indicating its contents: cau for caurāsī etc. The concluding colophon is partially obscured by a tape repair:

[f.120<sup>V</sup>] iti śrī manasikṣā sāra saṃpūrṇa. saṃvat 1794  
varṣe māgha saravada 10 likhyate śubhamastu.  
śrīrastu. śrī rādhāvallabho [///]

This MS shares with MS A an inversion in the order of CP 3 and CP 4 vis-à-vis all other MSS; another feature shared with MS A is the use of the rāgas Lalita and Gujari.

#### MS D

Vrindaban Research Institute, Vrindaban; Hindi MS 4412 (Cat.no.822).<sup>1</sup>

Folios: 116.  
Size: 14.2 by 10.5 cm.  
Lines: 8 per page.  
Date: -  
Scribe: -  
Place: -

This is an incomplete MS written in a clear but rough hand in black ink, with red ink for daṇḍas and headings. The paper is badly worn. Folios 2, 3 and 20 (bearing CP 1.4-6.2; 32.7-34.6), and the end of the MS (bearing part of the Sevaka vāṇī) are missing.

The MS bears the CP and the Sevaka vāṇī (incomplete). The CP begins and ends as follows:

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1. Catalogue references in this section are to R.D.Gupta and M.L.Gupta (eds.) 1979.

[f.1<sup>v</sup>] [////] rādhāvallabho jayati. śrī vyāsanaṃdano jayati.  
atha śrīmata caurāsī pada liṣyate.

[f.53<sup>r</sup>] iti śrī caurāsī pada saṃpūrṇa. atha phalastuti liṣyate.

The two phalastuti stanzas and the rāga kavitta are given, followed by:

[f.54<sup>r</sup>] iti śrī caurāsī pada kau rāga pramāna saṃpūrṇa.  
śrī rādhāvallabho ja[ya]ti.

This is followed by the beginning of the Sevaka vāṇī.

MS E

Vrindaban Research Institute, Vrindaban; Hindi MS 4410 (Cat.no. 824).

Folios: 229 (3+78+124+24).  
Size: 14 by 8.8 cm.  
Lines: 7 per page.  
Date: V.S. 1829 (A.D. 1762).  
Scribe: -  
Place: -

This is a bound manuscript written in black ink on paper of various colours. Red ink is used for daṇḍas and, occasionally, for headings. The MS is complete, though the first and last folios are badly worn.

An index on the first folio identifies the various texts contained in the manuscript, and their respective folio numbers:

[f.1 <sup>v</sup> ] śrī yamunāṣṭaka	1-3.
śrī rādhāsudhānidhi	1-78.
śrī sevaka vāṇī	1-68.
śrī caurāsī pada	69-123.
phalastuti	124.
śrī hita jū ke pada	1-15.
śrī upasudhānidhi	16-24.

The CP text begins and ends as follows:

[f.69<sup>V</sup>] śrī rādhāvallabhāya namaḥ.

[f.123<sup>R</sup>] iti śrī caurāsī saṃpūrṇa.

The date of the MS appears in the colophon to the Rādhāsudhānidhi; while it cannot be certain that this date applies to the whole MS, the fact that all the texts are in the same hand suggests that this is likely. The colophon reads:

[f.78<sup>V</sup>] iti śrīvr̥ṣṇādvaneśvarīcaraṇakṛpāmātravijṛṃbhita śrī  
rādhāsudhānidhi stavaḥ śrīhitaharivaṃśagosvāminā viracitaḥ  
saṃpūrṇa. śubhaṃ. śrīrastu lekhaka pāṭhakayoḥ. saṃvat.  
18.29. mārgaśīrṣa śuklapakṣe tithau dvitīyāṃ śanivāsare.  
bhagnipṛṣṭi kaṭigrīvā vadhamuṣṭir adhomukhāḥ. kaṣṭena  
likhyataṃ graṃtha yatnena pariyālayet. śivamastu.  
bhadrabhūyāt. oṃ svasti prajābhyaṃ. śrī gusāī śrī  
govardhana svāmī viṃśottara śataṃ ciraṃjīvituh śrī  
rādhāvallabho jayati oṃ

Folio 104<sup>R</sup> bears the words śrī hari at the bottom right-hand corner; the verso bears the words śrī kṛṣṇa at the bottom left-hand corner.

MS F

Vrindaban Research Institute, Vrindaban; Hindi MS 8372 (Cat.no. 827).

Folios: 253.  
Size: 10 by 14.7 cm.  
Lines: 11 per page.  
Date: -  
Scribe: -  
Place: -

This is a complete MS, bound in coloured striped silk which is badly dilapidated and frayed. The thick white paper is slightly foxed and damaged by damp. The text is written in black ink, with red ink for daṇḍas; headings have alternate characters in red. The text on each folio is enclosed within a square ruled in red, black and yellow lines; mūla is distinguished from ṭīkā by being indented within a second, smaller

square within the outer boundary. The first folio is decorated with a cupola-like shape drawn above the text. The original numbers on ff. 214, 215 and 237 are incorrect and have been corrected by a later hand: the overall numbering sequence is not affected. This MS does not include the rāga headings Vilāvala and Sāraṅga.

The MS bears the CP with the prose commentary of Lokanātha. The text begins and ends as follows:

[f.1<sup>r</sup>] śrī vyāsanāṃdano jayati.

[f.250<sup>r</sup>] iti śrī caurāsī pada kī ṭīkā lokanātha jī kṛta saṃpūrṇa.

After this colophon there follows the same exegetical supplement referred to in the description of MS B above, and the two phalastuti chappayas. This section ends on f.252<sup>v</sup>. The recto of the final folio bears in a scrawled later hand the text of the rāga kavitta (here kavitā).

#### Text G

This copy of the CP with the prose ṭīkā of Premadāsa is a published edition edited by Vijaypāl Siṃha and Candrabhān Rāvat, based on a single MS in the collection of the Nāgarī Pracāriṇī Sabhā. The MS, undated but complete, is not fully described or identified in the published text, though a photograph of the first folio is given opposite the transcribed text of that folio: a comparison of this folio with its transcription reveals a number of inconsistencies, representing either standardisations (rasikana for °ni, dohā 1) or inaccuracies of transcription or of printing (agyau for ūgyau, dohā 2).

The text begins as follows (from the photographed folio, facing p.1):

śrī rādhāvallabho jayati. śrīmad harivaṃśa caṃdro virājate  
mama manasi. śrī hitena kṛta caturāsīti padasya akṣarārtha  
mana saṃbodhanārtha likhyate.

The final stanza of the text is followed by the following colophon (from the published transcribed text, as are all subsequent quotations) - p.191:

iti śrīmad harivaṃśa caṃdra gosvāminā kṛtasya caturāśīti  
padasyākṣarārtha bahurasāṃkura ṭīkāyāṃ premadāsenā kṛta suratāṃta  
samaye caturāśītītamō nikūṃja vilāsaḥ saṃpūrṇaḥ. 84. śubham  
astu.

The phalastuti which follows is preceded by a rubric attributing the first  
of the two phalastuti stanzas to Vanacandra:

śrīmac caturāśī saṃpūrṇa bhaī tākī phalastuti biṣē śrīmat gosvāmī  
śrī hita banacaṃda jī kachu kahata haī. śrī rādhākṛṣṇa.

The second phalastuti is attributed to Rūpalāla, in recognition of the chāpa  
rūpalāla hita in the last line of the stanza (p.195):

jaba śrī jugala kiśora jū kō nirakhe taba kahā avasthā hoi, tāhi  
śrīmat gosvāmī śrī rūpalāla ne prakāśita kiyau hai, iti. śrī  
rādhāhari.

The rāga kavitta also has an attribution, to Hita Hari Malla (p.196):

śrī mac caturāśī ke pada jini rāgani mē haī. tini kī gaṇanā  
śrī hita hari jī malla jī ne karī hai, tāhi likhiyata hai.

The two phalastuti stanzas and the rāga kavitta (which does not recognise  
the omission of the rāga heading Vilāvala in this MS) all have commentaries  
by Premadāsa himself. They are followed by a short sequence of dohās and  
kavittas by the same author, and ending with a dohā which dates the whole  
work as having been composed in samvat 1791 (A.D. 1734); the text is  
concluded with a brief colophon (p.198):

satraha sai ikyānabai saṃbata mādhō māsa;  
yaha prabaṃdha pūraṇa bhayau śukla dvaija budhabāsa.  
iti śrī saṃpūrṇa śubham astu śrī. śrī.

A number of variants is given below the text in most stanzas from  
CP 34 onwards; the source of these is not stated, and they have not been  
reproduced in the apparatus of the critical edition.

The MS on which this published edition is based also contains the  
Sphuṭa vāṇī attributed to Hita Harivaṃśa. As noted in section I.4(i),  
the composition and order of the Sphuṭa vāṇī as it appears here differs

somewhat from that found in other MSS. The colophon at the end of this section describes the circumstances of the copying of this MS; the date of the MS is not mentioned: (p.207)

pothī śrī mahāṃta caturādāsa rādhāballabhī, tinike śiṣya  
rādhācarana dāsa jī tina ke śiṣya gulābadāsa jī jānāī pothī  
likhāī. śrī gosvāmi harivaṃśa jī kṛta padya caurāsī jī kī  
pothī likhāī. naṃdagrāma koṭā madhye. lekhaka rādhākṛṣṇa  
ne. śrī rādhā.

#### Text H

This copy of the CP is a printed book published in Mathura in V.S. 1993 (A.D. 1936) by Svāmī Śrī Nārāyaṇadāsa, under the auspices of Gosvāmī Hita Rūpalāla of the Rādhāvallabha temple, Vrindaban. It contains the following texts under the general title Śrī hita vāṇī jī:

- (a) Yamunāṣṭaka (with Hindi prose translation);
- (b) Rādhāsudhānidhi (with Hindi verse translation Hita hārda prakāśinī by Kiśorīlāla);
- (c) Sphuṭavāṇī (here, Hita sphuṭa vāṇī);
- (d) CP (here, Caturāsī);
- (e) Sevaka vāṇī;
- (f) Aṣṭayāma sevā vidhi (66 Sanskrit verses, with Hindi prose translation).

No mention is made of the source from which the texts are taken. The text is preceded by the following heading:

[p.161] śrī rādhāvallabho jayati. śrī hita harivaṃśa candro  
jayati. adhikārī śrī hita guru kiśorīlālo vijayate.  
śrīmad gosvāmī śrī hita harivaṃśa candra mahāprabhū  
viracita śrīmac caturāsī jī.

Each stanza is preceded by a brief contextualization, as for example in CP 1:

(śrī priyā jī hita sakhī - paraspara saṃbhāṣaṇa)  
śayyā samaya.

The text is followed by the two stanzas of phalastuti, the rāga kavitta, and a single pada bearing the chāpa of Nāgarīdāsa.

MS I

Houghton Library, Harvard University, MS Indic 1754.

Folios: 184 (48+49+87).  
Size: 15.5 by 11.5 cm.  
Lines: 8 per page (CP only).  
Date: V.S. 1860 (A.D. 1803) (in colophon of Nāmamālā).  
Scribe: Harirāma Rāvala (in colophon of Nāmamālā).  
Place: -

The MS is written in black ink in two different hands: one for the CP, a second for the two subsequent texts. Red ink is used for daṇḍas, margins and rāga headings; daṇḍas and margins, however, are discontinued from the ninth folio bearing the CP, and are only resumed at the beginning of the subsequent text. The MS is bound as a book; the folios have been trimmed, perhaps at the time of binding, and folio numbers and some margin corrections have consequently been wholly or partially cut off; duplicate folio numbers are written on the bottom left hand corner of the folio, apparently in the original hand.

The MS contains three texts: the CP (CP 64 is erroneously numbered 65; CP 65 is subsequently omitted, and the text jumps from CP 64 to CP 66), the Nāmamālā (of Nandadāsa, though no attribution is made in the MS itself), and an untitled anthology of devotional verse attributed to poets of the Vallabha sampradāya. Each text has a separate numbering sequence.

The text of the CP begins and ends as follows:

[f.1<sup>r</sup>] śrī rādhākṛṣṇa jī. atha śrīma[c] caurāsī  
prāra[m]bha.

[f.47<sup>v</sup>] iti śrī caurāsī sampūrṇam.

This colophon is followed without a break by two padas, concluded:

[f.48<sup>r</sup>] iti bhavatu. rāma rāma rāma rāma rāma

The remainder of this folio is left blank, as is the whole of the following folio. The Nāmamālā, in a different hand and with a new numbering sequence, begins and ends as follows:

[f.1<sup>r</sup>] śrī gaṇeśāya namaḥ. atha nāmamālā likhyate.

[f.49<sup>v</sup>] iti śrī nāmamālā saṃpūrṇam. saṃvat 1860 nā jyeṣṭha  
vidi 2 gujarāti harirāma rāvala. vrāhmaṇa udicya  
likhitaṃ ga. rāmacaṃdrāya nama tubhyaṃ. śrī  
hariharāya namaḥ. rāmacaṃdrāya nama

1½ blank folios are followed by the final text, apparently in the same hand, with a new numbering sequence. The text begins:

[f.1<sup>r</sup>] śrī rāmacaṃdrāya namaḥ.

The padas which follow are arranged under rāga headings; various folios are left half empty in order to start a new pada at the top of a fresh page. The text ends abruptly on f.86<sup>r</sup>, without a colophon; the remaining two folios (ff. 87, 88) are numbered but left blank. This anthology is apparently a compilation of the 8th gaddī of the Vallabha sampradāya, since it contains padas with the chāpas of Kevala/Kevalajana, and Lāladāsa, as well as a genealogy of 'Śrī Lāla jī' (as discussed by A.W.Entwistle, p.481).

The lack of any of the usual Rādhāvallabhī salutations in this copy of the CP, together with the fact that the other two texts which complete the MS are of the Vallabha persuasion, suggests that neither the scribe nor his patron was a follower of the Rādhāvallabhī tradition.

MS J

Vrindaban Research Institute, Vrindaban; Hindi MS 4360 (Cat.no.820).

Folios: 45.  
Size: 20.3 by 11.1 cm.  
Lines: 7 per page.  
Date: -

Scribe: -

Place: -

A complete, unbound MS; the text is written in black ink, with red ink for margins, daṇḍas and colophon. The first four rāga headings, and the sixth and seventh, are written in red ink; the fifth is written with alternate akṣaras in red, and the remaining seven are in black ink. The verso of each folio bears the siglum cau[-rāsī] before the folio number in the top left-hand corner, and the word śrī precedes the repeated folio number in the lower right-hand corner. Several emendments have been made in the margins by a later hand.

The MS bears the CP mūla only. The text begins:

[f.1<sup>V</sup>] śrī radhebhāya namaḥ. śrī rādhāvallabho jayati.  
śrī hita harivaṃśa caṃdro jayati. atha śrīmac caurāsī  
pada liṣyate.

Ends: [f.44<sup>V</sup>] iti śrīmac caurāsī pada saṃpūrṇam. śrī rādheśyāma.  
atha phalastuti liṣyate.

The two stanzas of phalastuti are followed by:

[f.45<sup>V</sup>] iti śrī phalastuti saṃpūrṇam. atha rāga saṃkhyā liṣyate.

Following the rāga kavitta is a fragment of verse in a later hand; the second line is followed by the word ṭeka, indicating that this is the beginning of a pada. The fragment ends abruptly at the end of the folio:

[f.45<sup>V</sup>] namo namo caturāsī bānī; jā madhi hita rasa kahata  
na āvai jugala taraṅga siṃdhu hita jānī. ṭeka. namo  
namo

MS K

Vrindaban Research Institute, Vrindaban; Hindi MS 8378 (Cat.no.828).

Folios: 241.  
Size: 16.7 by 25.7 cm.  
Lines: 19 per page.  
Date: V.S. 1965 (A.D. 1908).  
Scribe: Rādhāmohana  
Place: -

The MS is complete. The text is written in a square and rather clumsy hand, in black ink; red ink is used for the daṇḍas, colophons, margins and rāga headings. Some words and phrases have been blocked out by the application of a light-coloured substance: such is the case in the first two lines of f.4<sup>r</sup>, which carried duplicated material. The top left-hand corner of each folio (verso) bears the folio number preceded by the siglum cau.ṭī. (for caurāsī ṭīkā), sometimes simply cau.

The MS contains the CP with the commentary of Premadāsa and begins as follows:

[f.1<sup>v</sup>] śrī rādhāvallabho jayati. śrī hita harivaṃśa caṃdro  
jayati. atha śrī hitena kṛta caturāsīti padasya  
akṣarārtha mana saṃvaṃdhanārthāya likhyataṃ.

The sequence of phalastutis and rāga kavitta is the same as in text G described above. The scribal colophon follows on f.241<sup>v</sup>:

iti śrī premadāsa jī kṛta śrī caurāsī vaṃdha ṭīkā  
saṃpūrṇam. mi hastākṣara rādhāmohana mālā miti  
bhādo vadī 11 sanivāra saṃ[vat] 1965. śloka saṃkhyā 4500.

MS L

Vrindaban Research Institute, Vrindaban; Hindi MS 10501 (Cat.no.830).

Folios: 206.  
Size: 9.8 by 7.8 cm.

Lines: 7 per page.  
Date: -  
Place: -  
Scribe: -

This MS is bound as a book, in a worn cloth cover. There is slight damage to the first folio, but otherwise it is in good condition (though listed as incomplete in the V.R.I. catalogue, p.158). The text is written in black ink, with red ink used for margins, daṇḍas, colophons and rāga headings.

The MS contains the CP and the Sevaka vāṇī. Damage to the first folio has removed part of the invocatory text, as shown:

[f.1<sup>r</sup>] [///]vallabho jayati. śrī [///]naṇḍano jayati.  
atha śrīmac caurāśī liṣyate.

The CP ends:

[f.84<sup>r</sup>] iti śrīmat caurāśī saṃpūrṇaṃ.

This colophon is followed by the two phalastuti stanzas, and the rāga kavitta, followed by:

[f.84<sup>v</sup>] subham astu śubha bhavatu śrīrastu.

The remaining space on f.84<sup>v</sup> is decorated with dotted circles. This MS has only been studied on microfilm, and the text of the Sevaka vāṇī which follows the CP has not been available for inspection; the V.R.I. catalogue (p.241) records that the Sevaka vāṇī is complete but undated.

MS M

Cambridge University Library, OR.MS.C9.

Folios: 11 + 288.  
Size: 16.3 by 25 cm.  
Lines: 18 per page.  
Date: -  
Scribe: -

Place: [Collected in Jaipur, Rajasthan.]<sup>1</sup>

This is a complete, bound manuscript, written in black ink with red ink for the double margins, daṇḍas, rāga headings and colophons. The MS has been written by three different scribes: the first hand, neat and consistent, continues up to f.210<sup>V</sup>; the second, less well formed, continues to the end of the text with one interruption, where folios 252<sup>V</sup> to the middle of 253<sup>V</sup> are written in a third and more erratic hand. The distribution of text among these folios is as follows:

Scribe 1	ff.1-210 <sup>V</sup>	CP 1-62;
Scribe 2	ff.211 <sup>r</sup> -252 <sup>r</sup> ; 254 <sup>r</sup> -end	CP 63-72, 74-84;
Scribe 3	ff.252 <sup>v</sup> -253 <sup>v</sup>	CP 73.

The top left-hand corner of each folio (verso) bears the siglum ṭī.[-kā] and the folio number. The convention of indenting mūla text to distinguish it from the ṭīkā, adopted by the first scribe from CP 5 onwards, has been followed by the other two scribes, though only the first scribe has enclosed the mūla within a second margin of double red lines. All three scribes fill any space remaining on the last line carrying the mūla of each stanza by repeating the formula śrī the requisite number of times.

The MS bears the CP with the commentary of Premadāsa. The text is preceded by 11 unnumbered folios in which the first lines of the 84 stanzas are listed with their folio numbers; this index is in a scrawled hand different again from the three styles found in the text, and is headed śrī rāma jī. The text begins on the first numbered folio:

[f.1<sup>r</sup>] śrī rādhāballabho jayati. śrīmad haribaṃśa caṃdro  
birājate mama manasi. śrī hitena kṛta caturāsīta  
padasyākṣarārtha mana saṃbodhanārthāya liṣyate.

The final stanza of the text is followed, erroneously, by a repeat of the colophon to CP 79; this has been lightly crossed through, and replaced by the correct colophon added in the margin by a later hand. This replacement is the same as the equivalent colophon quoted in the description of

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1. G.R.Niemann, 1980:8.

text G above, except that it lacks the phrase bahurasāṅkura and has the folio number following, and not preceding, the formula śubham astu.

The sequence of phalastutis and rāga kavitta is the same as that described under G and K above: the rāga kavitta does not reflect the absence of the heading Devagaṃdhāra in the text. The text ends with the following colophon:

[f.285<sup>F</sup>] iti śrī saṃpūrṇa. subhamastu. śrī. śrī.

The remaining folios are left blank until the last folio (f.288<sup>V</sup>), which bears an anonymous stanza headed kabitta, again in a different and erratic hand. This stanza has no apparent connexion with the main text or commentary.

Summary of the sources collated for the edition

<u>Siglum</u>	<u>V.S. date</u>	<u>Commentator</u>	<u>Provenance and library number</u>
A	1749	Dharaṇīdharadāsa (Dhar.)	Collection of Śrī Hitānanda Gosvāmī
B	1881	Lokanātha (Lok.)	Collection of Śrī Lalitā Carāṇ Gosvāmī
C	1794	-	Allahabad Museum Hindi MS 23
D	-	-	Vrindaban Research Institute (V.R.I.) 4412 (Cat.no.822)
E	1829	-	V.R.I. 4410 (Cat.no.824)
F	-	Lok.	V.R.I. 8372 (Cat.no.827)
G	-	Premadāsa (Prem.)	Nāgarīpracāriṇī Sabhā edition
H	1993	-	Svāmī Nārāyaṇadāsa edition
I	1860	-	Houghton Library, Harvard, Indic 1754
J	-	-	V.R.I. 4360 (Cat.no.820)
K	1965	Prem.	V.R.I. 8378 (Cat.no.828)
L	-	-	V.R.I. 10501 (Cat.no.830)
M	-	Prem.	Cambridge University Library, OR.MS.C9

2. Specimens of the collated manuscripts (CP 28)

MS A

ff. 16<sup>V</sup>-17<sup>R</sup>

नृवतिनिनीरवींश्रं न्यष्टु ॥ कुंभ  
 मलयसारबंदनश्चवीरदारप्रिगम  
 दश्चगरकेसभिरगेचीररी गावतशु  
 गलधरसरसधमारिआलीतैसी  
 कलवानीहेरुचिरपिककीररी ॥ न  
 बलनबेनीसंगखंगमैअनंगदुति  
 निरधतिअलीसोनधुगलसरीर  
 री ॥ जोरीहंसहंसिनीज्योरजेधनस  
 मिनीत्योअचलविराजैदोअकालि  
 दीकेतीररी ॥ ॥ ॥ ॥ ॥ ॥ ॥

राधेदेखिवनकीबाता ॥ रितुव  
 संतअनंतमुकलितकुसुमश्च  
 रुफलपात वेंनुधुनिनरला ॥  
 लवोलीसुनिवकतअरसात  
 करतकतबविलंननामिनिव  
 थाअवसरजात ॥ लालमरक  
 तमनिछवीलौनुमजुकंचनगा  
 त ॥ वनीश्रीहितहरिवंसजोरी ॥  
 ७ नैगुनगनमात ॥ ॥ ॥

॥ दोहा ॥ कहतिसखीहनामिनीसुनो  
 हमारीबात देखोनवरितुसोहईकुम  
 मितवनफलपात ॥ ॥ ॥ ॥ ॥ ॥ ॥  
 नुवजावतलालसुनोधुनिबोलत  
 हेसुरमारसुअसें जालतिहोतुमरा  
 धिकेमबिरिजोरुकहोतौसुनाउमेंतें  
 सें ॥ होतुबिलंबुअनेकलकेलिकेजई  
 धयायहओसरकैसं ॥ दोसुनिबेसकी  
 दोअबसेजपें राजतज्योमनिकंचनंतें  
 सें ॥ ॥ ॥ ॥ ॥ ॥ ॥

॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥  
 ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥  
 कदंबमुकटमनिस्पामाआनु  
 बनी ॥ नबसिधलोअंगखंगम  
 धुरीमोहेस्पामधनी येराजत  
 कवरीगूधितकलकनककं ॥  
 जवदनी ॥ बिकुरचंडिकनिवी  
 चअरधविधुमानोग्रमितफ  
 नी सौनगरसमिरअवतिप  
 नारीपियश्रीमंतनी चक्रु

MS B

ff. 33<sup>V</sup>-34<sup>R</sup>

शोःरीः ३३ रतुमश्रीतमनः ॥ अथिकानुगत रूपमाधजौ रूपमंजरीतुनाईवाते ॥ तिनपरविध  
 कितनत्ररुपीअलिअनुमाधवीअनुनअरहे चपकसोतनवकुतसोहरितंतावन  
 हे सुंदरविधिधिसंराजसेचरनहस्तहस्तहे केतकीमेदिनीसाहसनहे तकिमदसो  
 अदितंमंनान रोचकउचिरत्रिविधिस्यासकीपवनचततरे मुकलितनतनवीन  
 किसार पिककीरकीवातनभुवनधनंहे पावनपुलिनजधसुंदरनिकुजमभम  
 गवअस्तयलकेकिसलयसेनदूदरचितसुबपुंज मंजोरमुजउपमदलौमदंन या  
 जतउपंगबीलानपरकिनिअदिरवरमुखअंगसे मगमदतलजपमकुंकुम  
 अंधारसीसुवासतनकी बंदनअगरसत सोअनुरागतासोरगेहीर गावतसुंदर  
 हरिसधमपि प्रेमसनेवचनतासोपुलिकितखगमगसकी बहतनबारिकहाचिकि ३३

तैदतरहोई तर्वाहतसखीकहा हंसहंसिनीकैसेसमाजतेह प्रेमउपी अंसिहाकेरामितकेजु  
 गजुगाराजईत २२ अथअहाउसैयपदेके तातमनिकी नमिमहलपाचहारी ता  
 मैवलपीतमनिकी परदप्रसाएबोनजरीक हादतामितालकामलफुलहे ताकेचौराश्रीरन  
 हरपीतरेगनेरजलनत्रधुटतेह फूलबारउदाकीवछपीतलताअनुनफूलनुपद पंछी  
 पचरग तराप्रियाजीवनिनीहे सखीमनावनलागी प्रियाजीपीठेदेवी तवसखीकप्रियागी  
 सोवचनइति राधेदेखवनकीवात रितुवंसतअनंतमुकलितकुसुमअनुपुल  
 पात वेंनुधुनिनदत्तालवातमुनिवर्षोपाअरसात करतिकतबविलंननामिनिवचाअरजात  
 थालमरकतमनछवीलौनुमजुकंचनगा वनीश्रीहितहरिवंसजोरीउनेगुनगनमात २२  
 श्रीमधजोरीआरेव्या श्रीरजुमैनिवेदनकरतेहा सोवातसुनोवनकी रितुवसे

MS C ff.9<sup>v</sup>-10<sup>r</sup>

३० मधुरितृदंदावनानंदनधोर  
 २० राजतमगरीनवकुशलकिशोर  
 र ज्जिकाजुगलरूपमंजरीर  
 माल विथकितअलिमधुमाध  
 वीगुलाल चंपकबकुलकुल  
 विविधिसरोज केतकीमोदिनी  
 प्रदसुदितमनोज रोचकरुचिर  
 वहैत्रिविधिसपीर सुकलित  
 वृत्तनदितपिककीर पावनसु  
 लिनघनमंजुलनिकंज किश  
 लयमयनरचितखरवपुंज मं  
 जीर सुरजउफसुरलीसृदंग  
 वाजतउपंगबीष्णवरसुरवचंग  
 ष्टमदमलयजकुंजमअबी  
 र वंदनअगरजातखरंगितवीर  
 गावतसुंदरिहरिशारमधमा  
 रि पुलकितखगमृगवहतनब  
 रि जेश्रीहितहरिवंशहंसहंकि

नीसमाज असहीकराऊप्रस  
 जुगजुगराज २० राधेदेखिब  
 नकीबात रितुवसंतअनेतमुक  
 लितकुसुमअरुफलपात वैणु  
 धुनिनंदलालवोलीसुनिबधौ  
 अरसात करतकितबविलंबा  
 मिनीदृष्टाऔसरजात लालम  
 कंतमनी छबीलोटुमजुकंचन  
 गात बनीश्रीहितहरिवंशजोरी  
 उभैगुनगनमात २० मृगमृज  
 गी वृजनवतरुलीकदंबमुकट  
 मणिश्यामाअजुवनी नरबसि  
 षलोअंगअंगमाधुरीमोहेस्याम  
 धनी यौराजतकवरीपुंथितक  
 चकनककंजवदनी चिकुरवेंदि  
 कनिबीचअरधविधुमानोप्रसि  
 तफनी सौभगरससिरअवतप  
 नारीपियसीमंतवनी भकुटीका

MS D ff.15<sup>v</sup>-16<sup>r</sup>

१५ सधमारि पुलकितषगमृगवहतनवारि  
 १५ जेश्रीहितहरिवंशहंशहंसिनीसमाज अ  
 सहीकरामिदिजुगजुगराज २० राधेदे  
 खिवनकीबात रितुवसंतअनेतमुकलि  
 तकुसुमअरुफलपात वैणुधुनिनंदला  
 लवोलीसुनिबधौअरसात करसिकत  
 वविलंबामिनिदृष्टाऔसरजात ला  
 लमरकतमनिछबीलोटुमजुकंचनगा

त बनीश्रीहितहरिवंशजोरीउभैगुनगन  
 मत्त  
 त बनीश्रीहितहरिवंशजोरीउभैगुनगन  
 मत्त  
 २० वृजनवतरु  
 निकदंबमुकटमनि स्यामाअजुवनी न  
 षसिषलौअंगअंगमाधुरीमोहेस्यामध  
 नी यौराजतिकवरीपुंथितकचकनक  
 कंजवदनी चिकुरवेंद्रकनवीचअरधि  
 विधुमानोप्रसतफनी सौभगरससिर  
 अवतपनारीपियसीमंतवनी भकुटी

MS E ff. 83<sup>v</sup>-84<sup>r</sup>

हरि-  
१३

साल विशक्तिशुभिमधुमाधवांगुलाल च  
यकवकुलकुलविचिपिसरोज कंतकीमेदि  
नीमरमुदितमनोज रोचकरुचिरवहेत्रिव  
पिसमीर मुकलितनुतननदितपिककीर  
पावनपुलिनचनमंजुलनिकुंज किपालय  
संनराचितसुधपुंज मंजीरमुरजडफमुरली  
मृदंग वाजतउर्यगवीनावरमुधचं॥ मृगम

रमलयजकुंजमद्यवीर वंदनभ्रगरमतसुरं  
गितचीर गावतसुंदरिदूरिसरमधुमादि पुल  
कितषगमृगवहतनवारि जैश्रीहितहरिवंस  
हंसहंसिनीसमाज श्रुसंहीकरदुमिलिजुगज  
गराज २१ गधिदेधिवनकीवात रिहवसेत  
श्रुनंतमुकलितकुसुमश्रुफलपात वनधु  
निनंदलालबोलीसुनिवकतभ्रगमात कर

MS F

ff. 90<sup>v</sup>-91<sup>r</sup>

राधेरेधिवनकीवात रि  
तुवसंतश्रुनंतमुकल  
तकुसमश्रुफलपा  
त वनधुननंदलाल  
बोलीसुनिवकींश्रु  
लसात करगकितव  
विलंबभामिनिवृषा  
श्रुवसरजात लालम  
कंतमनधवीलौतुमृ  
कंचनगात वनीश्री

हितहरिवंशजोरीउभै  
गुनगनमात १९ श्रु

य र्थ श्रीराधेजूमेरीश्रोर  
दशो श्रोरजेमंनिवेदनकरत  
होसोवातसनोंवनकी रितुव  
संतश्रुनंतमुकलितहैफल  
फलपात श्रोरलालजीमुर  
लीधुनिकरकषप्रार्थना  
करतहै सोसुनिकेश्रुल  
सकींकरतहो करतकीं

MS I ff. 13<sup>v</sup>-14<sup>r</sup>

राधेरेधिवनकीवात रिहवसंतश्रुनंतमुक  
लितकुसमश्रुफलपात वनधुननंदलाल  
बोलीसुनिवकींश्रुलसात करगकितव  
विलंबभामिनिवृषाश्रुवसरजात लालम  
कंतमनधवीलौतुमृकंचनगात वनीश्री  
कंचनगात वनीश्री

राधेरेधिवनकीवात रिहवसंतश्रुनंतमुक  
लितकुसमश्रुफलपात वनधुननंदलाल  
बोलीसुनिवकींश्रुलसात करगकितव  
विलंबभामिनिवृषाश्रुवसरजात लालम  
कंतमनधवीलौतुमृकंचनगात वनीश्री  
कंचनगात वनीश्री

MS J ff.13<sup>V</sup>-14<sup>R</sup>

३० तथगम्यवहानवारि जन्मीहितहरिवंशहंमहंमिनी  
 ३१ ममाज प्रमेहीकगमिनिनुगनुगज २७ गधेदे  
 धिवनकीवान रिनुवमंतप्रनेतमुकलितकुममप्र  
 रुफलपात वंनुपुनिनेद्वानवोनीमुनिव स्त्रीप्रमात  
 करतकतवविनेवभांमिनिवृथाप्रामरजात नानमर  
 कतमनिहरीनीनुमनुकवनगात वनीर्वाहितहरिवं ३१  
 शजोरीउनेगगवमात २८ बजनव ११

तरुनिकरं वमु कटमणि ग्यामा प्राजुवनी नषसिषनी  
 प्रंगप्रंगमाधुरीमोहेर्यामधनी बांगजतकवरीगं  
 धितकवकन ककंजवदनी चिकुरवंडकनिवीवप्र  
 धविधुमानोप्रमतफनी मौनगरमसिरप्रवतपनागी  
 पियमीमंतदनी अकृदिकामकोरंउनेनमरकजल  
 रेपप्रनी तरुनितिकतादंकगंउपरनामाजउजम  
 नी रसनकुरमरमाधरपल्लवप्रीतमभनममनी वि

MS X ff.77<sup>V</sup>-78<sup>R</sup>

श्रीः मिन्नकारिनुगनुगजकहृदुनि  
७७

श्रीप्रियाप्रीतमनः  
 कपूरमणिकानिकुंजके आंगनमेंवसे  
 नवेनिकेगरेभयहैं श्रीरसिकनागर  
 नकीसजाकेसुकी अत्यंतबाहभई  
 नवश्रीहितसयीनोविनतीकरी कि  
 नुमयीकुंवरिनीकेविबलांमेंत्यारो  
 श्रीहमचित्रसारमेंवनेहैं नवयौ  
 न्नालनन्नालान्नि कीविमारीमें ॥  
 कमलदलनिकीमलाविपीदेतही  
 आरकेश्रीप्रियातकीसुरनीकीधुनि  
 मेंबुलावमलगे नवयौहितसयीजम  
 हाप्रेममपथीप्रियातकीवनकीमोभा  
 रियावनभइवोला इतिपापटकरिके  
 प राधेदेधिवनकीवान रिनुवमंत  
 अनेतमुकलितकुममअफलपात  
 वंनुपुनिनेद्वानवोनीमुनिवस्त्रीअ

नपात करतकितवविनेवभांमिनीहा  
 थाअवसरजात न्नालमकेतमणिछवी  
 न्नीनुमनुकवनगात वनीर्वाहितहरि  
 वंशजोरीउभेगुनगनमात २७ राधेदे  
 धिवनकीवानरुति रेगधुवनकी  
 कान देपवनकीवानकहा किवन  
 कीमोतनोमवजुगलह तातेतमहंमी  
 तमभमिन्नोदत श्रीरहवनकीमोभा  
 करतह रिनुवमंतअनेतमुकलित  
 कुममअफलवानरुति बसेतरिनु  
 काकवनमेंअनेतफलफलपवमुक  
 लितहें फलफलपवकोमुकलितक  
 हा किकान्पांनकेदोराभपेहें फल  
 हनवीनप्रगरेहें श्रीनवीनपल्लव  
 कीकोपलपोयोगीपुनीहेरुति न्नाम  
 नुमुरनीकेधुनिमेंबुलावनहें तारिपुन  
 वनश्रीहितसयीनवोनी कीकिवमेत  
 केवेनमेभइहें आमाजनादिउराह  
 केगोनममोमिन्नोवाहेंहें वंनुपुनि

MS L ff. 24<sup>V</sup>-25<sup>R</sup>

चौ०  
२४

तनुवारि जैश्रीहितहरिवंशहं  
शहंशिनीसमाज श्रैसैंहीक  
रुहमिलिजुगजुगराज २७  
राधेदेधिवनकीवात रितुवसं  
तश्रनंतमुकलितकुसुमश्रर  
फलपात बेणुधनिनंदला  
लबोलीसनिवक्योश्रलसात

करतिकतवविलंबभामिनि  
दृथाश्रवसरजात लालमर्क  
तमण्छवीलोतुमजुकंचन  
गात बनीश्रीहितहरिवंशजो  
रीउभैगणगणमात २८  
दृजनवतरुणिक  
दंब मुकटमण्श्यामश्राजु

MS M ff. 90<sup>V</sup>-91<sup>R</sup>

८०॥  
१०॥

लबोली सुनबक्यो श्रसातः  
करतकतवविलंबभामिन  
दृथाश्रीसरजातः लालमर्क  
तमण्छवीलोतुमजुकंचन  
नगातः बनीश्रीहितहरिवं  
सजौरीउभयगुणानमातः २८

राधेदेधिवनकीवातइति हेराधेब  
नकीवातइधि।वनकीवातकहा  
वनकीसो जतोसमलजुगलहेतते  
तुमइंशीतमसोमिलोइति।श्रीरहं  
वनकीसोभाकहतइं।रितुवसं  
तश्रनंतमुकलितकुसुमश्रर  
रुपातइति।बसंतरितुकविकेब  
मभंश्रनंतफूलफलपत्रमुकलित  
है।फूलफलपत्रकोमुकलितक  
हाकलियनकेडोअभयेहैं।फल  
इंनवीनप्राटेहैं।श्रीरनवीनप  
लवनकीकोपलथोरीथोरीमु

लीहैंइति।लालमुरलीकीधुति  
मेंबुलावतहंताहिसुवावतश्रि  
तसमीइबोलीक्योकिबंसंतकेब  
लमेंभइहैंश्रसानताहिसुयम  
कैपीतमसोमिलायोचाहैंहैं।बेव  
धुनिनंदलालबोलीसुनबक्यो  
श्रसातइति।बांसुरीकीधुनि  
तुमकोनंदलालबुलावतहैं।आ  
प्रेमसोमिलियतहैंसोप्रेमहीबी  
चिपसोहैतातेसुनोश्रबक्योश्र  
रसातहोइति।श्रबश्रसंतउही  
पनकरावेंहैं।करतकतवविल  
बभामिन दृथाश्रीसरजातइति  
हेभामिन तुमभीवतीहोबिल  
बक्योकरतहोयहश्रीसरहया  
जतहैइति।लालमर्कतमण्छ  
हुबीलोतुमजुकंचनगातइति  
लालहुबीलोतोमर्कतमण्छ

3. Other manuscripts of the CP

Many manuscripts of the CP exist in private and institutional libraries in India, especially in Vrindaban and the Braj area. Custodians are often unwilling, however, to allow the manuscripts in their charge to be photographed (or even closely examined), and the final choice of manuscripts for collation has necessarily been determined largely by their availability. Those manuscripts which have been inspected but not included in the collations are briefly described below. The order of paḍas in each manuscript is that established as 'standard' by manuscripts B, D-M described above.

(i) Manuscripts in the Municipal Museum, Allahabad

(These manuscripts were donated to the Museum by Śrī Rādhā Kṛṣṇa Gosvāmī of Mahājanī Ṭolā, Allahabad, formerly of Vrindaban.)

(a) MS 225. A complete bound manuscript in 191 folios, bearing the following texts: Rādhāsudhānidhi

CP

Sevaka vāṇī

Sphuṭa vāṇī (here Phuṭakara paḍa), followed by three folios of different paper bearing Dāḍasa mantra in a later hand. The text is written in a consistent hand in black ink, with red ink for colophons etc.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayati. śrī hita harivaṃśa  
caṃdro jayati. atha śrīmac caurāsī paḍa liṣyate.

Ends: [f.122<sup>v</sup>] iti śrīmac caurāsī paḍa saṃpū[rṇa.]

This colophon is followed by the first chappaya of the phalastuti, and the rāga kavitta.

(b) MS 232. A complete copy of the CP with the commentary of Lokanātha. 289 badly worm-eaten folios, bound as a book. Neatly written in black ink with red ink for colophons etc.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayati. śrī hita harivaṃśa caṃdro  
jayati. atha śrīmati caurāsī ṭīkā samasta liṣyate.  
lokanātha kṛta.

Ends: [f.289<sup>v</sup>] iti śrī vṛṇḍāvana madhye hastākṣara vaiṣṇava jagannātha  
dāsa ke. saṃvata 18.48. aghena sūdī 11.

This colophon is followed by both phalastuti stanzas and the rāga kavitta.

(c) MS 236. Another copy of the CP with the commentary of  
Lokanātha. Incomplete: lacks ff.1-6; early folios badly damaged.  
Written in black ink with red ink for colophons etc.

Ends: [f.233<sup>v</sup>] iti yaha pustaka śrī vṛṇḍāvana mē liṣī saṃvata 1810.  
pauṣa kṛṣṇa 9 maṅgalavāra pūrṇa bhaī. prema sō  
paḍhai vicārai suṣa prīti hoi. śrī jī ke āsarai śrī  
vṛṇḍāvana vāsa.

This colophon is followed by both the phalastuti stanzas, and the rāga  
kavitta.

(ii) Manuscripts in the Nāgarī Pracāriṇī Sabhā, Varanasi

(a) 530. A complete manuscript of the CP in 58 bound folios. A very  
clear hand in black ink with red ink for colophons etc.

Begins: [f.1<sup>r</sup>] atha śrīmad caurāsī pada liṣyate.

Ends: [f.58<sup>r</sup>] iti śrīmad gosvāminā śrī hita harivaṃśa caṃdra  
viracitāyāṃ caturāsī pada vilāsa saṃpūrṇam.

This colophon is followed by the first phalastuti stanza, and the rāga  
kavitta.

(b) 1234. A complete manuscript of the CP in 60 bound folios.  
Written in an erratic hand, with black ink for text and red ink for  
colophons etc., enclosed in a red and yellow border.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayati. iti śrīmata cavarāsī  
liṣyatai. śrī hita harivaṃśo jayatī.

The text is followed immediately by the first stanza of the phalastuti, and  
ends:

[f.60<sup>V</sup>] iti śrī harivaṃśa gusāī jī kṛta caurāsī saṃpūrṇa.  
śrī rādhāval[1]abha śrī harivaṃśa. śrī vṛṇḍāvana  
śrī vanaca[ṃ]dra. śrī kṛṣṇaghano [?] namaḥ.

This colophon is followed by an illegible scribble in a later hand.

(c) 1244. An incomplete manuscript of the CP and the Sevaka vāṇī bound together. Ff.1-87 carry the CP; f.1 is a later replacement and ff.2-4 are missing. A neat hand in black ink, with red ink for colophons etc.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayati. atha śrī caurāsī jī likhyate.  
Ends: [f.87<sup>V</sup>] iti śrīmac caurāsī pada saṃpūrṇa.

This colophon is followed by the two phalastuti stanzas and the rāga kavitta.

(d) 1773. A complete manuscript of the CP, in 80 folios. A very clear hand in black ink, with red ink for colophons etc.

Begins: [f.1<sup>r</sup>] śrīmad hita harivaṃśa caṃdro jayati śrī hita  
rādhāvallabho jayati śrīmac caurāsī pada prāraṃbha.  
Ends: [f.80<sup>r</sup>] iti śrīmad ācāryya śiromaṇi śrīmad hita harivaṃśa  
caṃdra gosvāmī kṛta śrī caturāsī pada samāptaḥ.

The colophon is followed by the first stanza of the phalastuti, and the rāga kavitta; the former is here ascribed to Gosvāmī Vanacandra in the following words:

[f.80<sup>V</sup>] ātha [sic] gosvāmī śrī vanacandra jū kṛta phalastuti  
chappai.

(e) 2447. A lithographed handwritten text of the CP with the title Premalatā, published in Agra in V.S. 1945. Cover damaged. Imprint from cover reads:

premalatā, arthāt śrī rādhā kṛṣṇa caraṇāraviṇḍānuḡāmī  
parama ananya bhakta śiromaṇi śrī vṛṇḍāvana nivāsī śrī  
hita harivaṃśa jī mahārāja racita caurāsī pada. āgarā.  
a[tu]la ulāhī presa mē chapā[///]samvat 1945.

(f) 2248. An incomplete, roughly-written copy of the CP in a slightly cursive hand, written in black ink with red ink for colophons etc. The first 5 of the 48 bound folios are missing. Badly damaged throughout by smudging of ink, and made almost illegible in parts by a very clumsy attempt at lamination. No date, though accompanying library label gives date as V.S. 1859.

Ends: [f.47<sup>v</sup>] iti śrīmat caturāsī saṃpūrṇa.

This colophon is followed by the first of the phalastuti stanzas, and the rāga kavitta.

(g) 4825. A manuscript of the CP in 31 folios, the first two of which are a replacement of the original, written in a later hand on modern milled paper of a colour similar to that of the remainder of the manuscript. The text on ff.3-31 is in black ink, with red ink for colophons etc. A change to a finer hand from f.17 onwards suggests a change of scribe and perhaps of exemplar; the second scribe's orthography shows a marked preference for -u endings in substantives (rāgu etc.).

The text of the first two folios is crude but clear, in a brown ink with no decorative red. These folios bear the text of CP 1-9.3, and show the following noteworthy features:

(i) In the colophon quoted below, the name of Kṛṣṇa precedes that of Rādhā - a most unusual occurrence in sectarian texts. The lack of extended honorifics in the reference to Harivaṃśa is also remarkable..

(ii) The honorific slogan jai śrī attached to the chāpa of Harivaṃśa in all other manuscripts inspected is not found in the stanzas carried by these two folios.

(iii) Each stanza, and the occasional individual line, is followed by the first syllable of the first word of that stanza, presumably as a da capo instruction for the singing of the text.

(iv) Each stanza bears a rāga heading, whereas in other manuscripts only the first stanza in each rāga group is so headed.

The inference is that these replacement folios may have been copied from a manuscript written specifically as a 'performance' copy, probably (in the light of (i) above), from a tradition other than the Rādhāvallabha sampradāya.

This manuscript is also unusual in having a distinctive allocation of rāgas; the groupings, which may be compared with those of the collated MSS on pp.470-471, are as follows:

CP 1-13	Vibhāsa
14-16	Toḍī
17-18	Guāvarī (?)
19-26	Dhanāsirī
27-28	Vasaṃta
29-30	Gujarī
31-35	Devagaṃdhāra
36-51	Sāraṃga
52-55	Malāra
56	Gaurī malāra
57-65	Gaurī dhamārī
66-71	Kalyāna
72-80	Kānharau
81-84	Kedārau.

The text begins: [f.1<sup>r</sup>] śrī kṛṣṇa rādhe jayati. caurāsī harivaṃśa jū kī.

Ends: iti śrī caurāsī pada saṃpūrṇa.

This colophon is followed by the first phalastuti stanza and, notwithstanding the distinctive arrangement of rāgas listed above, the usual rāga kavitta.

(iii) Manuscript in the Rajasthan Oriental Research Institute, Udaipur Palace Museum

3179. A complete manuscript of the CP followed by an anonymous text entitled Dhyānalīlā. 51 folios, written in a rough hand in black ink, with red ink for colophons etc. First folio has heavily decorated margins. Rāga headings are not given.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayata. atha harivaṃsa caurāsī  
liṣyate.

Ends: [f.51<sup>r</sup>] ite śrī hita harivaṃsa kṛta caurāsī saṃpūrṇa samāpta.

The two phalastuti stanzas precede the following colophon:

[f.51<sup>v</sup>] phala astuta saṃpūrṇa samāpta. mitī jeṭha sudī 4  
saṃvata 1824 mukāma maharāja nagara caraṣārī liṣyatama  
vrajabhūṣana bhajanī. jo kou vācai sunai tākau jai  
rādhaikṛsna jai rādhaikṛsna jai rādhaikṛsna.

(iv) Manuscripts in the collection of Hit Dās Bābā, Vrindaban

(a) CP with the commentary of Ratanadāsa, followed by the Nāgarī aṣṭaka of Nāgarīdāsa with commentary. A modern copy on milled foolscap paper, bound as a book.

Begins: [f.1<sup>r</sup>] śrī rādhāvallabho jayati. śrī hita harivaṃsa candro  
jayatī. atha śrīmad harivaṃsa candra gosvāmī kṛta  
śrīmad hita caurāsī jī saṭika śrī kṛpāpātra parma  
vaiṣṇava śrī hita ratanadāsa jī kṛta likhyatai.

Ends: [f.167<sup>r</sup>] iti śrī śrīmat harivaṃsa caṃdro gosvāmī kṛtasya  
caturāsīti pada akṣarārtha saṃpūrṇa. śubham astu.

This colophon is then followed by the first phalastuti chappaya; this is here attributed to Vanacandra, the second chappaya, which follows, being attributed to Rūpalāla:

[f.167<sup>v</sup>] yaha tau śrīmata gosvāmī śrī hita vanacaṃda jū nai  
kahī. yāhī saū ava śrī hita rūpalāla jī gosvāmī  
jū kahata hai.

(b) A manuscript of 97 + 68 + 125 folios, bearing the Rādhāsudhānidhi, CP, Sevaka vāṇī and (in the same pagination as this last) the Nāgarī aṣṭaka. Written in a clear and consistent hand in black ink, with red ink for colophons etc. Folio 61 of the CP sequence is missing: CP 77-79 carried on this lost folio have been added to the margins of ff.60<sup>v</sup> and 62<sup>r</sup>. The colophon following the Rādhāsudhānidhi is dated Samvat 1877:

[f.97<sup>V</sup>] iti śrīvṛṣṇādvaneśvarīcaraṇakṛpāmātravijṛṃbhita  
śrīmad rādhāsudhānidhistava śrīmad hitaharivaṃśacaṃdra-  
gosvāminā viracitāḥ samāptaḥ. saṃvat. 1877. mitī  
vaiśākha sukla 14. vṛhaspatavāre śubham astu bhūyāt.  
śrī śrī śrī śrī śrī hitāya namo namaḥ.

The CP begins [f.1<sup>r</sup>, new sequence]:

śrī rādhāvallabho jayati. śrī hita harivaṃśa caṃdro  
jayati. atha śrīmata caturāsī liṣyate.

The colophon following the text cannot be read, since the folio bearing it is stuck fast to the first folio of the Sevaka vāṇī.

#### 4. The phalastuti

The text of the phalastuti stanzas, which follow the mūla in many of the manuscripts, varies little except in orthography; thus variants are not given in the transcription below. The text given here is taken from source G (Vijaypāl Siṃha and Candrabhān Rāvat, pp.195-197).

[chappaya 1.] Appears in A (sec.m.), BCDEFGHJKLM.

bhava jalanidhi ko nāva kāma pāvaka kō pānī;  
prema bhakti ko mūla moda maṅgala sukhadānī.  
nigama sāra siddhāṃta saṃta bisrāma madhura bara;  
rasakani ko rasa sāra sakala akṣara rasa ko ghara.  
caurāsī (śrī hita) harivaṃśa kṛta paṛhe sune niśi bhora;  
chuṭe caurāsī bhramani tē nirakhe jugala kiśora.

[chappaya 2.] Appears in BDFGHJKLM.

nirakhe jugala kiśora bhora aru raina na jāne;  
pie rūpa rasa matta bhayau kachu manahi na āne.  
prema lakṣaṇā bhakti hoi hiya ānādakārī;  
aru bṛṣṇādvaneśvarī sakhī sukha ko adhikārī.  
kuṃja mahala kī ṭahala sukha saṃpati daṃpati pāihai;  
(jai śrī) rūpalāla hita prīti sō jo caurāsī gāihai.

[kavitta.] Appears in A (sec.m.), BD, F (sec.m.), GHJKLM.

cha pada bibhāsa mājha sāta haī bilāvala mē  
ṭoḍī māhī catura āsābarī mē dvai bane;  
sapta haī dhanāsirī mē jugala basaṃta keli  
devagaṃdhāra paṃca doi rasa sō sane.  
sārāga mē ṣoḍasa haī cāri hī malāra eka  
gauḍa mē suhāyo nava gaurī rasa mē bhane;  
ṣaṭa kalyānahi nidhi kānhare kedāre beda  
vāṇī hi<t>a jū kī saba caudaha rāga mē gane.

As discussed under the description of MS G above, Premadāsa attributes these three stanzas to Vanacandra (son of Harivaṃśa), Rūpalāla<sup>1</sup> and Hita Hari Malla<sup>2</sup> respectively. The rāga allocations given by the kavitta are discussed below in section VII.3.(i); it is not apparent why symbolic numbers (nidhi = 9, veda = 4) should be resorted to for the final two rāgas only.

5. The ṭikās<sup>3</sup>

Three ṭikās are represented in the CP manuscripts collated for the edition, and a fourth, that of Rasikalāla, has been examined from a manuscript not containing the mūla. Frequent reference to readings in these commentaries is made in the annotation to the text in chapter V, and a summary of their interpretations is offered in VII.3.(ii) and (iv); examples of the four ṭikās can be seen in Appendix I, which comprises transcriptions of glosses on CP 5. The present section discusses the date and formal composition of the commentaries.

Vijayendra Snātak (1968:303) lists 16 commentaries on the CP.

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1. The traditional dates for Rūpalāla are V.S. 1775-1875 (A.D. 1718-1818): Lalitā Carāṇ Gosvāmī 1957:482.
  2. Discussed in VII.
  3. The commentaries are surveyed in an article published at an earlier stage in the preparation of this thesis: Rupert Snell, 'Śrī hita caurāsī aur uskā ṭikā sāhitya', in Rasa vṛndāvana, Year 2 No.'s 2-4 (April-June 1980), pp.91-98.

According to this list, the oldest is that of Rasikalāla (Rasik.), dated V.S. 1734 (A.D. 1677). Rasik. is identified by Mītal (1968:441) as the second son of Vilāsadāsa Gosvāmī, a descendant of Harivaṃśa, whose dates are V.S. 1665-1725.<sup>1</sup> Kiśorīśaraṇ 'Ali' (p.19) includes Rasik. in a list of authors of the 18th century of the Vikrama era and attributes to him commentaries on the Karṇānanda and the Gītagovinda as well as the CP ṭīkā and a padāvalī. The copy of Rasik. on which discussion here is based is incomplete and lacks the colophon folio.<sup>2</sup> The commentary is in verse (mostly dohās with occasional soraṭhās and, rarely, other metres); the gloss on each stanza is preceded by an introductory sequence of couplets, and is followed by a formula on the following model, yielding the title Rahasya artha samaya nirūpana:

[f.6<sup>V</sup>] iti śrī corāsī pada rahasya artha samaya nirūpana  
śrī rasikalāla kṛta dohābaddha bhāṣāyāṃ dvitiya  
vilāsa sa[m]pūrṇaḥ. 2.

This formula is frequently abbreviated, e.g.:

[f.26<sup>V</sup>] iti śrī trayodasa vilāsa pūrṇa. 13.

The ṭīkā of Dharaṇīdharadāsa (Dhar.) is borne by MS A, copied in V.S. 1749 (A.D. 1693). As noted in the description of that manuscript, the commentary contains a salutation to Dāmodara, understood as Hita

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1. Prabhudayāl Mītal 1968:410.
  2. The manuscript is a bound, incomplete copy in the collection of Bābā Hit Dās. The manuscript is paginated f.5-196, lacking ff.1-4 and the last folios; the commentary on CP 1 and the beginning of the commentary on CP 2 is missing, as is the end of the commentary on CP 84 and the colophon. A crudely executed drawing of Kṛṣṇa and Rādhā attended by a sakhī occupies f.51<sup>r</sup> (following the commentary on CP 25), the adjacent folios 50<sup>V</sup> and 51<sup>V</sup> being left blank; similarly a drawing of Kṛṣṇa as muralīdhara, accompanied by two gopīs and a herd of cows, occupies f.65<sup>r</sup> (in the middle of the commentary on CP 29), the adjacent folios 64<sup>V</sup> and 65<sup>V</sup> again being left blank. Folio 119 is also left blank. Ff. 139<sup>V</sup> to 159<sup>V</sup> are in a neat hand which is in contrast to the remainder of the manuscript and is apparently the work of a different scribe; the remainder is written in a very erratic hand with great changes of character size, number of lines per page and thickness of pen. The mūla text is not given in this manuscript, nor are rāgas indicated; stanza order shows an inversion of CP 2 and 3 vis-à-vis the 'standard' order.

Harivaṃśa's grandson: but Dharaṇīdharadāsa does not appear in a list of the disciples of Dāmodaradāsa given in the Rādhāvallabha bhaktamāla of Priyādās Śukla (p.122). In this commentary the mūla of each stanza is followed by a dohā which introduces the context, and a gloss in savaiyās. Content of the gloss is limited to a paraphrase of the mūla with the minimum of exegetical comment, and in this respect Dhar.'s treatment of the text differs markedly from that of the other commentators. Dhar.'s interpretations often tally with those of Rasik., to the exclusion of the two commentators discussed below.

The ṭīkā of Lokanātha (Lok.) is of uncertain date. According to the Rādhāvallabha bhaktamāla (Priyādās Śukla pp.412-413), Lok. was a Brahmin from Patna who became a disciple of Vilāsadāsa (mentioned above as father of Rasik.); but a dohā at the beginning of this commentary<sup>1</sup> salutes the name of Sukhalāla, identified by Mītal (1968:416) as grandson of Vilāsadāsa, from which it appears that the Lok. ṭīkā was written some considerable time after Vilāsadāsa's death in V.S. 1725. The prose ṭīkā introduces each stanza with an abhāsa, giving a conventional<sup>2</sup> and stylized description of each 'grove' setting. Similarities of interpretation with Prem.'s commentary suggest that Lok. may have been the model for Prem.

The ṭīkā of Premadāsa (Prem.) appears in MSS GKM; as described in the description of MS G, the ṭīkā is dated V.S. 1791 (A.D. 1734). In a sequence of dohās introducing the prose ṭīkā, Prem. praises the name of his guru Rūpalāla,<sup>3</sup> whose dates are given by Mītal (1968:421) as V.S. 1738-1801

- 
1. śrī sukhālāla saroja pada tinakau niya sira dhāri;  
śrī vyāsa suvana śubha girā (kī) ṭīkā liṣata bicāra.  
(MS B ff. 1<sup>v</sup>-2<sup>r</sup>.)
  2. Lok.'s frequent references to watershoots etc. (e.g. hauda nahara jalajaṃtra jala bhare chūṭata haī, App.I) do not, however, derive from the Sanskritic tradition but show familiarity with Rajput palaces such as Deeg, inspired ultimately by the Indo-Islamic garden palaces of the Mughals.
  3. jayati jayati ānaṃḍa ghana śrī guru pūraṇa caṃḍa;  
udaya rahau mama hṛḍa gagana tama bhrama kiyē nikaṃḍa. 9.  
sākṣāta hita rūpa śrī rūpalāla sukha puṃja;  
jorī jū ke keli kī jinike naina nikuṃja. 10.  
(Text G, p.1.)

(A.D. 1681-1744). In the same dohā sequence Prem. records his intention of giving a literal rendering of the text,<sup>1</sup> and his glosses do give more discussion of lexical meanings than is found elsewhere. Prem. also explains his use of prose rather than verse as being intended to render meanings more readily accessible;<sup>2</sup> but similarities with the Lok. gloss (including a similar use of abhāsas to each stanza) suggest that his use of prose is not an innovation in the CP tradition.

In addition to the four commentaries discussed here, the modern Hindi rendering of the CP by Lalitā Caraṇ Gosvāmī (1972) is also referred to in chapter V, under the siglum LCG.

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1. jayati jayati haribaṃśa jū tinike pada cita lāi;  
caturāśī pada ko kahō akṣara artha banāi. 17.  
ati agādha hita kī girā samajhe ko sāmārtha;  
mana saṃbodhana hita karō kachu ika akṣara artha. 18.
  2. kīje tilaka kabitta bādha samajhata hoi abāra;  
tātē bacanana mē kahaū līje sadya bicāra. 25.

(loc.cit.)

### III. MANUSCRIPT AFFILIATIONS AND THE LANGUAGE OF THE TEXT

#### 1. Affiliation of Manuscripts and Editorial Procedure

There is no question of an autograph copy of the CP ever having been in existence, since even the sectarian attribution of all 84 stanzas to Hita Harivaṃśa does not maintain that the text existed as a unified compilation in Harivaṃśa's own lifetime. It is likely that the CP, as a consolidated text to which the symbolically significant number '84' lends a formal coherence, originally comprised a loose anthology of padas not conceived ab initio as forming a discrete text; an early corpus may have been complemented by the addition of other material from other sources, or of new material composed especially to complement the existing stanzas. The original anthology may have been transmitted from an early stage through oral tradition, though in view of the relatively complex metrical forms discussed in chapter VI it seems unlikely that the text itself derives directly from a transcription of sung verses. The canonical status attributed to the CP as sectarian tradition gathered momentum will have ensured the transition of a broadly standardized text which, although subject to various corrupting influences, has successfully maintained the appearance of a uniform composition.

Since the archetype of the received CP clearly postdates the collection of its component parts, orthography in the manuscripts must reflect a stage in the development of the language rather later than that at which the padas themselves were originally composed. Influences bearing on the archetype during the copying process are threefold. First is the tendency towards commentatorial amendment or accretion for the sake of semantic clarity<sup>1</sup> or sectarian advantage. Secondly, the text may have been subject to the requirements of musical performance, the effects of which are discussed in VI.6. Finally, and most conspicuously, is the process of

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1. Cf. a similar tendency in the vāṇī of Haridāsa, where the accretion of pronouns and proper names has taken place to 'indicate the direction of action and otherwise resolve ambiguities' (R.D.Haynes, p.268).

Sanskritization evident in the orthography of the manuscripts: it is clear that the language of the CP is characterized by a high number of tatsama and semi-tatsama forms (in comparison with contemporary texts such as the padas of Sūradāsa), and many of the scribes, emboldened by this characteristic, have 'upgraded' old forms in the direction of Hindi/Sanskrit norms, often thereby robbing the text of intended meanings, rhetorical effects or grammatical features. It is apparent that this process of Sanskritization is not necessarily transmitted through the copying process alone, but is to a large extent spontaneous: as a result, a veneer of late Sanskritization tends to obscure genetic affiliations between manuscripts. In the case of padas having an easily perceived and widely encountered prosodic form (such as the 16+11/12 mātrā types Sarasī and Sāra), errors of transmission have to some extent been restricted by scribal compliance with metrical patterns; but in the case of more complex prosodies of the varṇavṛtta type, the scribes have often lost sight of the original metrical constructions, and corruptions and accretions have affected the text more freely.

The aim of the edition is to reverse the processes of corruption and to edit back through the manuscripts towards the (hypothetical) archetype. In order to identify correspondences and affiliations between the manuscripts, the evidence of each manuscript is assessed below. In advance of section III.2 which discusses script, it must be noted here that the transliteration graph ṣ represents both /ṣ/ and /kh/ (yielding ghoṣa and ṣeta, etc.).

MS A. This is the manuscript with the highest number of exclusive readings; it also has a different stanza order from the other manuscripts, and differences in rāga allocations. A minority of readings exclusive to MS A are equal in metrical or semantic value to the 'majority' readings:

- 13.4 A kāko mana rahata for kaise mana rahata; (cf. the reading kāko in the Sūrasagara version of this stanza, given in Appendix II.)
- 26.4 A subhaga pāvana pulina for parama pāvana pulina (Cf. further collocations of subhaga and pulina at 36.2, 64.2, 68.2 and 72.1, to which the MS A reading is perhaps assimilated.)

Most readings exclusive to A, however, are inferior -

(a) in metre:

- 21.6 A rasika for rasikinī;  
27.1 A ghora for na thora;

or (b) in sense:

- 24.4 A dija for braja in braja juvatina kī bhīra;  
25.4 A baḍati for bidita in the adjectival phrase sakala bidyā bidita;

or (c) in sense and metre:

- 16.3 A lāgati, by haplography for 5-mātrā lāga gati;  
83.2 A karata, for 2-mātrā kata.

It is curious that out of 9 occurrences in the CP, the name hari is omitted three times in MS A - at 27.15, 58.6 and 65.1 (and at 9.3 hari in A replaces an erased reading). In each of the three instances the A reading is unmetrical; no reason for the omissions is apparent.

Of the readings found in A and shared by certain of the other manuscripts, some are apparently authentic (i.e. have not been subject to corrupting influences found in the remaining group), while others must be rejected as corrupt. Examples of such corrupt forms are given below:

- 10.2 AC lāsa rāsa, E rāsa, for rāsa lāsa; the AC reading may reflect an erroneous restoration after the omission of lāsa in E.  
11.2 A ḍruti, CEGM ḍruta, for ḍuti. ḍuti for dyuti 'brightness' is the intended sense; ḍr° is nonsensical in the context, and has not been borne out by the commentaries in A (Dharaṇīdharadāsa) or GM (Premadāsa).  
20.3 ACE upara for ūpara. A four-mātrā form is required for metre. The ACE reading reflects a general use of upara in the language of the scribes: cf. the same feature in LIO, para 2.14.

- 27.2 AE kusala omitted.
- 31.7 ABI ghana ghora for ghana ṣora. ghora 'thunder' has no place in the context, a description of the kuṃja: ṣora 'covered lane', is apposite.
- 58.1 AC māi ho prefixes the full line, superfluously. The phrase is probably incorporated from the sung version, where it may be used as a musical mukhaḍā (as discussed in section VI.6(iii)).
- 59.3 AC jaba ru (?) nonsensically, for absolute jori.
- 66.9 ACEGLM byāpita; BI byāpyo, DJ byāpyau, for (FHK) byāpata. byāpita appears to have been formed, by analogy with true participial adjectives, from intransitive Hindi vyāp-. byāpata, as a semi-tatsama orthography for vyāpta, is more likely to be the authentic form. The BrBh participle in BI and DJ perhaps derives from a commentatorial paraphrase.
- 74.1 AFJ hau, BD he, I ho, for hai. The hau/ho form implies a plural subject, who is Rādhā; but in all other contexts Rādhā is addressed in the singular, as is apparent from the use of the singular pronoun tū etc.
- 75.1 ABIJKL ḍarāti, for ḍārati which is correct for both sense and end-rhyme.
- 83.4 ACE ḍaribau for ḍharibau ( < \*dhalati).

MS A therefore contains many corrupt forms, whether exclusive to this manuscript or shared with others.

A correspondence between A and C, and to a lesser extent between A and E, is a recurring feature and can be seen in the above examples; A and C both have kata for kyaū (28.3) and also share the inversion of CP 3 and 4, and two exclusive rāga allocations: the use of Lalita at the beginning of the text and of Gujarī for the stanzas headed by Devagandhāra or Vasanta in other manuscripts. This group is occasionally joined by GM, as seen in the examples drut- and byāpita above.

MS B. This manuscript contains various intrusions into the mūla of the Lokanātha ṭīkā which it contains. At 66.1, kumja is followed by ke madhya, from the gloss on that line; at 63[iv].5 the two words magana sahelī are separated by a long phrase taken from the subsequent gloss on 63[i].1; the phrase priyā jī so bacana which follows bacana at 83.2 derives from the ābhāsa to the mūla of CP 84.

MS B has a large number of lacunae: words, akṣaras or parts of akṣaras are quite frequently omitted, often by haplography. Examples are: 1.4 and 27.17 haṃsinī for haṃsa haṃsinī; 11.6 bharata for bhara bharata; 49.2 ṣori ka for ṣori ṣiraka. Most divergent B readings detract from the sense of the line, though a number do so without disturbing the metrical construction. The following are metrically satisfactory but semantically implausible readings:

7.7 B mukata for mukara in hari ura mukara;

11.4 B cāhu for cāṭu in cāṭu baina;

31.7 B mani for bana in bana biharata;

52.2 B ati for adha- in karata adhagrīvā.

This manuscript has a tendency, albeit an inconsistent one, to show final short -a rather than the predominant -i in absolutive forms: 47.3 dura (other MSS durī); 53.2 niraṣa (other MSS niraṣi).

Correspondences in a corrupt mode of transmission are suggested by the following readings shared by B and other manuscripts:

1.3 BDJ prāna prāna, F prāna te prāna, I prāṇa prāṇa, for prāna;

16.2 BK omit bhalai;

26.5 BDIJ banata for banita;

26.6 BDHI prefix the third pāda with the metrically superfluous jai śrī: (jai śrī) ubhai kalahaṃsa haribaṃsa bali dāsu rī;

27.5 BJ omit kula, by haplography, from bakula kula;

50.4 BI calī, by metathesis for lacī;

66.9 BI byāpyo, DJ byāpyau, for byāpata;

68.8 BDFHIJ add the superfluous jai śrī to the third pāda as in 26.6 above: (jai śrī) ubhai kala haṃsa haribaṃsa ghana dāminī.

There is a tendency for B readings to be found also in D and J and to a lesser extent in I and K. D differs from B more frequently than does J, as in 1.3 where D, with ACHKL, reads mere, resisting the intrusion of the commentatorial particle to (mere to) found in BFGIJM. The loosely affiliated group BDIJK tends to be differentiated from ACE readings on the one hand, and GM readings on the other.

MS C. Examples of variant readings given above under MS A show a correspondence between A and C, and this correspondence endures throughout most of the evidence. C also shares readings with E; these are usually shared by A also, (as already demonstrated) but sometimes exclude A, as in CE kabahuka for kabahu (34.9), CE citu for cita (35.4). This is consistent with the hypothesis that A and C both derive from E, suggested by the crux referred to above in which AC restore but wrongly locate lāsa (10.2), omitted in E. C also imposes its own errors on the text, typically by lengthening -i to -ī unmetrically (as discussed in section 2); another example of error exclusive to this manuscript is the imposition of the words jai śrī hita for dina immediately before the chāpa haribaṃśa at 34.10.

MS D. This manuscript has few exclusive readings. D shares with I a lengthening of u to ū in prabhū at both 11.5 and 12.5. A limited correspondence exists between D and BJ, and to a lesser extent with I; though rarely forming an autonomous group, these manuscripts have a general correspondence of readings tending to set them apart from the ACE and GM groups. The BDIJ affiliation is seen not only in its avoidance of corruptions found in those groups, but also in corrupt readings of its own, as already demonstrated under the description of B above.

In some instances, D has a better reading than other members of the BDIJ group - perhaps having resisted commentatorial intrusion into the text. Examples are:

- 1.3 D, with ACHKL, reads mere where BFGIJM read mere to/tau;
- 27.5 BJ omit kula;
- 62.2 BDEF kini, ACHKL kina, in a two-mātrā context where GM read kyaū na and IJ kyō na.

MS E. MS E has a number of lacunae not apparent in other manuscripts. Examples are the omission of lāsa (10.2), rī (15.2), syāma (29.17), kata (40.4, by haplography from karata kata), and the whole of line 61.5. The dance term sudhaṅga is corrupted to sugaṁdha in most occurrences, leaving nonsensical readings. At 41.1 the verb jānai is prefixed by the particle na, negating the intended sense.

As shown above in the description of MS A, E has correspondences with A and with C, often showing agreement in a mode of corruption. Orthographic agreement with A is fairly common, especially in reading ra (less commonly ri) for r: AE braṁdā (26.3), AE brathā (28.4). Agreement with C to the exclusion of A tends towards Sanskritized orthographies: CE syāmala, L śyāmala (1.4, for sāvala), DEFH caṁdra (6.3, for caṁda).

MS F. Exclusive readings are few. For prāna (1.3) F reads prāna te prāna, an unmetrical reading probably derived from BDJ prāna prāna. raṅga bharī is omitted from the end of 84.1, robbing this metrically irregular ṭeka of its rhyming syllables. An affiliation with M is suggested by the omission from both manuscripts of karata (7.10, by haplography from karata kara), and by the FGLM reading ika bāta for niju bāta in 83.5 (cf. the reading ika bāta at 75.1). The affiliation with M is often not exclusive, often also including G as exemplified in the following:

- 1.3 BFGIJM mere foll. by to/tau
- 12.6 F bilasau, GM °o, for bilasahu (A °ahi);
- 33.5 AFGIM naina aruna for aruna naina;
- 42.3 CFGHL saritā, M saratā, Sanskritized from salitā;
- 58.6 FGM tana omitted (and GM read tana for tava).

F does not usually share readings with G to the exclusion of M (though (D)FG do omit the rāga heading Bilāvāla from CP 7); F is however frequently excluded from a correspondence between G and M, and the fact that such exclusive GM readings are usually corrupt (as is shown in the discussion of G below) shows that F holds a place higher in the stemma than GM.

When F shows readings different from those in M, it usually falls into a group including K, and slightly less frequently including also B,H,I,J:

- 11.2 F duta, BDHIJKL duti, against the incorrect reading druta/i in other manuscripts;
- 65.2 BFHJK surataru ke nikaṭa for sura ke taru nikaṭa;
- 66.9 FHK byāpata correctly, against ACEGLM byāpita, BI byāpyo, DJ byāpyau;
- 68.8 BDFHIJ jai śrī suffixed to third pāda superfluously.

The superiority of the majority of readings shared with F by other manuscripts shows this affiliation to be a mode of authenticity; when F falls in with M, however, unsatisfactory readings result (as shown above). Again the situation is not clear-cut, and in some instances F shares readings with manuscripts other than those identified in the two groups discussed:

- 57.3 DF °ata for °ana in sīcana (the finite participle sīcata is plausible in the context, but does not improve on the sense carried by the verbal noun in the other manuscripts);
- 79.2 CF paga for pada.

MS G. Certain inaccuracies in the transcription of this manuscript into its published form have already been pointed out: its orthographies must therefore be regarded with circumspection. A number of lacunae exist, exemplified by aṃga (3.2), kāma kī (39.4), hita (46.4), bica (60.5). G shows a number of Sanskritized orthographies found also in H: śyāma for syāma (10.3), svara for sura (37.3, 48.4); but this correspondence with H does not appear to be genetic. G is closely affiliated to M, as is shown by a number of readings either exclusive to these two manuscripts or shared with certain others:

- 10.3 GM ghoka for ghoṣa: the corrupt GM reading may be founded on pronunciation (or simply on miscopying);

18.6 GIM tāpara for tāpai: the GIM reading is perhaps an imposition of a graphically bisyllabic orthography meant to sustain the prevalent dactylic rhythm of the couplet 18.5-6;

— ॐ — ॐ — ॐ — — — ॐ — ॐ — ॐ — — —  
jāhi biraṃca umāpati nāye tāpara tai banaphūla bināye.

57.11 GM tahā, jahā in other manuscripts; neither form is correct metrically, since only two mātrās are required; but the majority reading with relative ja° gives the better sense;

58.6 FGM tana omitted; GM tana for dhana;

58.6 G bhaje, M bhajaī, for bhajahi;

67.6 GHM kvaṇita, Sanskritization for kunita.

70.7 GM tinike, K tinakai, for (alliterative) jinakai;

73.3 GM race haī for race; auxiliary haī is incorporated from the Premadāsa ṭīka (carried by G,K,M), which reads: kaḥā sō race haī.

The above examples show readings shared by GM, to the exclusion of other manuscripts, to be corrupt.

Text H. This printed text is characterized by a high degree of Sanskritization in its orthography. This does not seem to derive consistently from any one manuscript or group of manuscripts, but rather to occur spontaneously. Examples of Sanskritic forms not found in the other manuscripts are:

1.4 and passim, H jaya for jai;

19.14 H ramaṇa for ravana;

35.4 H nayana for naina.

The Sanskritization process is occasionally applied wrongly, showing ignorance of the etymology of a semi-tatsama form:

11.6 H pāminī for pāvanī; 63[iv].3 svara° for surasuṃdari.

H often imposes honorific śrī or jaya (jai) śrī superfluously:

- 18.1 HI śrī rādhā for rādhā;  
25.1 HI śrī rādhikā for rādhikā;  
26.6 BDHI jai śrī prefixes third pāda;  
68.8 BDFHIJ " " " " "

Although these readings suggest an affiliation with I, such an affiliation is not borne out elsewhere; this shows the imposition of the honorific śrī to be spontaneous and non-genetic.

MS I. This manuscript has several exclusive readings and, as discussed above, has apparently been copied outside the Rādhāvallabhī fold. Certain features of the manuscript, however, connect it with others collated here and thus show that it does not belong to a discrete recension. Several of the accretions in I, for example, may be traceable to the ṭīkā of Premadāsa - though not specifically with MSS G,K,M which are the three collated manuscripts bearing this ṭīkā. Examples are:

- 7.4 I syāma is followed by tamāla in the phrase tāpara syāma nivesita gaurī: cf. Premadāsa's abhāsa to the stanza, which includes the phrase suṃdara syāma tamālani sō kanaka latā lapaṭī haī;
- 43.4 I kadalī is followed by ṣaṃbha in the phrase kadalī jaṃgha: cf. Premadāsa's gloss kadalī ṣaṃbha kī jaṃghā haī. (Assimilation to kadali ṣaṃbha at 29.14 may also be involved.)
- 48.5 I banyo is followed by auxiliary hai in the phrase banyo samāja: cf. Premadāsa's gloss samāja banyo hai.

A connection with the Premadāsa ṭīkā manuscripts G and M (but not K) may be apparent in the following readings:

- 18.6 GIM tāpara for tāpai;  
33.5 AFGIM naina aruna for aruna naina.

Affiliations with GM are not, however, a recurrent feature of I readings; rather, as already noted, MS I has a tendency to fall in

with the BDJ group. Thus I appears to share with BDJ a common exemplar, but to have taken on some corrupt readings from the Premadāsa ṭīkā manuscripts; it has also developed a number of exclusive readings, exemplified in the following list:

- 11.3 anila bāyu for anila;
  - 12.1 guna nidhāna for suṣa nidhāna;
  - 19.11 kusuma deva muni harṣata for kusuma;
  - 35.1 ye doū jhūlata for jhūlata doū;
  - 44.4 śrīphala juḡa kuca for śrīphala kuca;
- CP 65 whole stanza omitted.

The fact that so many of the accretions in MS I are of the nature of commentatorial synonyms or paraphrases, but not traceable to any of the commentaries examined for the present study, suggests that this manuscript may have been subject to corruptions from yet another ṭīkā tradition.

MS J. This manuscript has very few exclusive readings; they are generally attributable to scribal error, and many have been corrected by marginalia. Examples are:

- 10.3 J mathura for madhura;
- 14.1 J kai omitted;
- 23.1 J syārī for pyārī;
- 24.5 braja for brata;

Correspondences of J with B and D have already been noted under the discussions of those manuscripts. The affiliation between B and J is particularly close, but all three manuscripts have developed separately. Instances of disagreement between J and B or D do not show any consistent pattern of conflation from any of the other manuscripts collated.

MS K. Exclusive readings in this manuscript are again mostly limited to scribal errors; examples are:

- 7.4 K supela for supesala;  
9.5 K nilola for nicola;  
19.1 K brajamaṇḍala for °maṇḍana;  
50.1 K navala nāgarī is repeated;  
50.3 K macī omitted.

K has an affiliation with L; although these two rarely comprise a group to the exclusion of other manuscripts, they seldom differ in their readings (though L consistently shows the more Sanskritic orthographies). Conspicuous exceptions to the KL affiliation are:

- 65.2 ACDEGLM sura ke taru nikaṭa, BFHJK surataru ke nikaṭa;  
83.5 ABCDEHIJK nija bāta, FGLM ika bāta.

K shows occasional correspondences with M, but more generally shares readings with BDIJ (though excluding many errors shared by these). Readings in BDIJ and K tend to be authentic, though K does not guarantee correctness - B and K omit bhalaī (16.2), I and K prefix br̥ṇḍābana with the superfluous honorific śrī (64.2).

MS L. The previous section has demonstrated an affiliation between K and L. Since Sanskritized forms suggest a later stage of development it may be assumed that L derives from a later stage in the transmission than K. Furthermore, L has a number of variant readings not found in K:

- 13.4 L rahai for rahata (C rahe, E rahi; cf. rahai in the Sūrasāgara version of this stanza, Appendix II);  
25.4 L śrī prefixed to haribaṃsa;  
43.3 L rasa for guna (by assimilation to 82.4?);  
75.2 L ravana omitted;  
84.2 L sithala kaṭi kī ḍorī omitted;  
84.4 L pulaki prema parasa omitted.

L's fondness for Sanskritic orthographies is most commonly seen in the use of ś for s: aṃśa (25.3 etc.), and even haṃśa (26.6 etc.); also ṇ

for n: pariraṃbhaṇa (31.6 etc.). This tendency sometimes equates L and C readings, but more fundamental differences elsewhere show this to be non-genetic.

MS M. The affiliation between F and M has already been demonstrated. M has a number of exclusive or near-exclusive readings, exemplified by the following:

- 11.1 M kala omitted;
- 11.4 M saina omitted;
- 30.8 DM prāna for pāni;
- 39.2 M sudhāryo for sāvāryau;
- 45.10 M bana omitted;
- 48.4 M sura omitted;
- 63[ii].5 M sura for dhuni; (by assimilation to 25.3?);
- 78.4 M liyau hai for liyau (auxiliary hai from ṭīkā).

G and M have developed independently of each other in terms of orthography, with G tending towards Sanskritized forms (as already noted), while M is characterised by a haphazard representation of unstressed vowels - particularly in cases of a for i and vice versa. Non-orthographic differences between the two manuscripts are for the most part limited to cases where one or the other manuscript has an exclusive reading: such readings, exemplified in the list above, are therefore late and independent developments, and do not affect the genetic affiliation between the two manuscripts. Only rarely are G and M divided over readings varying at an earlier stage in the transmission: exceptions are slightly more common towards the end of the text, indicating that a change of exemplar may have accompanied a change of scribe in M from CP 63.

The data summarized here enable us to form a view of the relationships between the 13 sources. The discussion of manuscript correspondences has dealt mainly with shared error, since it is in this mode of corruption that the autonomy of the various apparent groupings appears most clearly.

Many of the corrupt readings have been traced to the accretion of commentatorial text from the ṭīkās, suggesting a relatively late date for even this degree of divergence between the sources; other features, such as the varying degrees of Sanskritization found in orthographies, are even more superficial and are unreliable as indicators of genetic affiliations.

The resolution of the summarized data into a structured stemma may give an overly explicit impression of homogeneity and straightforwardness in the transmission of the text. It is important to emphasize that the number of removes which separate the various hypothetical exemplars from the archetype cannot be conjectured, and that actual patterns of conflation are likely to be more complex than those identified. With this caveat, three main groupings may be identified:

- (i) the ACE group, of which A includes many variants and peculiarities of stanza order vis-à-vis all the other sources;
- (ii) the FGM group;
- (iii) the BDIJ group, related also to KL, and related relatively closely to group (ii) versus group (i).

(i) E is close to AC in many readings; partial correspondences between A and C in rāgas and in stanza order are not, however, shared by E and may be considered a later development. A,C,E thus seem to share a common exemplar, with AC distanced from it by an unknown stage in the transmission; A is also influenced by another unknown source, from which its many exclusive readings derive.

(ii) The correspondence between F,G and M has been demonstrated, with GM shown to be particularly close. FG rarely exclude M; GM agreement is usually agreement in error (against correct F), showing GM to be corrupt derivations of F.

(iii) B in general falls in with DIJ, but has a large number of corrupt readings not found elsewhere in the group and therefore appears to belong to a later stage in the stemma than the other three. B's

correspondence with J is rather closer than its correspondence with DI, but this is not a consistent feature.

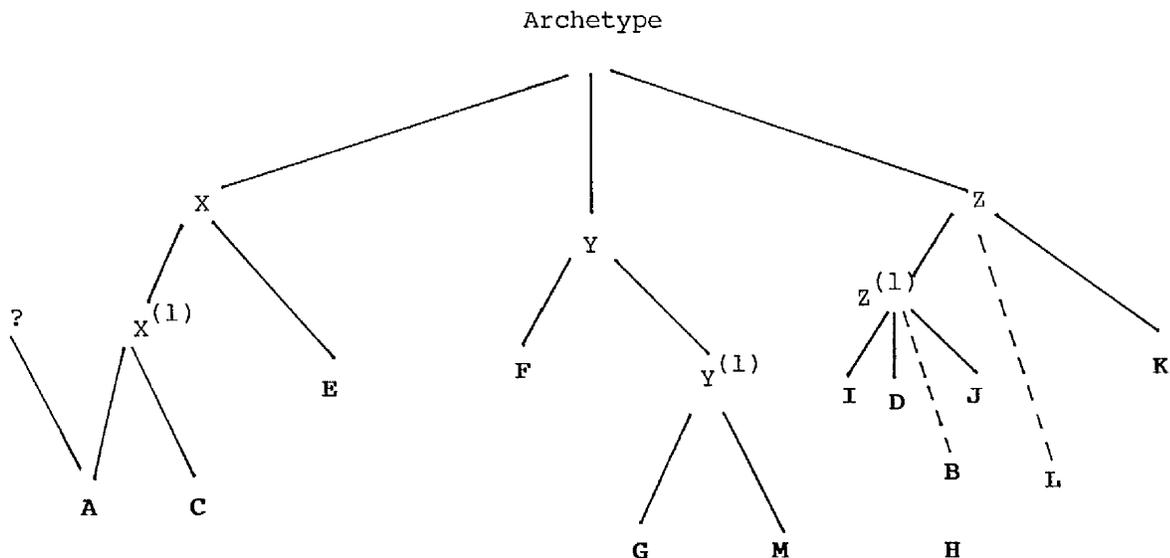
MS I has correspondence (in error) with BJ, but also shows evidence of corruption from the Premadāsa ṭikā associated with group (ii), and also from another ṭikā not represented among the collated manuscripts.

D also has correspondence with BJ, and has few exclusive readings; BD agreement to the exclusion of J is rare, suggesting that D occupies a place level with J and above B. Agreements between DJ excluding I, and between DI excluding J, both occur.

K is loosely connected to this group as against groups (i) and (ii), but is excluded from a number of BDIJ readings; it therefore appears to share a common exemplar with BDIJ but to have developed separately. L is a Sanskritized derivative of K's exemplar.

H derives loosely from the same group but has no consistent connexion with any one of the manuscripts collated; it is characterised by a highly Sanskritic orthography, interpreted as a spontaneous assimilation to modern KhB. and therefore not based specifically on any orthography transmitted by the manuscripts.

A graphic representation of these relationships yields the following stemma:



No single group recommends itself as consistently showing authentic readings, and the edition cannot therefore be based on any one manuscript or group of manuscripts. Group (iii), although characterized by many shared errors as shown above, often preserves authentic readings lost in group (i) or (ii), and therefore generally carries greater weight than these other groups; of group (iii), readings found in both D and K are favoured, since these two represent independent derivations from the group exemplar. As a general editing principle, then, readings found in D and K (or either one of these) and supported by manuscripts in early positions in the stemmata of groups (i) and (ii) are usually to be regarded as authentic.

This principle cannot, however, be applied rigidly, and must often yield to other considerations. Since D and K are themselves both subject to Sanskritization (often in common with, but not necessarily showing genetic affiliation with, other manuscripts), many of their orthographies are considered unreliable. Similarly, semantic, syntactic and metrical factors may override readings found in these manuscripts and demand a choice of text which has weak support in terms of the stated principle. Metrical emendation is the most common of these exceptions; this typically consists of revision of vowel length (as at 4.4, where the ABCFGHJKLM reading kachū is inferior to two-mātrā kachu, which appears in E and I only), or of the excision of commentatorial accretion (as in 4.1, where two genitive case-markers appearing in all the manuscripts have to be excised from the pāda piya (ke) saṅgama (ke) sūcata in order to restore its lost 10 mātrā value). More drastic examples of metrical revision are to be seen in CP 2 and CP 84, where the vulgate text is given below the edited text to facilitate comparison.

A distinction must continually be made between modes of authenticity and of corruption in group (iii). When a reading is found in a majority of group (iii) manuscripts but is unsupported by either group (i) or group (ii), it is likely to be a corruption inherited from the group (iii) exemplar and is therefore to be rejected. An example is the reduplication of prāna (1.3) in BDIJ (with further debased prāna te prāna in F). This corrupt reduplication has been resisted in K, which is supported by groups (i) and (ii).

Support by group (i) or group (ii) of a reading found in group (iii) manuscripts does not automatically indicate an authentic reading, but rather may show a conflation of (iii) with (i) or (ii). Thus the reading mere tau/to in DFGIJM for mere (1.3) appears to show a conflation of DIJ with the group (ii) manuscripts (B follows J but corrupts mere to ungrammatical merau). Here again, the satisfactory reading is found in K, and is supported here by group (i).

Caution has to be taken when allowing stylistic criteria to influence editorial decisions. The danger is that in attempting to achieve some degree of consistency in the edited text, one may unwittingly advance the process of standardization already apparent in the work of the scribes; preference of one reading to another on metrical grounds alone, or for the sake of a more effective rhetorical device, may constitute nothing more than a blind pursuit of an ideal model of chandaḥśāstra or alaṅkāraśāstra. Similarly, the selection of a reading on the grounds that it echoes an established reading elsewhere in the text may be a continuance of a process of assimilation, already under way in some of the manuscripts, which erodes a possible authentic diversity of style (and perhaps of source) in the archetype.

Examples of editorial decisions made on the principles outlined here are given below. Major exceptions to the procedure discussed are, by definition, dealt with on an ad hoc basis, and are usually discussed in the annotations to the translated text (as are various hypothetical emendations to the text regarded as being too speculative for inclusion in the edition).

12.5	<u>nihāri</u> (ACDEFKL):	preferred to	BGHIJM <u>nihāra</u> ;
19.2	<u>juvatini</u> (ACEGKL):	" "	BJ ° <u>inu</u> , DFHIM ° <u>ina</u> ;
20.5	<u>arujhātī</u> (BDFIJKL):	" "	ACEGM <u>ara</u> °, H <u>ura</u> °;
21.6	<u>rasikinī</u> (CDEHJK):	" "	A <u>rasika</u> , BLM <u>rasakanī</u> , FGI <u>rasikanī</u> ;
37.3	<u>birahākula pulakita</u> (CEFGKLM)	" "	ABDHIJ <u>pu</u> ° <u>bi</u> °;
45.3	<u>majjana</u> (CEFGHKL)	" "	A <u>mamjjana</u> , BDIJM <u>mamjjana</u> ;
57.28	<u>trana</u> (ABEFKL)	" "	DIJ <u>tr̥na</u> , CGHM <u>tr̥na</u> ;
59.3	<u>pai</u> (BDEHJK)	" "	ACFGILM <u>para</u> ;
72.1	<u>-dāika</u> (CEFGKM) (A <u>-dāika</u> )	" "	BDHIJL <u>-dāyaka</u> .

## 2. Script, phonology and orthography

For the most part the manuscripts are written in a 'standard' Devanāgarī; the present section is limited to the reporting of scribal peculiarities and to discussion of certain features closely relevant to the edition, and does not attempt a full analysis. Some further orthographic points are discussed in the sections on morphology and syntax.

(i) ā-mātrā. When space at the end of a folio line in MS L does not allow the writing of the usual mātrā for intrasyllabic ā, ā falling in that position is rendered by a superscript sign <sup>£</sup>; thus CP 1.1 bhāve is rendered भ<sup>£</sup>/वे (f.1<sup>r</sup> lines 4-5). A single occurrence (53.4 kahā, f.50<sup>r</sup> line 5) is found in the middle of a folio line, and evidently represents an emendment by the scribe of kaha to kahā.

(ii) i-mātrā. Use of i-mātrā in conjunction with i-kāra (i.e. ि ) is found occasionally in A and B alongside more general use of standard इ .

(iii) ū-mātrā. In J, syllabic ū is written with a superscript hook over the u-kāra, on the model of ई , thus: ऊ̣ . The first scribe of M has a distinctive shape for the u-kāra, resembling the graph associated with the praṇava ॐ: ॐ . /ru/ and /rū/ are written with a subscript hook in B and E: र̣ , र̣ .

(iv) Vocalic ṛ. <ṛ> is generally maintained by most manuscripts except A, which usually (but inconsistently) prefers ri, less commonly ra. In all seven occurrences of br̥ṇḍā, E has ra and is followed in this by A in three occurrences. ri and ra occur sporadically in all manuscripts (though rarely in IJ); B has daga alongside draga (< dr̥ga), perhaps as a simple miscopying.

An exception to the general retention of <ṛ> occurs in readings for tr̥ṣita: here ri occurs quite widely, perhaps through confusion with tatsama tri- forms. (Conversely, in the seven occurrences of words with tatsama tri-, <ṛ> occurs three times in J and once in C.) ra also appears in graha < gr̥ha, at 4.6 and 63[ii].3 (though in the latter, confusion with tatsama grahapati may be involved).

The only word whose tatsama form has /ṛ/ in initial position is ritu (27.1 and 28.2); here <ṛ> is found in only one reading (K, 27.1), ri being uniform otherwise. Thus the graph ऋ has very limited application.

(v) e, ai and o, au vowels. MS A shows considerable inconsistency in distinguishing between monoph- and diphthongal forms, as discussed in section (xv) below. Metrical considerations suggest that diphthongal spellings in -ai may have been archetypal possibilities in masc.pl. perfective participles and oblique sg. participles (diyai etc.), where only disyllabic forms fully accord with established metrical patterns:

30.6b	$\checkmark \checkmark / \checkmark \checkmark \checkmark / \checkmark \checkmark - / \checkmark$ dharai dharani para heja	(all MSS <u>-e</u> )
31.3a	$- \checkmark \checkmark \checkmark \checkmark / \checkmark \checkmark \checkmark \checkmark / \checkmark \checkmark - / \checkmark \checkmark$ aṃsani para bhuja diyai bilokata	(ACEFGIJKM <u>-e</u> )
33.2b	$\checkmark \checkmark / \checkmark - / - - / \checkmark$ uṭhai unīde bhora	(all MSS <u>-e</u> )
42.4a	$\checkmark \checkmark - \checkmark \checkmark / \checkmark \checkmark \checkmark \checkmark / \checkmark \checkmark - / \checkmark \checkmark$ jyaū nādahi mana diyai kuraṃgani	(AGM <u>-e</u> ; CEF <u>-ē</u> )
61.2b	$\checkmark \checkmark / \checkmark \checkmark \checkmark / \checkmark \checkmark - / \checkmark \checkmark$ diyai bimala bhujadaṃḍana	(ACEGIJM <u>-ē</u> ; FK <u>-e</u> )
66.10a	$- / \checkmark \checkmark \checkmark \checkmark / \checkmark \checkmark - / \checkmark \checkmark - / \checkmark \checkmark$ satvara uṭhai mahā madhu pīvata	(ABCDGHIJKLM <u>-e</u> (foll. by <u>ju</u> in A); E <u>-i</u> )
67.8c	$\checkmark \checkmark \checkmark \checkmark / \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark / - \checkmark \checkmark \checkmark \checkmark / - -$ kiyai rasa bibasa ghanasyāma piya gorī	[first <u>gana</u> $\checkmark \checkmark \checkmark \checkmark \checkmark \checkmark$ ] (ABCDEFGHijkl <u>-e</u> ; M <u>-ē</u> )

Manuscript readings overwhelmingly support -e readings here, such that general (hyper-)correction to -ai on metrical grounds cannot be justified as an editorial practice. Furthermore, by contrast to the above there are also metrical context where a requirement for a short vowel in the participle lends some support to the -e spelling; in the following examples the only instance of -ai is in K, for mile (21.2):

4.5b	<p>    v v v - v v - v          palate prītama cīra</p>	[10 <u>mātrā</u> <u>gaṇa</u> ]
4.5c	<p>    v v v v - v v v v v v v v          basa kiye syāma siṣai sata maina</p>	[15 <u>mātrā</u> <u>gaṇa</u> ]
13.5b	<p>    v v v v v v / v v v v / v v - / v          citavani kau bhaye naina cakora</p>	
21.2b	<p>    v v / v v - / v v - / -          mile haī kuṃjabihārī</p>	(K milai)

Disyllabic -au is often encountered in masc.sg. perfective participles, and is here regularly maintained in the majority of the manuscripts:

35.8b	<p>    - / v v v v / v v - / v          ānāda baḍhyau na thora</p>	(I - <u>o</u> )
48.5b	<p>    - / v v v v / v v - / v          nīkau banyau samāju</p>	(A - <u>ō</u> ; CGIM - <u>o</u> )
66.9b	<p>    v v / v v - / v v - / v          diyau sudhādhara dhīra</p>	(IM - <u>o</u> )
82.2b	<p>    v v / v v v v / v v v v / v v - / -          barabasa kiyau citai muṣa morī</p>	(E - <u>ai</u> ; IM - <u>o</u> )

Finally it can be noted that rhyme contexts mostly distinguish e from ai and o from au.

(vi) **kṣ**. <kṣ> appears to be authentic in its sole example, 25.3 dakṣina, since the reading -ch- in CDEGJKL is metrically wanting and there are no ccha readings here. Tadbhava derivatives are exemplified by the commonplace BrBh forms ṣeta (/kh/ < /kṣ/), china < kṣaṇa etc.

(vii) **kh**. The graph ख appears commonly only in the printed texts G and H; it appears occasionally in C, and individual occurrences are found in E (4.1 sukha) and J (7.9 dekhata). With these exceptions, the graph ख is used for etymological /kh/, as well as for /ṣ/, throughout. Those sources which do use the graph ख do so etymologically, without consideration of actual BrBh phonology in which the pronunciation of an original retroflex sibilant approximates to that of a velar

fricative. Since it is not possible, on the manuscript evidence, to reconstruct an authentic phonology, the single graph ङ has been used throughout in the edition (and the apparatus criticus) without reference to individual manuscript readings.

(viii) ṅ. In nearly every instance, /n/ is clearly authentic for tatsama /ṅ/. All manuscripts Sanskritize to <ṅ> in at least one instance, and in GHIL this is commonplace. Support for <ṅ> is strong only in praṇaya (7.10, 50.6, 72.10), kṛṣṇa (30.17) and three instances of maṇi (29.1, 30.14, 41.2); even here, of course, graphic retention of the tatsama form does not guarantee its realisation as a retroflex in the language of the text.

(ix) t. In B, <t> is written with an initial horizontal stroke which gives the character the appearance of <tt> : त्त . <tt> , however, is written with a horizontal stroke as a distinct member adjoining the vertical stroke: त्त ; this latter usage is also standard in C,D,E,F,K,L,M.

(x) b and v. All sources except EIJK, which use the single graph व in all contexts, distinguish graphically between (i) unstressed/intervocalic contexts, probably having the phonetic value [w], and (ii) initial and stressed syllables in which an approximation exists between [v] and [b]. The latter category includes, of course, both original /b/ and original /v/: badhū, bakra. The two categories appear in the manuscripts as shown:

(i)	ABDFLM	व	:	CGH	व	.
(ii)	ABDFLM	ब	:	CGH	ब	.

No manuscript is totally consistent in maintaining the distinction, but the evidence is sufficiently strong for the distinction to be maintained in the edition and the apparatus: here, without reference to manuscript readings in individual cases, the transliteration scheme v for (i), b for (ii) has been adopted.

Exceptions to this usage are in the pronoun ve and the verb vār-, regularly maintained in the manuscripts (and hence in the edition) with group (i) spellings.

(It may be noted that the full potential range of phonologically significant graphs, व व ब, does not occur in any one manuscript.)

(xi) y. <y> is dotted (य़) in A, except in conjuncts. In the absence of undotted <y> (with the exception noted), however, the dotting can retain no phonological significance: in instances of stressed syllables in tadbhava and semi-tatsama words, A falls in with the other manuscripts and reads <j> (jāminī, jūtha). The dotting may therefore be considered a redundant archaism, inherited from a tradition where a phonological distinction existed between the graphs य़ and य.

In conjunct ry, superscript repha appears in the printed texts G and H only. In A, and occasionally in G, the conjunct is formed by a horizontal stroke adjoining the centre of following य (as noted by Grierson, 1916:13): य़. In BCDEFIJKLM (i.e. all actual manuscripts except A), the r component of the conjunct is written as a full graph, the y component being joined to it on the model of the usual dy conjunct द्य : स्य .

(xii) r. r for etymological l follows established BrBh usage, as exemplified by dhūri (confirmed by rhyme with pūri, 57.21-22) etc. Both jhakajhol- and jhakajhor- are confirmed by rhyme as being authentic readings (30.16 and 67.6 respectively); at 34.9, the only non-rhyme context, jhakajhol- has the stronger manuscript support.

(xiii) ś. Etymological <ś> is favoured by most scribes in a number of words (e.g. kiśora, haribaṃśa, with only ABEM reading <s> here with any regularity) alongside other words in which <s> is almost universal among the manuscripts (nisi, sira). Retention of a Sanskrit orthography does not necessarily imply retention of the phonetic value of tatsama /ś/ (cf. the discussion of <ṛ> above): collocations such as haribaṃśa haṃsa suggest rather that <ś> is here realised as a dental. Some clear cases of the imposition of tatsama spellings are noted, such as the IL reading haṃśa at 1.4 and in readings of prasaṃś- at 5.6, 29.17, 35.10, both examples seeking alliteration with haribaṃśa; but the strength of the manuscript evidence elsewhere suggests that <ś> as an orthography is not to be dismissed as a Sanskritization out of hand.

(xiv) §. Tatsama <ṣ> appears very widely (though its phonological value is uncertain, as discussed in section (vii) above): in the total 25 instances furnished by the forms ākaraṣ- baraṣ-, bhūṣana and bhūṣita, for example, a single manuscript reading of <ṣ> is found (4.3 L bhūṣita). Thus the manuscript evidence suggests that here again the appearance of the tatsama form, as an orthography as least, may be regarded as authentic.

(xv) Nasality. Candrabindu does not appear in DEI; vowel nasality is shown by anusvāra in these manuscripts, and also quite commonly in the remaining manuscripts. All of the scribes show some inconsistency in the extent to which they indicate nasality, be it original, conditioned or spontaneous. In order to restrict the bulk of the critical apparatus, only original nasality has generally been admitted in the edition and shown in the variants; exceptions to this are in the direct object marker kau/kaũ, and verb terminations. Use of tilde indicates vowel nasality or, in the case of homorganic nasals, indicates that a syllable which is long by position must be counted as short for metre.

An analysis of nasality of all three types in the manuscripts yields the following points.

(a) MS A has a very strong tendency to nasalize e and o vowels in nasal contexts, but not ai and au; this leads to random orthographies, ē appearing alongside ai even in rhyme contexts (similarly ō, au).

(b) MS A consistently reads hē for auxiliary hai/haī (except in two instances where A has second person hau for 3rd person hai). Other manuscripts fairly consistently show nasality with the auxiliary in pl. contexts only.

(c) Nasalization of stressed vowels before nasal consonants occurs frequently in all sources except B, H, and M (first scribe). Nasalization following nasal consonants is rather less common.

(d) Two manuscripts show a distinction between the orthographies of au in direct case kauna and in instrumental kaune (a single occurrence at 59.1), perhaps reflecting an interpretation of analytical construction (pronoun kau followed by case-marker ne) and consequently not envisaging the au vowel as being enclosed by a nasal

consonant: I reads kaūna/kōna, but kone; J reads kaūna, but kaune.

### 3. Morphology and syntax

This section outlines the main grammatical forms represented in the text, treating in detail only those features which depart from established BrBh usage or which have particular implications for the editorial process. A full analysis is not attempted. As in the previous section, much of the discussion here takes LIO as a model. Various individual points, particularly regarding variant manuscript readings and commentatorial interpretations of the syntax of the mūla, are discussed in the annotations to the text.

#### (i) Substantives in -ā, -au, -e.

Fem. sg. substantives in -ā are common and regular. Masc. substantives in -ā occur in stanzas 19 and 63, where they are -a stems arbitrarily lengthened for rhyme and metre: examples are 19.8 anaṃgā and 63[i].3 gupālā (AE gupāla).

Masc. sg. direct -au stems are also represented only rarely, (though -au occurs quite frequently in adjectives showing masc. sg. agreement); pyārau occurs at 1.1 (CDGIM pyāro) and at 1.2 (IM pyāro), and lāḍilau at 51.2 (CDIM -o). Alongside these may be mentioned two nominal forms derived from verbs: perfective participles such as bhayau, discussed in section (viii); and infinitives in -ibau, discussed in section (xiii).

Masc. forms in -e are as follows:

honorific pl.:	1.1	<u>pyāre</u>	(AD <u>pyārai</u> );
	2.1	<u>pyāre</u>	(in vulgate);
grammatical pl.:	1.2	<u>tāre</u>	
locative sg.:	77.2	<u>hīḍore</u>	(B <u>hīḍorai</u> ; DKL <u>hīḍorai</u> );
genitive pl.:	1.2 and 39.6	<u>pyāre</u> . <sup>1</sup>	

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1. pyāre at 39.6 may be read as singular: adjectival and verbal forms agreeing with Kṛṣṇa are found in both numbers in the text.

A further category comprises two perfective participles used nominally: 16.1 kahe (ABDHIJL kahai), 33.5 roke (EI rokai).

Fem. vocative -e is attested in rādhe (28.1) and rādhike (12.1, 26.2) alongside vocative -ā in rādhā (18.1), rādhikā (15.2).

(ii) Substantives in -i, -ī

Substantives in tatsama -ī appear in this form unless metre requires a shortening of the final vowel, which is quite commonly the case. Thus bhāminī occurs five times in the text, bhāmini eight times. The strength of the final long -ī vowel, often reinforced by rhyme, ensures that erroneous -i readings are kept to a minimum; 10.1 nāgari in A is a rare example. C very commonly shows a preference for -ī even when the other manuscripts bow to the metrical requirement for -i: 26.3 C rajanī, 37.1 C māninī.

Final -i, representing either tatsama -i or -ī shortened for metre, is very frequently represented by -a in M, less often so in F and comparatively rarely elsewhere: 10.2 FM kela for keli (despite alliteration with meli), 30.9 FM kāmina for kāmini (C kāminī). There is a tendency for final -i to be represented by -a more often in words containing a long syllable than in words of two or more short syllables: thus no -a reading appears in the 14 occurrences of gati, and only one -a reading in the 11 occurrences of ali (33.5 B ala), whereas M regularly prefers kela to keli, kāmina to kāmini. Though this is by no means a totally consistent phenomenon, a similar observation can be made with other -i/-a examples, and the feature is not related to gender<sup>1</sup> or number.

It is difficult to establish to what extent this feature exists with forms in -u (discussed below), since the sample is very small; but the manuscripts seem not to show the tendency, with readings of siṃdha for siṃdhu being balanced, for example, by readings of tara for taru.

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1. This does not imply, however, that no sense of gender attaches to the -i/-a distinction. It may be, for example, that in the phrase haribaṃśā dāsi at 34.10, those MSS (EFIKL) with the reading dāsa envisage a masculine subject, while the -i reading in ABCDGHJM is founded upon the traditional identification of Harivaṃśā with sakhī.

(iii) Substantives in -u

Substantives in -u are of two types: (a) tatsama -u stems, such as taru; (b) tadbhava -a stems in which the Ap. direct case -u termination is maintained (or imposed), examples occurring principally in the -āju rhyme of CP 48.<sup>1</sup> -u of the first type is sometimes unmetrically lengthened to -ū: 12.5 DI prabhū, 14.4 C iṃdū; the reading prabho (for -u) in A at 65.4, which repairs the deficient scansion of the line, may reflect a familiarity with tatsama vocative forms or may represent the Ap. lengthening of -u to -o (and not -ū) when metre requires a long final vowel (BhK para 22).

By far the highest number of -u readings for direct case tatsama -a stems occurs in MS A. Such readings tend to occur in sequences: A has bacanu, rasu (three times), rūpu and jasu in CP 18, and rāgu, raṅgu, bratu in CP 24 - but always alongside other direct forms in -a, which remains predominant. Even in A, retention of the Ap. declension is fragmentary, and it appears that weakening of the unstressed final vowel had, by the time of the text, removed the phonetic distinction between the cases (while orthography lagged variously behind).

Distinctions between -u and -a are not, therefore, consistently maintained in the text. In certain contexts, such as 57.7-8 where tatsama bandhu is asked to rhyme with sugaṃdha, weakness of manuscript support for -u spellings suggests that -a spellings for -u are authentic (sugaṃdha, baṃdha). Elsewhere, such as in the adverbial expression palu palu 'at every moment', a generalising of the direct case form to embrace oblique usage appears to have taken place at the expense of the Ap. declension: here (16.4 and 17.4), only HM read pala pala.<sup>2</sup>

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1. The same Ap. declension (with -a for oblique cases) may have been imposed erroneously on some occurrences of -u stems, particularly in A. Thus we find locative siṃdha in A (12.6), ablative dhena in ACM (63[iv].3) alongside majority -u readings. Straightforward weakening of the final vowel may alternatively account for the loss of -u in these readings.
  2. H and M show the 'correct' form only accidentally: H in conformity with KhB (Sanskritized) usage, M within a general tendency to represent unstressed vowels as a, particularly those in final position.

(iv) Substantives with suffix -na, -ni, -nu

Substantives with suffixed -na, -ni, -nu are oblique plurals; such suffixes perhaps derive from Prakrit genitive pl. pronoun endings (amhāṇa, tumhāṇa) borrowed into Ap. alongside the regular Ap. forms (amahā, tumhahā: BhK para 29), since they are not apparent in the Ap. noun paradigm. The text contains examples in stems -a, -i, -ī, and -iyā. The -ni ending is favoured by all the manuscripts as the regular oblique plural form for all classes in both genders; occurrences of -na are also common, however, being represented by at least one manuscript in nearly every instance.<sup>1</sup> Evidence for original -na is found in the end-rhyme of CP 61, where the rhyming of plurals daṃḍana, gaṃḍana with maṃḍana etc. presupposes an original identity of the two forms.

MS B shows a strong tendency to read -ni for masc., -na for fem. oblique plurals; this observation stands only for samples from the ṭīkā in B, and does not appear to apply to the mūla.

The -nu suffix is uncommon, and is restricted to substantives (of both genders) in -i, -ī, -iyā stems. -nu occurs sporadically in most MSS, most commonly in B, D and J (five instances in each), with no examples in G or K. In no occurrence of an oblique pl. -i/-ī/-iyā form, however, is the -nu reading totally unrepresented. Occurrences of -nu

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1. In some contexts there may be some ambiguity as to whether a final -na syllable represents an oblique plural suffix or simply the last syllable of a word in direct case: thus at 70.5 MS I reads alaka nabaṃḍha, presumably intending alakana baṃḍha, for correct alaka nibaṃḍha. Cf. discussion on the phrase nībī baṃḍhana at 7.6.

are shown below, alongside the sigla of the manuscripts in which they appear (other manuscripts show -ni or -na); the first two instances and the last are of masc. nouns, the remainder of fem. nouns:

13.2	BCDEJ	haũ apane <b>motinu</b> lara povata
20.4	CD	ṭũṭĩ lara laṭakata <b>motinu</b> kī
24.4	BFJ	braja <b>juvatinu</b> kī bhīra
36.4	BJM	<b>juvatinu</b> maṇḍala
57.27	ABCDFHIJLM	niju <b>cerinu</b> ura
72.3	BD	sītaḷa haṃsasutā rasa <b>bīcinu</b> parasi
84.3	(D)IJ <sup>1</sup>	<b>motinu</b> lara ṭũṭĩ

All but the example from 72.3 are genitive forms, either analytical (juvatinu kī bhīra) or compounded (motinu lara). The -u termination can therefore be said to represent the genitive pl. endings of Ap. (BhK paras 27-28), attested in -i stems in both fem. (dēvihu) and masc. (aggihu/-hū). It is of no great surprise to find -u occurring also in the accusative context of 72.3, by analogy with the genitive examples: what is significant is that nowhere in the CP does an -a stem show this termination. The popularity of the spelling cerinu (57.27) may be explained by the support of assonance with adjacent niju and ura; elsewhere occurrences of -nu are very sporadic, and therefore it seems more likely that they represent impositions of an archaic orthography than that they derive from the archetype. The fact that the seven examples embrace only four different nouns shows even this restricted usage to be formulaic.

(v) Pronouns

All the pronominal forms occurring in the text, and no others, are

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1. D reads mutiyanu; other spellings involving the extended -iy- form appear in other manuscripts. The stanza exhibits some metrical corruption.

given in the following paradigm, based on the model of LIO 3.55.  
Forms are singular unless shown otherwise.

(a) Demonstrative of near reference

Direct	yaha	pl. ye
Oblique	yā	pl. ina
Instrumental	ihi	

(b) Demonstrative of distant reference

Direct		pl. ve
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(c) Demonstrative-correlative

Direct	so, su	
Oblique	tā, tihi	pl. tina
Object	tāhi	

(d) Relative

Direct	jo, ju
Oblique	jā
Object	jāhi

(e) Personal (1st)

Direct	haū
Oblique	mo
Object	mohi, mokau
Possessive	merau/-e/-ī, mora, (mama)
Instrumental	maī

(f) Personal (2nd)

Direct	tū	pl. tuma
Oblique	to	
Possessive	terau/-e, (tava)	
Instrumental	taī	

(g) Interrogative (1)

Direct                   kauna, kavana, ko  
Instrumental           kaune

(h) Interrogative (2)

Oblique                kā, kāhe

(i) Indefinite

Direct                kou  
Oblique               kāhū

(a) yaha is regular in all MSS, though A has one reading of yahu (59.6), maintaining the masc. sg. -u termination of Ap. ēhu (BhK para 30). At 54.6 A reads cira jiyō Ihu bhūtala jorī for cira jīvau bhūtala yaha jorī, replacing nom. yaha with loc. Ihu.

ihī: found only once in the text, at 63[ii].2, represented by iha in I and by unmetrical īhi in A. The final vowel is nasalized in DHL, perhaps preserving the nasality of Ap. instrumental (pl.) ehī/ihī (BhK para 30). ihī is a relatively rare form in BrBh, being cited by neither Grierson nor Varma; it is listed in GHL, table X, in Kanauji, as an oblique form (with ko) and as an agentive (with ne); and a single occurrence of agentive iha is cited in LIO 3.78.

The instrumental force of this pronoun is clear in its single occurrence in the CP:

63[ii].2 mohana benu bajāvai; ihī rava nāri bulāvai.

ye: always written e in A, and once (31.5) in C also.

ve: represented by vai in C in all three occurrences: 32.5, 58.6, 75.4; Verma (LB para 120) cites this -ai form, which is also listed for BrBh in GHL, as showing Awadhi influence.

(c) Demonstrative-correlative. so without enclitic -i occurs at 14.4 and, as a variant in EFHLM, for su at 73.6. so with enclitic -ī occurs once, reduplicated, in the first line of the text.

(d) jo occurs only once without enclitic -ī (18.7), though IL also show jo for ju in the metrically uncertain context of 2.2. ju most frequently occurs without a correlative, as at 75.1:

75.1 haū ju kahati ika bāta saṣī suni

A further weakening of the relative sense of ju is apparent in the following, where its only real function is that of a metrical filler:

26.6 tuma ju kaṃcanatanī lāla marakatamanī  
'you the golden-bodied one, Lāla the emerald'.

(e)-(f) haū and hō are both equally well represented in the MSS for the 1st nom., the former sometimes being left without nasalization in ABE. CGIM fairly regularly prefer simplified hō, and JKL haū; other manuscripts show both forms without consistency.

Alongside the more usual possessive merau/-e/-ī occur the two forms mora and mama. The former is standard for Eastern Hindi dialects, and is attested in rhyme contexts in Sūradāsa (LB para 161): the two occurrences in the CP are also from end-rhymes - 13.1 and 31.8. mama has a rather limited currency in BrBh, and here (66.14) serves as a metrically convenient archaism to lend distinction to Kṛṣṇa's speech.

Instrumental maī and taī, reflecting accusative/instrumental/locative forms in Hemacandra's Ap. paradigm (BhK para 29), occur in the perfect tense construction with transitive verbs discussed in section (ix) below. maī appears only once (66.11). Simplification of the vowel to -e/-ē is commonplace, especially in C.

Possessive tava, an Ap. borrowing, occurs occasionally alongside terau. Noted by Verma as rare in BrBh (LB para 167), it is perhaps introduced in the CP as a metrical alternative, and to instil an archaic flavour into such contexts as 66.14 in collocation with Sk. mama. At

74.3 the tatsama nature of this borrowing is underlined by its showing sandhi with following ākṛti.

(g) kauna is the usual form for direct cases, and occurs once with postposition pai (59.3); the spelling kona appears in C, and sporadically in AEFI. Synonymous ko occurs once (42.2, DK kau). kavana appears twice (39.4, 40.4), both times for -avana rhyme; also once again in A for kauna at 59.3. kavana is of course the regular Awadhi form, not cited for BrBh by LSI, LB or LIO but occurring in Sūradāsa (BBhSK) and Nandadāsa (HSS); it need not be regarded as an Awadhi loan since kavaṇa is in any case the Ap. source for H. kauna.

Instrumental kaune has been discussed in section (xv) above; this is an oblique form of kauna, and probably derives from the Ap. sg. instrumental kavaṇeṃ (BhK para 30).<sup>1</sup> The single occurrence in the CP is in the rhetorical question kaune sacu pāyau (59.1).

(h) Direct kahā does not appear. Its inflected form kā- is represented in kāhe, kāsu and kāsō.<sup>2</sup> kāhe is usually strengthened by kaū, as in kāhe kaū karata bādhā (58.2), occurring alone only in kāhē na pratipārati (75.6). kāsu and kāsō occur once each, in almost synonymous clauses:

26.5 upamā kahaū kāsu rī

52.6 kāsō paṭatariyai

(i) kou occurs once only (52.3), with (unmetrical) strengthened final vowels in most manuscripts: A koī, BCDFGHIJKL koū. (koī is cited in LB para 191 as occurring less frequently than koū in old BrBh. Since the -i suffix (< api, HGA para 128) is present in the Ap. indefinite pronoun, however, A's reading koī need not be interpreted as showing the influence of KhB; rather, it is koū which should be regarded as the 'modern' form (Bloch p.202)).

Oblique kāhū occurs once only, in the genitive phrase kāhū kī kāni

- 
1. The form kaune is a possible source for the modern H. postposition ne.
  2. The form kāsu/kāsō, though understood as an analytical formation (oblique pronoun + postposition) may alternatively reflect the Ap. ablative sg. form kāsu (HGA para 127A).

(42.1); BDEK have the spelling kāhu, perhaps intended as a metrical emendation (though the metrical composition of the ṭeka makes this uncertain).

(vi) Subjunctive-present tense

In the first person, a-stem verbs have the regular termination -aū (kahaū etc.);<sup>1</sup> this is often simplified to -ō, particularly in CFGM. ā-stem verbs have -āū (jāū, 56.1); the final vowel is lengthened in the rhyme context of CP 14 (durāū etc.). Nasality is often dropped, especially in ABEJK.

The second person is not represented.

In the third person the regular termination is -ai (kahai etc.); a tendency to simplify to -e is common in G, occurs sporadically in AC, and is found less frequently elsewhere. Nasalization of the termination is largely dependent on nasal environments and, as noted in LIO 3.137, is not indicative of number. ā-stems have intervocalic -v- (bulāvai etc.).

Many contexts are ambiguous as to mood. When a subjunctive sense is strongly implied, the number of -e readings tend to increase; thus ACFGIKLM all have bane (-ē in ACFK, -i in E) in the following rhetorical context:

35.8 bepathajuta kyaū banai bibecita

A contrast between subjunctive and indicative moods is apparent in readings for the rhyme words in 41.1 and 41.2, where ACFJK perhaps understand the two lines as having subjunctive and indicative force respectively:

41.1 prīti kī rīti raṅgīlauī jānai; (ACFJK jānē, G jāne)

41.2 jadyapi sakala loka cūḍāmani dīna apanapau mānai. (G māne)

(In the remainder of this stanza, however, this distinction is lost.)

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1. An exception to this pattern is pranaū (57.1), from pranav-. (E has pranaū, G praṅāū, M praṅāū.)



84.1 āju deṣiyata hai pyārī raṅga bharī  
(19.12 suniyata diva duṃdubhi kala ghoṣā).

None of the manuscripts is fully consistent in its showing of participial concord; -ta for fem. participles is found with great frequency alongside -ti. MS A has the highest number of -ti spellings (about 75% of all occurrences of fem. participles), while among the remaining sources only D and J show -ti for more than 50%. A relatively high score of -ti spellings is attained in first and second person contexts (again with the highest number appearing in A); number does not appear to be a factor. There is no basis for a universal editorial 'emendment' to -ti in fem. contexts; each instance has been assessed independently on the manuscript evidence.

Fem. -tī occurs in a few instances, occasionally as scribal error but more commonly for metre; end-rhyme requires participles in -tī in 15.2,3,4,6 and 20.2,5,8.

The termination -ti in masc. contexts occurs sporadically, with at least one example in each source; only in I, however, with 20 examples, is the tendency at all common and it should not be seen as a regular alternative form. It may occasionally be induced by alliteration, as at 26.2 where FIL read karati rati in a masc. context.

The termination -tu occurs in only the following instances, alongside majority readings of -ta except in the fem. context of 66.15 (kahati). 57.19 has a joint masc. and fem. subject, the remainder being masc.sg.:

8.3 A mṛga sakatu cali na rī (E -ti)  
30.1 AE nikumja...lāgatu hai ati cāru (DI -ti)  
32.8 A hita haribaṃśa āju tṛṇa tūṭatu (I -ti)  
57.7 A bahatu pavana rucidāyaka  
57.19 B doū karatārinu paṭakata laṭakatu ita uta jāta  
59.3 AFL dvai turaṅga para jora caḍhatu  
59.3 L paratu kauna pai dhāyau  
66.15 G priyā kahatu (E -tī; FHLM -ta)  
81.5 A urasi rājatu hāru

Alliteration with other u forms within the line may perhaps account for the appearance of -tu in 30.1, 32.8, 57.7, 57.19, 59.3 and 81.5. Since A is the only manuscript to show -tu in more than one line of the whole text, it is clearly not to be regarded as a regular variant of -ta in the language of the text.

The only occurrence of -te in the whole text is in the substantive verb, masc. pl.: kaḥā hute piya (66.15); cf. LIO 3.115, where hatau 'is presumed to have variants of the morpheme group -au in adjectival au-stems, viz. hate, etc., hatī'.

In some contexts individual manuscripts confuse participial adjective (root + ita) with imperfective participle. An example is found at 57.5 (aruna nūta pallava para kūjata kokila kīra), where CEFL read -ita for -ata. It is likely that some such readings derive from an expectation that the participle is non-finite and forms part of an adjectival compound ('with warbling cuckoos and parrots'), though in the present example the locative case of the preceding phrase ('on fresh reddish sprays') requires that the participle be finite. In other instances, where the form is more obviously incorrect, the form must be explained as a corruption, sometimes metathetical, consequent upon the weakness of the penultimate syllable. Most manuscripts show approximately five instances of this feature; D has only one example, and H none at all, while F has 10 and L 14.

(viii) Perfective participles: stem + (y)au, (y)ai/e, -ī

For the verbs kar-, de- and le- the perfective participles kiyau °e, diyau °e, and liyau are attested. There is also a single occurrence of kīne (alongside kiye), but this appears to represent, or be involved in a śleṣa for, kīn- < krīṇati (as discussed in the note to kīne, 34.6).

The substantive verb occurs as an auxiliary with the perfect participle only twice, both occurrences being in the same stanza: 21.2 mile haī kuṃjabihārī; 21.5 parī hai pīka.

Perfective participles have the following functions:

(a) Adjectival usage, e.g. gaura syāma abhirāma raṅga bhare (5.2).

(b) Usage in independent participial constructions,<sup>1</sup> involving both transitive and intransitive verbs: aṃsani para bhuja diye bilokata (31.3); ye...[naina]...aṭake anata ne jāta (60.2).

(c) Usage in intransitive finite constructions, showing agreement with sentence subject, e.g. milē haī kuṃjabihārī (21.2).

(d) Usage in transitive finite constructions, showing agreement with sentence object, e.g. palatē prītama cīra (4.5); this is discussed in section (xiii).

(e) Nominal usage, discussed in section (xiii).

(ix) Perfect tense construction with transitive verbs

Transitive construction using the perfective participle in concord with grammatical subjects represents a transitional stage between old instrumental forms and the agentive construction of modern KhB and BrBh. Vestiges of the instrumental construction are seen in the pronouns occurring here: maī, taī, kaune, all deriving from Ap. instrumental forms. In most examples from the CP, participles show appropriate agreement with grammatical subjects;<sup>2</sup> in the first occurrence of taī, however, there is no finite verb involved, and the force of the construction is more clearly instrumental:

- 
1. As noted in LIO 4.42, this independent participial usage is semantically equivalent to usage of the absolutive; this is shown very clearly by the similar contexts of participial kiye...diye and absolutive kai...dai in consecutive couplets (lines 67.2, 67.4).
  2. The only instance of concord not being shown as expected is at 65.3: taī na śravana sunyau benu bajanī. Apparently bajanī is conceived as adjectival (allowing verbal concord with masc. benu), though a more usual usage would be nominal: cf. KhB karanī, kahanī, both nominal forms. (Although the pleonastic expression śravana sun- occurs 11 times in the text, all other examples involve either the absolutive, or the imperfective participle: a possible interpretation of the present example as showing concord between sunyau and śravana (m. 'a hearing') therefore remains untested.)

4.3 sira sīmāta bhūṣita manu taī na.

Other nominal forms associated with this construction are mostly singular substantives with endings incapable of showing their oblique case, as exemplified by śruti in the following:

18.7 jo rasa neti neti śruti bhāṣyau

An exception is found at 13.1, where the genitive case-marker ke in concord with lāla shows sg. oblique case (the verbal form gayau governed by lāla in 13.2 shows the latter to be conceived as sg., and not honorific pl., here):

13.1 naṇḍa ke lāla haryau mana mora

Oblique pl. forms in this construction are exemplified by laṭani, 31.5:

31.5 chūṭī laṭani lāla mana karaṣyau.

In certain instances where a plural might be expected, a gnomic singular is found:

24.5 brata chāḍyau muni dhīra

36.3 ṣaga mṛga sacu pāyau.

The verb bola-, normally intransitive in BrBh and KhB, appears to be used transitively in two contexts involving the instrumental agentive construction:

2.1 pyāre bolī bhāminī (in the vulgate text only)  
'The Beloved has called [you], passionate lady';

28.3 benu dhuni nādalāla bolī  
'Nandalāla has called [you] with the sound of his flute';

and perhaps again in the elliptical first line of CP 44:

44.1 cali suṇdari bolī bṛṇḍābana  
'Come, beautiful one, [he] has called [you] to Vṛṇḍāvana'.

Cf. transitive bulā- in a single instance only (present tense):

63[ii].2 ihi rava nāri bulāvai.

The parallel usage of bola- and bulā- as transitives perhaps reflects the identity in application of the Ap. forms vollai and vollāvai (BhK p.199), suggesting that at the time of our text the functions of the -a stem and its extended form had not yet been clearly defined as respectively intransitive and transitive.

(x) Absolutives

The only form found commonly is the Ap. -i form (sunī etc.); suffixed -kai occurs only once (58.2 bheṭikai), -kari not at all. The absence of the latter form accords with Varma's view (LB para 221) that it appears in late BrBh through the influence of KhB. The absolute forms of de- and le- are dai, lai respectively.

The stem form is normally represented by -i, though BFIM and very occasionally other MSS show -a sporadically. (To a certain extent the choice of final vowel is dependent upon euphony, but this is a tendency only.) As noted in LIO 3.159 the weak final -i of the absolute may occasionally be represented by -ya (in roots with a long final vowel): 7.8 DHIM janāya, 30.10 HM dhāya. A's two readings in -ī at 7.8 (praloī, janāī) are unmetrical and cannot be construed as anything but incorrect spellings of the -i absolute; the long -ī in 82.2 morī (all MSS) represents absolute -i lengthened for rhyme.

Since the stem form is also regularly used as a singular imperative, and also with an auxiliary in compound verb formations, certain contexts may allow a limited degree of ambiguity. An example is the following collocation of absolute ḍāri (FJ ḍāra) with finite gayau where, as discussed in the note to 13.2, some commentators read gayau as having intensive force:

13.2            kām̐kara ḍāri gayau  
                  'he threw pebbles and went'.

Absolutives occur most frequently in association with finite verbs, as in the above example or on the following pattern, where absolutive niraṣi follows finite deta:

70.7 deta asīsa niraṣi juvatī jana

(xi) Imperatives in -i, -a

The most frequent context in which imperatives occur is in sentences where the poet/sakhī addresses Rādhā: consequently the majority of examples are 2nd sg. forms. Most examples are of root + -i, following the common Ap. form (HGA para 138), the suffix being represented sporadically by -a in BHM and very occasionally so in other MSS. Except in H, there is no consistent pattern in the choice of -a in preference to -i: as in other contexts, the variation must be attributed to the weakness of the final vowel. H appears to favour -a readings when the imperative is in close collocation with a verbal-stem absolutive, as though to differentiate between the two forms. Thus H (here with BGIJM) reads nihāra (imperative) and bhari (absolutive, FI bhara) in the following context, where locana bhari has adverbial force:

12.5 narabāhana prabhu nihāri locana bhari ghoṣa nāri.

(xii) Imperatives in -ahi, -ahu, -au

(a) 2nd sg. and pl.

2nd sg. imperatives in -ahi, according with the Ap. karahi form cited in BhK para 34, are sparsely represented in the text. Three of the examples are occurrences of the same word, calahi (12.1, 38.1, 39.5); the remainder are 38.4 karahi, 58.6 bhajahi, 44.2 rājahi. This last example occurs in collocation with rhetorical kina (Sk. kiṃ na).

Spellings in -ahī are found in C in all but the 12.1 and 58.6 examples, showing again the tendency for the unmetrical lengthening of short vowels already noted for this manuscript. The reading calihi found in M at 12.1 and in L at 38.1 reflects the interminate phonetic value of unstressed vowels: cf. M's spellings harabaṃsa alongside

hari<sup>o</sup>, 34.7 bilulata for lita, etc., and L's spellings prayā for priyā at 35.4, etc. (Anticipation in the stem of the final -i vowel may also be a factor here, though this is not apparent as a consistent feature in any MS.) 58.6 bhajahi shows four variants: F bhajajahi, J bhajaha (emended to -hi), G bhaje, M bhajai; the first two of these are clearly scribal errors, while the GM termination probably represents loss of -h-. This development may have been assisted by the existence of subjunctive-present forms in -ai, cited in LIO 3.149 as being parallel in function with subjunctive-future forms in -ahi. Further examples of -ai imperatives are milai (16.2), and rājai in FGM for rājahi (44.2).

The -ahu termination appears in the CP with both singular and plural reference, though as noted in LIO 3.153 this is historically a plural form. Loss of -h- in FGM's spelling rājai noted above occurs in this form also: F reads bilasau, GM bilaso, for bilasahu at 12.6; A reads bilasahi in the same instance.

The rhetorical kina noted above occurs again with the -ahu form at 62.2 and 62.4; rhetorical na follows karahu at 56.4.

Imperatives in -au are a development of the -ahu form (LIO 3.139), and denote plural number in most examples.

(b) 3rd sg. and pl.

A single example reflecting the Ap. 3rd sg. imperative in -au is found in 54.6 jīvau (A jīyō, BDFGL jīyau, CI jīvo):

54.6 cira jīvau bhūtala yaha jorī.

The same form occurs with plural (or rather dual) number in the following occurrence of karau (AGM karo, C karaū, IL karahu):

57.30 karau dina doū acala bihāra

karau may here represent a development of karahu on the regular pattern, since the extension of the -ahu imperative from the 2nd pl. to the 3rd pl. is attested in Ap. (HGA para 138; cf. -ahu as 3rd pl. in LIO 3.156).

Alternatively, since the BhK paradigm (para 34) cites only karau (sg.) and karantu (pl.) for the third person, it is possible that the karahu form appearing in MSS IL here may represent an analogical 'restoration' of -h- to the -au form.

(xii) Verbal nouns

(a) The verbal noun in -ibau, from the Ap. gerundive in -ivvau etc. (BhK para 38) is represented in the end-rhyme context of CP 83, where consistency in the -au spelling is almost fully maintained.

(b) Participles in -(y)au are also used nominally. At 1.2 bhayau (DGIM bhayo) is the object of cāh- in a usage giving the sense 'wishes to', cited in LIO 4.21; another example of the same usage is with ṣelyau (ADI ṣelyo, M ṣelo) at 39.1. At 59.3 nominal dhāyau (IM dhāyo) is the subject of parata; at 59.5 ṣāyau (B dhāyau, IM ṣāyo) is the predicate of saba. Oblique usage occurs in 16.1 kahe and 33.5 roke.

(c) The verbal stem + -na is another form used nominally, as for example in 55.5 tina kī calana (here showing a divergence from the usual masc. gender), 7.10 kara dhūnana. -na is often represented by -ni in the manuscripts: all but M read ḍolani at 34.1, -olani rhyme then being maintained throughout the stanza; CEK alone read sīcani at 56.3.

(xiv) Postpositions

kari appears with specifically postpositional force only at 59.1 eka mana bahuta ṭhaura kari, other occurrences being of verbal absolutes. kai, as a variant of kari, appears once (for rhyme with dai) at 67.4 and also pleonastically after kaise at 14.1 and 14.5 (cf. KhB kyōkar etc.).

kau (1), (kaū), kī, ke: a quarter of all occurrences of the genitive postposition appear in the first line of a stanza: analytical construction is perhaps favoured here, where a pada theme is being 'labelled' and introduced, whereas the more descriptive contexts which typically prevail later in the stanza allow greater use of compounded or elliptical expressions. ke occurs also in the compound postpositions ke kārana (13.5) and ke sāga (79.1).

kau (2): the oblique case marker is not consistently distinguished in its orthography from the genitive postposition (masc.), though slightly wider support for the ko form is found here.

tana 'towards' occurs at 73.5 and 75.3 only (though the commentators show some confusion of this with nominal usage of tana).

tīra 'near, up to': the only specifically postpositional use is at 37.7 capala calī piya tīra; in other instances (mostly following kalapataru), tīra is understood as nominal.

tē has the sense 'from' (e.g. bana tē, 58.1) three times, and occurs in comparative contexts four times (e.g. tana ... tē prītama priya, 1.3).

nikāṭa: postpositional usage at 12.3 and 65.2.

para has regular locative usage in all instances except 22.1 nainani para 'for the sake of'.

pai: shows agentive usage at 18.6, genitive or sociative at 51.5, instrumental at 59.3 and ablative (mo pai na durata 'is not hidden from me') at 84.2.

prati: 53.4 only.

binu, bina 'without' precedes the word to which it relates in five out of a total 10 occurrences. The sense 'apart from, but (for)' applies in rhetorical contexts: 39.4 to binu...kavana 'who but you?', 42.6 mohana binu 'who but Mohana?'.

bīca 'between, amidst' occurs four times as a postposition. Cf. adverbial usage at 71.2, with the sense 'in the middle', and at 35.4, reduplicated, with the sense 'at intervals'.

madhya and derivatives: madhya 'amidst' occurs four times, with the following variants: maddhi A, 11.2 and 29.9; madhi C, 11.2; maddha F, 66.11. The tadbhava forms māhī (63[iii].1 and 6) and mājha (66.19) occur in rhyme contexts only. Much more common, and with the more general sense 'in', is maī with 24 occurrences.

misa: usage in 66.7 lālana misa ātura may be understood as postpositional.

lagi 'for the duration of, up to': 52.3 only. laū occurs twice, 29.2 and 73.2.

saṃga 'with' occurs three times in this form, a further three as sāga. Twice (64.5 and 68.3), saṃga precedes the words to which it relates. Further occurrences are in the compound postposition ke sāga (79.1) and the adverbial expression eka saṃga 'together' (11.2).

samāna: three occurrences.

sameta: 43.6 only.

sahita 'with, along with' occurs four times, preceding the word to which it relates at 26.3 and 62.2. A third occurrence, mohe mṛga dhenu sahita surasumdari (63[iv].3) is ambiguous in this respect.

saū, sō occurs most frequently in expressions of speaking, meeting, or comparison (as KhB se), e.g. 58.4 haū tosaū kahata hārī: 16.2 piya saū milai; 52.6 kāsō paṭatariye. There is one instrumental use, 75.4 kara saū...tārati; occasionally the sense is equivalent to that of sahita, as in 39.3 saurabha saū sītala pavana (cf. 26.3 anila...sahita bāsu). A more general sense, 'in respect of', applies in contexts such as 75.2 prāna ravana saū kyaū ba karata. su occurs as a variant (for sū? cf. LIO 3.177), appearing in the CP only in the -āsu rī rhyme context of 26.5.

hita 'for the sake of' appears at 48.2, and twice following genitive tere (12.1 and 58.1).

heta 'for the sake of': 50.3 only.

(xv) Miscellaneous forms and usages

(a) ba. This is an elided form of aba 'now'. H normally reads 'ba, showing avagraha; I substitutes the rhetorical negative particle na at 39.5. The semantic value of ba is virtually nil in many contexts (particularly after āju in the vulgate of 84.1), and often calls for no

translation equivalent; its function seems to be that of a metrical filler (whose inclusion at 84.1 is consequent upon an erroneous understanding of that stanza as having a syllabic construction).

(b) mano 'as though'. mano 'as though' (KhB māno) derives ultimately from the Sk. 1st sg. atmanepada form manye, through Ap. manne, maṇe 'methinks' ('indeclinable particle of consideration', CDIAL 9857), manṇā 'I deem' (used as a finite verb in Sanatkumāracaritam 482.2 (H. Jacobi 1921:30)). The short a of the unstressed particle is only sporadically represented among the many different orthographies which appear in the MSS. In the CP and in BrBh generally, mano etc. is used only in the sense 'one would think', 'as though'.<sup>1</sup>

Two-, three-, and four-mātrā contexts are found in the CP according to metrical convenience, showing a continuing process of reinstating a stressed finite verb followed by further weakening. As one would expect, the more recently coined alternative spelling has, by the time of the manuscripts, been generalised at the expense of the most archaic formation, so that requisite two-mātrā orthographies are rarely achieved. Among contexts requiring four mātrās, only once is a metrically 'light' form found: 3.3 M mano.

The other possibility, that the archetype was written without regard for prosody, does not work out attractively (mane > mān-, generalised to man- very sporadically). (A third possible hypothesis, that the various orthographies represent random usage in the archetype, is not convincing since this would imply a corollary of random scribal interference.)

(c) The chāpa. Resolution of the syntactic involvement of the chāpa is a familiar problem in the vernacular pada form. In the CP a number of different contexts exist, calling for various resolutions in the translation.

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1. But cf. Tulasīdāsa, mānahū mori karata hahī nindā 'methinks (they) are speaking ill of me' (Saksena 1971:274).

Occasionally a sense of haribaṃśa as 'the Harivaṃśa purāṇa', or 'literature of the HvP type' seems a possibility (in respect of which cf. the 'patronymic' vaiyāsaki- discussed on p.6); an example is haribaṃśa prasamsita (35.10), capable of interpretation as 'as lauded in the Harivaṃśa'. Elsewhere, the sectarian tradition whereby Hita Harivaṃśa is regarded as an incarnation as the flute of Kṛṣṇa (Hari, vaṃśī) may have some basis in the common collocation of the chāpa with forms of the verb sun-, as in the final couplets of CP 37 and 38. It seems unlikely, however, that either of these contexts could underlie general application, even if they might individually offer a glimpse of an early usage in which the chāpa had more semantic and syntactic weight than is generally the case in the later, more stereotyped usage.

A predominant context is that in which the main body of the poem comprises the words of a sakhī to Kṛṣṇa or Rādhā, with the final line or couplet often offering a detached comment or observation made, as it were, by the poet himself. Thus in CP 16 the first two couplets, bearing the sakhī's exhortation to Rādhā to join Kṛṣṇa, are followed (with a change from present to past tense) by a final couplet reporting the subsequent union. Here the chāpa is most conveniently represented as a vocative, although it may equally well be regarded as having no syntactic or semantic connexion with the remainder of the line. Vocative usage is more clearly intended in hita haribaṃśa suni (46.4).

By contrast, another favourite context is that in which the chāpa is woven into the line by a conceit which involves the poet in the action of the stanza. This usage conforms with (or rather justifies) the sectarian view of Harivaṃśa as sakhī.<sup>1</sup> Examples are palu palu haribaṃśa pivata naina caṣaka jheli (17.4) and hita haribaṃśa asīsa deta muṣa (54.6). These examples must be seen alongside parallel contexts in which it is the sakhīs who are described as relishing, and offering blessings to, Rādhā and Kṛṣṇa: praṇayamaya rasika lalitādi locana caṣaka pivata makaraṃda suṣa rāsi aṃtara sacī (50.6); deta asīsa niraṣi juvatī jana (70.7).

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1. This concept is discussed in the final chapter.

Occasionally 'haribaṃśa' is meant to refer to Kṛṣṇa himself, as in the line hita haribaṃśa karata apanau jasa praḡaṭa aṣila brahmaṃḍana (61.6). Elsewhere, the name refers quite specifically to the poet, as in hita haribaṃśa jathāmata baranata (30.17); taking this sense, reference to Kṛṣṇa can only be achieved when prabhu is suffixed to the poet's name as in 71.5. In a single occurrence at 53.6, hita appears in the same line as haribaṃśa without being adjacent to it: here the independent nominal sense of hita applies.

A traditional usage in which the chāpa is compounded with following prabhu to yield the sense 'X's lord, Kṛṣṇa' appears in CP 11, 12, 65 and 71. In the first two of these instances, the chāpa concerned is not (hita) haribaṃśa but narabāhana; the significance of this is discussed in section VII.3.(i).

While most occurrences of the chāpa fall into one or other of the categories discussed, a few examples remain in which the chāpa cannot be accommodated in the syntax of the translated line. Thus in a few instances a usage adopted by A.W.Entwistle for the padas of Kevalarāma, wherein the chāpa is set apart from the remainder of the line by a colon, has been followed. Occasionally, a traditional function of the bhaṇitā has been made explicit by the addition in square brackets of a finite verb, as for example in 84.4 '[declares] Hita Harivaṃśa'.

IV. THE CAURĀSĪ PADA: EDITED TEXT AND APPARATUS CRITICUS

Introductory notes

(i) The use of semi-colon and full stop in the transcription (after odd and even lines respectively) does not represent a scribal use of single and double daṇḍas, but is incorporated in recognition of the couplet-based construction of the text.

(ii) Rāga headings are not shown here, but are fully tabulated in section VII.3(i).

(iii) A brief indication of the metrical construction of each stanza follows the apparatus. This is meant simply as an aid to reading the text: a full discussion of the metrical forms follows in chapter VI. Where caesurae are regular, as for example in CP 9, pādas are separated by a triple space.

(iv) For a note on the showing of nasality in the manuscripts, see section III.2(xv).

(v) Two further standardizations have been adopted in order to reduce the bulk of the apparatus: occasional use of nasal consonants in conjunct forms in H has not been shown; nor has the spelling jaya which occurs throughout H in the excised honorific slogan jai śrī (which commonly precedes the chāpa) been given as a variant.

(vi) The annotations given in chapter V, following the translated text, are headed by line numbers, and may therefore be approached directly from the mūla as well as via the translation.

CP 1.

- (1) joī joī pyārau<sup>1</sup> karai<sup>2</sup> soī mohi<sup>3</sup> bhāvai  
bhāvai<sup>4</sup> mohi joī<sup>5</sup> soī<sup>6</sup> soī<sup>7</sup> karai<sup>8</sup> pyāre<sup>9</sup>;
- (2) mokau<sup>10</sup> tau<sup>11</sup> bhāvati<sup>12</sup> ṭhaura<sup>13</sup> pyāre ke<sup>14</sup> nainani<sup>15</sup> mai<sup>16</sup>  
pyārau<sup>17</sup> bhayau<sup>18</sup> cāhai mere<sup>19</sup> nainani<sup>20</sup> ke tāre.
- (3) mere<sup>21</sup> tana mana prāna<sup>22</sup> hū tē<sup>23</sup> prītama priya<sup>24</sup>  
apane<sup>25</sup> koṭika prāna<sup>26</sup> prītama<sup>27</sup> mosō<sup>28</sup> hāre;
- (4) hita<sup>29</sup> haribaṃsa<sup>30</sup> haṃsa<sup>31</sup> haṃsinī<sup>32</sup> sāvala<sup>33</sup> gaura<sup>34</sup>  
kahau<sup>35</sup> kauna<sup>36</sup> karai<sup>37</sup> jala taraṃgani<sup>38</sup> nyāre<sup>39</sup>.

1 CDGIM pyāro; 2 CEG kare; 3 B [omitted]; 4 M bhāva  
[follows next]; 5 AM joi; 6 A soi; 7 A soi; 8 FHIJL  
karaī; G kare; 9 AD pyārai; 10 CDFGIM °ko; 11 DFIM to;  
12 AGJKL bhāvati; 13 DM ṭhora; 14 C kai; L [omitted,  
added sec.m.]; 15 CD nenani; I nenana; 16 ABE mai; GHK mē;  
17 DI pyāro; 18 DGIM bhayo; 19 E merai; 20 CDE nenani;  
I nenana; 21 B merau tau; E [omitted: merai to added sec.m.];  
FGJ mere tau; IM mere to; L merai; 22 BDJ prāna prāna; C  
[2nd prāna added sec.m.]; F prāna te prāna; GHL prāṇa; I prāṇa  
prāṇa; 23 AB tai; C [tē foll. by one illegible akṣara]; J te;  
L taī; 24 A prīya; 25 A [folio damaged: apa- remains];  
B apanai; 26 FGHI prāṇa; 27 A [1st syllable replaces original];  
28 BJ °sau; CEHL °saū; 29 all MSS jai śrī hita; 30 A [folio  
damaged: haribaṃ- remains]; BM harabaṃsa; EG haribaṃsa; 31 B  
[omitted]; IL haṃsa; 32 DFIJM haṃsanī; L haṃsinī; 33 AF  
sāvala; CE syāmala; D [folio missing: text resumes at 6.2];  
L śyāmala; 34 A [folio damaged: gau- remains]; M gora; 35 IM  
kaho; 36 CE kona; I kahī [indistinct: marginal kona, sec.m.];  
37 G kare; I [omitted]; 38 A [folio damaged: taraṃga- remains];  
BCEF taraṃginī; I taraṃgana; 39 A [folio damaged: -āre remains].

Metre: Irregular mātrika.

CP 2.

- (1) āju<sup>1</sup> nīkī jāminī<sup>2</sup>  
bheṭi<sup>3</sup> navīna megha saudāminī<sup>4</sup>;
- (2) mohana<sup>5</sup> rasika rāi<sup>6</sup> tā saũ<sup>7</sup> ju<sup>8</sup> māna<sup>9</sup> karai<sup>10</sup>  
aisī<sup>11</sup> kauna<sup>12</sup> kāminī<sup>13</sup>;
- (3) hita<sup>14</sup> haribaṃśa<sup>15</sup> śravana<sup>16</sup> sunata<sup>17</sup> rādhāravana<sup>18</sup>  
saũ<sup>19</sup> milī gajagāminī<sup>20</sup>.

[Folio missing in D.]

[To facilitate comparison, the vulgate text (with orthography standardised) is given at the foot of the page.]

1 HIM āja; all MSS [prec. by pyāre bolī bhāminī; ~ °anī in M]; 2 B [foll. by double daṇḍa]; H yāminī; M jāmanī; 3 GJ bheṭi; M bheṭa;  
4 CEHJKL saũdāminī; FGIM sōdāminī; 5 A mauhana; 6 ABC rāi;  
M rāya; all MSS [foll. by rī māi; ~ māi in A]; 7 AFGIM sō; BK sau;  
8 A [omitted]; IL jo; 9 A mānu; 10 G kare; 11 AC esī;  
12 C kona; 13 FM kāmanī; 14 all MSS jai śrī hita; 15 AE  
haribaṃśa; M harabaṃśa; 16 GIL śravana; 17 all MSS [foll. by  
pyārī]; 18 ABCEFGIKLM rādhikāravana; HJ rādhikāravana; 19  
ABK sau; EFGIM sō; 20 M gajagāmanī.

Metre: 10+10+12 mātrās (first line irregular).

Vulgate text.

- (1) pyāre bolī bhāminī āju nīkī jāminī bheṭi navīna megha saudāminī;
- (2) mohana rasika rāi rī māi tā saũ ju māna karai aisī kauna kāminī;
- (3) jai śrī hita haribaṃśa śravana sunata pyārī rādhikāravana saũ  
milī gajagāminī.

CP 3.

- (1) prāta samai<sup>1</sup> dou<sup>2</sup> rasa lamṭaṭa  
surata<sup>3</sup> juddha<sup>4</sup> jai<sup>5</sup> juta<sup>6</sup> ati phūla;
- (2) śrama<sup>7</sup> bārija ghana<sup>8</sup> biṃdu<sup>9</sup> badana para<sup>10</sup>  
bhūṣana<sup>11</sup> aṃgahi aṃga<sup>12</sup> bikūla.
- (3) kachu<sup>13</sup> rahyau<sup>14</sup> tilaka sithala<sup>15</sup> alakāvali<sup>16</sup>  
badana kamala<sup>17</sup> mānau<sup>18</sup> ali bhūla;
- (4) hita<sup>19</sup> haribaṃsa<sup>20</sup> madana rāga rāgi<sup>21</sup> rahē<sup>22</sup>  
naina<sup>23</sup> baina<sup>24</sup> kaṭi sithala<sup>25</sup> dukūla.

[Folio missing in D.]

1 G same; H samaya; 2 AE dou; 3 M [this and foll. 2 words obscured by blot: also line (2) bārija ghana biṃdu]; 4 CH yuddha; 5 EFGHLM jaya; 6 B jata; 7 B [śra- omitted]; 8 G [bārija ghana printed as bāri jaghana]; 9 G bidu; 10 M pari; 11 GH bhūṣaṇa; 12 G [omitted]; 13 L kachū; 14 CIM rahyo; 15 AEF sithila; H śithila; J sathala; M sthila; 16 FJ alikāvali; M alakāvala; 17 F kavala; 18 CFG mānō; I māno; M mano; 19 ABCEFGHJKLM jai śrī hita; I śrī hita [jai added in margin, sec.m.]; 20 ABEM haribaṃsa; 21 GIM rāga; 22 C rahai; 23 ACEFI nena; 24 CEI bena; 25 A sithila; H śithila.

Metre: 16+15 mātrās.

CP 4.

- (1) āju<sup>1</sup> juvati<sup>2</sup> terau<sup>3</sup> badana<sup>4</sup> ānāda bharyau<sup>5</sup>  
piya<sup>6</sup> saṅgama<sup>7</sup> sūcata<sup>8</sup> suṣa caina<sup>9</sup>;
- (2) ālasa<sup>10</sup> balita bola<sup>11</sup> suraṅga rāge kapola  
bithakita aruna<sup>12</sup> unīde dōu<sup>13</sup> naina<sup>14</sup>.
- (3) rucira tilaka lesa<sup>15</sup> kirata<sup>16</sup> kusuma<sup>17</sup> kesa<sup>18</sup>  
sira<sup>19</sup> sīmāta<sup>20</sup> bhūṣita<sup>21</sup> manu<sup>22</sup> tai<sup>23</sup> na;
- (4) karunākara<sup>24</sup> udāra<sup>25</sup> rāṣata<sup>26</sup> kachu<sup>27</sup> na sāra  
dasana<sup>28</sup> basana<sup>29</sup> lāgata<sup>30</sup> jaba daina<sup>31</sup>.
- (5) kāhe<sup>32</sup> kō<sup>33</sup> durata<sup>34</sup> bhīra<sup>35</sup> palaṭe prītama cīra<sup>36</sup>  
basa<sup>37</sup> kiyē<sup>38</sup> syāma<sup>39</sup> siṣai<sup>40</sup> sata<sup>41</sup> maina<sup>42</sup>;
- (6) galita urasi<sup>43</sup> māla sithala<sup>44</sup> kīkini<sup>45</sup> jāla  
hita<sup>46</sup> haribaṃsa<sup>47</sup> latā graha<sup>48</sup> saina<sup>49</sup>.

[Folio missing in D.]

1 ABCEFGJKL āju tau; H āja tau; IM āja to; 2 F juvata; H yuvati;  
3 EIM tero; 4 A badanu; 5 I bharyo; M bharayo; 6  
ABCEGHIJKLM piya ke; F pīya ke; 7 all MSS saṅgama ke; 8 E  
sucita; 9 ACE cena; 10 L ālasya; 11 I boli; 12 GHIL  
aruṅa; 13 A doī; B dohū; CFGHJKLM doū; E ve dou; 14 ACEK  
nena; 15 BCHL leśa; 16 I kīrata; M kirati; 17 B kumasu;  
CL kuśuma; FM kusama; 18 CGHILM keśa; 19 GHM śira; 20 A śrī<sup>0</sup>;  
L sīmāta; 21 L bhūṣita; 22 AEIM māno; BGHJKL mānau; CF mānō;  
23 ABCEFIK tē; HM tai; 24 ABFK karunākari; CGLM karuṅākara; HIJ  
karuṅākari; 25 C uddāra; 26 EKL rāṣati; 27 ABCFGHJKLM kachū;  
28 L daśana; 29 C baśana; 30 AJL lāgati; 31 CEJ dena;  
32 E kāhi; 33 BK kau; HJL kaū; 34 ACEL durati; 35 CH  
bhīru; 36 C cīru; 37 C baśa; M basi; 38 I kīye;  
39 GHL śyāma; 40 C siṣa; 41 GH śata; 42 CEJ mena;  
43 M ūrasa; 44 AG sithila; H śithila; 45 CEFI kīkinī;  
GHL kīkinī; M kīkanī; 46 all MSS jai śrī hita; 47 AEM  
haribaṃsa; 48 HI gr̥ha; 49 CEIJ sena; H śaina.

Metre: 10+10+15 mātrās.

CP 5.

- (1) āju<sup>1</sup> prabhāta latā maṇḍira<sup>2</sup> mai<sup>3</sup>  
suṣa baraṣata ati haraṣi<sup>4</sup> jugala<sup>5</sup> bara;
- (2) gaura<sup>6</sup> syāma<sup>7</sup> abhirāma raṅga bhare<sup>8</sup>  
laṭaki<sup>9</sup> laṭaki<sup>10</sup> paga<sup>11</sup> dharata<sup>12</sup> avani para.
- (3) kuca kuṅkuma<sup>13</sup> raṅjita mālāvali  
surata nātha śrī syāma<sup>14</sup> dhāmadhara<sup>15</sup>;
- (4) priyā prema<sup>16</sup> ke aṅka alaṅkṛta  
citrita<sup>17</sup> catura siromani<sup>18</sup> niju<sup>19</sup> kara.
- (5) daṃpati ati<sup>20</sup> anurāga mudita kala<sup>21</sup>  
gāna<sup>22</sup> karata mana harata<sup>23</sup> paraspara<sup>24</sup>;
- (6) hita<sup>25</sup> haribaṃsa<sup>26</sup> prasam̐sa<sup>27</sup> parāyana<sup>28</sup>  
gāyana<sup>29</sup> ali sura<sup>30</sup> deta madhuratara<sup>31</sup>.

[Folio missing in D.]

1 HM āja; 2 M maṇḍara; 3 ABE mai; FGHIJ mē; 4 CIM haraṣa;  
E haraṣata; 5 EHM yugala; 6 I gora; 7 GH śyāma; 8 AEGHJM  
bhari [E emended to bhare]; 9 M laṭi [-ka added, sec.m.]; 10 M  
laṭika; 11 C pagu; 12 A dharati; 13 B [-ku- omitted, added  
sec.m.]; HIJ kumakuma; M kuṅkama; 14 GH śyāma; 15 B  
ghamaghara; 16 AB praima; 17 FM citrata; 18 B śriromaṇi;  
EM siromaṇi; GHL śiromani; L śiromani; 19 C nīju; GHM nija;  
20 E [omitted, added sec.m.]; 21 B kalu; I kali; 22 C gānu;  
23 E [one extra akṣara between hara- and -ta, now erased]; J harana;  
24 M paraspara; 25 all MSS jai śrī hita; 26 AEM haribaṃsa;  
27 AE prasam̐si; C prasam̐sa; GI prasam̐sa; HL prasam̐sa; 28 A  
parāina; GL parāyana; 29 A [omitted, added sec.m.]; FG gāina;  
30 H svava; 31 I madhurabara.

Metre: 16+16 mātrās.

CP 6.

- (1) kauna<sup>1</sup> catura<sup>2</sup> juvatī<sup>3</sup> priyā<sup>4</sup> jāhi<sup>5</sup>  
milata<sup>6</sup> lāla<sup>7</sup> cora<sup>8</sup> hvai raina<sup>9</sup>;
- (2) duravata<sup>10</sup> kyaū<sup>11</sup> ba<sup>12</sup> durai<sup>13</sup> suni<sup>14</sup> pyāre<sup>15</sup>  
raṅga<sup>16</sup> mai<sup>17</sup> gahile<sup>18</sup> caina<sup>19</sup> mai<sup>20</sup> naina<sup>21</sup>.
- (3) ura naṣa caṃda<sup>22</sup> birāne<sup>23</sup> paṭa  
aṭapaṭe se baina<sup>24</sup>;
- (4) hita<sup>25</sup> haribaṃsa<sup>26</sup> rasika<sup>27</sup> rādhāpati  
pramathita<sup>28</sup> maina<sup>29</sup>.

[D: text resumes in line (2) after missing folio.]

1 CEFI kona; 2 E [-ra omitted, added sec.m.]; 3 AEEFG juvati  
[E emended to juvatī, sec.m.]; H yuvatī; 4 AF priyā; 5 I  
tāhi; 6 L melata [emended to milata, sec.m.]; 7 K [foll. by  
2 akṣaras, now erased]; 8 BC caura; 9 AE rena; CF raini;  
10 A durata; 11 AK kyau; EHIM kyō; 12 H 'ba; 13 ACEM  
durē; BI dure; GL duraī; 14 B [su- omitted, added sec.m.];  
15 A pyārī [emended to pyāre, sec.m.]; 16 D [text resumes with °ga  
after missing folios]; 17 ABK mai; EFGHJ mē [C: folio bearing  
remainder of folio is missing; text resumes at 9.4]; 18 BF gahale;  
KM gahilai; 19 AE cena; 20 ACEHJK mē; B mai; 21 ACI nena;  
G na; 22 DEFH caṃdra; 23 ABL birānai; M birāna; 24 AEI  
bena; G bainana; 25 all MSS jai śrī hita; 26 AE haribaṃsa;  
M harabaṃsa; 27 A surata; 28 BJ pramathata [J emended to  
pramathita, sec.m.]; 29 AEFI mena.

Metre: irregular mātrika, basic 16+ (X).

CP 7.

- (1) āju nikum̄ja maṃju<sup>1</sup> maĩ<sup>2</sup> ṣelata  
navala kiśora<sup>3</sup> navīna kiśorī<sup>4</sup>;
- (2) ati anupama<sup>5</sup> anurāga paraspara<sup>6</sup>  
suni abhūta bhūtala<sup>7</sup> para jorī.
- (3) bidruma phaṭika<sup>8</sup> bibidhi<sup>9</sup> nirmita dhara<sup>10</sup>  
nava karpūra<sup>11</sup> parāga na thorī;
- (4) komala<sup>12</sup> kiśalaya<sup>13</sup> saina<sup>14</sup> supesala<sup>15</sup>  
tā para syāma<sup>16</sup> nivesita<sup>17</sup> gorī<sup>18</sup>.
- (5) mithuna hāsa<sup>19</sup> parihāsa<sup>20</sup> parāyana<sup>21</sup>  
pīka kapola kamala<sup>22</sup> para jhorī;
- (6) gaura syāma<sup>23</sup> bhujā kalaha manohara  
nībī baṃdhana mocata<sup>24</sup> ḍorī.

[Text continues overleaf. Folio missing in C.]

- 1 A muṃja; BM maṃja; 2 ADFGHIJ mē; B mai; 3 AM kisora;  
4 AE kisorī; 5 AM anūpama; 6 B [-ra- omitted];  
M parasapara; 7 B bhratala; 8 AH sphaṭika [s- crossed out  
in A]; E sphuṭika; 9 H bibidha; 10 B ghara; K [-ra  
omitted, added sec.m.]; I dhari; L dharu; 11 DJ karapūra;  
12 M komila; 13 AKM kisalaya; 14 ADEFIK sena; H śayana;  
15 BDGHJL supesāla; K [-sa- omitted]; 16 GHJL śyāma; I [foll.  
by tamāla]; 17 DF nivesata; GHL nivesita; M navesata; 18 E  
[line is followed by numeral 1]; 19 A hāsi; 20 FLM parahāsa;  
21 A parāina; F parāina; G parāina; L parāyana; 22 F kavala;  
23 D [-ma omitted, added sec.m.]; GJL śyāma; 24 A mocana;

CP 7 (continued).

- (7) hari ura mukara<sup>25</sup> biloki<sup>26</sup> apanapau<sup>27</sup>  
bibhrama<sup>28</sup> bikala<sup>29</sup> mānajuta<sup>30</sup> bhorī;
- (8) cibuka<sup>31</sup> sucāru praloi<sup>32</sup> prabodhata<sup>33</sup>  
piya<sup>34</sup> pratibiṃba janāi<sup>35</sup> nihorī<sup>36</sup>.
- (9) neti neti bacanāmṛta<sup>37</sup> suni suni  
lalitādika deṣata<sup>38</sup> duri corī;
- (10) hita<sup>39</sup> haribaṃsa<sup>40</sup> karata<sup>41</sup> kara dhūnana<sup>42</sup>  
praṇaya<sup>43</sup> kopa mālavali<sup>44</sup> torī.

[Folio missing in C.]

25 B mukāṭa; E [-ra omitted, added sec.m.]; HK mukura;  
26 FJ biloka; [emended to biloki in J, sec.m.]; 27 A āpunapai;  
B apunapau; DIM apanapo; 28 B bibhuma; F bibhṛma; 29 E  
[-ka- omitted, added sec.m.]; 30 H °yuta; 31 A cibuku;  
B cibaka; 32 A praloī; H praloya; 33 AEFGLJKLM prabodhita;  
34 A pīya; K priya; 35 A janāī; DHIM janāya; 36 I nahorī;  
37 A bacanāmṛata; 38 ABDH deṣati; 39 ABDFGHIJKLM jai śrī hita;  
E [jai śrī added sec.m.]; 40 AEG haribaṃsa; M harabaṃsa; 41 FM  
[omitted, added sec.m. in M]; 42 AFI dhūnani; B dhunana; 43 A  
pranai; DEFI pranaya; 44 M mālavala.

Metre: 16+16 mātrās.

CP 8.

- (1) ati hī aruna<sup>1</sup> tere naina<sup>2</sup> nalina<sup>3</sup> rī;
- (2) ālasajuta<sup>4</sup> itarāta<sup>5</sup> rāgamage<sup>6</sup>  
bhayē<sup>7</sup> nisi<sup>8</sup> jāgara<sup>9</sup> maṣi<sup>10</sup> na malina rī.
- (3) sithala<sup>11</sup> palaka maī<sup>12</sup> uṭhata<sup>13</sup> gōlaka gati<sup>14</sup>  
bidhayau<sup>15</sup> mōhana mṛga<sup>16</sup> sakata<sup>17</sup> cali<sup>18</sup> na rī;
- (4) hita<sup>19</sup> haribaṃśa<sup>20</sup> haṃsakala<sup>21</sup> gāmini<sup>22</sup>  
saṃbhrama deta<sup>23</sup> bhavarana<sup>24</sup> alina rī.

[Folio missing in C.]

1 GHI aruṇa; 2 ADEIK nena; H nayana; 3 A nalini;  
D [-na omitted, added sec.m.]; 4 H °yuta; 5 M Itarāta;  
6 ABIKL ragamage; 7 ABDGJ bhayē; 8 FM nisa; H niśi;  
9 D jāgarana; E jagara [emended to jāgara, sec.m.]; 10 M  
maṣa; 11 AG sithila; H śithila; 12 AB mai; DGHJK mē;  
13 DEHIL uṭhati; 14 M [foll. by ye]; 15 DGI bidhayo;  
E bīdhayo; H bīdhayau; M bīdhiyō; 16 A mṛiga; 17 A  
sakatu; E sakati [emended to sakata]; 18 ABI cala; 19 all  
MSS jai śrī hita; 20 AEM haribaṃśa; 21 L haṃśa;  
22 M gāmina; 23 A deti; 24 A bhāvarina; DE bhavarani;  
KL bhramarana; G bhavarāna [for °ani?]; H bhrāmarani;  
J [changed to bhavarani, sec.m.].

Metre: 16+16 mātrās.

CP 9.

- (1) banī rādhā<sup>1</sup> mohana kī jorī;  
(2) iṃdranīlamani<sup>2</sup> syāma<sup>3</sup> manohara sātakuṃbha<sup>4</sup> tana<sup>5</sup> gorī.  
(3) bhāla bisāla<sup>6</sup> tilaka hari<sup>7</sup> kāmīni<sup>8</sup> cikura<sup>9</sup> caṃdra<sup>10</sup> bica<sup>11</sup> rorī;  
(4) gaja nāyaka<sup>12</sup> prabhu cāla<sup>13</sup> gayaṃdani<sup>14</sup> gati bṛṣabhāna<sup>15</sup> kiśorī<sup>16</sup>.  
(5) nīla nicola<sup>17</sup> juvati<sup>18</sup> mohana<sup>19</sup> paṭa pīta aruna<sup>20</sup> sira<sup>21</sup> ṣorī;  
(6) hita<sup>22</sup> haribaṃsa<sup>23</sup> rasika rādhāpati surata<sup>24</sup> raṃga mai<sup>25</sup> borī.

[C: text resumes in line (4) after missing folios.]

- 1 AHI śrī rādhā; 2 BGHIL iṃdranīlamaṇi; M Iṃdranīlamaṇi;  
3 GHJL śyāma; 4 HJ sāta<sup>o</sup>; 5 FJ tanu; 6 DFGHIJLM  
bisāla; 7 A [hari replaces original reading]; 8 L kāmīne  
[emended to kāmīni]; M kāmīna; 9 D cikora; 10 AEFIL caṃdra;  
11 E bicā; M bici; 12 AEFKG nāika; 13 AJ cāli; 14 B  
gayadani; D [-ni omitted]; FIM gayaṃdana; K gayaṃdini; C [text  
resumes with -danī (emended to -dani) after missing folio];  
15 A braṣabhāna; DH bṛṣabhānu; 16 AB kiśorī; 17 K nilola;  
18 B javati; HL yuvati; 19 I mauhana; 20 GHIJKL aruṇa;  
21 GHI śira; 22 all MSS jai śrī hita; 23 AE haribaṃsa;  
24 IM surati; 25 ADFGHJ mē; B ma; IKL mai.

Metre: 16+12 mātrās.

CP 10.

- (1) āju<sup>1</sup> nāgarī<sup>2</sup> kiśora<sup>3</sup> bhāvati<sup>4</sup> bicitra jora<sup>5</sup>  
kahā kahaũ<sup>6</sup> aṅga aṅga parama<sup>7</sup> mādhuri;
- (2) karata keli<sup>8</sup> kaṅṭha meli<sup>9</sup> bāhudaṅḍa gaṅḍa gaṅḍa  
parasa sarasa rāsa<sup>10</sup> lāsa<sup>11</sup> maṅḍali<sup>12</sup> jurī.
- (3) syāma<sup>13</sup> sundarī<sup>14</sup> bihāra bāsuri<sup>15</sup> mṛdaṅga<sup>16</sup> tāra<sup>17</sup>  
madhura<sup>18</sup> ghoṣa<sup>19</sup> nūpurādi<sup>20</sup> kiṅkini<sup>21</sup> curī;
- (4) deṣata<sup>22</sup> haribaṃsa<sup>23</sup> āli<sup>24</sup> nirttanī<sup>25</sup> sudhaṅga<sup>26</sup> cāli<sup>27</sup>  
vāri<sup>28</sup> pheri<sup>29</sup> deta<sup>30</sup> prāna<sup>31</sup> deha sau<sup>32</sup> durī.

1 M āja; 2 A nāgari; 3 AB kisora; 4 B [-va- omitted, added sec.m.]; 5 C jori [emended to jora]; 6 ABJK kahau; CDEFGIM kahō; 7 B [-ma omitted]; 8 FM kela; 9 E mile [emended to meli, sec.m.]; M mela; 10 AC [follows next]; 11 E [omitted, added sec.m. after rāsa]; H lāsa; 12 C maṅḍilī; 13 GH śyāma; 14 I [-rī omitted]; 15 DFGIL bāsuri; K [foll. by double daṅḍa]; 16 A mridaṅga; B mraḍaṅga; 17 I cāla [emended to tāla, sec.m.]; 18 J mathura; 19 GM ghoka; 20 EM nūparādi; 21 GHL kiṅkini; IM kiṅkanī; 22 A jai śrī deṣati; BCDEFGHIJKLM jai śrī deṣata; 23 EM haribaṃsa; 24 D āla; E āli; 25 ADEM nṛttanī; BCJ nirttanī; L nṛtayanī; 26 H sugaṅḍha; 27 CDEFGHKM cāla [E emended to cāli]; 27 FKM vāra; 29 EFGHLM phera; 30 AE deti; 31 BCGHL prāna; 32 AEFGIM sō; B so; K sau.

Metre: (7 x /uu u uu u/) + /—/.

CP 11.

- (1) maṃjula kala<sup>1</sup> kuṃja desa<sup>2</sup> rādhā hari bisada<sup>3</sup> beśa<sup>4</sup>  
rākā nabha kumudabaṃdhu<sup>5</sup> sarada<sup>6</sup> jāminī<sup>7</sup>;
- (2) syāmala<sup>8</sup> duti<sup>9</sup> kanaka aṃga biharata<sup>10</sup> mili<sup>11</sup> eka saṃga  
nīrada<sup>12</sup> mani<sup>13</sup> nīla<sup>14</sup> madhya<sup>15</sup> lasata<sup>16</sup> dāminī<sup>17</sup>.
- (3) aruna<sup>18</sup> pīta nava dukūla<sup>19</sup> anupama<sup>20</sup> anurāga mūla<sup>21</sup>  
saurabhajuta<sup>22</sup> sīta<sup>23</sup> anila<sup>24</sup> maṃda gāminī<sup>25</sup>;
- (4) kisālaya<sup>26</sup> dala racita saina<sup>27</sup> bolata piya cāṭu<sup>28</sup> baina<sup>29</sup>  
māna<sup>30</sup> sahita pratipada<sup>31</sup> pratikūla kāmīnī<sup>32</sup>.
- (5) mohana<sup>33</sup> mana mathata māra<sup>34</sup> parasata kuca<sup>35</sup> nībi<sup>36</sup> hāra  
bepatha<sup>37</sup> juta<sup>38</sup> neti<sup>39</sup> neti<sup>40</sup> badati<sup>41</sup> bhāminī<sup>42</sup>;
- (6) narabāhana prabhu<sup>43</sup> sukeli<sup>44</sup> bahubidhi<sup>45</sup> bhara<sup>46</sup> bharata<sup>47</sup> jheli<sup>48</sup>  
saurata<sup>49</sup> rasa rūpa nadī jagata pāvanī<sup>50</sup>.

1 I kali; M [omitted, added sec.m.]; 2 B dasa; CHJL deśa;  
3 AEIM bisada; 4 AEFM besa; 5 BFLM kumada<sup>o</sup>; 6 CGHK  
śarada; 7 M jāmanī; H yāminī; 8 GH śyāmala; J sāvala;  
9 A druti; CEGM druta; F duta; 10 A bihirata; 11 BF mila;  
12 E nirada; 13 A madhini [-dhi- replaces original reading];  
BJ manau [J emended to mani, sec.m.]; F manō; GHLM maṇi; I mano;  
14 B [nī- omitted]; 15 A maddhi; C madhi; 16 ABCJ lasati;  
17 M dāmanī; 18 GHIL aruṇa; 19 B duphūla; C dūkula; 20 M  
anūpama; 21 M maula; 22 CHJL <sup>o</sup>yuta; 23 GHIKL śita; J [omitted,  
added in margin]; 24 I [foll. by bāyu, crossed out]; 25 M gāmanī;  
26 ABHKM kisalaya; 27 CEFI sena; M [omitted, added sec.m.];  
28 B cāhu; M cāṭa; 29 CE bena; 30 C mana; G [this and next  
printed as mānasa hita]; 31 M pratapada; 32 EM kāmānī; 33 I  
mauhana; 34 I mari [emended to māra]; 35 B [ca omitted]; M kucī  
[emended to kuca]; 36 ABEFJK nībī; C [emended to nībī, sec.m.];  
37 B bapatha; 38 B jata; CGHL yuta; 39 FI neta; 40 FI neta;  
41 CGHKM badata; M badita; 42 M bhāmanī; 43 DI prabhū [foll.  
by nihāri locana (crossed out) in I]; 44 M sukela; 45 C bahūbidhi;  
46 B [omitted]; I bhari; 47 CKL bharita; 48 M jhela;  
49 KLM sorati; 50 H pāminī; KL pāvinī.

Metre: (7x /<sup>uu</sup> v <sup>uu</sup> v /) + /-/.

CP 12.

- (1) calahi<sup>1</sup> rādhike sujāna tere hita suṣa<sup>2</sup> nidhāna  
rāsa<sup>3</sup> racyau<sup>4</sup> syāma<sup>5</sup> taṭa kaliṃdanaṃdinī<sup>6</sup>;
- (2) nirttata<sup>7</sup> juvatī<sup>8</sup> samūha<sup>9</sup> rāga raṅga ati kutūha<sup>10</sup>  
bājata<sup>11</sup> rasa mūla muralikā<sup>12</sup> anaṃdinī<sup>13</sup>.
- (3) baṃsībaṭa<sup>14</sup> nikaṭa<sup>15</sup> jahā parama ravana<sup>16</sup> bhūmi<sup>17</sup> tahā  
sakala suṣada malaya<sup>18</sup> bahai<sup>19</sup> bāyu<sup>20</sup> maṃdinī<sup>21</sup>;
- (4) jātī īṣada bikāsa<sup>22</sup> kānana<sup>23</sup> atisai<sup>24</sup> subāsa  
rākā nisi<sup>25</sup> sarada<sup>26</sup> māsa bimala caṃdinī<sup>27</sup>.
- (5) narabāhana prabhu<sup>28</sup> nihāri<sup>29</sup> locana bhari<sup>30</sup> ghoṣa nāri  
naṣasiṣa<sup>31</sup> sauṃdarja<sup>32</sup> kāma duṣa nikaṃdinī<sup>33</sup>;
- (6) bilasahu<sup>34</sup> bhuja grīva meli<sup>35</sup> bhāmini<sup>36</sup> suṣa siṃdhu<sup>37</sup> jheli<sup>38</sup>  
nava nikuṃja<sup>39</sup> syāma<sup>40</sup> keli<sup>41</sup> jagata baṃdinī<sup>42</sup>.

1 M calihī; 2 I guna; 3 A rāsu; 4 DI racyo; 5 GH  
śyāma; 6 BIM naṃdanī; 7 AEHM nirtata; BDJK nirttati;  
M nrtata; 8 CH yuvatī; 9 E samuha; 10 ABDF katūha;  
11 DJ bājati; 12 C muralikā; M murilikā; 13 B ānaṃdinī;  
M anaṃdanī; 14 ABEM baṃsī<sup>o</sup>; 15 M nikaṭi; 16 A ravani;  
J [changed to ravani, sec.m.]; D ramani; H ramaṇi; 17 A  
bhumi; 18 A male; 19 B bahe; 20 A bāi; 21 IM maṃdanī;  
22 H bikāśa; 23 A kānani; 24 B atasaya; GH atisāya;  
I atise; JLM atisaya; 25 BM nisa; GH niśi; 26 GH śarada;  
27 AIM caṃdanī; F cādinī; 28 DI prabhū; 29 BGHIJM nihāra  
[J emended to nihāri, sec.m.]; 30 FI bhara; 31 GH naṣasiṣa;  
32 A suṃdarajja; B saudarjja; CE sauṃdarya; HL sauṃdaryya;  
K saudaryya; M soṃdarja; 33 BEFIM nikaṃdanī; 34 A bilasahi  
[emended to bilasahu]; C bilasāhu; F bilasau; GM bilaso;  
35 FM mela; 36 A [-nī omitted, added sec.m.]; B bhāmana;  
CF bhāminī; M bhāmina; 37 A siṃdha; C siṃdhū; 38 F jhela;  
39 B nikaṃja; M nakuṃja; 40 GH śyāma; 41 FM kela;  
42 M baṃdanī.

Metre: (7x /6m/) + /- /

CP 13.

- (1) naṃḍa ke lāla haryau<sup>1</sup> mana mora<sup>2</sup>;
- (2) hau<sup>3</sup> apane<sup>4</sup> motina<sup>5</sup> lara povata<sup>6</sup>  
kākara<sup>7</sup> ḍāri<sup>8</sup> gayau<sup>9</sup> saṣi<sup>10</sup> bhora.
- (3) baṃka bilokani<sup>11</sup> cāla<sup>12</sup> chabīlī<sup>13</sup>  
rasika siromani<sup>14</sup> naṃḍakiśora<sup>15</sup>;
- (4) kahi kaise<sup>16</sup> mana rahata<sup>17</sup> śravana<sup>18</sup> suni  
sarasa madhura muralī kī ghora.
- (5) iṃḍu<sup>19</sup> gōbiṃḍa<sup>20</sup> badana ke kārana<sup>21</sup>  
citavani<sup>22</sup> kau<sup>23</sup> bhayē<sup>24</sup> naina<sup>25</sup> cakora;
- (6) hita<sup>26</sup> haribaṃsa<sup>27</sup> rasika rasa juvatī<sup>28</sup>  
tū<sup>29</sup> lai mili<sup>30</sup> saṣi<sup>31</sup> prāna<sup>32</sup> akora.

[Text absent in A: mūla and ṭīkā added in margins.]

1 ADIM haryo; 2 M moro; 3 ACEFGIJKM hō; B hau; 4 A [a-  
omitted]; BL apanai; 5 B mautinu; CDEJ motinu; GL motini;  
6 ABCDEH povati; 7 ACEIL kaṃkara [E emended to kākara];  
J kākara; 8 FJ ḍāra; K ḍari [emended to ḍāri]; 9 A gae;  
DEIJM gayo; 10 BFM saṣī; 11 D bilokini; KM bilokana; 12 ADIJ  
cāli [J emended to cāla, sec.m.]; 13 E chabīlī; I chabīlo  
[emended to chabīlī]; 14 B siromaṇi; E śiromani; FM siromana;  
GHIL śiromaṇi; 15 BKL °kisora; 16 A kāko; BDHJLM kaisai;  
I kесе; 17 C rahe [-ta added sec.m.]; E rahi [-ta added sec.m.];  
L rahai; M harata [emended to rahata by numerals above akṣaras];  
18 GHIL śravaṇa; 19 AM iṃḍa; B iṃtu; E iṃdra; 20 AE gubiṃḍa  
[E emended to gobiṃḍa]; I [omitted, added sec.m.]; 21 B kārani;  
GH kārana; 22 ABGHILM citavana [I emended to citavani]; 23 AFGIKM  
ko; 24 ABDEGJ bhae; 25 AEIJ nena; C nayana; 26 all MSS jai  
śrī hita; 27 EM haribaṃsa; 28 A jūvatī; H yuvatī; 29 E tū  
[followed by one erased akṣara (-ma ?)]; 30 BEFH mila; L mele  
[emended to mili]; 31 ABEFHIJKM saṣī; 32 GHIL prāṇa.

Metre: 16+15 mātrās.

CP 14.

- (1) adhara<sup>1</sup> aruna<sup>2</sup> terē<sup>3</sup> kaisai<sup>4</sup> kai<sup>5</sup> durāū<sup>5</sup>;
- (2) rabi sasi<sup>6</sup> saṃka<sup>7</sup> bhajana kiyau<sup>8</sup> apabasa<sup>9</sup>  
adbhuta<sup>10</sup> raṃgani kusuma<sup>11</sup> banāū<sup>12</sup>.
- (3) śubha<sup>13</sup> kauśeya<sup>14</sup> kasi<sup>15</sup> ba kaustubha<sup>16</sup> maṇi<sup>17</sup>  
paṃkaja<sup>18</sup> sutani<sup>19</sup> lai<sup>20</sup> āgani<sup>20</sup> lipāū<sup>21</sup>;
- (4) haraṣita<sup>22</sup> iṃdu<sup>23</sup> tajata jaisai<sup>24</sup> jaladhara  
so<sup>25</sup> bhrama ḍhūḍhi<sup>26</sup> kahā<sup>27</sup> hau<sup>28</sup> pāū<sup>29</sup>.
- (5) aṃbuna<sup>30</sup> dambha kachū<sup>31</sup> nahi<sup>32</sup> byāpata<sup>33</sup>  
himakara<sup>34</sup> tapai<sup>35</sup> tāhi kaisai<sup>36</sup> kai<sup>37</sup> bujhāū<sup>38</sup>;
- (6) hita<sup>39</sup> haribaṃsa<sup>40</sup> rasika navarāga<sup>41</sup> piya  
bhr̥kuṭī<sup>42</sup> bhāūha<sup>43</sup> tere saṃjana larāū<sup>44</sup>.

1 D adharana [emended to adhara]; 2 GHIJKLM aruṇa; 3 AI kese; CEG kaise; 4 B ke; J [omitted]; 5 AC durāū; B durāi; 6 CGHIM śāsi; 7 GHM saṃka; 8 D kiyo; J [emended to kiye]; L keyau [emended to kiyau]; M kiya; 9 C apabaśa; 10 B adabhuta; 11 DFIM kusama; 12 ABC banāū; 13 AKL subha; 14 ACDFGH kauseya; E kausaya; M koseya; 15 BDIJM kaśi; 16 A kaustibha; FM kaustabha; J kostubha; 17 ACE maṇi; 18 B paṃgaja; 19 ABIJ sutana; 20 A aṃgana; 21 AC lipāū; B lapāū; DEFGHIJKLM lupāū; 22 B harasati; I haraṣata; L harasita; 23 AM iṃda; C iṃdū; 24 ACEFG jaise; 25 AE sō; 26 A ḍhūḍhi; BCDFIM ḍhūḍhi; J ḍhūḍha [emended to ḍhūḍhi]; 27 BDE kahā; 28 ACDEFGIKM hō; B ho; 29 ABC pāū; 30 DI aṃbana; J [emended to aṃbani]; M aṃbuni; 31 AEIL kachu; 32 D nahī; FH nahī; J nahī; 33 ACE byāpita; BM byāpati; 34 C hīmakara; 35 G tape; 36 A kaisau; BCGJ kaise; I kesai; 37 I ke; 38 ACDE bujhāū; 39 all MSS jai śrī hita; 40 AEM haribaṃsa; B harabaṃsa; 41 A navarāgā; 42 AEGM bhr̥kuṭī; B bhr̥kuṭi; JL bhr̥kuṭi; 43 ACEG bhōha; 44 ABC larāū.

Metre: 16+16 mātrās.

CP 15.

- (1) apanī<sup>1</sup> bāta mosau<sup>2</sup> kahi<sup>3</sup> rī bhāminī  
aūgī<sup>4</sup> maūgī<sup>5</sup> rahata<sup>6</sup> garaba<sup>7</sup> kī<sup>8</sup> māti;
- (2) hau<sup>9</sup> tosau<sup>10</sup> kahata<sup>11</sup> hārī suni<sup>12</sup> rī<sup>13</sup> rādhikā pyārī  
nisi<sup>14</sup> kau<sup>15</sup> raṅga<sup>16</sup> kyaū<sup>17</sup> na kahati<sup>18</sup> lajātī.
- (3) galita kusuma<sup>19</sup> bainī<sup>20</sup> suni<sup>21</sup> rī sārāṅga nainī<sup>22</sup>  
chūṭī laṭa ācarā<sup>23</sup> badati<sup>24</sup> arasātī<sup>25</sup>;
- (4) adhara nirāṅga<sup>26</sup> raṅga<sup>27</sup> racyau<sup>28</sup> rī kapolani<sup>29</sup>  
juvati<sup>30</sup> calati<sup>31</sup> gajagati arujhātī<sup>32</sup>.
- (5) rahasi ramī chabīle rasana basana dhīle  
sithala<sup>33</sup> kasani<sup>34</sup> kaṃcukī<sup>35</sup> ura rātī;
- (6) saṣī sau<sup>36</sup> suni śravana<sup>37</sup> bacana mudita mana  
calī haribaṃsa<sup>38</sup> bhavana<sup>39</sup> musakātī<sup>40</sup>.

1 A apinī; 2 ACEFGIM °sō; B °sau; 3 J [kaha emended to kahi]; 4 ACFG I ōgī; B [omitted]; 5 ACFG mōgī; K maugī; 6 ACDEL rahati; 7 BDK garba; 8 A kā; 9 ACDEFGIM hō; 10 ACEFGIM °sō; 11 ABCDIJL kahati; 12 BM suna; 13 E [omitted, added sec.m.]; 14 C nisī; H niśi; M nisa; 15 AGILM ko; 16 AC raṅgu; 17 AIJ kyō; B kyau; D kyo; 18 B [-ha- omitted]; GHIKM kahata [emended to kahati in K]; 19 D kukusuma; FIJM kusama; 20 ACEKM beṇī; G beṇī; 21 BIM suna; 22 ACEIK nenī; 23 A ācarā; M acarā; 24 FGM badata; L badita; 25 H alasātī; 26 A nirāṅgu; G [printed with prec. as adharani raṅga]; M naraṅga; 27 A [omitted]; 28 ADIM racyo; 29 C kapolanī [emended to kapolani, sec.m.]; FH kapolana; 30 A juvatī; H yuvati; 31 B caliti; EFKM calata; 32 ACEGM arajhātī; B arujhata; F arasātī; 33 A sithila; H śithila; 34 M kasana; 35 C kaṃcūkī; 36 ADFGM sō; BC sau; 37 GL śravana; 38 ABEM haribaṃsa; 39 C bhavana; 40 DHJL musikātī; I muśikātī.

Metre: 8+8+13/14 varṇas (first line irregular).

CP 16.

- (1) āju<sup>1</sup> mere<sup>2</sup> kahe<sup>3</sup> calau<sup>4</sup> mrga<sup>5</sup> nainī<sup>6</sup>;  
(2) gāvata<sup>7</sup> sarasa<sup>8</sup> juvati<sup>9</sup> maṇḍala<sup>10</sup> mai<sup>11</sup>  
piya<sup>12</sup> saū<sup>13</sup> milai<sup>14</sup> bhalai<sup>15</sup> pikabainī<sup>16</sup>.  
(3) parama prabīna<sup>17</sup> koka bidyā mai<sup>18</sup>  
abhinaya<sup>19</sup> nipuna<sup>20</sup> lāga<sup>21</sup> gati lainī<sup>22</sup>;  
(4) rūpa rāsi<sup>23</sup> suni navala kiśorī<sup>24</sup>  
palu<sup>25</sup> palu<sup>26</sup> ghaṭati<sup>27</sup> cādinī<sup>28</sup> rainī<sup>29</sup>.  
(5) hita<sup>30</sup> haribaṃsa<sup>31</sup> calī<sup>32</sup> ati<sup>33</sup> ātura  
rādhāravana<sup>34</sup> surata<sup>35</sup> suṣa dainī<sup>36</sup>;  
(6) rahasi<sup>37</sup> rabhasa<sup>38</sup> āliṅgana<sup>39</sup> cūṃbana<sup>40</sup>  
madana koṭi<sup>41</sup> kula bhai<sup>42</sup> kucainī<sup>43</sup>.

- 1 BM āja; 2 A merai; 3 ABDHIJL kahai; GM kahē; 4 AM calo;  
5 AEF mriga-; 6 AEFJ nenī [emended to nainī in J, sec.m.];  
7 ACDEIL gāvati; 8 K [-ra- omitted, added sec.m.]; 9 C juvati;  
H yuvati; 10 B maṇḍila; D maṇḍalī; I maṇḍalai; J maṇḍali;  
11 ACFGHK mē; BJ mai; I [omitted: see prec.]; 12 A pīya;  
13 ACFGM sō; B sau; 14 ABKM milai; CEFM milē; 15 BK  
[omitted, added sec.m. in K]; 16 CE pikabainī; 17 B  
prībīna; 18 ABF mai; GH mē; 19 A abhine; M abhanaya;  
20 GH nipuna; M napuni; 21 A lāgati [but foll. gati omitted];  
22 CE lenī; 23 BF rāsa; H rāsi; 24 B kisosorī; 25 HM  
pala; 26 HM pala; 27 FGIKM ghaṭata; 28 ABGIM cādanī;  
D cādinī; 29 ACEFIJK renī; 30 all MSS jai śrī hita; 31 AEM  
haribaṃsa; B harabaṃsa; 32 E [omitted, added sec.m.]; 33 A ati  
ati; 34 H °ramaṇa; 35 B surata ata; L surati; 36 CDE denī;  
37 B rahasa; 38 AEHIL rabhasi; 39 A āliṅgana; 40 C cūṃbana;  
41 F koṭa; 42 A bhae; E bhai; 43 B kubainī; CEI kucenī.

Metre: 16+16 mātrās.

CP 17.

- (1) āju<sup>1</sup> deṣi<sup>2</sup> braja<sup>3</sup> suṃdarī<sup>4</sup> mohana<sup>5</sup> banī keli;
- (2) aṃsa<sup>6</sup> aṃsa<sup>7</sup> bāhu<sup>8</sup> dai<sup>9</sup> kiśora<sup>10</sup> jora<sup>11</sup> rūpa rāsi<sup>12</sup>  
mano<sup>13</sup> tamāla arajhī<sup>14</sup> rahī sarasa kanaka beli<sup>15</sup>.
- (3) nava nikumja<sup>16</sup> bhavara<sup>17</sup> guṃja maṃju<sup>18</sup> ghoṣa<sup>19</sup> prema<sup>20</sup> puṃja  
gāna karata mora pikani<sup>21</sup> apañe<sup>22</sup> sura<sup>23</sup> so<sup>24</sup> meli;
- (4) madana mudita aṃga aṃga bīca<sup>25</sup> bīca<sup>26</sup> surata<sup>27</sup> raṃga  
palu<sup>28</sup> palu<sup>29</sup> haribaṃsa<sup>30</sup> pivata<sup>31</sup> naina<sup>32</sup> caṣaka<sup>33</sup> jheli.

1 HM āja; 2 F deṣa; 3 BCDIKL brja; 4 H suṃdirī;  
5 D [-na omitted, added sec.m.]; 6 L aṃsa; 7 L aṃsa;  
8 K [bā- omitted, added sec.m.]; 9 C de; I de; 10 B  
kisora; C kiśori; 11 C jori; 12 FM rāsa; 13 A mana;  
BHJ manau; CEF manō; DKL manā; 14 DHIL arujhi; E [-ra-  
omitted, added sec.m.]; M arajha; 15 B bela; D belī; 16 M  
nakumja; 17 GLM bhāvāra; H bhrāvāra; 18 A muja; 19 B  
ghoṣu; 20 B praima; 21 B pikana; 22 BCDL apanai;  
23 H svāra; 24 A sa; BDEHJL sa; 25 M bīci; 26 M bīci;  
27 I surati; 28 HM pala; 29 HM pala; 30 A [-baṃ-  
omitted]; EFM haribaṃsa; 31 ADFLM pīvata; 32 AEIK nena;  
C nayana; 33 A caṣaga; B caṣaraka.

Metre: (7x/uv uvv v/)+/—v/.

CP 18.

- (1) suni<sup>1</sup> merau<sup>2</sup> bacana<sup>3</sup> chabīlī rādhā<sup>4</sup>;  
(2) tai<sup>5</sup> pāyau<sup>6</sup> rasa<sup>7</sup> siṃdhu<sup>8</sup> agādhā.
- (3) tū bṛṣabhāna<sup>9</sup> gopa kī beṭī;  
(4) mohanalāla rasika hasi<sup>10</sup> bheṭī<sup>11</sup>.
- (5) jāhi biraṃca<sup>12</sup> umāpati<sup>13</sup> nāye<sup>14</sup>  
(6) tāpai<sup>15</sup> tai<sup>16</sup> banaphūla<sup>17</sup> bināye<sup>18</sup>.
- (7) jo rasa<sup>19</sup> neti<sup>20</sup> neti<sup>21</sup> śruti<sup>22</sup> bhāṣyau<sup>23</sup>;  
(8) tākau<sup>24</sup> adhara<sup>25</sup> sudhārasa<sup>26</sup> cāṣyau<sup>27</sup>.
- (9) terau<sup>28</sup> rūpa<sup>29</sup> kahata<sup>30</sup> nahi<sup>31</sup> āvai<sup>32</sup>;  
(10) hita<sup>33</sup> haribaṃsa<sup>34</sup> kachuka<sup>35</sup> jasa<sup>36</sup> gāvai.

1 M suna; 2 AEGIM mero; 3 A bacanu; 4 C pyārī rādhā;  
HI śrī rādhā; 5 ABK tai; CDEFJ tē [J emended to taĩ, sec.m.];  
6 DIM pyāro; 7 A rasu; B rasi; 8 M siṃdha; 9 ABE  
braṣabhāna; H bṛṣabhānu; 10 BHJKM hāsi; 11 B bhaiṭī;  
JK bhēṭī; 12 ACHI JL biraṃci; 13 B [u- omitted]; M [one  
akṣara (ma ?) erased between u- and -māpati]; 14 ACFGJ nāe;  
B nae; 15 ACEF °pe; GIM °para; 16 ABCFIJM tē [J emended  
to taĩ, sec.m.]; E te; 17 E °phula; 18 ADFGJL bināe;  
B bināai; C bānāye [emended to bināye, sec.m.]; 19 A rasu;  
20 F neta; 21 F neta; 22 M śruta; 23 CDIM bhāṣyo;  
24 A tini; CFGIM tāko; 25 [adhara is preceded by: A terau;  
B te; CEFIJ tē (J emended to taĩ, sec.m.); DGHLM taĩ; K tai];  
26 A °rasu; 27 ACIM cāṣyo; 28 ACEGIJM tero; 29 A rūpu;  
30 IJ kahati [J emended to kahata]; 31 HJM nahī; 32 A āve;  
B pāvai; 33 all MSS jai śrī hita; 34 AEM haribaṃsa; B  
harabaṃsa; 35 C kachūka; 36 AE jasu; H yaśa.

Metre: 16 mātrās.

CP 19.

- (1) ṣelata rāsa rasika brajamaṇḍana<sup>1</sup>;  
(2) juvatini<sup>2</sup> aṃsa<sup>3</sup> diye<sup>4</sup> bhuja<sup>5</sup>daṇḍana<sup>6</sup>.
- (3) sarada<sup>7</sup> bimala nabha<sup>8</sup> caṇḍa<sup>9</sup> birājai<sup>10</sup>;  
(4) madhura madhura muralī kala bājai<sup>11</sup>.
- (5) ati rājata ghanasyāma<sup>12</sup> tamālā;  
(6) kaṃcana beli<sup>13</sup> banī<sup>14</sup> brajabālā<sup>15</sup>.
- (7) bājata tāla mṛdaṅga<sup>16</sup> upaṅgā;  
(8) gāna mathata mana<sup>17</sup> koṭi anaṅgā.
- (9) bhūṣana<sup>18</sup> bahuta<sup>19</sup> bibidhi<sup>20</sup> rāga sārī;  
(10) aṅga sudhaṅga diṣāvata<sup>21</sup> nārī.
- (11) baraṣata<sup>22</sup> kusuma<sup>23</sup> mudita surajoṣā<sup>24</sup>;  
(12) suniyata<sup>25</sup> diva<sup>26</sup> duṃdubhi<sup>27</sup> kala ghoṣā<sup>28</sup>.
- (13) hita<sup>29</sup> haribaṃsa<sup>30</sup> magana mana<sup>31</sup> syāmā<sup>32</sup>  
(14) rādhāravana<sup>33</sup> sakala suṣa dhāmā.

1 K °maṇḍala [emended to °maṇḍana]; 2 BJ juvatinu; C yuvatini; DFIM juvatina; E [juvatini changed to juvatina]; H yuvatina;  
3 HL aṃsa; 4 DHL diyai; G diē; 5 D [-ja omitted]; 6 D daṇḍani; 7 GH śarada; 8 A nabhi; 9 H candra; 10 C bīrājai; G birāje; 11 D gājai [emended to bājai sec.m.]; G bāje;  
12 CGHL °syāma; K [-syāma omitted, added sec.m.]; 13 BFI bela; 14 B [banī omitted, added same hand]; 15 I br̥ja<sup>o</sup>;  
16 A mridaṅga; B mradam [-ga omitted]; H mṛdaṅgā; 17 CEI mano; D [mana changed to mano, sec.m.]; 18 GHL bhūṣana; 19 C bahūta; 20 F bibidha; 21 ADG diṣāvati; 22 H barasata;  
23 CFM kusama [follows mudita in M]; I [kusuma is followed by deva muni harsata, these words being crossed out by short vertical strokes through top line]; 24 H °yoṣā; K [surā<sup>o</sup>, emended to sura<sup>o</sup>];  
25 AIL suniyati; 26 CEGHLM divi; 27 D duṃdubhī; I dudabhī; M duṃdabhi; 28 A ghoṣa; B joṣo; 29 all MSS jai śrī hita;  
30 BEM haribaṃsa; 31 B ghana [probably understood as forming

CP 19 (contd.).

compound with foll. syāma]; E [-na omitted, added sec.m.];  
32 B syāma; GHJL śyāma; 33 CEL śrī rādhāravana; GL  
rādhāravaṇa; H rādhāramaṇa.

Metre: 16 mātrās.

CP 20.

- (1) mohanalāla ke rasa māṭī<sup>1</sup>;  
(2) badhū<sup>2</sup> gupata<sup>3</sup> govati<sup>4</sup> kata<sup>5</sup> mosō<sup>6</sup> prathama<sup>7</sup> neha sakucāṭī.  
(3) deṣi<sup>8</sup> sābhāri<sup>9</sup> pīta<sup>10</sup> paṭa ūpara<sup>11</sup> kahā<sup>12</sup> cūnarī<sup>13</sup> rāṭī<sup>14</sup>;  
(4) ṭūṭī lara<sup>15</sup> laṭakata<sup>16</sup> motina<sup>17</sup> kī naṣa bidhu<sup>18</sup> aṃkita<sup>19</sup> chāṭī.  
(5) adhara biṃba ṣaṃḍita maṣi<sup>20</sup> maṃḍita<sup>21</sup> gaṃḍa calati<sup>22</sup> arujhāṭī<sup>23</sup>;  
(6) aruna<sup>24</sup> naina<sup>25</sup> ghūmata<sup>26</sup> ālasajuta<sup>27</sup> kusuma<sup>28</sup> galita laṭa pāṭī.  
(7) āju<sup>29</sup> rahasi<sup>30</sup> mohana<sup>31</sup> saba lūṭī bibidhi āpanī thāṭī;  
(8) hita<sup>32</sup> haribaṃsa<sup>33</sup> bacana suni<sup>34</sup> bhāmini<sup>35</sup> bhavana<sup>36</sup> calī musakāṭī<sup>37</sup>.

1 G bhāṭī; 2 B baṃdhū; 3 BDHIJK gupati; CEFG gupita;  
4 AFIKLM govata; J [omitted: govati added sec.m.]; 5 C kita;  
F kati; 6 BDHJL °saū; 7 I [-tha- omitted, added sec.m.]; 8 HJ  
deṣa; 9 AL samhāri; BCDEJ sabhāri; FGHM sābhāra; 10 A pīta;  
11 ACE upara; 12 ABI kahā; 13 E cunarī; 14 D rā rāṭī;  
15 A lara lara; 16 ACDEJ laṭakati; L [laṭakata changed to laṭakati];  
17 AGL motini; CD motinu; 18 M bidhi; 19 B aikita;  
20 IM maṣa; 21 M maṃḍata; 22 FGJKM calata; 23 ACEGM  
arajhāṭī; H urajhāṭī; 24 GHIL aruṇa; 25 ACEIK nena;  
26 A ghumata; C dhūmata; I [omitted, ghumata added same hand];  
27 H °yuta; 28 FJM kusama; L kuśuma; 29 H āja;  
30 B rahasa; J rahata [emended to rahasi sec.m.]; M rahisa;  
31 I mauhana; 32 all MSS jai śrī hita; 33 AEM haribaṃsa;  
34 B suna; 35 B bhatini; C bhāminī; M bhāmina; 36 C bhavana;  
E [-na omitted, added sec.m.]; 37 B masakāṭī; DGHL musikāṭī;  
I musikyāṭī.

Metre: 16+12 mātrās.

CP 21.

- (1) tere naina<sup>1</sup> karata dou<sup>2</sup> cārī;
- (2) ati kulakāta<sup>3</sup> samāta<sup>4</sup> nahī<sup>5</sup> kahū<sup>6</sup>  
mile<sup>7</sup> hai<sup>8</sup> kuṃjabihārī.
- (3) bithurī māga kusuma<sup>9</sup> giri<sup>10</sup> giri<sup>11</sup> parai<sup>12</sup>  
laṭaki<sup>13</sup> rahī laṭa nyārī;
- (4) ura naṣa reṣa<sup>14</sup> pragāṭa deṣiyata<sup>15</sup> hai<sup>16</sup>  
kahā durāvata<sup>17</sup> pyārī.
- (5) parī<sup>18</sup> hai<sup>19</sup> pīka subhaga<sup>20</sup> gaṃḍani<sup>21</sup> para<sup>22</sup>  
adhara nirāga<sup>23</sup> sukuvārī<sup>24</sup>;
- (6) hita<sup>25</sup> haribaṃsa<sup>26</sup> rasikinī<sup>27</sup> bhāmini<sup>28</sup>  
ālasa āga āga<sup>29</sup> bhārī.

1 ACEI nena; 2 BCDFGHIJKL doū; 3 ADIM kulakāti; 4 AD samāti; I samāna [emended to samāta, sec.m.]; 5 CEFGHILM nahī; 6 BFGHIJLM kahū; E kahu; 7 B mila; K milai; 8 ACIJ hē; BE hai; 9 BM kusama; 10 I gira; 11 IM gira; 12 ACJM parē; DKL paraī; EG pare; 13 M laṭika; 14 F [reṣa and foll. pragāṭa are unclear replacements, sec.m., of obscured original reading]; 15 BCDEL deṣiyati; 16 A hē; C haī; 17 A darāvati; BCDJL durāvati; 18 C pari; 19 A hē; I he; 20 M śubhaga; 21 IJLM gaṃḍana; 22 I pari; 23 M narāga; 24 AEHLM sukumārī; GK sukūvārī; 25 all MSS jai śrī hita; 26 AEM haribaṃsa; 27 A rasika; BLM rasakanī; FGI rasikanī; 28 AC bhāminī [C emended to bhāmini]; M bhāmina; 29 I [-ga omitted].

Metre: 16+12 mātrās.

CP 22.

- (1) nainani<sup>1</sup> para<sup>2</sup> vāraũ<sup>3</sup> koṭika<sup>4</sup> ṣaṃjana;
- (2) caṃcala capala<sup>5</sup> aruna<sup>6</sup> aniyāre  
āgrabhāga banyau<sup>7</sup> aṃjana.
- (3) rucira manohara<sup>8</sup> bakra bilokani<sup>9</sup>  
surata samara dala gaṃjana;
- (4) hita<sup>10</sup> haribaṃśa<sup>11</sup> kahata<sup>12</sup> na banai<sup>13</sup> chabi<sup>14</sup>  
suṣa<sup>15</sup> samudra manaraṃjana<sup>16</sup>.

1 A nenani; I nenana; 2 I pari; 3 AIJM vārō;  
BCK vārau; 4 AI koṭi; 5 M [ca- omitted, added sec.m.];  
6 GHIL aruṇa; 7 AD banyō; CIM banyo; EFHJL banyaũ;  
8 B manauhara; 9 A bilokini; H bilokana; 10 all MSS  
jai śrī hita; 11 AEM haribaṃśa; B harabaṃśa; 12 DF  
kahati; 13 AEF banē; CGM bane; DL banaĩ; 14 C chabī  
[emended to chabi, sec.m.]; 15 C sūṣa; 16 J mano<sup>o</sup> [emended  
to mana<sup>o</sup>, sec.m.].

Metre: 16+12 mātrās.

CP 23.

- (1) rādhā pyārī<sup>1</sup> tere naina<sup>2</sup> salola;
- (2) tai<sup>3</sup> ni<sup>4</sup> bhajana kanaka tana jovana<sup>5</sup>  
liyau<sup>6</sup> manohara mola.
- (3) adhara niraṃga<sup>7</sup> alaka<sup>8</sup> laṭa chūṭī  
raṃjita pīka kapola;
- (4) tū rasa magana bhai<sup>9</sup> nahi<sup>10</sup> jānata<sup>11</sup>  
ūpara<sup>12</sup> pīta nicola.
- (5) kuca juga<sup>13</sup> para naṣa reṣa pragaṭa manō<sup>14</sup>  
saṃkara<sup>15</sup> sira<sup>16</sup> sasi<sup>17</sup> ṭola;
- (6) hita<sup>18</sup> haribaṃsa<sup>19</sup> kahata<sup>20</sup> kachu<sup>21</sup> bhāmini<sup>22</sup>  
ati ālāsa<sup>23</sup> sō<sup>24</sup> bola<sup>25</sup>.

1 I syārī; 2 ACEIJ nena; 3 ACDEFIJ tē [J emended to taī,  
sec.m.]; K tai; 4 GHKM ni<sup>4</sup>; 5 C jauvana; 6 A lae;  
FGM liye; I liyo hai; 7 A niraṃgu; M naraṃga; 8 G ālaka  
[for alika ?]; M alika; 9 AE bhai; 10 C nahī; FL nahī;  
HM nahī; 11 AEI jānati; 12 A upara; 13 B juga; DH yuga;  
14 AK mānau; CE manō; DF mānō; G māno; HJL mānaū; 15 CGHLM  
śaṃkara; E [saṃ- omitted, added sec.m.]; 16 GHI śira; 17 GH  
śasi; K sisi [emended to sasi]; M saśi; 18 all MSS jai śrī  
hita; 19 AE haribaṃsa; B harabaṃsa; M harabaṃsa; 20  
AFIJK kahati; 21 B [-chu, and bhā- from foll., omitted, added sec.m.];  
CFIJ kachū; 22 CEG bhāminī; M bhāmina; 23 A ārasa;  
24 B sau; DEHL saū; 25 E bāla.

Metre: 16+11 mātrās.

CP 24.

- (1) āju<sup>1</sup> gupāla<sup>2</sup> rāsa rasa ṣelata  
pulina kalapataru<sup>3</sup> tīra<sup>4</sup> rī sajanī<sup>5</sup>;
- (2) sarada<sup>6</sup> bimala nabha caṃda birājata<sup>7</sup>  
rocika<sup>8</sup> tribidhi<sup>9</sup> samīra rī sajanī.
- (3) caṃpaka bakula<sup>10</sup> mālatī mukalita  
matta<sup>11</sup> mudita pika<sup>12</sup> kīra rī sajanī;
- (4) desī<sup>13</sup> sudhāga<sup>14</sup> rāga<sup>15</sup> rāga<sup>16</sup> nīkau<sup>17</sup>  
braja<sup>18</sup> juvatina<sup>19</sup> kī bhīra rī sajanī.
- (5) maghavā<sup>20</sup> mudita nisāna<sup>21</sup> bajāyau<sup>22</sup>  
brata<sup>23</sup> chāḍyau<sup>24</sup> muni dhīra rī sajanī;
- (6) hita<sup>25</sup> haribaṃsa<sup>26</sup> magana mana<sup>27</sup> syāmā<sup>28</sup>  
harata<sup>29</sup> madana ghana pīra rī sajanī.

1 E [-ju omitted, added sec.m.]; M āja; 2 HM gopāla;  
3 HM kalpataru; 4 B nīra; 5 A jananī; 6 GH śarada;  
7 C bīrājata; 8 ABCDEH rocaka; 9 F tṛbidhi; J tribidha;  
10 C bakūla; M bakala; 11 J mata [emended to matta, sec.m.];  
12 C pīka [emended to pika, sec.m.]; 13 IL desī; 14 EM  
sugāḍha [M roughly emended to sudhāga, sec.m.]; 15 A rāgu;  
16 M rāgu; M [-ga omitted, added sec.m.]; 17 ACGIM nīko;  
18 A dija; D [-ja omitted, added sec.m.]; KLM brja; I [braja  
is followed by desa, crossed out by short verticle strokes through top  
line]; 19 AEG juvatini; BFJ juvatinu; C juvatīni; H yuvatina;  
20 M maghuvā; 21 C nīsāna; L nisāna; 22 AGIM bajāyo;  
23 ACF bratu; DIKM brta; J braja; 24 B chāḍau; I chāḍyo;  
25 all MSS jai śrī hita; 26 AEM haribaṃsa; B harabaṃsa;  
27 B [omitted]; 28 GHL śyāmā; 29 ACDEL harati [E emended to  
harata; B harita.

Metre: 16+17 mātrās.

CP 25.

- (1) āju<sup>1</sup> nīkī<sup>2</sup> banī<sup>2</sup> rādhikā<sup>3</sup> nāgarī;
- (2) braja<sup>4</sup> juvati<sup>5</sup> jūtha<sup>6</sup> maī<sup>7</sup> rūpa aru caturai<sup>8</sup>  
sīla<sup>9</sup> śiṅgāra<sup>10</sup> guṇa<sup>11</sup> sabani<sup>12</sup> tē<sup>13</sup> āgarī<sup>14</sup>.
- (3) kamala dakṣina<sup>15</sup> bhujā bāma<sup>16</sup> bhujā aṃsa<sup>17</sup> saṣi<sup>18</sup>  
gāvati<sup>19</sup> sarasa mili<sup>20</sup> madhura sura<sup>21</sup> rāga rī;
- (4) sakala<sup>22</sup> bidyā<sup>23</sup> bidita<sup>24</sup> rahasi<sup>25</sup> haribaṃsa<sup>26</sup> hita  
milata<sup>27</sup> nava kuṃja bara syāma<sup>28</sup> baḍabhāga<sup>29</sup> rī.

1 A āju ba [ba cancelled by application of yellow paste]; HM āja;  
2 A [omitted: yānī (? unclear) added above line, sec.m.];  
3 HI śrī rādhikā; 4 A brija; LM brja; 5 A juvati;  
H yuvati; 6 E jyutha; H yūtha; I jutha; 7 AB mai;  
CFGHJKM mē; 8 E caturai; M caturāi; 9 GHIJL sīla;  
10 HI śṅgāra; 11 GH guṇa; 12 HM sabana; 13 AB tai;  
H tai; L te; 14 A ogarī; 15 BM dakṣaṇa; CDEGKL dachina;  
F dakṣana; H dakṣiṇa; J dachana [emended to dachina, sec.m.];  
16 I syāma; 17 HL aṃsa; 18 K saṣi; 19 C gāvati;  
20 F mila; 21 H svara; 22 B kamala; 23 F [bidyā  
unclear: apparently replaces original]; 24 A badati; 25 E  
rahisi; 26 BEM haribaṃsa; L śrī haribaṃsa; 27 CK milita;  
28 GHJLM śyāma; 29 K baḍabhāgī [emended to baḍabhāga].

Metre: 4x/uu v uu, uu v uu/.

CP 26.

- (1) mohanī madana gopāla<sup>1</sup> kī bāsurī<sup>2</sup>;  
(2) mādhurī śravana<sup>3</sup> puṭa sunata<sup>4</sup> suni<sup>5</sup> rādhike  
karata<sup>6</sup> ratirāja ke tāpa kau<sup>7</sup> nāsu<sup>8</sup> rī.  
(3) sarada<sup>9</sup> rākā rajani<sup>10</sup> bipina<sup>11</sup> br̥ṇḍā<sup>12</sup> sajanī<sup>13</sup>  
anila ati maṇḍa sītala<sup>14</sup> sahita<sup>15</sup> bāsu<sup>16</sup> rī;  
(4) parama<sup>17</sup> pāvana pulina bhr̥ṅga<sup>18</sup> sevita<sup>19</sup> nalina  
kalapataru<sup>20</sup> tīra balabīra kṛta<sup>21</sup> rāsu<sup>22</sup> rī.  
(5) sakala maṇḍala<sup>23</sup> bhali<sup>24</sup> tuma<sup>25</sup> ju hari<sup>26</sup> sau<sup>27</sup> milī<sup>28</sup>  
banī bara<sup>29</sup> banita<sup>30</sup> upamā kahau<sup>31</sup> kāsu rī;  
(6) tuma<sup>32</sup> ju<sup>33</sup> kaṃcanatani<sup>34</sup> lāla<sup>35</sup> markata<sup>36</sup> manī<sup>37</sup>  
ubhai<sup>38</sup> kalahaṃsa<sup>39</sup> haribaṃsa<sup>40</sup> bali<sup>41</sup> dāsu rī.

1 F gupāla; 2 AIKL bāsurī; 3 DK sravana; GHIL śravaṇa;  
4 K sanata; 5 B suna; 6 FIL karati; 7 AGIM ko;  
8 M nāsa; 9 E saradā; GHM śarada; 10 B rajana;  
C rajanī; 11 AG bipini; M bipana; 12 AE braṇḍā;  
13 BF sajana; C sajanī; 14 HL sītala; K [omitted: sītala  
added sec.m.]; 15 C sahīta [emended to sahita, sec.m.]; 16 H  
bāsa; 17 A subhaga; M parma; 18 ACE bhr̥ṅga; 19 all MSS  
sevata [E: se- is replacement of original]; 20 HJM kalpa<sup>o</sup>; 21 A  
krita; B krata; 22 M rāsa; 23 A maṇḍalī; L maṇḍali; 24 H  
bhali; 25 B [precedes foll.: ju tuma]; 26 K harī; 27 AFGIM  
sō; BEK sau; 28 GHL milī; 29 M baru; 30 BDIJ banata  
[J emended to banita, sec.m.]; 31 ACFGIM kahō; BEJK kahau;  
32 A tū ba [see foll.]; 33 A [omitted]; 34 C <sup>o</sup>tani [emended  
to <sup>o</sup>tanī, sec.m.]; 35 A lālu; 36 ABDJ marakata; 37 C mani  
[emended to manī, sec.m.]; E mānī; GHL maṇī; M maṇi; 38 BDHI  
jai śrī ubhai; 39 L haṃsa; 40 BEM haribaṃsa; 41 M bala.

Metre: 4 x /vv vvv, vv vvv /.

CP 27.

- (1) madhurutu<sup>1</sup> br̥ṃḍābana<sup>2</sup> ānāda na<sup>3</sup> thora<sup>4</sup>;  
(2) rājata<sup>5</sup> nāgarī<sup>6</sup> nava<sup>7</sup> kuśala<sup>8</sup> kiśora<sup>9</sup>.
- (3) jūthikā<sup>10</sup> jugala<sup>11</sup> rūpamaṃjarī rasāla<sup>12</sup>;  
(4) bithakita ali madhumādhavī<sup>13</sup> gulāla.
- (5) campaka bakula kula<sup>14</sup> bibidhi<sup>15</sup> saroja;  
(6) ketukī<sup>16</sup> medinī<sup>17</sup> mada mudita manoja<sup>18</sup>.
- (7) rocaka<sup>19</sup> rucira bahai tribidhi<sup>20</sup> samīra<sup>21</sup>;  
(8) mukalita<sup>22</sup> nūta<sup>23</sup> nadita pika kīra.
- (9) pāvana pulina ghana maṃjula nikum̐ja<sup>24</sup>;  
(10) kiśalaya saina<sup>25</sup> racita suṣa<sup>26</sup> puṃja.
- (11) maṃjīra muraja ḍapha muralī mrdam̐ga;  
(12) bājata upaṃga<sup>27</sup> bīnā<sup>28</sup> bara muṣacaṃga.

[Text continues overleaf.]

1 C °ritū; E °rita; K °ṛtu; 2 ABE braṃḍābana; K śrī  
br̥ṃḍābana; 3 A [omitted]; 4 A ghora; 5 J rājati;  
6 H nāgirī; 7 B navala; 8 A kusala; D [-la omitted,  
added in scribe's own hand]; E [omitted, added sec.m.]; 9 B kisora;  
10 H yūthikā; J jūthakā; 11 H yugala; 12 L rasāla;  
13 D mādhuvi; 14 BJ [omitted, added sec.m. in J]; 15 GL  
bibidha; 16 CEGHM ketakī; 17 F modanī; M medanī;  
18 I [ma- and -noja separated by bhā, which lacks top line];  
19 AFGIKM rocika; L [changed to rocika]; 20 F tr̥bidhi;  
21 B [sa- omitted]; 22 L mukulita; 23 B [-ta omitted];  
E nutana; L nūtani; 24 B kuṃja; 25 AEI sena; CFL  
sayana; H śayana; 26 M [-sa omitted, added sec.m.];  
27 A pīpaṃga [?? unclear]; 28 CEGHL bīnā;

CP 27 (continued).

- (13) mṛgamada malayaja kuṃkuma<sup>29</sup> abīra;  
(14) baṃdana agara sata<sup>30</sup> surāgita<sup>31</sup> cīra.
- (15) gāvata<sup>32</sup> suṃdari<sup>33</sup> hari<sup>34</sup> sarasa<sup>35</sup> dhamāri<sup>36</sup>;  
(16) pulakita<sup>37</sup> ṣaga mṛga bahata na bāri<sup>38</sup>.
- (17) hita<sup>39</sup> haribaṃsa<sup>40</sup> haṃsa<sup>41</sup> haṃsinī<sup>42</sup> samāja;  
(18) aise<sup>43</sup> hī karahu<sup>44</sup> mili<sup>45</sup> juga<sup>46</sup> juga<sup>47</sup> rāja.

29 DHLJ kumakuma; M kuṃkama; 30 C śata; 31 A suragita;  
32 L gāvati; 33 BFGIKM suṃdara; 34 A [omitted];  
35 C śarasa; 36 FIM dhamāra; 37 FM pulikita; 38 FI bāra;  
39 all MSS jai śrī hita; 40 BEM haribaṃsa; 41 B [omitted];  
DL haṃsa; 42 BI haṃsanī; L haṃsinī; 43 BCDHJLM aisai;  
I ese; 44 BDGHIJ karau; C karahu; M karo; 45 C milī;  
46 H yuga; 47 H yuga; J [juga replaces original reading (perhaps  
juta)]; M jaga.

Metre: 14 varṇas.

CP 28.

- (1) rādhe<sup>1</sup> deṣi<sup>2</sup> bana kī bāta;  
(2) ritu<sup>3</sup> basaṃta anaṃta mukalita kusuma<sup>4</sup> aru phala pāta.  
(3) benu<sup>5</sup> dhuni<sup>6</sup> nādalāla bolī<sup>7</sup> suni<sup>8</sup> ba kyaū<sup>9</sup> arasāta<sup>10</sup>;  
(4) karata<sup>11</sup> kata<sup>12</sup> ba bilamba<sup>13</sup> bhāmini<sup>14</sup> bṛthā<sup>15</sup> avasara<sup>16</sup> jāta.  
(5) lāla markata<sup>17</sup> mani<sup>18</sup> chabīlau<sup>19</sup> tuma ju kaṃcana gāta<sup>20</sup>;  
(6) banī hita<sup>21</sup> haribaṃsa<sup>22</sup> jorī ubhai<sup>23</sup> gunagana<sup>24</sup> māta.

1 E rādhi; I rādhe jū; M rādhā; 2 BH deṣa; 3 C ritū;  
4 FJM kusama; 5 CGHL beṇu; D bainu; EFI bena; K baina;  
M beṇa; 6 F dhuna; H dhvani; 7 B bālī; I [bolī followed  
by one illegible akṣara]; 8 M suna; 9 AE kata; BC kyau;  
GI kyō; 10 FKL alasāta; 11 BL karati; D [emended  
to karati sec.m.]; E kararata; 12 CFK kita; E [kaba ta for  
kata ba]; 13 B [-ba omitted]; 14 BM bhāmina; CK bhāminī;  
15 AE brathā; 16 B aura [for ausara]; CDGJM ausara;  
17 ABDEJ marakata; I markati; 18 BF mana; C manī [emended to  
manī, sec.m.]; GHKLM maṇi; 19 CGIM chabīlo; H chabīlī;  
20 B [-ta omitted]; 21 ABCDEFGHIJKLM śrī hita; H jaya śrī hita;  
22 AEM haribaṃsa; B harabaṃsa; 23 GHM ubhaya; 24 GHL  
guṇagaṇa.

Metre: 14+10 mātrās.

CP 29.

- (1) braja<sup>1</sup> nava taruni<sup>2</sup> kadaṃba mukaṭa<sup>3</sup> maṇi<sup>4</sup> syāmā<sup>5</sup> āju<sup>6</sup> banī;
- (2) naṣa siṣa lau<sup>7</sup> āga aṃga mādhurī mohe<sup>8</sup> syāma<sup>9</sup> dhanī.
- (3) yaū<sup>10</sup> rājata<sup>11</sup> kavari gūthita<sup>12</sup> kaca<sup>13</sup> kanaka kaṃja badanī;
- (4) cikura<sup>14</sup> caṃdrikani<sup>15</sup> bīca<sup>16</sup> aradha<sup>17</sup> bidhu<sup>18</sup> mānaū<sup>19</sup> grasita<sup>20</sup>  
phanī.
- (5) saubhaga<sup>21</sup> rasa sira<sup>22</sup> sravata<sup>23</sup> panārī piya<sup>24</sup> sīmaṃta<sup>25</sup> ṭhanī;
- (6) bhr̥kuṭi<sup>26</sup> kāma kodaṃḍa<sup>27</sup> naina<sup>28</sup> sara<sup>29</sup> kajjala<sup>30</sup> reṣa anī.
- (7) tarala tilaka<sup>31</sup> tāṭaṃka<sup>32</sup> gaṃḍa para nāsā<sup>33</sup> jalaja<sup>34</sup> maṇi<sup>35</sup>;
- (8) dasana<sup>36</sup> kuṃḍa sarasādhara<sup>37</sup> pallava<sup>38</sup> prītama<sup>39</sup> mana samanī<sup>40</sup>.

[Text continues overleaf.]

- 1 DLM br̥ja; 2 C taruṇī [emended to taruṇi, sec.m.]; GHJ taruṇi; I taruṇa; M taruna; 3 B jukaṭa; H mukuṭa; 4 B [-ṇi omitted]; ADEFM maṇi; 5 CGHJ śyāmā; FL śyāma [emended to śyāmā, sec.m.]; 6 HM āja; 7 ACI lō; BL lau; M lo; 8 B mohai; 9 BGHJL śyāma; I [omitted, added sec.m.]; 10 A yē; B yau; CGIM yō; 11 DL rājati; 12 CEFJGHM guṃthita; 13 A kala; 14 A cikara; D cikora; 15 B caṃdrakanī; DK caṃdrakana; FIJLM caṃdrakani; 16 M bīci; 17 D aradhi; FI adhara [emended to aradha, sec.m.]; H ardha; K adharadha [emended to aradha, sec.m.]; 18 B bidha; M bidhi; 19 ACFGIM mānō; E mānahu; 20 BDJM grasata; F gr̥sata; 21 B sobha [-ga added sec.m.]; E saubhāga; 22 GHM śira; L sara; 23 A śravati; BCDEFGHIKLM śravata; 24 E priya; F pīya; 25 A śrīmaṃta; 26 AG bhrakuṭi; BFIL bhr̥kuṭi; C bhrakuṭi; 27 A kuvaṃḍa; DE kaudaṃḍa; 28 AEI nena; CH nayana; 29 C śara; 30 I kajjale; 31 M [-ka omitted, added sec.m.]; 32 E tīṭaṃka [emended to tāṭaṃka]; 33 CL nāsā; 34 I [-ja omitted]; 35 L maṇi; 36 CL daśana; 37 C sarasādhara; 38 BE palava [E emended to pallava, sec.m.]; 39 M [-ta- omitted]; 40 A sabanī; G śamanī;

CP 29 (continued.)

- (9) cibuka madhya<sup>41</sup> ati cāru sahaja<sup>42</sup> saṣi<sup>43</sup> sāvala<sup>44</sup> biṃḍukanī<sup>45</sup>;  
(10) prītama<sup>46</sup> prāna<sup>47</sup> ratana saṃpuṭa kuca<sup>48</sup> kākukī<sup>49</sup> kasi<sup>50</sup> ba tanī<sup>51</sup>.  
(11) bhujā mṛṇāla<sup>52</sup> bala<sup>53</sup> harata<sup>54</sup> balaya<sup>55</sup> juta<sup>56</sup> parasa sarasa śravanī;  
(12) syāma<sup>57</sup> sīsa<sup>58</sup> taru<sup>59</sup> manō<sup>60</sup> miḍabārī racī rucira ravanī.  
(13) nābhi gābhīra mīna mohana mana ṣelana<sup>61</sup> kau<sup>62</sup> hr̥danī<sup>63</sup>;  
(14) kṛṣa<sup>64</sup> kaṭi<sup>65</sup> pṛthu<sup>66</sup> nitamba kiṃkini<sup>67</sup> br̥ta<sup>68</sup> kadali<sup>69</sup> ṣaṃbha  
jaghanī.  
(15) pada aṃbuja jāvakajuta<sup>70</sup> bhūṣana<sup>71</sup> prītama ura avanī;  
(16) nava nava bhāi<sup>72</sup> bilobha<sup>73</sup> bhāma ibha<sup>74</sup> biharata<sup>75</sup> bara karani<sup>76</sup>.

[Text continues overleaf.]

41 A maddhi; 42 I [omitted, added sec.m. but with -ja removed by folio trimming]; 43 CI saṣi [C emended to saṣi, sec.m.]; 44 AB sāvala; C sāvala; DEF syāmala; 45 M biṃḍa<sup>o</sup>; 46 L [-ma omitted, added sec.m.]; 47 CDGHIL prāṇa; 48 [A kucuki, B kucakī, for kuca kākukī]; 49 AB [see prec.]; DE kākuki; J kāvukī;  
50 CI kaśi; 51 B tatanī; 52 A mṛināla; HL mṛṇāla;  
53 I bali; 54 BDF harita; G sarata; I harati; 55 A balai-; B balava-; 56 H yuta; 57 CGHL śyāma; 58 H śīsa; I śīsa; 59 GKM tara; I [precedes next: manō taru]; 60 AL manu; BI manau; CK mānaũ; G mānō; 61 A ṣalana; 62 ABJ kau; CFIM kō; G ko; 63 A hridanī; D hr̥dinī; G hradanī;  
64 A kr̥si; CEFGLH kṛṣa; J kṛśi; 65 C kaṭi; F kaṭa;  
66 A pṛthu; CDEGM pṛthu; 67 C kiṃkiṇī; D kiṃkiṇī; GHL kiṃkiṇi; M kiṃkani; 68 A br̥ta; CEGJL brata;  
69 CDGILM kadali; 70 H °yuta; 71 CGHL bhūṣana; 72 B bhāi; CEFL bhāva; H bhāya; 73 ACEFGHM bilobhi; L bilobhe [emended to bilobhi; 74 I ivabha [-va- crossed out]; M ībha [emended to ibhi]; 75 I biharati; 76 H karinī;

CP 29 (continued).

(17) hita<sup>77</sup> haribaṃśa<sup>78</sup> prasamsita<sup>79</sup> syāmā<sup>80</sup> kīrati<sup>81</sup> bisada<sup>82</sup> ghanī;

(18) gāvata sravanani<sup>83</sup> sunata suṣākara bisva<sup>84</sup> durata<sup>85</sup> davanī<sup>86</sup>.

77 all MSS jai śrī hita; 78 ABEM haribaṃsa; 79 CHL prasamsita;  
GI prasamsita; 80 E [omitted, added sec.m.]; GH  
śyāmā; 81 F kīrata; 82 BCFGHJKL bisada; 83 GH śravaṇani;  
I śrāvanana [emended to śravanana]; 84 A bisu; F bisva;  
85 CEFGL durita; HI durati; M duritu; 86 J [da- omitted,  
added sec.m.].

Metre: 16+10 mātrās.

CP 30.

- (1) deṣata<sup>1</sup> nava nikuṃja<sup>2</sup> suni<sup>3</sup> sajanī lāgata<sup>4</sup> hai<sup>5</sup> ati cāru<sup>6</sup>;  
(2) mādHAVIKĀ<sup>7</sup> ketukī<sup>8</sup> latā lai racyau<sup>9</sup> madana āgāru<sup>10</sup>.  
(3) sarada<sup>11</sup> māsa rākā<sup>12</sup> nisi<sup>13</sup> sītala<sup>14</sup> maṃda sugaṃdha samīra;  
(4) parimāla<sup>15</sup> lubdha madhubrata<sup>16</sup> bithakita nadita<sup>17</sup> kokilā<sup>18</sup> kīra.  
(5) bahubidhi<sup>19</sup> raṃga<sup>20</sup> mṛdula<sup>21</sup> kiśalaya<sup>22</sup> dala<sup>23</sup> nirmita priya<sup>24</sup>  
saṣi<sup>25</sup> seja;  
(6) bhājana kanaka bibidhi<sup>26</sup> madhu<sup>27</sup> pūrta<sup>28</sup> dhare dharani<sup>29</sup> para heja.  
(7) tāpara kuśala<sup>30</sup> kiśora<sup>31</sup> kiśorī<sup>32</sup> karata hāsa parihaśa;  
(8) prītama pāni<sup>33</sup> uraja bara<sup>34</sup> parasata<sup>35</sup> priyā durāvata<sup>36</sup> bāsa.  
(9) kāmīni<sup>37</sup> kuṭila<sup>38</sup> bhr̥kuṭi<sup>39</sup> avalokata<sup>40</sup> dina pratipada pratikūla<sup>41</sup>;  
(10) ātura ati anurāga bibasa<sup>42</sup> hari dhāi<sup>43</sup> dharata<sup>44</sup> bhujamūla.

[Text continues overleaf.]

- 1 I deṣati; 2 M nakuṃja; 3 K [omitted, added sec.m.]; M suna;  
4 AE lāgatu; DI lāgati; 5 A he; 6 A cāra; 7 E mādHAVIKĀ;  
F mādHIVAKĀ; M madHAVIKĀ [emended to mādHAVIKĀ]; 8 HKM ketakī;  
9 DI racyo; 10 AEGM āgāra; 11 CGHM śarada; 12 E [ra- omitted,  
added sec.m.]; K [-kā omitted]; 13 CGH nisi; FM nisa; 14 CGHL  
sītala; 15 A paramala; C parīmala; [emended to parimāla sec.m.];  
I paramali; 16 A °bata; BDIJL °br̥ta; C madhū°; K °br̥tta; 17 A  
nachita; GM nadata; HI nadati; 18 A kokila; 19 B bahū°;  
20 K [one akṣara erased between raṃ- and -ga]; 21 A mridula; 22 A  
kiśalai; BH kiśalaya; 23 B lada; 24 A prīya; H piya; 25 F  
saṣī; 26 FHK bibidha; 27 K [omitted, added sec.m.]; 28 I  
[preceded by pīvata, crossed out]; 29 CG dharani; M dharana;  
30 B kusala; 31 B kiśora; 32 A kiśorī; 33 BJ pāna [J emended  
to pāni, sec.m.]; C pānī [emended to pāna, sec.m.]; FGHL pāni; DM  
prāna [D emended to pāna]; 34 B bara ba; 35 D [-sa- omitted, added  
sec.m.]; 36 A darāvati; BDEJL durāvati; I [-ra- omitted, added  
sec.m.]; 37 C kāmīnī; FM kāmīna; 38 H kuṭina; 39 A bhrakuṭī;  
B bhrakati; CG bhrakuṭi; EF bhr̥kuṭī; 40 AFIL avalokita; [I emended  
to avalokati]; BDE avalokati; M avilokita; 41 A priti°; B prita°;  
42 C bibāsa; H bibisa; 43 HM dhāya; 44 I dharati;

CP 30 (continued).

- (11) nāgara nībī baṃdhana mocata aīcata<sup>45</sup> nīla nicola<sup>46</sup>;  
(12) badhū kapaṭa haṭhi<sup>47</sup> kopa kahata<sup>48</sup> kala<sup>49</sup> neti<sup>50</sup> neti<sup>51</sup> madhu bola.  
(13) pariraṃbhana<sup>52</sup> bipolarita<sup>53</sup> rati<sup>54</sup> bitarata<sup>55</sup> sarasa surata<sup>56</sup> niḥu<sup>57</sup>  
keli<sup>58</sup>;  
(14) iṃdranīla<sup>59</sup> maṇimaya<sup>60</sup> taru mānāu<sup>61</sup> lasata<sup>62</sup> kanaka kī beli.  
(15) ratirana<sup>63</sup> mithuna lalāṭa paṭala para śramajala<sup>64</sup> śikara<sup>65</sup> saṃga;  
(16) lalitādika aṃcala jhakajholata<sup>66</sup> mana anurāga abhaṃga.  
(17) hita<sup>67</sup> haribaṃsa<sup>68</sup> jathāmata<sup>69</sup> baranata<sup>70</sup> kṛṣṇa<sup>71</sup> rasāmṛta<sup>72</sup> sāra;  
(18) śravana<sup>73</sup> sunata<sup>74</sup> prāpaka<sup>75</sup> rati<sup>76</sup> rādhā pada aṃbuja sukuvāra<sup>77</sup>.

45 CI ēcata; 46 C nīcola; 47 EIKM haṭha; 48 ADEJL  
kahati; I [kahata emended to kahati]; 49 B kalu; 50 F neta;  
51 F neta; L nete [emended to neti]; 52 AB para<sup>o</sup>; E [-na  
omitted]; 53 A bipolarati; F [preceded by cumb[-ana], crossed out];  
54 I rata; 55 AJ bitarati; FIL bitarita; 56 IM surati;  
57 H niḥa; 58 B ṣeli; M kela; 59 D [iṃda<sup>o</sup> emended to iṃdu];  
60 A manimiva; BEJ manimaya; 61 ACGIJM māno; 62 ABDEJL  
lasati; 63 CGHI <sup>o</sup>raṇa; 64 I [-jala omitted]; 65 A śīkara;  
66 ABD jhakajholati; CGHM jhakajhorata; IL jhakajhorati;  
67 all MSS jai śrī hita; 68 ABEM haribaṃsa; 69 CH yathāmati;  
FGM jathāmati; 70 A barnata; E [-ta omitted, added sec.m.];  
G baranata; I baranati; 71 AB kṛṣna; 72 A rasāmṛita;  
73 CGHI śravana; LM sravana; E śrīvana [emended to śravana];  
74 M [-ta omitted, added sec.m.]; 75 A prāpaya; 76 A karata;  
FK rata; 77 AHL sukumāra; CG sukuvāra; M sukuvāri.

Metre: 16+11 mātrās.

CP 31.

- (1) āju<sup>1</sup> ati rājata<sup>2</sup> dāmpati bhora<sup>3</sup>;  
(2) surata raṅga ke<sup>4</sup> rasa maĩ<sup>5</sup> bhīne<sup>6</sup> nāgari<sup>7</sup> navala kiśora<sup>8</sup>.  
(3) aṃsani<sup>9</sup> para<sup>10</sup> bhuja diye<sup>11</sup> bilokata<sup>12</sup> iṃdu<sup>13</sup> badana bivi<sup>14</sup> ora<sup>15</sup>;  
(4) karata pāna rasamatta<sup>16</sup> paraspara locana<sup>17</sup> triṣita<sup>18</sup> cakora.  
(5) chūṭī<sup>19</sup> laṭani<sup>20</sup> lāla mana<sup>21</sup> karaṣyau<sup>22</sup> ye<sup>23</sup> yāke cita cora<sup>24</sup>;  
(6) pariraṃbhana<sup>25</sup> cūṃbana<sup>26</sup> mili<sup>27</sup> gāvata sura<sup>28</sup> maṃdara<sup>29</sup> kala ghora.  
(7) paga ḍagamagata<sup>30</sup> calata bana<sup>31</sup> biharata<sup>32</sup> rucira<sup>33</sup> kuṃja<sup>34</sup> ghana  
ṣora<sup>35</sup>;  
(8) hita<sup>36</sup> haribaṃsa<sup>37</sup> lāla lalanā<sup>38</sup> mili<sup>39</sup> hiyau<sup>40</sup> sirāvata mora.

- 1 H āja; 2 I rājati; 3 B bhore; 4 B [kara for ke rasa];  
5 A mau; CFGHJKM mē; 6 BDL bhīnai; 7 C nāgarī;  
FILM nāgara; 8 B kisora; 9 HIM aṃsana; L aṃsani;  
10 IM pari; 11 AEFJ dīye; BDHL diyai; G diē; 12 IJ  
bilokati; KL bilokita; 13 E chaṃdu; M iṃda; 14 EFM biva;  
15 BM aura; 16 J °mata [emended to matta, sec.m.]; 17 E tyocana;  
18 GILM trṣita; F triṣata; 19 AE chuṭī; 20 B laṭāni;  
I laṭana; M [-ṭa- omitted, added sec.m.]; 21 A manu;  
22 CEL karaṣyau; DIJ karaṣyo; 23 AC e; 24 E corī;  
25 L pariraṃbhana; 26 A cūṃbana; 27 B mila; C milī;  
K [one akṣara erased between mi- and -li]; 28 H svara;  
29 ABDEHIJL maṃdira; [J emended to maṃdara]; 30 M magadaḡata;  
31 B mani; 32 E bihārata; 33 B racira; 34 B kūṃja;  
35 ABI ghora; 36 all MSS jai śrī hita; 37 ABEM haribaṃsa;  
38 B lālanā; M lalinā; 39 C milī [emended to mili, sec.m.];  
F mila; 40 AIM hiyo.

Metre: 16+11 mātrās.

CP 32.

- (1) āju<sup>1</sup> bana krīdata<sup>2</sup> syāmā<sup>3</sup> syāma<sup>4</sup>;  
(2) subhaga banī nisi<sup>5</sup> sarada<sup>6</sup> cādinī<sup>7</sup> rucira kuṃja abhirāma<sup>8</sup>.  
(3) ṣaṃdhana adhara karata pariraṃbhana<sup>9</sup> aīcata<sup>10</sup> jaghana<sup>11</sup> dukūla<sup>12</sup>;  
(4) ura naṣa pāta<sup>13</sup> tirīchī<sup>14</sup> citavani<sup>15</sup> dāmpati rasa samatūla<sup>16</sup>.  
(5) ve<sup>17</sup> bhuja pīna<sup>18</sup> payodhara<sup>19</sup> parasata<sup>20</sup> bāmadṛsā<sup>21</sup> piya<sup>22</sup> hāra;  
(6) basanani<sup>23</sup> pīka alaka ākaraṣata<sup>24</sup> samara<sup>25</sup> śramita<sup>26</sup> sata<sup>27</sup> māra<sup>28</sup>.  
(7) palu<sup>29</sup> palu<sup>30</sup> prabala caūpa<sup>31</sup> rasa laṃpaṭa ati suṃdara sukuvāra<sup>32</sup>;  
(8) hita<sup>33</sup> haribaṃsa<sup>34</sup> āju<sup>35</sup> trana<sup>36</sup> ṭūṭata<sup>37</sup> hau<sup>38</sup> bali bisada<sup>39</sup>  
bihāra<sup>40</sup>.

1 DEHM āja; 2 IM krīdati; 3 GHM śyāmā; 4 GHM śyāma;  
5 EGH nisi; FM nisa; 6 A [sarada emended to saradi, sec.m.];  
GHM śarada; 7 ABIM cādanī; D [-nī omitted, added sec.m.];  
8 B abharāma; 9 L pariraṃbhana; 10 ACJ ēcata; E ācata  
[emended to aīcata, sec.m.]; 11 M [-gha- omitted, added sec.m.];  
12 B dūkūla; I [omitted, added sec.m.]; 13 BIL pāti; K pāti;  
14 A tīrīchī; BI tīrachī; L tirichī; 15 M citavana;  
16 E samatula; 17 C vai; 18 D [-na omitted, added sec.m.];  
19 B pavodhara; 20 I parsata; 21 A °disā; BF °dasā;  
CEM °dasā; GHIJL °dṛsā; 22 F pīya; 23 FIM basanana;  
24 BHL ākarṣata; I [followed by śra[-mita], crossed out]; 25 A  
surata; 26 A śrīmata [emended to śramita, sec.m.]; E śrimata  
[emended to śramita, sec.m.]; 27 GM śata; 28 G bhāra;  
29 ADFHM pala; [folio missing in D: text absent from second palu  
to 34.6 āsakta]; 30 AFHM pala; 31 ACGK cōpa; 32 AH  
sukumāra; GLM sukūvāra; 33 all MSS jai śrī hita; 34 AEM  
haribaṃsa; 35 M āja; 36 A tinu; CGHM trṇa; F trṇa;  
I trina; L traṇa; 37 A ṭūṭatu; E ṭūṭata; I ṭūṭati;  
K ṭaṭata; 38 ACEFGIM hō; 39 ABFGHL bisāda; 40 E bihara  
[emended to bihāra, sec.m.].

Metre: 16+11 mātrās.

CP 33.

- (1) āju<sup>1</sup> bana rājata jugala<sup>2</sup> kiśora<sup>3</sup>;  
(2) nādanaṃdana<sup>4</sup> bṛṣabhānanaṃdinī<sup>5</sup> uṭhe unīde bhora.  
(3) ḍagamagāta paga parata<sup>6</sup> sithala<sup>7</sup> gati parasata naṣa sasi<sup>8</sup> chora;  
(4) dasana<sup>9</sup> basana ṣaṃḍita maṣi<sup>10</sup> maṃḍita gaṃḍa<sup>11</sup> tilaka kachu<sup>12</sup> thora.  
(5) durata na<sup>13</sup> kaca karajana<sup>14</sup> ke roke<sup>15</sup> aruna<sup>16</sup> naina<sup>17</sup> ali<sup>18</sup> cora;  
(6) hita<sup>19</sup> haribaṃsa<sup>20</sup> sābhāra<sup>21</sup> na tana<sup>22</sup> mana surata<sup>23</sup> samudra<sup>24</sup>  
jhakora.

[Folio missing in MS D.]

- 1 C aju; HM āja; 2 H yugala; 3 AB kisora;  
4 B naṃdanadana; [see note]; 5 BE braṣabhānanaṃdinī;  
H bṛṣabhānanaṃdinī; IM bṛṣabhānanaṃdanī; 6 F dharata;  
I uṭhati; 7 AG sithila; H śithila; 8 A siṣa; CG śaśi;  
M saśi; 9 IL daśana; 10 AM maṣa; 11 E gaṃḍi;  
CF kachū; 13 A [omitted; nā added sec.m.]; 14 CEGHL  
karajani; I karijana; 15 EI rokai [-k- is unclear in E:  
apparently replaces original]; F rauke; 16 B [-na omitted];  
GIL aruṇa; [aruna/aruna follows next in AFGIM]; 17 ACEFI nena;  
18 B ala; 19 all MSS jai śrī hita; 20 AE haribaṃsa;  
21 ACF sabhāra; BI sabhāri; JK sābhāri; 22 B tata;  
23 K [omitted, added sec.m.]; 24 B sumudra.

Metre: 16+11 mātrās.

CP 34.

- (1) bana kī kuṃja nikuṃjani<sup>1</sup> ḍolani<sup>2</sup>;  
(2) nikasata nipaṭa sākarī bīthini<sup>3</sup> parasata nāhi<sup>4</sup> nicolani<sup>5</sup>.  
(3) prātakāla rajani<sup>6</sup> saba jāge sūcata<sup>7</sup> suṣa ḍr̥ga<sup>8</sup> lolani<sup>9</sup>;  
(4) ālasavaṃṭa<sup>10</sup> aruna<sup>11</sup> ati byākula<sup>12</sup> kachu<sup>13</sup> upajata<sup>14</sup> gati golani<sup>15</sup>.  
(5) nirttani<sup>16</sup> bhr̥kuṭi<sup>17</sup> badana aṃbuja mṛdu<sup>18</sup> sarasa hāsa<sup>19</sup> madhu  
bolani<sup>20</sup>;  
(6) ati āsakta<sup>21</sup> lāla ali<sup>22</sup> lampāṭa basa<sup>23</sup> kīne<sup>24</sup> binu<sup>25</sup> molani<sup>26</sup>.  
(7) bilulita<sup>27</sup> sithala<sup>28</sup> syāma<sup>29</sup> chūṭi<sup>30</sup> laṭa rājata<sup>31</sup> rucira kapolani;  
(8) rati bipolarita<sup>32</sup> cuṃbana<sup>33</sup> pariraṃbhana<sup>34</sup> cibuka cāru ṭakaṭolani<sup>35</sup>.

[Text continues overleaf.]

[Folio missing in D: text resumes in line 6, āsakta.]

- 1 H nakuṃjana [see note]; 2 M ḍolana; 3 A bithini; CIK  
bīthani; FM bīthina; 4 C nāhī [emended to nāhi, sec.m.];  
EFGHJL nāhī; 5 B [-la- omitted]; M nacolana; 6 E rajinī;  
7 B sūcata sūcata; E sucata; I sūcati; L sūcita; 8 ABM draga;  
E druga; 9 E locani; 10 L (-sa- omitted); 11 GHIL aruṇa;  
12 I [-ku- omitted]; 13 A kuchu [emended to kachu, sec.m.];  
14 A upajati; 15 F [-la- omitted]; M golana; 16 CE nṛttani;  
DGI nirttana; FHJ nirtani; M nṛttana; 17 BFG bhr̥kuṭī; M bhrakuṭī;  
18 A mridu; B mṛda; 19 B [-sa omitted]; 20 M bolana;  
21 A āsakti; DFJL āśakta [D: text resumes here after missing folio];  
22 IL rasa; 23 B saba; C baśa; M basi; 24 C kine; BDL kīnai;  
25 GHIKM bina; 26 M molana; 27 B bilalita; M bilulata;  
28 AG sithila; H śithila; 29 GH śyāma; 30 AE chuṭī;  
31 AIJ rājati; 32 A bipolariti; CEIM bipolarīta;  
33 B caṃbana; 34 D [-na omitted, added sec.m.]; I pariraṃbhani;  
35 JM ṭakaṭolana;

CP 34 (continued).

- (9) kabahu<sup>36</sup> śramita kiśalaya<sup>37</sup> sajjā<sup>38</sup> para muṣa aṃcala<sup>39</sup> jhakajholani;  
(10) dina<sup>40</sup> haribaṃsa<sup>41</sup> dāsi<sup>42</sup> hiya sīcata<sup>43</sup> bāridhi<sup>44</sup> keli<sup>45</sup> kalolani.

36 CE kabahuka; GIJKLM kabahū; 37 BH kisalaya;  
38 AFH sijyā; BDIJM sejyā; C sajjā; 39 I aṃcali;  
40 B dita; C jai śrī hita [emended to dina, sec.m.];  
I hita; 41 ABEM haribaṃsa; 42 EFIKL dāsa [K emended  
to dāsi by scribe]; 43 ABCK sīcata; D sīcati; J sīcati;  
44 FGIKM bāridha; 45 FM kela.

Metre: 16+12 mātrās.

CP 35.

- (1) jhūlata<sup>1</sup> doū<sup>2</sup> navala kiśora<sup>3</sup>;  
(2) rajanī janita<sup>4</sup> raṅga suṣa sūcata<sup>5</sup> aṅga aṅga uṭhi<sup>6</sup> bhora.  
(3) ati anurāga bhare mili<sup>7</sup> gāvata<sup>8</sup> sura<sup>9</sup> maṅdara<sup>10</sup> kala ghora;  
(4) bīca<sup>11</sup> bīca<sup>12</sup> prītama cita<sup>13</sup> corata<sup>14</sup> priyā<sup>15</sup> naina<sup>16</sup> kī kora.  
(5) abalā ati sukuvāra<sup>17</sup> ḍarati<sup>18</sup> mana bara hiṅḍora<sup>19</sup> jhakora<sup>20</sup>;  
(6) pulaki<sup>21</sup> pulaki<sup>22</sup> prītama ura<sup>23</sup> lāgati<sup>24</sup> dai<sup>25</sup> nava uraja akora<sup>26</sup>.  
(7) arajhī<sup>27</sup> bimala māla kaṅkana<sup>28</sup> saū<sup>29</sup> kuṅḍala saū<sup>30</sup> kaca ḍora;  
(8) bepathajuta<sup>31</sup> kyaū<sup>32</sup> banai<sup>33</sup> bibecita<sup>34</sup> ānāda<sup>35</sup> baḍhyau<sup>36</sup> na thora.

[Text continues overleaf.]

- 1 E jhulata; I ye doū jhūlata [for jhūlata doū]; L jholata;  
2 AE dou; 3 AB kisora; 4 BM janata; 5 E sucata;  
I sūcati; L sūcita; 6 C uṭhe [emended to uṭhi, sec.m.];  
7 BF mila; C milī [emended to mili, sec.m.]; 8 I gāvati;  
9 H svāra; K [one akṣara erased between su- and -ra]; 10 ABDEHIJL  
maṅdira [J emended to maṅdara, sec.m.]; 11 M bīci; 12 M bīci;  
13 CE citu; 14 EI corati; 15 AC prīyā; L prayā [emended  
to priyā]; 16 AEFIK nena; H nayana; 17 AHJ sukumāri; BG  
sukūvāri; F sukuvara [emended to sukuvāra, sec.m.]; KM sukūvāra;  
L sukumāra [emended to sukumāri]; 18 FGHKLM ḍarata [L emended to  
ḍarati]; 19 BG hiḍora; 20 B ukora; 21 M pulika; 22 M  
pulika; 23 B pura; 24 CFHKLM lāgata; 25 C de;  
26 H ākora; 27 BDEIJ arujhī; HM urajhī; 28 HL kaṅkana;  
I [kaṅcana emended to kaṅkana, foll. by kau emended to kī];  
29 ACFGM sō; B sau; 30 ACFGIM sō; 31 CHL ōyuta;  
32 AH kyō; B kyau; 33 ACFK banē; D banaĩ; E bani; GILM  
bane; I bane hai [hai crossed out]; 34 B bibecata;  
J [-ta omitted, added sec.m.]; 35 A anāda; 36 I baḍhyo;

CP 35 (continued).

- (9) niraṣi niraṣi phūlata<sup>37</sup> lalitādika<sup>38</sup> bibi<sup>39</sup> muṣa<sup>40</sup> caṇḍa<sup>41</sup> cakora;  
(10) dai<sup>42</sup> aśīsa<sup>43</sup> haribaṃsa<sup>44</sup> prasamsita<sup>45</sup> kari<sup>46</sup> aṃcala kī<sup>47</sup> chora.

37 ADHIJL phūlati; E phūlate; 38 K [-ka omitted, added sec.m.];  
39 JM biba [J emended to bibi, sec.m.]; F biṃba; 40 A maṣa;  
41 H caṇḍra; 42 C de; 43 E [-sa omitted, added sec.m.];  
H aśīsa; 44 B śrī haribaṃsa; EM haribaṃsa; HI śrī haribaṃśa;  
45 AGH prasamsita; B [-ta omitted]; CL prasamsita;  
46 BDHIJM kara [J emended to kari, sec.m.]; 47 CEGM ke [E emended  
to kī].

Metre: 16+11 mātrās.

CP 36.

- (1) āju<sup>1</sup> bana nīkau<sup>2</sup> rāsa<sup>3</sup> banāyau<sup>4</sup> ;
- (2) pulina pabitra<sup>5</sup> subhaga<sup>6</sup> jamunā<sup>7</sup> taṭa  
mohana<sup>8</sup> benu<sup>9</sup> bajāyau<sup>10</sup> .
- (3) kala kaṃkana<sup>11</sup> kiṃkini<sup>12</sup> nūpara<sup>13</sup> dhuni<sup>14</sup>  
suni<sup>15</sup> ṣaga mṛga<sup>16</sup> sacu pāyau<sup>17</sup> ;
- (4) juvatini<sup>18</sup> maṃḍala madhya syāmaghana<sup>19</sup>  
sārāga rāga<sup>20</sup> jamāyau<sup>21</sup> .
- (5) tāla mṛdaṃga<sup>22</sup> upaṃga muraḥa<sup>23</sup> ḍapha  
mili rasa siṃdhu<sup>24</sup> baḍhāyau<sup>25</sup> ;
- (6) bibidhi<sup>26</sup> bisada<sup>27</sup> bṛṣabhānanaṃdinī<sup>28</sup>  
aṃga sudhaṃga<sup>29</sup> diṣāyau<sup>30</sup> .

[Text continues overleaf.]

- 1 E aju; HM āja; 2 ACIGM nīko; 3 ACE rāsu; 4 AM banāyo;  
L racāyo; 5 M [-bi- omitted, added sec.m.]; 6 M śubhaga;  
7 CH yamunā [C emended to jamunā, sec.m.]; 8 I mauhana rāsa  
racāyau [rāsa racāyau crossed out]; 9 B bainu; DK baina;  
GH beṇu; JM bena [J emended to benu, sec.m.]; 10 AM bajāyo;  
11 GHL kaṃkaṇa; 12 C kiṃkiṇī; FJ kiṃkina; GHL kiṃkiṇi;  
M kiṃkanī; 13 M nūpara; 14 B dhuna; C dhunī; H dhvani;  
15 FM suna; 16 A mriga; K [omitted, added sec.m.]; 17 IM pāyo;  
18 BJ juvatinu; C yuvatini; FIM juvatina; H yuvatina; 19 CHJ  
śyāmaghana; G śyāmaghara; 20 AC rāgu; 21 AIM janāyo;  
22 A mridaṃga; 23 E [-ja omitted]; 24 M siṃdha; 25 AIM  
baḍhāyo; 26 GI bibidha; 27 BCGHJL bisada; 28 ABEF braṣabhāna-  
naṃdinī; HK bṛṣabhānunaṃdinī; IM bṛṣabhānanaṃdanī; 29 E sugaṃdha;  
30 AIM diṣāyo;

CP 36 (continued.)

- (7) abhinaya<sup>31</sup> nipuna<sup>32</sup> laṭaki<sup>33</sup> laṭa locana<sup>34</sup>  
bhr̥kuṭi<sup>35</sup> anaṅga nacāyau<sup>36</sup>;
- (8) tātātheī-tātheī<sup>37</sup> dharati<sup>38</sup> nautana<sup>39</sup> gati<sup>40</sup>  
pati brajarāja<sup>41</sup> rijhāyau<sup>42</sup>.
- (9) sakala udāra<sup>43</sup> nr̥pati<sup>44</sup> cūḍāmani<sup>45</sup>  
suṣa bārida<sup>46</sup> baraṣāyau<sup>47</sup>;
- (10) pariraṃbhana<sup>48</sup> cuṃbana āliṅgana  
ucita<sup>49</sup> juvati<sup>50</sup> jana pāyau<sup>51</sup>.
- (11) baraṣata kusuma<sup>52</sup> mudita nabha nāika<sup>53</sup>  
iṃdra<sup>54</sup> nisāna bajāyau<sup>55</sup>;
- (12) hita<sup>56</sup> haribaṃsa<sup>57</sup> rasika rādhāpati<sup>58</sup>  
jasa<sup>59</sup> bitāna jaga<sup>60</sup> chāyau<sup>61</sup>.

31 A abhinai; 32 A nipuni; B napuni; G nipuṇa; 33 F laṭaka;  
M laṭika; 34 A locani; 35 AG bhrakuṭī; BCFIM bhr̥kuṭī;  
E bhrakuṭi; 36 AIM nacāyo; 37 A tatatheī-tatheī;  
E tātāthei-tāthei; 38 DFJK dharata; 39 A nūtana;  
M notana; 40 C gātī [emended to gati, sec.m.];  
41 A br̥ija<sup>o</sup> [sic]; DIM br̥ja<sup>o</sup>; 42 AIM rijhāyo; 43 C udāra;  
44 A nr̥pati; 45 GHIKM <sup>o</sup>maṇi; 46 CDEH bāridhi; IJ bāridha;  
47 AIM baraṣāyo; E bāriṣāyau; F bariṣāyau; I baraṣāyo;  
48 B pararaṃbhana; L pariraṃbhana; 49 I ucati; 50 A jūvati;  
CH yuvati; 51 GIM pāyo; 52 BIFM kusama; 53 A nāika;  
BDHIJ nāyaka; 54 D [emended to iṃdu]; M iṃdra; 55 AM bajāyo;  
56 all MSS jai śrī hita; 57 EM haribaṃsa; 58 C <sup>o</sup>patī  
[emended to <sup>o</sup>pati, sec.m.]; 59 ACEL jasa; H yasa; 60 A jagu;  
61 AIM chāyo.

Metre: 16+12 mātrās.

CP 37.

- (1) calahi<sup>1</sup> kina<sup>2</sup> m̄nini<sup>3</sup> kuṃja kuṭīra;  
(2) to binu<sup>4</sup> k̄uvari<sup>5</sup> koṭi banitā<sup>6</sup>-juta<sup>7</sup> mathata madana kī pīra.  
(3) gadagada<sup>8</sup> sura<sup>9</sup> birahākula<sup>10</sup> pulakita sravata<sup>11</sup> bilocana<sup>12</sup> nīra;  
(4) kvāsi<sup>13</sup> kvāsi<sup>14</sup> bṛṣabhānananāḍinī<sup>15</sup> bilapata<sup>16</sup> bipina<sup>17</sup> adhīra.  
(5) baṃsī<sup>18</sup> bisīṣa<sup>19</sup> byāla mālāvali<sup>20</sup> paṃcānana pika<sup>21</sup> kīra;  
(6) malayaja<sup>22</sup> garala hutāsana<sup>23</sup> māruta<sup>24</sup> sāṣāmṛga<sup>25</sup> ripu cīra.  
(7) hita<sup>26</sup> haribaṃsa<sup>27</sup> parama komala<sup>28</sup> cita capala calī piya tīra;  
(8) suni bhayabhīta<sup>29</sup> bajra<sup>30</sup> kau<sup>31</sup> paṃjara<sup>32</sup> surata sūra<sup>33</sup> ranabīra<sup>34</sup>.

1 C calahī; 2 ABDJ kini; 3 A manini; C m̄nini [emended to m̄nini sec.m.]; BDEJM m̄nani; FI m̄nina; 4 EFGHIKM bina;  
5 A kuvara; BDEIJ kuvari; C kuvarī; L k̄uvara; 6 C binitā;  
7 H yuta; 8 L gadgada; 9 GH svara; 10 ABDHIJ [follows next; DJ emended to bi<sup>o</sup> pu<sup>o</sup>, sec.m.]; E [emended to follow next];  
11 ABCFGHIJKLM śravata; D śravana; E sravana; 12 B bilocata; FLM balocana;  
13 B krāsi; FI kvāsa; 14 B krāsi; E kvasa; FI kvāsa; 15 A bṛṣabhāna<sup>o</sup>; B bṛṣaṣabhāna<sup>o</sup>; E braṣabhāna<sup>o</sup>; HK bṛṣabhānu<sup>o</sup>; IM <sup>o</sup>naḍanī; 16 CEIKLM bilapati; 17 A bipini; FIM bipana;  
18 BCEM baṃsī; 19 ACE bisīṣa; L bisīṣa; M bisāṣa; 20 C mālāvalī [emended to mālāvali sec.m.]; 21 D pīka;  
22 E [-ya- omitted]; 23 C hutāsana; 24 K mārata [emended to māruta, sec.m.]; 25 A <sup>o</sup>mṛiga; E <sup>o</sup>mṛta; L sākhā<sup>o</sup>; 26 all MSS jai śrī hita;  
27 AEM haribaṃsa; 28 M komila; 29 K <sup>o</sup>bhīti; 30 A bajjara; E babhra; 31 A kō; GIKM ko; 32 BDFIL piṃjara; CJ [emended to piṃjara]; 33 E sura; 34 BGHK raṇa<sup>o</sup>; C [emended to dhīra, sec.m.].

Metre: 16+11 mātrās.

CP 38.

- (1) begi<sup>1</sup> calahi<sup>2</sup> uṭhi gahara<sup>3</sup> karata<sup>4</sup> kata<sup>5</sup> nikūja bulāvata<sup>6</sup> lāla;  
(2) hā rādhā<sup>7</sup> rādhikā<sup>8</sup> pukārata<sup>9</sup> niraṣi<sup>10</sup> madana gaja ḍhāla.  
(3) karata<sup>11</sup> sahāya<sup>12</sup> sarada<sup>13</sup> sasi<sup>14</sup> māruta phūṭi milī ura māla;  
(4) durgama<sup>15</sup> takata<sup>16</sup> samara ati kātara karahi<sup>17</sup> na piya<sup>18</sup> pratipāla.  
(5) hita<sup>19</sup> haribaṃsa<sup>20</sup> calī ati ātura<sup>21</sup> śravana<sup>22</sup> sunata<sup>23</sup> tihi<sup>24</sup> kāla;  
(6) lai rāṣe<sup>25</sup> giri<sup>26</sup> kuca bica suṃdara<sup>27</sup> surata sūra brajabāla<sup>28</sup>.

- 1 FGM bega; 2 C calahī; I calihi; 3 ABD gaharu;  
4 ABCDEF karati [follows next in A]; I [followed by haṭha, crossed out];  
5 CK kita; 6 D bulāvati; 7 M radhā; 8 B [rā- omitted];  
9 ABIJ pukārati; 10 FH niraṣa; 11 D karati; 12 A sahāī;  
BCEGLM sahāi; 13 GHM śarada; 14 C śasi; GHLM śasi; I saśi;  
15 A duragama; B dugama; I durggama; 16 M tikata; 17 C karahī;  
18 A prīya; 19 all MSS jai śrī hita; 20 AEM haribaṃsa;  
B harabaṃsa; 21 C ātura; 22 HIL śravaṇa; 23 B [-na- omitted];  
24 C tihī; M tihā; 25 ADFK rāṣai; C rāṣē; 26 IM gira;  
27 A suṃdari; CE suṃdarī [-da- omitted in C, added sec.m.];  
28 ALM brja<sup>o</sup>; B brjaija<sup>o</sup>; C [folio damage obscures text: appears to  
read sūra<sup>o</sup> for braja<sup>o</sup>, sec.m.]; GH brija<sup>o</sup>.

Metre: 16+11 mātrās.

CP 39.

- (1) ṣelyau<sup>1</sup> lāla cāhata ravana;  
(2) raci<sup>2</sup> raci<sup>3</sup> apane<sup>4</sup> hātha sāvāryau<sup>5</sup> nikuṃja<sup>6</sup> bhavana<sup>7</sup>.  
(3) rajanī sarada<sup>8</sup> maṃda saurabha<sup>9</sup> saū<sup>10</sup> sītala<sup>11</sup> pavana;  
(4) to binu<sup>12</sup> kūvari<sup>13</sup> kāma<sup>14</sup> kī<sup>15</sup> bedana<sup>16</sup> meṭṭe<sup>17</sup> ba kavana.  
(5) calahi<sup>18</sup> na capala bālamrga<sup>19</sup> nainī<sup>20</sup> taji<sup>21</sup> ba<sup>22</sup> mavana<sup>23</sup>;  
(6) hita<sup>24</sup> haribaṃsa<sup>25</sup> mili<sup>26</sup> ba pyāre kī ārati<sup>27</sup> davana.

1 ADI ṣelyo; G ṣelau; M ṣelo; 2 I raca; 3 I raca;  
4 BDL apanai; 5 AI savāryo; CEF G savāryau [followed by ki in E];  
H sāmāryau; M sudhāryo; 6 A nikuṃjani; 7 A bana;  
8 C [the following are written sec.m. over folio repair: sarada, maṃda,  
sītala, pavana]; GH sārada; 9 A sorabha; B sauraba;  
10 ACFG sō; BE sau; 11 HL sītala; 12 BEFGHIM bina;  
13 AEI kuvvari; BDFJ kuvvara [F emended to kuvvari, sec.m.];  
C kūvarī; 14 E kīma; G [omitted]; 15 G [omitted]; 16 AEL  
bedani; 17 A maiṭṭe; BD KL meṭtai; FHJ meṭa; 18 C calahī;  
19 A °mriga-; 20 AEFJK nenī [J emended to nainī, sec.m.];  
21 I taja; 22 I na; 23 A madana; G bhavana; M mana  
[emended to mayana, sec.m.]; 24 all MSS jai śrī hita;  
25 BEM haribaṃsa; 26 A [remainder of line reads mile rasa lampata  
rādhikā ravana, which is from 40.6]; C milī; FGHILM mila;  
27 B āita; 28 EJ vadana [J emended to davana sec.m.].

Metre: 16+7 mātrās.

CP 40.

- (1) baiṭhe<sup>1</sup> lāla nikuṃja<sup>2</sup> bhavana<sup>3</sup>;
- (2) rajanī<sup>4</sup> rucira mallikā<sup>5</sup> mukalita tribidhi<sup>6</sup> pavana.
- (3) tū saṣi<sup>7</sup> kāma keli<sup>8</sup> manamohana madana davana;
- (4) br̥thā<sup>9</sup> gahara<sup>10</sup> kata<sup>11</sup> karata<sup>12</sup> kṛśodara<sup>13</sup> kārana<sup>14</sup> kavana.
- (5) capala calī tana kī sudhi<sup>15</sup> bisarī sunata<sup>16</sup> śravana<sup>17</sup>;
- (6) hita<sup>18</sup> haribaṃśa<sup>19</sup> mile rasa laṃpaṭa rādhā<sup>20</sup> ravana.

1 A bani baiṭhe; 2 M nakuṃja; 3 D [-na omitted, added sec.m.];  
4 E rajinī; 5 C mallīkā [emended to mallikā, sec.m.]; E malikā;  
6 F trabidha; 7 AFM saṣī; 8 M kela; 9 A brithā;  
EG brathā; 10 ABDHJ gaharu; G gahana; 11 E [omitted, added sec.m.];  
12 ABDFH karati; L [emended to karati]; 13 AL kriśodari;  
BM kraśodara; C kṛśodarī; GH kṛśodari; J [emended to kṛśodari  
sec.m.]; 14 G kāraṇa; 15 B sudhe; F sudha; 16 E [-na-  
omitted, added sec.m.]; 17 GL śravaṇa; 18 all MSS jai śrī hita;  
19 EM haribaṃsa; 20 ACDEFGHIJKLM rādhikā; B rākā [emended to  
rādhikā, sec.m.].

Metre: 16+6/7 mātrās.

CP 41.

- (1) prīti<sup>1</sup> kī rīti<sup>2</sup> rāgīlauī<sup>3</sup> jānai<sup>4</sup>;  
(2) jadyapi<sup>5</sup> sakala loka cūḍāmaṇi<sup>6</sup> dīna apanapau<sup>7</sup> mānai<sup>8</sup>.  
(3) jamunā<sup>9</sup> pulina<sup>10</sup> nikumja bhavana mai<sup>11</sup> māna<sup>12</sup> mānini<sup>13</sup> ṭhānai<sup>14</sup>;  
(4) nikaṭa<sup>15</sup> navīna koṭi kāmīni<sup>16</sup> kula dhīraja manahi<sup>17</sup> na<sup>18</sup> ānai<sup>19</sup>.  
(5) nasvara<sup>20</sup> neha<sup>21</sup> capala madhukara jyau<sup>22</sup> āna āna sau<sup>23</sup> bānai<sup>24</sup>;  
(6) hita<sup>25</sup> haribaṃsa<sup>26</sup> catura soi<sup>27</sup> lālahi<sup>28</sup> chāḍi meḍa<sup>29</sup> pahicānai<sup>30</sup>.

1 BCFIM prīta [C emended to prīti sec.m.]; E prītī; 2 BFI rīta;  
3 BK rāgīlau; E rāgīloi na; FGIM rāgīloi; 4 ACFJK jānē;  
DL jānai; E jāni [emended to jānē]; G jāne; 5 BE jadapi;  
CH yadyapi [C emended to jadyapi, sec.m.]; DJ jaddapi; FIM jaddipa;  
K jadipa; L jadyapa; 6 ABEFI cūḍāmani; C cūḍāmanī;  
M cūḍāmana; 7 AB apunapau; IM apanapo; 8 ACE mānē;  
DJL mānai; G māne; 9 H yamunā; 10 A [-na omitted]; G kumja;  
11 AFGHJKM mē; BE mai; 12 A mānu; 13 E mānīni;  
FIM mānanī; 14 AEF ṭhānē; B ṭhānau; CGJK ṭhāne [J emended  
to ṭhānai, sec.m.]; DL ṭhānai; 15 I nipaṭa [emended to nikaṭa, sec.  
m.]; M nikaṭi; 16 C kāmīni [emended to kāmīni, sec.m.]; FIM kāmīna;  
17 A manahū; C manahī; 18 E [followed by diya, crossed out: cf.  
42.4 mana diye]; 19 ACEFJ ānē [J emended to ānai]; DL ānai;  
G āne; 20 CFGM naśvara; 21 A nehu; 22 A jyō; BCK jyau;  
I jyo; 23 A so; BEJK sau; GM sō; 24 ACEGJ bānē;  
[J emended to bānai sec.m.]; DFL bāne; 25 all MSS jai śrī hita;  
26 ABEM haribaṃsa; I [-baṃsa omitted; -baṃsa added sec.m.];  
27 ABCDFGHIJKLM soi; 28 B [-hi omitted]; E lālahe [emended to  
lālahi, sec.m.]; 29 B maiḍa; K meḍi; DHJL maiḍa;  
30 ACFJ pahicānē; DIKL pahicānai; E pahicānō; G pahicāne;  
M pahacānai.

Metre: 16+12 mātrās.

CP 42.

- (1) prīti<sup>1</sup> na kāhū<sup>2</sup> kī kāni<sup>3</sup> bicārai<sup>4</sup>;  
(2) mārāga apamārāga bithakita mana ko<sup>5</sup> anasarata<sup>6</sup> nivārai<sup>7</sup>.  
(3) jyaū<sup>8</sup> salitā<sup>9</sup> sāvana<sup>10</sup> jala umagata<sup>11</sup> sanamuṣa<sup>12</sup> siṃdhu<sup>13</sup> sidhārai<sup>14</sup>;  
(4) jyaū<sup>15</sup> nādahi<sup>16</sup> mana diyai<sup>17</sup> kuraṃgani<sup>18</sup> pragaṭa pāradhī mārāi<sup>19</sup>.  
(5) hita<sup>20</sup> haribaṃsa<sup>21</sup> hilaga<sup>22</sup> sārāga jyaū<sup>23</sup> salabha<sup>24</sup> sarīrahi<sup>25</sup>  
jārai<sup>26</sup>;  
(6) nāika<sup>27</sup> nipuna<sup>28</sup> navala mohana binu<sup>29</sup> kauna<sup>30</sup> apanapau<sup>31</sup> hārai<sup>32</sup>.

- 1 F prīta; 2 BDEK kāhu; 3 EFJ kāna [J emended to kāni];  
4 AGM bicāre; 5 DK kau; 6 A anasarata; I anasarati;  
L anasarita; 7 AG nivāre; M nivārē; 8 AI jyō; BDK jyaū;  
9 CFGHL saritā; M saratā; 10 G sāgara; H śrāvāna;  
11 BCDGJ umagati; EFL umagita; 12 IKL sanmuṣa; 13 AM  
siṃdha; 14 AG sidhāre; B sīdhārai; I sudhārai; M sidhārē;  
15 AI jyō; BK jyaū; 16 C nādahī [emended to nādahi, sec.m.];  
17 A dīye; B diai; CEF diyē; DHIL diyāī; G die; K dīyāī;  
M diye; 18 F kuraṃgana; L kuraṃgini; 19 AM māre; E  
marai; M mārē; 20 all MSS jai śrī hita; 21 AEM haribaṃsa;  
22 A hilagi; 23 A kī; BCEK jyaū; H jyō; 24 F śala [-bha  
omitted]; G śalabha; 25 C śarīrahī; GHL śarīrahi; J sarīraha;  
26 G jāre; M jārē; 27 BDHIJ nāyaka; 28 BM nipuni;  
29 A jyō; 30 EFGM bina; 30 ACFI kona; 31 ABFJ apunapau;  
I apunipau; M apanapo; 32 G hāre; M hārē.

Metre: 16+12 mātrās.

CP 43.

- (1) ati<sup>1</sup> nāgari<sup>2</sup> br̥ṣabhāna<sup>3</sup> kiśorī<sup>4</sup>;  
(2) suni<sup>5</sup> dūtikā<sup>6</sup> capala mṛganainī<sup>7</sup>  
ākaraṣata<sup>8</sup> citavani<sup>9</sup> cita<sup>10</sup> gorī.  
(3) śrīphala<sup>11</sup> uraja kācana sī dehī  
kaṭi kehari<sup>12</sup> guna<sup>13</sup> siṃdhu<sup>14</sup> jhakorī;  
(4) benī<sup>15</sup> bhujāga<sup>16</sup> caṃda<sup>17</sup> sata<sup>18</sup> badanī  
kadali<sup>19</sup> jaṃgha jalacara gati corī.  
(5) suni<sup>20</sup> haribamśa<sup>21</sup> āju<sup>22</sup> rajanīmuśa<sup>23</sup>  
bana milāi<sup>24</sup> merī niju<sup>25</sup> jorī;  
(6) jadyapi<sup>26</sup> māna sameta<sup>27</sup> bhāminī<sup>28</sup>  
suni kata<sup>29</sup> rahata<sup>30</sup> bhalī jiya bhorī.

1 F [emended to ati hī, sec.m.]; 2 BI nāgara; 3 BEFG  
braṣabhāna-; H br̥ṣabhānu-; 4 E kiśorī; 5 J suna;  
6 DE dutikā; 7 A mṛganenī; EFIJ <sup>o</sup>nenī; 8 ACEI  
ākaraṣati [E emended to ākaraṣata, sec.m.]; FHKLM ākarṣata;  
G ākarṣati; 9 GHM citavata; DIJ citavana [J emended to  
citavata, sec.m.]; 10 C citta; 11 B śrīkala; 12 M  
kehara; 13 GHJM guṇa; L rasa; 14 A siṃdha;  
15 ABDFL bainī; GHM beṇī; 16 A bhuvāga; 17 DHJ caṃdra;  
18 CGM śata; 19 CFGHIM kadali [I followed by ṣaṃbha, crossed  
out: cf. 29.14 kadali ṣaṃbha]; 20 M suna; 21 ABEM haribaṃsa;  
22 BHIJLM āja; 23 B [-ja- omitted]; 24 A milāi; HI milāya;  
25 DEGHM nija; 26 A jaddipi; BDJ jaddapi; H yadyapi;  
F jadipa; IKM jaddipa; L jadyapa; 27 A samaiti; 28 D  
bhāminī emended to bhāmini, sec.m.]; M bhāmanī; 29 E kāta  
[emended to kata]; I kati; 30 ADIL rahati; B rahasi;  
E rahita.

Metre: 16+16 mātrās.

CP 44.

- (1) cali<sup>1</sup> suṃdari<sup>2</sup> bolī<sup>3</sup> br̥mdābana<sup>4</sup>;  
(2) kāmini<sup>5</sup> kaṃṭha<sup>6</sup> lāgi<sup>7</sup> kini<sup>8</sup> rājahī<sup>9</sup>  
tū<sup>10</sup> dāmini<sup>11</sup> mohana<sup>12</sup> nautana<sup>13</sup> ghana.  
(3) kācukī<sup>14</sup> surāga bibidhi<sup>15</sup> rāga sārī  
naṣa juga<sup>16</sup> ūna<sup>17</sup> bane<sup>18</sup> tere tana;  
(4) ye<sup>19</sup> saba ucita navala mohana kau<sup>20</sup>  
śrīphala<sup>21</sup> kuca jovana<sup>22</sup> āgama dhana.  
(5) atisai<sup>23</sup> prīti<sup>24</sup> hutī aṃtaragati<sup>25</sup>  
hita<sup>26</sup> haribaṃsa<sup>27</sup> calī mukalita<sup>28</sup> mana;  
(6) nibaḍa<sup>29</sup> nikuṃja<sup>30</sup> mile<sup>31</sup> rasasāgara  
jīte sata<sup>32</sup> ratirāja surata rana<sup>33</sup>.

1 LM cala [L emended to cali]; 2 BFIJM suṃdara [J emended to suṃdari, sec.m.]; C suṃdarī; 3 E ṣoli; 4 E bram̥dābana;  
5 C kāminī; IM kāmina; 6 B kaṃṭhi; 7 B laggi; K lāgī;  
8 EFGILM kina; C kīna [emended to kīni, sec.m.]; 9 C rājahī;  
FGM rājai; 10 A ta; 11 C dāminī; FLM dāmina; 12 I mauhana;  
13 A nūtana; I nautama; 14 A kācuki; D kucakī;  
15 B [bi- omitted]; GH bibidha; 16 H yuga; 17 E una;  
18 ACE banē; B banai; D banaī; J bana; 19 AC e;  
20 ACFKM kō; BJ kau; G ko; 21 B śrīkala; I [followed by juga, crossed out];  
22 A [follows next]; H yobana;  
23 FLM atisaya; GH atīśaya; 24 FM prīta; 25 F aṃtaragata;  
26 all MSS jai śrī hita; 27 ABEM haribaṃsa; 28 K mukalīta;  
29 BFGHJLM nibaḍa; 30 M nakuṃja [emended to nikuṃja, sec.m.];  
31 E milē; 32 GHM śata; 33 G raṇa.

Metre: 16+16 mātrās.

CP 45.

- (1) āvati<sup>1</sup> śrī br̥ṣabhāna-<sup>2</sup> dulārī<sup>3</sup>;  
(2) rūpa rāsi<sup>4</sup> ati catura siromani<sup>5</sup> aṅga aṅga sukuvārī<sup>6</sup>.  
(3) prathama ubaṭi<sup>7</sup> majjana<sup>8</sup> kari<sup>9</sup> sajjita<sup>10</sup> nīla barana<sup>11</sup> tana sārī;  
(4) gūṭhita<sup>12</sup> alaka tilaka kṛta<sup>13</sup> suṇḍara<sup>14</sup> sēdura<sup>15</sup> māga<sup>16</sup> sāvārī<sup>17</sup>.  
(5) mṛgaja<sup>18</sup> samāna<sup>19</sup> naina<sup>20</sup> aṃjanajuta<sup>21</sup> rucira reṣa anusārī;  
(6) jaṭita<sup>22</sup> lavaṅga lalita nāsā<sup>23</sup> para<sup>24</sup> dasanāvali<sup>25</sup> kṛta<sup>26</sup> kāri<sup>27</sup>.  
(7) śrīphala uraja<sup>28</sup> kasūbhi<sup>29</sup> kācukī<sup>30</sup> kasi upara<sup>31</sup> hāra chabi nyārī;  
(8) kṛśā<sup>32</sup> kaṭi<sup>33</sup> udara gābhīra nābhipuṭa<sup>34</sup> jaghana<sup>35</sup> nitāmbini<sup>36</sup> bhārī.

[Text continues overleaf.]

- 1 BFGIKM āvata; E avati [emended to āvati, sec.m.]; 2 E  
braṣabhāna-; H br̥ṣabhānu-; 3 C dūlārī; 4 B rāsa; G rāsi;  
5 BF siromana; EL śiromani; GH śiromaṇi; M siromaṇi;  
6 AHL sukumārī; B sukārā; D [-rī omitted]; JKM sukūvārī;  
7 B upaṭi; I ju ubaṭi; 8 A maṃjjana; BDIJM maṃjana;  
9 B kara; 10 E sajjata [emended to sajjita, sec.m.]; F sajita;  
11 G barana; 12 AD gūṭhita; FHM gumṭhita; 13 AB krata;  
D kṛtata [-ta at beginning of new folio]; K kṛti; 14 CE suṇḍari;  
15 BDKL saīdura; C sīdura [emended to sēdura, sec.m.]; 16 AI  
māga; 17 ADEFI savārī; B sajavārī; C [sā- omitted, added sec.m.];  
18 A mrigaja; 19 D sāmāna [emended to samāna]; 20 AEIJ nena;  
C nayana; 21 H °yuta; 22 C jaṭita; 23 HL nāsā;  
24 M pari; 25 H daśanāvali; L [-sa- omitted]; M darasanāvali;  
26 AB krata; 27 I bhārī [emended to kārī]; 28 B [-ja omitted];  
29 B kasakāsubhī; CDEFIJKLM kasūbhī; G kāsubhī; H kasūbhī; 30 AJKL  
kācuki; BM kūcakī; 31 A [-pa- omitted]; BDGIJKL ūpara  
[I followed by 5 akṣaras, heavily crossed out]; HM ūpari;  
32 A kasi; B krasa; FILM kṛsa; 33 C kaṭi; 34 M nābha°;  
35 D jaghani; 36 ABCDFGHKL nitāmbani; E nitāmbhani; IJM nitāmbana;

CP 45 (continued.)

(9) manāũ<sup>37</sup> mṛṇāla<sup>38</sup> bhūṣana<sup>39</sup> bhūṣita<sup>40</sup> bhuja<sup>41</sup> syāma<sup>42</sup> aṃsa<sup>43</sup> para  
ḍārī;

(10) hita<sup>44</sup> haribaṃsa<sup>45</sup> jugala<sup>46</sup> karani<sup>47</sup> gaja biharata bana<sup>48</sup> piya<sup>49</sup>  
pyārī.

37 A māne; BJ manau [J emended to mānau, sec.m.]; CE manõ;  
D mānau; G māno; IM mano; 38 A mṛināla; GH mṛṇāla;  
39 E bhuṣana; GH bhūṣaṇa; 40 A [follows next]; 41 I  
[followed by chabi, crossed out]; 42 GHILM śyāma; 43 L aṃsa;  
44 all MSS jai śrī hita; 45 EM haribaṃsa; 46 H yugala;  
47 A karani; B karinī; GH karaṇī; I [followed by basa, crossed  
out]; 48 M [omitted, added sec.m.]; 49 F pīya.

Metre: 16+12 mātrās.

CP 46.

- (1) bipina<sup>1</sup> ghana kuṃja ratikeli<sup>2</sup> bhuja meli ruci  
syāma<sup>3</sup> syāmā<sup>4</sup> mile sarada<sup>5</sup> kī jāminī<sup>6</sup>;
- (2) hr̥dai<sup>7</sup> ati phūla<sup>8</sup> samatūla piya nāgarī<sup>9</sup>  
karani<sup>10</sup> kara<sup>11</sup> matta manaū<sup>12</sup> bibidhi<sup>13</sup> guṇa<sup>14</sup> rāminī<sup>15</sup>.
- (3) sarasa gati hāsa parihāsa<sup>16</sup> āvesa<sup>17</sup> basa<sup>18</sup>  
dalita<sup>19</sup> dala<sup>20</sup> madana bala koka rasa<sup>21</sup> kāmīnī<sup>22</sup>;
- (4) hita<sup>23</sup> haribaṃsa<sup>24</sup> suni<sup>25</sup> lāla lāvani<sup>26</sup> bhide<sup>27</sup>  
priya<sup>28</sup> ati sūra<sup>29</sup> suṣa surata<sup>30</sup> saṃgrāminī<sup>31</sup>.

- 1 AE bipini; BFM bipana; 2 M °kela; 3 CGH śyāma;  
4 GHĻ śyāmā; 5 GHM śarada; 6 H yāminī; M jāmanī;  
7 A hridai; HKL hr̥daya; 8 E phula; 9 A nāgari;  
10 A karini; G karaṇī; J [emended to karini, sec.m.];  
M karanī; 11 AGIM kari; 12 A mana; B manai; CFJ  
manō; DHL manaū; EGIM mano; 13 G bibidha; 14 GH guṇa;  
15 G rāgiṇī; I rāsini [emended to rāminī, sec.m.]; M rāmanī;  
16 FM parahāsa; 17 A āvaisa; CGHLM āveśa; 18 B [-sa  
omitted]; C baśa; 19 GM dalata; 20 D [-la replaces  
original reading, sec.m.]; 21 A basa; E rasi; 22 E kāmili  
[emended to kāmīlī, sec.m.]; IM kāmanī [L emended to kāminī];  
23 ABCDEFHIJKLM jai śrī hita; G [omitted; jai śrī prefixed to  
haribaṃsa]; 24 AEM haribaṃsa; 25 A prabhu; M suna;  
26 B vanya [lā- omitted]; CH lāvanya; DIJK lāvanya; M lāvana;  
27 F bidhe; GM bhidhe; 28 BCDEFHIJKLM priyā; 29 H sūra;  
30 E [-ta omitted, added sec.m.]; I surati; 31 FM saṃgrāmanī.

Metre: 4 x /uuuu,uuuu/.

CP 47.

- (1) bana kī līlā lālahi<sup>1</sup> bhāvai;
- (2) patra prasūna<sup>2</sup> bīca<sup>3</sup> pratibimbahi<sup>4</sup>  
naṣa<sup>5</sup> siṣa<sup>6</sup> priyā<sup>7</sup> janāvai.
- (3) sakuci<sup>8</sup> na<sup>9</sup> sakata pragāṭa pariraṃbhana<sup>10</sup>  
ali laṃpaṭa duri<sup>11</sup> dhāvai;
- (4) saṃbhrama<sup>12</sup> deta kulaki<sup>13</sup> kala<sup>14</sup> kāmini<sup>15</sup>  
rati rana<sup>16</sup> kalaha macāvai.
- (5) ulaṭī<sup>17</sup> sabai<sup>18</sup> samajhi<sup>19</sup> nainani<sup>20</sup> mai<sup>21</sup>  
aṃjana reṣa banāvai<sup>22</sup>;
- (6) hita<sup>23</sup> haribaṃsa<sup>24</sup> prīti<sup>25</sup> rīti<sup>26</sup> basa<sup>27</sup>  
sajani<sup>28</sup> syāma<sup>29</sup> kahāvai.

- 1 C lālahī; K sālahi; 2 E prasuna; 3 M bīci;  
4 C pratibimbahī; 5 K [-ṣa omitted, added sec.m.]; 6 H śiṣa;  
K siṣi; 7 I priyahi; 8 B sukuci; C sakūci; FHJ sakuca;  
9 I [omitted, added sec.m.]; 10 A pariraṃbhita; L pariraṃbhana;  
11 B dura; 12 B saṃbhrama; D [-ma omitted, added sec.m.];  
J saṃbhhrata; 13 B phulaka; DIJ kulaka; M kulika;  
14 FI kali; 15 C kāminī; M kāmina; 16 BGHJLM raṇa;  
17 C ulaṭi; 18 M [follows next; order emended to sabai samajhi,  
sec.m.]; 19 CD samujhi; FI samujha; J samajha [emended to  
samujha, sec.m.]; 20 AGI nenani; E nena [-ni omitted];  
21 ADFGHKM mē; BEJ mai; 22 E banīvai [emended to banāvai,  
sec.m.]; 23 all MSS jai śrī hita; 24 AEM haribaṃsa;  
25 A [follows next]; 26 F rīta; 27 C baśa; M basi;  
28 E sajana [emended to sajani, sec.m.]; 29 GH śyāma.

Metre: 16+12 mātrās.

CP 48.

- (1) banī bṛṣabhāna<sup>1</sup> naṃdini<sup>2</sup> āju<sup>3</sup>;  
(2) bhūṣana<sup>4</sup> basana bibidhi<sup>5</sup> pahire<sup>6</sup> tana  
piya mohana hita sāju<sup>7</sup>.  
(3) hāva bhāva lāvanya<sup>8</sup> bhṛkuṭi<sup>9</sup> laṭa  
harata<sup>10</sup> juvati<sup>11</sup> jana pāju<sup>12</sup>;  
(4) tāla bheda avaghara<sup>13</sup> sura<sup>14</sup> sūcata<sup>15</sup>  
nūpara<sup>16</sup> kiṃkini<sup>17</sup> bāju<sup>18</sup>.  
(5) nava nikumja abhirāma syāma<sup>19</sup> sāga<sup>20</sup>  
nikau<sup>21</sup> banyau<sup>22</sup> samāju<sup>23</sup>;  
(6) hita<sup>24</sup> haribaṃsa<sup>25</sup> bilāsa rāsa<sup>26</sup> juta<sup>27</sup>  
jorī abicala<sup>28</sup> rāju<sup>29</sup>.

1 B braṣabhāna-; E braṣabhānu-; H bṛṣabhānu-; I śrī bṛṣabhāna-;  
2 IM naṃdanī; 3 H āja; 4 EGH bhūṣana; 5 GL bibidha;  
6 ACEFGIJ pahirē; BK pahirai; DHL pahiraī; M parē [-ha- added  
sec.m.]; 7 AHKM sāja [M emended to sāju, sec.m.]; 8 CEGH  
lāvanya; 9 AEM bhrakuṭi; CFI bhṛkuṭī; G bhrukuṭi;  
10 ACED harati; B harita; J hariti [emended to harati];  
11 CH yuvati; 12 AHKM pāja [M emended to pāju, sec.m.];  
13 ABDJ aughara [D emended to avaghara, sec.m.]; I oghara;  
14 GH svāra; M [omitted, added sec.m.]; 15 C sūcati;  
E sucata; IL sūcita; 16 M nūpara; 17 BEI kiṃkinī;  
CGHL kiṃkini; FM kiṃkanī; 18 AHKM bāja [M emended to bāju,  
sec.m.]; 19 GH śyāma; 20 A saga; G sāgi; 21 DGIM nīko;  
22 A banyō; CGM banyo; I banyo hai; FL banyaū; 23 AHILM  
samāja [M emended to samāju, sec.m.]; 24 all MSS jai śrī hita;  
25 AEM haribaṃsa; 26 DL rāsa rasa [D emended to rāsa by crossing  
out of -sa ra-]; 27 E rata [ju- added sec.m., but ra- not  
cancelled]; 28 M abacala; 29 AHM rāja [M emended to rāju,  
sec.m.].

Metre: 16+11 mātrās.

CP 49.

- (1) deṣi<sup>1</sup> saṣī<sup>2</sup> rādḥā piya<sup>3</sup> keli<sup>4</sup>;  
(2) ye<sup>5</sup> dōu<sup>6</sup> ṣori<sup>7</sup> ṣarika<sup>8</sup> giri<sup>9</sup> gahabara<sup>10</sup>  
biharata kūvara<sup>11</sup> kaṃṭha<sup>12</sup> bhuja meli.  
(3) ye<sup>13</sup> dōu<sup>14</sup> navala<sup>15</sup> kiśora<sup>16</sup> rūpa nidhi  
biṭapa<sup>17</sup> tamāla<sup>18</sup> kanaka maṇo<sup>19</sup> beli;  
(4) adhara adana cuṃbana pariraṃbhana<sup>20</sup>  
tana pulakita ānāda<sup>21</sup> rasa jheli.  
(5) paṭa baṃdhana kācuki<sup>22</sup> kuca parasata<sup>23</sup>  
kopa<sup>24</sup> kapaṭa niraṣata<sup>25</sup> kara<sup>26</sup> peli<sup>27</sup>;  
(6) hita<sup>28</sup> haribaṃsa<sup>29</sup> lāla rasa laṃpaṭa  
dhāi<sup>30</sup> dharata ura bīca<sup>31</sup> sakeli.

1 C deṣa; 2 A sī; 3 F pīya; 4 M kela; 5 A e;  
6 CDFGHIJKLM doū; 7 GM ṣora; 8 B [ṣari- omitted];  
C ṣirika; FGM ṣaraka; H ṣiraka; 9 IM gira; 10 L  
gahbara; 11 ADIJ kuvara; C kūvari; H kumari; 12 E  
[followed by ja]; 13 A e; 14 CDFGHIJKLM doū; 15 F  
[-va- omitted, added sec.m.]; 16 A kisora; 17 L biṭapi;  
18 D timāla; 19 A mānau; BGM māno; CEI mano; D mānau;  
HJ manau; L manu; 20 GL pariraṃbhaṇa; 21 A ānada;  
B anaṃda; 22 AD kaṃcuki; E kuṃcuki; 23 I parasati;  
24 C koka; 25 AI niraṣati; 26 I paga; 27 M pela;  
28 all MSS jai śrī hita; 29 ABE haribaṃsa; 30 A dhāi;  
HM dhāya; 31 M bīci.

Metre: 16+15 mātrās.

CP 50.

- (1) navala<sup>1</sup> nāgarī<sup>2</sup> navala nāgara<sup>3</sup> kiśora<sup>4</sup> mili<sup>5</sup>  
kuṃja komala<sup>6</sup> kamala dalani<sup>7</sup> sajjā<sup>8</sup> racī;
- (2) gaura syāmala<sup>9</sup> aṅga rucira tāpara<sup>10</sup> mile  
sarasa<sup>11</sup> mani<sup>12</sup> nīla maṅ<sup>13</sup> mṛdula<sup>14</sup> kaṃcana<sup>15</sup> ṣacī.
- (3) surata<sup>16</sup> nībī nibādha heta piya<sup>17</sup> mānini<sup>18</sup>  
priyā<sup>19</sup> kī bhujani<sup>20</sup> mai<sup>21</sup> kalaha mohana<sup>22</sup> macī<sup>23</sup>;
- (4) subhaga<sup>24</sup> śrīphala uraja pāni<sup>25</sup> parasata roṣa  
hūṃkāra<sup>26</sup> garva dr̥ga<sup>27</sup> bhaṅga bhāmini<sup>28</sup> lacī<sup>29</sup>.
- (5) koka koṭika rabhasa<sup>30</sup> rahasi haribaṃsa<sup>31</sup> hita<sup>32</sup>  
bibidhi<sup>33</sup> kala mādhurī kimapi nāhina<sup>34</sup> bacī<sup>35</sup>;
- (6) praṇaya<sup>36</sup> maya<sup>37</sup> rasika lalitādi<sup>38</sup> locana caṣaka  
pivata<sup>39</sup> makaraṃda<sup>40</sup> suṣa rāsi<sup>41</sup> aṃtara sacī<sup>42</sup>.

1 K [preceded by navala nāgarī, incompletely erased]; 2 BCEIK nāgarī; 3 A nāgarī [emended to nāgara]; G nagara; 4 AB kisora; 5 BE mila; C milī; 6 M komila; 7 G [-la-omitted]; IM dalana; 8 AF siyyā; BIJM seyyā; H śayyā; DL sajjā; 9 BI sāvala; CGHJ śyāmala; 10 M tāpari; 11 G sarala; 12 ACGHLM maṅi; J [ma[?]au, with second consonant unclear, emended to maṅi, sec.m.]; 13 A mānō; B manau; CFH maṅ; JKL manaū; M māno; 14 A mridula; 15 E [preceded by kaṃ (at end of folio)]; 16 AM surati; 17 AFM priya; BDGI priyā; 18 FIM mānanī; 19 A priyā; BJ piyā [J emended to priyā sec.m.]; F pīyā; 20 B bhujana; E bhujanani; M bhugana [emended to bhujani sec.m.]; 21 ACFGHJKM mē; BD mai; 22 I mauhana; K [one akṣara erased between mo- and -hana]; 23 K [omitted, added sec.m.]; 24 M śubhaga; 25 BDIJM pāna; [J emended to pāni, sec.m.]; H pāni; 26 CI hūṃkāra; 27 A driga; B daga; EKM draga; 28 FG bhāminī; M bhāmina; 29 BI calī; 30 AH rabhasi; 31 AEM haribaṃsa; H śrī haribaṃsa; 32 B hati; 33 G bibidha; 34 C nāhina; 35 K bīcī [emended to bacī]; 36 A pranai-; 37 A mai; C mē; 38 I [-ta- omitted,

CP 50 (continued).

added sec.m.]; M lalitādika [-ka incompletely erased];  
39 EFGIKLM pīvata; 40 B [-mda, and su- from next, omitted];  
41 BF rāsa; M rāsi; 42 L śacī.

Metre: 4 x /vv v vv, vv v vv /

CP 51.

- (1) dāna<sup>1</sup> dai<sup>2</sup> rī navala kiśorī<sup>3</sup>;  
(2) māgata<sup>4</sup> lāla<sup>5</sup> lāḍilau<sup>6</sup> nāgara<sup>7</sup>  
pragaṭa<sup>8</sup> bhaī dina dina<sup>9</sup> kī corī.  
(3) nava nāraṅga<sup>10</sup> kanaka hīrāvali  
bidruma<sup>11</sup> sarasa jalaja<sup>12</sup> mani<sup>13</sup> gorī;  
(4) pūrīta<sup>14</sup> rasa pīyūṣa<sup>15</sup> jugala<sup>16</sup> ghaṭa  
kamala kadali<sup>17</sup> ṣaṃjana<sup>18</sup> kī jorī.  
(5) to<sup>19</sup> pai<sup>20</sup> sakala<sup>21</sup> saūja<sup>22</sup> dāmana<sup>23</sup> kī  
kata satarāta<sup>24</sup> kuṭila drga<sup>25</sup> bhorī;  
(6) nūpura<sup>26</sup> rava<sup>27</sup> kiṃkini<sup>28</sup> pisuna<sup>29</sup> ghara<sup>30</sup>  
hita<sup>31</sup> haribaṃsa<sup>32</sup> kahata<sup>33</sup> nahi<sup>34</sup> thorī.

- 1 BCDJ dānu; 2 C dai; 3 A kiśorī; B kisorī;  
4 BDFHLM māgata; 5 B lāli; E lālu; 6 CDI lāḍilo;  
M lāḍalo; 7 A nāgari; 8 M praghaṭa; 9 E bina;  
10 AG nāriṅga; B nāragi; CDEIJM nāriṅga; 11 B biṃduma;  
C bīdrūma [emended to bīdrūma, sec.m.]; 12 I sajala;  
13 C manī; GHLM maṇi; I mati; 14 E purita; M pūrata;  
15 AI piyūṣa; EF pīyūṣa; M payūṣa [emended to piyūṣa, sec.m.];  
16 H yugala; 17 CM kadali; 18 M [ṣaṃ- replaces original];  
19 CM tau; 20 AE pē; CG paī; 21 C [follows next];  
22 AEM sōja; 23 ABCDEGHI dāmini; FL dāmani; J [emended to  
dāmani]; K dāminī; M dāmina; 24 ADHIJL satarāti; 25 A  
driga; BF daga; DEKM draga; 26 M nūpara; 27 B [omitted];  
28 A kiṃkini; C kiṃkiṇi; GHL kiṃkiṇī; M kiṃkanī; 29 C  
piśuna; I piśūna; 30 B [-ra omitted]; 31 ABCDEFHIJKLM  
jai śrī hita; G jai hita; 32 EM haribaṃsa; 33 ADI kahati;  
34 DEF nahī; HLM nahī.

Metre: 16+16 mātrās.

CP 52.

- (1) deṣau<sup>1</sup> māi<sup>2</sup> suṃdaratā kī sīvā<sup>3</sup>;  
(2) braja<sup>4</sup> nava taruni<sup>5</sup> kadamba nāgarī niraṣi karata<sup>6</sup> adha<sup>7</sup> grīvā<sup>8</sup>.  
(3) jo<sup>9</sup> kōu<sup>10</sup> koṭi kalapa<sup>11</sup> lagi jīvai<sup>12</sup> rasanā<sup>13</sup> koṭika<sup>14</sup> pāvai<sup>15</sup>;  
(4) taū<sup>16</sup> rucira badanārabiṃda<sup>17</sup> kī sobhā<sup>18</sup> kahata<sup>19</sup> na āvai<sup>20</sup>.  
(5) devaloka bhūloka<sup>21</sup> rasātala<sup>22</sup> suni<sup>23</sup> kavi kula mati ḍariyai<sup>24</sup>;  
(6) sahaja mādhurī aṃga aṃga kī kahi kāsō<sup>25</sup> paṭatariyai<sup>26</sup>.  
(7) hita<sup>27</sup> haribaṃsa<sup>28</sup> pratāpa rūpa guna<sup>29</sup> baya<sup>30</sup> bala syāma<sup>31</sup>  
ujāgara<sup>32</sup>;  
(8) jākī bhru<sup>33</sup> bilāsa basa pasuriva<sup>34</sup> dina<sup>35</sup> bithakita<sup>36</sup> rasa<sup>37</sup>  
sāgara.

- 1 BCIM deṣo; 2 B [mā- omitted, added sec.m.]; E māi;  
3 BEFK sīvā; CI sīvā; LM sīvā; 4 ADM brja; 5 B taruna;  
CG taruṇi; 6 BDJL karati; 7 B ati-; DJKL adhi-;  
8 B grāvā; CJK grīvā; FI grīvā; L grīvā; 9 ADL jau;  
10 A koī; BCDFGHIJKL koū; 11 A kalapi; H kalpa;  
12 C jīvai; G jīve; 13 L rasmā; 14 F koṭaka; 15 G  
pāve; 16 AE taū; DJ toū [J emended to taū, sec.m.]; K taba;  
17 M badanārubrṃda; 18 H śobhā; 19 DIJL kahati [J emended  
to kahata, sec.m.]; 20 G āve; 21 AEIK bhuvā<sup>o</sup>; [-valoka and  
foll. ras are written sec.m. over folio repair in E]; C bhūva<sup>o</sup>;  
22 L rasātala; 23 M śuni; 24 C ḍariyai; HJM ḍariye;  
25 BE <sup>o</sup>sau; CDHIJL <sup>o</sup>saū; 26 B [-ta- omitted, added sec.m.];  
JM paṭatariye; L [followed by repeat of whole line, crossed out];  
27 all MSS jai śrī hita; 28 AEM haribaṃsa; 29 EGHJ gūna;  
30 A be; E bai; 31 GHK śyāma; 32 B ūjāgara; 33 B bhū;  
E bhu; M bhru; 34 D pasuri [-va added sec.m.]; EFL pasuriva;  
35 E dena [emended to dina, sec.m.]; 36 A bisrakita; D  
bithakithata [second -tha- crossed out]; 37 A susa-.

Metre: 16+12 mātrās.

CP 53.

- (1) deṣau<sup>1</sup> māi<sup>2</sup> abalā kai<sup>3</sup> bala<sup>4</sup> rāsi<sup>5</sup>;  
(2) ati gajamatta<sup>6</sup> niraṃkusa<sup>7</sup> mohana niraṣi<sup>8</sup> bādhe<sup>9</sup> laṭa pāsi<sup>10</sup>.  
(3) aba hī<sup>11</sup> paṃgu<sup>12</sup> bhai<sup>13</sup> mana kī gati binu<sup>14</sup> udyama<sup>15</sup> anayāsa<sup>16</sup>;  
(4) taba kī kahā<sup>17</sup> kahā<sup>18</sup> jaba piya<sup>19</sup> prati<sup>20</sup> cāhata<sup>21</sup> bhrkuṭi<sup>22</sup>  
bilāsa<sup>23</sup>.  
(5) kaca saṃjamana<sup>24</sup> byāja bhuja<sup>25</sup> darasata<sup>26</sup> musakani<sup>27</sup> badana bikāsa<sup>28</sup>;  
(6) hā haribaṃsa<sup>29</sup> anīti<sup>30</sup> rīti<sup>31</sup> hita<sup>32</sup> kata<sup>33</sup> ḍārata<sup>34</sup> tana<sup>35</sup> trāsa<sup>36</sup>.

1 CGHIM deṣo; 2 E māi; 3 BCEFGHI ke; 4 BIM bali;  
5 BFH rāsa; GM rāsi; 6 E °mata; 7 A niruṃkusa; CGHM  
niraṃkuśa; L naraṃkuśa [emended to niraṃkuśa]; 8 B niraṣa;  
9 AI badhe; B badha; E bāvi [emended to bādha, sec.m.];  
10 FH pāsa; G pāśa; 11 FGHLM hī; 12 BDFI paṃga;  
13 E bhai; 14 BEFGIM bina; 15 AE udimā; BG uddhima;  
CDFIJ uddima; 16 AC anayāsi; FGHK aniyāsa; L aniyāse  
[emended to aniyāsi]; 17 L kaha [emended to kahā by scribe];  
18 ABEIK kahau; CFGM kahō; 19 AGI priya; 20 G pati;  
L pata [emended to prati]; 21 ABDJ cāhati; 22 A bhrikuṭi;  
BCEFIK bhrkuṭi; L bhrakuṭi; M bhrakuṭi; 23 AC bilāsi;  
L [emended to bilāsi]; 24 BCDEJ saṃjamani; H saṃyamana;  
25 B bhaja; E bhaji [emended to bhuji, sec.m.]; 26 C darasita;  
E tarasita [emended to darasita, sec.m.]; 27 DL musikani;  
IM musakana; K musikana; 28 A bikasi [emended to bikāsi, sec.m.];  
CL bikāsi; E bikāśa; 29 ABEM haribaṃsa; 30 BCFHIJKM anīta;  
31 ACFHKL rīta; 32 A hiti; 33 M [-ta omitted, added sec.m.];  
34 ADIJL ḍārati; B ḍarata; C ḍarati [emended to ḍārati, sec.m.];  
G ḍarāta; 35 A tanu; 36 ACL trāsi.

Metre: 16+11 mātrās.

CP 54.

- (1) nayau<sup>1</sup> neha<sup>2</sup> nava raṅga<sup>3</sup> nayau<sup>4</sup> rasa<sup>5</sup>  
navala syāma<sup>6</sup> br̥ṣabhāna<sup>7</sup> kiśorī<sup>8</sup>;
- (2) nava pītābara<sup>9</sup> navala<sup>10</sup> cūnarī<sup>11</sup>  
nai<sup>12</sup> nai<sup>13</sup> būdana<sup>14</sup> bhījata<sup>15</sup> gorī.
- (3) nava<sup>16</sup> br̥ṇḍābana<sup>17</sup> harita manohara  
nava cātika<sup>18</sup> bolata mōra morī;
- (4) nava muralī<sup>19</sup> ju malāra<sup>20</sup> nai<sup>21</sup> gati  
śravana<sup>22</sup> sunata<sup>23</sup> āye<sup>24</sup> ghana ghorī.
- (5) nava bhūṣana<sup>25</sup> nava<sup>26</sup> mukāṭa<sup>27</sup> birājata<sup>28</sup>  
nai<sup>29</sup> urapa<sup>30</sup> leta thōrī thorī;
- (6) hita<sup>31</sup> haribaṃsa<sup>32</sup> asīsa<sup>33</sup> deta muṣa<sup>34</sup>  
cira<sup>35</sup> jīvau<sup>36</sup> bhūtala<sup>37</sup> yaha<sup>38</sup> jorī.

1 A nao; CDFGIM nayo; 2 A [-ha omitted, added sec.m.];  
3 A raṅgu; 4 A nao; CFGHIM nayo; 5 A rasu; 6 GH  
śyāma; 7 BE braṣabhāna; GH br̥ṣabhānu; 8 ABE kiśorī;  
9 AI pītābara; B pītāmara; 10 A navalū; 11 E cunarī;  
12 all MSS nai; 13 all MSS nai; 14 AD būdani; BC būdana;  
E būndanani; GL būdani; 15 ADGHJL bhījati; F [bhīj- replaces  
original reading, sec.m.]; 16 E mava [emended to nava, sec.m.];  
17 E braṇḍābana; 18 B catika; G cātaki; H cātaka; L cātrika;  
19 M muralā; 20 A marāla; B mālāra; C mallāra; 21 E  
maī [emended to naī, sec.m.]; 22 GIL śravaṇa; 23 C śunata;  
24 AJ āe; 25 GHL bhūṣaṇa; 26 E [-va omitted, added sec.m.];  
27 E mukāṭa; 28 F [birājata replaces original (beginning ca-),  
sec.m.]; 29 A [omitted]; 30 B urpa; 31 all MSS jai śrī hita;  
32 AEM haribaṃsa; 33 G usīsa; H asīṣa; 34 D [-ṣa omitted,  
added by scribe]; 35 B ciru; C ciraṃ; 36 A jīyō; BDFGL  
jīyau; CI jīvo; 37 A [follows next]; B [-la omitted];  
E bhutala; M avatala [emended to bhūtala, sec.m.]; 38 A ihu.

Metre: 16+16 mātrās.

CP 55.

- (1) āju<sup>1</sup> doū<sup>2</sup> dāmini<sup>3</sup> mili<sup>4</sup> bihasī<sup>5</sup>;  
(2) bica<sup>6</sup> lai<sup>7</sup> syāma<sup>8</sup> ghaṭā<sup>9</sup> ati nautana<sup>9</sup> tāke<sup>10</sup> raṃga rasī<sup>11</sup>.  
(3) eka camaki<sup>12</sup> cahu<sup>13</sup> ora<sup>14</sup> saṣī rī apanē<sup>15</sup> subhāi<sup>16</sup> lasī;  
(4) āi eka<sup>17</sup> sarasa gahanī mai<sup>18</sup> duhū<sup>19</sup> bhuja bīca<sup>20</sup> basī.  
(5) aṃbuja nīla ubhai<sup>21</sup> bidhu<sup>22</sup> rājata<sup>23</sup> tina<sup>24</sup> kī calana<sup>25</sup> ṣasī<sup>26</sup>;  
(6) hita<sup>27</sup> haribaṃsa<sup>28</sup> lobha bheṭana<sup>29</sup> mana pūrana<sup>30</sup> sarada<sup>31</sup> sasī<sup>32</sup>.

1 HM āja; 2 BDEFGHIJKLM doū; 3 C dāminī; BFM dāmina;  
4 FL mila [L emended to mili]; 5 AG bahasī; CEFJKM bahasī;  
H bihāsī; 6 C bīca; 7 A laya; C laye;  
8 GHL śyāma; 9 AC nūtana; [C: folio bearing text from -tana  
to 57.14 (kā-)minī is a replacement, sec.m., of lost folio];  
B nautane; E nutana; F naūtana; 10 D °kaī; 11 B [ra-  
omitted]; I [omitted, added sec.m.]; 12 ABCEFGM camaka;  
13 A [with foll.] cahuvora; BHJL cahū; CFG cahū; D cauhu;  
14 M aura; 15 DL apanai; 16 A subhāi; BDHIM subhāva;  
FJ subhāya; 17 B aika; 18 ACFGHJKM mē; BE mai; 19 BIF  
duhu; E [du- omitted; do added sec.m.]; GM dou; K doū; L duhū;  
20 M bīci; 21 B umai; H ubhaya; 22 B bibidhū; CM  
bidhi; J bidha; 23 A rājati; 24 C tila; G tini;  
25 ABJL calani; 26 C basī; E ṣasī; 27 all MSS jai śrī hita;  
28 AEM haribaṃsa; 29 A bhaiṭana; B bhaṭana; JK bhēṭana;  
L bheṭani; 30 DGH pūraṇa; E purana; 31 B [-ra- omitted];  
GH śarada; M sadara [emended to sarada, sec.m.]; 32 D [-sī  
omitted, added sec.m.]; G śasī; HM śasī; I śasī.

Metre: 16+10 mātrās.

CP 56.

- (1) hau<sup>1</sup> bali jāu<sup>2</sup> nāgarī syāma<sup>3</sup>;  
(2) aisai<sup>4</sup> hī<sup>5</sup> rāga karau<sup>6</sup> nisi<sup>7</sup> bāsara  
br̥ṇḍābipina<sup>8</sup> kuṭī abhirāma<sup>9</sup>.  
(3) hāsa bilāsa surata<sup>10</sup> rasa sīcana<sup>11</sup>  
paśupati<sup>12</sup> dagdha jivāvata kāma;  
(4) hita<sup>13</sup> haribaṃsa<sup>14</sup> lola<sup>15</sup> locana<sup>16</sup> ali  
karahu<sup>17</sup> na saphala<sup>18</sup> sakala suṣa dhāma.

[Text in C is on replacement folio, sec.m.]

- 1 ACEFGIM hō; BDK hau; 2 ACEFIJ jāu; HK jāū;  
3 A [followed by approx. 9 akṣaras , cancelled by application  
of paste]; GH śyāma; 4 AI ese; FGJ aise;  
5 CFHM hī; 6 C karau; IM karo; 7 BFM nisa; H nisi;  
8 A br̥ṇḍābipini; E braṇḍābipini; FIM br̥ṇḍābipana;  
9 K [-rāma omitted, added sec.m.]; 10 IM surati;  
11 BDFJM sīcana; CEK sīcani; L [emended to sīcani];  
12 ABCFJL pasu<sup>o</sup>; 13 all MSS jai śrī hita;  
14 AEM haribaṃsa; B harabaṃsa; 15 A lobha;  
16 D [followed by ma, incompletely erased]; 17 B karaha;  
K karahū; 18 K suphala.

Metre: 16+15 mātrās.

CP 57.

- (1) prathama jathāmati<sup>1</sup> pranaū<sup>2</sup> bṛṇḍābana<sup>3</sup> ati ramya;  
(2) śrī rādhikā<sup>4</sup> kṛpā<sup>5</sup> binu<sup>6</sup> saba ke<sup>7</sup> manani<sup>8</sup> agamya.  
(3) bara<sup>9</sup> jamunā<sup>10</sup> jala sīcana<sup>11</sup> dinahī<sup>12</sup> sarada<sup>13</sup> basaṃta;  
(4) bibidhi<sup>14</sup> bhāti<sup>15</sup> sumanasa<sup>16</sup> ke saurabha ali kula maṃta.  
(5) aruna<sup>17</sup> nūta<sup>18</sup> pallava<sup>19</sup> para kūjata<sup>20</sup> kokila<sup>21</sup> kīra;  
(6) nirttani<sup>22</sup> karata siṣī<sup>23</sup> kula ati ānaṃda<sup>24</sup> adhīra<sup>25</sup>.  
(7) bahata<sup>26</sup> pavana rucidāika<sup>27</sup> sītala<sup>28</sup> maṃda sugaṃdha;  
(8) aruna<sup>29</sup> nīla sita<sup>30</sup> mukalita jahā<sup>31</sup> tahā<sup>32</sup> pūṣana<sup>33</sup> baṃdha<sup>34</sup>.

[Text continues overleaf.]

[Each couplet is numbered in B. Replacement folio in C ends in line (14).]

- 1 A brathāmati; F jathāmata; H yathāmati; 2 BDHJ praṇāū;  
CFI pranaū; E pranaū; G praṇāū; M praṇāū; 3 AE śrī  
braṇḍābana; BCDFGHIJKLM śrī bṛṇḍābana; 4 A rādhike; 5 AB krapā;  
6 ACFGM bina; 7 E kī; 8 ILM manana; 9 I baru;  
10 H yamunā; 11 ABC sīcana; D sīcata; F sīcata; K sīcani;  
L sīcani; 12 A hīnahī; CDEFILM dinahī; 13 GHM śarada;  
14 G bibidha; 15 AD bhāti; F bhāta; 16 BDHIJ sumanasi  
[-sa- replaces original in D]; 17 AGHIL aruṇa; 18 E nuta;  
19 E palava; 20 B kūjata; CFL kūjita; DH kūjata; E kujita;  
I [followed by ali kula maṃta, crossed out]; 21 D kokilā;  
22 A nirtana; BI nirttana; C narttana; E nirtata; F nṛtani;  
G nṛtyani; HJ nirtani; K nṛttani; M nṛtyana; 23 C saṣī;  
HL śiṣī; 24 C anaṃda; 25 C adhāra; 26 A bahatu;  
B babahata; DG bahati; 27 DFHILM °dāyaka; 28 GHL sītala;  
K sitala; 29 GHIL aruṇa; 30 LM śita; 31 ABCDEFGHIJKM  
jahā [followed by one erased akṣara in K]; 32 all MSS tahā;  
33 E puṣana; GH pūṣana; 34 GI baṃdhu;

CP 57 (continued).

- (9) ati kamanīya<sup>1</sup> birājata<sup>2</sup> maṁdira<sup>3</sup> navala nikumja;  
(10) sevata sagana<sup>4</sup> prītijuta<sup>5</sup> dina mīnadhvaja<sup>6</sup> puṁja.  
(11) rasika<sup>7</sup> rāsa<sup>8</sup> jahā<sup>9</sup> ṣelata syāmā<sup>10</sup> syāma<sup>11</sup> kiśora<sup>12</sup>;  
(12) ubhai<sup>13</sup> bāhu pariraṁjita<sup>14</sup> uṭhe unīde<sup>15</sup> bhora.  
(13) kanaka<sup>16</sup> kapisa paṭa<sup>17</sup> sobhita<sup>18</sup> subhaga sāvare<sup>19</sup> aṁga;  
(14) nīla basana kāmīni<sup>20</sup> ura kācuki<sup>21</sup> kasūbhī<sup>22</sup> suraṁga.  
(15) tāla rabāba muraja ḍapha bājata madhura mṛdaṁga<sup>23</sup>;  
(16) sarasa ukati<sup>24</sup> gati<sup>25</sup> sūcata<sup>26</sup> bara<sup>27</sup> bāsūrī<sup>28</sup> muṣacaṁga<sup>29</sup>.

[Text continues overleaf.]

- 1 A kavanīya; 2 D [-ta omitted]; E birājita; I birājati;  
3 M maṁdira; 4 A saghana; GHK sagana; 5 FJM prītajuta;  
H prītiyuta; 6 AEF mīnadhujā; B mīnadhyaṁja; C minadhujā;  
7 C rāsika; 8 ADEGJKL rāsi; C rāja; 9 ABDEFHIKL jahā;  
GM tahā; J [ (?)hā: emendment makes first akṣara illegible];  
10 GHJL śyāmā; 11 GHJL śyāma; 12 A kiśora; E kiśorī;  
13 CHM ubhaya; 14 BCK pararaṁjita; M pariraṁbhana [emended  
to pariraṁjita, sec.m.]; 15 E unīdi; 16 C kanika;  
17 L paṭu; 18 CGH śobhita; I sobhiyata; 19 A sāvarai;  
BIJ sāvare; C sāvara; G sāvare; 20 C kāmīni; FM kāmīna; G  
kamīni; 21 AE kācuki; 22 AF kasubhi; BE kasubhī; CDEGHIJK  
kasūbhī; L kasūbhī; M kusūbhī; 23 A mridaṁga; 24 E  
[-kati omitted]; K ukata; 25 J [omitted, added sec.m.];  
26 AL sūcata; I sūcati; 27 M baru; 28 ABDEFIJK basurī;  
C bāsūrī; 29 C °caṁda.

CP 57 (continued).

- (17) dōu<sup>1</sup> mili<sup>2</sup> cācari<sup>3</sup> gāvata<sup>4</sup> gaurī<sup>5</sup> rāga<sup>6</sup> alāpa<sup>7</sup>;  
(18) mānasa<sup>8</sup> mṛga<sup>9</sup> bala bedhata<sup>10</sup> bhr̥kuṭi<sup>11</sup> dhanuṣa<sup>12</sup> dr̥ga<sup>13</sup> cāpa<sup>14</sup>.  
(19) dōu<sup>15</sup> karatārinu<sup>16</sup> paṭakata laṭakata<sup>17</sup> ita<sup>18</sup> uta jāta;  
(20) ho ho horī bolata<sup>19</sup> ati ānāda kulakāta<sup>20</sup>.  
(21) rasika lāla para<sup>21</sup> melata<sup>22</sup> kāmīni<sup>23</sup> baṃdana dhūri<sup>24</sup>;  
(22) piya picakārinu<sup>25</sup> chirakata<sup>26</sup> taki taki<sup>27</sup> kumakuma<sup>28</sup> pūri<sup>29</sup>.  
(23) kabahū<sup>30</sup> kabahū<sup>31</sup> caṃdana taru nirmīta<sup>32</sup> tarala hiḍola<sup>33</sup>;  
(24) caḍhi<sup>34</sup> dou<sup>35</sup> jana<sup>36</sup> jhūlata<sup>37</sup> phūlata<sup>38</sup> karata kalola.

[Text continues overleaf.]

- 1 BCDEFHIJKLM dōū; 2 F mila; 3 BFM cācara; CGI cācara;  
J cācari; 4 AI gāvati; 5 CE gorī; 6 A rāgu;  
7 AEIJL alāpi [J emended to alāpa, sec.m.]; CD ālāpi; 8 BIJ  
mānasi; 9 A mriga; 10 I bedhati; 11 A bhrakuṭi;  
CEFGIK bhr̥kuṭi; M bhrakuṭi; 12 A dhanuṣu; M dhanuṣa;  
13 A driga; BDM draga; E daga; 14 BCEJL cāpi [J emended to  
cāpa, sec.m.]; F cāpa; I cāpi; 15 DFGHJKL dōū; 16 A  
karatāranī; B karitārinu; CG karatārinī; EM karatārani;  
I karatārina; 17 B laṭakatu; K [omitted, added sec.m.];  
18 AM ita; 19 B bolati; 20 B kalakāta; 21 J pari  
[emended to para, sec.m.]; 22 ADJK melati; 23 C kāmīni;  
FM kāmīna; 24 E dhuri; G dhūra; 25 A picakāīni;  
C picakārīni; EKG picakārīni; M picakārīna; 26 C chirakata;  
I chirakati; 27 B takita; K [omitted, added sec.m.];  
28 ACEL kuṃkuma; 29 E puri; F pūra; 30 ACDEIJ kabahu;  
M kabahū; 31 B kacahu; EIJ kabahu; FM kabahū; 32 A  
[-r- omitted]; M niramata; 33 ABDI hiḍola; G hiḍola [sic];  
34 C caḍhī; E caḍi; 35 ABE dou; 36 A mili; 37 E  
jhulata; J [-ta omitted, added sec.m.]; 38 BH phulata;

GP 57 (continued).

- (25) bara hiṃḍora<sup>1</sup> jhakorani<sup>2</sup> kāmīni<sup>3</sup> adhika ḍarāti<sup>4</sup>;  
(26) pulaki<sup>5</sup> pulaki bepatha āga prītama ura lapaṭāti<sup>6</sup>.  
(27) hitaciṃtaka<sup>7</sup> niḥu<sup>8</sup> cerinu<sup>9</sup> ura ānāda na<sup>10</sup> samāta<sup>11</sup>;  
(28) nirāṣi<sup>12</sup> nipaṭa nainani<sup>13</sup> suṣa trana<sup>14</sup> torata<sup>15</sup> bali jāta<sup>16</sup>.  
(29) ati udāra<sup>17</sup> bibi<sup>18</sup> suṃdara surata sūra<sup>19</sup> sukuvāra<sup>20</sup>;  
(30) hita<sup>21</sup> haribaṃsa<sup>22</sup> karau<sup>23</sup> dina dou<sup>24</sup> acala bihāra.

1 ABC hiḍora; FM hiṃḍola; G hiḍola; 2 FM jhakorana [emended to jhakorani in M, sec.m.]; 3 C kāmīni; IM kāmīna; 4 FGIKM ḍarāta;  
5 L pulaka [emended to pulaki]; M pulika; 6 FGHIM lapaṭāta;  
7 L °ciṃtika; 8 A niniju [ni- at end of folio]; DGHILM nija;  
F neju; 9 EK cerini; F ceranu; G corani; I cerunu [emended to cerinu, sec.m.]; M cerana; 10 K [omitted, added sec.m.]; 11 L samāti;  
12 IM nirāṣa; 13 ACDEFJ nenani; I nenana; 14 DIJ trṇa;  
CGHM trṇa; 15 HIJL torati; 16 L jāti; 17 C uddāra;  
18 IM biba; 19 BE sura; H sūra; 20 BCEFIJ sukumāra; G sukāvāra; KM sukūvāra; 21 ABCDEFGHIJKLM jai śrī hita; E śrī hita;  
22 AEM haribaṃsa; 23 AGM karo; C karaū; IL karahu;  
24 AEI dou.

Metre: 12+11 mātrās.

CP 58.

- (1) tere<sup>1</sup> hita lena<sup>2</sup> āi<sup>3</sup> bana<sup>4</sup> tē<sup>5</sup> syāma<sup>6</sup> paṭhāi<sup>6</sup>  
harata<sup>7</sup> kāmini<sup>8</sup> ghana<sup>9</sup> kadana kāma kau<sup>10</sup>;
- (2) kāhe kau<sup>11</sup> karata<sup>12</sup> bādhā suni<sup>13</sup> rī catura<sup>14</sup> rādhā  
bheṭikai<sup>15</sup> meṭi<sup>16</sup> rī<sup>17</sup> māi pragata jagata<sup>18</sup> bhau.
- (3) deṣi rī rajanī nīkī racanā rucira<sup>19</sup> pi<sup>20</sup> kī  
pulina nalina<sup>21</sup> nabha udita rohinī<sup>22</sup> dhau<sup>23</sup>;
- (4) tū<sup>24</sup> tau<sup>25</sup> ba<sup>26</sup> saṣi sayānī<sup>27</sup> tai<sup>28</sup> merī ekau<sup>29</sup> na mānī  
hau<sup>30</sup> tosau<sup>31</sup> kahata<sup>32</sup> hārī juvati<sup>33</sup> jugati<sup>34</sup> sau<sup>35</sup>.
- (5) mohanalāla<sup>36</sup> chabīlau<sup>37</sup> apane<sup>38</sup> raṅga rāgīlau<sup>39</sup>  
mohata<sup>40</sup> bihaṅga<sup>41</sup> pasu<sup>42</sup> madhura<sup>43</sup> muralī rau;
- (6) ve<sup>44</sup> tau<sup>45</sup> ba<sup>46</sup> ganata tana<sup>47</sup> jīvana<sup>48</sup> jovana<sup>49</sup> tava<sup>50</sup>  
hita<sup>51</sup> haribaṅsa<sup>52</sup> hari<sup>53</sup> bhajahi<sup>54</sup> bhāmini<sup>55</sup> jau<sup>56</sup>.

1 A [preceded by māi hau]; C [preceded by māi hō]; 2 BDHKL laina;  
3 G āi; 4 B tai; DH tai; IL te; 5 GHLM syāma; 6 E  
patai; G pāṭhāi; 7 ABCDEGHILM harati; F harita; J [emended to  
harati, sec.m.]; 8 D kāminī; M kāmina; 9 B dhana;  
10 GM ko; 11 FI kō; GM ko; 12 ABCDU karati; 13 BIM  
suna; 14 E caturi; 15 A bhaitikai; E bheṭekai; GHI bheṭike;  
16 A maiṭi; E meṭe; IM meṭa; 17 A rā [emended to rī, sec.m.];  
18 G jāgata; L [-ga- omitted, added sec.m.]; 19 L rucara [emended  
to rucira, sec.m.]; 20 BCDGIJKLM piya; 21 G [omitted];  
22 FIM rohanī; GHL rohinī; 23 DHIM dhaū; 24 BE tu; 25 I  
to; 26 B [omitted]; H 'ba; 27 A syānī; 28 ACDFGIJ tē;  
BE tai; 29 I eko; M yeko; 30 ABDE hau; CFGI hō; 31  
AB tosau; FGIJM tosō; K tausau; 32 ACDEJ kahati; 33 AFGI  
juvatī; E javati; H yuvati; 34 C jugatī; EF jugata; 35  
ABEHIL sau; FM sō; 36 I mauhana<sup>o</sup>; 37 CDIM chabīlo;  
38 L apanai; 39 A ragīlau; CDEIM rāgīlo; 40 E mohita;  
41 C bihaga; 42 ABEFL pasu; 43 I [omitted]; 44 C vai;  
45 DIM to; E gau [emended to tau, sec.m.]; 46 H 'ba; 47 E  
[ta- omitted]; FGM [omitted; added sec.m. in F]; 48 JL jīvani  
[J emended to jīvana, sec.m.]; 49 H yovana; 50 C dhana;

CP 58 (continued).

GM tana; 51 all MSS jai śrī hita; 52 AEM haribaṃsa;  
F [omitted]; 53 A [omitted]; K hiri [emended to hari];  
54 F bhajajahi; J bhajaha [emended to bhajahi, sec.m.];  
G bhaje; M bhajāĩ; 55 CGM bhāminī; FI bhāmīna;  
56 I jyō.

Metre: 8+8+8+7 varṇas.

CP 59.

- (1) yaha ju eka mana bahuta<sup>1</sup> ṭhaura<sup>2</sup> kari<sup>3</sup>  
kahi<sup>4</sup> kaune<sup>5</sup> sacu pāyau<sup>6</sup>;
- (2) jahā<sup>7</sup> tahā<sup>8</sup> bipati<sup>9</sup> jāra juvati<sup>10</sup> jyaū<sup>11</sup>  
pragaṭa<sup>12</sup> piṅgalā gāyau<sup>13</sup>.
- (3) dvai<sup>14</sup> turamga para<sup>15</sup> jora<sup>16</sup> caḍhata<sup>17</sup> haṭhi<sup>18</sup>  
parata<sup>19</sup> kauna<sup>20</sup> pai<sup>21</sup> dhāyau<sup>22</sup>;
- (4) kahi<sup>23</sup> dhau<sup>24</sup> kauna<sup>25</sup> aṅka para<sup>26</sup> rāṣai<sup>27</sup>  
jo<sup>28</sup> ganikā<sup>29</sup> suta<sup>30</sup> jāyau<sup>31</sup>.
- (5) hita<sup>32</sup> haribaṃsa<sup>33</sup> prapaṃca baṃca<sup>34</sup> saba<sup>35</sup>  
kāla<sup>36</sup> byāla kau<sup>37</sup> ṣāyau<sup>38</sup>;
- (6) yaha<sup>39</sup> jiya<sup>40</sup> jāni<sup>41</sup> syāma<sup>42</sup> syāmā<sup>43</sup> pada  
kamala sāgī<sup>44</sup> sira<sup>45</sup> nāyau<sup>46</sup>.

1 I bahota; 2 B ṭhauri; EI ṭhora; 3 F kara; 4 I kaho;  
K kahu; 5 BDKLM kaunai; CGI kone; E kona; 6 IM pāyo;  
7 all MSS jahā; 8 A tahā; BCDEFGHIJKLM tahā; 9 FJK bipata  
[K emended to bipati]; 10 H yuvati; 11 AC jyō; BEK jyau;  
D jyo; FIM lō; GHL laū; 12 BG pragaṭi; 13 IM gāyo; 14 B  
duya; I dve; 15 I pari; K pai; 16 AC jabaru; E jaura;  
F jyaūra; I jori; L joru; 17 AFL caḍhatu; 18 HIM haṭha;  
19 L paratu; 20 A kavana; CF kona; 21 ACFGILM para;  
22 IM dhāyo; 23 B [lines (4) and (5) are omitted, and added at the  
foot of the folio apparently in the scribe's own hand but in a different  
pen]; C kahī; 24 AB EK dhau; CFI dhō; 25 A kaunu; CFI kona;  
26 E [-ra omitted]; I pari; 27 CM rāṣe; 28 AFG jau; BCJK  
jyau [J unclear; emended to jo, sec.m.]; I jyō; 29 GH gaṅikā;  
J ginikā [unclear; emended to ganikā, sec.m.]; 30 B sutā; 31 DIM  
jāyo; 32 all MSS jai śrī hita; 33 ABEM haribaṃsa; 34 B  
basa; D baca; J baṃci; 35 B [omitted]; 36 B [-la omitted];  
37 CGIM ko; 38 B dhāyau; IM ṣāyo; 39 A yahu; 40 C  
jiya; 41 C jānī; FH jāna; 42 GHL śyāma; 43 D syāma; GHL  
śyāmā; 44 B sāgī; 45 C siru; H śira; 46 AI nāyo.

Metre: 16+12 mātrās.

CP 60.

- (1) kahā kahaũ<sup>1</sup> ina<sup>2</sup> nainani<sup>3</sup> kī<sup>4</sup> bāta;
- (2) ye<sup>5</sup> ali priyā<sup>6</sup> badana<sup>7</sup> aṃbuja rasa<sup>8</sup> aṭake anata<sup>9</sup> na jāta.
- (3) jaba jaba rukata palaka saṃpuṭa laṭa<sup>10</sup> ati ātura akulāta;
- (4) laṃpaṭa lava nimeṣa<sup>11</sup> aṃtara te<sup>12</sup> alapa kalapa sata<sup>13</sup> sāta<sup>14</sup>.
- (5) śruti<sup>15</sup> para kaṃja dṛgaṃjana<sup>16</sup> kuca bica<sup>17</sup> mṛgamada<sup>18</sup> hvai na  
samāta;
- (6) hita<sup>19</sup> haribaṃsa<sup>20</sup> nābhi<sup>21</sup> sara jalacara jācata<sup>22</sup> sāvala<sup>23</sup> gāta.

- 1 ABK kahau; CFGIM kahō; 2 A Īni; G ini; M Ina;  
3 ACEFK nenani; I nenana; 4 B [omitted]; 5 A e;  
6 A priye; 7 B [-da- omitted, added sec.m.]; 8 B [foll. by ke];  
9 L aṃta; 10 E laṭī; G [omitted]; 11 M nameṣa; 12 B  
tai; DHL tai; G te; 13 GLM śata; 14 L sāta; 15 KM  
śruta; 16 B hagaṃjana; DKLM dragaṃjana; E dṛgeṃjana; 17 G  
[omitted]; M bīci; 18 A mrigamada; M [-da omitted, added sec.m.];  
19 all MSS jai śrī hita; 20 BEM haribaṃsa; 21 B nani;  
22 BF [-ca- omitted]; E jocata; H yācata; JK jācata;  
23 ABD sāvala; F syāmala.

Metre: 16+11 mātrās.

CP 61.

- (1) āju saṣī bana mai<sup>1</sup> ju bane<sup>2</sup> prabhu nācata hai<sup>3</sup> braja<sup>4</sup> maṇḍana<sup>5</sup>;  
(2) baisa<sup>6</sup> kiśora<sup>7</sup> juvati<sup>8</sup> aṃsani<sup>9</sup> para diye<sup>10</sup> bimala bhujadaṇḍana.  
(3) komala<sup>11</sup> kuṭila alaka suṭhi<sup>12</sup> sobhita<sup>13</sup> avalaṃbita juga<sup>14</sup> gaṇḍana;  
(4) mānahu<sup>15</sup> madhupa<sup>16</sup> thakita<sup>17</sup> rasa laṃpaṭa<sup>18</sup> nīla kamala ke ṣaṇḍana.  
(5) hāsa<sup>19</sup> bilāsa harata saba kau<sup>20</sup> mana kāma samūha bihaṇḍana;  
(6) hita<sup>21</sup> haribaṃsa<sup>22</sup> karata apanau<sup>23</sup> jasa<sup>24</sup> pragāṭa aṣila brahmaṇḍana<sup>25</sup>.

- 1 AB mai; CFGHIJM mē; 2 AFG banē; BE banai; D banaī;  
3 AD hē; G hai; 4 IM brja-; 5 E maṇḍala; 6 CKL baiśa;  
H bayasa; M baisi; 7 A kisora; 8 A juvatī; H yuvati;  
9 DIJM aṃsana; HL aṃsani; 10 ACEIJM diyē; BD diyai; G diē;  
HL diyai; 11 M komila; 12 D suni; 13 C śobhita;  
14 EHK yuga; 15 A mānō; B mānau; D manaū; HJL mānahū;  
I māno; 16 I [omitted]; 17 G [-ta omitted]; I bithakita;  
18 B [-mpa- omitted]; 19 E [whole line omitted, added sec.m.];  
F hāsi; 20 ACFGIM ko; 21 all MSS jai śrī hita; 22 A  
haribaṃsa; 23 ACFGHIJM apano; 24 AC jasu; H yasa;  
25 B bramāūna; FK brahamaṇḍana.

Metre: 16+12 mātrās.

CP 62.

- (1) ṣelata rāsa<sup>1</sup> dulahinī<sup>2</sup> dūlahu<sup>3</sup>;
- (2) sunahu<sup>4</sup> na<sup>5</sup> saṣī sahita lalitādika  
niraṣi niraṣi<sup>6</sup> nainani<sup>7</sup> kina<sup>8</sup> phūlahu<sup>9</sup>.
- (3) ati kala madhura mahā mohana dhuni<sup>10</sup> .  
upajata<sup>11</sup> haṃsasutā<sup>12</sup> ke<sup>13</sup> kūlahu<sup>14</sup> ;
- (4) theī<sup>15</sup> theī<sup>15</sup> bacana mithuna muṣa<sup>16</sup> nisarata<sup>17</sup>  
suni suni deha dasā<sup>18</sup> kina<sup>19</sup> bhūlahu<sup>20</sup> .
- (5) mṛdu<sup>21</sup> padanyāsa uṭhata<sup>22</sup> kumakuma<sup>23</sup> raja  
adbhuta<sup>24</sup> bahata<sup>25</sup> samīra dukūlahu<sup>26</sup> ;
- (6) kabahū<sup>27</sup> syāma<sup>28</sup> syāmā<sup>29</sup> dasanācala<sup>30</sup>  
kaca<sup>31</sup> kuca hāra chuvata bhujamūlahu<sup>32</sup> .

[Text continues overleaf.]

1 A rāsu; 2 D [emended to dulahina]; FI dulahani; B dūlahū;  
EK dūlahu; G dūlahā; 4 B sunahū; 5 E [omitted];  
6 B niraṣa; K [omitted, added sec.m.]; 7 AEJ nenani;  
I nenana; 8 BDEF kini; GM kyaū na; IJ kyō na [J emended  
to kyaū na, sec.m.]; 9 B phūlahū; 10 H dhvani;  
11 AD upajati; 12 HL haṃśa<sup>o</sup>; 13 BD kai; 14 B phūlahū;  
I kūlahū; 15 B [graph similar to Arabic numeral '8' between  
the- and -ī: for avagraha ?]; 16 B suṣa; 17 E nisurata;  
L [followed by repeat of muṣa nisarata, crossed out]; 18 A disā;  
CHIL dasā; 19 BDFJK kini; I kyō na; 20 A bhulavahu  
[emended to bhulahu, sec.m.]; B bhūlahū; E bhulahu; 21 A mridu;  
J mṛda; 22 DJ uṭhati; E uṭati; 23 I kuśamakuma [emended  
to kumakuma]; L kuṃkuma; 24 B adabhuta; 25 B [omitted,  
added in scribe's own hand]; DIJ bahati; 26 B dukūlahū;  
C dakūlahu; E dukulahu; 27 A kabaha; B kabahūka; CDEFI  
kabahu; GM kabahū; 28 CGH śyāma; 29 CGHL śyāmā;  
30 ABDEFJL dasanaṃcala; C daśanaṃcala [remainder of folio in C is a  
replacement, sec.m.; original hand resumes at 63.4]; 31 A kaka;  
E [omitted, added sec.m.]; 32 B <sup>o</sup>mūlahū; E <sup>o</sup>mulahu;

CP 62 (continued).

- (7) ati lāvanya<sup>33</sup> rūpa abhinaya<sup>34</sup> guṇa<sup>35</sup>  
nāhina koṭi<sup>36</sup> kāma samatūlahu<sup>37</sup>;
- (8) bhṛkuṭi<sup>38</sup> bilāsa hāsa<sup>39</sup> rasa baraṣata  
hita<sup>40</sup> haribaṃsa<sup>41</sup> prema<sup>42</sup> rasa<sup>43</sup> jhūlahu<sup>44</sup>.

33 EGH lāvanya; 34 A abhimai; 35 GH guṇa; 36 AE [follows next]; 37 B samatūlahū; E samatūlahu; M [~~ma~~- omitted, added sec.m.]; 38 A bhṛkuṭi; CEFGL bhṛkuṭī; 39 E hāsi; 40 all MSS jai śrī hita; 41 ABEM haribaṃsa; 42 A praima; 43 B [~~ra~~- omitted, added in scribe's own hand]; 44 B jhūlahū; C jhūmahu; E jhulahu.

Metre: 16+16 mātrās.

CP 63[i].

[Text of CP 63 is headed chamḍa cāri in BEFGHIJKLM, chamḍa cyāri in D, tribhaṃgī chamḍa cāra in H. The four component stanzas are numbered 1 - 4 in all MSS except A, in which each is followed immediately by its ṭīkā.]

- (1) mohana madana tribhaṃgī<sup>1</sup>;
- (2) mohana muni<sup>2</sup> mana<sup>3</sup> raṃgī<sup>4</sup>.
- (3) mohana<sup>5</sup> saghana<sup>6</sup> praḡaṭa paramānāda<sup>7</sup>  
guna<sup>8</sup> gaṃbhīra<sup>9</sup> gupālā<sup>10</sup>;
- (4) sīsa<sup>11</sup> kirīṭa<sup>12</sup> śravana<sup>13</sup> mani<sup>14</sup> kuṃdala<sup>15</sup>  
ura maṃḍita<sup>16</sup> banamālā<sup>17</sup>.
- (5) pītābara<sup>18</sup> tana<sup>19</sup> dhātu<sup>20</sup> bicitrita<sup>21</sup>  
kala<sup>22</sup> kiṃkini<sup>23</sup> kaṭi<sup>24</sup> caṃgī;
- (6) naṣa<sup>25</sup> mani<sup>26</sup> tarani<sup>27</sup> carana<sup>28</sup> sarasīruha<sup>29</sup>  
mohana<sup>30</sup> madana tribhaṃgī<sup>31</sup>.

[Text in C is on a replacement  $\frac{1}{2}$  folio, sec.m., up to line (4).]

- 1 ACEF trabhaṃgī; M [foll. by lāla]; 2 A [lacks daṇḍa of i-kāra];  
M muna; 3 M [mana, sec.m., replaces original reading]; 4 E raṃga;  
5 ABCDEFGHIJKL [foll. by muni]; M [foll. by muna]; 6 A [-na omitted,  
added sec.m.]; 7 E pramānāda; 8 GHM guṇa; 9 A bhaṃgīra;  
10 AE gupāla; 11 H sīsa; K sīsa; 12 C kirīṭa; M kariṭa;  
13 śravani; C [original hand resumes with -vana after replacement  $\frac{1}{2}$  folio];  
GHIL śravana; 14 A mana; FGHL maṇi; M maṇa; 16 M [first two  
akṣaras crossed out, leaving -ta; maṃḍi- added sec.m.]; 17 A <sup>o</sup>māla;  
18 BD pītābara; E pītābara; 19 L taru; 20 AFGIM dhāta;  
K dhāti; [emended to dhāta]; 21 C bicītrita; D bicitrīta; FM  
bicitrata; 22 I kali; 23 kaṃkana; CHL kiṃkiṇi; G kikiṇi;  
M kiṃkaṇa; 24 FGI kaṭa; 25 D [foll. by one akṣara, crossed out];  
26 CFGHILM maṇi; 27 ACGHM taraṇi; E tarana; 28 GILM carana;  
29 F sarasīrahu; 30 I mauhana; 31 AEF trabhaṃgī; C tr̥bhaṃgī.

Metre: lines (1)-(2), 12 mātrās; (3)-(6), 16+11 mātrās.

CP 63[ii].

- (1) mohana benu<sup>1</sup> bajāvai;  
(2) ihi<sup>2</sup> rava nāri<sup>3</sup> bulāvai.  
(3) āi<sup>4</sup> braja<sup>5</sup> nāri<sup>6</sup> sunata baṃsī<sup>7</sup> rava<sup>8</sup>  
grahapati<sup>9</sup> baṃdhu<sup>10</sup> bisāre<sup>11</sup>;  
(4) darasana madana<sup>12</sup> gupāla<sup>13</sup> manohara  
manasija tāpa<sup>14</sup> nivāre.  
(5) haraṣita<sup>15</sup> badana baṃka avalokani<sup>16</sup>  
sarasa madhura dhuni<sup>17</sup> gāvai<sup>18</sup>;  
(6) madhumaya<sup>19</sup> sāma<sup>20</sup> samāna adhara dhare<sup>21</sup>  
mohana benu<sup>22</sup> bajāvai<sup>23</sup>.

1 A bainu; DF baina; E bena; GHIL beṇu; M beṇa [emended to baina, sec.m.]; 2 A īhi; DHL ihī; I iha; 3 M nāra;  
4 GHJL āī; 5 F [followed by repeat of braja]; HI brja;  
6 M nāra; 7 ABCDEM baṃsī; 8 A ruha; 9 A grihapati;  
DEGH grhapati; M grahapata; 10 D baṃdha; M [second akṣara crossed out; -dhu added, sec.m.]; 11 C bisāre; 12 C [text from -dana to 63[iii].5 manohara is on replacement  $\frac{1}{2}$  folio, sec.m.];  
EM -na omitted, added sec.m.]; 13 EFM gopāla; 14 C tapata;  
15 A haratapra; F harṣita; I haraṣata [emended to haraṣita];  
M haraṣati; 16 CF avalokana; M avilokani; 17 H dhvani;  
M sura; 18 C gāve; 19 A <sup>o</sup>mai; 20 AKM syāma; GH śyāma;  
21 ACEL dhari; DHIK dharaī; FGJM dharē; 22 ABDK bainu;  
E bena; F baina; GHIM beṇu; 23 HJ bajāvaī; I bajauvai  
[emended to bajāvai, sec.m.].

Metre: lines (1)-(2), 12 mātrās; (3)-(6), 16+11 mātrās.

CP 63[iii].

- (1) rāsa<sup>1</sup> racyau<sup>2</sup> bana māhī<sup>3</sup>;  
(2) bimala<sup>4</sup> kalapataru<sup>5</sup> chāhī<sup>6</sup>.  
(3) bimala kalapataru<sup>7</sup> tīra supesala<sup>8</sup>  
sarada<sup>9</sup> raina<sup>10</sup> bara caṃdā;  
(4) sītala<sup>11</sup> maṇḍa sugaṃḍha pavana bahai<sup>12</sup>  
tahā<sup>13</sup> ṣelata<sup>14</sup> nādanaṃdā<sup>15</sup>.  
(5) adbhuta<sup>16</sup> tāla mṛdaṃga<sup>17</sup> manohara  
kiṃkini<sup>18</sup> śabda<sup>19</sup> karāhī<sup>20</sup>;  
(6) jamunā<sup>21</sup> pulina<sup>22</sup> rasika rasa sāgara  
rāsa<sup>23</sup> racyau<sup>24</sup> bana māhī<sup>25</sup>.

[Text in C is on a replacement  $\frac{1}{2}$  folio, sec.m., up to line (5).]

1 A rāsu; 2 A racyō; DI racyo; B racyau; 3 FGH māhī;  
CLM māhī; K māhī; 4 A [line (2) omitted: very rough margin addition,  
sec.m., reads perhaps yāmāle kālāpe tā[?]o chāhī]; 5 H kalpataru;  
6 CFH chāhī; JK chāhī; GLM chāhī; 7 H kalpataru; 8 BGJL  
supesāla; D [-sa- omitted, added sec.m.]; 9 GHL śarada; 10 AL  
raini; BCJ rena [J emended to raini, sec.m.]; E reni;  
11 GHL sītala; 12 C baha; 13 ABCEFGHJKLM tahā; D tahā;  
I jahā; 14 AC ṣele; E ṣalai; 15 AC nadanaṃdā; 16 B  
adabhuta; 17 AK mridaṃga; 18 B kikini; CGHL kiṃkiṇi  
[C: original hand resumes with kiṃkiṇi after replacement  $\frac{1}{2}$  folio];  
F kiṃkina; I kiṃkinī; M kiṃkana; 19 A svāda; DM sabda;  
20 CFHI karāhī; D karāhī [emended to karāhī]; K karāhī;  
GLM karāhī; 21 CH yamunā; 22 M pulana; 23 A rāsu;  
24 AB racyau; CDI racyo; M racau; 25 B mahī; CFH māhī;  
G māhī; LM māhī.

Metre: lines (1)-(2), 12 mātrās; (3)-(6), 16+11 mātrās.

CP 63[iv].

- (1) deṣata madhukara<sup>1</sup> kelī<sup>2</sup>;  
(2) mohe<sup>3</sup> ṣaga mṛga<sup>4</sup> belī.  
(3) mohe mṛga<sup>5</sup> dhenu<sup>6</sup> sahita<sup>7</sup> surasūṃdari<sup>8</sup>  
prema<sup>9</sup> magana<sup>10</sup> paṭa chūṭe<sup>11</sup>;  
(4) uḍagana<sup>12</sup> cakita thakita sasi<sup>13</sup> maṃḍala  
koṭi<sup>14</sup> madana mana<sup>15</sup> lūṭe.  
(5) adhara pāna<sup>16</sup> pariraṃbhana<sup>17</sup> atirasa  
ānāda<sup>18</sup> magana<sup>19</sup> sahelī;  
(6) hita<sup>20</sup> haribaṃsa<sup>21</sup> rasika<sup>22</sup> sacu<sup>23</sup> pāvata  
deṣata madhukara<sup>24</sup> kelī.

1 A madhukura; 2 A keli [emended to kelī in scribe's own hand];  
3 E mohi; 4 A mriga; 5 A mriga; 6 ACM dhena;  
F dhainu; 7 C sahīta; M sahata; 8 BDFGIJKM surasūṃdara | JK  
emended to surasūṃdari, sec.m.]; C surasūṃdarī; H  
svarasūṃdara; 9 A praima; 10 B [ma- omitted]; 11 BE  
chūṭe; 12 GL uḍagaṇa; 13 CEGH śasi; I śasi;  
14 FM koṭa; 15 B [omitted, added in scribe's own hand];  
16 AI pāni; L pāni; 17 L pariraṃbhana; M pararaṃbhana;  
18 A ānāda; D anaṃda; 19 B [followed by one line from ṭikā  
of 63[i].1, lightly erased]; E rasagana; 20 ABCDEFGHIJKL  
jai śrī hita; M jai śrī hiti; 21 AE haribaṃsa; M harabaṃsa;  
22 B rasaka; 23 B [sa- omitted]; 24 A madhukura.

Metre: lines (1)-(2), 12 mātrās; (3)-(6), 16+11 mātrās.

CP 64.

- (1) benu<sup>1</sup> māi<sup>2</sup> bājai<sup>3</sup> baṃśībaṭa<sup>4</sup>;
- (2) sadā basaṃta rahata br̥ṃdābana<sup>5</sup>  
pulina<sup>6</sup> pabitra subhaga jamunā<sup>7</sup> taṭa.
- (3) jaṭita<sup>8</sup> krīṭa<sup>9</sup> makarākṛta<sup>10</sup> kuṃdala  
muṣārabiṃda<sup>11</sup> bhavara<sup>12</sup> mānau<sup>13</sup> laṭa;
- (4) dasanani<sup>14</sup> kuṃda kalī<sup>15</sup> chabi<sup>16</sup> lajjita<sup>17</sup>  
sajjita<sup>18</sup> kanaka samāna pīta paṭa.
- (5) muni<sup>19</sup> mana dhyāna dharata<sup>20</sup> nahi<sup>21</sup> pāvata  
karata<sup>22</sup> binoda saṃga bālaka bhaṭa<sup>23</sup>;
- (6) dāsa<sup>24</sup> ananya<sup>25</sup> bhajana rasa kārana<sup>26</sup>  
hita<sup>27</sup> haribaṃśa<sup>28</sup> pragāṭa līlā naṭa.

1 ABF bainu; D baina; GHM beṇu; 2 E māi; 3 C bājē;  
GI bāje; 4 CEFM baṃśī<sup>o</sup>; 5 IK śrī br̥ṃdābana;  
6 E pulani; J pulana [emended to pulina, sec.m.]; 7 CDH  
yamunā; 8 C jaṭita; 9 H kirīṭa; 10 A <sup>o</sup>ākṛita;  
B <sup>o</sup>ākṛata; L <sup>o</sup>ākṛti; 11 A muṣārabiṃda; G muṣa arabiṃda;  
M muṣā arabiṃda [emended to muṣa arabiṃda, sec.m.]; 12 GHM  
bhramara; J [omitted; bhāvvara added sec.m.]; KL bhāvvara;  
13 CFGH mānō; DL mānau; EIM māno; 14 CHL daśanani;  
15 J kali [emended to kalī, sec.m.]; 16 A chābi [chā- at  
end of line; daṇḍa intended for foll. i-kāra]; 17 BF lajjita;  
E [followed by kai]; GM lājata; 18 EKM sajjata;  
F sajjita; 19 C munī; M muna; 20 M karata [emended  
to dharata, sec.m.]; 21 A nahī; FHL nahī; 22 M [1st  
akṣara replaces original, perhaps dha- for prec. dharata];  
23 A raṭa; 24 H dāsi; 25 A [2nd akṣara indistinct;  
perhaps -nyi- emended to -nā- ?]; 26 GH kārana; 27 all MSS  
jai śrī hita; 28 BEM haribaṃsa.

Metre: 16+16 mātrās.

CP 65.

- (1) madana mathana ghana nikuṃja ṣelata hari<sup>1</sup>  
rākā<sup>2</sup> rucira sarada<sup>3</sup> rajanī;
- (2) jamunā<sup>4</sup> pulina<sup>5</sup> taṭa sura ke<sup>6</sup> taru<sup>7</sup> nikaṭa<sup>8</sup>  
racita rāsa<sup>9</sup> cali mili<sup>10</sup> sajanī.
- (3) bājata<sup>11</sup> mṛdu<sup>12</sup> mṛdaṅga<sup>13</sup> nācata sabai sudhaṅga<sup>14</sup>  
tai<sup>15</sup> na śravana<sup>16</sup> sunyau<sup>17</sup> benu<sup>18</sup> bajanī;
- (4) hita<sup>19</sup> haribaṃsa<sup>20</sup> prabhu<sup>21</sup> rādhikā ravana<sup>22</sup> mokau<sup>23</sup>  
bhāvai<sup>24</sup> māi<sup>25</sup> jagata bhagata<sup>26</sup> bhajanī.

[Stanza omitted in I.]

- 1 A [omitted]; 2 E rakā [emended to rākā in scribe's own hand];  
3 GH śarada; 4 CH yamunā; 5 A [followed by puli, lightly  
crossed through]; 6 BJ kai [follows next]; FHK [follows next];  
7 F [partial emendment of ta- to ke, sec.m.]; 8 C nīkaṭa;  
9 E rāsi; 10 C mīla; F mila; G bhali; 11 DJ bājati;  
12 A maghu [for madhu ?]; E [omitted, madhu added sec.m.];  
M mṛda [emended to mṛdu]; 13 A mridaṅga; 14 E sugaṅdha;  
15 AK tai; BE te; CGJM tē; 16 GHM śravaṇa; 17 A sunyō;  
B sunasau; DL sunyāũ; 18 A bena; BD bainu; FK baina;  
GHM beṇu; 19 all MSS jai śrī hita; 20 AEM haribaṃsa;  
21 A prabho; 22 G ravaṇa; HM ramaṇa; 23 CDGHKL mokaũ;  
EFM mokō; J [followed by tau, sec.m.]; 24 C bhavai; G bhāvai;  
M bhāve; 25 C māi [emended to māi, sec.m.]; 26 E jagata.

Metre: 8+8+ 11/12/13 varṇas.

CP 66.

- (1) biharata<sup>1</sup> dou<sup>2</sup> prītana kuṃja<sup>3</sup>;  
(2) anupama<sup>4</sup> gaura syāma<sup>5</sup> tana sobhā<sup>6</sup> bana baraṣata<sup>7</sup> suṣa puṃja.  
(3) adbhuta ṣeta mahā<sup>8</sup> manamatha<sup>9</sup> kau<sup>10</sup> duṃdubhi<sup>11</sup> bhūṣana<sup>12</sup> rāva;  
(4) jūjhata<sup>13</sup> subhaṭa paraspara<sup>14</sup> āga āga upajata<sup>15</sup> koṭika<sup>16</sup> bhāva.  
(5) bhara<sup>17</sup> saṃgrāma<sup>18</sup> śramita ati abalā nidrāyata<sup>19</sup> kala<sup>20</sup> naina<sup>21</sup>;  
(6) piya<sup>22</sup> ke<sup>23</sup> aṃka nisamka tamka tana ālasajuta<sup>24</sup> kṛta<sup>25</sup> saina<sup>26</sup>.  
(7) lālana<sup>27</sup> misa ātura<sup>28</sup> piya parasata<sup>29</sup> urū<sup>30</sup> nābhi<sup>31</sup> urajāta;  
(8) adbhuta<sup>32</sup> chaṭā biloki<sup>33</sup> avani para bithakita<sup>34</sup> bepatha gāta.

[Text continues overleaf.]

- 1 D bihare [-ta added sec.m.]; K [-ta omitted, added sec.m.];  
M beharata; 2 AE dou; 3 B [followed by ke madhya (from ṭīkā)];  
4 B anuyama; 5 CGH śyāma; 6 GH śobhā; 7 B [ba- omitted];  
8 C maha [emended to mahā, sec.m.]; 9 GIKL manmatha; 10 GI  
ko; M koko [1st ko lightly erased]; 11 FGKM dūdubhī; I dūdabhī;  
12 E bhuṣana; GHLM bhūṣaṇa; 13 E bujhata [emended to jūjhata,  
sec.m.]; 14 AM parasapara; 15 B upajati; 16 EF koṭaka;  
17 BDHIJ bhari [J emended to bhara, sec.m.]; 18 I sṛṃgāra;  
19 A nidrāita; CEF nidrāita; L nadrāyata [emended to nidrāyata];  
20 I kali; 21 B nanai [emended to nainai in scribe's own hand];  
EI nena; 22 F pīya; 23 E ni [ke added sec.m., but ni not  
cancelled]; 24 CH °yuta; 25 AB krata; 26 AEFI sena;  
B sainai; H śaina; 27 BKM lālani [K emended to lālana];  
28 C atura [emended to ātura, sec.m.]; 29 I parasati;  
30 BCD uru; 31 D nābhī; 32 E [omitted, added sec.m.];  
33 M biloka; 34 D bithakīta; G bithakiya;

CP 66 (continued).

- (9) nāgarī<sup>35</sup> niraṣi<sup>36</sup> madana biṣa byāpata<sup>37</sup> diyau<sup>38</sup> sudhādhara<sup>39</sup> dhīra;  
(10) satvara<sup>40</sup> uṭhe<sup>41</sup> mahā madhu<sup>42</sup> pīvata<sup>43</sup> milata<sup>44</sup> mīnamiva<sup>45</sup> nīra<sup>46</sup>.  
(11) abahī<sup>47</sup> mai<sup>48</sup> muṣa madhya<sup>49</sup> biloke biṃbādhara surasāla<sup>50</sup>;  
(12) jāgrata<sup>51</sup> jyau<sup>52</sup> bhrama bhayau<sup>53</sup> paryau<sup>54</sup> mana<sup>55</sup> sata<sup>56</sup> manasija<sup>57</sup>  
kula jāla<sup>58</sup>.  
(13) sakṛdapi<sup>59</sup> mayi<sup>60</sup> adharāmṛtam<sup>61</sup> upanaya<sup>62</sup> suṃdari<sup>63</sup> sahaja saneha<sup>64</sup>;  
(14) tava<sup>65</sup> pada paṃkaja kau<sup>66</sup> nija<sup>67</sup> maṃdira<sup>68</sup> pālaya saṣi<sup>69</sup> mama deha.

[Text continues overleaf.]

35 I nāgarī; LM nāgara; 36 B niraṣa; M niriṣi; 37 ACEGLM  
byāpita; BI byāpyo; DJ byāpyau [J emended to byāpata, sec.m.];  
38 A dayau; IM diyo; 39 CFKL sudhādhari; 40 B śatvara;  
41 A [foll. by ju]; E uṭhi; 42 B madhū; I mi [-dhu pīvata  
omitted, added sec.m.]; 43 B pivata; I [see prec.]; 44 B  
[-ta omitted]; 45 A mīnamīva; 46 B nāri; 47 CGLM abahī;  
48 AB me; CGJ mē [J emended to mai, sec.m.]; 49 F maddha;  
50 K surasālā; L surasāla; 51 A jāgata; D [-ta omitted];  
52 ABCG jyau; GI jyō; 53 IM bhayo; 54 I paryo; 55 A  
manu; 56 B [-ta omitted]; GH śata; 57 A manasila; 58 M  
[-la replaces original reading]; 59 A sakradaṣi; F śakṛdapi;  
GK sukṛdapi; 60 A mai; BCDIJL maya; F mē; 61 A adharāmritam;  
B adharāmratam; 62 A uṣanaya; 63 ADEFGIK suṃdara; 64 B sneha;  
65 M tuva; 66 E kau; FGM ko; I kō; 67 ABCEK niyu;  
68 J maṃdina; M maṃdara; 69 AFGM saṣi;

CP 66 (continued).

- (15) priyā<sup>70</sup> kahati<sup>71</sup> kahu<sup>72</sup> kahā<sup>73</sup> hute<sup>73</sup> piya<sup>74</sup> nava<sup>75</sup> nikumja<sup>76</sup> bara rāja;  
(16) suṃdara bacana racana<sup>77</sup> kata bitarata<sup>78</sup> rati<sup>79</sup> lamṇaṭa binu<sup>80</sup> kāja.  
(17) itanau<sup>81</sup> śravana<sup>82</sup> sunata<sup>83</sup> mānini<sup>84</sup> muṣa aṃtara rahyau<sup>85</sup> na dhīra;  
(18) mati<sup>86</sup> kātara birahaja duṣa byāpata<sup>87</sup> bahutara<sup>88</sup> svāsa<sup>89</sup> samīra<sup>90</sup>.  
(19) hita<sup>91</sup> haribaṃsa<sup>92</sup> bhujani<sup>93</sup> ākaraṣe<sup>94</sup> lai rāṣe ura māṃjha<sup>95</sup>;  
(20) mithuna<sup>96</sup> milata ju kachuka<sup>97</sup> suṣa<sup>98</sup> upajyau<sup>99</sup> truṭi<sup>100</sup> lavamiva  
bhai<sup>101</sup> sāṃjha<sup>102</sup>.

70 G piyā; 71 E kahatī; FFLM kahata; G kahatu; 72 A kahi;  
CEJKL kahau; I kaho; M kahū; 73 I [foll. by mahā, crossed out];  
74 A pīya; H priya; 75 A navala [cf. foll.]; 76 A kumja;  
77 B [omitted]; 78 A citarita; EJK bitarati [J emended to  
bitarata, sec.m.]; FIL bitarita [I emended to bitarati, sec.m.];  
79 J [omitted, added sec.m.]; 80 FGHM bina; 81 A itanau;  
CGIM itano; 82 G śravaṇu; HILM śravaṇa; 83 I sunati; 84 C  
mānini; EF mānani; J [emended to mānani, sec.m.]; 85 I rahyo;  
86 I mata; 87 ACEGLM byāpita; BK byāpyau; H byāpau; I byāpyo;  
88 B bahusara; L bahataru; 89 GM śvāsa; 90 A samāra;  
I [sa- omitted, added sec.m.]; 91 all MSS jai śrī hita; 92 AEM  
haribaṃsa; 93 AFHI bhujana; 94 B ākaraṣai; G ākarṣē; HKM  
ākaraṣe; I ākaraṣai; 95 ABEJ māṃjha; 96 M mithana; 97 C  
kachūka; 98 A suṣu; 99 A upajyō; DI upajyo; 100 ABDFIJ  
truṭa [J emended to truṭi, sec.m.]; E [foll. by one erased akṣara];  
101 BCDEFGHIJKLM bhai; 102 J sāṃjha.

Metre: 16+11 mātrās.

CP 67.

- (1) rucira rājata<sup>1</sup> badhū<sup>2</sup> kānana<sup>3</sup> kiśorī<sup>4</sup>;  
(2) sarasa ṣoḍasa<sup>5</sup> kiye<sup>6</sup> tilaka mṛgamada<sup>7</sup> diye<sup>8</sup>  
mṛgaja<sup>9</sup> locana ubaṭi<sup>10</sup> aṅga sira<sup>11</sup> ṣorī.  
(3) gaṇḍa paṃḍīra<sup>12</sup> maṃḍita cikura caṃdrikā<sup>13</sup>  
medinī<sup>14</sup> kavari<sup>15</sup> gūṭhita<sup>16</sup> surāga ḍorī;  
(4) śravana<sup>17</sup> tāṭaṅka kai<sup>18</sup> cibuka para<sup>19</sup> biṃdu dai  
kasūbhi<sup>20</sup> kācukī<sup>21</sup> durai<sup>22</sup> uraja phala<sup>23</sup> korī.  
(5) balaya<sup>24</sup> kaṃkana<sup>25</sup> doti<sup>26</sup> naṣani<sup>27</sup> jāvaka joti<sup>28</sup>  
udara<sup>29</sup> guṇa<sup>30</sup> reṣa paṭa<sup>31</sup> nīla kaṭi thorī;  
(6) subhaga<sup>32</sup> jaghanasthalī kunita<sup>33</sup> kīkinī<sup>34</sup> bhalī  
koka saṃgīta rasa siṃdhu<sup>35</sup> jhakajhorī<sup>36</sup>.

[Text continues overleaf.]

- 1 ACL rājati; D rāja [-ti added sec.m.]; 2 E badhu; 3 M kānani; 4 BM kiśorī; 5 CEHKL ṣoḍasa; M ṣoḍasi; 6 AB kiyai; DHIL kiyāi; EFGJKM kiyē; 7 A mriga<sup>o</sup>; 8 A dīyē; B diyai; EFGKM diyē; DHIJL diyāi; 9 A mrigaja; JM [-ja omitted, added sec.m.]; 10 C ubaṭi; E ubaṭa; 11 HJ śira; 12 CE piṃḍīra; 13 M caṃdrakā; 14 AF modinī; IM medanī; 15 C kavari; M kūvara [emended to kavari]; 16 A guthita; C graṃthita; FM guṃthita; G gaṃthita; 17 CGHL śravana; 18 DHIJ ke; 19 I pari; 20 AE kasubhi; B kusubhī; CDGKM kasūbhī; H kasūbhī; I kasubhī; 21 AJ kācuki; M kēcī; 22 CF durē; D dūrāi; E duri; J durāi; GIM dure; 23 M [-la omitted, added sec.m.]; 24 A bale; B [-ya omitted]; G balai; 25 GHL kaṃkana; 26 A [followed by deti]; EG deta [E emended to dota, sec.m.]; FIM dota; H dyoti; 27 FI naṣana [I emended to naṣani, sec.m.]; 28 F jota; H jyoti; 29 G udāra; 30 B ṇa; GHILM guṇa; 31 GM paṭu; 32 F śubhaga; 33 GHM kvaṇita; 34 A kīkinī; B kiṃkina; CGHL kiṃkiṇi; M kaṃkiṇi [emended to kiṃkiṇi, sec.m.]; 35 A siṃdha; 36 I [-jhorī replaces original reading];

CP 67 (continued),

(7) bibidhi līlā<sup>37</sup> racita rahasi<sup>38</sup> haribaṃśa<sup>39</sup> hita  
rasika siramaura<sup>40</sup> rādhāravana<sup>41</sup> jorī;

(8) bhṛkuṭi<sup>42</sup> nirjita<sup>43</sup> madana maṃda sasmita<sup>44</sup> badana  
kiye<sup>45</sup> rasa<sup>46</sup> bibasa<sup>47</sup> ghanasyāma<sup>48</sup> piya<sup>49</sup> gorī.

37 G lālā; 38 G rasahi; 39 AEM haribaṃsa; H śrī  
haribaṃśa; 40 AE siramora; H śiramaura; L saramaura [emended  
to sira<sup>o</sup>, sec.m.]; 41 G °ravana; H °ramaṇa; M °ramana;  
42 A bhṛikuṭi; CEF bhṛkuṭī; M bhrakuṭi; 43 K nirjjita;  
M nirajita; 44 C śasmita; 45 A kīye; M kiyē; 46 B  
rāsi; 47 B bibasa; 48 GHL °śyāma; 49 F pīya.

Metre: (3x/uv v uv, uv v uv /) + /uv v uv/ + 4m.

CP 68.

- (1) rāsa maī<sup>1</sup> rasika<sup>2</sup> mohana<sup>3</sup> bane<sup>4</sup> bhāminī<sup>5</sup>;
- (2) subhaga pāvana pulina sarasa saurabha nalina  
matta madhukara nikara sarada<sup>6</sup> kī<sup>7</sup> jāminī<sup>8</sup>.
- (3) tribidhi rocaka<sup>9</sup> pavana tāpa dinamani<sup>10</sup> davana  
tahā<sup>11</sup> ṭhāḍe<sup>12</sup> ravana<sup>13</sup> saṅga sata<sup>14</sup> kāminī<sup>15</sup>;
- (4) tāla<sup>16</sup> bīnā<sup>17</sup> mṛdāga<sup>18</sup> sarasa nācata sudhāga<sup>19</sup>  
eka<sup>20</sup> tē<sup>21</sup> eka saṅgīta kī svāminī<sup>22</sup>.
- (5) rāga<sup>23</sup> rāgini<sup>24</sup> jamī bipina<sup>25</sup> baraṣata<sup>26</sup> amī  
adhara bimbani<sup>27</sup> ramī murali<sup>28</sup> abhirāminī<sup>29</sup>;
- (6) lāga<sup>30</sup> kaṭṭara<sup>31</sup> urapa sapta<sup>32</sup> sura<sup>33</sup> sau<sup>34</sup> sulapa  
leta<sup>35</sup> suṃdara<sup>36</sup> sughara<sup>37</sup> rādhikā nāminī.

[Text continues overleaf.]

- 1 ACFGHJM mē; BE mai; 2 A [followed by one akṣara, covered with paste]; 3 A mauhana; 4 ACEFJKM banē; B banai; D banaī;
- 5 M bhāmanī; 6 GH śarada; 7 A [omitted, added sec.m.];
- 8 H yāminī; M jāmanī; 9 K rocika; 10 GHL °maṇi; IM °mana;
- 11 D tahā; 12 G ṭhoṭhe; 13 G ravaṇa; H ramaṇa; M ramaṇi;
- 14 CGH śata; 15 M kāmanī; 16 D tāvala [-va- lightly erased];
- 17 B pīna; CGH bīṇā; 18 A mṛdāga; 19 E sugāḍha;
- 20 I eke [emended to eka]; 21 B tai; L te; 22 M svāmanī;
- 23 B [omitted]; 24 AG rāginī; B rāgani; C rāgīni; FI rāgina;
- M ragina; 25 AE bipini; F bipana; 26 I barsata; 27 B  
bibana; E bibini; G bibani; I bimbana; 28 CEFGLM muralī;
- 29 IM abhirāmanī; 30 BDIJ lāgi [J emended to  
lāga, sec.m.]; 31 AC kaṭṭari; B kaṭra; E kadari; F kaṭara;
- I kaddara; 32 C śapta; 33 H svara; 34 AFGIKM sō; B sau;
- 35 AJ leti; 36 ADJ suṃdari; 37 E susughara; J [emended to  
sughari, sec.m.];

CP 68 (continued).

- (7) tatta<sup>38</sup> thei<sup>39</sup> thei<sup>40</sup> karata<sup>41</sup> gati ba nautana<sup>42</sup> dharata<sup>43</sup>  
palaṭi<sup>44</sup> ḍagamaga<sup>45</sup> ḍharata<sup>46</sup> matta<sup>47</sup> gajagāmini<sup>48</sup>;
- (8) dhāi<sup>49</sup> navarāga dharī urasi<sup>50</sup> rājata<sup>51</sup> śarī  
ubhai<sup>52</sup> kalaham̐sa<sup>53</sup> haribam̐sa<sup>54</sup> ghana<sup>55</sup> dāmini.

38 A [prec. by tā- added sec.m.]; 39 ADEGHIKM theī;  
40 AEGHIKM theī; 41 ABEDJ karati; 42 A nūtana;  
43 ABDIJ dharati; 44 F palaṭa; G palaṭhi; 45 F  
ḍagamada; 46 ABEIJ ḍharati [I has illegible akṣara added  
sec.m. to follow ḍha-]; 47 E mata; 48 M ḡāmanī; 49 H  
dhāya; 50 M ūrasi; 51 ABDEJ rājati; 52 BDFIJ jai śrī  
ubhai; H jaya śrī ubhaya; 53 L kalaham̐sa; M kaliham̐sa;  
54 AEIM haribam̐sa [I emended to haribam̐sa, sec.m.]; B harabam̐sa;  
55 B dhana; E saghana.

Metre: 4x/ vv v vv, vv v vv /

CP 69.

- (1) mohanī<sup>1</sup> mohana<sup>2</sup> rāge<sup>3</sup> prema suraṅge<sup>4</sup>  
matta<sup>5</sup> mudita kala nācata sudhaṅge;
- (2) sakala kalā prabīna<sup>6</sup> kalyāna<sup>7</sup> rāginī<sup>8</sup> līna<sup>9</sup>  
kahata<sup>10</sup> na banai<sup>11</sup> ye<sup>12</sup> mādhurī āga aṅge.
- (3) tarani<sup>13</sup> tanayā<sup>14</sup> tīra tribidhi<sup>15</sup> saṣī samīra<sup>16</sup>  
manō<sup>17</sup> munibrata<sup>18</sup> dharyau<sup>19</sup> kapota<sup>20</sup> kokila<sup>21</sup> kīra<sup>22</sup>.
- (4) nāgari<sup>23</sup> nava<sup>24</sup> kiśora<sup>25</sup> mithuna mānasa<sup>26</sup> cora<sup>27</sup>  
sarasa gāvata<sup>28</sup> dou<sup>29</sup> maṅjula maṅdara<sup>30</sup> ghora.
- (5) kaṅkana<sup>31</sup> kiṅkini<sup>32</sup> dhuni<sup>33</sup> muṣara<sup>34</sup> nūpura<sup>35</sup> suni<sup>36</sup>  
hita<sup>37</sup> haribaṅsa<sup>38</sup> rasa<sup>39</sup> baraṣai<sup>40</sup> nava taruni<sup>41</sup>.

- 1 A [half-line reads: syāmā mohana rāge rāge rasa prema suraṅge//];  
2 I mauhana; 3 HIJ [followed by double daṅḍa as for line end];  
4 ACL [followed by double daṅḍa as for line end]; 5 E mata;  
6 GH prabīna; 7 GH kalyāna; 8 F rāganī; H rāgiṇī;  
I rāginī; 9 E līne [foll. by one crossed-out akṣara]; 10 DJ  
kahati [J emended to kahata, sec.m.]; 11 ACDFK banē; E [-nai  
omitted]; GIM bane; L banaī; 12 ACF e; E yai; H [omitted];  
13 EFJ tarana [J emended to tarani]; GM tarani; 14 K tanaiyā;  
15 G tribidha; 16 I samīre; 17 ABJK mānau; C mānō;  
D manau; EGM māno; FHL mānaū; I [omitted]; 18 A manidatu;  
CE munibratu; DIK munibrta; 19 AI dharyo; 20 BCDEFGHIJKLM  
kapotī; 21 all MSS kokilā; 22 E kora; 23 ACFH nāgarī;  
IM nāgara; 24 E navala; 25 M kisora; 26 ABCDEFGHIJLM manasi;  
27 A [foll. by double daṅḍa as for line end]; 28 A gāvati;  
29 BCDEFGHIJKLM dou; 30 ABCDEFHIJL maṅdira [J emended to maṅdara,  
sec.m.]; 31 CGHL kaṅkaṅa; 32 BM kiṅkinī; CHL kiṅkiṇi; G  
kikiṇi; I kiṅkani [emended to kiṅkini]; 33 B dhūni; H dhvani;  
J dhuna [emended to dhuni, sec.m.]; 34 A muṣura; J [-ra omitted,  
added sec.m.]; 35 HL nūpurani; J [emended to nūpurani, sec.m.];  
B nupura; E napura; 36 A [foll. by double daṅḍa as for line end];  
M suna; 37 ABCDEFGHIJKLM jai śrī hita; G jai hita; 38 AEM  
haribaṅsa; 39 E rasu; 40 CGHM baraṣe; K baraṣi; 41 GM taruṇi.

Metre: 10+10+20 mātrās.

CP 70.

- (1) āju<sup>1</sup> s̄bhārata<sup>2</sup> nāhina gorī;
- (2) phūlī<sup>3</sup> phirata<sup>4</sup> matta<sup>5</sup> karani<sup>6</sup> jyau<sup>7</sup>  
surata samudra jhakorī.
- (3) ālasa balita<sup>8</sup> aruna<sup>9</sup> dhūsara<sup>10</sup> maṣi<sup>11</sup>  
pragaṭa karata<sup>12</sup> dr̄ga<sup>13</sup> corī;
- (4) piya<sup>14</sup> para karuna<sup>15</sup> amī rasa baraṣata  
adhara arunata<sup>16</sup> thorī.
- (5) bādhata<sup>17</sup> bhṛṅga<sup>18</sup> uraja am̄buja para<sup>19</sup>  
alaka<sup>20</sup> nibaṃdha<sup>21</sup> kiśorī<sup>22</sup>;
- (6) saṃgama kiraca<sup>23</sup> kiraca<sup>24</sup> kācuki<sup>25</sup> bādha<sup>26</sup>  
sithala<sup>27</sup> bhai<sup>28</sup> kaṭi<sup>29</sup> ḍorī<sup>30</sup>.

[Text continues overleaf.]

1 DH āja; 2 AI samhārati; BD sabhārati; CFG sabhārata;  
J s̄bhārati; 3 E phulī; 4 AB phirati; I phirai; JK [emended  
to phirati, sec.m.]; 5 E mata; 6 G kariṇī; HM karaṇī; 7 AI  
jyō; BC jyau; 8 J abalita; 9 GHLM aruṇa; 10 E dhusara;  
H dhūṣara; 11 A maṣa; M muṣi; 12 BM karati; 13 A driga;  
B daga; DHK draga; 14 B piyā; 15 CGHM karuṇa; E karuni;  
L karuṇi; 16 CGHILM aruṇatā [M foll. by thorī bādhata bhraṅga ura-,  
of which thorī lightly erased]; 17 D bādhata; 18 A bhṛṅga;  
BK bhṛga; CEGM bhraṅga; 19 E pari [emended to para, sec.m.];  
20 E akala; M [-ka omitted, added sec.m.]; 21 I nabaṃdha;  
22 BM kisorī; 23 BDHIJL kiraci; M karica [prec. by one cancelled  
akṣara, and emended to kiraci sec.m.]; 24 BDHIJL kiraci; K [emended  
to kiraci, sec.m.]; 25 AGKM kācuki; L kācuka; 26 BEFK bāda;  
27 A sithila; H śithila; I śithala; 28 D bhāi; 29 I kaca  
[emended to kaṭi, sec.m.]; 30 E jorī [j- crossed out];

CP 70 (continued).

(7) deta<sup>31</sup> asīsa<sup>32</sup> niraṣi<sup>33</sup> juvatī<sup>34</sup> jana  
jinakai<sup>35</sup> prīti<sup>36</sup> na<sup>37</sup> thorī;

(8) hita<sup>38</sup> haribaṃsa<sup>39</sup> bipina<sup>40</sup> bhūtala<sup>41</sup> para  
saṃtata avicala<sup>42</sup> jorī.

31 ABIJ deti; 32 H asīṣa; 33 M niraṣa; 34 H yuvatī;  
35 B jinakau; CF jinake; E jivake; GM tinike; K tinakai;  
36 FM prīta; 37 M [omitted, added sec.m.]; 38 all MSS jai  
śrī hita; 39 AEM haribaṃsa; 40 A bipini; FILM bipana;  
41 E bhutala; 42 D [foll. by ca, lightly erased]; GM avacala.

Metre: 16+12 mātrās.

CP 71.

- (1) syāma<sup>1</sup> sāga rādhikā<sup>2</sup> rāsa<sup>3</sup> maṇḍala banī;
- (2) bīca nādalāla<sup>4</sup> brajabāla<sup>5</sup> caṃpaka<sup>6</sup> barana<sup>7</sup>  
jyau<sup>8</sup> ba<sup>9</sup> ghana taḍita bica kanaka markata<sup>10</sup> manī<sup>11</sup>.
- (3) leta<sup>12</sup> gati māna<sup>13</sup> tatta<sup>14</sup> theī<sup>15</sup> hastaka bheda  
sa ri<sup>16</sup> ga ma<sup>17</sup> pa dha nī<sup>18</sup> ye<sup>19</sup> sapta<sup>20</sup> sura<sup>21</sup> naṃḍinī<sup>22</sup>;
- (4) nṛtya<sup>23</sup> rasa pahira<sup>24</sup> paṭa nīla prakāṣita<sup>25</sup> chabī<sup>26</sup>  
badana janū<sup>27</sup> jalada<sup>28</sup> mai<sup>29</sup> makara kī caṃḍinī<sup>30</sup>.
- (5) rāga rāgini<sup>31</sup> tāna māna saṃgīta mata  
thakita rākesa<sup>32</sup> nabha sarada<sup>33</sup> kī jāminī<sup>34</sup>;
- (6) hita<sup>35</sup> haribaṃsa<sup>36</sup> prabhu haṃsa<sup>37</sup> kaṭi<sup>38</sup> keharī<sup>39</sup>  
dūri<sup>40</sup> kṛta<sup>41</sup> madana mada matta gajagāminī.

1 DFGHL śyāma; 2 A rādhike; 3 B [-sa omitted, added sec.m.];  
4 AE nada<sup>o</sup>; 5 A brja<sup>o</sup>; 6 E [text from caṃpaka to ka[-naka]  
omitted, added sec.m.]; 7 GHI barana; M barṇa [emended to barana,  
sec.m.]; 8 ADEI jyō; BC jyau; 9 E aba; H 'ba; 10 A  
markati; BI marakata; E rmata [sic, repha written above m; -ta  
emended to ka, and -ta added sec.m.]; 11 C minī; E sanī; LM  
maṇī; 12 ACDEJ leti; 13 E mana [emended to māna, sec.m.];  
14 L tata; 15 CE thei; 16 BGIJM ra [J emended to ri, sec.m.];  
E rī; 17 F m [forming conjunct with next]; 18 ACDEGHIM ni;  
B nya [understood as forming dhanya with prec.?]; F na; 19 A e;  
M yeha [-ha lightly erased]; 20 A spata; 21 H svāra; 22  
FIKLM naṃḍanī [K emended to naṃḍinī]; 23 A nirta; DGHK nirta;  
I nirtya; 24 C pahirī; GILM pahara; 25 A pragaṣati; BDEFL  
pragaṣata; CGHM pragaṣita; K prakāṣa; 26 BCJ chabī; 27 EGM  
jano; F janau; HL janaū; 28 D [-da omitted, added sec.m.];  
M ja[?; 2nd akṣara emended to -da, -la- added sec.m.]; 29 ABE mai;  
CGHJKM mē; 30 AIM cādanī; BDEFGJK cādinī; C cādinī; 31 ABC  
rāginī; FI rāgina; GHM rāgiṇi; K rāgani [emended to rāgini];  
32 CGHJL rākesa; D [-sa omitted, added sec.m.]; 33 GH śarada;  
K [-da omitted, added sec.m.]; 34 H yāminī; 35 all MSS jai śrī  
hita; 36 ABEM haribaṃsa; 37 L haṃsa; 38 F kaṭa; M [-ṭi is

CP 71 (continued).

emendment of original reading]; 39 C kehari; 40 AE duri;  
BFI dūra; M [dū- is emendment of original reading]; 41 AB krata;  
K [emended to kṛti].

Metre: 4x /uu u uu, uu u uu /

CP 72.

- (1) suṃdara pulina subhaga suṣadāika<sup>1</sup>;  
(2) nava nava ghana anurāga paraspara<sup>2</sup>  
ṣelata kūvara<sup>3</sup> nāgarī nāika<sup>4</sup>.  
(3) sītala<sup>5</sup> haṃsasutā<sup>6</sup> rasa<sup>7</sup> bīcini<sup>8</sup>  
parasi<sup>9</sup> pavana sīkara<sup>10</sup> mṛdu baraṣata;  
(4) bara maṃdāra kamala<sup>11</sup> caṃpaka kula  
saurabha sarasa mithuna<sup>12</sup> mana haraṣata.  
(5) sakala sudhaṃga<sup>13</sup> bilāsa parāvadhī  
nācata navala mile sura<sup>14</sup> gāvata;  
(6) mṛgaja<sup>15</sup> mayūra<sup>16</sup> marāla bhavara<sup>17</sup> pika  
adbhuta<sup>18</sup> koṭi madana sira<sup>19</sup> nāvata<sup>20</sup>.  
(7) nirmita kusuma<sup>21</sup> saina<sup>22</sup> madhu pūrita<sup>23</sup>  
bhājana kanaka nikum̃ja birājata;  
(8) rajanīmuṣa suṣa rāsi<sup>24</sup> paraspara<sup>25</sup>  
surata<sup>26</sup> samara dou<sup>27</sup> dala sājata.

[Text continues overleaf.]

1 A °dāika; BDHIJL °dāyaka; 2 M parasapara; 3 ABDJLM  
kuvara; H kūvari; I kuvari [followed by 3 akṣaras, crossed out];  
4 A nāika; DHIJ nāyaka; 5 BGHJL sītala; 6 L haṃśa;  
7 D [-sa omitted, added sec.m.]; 8 AF bīcana; BD bīcinu;  
C bīcanī; EGKLM bīcani; I bīcina; 9 DIJM parasa;  
10 H sīkara; 11 DFI kavala; 12 A mithunu; 13 E  
sugem̃dha; M sugam̃dhaga [first -ga- partially erased]; 14 H  
svara; I [followed by va, lacking top line]; 15 M [-ga-  
replaces original akṣara, sec.m.]; 16 A maṣayūra [emended to  
mayūra]; E mayura; 17 KL bhāvara; H bhrāmara; 18 B  
adabhuta; 19 C siru; H sira; 20 D [-vata omitted,  
added sec.m.]; 21 ABFM kusama; 22 CDEI sena; H śayana;  
23 B puta [-ri omitted]; E purita; M pūrata; 24 FM  
rāsa; GH rāsi; 25 M parasapara; 26 E [-ra- omitted, added  
sec.m.]; 27 AE dou;

CP 72 (continued).

- (9) biṭa kula nr̥pati<sup>28</sup> kiśorī<sup>29</sup> kara<sup>30</sup> dhṛta  
budhi<sup>31</sup> bala<sup>32</sup> nībī baṃdhana mocata;
- (10) neti<sup>33</sup> neti<sup>34</sup> bacanāmṛta bolata  
praṇaya<sup>35</sup> kopa prītama<sup>36</sup> nahi<sup>37</sup> socata<sup>38</sup>.
- (11) hita<sup>39</sup> haribaṃsa<sup>40</sup> rasika lalitādika  
latā bhavana raṃdhrani<sup>41</sup> avalokata<sup>42</sup>;
- (12) anupama<sup>43</sup> suṣa bhara<sup>44</sup> bharata<sup>45</sup> bibasa<sup>46</sup> asu<sup>47</sup>  
ānāda bāri<sup>48</sup> kaṃṭha dṛga<sup>49</sup> rokata<sup>50</sup>.

28 AM nr̥pata; 29 M kiśorī; 30 A kala; J kari  
[emended to kara]; 31 IL budha; K buddhi; 32 D balaya;  
I [followed by jurī, crossed out]; 33 D neti neti; FM  
neta; 34 FM neta; 35 EF pranaya; 36 C prītama;  
37 A nahī; 38 C śocata; 39 all MSS jai śrī hita;  
40 AEM haribaṃsa; 41 DIFM raṃdhrana [I emended to  
raṃdhrani, sec.m.]; E raṃdhr̥ni; 42 BDJ avalokati;  
43 anūpama; 44 E bhari; 45 ACHJ bharita; E bhariba  
[emended to bharita, sec.m.]; L bharati; 46 CG bibaśa;  
E batibasa; F bibisa; 47 C aśu; E aṃsu; 48 C bārī;  
49 A driga; B daga; DEK draga; 50 BDJ rokati.

Metre: 16+16 mātrās.

CP 73.

- (1) ṣaṃjana mīna mṛgaja<sup>1</sup> mada meṭata<sup>2</sup>  
kahā kahā<sup>3</sup> nainani<sup>4</sup> kī bāte<sup>5</sup>;
- (2) suni suṃdarī<sup>6</sup> kahā<sup>7</sup> lau<sup>8</sup> siṣāi<sup>9</sup>  
mohana<sup>10</sup> baśīkarana<sup>11</sup> kī ghāte<sup>12</sup>.
- (3) baṃka<sup>13</sup> niṣaṃka<sup>14</sup> capala<sup>15</sup> aniyāre<sup>16</sup>  
aruna<sup>17</sup> syāma<sup>18</sup> sita<sup>19</sup> race<sup>20</sup> kahā<sup>21</sup> te<sup>22</sup>;
- (4) ḍarata<sup>23</sup> na<sup>24</sup> harata parāyau<sup>25</sup> sarbasu<sup>26</sup>  
mr̥du<sup>27</sup> madhumiva<sup>28</sup> mādika dr̥ga<sup>29</sup> pāte<sup>30</sup>.
- (5) naiku<sup>31</sup> prasanna<sup>32</sup> dr̥ṣṭi<sup>33</sup> pūrana<sup>34</sup> kari  
nahi<sup>35</sup> motana<sup>36</sup> citayau<sup>37</sup> pramadā<sup>38</sup> tai<sup>39</sup>;
- (6) hita<sup>40</sup> haribaṃśa<sup>41</sup> haṃsakala<sup>42</sup> gāmini<sup>43</sup>  
bhāvai<sup>44</sup> su<sup>45</sup> karahu<sup>46</sup> prema<sup>47</sup> ke nāte<sup>48</sup>.

1 A mrigaja; 2 A maiṭata; D [-ta omitted, added sec.m.];  
3 ABD kahau; CGM kahō; 4 AE nenani; I nena; 5 BE bātai;  
DIKLM bātai; 6 E suṃdara; H suṃdirī; K suṃdari; 7 AJ kahā;  
E kahā; 8 AB lau; CGM lō; DE lo; 9 B siṣāi; L saṣāi  
[emended to siṣāi]; 10 I mauhana; 11 GH baśīkarana; LM  
baśīkarana; 12 BDE ghātai; HLM ghātai; 13 B baṃkā; E baṃsa  
[emended to baṃka, sec.m.]; 14 H niṣaṃka; 15 E cupala;  
16 C aniāre; 17 CGHILM aruṇa; 18 GHM śyāma [M emended to  
syāma, sec.m.]; 19 L śita; 20 GM race haī; 21 BCD kahā;  
22 BE tai; DHLML tai; I te; 23 A urata; 24 M [additional  
na hara-, and (sarba-)su mr̥(-du) written outside indented mūla margin:  
later cancelled]; 25 A parāvo; I parāyo; 26 AF sarbasu;  
D rabasu [sa- added in scribe's own hand]; GHM sarbasa; 27 A mridu;  
28 M madhu iva; 29 A driga; BDK draga; 30 DIKL pātai; E pāte;  
31 AEFI neku; GHLM naika; 32 AEF prasanna; 33 A driṣṭi;  
B daṣṭi; F dr̥ṣṭa; 34 E purana; GHM pūraṇa; 35 F nahī;  
HJ nahī; L nahā [emended to nahī, sec.m.]; 36 A [follows next];  
37 C cittayau; GIJM citayo; 38 BCFGHJKLM pramadā; 39 ACEGJM tē;

CP 73 (continued).

40 all MSS jai śrī hita; 41 AE haribaṃsa; 42 L haṃśa<sup>o</sup>;  
43 CE gāminī; F gāmina; 44 GM bhāvaĩ; I bhāve; 45 EFHLM  
so; G [so is in parenthesis]; 46 F karau; I karo; 47 A  
praima; 48 DHJKLM nātai; B bātai; EI nāte.

Metre: 16+16 mātrās.

CP 74.

- (1) kāhe kau<sup>1</sup> māna<sup>2</sup> baḍhāvata<sup>3</sup> hai<sup>4</sup>  
bālaka mṛga<sup>5</sup> locani<sup>6</sup>;
- (2) hau<sup>7</sup> ba<sup>8</sup> ḍarani<sup>9</sup> kachu<sup>10</sup> kahi na<sup>11</sup> sakati<sup>12</sup>  
ika<sup>13</sup> bāta sakocani<sup>14</sup>.
- (3) matta murali<sup>15</sup> aṃtara tava gāvata  
jāgrata<sup>16</sup> saina<sup>17</sup> tavākṛti<sup>18</sup> socani<sup>19</sup>;
- (4) hita<sup>20</sup> haribaṃsa<sup>21</sup> mahā mohana<sup>22</sup> piya<sup>23</sup>  
ātura<sup>24</sup> biṭa birahaja duṣa<sup>25</sup> mocani<sup>26</sup>.

1 ABE kau; CFGIM kō; 2 A mānu; 3 ABCDIJ baḍhāvati; M bādhāvata;  
4 AFJ hau [J emended to hai, sec.m.]; ED he; I ho; 5 A mṛiga;  
6 E locanī [emended to locani, sec.m.]; FM locana; 7 ACGM hō;  
BDK hau; 8 H 'ba; 9 FH ḍarana; G urani; 10 CFJ kachū;  
11 M ni; 12 CFHKM sakata; I sakita; 13 A īka;  
14 B sakaucani; FM sakocana; 15 ABIEFGM muralī; 16 A jāgata;  
E jāgrta; K tāgrata; 17 CDEFJ sena [J emended to saina, sec.m.];  
H śayana; 18 A tavākṛati; B tavākṛata; CDEFHJK tavākṛta;  
19 F socana; 20 all MSS jai śrī hita; 21 AEM haribaṃsa;  
22 I mauhana; 23 B piyā; F piya; 24 D atura; 25 A duṣu;  
26 ADFI mocana.

Metre: (1) 16+10, (2) 14+10, remainder 16+16 mātrās.

CP 75.

- (1) hau<sup>1</sup> ju<sup>2</sup> kahati<sup>3</sup> ika<sup>4</sup> bāta saṣī suni<sup>5</sup>  
kāhe<sup>6</sup> kau<sup>7</sup> ḍārati<sup>8</sup>;
- (2) prāna<sup>9</sup> ravana<sup>10</sup> sau<sup>11</sup> kyau<sup>12</sup> ba<sup>13</sup> karata<sup>14</sup>  
āgasa<sup>15</sup> binu<sup>16</sup> ārati<sup>17</sup>.
- (3) piya citavata<sup>18</sup> tava camda<sup>19</sup> badana<sup>20</sup> tana<sup>21</sup>  
tū<sup>22</sup> adhamuṣa<sup>23</sup> niju<sup>24</sup> carana<sup>25</sup> nihārati<sup>26</sup>;
- (4) ve<sup>27</sup> mṛdu<sup>28</sup> cibuka<sup>29</sup> praloi<sup>30</sup> prabodhata<sup>31</sup>  
tū<sup>32</sup> bhāmini<sup>33</sup> kara<sup>34</sup> sau<sup>35</sup> kara<sup>36</sup> ṭārati<sup>37</sup>.
- (5) bibasa<sup>38</sup> adhīra biraha ati<sup>39</sup> kātara<sup>40</sup>  
sara<sup>41</sup> ausara<sup>42</sup> kachuvai<sup>43</sup> na bicārati<sup>44</sup>;
- (6) hita<sup>45</sup> haribaṁsa<sup>46</sup> rahasi<sup>47</sup> prītama mili<sup>48</sup>  
triṣita<sup>49</sup> naina<sup>50</sup> kāhē na pratipārati<sup>51</sup>.

- 1 ACEGIM hō; B hau; 2 B nū; 3 BFKM kahata; 4 GLM eka;  
5 H suna; 6 B kahe; E kāhi; M kahē [emended to kāhe, sec.m.];  
7 A kō ba; BK kau; CGHM kō; 8 ABIJKL ḍārati; FGHM ḍārata;  
9 E [conjoined to next as prānravana, but with ra also added sec.m.];  
GHIM prāṇa; 10 A ramana; GM ravaṇa; H ramaṇa; L [omitted];  
11 ACFGM sō; BEK sau; 12 ACI kyō; D kyo; B kyau; 13 H 'ba;  
14 ACDEL karati; 15 E āgama; 16 FGM bina; 17 A ārati; FGHM  
ārata; I [parādha, crossed out, between ā- and -rati]; 18 A citavati;  
19 K camdra; 20 B [-da- omitted]; 21 C [omitted]; 22 A  
tu; C tū; E tū; 23 BDIJ adhi<sup>o</sup>; 24 GHM nija; 25 D [-na  
omitted]; GHM carana; 26 FGHKM nihārata; 27 C vai; 28 A  
mridu; 29 I [ka, lacking top line, between ci- and -buka];  
30 HI praloya; 31 ACEFGJLM prabodhita; I bodhita; 32 CE tū;  
33 C bhāminī; F bhāmina; 34 B [-ra omitted]; 35 ABEK sau;  
CFGJM sō; 36 J kari [emended to kara, sec.m.]; 37 FGHM ṭārata;  
38 G bibasa; 39 I [replaces original reading]; 40 B kārata  
[foll. by double daṇḍa as for line end]; 41 E [-ra omitted, added  
sec.m.]; M rasa; 42 AEFHKL avasara; B osara; 43 BCJL  
kachūvai; 44 FGHLM bicārata [L emended to bicārati, sec.m.];

CP 75 (continued).

J bicārita; 45 all MSS jai śrī hita; 46 AEM haribansa;  
47 M rahisa; 48 C milī; FM mila; 49 B tripita;  
GIKM tṛṣita; L traṣita; 50 EJ nena [J emended to naina,  
sec.m.]; H nayana; I maina; 51 FGH pratipārata;  
M pritipārata.

Metre: (1) 16+10, (2) 14+10, remainder 16+16 mātrās.

CP 76.

- (1) nāgarī<sup>1</sup> nikuṃja aina<sup>2</sup> kiśalaya<sup>3</sup> dala racita saina<sup>4</sup>  
koka<sup>5</sup> kalā kuśala<sup>6</sup> kuvari<sup>7</sup> ati udāra<sup>8</sup> rī;
- (2) surata raṅga aṅga aṅga hāva bhāva bhr̥kuṭi<sup>9</sup> bhaṅga  
mādhurī<sup>10</sup> taraṅga mathata koṭi<sup>11</sup> māra rī<sup>12</sup>.
- (3) muṣara<sup>13</sup> nūpurani<sup>14</sup> subhāva<sup>15</sup> kiṃkini<sup>16</sup> bicitra rāva  
birami<sup>17</sup> birami<sup>18</sup> nātha badata<sup>19</sup> bara bihāra rī;
- (4) lādili<sup>20</sup> kiśora<sup>21</sup> rājaham̐sa<sup>22</sup> haṃsini<sup>23</sup> samāja  
sīcata<sup>24</sup> haribaṃsa<sup>25</sup> naina<sup>26</sup> surasa sāra rī.

- 1 A syāmā nāgarī jū [jū crossed out in scribe's red ink];  
2 ACEIJ ena [J emended to aina, sec.m.]; 3 A kiśalai;  
EM kisalaya; 4 ACEFJ sena [J emended to saina, sec.m.];  
5 B kauka; 6 ABJM kusala; 7 C kuvarī; FI kuvara;  
GL kūvari; H kūmari; M kūvara [emended to kūvari, sec.m.];  
8 C uddāra; 9 A bhr̥ikuṭi; CEFIM bhr̥kuṭi; 10 A madhurī;  
11 K koṭe [emended to koṭi, sec.m.]; M koṭa; 12 C [omitted];  
13 A muṣuru; 14 A nūpuraruna; B nūpūrani; C nūpuranī;  
DF nūpurāna; 15 H svabhāva; 16 C kiṃkini; GH kiṃkiṇī;  
LM kiṃkaṇī [L emended to kiṃkiṇī, sec.m.]; 17 AEFGM birama;  
18 AEFGM birama [A followed by tha, crossed out]; 19 ADIJ  
badati; M badita; 20 FM lādali; I [preceded by rā, crossed out];  
21 BM kiśora; 22 L °haṃsa; 23 B haṃsanā [emended to  
haṃsinī, sec.m.]; L haṃsinī; 24 ABDKL sīcata; J sīcati;  
25 AEM haribaṃsa; 26 AEIJK nena; C nayana.

Metre: (7 x / uu u uu u /) + /- /

CP 77.

- (1) laṭakati<sup>1</sup> phirati<sup>2</sup> juvati<sup>3</sup> rasa<sup>4</sup> phūlī;  
(2) latā bhavana<sup>5</sup> mai<sup>6</sup> sarasa<sup>7</sup> sakala nisi<sup>8</sup>  
piya<sup>9</sup> sāga surata hīḍore<sup>10</sup> jhūlī<sup>11</sup>.  
(3) jadyapi<sup>12</sup> ati anurāga<sup>13</sup> rasāsava  
pāna<sup>14</sup> bibasa<sup>15</sup> nāhina gati bhūlī<sup>16</sup>;  
(4) ālasa<sup>17</sup> balita naina<sup>18</sup> bigalita laṭa  
ura para kachuka<sup>19</sup> kaṃcukī ṣūlī<sup>20</sup>.  
(5) maragajī māla<sup>21</sup> sithala<sup>22</sup> kaṭi<sup>23</sup> bādhana<sup>24</sup>  
citrita kajjala pīka dukūlī<sup>25</sup>;  
(6) hita<sup>26</sup> haribaṃsa<sup>27</sup> madana sara<sup>28</sup> jarjara<sup>29</sup>  
bithakita syāma<sup>30</sup> sajīvani<sup>31</sup> mūlī.

1 BFGHILM laṭakata; K [emended to laṭakata, sec.m.]; 2 BCFGKLM  
phirata; 3 H yuvati; 4 A ati; 5 C bhuvana; 6 ABE mai;  
FGHJM mē; 7 I sakarasa [-ka- crossed out]; 8 C nisī; FM  
nisa; HGH niśi; 9 F pīya; 10 AI hiḍore; B hiḍorai; CFM  
hīḍorē; DKL hīḍoraī; G hiḍorē [collocation with prec. is suratahi ḍorē];  
11 E jholī; 12 ABE jadapi; CH yadyapi; DIJK jaddapi; FGM jaddipa;  
L jadyapi; 13 G anurāsa; 14 IK pāni; 15 C bibaśa; 16 B mūlī;  
17 D āsala; 18 ACIJ nena; B [-na omitted, added in scribe's own  
hand]; 19 BC kachūka; D kachu; 20 D [-lī omitted, added in  
scribe's own hand]; I ṣulī; 21 A mala [emended to māla, sec.m.];  
22 A sithila; H śithila; 23 C kaṭī; F kaṭa; 24 M bādhani;  
25 C dukūlī; 26 A śrī hita; BCDEFGHIJKLM jai śrī hita; 27 AEM  
haribaṃsa; 28 B rasa; GHL śara; 29 B jajāra; DHK jarajara;  
30 GHIL śyāma; 31 BFGHIM sajīvana.

Metre: 16+16 mātrās.

CP 78.

- (1) sudhaṅga<sup>1</sup> nācata<sup>2</sup> navala kiśorī<sup>3</sup>;  
(2) thēi<sup>4</sup> thēi<sup>5</sup> kahati<sup>6</sup> cahati<sup>7</sup> prītama disi<sup>8</sup>  
badana caṁḍa<sup>9</sup> manō<sup>10</sup> tṛṣita<sup>11</sup> cakorī.  
(3) tāna bādhāna<sup>12</sup> māna mai<sup>13</sup> nāgari<sup>14</sup>  
deṣata syāma<sup>15</sup> kahata<sup>16</sup> ho ho rī;  
(4) hita<sup>17</sup> haribaṁśa<sup>18</sup> mādhurī āga āga  
barabasa<sup>19</sup> liyau<sup>20</sup> mohana<sup>21</sup> cita<sup>22</sup> corī<sup>23</sup>.

1 E sugaṁdha; 2 ADIJ nācati; 3 BM kisori;  
4 C thei; 5 C thei; 6 CGHM kahata;  
F [with next] bacana kahata [-ca- and ka- lightly erased, ca- added  
sec.m., yielding bana cahata]; 7 BFGHKM cahata; J [followed by  
erased word]; 8 AGH diśi; BDFIM disa; CL diśa; 9 GH caṁdra;  
10 A mānai; CJ manō; D mānaū; FK mānau; GM mānō; H manaū;  
I māno; L manu; 11 ABCEHM triṣita; 12 AE badhāna; 13 AFGHJKM  
mē; BE mai; 14 B [followed by visarga sign (to mark caesura??)];  
C nāgarī; FM nāgara; 15 GHL śyāma; 16 L kahati; 17 all MSs  
jai śrī hita; 18 EM haribaṁśa; J haribaṁdha; 19 B [bara-  
omitted]; 20 A kiyo; EI liyo; M liyau hai [hai lightly erased];  
21 A [omitted]; 22 A citai; 23 A muṣa morī.

Metre: 16+16 mātrās.

CP 79.

- (1) rahasi<sup>1</sup> rahasi mohana<sup>2</sup> piya<sup>3</sup> ke sāga<sup>4</sup>  
laḍaitī ati rasa<sup>5</sup> laṭakati<sup>6</sup>;
- (2) sarasa sudhaṅga<sup>7</sup> aṅga mai<sup>8</sup> nāgari<sup>9</sup>  
theī<sup>10</sup> theī<sup>11</sup> kahati<sup>12</sup> avani pada<sup>13</sup> paṭakati<sup>14</sup>.
- (3) koka kalā<sup>15</sup> kula<sup>16</sup> jāni<sup>17</sup> siromani<sup>18</sup>  
abhinaya kuṭila bhr̥kuṭiyani<sup>19</sup> maṭakati<sup>20</sup>;
- (4) bibasa<sup>21</sup> bhaye<sup>22</sup> pr̥itama<sup>23</sup> ali<sup>24</sup> lampāṭa<sup>25</sup>  
niraṣi karaja nāsāpuṭa<sup>26</sup> caṭakati<sup>27</sup>.
- (5) guna<sup>28</sup> gana<sup>29</sup> rasikarāi<sup>30</sup> cūḍāmani<sup>31</sup>  
rijhavata<sup>32</sup> padika<sup>33</sup> hāra<sup>34</sup> paṭa<sup>35</sup> jhaṭakati<sup>36</sup>;
- (6) hita<sup>37</sup> haribaṃsa<sup>38</sup> nikāṭa<sup>39</sup> dāsī<sup>40</sup> jana  
locana caṣaka rasāsava<sup>41</sup> gaṭakati<sup>42</sup>.

1 C [line inverted: rī...laṭakati foll. by double daṃḍa and then rahasi...sāga]; 2 I mauhana; 3 A pīya; 4 all MSS sāga rī [foll. in A by double daṃḍa as for line end]; 5 A saṃsa [-sa replaces original]; 6 FK laṭakata; 7 E sugaṃḍha; 8 ABE mai; CGHIJKM mē; 9 C nāgarī; 10 C thei; 11 CD thei; 12 FGIJKM kahani; 13 CF paga; I pada pada; 14 FJKM paṭakata [J emended to paṭakati, sec.m.]; 15 A [foll. by guna (crossed out)]; 16 C kuśala; K [one akṣara erased between ku- and -la]; 17 A jani; 18 C siromanī; GHL śiromani; M siromani; 19 AC bhrakuṭiyani; E bhr̥kutīyani; F bhr̥kuṭiyana; 20 FK maṭakata; 21 CGH bibāsa; 22 AIJ bhae; B bhaai; C bhayē; 23 D pītama; 24 C alī; 25 K lampāṭi; 26 CHL nāsā<sup>o</sup>; 27 A laṭakati [emended to caṭakati, sec.m.]; FK caṭakata; 28 GHILM guṇa; 29 GHIM gaṇa; 30 ACE rasikarāi; BHJ rasikarāya; M rasakarāi; 31 BE cūḍāmani; C cūḍāmanī; GHLM cūḍāmani; 32 ACL rijhavati; M rijhivata; 33 A padīka; E padeka; H pādaka; 34 A hāru; 35 I pada; 36 DFKM jhaṭakata; 37 ABCDEFGHIJKL jai śrī hita; M jai śrī hiti; 38 AEM haribaṃsa; 39 A niraṣi; 40 I dāsī; 41 K ramāsava; 42 DFK gaṭakata.

Metre: 16+16 mātrās.

CP 80.

- (1) ballabī<sup>1</sup> sukanaka ballarī<sup>2</sup> tamāla syāma<sup>3</sup> saṅga  
lāgi<sup>4</sup> rahī aṅga aṅga manōbhirāminī<sup>5</sup>;
- (2) badana joti<sup>6</sup> manō<sup>7</sup> mayamka alaka tilaka chabi<sup>8</sup> kalaṅka  
chapati<sup>9</sup> syāma<sup>10</sup> aṅka mānau<sup>11</sup> jalada<sup>12</sup> dāminī.
- (3) bigata<sup>13</sup> bāsa hema ṣaṅbha<sup>14</sup> manō<sup>15</sup> bhavaṅga<sup>16</sup> beni<sup>17</sup> daṅda  
piya<sup>18</sup> ke kaṅṭha prema<sup>19</sup> puṅja kuṅja kāmīnī;
- (4) sobhita<sup>20</sup> haribaṅsa<sup>21</sup> nātha sātha surata alasavaṅta<sup>22</sup>  
uraja kanaka kalasa<sup>23</sup> rādhika<sup>24</sup> sunāminī<sup>25</sup>.

1 E balabī; 2 EF balarī; 3 HL śyāma; 4 G [lāgi rahī  
omitted, though space provided in printed page layout]; 5 A mānō  
abhirāminī [a- lightly erased]; B manobhirāminī; F manō abhirāminī;  
JKL manaubhirāminī; M manobhirāmanī; 6 CH jyoti; F jota;  
7 A janu; BEHJ manau; CI manō; DF manaū; GKM māno; L mānau;  
8 M chaba; 9 BDIJ chapita; F chapata; L chipati; 10 BGHL  
śyāma; 11 ACM mānō; BEFH manau; DIJ manaū; G māno; K manō;  
12 B jaladi; 13 BDJ bigati; 14 ṣaṅbhi; 15 AC mānō;  
BHJK manau; C manō; DFL manū; GM māno; 16 B bhavaga;  
DGJLM bhavaṅga [J emended to bhavaṅga, sec.m.]; 17 ABDFK bainī;  
CIJ benī; E bīne; GHLM beṅī; 18 A pīya; 19 A praima;  
20 ABDEFIJKLM jai śrī sobhita; CGH jai śrī śobhita; 21 AEM  
haribaṅsa; K [-baṅ- omitted, added sec.m.]; 22 ABCDFGHIJKLM  
ālasavāta; 23 BCGHL kalasā; 24 A rādhike; 25 B susunāminī.

Metre: (7 x /uu u uu u /) + /-/

CP 81.

- (1) br̥ṣabhānanam̐dinī<sup>1</sup> madhura kala<sup>2</sup> gāvai<sup>3</sup>;  
(2) bikaṭa aughara<sup>4</sup> tāna carcarī<sup>5</sup> tāla sau<sup>6</sup>  
naṃdanaṃdana manasi<sup>7</sup> moda upajāvai<sup>8</sup>.  
(3) prathama majjana<sup>9</sup> cāru cīra<sup>10</sup> kajjala tilaka  
śravana<sup>11</sup> kuṃḍala badana caṃdani<sup>12</sup> lajāvai<sup>13</sup>;  
(4) subhaga naka besarī<sup>14</sup> ratana<sup>15</sup> hāṭaka jarī  
adhara bādhūka<sup>16</sup> dasana<sup>17</sup> kuṃḍa<sup>18</sup> camakāvai<sup>19</sup>.  
(5) balaya kaṃkana<sup>20</sup> cāru urasi<sup>21</sup> rājata<sup>22</sup> hāra<sup>23</sup>  
kaṭi ba kiṃkini<sup>24</sup> carana<sup>25</sup> nūpura<sup>26</sup> bajāvai;  
(6) haṃsakala<sup>27</sup> gāminī mathata<sup>28</sup> mada kāminī<sup>29</sup>  
naṣani<sup>30</sup> madayaṃtikā<sup>31</sup> raṃga<sup>32</sup> ruci dyāvai<sup>33</sup>.

[Text continues overleaf.]

- 1 E braṣabhāna<sup>o</sup>; H br̥ṣabhānu<sup>o</sup>; IM <sup>o</sup>naṃdanī; 2 B kalā; I kali;  
3 B gavai; CJ gāvai; G lagāvai; 4 A aughata [emended to aughara,  
sec.m.]; CEFH avaghara; 5 A cacarī; B caracarī; E carcarā;  
6 ACFGM sō; B sau; 7 A masina; F manasa; M manisa; 8 CJ  
upajāvai; 9 BEIK maṃjana; F maṃjjana; J majana [emended to majjana,  
sec.m.]; 10 I rucira; 11 GHILM śravana; 12 J caṃdana;  
13 C lajāvai; 14 A besari; L beśarī; 15 CL ratna; 16 AEI  
baṃdhuka; B badhūka; 17 CHL dasana; 18 M [-da replaces original  
crossed-out reading]; 19 C camakāvai; 20 GHLM kaṃkana; 21 M  
[followed by padakana, covered with yellow paste]; 22 A rājatu;  
23 ACH hāru; B hāṭa; 24 B kikini; CHLM kiṃkiṇi; F kiṃkani;  
G kiṃkiṇī; 25 GHILM carana; 26 E nupura; 27 L haṃsa<sup>o</sup>;  
28 A mathati; G mathita; M [mathata mada kāminī omitted, maṃthita mada  
kāminī added sec.m.]; 29 A kāminī; D [kā- replaces original reading];  
30 F naṣana; 31 ACKL madaaṃtikā; B madayatikā; E madaatikā;  
32 M [-ga replaces original reading]; 33 B dhāvai; G dyāve;

CP 81 (continued).

- (7) nr̥tya<sup>34</sup> sāgara rabhasa<sup>35</sup> rahasi<sup>36</sup> nāgari<sup>37</sup> navala  
caṃdacālī<sup>38</sup> bibidhi<sup>39</sup> bhedani<sup>40</sup> janāvai<sup>41</sup>;
- (8) koka bidyā<sup>42</sup> bidita<sup>43</sup> bhāi<sup>44</sup> abhinaya<sup>45</sup> nipuna<sup>46</sup>  
bhrū<sup>47</sup> bilāsani<sup>48</sup> makaraketani<sup>49</sup> nacāvai<sup>50</sup>.
- (9) nibiḍa<sup>51</sup> kānana bhavana bāhu raṃjita<sup>52</sup> ravana<sup>53</sup>  
sarasa ālāpa<sup>54</sup> suṣa puṃja baraṣāvai;
- (10) ubhai<sup>55</sup> saṃgama siṃdhu<sup>56</sup> surata pūṣana<sup>57</sup> baṃdhu<sup>58</sup>  
dravata makaraṃda haribaṃsa<sup>59</sup> ali pāvai<sup>60</sup>.

34 ABDI nirtta; C nirttya; EHJ nirta; 35 AH rabhasi;  
F rabhisa; 36 E rahasī; K [emended to rahasa]; 37 FGI  
nāgara; 38 A ciṃdacālī; B caṃdracālī; G cidacālī;  
J caṃducālī [emended to ciṃducālī, sec.m.]; M ciṃdacālī;  
39 M bibadha [emended to bibadhi, sec.m.]; 40 F bhedana;  
41 B tanāvai; 42 B bidhā; 43 E bidata; 44 AE bhāi;  
F bhāya; H bhāva; 45 M abhanaya [two akṣaras crossed out  
between abha- and -naya]; 46 H nipuṇa; M napuni; 47 B bhū;  
E bhū; 48 FM bilāsana; 49 I mikara<sup>o</sup>; 50 C nacāvai;  
51 CE nibaḍa; 52 E rājita; 53 GM ravana; H ramana;  
54 BD ālāpi; F ālapa; H alāpa; 55 AHJL ubhaya; B ūbhai;  
I ubhe; 56 A siṃdha; B sidha; C siṃdhū; 57 E puṣana;  
GHLM pūṣana; 58 BC baṃdhū; E baṃdha; 59 AEM haribaṃsa;  
60 C pāvai.

Metre: (7x / uu v uu /) + /4m/.

CP 82.

- (1) nāgaratā<sup>1</sup> kī rāsi<sup>2</sup> kisori<sup>3</sup>;  
(2) nava nāgara kula mauli<sup>4</sup> sāvarau<sup>5</sup>  
barabasa<sup>6</sup> kiyau<sup>7</sup> citai<sup>8</sup> muṣa morī.  
(3) rūpa rucira āga aṅga mādhuri  
binu<sup>9</sup> bhūṣana<sup>10</sup> bhūṣita<sup>11</sup> braja<sup>12</sup> gorī;  
(4) china<sup>13</sup> china<sup>14</sup> kusala<sup>15</sup> sudhaṅga<sup>16</sup> aṅga<sup>17</sup> mai<sup>18</sup>  
koka rabhasa<sup>19</sup> rasa siṁdhu<sup>20</sup> jhakorī<sup>21</sup>.  
(5) caṁcala rasika madhupa mohana<sup>22</sup> mana  
rāṣe<sup>23</sup> kanaka kamala kuca korī;  
(6) prītama<sup>24</sup> naina<sup>25</sup> jugala<sup>26</sup> ṣaṁjana<sup>27</sup> ṣaga  
bādhe<sup>28</sup> bibidhi<sup>29</sup> nibaṁdhana<sup>30</sup> ḍorī.

[Text continues overleaf.]

1 BDIJ nāgaritā [J emended to nāgaratā, sec.m.]; 2 F rāsa;  
GH rāsi; 3 M kisori; 4 EF maula; 5 A syavaro; BD sāvarau;  
CI sāvaro; 6 E [-ba- omitted]; 7 A liyau; E kiyai; IM kiyo;  
8 CI cite; 9 B [followed by double daṇḍa as for line end]; EFGIKM  
bina; 10 A bhūṣina [emended to bhūṣana]; E bhuṣana; GHM bhūṣaṇa;  
11 A bhūṣata [emended to bhūṣita]; E bhrṣita; I [emended to bhūṣana];  
12 A brja; 13 AE chinu; H kṣana; 14 AE chinu; H kṣana;  
15 AFM kusala; 16 EM sugaṁdha [M emended to sudhaṅga, sec.m.];  
17 B āṅga; 18 ABDJ mai; CGHKM mē; 19 H rabhasi; 20 M  
siṁdha; 21 K jhakajhorī; 22 A mohāna; G [follows next];  
23 AL rāṣyau; 24 B pītama; 25 AEFIJK nena [J emended to naina, sec.m.];  
26 H yugala; 27 D [one akṣara crossed out between ṣaṁ-  
and -jana]; G ṣaṁḍana; 28 ABDI bādhe; 29 M bibidha;  
30 E nibaṁdhani; I nabaṁdhana;

CP 82 (continued).

- (7) avanī udara nābhi sarasī mai<sup>31</sup>  
manahu<sup>32</sup> kachuka<sup>33</sup> mādika<sup>34</sup> madhu ghorī;
- (8) hita<sup>35</sup> haribaṃsa<sup>36</sup> pivata<sup>37</sup> suṃdara bara  
sīva<sup>38</sup> sudṛḍha<sup>39</sup> nigamani<sup>40</sup> kī torī.

31 ABE mai; CGHJKM mē; 32 CHL manahū; F manaū; G mānō;  
M māno; 33 C kachūka; 34 CE mādaka; 35 all MSS jai  
śrī hita; 36 BEM haribaṃsa; 37 FGIM pīvata; 38 ABDK  
sīva; C sīvā; 39 A sudṛḍha; B sudadha; F sudidha;  
M sudṛḍhi; 40 I nigamana.

Metre: 16+16 mātrās.

CP 83.

- (1) chāḍi<sup>1</sup> dai<sup>2</sup> mānini<sup>3</sup> māna mana dharibau<sup>4</sup>;
- (2) praṇata<sup>5</sup> suṃdara sughara prāṇaballabha<sup>6</sup> navala<sup>7</sup>  
bacana<sup>8</sup> ādhīna<sup>9</sup> sau<sup>10</sup> itau<sup>11</sup> kata<sup>12</sup> karibau.
- (3) japata<sup>13</sup> hari bibasa<sup>14</sup> tava<sup>15</sup> nāma pratipada<sup>16</sup> bimala  
manasi<sup>17</sup> tava<sup>18</sup> dhyāna tē<sup>19</sup> nimiṣa<sup>20</sup> nahi<sup>21</sup> ṭaribau;
- (4) ghaṭata<sup>22</sup> palu<sup>23</sup> palu<sup>24</sup> subhaga sarada<sup>25</sup> kī jāmini<sup>26</sup>  
bhāmini sarasa anurāga diśa<sup>27</sup> ḍharibau<sup>28</sup>.
- (5) hau<sup>29</sup> ju kachu<sup>30</sup> kahati<sup>31</sup> ni ju<sup>32</sup> bāta suni māni<sup>33</sup> saṣi<sup>34</sup>  
sumuṣi<sup>35</sup> bina<sup>36</sup> kāja ghana<sup>37</sup> biraha duṣa<sup>38</sup> bharibau;
- (6) milata haribaṃsa<sup>39</sup> hita kuṃja kiśalaya<sup>40</sup> saina<sup>41</sup>  
karata<sup>42</sup> kala<sup>43</sup> keli<sup>44</sup> suṣa siṃdhu<sup>45</sup> mai<sup>46</sup> taribau.

1 AHK chāḍi; M chāḍa; 2 CJ dai; 3 FIM mānanī; H maninī;  
J [emended to mānanī]; 4 E dharibai; M dharabau; 5 AE pranata;  
6 AEF prāna<sup>o</sup>; 7 E valana [emended to navala, sec.m.]; 8 B  
[foll. by prayā jī so bacana (from Lok.'s ābhāsa to CP 84)]; 9 B adhīna;  
10 ACFG sō; BK sau; D [omitted]; 11 CI ito; E itau; 12 A  
karata; F kita; I kati; 13 K japati; 14 CGH bibasa; 15  
LM tuva; 16 A priti<sup>o</sup>; M prata<sup>o</sup>; 17 M [-na- omitted, added  
sec.m.]; 18 L tuva; 19 BE te; HK tai; 20 ABCDEFJM nimiṣa;  
H nimiṣi; I nimiṣi; 21 DHJL nahī; G nāhi; 22 ABDEJL ghaṭati;  
23 FHKM pala; 24 FHKM pala; 25 GH śarada; 26 H yāminī;  
M jāminī; 27 CL diśa; D [-sa omitted, added sec.m.]; GH diśi; JK diśi;  
28 ACE ḍaribau; K ḍharibo; 29 AB EK hau; CGIM hō; 30 A kachū;  
31 FHKM kahata; J [emended to kahata]; 32 FGLM ika; J [emended to  
ika, sec.m.]; K [2 akṣaras erased between ni- and -ju]; 33 FGHKM  
māna; 34 AFM saṣi; 35 ABDFIJKLM sumuṣa; C sumuṣi; 36  
ABCEJL binu; 37 E dha; J [omitted, added sec.m.]; 38 A duṣu;  
M duṣi; 39 EM haribaṃsa; 40 AEJKM kisalaya; 41 CF sayana;  
EGIJK sena [J emended to saina, sec.m.]; 42 J karati; [emended to ka  
karata, sec.m.]; 43 AI kali [A emended to kala]; 44 AC kelī; M  
kela; 45 F siṃdha; 46 ABE mai; GFGHJKM mē.

Metre: (3x/5+5/) + /5/ + /0000/

CP 84.

- (1) āju<sup>1</sup> deṣiyata<sup>2</sup> hai<sup>3</sup> pyārī<sup>4</sup> raṅga<sup>5</sup> bharī;
- (2) mōpai<sup>6</sup> na durata<sup>7</sup> corī<sup>8</sup> bṛṣabhāna<sup>9</sup> kiśorī<sup>10</sup>  
sithala<sup>11</sup> kaṭi<sup>12</sup> kī ḍorī naṃda ke lāla<sup>13</sup> saū<sup>14</sup> surata larī.
- (3) motina<sup>15</sup> lara<sup>16</sup> tūṭī cikura caṃdrikā<sup>17</sup> chūṭī<sup>18</sup>  
rahasi rasika lūṭī<sup>19</sup> gaṃḍani<sup>20</sup> pīka parī;
- (4) nainani<sup>21</sup> ālasa basa adhara biṃba nirasa<sup>22</sup>  
pulaki<sup>23</sup> prema<sup>24</sup> parasa<sup>25</sup> hita<sup>26</sup> haribaṃsa<sup>27</sup> rājata<sup>28</sup> ṣarī.

[Vulgate text is given overleaf.]

1 all MSS [foll. by ba; 'ba in H]; 2 ABCJL deṣiyati; 3 A hau; F haī; I he; 4 all MSS ho pyārī; 5 F [raṅga bharī omitted]; 6 CE °pē; GM °paī; 7 ACDL durati; E durita; 8 L caurī [emended to corī]; 9 E braṣabhāna; GHM bṛṣabhānu; 10 M kiśorī; 11 A sithila; H śithila; L [sithala kaṭi kī ḍorī omitted]; 12 M takaṭa; 13 ACDEFHKL lālana; JM [emended to lālana, sec.m.]; 14 ACFGHIM sō; BK sau; 15 AL motini; C motīyani; D mutiyanu; E mītiyana; FHM motiyana; G mutiyana; IJ motinu [J emended to motiyanu, sec.m.]; K motiyani; 16 M lari; 17 M caṃdrakā; 18 EM chuṭī; 19 B luṭī; 20 FIJK gaṃḍana [K emended to gaṃḍani]; 21 A nainā; C nayana; I nenana; J nenani; 22 BGHM narasa [GH printed na rasa]; I narasi; 23 BFGHJM pulaka; L [pulaki prema parasa omitted]; 24 A praima; 25 A parasi; 26 ABCDEFGHIJK jai śrī hita; M jai śrī hiti; 27 AE haribaṃsa rī; B haribaṃsa i [i emended to rī, sec.m.]; CDEFGHIJKL haribaṃsa rī; M harabaṃsa rī; 28 ABDEJ rājati.

Metre: [10+10+X mātrās]

CP 84 (continued).

Vulgate text (with orthography standardized).

- (1) āju ba deṣiyata hai ho pyārī raṅga bharī;
- (2) mopai na durata corī bṛṣabhāna kī kiśorī  
sithala kaṭi kī ḍorī naṃda ke lāla(na) saũ surata larī.
- (3) motina/motiyani lara ṭūṭī cikura caṃdrikā chūṭī  
rahasi rasika lūṭī gaṃḍani pīka parī;
- (4) nainani ālasa basa adhara biṃba nirasa  
pulaki prema parasa hita haribaṃsa rī rājata ṣarī.

V. THE CAURĀSI PADA: ANNOTATED TRANSLATION

The translations offered here attempt the usual compromise between a readable English style and faithfulness to the original, any freedom of rendering usually being acknowledged and explained in a note; no justification has been given, however, for the free rendering of compounds, since literal translation of compounded forms would inevitably lead to an obscure or elliptical sentence in the English. The couplet-based construction of the text, shown in the previous chapter by the use of semi-colon and full stop for alternate lines of the mūla, has here been made more explicit by a spacing of individual couplets on the page.

The descriptive and eulogistic themes of the CP do not, for the most part, call for any special contextualization (pace the commentators, for whom contextualization is an important device in the imposition of desired interpretations), and introductory comments have therefore been given only when it is necessary to resolve ambiguities or obscurities.

Since the object of the thesis is to analyse the CP as it stands, rather than from the point of view of developed sectarian siddhānta, the translations are intended to be theologically 'neutral'. Sectarian constructions of the mūla are discussed in the annotations, where the ṭīkāś of Dhar., Rasik., Prem., Lok. and LCG are analysed. (These commentaries have been introduced in section II.4.) Clearly it has been neither possible nor desirable to discuss each and every point of interpretation from the lengthy ṭīkāś, but the annotations aim to show a representative sample, forming the basis for a discussion in VII.4 of the sectarian reading of the text. The ṭīkāś are often referred to in discussions of cruxes such as variant manuscript readings and obscurities of syntax. Translations of quoted extracts from the ṭīkāś are usually appended only where an annotation seeks to propose a particular reading of the gloss. Annotations are headed by line-number, so that they may be approached either directly from the mūla or via the translation. References to dictionary entries are to the word in question sub voce, unless specified otherwise.

CP 1

- (1) Whatever my beloved does, pleases me  
and whatever pleases me, that my beloved does;
- (2) the place that I cherish is in the eyes of my beloved,  
and my beloved seeks to become the apple of my eyes.
- (3) My beloved is yet dearer to me than body, mind, and life-breath,  
and my beloved has given himself up to me ten million times  
over;
- (4) Hita Harivaṃśa, as swan and pen are the dark one and the fair -  
tell me, who could separate the water from the waves?

---

Context: Rādhā speaks in first three lines.

(1)-(4) This first stanza is metrically irregular: the ṣaṭpadī formulation found in other stanzas of similar line-length is not apparent here; nor is there any trace of varṇavṛtta rhythm, the sequence of gurus in the first line being particularly anomalous. The two component couplets of the stanza each have a rough overall coherence in moric length, (1) consisting of 26+26 mātrās and (2) of 26+25 while (3) and (4) are of 21+23 and 22+20 mātrās respectively. The syntax of line (1) suggests a pāda construction of 15+11+11+15 mātrās, and an initial pāda of 15 mātrās may also be discerned in lines (3) and (4); an 11-mātrā pāda recurs in the second half-line of (2) and (3), while in (4) the 9-mātrā phrase kahau kauna karai, with its semantic and alliterative cohesion, may be understood as a catalectic variation on this.

Omission of ke from the first half-line of (2) in L may indicate an attempt to achieve a syllabic scansion, yielding a line construction of 14+14 syllables in (1) and (2): but a crude syllabic construction is not preferable to a moric one. (Excision of tau would in any case be a preferable emendation if such were sought, since analytical pyāre ke nainani is clearly preferable to \*pyāre nainani; and cf. accretion of tau in some manuscripts in line (3).)

Inclusion in (3) of to/tau after mere in B(E)FGIJM is apparently an attempt to approximate the line length of (3) to the preceding lines, or to achieve two half-lines of equal length within (3), and follows mokau tau in the previous line. The superfluous reduplication of prāna in the same line in BDIJ (and expanded to prāne te prāna in F) may have a similar intention.

CP 1 (continued)

The first line, with its repeated relative-correlative construction, bears a close resemblance to the padas of Svāmī Haridāsa, in which such constructions are strikingly common. The first line of Siddhānta ke pada, for example, reads as follows (Prabhudayāl Mītal 1961:57):

jyōhī jyōhī tuma rākhata hau,  
tyōhī rahiyata haū ho hari.

(With a single exception (Kelimāla 33, op.cit., p.77), all the padas attributed to Haridāsa resemble CP 1 in having a construction of four lines; and most have limited metrical coherence.)

- (4) haṃsa haṃsinī: 'swan and pen', though not a literal translation, preserves in English idiom the intended idea of inseparability.
- (4) taraṃgani: the BCEF form taraṃginī 'river' is an inappropriate Sanskritization, the true reading being an obl.pl. -ani form.

CP 2

- (1) Now the night is beautiful  
with a meeting of lightning and fresh cloud;
- (2) Mohana is a king amongst lovers: what kind of woman is she  
who would show capricious anger towards him?
- (2) Hearing this, Hita Harivaṃśa, she of elephant gait  
joined Rādhāramaṇa.

---

(1) In all manuscripts the line begins with the phrase pyāre bolī bhāminī/-anī, which together with following aju nīkī jāminī yields an unprecedented long sequence of guru syllables. Given the frequency with which aju occurs in line-initial position at the beginning of the stanza (cf. 4.1, 5.1, 7.1, 10.1 etc.), it seems almost certain that pyāre bolī bhāminī must be a commentatorial accretion, later confused in the extant commentaries and prefixed to the ṭeka on the basis of its -inī rhyme. A semantic argument supports the hypothesis that pyāre bolī bhāminī is an accretion. Grammatically, pyāre can only be vocative here, with bhāminī as subject of bolī: yet the addressing of such a statement by Rādhā to Kṛṣṇa ('Dear one', said the lady, 'today...') is unattested in the text and cannot be considered likely. Prem. Dhar. and LCG interpret pyāre bolī as agentive, with the verb allegedly showing concord with bhāminī; such a transitive agentive usage is attested in the phrase benu dhuni nādalāla bolī (28.3), but a reference to a specific (human) object as here would normally require transitive bulā- (cf. 38.1, 63[ii].2) rather than bol-. Lok. and Rasik. attempt to accommodate bolī by interpreting this pāda as being addressed to Kṛṣṇa by a sakhī; but this vocative use of pyāre by a sakhī is also unattested, and furthermore requires an awkward change of subject later in the stanza.

The whole of the first line is metrically dissimilar to the following lines, the received text of which is readily edited to a consistent 10+10+12 mātrā ṣaṭpadī construction as described in the following notes. With its anomalous scansion and anomalous (A)AA rhyme, line (1) is perhaps appended as a heading to the coherent couplet of (2)-(3); such a hypothesis would explain another anomaly, viz. the odd number of lines in the stanza (a feature found in only one other example, CP 69).

(1) navīna: excision of this word would reduce the final pāda to the 12-mātrā form found in subsequent lines (reading saudāminī); yet navīna is semantically apposite, and general uncertainty about the relation of (1) to the remaining lines prohibits excision on purely metrical grounds.

CP 2 (continued)

(1) saudāminī: all the commentators read sau (in its various spellings) as a postposition, yielding analytical megha sau dāminī; yet such a collocation can hardly compete with that involving the semi-tatsama saudāminī. (HSS cites Saudāmanī as a rāginī, consort (sahacarī) to the rāga Megha: this is confirmation that the megha-saudāminī collocation is an established one.) In view of probable scribal understanding of sau as a postposition, nasalization in the MSS is shown in the apparatus.

(2) All the manuscripts have the semantically redundant rī māi/-i after rasika. This appears to be an attempt to achieve a pāda length roughly coherent with the pādas of (1); cf. the accretion of māi to the performed version of CP 12, discussed in chapter VI. Excision of rī māi reinstates a (weak) pāda rhyme, -ka rāi/karai.

(3) The pyārī which follows sunata in all the manuscripts is presumed to be intrusive, since it has no clear place in the syntax of the line, but duplicates the subject function of gajaḡāminī; cf. intrusive pyāre (etc.) in (1) above. With pyārī excised, the pāda sunata rādhāravana has the 10-mātrā value of preceding hita haribaḡśa śravana.

(3) rādhāravana: the manuscripts all read rādhikā°. Following a first pāda of 10 mātrās, and with strong pāda rhyme in -avana, however, rādhā° must be intended as the correct metrical form. Elsewhere in the text, rādhā° is attested twice (16.5, 19.14), whereas rādhikā° occurs only in metrically corrupt passages (40.6, 65.4). In the present line, imposition of rādhikā° may show an attempt to match the prevailing 12-mātrā construction of the pāda (first two lines); a sectarian attempt to dissimilate the epithet from rādhāramaḡa (as particularly associated with the rival Gauḡīya sampradāya) may also be involved.

CP 3

- (1) At dawn the two are [still] greedy for love,  
rejoicing greatly in their victory in the battle of passion;
- (2) heavy drops of perspiration are on their faces,  
and the adornments on their various limbs are in disarray.
- (3) Of their tilakas but little remains,  
curly locks like wayward bees are loose on lotus-faces;
- (4) Hita Harivaṃśa, their eyes and words are steeped in the colour of love,  
and their clothes lie loose at their waists!

---

(2) śrama bārija: all the commentaries take this phrase, with its pleonastically suffixed -ja, as qualifying ghana biṃḍu; thus Prem. śrama bāri nāma prasveda ko hai. tāsō ju upajī ghanī būdē so muṣa para birāje haī. Prolixity in the ṭīkā here reflects pleonasm in the mūla. (The collocation bāri jaghana in printed text G reappears in the ṭīkā in G but appears to be a printer's error.)

(3) sithala: since there is an excess of one mātrā in the line, M's reading sthīla may be an ingenuous attempt to correct metre and thereby to allow rahyau its full metrical weight of three mātrās.

(4) madana: this and its derivative maina, along with synonyms such as kāma, may of course be interpreted as personifications of 'passion' rather than as abstract. Commentators interpret the two senses variously in different locations, but the overall sense is barely affected.

(4) rāga rāgi: repetition of rāg- may intend a śleṣa here, with rāga to be taken in its dramatic sense; thus, 'enjoying the theatre of love'. No commentator proposes this.

(4) dukūla: a fine cloth made either of cotton or of the bark of the dukūla tree (Motīcandra p.54).

CP 4

- (1) Today, young girl, your joyful face  
imparts your heart's ease at union with the lover;
- (2) wrapped in lethargy are your words, tinted in a pretty hue your  
cheeks,  
weary and red your sleepless eyes.
- (3) Your lovely tilaka is but a trace, the blossoms in your hair are  
scattered,  
and your hair-parting is as though you had not adorned it at all;
- (4) bountiful mine of compassion, when you proffer your lips  
you withhold none of their essence!
- (5) Why do you conceal yourself timidly? You have exchanged garments  
with your lover,  
and subjugated Śyāma, instructing a hundred Kāmadevas;
- (6) the garland on your chest is wilted and your circlet of bells loose,  
Hita Harivaṃśa, in the bed in the house of creepers!

---

(1)-(6) Readings of tau/to are found in all the manuscripts following āju in (1); later in the line, the phrase piya saṅgama sūcata appears in the manuscripts with analytical ke after both nouns, piya ke saṅgama ke sūcata. With these accretions excised, a ṣaṭpadi construction of 10+10+15 mātrās is attained (with the usual licences), the only inconsistencies being (catalectic ?) 9-mātrā first pādas in (3) and (6), matched by a 9-mātrā second pāda in (3). Accretion of tau may reflect an erroneous interpretation of the stanza's construction as varṇika, since with tau retained in (1), the first two pādas of every line each constitute 8 varṇas; the fact that no consistent varṇika construction persists in the third pāda shows, however, that this syllabic scansion is at most a superficial tendency. Accretion of the genitive case markers in (1) cannot be explained on metrical grounds; rather this expansion of the line must be commentatorial. The redundancy of both case-markers is demonstrated in Dhar.'s gloss piya saṅgama suṣa sūcatali sobhita tana hita sāja, where they are conspicuously absent: this

CP 4 (continued)

may even reflect the lost authentic reading.

In all lines except the first, both 10-mātrā pādas consist of 5 mātrās +  $\cup\cup - \cup$  (while the 9-mātrā pādas in (3) and (6) consist of 4 mātrās +  $\cup\cup - \cup$ ). The same pattern can only be achieved in (1) by reinstating tau and adopting the following hypothetical scansion:

$\cup \cup \cup \cup \cup - \cup // \cup \cup \cup - \cup \cup - \cup$   
\*āju tau juvati terau badana ānāda bharyau.

Since standard practice is opposed to the scansion \*bharyau, this scansion must ultimately be disallowed, and line (1) regarded as anomalous in respect of its internal rhyme.

No fixed sequences of long and short syllables persists throughout the pāda-initial gaṇas, though the first pāda has occurrences of  $- \cup \cup \cup$  gaṇas in (1), (2), (5).

The moric construction of the final pāda in this stanza is 5+5+  $\cup \cup - \cup$ , with the exception that the division between the first two gaṇas is transgressed in (6) by -baṃ- (and in (5) by syā-, if reading basa kiyē syāma siṣai by analogy with (6)).

(2) Pleonastic dōu is metrically superfluous and may be an accretion.

(4) karunākara: while the commentators all construe this as a phrase involving absolutive or postpositional kara/kari in composition with karunā, the prevalence of the compound form karunākara must render such an interpretation unlikely.

(4) rāṣata kachu na sāra: the idea is of the lips being drained of colour - cf. 15.4 etc.

(5) paḷaṭe prītama cīra: Lok. extends the reference of this phrase, and interprets the whole stanza as being addressed to Kṛṣṇa in Rādhā's guise.

(6) kīkini: a reading of the first syllable as short yields the metrical pattern of 9+9+15 mātrās found in (3). Cf. notes on 36.3 and 67.6.

CP 5

- (1) Today at dawn in the creeper-palace  
joy rains down, and the fine couple is rapturous;
- (2) the fair and the dark, delightful, brimful with love,  
set their feet upon the ground so unsteadily.
- (3) Tinged with the saffron of [Rādhā's] breasts is the many-stranded  
garland  
of glorious Śrī Śyāma, lord of amorous pleasure;
- (4) and the beloved is decorated with the marks of love,  
traced by the very hand of the foremost of the adroit!
- (5) Greatly delighted by their affection,  
the two sing softly and steal each other's heart away;
- (6) Hita Harivaṃśa, the ali, intent on their praise,  
imparts a sweeter tone to their singing.

---

(3) dhāmadhara: cf. dhāma- forms cited by MW, dhāmabhāj/-adhipa/-vat. Thus Lok. glosses prakāsa ke dharanahāre 'possessed of brilliance' (though Lok. applies this to the mālāvali, whereas position indicates that it qualifies syāma). (Prem. interprets dhāma as 'body', with -dhara as absolutive; thus apane dhāma para dhāre haī.)

(6) parāyana: Dhar.'s reading parāī na is reflected in his gloss, gāna parāī na dāmpati bhāvata, 'no other singing appeals to the couple'.

(6) ali intends the usual pun of sakhī/bee.

(6) Rasik. appears to interpret tara as tāla (cf. HSS, where tala is defined as 'slap'): madhura madhura dai tāla.

CP 6

- (1) Who is the deft young beloved whom you meet, Lāla,  
like a thief in the night?
- (2) - listen dear one, no matter how you try you cannot conceal  
your contented eyes, maddened with love.
- (3) On your chest are moon-shaped nailmarks, your clothes are another's  
and your speech is incoherent;
- (4) Hita Harivaṃśa, Rādhā's lord the lover is devastated by passion!

---

(1)-(4) A wide variation in the length of second pādas suggests that this is a composite stanza formed from diverse sources; no two lines have a common metrical structure, although a first pāda of 16 mātrās is common to all lines except (3), which has 14 mātrās. It is noteworthy that the pāda hita harivaṃśa rasika rādhāpati occurs a further two times in the text - in 9.6 and 36.12.

A line construction of 16+14 mātrās as found in (1) is not attested elsewhere in the text. Hypothetical excision of the vocative lāla would establish a standard 16+11 mātrā line, which could be matched in (2) by a similar hypothetical excision of caina maī (the double locative raṅga maī, caina maī, both analytical, being unusual and inelegant):

- (1) \*milata cora hvai raina;
- (2) \*rāga maī gahile naina.

The hypothetical adjustments are speculative, however, and cannot form the basis for a reconstruction of the text; nor is the incompatibility of the remaining lines, which are both internally coherent, explainable from the manuscript evidence. (G's reading maī na for mē naina in (2) is not helpful, since neither as printed nor as \*maina does this collocation cohere semantically.)

In addition to a relatively literal interpretation of the stanza, Lok. gives a second artha based on the concept of antaraṅga vihāra.

- (1) jāhi: -hi is not regular in composition with mil-, which usually takes the postposition saū.

CP 7

- (1) Today in the pleasant bower the young boy and youthful damsel play;
- (2) quite matchless is their mutual attachment -  
hear me, the couple [sports] on an incorporeal earth.
- (3) Fresh camphor and pollen abound  
on the ground of divers corals and crystals made;
- (4) on a beautiful couch of tender shoots  
the fair one has been seated by the dark.
- (5) They are wholly intent on the mirth and merriment of their union  
and betel juice gilds their lily-cheeks;
- (6) in an enchanting quarrel, hands fair and dark  
loosen the cord of her waistband knot.
- (7) The artless girl becomes agitated, mistakenly filled with pique  
on seeing herself in the mirror on Hari's chest;
- (8) alluring her [by touching] her comely chin, the lover enlightens her,  
coaxing her and showing that it is only a reflection.
- (9) Hearing the ambrosial words 'No! No!',  
Lalitā and the others watch furtively;
- (10) Hita Harivaṃśā, shaking her hands in love's feigned anger  
she has broken her garlands!

---

(1) maṃju: A reads muṃja in both mūla and commentary; and cf. A's muja for maṃju in 17.3. H. mūja < Sk. muñja 'a kind of grass' (CDIAL 10184) may be intended, but no other textual context associating this with nikuñja surroundings has been observed.

CP 7 (continued)

(5) mithuna: all the commentators gloss as 'pair' (doū or jugala); yet the whole foot may be read as a determinative compound.

(6) nībī baṃdhana: although a usual term for the nīvi-knot is nīvibandha (G.S.Ghurye, p.163), it is unlikely that the present form represents baṃdha with oblique pl. termination -na since direct case is more apposite in this accusative context; tatsama bandhana is therefore intended. Support for this view is found in nominative kaṭi bādhana (77.5) and in the lack of oblique pl. -ni spellings in the manuscripts, while support for the opposite argument must be conceded in the single occurrence of (nominative) kācukī bādha (70.6). The crux recurs in a further three instances, all involving accusative case:

nāgara nībī baṃdhana mocata	(30.11)
paṭa baṃdhana kācukī kuca parasata	(49.5)
budhi bala nībī baṃdhana mocata	(72.9)

Cf. also occurrences of nibaṃdh-/nibādh-: 50.3, 70.5, 82.6.

(8) praloi: < pralobha ?? No other occurrence of this form has been observed except that in 75.4 referred to in the following note. Touching a person's chin is a gesture of entreaty, which is presumed to be the intention here. In his abhāsa to CP 41, Prem. has the sentence kabahū cibuka pralocata haī; but a derivation from locayati hardly seems apposite here, and the -ca- may be a misreading.

(8) prabodhata: this correct (finite) form is found in BDH only. In a similar context at 75.4 (ve mṛḍu cibuka praloi prabodhata), where the finite sense is not obscured by enjambement as it is in the present line, the °ata form is found in K as well as in BDH.

CP 8

- (1) Your lotus eyes are very red, my friend!
- (2) Languid, proud, passion-rapt,  
after the night-wake they are no longer collyrium-blackened,  
my friend.
- (3) The flight of the pupil springs from under your drooping eyebrow -  
Mohana the hart is pierced, and cannot move, my friend!
- (4) Hita Harivaṃśa: you with the gait of a kalahamṣa  
throw [both] bees and sakhīs into confusion, my friend!

---

(2) maṣi na malina, 'no longer collyrium-blackened'; this interpretation is necessary in order to accommodate the form maṣi na since maṣina appears meaningless. The latter form has, however, been taken by the commentators: Rasik., Lok. kajjala malina, Prem. kājara karikē malina, 'smeared with kohl'. LCG's gloss reads inakā kājala phīkā paḍa gayā hai 'their kohl has become faded', but bases this on the reading makhina.

(3) golaka: lit. '(eye-)ball', but also 'pupil', a sense given in HŚS.

(3) The second foot has an excess of two mātrās unless the long syllables in bidhayau and mohana are scanned as short. Two-mātrā mṛga is conspicuously absent from Dhar.'s paraphrase, but no MS reading suggests that this might be an accretion to the mūla.

(4) hita harivaṃśa haṃsakala gāmini: the same foot appears again in the same metre at 73.6, and haṃsakala gāminī occurs at 81.6. haṃsakala is taken as a synonymous inversion of the more usual kalahamṣa: cf. haṃsarāja/ rājahaṃsa, MW. In the present line haṃsakala, but not kalahamṣa, accords with 6+4+4+2 mātrā metrical construction; similarly at 81.6 haṃsakala is the only metrically appropriate form. The inversion here also exploits the alliterative sequence -vaṃśa haṃsa (which is also found at 1.4 and 27.17).

CP 9

- (1) The pair, Rādhā and Mohana, is adorned;
- (2) Śyāma Manohara is a sapphire gem,  
the Fair One has a body of gold.
- (3) On Hari's broad forehead is a tilaka,  
the lady has rorī amidst her shining hair;
- (4) the Lord's walk is that of a king elephant,  
Vṛṣabhānu's daughter has the gait of an elephant queen.
- (5) The young girl has a blue mantle, Mohana a yellow garment,  
and a red mark on his head;
- (6) Hita Harivaṃśa, Rādhā's lord the lover  
is steeped in the dye of sensual love.

---

(1) The characteristic (x) + 12 mātrā construction of the ṭeka in Sāra metre cannot be attained on the basis of the manuscript readings. If the superfluous case-marker kī is excised, then a 12-mātrā second foot is achieved with the same cadence [ ∪ ∪ — — ] that is found in all successive lines.

banī //            — — — ∪ ∪ — —  
                    rādhā mohana jorī;

[...] //            — ∪ — ∪ ∪ ∪ — —  
                    sātakumbha tana gorī. [etc.]

The shortness of the remaining first pāda, banī, may have encouraged the accretion of honorific śrī in AHI.

It should also be noted, however, that 15+13 mātrā lines are attested in Apabhraṃśa metres of 16+12 mātrās (BhK p.49).

(2) iṃdranīlamani...sātakumbha: only Prem. makes explicit the intended image, which is of the setting of the sapphire in the gold.

(3) rorī: a turmeric-based powder used for tilakas (HSS).

CP 9 (continued)

(3)-(5) Unusually for the CP, the Sāra caesura (after the 16th mātrā) is not reinforced by the syntax of three consecutive lines:

bhāla bisāla tilaka hari, kāmīni // cikura caṁdra bica rorī;  
gaja nāyaka prabhu cāla, gayaṁdani // gati bṛṣabhānakiśorī.  
nīla nicola juvati, mohana paṭa // pīta aruna sira ṣorī;

Though unusual in the CP, such enjambement is well attested in Apabhraṁśa (as for example in BhK 207.7 and 207.14).

(5) ṣorī: the meaning appears to be 'tilaka' (H. khaura, khaurī, 'tilaka of horizontal shape', HSS); Prem. contrasts ṣorī with tilaka as regards composition: māthe para aruna khauri hai. pahile tilaka kahi āye hai. so caṁdana ko jāniyai aura tarala jāniyai'. 'On the forehead is a red khauri: previously was said 'tilaka' - that is of sandal and also of jewel-form'. Lok. glosses ṣorī as 'turban' (pāga), a sense which is more apposite with sira, and in avoiding a repetition of the content of (3), but which is of unknown derivation and is perhaps based on a guess from paṭa.

CP 10

- (1) Today, the wondrous pair of adroit lady and youth is most pleasing;  
what can I say of their crowning loveliness in every limb?
- (2) they revel in an embrace as the circle of the round-dance is joined,  
with the sweet touch of slender arms and of cheek against cheek.
- (3) The sport of Śyāma and the beautiful lady is loud with flute and drum  
and with a sweet tumult of anklets and other ornaments,  
waist-bells and bangles;
- (4) Harivaṃśa, the hidden sakhī sees the step of the sudhaṅga dancer,  
and dedicates herself to it offering body and soul.

---

(1) jora retains the fem. gender (apparent in the concord of bhāvatī)  
of jorī, from which it derives.

(1) kahā kahaū: this is the only irregular gaṇa in the stanza, failing  
to show the regular /uu ∪ uu ∪ / construction.

(2) lāsa: it is unclear whether or not this term signifies a  
particular style. In his commentary on CP 65, Rasik. shows lāsa as  
distinct from rāsa, and following it:

kāliṃḍī taṭa pulina yaha surataru nikaṭa bilāsa;  
tahā cali sajanī milana ruci racita rāsa puni lāsa.

Cf. also Rasik.'s gloss to CP 61; where the nṛtya precedes the rāsa:

prathama nṛtya karike bahuri karata rāsa kī keli.

This sequence of two distinct events brings to mind the contemporary  
performance of rāsalīlā, in which the rāsa dance proper is followed by  
one of a variety of dance-dramas depicting specific incidents in the  
Kṛṣṇa legend (N.Hein p.143).

(3) mṛdaṅga: the North Indian barrel-drum.

(3) tāra: Rasik. and Prem. interpret as (kara-)tāla 'cymbal' (cf.  
the collocation tāla mṛdaṅga at 63.13), while Dhar. and Lok. retain the  
ambiguity of the mūla.

CP 10 (continued)

(4) nirttanī: presumably for Sk. nartana. nṛ- forms, appearing here in ADELM, are always favoured by M and appear also in CFGK (cf. 12.2 nirttata, 34.5 and 57.6 nirttani), but can only represent attempted Sanskritization.

(4) sudhaṅga: a dance form associated with the rāsa but of uncertain description. Sudhaṅga appears frequently in the poetry of Harivaṁśa and his contemporaries, often in alliterative contexts (with mṛdaṅga, aṅga etc.), and often associated with dance-step mnemonics (such as tatta theī theī, CP 68) which recreate the strong rhythms of dance styles such as kathak. A couplet in a pada of Harirāma Vyāsa (Vāsudeva Gosvāmī p.279) suggests a relevance of eye-movements to sudhaṅga:

naṭavā naina sudhaṅga dikhāvata

caṅcala palaka saboda ughaṭata haī graṃ graṃ tat theī theī

kala gāvata

Cf. note on the phrase aṅga sudhaṅga diṣāvata nārī (19.10).

CP 11

- (1) In the autumn night the grove is pleasing and beautiful,  
Rādhā and Hari are in radiant attire, and the moon in the night  
sky is full;
- (2) he of dark splendour and she of golden body revel together in union,  
like lightning flashing amongst sapphire-blue clouds.
- (3) Red and yellow their fresh fine garments, a matchless source of love  
the cool and fragrance-laden breeze, softly blowing;
- (4) on a bed made from tender shoots, the Lover speaks flattering words  
but the lady in capricious pride opposes him constantly.
- (5) Desire churns Mohana's mind as he touches her breasts, waistband  
and necklace  
and the fervent lady says with trembling voice, 'No! No!';
- (6) engross yourself to the full in the manifold sports of Naravāhana's  
Lord,  
a river of the essence of amorous joy to purify the world.

---

(1) rādhā, rākā: the predominant / ॐ ॐ ॐ ॐ / gaṇa composition is disrupted by these two words and by narabāhana, nadī in line (6). Lines (2)-(5) are regular throughout.

(2) mili eka saṃga: this tautology is maintained in the translation.

(2) mani nīla: manuscript evidence for mano/-au is weak and sporadic, though the emendment in MS A suggests some irregularity in the transmission there also. The mano/-au reading (to be scanned as two laghus) suggests that these scribes regarded the compounded image of nīrada and mani nīla to be tautological.

(6) The use of the chāpa narabāhana has been discussed on page 462. In his gloss on this occurrence, Rasik. explains away the chāpa with an acronym:

narabāhana ihi nāma ko artha suṣada ika māni;  
a[c]chara prati gunasīla yuta ālī gana madhi jāni. 18.  
navala keli rasa darasa hita bāḍhata harṣa sucitta;  
namra sadā ati dīna hvai hita pada sevata nitta. 19.

CP 12

- (1) Come, wise Rādhikā! For your sake Śyāma has arranged a round-dance,  
a store of joy, on the bank of the Yamunā;
- (2) groups of young girls dance in great eagerness at the music and  
merriment  
as the joyful flute, source of delight, is playing.
- (3) In that most pleasing place near the vaṃśīvaṭa  
a soft breeze blows from the [sandal-clad] Malaya mountain,  
yielding all joys.
- (4) the forest is strongly fragrant with half-blown jasmine,  
and there is bright moonlight in the full-moon autumn night.
- (5) Cowherd girl, feast your eyes on Naravāhana's Lord,  
whose head-to-toe beauty removes the agony of desire;
- (6) lady! Experience this ocean of delight, rejoice with your arms  
joined around his neck,  
for Śyāma's sport in the fresh bower is worthy of the world's  
praise!

---

(1) tere hita: this gaṇa is the first of many where the / ॐ ॐ ॐ ॐ /  
arrangement, more or less regular throughout CP 10 and CP 11, is not  
sustained; the gaṇa of the present stanza is best described as consisting  
simply of 6 mātrās.

(2) rāga raṅga: the sense 'arena of love' may alternatively be intended.

(3) jahā tahā: this is the only instance in this metrical type (for which  
see VI.2) in which the trochaic value of the last two syllables of the first  
two pādas is dropped in favour of a rising rhythm.

(4) bikāsa/subāsa/māsa: this internal rhyme establishes a line  
construction of 12+12+12+8 mātrās as a variation on the predominant 12+12+  
9+11 construction. The same occurs with the internal rhyme meli/jheli/keli  
in line (6).

CP 12 (continued)

(5) narabāhana: for a discussion on the use of this chāpa see p.462 and cf. its occurrence in 11.6.

(6) baṃdinī: for Sk. vandanīya.

CP 13

- (1) Nanda's darling son has stolen my heart away!
- (2) I was threading my pearls on a string,  
when he threw pebbles amongst them and left, my friend,  
at daybreak.
- (3) Sidelong his glance and sprightly his step,  
this crown-jewel among lovers, Nanda's boy;
- (4) tell me, how can the heart be withheld, when one hears  
the resonance of his sweet and melodious flute?
- (5) For the sake of the moon of Govinda's face,  
my eyes have become a cakora longing for a glimpse!
- (6) Hita Harivaṃśa: Young girl, the lover's delight,  
unite with him and enjoy him, friend, with your life as  
an offering.

---

(2) kākara ḍāri: the conceit is understood as an amorous teasing, designed to draw attention, by all the commentators. (Dhar.'s ṭika on this stanza is largely illegible, being written in the margins of the folio.)

(2) ḍāri gayau: this construction is seen by the commentators as stem ḍāri in composition with intensive gayau; thus Lok. glosses with ḍāra dīnau, Rasik. ḍāri daye. Prem. retains the mūla's ḍāri gayau. An intensive use of jā- is not, however, attested elsewhere in the text, and the construction is better understood as absolutive ḍāri with finite gayau. The conceit of amorous teasing is strengthened if this sense of 'he threw pebbles, and was off' is allowed; cf. the Sūrasāgara version of this stanza (Appendix II), which has the explicit ḍāri cale in which no intensive sense is possible.

(4) kaise: for A's reading kāko cf. the reading kākau in the Sūrasāgara version of this stanza (Appendix II).

CP 14

- (1) How could I hide your red lips?
- (2) Taking them to be sun and moon, you have subjugated them with adoration -  
could I make them a bloom of wondrous hues?
- (3) Binding your kaustubha gem in auspicious silken cloth  
could I smear your limbs with lotus pollen?
- (4) As the delighted moon leaves the cloud [so your joy will be apparent] -  
where could I seek out a delusion [to conceal it]?
- (5) If [even] the moon burns, then how could I conceal it,  
[since even] the ocean of [my] deception has no effect?
- (6) And Hita Harivaṃśa - O rasika, dandy lover,  
I would play your eyebrows against the wagtail!

---

Context: the stanza constitutes a sakhī's words to Kṛṣṇa, who seeks entry to Rādhā's presence; the sakhī will only allow Kṛṣṇa to go to Rādhā if he dons the garb of a sakhī, and here points out the difficulties of achieving such a disguise.

The commentators are in agreement on the general context of the stanza, but none is able to provide convincing glosses on the various cryptic allusions of lines (2)-(6). All the commentators except Lok. envisage a context in which Kṛṣṇa seeks admission to the privacy of Rādhā's bathing place; Lok. prefers a more usual CP context, in which Kṛṣṇa is suffering from viraha and enlists the sakhī's aid in overcoming Rādhā's māna. Rasik. gives an extended commentary of 93 dohās, referring to the stanza as 'occult' (sugūḍha); LCG admits that he cannot deduce a coherent meaning, and simply refers the reader to the ṭīkā of Prem. without attempting a gloss himself. It does, indeed, appear that this is a so-called kūṭa stanza of the type found in texts attributed to Sūradāsa and discussed by Miltner (1962) and Bhāṭī (1970): cf. also an example in the Rāsa māna ke pada of Kevalarāma (Entwistle p.234), also coincidentally numbered 14. The intended sense of such stanzas lies concealed under a mesh of homonyms which often relate to the already labyrinthine contexts of Hindu cosmology and mythology. Wherever possible, epithets or the names of items are expressed periphrastically, typically by 'patronymics' of the type paṅkajasuta exemplified here in the third line; lexical items often stand as symbolic numbers, a device which may be involved here in such words as rabi and sasi in line (2), aṅga in line (3),

CP 14 (continued)

iṃdu in (4) and aṃbu in (5) (though the sense of any such interpretation is not apparent in this context). The individual homonyms chosen for a kūṭa verse tend to be those with a high number of possible meanings (cf. particularly Sūradāsa's repeated use of sāraṃga in its various senses), such that the possible number of overall interpretations increases by geometrical progression; there appears to be no single stock of interpretations for individual items, and in the absence of an authentic 'key' such stanzas may be so recondite as to be virtually unintelligible. This appears to be the case in lines (2) to (5) of the present stanza, and the translation given above cannot claim to be definitive. The notes below discuss the principal interpretations offered by the commentators.

(1) kai: absolutive from kar-, used pleonastically in composition with kaise (cf. H. kyōkar etc.). Cf. also a second occurrence in line (5), and discussion in note on 67.4.

(2) rabi sasi saṃka bhajana kiyau apabasa: this is the most problematic passage of the stanza, and no commentator offers a convincing gloss. Lok. takes 'sun' and 'moon' as representing two categories of love, 'hot' and 'cold':

prema kī jāta uśna aru sītala hai. tātai rabi sasi tulya jo  
prema tākī saṃkā hai. jaba saṣī beṣa tumhāre prema udai hoi āvai  
taba kahā kījai. taba lāla jī bole prema ne tau apanai basa hoibe  
kau bhajana kiyau hai. kahā ki vaha tau basa āpa hī hai.

'The categories of love are 'hot' and 'cold'; thus there is apprehension of that love which resembles the sun and the moon: what is to be done when, with you in sakhī's garb, your love dawns? Then Kṛṣṇa said, "Love has performed devotional practice in order to be under its own control"; that is, it is itself in control [?].'

Prem. takes 'sun' and 'moon' as upamānas for separation and union respectively:

rabi śaśi kī śaṃkā hai. jaba unikō bhajana karikē apane basa karō  
taba adbhuta raṃgani ke kusumani sō ina adharani ko raṃga phiri banāū...  
saṃjoga biyoga rūpī caṃdramā sūrja tumhāre adharani mē base haī. aba  
biyoga sūrja kī tapati sō adhara sūki rahe haī. tini para pāparī  
bādhi rahī hai. tāte raṃga na caḍhe. aura kyaū hū karike raṃga banāū.  
tau jaba priyā jū sō saṃjoga hoigo, taba jaisē caṃdramā amṛta śrave  
hai, taise saṃjoga rūpa caṃdramā sō drava calēge. heta kahā. ki  
pānī chuṭana lagego. tāte caṃdramā sūrya kō basa karō taba adharani  
ko raṃga phirike banāū.

CP 14 (continued)

'There is apprehension as to sun and moon; having subjugated them with adoration then I shall again colour these lips with blooms of wondrous colours... The moon and sun of union and separation [respectively] reside in your lips. Now the lips are parched from the burning of the sun of separation, and are encrusted and hence devoid of colour; and how could I colour them? Just as nectar flows from the moon, so will fluid ooze from the moon in the form of union when you are united with the beloved. What is the import of this? That perspiration will begin to flow. Therefore I shall subjugate the moon and sun and then re-colour your lips.'

Rasik. takes 'sun' and 'moon' as metaphors for the redness of the lips themselves:

sūraja nita hī hota aruna raṅga jā china udaya;  
sasi pūraṇa udyota pūranamā ke dina aruna. 29 .

tātē duhu ke eka sī rahata arunatā saṅga;  
so saba jīti laī aho tuva adharani ke raṅga. 30.

yaha mana me bhaya jānikai ravi sasi doū mitta;  
karata bhajanu tuva adhara kau ārādhanu kare nitta. 33.

tātē rabi sasi kiye basa tuma hī sahaja subhāi;  
tāhī tē tuva adhara hī baḍhī arunatā āi. 35.

'(29) The sun is always red at the time of its rising;  
and the fully luminous moon is red on the day of its fullness.

(30) Thus a similar redness endures in both of them alike;  
[but] the redness of your lips has defeated all of that.

(33) Knowing this fear in their minds, the two friends sun and moon  
worship your lips and ever pay homage.

(35) Thus spontaneously you have subjugated sun and moon  
and so your lips have increased in redness.'

Dhar. makes 'sun' stand for 'eyes' and 'moon' for 'heart', but  
offers no gloss on the remainder of the half-line:

locana sūra manō mana iṃda tihāre hē ātura kyō ju chipāū

'Your sun-like eyes and your moon-like mind are distressed - how could I  
hide them?'

CP 14 (continued)

All the commentators' renderings are contrived to a greater or lesser extent. The syntax of the half-line is obscure in the absence of case-markers; but it is likely that saṃka, accommodated with difficulty (or not at all) in the glosses quoted above, is used in the sense attributed by MW to Sk. śaṅkā in fine compositi as 'belief, supposition, presumption (of or that any person or thing is -)'. Such an interpretation here would yield a sense 'in the belief that [the lips ?] are sun and moon...'. It is consequently an attractive hypothesis to take rabi sasi as the object of the action of 'subjugation' (kiyau apabasa): cf. J's emendment of sg. kiyau to pl. kiye, presumably in accordance with this resolution of the syntax as involving an agentive construction (though rabi sasi might equally well be regarded as compounded into a sg. form and thus requiring sg. kiyau).

(2) adbhuta raṅgani kusuma banāũ: the sense is still presumably concerned with the disguise of the lips. Prem. adds no further gloss to that quoted above. Lok. and Dhar. introduce a new item, elliptical 'blossom-braided hair'; thus Lok.:

adbhuta raṅga ke kusumani sau ābharana banāi kabarī gūthaugī

'Making ornaments with flowers of wondrous colours I shall plait your hair-braids'.

Rasik., more reasonably, retains the adhara context:

kusama kahai te puhapa kī lai paṣurī bahu raṅga;  
anupama adharani kau ahau ḍhāpo tina ke saṅga. 38.

'(38) Taking many-coloured petals of a kusuma - that is, a flower - I shall cover your matchless lips with them.'

(3) This line presents no great problems of interpretation: the kaustubha gem and Kṛṣṇa's complexion both require disguise in the terms of the stanza's conceit.

(3) sutani: if the sense 'lotus pollen' is indeed intended, the obl.pl. -ani ending is unexplained. Given the excess of (two) mātrās in the half-line, sg. suta may have been the authentic reading; but when the whole context is so uncertain such a hypothetical emendment cannot be incorporated.

(3) lipāũ: the AC reading lipā-, an attested causative form lip- (itself formed from līp- < lipyate) applies here. No attestation is found (in derivatives of lupyate) for a trans. verb \*lupā- to support the DEFGHIJKLM reading. See CDIAL 11061, 11083.

CP 14 (continued)

(4) haraṣita iṃdu tajata jaisai jaladhara: a plausible interpretation is given by Lok. and Prem., who understand the image of the moon peeping out from the clouds are referring to Kṛṣṇa(-candra)'s true identity showing itself through the sakhī disguise.

(5) himakara is taken by Prem. and Rasik. as referring to Rādhā's māna, by Lok. as referring to Rādhā's svabhāva; but a more coherent sense is achieved by regarding the expression as gnomic: to disguise Kṛṣṇa is as difficult a task as to extinguish a burning moon.

(6) bhṛkuṭi bhaūha: bhaūha, which does not appear elsewhere in the text, may be a commentatorial accretion, since (a) it is tautological after bhṛkuṭi, and (b) there is an excess of three mātrās in this half-line.

This final conceit is intended as the sakhī's crowning argument: even if all other parts of the disguise could be achieved, Kṛṣṇa's dancing eyebrows are sure to give him away. The commentators, however, perhaps beguiled by the tautology referred to above, would have the half-line refer to a meeting of Kṛṣṇa's eyes with Rādhā's.

CP 15

- (1) Oh tell me your secret, lovely lady -  
you stay silent, drunk with pride;
- (2) I am weary of saying to you, "Listen, dear Rādhikā,  
why do you coyly say nothing of the pleasures of the night?"
- (3) Oh hear me, you with eyes like a doe's! The flowers are fallen  
from your braided hair,  
ringlets fall freely on the border of your shawl, and you  
speak drowsily;
- (4) your lips are colourless, your cheeks dyed red,  
and you walk, young girl, with an unsteady rolling gait.
- (5) The handsome one has enjoyed you secretly, your girdle and clothes  
are loose,  
and the red bodice on your breast has a slack fastening!
- (6) with her heart delighted with these words heard from her friend,  
Harivaṁśa, she went into the arbour smiling.

---

(4) adhara niramga: the MSS evidently agree on this reading, since the alternative collocation adharani ramga proposed by printed text G would almost certainly lead to readings of the oblique pl. adharana. The phrase recurs at 21.5 and 23.3, with a single reading of °na in M in the latter occurrence. The conceit 'lips drained of colour' occurs several times in the text.

(4) Agreement of racyau with sg. ramga may imply an assumption of derivation of rac- from \*racyate, and not rajyate, in this usage, the syntax of the phrase ramga racyau...kapolani being 'colour is disposed on the cheeks'; rac- < rajyate would require dir.pl. kapola, with verbal agreement.

(4) ramga/kapolani: absence of internal (pāda-) rhyme in ṣaṭpadīs, in an alliterative context such as niramga ramga, occurs elsewhere in the text also, and is discussed on page 411. (Line (1) also has no rhyme between its first two pādas, but is in any case metrically irregular.)

CP 16

- (1) Come today at my bidding, deer-eyed lady;
- (2) he sings sweetly amidst the circle of damsels -  
it is good that you join your lover, cuckoo-voiced one.
- (3) So well versed in the amatory arts,  
skilful of gesture, one who dances the lāga step -
- (4) young girl, amassment of beautiful form, heed my words:  
the moonlit night passes by with every moment.
- (5) Hita Harivaṃśa, she went to him eagerly,  
this giver of sensual joy to Rādhāramaṇa;
- (6) and countless dynasties of love-gods became ill-at-ease  
with the ardour of their clandestine embracing and kissing.

---

(3) koka: HŚS and BBhSK give 'a type of saṅgīta' as a secondary definition. koka appears in dance contexts in four occurrences in the CP (16.3, 79.3, 81.8, 82.4); yet there is no reason why the primary meaning should not apply here. The 'saṅgīta' sense is not attested, and may be based (wrongly) on just such a context as the present one.

(3) lāga: lāgaṅṛtya is described in the San̄gītadarpaṇa as a category of deśī dance movements comprising nine different forms (Mandakranta Bose, p.150). A source closer in time to the CP is the Nirtta bilāsa līlā of Dhruvadāsa (Lalitā Caraṇ Gosvāmī (ed.) 1971:262), where lāga appears in juxtaposition to alaga and hurumaī, noted by Bose (ibid., p.156) as stepping or jumping movements:

alaga lāga hurumaī ju līnī; pragaṭa kalā nija guna kī kīnī.

'In the alaga, lāga and hurumaī [steps] that she took, she demonstrated her skilful art.'

CP 17

- (1) See the forest-sport of the Beauty-of-Vraja and Mohana!
- (2) Each with an arm on the other's shoulder, the youthful pair is  
a congeal of form,  
as though a lovely golden creeper were entwining a tamāla tree.
- (3) With a sweet tumult of the humming of bees in the fresh bower,  
this amassment of love sings, blending the voices of peacocks  
and parrots with its own;
- (4) they are impassioned in every limb in the recurring joy of lovemaking,  
as at every moment Harivaṃśa drinks it in through the chalices  
of his eyes.

---

(1) The scansion of the ṭeka does not accord with that of the remaining lines. A line of 12+9 mātrās can be attained by reducing fem. suṃdarī to masc. suṃdara, and by emending diminutive banī (for which see following note) to bana: \*āju deṣi braja suṃdara mohana bana keli; there is, however, no manuscript support for such a hypothesis, which in any case fails to achieve the varṇika arrangement of lines (2) to (4).

(1) banī keli: an alternative interpretation, taken by Prem., reads banī as perfective participle of ban-, in concord with fem. keli. Lok. and Rasik., however, maintain the compound banī keli in their glosses. banī is attested by Platts as a diminutive of bana; and cf. another occurrence at 32.2, where the existence of banī as a substantive is confirmed by Rasik.'s gloss banī madhya.

(2) ki-śora: the caesura between the first and second pādas, reinforced by internal rhyme in subsequent lines, is enjambed here where alliteration (aṃsa aṃsa, kiśora jora, rūpa rāsi) replaces pāda rhyme.

(2) rahī: this word provides the only disruption to the stanza's trochaic/tribrachic gaṇa composition.

(3) LCG proposes the fanciful notion that the collocation of bhavara, mora, and pika, as symbolizing the tonic, seventh and fifth (respectively) of the musical scale, shows a connexion with the rāga Toḍī which is traditionally allocated to this stanza. It is not apparent how these notes could be said to represent any particular rāga (unless they constituted the tonic, dominant and subdominant, which is not the case here).

CP 17 (continued)

(4) The compound surata raṅga echoes (but does not actually intend) the parallel form sura-taraṅg- (MW s.v. sura): a juxtapositioning of the two forms appears in consecutive ślokas in the Rādhāsudhānidhi (Bābā Hit Dās, p.13):

śloka 19: śrī rādhike surataraṅgi nitamba bhāge

śloka 20: śrī rādhike surataraṅgiṇi divyakeli

The collocation surata raṅga appears again at 31.2 and 76.2.

CP 18

- (1) Hear what I say, graceful Rādhā -  
    (2) you have found a fathomless ocean of joy!
- (3) You, daughter of the cowherd Vṛṣabhānu,  
    (4) have joined your lover Mohanalāla in merriment.
- (5) Before whom Brahmā and Śiva bow  
    (6) you have made him braid woodland flowers.
- (7) That essence of which holy writ [can only] say, "It is not"  
    (8) you have tasted as the ambrosial nectar of his lips.
- (9) Your beauty cannot be told in words -  
    (10) Hita Harivaṃśa sings a little of your fame.

---

(1) rādhā: vocative rādhe appears only at 28.1; further occurrences of rādhā in vocative contexts follow in 23.1, 38.2, and 58.2.

(1)-(10) Whereas in the majority of stanzas the individual line, enclosed by end-rhyme, is a syntactic whole, in CP 18 and 19 it is the couplet which constitutes the syntactic unit. This is particularly evident in lines 5-6 and 7-8 of the present stanza: each of these two pairs of lines is linked by a relative-correlative construction. To demonstrate this couplet-based construction, the second line of each couplet has been indented in the edited text and the translation.

CP 18 and 19, which together comprise the Āsāvāri rāga group, are the only examples in the CP of this caupāī verse type. Another couplet-based stanza construction is found in CP 27.

(2) agādhā: arbitrary lengthening of the final syllable in this word anticipates the same feature in six lines of CP 19; cf. note to 19.1 bhujadaṃḍana.

(6) °pai: the GIM reading °para may reflect a preference for a graphically bisyllabic orthography, in deference to the dactylic rhythm which predominates in the stanza (and in this couplet particularly):

CP 18 (continued)

- v v - v v - v v - -  
tāpara taī banaphūla bināye.

(8) The accretion of taī, found in all MSS except A, is perhaps from a commentatorial paraphrase and/or is subsequent upon the collocation tāpai taī in 18.6. A's reading tini terau, while semantically plausible ('he tasted the ambrosial nectar of your lips'), is no more metrically correct than the majority reading. It is unlikely that the short 16-mātrā line could sustain metrical irregularity to the extent of an additional two mātrās.

CP 19

- (1) The rasika, the Ornament of Vraja, sports in the round-dance,  
(2) placing his staff-like arms on the young girls' shoulders.
- (3) The moon is resplendent in the clear autumn-night sky  
(4) and the so-sweet flute plays in mellow tone.
- (5) Ghanaśyāma is resplendent as a tamāla tree,  
(6) the Vraja damsel adorned as a golden creeper.
- (7) Cymbal, drum and upaṅga resound,  
(8) and the singing disturbs the minds of myriads of love-gods.
- (9) Wearing many ornaments and saris of various hues  
(10) the women demonstrate the sudhaṅga dance.
- (11) Blossoms are scattered by the delighted consorts of the gods,  
(12) and the low sound of the celestial kettledrum is heard.
- (13) Hita Harivaṁśa, Śyāmā's heart is enraptured,  
(14) for Rādhāramaṇa is the dwelling-place of all joys.

---

(1) bhujadaṁḍana: oblique pl. termination is for rhyme, since grammar requires direct case (unless a forced sense, 'shoulders are applied to his arms', is to be understood). Further arbitrarily lengthened final forms occur in lines (5), (7), (8), (12) and (14), reflecting a process used also in Apabhraṁśa metrics (see p.427). syāmā in line (13) is ambiguous: it may be intended either as a genuine fem. form (since Śyāmā/Rādhā has an established role in the context of the stanza), or as an ingenuously extended masc. form. Cf. a repeat of the half line in 24.6, where the ambiguity of gender recurs also.

(7) upaṅga: the name is given to a variety of musical instruments. One has the hour-glass shape of the ḍamarū drum, and a string attached to one of its two drumheads is plucked at different tensions to produce notes of varying pitch as with the Bengali ānanda laharī (Cunnīlāl Śeṣa p.44). Another type is defined by the HŚS as the nasataraṅga, and is so described by T.N.Mukharji (p.95): 'Nyasataranga...a trumpet-shaped instrument, has

CP 19 (continued)

to be placed upon the vocal chords, sounds from which produce by vibration a clear reedy note upon the instrument... It is known in Sanskrit as the Upāṅga, and is extensively used by Hindus in the North-Western Provinces, and particularly at Muttra and Brindāban.' In the Aīn-i Akbarī, the upāṅga is described as a kind of shawm: 'The upāṅg is a hollow reed a yard long, the upper part of which has a hole in the centre in which a reed is inserted' (H.S.Jarrett II, p.256). Finally, H.A.Popley (p.121) refers to a further application of the word: 'The nosbug, or śruti upāṅga, or bhajana śruti is...used almost exclusively for the drone. This is the Indian bagpipe.'

Although it is not clear which instrument is intended in the CP, a reference from a similar rāsa context in the Sūrasāgara (Nandadulāre Vājpeyī (ed.), Vol.I, p.625, paḍa 1677) clearly suggests a wind instrument, perhaps of the shawm type:

uḡhaṭata syāma nṛṭyati nārī;  
dhare adhara upaṅga upajāī leta haī giridhārī.

'Śyāma marks the rhythm, the lady dances;  
holding the upāṅga to his lip, Giridhārī plays variations.'

(10) aṅga sudhaṅga diṣāvata nārī: the collocation aṅga sudhaṅga occurs a further three times, at 36.6, 79.2 and 82.4. The latter two contexts, sarasa sudhaṅga aṅga mē nāgari and china china kuśala sudhaṅga aṅga mē, show that the sense of aṅga here is 'section of saṅgīta', or 'type of dance'. In the present context and in its close parallel in 36.6 (br̥ṣabhānanamḍinī aṅga sudhaṅga diṣāvau), however, aṅga may mean 'limb, body' in an instrumental case; this interpretation has some support in later texts such as the vāṇī of Harirāma Vyāsa, but there the collocation of aṅga with sudhaṅga is usually in a highly alliterative, and hence perhaps formulaic, context: aṅga aṅga prati sudhaṅga raṅga gati taraṅga saṅga rati anaṅga māna bhaṅga manī mṛdaṅga bājai (Vāsudev Gosvāmī p.313).

(12) duṃḍubhi: D's reading with long final -ī reflects familiarity with a late usage, in which the word duṃḍubhī refers to a pair of one large and one small kettledrum, more commonly known as nagārā (< Pers. naggāra) (Lālmaṇi Miśra pp.76-78). The duṃḍubhi, on the other hand, is described in the Saṅgītaratnākara, śloka 1145-47, as being similar to but distinct from the kettledrum niśāna (loc.cit.). Both duṃḍubhi and niśāna appear in the CP with the intended image of thunder resounding in the heavens (with Indra as percussionist).

CP 20

- (1) You are drunk with the essence of Mohanalāla! -
- (2) young bride, why do you bashfully conceal from me  
your secret first love?
- (3) See, you have covered yourself with a yellow garment -  
where is your red dappled mantle?
- (4) Your broken string of pearls dangles down,  
your bosom is marked with the crescent-moon of fingernails.
- (5) Your bimba-fruit lips are split, your cheeks  
decorated with collyrium, and you walk unsteadily;
- (6) your reddish eyes wander languidly,  
the blossoms are fallen from your rows of curls.
- (7) Today in seclusion Mohana has plundered  
the various things he held in trust!
- (8) Hita Harivaṃśa, hearing these words the lady  
went into the arbour smiling.

---

(1) The masc. concord of the genitive case-marker ke precludes the reading of rasa mātī as an adjectival compound in the received text. The syntax is therefore [tū] mohanalāla ke rasa [saū/maī] mātī [hai]. A postposition, saū or maī, does indeed follow rasa in all the commentaries except Dhar. Since the ṭeka is elliptical without this postposition, and since rasa mātī would normally be construed as a compound (cf. 31.4 rasa matta), a hypothetical reconstruction may be proposed:

\*mohanalāla keli rasa mātī.

The addition of the syllable -li would yield the typical metrical construction of the ṭeka in Sāra metre, viz. (X)+12 mātrās.

CP 20 (continued)

(2) gupata: readings of gupati appear to understand a finite usage (\*gup-), which is not attested elsewhere. Most of the commentators supply a substantive in their glosses (bāta or keli), with which gupata is made to agree; this construction renders the syntax of the line unnecessarily complicated, and gupata (for Sk. gupta) is better understood as qualifying neha.

(3) pīta paṭa: Kṛṣṇa's yellow dhoti or pītāmbara.

CP 21

- (1) Your two eyes are telling tales! -
- (2) they are very restless, and will not be contained anywhere -  
they have met Kuñjavihārī.
- (3) Your parting is disordered, its blossoms fall all about,  
and a stray curl hangs down;
- (4) fingernail scratches are seen plainly on your bosom -  
how could you hide them, my dear one?
- (5) Betel juice has fallen on your blessed cheeks,  
and your lips have lost their colour, tender lady;
- (6) Hita Harivaṃśa, a burdensome languor afflicts every limb  
of the lady who savours the essence of love.

---

(1) karata dou cārī: in this context, where Rādhā's attempts to conceal the evidence of her lovemaking are unsuccessful (as in CP 15 and 20.2 etc.), the primary meaning must derive from the sense of cārī as 'tale-telling' (H. caḍī < cāṭu-). Hence Lok. and Prem. gloss cārī with cugālī (for Persian cuglī). The dislocation of dou from naina, however, suggests a deliberate collocation with cārī which inevitably invokes the numerical sense cāra with -ī for rhyme); (āṃkhē) do cāra honā is an idiom with the sense 'an exchange of glances to take place', and hence 'to meet' (HŚS s.v. do; cf. also cāra āṃkhē honā/karnā, ibid., s.v. cāra). The expression may therefore be read as anticipating the more explicit mile haī in the following line; a true śleṣa, however, is not involved since the two meanings are in competition rather than complementary. The hypothetical sense deriving from cārī as 'four' is nowhere suggested in the commentaries: Lok. and Prem. restrict themselves to the cugālī interpretation already mentioned, while Dhar. and Rasik. merely paraphrase the mūla, retaining cārī but omitting a gloss on dou (regarded by them as pleonastic?).

CP 21 (continued)

A possible third interpretation of cārī as meaning the dancing term (for which cf. note on caṃdacālī, 8l.7) and yielding a conceit of 'dancing eyes' is consistent with the content of the second line of the couplet, but must be regarded as too specifically technical a sense to be involved here.

(3) bithurī: fem. concord shows agreement with māga, whereas semantically an agreement with kusuma would seem more apposite. Such an interpretation would be possible with an absolute form \*bithuri (which would also repair the overall moric length of the line, allowing paraī its full metrical weight), but no such reading is found in the manuscripts, and the received reading is consistent with a caesura after the seventh mātrā, strongly favoured statistically in Sāra and Sarasī metres.

CP 22

- (1) I would give up myriads of wagtails for those eyes! -
- (2) tremulous and nimble, reddish and sharp-pointed,  
their foremost part decorated with collyrium.
- (3) Their bright and captivating sidelong glance  
is disdainful of the love-battle's hosts;
- (4) Hita Harivaṃśa, their splendour cannot be described -  
it is an ocean of joy, delightful to the mind.

---

(1) The eyes are Rādhā's, as in adjacent stanzas.

(1) vār-: the sense here is more general than in the expression vāri pheri (10.4), and has the sense 'relinquish, cast away'.

(4) suṣa samudra may be taken as an epithet of Kṛṣṇa ('delightful to the mind of Kṛṣṇa), a sense proposed by Prem.

CP 23

- (1) Beloved Rādhā, your eyes are playful! -
- (2) with your adoration and your golden youthfulness of body  
you have bought Manohara.
- (3) Your lips are colourless, your curls and ringlets loose,  
stained with betel-juice your cheeks;
- (4) you have become immersed in joy, and do not realise  
that you have on [Kṛṣṇa's] yellow mantle.
- (5) His nail-scratches are clearly visible on your breasts,  
like a group of the moons on Śaṅkara's head;
- (6) Hita Harivaṁśa: you speak a little, lady,  
in such a languorous voice!

---

(2) kanaka tana jobana: in collocation with mola le-, a monetary sense may be attributed to kanaka - 'bought with the gold of your youthfulness of body'; elsewhere in the text, however, (11.2 and passim), kanaka describes the fair brilliance of Rādhā's body, and may therefore be best understood as qualifying the compound tana jovana in the present context. A regular caesura after the seventh mātrā of the line suggests that bhajana is to be regarded as a separate item, and not compounded with what follows.

(3) alaka: the reading alika found in M, and probably intended by G's ālaka, is understood by Prem. as the tatsama word meaning 'forehead', and is consequently glossed with māthā. Similarly, Lok.'s and Rasik.'s paraphrases read muṣa and lalāṭa respectively. These interpretations are presumably intended to avoid the tautology alaka laṭa. (The word alika itself appears to be some sort of ghost word, perhaps wrongly inferred from a misconstruction of the compound alikalakha; MW cites an occurrence in the Bālarāmāyaṇa only.)

CP 24

- (1) Today Gopāla plays in the delight of the round-dance,  
on the sandy riverbank near the tree of plenty, oh my companion;
- (2) the moon of the clear autumn sky is resplendent  
and pleasant is the breeze of threefold nature, oh my companion.
- (3) Campaka, Bakula and jasmine are in bud  
and cuckoo and parrot are impassioned and enthralled, oh  
my companion;
- (4) excellent is the music and merriment of the deśī sudhaṅga dance,  
in that throng of Vraja damsels, oh my companion.
- (5) Indra has sounded his kettledrum in delight  
and the resolute sage has abandoned his vow, oh my companion;
- (6) Hita Harivaṃśa, Syāmā with enraptured heart  
removes the deep pain of passion, oh my companion.

---

(1) tīra: there is no reason why the straightforward nominal sense should not apply here, as in the compound tanayā tīra (69.3). A postpositional sense, 'near', is, however, taken by Prem. (ke nikaṭa) and is also implied by Lok.'s tarai 'beneath'. The collocation kalapataru tīra recurs at 26.4 and 63[iii].3; for a postpositional usage of tira, see piya tīra at 37.7.

(2) tribidhi: this formula refers to the conventional description of the breeze given more fully at 57.7: sītala maṃḍa sugaṃḍha, 'cool, gentle and fragrant'. Final -i presumably indicates a confusion of -°vidha with vidhi; cf. bahubidhi (11.6 and 30.5, with no -a readings), for °bidha. Manuscript agreement and attestation in BBhSK suggests that -i forms are established for BrBh; bahubidhi, but not tribidhi, is attested in Platts also.

(6) syāmā: up to this point the stanza has centred on the actions of Gopāla, Rādhā not being mentioned. If the pāda hita harivaṃśa maṃḍa mana syāmā has been borrowed wholesale from 19.13, where syāmā may be an arbitrary extension metri causa of the masc. form syāma, then the masc. sense may be apposite here also. In this case the context of the stanza would remain restricted to Kṛṣṇa's rāsa dance with the gopīs, without specific involvement of Rādhā.

CP 25

- (1) Today Rādhikā the accomplished is handsomely adorned! -
- (2) amongst the company of Vraja damsels she is foremost  
in beauty and skilfulness, and in qualities of disposition  
and dress.
- (3) A lotus in her right hand, her left hand on a sakhī's shoulder,  
in unison she sweetly sings a rāga of dulcet tones;
- (4) Hita Harivaṃśa, she who is learned in all knowledge  
secretly meets great-fortuned Śyāma in the fine new arbour.

---

(3) dakṣina: a four-mātrā form is required for metre, the ten-mātrā feet being perfectly maintained throughout the stanza. The tadbhava form dachina, preferable in terms of manuscript support, has therefore to be rejected. (dacchina is not represented in the MSS.)

CP 26

- (1) The flute of Madanagopāla is an enchantress! -
- (2) hear me, O Rādhikā; as one hears her sweetness  
she destroys the anguish of Kāma.
- (3) A full-moon autumn night in the vr̥ndā forest, my friend,  
and a very cool and gentle breeze, laden with fragrance;
- (4) on the most pure sandy riverbank with lotuses attended by bees  
is a round-dance performed by Balavīra under the tree of plenty.
- (5) Best of the whole dance-circle, you have joined Hari -  
with what could I compare this bride and groom adorned?
- (6) you the golden-bodied one and Lāla the emerald  
are a pair of kalahaṃsas, and Harivaṃśa their votive slave.

---

(1) mohana...bāsurī: the ṭeka establishes a regular varṇavṛtta pattern which is maintained throughout the stanza (with a single irregularity in line (5), noted below). A weak caesura may be said to exist after the first syllable of go-pāla.

(3) rajani/sajani: this line introduces internal rhyme marking off 10-mātrā pādas and establishing a ṣaṭpadi pattern. This rhyme is maintained throughout lines (3) to (6), but with varying strength.

(4) sevita: finite °ata found universally among the manuscripts cannot be intended in this line, where parama pāvana pulina and bhr̥ṃga sevita nalina must surely both qualify kalapataru tīra. A confusion of participial adjectives with finite participles is commonplace in the manuscripts, but has not elsewhere led to a complete loss of the correct form.

CP 26 (continued)

(4) tīra/balabīra: cf. the rhyme kalahāṃsa/haribaṃśa at the same point in line (6). Both lines show pāda rhyme in the first half-line also, and are therefore effectively pañcapadīs of 10+10+8+5+7 mātrās.

(5) banī is the only metrical irregularity in the stanza. Semantically it is satisfactory as meaning 'bride', and no metrically correct alternative suggests itself.

(5) bara: Prem. glosses with śreṣṭha, understanding bara as adjectival. Yet in collocation with banī 'bride', the adjectival sense can hardly compete with the nominal sense 'groom' which is surely intended; context supports this reading, with an act of union (millī) described immediately beforehand, and a state of union alluded to in the following line.

(5) kāsu: su (for sū) is a variant of saū (LIO 3.177), appearing in the CP in this rhyme context only.

(6) ubhai: a trisyllabic scansion is required for metre.

(6) haribaṃśa: this is the first case in the text where haribaṃśa is clearly intended as a third party; it is noteworthy that the context in which this occurs has vaṃśī as topic. With reference back to the ṭeka, the meaning of the final phrase may therefore be 'Hari's flute is balidāsa of the pair of kalahāṃsas'.

CP 27

- (1) Joy is abundant in springtime Vṛndāvana,  
(2) resplendent with young skilful lady and adroit youth.
- (3) [It is rich in] the two jasmynes, in rūpamañjarī and mango trees,  
(4) and in bees worn out by gulāla and madhumādhavī.
- (5-6) The god of love is delighted by groups of campaka and bakula flowers,  
the various lotuses, and the rapture of ketakī and medinī.
- (7) A pleasant and agreeable wind of threefold nature blows,  
(8) half-opened fresh [blooms] are resonant with cuckoo and parrot.
- (9-10) A bed of tender leaves is created as a mass of delights  
in the dense and lovely bower by the pure riverbank.
- (11) Anklets, tambourine, frame-drum, flute, barrel-drum  
(12) upaṅga, noble vīṇā and mouth-harp resound.
- (13-14) Garments are coloured by musk, sandal, saffron,  
abīra, bandana and sap of aloes.
- (15) The beautiful one and Hari sing a sweet springtime song;  
(16) birds and beasts are thrilled, and the river checks its flow.
- (17) Hita Harivaṁśa, may the assembly of haṁsa and haṁsinī  
(18) rule together thus from age to age!

---

(1)-(18) In this stanza, all lines except (8) can be scanned as consisting of 14 syllables. It is likely that this 14-syllable form is associated with the springtime song-type dhamāra (cf. a direct reference to this form in line (15), and also the seasonal rāga heading Vasanta under which the stanza falls), since this is always sung in 14-beat dhamāra tāla.

The metre of CP 27 is identified by Rāmcaraṅlāl Śarmā (p.364) as being Mukunda, of 8+6 syllables; but despite the fact that the 14-syllable line does indeed appear to be construed in accordance with this scheme both by the commentators (see notes to lines (3) and (10) below) and by the samāja singers (see VI.5.iii), 8+6 construction only becomes a regular feature in lines (13) ff. (The chāpa line, (17), is not fully

CP 27 (continued)

consistent with this pattern: but since the phrase haṃsa haṃsinī samāja occurs also in 76.4 (rājahaṃsa - ), it may have been included here simply as a convenient formula.)

Lines (3) and (6), both incidentally having a caesura after the 6th, and not the 8th, syllable, share a strong varṇavṛtta rhythm: -v- / ˘v- ˘v˘v / ˘v- v. Varṇavṛtta rhythm appears again in the trochaic chāpa line (17). Other lines have no such consistent rhythm, but rather show a variety of moric patterns ending always with the 6-mātrā cadential gaṇa ˘v v — v which endures throughout. The variety of metrical formulations in the remainder of the line suggest that the stanza is a compilation of lines or couplets from various sources, or deriving from various metrical models; such a hypothesis is supported by the appearance of the standardized 8+6 syllable construction late in the stanza.

(1) na thora: A's reading ghora is simply a miscopying of thora, as shown by another example of the same error in the nonsensical ānaṃda baḍhyau na ghora (Dhar.'s introductory dohā to CP 19). In the present line, A's omission of the negative particle na is presumably to compensate in sense for the reading ghora.

(3) Many of the couplets in this stanza are without a finite verb, since they are intended as epithets governing br̥ṇḍābana.

(3) As in certain subsequent lines (see for example note to line (12) below), the commentators tend to regard a caesura after the 8th varṇa as intransgressible; here, consequently, they do not permit the compound rūpa-mañjarī, preferring instead to read jugala rūpa as a compound (qualifying jūthikā); thus Prem.:

jūthikā nāma cābelī kau hai; so jugala rūpa hai, sveta aura pīta.

'Jūthikā is the name for jasmine, which has two forms - white and yellow.' jugala, however, normally comprises the second member of compounds (cf. pīyūṣa jugala 51.4, naina jugala 82.6); the interpretation jūthikā-jugala, rūpa-mañjarī is therefore more plausible here.

(3) rasāla may alternatively be regarded as an adjective ('succulent'), qualifying rūpamañjarī.

(4) gulāla: the usual Hindi sense, appropriate here for its seasonal associations, is 'red colour thrown during Holī festivities'. An alternative possibility, closer to its derivation from Pers. gul-lāla (GNG p.102), is the sense 'red flower, poppy' which may be intended by Dhar.'s gloss gulāla dala, 'leaves of gulāla'.

(8) nūta is glossed as 'mango' by Prem. and the modern commentators, but has no attested derivation other than < nūtana. Similarity to Sk. cūta suggests that nūta may be a misreading, though it is also possible that conjectural cūta may have been deliberately excised from

CP 27 (continued)

the text at an early stage in its transmission, since its primary sense in Hindi is 'vulva' and its usage is restricted to vulgar or abusive contexts. (In terms of syllabic construction the line is deficient by one syllable, though E's nutana and L's nūtani (for \*cūtani ?) do afford the requisite 14 syllables; in terms of moric construction, on the other hand, the line as it stands is matched precisely by 27.10.) The plausibility of an original reading of (or based on) cūta is strengthened by the usage of this word in similar contexts in the GG, including one instance showing, as in the present line, collocation with mukulita:

sphuradatimuktalatāparirambhaṇamukulitapulakitacūte;  
vṛṇḍāvanavipine parisaraparigatayamunājalapūte.

(GG 3.7; Stella Sandahl-Forgue p.165.)

(10) saina: a trisyllabic scansion is required in order to attain 8+6 syllable construction; hence the graphically trisyllabic forms (sayana/śayana) introduced by CFL and H respectively.

(11) muraja: a drum, likened to the mṛdaṅga by the HSS, but of uncertain exact form.

(12) bara: although agreements with both following and preceding subjects are attested in the CP (exemplified by uraja bara (30.8) and bara bihāra (76.3) respectively), it is likely that bara qualifies bīnā here, in accordance with more usual Sk. usage. In deference to the alleged caesura, Rasik. and Lok. interpret bara muṣacaṅga as a compound.

(12) muṣacaṅga: (mukha + Pers. cang 'Jew's harp'; Platts cites the forms moracaṅga, muracaṅga, mucacaṅga and mūhacaṅga); the prefixed mukha-distinguishes this instrument, the Jew's harp, from various other Indian instruments called caṅga, such as 'a small timbrel' (L.G.Tewari, p.260) and a stringed instrument (Abdul Halim Sharar, p.267 n.419).

(13) abīra: a red powder thrown during Holī festivities (syn. gulāla in this sense).

(14) baṃdana (= Sk. vandanī): a yellow pigment used in the making of tilakas.

(14) cīra: the sense 'bark', attested by Platts, may equally well apply in this line, though 'garment' is more apposite in all other contexts.

(15) suṃdari: readings of suṃdara (BFGIKM) restrict the reference to hari; yet in the light of the context set in line (2), the commentators seem to be right in construing suṃdari, thus making the dhamāra a duet.



CP 28 (continued)

(6) māta: LCG glosses 'parājita', thereby deriving māta from Pers. māt and not from Sk. matta 'intoxicated, delighted'. In the intended image, however, the setting of the emerald in gold produces an effect greater than that of the sum of the two individual components (cf. the modern Hindi idiom with this sense, maṇi kācana yoga); an implication of competition is therefore inapposite in this context. Cf. mātī < matta, 15.1.

CP 29

- (1) Crown-jewel of all young Vraja damsels, Śyāmā is adorned today;
- (2) her sweetness in every limb from head to foot  
has enchanted her fortunate Śyāma.
- (3) The plaited-braid hair of she with a golden lotus-face glistens
- (4) as though the half-moon between her hair-ornaments  
were swallowed by Rāhu.
- (5) On her head the essence of blessed fortune flows in a channel  
established by her lover as her parting;
- (6) her eyebrows are the bow of passion, her eyes arrows  
with collyrium-blackened lines for arrow-points.
- (7) Her jewel tilaka, the ear-ornament on her cheek,  
the pearl at her nose,
- (8) her jasmine[-bud] teeth and sweet blossom lips  
are comforters to her lover's heart.
- (9) Oh sakhī, amid her chin is a lovely and natural beauty-spot;
- (10) and her bosom, a casket for the jewel of her lover's life-breath,  
is bound and drawn tight by her bodice.
- (11) Her lotus-stem arms which rob his strength are bangle-clad,  
their sweet touch pleasant to hear;
- (12) they are, as it were, a lovely and comely watering-pool  
made around the tree of Śyāma's head.

CP 29 (continued)

- (13) Her deep navel is a pool for the sporting  
of the fish of Mohana's mind;
- (14) slender her waist, broad her bell-encircled hips,  
and her thighs are like plantain trunks.
- (15) Her lotus feet, decorated with lac and ornaments,  
rest on the earth of her lover's chest
- (16) as with many a new expression and allurements  
the elephant sports in passion with his excellent mate.
- (17) Śyāmā's radiant and mighty fame is praised by Hita Harivaṃśa;
- (18) the singing or hearing of it is a mine of joy  
which appeases the evil of the world.

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(2) naṣa siṣa: this introduces the conventional nakhaśikha description given in lines (3)-(15).

(4) cikura caṃdrikani bīca aradha bidhu: the image is not fully clear, but since the syntax must yield the sense 'the half-moon amidst her hair-ornaments', aradha bidhu may also refer to an ornament. Prem., Lok. and LCG hold that the aradha bidhu is the forehead, as exemplified by Prem.'s gloss cikurani kī caṃdrikā hai. tini maī muṣa esē rājata hai māno ādho caṃdramā rāh[ū] ne grasyo hai. But such an interpretation does not cohere: firstly, the previous line has established 'gold' and 'lotus', and not 'moon', as metaphors for the face, secondly, the forehead cannot be envisaged as 'between' the hair-ornaments; thirdly, if Rāhu (the braided plaits) has eclipsed the moon of the face then its golden radiance should have been extinguished! Rasik.'s gloss is too close a paraphrase to offer any helpful interpretation, while Dhar.'s, conversely, is too loose a rendering.

(5) The allusion is to the act of decorating a woman's hair-parting by her husband. None of the commentaries, however, comments on the implied auspicious state of wedlock, significant to the sectarian view of Rādhā as svakīyā.

CP 29 (continued)

(10) tanī: the verbal sense (H. tan- < tanoti), is taken by the commentators; nominal tanī (< tanikā), 'fastening-string of garment', may alternatively apply.

(11) śravanī: the sense from śravanīya given by Prem. in the second of his two arthas is appropriate, following balayajuta, as referring to the jingling of bangles. Rasik. and Dhar., and Prem.'s first artha, gloss with śravata 'giving a flow (of rasa)': cf. a confusion of srav- with śrav- in readings for sravata at 29.5 and 37.3. Lok.'s gloss śroṇī has no sound basis. A derivation from śramaṇa-, by analogy with the rhyme-word ravanī < ramaṇīya-, is not applicable.

(12) miḍabārī: possibly from H. meḍa (for which cf. 41.6) < mariyādā, + bārī < vāri-, giving the sense 'dike-water'? Prem. and Lok. gloss thāvarau (H. thāvalā, 'trench dug for water round the root of a tree', Platts); Dhar. glosses mēḍa 'dike, bank'.

CP 30

- (1) Listen my companion! As one looks at the new bower  
it appears most lovely;
- (2) with creepers of Mādhavikā and Ketukī  
this abode of love is fashioned.
- (3) On this full-moon night in the autumn month  
there is a cool, gentle and scented breeze;
- (4) the fragrance-hungry honeybee is satiated,  
parrot and cuckoo are in song.
- (5) Friend, with tender many-hued leaves of young shoots  
a bed is prepared by the lover;
- (6) and vessels of gold filled with various sweet intoxicants  
are placed affectionately on the ground.
- (7) Thereon the adroit youth and damsel sport and make merry;
- (8) the lover's hand touches her fine breasts,  
the beloved covers them with her clothes.
- (9) The loving lady looks at him with crooked brow,  
ever opposed to his every word;
- (10) restless and quite in the grip of passion  
Hari hurriedly clasps her shoulders.
- (11) He, the clever one, frees the ties of her waistband  
and draws back her blue mantle;
- (12) but the bride in feigned obstinate anger tenderly cries  
"No! No!" in a sweet voice.

CP 30 (continued)

- (13) [Then] with embracing in inverted lovemaking  
she bestows her joyful loveplay;
- (14) it is as though a golden creeper shone on a tree of sapphires.
- (15) On the brows of the pair engaged in the battle of love  
cling droplets of perspiration;
- (16) and with unceasing love in their hearts, Lalitā and the other sakhīs  
fan them with the borders of their garments.
- (17) Hita Harivaṃśa describes as best he can  
the quintessence of the nectar of Kṛṣṇa's savour;
- (18) hearing of it cultivates love for the tender lotus feet of Rādhā.

---

(5) saṣi/-ī appears as a vocative at or near the end of the line or phrase in a number of instances (13.2, 13.6, 29.9, 66.14, 69.3, 83.5), often interrupting the syntax (as tribidhi saṣī samīra, 69.3). Such a reading is therefore appropriate here also, although compounded priya saṣi is also possible.

(6) heja: perhaps < hṛdya-, as attested in CDIAL for Old Gujarati heja with the sense 'affection'. Here glossed heta sō by Prem., pyāra sō by Lok., heja does not appear to be attested elsewhere in Hindi but does occur once in Dhar.'s gloss to CP 27.10 (again in rhyme with seja): suvana dalani racī seja bādhyo ati heja.

(10) dharata bhujamūla: the image seems unclear, and -mūla is perhaps more for rhyme than for sense. Prem., perhaps ignorant of Sk bhujamūla 'shoulder', glosses with kuca 'breasts'.

(13) biparita: the (metrically correct) shortening of -īta to -ita is not attested elsewhere, and is perhaps intended as part of the alliterative effect of the whole phrase biparita rati bitarata.

(13) rati: the form rata attested in compound with viparīta in MW is found only in MS I, and is therefore unlikely to represent an authentic reading.

CP 30 (continued)

(15) lalāṭa paṭala: 1° paṭṭa(-ka) is the form attested in MW; the present form may reflect familiarity with the sense of paṭala as 'tilaka' (ibid.), though it is unlikely that such a specialised sense would be intended here.

(17) The compound kr̥ṣṇa rasāmṛta sāra yields the only occurrence in the entire text of the epithet kr̥ṣṇa.

CP 31

- (1) Today the couple is most resplendent, at dawn:
- (2) steeped in the essence of passion's joy  
are the cultivated lady and the youth.
- (3) With arms round each other's shoulders  
each looks at the other's moonlike face;
- (4) drunk with the essence of one another  
they imbibe with the eyes of thirsty cakoras.
- (5) Her loosened locks have drawn Lāla's spirit  
and he is the thief of her mind;
- (6) with embraces and kisses they sing together  
in voices of low, soft tones;
- (7) Walking with wavering steps they roam the wood  
and in the deep dells of the lovely grove;
- (8) Hita Harivaṃśa, Lāla and his lady together  
ease my heart!

---

(5) ye yāke cita cora: the general context of the stanza, which describes the mutual attraction of the daṃpati, suggests that ye refers to Kṛṣṇa in reciprocity to the first half of the line where Rādhā is subject; the unusually full pronominal construction would have little purpose if a change of subject were not indicated. All the commentators except Lok., however, retain Rādhā as subject. There is no commentatorial support for a third possibility, where ye would refer to laṭani, advancing the image established by karāṣyau.

(6) sura maṃdara (= Sk. mandrasvara): uncertainty as to the meaning of this phrase is reflected by the high number of maṃdira readings. Lok. reads mṛdaṅgana kī suṃdara ghora hai, 'there is a lovely sound of mṛdaṅgas'. Prem. maintains, without any attested basis, that maṃdara, kala and ghora are the names of the three musical grāmas.

CP 32

- (1) Today Śyāma and Śyāmā sport in the forest;
- (2) the night is made beautiful by the autumn moonlight  
and the grove is bright and lovely.
- (3) With the splitting of lips and embracing,  
and the drawing back of garments from their thighs,
- (4) and in the nail-scratches on their chests, and in their slanting  
glances  
the couple shares an equal joy.
- (5) He touches her arms and her swelling breasts,  
she of lovely eyes [touches] her lover's garland;
- (6) betel juice is on their clothes, their locks of hair are drawing  
[each other],  
making a hundred love-gods battle-weary.
- (7) The craving of these voluptuaries, so beautiful and tender,  
is stronger with every moment;
- (8) with a charm to preserve them now, Hita Harivaṃśa,  
I am an offering to their pure revelry.

---

(2) banī: the verbal sense from ban- is taken by Prem. and Lok., while Rasik. has the phrase banī madhya 'in the wood'; Dhar. has no direct gloss. Cf. 17.1 where banī does have a nominal sense.

(5) bāmadṛśā: since \*vāmadṛśā is unattested, the present form must be a Hindi form based on Sk. vāmadṛś (MW) (for \*vāmadṛśī ?). Readings of -da° (BCEFM) may represent a construing of tatsama daśā 'edge of garment'; but word order makes a sense 'the lady [touches] her lover's hem and garland' unlikely.

CP 32 (continued)

(8) trana tūt-: the 'breaking of a straw' is a symbolic act of ritual protection from the effects of the evil eye (HŚS s.v. tṛṇa, where the citation given is from Svāmī Harīdāsa); cf. vāri pher- (10.4) with similar sense.

CP 33

- (1) Today the youthful pair is resplendent in the forest:
- (2) Nanda's son and Vṛṣabhānu's daughter  
are arisen sleepless at dawn.
- (3) Their feet fall faltering with languid gait,  
the tips of their moon-shaped nails brushing the ground;
- (4) their lips are torn, their cheeks ornamented with collyrium,  
and just a little of their tilakas remains.
- (5) Her locks will not be restrained though her fingers try to hold them,  
for they are like thieving bees for her red [lotus-] eyes;
- (6) Hita Harivaṃśa, neither body nor mind can be held in check  
in the squalls of the ocean of passion.

---

(2) nādanamdana; although this form, with regular weakening in the first syllable, is expected, KLM show candrabindu in -nādana (and cf. B's reading -nadana). Elsewhere in the text, the readings nādanamḍā (with final -ā for rhyme, (63[iii].4) and etymological namdanamdana (81.2) both appear as metrically apposite forms.

(3) parasata naṣa sasi chora: the intended image is of a very languorous gait. Lok.'s gloss, parasata hai naṣa caṃdrakani kau basana kau chora, 'the edges of their garments touch their moon-shaped nails', demands that chora can of itself have the sense aṃcala etc., which is unlikely.

CP 34

- (1) In their roamings in the forest's thicket-bowers,
- (2) they pass through very narrow lanes,  
but do not touch them with their garments.
- (3) At dawn the rolling of their eyes betrays the joy  
of their night-long wakefulness -
- (4) some little movement stirs in their orbs,  
languid, reddish and distracted.
- (5) With her dancing eyebrows, soft lotus face,  
joyful laugh and sweet speech
- (6) she has bought control over Lāla without cost -  
the wanton bee who is utterly enamoured of her!
- (7) Loose and disarranged, dark straggling locks of hair  
shine on her lovely cheeks,
- (8) with a comely stroking of chins in the kissing and embracing  
of this inverted lovemaking.
- (9) Sometimes when she lies wearied on a couch of shoots,  
her face is fanned with the hem of his garment;
- (10) Harivaṃśa ever sprinkles the heart of the slave  
with waves from this ocean of revelry!

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(1) kumja nikumjani: the collocation of the text in H is kumjana kumjana, in G kumjani kumjani. Prem., however, glosses nikumja tē kumja...aura kumja tē nikumja. The collocation of the mūla suggests that a semantic distinction does exist between kumja and nikumja (as indeed suggested by

CP 34 (continued)

Prem.'s gloss), and the most satisfactory sense is attained by reading kumja nikumja as a single unit on the model of kumja kuṭīra (37.1) etc.

(2) parasata nāhi nicolani: the conceit lends emphasis to the supernatural surroundings of the grove, which is the point of the couplet. The commentators, however, make the couple the subject of the conceit: Prem. glosses latā jo haī saṣīrūpa haī, āpa saraka jāi haī, 'the creepers have the form of sakhīs and slip back of their own accord'; Lok. glosses yāmai priyā prītama kā lāghavatā kahī 'in this the dexterity of lover and beloved is expressed', but concedes athavā bracha cetana hai. āpatai daunau kau bibasa jāni mārāga deta hai 'or the trees are sentient, and themselves knowing the couple to be helpless, make way for them'.

(3) sūcata suṣa drga lolani: lit., 'they betray their joy with the rolling of their eyes'.

(6) kīne: the context of 'purchase' occurring in the following expression binu molani confirms that kīne is likely to be from the verb kīn- < krīṇāti, rather than from kī-; the only perfective forms from kar- attested in the CP are kiyau, kiye. The expression basa kar- is, however, attested in the text (4.5 etc.).

(7) rājata: it is possible that a non-finite participle \*rājita, not now attested in the manuscripts, may have been intended; this would allow the whole of line (7), and the next line (similarly without a finite verb), to be read as instrumentals in composition with basa kīne in the previous line - 'with cheeks adorned...' etc.

(9) sajjā derives from śayyā- independently of its synonym seja < \*śeyyā-. The reading sejyā in BDIJM, and perhaps the AFH reading sijyā, probably shows a confusion of the two Hindi forms.

(10) haribaṃśa dāsi hiya sīcata: interpretation of this phrase depends upon the place accorded to haribaṃśa in the syntax of the line (see p.140 for a discussion of this problem in a wider context). If Haribaṃśa is taken to be Kṛṣṇa, then Haribaṃśa's dāsi will clearly be Rādhā; and such a sense will yield the attractive paradox of the dāsi Rādhā (line(10)) subjugating her master (line (6)). Furthermore, 'sprinkling the heart' is a logical sequel to 'fanning the face' in the first half of the couplet, and elsewhere in the text it is usually Rādhā, and not Kṛṣṇa, who requires such resuscitation (66.5 śramita ati abalā, etc.). An alternative interpretation, favoured generally by the commentators, takes haribaṃśa dāsi as 'Haribaṃśa the slave' (with the usual conceit of devotee as female); this is consistent with the construction of other stanzas, where the final line or couplet withdraws from the action and makes a statement about the relationship between the devotee and the divine couple.

CP 35

- (1) The two young ones are swinging to and fro;
- (2) having arisen at dawn, their every limb betrays  
the night's merriment and joy.
- (3) Quite filled with love they sing together  
in low tones and musical voice.
- (4) from time to time the beloved captivates her lover's heart  
[with a glance] from the corner of her eye.
- (5) So delicate, the lady is frightened in her heart  
by the rush of the excellent swing;
- (6) in a thrill of emotion she clings to her lover's chest,  
tendering her young breasts in offering.
- (7) His bright garland is entangled with her bracelets,  
and the strands of her hair with his earrings;
- (8) how can they be separated when trembling so?  
Their joy has grown in no small measure.
- (9) Looking on constantly, Lalitā and the other sakhīs are overjoyed -  
cakoras to the moons of those two faces;
- (10) taking the hems of their garments, they bless the ones  
praised by Harivaṃśa.

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(1) jhūlata: the rhyme of this participle with others in line (2), (3), (4) and (6) strengthens the caesura before the second half-line in both full line and ṭeka alike. Cf. also the weak rhyme with bibecita (8) and

CP 35 (continued)

prasamsita (10) in respect of the manuscripts' confusion between -ata and -ita participles elsewhere in the text, and the commentators' confusion over prasamsita noted below.

(10) prasamsita: despite a complete lack of \*prasamsata forms, Prem. and Lok. both gloss with finite participles (prasamsā kare haī and baḍāī karata haī respectively).

(10) kari aṃcala kī chora: the sense is probably that of the modern Hindi idiom aṃcala pasāranā 'to show humility while supplicating (a deity)' (Bholānāth Tivārī p.3); for such a sense cf. the expression aṃcala jore in composition with bīnatī kar- in the Sūrasāgara (Hardev Bāhrī p.3, but reference not traceable in the SS itself). Such an interpretation sits well in the context of the line. Alternatively, the reference may be to the service of fanning offered by the sakhīs, for which cf. 34.9. The commentators all give literal paraphrases which leave the crux unresolved.

CP 36

- (1) Today in the forest a fine round-dance is created;
  - (2) on the pure sandbank by the blessed Yamuna's shore,  
Mohana has sounded his flute.
  - (3) Hearing the sound of sweet bracelets, waist-bells and anklets  
birds and beasts have become joyful;
  - (4) as amidst the circle of damsels  
Ghanaśyāma has introduced the Sāraṅga rāga.
  - (5) Cymbal, barrel-drum, upaṅga, muraḥa and frame-drum  
have together swelled the ocean of rasa,
  - (6) and with her various radiant limbs  
Vṛṣabhānu's daughter has demonstrated the sudhaṅga dance.
  - (7) Skilful of gesture, and with eyes overhung by curls,  
her eyebrows have set Kāma a-dancing:
  - (8) seizing a new rhythm with a "tātātheī! tāttheī!"  
she has delighted her husband, lord of Vraja.
  - (9) Best of all illustrious sovereigns,  
he has made clouds of joy rain down,
  - (10) and the damsel-folk won delightful embraces,  
with clasping and kissing.
  - (11) Rejoicing in the showering of blossoms,  
Indra sounded the kettledrum;
  - (12) Hita Harivaṁśa, the canopy of fame of Rādhā's lord the lover  
has overspread the world.
-

CP 36 (continued)

(3) kiṁkini: although the first four-mātrā gaṇa in a line of this type is rarely a dactyl, a manuscript support for kīkini is weak here; alliteration with prec. kaṁkana supports the given reading. Cf. notes to 4.6 and 67.6.

(4) syāmaghana: the literal sense 'dark cloud' is also suggested by the context, and a reading as 'he has amassed dark cloud' is possible. This exploits the sense of maṁḍala as 'sphere (of the skies)', and echoes the lexical sense of sāraṅga as 'cloud' (MW) which may lend the rāga a seasonal connotation; it also accommodates jamā- rather more comfortably by giving it a concrete object. The singular -āyau of the verb, however, entails singular number for 'cloud', such that a truly satisfactory śleṣa is not achieved.

(4) sārāga rāga: the present stanza is the first in the sequence CP 36-51 to which Sāraṅga is apportioned in the manuscripts. Lok.'s gloss supplies the two alternatives Bīravai and Dīpaka (athavā bīravai rāga gāyau. athavā dīpaka rāga gāyau), perhaps after actual performance usage which today is frequently at odds with the rāga allocations prescribed in the manuscripts.

(6) aṅga sudhaṅga diṣāyau: the phrase is repeated verbatim by all the commentators except Prem., who glosses bahuta bhātini sō bṛṣabhānanaṁḍinī jū sudhaṅga nṛtya ko aṅga diṣāvata bhaī, 'Vṛṣabhānunandinī demonstrated the sudhaṅga dance section in many ways'. See note to 19.10 for a discussion of the collocation aṅga sudhaṅga.

(8) tātātheī tāttheī: these are mnemonics used to mark time and to stress rhythmic patterns in dancing and drumming: cf. similar occurrences in 62.4, 68.7, 71.3. The metrically long vowels in mnemonic sequences of this kind are usually pronounced short, and must be so scanned here. Cf. the following portion of a Kṛṣṇa stuti, annotated in a manual for dance performance, in which long vowels pronounced as long by the dancer are followed by a dash (representing avagraha in the Nāgarī); the construction is in 12-mātrā pādas, and the phrase tāttheītheī constitutes only 6 mātrās:

mo-ra mukuṭa sira so-he- ; pī-tā̄ bara mana mo-he-.  
pā-va pai-janī- suhā-ta; rū-pa madana ko- lajā-ta.  
tā-theī theī calata cā-la; upajata nava chaṁ-da tā-la.

(Saṅgīta, 1970:200)

As in the other CP occurrences, the alliteration of the repeated dental t is taken up in the remainder of the line in 36.8. (For theī theī, cf. Skt. thai thai 'imitative sound of a musical instrument' (MW).)

(10) ucita: taken by Prem. as 'worthy': jo juvatī jana ucita hī tini pāyau, 'those damsels received, who were worthy'. Lok. takes the same sense, but restricts the reference to Rādhā (despite the pluralizing suffix jana).

CP 37

- (1) Why do you not go to the hut in the grove, proud lady?
- (2) accompanied by thousands of women, without you, young girl,  
the agony of love assails him.
- (3) His voice is choked, his body trembles in the distress of separation,  
and his eyes run with tears;
- (4) "Where art thou? Where art thou, daughter of Vṛṣabhānu?"  
laments the distracted one in the forest.
- (5) His flute is an arrow, like serpents his many-stranded garland,  
and cuckoo and parrot are as lions;
- (6) sandalwood is venom to him, the wind like fire,  
and his clothes are like a prickly plant.
- (7) Hita Harivaṃśa, the most tender-hearted one  
went hastily to her lover;
- (8) hearing this, he of thunderbolt-body, valiant hero of passion,  
became afraid.

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(2) kūvari: the -a reading in A and L must represent loss of -i, since a masc. form cannot comfortably be accommodated here. Rasik.'s paraphrase, however, reads tuma bina hari, and Lok. glosses his mūla's kuvari with prītama. Dhar.'s paraphrase neither includes nor glosses the A reading kuvara; Prem.'s gloss with a vocative (as in the translation) is consistent with the reading kūvari found in the Prem. manuscripts GKM. The crux recurs in 39.4 with a repeat of the phrase to binu kūvari.

(6) sāṣāmṛga ripu: this is glossed by Prem. as kvaica kī phali and by Lok. as kauca kī phalī, both presumably referring to the pod with stinging hairs of the plant kaūca, kavāca (> Eng. 'cowage' etc. - Mucuna prurita,

CP 37 (continued)

Platts); in its derivation from kapikacchū (ibid.), this is a synonym for the śākhāmṛgaripu conceit (for which cf. the English name 'monkey puzzle' for the Chilean pine). LCG also glosses kōca, but equates it with apāmārga (Achyranthes aspera, MW). Dhar. merely reiterates the mūla; Rasik. paraphrases with the synonym bānararipu. Hardev Bahrī (p.574) defines śākhāmṛgaripu (sic) as kilanī ('tick, dog-louse', Platts) in his gloss on the Sūrasāgara recension of this stanza (see Appendix II). Deśrājsiṃh Bhāṭī (p.58) defines śākhāmṛgaripu as the prickly shrub ciraciṭā in his gloss on an occurrence of the word in Sūrasāgara 270 (referred to by Bhāṭī as 2705).

(8) ranabīra: the reading °dhīra imposed in E as a late emendation appears also in the Sūrasāgara recension of this stanza.

CP 38

- (1) Arise and come quickly - why do you delay? -  
Lāla calls you to the bower;
- (2) "Ah Rādhā! Rādhikā!" he calls  
as he sees the cast of the elephant of passion.
- (3) The autumn moon and the breeze lend it their support,  
and the garland on his chest has detached itself and joined them;
- (4) he seeks a place of refuge, most fearful of the conflict -  
won't you come to your lover's defence?
- (5) Hita Harivaṃśa, when she heard this she was much affected,  
and went to him that very moment;
- (6) the Vraja damsel took the passion-hero  
and protected him between the beautiful peaks of her breasts.

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(2) ḍhāla: Prem. glosses with 'banner' (dhujā), a sense attested by Platts and HSS and clearly a possibility in this military context. Rasik.'s and Dhar.'s retention of the mūla verbatim, and Lok's confused gloss niraṣi maḍana gaja kī [sic] āvana kau, suggest that the word may have been unfamiliar to these commentators.

(6) surata sūra: Prem., Lok. and Dhar. all understand this as referring to Rādhā, as exemplified by Prem.'s gloss: brajabāla jo śrī priyā jū so surata ke raṇa mē sūra haī. Such an interpretation, which seeks to raise Rādhā's status, sacrifices the intended paradox of all-powerful Kṛṣṇa's helplessness. Lok. maintains the ambiguity of the mūla by glossing sūra hai brajabāla; yet brajabāla is intended to have fem. reference, as at 71.2.

CP 39

- (1) Lāla desires to play in amorous dalliance;
- (2) he has decked out the bower-house,  
preparing it lovingly with his own hands.
- (3) It is a night of autumn, and the cool wind  
is gentle and fragrant;
- (4) who but you, young girl,  
could now extinguish the agony of his desire?
- (5) Won't you come swiftly, doe-eyed one,  
abandoning now your silence -
- (6) subduer of your lover's anguish,  
unite with him, [begs] Hita Harivaṃśa!

---

(4) to binu kūvari: in this repeat of a phrase already met in 37.2, there are no glosses suggesting masc. gender for kūvar-. Prem. and Lok. paraphrase with kūvari as a vocative addressed to Rādhā; Rasik. and Dhar. have no direct gloss.

(4) meṭe: readings of meṭa (FHJ) are presumably attempts at metrical 'correction'.

(5) capala occurs adjectivally in collocation with naina at 22.2, 43.2 and 73.3; but in the present context nain- is within the compound bālamṛganainī, and capala is therefore to be understood in composition with cal-, with adverbial force, as at 37.7 and 40.5. Prem. correctly glosses he bāla mṛga nainī śīghra kyaū na calau; Lok. and Rasik., however, take the other sense in their respective glosses cali ni ja kuṃja kau, he capala bāla mṛga nainī and mṛga sisu caṃcala sama su dṛga calo tajo kina mona. Dhar. has no gloss on this half-line.

(5) The second pāda is short by one mātrā; there are no attestations of a Hindi stem \*tājj- or \*tāj- to suggest that tāji may be a corrupt reading.

(5) mavana is formed for rhyme from H. mauna, on the model of the (legitimate) spellings kauna/kavana.

CP 40

- (1) Lāla tarries in the bower-house;
- (2) the night is pleasant, with budded jasmine  
and breeze of threefold nature.
- (3) Through your love-play, friend,  
you are the subduer of Manamohana's passion;
- (4) why do you delay uselessly, slender-waisted one?  
What is the reason?
- (5) Hearing this, she set off swiftly,  
careless of the fate of her body;
- (6) and, Hita Harivaṃśa, she met  
the love-greedy lover of Rādhā!

---

(1) bhavana etc.: all the rhyme-words in this stanza, except śravana, have already appeared in the rhyme-scheme of CP 39.

(6) rādhāravana: although the second half-line in this stanza is not of consistent length, the edited reading has a metrical weight consistent with (1) and (4). A possible reason why the form rādhikāravana may have been imposed is discussed in the context of a similar crux at 2.3.

CP 41

- (1) Only the voluptuary may know the course of love;
- (2) though he is the crowning glory of the whole world,  
he deems himself wretched.
- (3) In the bower-house on Yamuna's bank  
the haughty one is intent on jealous indignation;
- (4) the myriads of groups of young loving ladies near at hand  
can bring no composure to his heart.
- (5) Transitory is a love which, like the fickle bee's  
arises with a host of others;
- (6) Hita Harivaṃśa, that person alone is wise  
who abandons all bounds and discerns Lāla.

---

(2) jadyapi: it is unclear how -dd- spellings (which are attested in HŚS) can have derived from Sk. yadyapi, unless simply by miscopying of the dy conjunct. A metrical readjustment of H. jadapi (which may itself show contamination by tadapi) could be a possible explanation in individual occurrences, but can hardly underlie more widespread usage. -ipa spellings occurring in the manuscripts here (and cf. further occurrences of the word at 43.6 and 77.3) are presumably metathetical.

(5)-(6) This final couplet, and in particular the final line, appears somewhat out of context: there is a change of subject from a straightforward description of Kṛṣṇa's viraha in (1)-(4) to a didactic expression of the desirability of single-mindedness in devotion to 'Lāla' in (5)-(6). The commentators contextualize the stanza as being addressed to Rādhā, thereby allowing the didactic couplet to be interpreted as a recommendation that she abandon her māna and join her lover: but Rādhā is referred to in the third person in line (3), and furthermore it is rather unusual for an accusation of promiscuity, such as appears in line (5), to be levelled at a māninī.

(5) nasvara neha capala madhukara jyaū: the injunction to respond to Kṛṣṇa's monogamy contained in this couplet is rather at odds with the conceit of Kṛṣṇa himself as a fickle 'bee' elsewhere in the text (e.g. 63[iv].1 deṣata madhukara keli).

CP 42

- (1) Love observes nobody's proprieties;
- (2) who could prevent a love-sick mind  
from following its path, good or bad?
- (3) As when a stream, swelling with monsoon waters,  
makes headlong for the sea;
- (4) or when in the open a huntsman slays a doe  
which is intent on his song;
- (5) And, Hita Harivaṃśa, as when a bird becomes enmeshed  
or a moth burns up its body -
- (6) [yet] who but the clever lord, young Mohana,  
would give up his very self?

---

(4) nādhahi mana diye: the fascination of the deer for the huntsman's song is a stock image in Hindi verse; cf. SS 3906, a pada similarly describing the effects of prīti, in which the fourth line reads sārāga prīti karī ju nāda saū sanmukha bāna sahyau.

(4) kuramgani: Prem., Lok. and Rasik. ignore the -ani ending and gloss as masc.sg. 'deer'; Dhar. glosses kuramganu. Given the loss of -i- in MSS's nitambani for nitambini at 45.8, it is also possible that L's fem. kuramgini is an authentic reading (a gnomic singular being attractive here).

(4) pāradhī: HSS defines as 'a huntsman who operates from a hide'. The point of the conceit, therefore, is that the doe is engrossed to the extent that the huntsman can leave his hide and kill his prey 'in the open' (pragaṭa). This technical sense of pāradhī is apparently not familiar to the commentators, who do not so explain the conceit; Lok. even substitutes badhika for pāradhī in his gloss. (Dhar. has no gloss on the second half of (4) or on the first half of (5).)

(5) hilaga sārāga: Lok. and Rasik. take hilaga as a (fem.) noun, presumably understanding the sense 'love, attachment' as given by Prem.'s gloss sārāga sō āsakta hoike. This interpretation is based on Prem. and Lok.'s definition of sārāga as 'lamp' (dīpaka) which is not, however,

CP 42 (continued)

attested in MW, even in the long list of meanings from the lexicographers, and is 27th (and still uncited) in the HSS list. Given the recherché nature of this alleged definition, therefore, it seems more probable that sārāga has the established sense 'bird', and that hilaga is the absolutive from hilag-, 'become entangled': this sense is attested in Platts, s.v. hilaḡnā. hilaga sārāga is therefore separate from, and complementary to, the following image salabha sarīrahi jārai.

(6) All the commentators emphasize a contrast between the sacrifice of apanapau, achieved only by Kṛṣṇa, and of mere life, achieved more easily; the sense requires the addition of 'yet' in the translation.

CP 43

- (1) Vṛṣabhānu's daughter is highly accomplished:
- (2) listen, messenger-girl: the fair one, nimble and deer-eyed,  
attracts the mind with a glance.
- (3) Her wood-apple breasts, her golden body and her lion's waist  
are but ripples on the ocean of her qualities;
- (4) her braided hair is a snake, her face a hundred moons,  
her thighs are plantain [stalks], and she has stolen the  
swan's gait.
- (5) Hear me, Harivaṃśa: today at nightfall  
bring my constant partner to me in the forest;
- (6) though the lovely lady is beset by jealous pride,  
how could she, the virtuous one of guileless heart, linger  
when she hears you?

---

(2) sunī dūtikā: the context of the stanza, agreed by all the  
commentators, is one in which Kṛṣṇa addresses Harivaṃśa as sakhī.

(4) jalacara: Rasik. glosses as 'fish' (mīna); Prem., too, offers this  
as an alternative to haṃsa and as yielding an image of 'oblique gait' applied  
to the eyes: mīna ne ini nainani kī tirachī gati curāi laī hai. Lok.  
also glosses with mīna, but also contrives an imposition of the sense  
gajagati: bana nāma jala kau. bana mai hāthī rahe, tākī gati corata hai.

CP 44

- (1) Come beautiful one, he has called you to Vṛndāvana;  
(2) loving lady, why do you not cling to him and shine -  
you the lightning, Mohana the fresh cloud?  
(3) Your bodice is red, your sari multi-coloured,  
your body is decorated with the sixteen [adornments];  
(4) these are all young Mohana's due,  
and the youthfulness of your wood-apple breasts his  
legitimate inheritance!  
(5) Great love was within her, Hita Harivaṁśa,  
as she went to him with blossoming heart;  
(6) the ocean of rasa united with her in the dense bower  
defeating a hundred love-gods in the battle of passion.

---

(3) naṣa juṣa ūna: Prem. lists the 16 śrīṅāra in a ten-line paḍa bearing his own chāpa. Further references to the conceit appear in CP 45, 67, 81, and a full discussion is given in an extended note to 45.3.

(4) āgama dhana: the compound is not retained, nor its technical sense (āgama: 'descent of property' - H.H.Wilson 1855:9) glossed, by any of the commentators. Instead, all read āgama in compound with prec. jovana, as expressed most simply by Lok.: kuca navīna jovana so dhana. Dhar. adds a conceit of his own, with the dawning of youth's rays behind the mountain of the beloved's breasts: udai bhayau dinakara nava jovana suṁdara uraja saila tai.... LCG records a practice in which an esteemed person makes a gift of śrīphala fruits together with money; he accordingly glosses āgama dhana as 'money to be presented'. The technical sense of the compound, however, does not permit these freeranging interpretations.

(5) aṁtaragati: being found only in F, the etymologically correct °ta ending does not appear to be authentic. Cf. the CP spelling bibidhi, for which readings in °dha are similarly doubtful.

CP 45

- (1) Śrī Vṛṣabhānu's darling daughter comes;
- (2) an amassment of beautiful form, crest-jewel of the greatly skilled,  
delicate in every limb.
- (3) Being firstly anointed and bathed,  
her indigo-pigmented body is dressed in a sari;
- (4) her locks are braided, a pretty tilaka drawn,  
her parting decorated with vermilion.
- (5) Her fawn-like eyes are marked with collyrium,  
following a lovely line;
- (6) a jewelled nose-pin is on her charming nostril,  
her teeth are edged with black.
- (7) A necklace of rare splendour lies on  
her wood-apple breasts bound in a saffron bodice;
- (8) her waist is slender, deep the navel in her belly,  
and the thighs of the full-hipped one are well rounded.
- (9) As lotus-stems are her ornamented arms,  
thrown around Śyāma's shoulders;
- (10) Hita Harivaṃśa, like the pair of elephant and mate  
the lover and beloved besport themselves in the forest.

---

(3) prathama: for adverbial usage cf. 57.1 prathama jathāmati pranaū. In the present stanza, the word introduces a sequence of items which may be construed as the 16 śṛṅgāras alluded to in 44.3. prathama has this function again in 81.3, and the conceit also occurs in CP 67. In all three stanzas the 16 items follow a general nakhaśikha sequence; but the three

CP 45 (continued)

lists differ broadly, as can be seen from the following tabulation (in which each item is followed by the number of the line in which it occurs):

	<u>CP 45</u>	<u>CP 67</u>	<u>CP 81</u>
1	ubaṭana (3)	tilaka (2)	majjana (3)
2	majjana (3)	ubaṭana (2)	cīra (3)
3	nīla barana (3)	ṣorī (2)	kajjala (3)
4	sārī (3)	gaṇḍa maṇḍita (3)	tilaka (3)
5	gūthita alaka (4)	caṇḍrikā (3)	kuṇḍala (3)
6	tilaka (4)	medinī kavari (3)	badana (3)
7	sēdura (4)	ḍorī (3)	besarī (4)
8	aṃjana (5)	tāṭaṃka (4)	adhara (4)
9	lavaṃga (6)	biṃḍu (4)	dasana (4)
10	dasanāvali kārī (6)	kācukī (4)	balaya (5)
11	kācukī (7)	balaya (5)	kaṃkana (5)
12	hāra (7)	kaṃkana (5)	hāra (5)
13	kaṭi (8)	jāvaka (5)	kiṃkini (5)
14	nābhi (8)	udara reṣa (5)	nūpura (5)
15	jaghana (8)	paṭa (5)	haṃsakala [-gati] (6)
16	bhuja (9)	kīkinī (6)	madayaṃtikā (6)

Although the nakhaśikha sequence is generally shared by all three lists, the only specific lexical item common to all three is tilaka. In the present stanza, none of the commentators allege a 16-śṛṅgāra conceit; Prem. and Rasik. both recognise it in CP 67, where both give inventories of the items, while in CP 81 the conceit is recognised by Dhar., who merely mentions the term navasata siṅgāra, and by Rasik., who again offers a full inventory. For the purpose of comparison with the mūla, these various glosses will be considered here.

At CP 67 Prem. gives a computation of 16 items differing from that given above. He regards certain items as elliptical and inherently implied (ānuṣaṃgika) by other items (as for example aṃjana, allegedly implied by mṛgaja locana, and snāna, allegedly implied by ubaṭana); other items, included in our list, are regarded by him as inadmissible: e.g. gaṇḍa maṇḍita, regarded as general description (yaha siṅgāra mē nāhī, muṣa kī sobhā ko barnana hai), and balaya, kaṃkana and kiṃkini, classified separately as belonging to the complementary category of dvādaśa ābharāṇa. Prem.'s computation of the items in CP 67 is as follows:

1	tilaka	9	ḍorī
2	aṃjana (elliptical)	10	tāṭaṃka
3	ubaṭana	11	biṃḍu
4	snāna ( " )	12	besarī (elliptical)
5	aṃga rāga ( " )	13	kaṃcukī
6	ṣorī	14	mālā ( " )
7	caṇḍrikā	15	reṣa
8	madinī kavari	16	nīlāmbara

CP 45 (continued)

This list may be compared with the sequence of items given by Prem. in a pada of his own composition included in his gloss (quoted below from the text in M) on the phrase naṣa juga ūna (44.3). Items are given in **bold type**:

rājata śrī bṛṣabhāna dulārī;  
jhamaki rahe navaśata aṅgana mē trabhuvana kī chabi vārī.  
kiyē prathama **maṅjana** manaraṅjana diyē **jalaja** nāsā rī;  
nīlāmbara **sārī** ati rājata **nīvī** sarasa sāvārī.  
benī guhī bibidhi **phūlani** sō dipati **taraunā** bhārī;  
**aṅga-rāga** tana cikura **caṅdrakā** guhī lasata sobhā rī.  
ura **mālā** kara **kamala pāna** muṣa cibuka syāma **bīdu** nyārī;  
draga **aṅjana** muṣa m[u]ṣara **patrikā** **jāvaka** pagana sudhārī.  
kasatūrī ko **tilaka** bhāla laṣi mohe naṅda lalā rī;  
premadāsa hita yaha suṣa niraṣata āṣiyā ṭarata na ṭārī.

Quite apart from discrepancies between individual items in ṭikā and mūla, this sequence differs from the CP sequences in having no trace of nakhaśikha order.

Rasik. gives two alternative inventories in his gloss on CP 67. Neither is apparently intended as a direct gloss on the items given in the mūla; rather, Rasik. broadens the discussion by citing conventional listings - as is shown by his phrase dūsare graṁthāṁtara mata in introducing the second series. These lists differ from the mūla's and that given by Prem. in admitting abstract qualities such as cāturī to the conceit. Rasik.'s inventories are as follows:

pahile **maṅjana** eka jo dūjau suṅdara **cīra**;  
**tilaka** tīsarau jāni daga- **aṅjana** caturtha dhīra.  
**kuṅḍala** paṅcama leṣiye nāsā **muktā** saṣṭa;  
**hāra** sāta yō bhāni aru syāma **ḍora** soi aṣṭa.  
**kavarī** nava ura āniye daśa **nūpura** jhanakāra;  
aṅga lepa **caṅdana** vahai ekādasa suṣa sāra.  
**chudrāvali** dvādasa tathā terahe puni **tābūla**;  
kara **kiṅkani** hī caturdaśa paṅdraha **caturī** mūla.  
ṣoḍasa **sugati** ju jānikai ye soraha byāṣyāna;  
te rādhā tana lase nita dhyābo rasika sujāna.  
dūsare graṁthāṁtara mata ṣoḍasa siṅgāra nāma.

CP 45 (continued)

ubaṭana maj[j]ana puhapa puni lepa su caṁdana aṁga;  
alakāvali masi biṁdukana ura kaṁcukī suraṁga.  
caṣa kajjala duti sahi subha ujjala cīra sarīra;  
sara ṣorī tābola muṣa jāvaka raṁga gābhīra.  
lāja ju yukta mṛdu hāsa aru rasanā surāgita cāru;  
sobhita saba bidhi cāturī ye ṣoḍasa si[m]gāra.

In his gloss on CP 81, Rasik. gives yet another list, this time remaining closer to the mūla:

tana ṣoḍasa siṁgāra je bane priyā ke cāru;  
tina kō barani sunāvāi nāma pragaṭa bistāra.  
ādi sumajjana jāniyē dvitiya cārutā māni;  
tritīya su suṁdara cīra mṛdu ati sūchama tana bāni.  
aru tilaka kuṁkuma racita lasata caturtha lalāṭa  
netrāṁjana paṁcama asita kuṁḍala ṣaṣṭa sughāṭa.  
nāsā muktā saptayau hāra aṣṭa hiya dhīra;  
ḍora su nava kabarī dasama ekādasa maṁjīra.  
tana caṁdana dvādasa laṣahu mili ujjala ghanasāra;  
chudraghaṁṭikā trayodasa manimaya sabda sudhāra.  
tābūla caturdasa pācadasa kara kaṁkana jhanakāra;  
atihi caturatā mili sakala ye ṣoḍasa siṁgāra.

The 16-śṛṅgāra convention is widely attested throughout Hindi literature. It is not, however, a feature of Sanskrit poetics, and is also notably absent from the early 14th century Maithilī text Varṇa ratnākara, a 'repository of literary similes and conventions' (S.K.Chatterji, ed., 1940: xxi) which contains a large number of other such categories and conceits. The CP's examples do not show a conceit exemplified in the Padmāvata (40.4-5; V.S.Agravāl, ed., pp.588-9), wherein the 16 are divided into four groups of four natural attributes, being variously long (hair, etc.), short (teeth, etc.), slender (nose, etc.) and broad (cheeks, etc.); nor are the present examples restricted to the category 'appliances for decoration' listed by Platts s.v. siṁgār. Unlike these other occurrences (and cf. further examples in HSS s.v. śṛṅgāra, and Entwistle 1983:422), the CP's sequences

CP 45 (continued)

are structured only in terms of nakhaśikha sequence. It is possible, therefore, that the CP tradition represents an early stage in the development of the Hindi 16-śṛṅgāra convention out of the Sk. nakhaśikha varṇana (perhaps conflated by the ṣoḍaśa kalā conceit as exemplified in the Varṇa ratnākara, loc.cit., p.18).

(3) nīla barana tana sārī: the word order suggests that, unless tana is simply a pleonasm with sārī (as e.g. tana-cīra, BBhSK), the compound nīla barana tana refers to the indigo tattooing listed in Platts (s.v. siṃṅār) as one of the 16 śṛṅgāras. All the commentators, however, take nīla barana as qualifying sārī (in spite of the description of the sārī as 'multicoloured' in 44.3), with tana as locative.

A sense of Sk. tanu as 'fine in texture' is attested in the Ṛtusamhāra (MW), but a lack of more general attestation makes it unlikely that this sense is intended here.

(7) upara: the metrically correct short u- is found in ACEF. ACE, however, read upara for correct ūpara at 20.3, and A does so again at 23.4; the u- readings in the present line may, therefore, be only accidentally correct and not represent a genuine preservation of the archetype. A's ura probably indicates a simple omission of -pa-, perhaps founded on a scribe's misreading of the text as (metrically deficient) \*ura hāra, 'chest garland'.

(8) nitambani: an oblique pl. cannot be intended here, though Prem.'s ingenuous gloss jaḡhana nitambani sahita bhārī hai attempts to accommodate one by introducing a postposition. As in the case of kuramgani (42.4), the -ani ending must be for fem.sg. -ini. The fact that the total number of śṛṅgāras becomes an excessive 17 if jaḡhana and nitamba are taken as separate items supports the hypothesis. A reading as nitamba na bhārī is not plausible.

(9) ḍārī: fem. ending shows agreement with br̥ṣabhānadulārī as stanza subject, ḍārī being a non-finite participle. Prem.'s gloss māno kamala kī mṛṇāla sī bhuj(h)ā bhūṣaṇa sahita śyāma ke aṃsa para ḍārī hai attempts to explain the fem. agreement by substituting the mūla's masc. bhuja with fem. bhujā; but this latter form is barely attested.

CP 46

- (1) Taking pleasure in their love-play with arms joined in the forest's dense arbour,  
Śyāma and Śyāmā are united on an autumn night;
- (2) lover and accomplished lady rejoice equally in their hearts,  
like impassioned elephant and mate delightful in divers qualities.
- (3) Being absorbed by the laughter and merriment of their amorous behaviour,  
Madana's force is decimated by the lady addicted to dalliance;
- (4) listen, Hita Harivaṃśa! Lāla is overcome by her loveliness -  
the lover is most valiant in gaity, she a champion in lovemaking!

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(2) rāminī: since it is semantically implausible that this should qualify only fem. karani, fem. -inī is presumably an accommodation for rhyme.

(3) dalita dala madana bala: the construction put on this phrase in the translation is consistent with the gaṇa construction of the line, and accommodates the relationship of dala 'division of an army' with bala 'army', but is not represented in the commentaries; in their characteristic unwillingness to recognise determinative compounds, they all take bala as an instrumental governed by kāminī.

(4) hita hari-: this catalectic four-mātrā gaṇa is the only instance in this stanza of a deviation from the standard five-mātrā gaṇa. G's omission of hita, and A's reading of prabhu for sunī, both suggest some irregularity in the transmission of the chāpa, though A's reading may be an assimilation to hita harivaṃśa prabhu in 71.6 (again with catalexis in the first gaṇa).

(4) lāvani: the alternative form lāvanya, which has somewhat better manuscript support, is unmetrical as it disallows the established five-mātrā gaṇa arrangement given by lāla lāvani bhide (— v — / v v v — ); although the additional mātrā provided by lāvanya yields the expected 20-mātrā value in the half-line, this computation is achieved only on the basis of the received chāpa, which the preceding note has shown to be

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doubtful. The popularity of the lāvanya/-ṇya spellings here may show assimilation to the other occurrences at 48.3 and 62.7, where no readings of lāvani are found in the MSS.

(4) prīya: this metrically correct form, a commonplace spelling for masc. priya, is found only in A. The imposition of (fem.) priyā found in all other MSS is apparently an attempt to elevate Rādhā's status, in accordance with sectarian theology; but the sense of the stanza as a whole, which seeks to emphasise the mutuality of the relationship between lover and beloved, is damaged by such an interpretation. Readings of catalectic priya are not found in the manuscripts.

CP 47

- (1) The forest game appeals to Lāla;
- (2) with a reflection in leaves and flowers  
[the forest] simulates the beloved from head to toe.
- (3) Unable to desist, [Lāla] the greedy bee hastens stealthily  
for an open embrace;
- (4) the loving lady throws him into confusion by calling out in joy,  
and excites a commotion in the battle of love.
- (5) Realising that everything is turned contrarywise,  
he draws in [his own] eyes a line of collyrium;
- (6) Hita Harivaṃśa, in subjection to the usages of love,  
he is designated 'Śyāma the sajanī'!

---

(1) bana kī līlā: the game is a kind of hide-and-peek. In (2) the shiny surfaces of leaves in the forest (which is here praised for its special qualities, as in 34.2 etc.) reflect multiple images of Rādhā; Kṛṣṇa (3) hastens to embrace these forms, but is disconcerted to find them counterfeit; Rādhā (4) calls out joyfully from her hiding place and further confuses Kṛṣṇa; Kṛṣṇa (5), (6), finally realises that everything is inverted and adopts a female form, implying that since his own attempts to attain Rādhā are vain, he must assume a sakhī's role. It is surprising that the commentaries make little of the theological potential of the conceit, wherein the role of sakhī is elevated to the high status constantly alleged by the sectarian view.

(2) pratibimbahi: the oblique inflexion -ahi notwithstanding, Prem., followed by LCG, takes pratibimbahi as subject. The interpretation given in the translation, in which bana from line (1) is the subject of janāvai in line (2), is specified by none of the commentators; this is consequent upon their general tendency to gloss individual lines as syntactically and semantically independent units. bana is preferable to abstract līlā as subject, and analytical bana kī līlā allows such an interpretation.

CP 47 (continued)

(2) janāvai: janā- is the causative form of both jan- (< janayati) and jān- (< jānati), and it is unclear which is meant here. The former, however, is mostly restricted to the technical sense 'give birth to' (hence janāī f. 'midwife', Platts p.390), which suggests that the derivation from jān- is more likely. All the commentators except Rasik., who retains janā-, gloss with diṣā-; this supports the hypothesis.

(3) sakuci na sakata praḡaṡa pariraṡbhana: auxiliary sak- occurs only in composition with a finite verb, and must therefore relate to sakuci (as verbal stem). This sense is given by Dhar.'s chāḡi sakocu and by Rasik.'s sakuca sakata nahi neka hū praḡaṡa karata pariraṡbha. Prem. and Lok., however, understand the mūla as elliptical and supply kar-, reading sakuci as absolutive; thus Prem.: sakucike praḡaṡa pariraṡbhana nāhī kari sakata hai.

(4) kulaki: Rasik.'s gloss, kabahuka saṡbhrama daita tahā pulakita pyārī aṡḡa suggests that pulaki may have been a variant for kulaki. B's phulaki appears to be a simple misreading: cf. B's ph for k in dukūla (11.3) and k for ph in śrīphala (43.3, 44.4).

(5) ulaṡī: fem. concord is for elliptical bāta (Prem.) or kriyā (Lok.).

(5) aṡjana reṡa banāvai: the conceit, made somewhat clearer by sajanī syāma kahāvai in the final line, is of Kṡṡṡa assuming the guise of a sakhī in order to be close to Rādhā. Both Dhar. and Prem. confuse the image by alleging a sense in which Rādhā's application of collyrium to her right eye (the 'male' side) is perceived by Kṡṡṡa in mirror-image as being in the left eye (the 'female' side); why this should allow Kṡṡṡa to see through Rādhā's playful disguise, as the commentators intend, is not clear.

(6) The first pāda of this chāpa line is deficient by one mātrā. G notes a variant biparīta for prīti: though this is semantically appropriate, the collocation of prīti with rīti is well established (cf. BBhSK s.v. prītirīti, and CP 41.1), whereas biparīta/<sup>o</sup>ita occurs only in composition with rati in the CP (30.13 and 34.8: cf. GG 11.5 rati viparīte). G's variant seems therefore to be merely an attempted correction of metre.

CP 48

- (1) Vṛṣabhānu's daughter is adorned today;
- (2) the divers ornaments and clothes worn on her body  
are decorations well suited to infatuate her lover.
- (3) The loveliness of her gestures and blandishments, and her eyebrows  
and curls  
demolish the empty show of the young womenfolk;
- (4) the music of anklets and girdle-bells  
produces notes in the complex variations of tālas.
- (5) Pleasant is the meeting with Śyāma,  
lovely in the fresh grove;
- (6) Hita Harivaṃśa, the couple holds unbroken sway  
in the round-dance of wanton merriment!

---

(4) avaghara: meanings deriving from CDIAL 750 \*avaghara- 'flowing down' cannot apply here, unless the form ogha attested by MW from the lexicographers, and having the sense '(flood, stream), quick time in music' is related. An etymology < ava+ghaṭa, proposed by HŚS, is a possibility as a parallel development to sughara < sughaṭa (as in 68.6, 83.2). HŚS cites musical contexts for aughara (the spelling found in MSS AB DJ in the present context) from Sūradāsa, where aughara is in collocation with tāna, and from Haridāsa, in collocation with tāla. The commentators' sense 'complex, attained with difficulty' (and hence indicating virtuoso performance) is consistent with such usages.

Since the etymology and sense of this word are so uncertain, the existence of a form avaghaṭarīkā 'name of a musical instrument' (MW) may also be noted.

CP 49

- (1) See, my companion, the play of Rādhā and her lover;
- (2) In dell-pastures and hillside thickets  
these two young ones roam with arms around each other's neck.
- (3) These two fresh youths, a treasure of beauty,  
are as it were a golden creeper around a branching tamāla tree;
- (4) there is enjoyment of the savour of bliss, with bodies thrilled  
by the tasting of lips, kissing, and embracing,
- (5) He touches the ties of her garments, and her bodice and breasts,  
while she looks at him with feigned anger and pushes his hand away;
- (6) Hita Harivaṃśa, Lāla is greedy for love and hastens to hold her,  
gathering her to his breast.

---

(2) ṣori ṣarika giri gahabara: alliteration of ṣ/ṣ and g/g suggests a pairing into the compounds ṣori-ṣarika, giri-gahabara.

(2)-(3) Unusually, adjacent lines from two successive couplets here combine to provide a single conceit, the statement kaṃṭha bhūja meli in (2) being illustrated by the simile biṭapa...beli in (3). The repeat of demonstrative ye dou is also a peculiarity. It is possible that (3) may be an interpolation, meant as an expansion of (1)-(2); and the kopa of (5) is a rather incongruous development after the union expressed in (4).

(3) biṭapa: I's reading biṭapi may represent Sk. viṭapi, which occurs metricausa for viṭapin (MW). The word order of biṭapa tamāla is consistent with such a derivation.

CP 50

- (1) The young accomplished lady and the young adroit youth  
have together made a couch of soft lotus leaves in the grove;
- (2) limbs fair and dark are joined thereon  
as it were a lovely sapphire set in tender gold.
- (3) A charming quarrel between lover and proud lady has broken out in  
the beloved's arms  
over the drawstring for amorous occasions;
- (4) he touches her blessed wood-apple breasts with his hand -  
an angry moan, a haughty oblique glance, and the loving lady yields.
- (5) Harivaṃśa Hita, thousands of modes of love are vigorously [enjoyed]  
in seclusion  
as in that manifold pleasant sweetness nothing at all is eschewed;
- (6) The loving voluptuaries Lalitā and the others drink that nectar  
through the vessels of their eyes,  
storing up a hoard of delight in their hearts.

---

(2) The predominant 5-mātrā gaṇa ॐ उ ॐ is upset by aṅga in this line, by priyā in line (3), and by the phrase roṣa huṅkāra in line (4). In all cases the overall moric count remains correct, and there is no suggestion of irregularity in the transmission of these readings (save in the case of priyā, discussed below).

(3) The collocation of nībī with nibaṃdha, rather than with the usual baṃdha- as at 7.6, 30.11 and 72.9, suggests that the technical legal sense of these two terms may be implied. Nīvi has the sense of 'capital, stock' (H.H.Wilson 1855:380), and nibaṃdha that of 'a corrody, or fixed allowance granted by the Rāja or person in authority, to be received from the proceeds of a manufactory, mine, or estate' (ibid., p.375). Such an interpretation would accommodate surata rather more happily than is possible

CP 50 (continued)

otherwise: 'A charming quarrel has broken out in the beloved's arms between lover and proud lady, over [the dispensation of] an allowance from the trust of amorous dalliance'. Since the trust called nīvī often related to the property of a deva managed by shebaites (J.D.M. Derrett II, p.61), it is quite possible that it would have been a commonplace concept in sectarian circles. (This interpretation is not, however, proposed by any of the commentators. Prem. glosses nibādha with nirbandhana karai; cf. Dhar.'s gloss mocata nībī. But nibandh- < nirbandh- is not attested in BBhSK or HŚS.)

(3) priyā is unmetrical: a restoration of hypothetical \*prīya as at 46.4 is plausible, but would duplicate piya earlier in the same line.

(4) lacī is not glossed by Dhar., and is retained verbatim in Lok.'s paraphrase. Rasik. glosses lajāi, surely without justification; Prem. proposes that the 'bending' is caused by the oppressive burden (bojha) of maintaining the symptoms of anger. The intended sense, however, is that Rādhā gives way under the pressure of Kṛṣṇa's advances.

(6) sac-: this unnasalized derivative of \*sancayayati (CDIAL 12867) is attested in BBhSK, but the only citation is again from a rhyme context. Unnasalized sac- is, however, attested in Jāyasī (HŚS s.v. sacanā). Derivates with c from CDIAL 13085 (4) sajyate are well attested (though not in Hindi), and may have contaminated Hindi saṃc- to yield the sac- form.

CP 51

- (1) O young damsel, make your offering;
- (2) Lāla the skilful darling demands it,  
for your constant concealment has come to light!
- (3) Your fresh oranges, gold, string of diamonds,  
lovely corals, and your pearls, fair one;
- (4) your twin pitchers filled with ambrosial nectar,  
your lotuses, plaintains, and wagtail pair;
- (5) All the possessions you have are in the form of gifts -  
why speak angrily, artless lady with angled glance?
- (6) your waist-bells and the ringing of your anklets are inside-  
informers,  
Hita Harivaṃśa, and say not a little!

---

(1) dāna dai rī: the conceit on which the stanza rests is that of dāna līlā, in which Kṛṣṇa extracts a toll from Rādhā and the other milkmaids.

(2) dina dina kī corī: the 'concealment' intended is perhaps that carried out by the navayauvanāmuḡdhā nāyikā, reluctant to admit to her budding maturity.

(3)-(4) The upamāna listed in this couplet are mostly traditional ones, and the commentators are in agreement on most of the attributable upameya (which generally form a nakhaśikha sequence):

nāraṅga = 'cheeks', rather than Dhar.'s 'breasts' which duplicates ghaṭa below. The spellings in °i° found in ACDEGIJM derive from the Hindi form nāriṅgī.

kanaka = 'body' - i.e., for nakhaśikha order, general complexion. Not glossed by Dhar.

hīrāvali = 'teeth'.

CP 51 (continued)

bidruma = 'lips'.

ghaṭa = 'breasts'.

kamala: probably 'hands' (for nakhaśikha order), rather than 'feet' (Rasik.) or 'face' (remainder).

kadali = 'thighs'; not glossed by Rasik. or Dhar.

ṣaṃjana kī jorī: all the commentators allege the usual upameya, 'eyes', (as applicable elsewhere in the text); yet this is quite out of sequence for nakhaśikha, and it is possible that some euphemism may be intended. Cf. a sense 'the secret pleasures of the Yatis, cohabitation of the saints' attested by MW, from the lexicons, for khañjanarata.

jalaja mani is not included in the list since no metaphorical sense is intended. Prem.'s alleged upameya of abstract 'smile' (hasani) is rather too recherché; Dhar.'s 'bodily splendour' (tana kāti) duplicates kanaka and is in any case unlikely, since any metaphorical sense of 'pearls' must relate to their plurality - e.g. for 'teeth'. gorī is not an item in the list; yet Rasik. reads, in a soraṭhā, gore cibuka rasa kūpa piya cita taḥa buḍi buḍi uṭhai: this use of gore is unclear.

(5) dāmana kī: for this usage of the oblique pl. -ana cf. the KhB expression in dāmō 'at this price'. The dāmin- spellings predominant among the manuscripts may show confusion with dāminī (< saudāminī); and this sense may be intended in Lok.'s obscure gloss yā bhāti sakala saūja dāmini priyā jī sahita tuma pāsa hai (?).

(6) thorī: fem. concord is for elliptical bāta.

CP 52

- (1) See, my companion, the utmost bounds of beauty! - .
- (2) the band of young Vraja damsels bow their heads  
when they behold the skilful lady.
- (3) If someone should live for ten million ages  
and find ten million tongues,
- (4) even then the radiance of that bright lotus face  
could not be put into words.
- (5) Hearing of it, poet lineages of all the three worlds  
are afeared in their minds;
- (6) for say, with what could the innate sweetness of those various limbs  
be compared?
- (7) Hita Harivaṃśa, for splendour, qualities of form,  
for youthful vigour and strength, Śyāma is celebrated;
- (8) [yet even] that ocean of rasa is ever stilled by the one  
whose eyebrow-play has subjugated him like a sacrificial animal!

---

(1)-(6) See section VI,6 for a transcription of this stanza sung in a samāja performance.

(1)-(2) A pada with a similar first couplet appears in the Śrī Brajanidhi muktāvalī, a collection attributed to the 18th century poet Brajanidhi:

rādhe suṃdaratā kī sīvā;  
manamohana kau hū mana mohyo nirakhi karata adha grīvā.  
citavani calani hasani pyārī kī dekhe bina kyō jīvā;  
brajanidhi kī abhilāṣa niraṃtara rūpa sudhā rasa pīvā.

(Purohita Harinārāyaṇ Śarmā, p.164.)

CP 52 (continued)

(5) ḍariyai: with its rhyme-word paṭatariyai in the following line, this is the only example in the CP of the BrBh synthetic passive (for which see LLO 3.144-146).

(6) paṭatariyai: the verb paṭatar- is listed in BBhSK, but no attestation is given; none of the commentators retain the verbal form in their paraphrases, preferring paṭatara de- (Lok. and Dhar.), sama kar- (Rasik.), barābara kar- (Prem.). paṭatar- is, however, cited in Rāmacaritamānasa 3.247 (HSS).

(8) jākī: fem. concord is with bhrū, showing the latter not to be compounded with foll. bilāsa.

CP 53

- (1) See, my companion, the mass of strength of this frail maiden -
- (2) Mohana, an unrestrained elephant quite wild with desire,  
is ensnared by the noose of her curls when he beholds her!
- (3) Already the movement of his mind is lamed,  
without endeavour and voluntarily;
- (4) what can I say of the time when she looks toward her lover  
with playfulness in her eyebrow?
- (5) On the pretext of tying up her hair, she shows off her arms  
with a smile on her radiant countenance;
- (6) alas, Harivaṃśa! Why does she cast his body into such dread  
in the iniquitous way of love?

---

(1) kai: derivation is from kīdr̥k, with the sense 'or'. Interpretation as oblique gen. case-marker is precluded by the fem. gender of rāsi; interpretation as the interrogative adj. < kati cited in LIO 3.43 is syntactically unsatisfactory here since abalā would presumably require a genitive case-marker for such a construction.

(2) pāsi: final -i is explained by the Hindi form pāsī, specialised from pāsa with the sense 'hobble for an animal'. Although \*pāsa (as in FH, with G pāsa) would be sufficient to give the sense required, the specialised meaning of pāsī is apposite and attractive for the image.

CP 54

- (1) New is the love, novel the merriment and new the delight  
of young Śyāma and Vṛṣabhānu's daughter;
- (2) new is his yellow garment and new her many-coloured sari,  
and with ever new raindrops is the fair one drenched.
- (3) Fresh is Vṛndāvana, verdant and captivating,  
where the young cuckoo calls with peacock and peahen;
- (4) new is the flute which [plays] the Malāra rāga with a novel lilt,  
and hearing it massy clouds have gathered.
- (5) Resplendent with new ornaments and new diadems  
they take ever new and dainty urapa steps;
- (6) Hita Harivaṃśa utters this benediction:  
may this pair live long on the earth!

---

(2) naī naī: this is a necessary metrical emendation of the MSS'  
naī naī.

(3) mora morī is not glossed by Dhar., who substitutes marāla.

(4) ghorī represents ghora emended for rhyme.

(5) urapa: M.Bose (pp. 149, 150, 152, 161) cites the usage of a term urūpa, designating a class of dancing exercise in the deśī tradition, in the Nartananirṇaya (an unpublished text attributed to Puṇḍarīka Viṭṭhala and allegedly written for Akbar) and the Saṅgītarpaṇa of Dāmodara (V.S. 1704). Present-day kathak dance knows urapa as the term for a sprightly vertical jump, with knees drawn up and feet held together; such a definition is not inconsistent with that given by Lakṣmīnārāyaṇ Garg (p.58), again in the kathak context, who describes urapa as an aṅga in which the dancer jumps spryly in a display of impetuous sentiments. In some BrBh texts such as the works of Nandadāsa, (cited in HSS s.v. urapatarapa), urapa commonly occurs in collocation with tirapa (or tarapa), another term cited by Bose (p.149) from the Nartananirṇaya; Bose cites no particular correspondence between these terms, from which it may be inferred that the collocation is founded on alliteration (in the BrBh spelling), and not on technical application. Indeed, if Hindi urapa does represent Sk. urūpa, the -a-spelling may be explained by assimilation to the form tirapa. In his gloss on the present line, Dhar. introduces tirapa alongside urapa: naī naī urapa tirapa naī naī gati leti priyā nava lāla bihārī; neither he nor any other commentator offers a definition of the term(s).

CP 55

- (1) Today two lightnings have shone together;
- (2) taking between them the so-fresh dark cloud,  
they are imbued with its delight.
- (3) One, O my friend, flashing all around  
shone according to its own nature;
- (4) and one came into a sweet embrace,  
settled in the two arms [of the 'dark cloud'].
- (5) On the blue lotus [of Kṛṣṇa] two moons are resplendent,  
their roaming stilled;
- (6) Hita Harivaṃśa, with the eager desire of union in their hearts  
are these two full moons of autumn.

---

(1) dou: with short -u (as AC only), the ṭeka accords with the 6+10 mātrā structure regular for this form.

(1) dou dāmini: the 'two lightnings' are the natural lightning and, metaphorically, fair Rādhā; a parallel image is introduced with ubhai bidhu in line (5) below. Cf. the note to lines (3)-(4), where the conceit is developed. (Rasik. is much confused by the conceit, and proposes three alternative meanings for the 'two lightnings': (i) Rādhā's arms; (ii) Rādhā, and Kṛṣṇa's yellow mantle; Rādhā and her reflection on Kṛṣṇa's breast.)

(1) bihasī: derivation is from vihasati. Readings with ba- erroneously assume a derivation from Arabic baḥṣ (Hindī bahasanā, bahasa karanā, 'to dispute'); this sense, alleging rivalry between the 'two lightnings', is also proposed by Prem. (bāda karē haī) and by Lok. (bihasi [sic] kīnī ki deṣau adhika pyārī kauna hai). The argument against the acceptance of this derivation is threefold; firstly, the link of lightning with root has- is an established one (MW); secondly, no sense of rivalry or dispute is evident in subsequent lines - (3) and (4) expand the image of (1) and (2) with a description of the parallel and complementary attributes of two species of the same genus, without any sense of contest; thirdly, Perso-Arabic vocabulary hardly occurs in the text elsewhere (save in the case of certain artefacts).

CP 55 (continued)

(3)-(4) This couplet expands the reference bica lai of (2); the metaphorical allusion to Rādhā is here combined with a conceit envisaging two kinds of lightning, sheet and forked (respectively spontaneous and cloud-borne), as appearing behind and amidst the 'dark cloud'. Since the couplet in its commentatorial expansion undoes, to some extent, the metaphorical allusion to Rādhā, and since its presence disturbs the balance of the first and last couplets (each of which introduces an image complementary to the other), it may perhaps be an interpolation.

(5) aṃbuja nīla ubhai bidhu rājata: ubhai qualifies bidhu, referring to the natural moon and that of Rādhā's face; the image is therefore parallel to the 'lightning' image above. This parallelism is broken by Dhar. and Lok., who read ubhai as qualifying aṃbuja and allege the sense 'the two blue lotuses of Kṛṣṇa's hands', understanding bidhu as a metaphor for Rādhā's face.

CP 56

- (1) I dedicate myself to Śyāma and the accomplished lady;
- (2) may they revel thus night and day  
in the lovely hut in the Vṛndā forest.
- (3) With a dousing in the essence of amorous enjoyment  
their mirth and merriment resurrects Kāma, who was burned  
by Paśupati;
- (4) Hita Harivaṃśa, will you not consummate the greedy bees of your eyes  
[by feasting them on] this abode of all joys?

CP 57

- (1) Firstly I make obeisance as best I can  
to Vṛndāvana the most pleasurable,
- (2) inaccessible to the minds of all  
but for Śrī Rādhika's favour.
- (3) With the irrigation of Yamuna's excellent water  
autumn and spring endure there constantly,
- (4) and swarms of bees are drunk  
with the fragrance of many kinds of flowers.
- (5) On ruddy young shoots cuckoo and parrot warble,
- (6) while troops of peacocks dance, frenzied with delight.
- (7) There flows a gentle breeze, cool, gentle and fragrant;
- (8) reddish, blue and white lotuses are blooming in every place.
- (9) A most attractive dwelling adorns the fresh bower,
- (10) and multitudes of love gods  
ever serve joyfully with their attendants.
- (11) Where the youthful Śyāmā and Śyāma play in the lovers' round-dance,
- (12) the two delighted in each other's arms  
arise sleepily at dawn.
- (13) [His] blessed dark limbs are decorated  
in gold and tawny cloth;
- (14) the blue-clad loving lady has on her breast  
a bodice of fine saffron hue.

CP 57 (continued)

- (15) Cymbals, rabāb, muraja and frame-drum  
resound with the sweet barrel-drum
- (16) as in sweet proclamations excellent flute and mouth-harp  
indicate the rhythm.
- (17) The two sing a springtime song together,  
tuning their voices to the Gaurī rāga;
- (18) The bow of the brow and the arc of the eye  
forcibly pierce the deer of the mind [with the arrow of  
a glance]!
- (19) Clashing hand-cymbals together,  
the two go swaying this way and that;
- (20) "Hohoho rī" they cry,  
calling out in their great delight.
- (21) The loving lady smears Lāla the voluptuary  
with [yellow] vandana powder;
- (22) taking aim again and again,  
the lover sprinkles her with syringes filled with saffron.
- (23) Sometimes a lively swing is set up  
in a sandal tree;
- (24) the two of them mount it and swing to and fro,  
frolicking and blossoming with joy.
- (25) The loving lady is greatly alarmed  
by the lunges of that excellent swing,
- (26) and with a thrill of delight she wraps her quaking limbs  
around the beloved's chest.

CP 57 (continued)

- (27) Their well-wishing constant attendants  
feel an overflowing joy;
- (28) seeing how great is the pleasure of their eyes  
they make a charm of protection and dedicate themselves  
[to the pair].
- (29) Most illustrious are these two beautiful ones,  
tender heroes of amorous dalliance;
- (30) Hita Harivaṃśa, may the pair ever perform  
their unremitting sport!

---

(2) manani: ILM manana may intend the abstract sense 'understanding'; but concrete mana with oblique pl. -ni/-na is semantically preferable, and has the better manuscript support.

(4) maṃta: apparently māta (< matta) emended for rhyme; this is the sense taken by all the commentators.

(5) nūta: cf. the discussion of this word under 27.8.

(8) jahā tahā: an imposition of unmetrical ā forms is found in all MSS except L, which reads jahā tahā; cf. another occurrence of jahā in line (11).

(10) mīna<sup>o</sup>: final -a must be read as a guru (before dhv- of compounded -dhvaja), for metre.

(11) rasika rāsa: ~ rāsi readings (ADEGJKL) do not yield a satisfactory sense if derived from Sk. rāsi; attempts to explain rāsi < rāsi by Prem. (rasika rāja...athavā rasa ke samūha) and LCG (rasikatā kī rāsi) are unconvincing.

(12) pariraṃjita: apparently formed by analogy with pariraṃbhana etc.; an alternative reading para raṃjita is implausible because bāhu para is an unlikely rendering for a sense bāhu mē (though Prem. is happy to gloss dou hātha para hātha dhare raṃjita).

(15) rabāba: despite an attempt by Ahobala to link rabāba with Sk. rava (Saṅgītapārijāta II, 125-128 in an unconfirmed quotation by Cunnīlāla Seṣa p.17), the word and the instrument - a lute, sometimes bowed - are of Arabic origin.

CP 57 (continued)

(16) ukati: Dhar.'s gloss with ughaṭi 'marking the accents of the tāla' does not reflect the mūla in A.

(17) gaurī: Lok. and Prem. see an inconsistency here, both insisting that Gaurī is an evening rāga and therefore inappropriate to the time of day established in line (12): thus Lok. glosses dhoṣau sāja hī kau mana mai hai; and Prem. jahā prema hai tahā marjāda nahī tātē...ye samaya ke ādhīna nāhī.

(18) cāpa duplicates the sense of dhanuṣa; the conceit is perhaps rhyme-gratia. Rasik. reiterates the mūla; Prem. paraphrases it and adds kaṭākṣa jo haī so bāṇa haī in order to complete an elliptical image; Lok. similarly supplies katācha sara bhaī, but glosses cāpa with cillī 'bowstring'; Dhar. equally brazenly reads bhṛakuṭī dhanuṣa, draḡa sara. LCG reads cāpa as abs. from cāp- (< \*camp-) 'press', reading bhṛkuṭi rūpī dhanuṣa para drḡa rūpī bāṇō ko cāpakara (dabākara), hardly a tenable interpretation but one which may account for the nasalization of the long vowel in FI and the -i ending in BCEIJL.

(21) baṃdana, (22) kumakuma: the exchange of colours complements the sartorial image of lines (13) and (14): fair Rādhā, wearing a red bodice, is coloured with red kumkuma; dark Kṛṣṇa, wearing a golden garment, is smeared with yellow vandana.

(25) ḡarāti: an intransitive extended-stem form is attested in BBhSK (usually but not always in a rhyme context, as here). The ḡarā- form is retained by all the commentators except Dhar., who reads abs. ḡari.

(28) nainani is not meant pleonastically (with niraṣi), but rather anticipates the idiom trana torata (for which cf. trana ṭūṭata. 32.8) which expresses the need for protection from the evil effect of admiring eyes.

(30) acala: the sense is 'constant' (syn. abicala 48.6), though somewhat tautological after dina; an interpretation as 'earth' (syn. bhūtala in the parallel context cira jīvau bhūtala yaha jorī, 54.1) is also feasible.

CP 58

- (1) For your sake I am come to take you, sent by Śyāma from the forest -  
loving lady, he removes the grievous pain of desire;
- (2) why do you make obstacles? Listen, O wise Rādhā -  
unite with him, my friend, and remove your undisguised fear  
of the world.
- (3) O see on this beautiful night the lovely creation of the beloved,  
the moon risen in the sky above lotuses on the sandbank;
- (4) my friend, you are very artful and have not heeded a single thing  
I have said -  
I have worn myself out speaking to you, young girl, with  
all my wit.
- (5) Handsome Mohanalāla, addicted to his own pleasures,  
entrances bird and beast with the sweet sound of his flute;
- (6) Hita Harivaṃśa: he deems your youthfulness his very life  
when you worship Hari, O loving lady.

---

(1)-(6) In its received form the stanza has a regular metrical line of 8+8+8+7 syllables. This syllabic construction may, however, overlie an original moric metre of 12+12+9+8 mātrās. This hypothetical moric scansion can be achieved in the first couplet, with a deficiency of one mātrā in the second pāda of (2), by reading (1) tēre, tē, (2) kāhē kaū, bheṭikaī, and by excising from (2) the superfluous vocative māī (in regard to which cf. the accretion of māī to line (1) in AC, and to the sung version of CP 12 (section VI.6.ii)). An approximation to this scansion can be achieved, with similar license, in lines (3)-(5), though line (4) requires the excision of the superfluous ba (=aba) and voc. juvati; in line (3), the final caesura would fall after the first syllable of udita. Only in the chāpa line does the hypothetical moric scansion break down severely in the first two pādas, here of ten mātrās each (but not showing the regular construction of the ten-mātrā pādas in CP 25 etc.). The absence of a 12+12+9+8 model in the CP, and the imperfect scansion of this hypothetical moric construction in comparison with the precise syllabic scansion, argue against the editing of the stanza to the moric form.

CP 58 (continued)

(1) harata: -ti readings interpret Rādhā as subject; but tere hita in the first line, and apane raṅga rāgilau in line (5) show Kṛṣṇa to be in the ascendant here, with Rādhā the beneficiary of his līlā. The high number of -ti readings is not typical of fem. contexts, but rather is itself indicative of an attempt at sectarian adjustment: the process can be seen under way in J, with original harata changed to harati.

(3) pulina nalina nabha udita rohinī dhau: only Lok. comments on this untimely nocturnal blossoming: eka adabhuta bāta bhāī hai...rāta mai kamala kaba phūlata hai? This conceit may be intended by the mūla's racanā rucira pī kī; cf. also the dūtikā's confession, in the following line, of contrivance in her exhortation to Rādhā. The other commentators imply by their silence that the description is simply rhetorical, and understand racanā to apply to the usual 'bed of leaves'.

(5) apane raṅga rāgilau: in an attempt to explain this rather puzzling phrase, Lok. discards the reflexive reference of apane in his gloss, and substitutes tere (tere raṅga mai rāgi rahyau haī).

(6) tava: Lok.'s gloss jovana kī saphalatā appears to be based on the reading dhana, found only in C. The GM reading tana (with tana omitted from the first pāda) is reflected by Prem.'s gloss prītama to aba jīvana aura jovana aura tana tumahī kō ganata haī.

(6) jau: Lok. probably understands jau as = jyau (and reads bhajahi as imperative) in his gloss bhajahi pāsa mai bhāmini jau 'adore him intimately in the manner of a woman'; similarly Prem., jaise tuma ko hari bhaje haī taiseī hari ko tuma bhajau. A derivation of jau from jaba, on the model of the rhymes -au < -ava in lines (2), (3) and (5), is more attractive for sense, and is specified by Dhar.'s jau lau 'as long as'. (A correlation of jau in the sense 'when' with tava (read as taba) is not involved, since the pronominal sense of tava is semantically necessary.)

CP 59

- (1) Tell me, who [ever] found happiness  
by applying this his single mind to sundry things?
- (2) adversity attends a paramour's girl in every place,  
as Piṅgalā has plainly declaimed.
- (3) Who could ride on two horses,  
yoking them together and stubbornly mounting them?
- (4) Tell me then, who would take on his lap  
a son to whom a harlot gave birth?
- (5) Hita Harivaṁśa, all the phenomenal world is deception,  
fodder for the predatory beast of Death;
- (6) knowing this, bow your head to those who are devoted  
to the lotus feet of Śyāma and Śyāmā.

---

(1)-(6) Rasik. gives an extended gloss of 58 dohās to this stanza. Most of his interpretations are based on fanciful etymologies, such as his derivation of (2) bipati jāra from vi 'bird' + pati, and jāla 'snare'. Prem. gives two glosses, the first (more or less) literal, the second extending the artha to extol the virtues of the svādhīnabhartṛkā nāyikā over the kalahāntarītā nāyikā.

(1) yaha ju: Lok. ignores the admonitory purpose of the stanza and restricts the reference of ju to Kṛṣṇa - yaha ju lāla tākau eka mana hai; the other commentators correctly relate ju to mana. yaha ju may alternatively be understood as relating in a general demonstrative way to the whole phrase eka mana bahuta thaura, giving the sense, '(Who found happiness) through this [practice] of applying his single mind to many things?'

(1) kaune: see a discussion of this form in section III.3.(v).

CP 59 (continued)

(2) piṅgalā: the reference is to an episode in the Bhāgavata purāṇa (XI 8.22-44) in which Piṅgalā, a courtesan of Vidiśā city, renounces her promiscuous ways and becomes a single-minded devotee; it is this idea of promiscuity which provides the link with the opening line.

(3) jora: the only commentator to offer a gloss is LCG, who reads as Persian zor and glosses jabaradastī. Reading jora as absolute from jor-, the sense 'yoking, harnessing' complements the image and is surely intended; this technical sense is attested in Platts (s.v. joṛanā).

(3) parata: the syntax is dhāyau par-, 'a running to occur'.

(3) pai: readings of para (ACFGILM) show a confusion between the intended sociative ppn. pai (< pārsve) and loc. pai/para (< \*uppari); pai with loc. force is not encountered in the CP, a single occurrence in the MSS being found in K, for para, earlier in line (3). The ACFGILM readings notwithstanding, none of the commentators propose a locative sense for kauna pai ('on which horse...?').

(4) jo: jyo/au forms are incorrect for sense: jo suta is meant.

(4) jo ganikā suta: interpretations given by Rasik. are based on a fanciful reading as jogani kā suta, 'a son of yogis'. (Genitive kā does not occur in the CP.) This interpretation does at least confirm the reading jo as existing in Rasik.'s exemplar (see previous note).

(5) baṃca: presumably for \*vañca, analogically inferred metri gratia for Sk. vañcana?

(6) syāma syāmā...nāyau: Lok. reads syāma nai syāmā pada kamala sau laṅkāikāi sira nāyau, against the didactic intention of the stanza. An interpretation predicating sāgī on syāma ('bow your head to Śyāma, who is devoted to the lotus feet of Śyāmā') is possible, but unlikely since syāma syāmā is usually compounded.

CP 60

- (1) What can I say of these eyes?
- (2) they are like bees engrossed in the nectar of the beloved's  
lotus face,  
and do not stray elsewhere!
- (3) Whenever obstructed by an eyelid or a covering curl,  
they are quite restless and confounded;
- (4) seven hundred aeons seem less long to these greedy ones  
than the duration of that momentary blinking.
- (5) They cannot be accommodated as the lotus at her ear,  
her collyrium, or the musk between her breasts;
- (6) Hita Harivaṃśa, they beg to be a dark-bodied fish  
in the pool of her navel!

---

(1) The eyes are Kṛṣṇa's.

(2) anata na jāta: the idea of single-mindedness recommended in the previous stanza is perhaps taken up again here.

(5) hvai na samāta: a dual image, understood only by Prem., is contained in the final line. Firstly, the eyes pass over Rādhā's lotus ear-decoration, her collyrium and the spot of musk between her breasts, and settle only for the navel as their resting-place: in this conceit hvai has the sense of KhB hokar 'as '(passing) through, (going) via'. Secondly, the conventional upamāna are one by one denounced as insufficient to their task, until finally the 'fish' metaphor is acknowledged in the final line: here hvai has the more literal sense of 'being, becoming'. Cf. 73.1 for another occurrence of this latter conceit, this time in respect of Rādhā's eyes.

CP 61

- (1) Today, my friend, the ornament of Vraja -  
the lord who is adorned in the forest - is dancing;
- (2) the youth in his prime has his immaculate staff-like arms  
around the young girls' shoulders.
- (3) His soft and curly ringlets, exceedingly beautiful,  
are hanging over his two cheeks
- (4) like honey-bees stilled in their greed for nectar  
on the segments of a blue lotus.
- (5) His mirth and merriment captivates the minds of all  
and is destruction to hosts of Kāmas;
- (6) Hita Harivaṃśa, he reveals his own glory  
throughout the whole universe!

---

(2) juvati aṃsani: the commentators do not read this as a compound, but seek to understand juvati as being numerically singular and thereby interpret its meaning as 'Rādhā'. Plurality is, however, explicit in the almost identical phrase of 19.1 (juvatini aṃsa diye bhujadaṃḍana) and is quite appropriate here where no further mention is made of Rādhā.

(4) ṣaṃḍana: context requires the sense 'segment, portion' yielded by reading this as oblique pl. of khaṇḍa, though a technical sense 'segment of a bloom, petal' is unattested. Direct khaṇḍana is inapposite.

(6) brahmaṃḍana: the FK spelling braha- may be intended as a (hyper-) correct metrical form, the moric cadence / ̣, 3/2/ being usual in this metre and found in all other lines of this stanza save (4).

CP 62

- (1) Bride and groom play in the round-dance;
- (2) won't you hear me, friend? Why not look on constantly  
with Lalitā and the other companions, and rejoice with  
your eyes?
- (3) Most soft and mellifluous, a greatly entrancing sound  
arises on the Yamuna shore;
- (4) hearing again and again the cry "theī! theī!" issuing from the  
lips of the pair,  
why do you not forget your mortal state?
- (5) Saffron pollen rises up with the delicate alighting of their feet  
and a wondrous breeze flows from silken clothing,
- (6) sometimes Śyāma touches Śyāmā's lips,  
hair, breasts, garland and shoulder.
- (7) Ten million Kāmas have no equivalence  
to this most lovely beauty and skill of gesture;
- (8) the mirth of their eyebrow-play showers down delight -  
Hita Harivaṃśa, dally in this sentiment of love!

---

(1)-(8) -ahu rhymes have various derivations, as follows:

- (1) dukūlahu is a regular nominative form;
- (2) phūlahu, (4) bhūlahu and (8) jhūlahu are regular pl. imperatives;
- (3) kūlahu clearly has locative sense, but can represent only  
Apabhraṃśa gen./abl. (Jacobi 1918:33);
- (5) dukūlahu is a regular Apabhraṃśa abl.;
- (6) bhujamūlahu and (7) samatūlahu are problematic - perhaps for  
Apabhraṃśa acc. -au (Jacobi loc.cit.) with intrusive -h-?

Since these are rhyme forms it is not clear to what extent they represent genuine features of the morphology, except in the case of the imperative forms (which are attested more widely in the CP).

CP 62 (continued)

(2) niraṣi niraṣi nainani kina phūlahu: Rasik.'s gloss phūlahu kini diṣi nena implies wrongly that nainani is used pleonastically in composition with niraṣi; Prem. and Lok.'s correct interpretation reads nainani as instrumental (glossed nainani saū) in composition with phūlahu. Dhar.'s noncommittal biloki drigina phūlahu retains the mūla's word order.

(4) theī theī: cf. note to 36.8 tātātheī tātheī for this dance mnemonic.

(5) raja: Platts cites as masc. in Hindi, fem. in Urdu; yet verbal agreement in -i in DEJ indicates an understanding of fem. gender; this is supported by Lok. and Prem.'s kumakuma kī raja, and by modern H. usage as reflected by HSS.

(5) bahata samīra dukūlahu: the conceit of the fanning effect of flying garments in the vigorous dance is reproduced by Lok. and Prem. but misconstrued by Dhar. who reads: tribidha samīra cīra ita uta bhae 'clothes flew all about in the breeze of threefold nature'. Such an interpretation belies the ablative -ahu termination. Rasik. omits any gloss on dukūlahu and reads simply bahata pavana abhirāma.

CP 63[i]

- (1) Madanamohana of thrice-bent stance!
- (2) - Mohana who impassions the hearts of sages!
- (3) Mohana is the highest bliss, manifest in concrete form,  
Gopāla profound in qualities;
- (4) on his head a diadem, on his ear a jewelled ring,  
and his chest is adorned with a garland of wild flowers.
- (5) His yellow-clad body is coloured with mineral pigments,  
sweet bells are at his handsome waist;
- (6) the gems of his toenails are suns to the lotuses of his feet:  
Madanamohana of thrice-bent stance!

---

(1) tribhaṅgī: the heading given by H to this composite stanza is tribhaṅgī chanda cāra. Although tribhaṅgī is indeed the name of a metre, it is according to Kellogg (p.580) and MW a syllabic metre of 32 syllables to the line; there can therefore be no connexion with the present verse type called chanda, discussed in section VI.3(i).

(2) muni: Lok. declares, unaccountably, muni priyā jī ke urojani kī upamā hai. This gloss is representative of the general tenor of the commentaries in their attempt to play down Kṛṣṇa's ascendancy in this rāsapañcādhyāyī context.

(3) The first pāda of this line has an excess of two mātrās in the received text. Although similar 18-mātrā pādas occur also in the received text of corresponding lines of 63[ii] and 63[iv], q.q.v., these are not seen as metrically correct forms but rather as irregularities partly consequent upon a confusion over the varying amount of second line material repeated in the third line of this kuṇḍaliyā stanza type (see p.421). In the present line, muni/-a is semantically superfluous and has been excised on the above hypothesis, viz. that it represents an unwarranted repeat of the phrase mohana muni from line (2); the restored text yields the alliterative collocation mohana saghana. Note an attempt in E partially to correct the metre by reading pramānāda for paramānāda; and

CP 63[i] (continued)

cf. the version of the text which appears in the Brajanidhi granthāvalī (Purohit Harinārāyaṇ Śarmā (ed.) p.245) with the following metrically regular wording:

mohana madana tribhaṅgī;

mohe mana munaraṅgī.

mōhē mana suguna pragaṭa paramānāda guna gaṅbhīra gopālā;

(3) gupālā: by reading gupāla and (4) banamāla, A incorrectly converts this couplet to the 16+11 mātrā metre Sarasī.

(5) dhātu: no attestation of the specific proposed sense has been found. Prem. and Lok. gloss as 'gold', but the former feels the need for an alternative explanation also: jaise caṁdani karike tana...bicitrita kariyata hai, taise caṁdana ke tulya je suṁdara komala raṅga raṅga kī dhātē haī tini karike tana bicitrita hai.

CP 63[ii]

- (1) Mohana plays the flute,
- (2) and with this sound he calls the women.
- (3) On hearing the sound of his reed-pipe the women of Vraja are come,  
dismissing all thought of husbands and kinsmen;
- (4) a vision of the captivating Madanagopāla  
checks the anguish of desire.
- (5) With gladdened face and oblique glance  
he intones a joyous and delightful sound;
- (6) holding it to his lips, [with music] like honeyed words of persuasion  
Mohana plays the flute.

---

(2), (3) nāri: plural number is implied by the rāsapañcādhyāyī context, and is understood by all the commentators; only Lok. attempts to restrict the reference to Rādhā, explaining that the (implied!) plural is honorific: bahuvacana gauravatā mai hai.

(3) As in the equivalent pādas of 63[i] and 63[iv], the first pāda of this line has an excess of two mātrās in the received text. Pleonastic rava in all manuscripts except A may be a 'correction' of A's ruha, itself probably mistakenly copied (after (baṃ-)sī from (sara-)sīruha in 63[i].6, by assimilation to an occurrence of rava in (2) above. Since it is uncommon for an authentic reading to be preserved in A alone, the hypothesis must be regarded as too conjectural to allow the excision of rava from the edited text.

(3) grahapati: may intend 'patriarch, head of family', as specified by Prem. (je graha mē muṣya hai). Lok. fancifully understands graha- in its tatsama sense, yielding grahapati as 'sun', baṃdhu as 'lotus': 'dismissing all thought of (the splendour of) the lotus'!

(3) bisāre, (4) nivāre: there are no -ai readings for these forms; the first is a non-finite participle, in which -e would be expected, but the second is a finite use of the participle for present tense, in which

CP 63[ii] (continued)

-ai is simplified to -e for rhyme. It is unlikely that an -ai/-ai rhyme is intended, since this would imply finite force for bisārai, inconsistent with the subsidiary nature of the clause in which it occurs. Such a reconstruction would, furthermore, yield an AAAAAA rhyme scheme, unattested in the other component stanzas of CP 63.

(4) madana: omission of -na in EM is a metrical compensation for the (incorrect) reading gopāla for gupāla.

(6) sāma: Sk. sāman, one of the four upāyas in the art of winning over an adversary, yields the Hindi sense 'sweet (persuasive) talk' (HŚS s.v. sāma); hence its use in this description of a summons or invitation to the dance. Readings of syāma/śyāma are semantically unattractive before samāna, LCG's interpretation 'sweet as Śyāma' (describing the flute) being rather contrived. In an unusual acknowledgement of the existence of conflicting readings, Prem. records the preferred pāṭha: dūsaro pāṭha śyāma kī jāgaha sāma hai; but Prem., with Lok., interprets sāma as the Veda, hardly apposite here.

CP 63[iiii]

- (1) He has contrived a round-dance in the forest,  
(2) in the shade of the pure tree of plenty.  
(3) On the fair riverbank with its pure tree of plenty,  
an autumn night and a splendid moon,  
(4) a cool, gentle and fragrant wind blows,  
and there plays Nandanandā.  
(5) Wondrous cymbals, the enchanting drum  
and girdle-bells resound;  
(6) on the Yamuna's sandy bank the lover, the ocean of rasa  
has contrived a round-dance in the forest!

---

(1) rāsa racyau: 'he' is provided as subject because the stanza is understood as a thematic continuation of 63[ii]; and also in anticipation of the repeat of rāsa racyau in line (6), where rasa sāgara is subject.

(3) tīra: the syntax of Lok.'s gloss ujjala kalapa kamala bṛcha ke tīra indicates an interpretation of tīra as postposition; see a note to 24.1 for an explanation why an interpretation of tīra as substantive is preferred.

CP 63[iv]

- (1) Watching the honeybee's sport,
- (2) birds, beasts and creepers are enchanted.
- (3) With the beasts and cattle, beautiful deities [too] are enchanted,  
immersed in love with dress disordered;
- (4) the constellations are bewildered, the moon's orb stilled,  
and the hearts of myriads of love-gods stolen.
- (5) With that most relishable kissing and embracing  
the companion-girls are engrossed in bliss;
- (6) Hita Harivaṃśa the voluptuary finds joy  
watching the honeybee's sport.

---

(3) As in 63[i].3 and 63[ii].3, an excess of two mātrās is found in this third line also. Reading mōhē restores the metre: alternatively mṛga may be understood as an accretion from line (2) as was muni in 63[i].3 (but there with semantic support for the hypothesis).

(3) mṛga dhenu: wrongly interpreted as a tatpuruṣa in Lok.'s gloss mṛga kī dhenu mṛgī.

(3) surasuṃdari: following dhenu the intended sense must allude to the gopīs (figuratively apsarases); a fem. ending is therefore required. Lok. and Prem. understand sura as 'musical tone': cf. H's reading svara.

(3) paṭa chūṭe: the image seems a little extreme. The sense 'disordered clothes' is proposed by all the commentators except two: Rasik. retains the mūla's paṭa chūṭe; Lok. gives the farfetched interpretation 'opened wide the eyelid' in his gloss netra ke puṭa ju palaka so piṣāra dīnau. A sense based on paṭa as 'throne' - 'enchanted deities left their thrones' - is conceivable (and would confirm the masc. ending of surasuṃdara found in BDFGIJKM); but elsewhere in the CP chūṭ- always has the sense of 'dishevelled'.

CP 64

- (1) O friend, the flute resounds under the vaṁśīvaṭa;
- (2) springtime endures forever in Vṛndāvana,  
on the pure sandbanks of the blessed Yamuna shore.
- (3) A studded diadem, and earrings in crocodile's shape,  
and curls I deem as bees on the lotus of his face;
- (4) the splendour of jasmine buds is put to shame by the teeth  
[of him] adorned in yellow garments like gold.
- (5) Sages who meditate inwardly cannot attain him  
[for] he frolics in the company of gallant boys;
- (6) a source of the sentiment of devotion for his devoted servants,  
Hita Harivaṁśa, he is manifest as the līlā dancer!

---

(6) ananya: understood by Prem. and Lok. as qualifying dāsa (as Prem. je dāsa ananya haī tinike...); Dhar. and Rasik. maintain the mūla's word order in which qualification of bhajana is also possible. The former interpretation is supported by a common Hindi usage as exemplified in Sevakavāṇī 12.1.1: rasika ananyani mukhya guru jana bhaya khaṇḍanā (Lalitā Caraṇ Gosvāmī, ed., 1975:117).

(6) bhajana rasa kārana: Lok. and Prem. understand kārana as a postposition, glossing bhajana rasa ke heta; similarly Rasik., bhajana hita. The intended sense of this interpretation is 'in order to enjoy the savour of devotion'; but the mūla, lacking any expression of 'enjoyment', lends itself more readily to the interpretation given above.

CP 65

- (1) Hari plays in the dense bower which destroys desire,  
on the lovely full-moon night of autumn;
- (2) come, my friend, and join the round-dance  
contrived near the kalpa tree on the Yamuna's sandy shore.
- (3) All dance a sudhaṅga as the sweet drum resounds,  
and [only] you have not heard the flute-playing;
- (4) Hita Harivaṁśa's lord, Rādhikā's lover, is dear to me  
as worthy of worship with the world's adoration, oh my companion.

---

(1)-(4) In terms of a simple computation of syllables, the first two pādas are regular in all four lines. The central lines (2) and (3) show internal rhyme and have a third pāda of 12 syllables. Excision of māi from line (4), not justified by the MSS but with a possible precedent in 58.2, would yield a final pāda in this line of 11 syllables, parallel to that of line (1) with which the lack of full internal rhyme is shared; this hypothetical excision would also restore to the final pāda a caesura after the fifth syllable, as found in the other lines. The evidence therefore suggests a linking of (1) with (4) and of (2) with (3).

(2) sura ke taru: BFHJK read surataru ke/kai. The evidence for the choice of reading is conflicting; surataru ke retains the Sk. compound, while sura ke taru yields a repeat of the metrical configuration of the first pāda of (2), a feature found also in the following line if sabai is read as ~ ~. Hypercorrection of analytical sura ke taru to the compound form seems more likely as a scribal emendation than a metrical re-ordering, and the analytical form has the marginally stronger manuscript support.

(4) prabhu: A's reading prabho may repeat an attempt to reinforce internal rhyme with mokau, on the model of lines (2) and (3); but a partial rhyme already exists between mokau and prabhu.

(4) rādhikā ravana: Lok. dismantles this commonplace compound in his gloss rādhikā aru unake ravana; cf. Dhar.'s simple gloss dou 'the pair'.

CP 66

- (1) The two lovers sport in the grove;
- (2) fair and dark, their bodily splendour is beyond compare  
and rains down a mass of joy in the forest.
- (3) In the wondrous field of mighty Kāma  
with the tumult of ornaments for kettledrums,
- (4) the champions grapple together limb to limb,  
and a million passions are aroused.
- (5) The frail lady is much fatigued by excessive battle,  
and her lovely eyes are drowsy;
- (6) a sleeping place is made for her anguished and wearied body  
in her lover's fearless embrace.
- (7) Longing to caress her, the lover touches  
her broad navel and her breasts;
- (8) beholding such wondrous brilliance on the earth  
his body is wearied and trembling.
- (9) Seeing him suffused with Madana's poison,  
the adroit lady fortified him with her ambrosial lips;
- (10) straightway he recovered on drinking this strong draught,  
like a fish returned to water.
- (11) "Just now I beheld in your face  
luscious lips like bimba fruits" [said he];
- (12) "[while yet] awake, it was as though delusion overcame my mind,  
which fell into a snare set by hundreds of dynasties of  
love-gods!

CP 66 (continued)

- (13) Bring near just once the nectar of your lips  
with your natural love, beautiful one,
- (14) and protect my body, oh my mistress,  
in the eternal abode of your lotus feet!"
- (15) Speaks the beloved, "Tell me, my lover, where were you,  
king of the fine new bower?
- (16) why do you offer these pretty fabrications of words,  
lascivious and vain?"
- (17) Hearing this much from the proud lady's lips,  
no fortitude remained in his heart;
- (18) his timid mind was suffused with the pain of separation,  
and mighty was the wind of his sighs.
- (19) Hita Harivaṃśa, she drew him in her arms  
and taking him, kept him in her bosom;
- (20) and in that special pleasure born of the couple's uniting,  
evening came in an instant, as it were in the twinkling of an eye.

---

(1)-(20): Rasik. interprets this stanza an enshrining the nine rasas, in the following sequence: lines (1)-(2) śṛṅgāra; (3)-(6) vīra; (7)-(10) karuṇa; (11)-(12) adbhuta; (13)-(14) hāsyā; (15)-(16) raudra; (17) vībhatsa; (18) bhayānaka; (19)-(20) śānta. This fanciful scheme is preceded by an exegesis explaining how all rasas derive from, and are secondary to, śṛṅgāra.

(6) saina: the B reading sainai is consequent upon the scribe's partial correction of nanai to nainai (for naina) in the previous line.

(7) lālana misa ātura: misa appears not to have its usual sense of 'pretence, pretext' here, since the 'caressing' (lālana) is both desired and openly carried out. Lok.'s gloss ṣela ke misa ātura suggests post-positional usage with the sense 'as to' ('desirous as to a caressing');

CP 66 (continued)

cf. the definition given by Platts, 'in the form or character of'. Dhar. has no gloss for misa; Prem. and Rasik. follow the mūla, with laḡāibe ke misa and lālana misa so respectively.

(7) urū: derivation from Sk. urū- 'broad' is more plausible than that from Sk. ūru- 'thigh' understood by Prem. (urūni ko aura nābhi ko...); the other commentators retain the mūla's word order. D's reading uru nābhī is a hypercorrection for metre, this collocation alone providing the usual moric construction:

/ √ √ √ √ / - - / √, √ - / √  
-sata uru nābhī urajāta

(9) byāpata, for Sk. vyāpta, is the preferred reading since Sk. vyāpita is rarely attested (MW); -ata provides caesura rhyme with pīvata in the following line. The BrBh participle byāpyau/yo in the BDIJ group may derive from an occurrence of this form in Lok.'s paraphrase, or may show confusion with Sk. vyāpya. Cf. a repeat of the same usage in line (18).

(10) uṭhe: E reads uṭhi; the accretion of ju in A (uṭhe ju) suggests that A's archetype may also have read uṭhi, subsequently emended but with the compensating metrical filler ju retained.

(13) sakṛdapi: sakṛt is understood by Prem. and Rasik. as 'a little', by Lok. as 'once'; Dhar. has no gloss on this couplet.

(13) suṃdari: the Sanskrit context of this line is a strong case for the acceptance of the -i ending, as a Sk. vocative; -a readings (ADEFGIK) represent loss of -i through weakening of the final vowel, and/or scribal ignorance of the Sk. vocative form.

(20) kachuka: the force must be particularizing rather than partitive or generalizing in this hyperbolic context, since any curtailment of suṣa would be anticlimactic in this final line; cf. Prem.'s gloss jo koi eka anirvacanīya suṣa, 'a certain ineffable joy'.

(20) truṭi lava: lit. 'fraction of a second'.

CP 67

- (1) Shines the radiant bride, the woodland damsel;
- (2) she has the lovely sixteen [adornments], with a tilaka of musk, -  
the doe-eyed one has anointed her body and wears a sandalwood  
mark on her head.
- (3) Her pomegranate cheeks are adorned, a moon-ornament is in her hair,  
medinī flowers are plaited into her braid with red cord;
- (4) she has ornaments at her ears and a beauty-spot on her chin,  
and her saffron bodice conceals her fruit-like breasts in  
its border.
- (5) With the flashing of her bracelets and bangles, the lustre of  
the lac on her nails,  
the three creases on her belly, her blue garment and tiny waist,
- (6) and with wonderful bells a-jingle on the blessed eminence of her hips,  
there is a turbulence on the ocean of the essence of music and  
lovemaking.
- (7) Manifold sports are contrived clandestinely, Harivaṃśa Hita,  
by the best of lovers Rādhāramaṇa and his spouse;
- (8) Maḍana is defeated by her eyebrows, and with a gently smiling face  
the fair one has made her lover Ghanaśyāma helpless in passion.

---

(2) ṣoḍasa: see note to 45.3 for a computation of the 16 śṛṅgāras  
given in lines (2) to (6), and for a discussion of the commentators'  
interpretations.

(3) Here the pāda-rhyme which is regular in the first halves of all  
other lines has given way to gaṇa-based alliteration; see a discussion  
on p.416, and cf. 26.2 for another example of the absence of pāda-rhyme  
in this metre.

CP 67 (continued)

(3) paṃḍīra: the intended sense 'pomegranate' (Sk. piṇḍīra) is given by none of the commentators; Rasik. and Dhar. give caṃḍana, Prem. pādura barana, Lok. kesara kau maravaṭa ('a facial application of saffron given to a bride'), LCG mahuā ke puṣpa (Bassia latifolia).

(4) kai: this is a form of absolutive kari for rhyme with regular dai on the model of (participial) kiye/diye of line (2); usage of kai as a verbal absolutive is normally restricted to conjunctive forms of the type exemplified by bheṭikai (58.2) (but cf. also the pleonastic use of kai suffixed to kaise in 14.1, 14.5).

(4) korī: apparently kora/kori adapted for rhyme. In normal Hindi usage korī has acquired the specialised sense 'division, branch, class' (Platts), but the sense 'border, hem' is attested for kora (ibid.), and is intended here. Strangely, Rasik., Dhar. and Prem. all omit a gloss on this word; Lok. compounds korī with prec. uraja phala, glossing uraja phala ke agra, ('nipple?'), and LCG follows this sense.

(5) doti, joti: the metrical formation vv v vv which prevails throughout the stanza is disrupted by these words, though the five-mātrā gaṇa is maintained:

    v v v - / v v - v // v v v - / v v - v  
    balaya kaṃkana doti   naṣani jāvaka joti

(For a further metrical irregularity, see (8) kiye.)

(6) kīkinī: the varṇa vṛtta context clearly requires this spelling, despite weak manuscript support.

(7) haribaṃśa hita: unusually, Prem. gives the chāpa the lexical meaning of its components, reading śrī priyā jū bibidha bhāti kī līlā  
race haī ekāta me baṃśī sahita jo hari tinike heta.

(8) The majority reading kiye is metrically irregular, vv v being otherwise regular. MS A's kīye should not be taken as a metrical correction (reading kīyē), since incorrect kī- for ki- is a common feature of this manuscript.

CP 68

- (1) The lover and the lady are charmingly adorned in the round-dance;
- (2) in the autumn night, swarms of bees are intoxicated  
with the sweetly fragrant lotuses on the blessed and pure  
sandbank.
- (3) With a refreshing wind of threefold nature quenching the heat of  
the day-star,  
there stands the lover in the company of a hundred loving  
ladies;
- (4) to cymbal, vīṇā and drum they dance a pleasant sudhaṅga,  
each more expert than the last in the musical arts.
- (5) Rāga and rāginī are established with the raining of nectar in the wood  
as the delightful flute is enjoyed by [Kṛṣṇa's] bimba-like lips;
- (6) graceful and proficient, the one named Rādhikā  
takes lāga, kaṭṭara and urapa steps, and sulapa with the  
seven notes.
- (7) 'Tatta thei! thei!' she goes, and seizes a new rhythm -  
she turns and rolls with wanton motion in a drunken elephant's gait;
- (8) the young handsome one has run and seized her, and the pure one adorns  
his breast -  
Hita Harivaṁśa, the two kalahāṁsas are as lightning and raincloud!

---

(1) bane: Prem. alleges a second meaning, 'the lover becomes the lady';  
such a conceit is not developed in the ensuing lines.

(2) nikara: as in line (6), the third pāda has no rhyme with the first  
two pādas. Internal rhyme is complete in all three pādas in lines (3),  
(5) and (7) only; in (4) and (8) the third pāda alliterates with, but  
is not metrically equivalent to, the previous two: mṛdāga/sudhāga/saṁg[-īta];  
dharī/ṣarī/hari[-baṁśa].

CP 68 (continued)

(3) tahā ṭhāḍe ravana: the first 5-mātrā gaṇa, tahā ṭhā-, is the only instance of a disruption of the stanza's vv v vv pattern; being thus isolated, the metrical configuration lends emphasis to the statement 'there stands', and thereby underlines the status of Kṛṣṇa as hero of the poem.

(6) lāga: the Nartananirṇaya describes a class of deśī dance exercises or steps called lāga (M. Bose pp.155-6). While differing in execution, these are apparently characterized by vigorous movement and jumping steps; and the Saṅgītadarpaṇa confirms that 'lāga is jumping in the Karnāṭa style' (loc.cit.). In the kathak context Lakṣminārāyaṇ Garg (p.58) defines lāga somewhat obscurely as an aṅga of the dance in which 'ḍo aṅg āpas mē sundartā ke sāth milte hō' (?).

(6) kaṭṭara: Bose (p.160) cites another deśī dance movement called kaṭṭari as described in both the Nartananirṇaya and the Saṅgītadarpaṇa; in the former it is also called kaṭṭaḍidharu (or ḍharukaṭṭaḍi), and is alleged to derive from Telanga, suggesting a Dravidian source for the CP term. Other senses of H. kaṭṭara, listed in HSS s.v. and deriving from H. kāṭ-, are not involved here.

(6) sulapa: another of the deśī dance movements described by Bose (loc.cit.) from the Nartananirṇaya is sūlupa, a 'harmonious combination of stringed instruments and drums like mṛdaṅgas. This accompanies gay dances.'. In his prefatory remarks to the gloss on 62.5 (a description of the dust flying up from the dancers' feet), Prem. offers the comment aba sulapa ko barnana karata haī. Whether or not this remark tallies with the technical sense given by the Nartananirṇaya, its unsolicited use by Prem. does at least suggest that the term had some currency in the language of this commentator. In contrast to the 62.5 context, Garg (loc.cit.) defines sulapa as an aṅga showing great delicacy of expression, performed 'with great elegance' (viśeṣ nazākat se).

CP 69

- (1) The enchantress and Mohana are joyful and flushed with love -  
intoxicated and delighted, they dance sweetly in the sudhaṅga step.
- (2) Skilled in all the arts and engrossed in the Kalyāṇa rāgiṇī,  
their sweetness in every limb cannot be put into words.
- (3) On the bank of the Yamuna with a breeze of threefold nature, sakhī,  
it is as though pigeon, cuckoo and parrot have taken a sage's  
vow of silence.
- (4) Skilful lady and fresh youth, a pair to steal the mind,  
sing sweetly in a lovely low tone.
- (5) Hita Harivaṁśa, hearing the sound of bracelets and bells and  
tinkling anklets,  
joy showers down on the young maiden.

---

(1)-(5) An attempt has been made in six MSS to impose a six-line form on this irregular 5-line stanza: ACL show line-end daṇḍas after suranḅge, HIJ after raṅge. Neither contrivance succeeds in converting the first line into a recognisable couplet form. Variants discussed in the notes below suggest that the stanza has been understood and transmitted in a varṇika guise, with a construction of approximately 8+8+8+8 syllables; the underlying mātrika construction of lines (2) to (5) can, however, be restored (with the usual licences) in every pāda except (2) kalyāṇa rāgiṇī līna and (5) baraṣai nava taruni. Line (1) remains an anomaly; the additional material found in A's version of the line appears to be unhelpful commentatorial accretion (though it does not reappear in the Dhar. ṭīkā).

Division of the five lines into couplets is problematic, since each line is semantically independent. AA line-end rhyme between (1) and (2) yields a ṣaṭpadī aaa bba rhyme scheme not found elsewhere in the text: the sudhaṅge/aṅge rhyme suggests, therefore, a late attempt at forging a link between original and new material, rather than an original genetic connection between the two lines. The self-contained ccc rhyme-scheme of the remaining lines is not attested elsewhere in the CP. A possible thematic link between (3) and (4) has some support from -u rhyme in the 3rd pāda.

CP 69 (continued)

(2) kalyāna rāginī: since the pāda has an excess of 3 mātrās, the fem. -inī ending may be an accretion to fit a varṇika scansion (Kalyāṇa being a rāga, not a rāginī, in the earlier literature: (Saṅgītadarpaṇa II.82). The only common 2-mātrā rāga names, Śrī and Naṭa, are also classified as masc.; a change from a form such as \*śrī rāginī to kalyāna rāginī in order to tally with the Kalyāṇa prescription of the sequence CP 66-71 is not, therefore, an attractive hypothesis.

(3) kapota kokila kīra: masc. -a forms are required for metre. The accretion of fem. -ā may show confusion with kokilā kīra in 30.4.

(4) mānasa: the metrically requisite long vowel has been lost in the MSS. The form manasi popular in the manuscripts shows assimilation to such contexts as 81.2, 83.3 where this locative may be genuinely maintained.

CP 70

- (1) Today the fair one does not hold herself in check;
- (2) she wanders joyfully like an impassioned elephant,  
plunging in the ocean of amorous pleasure.
- (3) Wrapped in lethargy, reddened and with their collyrium like dust,  
her eyes display her theft [of Kṛṣṇa's love];
- (4) through showering on her lover the nectarous essence of compassion  
the redness of her lips is all but gone.
- (5) With the tying of her ringlets, the maiden [seems to] bind up  
bees on the lotuses of her breasts;
- (6) in union, the fastening of her bodice has come apart,  
and her waistband has become loose.
- (7) The young womenfolk, who feel no small joy,  
invoke a blessing as they look on:
- (8) "Hita Harivaṃśa, may the eternal pair [remain] constantly  
on this world in the forest!"

---

(1) sābhārata: Lok. supplies apanai tana kau as object; Rasik., Dhar. and Prem. retain the ellipsis of the mūla. LCG imposes an intransitive sense, besābhāra bana rahī hai.

(4), (7) thorī: a repeat of the same rhyme-word within a single rhyme-scheme is found only twice in the CP; the other example is 36.2/11 bajāyau, where the two occurrences are separated by a clear eight lines.

CP 70 (continued)

(5) alaka nibaṃdha: this collocation, as a determinative compound, is preferred to the alternative \*alakani baṃdha with -ni as oblique pl. termination; cf. nībī nibāḍha (50.3) where this collocation is essential to the śleṣa involving technical senses of Sk. nīvi and nibandha. In the present couplet, a differentiation appears to be intended between nibaṃdha in (5), as having an abstract sense, and baṃdha in (6), as having a concrete sense; a concrete sense is, however, applicable to nibaṃdha in 50.3 and 82.6.

CP 71

- (1) Rādhikā is decked out with Śyāma in the rāsa circle;
- (2) in the middle are Nandalāla and the Vraja damsel of campaka hue,  
like gold and emerald amidst cloud and lightning.
- (3) She adopts dance-steps, [calling] the measure 'tatta theī'  
[making] various hand movements and delighting in the seven notes  
of the gamut;
- (4) In the joy of the dancing, her face with its splendour seen against  
the blue dress she wears  
is like Capricorn moonlight against a cloud.
- (5) The moon in the sky of that autumn night is worn out  
by the musical precepts of rāga and rāginī, note sequences  
and rhythmic variations;
- (6) Hita Harivaṃśa's lord is a haṃsa, while she has a lion's waist;  
he has destroyed Madana's pride and she has the gait of an  
enraptured elephant.

---

(1) Since the second line is primarily a description of the maṇḍala and not of Śyāma and Rādhikā, an interpretation of maṇḍala as subject of the whole couplet, with banī then seen as a noun ('forest': cf. 17.1) in the locative case, is also a possibility. The syntax would then be, 'With Śyāma in the company of Rādhikā, a rāsa circle exists in the forest'; for a similar use of saṃga, cf. the phrases saṃga bālaka bhāṭa (64.5) and saṃga sata kāmīnī (68.3).

(2) ghana taḍita bica kanaka markata manī: the most satisfactory interpretation of this double metaphor is the one given by Prem., in which Kṛṣṇa and Rādhā (as gem set in gold) are envisaged as surrounded by the traditional rāsa circle composed of alternate Kṛṣṇas and gopīs (cloud and flashes of lightning). Rasik. and Dhar., attempting to limit the reference to Rādhā and Kṛṣṇa alone, read both the metaphors as pertaining to these two, ignoring the construction in which bica relates to the compound ghana taḍita. Lok. also restricts the reference, but bases it on an alleged conceit in which Rādhā sees herself reflected in Kṛṣṇa's bosom (taḍita amidst ghana) and vice versa (markata manī amidst kanaka).

CP 71 (continued)

(3) gati: Bose (pp.105-6) lists 15 dance movements called gati, the list being compiled from the Nartananirṇaya, the Abhinayadarpaṇa and the Śaṅgītararpaṇa. Most are imitative of animal or bird gaits or movements; the list includes gajalīlā or gajagāminī, and haṃsī, for which cf. line (6) of the present stanza.

(3) māna: the general sense 'measurement' is applicable, though a sense given in the HSS is of a pause (virāma) in the tāla, having the four varieties sama, viṣama, atīta and anāgata (relating respectively to the first beat of the tāla, the half-way beat, and to beats following and anticipating the sama). This sense does not appear to have widespread acceptance in musical texts (though a reference in the mārgatāla section of the Śaṅgītaratnākara (v.43) may be relevant).

(3) The predominant  $\overset{v}{v} \overset{v}{v} \overset{v}{v}$  gaṇa arrangement of the stanza is disrupted by the sequences

/ v v - v/                      / v - -/  
[ha-]staka bheda                      and                      dha nī ye

in the present line; further disruption occurs in line (5):

/ v v - v/  
[rā-]gini tāna,

and in the first gaṇa of the chāpa line (for which see note below).

(3) naṃdinī: only Prem. understands a reference to Rādhā here. Rasik. and Lok. read naṃdinī as adjectival, qualifying sura; this interpretation imposes masc. gender onto the fem. -inī ending. The collocation sura naṃdinī may reflect familiarity, from another context, with the compound suranaṃdinī in the sense of sura as 'god'. The crux is further complicated by a citation in MW of the sense 'a particular musical composition' for nandinī; but no reference to such a term has been traced in śaṅgīta texts, suggesting that the currency of this meaning must be limited. There is no manuscript reading \*nādinī as a rhyme for cādinī in the following line.

(4) prakaṭita: syntax requires a reading of prakaṭita chabī badana across the caesura; BDEFL apparently view the caesura as a syntactic barrier, and accordingly impose the finite participle pragaṭata (with appropriate tadbhava k > g change).

(6) The commentators equate kaṭi keharī with prabhu haṃsa in an attempt to marshall all reference to Kṛṣṇa into the first half line, thereby again maintaining the caesura as a syntactic barrier. The description 'lion-waisted' however, like its English equivalent 'wasp-waisted', must surely refer to the female physique (as at 43.3).

(6) hita haribaṃsa: the chāpa is unmetrical in lacking one mātrā in the first gaṇa; cf. a similar occurrence in 46.4. In the present line there is no further evidence of irregularity to suggest a corruption in the transmission of the chāpa; the four-mātrā gaṇa is therefore understood to be catalectic.

CP 72

- (1) On the beautiful sandbank, blessed and joy-giving,
  - (2) with deep and ever-new love for each other,  
the young skilful lady and hero play.
  - (3) After touching the ripples of cool Yamuna water,  
the breeze rains down gentle droplets;
  - (4) the minds of the couple are delighted by the luscious fragrance  
of stands of fine coral trees and lotuses and campakas.
  - (5) Acme of all delight in the sudhaṅga style,  
the young ones dance and sing with voices joined;
  - (6) fawns, peacocks, geese, bees, cuckoos  
and wondrous myriads of love-gods make obeisance to them.
  - (7) A bed made of blossoms, and golden vessels filled with intoxicants  
adorn the bower;
  - (8) in a mutual abundance of joy at nightfall  
the two parties accoutre themselves for a battle of love.
  - (9) The king of all pleasure-seekers, restrained by the damsel's hand,  
frees the ties of her waistband by mental address;
  - (10) "No, no!" she cries in an ambrosial voice -  
but the lover does not heed her coquettish anger.
  - (11) Hita Harivaṁśa, the loving voluptuaries Lalitā and the others  
look on through chinks in the creeper house;
  - (12) filling brimful with that unparalleled pleasure, they can barely breathe  
as tears of joy stop their throats and eyes!
-

CP 72 (continued)

(2) kūvara: Prem.'s gloss kūvari nāgarī jū presupposes a fem. spelling not found in the Prem. MSS (GKM).

(4) haraṣata: understood as transitive by Lok., who glosses saurabha sarasa mithuna ke mana kau haraṣata hai.

(6) Prem. explains this line in terms of the intended figure, a vyatireka, in which the upamānas listed acknowledge the superiority of, respectively, the eyes, dancing skill, gait, humming tone, voice, and sweetness of beauty of the pair.

(9) kiśorī kara dhṛta: the sense 'restrained by the damsel's hand' is more literal than the commentators' interpretation represented by Lok.'s kiśorī kau kara pakarikai, which detracts from the intended sense of budhi bala.



CP 73 (continued)

(4) pātē: -ē is contrived for rhyme only, pāta being masc. A reading \*ḍṛga pātai as intending Sk. instrumental ḍṛkapātaiḥ has no precedent in the CP and does not seem likely in the general style of the language of the text (even in a context which produces such a form as madhumiva).

(5) naiku...citayau: lit. 'you have not looked at me having composed [even] a single benign glance'. The line has only 15 mātrās.

(5) pramadā: though the -u- spelling popular in the manuscripts is attested in the Sūrasāgara (BBhSK) and even in the Prthvīrājarāso (HSS), it is clearly for pramadā, conflated with pramudita etc.

(6) nātē: nasalization is added superfluously, for rhyme.

CP 74

- (1) Why do you augment your haughty pride, lady with the eyes of a fawn?
- (2) - I am now quite afeared and shrink from saying anything at all!
- (3) With frenzied flute he sings of your heart,  
and awake on his bed he is thinking of your form;
- (4) [begs] Hita Harivaṃśa: free from the pain of separation  
the distressed voluptuary, your most beguiling lover!

---

(1)-(4) The peculiar metrical arrangement of this stanza, in which a couplet of 26, 24 mātrās is followed by regular lines of 32 (16+16) mātrās, is repeated in CP 75; cf. also the similarity between 74.2 haū...kahi na sakati ika bāta and 75.1 haū ju kahati ika bāta. In both stanzas, (1) is apparently a 16+10 mātrā construction, while (2) may be construed either as a 14+10 mātrā construction (i.e. of the Rūpamālā type exemplified in CP 28) or as an 8+16 construction forming a transition between (1) and the remaining lines.

(2) kachu must relate to ḍarani, and is not the object of kahi na sakati (which governs ika bāta).

(3) tava is genitive, and must therefore relate to aṃtara 'heart' in contiguity with tavākṛta in the second half-line. aṃtara is omitted in Dhar.'s gloss; Lok.'s reading muralī ke aṃtara mai is unconvincing, and Prem.'s niraṃtara ingenuous; the intention of Rasik.'s paraphrase, gāvata muralī matta piya aṃtara tuma hī citta, is not clear.

(3) saina: all the commentators give the sense 'sleep', as the antithesis of jāgrata. Such an abstract sense would normally be expressed by a pairing of similar participial forms such as the jāgrata/sovata which appear in the glosses of Prem., Rasik. and Dhar.; elsewhere in the text saina always has a concrete sense. The intended antithesis is between the distinct conceits of the two pādas of the line. A precedent for the saina...socani idea is found in Gītagovinda V.5, showing loc. śayane:

vasati vipinavitāne tyajati lalitadhāma;  
luṭhati dharaṇiśayane bahu vilapati tava nāma.

(3) tavākṛti: since ākṛta is not widely attested, and the negative sense of akṛta is inapposite, the phrase must be tava + ākṛti.

CP 75

- (1) Listen sakhī, why do you dismiss what I say?
- (2) Why do you cause suffering to the darling of your life, for no offence?
- (3) The lover looks at the moon of your face,  
and you gaze at your feet with head bowed;
- (4) he propitiates you by stroking your soft chin,  
and you, lady, put aside his hand with your own.
- (5) Helpless, unsteady and much distressed by separation,  
he does not consider at all the favourableness of the moment;
- (6) Hita Harivaṃśa, why do you not meet your lover in secret,  
and foster his thirsting eyes?

---

(1)-(2) The metrical arrangement of this first couplet, 16+10 and 14+10 mātrās, reproduces that of the first couplet in the previous stanza, and is again followed by lines of 16+16 mātrās; see note to 74.(1)-(4).

(1) ḍārati: readings of unmetrical ḍarāti (ABIJKL) are unexplained, unless there is some confusion with the use of ḍar- in a similar context in 74.2.

(2) ārati in composition with kar- is attested in Sūradāsa (HSS). Prem., however, reads ārati as adjectival and unconnected with karata: kyaū aba itano karata hau. ve tau aparādha binā haī aura āratavaṃta haī.

(3) tana: the intended postpositional force ('towards') is understood by all the commentators except Prem., who alleges a nominal sense as aṅga: ye citavata muṣa caṃda tuva aru nava aṅgani kṣā[ṃ]ti.

(4) prabodhata: for a discussion of this reading see note to the phrase cibuka sucāru praloi prabodhata, 7.8.

(5) sara: a back-formation from avasara. Citations in BBhSK all involve the collocation sara avasara, here yielding the sense samaya kusamaya as glossed by Prem.

CP 75 (continued)

(6) triṣita naina: in the present context (especially following (3)), an interpretation of the 'eyes' as Kṛṣṇa's, and not Rādhā's, seems appropriate; the opposite view is also possible, however, and would echo the sentiment of Gītagovinda IX.6:

sajalanalinīdalaśītalaśayane;  
harimavalokaya saphalaya nayane.

CP 76

- (1) A bed of the leaves of young shoots is made by the skilful lady  
in the bower,  
and most generous is this damsel, skilled in the amorous arts;
- (2) with the delight of amorous dalliance in every limb,  
with passions and alluring gestures and bending of the eyebrows,  
the waves of her loveliness assail a million love-gods.
- (3) Amidst pleasantly tinkling anklets and the wondrous sound of bracelets  
she cries "Stop! Stop, my lord!" in the excellent sport;
- (4) The darling girl and the youth, a union of rājahaṃsa and haṃsinī,  
dampen the eyes, Hita Harivaṃśa, with the quintessence of  
their joy.

---

(1) nāgarī: for a further example of the accretion of commentatorial material similar to A's syāmā nāgarī jū here, cf. A's version of 69.1.

(1) aina: the sense 'place, abode' is established in Hindi, with examples in Sūradāsa, Kevalarāma etc.: cf. attestation of the sense 'place of refuge' in Manu for Sk. ayana- (MW). A pleonastic usage with the locative sense of desa in the compound kuṃja desa (11.1) is understood by all the commentators in the present context.

(1) kalā disturbs the predominant cretic rhythm.

(2) taraṃga: internal rhyme with aṃga/bhaṃga confirms the existence of a caesura after the ninth mātrā of this half-line; cf. similar confirmation in 80.2, but compare also 12.4 and 12.6 where internal rhyme points to a pāda construction of 12+12+12+8 mātrās.

(3) nūpurani: Rasik.'s paraphrase gives the word maṃjīra, unsupported by any mūla MS, in this context; maṃjīra is not, however, a synonym for nūpura, and is unmetrical.

(3) nātha badata: Lok. understands as 'the Lord cries'.

(4) rājahaṃsa: none of the commentators recognize the possibility of such an enjambement of the caesura (though only Prem. gives a specific gloss, doū rājā haī).

CP 77

- (1) Swaying and turning, the damsel is blooming with joy;
- (2) she has swung with her lover in the swing of amorous dalliance,  
all the sweet night long in the house of creepers.
- (3) Though helpless through imbibing the spirituous essence of great  
affection,  
she has not strayed from her course;
- (4) her eyes are wrapped in lethargy, her locks disshevelled,  
and the bodice on her bosom lies slightly open.
- (5) Her garland is crumpled, her waistband loose,  
her silken garment decorated with collyrium and betel-juice;
- (6) Hita Harivaṃśa, she is a restorative herb to wearied Śyāma,  
rent by the arrows of the god of love.

---

(1) rasa: A's reading ati (perhaps engendered by the alliteration of the preceding three words) reappears in Dhar.'s gloss on the line, where the mūla is repeated verbatim.

(3) nāhina gati bhūlī: i.e., she has not abandoned the role alluded to in the final line. Prem. glosses mana kī gati, Lok. cāha kī gati, Rasik. rati suṣa sugati bidhāna.

(5) dukūlī: this is the masc. -a form amended for rhyme.

(5) bādhana: a reading of the first syllable as short is necessary to achieve a 16-mātrā half-line, but such license is not attested in other occurrences of baṃdhana. Cf. A's ingenuous contraction of māla to mala in the same half-line.

(6) mūlī: HŚS attests a sense jaṛī būṭī 'medicinal herb' for this extended -ī form.

CP 78

- (1) The young maiden dances a sudhaṅga;
- (2) "theī! theī!" she calls, looking towards her lover,  
like a cakorī thirsting for the moon of his face.
- (3) Seeing the one skilled in well-timed melodic passages  
and in rhythmic measurement, Śyāma cries "Ho ho rī!";
- (4) Hita Harivaṃśa, the sweetness of her various limbs  
has forcibly stolen Mohana's mind!

---

(3) bādhāna: HŚS alleges a technical sense as 'the first beat (sama) of the tāla'. As in the present line, however, the HŚS attestation (from Tulasīdāsa, s.v. baṃdhāna) shows the word as following tāna; the technical sense is therefore actually yielded only by the compound tāna-baṃdhāna, as meaning 'the closing of a melodic run [on the first beat of the rhythmic cycle]', and is not inherent in baṃdhāna per se. Cf. further occurrence of tāna bādhāna in Sūradāsa (BBhSK s.v. bādhāna) and Kevalarāma (Entwistle p.244 ).

(4) The final half-line in A, barabasa kiyo citai muṣa morī, is, but for kiyo, from 82.2. (The gloss in Dhar. is, however, based on the standard text.) Rasik.'s gloss is evidently a conflation of the standard text and A's variant:

aṅga aṅga ati mādhurī hasati mṛdula muṣa mori;  
barabasa hī mohana citahi leti hai pyārī cori.

CP 79

- (1) In secret solitude with her beguiling lover  
the darling sways in an excess of joy;
- (2) in the sweet sudhaṅga dance, the skilful lady  
cries "Theī theī!" as her feet beat upon the ground.
- (3) Crown-jewel of those skilled in the arts of love,  
she makes enticing movements with her eyebrows in dramatic display;
- (4) seeing her lover rendered helpless like a greedy bee,  
she snaps her fingers in front of his nose.
- (5) He, the crest-jewel of kings among lovers, a very assembly of qualities,  
tugs in delight at her clothes and her garland with its pendant  
charm;
- (6) Hita Harivaṁśa, the nearby slavegirls  
quaff this spirituous essence through the vessels of their eyes.

---

(1) The second pāda of this first line must be corrupt, a 16+13 mātrā line being most unlikely: hence the confusion in MS C which inverts the two pādas. The particle rī, found in all the manuscripts, cannot belong to the first pāda (\*sāga rī), which is regular in 16 mātrās without it; nor can it belong to the second pāda (\*rī laḍaitī), since rī is not conceivable in pāda-initial position. It must therefore be an accretion incorporated to fill out the defective pāda. A metrically satisfactory text cannot be restored on the basis of the existing readings. (A hypothetical construction involving an enjambed caesura, \*piya ke saṃ/ -ga rī laḍaitī, would yield a scansion of 16+16 mātrās, but only with a pāda-ending in two gurus, anomalous in this stanza where all other first pādas end — ॐ .)

(2) kahati: manuscript support for the variant kahani, semantically plausible as a verbal noun, exists in two branches of the stemma (FG, IJK); but the collocation of participles with dance bolas is regular elsewhere, as for example in 78.2 theī theī kahati.

CP 79 (continued)

(4) nāsāpuṭa: -puṭa, giving the sense 'wing of the nose, nostril' (MW) is semantically redundant and is perhaps incorporated for alliteration with foll. caṭa-. Dhar.'s gloss gahi nāsā kara caṭakati hai is obscure, since 'grasping' has no apparent application here. In the intended conceit, Rādhā, with an audacious gesture which mocks Kṛṣṇa's status as rasikarāi cūḍāmani, arouses Kṛṣṇa from his swoonlike state of helplessness (cf. 66.12); perhaps disturbed by the impudence implied by this literal sense, LCG alleges a sense in which karaja nāsāpuṭa alludes to a 'nostril-like' shape made by the fingers when producing a snapping sound.

(5) padika hāra: best read as a determinative compound. HSS notes that a padika/padaka is an ornament bearing the mark of a god's footprint, often used as a talisman to protect children.

(6) nikaṭa: A's reading niraṣi shows assimilation to similar contexts such as 70.7 niraṣi juvatī jana.

CP 80

- (1) Enchanting in every limb, the cowherdess is a creeper of fine gold  
clinging to the tamāla tree of Śyāma;
- (2) the brightness of her face is like the moon, her locks and tilaka  
the blemishes on its brightness,  
as she lurks in Śyāma's embrace like lightning in cloud.
- (3) Unclad are the golden pillars [of her thighs], as a serpent her  
staff-like braid -  
the lady of the grove is a mass of love in the lover's embrace;
- (4) ornamented with her lord, Harivaṃśa, and wearied by amorous dalliance  
is she with breasts like golden pitchers, the prettily-named  
Rādhikā.

---

(1)-(4) The gaṇa pattern / uu uu / persists throughout, with the exception of lāgi rahī in the first line. Internal rhyme in (2) reinforces this line's caesurae, which yield a construction of 12+12+9+11 mātrās; but the lack of such a construction in the other lines shows this to be a secondary refinement. (3) shares with (2) the 12+12 mātrā half-line; but (1) clearly does not, and syntax suggests that the caesura in (4) falls after sātha rather than before it (where it would yield a 12-mātrā pāda, but would disrupt the nātha sātha composition): (4) appears, therefore, to approximate to the construction of (1), in which the caesura follows ballarī, rather than to the central lines. The stanza is characterized by a high degree of alliteration, which may be a factor in the irregular positioning of the caesurae.

(2) manō: A's synonymous variant janu is not attested elsewhere in the text, and is perhaps incorporated in order to avoid repetition of mānaū/manō which occurs later in the line and again in (3); alliteration with prec. joti may also be sought.

(2) mānaū: only ACGLM have the requisite long initial syllable. Other manuscripts, reading manau etc., supply the correct total of mātrās but with irregular scansion.

(3) beni: the metrically requisite short -i is not found in the manuscripts.

(4) alasavaṃta: only E preserves this metrically correct reading.

CP 81

- (1) Vṛṣabhānu's daughter sings in a soft and mellow tone;
- (2) with exacting and wondrous melodic passages in the tāla of Carcarī,  
she creates delight in the mind of Nandanandana.
- (3) Firstly bathing, and charming with veil, collyrium and tilaka  
and with rings on her ears, her face puts the moonlight to shame;
- (4) she has a blessed nose-ring of jewel-studded gold,  
and her lips like bandhūka flowers make her jasmine teeth gleam.
- (5) Pretty bracelets and bangles, the necklace adorning her heart,  
the bells at her waist and the anklets at her feet she makes  
resound;
- (6) the lady with the gait of a kalahāṃsa stirs desire  
as the madayaṃtikā of her nails gives a colourful lustre.
- (7) Impetuous in this ocean of dance, in solitude the young accomplished  
lady  
demonstrates the various movements of candracālī;
- (8) knowledgeable in the amatory arts, skilled in gesticulation and  
dramatic gesture,  
with the sporting of her eyebrow she sets the god of love a-dancing.
- (9) In the house in the impenetrable forest, her lover delighted in her arms,  
she makes fall a shower of joy with a sweet prelude;
- (10) Harivaṃśa the ali enjoys the nectar oozing  
from the lotus of amorous enjoyment on the two confluent oceans!

---

(1) brṣabhāna: in the present stanza this metrical formulation ( ॐ — ॐ )  
occurs seven times alongside the predominant ॐ ॐ ॐ gaṇa. The other

CP 81 (continued)

instances are: (2) [au-]ghara tāna; (3) [ma-]jjana cāru; (5) [kaṃ-]kana cāru, [rā-]jata hāra; (10) [saṃ-]gama siṃdhu, [pū-]ṣana baṃdhu. Four of the seven instances constitute the second gaṇa of a line. No other metrical formulations are encountered, and a five-mātrā gaṇa is maintained throughout.

(2) bikaṭa: the general sense 'formidable, difficult' (Sk. vikaṭa) may apply, although the same derivation may give a more technical sense intending a note sequence which involves convoluted passages (and not simply a straightforward progression through the āroha and avaroha of the scale). Prem. glosses bikaṭa and aughara as tāla ke bheda. Cf. also a sense of vikaṭatva, cited in the Sāhityadarpaṇa, as '(in rhetoric) a sound of words reminding of a dance' (MW).

(2) manasi: this spelling may reflect familiarity with compound forms (manasiḥ etc.) rather than an authentic locative; but there is little evidence to support emendment to manasa. Metathesis in A and M shows that manasi existed as a reading in the archetypes of these manuscripts at least.

(3) prathama: as at 45.3, this word heralds a 16-śṛṅgāra list; here it begins with majjana in the present line and ends with madayaṃtikā in (6). See the extended note to 45.3 for a full list of items, and discussion.

(6) haṃsakala: cf. a discussion on this form in the note on 8.4. In the present line, haṃsakala (and not the more usual kalahaṃsa) accords with the ॐ ॐ ॐ gaṇa construction.

(6) madayaṃtikā: MW translates as 'Arabian jasmine' (citing the Yogayātrā of Varāhamihira). All the commentators, however, assimilate to more familiar kinds of nail-decoration: henna (mēhadī in various spellings, Prem., Dhar., Rasik.) or lac (mahāvāra, Lok.).

(7) caṃdacālī: presumably for \*candracārī; HSS cites a number of categories of cārī in the sense 'an aṅga of the dance', but candra<sup>o</sup> is not included in the list (or attested elsewhere). The ci- spelling occurring in some of the manuscripts is unexplained.

(9) ālāpa: the musical context demands an interpretation as the musical term, rather than as 'conversation'.

(10) ubhai may qualify saṃgama, with the sense 'two sorts of union' (following koka bidyā bidita in (8) above).

CP 82

- (1) The damsel is a mass of sophistication;
- (2) with a glance and a turn of the head she has overwhelmed  
the dark one, best of all adroit youths.
- (3) Radiant with beauty and having sweetness in every limb,  
without adornment is the fair lady of Vraja adorned;
- (4) at every moment [more] skilful in the sudhaṅga dance,  
she plunges in love's stormy ocean of joy.
- (5) She holds the mind of that capricious lover, the bee Mohana,  
on the cusps of her golden lotus breasts,
- (6) and the two wagtail eyes of her dear one  
she binds with the various strings of her fastenings.
- (7) It is as though a certain intoxicating liquor were mixed  
in the pool of her navel in the ground of her belly;
- (8) and the most beautiful, Hita Harivaṁśa, drinks it  
and has broken the strict rule of sacred scriptures!

---

(2) citai: regular absolutive (= citai) from cita-.

(2) mori: the absolutive, with -i lengthened for rhyme.

(2) barabasa: use of this form (< bala + vaśa ?) in composition with kar- is unattested elsewhere and is in some doubt. Usual occurrences of barabasa are adverbial, having the sense 'forcibly', as in 78.4 barabasa liyau mohana cita corī to which A's reading of liyau in the present line is perhaps an assimilation. The Sūrasāgara version of this stanza (Appendix II) reads kiyau. Of the CP commentators, only Rasik. retains the barabasa kar- composition, and there too in a virtual paraphrase: barabasa kiye muṣa mori. Prem. and Lok. dismantle bara-basa and gloss

CP 82 (continued)

respectively balatkāra sō basa kiyau hai and śreṣṭha kārī basa karyau hai (the latter gloss, with śreṣṭha kari, evidently understands bara as Sk. vara, hardly a likely derivation here even if seen as enjambed in a construction \*kula maula sāvarau bara/basa kiyau); LCG glosses viṣāśa banā diyā hai, while Dhar. has no direct gloss. Given the lack of attestation of barabasa kar-, then, there is a possibility that A's liyau is the authentic reading.

(3) bina bhūṣana bhūṣita: Prem. perceives a reference to the natural 'adornments' described in 16-śṛṅgāra lists, and quotes three lines attributed to Dāmodara Hita based on this conceit: see note to 45.3 for a discussion.

(4) china: for -i- cf. Oriya ei-khini (CDIAL 3642 kṣaṇa-), Panjabi khinu (GNG).

(5) korī: presumably derives from koṭi- and intends 'nipple': this specific sense is given only by Lok.'s kuca agra.

CP 83

- (1) Cease this holding of proud anger in your mind, haughty lady;
- (2) why act thus towards your young dear-as-life,  
who is humble, handsome, adroit, and dependent on your word?
- (3) Helplessly Hari constantly recites your perfect name,  
his mind straying from contemplation of you not for a second;
- (4) the blessed autumn night slips by with every moment, -  
lovely lady, set yourself towards joyous love!
- (5) Listen to what I say, heed your sakhī:  
fair-faced one, vain is your suffering in the deep pain of  
separation.
- (6) Hita Harivaṃśa, they meet on a bed of leaves in the grove,  
and make sweet sport, swimming in an ocean of pleasure.

---

(1)-(6) -ibau rhyme: forms in (1), (2) and (5) are clearly verbal nouns, and taribau in (6) may also be so construed. (3) and (4) diverge from this homogeneous usage in the outer couplets: ḍharibau in (4) has a clear gerundive sense, while taribau is best understood as a gerund.

(2) itau kata: this gaṇa alone disrupts the / vv v vv / pattern which subsists in this stanza. The five-mātrā value of the gaṇa is maintained.

(3) bimala: Rasik. reads bimala manasi as an enjambement, and glosses bimala sucitta. Dhar. has no gloss on bimala.

(4) ḍharibau: the root ḍar- can hardly apply here, and its occurrence in ACE is a clear case of shared error in this group. Dhar. contrives a gloss on the ḍar- reading all the same: mai ju ḍarati mana piya anurāga tai būḍai nahī cita bhrama nidhi māī.

(5) niju: readings of ika (FGLM and latterly J, and appearing also in the glosses of Prem. and Lok.) show assimilation to the phrase haū ju kahati ika bāta at 75.1; in the present context ika is inapposite, since its particularising sense is at odds with the generalising sense of kachu.

CP 83 (continued)

(5) sumuṣi: -i (for adjectival -ī) is preferred to nominal -a, since context requires a vocative.

(6) saina: metre requires a bisyllabic value for sai-, since the  $\overset{\underset{v}{\vee}}{\vee} \overset{\underset{v}{\vee}}{\vee}$  gaṇa is regular throughout the stanza. (It here yields [kiśa-] lāya saina.)

(6) haribaṃśa hita: this form of the chāpa, inverted for metre, allows Prem. to take the sense 'for the sake of Harivaṃśa' (haribaṃśa rūpī saṣī ke heta). Lok. misunderstands Prem.'s reading of hita as postpositional, and glosses hita saṣī ke heta, retaining hita as a proper noun.

(6) taribau: the 'redemptive' sense of tar- is not involved here; cf. a distinction in CDIAL between H. tar- (as here) 'surmount, float on, swim' < 5702 tarati, and H. tar- 'to be saved' formed from trans. tār- < 5796 tārayati.

CP 84

- (1) Today, beloved, you appear full of love;
- (2) daughter of Vṛṣabhānu, your spoliation is not hidden from me -  
you have struggled in passion with Nanda's darling boy!
- (3) Your string of pearls is broken and your moon-ornament slipped  
from your hair -  
in secret the lover has plundered you -  
the betal-juice [of his kiss] lies on your cheeks;
- (4) your eyes are overcome with languor, your bimba-lips sapless -  
[declares] Hita Harivaṃśa, you shine in brilliance!

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(1)-(4) The vulgate text does not cohere metrically, but appears to assume an arbitrary syllable-count (8+8+8+X) the attaining of which requires the incorporation of superfluous material often detrimental to sense and/or grammar (see following notes). The evidence of L, though of little value elsewhere, cannot be passed over here: L omits from lines (2) and (4) respectively the pādas sithala kaṭi kī ḍorī and pulaki prema parasa whose inclusion in the vulgate text distorts the usual ṣaṭpadī line construction. It seems unlikely that L should deliberately or accidentally have excised two out of three additional rhyming pādas (rahasi rasika lūṭī in (3) being retained in L); and so accretion in the other manuscripts on the basis of incidental caesura rhyme in the single instance of line (3) must be a more logical hypothesis. L's version of the second half-line in (2), (4) brings these closer in metrical weight to the second half-line of (3) than does the vulgate version, though a full equivalence is not achieved; L's version of (4) also locates the chāpa hita harivaṃśa in initial position in the second half-line, which alone is attested in CP ṣaṭpadī construction. Scansion of both the edited text and the vulgate shows correspondences between (1) and (3) and between (2) and (4).

(1) āju is followed by ba in all manuscripts. ba is often semantically lightweight, but here is wholly tautological after āju, and must have been incorporated into the line in conformity with the erroneous imposition of 8-syllable pādas.

(1) ho (MSS): inelegant after hai, and contributing towards an unusually long sequence of gurus, this vocative particle is unattested elsewhere in the text except in the formula hohorī (57.20). With ho excised, a coherent 10+10 mātrā line is achieved.

CP 84 (continued)

(2) The first half-line of the vulgate text has a construction of 12+12 mātrās. Analytical br̥ṣabhāna kī kiśorī is unattested elsewhere in the text, whereas br̥ṣabhānakiśorī occurs at 9.4, 43.1, 54.1 (and cf. the similar compound epithets br̥° naṃdinī, br̥° dulārī, again without analytical parallels). The second pāda is therefore readily reducible to the prevalent 10-mātrā length, and may be matched in the first pāda by reading mopai as two laghus.

(2) naṃda ke lāla: readings of ~ lālana are perhaps intended to achieve a 12-syllable pāda as equivalent to the third pāda of (4). lālana may be accommodated metrically into the correct 16-mātrā pāda by reading ke as short: but the fact that lālana does not appear elsewhere in the text (except as a verbal noun, 66.7) suggests that fully regular lāla, attested in BGIJM, is authentic here.

(3) motina: an 11-mātrā pāda as yielded by readings of motiyan° (from the extended H. form motiyā) is not attested as first pāda of a line; given the prevalence of 10-mātrā pādas in this stanza, the choice here appears to be between the 4-mātrā readings motin° (ABIJL) and motiyan° (CEFHKM) / mutiyan° (DG). (Variations on motiyan° in C and E are taken to be scribal error.) motina is preferable as being fully regular metrically, and as having the support of attestation in the similar context of 20.4.

(3) caṃdra: both this form and the manuscripts' caṃdrikā are attested in collocation with cikura (9.3 and 67.3 respectively); caṃdra yields a 10-mātrā pāda consistent with prec. motina lara tūṭī. Total lack of manuscript support is a further example of the imposition of the supposed 8-syllable pāda onto this stanza.

(4) naina: the syntactically unattractive oblique pl. forms found in all manuscripts except A and C again assume an 8-syllable pāda construction. Accretion of -na/-ni is encouraged by a misconception, explicit in GH and implied by loss of ni-(rasa) in BIM, of biṃba nirasa as biṃbana/-ni rasa.

(4) rī: inclusion of this expendable vocative particle reflects analytical naṃda ke lāla in (2), since with ke and rī excised a third pāda of 14 mātrās is obtained in both lines.

VI. METRE IN THE CAURĀSI PADA

1. Introduction

The first part of this chapter attempts a metrical analysis of all the prosodic types represented in the CP, and seeks to locate antecedents for these in Apabhraṃśa prosody; varṇa vṛtta is discussed first, followed by the mātrika metres. The main metrical features of the 84 stanzas are then tabulated, and the disposition of metres discussed. The final section of the chapter examines the way in which CP padas are set to tālas when sung in the temple samāja tradition; rhythmic analysis of tape recordings of ten stanzas, representative of the main prosodic types, aims to identify the common ground between textual metre and musical tāla. Particular attention is paid to the influence that the performance tradition may have had on the composition and transmission of the stanzas analysed. This section includes a complete transcription, in a tāla framework, of a performance of CP 52.

The traditional metre names found in taxonomic Hindi chandaḥśāstra are not, for the most part, of very great value in either the historical or the empirical approach to the subject of prosody; for this reason, they have not generally been followed here. The tabulated summary of CP metres does, however, include the traditional metre names where appropriate: these are taken from the Chandaḥprabhākara of Jagannāth Prasād 'Bhānu Kavi'.

2. Varṇa vṛtta

Two basic types occur in the CP: (i) those formed on the 6-mātrā gaṇa / vv vv / (CP 10, 11, 12, 17, 76, 80); (ii) those formed on the 5-mātrā gaṇa / vv vv / (CP 25, 26, 46, 50, 67, 68, 71, 81, 83). In most cases the gaṇa construction is maintained more or less consistently throughout the stanza, exceptions being mostly limited to the internal arrangement of syllables within the gaṇa and not involving transgression of gaṇa boundaries. Most metres of this type comprise couplets of lines having seven repeats of the gaṇa followed by a final gaṇa which is either

a guru, or a spondee, trochee, or iambus. The only variation on this arrangement is that in which the final gaṇa has the same value as those preceding it, that is to say a type comprising eight repeats of the gaṇa.

Individual metres within types (i) and (ii) are defined according to their pāda construction; pāda boundaries do not necessarily coincide with gaṇa boundaries, and so in the examples which follow, caesurae are shown by spacing of the text rather than by double obliques //. Pāda construction is frequently reinforced by caesura rhyme, although irregularity in this feature shows it to be a secondary development. End-rhyme is found in the last three syllables or, slightly less frequently, in the last two syllables.

Type (i): metres based on the 6-mātrā gaṇa.

Five stanzas, CP 10, 11, 12, 76 and 80 have the line construction (7 x /uu u uu u /) + /-/. The first two lines of CP 10 serve to demonstrate the 12.12.20 mātrā construction of the line:

- 10.1    - u - u/- u - u/    - u - u/- u - u  
āju nāgarī kiśora    bhāvatī bicitra jora  
          u - u uu/- u - u/    u u u - u/-  
          kahā kahaū aṅga aṅga parama mādhuri;  
          u u u - u/ - u - u/    - u - u/ - u - u  
10.2    karata keli kaṁṭha meli    bāhudaṁḍa gaṁḍa gaṁḍa  
          u u u u u u/- u - u/-    u - u/-  
          parasa sarasa rāsa lāsa maṁḍalī jurī.

The high degree of alliteration in these two lines is typical of this metrical type in the CP. Pāda rhyme (kiśora/jora) in the first line is not found in the second line, but reappears in the remaining two lines. kahā kahaū in line (1) provides an example of rising rhythm, in which the predominant trochaic stress pattern of the gaṇa is reversed: cf. (lāgi) rahī in the same line position in 80.1, again in collocation with aṅga aṅga:

- u u -/- u - u/    u u u - u/-  
80.1b    lāgi rahī aṅga aṅga manobhirāminī

While the second half-line often appears to have a caesura after the twelfth mātrā, yielding a line construction 12.12.12,8, this is not fixed; internal rhyme elsewhere in this type suggests rather a second half-line of 9,11 mātrās (and cf. a similar tendency towards the 9,11 configuration in type (ii) below):

76.2       $\begin{array}{l} \text{v v v} - \text{v} / - \text{v} - \text{v} / - \text{v} - \text{v} / \text{v v v} - \text{v} / \\ \text{surata raṅga aṅga aṅga} \quad \text{hāva bhāva bhṛkuṭi bhaṅga} \\ - \text{v} - \text{v} / - \text{v} \quad \text{v v v} / - \text{v} - \text{v} / - \\ \text{mādhurī taraṅga} \quad \text{mathata koṭi māra rī} \end{array}$

80.2       $\begin{array}{l} \text{v v v} - \text{v} / \text{v v v} - \text{v} / \text{v v v} \text{ v v v} / \text{v v v} - \text{v} / \\ \text{badana joti mano mayāṅka} \quad \text{alaka tilaka chabi kalaṅka} \\ \text{v v v} - \text{v} / - \text{v} \quad - \text{v} / \text{v v v} - \text{v} / - \\ \text{chapati syāma aṅka} \quad \text{mānaū jalada dāmini} \end{array}$

The first couplet of CP 12 again points to a second half-line of 9,11 mātrās, since a caesura after the twelfth mātrā would bisect the words ka-liṅda and murali-kā respectively (because of the high number of gaṇas failing to show the  $/\text{v} \text{v} \text{v} \text{v} /$  arrangement, CP 12 must be regarded as a debased example of the true varṇavṛtta type):<sup>1</sup>

12.1       $\begin{array}{l} \text{v v v} - \text{v} / - \text{v} - \text{v} / - - \text{v v} / \text{v v v} - \text{v} / \\ \text{calahi rādhike sujāna} \quad \text{tere hita suṣa nidhāna} \\ - \text{v} \text{ v} \text{ v} / - \text{v} \quad \text{v v v} / - \text{v} - \text{v} / - \\ \text{rāsa racyau syāma} \quad \text{taṭa kaliṅda naṃdinī} \end{array}$

12.2       $\begin{array}{l} - \text{v} \text{ v} \text{ v} / - \text{v} - \text{v} / - \text{v} - \text{v} / \text{v v v} \text{ v} - \text{v} / \\ \text{nirttata juvatī samūha} \quad \text{rāga raṅga ati kutūha} \\ - \text{v} \text{ v} \text{ v} \text{ v} / - \text{v} \quad \text{v v v} / - \text{v} - \text{v} / - \\ \text{bājata rasamūla} \quad \text{muralikā anaṃdinī} \end{array}$

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1. The alternative hypothesis, viz. that since varṇavṛtta is a refinement on akṣara and mātrā prosodies, CP 12 should be regarded as an early prototype representing a stage before the inception of 'standard' varṇavṛtta, would be difficult to substantiate: in context and content the stanza is of a piece with the remainder of the CP, and it is hard to envisage that its source could be substantially earlier than that of the other stanzas.

In such cases, therefore, the line may arbitrarily assume the construction 12.12.9,11; but in the absence of any fixed caesura in the second half-line, the couplet is to be seen as comprising a ṣaṭpadī of 2 x 12.12.20 mātrās.

CP 80 shares with CP 10, 11, 12 and 76 the varṇika arrangement (7 x /uu u uu u /) + /- /; but with the exception of line (2) quoted above, there is no fixed caesura in either half of the line. A caesura after the twelfth mātrā in 80.1a would bisect the word balla-rī:

- u - u/ u u u - u/- u - u/ - u - u/  
80.1a ballabī sukanaka ballarī tamāla syāma saṅga

Throughout the stanza, however, hypothetical pādas of 12.12 mātrās end in the trochaic rhythm which subsists throughout caesura rhyme in this metrical type (with the exception of an instance of rising rhythm, jahā/tahā, in 12.3): 80.1a balla-/saṅga; 80.2a -aṅka/-aṅka; 80.3a ṣambha/daṇḍa; 80.4a nātha/-vaṅta. In terms of metrical weight, therefore, if not in terms of rhyme or word division, the coherence of the 12.12 construction is maintained even here.

The absence of true caesurae in this stanza may be explained by one of two hypotheses: either the stanza is a debased example of the type and simply fails to show the usual features of ṣaṭpadī rhyme, or the ṣaṭpadī configuration is itself a secondary development, introduced as a refinement of the alliterative trochaic construction of the individual line. Irregularity in ṣaṭpadī rhyme in other stanzas suggests that the latter is more likely to be correct.

CP 17 has the same gaṇa construction as CP 10, 11, 12, 76 and 80 but has a final trochee in place of the final guru of these stanzas. Gaṇa-based alliteration in the first half-lines of (2) - (4) supports the hypothesis that the 12.12 division is more a function of the trochaic rhythm than a fundamental feature of line construction; and, as in 80.1a above, a caesura after the 12th mātrā bisects a word (ki-śora):

- u - u/ - u - u/- u - u/- u - u/  
17.2a aṃsa aṃsa bāhu dai kiśora jora rūpa rāsi

17.3a                     -      /                -      /    -         -      / -         -      /  
 nava nikuṃja bhavara guṃja    maṃju ghoṣa prema puṃja  
 .....  
 \_\_\_\_\_

17.4a                               / -      -      /    -      -      /                -      /  
 maḍana mudita aṃga aṃga    bīca bīca surata raṃga  
 .....  
 \_\_\_\_\_

Type (ii): metres based on the 5-mātrā gaṇa.

The 5-mātrā gaṇa /           / forms the basis of CP 25, 26, 46, 50, 67, 68, 71, 81, 83. This is the Lacchihara metre of Apabhraṃśa, which appears in the BhK as 2 x -    -    -    -    -    - (Jacobi 1918:46). In the CP it is demonstrated mostly clearly in the ṭeka of CP 25, where the cretic rhythm is rigorously maintained:

25.1      -      - / -      - / -      - / -      -  
 āju nīkī banī rādhikā nāgarī

Again in CP 26 it is the ṭeka which has the clearest varṇavṛtta formation:

26.1      -      - /                - / -      - / -      -  
 mohanī maḍana gopāla kī bāsurī

The /           / gaṇa is maintained without exception throughout CP 25, but in all other stanzas of this class there is at least one gaṇa in which the cretic rhythm is disrupted. The gaṇa /           - / is prominent in line-initial position. In CP 46 and CP 71 /hita hari-/ forms a catalectic 4-mātrā gaṇa in the final line, though in CP 46 at least there is some doubt as to the authenticity of this reading (see discussion under 46.4). CP 4 also belongs to this type, but shows a freer arrangement in the construction of its gaṇas.

The construction of the line in this type tends to follow the ṣaṭpadī couplet pattern, but is not standard throughout: as in type (i) above, ṣaṭpadī construction with caesura rhyme is often secondary to strong and frequent alliteration based on the gaṇa. The greatest variation is found in CP 26: lines (3) to (6) have internal (ṣaṭpadī) rhyme between the first two pādas, and line (2) has a similar construction but without the reinforcement of rhyme. Further internal rhyme in the second half of lines (4) (tīra/-bīra) and (6) (-haṃsa/-baṃśa) suggest that these two

lines are of the pañcapadī type (i.e. with an apparent construction of 10.10.8.5.7. mātrās). While this additional rhyme is not found in other lines, the alliterative sequences karata ratirāja in (2) and banī bara banita in (5) suggest that the same third pāda of 8 mātrās may be developing here also. Here then we should notice the extraordinary diversity of metrical types represented within a single stanza - (1) varṇavṛtta; (2) catuṣpadī; (3), (5) ṣaṭpadī; (4), (6) pañcapadī:

- (1)            - v - / v v v - / - v - / - v -  
mohanī madana gopāla kī bāsuri;
- (2)            - v - / v v v v v / v v v v v / - v - /  
mādhurī śravana puṭa sunata suni rādhike  
              v v v v v / - v - / - v v v / - v -  
karata ratirāja ke tāpa kau nāsu rī.
- (3)            v v v - / - v v v / v v v - / - v v v /  
sarada rākā rajani bipina bṛṃdā sajani  
              v v v v v / - v - / v v v v v / - v -  
anila ati maṃda sītala sahita bāsu rī;
- (4)            v v v - / v v v v v / - v - / v v v v v /  
parama pāvana pulina bhrṃga sevita nalina  
              v v v v v / - v - v v / - v - v v / - v -  
kalapataru tīra balabīra kṛta rāsu rī.
- (5)            v v v - / v v v - / v v v v v / v v v - /  
sakala maṃḍala bhalī tuma ju hari saū milī  
              v - v v / v v v v v / - v v v / - v -  
banī bara banita upamā kahau kāsu rī;
- (6)            v v v - / v v v - / - v - / v v v - /  
tuma ju kaṃcanatanī lāla markata manī  
              v v v v v / - v - v v / - v - v v / - v -  
ubhai kalahaṃsa haribaṃsa bali dāsu rī.

The same formation of 8.5.7 (and 8.5.6) occurs in the following half-lines:

- 46.2a            v v v v v / - v - v v / - v - v v / - v - /  
hṛdai ati phūla samatūla piya nāgarī
- 46.3a            v v v v v / - v - v v / - v - - / - v v v /  
sarasa gati hāsa parihāsa āvesa basa

68.8b ubhai kalahaṃsa haribaṃśa ghana dāminī (cf. 26.6 above)

71.2a bīca nādalāla brajabāla caṃpaka barana

83.6b (in this example the pādas cohere through consonance rather than through caesura rhyme:)

karata kala keli suṣa siṃdhu maī taribau

The formation also appears in terms of syntax, without alliterative support; as in 46.2-3 above, the feature often appears in both lines of a couplet:

67.5b udara guna reṣa paṭa nīla kaṭi thori

67.6b koka saṃgīta rasa siṃdhu jhakajhori

81.9b sarasa ālāpa suṣa puṃja baraṣāvai

81.10b dravata makaraṃda haribaṃśa ali pāvai

Although this configuration appears quite commonly, it is far from being established as a standard pāda construction. More commonly, alliteration tends to reinforce the coherence of the individual 5-mātrā gaṇa, and consequently 5.5 patterns appear frequently in the second as well as the first half of the line:

25.2b sīla siṃgāra guna sabani tē āgarī

46.1b syāma syāmā mile sarada kī jāminī

46.2b karani kara matta manau bibidhi guna rāminī

46.3b dalita dala madana bala koka rasa kāminī

46.4b     - ॐ ॐ ॐ / - ॐ ॐ ॐ / ॐ ॐ ॐ - / - ॐ -  
           prīya ati sūra suṣa surata saṃgrāminī  
                     . . . . .                    . . . . .                    . . . . .

68.2b     - ॐ ॐ ॐ ॐ / ॐ ॐ ॐ ॐ / ॐ ॐ ॐ - / - ॐ -  
           matta madhukara nikara sarada kī jāminī  
                     . . . . .                    . . . . .                    . . . . .

3. Mātrā chanda

(i) 16+11/12 mātrās

The most common type of mātrā chanda in the CP is that having a line of 16+11 or 16+12 mātrās. The two varieties differ in the length of the final syllable,<sup>1</sup> but are in all other respects identical and so may be discussed together; underlining in the following list denotes stanzas of the 16+11 variety, while an asterisk shows that the stanza's first line is short (a ṭeka): CP 9\*, 20\*, 21\*, 22\*, 23\*, 30, 31\*, 32\*, 33\*, 34\*, 35\*, 36\*, 37\*, 38, 41\*, 42\*, 45\*, 47\*, 48\*, 52\*, 53\*, 59, 60\*, 61, 63,<sup>2</sup> 66\*, 70\*. Observations made here on the metrical construction of these stanzas do not necessarily hold true for the ṭeka, which is dealt with separately.

The connexion with the Apabhraṃśa 28-mātrā line is very close. The 6+4+4+4+4+2 mātrā construction specified by Hemacandra for the dvipadī Upabhamarapada (Jacobi 1918:49) is almost always apparent in the CP examples (though Hemacandra does not specify a caesura after the 16th mātrā, a marked feature of the CP line).<sup>3</sup> Furthermore, the great majority of lines show the specific construction noted by Jacobi, loc.cit., for this metre (Dovai) in the BhK where a caesura after the 16th mātrā is a regular feature:

$\frac{uu \quad uu \quad uu}{(- \quad uu)} / \frac{u \quad uu \quad u}{(- \quad uu)} \quad \frac{uu}{(- \quad uu)} / \frac{uu \quad uu}{(- \quad uu)} / \frac{u \quad uu \quad u}{(- \quad uu)} / -$

1. The 16+12 type characteristically has a long final syllable, but this may occasionally be represented by two shorts.
2. CP 63 is a composite stanza of the type called chanda (discussed below); it predominantly comprises lines of the 16+12 mātrā form under discussion here.
3. Bryant (p.132, footnote) records a construction of '(2)(4)(4)(2)/(2)(4)(4)(2)' mātrās as being usual for this metre in the Sūrasāgara.

Exceptions to the basic 6+(5x4)+2 arrangement total only 19 in the whole group listed above; six of the 19 are from the second line of a stanza; occurrences are mostly limited to specific collocations, as shown:

(a) collocations involving kaḥā or kaḥā̃:

20.3b      ॐ १ - ॐ/- -/-  
kaḥā̃ cūnarī rātī

21.4b      ॐ १ ॐ -/ॐ ॐ -/-  
kaḥā durāvata pyārī

53.4a      ॐ ॐ - ॐ १ ॐ ॐ ॐ/ॐ ॐ ॐ ॐ/ॐ ॐ  
taba kī kaḥā kahaū jaba piya prati

66.15a      ॐ - ॐ ॐ ॐ/ॐ ॐ ॐ १ ॐ -/ॐ ॐ  
priyā kaḥāti kahu kaḥā̃ hute piya

(b) collocations involving priyā̃:

30.8b      ॐ १ ॐ -/ॐ ॐ - ॐ/  
priyā̃ durāvata bāsa

35.4b      ॐ १ ॐ ॐ ॐ/- -/ॐ  
priyā̃ naina kī kora

47.2b      ॐ ॐ/ॐ ॐ ॐ १ ॐ -/ॐ ॐ  
naṣa siṣa priyā̃ janāvai

60.2a      - ॐ ॐ ॐ १ ॐ ॐ ॐ ॐ/- ॐ ॐ/ॐ ॐ  
ye ali priyā̃ badana aṃbuja rasa

(c) other:

30.2a      - ॐ ॐ -/- ॐ १ ॐ -/ॐ ॐ  
mādhavikā ketukī latā lai

38.2a      - - -/- ॐ १ ॐ -/ॐ ॐ  
hā rādhā rādhikā pukārata

66.7b      ॐ १ - ॐ/ॐ ॐ -/ॐ  
urū nābhi urajāta

66.8a      - ॐ ॐ ॐ १ ॐ -/ॐ ॐ ॐ ॐ/ॐ ॐ  
adbhuta chaṭā biloki avani para

The most frequent transgression of the Dovai construction specified by Jacobi for the BhK is in the first and fifth four-mātrā gaṇas, which are often anapaests in the CP: Jacobi records no variations on the usual amphibrach/proceleusmatic ( u uu u ) save a single occurrence of a dactyl. In the fifth four-mātrā gaṇa of the CP line the anapaest is a function of end-rhyme cadence, which is always — uu (16+12) or — u (16+11) such that the amphibrach is an impossibility in this position; anapaests are notably less common in the first four-mātrā gaṇa. Significantly, the first syllable in each of these two gaṇas is rarely long in the CP: to this extent at least the CP retains the Apabhraṃśa scansion. As the following examples demonstrate, there is a tendency for a caesura to follow the first mātrā of the first four-mātrā gaṇa - i.e. the seventh mātrā of the line - and, rather less frequently, the first mātrā of the fifth four-mātrā gaṇa also; frequent occurrence of the chāpa hita haribaṃśa in line-initial position guarantees such a construction:

- 20.8      u u u u - / u, u u u / u u - / u u,    u u / u u - / u u - / -  
hita haribaṃśa bacana suni bhāmini    bhavana calī musakātī
- 22.2      - u u u u / u, u u u / u u - / -,    u u / - u u / u u - / u u  
caṃcala capala aruna aniyāre    agrabhāga banyau aṃjana
- 23.3      u u u u - / u, u u u / u u - / -,    - / u u - / u, u - / u  
adhara niramga alaka laṭa chūṭī    raṃjita pīka kapola
- 23.4      - u u u u / u, u - / u u - / u u,    - / u u - / u, u - / u  
tū rasa magana bhāī nahi jānata    ūpara pīta nicola
- 45.4      - u u u u / u, u u u / u u - / u u,    - / u u - / u, u - / -  
gūthita alaka tilaka kṛta suṃdara    sēdura māga sāvārī
- 47.5      u u - u u / u, u u u / u u u u / u u,    - / u u - / u, u - / u u  
ulaṭī sabai samajhi nainani maī    aṃjana reṣa banāvai
- 53.5      u u - u u / u, - u / u u u u / u u,    u u / u u u u / u, u - u  
kaca saṃjamana byāja bhujā darasata    musakani badana bikāsa
- 61.5      - u u - / u, u u u / u u u u / u u,    - / u u - / u, u - / u u  
hāsa bilāsa harata saba kau mana    kāma samūha bihaṃḍana

Three other gaṇa constructions are frequently at variance with Jacobi's model:



- 22.1      u u u u / u u    - / u u    - / u u    - / u u  
nainani para    vāraū koṭika ṣaṃjana
- 45.1      - / u u    - / u u    - / u u    - / -  
āvati    śrī bṛṣabhānadulārī
- 52.1      - / u u    - / -    - / u u    - / -    - / -  
deṣau māī    suṃdaratā kī sīvā
- 60.1      u - u / u u    u u / u u u u / -    - / u  
kaḥā kahaū    ina nainani kī bāta

Even in the seven ṭekas where a verbal caesura is not in evidence, the line can still be scanned as (X)+11/12 mātrās except in 20.1 (quoted above):

- 9.1      u - / -    - / -    u u / -    - / -  
hanī rādḥā mohaṇa kī jorī
- 23.1      - -    - / -    - / -    u u / u  
rādḥā pyārī tere naina salola
- 70.1      - / u u    - / u u    - / u u    - / -  
āju sābhārata nāhina gorī

As may be seen in many of the above examples the ṭeka tends to be marked by a strong anapaestic rhythm; this is not usually maintained so strongly in the subsequent lines of a stanza, although it does appear frequently throughout the text.

CP 63, of which a 16+12 mātrā line is the principal component, is a composite stanza of the type known in Hindi prosody as chanda. Each of its four sections has six lines, rhyming AABBA; the first couplet of each section is of 2x12 mātrās, and remaining lines are all of the 16+12 construction discussed above. Line (3) of each section repeats some material from line (2), and the second pāda of the final line is a repeat of the first line.<sup>1</sup> The supposition that the four sections are

1. A similar arrangement is found in the chanda stanzas of the Rāsa māna ke pāda of Kevalarāma (Entwistle 1983:208-222; 278-280; 316-318); and cf. the chant form in the Adigranth (e.g. Asā mahalā 1, chant 5, pp.438-9).

to be seen as constituting a single unit is confirmed by the fact that the chāpa occurs only in the last of the total 24 lines.

(ii) 16+10 mātrās

This metre appears in only two stanzas, CP 29 and CP 55. It is a truncated variant of the 16+11/type, behaving exactly as the examples of that type discussed above, but ending in a four-mātrā gaṇa which, as a function of end-rhyme cadence, is always an anapaest:

- 29.1      u u u u u u / u u - / u u u u | u u      - / - - / u u -  
braja nava taruni kaḍamba mukaṭa mani      syāmā āju banī
- 55.2      u u u u    - / u u - / u u u u / u u    - / - - / u u -  
bica lai syāma ghaṭā ati nautana      tāke raṅga rasī

There is only a single exception to the rule of the Apabhraṃśa model for the 28-mātrā line, wherein the fifth gaṇa is always / uu uu / :

- 29.3      u u - u u / u u - / - u u / u u    u u / u - u / u u -  
yaū rājata kavari gūthita kaca      kanaka kaṃja badanī

29.12 is the only line to disrupt the 6+(5x4) mātrā construction, the second pāda here beginning racī: (there are no readings for \*rucira racī):

- 29.12      - u - u / u u u u / u u - / -    u / u u u / u u -  
syāma sīsa taru mano miḍabārī      racī rucira ravanī

The 16-mātrā ṭeka of CP 55 follows the pattern described for ṭekas above, viz. a full second pāda preceded by 6 mātrās:

- 55.1      -    u u - / u u u u / u u -  
āju dou dāmini mili bihasī

(iii) 16+6/7 mātrās

The two stanzas in this metre, CP 39 and CP 40, have a similar format of ṭeka + 5 full lines, and share similar rhymes. Both are irregular in the second pāda, variously of 6 or 7 mātrās. In the first

pāda, however, both stanzas follow the pattern established in the types described above; indeed, 39.3-5 and 40.2-3 follow precisely the Apabhraṃśa model, with caesura after the seventh mātrā and the second gaṇa being an amphibrach:

39.3a      ॐ ॐ - ॐ ॐ/ॐ, - ॐ/ॐ ॐ ॐ/ॐ  
rajanī sarada maṇḍa saurabha saū

40.2a      ॐ ॐ - ॐ ॐ/ॐ, - ॐ/ॐ - ॐ ॐ/ॐ ॐ  
rajanī rucira mallikā mukalita

Again, the ṭekas consist of a full second pāda preceded by a first pāda of varying length; the ṭeka of CP 40 particularly demonstrates this construction since its second pāda also appears as the second pāda of 39:2:

40.1      ॐ ॐ - ॐ ॐ    ॐ - ॐ    ॐ ॐ ॐ  
baiṭhe lāla    nikuṃja bhavana

39.2      ॐ ॐ ॐ ॐ ॐ/ॐ - ॐ/ॐ ॐ -/ॐ ॐ ॐ    ॐ - ॐ    ॐ ॐ ॐ  
raci raci apane hātha sāvāryau    nikuṃja bhavana

(iv) 16 mātrās

CP 18 and CP 19 have the 4x4 mātrā line of the Apabhraṃśa Aḍilā as discussed by Jacobi (1918:47). The following features of the Apabhraṃśa construction are regular in the CP stanzas also: (i) the last gaṇa is a dactyl or a spondee; (ii) there is no amphibrach, or proceleusmatic with a caesura after the first mātrā; (iii) rhyme is AABB etc.; (iv) 2nd and 3rd gaṇas may combine. Jacobi notes frequent combinations of 1st and 2nd gaṇas as well as 2nd and 3rd, but here only the latter combination is found (two examples):

18.3      - ॐ ॐ/ॐ - ॐ ॐ -/ॐ -/ॐ -  
tū bṛṣabhāna gopa kī beṭī

18.7      - ॐ ॐ/ॐ - ॐ ॐ ॐ ॐ/ॐ - ॐ ॐ  
jo rasa neti neti śruti bhāṣyau

Amphibrachs being absent, every line may alternatively be scanned according to Hemacandra's scheme for the Aḍilā, 6+4+4+2 mātrās (Jacobi,

loc.cit.), or by Jacobi's own proposed alternative of 6+6+4 mātrās; both schemes accommodate the two quoted exceptions to 4x4 construction.

(v) 16+16 mātrās

This is the most common metre in the text, accounting for the following 19 stanzas (an asterisk identifies a stanza in which the first line is a short ṭeka): CP 5, 7, 8\*, 14\*, 16\*, 43\*, 44\*, 51\*, 54, 62\*, 64\*, 72\*, 73, 74, 75, 77\*, 78\*, 79, 82\*. Nearly all the 16-mātrā half-lines follow the 6+4+4+2 Aḍilā construction discussed above under type (iv): the metre is therefore a simple doubling of the Aḍilā form, rhyme and syntax showing the single line-length to be of two 16-mātrā pādas. More pādas fail to yield a scansion of 4x4 mātrās than fail to yield a scansion of 6+4+4+2 mātrās; in CP 62, for example, a single pāda is necessarily 4x4 (with an amphibrach as second gaṇa - disallowed in the Aḍilā, but admitted in the Paddhaḍikā (Jacobi, loc.cit.)), whereas five pādas are necessarily 6+4+4+2 (or 6+6+4):

(4x4):	62.2a	<p>                 u u u u / u - u / u u u u / - u u /                  sunahu na saṣī sahita lalitāḍika             </p>
(6+4+4+2):	62.6a	<p>                 u u u - u / - - / u u - / u u /                  kabahū syāma syāmā dasanācala             </p>
	62.7a	<p>                 u u - - / u - u / u u u u / u u /                  ati lāvanya rūpa abhinaya guna             </p>
	62.7b	<p>                 - u u - / u - u / u u - / u u /                  nāhina koṭi kāma samatūlahu             </p>
	62.8a	<p>                 u u u u - / u - u / u u u u / u u /                  bhṛkuṭi bilāsa hāsa rasa baraṣata             </p>
	62.8b	<p>                 u u u u - / u - u / u u - / u u /                  hita haribaṃśa prema rasa jhūlahu             </p>

Amphibrachic second gaṇas, exemplified in the latter four pādas, occur 24 times in this type; they tend to occur in pairs - either in successive pādas, as above (four such pairings), or in successive lines (three such pairings):

	78.3a	<p>                 - u u - / u - u / u u - / u u /                  tāna bādhāna māna maī nāgari             </p>
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8.1 and 14.1 are both of 19 mātrās; both include the collocation aruna tere.

In CP 74 and 75 the first couplet comprises lines of 16+10 and 14+10 mātrās: this anomaly is discussed in the notes to these stanzas.

(vi) 16+15 mātrās

There are four stanzas in this metre: CP 3, 13, 49, 56. The metre is the same as type (v), viz. 2x(6+4+4+2), but with a single laghu in the final gaṇa of the second pāda: the 15-mātrā form is therefore that which underlies the 16-mātrā line of CP 19, in which a final laghu is typically arbitrarily lengthened to give spondee rhyme. In the present type end-rhyme is trochaic, always preceded by a laghu except in the following two cases:

13.4b sarasa madhura muralī kī ghora  
v v v v v v | v v - | - - / v

56.1 haū bali jāū nāgarī syāma  
v v v v - / v - v / - - / v

The latter example also shows one of the four instances in this group where an amphibrach appears in the second gaṇa of a pāda; similarities between two of the remaining instances demonstrate a tendency for this feature to become stereotyped:

49.6a hita haribaṃśa lāla rasa laṃpaṭa  
v v v v - / v - v / v v - / v v

56.4a hita haribaṃśa lola locana ali  
v v v v - / v - v / - v v / v v

There is only a single instance of an amphibrach occurring in a third gaṇa:

49.3a ye dou navala kiśora rūpa nidhi  
- v v v v / v v - / v - v / v v

This pāda also illustrates the continuing tendency for a caesura to fall after the seventh mātrā (cf. CP 56, where this occurs in every pāda without exception): here the caesura is strengthened by rhyme (-la/-li) with the second pāda of the line:

                  v v v v - / v v v v / v v - / v  
49.3b   biṭapa tamāla kanaka manō beli

CP 3 has no ṭeka; the ṭekas of CP 13 and 49, as that of CP 56 quoted above, constitute regular 15-mātrā pādas.

(vii) 16+17 mātrās

This arrangement occurs in CP 24 only. Each line ends with the vocative expression rī sajanī, preceded by -īra rhyme (24.1-2 tīra/samīra, etc.); the metre may therefore be seen as a form of the 16+11 mātrā type, with which it tallies in every other respect, with a refrain appended to every line. In lines (1), (3)-(6) of this six-line stanza a caesura falls after the seventh mātrā in the first pāda, but not of the second; in line (2) the converse is the case.

(viii) 14+11 mātrās

The single stanza in this metre, CP 28, has six lines including a 14-mātrā ṭeka. A consistent scansion of 6+4+4,6+4 mātrās is attainable in all the full-length lines; this form occurs in the Apabhraṃśa Paūmacariu with the name Ahiṇavavasanasasiri (Abhinavavasantaśrī), but there the first pāda invariably ends v v v (Bhayani, p.87). (This Apabhraṃśa type is technically a 13+10 mātrā metre, but is readily extended to 14+10 by the lengthening of the final syllable: cf. the same process in 15/16 mātrā types discussed above.) 6+4+4 and 6+4 mātrā pādas occur also in the BhK (Jacobi 1918:49) but in the inverted order 10+14, and with a rhyme-scheme AB,CD. End-rhyme in CP 28 is trochaic -āta within a final amphibrach (in all lines except the ṭeka); this scheme tallies with the amphibrachic gaṇa at the end of the first pāda in the BhK metre (which Hemacandra calls Kalahaṃsa). In the Paūmacariu, however, the line always ends /- ṽ /. Neither Apabhraṃśa form, therefore, provides a direct model for the CP form.

Spondaic third gaṇas in lines (3) and (6) prohibit the 6+5+4 mātrā scansion given in the Svayambhūcchandās for a 14-mātrā pāda (Bhayani, loc.cit.); an amphibrachic second foot is found in lines (2), (3), (4) and (6), and is attested once in the Paūmacariu.

The CP metre is exemplified by the final couplet:

28.5      - ˘ - ˘/˘ ˘ ˘ ˘ ˘ / - ˘ ˘ / ˘ ˘ ˘ - ˘/˘ - ˘  
lāla markatamani chabīlau    tuma ju kaṃcana gāta

28.6      ˘ - ˘ ˘ ˘/˘ - ˘ / - - / ˘ ˘ ˘ ˘ ˘ ˘ /˘ - ˘  
banī hita haribaṃśa jorī    ubhai guna gana māta

The construction of the ṭeka is anomalous: although a caesura after rādhe yields the expected structure of 4+10 mātrās, the guru kī disrupts an otherwise stable line cadence and precludes the 6+4 pāda scansion of the other lines:

28.1      - - / - ˘ ˘ ˘ / - ˘  
rādhe    deṣi bana kī bāta

(ix) 12+11 mātrās

CP 57, of 30 lines in rhyming couplets, is the single example of this metre; the line construction is 6+4+2, 6+4+1. Line (2) alone fails to admit a first gaṇa of 6 mātrās:

57.2      - - ˘ / ˘ - / ˘ ˘ / ˘ ˘ - ˘ ˘ / ˘ ˘ - /˘  
śrī rādhikā kṛpā binu    saba ke manani agamya.

The second gaṇa is an anapaest in 15 lines, a proceleusmatic in eight, a dactyl in four, an amphibrach in one, a spondee in one. The third gaṇa is a periambus in all lines except (1) and (4).<sup>1</sup> The fifth gaṇa is an anapaest in all lines except (12) and (13), which have a spondee: with the final laghu, therefore, regular rhyme cadence is trochaic. Thus the second pāda is identical to that of the

1. The caesura which follows is strengthened by rhyme in -ta in lines (8)-(13), (16)-(22), (24), while of the intervening lines both (15) and (23) have forms in      - ˘ -ta immediately following the caesura.

the dohā, as are 11-mātrā pādas in Apabhraṃśa 11+12 and 11+14 mātrā metres (types (7) and (8) in the metrical analysis of the Paūmacariu, Bhavani pp.86-7).

The 12+11 line may therefore be defined thus: 6+4+(ॐ),  
6+ॐ — + ॐ.

(x) Irregular mātrika ṣaṭpadīs

CP 1, 15, 58, 65 and 84 all have an irregular scansion; they have mostly been transmitted in a varṇika form, but appear to belong originally to the mātrika ṣaṭpadī class. Some general observations common to all five may be made here, but irregularities and suspected corruptions and accretions are discussed in the annotations to the individual stanzas.

Varṇavṛtta rhythm is usually entirely lacking in these stanzas, but pāda rhyme usually yields the aab,ccb ṣaṭpadī pattern found in the varṇavṛtta metres discussed above. Several lines have been subject to an unusual amount of accretion (mostly of vocatives or vocative particles), apparently with the intention of achieving a syllabic scansion in the line: many lines comprise pādas which, in their vulgate versions at least, can be scanned as 8 syllables.<sup>1</sup> This kind of syllable-count scansion, in which the length and order of syllables is more or less random, is accepted in Hindi prosody as a discrete metrical species with the label varṇika muktaka: Gaurīśaṅkar Miśra cites examples from Sūradāsa and Tulasīdāsa (1975:233 ff; 278 ff). Yet such a species of metre lacks any precedent in the earlier literature, and the evidence of the CP suggests that the syllabic coherence of ostensible syllabic lines is secondary to an underlying moric construction. Occasional (random?) syllabic coherence in lines not showing any true varṇika pattern does occur, however, and it may be that such couplets as 15.5-6, having a syllabic count of 2x(8+8+13) and no consistent moric scansion, represent

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1. ai and au vowels usually have to be counted as monosyllabic for such scansion.

a transition in Hindi metrics from true varṇavṛtta to a degenerate computation of syllables:<sup>1</sup>

15.5 rahasi ramī chabīle rasana basana ḍhīle  
sithala kasani kaṃcukī ura rātī;

15.6 saṣī saū suni śravana bacana mudita mana  
calī haribaṃśa bhavana musakātī.

The irregularity of line length in this minority of CP paḍas is a feature which appears very commonly in stanzas attributed to Hita Harivaṃśa's contemporary, Svāmī Haridāsa. Gopāl Datta (p.258) maintains that the only criterion for line-length in the paḍas of Haridāsa is that each line should be containable by a number of complete tāla āvartas, the textual caesuras coinciding with the musical sam (the first beat of the āvarta).<sup>2</sup> Irregularity of this kind is commonplace in dhruvada songs, for which the only formal requirement is that the text should comprise the four lines needed to correspond to the four dhruvada sections of sthāyī, antarā, sañcārī and ābhoga.<sup>3</sup> In the CP, most stanzas do maintain at least an approximate regularity in terms of line length, even when the internal arrangement of individual lines fails to show any true metrical coherence: but even if the wilder metrical extravagancies of dhruvada texts are not apparent here, it is important to note the existence of such a tendency within the paḍa genre, since it is within this same context that the CP has been transmitted through the sung tradition.

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1. Syllabic paḍas are also attested in Bengali verse (akṣaravṛtta), as for example a so-called dīrgha tripadī of 8+8+10 akṣaras cited by Tārāpada Bhaṭṭācārya (p.73); but here too the underlying form is moric (with long open vowels read as short, as an extension of Apabhraṃśa prosodic licence: Nilratan Sen, p.11).
  2. Datta's example of a dhamaṛa tāla setting shows the correlation between syllable length and musical beat to be very loose; it would appear that a line of almost any length or composition could be structured according to the 14 mātrā dhamaṛa format according to this system.
  3. For an extreme example of such metrical irregularity, cf. Brajanidhi paḍa saṃgraha no.140 (Purohit Nārāyaṇ Śarmā, pp.224-5).

4. Note on the Derivation and Transmission of Metrical Types in the CP

A conclusion which may be drawn from the metrical analysis in the above pages is that Hindi pada metres of the CP type have closer correspondences to MIA metrics than is generally acknowledged. While the Jain Apabhraṃśa texts cited here can hardly have constituted a model for verse forms of the CP type, it would appear that both genres share elements inherited from a common source. It is also clear that scribes tend to overlook MIA metrical features, and increasingly to present the text in the guise of a simplified prosody preoccupied with pāda length (moric or syllabic) at the expense of gaṇa construction. This same tendency is promoted further by the commentators who, as is shown in annotations to the text, attribute disproportionate importance to the pāda as a semantic and syntactic unit.

5. The Disposition of Metres in the CP

The table below shows the main metrical features of the 84 stanzas. An asterisk against a pada number in the first column indicates that a musical performance of that pada is discussed in section 6 of this chapter. The rāga names given in the second column are those given in the majority of manuscripts; some variations are given in brackets, but for a full comparative tabulation of the rāga allocations in each manuscript the table on page 470 should be consulted. In the fourth column, the construction of the ṭeka (if any) is given: where a mātrika stanza shows a clear caesura in the ṭeka, then this is indicated (e.g. CP 36, '5+12 m[ātrās]'); if no caesura is apparent, then the overall moric value of the ṭeka is given (e.g. CP 20, '15 m[ātrās]').

Table 3: The metres of the CP

<u>Pada</u>	<u>Rāga</u>	<u>Lines</u>	<u>Construction</u>	<u>Ṭeka</u>	<u>Rhyme</u>	<u>Metre name</u>
1	Lalita/Vibhāsa	4	Irregular <u>mātrika</u>	-	-āre	
2	[Lalita]	3	[10+10+12m]	-	-āminī	
3		4	16+15	-	-ūla	Bīra
4		6	10+10+15m	-	-aina	
5		6	16+16m	-	-ara	Savaiyā
6		4	16+(X)m	-	-aina	
7	Vilāvala	10	16+16m	-	-orī	Savaiyā
8		4	16+16m	19m	-alinarī	"
9		6	16+12	3+12m	-orī	Sāra
10		4	(7x/ॐ ∨ ॐ ∨ /)+/-/	-	-urī	Vinaya
11		6	"	-	-āminī	"
12*		6	(7x/6m/)+/-/	-	-aṃdinī	"
13		6	16+15	15m	-ora	Bīra
14	Toḍi	6	16+16m	3+16m	-āū	Savaiyā
15		6	8+8+13v	-	-ātī	
16		6	16+16m	3+16m	-ainī	Savaiyā
17*		4	(7x/ॐ ∨ ॐ ∨ /)+/- ∨ / -	-	-eli	Naṣanāgara
18	Asāvarī	10	16m	-	AABBCC etc.	Pādākulaka
19		14	"	-	AABBCC etc.	"
20	Dhanāśrī	8	16+12m	15m	-ātī	Sāra
21		6	"	4+12m	-ārī	"
22		4	"	6+12	-aṃjana	"
23*		6	16+11m	8+11m	-ola	Sarasī
24		6	16+17	-	-īra rī sajanī	" + refrain
25		4	4x/ॐ ∨ ॐ, ॐ ∨ ॐ /	2x/ॐ ∨ ॐ, ॐ ∨ ॐ /	-āgarī	Vijayā
26*		6	"	"	-āsurī	"
27*	Vasanta	18	14v	-	AABBCC etc.	
28*		6	14x10m	4+10m	-āta	Rūpamālā
29	Devagandhāra/ Gujarī	18	16+10	-	-anī	Viṣṣupada
30		18	16+11m	-	AABBCC etc.	Sarasī
31		8	"	5+11m	-ora	"
32		8	"	"	AABBCC etc.	"
33		6	"	16m	-ora	"
34		10	16+12	4+12m	-olana	Sāra
35		10	16+11	4+11m	-ora	Sarasī
36	Sāraṅga	12	16+12m	5+12m	-āyau	Sāra
37		8	16+11m	5+11m	-īra	Sarasī
38		6	"	-	-āla	"
39		6	16+7m	7+7m?	-avana	Niścāla ?
40		6	16+6-7m	14m	-avana	"
41		6	16+12m	19m	-ānai	Sāra
42		6	"	18m	-ārai	"

<u>Pada</u>	<u>Rāga</u>	<u>Lines</u>	<u>Construction</u>	<u>Mātrās in ṭeka</u>	<u>Rhyme</u>	<u>Metre name</u>
43		6	16+16m	16m	-orī	Savaiyā
44		6	"	16m	-ana	"
45		10	16+12m	4+12m	-ārī	Sāra
46		4	4x/uv v uv, uv v uv/	-	-āminī	Vijayā
47		6	16+12m	4+12m	-āvai	Sāra
48		6	16+11	16m	-āju	Sarasī
49		6	16+15m	15m	-eli	Bīra
50		6	4x/uv v uv, uv v uv/	-	-acī	Vijayā
51		6	16+16m	15m	-orī	Savaiyā
52*	Malāra	8	16+12m	8+12m	AABBCC etc.	Sāra
53		6	16+11m	8+11m	-āsa	Sarasī
54*		6	16+16m	-	-orī	Savaiyā
55		6	16+10m	6+10m	-asī	Viṣṇupada
56*	Gauḍamalāra/ Gaurī	4	16+15m	15m	-āma	Bīra
57		30	12+11m	-	AABBCC etc.	Raudrārka group
58		6	[8+8+8+7v]	-	-au	
59	[Gaurī]	6	16+12m	-	-āyau	Sāra
60		6	16+11m	6+11m	-āta	Sarasī
61		6	16+12m	-	-aṃḍana	Sāra
62		8	16+16m	16m	-ūlahu	Savaiyā
63	[Gaurī]	6+6+6+6	Each stanza (1)-(2) 12m, (3)-(6) 16+11m	-	AABBAA	(Chanda)
64		6	16+16m	16m	-aṭa	Savaiyā
65		4	8+8+(X)v	-	-ajanī	
66	Kalyāṇa	20	16+11m	4+11m	-uṃja	Sarasī
67		8	(3x/uv v uv, uv v uv/)+ /uv v uv/ +4m	(3x/uv v uv ) +4m	-orī	
68		8	4x/uv v uv, uv v uv /	2x/uv v uv, uv v uv/	-āminī	Vijayā
69		5	10+10+20m	-	AABCD	"
70		8	16+12m	16m	-orī	Sāra
71		6	4x/uv v uv, uv v uv /	2x/uv v uv, uv v uv/	-anī	Vijayā
72*	Kānharau	12	16+16m	16m	AABBCC etc.	Savaiyā
73		6	"	-	-ataī/-ātē	"
74		4	(1) 16+10m	-	-ocana	
75		6	(2) 14+10m remainder 16+16m	-	-ārata	
76		4	(7x/uv v uv v /)+/-/	-	-ārarī	Vinaya?
77		6	16+16m	16m	-ūlī	Savaiyā
78		4	"	16m	-orī	"
79		6	"	-	-aṭakata	"
80		4	(7x/uv v uv v /)+/-/	-	-āminī	
81	Kedārau	10	(7x/uv v uv /)+/4m/	10+9m	-āvai	
82		8	16+16m	16m	-orī	Savaiyā
83		6	(3x/5+5/)+/5+/uvuv/	-	-aribau	
84		4	[10+10+x ]m	10+10m	-arī	

Although the order of stanzas within the text is not governed exclusively by metrical types, certain patterns and sequences of metres do emerge from the above table. These may be summarised as follows:

(i) It is common to find sequences of stanzas in a single metre, e.g.:

Vinaya	CP 10-12;
Sāra	CP 20-22;
Vijayā	CP 25-26;
Sarasī	CP 30-33;
Savaiyā	CP 77-79.

(ii) Longer, mixed sequences of two similar metres are also found, e.g. Sarasī and Sāra CP 30-38.

(iii) Couplet rhyme schemes (AABBCC etc.) are found only in the longer stanzas, and rarely in stanzas having a short first line (ṭeka):

CP 18	10 lines	
19	14	"
27	18	"
30	18	"
32	8	" (including <u>ṭeka</u> )
57	30	"
63	24	"
72	12	" (including <u>ṭeka</u> )

(iv) The central portion of the text generally comprises stanzas with moric metres of 16+(X) mātrās, usually having a short first line (ṭeka). A sequence of such stanzas from CP 29 to CP 62 is interrupted only three times by other types. Greater variation in metrical types is found at the beginning and the end of the text, where ṣaṭpadīs and savaiyās predominate. Four of the first six stanzas are metrically problematic, with considerable variations in line length in the vulgate version.

(v) The first stanza of a rāga sequence usually has a longer than average number of lines:

CP 7	Vilāvala	10 lines
18	Āsāvarī	10 "
27	Vasanta	18 "
29	Gujarī/Devagandhāra	18 "
36	Sāraṅga	12 "
57	Gaurī	30 "
66	Kalyāṇa	20 "
72	Kānharo	12 "
81	Kedāro	10 "

(The exceptions are: CP 1, Vibhāsa - 4 lines; CP 14, Toḍī - 6 lines; CP 20, Dhanāsrī - 8 lines.)

(vi) A new rāga sequence always coincides with a change of metre.

(vii) Sequences of stanzas with the same number of lines are found: CP 11-16 are all of six lines, though they represent four different metrical types.

(viii) Conversely, sequences of stanzas with alternate line lengths are found: CP 73-80 have alternately six and four lines each.

Two conclusions may be drawn from these observations. Firstly, the fact that the order of stanzas is not entirely random suggests that either certain groups of stanzas share a common origin and have maintained a structural cohesion after being incorporated into the text, or that in his selection and ordering of material (perhaps from diverse sources), the original compiler of the text has been motivated to some extent by considerations of metrical structure. Secondly, a connexion between rāga allocations and distribution of metres is clearly established. The implications of these factors will be discussed in chapter VII.

6. The Metres of the CP in Musical Performance<sup>1</sup>

(i) The samāja tradition

The general features of the metres used in the CP have been outlined above, and parallels have been drawn with the metres of Apabhraṃśa literature. A second approach to the structure of the CP pada is possible through an analysis of its application in musical performance, since the sectarian institution of samāja, the singing of devotional literature in a semi-liturgical context, is still alive today in the temples of Vrindaban. Because of its attribution to Hita Harivaṃśa, the CP is regarded as the most authoritative and prestigious text of the great body of Rādhāvallabhī literature sung in samāja, and it is largely through this tradition that the CP is so well known in the Rādhāvallabhī community. As will be seen below, aspects of musical performance may reflect certain structural features of the CP pada, and may also be responsible for some of the corruptions found in the vulgate text. Although the pada is universally acknowledged as being a sung form, little attention has been paid to the connexion between literary metre and musical tāla; analysis of recordings of ten CP stanzas<sup>2</sup> show this to be a profitable approach to the subject, since a correlation between the number of mātrās (or varṇas) in the textual line and the number of tāla mātrās in the rhythmic cycle (āvarta) is clearly maintained in performance.

Rādhāvallabhī samāja is held twice daily in Vrindaban. The main location is the principal temple of Rādhāvallabha jī, but another samāja tradition is maintained in the temple of Choṭī Sarkār, where the recordings on which the present analysis is based were made in 1977. The morning

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1. Much of the material contained in this section is included in a paper, 'Metrical forms in Braj Bhāṣā verse', to be contained in the forthcoming Bhakti in current research, 1979-1982, ed. M.Thiel-Horstmann, Berlin 1984. I am grateful to Dr. Richard Widdess for his comments on the musical examples quoted here, and to Mr. Devdan Sen for his comments on the tālas used in the performances.
  2. The stanzas recorded are CP 12, 17, 23, 26, 27, 28, 52, 56, 72, 73.

performance of the Choṭī Sarkār samājīs is held in a sectarian āśrama known as Śyāmākuñja. Participation in samāja, which is usually held in front of the shrine and lends a congregational aspect to temple sevā, is open to all comers. Women and children traditionally sit separately from the men, but this is not a formal requirement; the whole procedure is characterised by a spontaneity and informality which, to the outsider at least, is in marked contrast to the intense and often fervent devotion which the singing generates in the devotee. In addition to the daily sittings of samāja, special sessions are organized on sectarian feast days, for which traditional sequences of padas are specified in the published hymnal Śṛṅgāra rasa sāgara,<sup>1</sup> a modern compilation based on the varṣotsava format found in some manuscript anthologies.

Samāja singing is led by the mukhiyā, who sings the text from memory or with reference to a published or manuscript copy. The 'performance' or liturgy begins with the recitation of one or more Sanskrit ślokas, usually drawn from the Rādhāsudhānidhi attributed to Harivaṃśa or from such texts as the Karṇānanda attributed to his son Kṛṣṇadāsa; this is sung by the mukhiyā alone, who accompanies himself on the ubiquitous harmonium.<sup>2</sup> This is followed by the singing of a number of padas, each section of text being first sung by the mukhiyā alone, and then repeated by the assembled chorus. The chorus usually constitutes a central core of regular votaries (this group being called the jhelā<sup>3</sup>) together with a number of more casual participants. Each versicle comprises, in a typical pada, a pāda or a half-line sung to a single āvarta of the appropriate tāla; when each such section has been sung by the mukhiyā and

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1. Bābā Tulsīdās V.S. 2013.
  2. The more traditional accompanying instrument is the sāraṅgī, but this is being replaced more and more by the hand-pumped harmonium.
  3. jhelā: generally understood as deriving from H. jhel-, the implication being that the chorus 'catches' the sung phrase from the mukhiyā. In the Nimbārka tradition, the word jhelā(-jī) refers to a specific member of the chorus, viz. he who plays the jhājha cymbals (I owe this piece of information to Mr. David Crawford); this suggests a connexion with Bhojpurī jhāla, H. jhālī, and other words for 'drum' and 'cymbal' derived from Skt. jhālī- (CDIAL 5358). (Cf. also a word jhāla (Platts s.v.), 'The bass (in music or singing); - the treble?')

repeated by the chorus, the full line is then sung and repeated. If the pada has a ṭeka, this will be sung several times at the beginning and the end of the performed pada, and may also appear during the course of the pada, sung as a refrain between lines or couplets. Rhythmic accompaniment is provided by the mṛdaṅga, or in the case of the Choṭī Sarkār performances by the less traditional tablā; one or more members of the jhelā point up the rhythm of the tāla with small cymbals (jhājha). While additional melody instruments may be added to this ensemble - as is the esrāj, for example, in the samāja of Rādhāvallabha temple - this is not the case in the recordings discussed here. Devotees visiting the temple for darśana of the deity may make a small cash offering to the samājis while the singing is in progress. When the last pada has been sung, the session is brought to a close by a traditional round of jayakāras, led by the mukhiyā, which celebrate sectarian figures both historical and contemporary; the assembled company then receives prasāda from the shrine before taking its leave.

(ii) The performance of varṇavṛtta stanzas

The first metrical type discussed above, the varṇavṛtta ṣaṭpadī, is represented in the recorded performances by CP 12, of which the first couplet reads as follows:

- 12.1            calahi rādhike sujāna tere hita suṣa nidhāna  
                  rāsa racyau śyāma taṭa kaliṃda naṃdinī;
- 12.2            nirttata juvatī samūha rāga raṅga ati kutūha  
                  bājata rasa mūla muralikā anaṃdinī.

This stanza, having a line construction of 12+12+20 mātrās, is set in the recorded performance to the 12-beat tāla Cautala. Each of the 12-mātrā pādas occupies one āvarta of Cautāla, and the first 12 mātrās of the 20-mātrā pāda (i.e. up to murali-) occupy a third āvarta. Thus only eight mātrās remain for the fourth āvarta, which is then filled by the protraction of the final (long) syllable over one extra beat, and by the

addition of a non-textual vocative, māi, over a further three beats.<sup>1</sup>

In the transcription which follows, the numbers 1-12 in the top line designate the mātrās of the tāla cycle; strong and weak beats are shown in the second line in the traditional manner:

X            the primary stressed beat, sam;  
2,3,4        secondary stressed beats, tālī;  
0            the weak (literally 'empty') beat, khālī.

The third line shows the strokes of the jhāṅjha. (Transcriptions given in this section are of the performed version and show some divergencies from the edited text.)

<u>Cautāla:</u>	1	2	3	4	5	6	7	8	9	10	11	12
	x		o		2		o		3		4	
<u>Jhāṅjha</u>	♪				♪				♪		♪	
12.1	ca	la	hi	rā	-	dhi	ke	-	su	jā	-	na
	te	-	re	-	hi	ta	su	ṣa	ni	dhā	-	na
	rā	-	sa	ra	-	cyau	syā	-	ma	ta	ṭa	ka
	li	-	ṇda	naṃ	-	di	nī	-	-	mā	-	i
12.2	ni	ra	ta	ta	ju	va	tī	-	sa	mū	-	ha
	rā	-	ga	raṃ	-	ga	a	ti	ku	tū	-	ha
	bā	-	ja	ta	ra	sa	mū	-	la	mu	ra	li
	kā	-	a	naṃ	-	di	nī	-	-	mā	-	i

1. The need to prolong a textual line in order to fill a musical measure has been noted in older forms of Indian verse also, as for example in the Prakrit and Sanskrit ākṣiptikās preserved in the 13th century Saṅgītaratnākara of Śārṅgadeva (D.R.Widdess 1980:132). According to Velankar, the same feature is found in Apabhraṃśa metre where feet of two, three or five beats at the end of a line of four-beat feet require a similar extension (discussed by Widdess, loc.cit.). Another example of the phenomenon is described by Nilratan Sen (p.16) in his analysis of the Bengali Caryāpada. Similarly in the jhūlanā metre of the Gujarātī prabhātī form, comprising five-mātrā feet divided 3+2, the last feet of the second and fourth (final) line 'consist of only one syllable which during the recitation is lengthened to 5 mātrās' (F.Mallison, p.97 footnote 40). The use of meaningless non-textual syllables to fill out metrical patterns is also attested in North Indian folk-song (E.Henry, p.103).

This is the only instance among the recorded stanzas of extraneous non-textual material being introduced to extend a metrical foot. The section of the musical form dhruvada known as mukharā not infrequently includes a vocative of this kind; a parallel is evident between the māi of CP 12 and the mukharā māi rī in a dhruvada text (also set to Cautāla) analysed by Richard Widdess. Widdess describes the mukharā as comprising 'the first sam or emphasised beat of the sthāyī [first musical and textual line], preceded by an anacrusis of several beats'.<sup>1</sup> In the present example, therefore, the mukharā consists of the three beats occupied by the vocative māi, together with the following sam on which may be sung either the first syllable of the subsequent line or, in the case of a repeat, the first syllable of the line just completed.

The disposition of the final textual syllable -nī over three beats, followed by that of non-textual māi (in which a euphonic glide between the word's two syllables suppresses its trochaic stress) over another three beats provides a cadence in this last pāda which lends a sense of closure to the line: only here is a syllable sustained over three beats of tāla.

The trochaic rhythm which predominates in this stanza is found in all the six CP stanzas based on a 12-mātrā pāda. It is emphasized by the internal trochee rhyme between many first and second pādas: 12.1 -jāna/-dhāna. The prevalence of thus rhythm in CP 12 induces the mukhiyā to sing the participle racyau in line (1) as a trochee; the tendency is, therefore, to impose the prevalent rhythm even when it is not apparent in the text, and thereby to emphasize the varṇavṛtta rhythm of the stanza.

The arrangement of each pāda in 6-mātrā gaṇas is contrary to the theoretical division of Cautāla into six vibhāghas of two beats each; metre and tāla therefore correspond only in total moric quantity and not in internal construction. Most lines of the melody to which the pāda is sung, however, suggest a basic 6+6 construction; in the 1st and 2nd melodic lines each 6-mātrā section starts on a high note and progresses down the

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1. D.R.Widdess 1981:160.

scale; in the third line the second 6-mātrā section is introduced by a jump to the upper tonic (sā), which is held like a reciting-note until the end of the line; in the fifth melodic line the sustaining of the second (re) of the upper register over two beats reflects a similar sustaining of the fourth (mā) of the upper register at the beginning of the line. The melodic construction is, therefore, based on a notion of two six-mātrā groups, which is not an established feature of Cautāla.

Despite the predominance of trochaic rhythm in this stanza, the theoretical divisions of Cautāla are of course maintained throughout the performance by the ṭhekā (drumming pattern) played by the tablā and emphasized by the jhājha which, except in fast repeats, are sounded only on the strong tālī beats of the cycle - i.e. beats 1 (sam), 5, 9 and 11: the ṭheka of the tablā is particularly apparent in this performance where it is frequently played in its basic undecorated form, or in simple double time.

(It may be noticed that the theoretically 'empty' (khālī) beat, 7, carries a long syllable in performance; this apparently contradictory feature occurs again in CP 26, and is explained below in the discussion of that stanza.)

The sequence in which the pādas of CP 12 are sung and repeated appears to be influenced by purely musical considerations. Two melodic compositions, A and B, are used; A is sung for lines (1), (3) and (5) of the stanza, and B for lines (2), (4) and (6). Each composition consists of four melodic sections, each occupying one āvarta of the tāla; B is a re-ordering of three of the sections already used in A, with the introduction of one new section.<sup>1</sup> The melodic construction of each couplet is therefore as follows:

1. The five lines of melody to which CP 12 is sung are as follows:



1st line (composition A): sections I, II, III, IV;  
2nd line (composition B): sections III, IV, V, I.

In the recorded text, only sections I and II of 'A' lines are sung and repeated separately as single āvartas: all other sections are sung and repeated in pairs - A III with IV, B III with IV and V with I. In other words, viṣama lines are sung as three units (I and II separately, III and IV together), while sama lines are sung as two units (III and IV together, V and I together). This may be explained by the melodic construction of I and II, both of which begin and end on the tonic sā (albeit an octave apart in I), and are therefore more self-contained than the remaining sections. This sense of pāda closure is emphasized by the internal rhyme at the end of sections I and II in A.

The singing of the first two sections separately and the second two together, as in A, bears a resemblance to a similar practice in the performance of dhruvada song (also commonly sung in Cautāla), where the first two sections sthāyī and antarā are sung separately, and the second two sañcārī and ābhoga as one unit.<sup>1</sup> Although each of these sections in dhruvada constitutes a whole line of text rather than a single pāda, some similarity of melodic composition can be found between the dhruvada and the CP forms: in 'A', the rising phrase of section III to a sustained upper tonic (sā) resembles a similar feature in the antarā section of the dhruvada (and the khyāl) style;<sup>2</sup> and a further resemblance is found in composition B, where the new melodic section, V, begins with a sustained upper fourth (mā), which is a higher note than has been achieved previously in the composition. This feature in both 'A' and 'B' suggests that the first two pādas of each line constitute a kind of sthāyī, with the second half-line resembling an antarā. As in dhruvada, a return to the first pāda of the first line (sung in section I) brings a sense of closure to the performance: the performance ends with the syllable ca-, sung to the tonic (sā) and on the first tāla beat (sam), from which point the stanza began.

Similar in construction to CP 12 is CP 17, which differs only in having a final trochee in place of CP 12's final guru. This pāda in

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1. D.R.Widdess 1981:163.

2. Ibid., p.162.

the version recorded is performed in 6-mātrā Dādrā tāla, and is sung in quite a fast tempo with a minimum of repeats. As in CP 12, each sung textual line is divided into four parts, of which the first three are of 12 mātras (i.e. pādas a and b, and the first 12 mātrās of pāda c), the last part here being of 9 mātrās. In the last, 9-mātrā section the long penultimate syllable is extended over 5 beats in order to fill the tāla āvarta; there is, therefore, no inclusion of any non-textual 'makeweight' in this instance. With the exception of this accommodation for tāla, there is an almost exact correlation between syllable length and musical beat in this performance.

The predominant trochaic rhythm of this stanza, already emphasized by alliteration or internal rhyme, is further strengthened by the 3+3 mātrā construction of Dādrā tāla, either (a) within individual gaṇas, or (b) between two gaṇas falling at the same point in successive āvartas:

<u>Dādrā</u>	1	2	3	4	5	6	1	2	3	4	5	6	
	x			o			x			o			
		/	-		u	-		u	/				
(a) 17.2	-	śo	-	ra	jo	-	ra						
(b) 17.3	nā	vā	nī	kuṃ	-	ja	/	bhra	ma	ra	gum	-	ja

The pattern played by the jhājha, however, detracts from the trochaic stress:

<u>Dādrā</u>	1	2	3	4	5	6
<u>Jhājha</u>	♪	♪♪	♪	♪♪	♪	♪♪

A recurring feature of the setting of the CP pāda to tāla is that the long third syllable of the name harivaṃśa is frequently emphasized by being sung on a strong tāla beat, usually the sam. In this instance the emphasis is strengthened by a succession of short syllables in the previous gaṇa:

17.4b	u	u	u	u	u	/	u	u	u	u	/
	palu	palu	harivaṃśa	pivata							

In the performance of this pada the honorific śrī is prefixed to the chāpa, the two syllables hari- being compressed into a single beat: the resultant syncopation adds further emphasis to the long syllable -vaṃśa which follows:

<u>Dādrā</u>	1	2	3	4	5	6	1	2	3	4	5	6
	∪	∪	∪	∪	(-)	∪ ∪ /	-		∪	∪	∪	∪ /
17.4b	pa	lu	pa	lu	śrī	hari	vaṃ	-	śa	pi	va	ta

The recorded stanza which illustrates the second varnavṛtta type - that based on the five-mātrā gaṇa /∪∪ ∪ ∪∪ / - is CP 26. This stanza, consisting of a 20 mātrā ṭeka followed by 5 full lines of 10+10+20 mātrās, is set to the 10-beat cycle Jhapatāla. The first couplet of CP 26 reads as follows:

26.1      mohanī madana gopāla kī bāsuri;

26.2      mādhuri śravana puṭa      sunata suni rādhike  
            karata ratirāja ke tāpa kau nāsu rī.

In performance the line is divided into 10-mātrā sections:

<u>Jhapatāla</u>	1	2	3	4	5	6	7	8	9	10
	X		2			0		3		
<u>Jhājha</u>	♪	♪♪	♪	♪♪	♪♪	♪	♪♪	♪	♪♪	♪♪
26.1	mo	-	ha	nī	-	ma	da	na	go	-
	pā	-	la	kī	-	bā	-	su	rī	-
26.2	mā	-	dhu	rī	-	śra	va	na	pu	ṭa
	su	na	ta	su	ni	rā	-	dhi	ke	-
	ka	ra	ta	ra	ti	rā	-	ja	ke	-
	tā	-	pa	kau	-	nā	-	su	rī	-

As is shown above, the theoretical vibhāga construction of Jhapatāla is 2+3+2+3 mātrās; in practice, however, an ictus occurs on the sixth beat, khālī, as well as on the sam, such that the āvarta is effectively

divided into the same 5+5 mātrā construction as the textual line.<sup>1</sup>  
 5+5 construction is reinforced by the jhājha, which plays a pattern of two cycles per āvarta. This stress serves to underline the gaṇa rhyme and alliteration found in this stanza, as for example in the last line where the long syllable of haṃsa, though falling on the khālī, alliterates strongly with -vaṃśa on the following sam; (here again the chāpa receives syncopated emphasis in performance by the insertion of honorific śrī in time borrowed from hari-:)

<u>Jhapatāla</u>	1	2	3	4	5	6	7	8	9	10
26.6b	u	bhai	-	ka	la	haṃ	-	sa	śrī	hari
	vaṃ	-	sa	ba	li	dā	-	su	rī	-

(iii) The performance of mātrika stanzas

In the mātrika metres of the CP, the predominant pāda is of 16 mātrās; correspondingly, the most frequently used tāla in the samāja recordings (as, indeed, in Hindustani music generally) is the 16-mātrā tīnatāla. There is a straightforward correspondence between the āvarta or tīnatāla and the 16-mātrā pāda of such metres; in performance, however, this correspondence is more likely to be disrupted by syncopation than is the case with the varṇavṛtta metres with their stricter rhythms. This tendency is illustrated in the following extract from CP 72, which has a line construction of 16+16 mātrās, and a 16-mātrā ṭeka:

72.1	suṃdara pulina subhaga suṣadāika;
72.2	nava nava ghana anurāga paraspara ṣelata kūvara nāgarī nāika.

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1. The sixth beat of jhapatāla is theoretically weak or 'empty' (khālī); yet in the performance of this stanza it is marked by considerable emphasis. This may be explained by the fact that the function of the khālī beat is not so much to provide a 'weak' beat or to mark the beginning of a 'weak' vibhāga as to provide an asymmetrical arrangement of emphasis over the whole tāla cycle: the khālī contrasts the beginning of the second half-cycle of five beats with the sam at the beginning of the whole cycle. Thus the khālī is weak only in comparison with the strong sam, and may well be the second strongest beat in the whole cycle. Without this distinction between sam and khālī, 10-mātrā jhapatāla would consist of two identical 5-mātrā sections. In tālas of this type the wave of the hand which traditionally marks the khālī beat in the counting of tala therefore merely advises that "this is not the sam".

Tīnatāla

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	X				2				0				3			
<u>Jhājha</u>	♩	♩	♩		♩	♩	♩		♩	♩	♩		♩	♩	♩	
									suṃ	-	-		ḍara	pu	li	na -su
	bha	ga	-	sukha	dā	-	-	yaka	-	nava	na	va	gha	na	a	-nu
	rā	-	-	ga	-pa	ra	-	spa	ra	khe	la	ta	-kū	va	-	ra
	nā	-ga	rī	-	nā	-	-	yaka	-							

The beats of the jhājha illustrate a practice also found in recordings of other stanzas, wherein each stage in the repetition of a pāda or line leads further towards a rhythmic climax. On the first vocalisation and repeat of each separate pāda the jhājha sounds the simple pattern transcribed above, showing the division of the āvarta into four equal vibhāgas of four beats each. The same pattern is followed during the subsequent singing and repeating of the whole line. When the mukhiyā then sings the whole couplet, the jhājha sounds a more complex rhythm which stresses the sam and the ninth beat of the āvarta, thereby presenting tīnatāla as a double cycle of 8+8 mātrās. Finally when the whole couplet is repeated by the chorus, the jhājha plays a fast continuous pattern in semiquavers, the sam sometimes being marked by an emphasis in volume. The three successive stages in the jhājha rhythm may be shown as follows (each stage continues past the end of the textual line and ends on the sam):

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
(i)	♩	♩	♩		♩	♩	♩		♩	♩	♩		♩	♩	♩	
(ii)	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
(iii)	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

etc.

This separate repetition of each couplet as a discrete unit is a feature not found in the recordings of other stanzas; it may reflect the couplet-based rhyme scheme (AABBCC etc.) of CP 72, (though it is not followed in other examples of a similar rhyme scheme).

An unusual setting of a 32-mātrā stanza is found in the performance of CP 54. This is a six-line stanza of 16+16 mātrās, beginning as follows:

54.1 nayau neha nava raṅga nayau rasa navala syāma bṛṣabhāna kiśorī;

Despite the 16-mātrā base, this stanza is sung to 12-beat Cautāla. This performance is exceptional amongst all those recorded in that the sung text is given a rhythmic emphasis which derives neither from the internal construction of the tāla nor from the construction of the textual line. Against the tāla structure of six vibhāgas of two beats each, the text is sung to a predominant three-beat rhythm without regard for syllable length:

<u>Cautāla</u>	1	2	3	4	5	6	7	8	9	10	11	12
	X		0		2		0		3		4	
<u>Jhājha</u>	♪				♪				♪		♪	
	na	-	-	yau	-	-	ne	-	ha	na	-	va
	raṅ	-	-	ga	-	na	yau	-	-	ra	-	sa
	na	va	-	la	-	-	syā	-	ma	bṛ	-	ṣa
	bhā	-	-	na	-	ki	so	-	-	rī	-	-

It must be considered likely that stanzas of this type would more usually be set to a 16-mātrā tāla.

In stanzas having a line construction of 16+15 mātrās, the penultimate syllable of the second pāda is extended in performance to fill the 16-beat āvarta; an example is in 56.2b, bṛṃdābipina kuṭī abhirāma:

Tīnatāla

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
56.2b															
bṛṃ	-	dā	-	bi	pi	na	ku	ṭī	-	a	bhi	rā	-	-	ma

Tīnatāla is also used for the 16+11 and 16+12 mātrā types. As in the varṇavṛtta metres discussed above, the unequal lengths of the constituent pādas of these metres call for the use of a metrical 'makeweight' in order to complete the tāla avarta. Here, however, no non-textual material is incorporated, since the ṭeka itself is usually of a construction which allows its first pāda to perform this function; the method is described below.

In length, the ṭeka corresponds approximately, and often exactly, to the first pāda of a full line; but in its internal construction it typically comprises a full second pāda preceded by a short first pāda of approximately 5 to 8 mātrās. The way in which the ṭeka corresponds in length to the first pāda and in construction to the second may be seen clearly in the example of CP 37 (a stanza of the 16+11 type):

(a) showing correspondence of overall length:

- 37.1 calahi kina mānini kuṃja kuṭīra; (16 mātrās)  
37.2 to binu kūvari koṭi banitā juta mathata madana kī pīra.  
(16+11 mātrās)

(b) showing correspondence of construction:

- 37.1 calahi kina mānini kuṃja kuṭīra; (5+11 mātrās)  
37.2 to binu kūvari koṭi banitā juta mathata madana kī pīra.  
(16+11 mātrās)

Thus the full ṭeka acts as a first pāda (of 16 mātrās) in that it fills an āvarta of tāla; the first pāda of the ṭeka, when appended to the second pāda of a full line, has the 'makeweight' function of the non-textual vocative māi in CP 12 discussed above. Each āvarta of the tāla will therefore contain one of the following three sections of the pāda:

- (i) the complete ṭeka; or  
(ii) a first pāda of a full line; or  
(iii) a second pāda of a full line, + the first pāda of the ṭeka.

In terms of the CP 37 example, these three possibilities will appear as follows:

- (i) calahi kina mānini kuṃja kuṭīra (16 mātrās);  
(ii) to binu kūvari koṭi banitā juta (16 mātrās);  
(iii) mathata madana kī pīra calahi kina (11+5=16 mātrās).

It is, therefore, the first pāda of the ṭeka which acts as a true refrain, being repeated continuously throughout the performance of the pada. Hence the first pāda is commonly syntactically and semantically independent,<sup>1</sup> commonly comprising a vocative (23.1 rādhā pyārī), an imperative and vocative (52.1, 53.1 deṣau māī), a rhetorical interrogative (60.1 kahā kahaū), or some other fragment which is introductory to the main substance of the ṭeka. The above example calahi kina, 'Why don't you go...', is typical of such independent phrases which admit of repetition in any line of the stanza.

Not all stanzas have a ṭeka whose length corresponds exactly to that of the full line's first pāda; in CP 52 and 53, the first pāda of the ṭeka comprises the 8-mātrā phrase deṣau māī, each syllable of which occupies one tāla mātrā in the performed version (see transcription, pp.456-458 below).

#### The varṇika stanza CP 27

CP is the only stanza to show a consistent construction based on the number of syllables per line (though even here moric elements are present, as discussed in the annotations to the edited text). It is included in this section because of a correspondence with the mātrika stanza CP 28, discussed below. The 14-syllable line is divided in the sung version into pādas of 8 and 6 syllables, as exemplified here in the first two couplets:

- 27.1 madhuruṭu bṛṇḍāvana ānaṇḍa na thora;  
27.2 rājata nāgarī nava kuśala kiśora.  
27.3 jūthikā jugala rūpa- maṇjarī rasāla;  
27.4 bithakita ali madhu- mādhavī gulāla.

In the performance of CP 27 there is no precise correlation between syllable length and musical beat, although there is a tendency for long syllables to be sustained over more beats than short ones. Two successive tālas are used in the performance, both showing a connection with the

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1. But not necessarily: the use of a non-independent phrase presents no problem to the performer; cf. the often elliptical mukharās used in Hindustani music generally.

14-syllable arrangement but neither reflecting the 8+6 construction of pādas within the line. The first tāla, Dīpacandī of 14 mātrās, is used only for the first couplet, and has a different melodic setting from the remainder of the stanza. One āvarta covers one pāda of text, with syllables being extended as required to fill the 14-mātrā cycle; the disposition of syllables over the 14 beats is determined by the internal construction of the tāla in four vibhāgas (3+4+3+4 mātrās). The textual line begins not on the sam but on the eleventh beat, so that the words madhuritu act as a mukharā leading to the sam at the beginning of the stressed thematic label br̥mdāvana. The jhājha sound on all beats except the last beat of each vibhāga; the khālī (beat 8) is therefore again stressed, as discussed above.

<u>Dīpacandī</u>	1	2	3	4	5	6	7	8	9	10	11	12	13	14
	x			2				o			3			
<u>Jhājha</u>	♪	♪		♪	♪	♪		♪	♪		♪	♪	♪	
27.1	br̥m	-	-	dā	-	-	-	va	na	-	ā	-	-	-
	naṃ	da	-	na	-	tho	-	-	-	ra				

The second and subsequent lines of CP 27 are sung to a different melody in the seven-mātrā tāla Rūpaka, eight avartas of which cover each line. The rhythmic tempo is therefore increased, though the tempo of the sung text remains almost unchanged. The use of Rūpaka is maintained throughout the stanza from line 3, including the final repeat of line 1.

As in the Dīpacandī section, it is the position of the tālīs of Rūpaka which generally govern the rhythm of the sung syllables here, and again this rhythm is stressed by the jhājha which sound on the same principle as in the Dīpacandī cycle. The second pāda of each line is sung to a different melodic structure from the first, rising to a higher note than is found in the first and therefore having something of the quality of an antarā. The short second pāda is extended to balance the first by the addition of (usually) five syllables from the first pāda: the words jugala rūpa constitute this repeat in the transcription of line 2 below. After the

singing and repeating of the two pādas separately, the whole line is sung as one and the 'makeweight' syllables (jugala rūpa etc.) are here replaced by a prolongation of the line's penultimate syllable (-ā-) as shown below. The coincidence of the long syllable in the chāpa haribaṃśa with the strong beat sam, already familiar from other stanzas, is again found in CP 27.

<u>Rūpaka</u>	1	2	3	4	5	6	7
	x			2		3	
<u>Jhājha</u>	↓	↓		↓		↓	
27.2				jū	-	thi	-
	kā	-	-	-	-	-	ju
	ga	-	-	la	-	-	-
	rū	-	-	-	-	pa	-
				maṃ	-	-	ja
	rī	-	-	-	-	-	ra
	sā	-	-	{ la	-	ju	-
				{ -	-	-	-
	{ ga	la	-	rū	-	pa	-
	{ -	-	-	-	-	-	-
	{ -	-	-				
	{ -	la	-				

The use of two tālas for the single stanza is evidently not fortuitous, as a second recording of the same stanza made on a separate occasion shows exactly the same change from Dīpacandī to Rūpaka after the first couplet. The change may be based on thematic considerations: the first couplet is a statement of the pada's subject - the presence of the nāgarī (Rādhā) and the kiśora (Kṛṣṇa) in the vernal environment of Vṛndāvana - while the remainder of the stanza is a description of that environment with no further reference to the two protagonists until nearly the end of the stanza (27.15 gāvata suṃdari hari...). The use of several tālas during one musical piece is not unknown in the dhrupada style.

The recorded performance of CP 27 was followed immediately by a performance of CP 28, also on a springtime theme. Again the tāla used was Rūpaka, but in this case the 14-beat cycle corresponds to a mātrika metre, and not a varṇika one: CP 28 is composed in the 14+10 mātrā metre Rūpamālā. The first couplet is as follows:

28.1 rādhe deṣi bana kī bāta;

28.2 ritu basaṃta anaṃta mukulita kusuma aru phala pāta.

The order of the ṭeka is inverted in performance:<sup>1</sup>

deṣi bana kī bāta radhe,

but the use of rādhe as a filler for the short second pāda on the model of CP 52 is not resorted to. Instead, the second pāda of 10 mātrās is extended by the same two methods as were used in CP 27, that is (a) by the borrowing of four mātrās from the first pāda of the line (mukulita in the example transcribed below) and (b) by the prolonged vocalisation of the long penultimate syllable in the line.

The internal construction of the textual line follows precisely the internal construction of Rūpaka tāla. Each first pāda of fourteen mātrās may be scanned as corresponding to the vibhāga division of two cycles of Rūpaka (3+2+2, 3+2+2); each second pāda of ten mātrās corresponds similarly to one cycle of Rūpaka plus one additional gaṇa of three mātrās (3+2+2, 3):

1. A similar inversion of the ṭeka is found in other traditions also. A tīnatāla setting of a śabad of Gurū Arjan from the Ādi granth (Ṭoḍī Mahalā 5, Ādi granth p.717) shows the relocation of initial māī at the end of the textual line. The first two lines of the text and their transcription as asthāyī [sthāyī] are as follows (Gyān Singh 1971:64):

māī carana gura mīṭhe;

vaḍai bhāgi devai paramesaru koṭi phalā darasana gura ḍīṭhe. (rahāu).

asthāyī (tīnatāla)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
x				2				o				3			
			ca	ra	na	gu	ra	mī	-	ṭhe	-	-	-	mā	-
ī	-	-	ca	ra	na	gu	ra	mī	-	ṭhe	-	-	-	va	ḍe
-	bhā	-	ga	de	-	vai	-	pa	ra	me	-	sa	ra	ko	-
ṭa	pha	lā	-	da	ra	sa	na	gu	ra	ḍī	-	ṭhe	-	mā	-

The first syllable of māī is repeated here at the end of the sthāyī (fourth line, beats 15 and 16); it appears again in the same position at the end of the antarā which carries the third and subsequent textual lines.

28.2      ॐ ॐ ॐ / - / ॐ ॐ / - ॐ / ॐ ॐ / ॐ ॐ / ॐ ॐ / ॐ ॐ / ॐ ॐ / - ॐ  
 ṛtu basaṃta anaṃta mukulita      kusuma aru phala pāta

28.3      - ॐ / ॐ ॐ / ॐ ॐ / - ॐ / - / - / ॐ ॐ ॐ / - / ॐ ॐ / - ॐ  
 benu dhuni nādalāla bolī      suni va kyō arasāta      etc.

Only in its inverted form does the ṭeka conform to this gaṇa sequence:

28.1      - ॐ / ॐ ॐ / - / - ॐ / - / -  
 deṣi      bana kī bāta rādhe

The rhythm of the textual line is therefore transmitted faithfully by the Rūpaka structure:

<u>Rūpaka</u>	1	2	3	4	5	6	7
	x			2		3	
<u>Jhājha</u>	♪	♪♪	♪♪	♪	♪♪	♪♪	♪
28.1	de	-	kha	ba	na	kī	-
	bā	-	ta	rā	-	dhe	-
28.2	ṛ	tu	ba	saṃ	-	ta	a
	naṃ	-	ta	mu	ku	li	ta
	ku	su	ma	a	ru	pha	la
	pā	-	{	ta	(mu	ku	li
			-	-	-	-	ta

The strong tāla beat 4 duplicates the stress of the sam; the resulting paired emphasis is particularly effective in the alliteration of basamta/anaṃta in 28.2 above. The pattern played by the jhājha is slightly more complex than that used in the Rūpaka section of CP 27; two quavers sound to the unstressed beats, while a crotchet sounds to the sam and the two tālīs (beats 1, 4, 6).

CP 27 and CP 28 are the only two stanzas in the text with a '14'-unit base - 14 varṇas in CP 27, 14+10 mātrās in CP 28. This feature, and the springtime theme of the two stanzas (coupled with their allocation to the Rāga Vāsanta) identifies them as dhamāra texts; but, as noted above, the dhamāra tāla associated with this species of springtime song has not been used in the recorded performance.

Performed versions of the text do not necessarily follow the close correspondence of tāla mātrā to textual mātrā seen in most of the examples given above. The number of beats taken to pronounce a given syllable may be determined by cadential, melodic or semantic criteria rather than simply by the length of the syllable: a syllable of one textual mātrā, for example, may be sustained melismatically over several beats of the tāla, or conversely two or more syllables may be vocalised within one beat of tāla. Furthermore, as the example of CP 28 shows, tāla vibhāgas do not necessarily correspond to textual gaṇas even when an overall correspondence of tāla and metre is apparent. Yet the basic correlation of text to tāla endures,<sup>1</sup> and it is often the case that syncopations or other variations introduced by the mukhiyā are not followed by the less adventurous chorus.

In order to demonstrate these points, and to show in detail the use of the ṭeka as a metrical 'filler' as discussed above, a full transcription of a performance of CP 52 is given below. The performance lasted about 17½ minutes, and is from an evening samāja session lasting about 1½ hours. The orthography of the transcription reflects the pronunciation of the samājīs rather than forms given in the edited text; lines in Roman type are sung by the mukhiyā, those in italics by the chorus. The transcription is arranged according to tāla structure and not as a musical score;<sup>2</sup> it may simply be

1. This does not mean that a given metrical configuration can only be contained by one specific tāla; see for example the tāla aṅka of Samgīta (January 1940, pp.171-177), where transcriptions of a single text attributed to Tānsen are given in seven different tālas. Cf. also Peter Manuel's transcription of a ghazal in Rūpaka, Dādarā and Kaheravā tālas (1969:106-7).
2. The basic musical transcription may be given separately. The pada is sung to six lines of melody in the rāga Bilāvala, the second line (1a) being simply a variation on the first.



(contd. on next page....)

noted that each melodic line begins, with the textual line, on the 10th mātrā of the avarta, and that the last 'bar' of the melodic lines which carry the refrain dekho māī is always occupied by the same four-crotchet rising figure. A small numeral before each tenth beat indicates which of five melodic lines (given in the footnote) is sung in the following line; a dash in square brackets represents a rest of one mātrā. The jhājha, which are struck on the first three beats of each vibhāga throughout most of the performance, play a faster and continuous rhythm from the point marked by an asterisk in the margin, from which point the tempo increases by about a third. It may be noticed that both mukhiyā and chorus often anticipate their entry on the tenth mātra by singing one or more syllables from beats eight or nine; this is usually a meaningless utterance (rendered a or ā in the transcription), but sometimes takes the form of the last word of text of the expiring section. Twice the exclamatory expression e rī hā! replaces part of the text, for emphasis.<sup>1</sup>

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(.....contd. from previous page.)



1. An exclamation of this kind is a common feature of various kīrtana traditions. In the Ādi granth, for example, the formula hari hā appears (as a textual filler?) in the fourth verse of every phunhe śaloka. (Surindar Singh Kohli, p.79.)

<u>Tīnatāla</u>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	x				2				0				3			
<u>Jhājha</u>	↓	↓	↓		↓	↓	↓		↓	↓	↓		↓	↓		
										<sup>1</sup> sun	da	ra	tā	-	-	kī
sī	-	-	mā	[-]de	kho	mā	ī		-	<sup>1</sup> sun	da	ra	tā	-	-	kī
sī	-	-	mā	de	kho	mā	ī	[-]		<sup>2</sup> sun	-	dara	tā	-	-	kī
sī	-	-	-mā	de	kho	mā	ī	ā}		<sup>2</sup> sun	da	ra	tā	-	-	kī
sī	-	-	mā	de	kho	mā	ī	[-]mā } ī }		<sup>1a</sup> sun	da	ra	tā	-	-	-kī
sī	-	-	mā	[-]de	kho	mā	ī	māī } - }		<sup>2</sup> sun } sun }	da	ra	tā	-	-	kī
sī	-	-	mā	[-]de	kho	mā	ī	hā		<sup>1</sup> sun	-	dara	tā	-	-	kī
sī	-	-	mā	de	kho	mā	ī	-		<sup>2</sup> sun	-	dara	tā	-	-	kī
sī	-	-	mā	de	kho	mā	ī	-		<sup>3</sup> braja	na	va	ta	ru	ni	-ka
dam	-	-	-ba	nā	ga	rī	-	-		<sup>3</sup> braja	na	va	ta	ru	ni	ka[-]
dam	-	-	ba	nā	ga	rī	-	[-]		<sup>3</sup> braja	na	va	[-]ta	ru	ni	-ka
dam	-	-	ba	nā	ga	rī	-	-		<sup>3</sup> braja	na	va	ta	ru	ni	[-]ka
dam	-	-	ba	nā	ga	rī	-	[-]		<sup>1</sup> nira	kha	-ka	ra	ta	-	adhi
grī	-	-	vā	[-]de	kho	mā	ī	ā}		<sup>1</sup> nira	khi	-ka	ra	ta	-	adha
grī	-	-	vā	de	kho	mā	ī	ā		<sup>3</sup> braja	na	va	ta	ru	ni	-ka
dam	-	-	ba	nā	ga	rī	-	-		<sup>1</sup> nira	kha	-ka	ra	ta	-	adha
grī	-	-	vā	-de	kho	mā	ī	ā } ā }		<sup>3</sup> braja	na	va	ta	ru	ni	ka[-]
dam	-	-	ba	nā	ga	rī	-	[-]		<sup>1</sup> nira	khi	ka	ra	ta	-	adha
grī	-	-	vā	de	kho	mā	ī	ā		<sup>4</sup> jo	-	kou	ko	-	ti	-
kal pa	-	-	lagi	jī	-	-	ve	-		<sup>4</sup> jo	-	kou	ko	-	ti	-
kal pa	-	-	lagi	jī	-	-	ve	-		<sup>5</sup> rasa	nā	-	ko	-	ti	ka
pā	-	ve	-	-de	kho	mā	ī	ā } ā }		<sup>5</sup> rasa	nā	-	ko	-	ti	ka
pā	-	-	ve	de	kho	mā	ī	-		<sup>4</sup> jo	-	kou	ko	-	ti	-
kal pa	-	-	laga	jī	-	-	ve	[-]		<sup>5</sup> rasa	nā	-	[-]ko	-	ti	ka
pā	-	ve	-	-de	kho	mā	ī	ā } ā }		<sup>4</sup> jo	-	kou	ko	-	ti	-
kal pa	-	-	lagi	jī	-	-	ve	-		<sup>5</sup> rasa	-	nā	ko	-	ti	ka
pā	-	-	ve	de	kho	mā	ī	-		<sup>3</sup> taū	-	-ru	ci	ra	-	bada
-nā	-	-	-ra	vin	da	kī	ā } ā }			<sup>3</sup> ta	ū	-ru	ci	ra	-	bada
nā	-	-	ra	vin	da	kī	-	[-]		<sup>1</sup> śo	bhā	-	ka	ha	ta	-na
ā	-	-	ve	-de	kho	mā	ī	ā } ā }		<sup>1</sup> śo	bhā	-	ka	ha	-	ta na
ā	-	-	ve	de	kho	mā	ī	[-]		<sup>3</sup> taū	-	-ru	ci	ra	-	bada
nā	-	-	-ra	-vin	da	kī	-	-		<sup>1</sup> śo	bhā	-	ka	ha	ta	-na
ā	-	-	ve	[-]de	kho	mā	ī	ā } ā }		<sup>3</sup> ta	ū	-ru	ci	ra	-	bada
nā	-	-	ra	vin	da	kī	-	-		<sup>1</sup> śo	bhā	-	ka	ha	-	ta na
ā	-	-	ve	de	kho	mā	ī	[-]mā } ī }		<sup>4</sup> de	-	valo	-	ka	-	bhū
lo	-	-	ka	-ra	sā	ta	la	-		<sup>4</sup> de	-	valo	-	ka	-	bhū

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
x				2				0				3			
lo	-	-	ka ra sā	-	-	tala	-	<sup>5</sup> suna	-	kavi ku	la ma	-ti			
da	ri	ye	-	-de	kho mā	ī	<sup>ā</sup>	<sup>5</sup> suna	-	kavi ku	la	-	mati		
da	ri	ye	-	de	kho mā	ī	[-]	<sup>4</sup> de	-	valo	-	ka	[-]	bhū	
lo	-	-	ka ra sā	-	-	tala	-	<sup>5</sup> suna	-	kavi ku	la	-	mati		
da	ri	ye	-	[-]de	kho mā	ī	<sup>ā</sup>	<sup>4</sup> de	-	va lo	ka	-	bhū		
lo	-	-	ka ra sā	-	-	tala	-	<sup>5</sup> suni	-	kavi ku	la ma	ti			
da	ri	-	ye de	kho mā	ī	-	-	<sup>3</sup> saha ja mā	-	-	dhu rī	-			
am	-	-	ga am	ga kī	-	-	-	<sup>3</sup> saha ja mā	-	-	dhu rī	e rī			
rī	hā	-	-	-	-	o	-	<sup>3</sup> saha ja mā	-	-	dhu	-	-rī		
hā	-	-	-	-	-	o	-	<sup>3</sup> saha ja mā	-	-	dhu	-	-rī		
am	-	-	ga am	ga kī	-	-	[-]	<sup>1</sup> kahi kā	-	sō	-	-	pata		
ta	ri	-	ye -de	kho mā	ī	<sup>ā</sup>	<sup>1</sup> kahi kā	-	sō	-	-	pata			
ta	ri	-	ye de	kho mā	ī	<sup>ā</sup>	<sup>3</sup> saha ja mā	-	-	-	dhu	rī			
am	-	-	ga am	ga kī	-	-	-	<sup>1</sup> kahi kā	-	sō	-	-	pata		
ta	ri	-	ye -de	kho mā	ī	-	-	<sup>3</sup> saha ja (mā)	(-)	ma	dhu	-	rī		
am	-	-	ga am	ga	-	kī	-	<sup>1</sup> kahi	-	kā sō	-	-	pata		
ta	ri	-	ye de	kho	-	māi jaiśrī	[-]	<sup>4</sup> hita	-	hari vam	-	-	śa pra		
tā	-	-	-pa	-	rūpa	guna	jaiśrī	-	<sup>4</sup> hita	-	hari vam	-	-	śa pra	
tā	-	-	pa rū	pa gu	na	-	-	<sup>5</sup> vay	ba	-la	śyā	-	-	m u	
jā	-	ga	ra -de	kho mā	<sup>ī</sup>	<sup>ā</sup>	[-]	<sup>5</sup> vay	ba	la	śyā	-	-	m u	
jā	-	-	gara de	kho mā	ī	jaiśrī	[-]	<sup>4</sup> hita	-	hari vam	-	-	śa		
pratā	-	-	-pa rū	pa gu	na	-	[-]	<sup>5</sup> vay	ba	-la	śyā	-	-	m u	
jā	-	-	gara -de	kho māi	jaiśrī	-	-	<sup>4</sup> hita	-	hari va	-	-	mśa pra		
tā	-	-	pa rū	pa gu	na	-	-	<sup>5</sup> vay	ba	la	śyā	-	-	m u	
jā	-	-	gara de	kho mā	ī	-	-	<sup>3</sup> jā	kī	-	bhrū	-	-vi	lā	
-	-sa	-	basa pa	śu	ri	va	-	<sup>3</sup> jā	-	kī bhrū	-	-	vilā		
-	sa	-	basa pa	śu	-	riva	ehā	<sup>3</sup> jā	kī	-	bhrū	-	-vi	lā	
-	sa	-	basa pa	śu	ri	va	-	<sup>3</sup> jā	-	kī bhrū	-	-vi	e rī	-	
hā	-	-	-	-	-	o	-	<sup>3</sup> jā	kī	-	-bhrū	-	-	e rī	
hā	-	-	-	-	-	o	-	<sup>3</sup> jā	-	kī bhrū	-	-vi	lā		
-	sa	-	basa pa	śu	-	riva	-	<sup>1</sup> dina	vi	tha	ki	ta	-	rasa	
sā	-	-	gara de	kho mā	ī	-	-	<sup>1</sup> dina	vi	tha	ki	ta	-	rasa	
sā	-	ga	ra de	kho	-	māi	-	<sup>3</sup> jā	kī	-	bhrū	-	-vi		
lā	sa	-	basa pa	śu	ri	va	-	<sup>1</sup> dina	vi	tha	ki	ta	-	rasa	
sā	-	-	gara de	kho mā	ī	-	-	<sup>3</sup> jā	-	kī bhrū	-	vi	lā		
-	sa	-	basa pa	śu	-	riva	[-]	<sup>1</sup> dina	vi	-tha	ki	ta	-	rasa	

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VII. THE COMPOSITION AND CONTENT OF THE CAURĀSĪ PADA

1. The Title of the Text

Modern editions of the CP usually bear the title Hita caurāsī, some preferring the Sanskritized form Hita caturāsī, and it is under these titles that the text is usually discussed in histories of Hindi literature. The evidence of the manuscripts studied for the present edition, however, is that these titles are relatively modern, and represent a literary formalization of the simpler epithet 'Caurāsī pada' which simply describes the text as a collection of 84 stanzas.

It is recognised even within the sampradāya that the CP was compiled after the death of Hita Harivaṃśa. Early references to Harivaṃśa's collected padas do not mention any specific number of stanzas or any title, but refer to the text in such general terms as vāṇī; girā, etc. The most striking example of this is the 16th century text Sevaka vāṇī of Dāmodaradāsa 'Sevaka': the entire fourth prakaraṇa of this text is devoted to a eulogy of Harivaṃśa's vāṇī, but nowhere does an actual title appear.<sup>1</sup> Dāmodaradāsa seems, therefore, to have known the vāṇī only as a loose collection, since he would surely have referred to any formal title current at the time of his writing.

The oldest manuscript collated for the present edition is MS A, dated V.S. 1749 (A.D. 1693). Dharaṇīdharadāsa, author of the ṭīkā which this manuscript contains, makes no allusion to the number of stanzas in the text, referring to it simply as bānī; and strictly speaking the CP as borne by this manuscript does not originally consist of 84 stanzas, since CP 13 is present only as a margin addition, and the numbering sequence does not, consequently, reach 84. The scribal colophon to the manuscript does, however, introduce the 'title' śrī caurāsī, and thereby assumes a total of 84 stanzas; similar forms

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1. Citations of the CP in the Sevaka vāṇī are discussed in section VII.3.(ii) below.

appear in MSS EIL, with śrī caturāśī appearing in two of the Premadāsa ṭīkā manuscripts, K and M. The title caurāśī pada appears in the colophons of BCDFJ: of these, the earliest dated is MS C, whose colophon bears the date V.S. 1794 (A.D. 1737). Nowhere in the manuscripts collated does the title Hita caurāśī appear; among the other manuscripts examined, the title appears once only, and then too in a modern copy (described in section II.2.(iv)).

The earliest attestation of the epithet (Śrī) caurāśī in the available sources is therefore in the colophon of MS A (A.D. 1693), while the earliest occurrence of the form Caurāśī pada is in MS C (A.D. 1737).

A reference from the hagiographic work Rasika ananya māla, quoted on p.11, provides a slightly earlier attestation of the form caurāśī: the hagiography is tentatively dated to the mid-17th century. (Though this reference links the title Caurāśī with a gosvāmī interpreted as Harivaṃśa's eldest son Vanacandra, there is no reason to believe that Vanacandra himself was specifically acquainted with an integral text composed of, or referred to as, a unified corpus of 84 stanzas.)

Since the CP represents a sectarian compilation of individual stanzas or groups of stanzas, it is not surprising to find the lack of a consistently applied title in the earlier sources. In the absence of truly early manuscripts, the aim of the edition cannot go beyond the establishment of an authentic form of this compilation, since by definition there can have been no consolidated 'archetype' contemporaneous with the composition of its component parts. In this context, it is reasonable to adopt the descriptive label Caurāśī pada as a relatively early title for the anthology: but only after recognising the place of this form in the gradual development zero > caurāśī > caurāśī pada > hita caurāśī.

Discussion of the modern title Hita caurāśī invites some comment on the word hita itself. 'Harivaṃśa' is a reasonably common name in Vaiṣṇava circles, and it was perhaps in order to differentiate himself from others of the same name that the Rādhāvallabhī Harivaṃśa incorporated the upanāma hita into his chāpa: this usage established a style which was followed by later sectarian figures - 'Hita' Dhruvadāsa, 'Hita'

Rūpalāla etc. The meaning of hita in Hindi extends beyond its Sanskrit sense of 'good, welfare' etc., and becomes roughly synonymous with prema; Rādhāvallabhī authors adopt the term to refer specifically to their own sectarian conception of divine love which, notwithstanding the eroticism of the Rādhā-Kṛṣṇa paradigm through which it is expressed, is purely transcendental and untained by lust (kāma). Despite the attribution of this concept to Hita Harivaṃśa, however, this usage only becomes apparent in the works of later authors and is not explicit in the works of Harivaṃśa himself: the term occurs independently of chāpa contexts only four times<sup>1</sup> in the CP, and in none of these occurrences does the sectarian sense apply. (The term does not appear in the Sanskrit text Rādhāsudhānidhī, while in its three occurrences in the Sphuṭa vāṇī<sup>2</sup> it does not have the sectarian sense.)

Of the early eulogistic works surveyed above in chapter I, only the Sevaka vāṇī attaches the upanāma hita to Harivaṃśa's name. The absence of the upanāma elsewhere does not necessarily prove ignorance of it, but rather implies, perhaps, that it was regarded as having purely literary reference and that its use outside the context of the chāpa was not appropriate or necessary; alternatively, it may have been used only to distinguish the Rādhāvallabhī poet from others of the same name. In the primary sources analysed, the first attestation of the upanāma hita serving as a personal name in its own right is in the phrase hita jū kī rīti from Priyādāsa's eighteenth century Bhaktirasa bodhinī, quoted on p.15 above (while Nābhādāsa's mūla, which this reference glosses, refers only to harivaṃśa gusāī).

## 2. Authorship of the 84 stanzas

It is by no means certain that all the 84 stanzas are the product of a single author. Six of the 84 appear, with some differences, in the Sūrasāgara; a further two bear the chāpa not of Harivaṃśa but of one Naravāhana, and the second of these, CP 12, is also attributed to the Aṣṭachāpa poet Kumbhanadāsa. This last attribution, recorded by

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1. CP 12.1, 48.2, 57.27, 58.1.

2. Sphuṭa vāṇī 16.2, 18.6, 24.1 (Lalitā Carāṇ Gosvāmī (ed.) 1972:157, 161, 166).

Lalitā Caraṇ Gosvāmī (1957:376) cannot be discussed here since no text of the Kumbhanadāsa version has been available;<sup>1</sup> the other two attributions are discussed in the following paragraphs.

(i) The 'Naravāhana' stanzas

The consecutive stanzas CP 11 and 12 bear the chāpa narabāhana. Rādhāvallabhī hagiographies such as the Rasika ananya māla (Lalitāprasād Purohit (ed.) 1960:1-4) identify Naravāhana as a 'robber-baron' figure who held the whole of Braj under his sway, but who latterly became a disciple and follower of Hita Harivaṃśa; the sectarian view of the origin of these stanzas is that they were written by Harivaṃśa but 'dedicated' to Naravāhana as a reward for his devoted allegiance. An early example of this ascription is found in the following couplet from the seventeenth century text Bhaktanāmavalī of the Rādhāvallabhī poet Dhruvadāsa:

kahā kahaū nahī kahi sakata narabāhana ko bhāga;  
śrīmukha jākau nāma dharyau nija bānī anurāga.<sup>2</sup>

'What can I say? I cannot describe the happy lot of Naravāhana, whose name the sweet-voiced one placed affectionately in his own scripture.'

This description of events is frequently recounted by the hagiographical literature.<sup>3</sup> Such a dedication would represent a reversal of the more usual practice, in which the devotee or admirer of a poet himself composes a stanza in that poet's style and bearing the latter's name,

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1. The stanza does not occur in the anthology of Kumbhanadāsa's paḍas included in Prabhudayāl Mītal (ed.), 1949:105-116.

2. Lalitā Caraṇ Gosvāmī (ed.) 1971:30.

3. See, for example, the following references, all treating of the life of Naravāhana:

(a) Bhagavata Mudita, Rasika ananya māla (Lalitāprasād Purohit (ed.) 1961:4):

guru prasanna hvai dvai pada gāyau; naravāhana ke bhoga lagāyau.

(b) Uttamadāsa, Harivaṃśa caritra (N.P.S.Āryabhāṣā Pustakālaya, MS 482: ff.9<sup>v</sup>-10<sup>r</sup>):

and adds it as an apocrypha to the existing corpus (examples of such padas bearing the chāpa of Harivaṃśa are given in Appendix III). If the hagiographers' story lacks a ring of authenticity, however, it remains unchallenged by conflicting evidence; the historical position remains obscure.

The two stanzas bearing the chāpa narabāhana, CP 11 and 12, are linked by a strong stylistic resemblance. Both are six-line stanzas and share, with preceding CP 10, a particular metrical structure; both have -inī end-rhyme (CP 11 -āminī, CP 12 -aṃdinī); both share similar internal rhymes in the final couplet, and furthermore share the same rhyme-word jheli in the second pāda of line (6). The two stanzas also end with similar compound epithets: 11.6 jagata pāvanī, 12.6 jagata baṃdinī.

In both stanzas, the chāpa narabāhana is followed by the word prabhu, yielding the compound epithet 'Naravāhana's Lord, Kṛṣṇa'.<sup>1</sup> In both instances, MSS DI read prabhū (though neither manuscript is prone to the arbitrary lengthening of short vowels, and both consistently read prabhu elsewhere in the text); lengthening of the vowel here suggests, therefore, a possible metrical compensation for a five-mātrā chāpa (i.e. a form metrically shorter than narabāhana). Furthermore, the metrical configuration [ u u - ] introduced by narabā- at the beginning of the

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(.....contd. from previous page)

niju vihāra ke dvai pada daye; śrīmuṣa vānī madhya liṣi laye.

(c) Priyādāsa, Bhaktirasa bodhinī (S.Ś.Bhagvān Prasād (ed.) p.663):

daī maṃgavāya vastu rākhi yō durāya bāta

āya dāsa bhayau kahi rījhi pada diyau hai.

(d) Vṛndāvanadāsa, Rasika ananya paracāvalī, Hita Saurabha VI, No.2 (April 1973), p.53:

śrī guru bhaye kṛpāla dekhi tihī carita navīnai;

caurāsī pada māhi jugala pada tākaū dīnai.

1. This collocation disallows the interpretation offered by C.S.J.White (pp.60-61), in which the chāpa is broken down into its lexical components and translated 'The Lord...is a vehicle for man' / 'The Lord, the Vehicle of Salvation for men'. G.R.Niemann's interpretation (1977:44-45) of prabhu as syntactically distinct from the chāpa is similarly untenable.

line upsets the predominantly trochaic rhythm which subsists throughout these stanzas: no other line (or half-line) begins with such a configuration. Variation of this kind is not without precedent, however (see for example catalectic hita haribaṃśa in 46.4 and 71.6), and is not proof, per se, of a corrupt reading.

Although similarities between the two stanzas suggest a shared source, there is no specific evidence to show that they may not share authorship with the remainder of the text. Pairings of stanzas of like kind occur elsewhere in the text (e.g. CP 39, 40; CP 74, 75); further examples of the metre used here occur in CP 10, 76 and 80; and the phrase kiśalaya dala racita saina from 11.4 is also found in 76.1.

(ii) The 'Sūrasāgara' Stanzas

CP 13, 33, 37, 50, 54 and 82 all appear in editions of the Sūrasāgara (SS). The fact that none of these six appears in the earlier manuscripts of the SS<sup>1</sup> shows them to be late accretions to the expansive Sūra tradition; but, far from proving that the stanzas necessarily have their origin in the CP, this evidence suggests that they may have belonged to some independent body of material - perhaps fostered by a sung tradition - from which individual padas might easily have been borrowed and developed variously along sectarian lines. The omission of CP 13 from the original draft of MS A, and the different locations in the overall stanza sequence allotted to two more of the disputed stanzas (CP 33 and 50) by MS A vis-à-vis the other manuscripts, supports this view.

Nothing in the style or content of the six stanzas can prove beyond doubt an original identity with either the CP or the SS. The stylistic and thematic grounds on which Vijayendra Snātak bravely

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1. J.S.Hawley, p.8.

concludes<sup>1</sup> that all six stanzas are attributable to Harivaṃśa are superficial and general; and since an overall consistency of style and theme would naturally be sought by any compiler when assembling disparate material for an anthology, the use of such general criteria to resolve the problem of authorship begs the question fundamentally.

The SS texts on which the following discussion of the six stanzas is based are given in Appendix II.

CP 13: SS 2489/1871. Though substantial divergences between the two versions occur only in the last couplet, the minor variations in line (4) are significant in terms of the transmission of the text. Here two variant readings in the CP manuscripts follow the SS version: A reads kāko for kaise; C reads rahe, E rahi, L rahai, for rahata (SS rahai). The subjunctive mood accommodated by the SS reading rahai could be said to be more appropriate here: cf. subjunctive verbs in the similarly rhetorical contexts of 35.8 and 42.6.<sup>2</sup> Line (6) in the SS version is a more logical conclusion to the stanza, since it maintains the theme of a sakhī describing the effect on herself of a vision of Kṛṣṇa. Snātaka concludes on lexical grounds that the text is attributable to Harivaṃśa; but the 'teasing' motif with which the stanza opens is more akin to SS contexts than to the CP, where it has no precedent. The absence of this stanza from MS A clearly casts some doubt as to its origins.

CP 33: SS 1817/1119. The first line is held in common by the two versions; in the SS text this forms a couplet with line (4) of the CP text. The first half of the third line is also shared, but for the distinction between the participles parata (CP) / dharata (SS); here, MS F falls in with the SS reading (but possibly through assimilation to a context in 5.2, rather than as a result of any genetic connexion with the SS tradition). The SS text contains the unlikely rhyme bhora/ bhora in the third and fourth lines. In the stanza order unique to MS A, this stanza follows CP 31 with a similar first line:

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1. Vijayendra Snātak 1968: 324-330.

2. 35.8 kyaū banai bibecita; 42.6 kauna apanapau hārai.

- 31.1 āju ati rājata dāmpati bhora  
33.1 āju bana rājata jugala kiśora.

A further correspondence with the remainder of the CP text occurs in line (6), where the phrase surata samudra jhakora echoes 70.2 surata samudra jhakorī.

CP 13 and CP 33 together account for two of the three CP stanzas with -ora end-rhyme (the third being CP 31 quoted above).

CP 37: SS 3070/2452. CP 37 stands at the beginning of a sequence of five stanzas whose main theme is the viraha endured by Kṛṣṇa during Rādhā's māna. There are a number of differences between the two versions, of which the following demand comment.

In line (3), where the SS text reads sambhrama ati ātura, the CP reading is birahākula pulakita in CEFGLM, pulakita birahākula in ABDHIJ (original drafts); the coincidence of this variation among the CP manuscripts with the different SS version suggests diverse replacement in the CP of an earlier reading. Both recensions yield metrically and semantically sound versions. The orthographic similarity between the two versions of the seventh line suggest the possibility of deliberate scribal superimposition of one reading onto the other at some time during the transmission:

CP	hita haribaṃśa parama komala cita	capala calī piya tīra
SS	hiya maī haraṣi prema ati ātura	catura " " "

The CP reading ranabīra in the final line has been altered, in MS C, to the SS reading ranadhīra. The appearance of the word sūra in this line has no doubt facilitated attribution of the stanza to Sūradāsa: but sūra also appears, again in collocation with surata, in the last line of CP 38, and again at 46.4 and 57.29. A further connexion with the remainder of the CP is found in the phrase to binu kūvari (37.2), which occurs again at 39.4.

CP 50: SS 1809/1191. Four of the five points of difference between the two versions show the SS text to be inferior, and presumably therefore to represent a corrupt recension. The first divergence is in

line (2); here the CP reads sarasa mani nīla mano mṛdula kaṃcana ṣaci, for which the SS has the equally satisfactory sarasa mani mṛdula kaṃcana su ābhā khaci. In the following line, however, the SS text fails to yield an effective śleṣa dependent upon the CP reading nibādha (and discussed in the annotation to 50.3), and furthermore fails to show the varṇika gaṇa / uu v uu , uu v uu / which is regular for this metre:

	u u u -/- u u u /- u u u /- u -
CP	surata nībī nibādha heta piya māninī
	u u u -/- - u / u u u u u /- u u u
SS	sūdara nībī baṃdha rahati piya pāni gahi

In the fourth line, the inclusion in the SS text of superfluous kari may be consequent upon an inversion of the two words roṣa, hūkari (the latter being a miscopying of correct huṃkāra). In the fifth line the SS reading must be an ingenuous replacement of the chāpa haribaṃśa hita, since the SS text is again unmetrical (catalexis not being a regular feature in this position):

	- u -/ u u u u u / u u u u u /- u u u
CP	koka koṭika rabhasa rahasi haribaṃśa hita
	- u -/ u u u u u / u u u u u /- u u
SS	koka koṭika rabhasa rasika hari sūraja

In the final line, the SS reading prāna mana for CP praṇayamaya is semantically inferior.

CP 54: SS 1303/685. The first couplet only of the CP six-line stanza is shared by the SS four-line stanza. The SS reading nayau geha in the first line is metrically inferior to the CP's nava raṃga. SS kūvari in the same line is semantically inferior to the CP's syāma, since restriction of the context to Rādhā in the SS text damages the correspondence with the following line, where the reference to pītābara as well as cūnarī (both versions) involves nāyaka as well as nāyikā in the action of the stanza. (SS kūvari may, however, represent masc. kūvara, in which case this argument does not stand.)

The final line of the CP text contains the phrase cira jīvau bhūtala yaha jorī, which echoes further collocations of bhūtala and jorī at 7.2 and 70.8.

CP 82: SS 1819/1201. The resemblance of the two versions is very close. The SS readings mūla, sugaṃdha and madhurai rī (second, fourth, and seventh lines) are errors for maula, sudhaṃga and madhu ghorī respectively. (The reading sugaṃdha appears here in MSS EM also (either by metathesis or by thoughtless confusion of the two words); but this error is commonplace in E, and occurs in M also at 24.4 and 72.5.) The six-mātrā chāpa sūradāsa which appears for seven-mātrā hita haribaṃśa in the final line requires a lengthening of the following pivata (CP) to pīvata (SS): citations in the Sūra śabdasāgara (Hardev Bāharī 1981) show the former to have wider currency in the SS generally.

There are several collocations in CP 82 which have parallels elsewhere in the text: for 82.2 barabasa kiyau citai muṣa morī cf. 78.4 barabasa liyau mohana cita corī; for 82.3 āga aṃga mādhurī cf. similar collocations at 10.1, 29.2, 69.2, 78.4; for 82.4 rasa siṃdhu jhakorī cf. 43.3 guna siṃdhu jhakorī. The dance context of this stanza, with Rādhā predominant, is found in the broken sequence CP 78, 79, 81, 82.

The above comparisons of CP and SS versions yield no watertight conclusions. The cited parallels between the stanzas under discussion and the remainder of the CP are often striking, but cannot, for two reasons, be taken as proof of an original identity of source: firstly, a detailed search of the SS would no doubt yield similar parallels with SS contexts; and secondly, the tendency in BrBh verse to the conscious or unconscious use of literary formulae in the construction of a line is commonplace, and is likely to obscure original diversity of authorship. In the case of the last three stanzas discussed, a more coherent text in the CP versions suggests that these stanzas have been preserved more accurately in the Rādhāvallabhī 'recension', and may therefore be regarded as holding a position closer to the archetype than that held by the relatively corrupt SS versions; the alternative explanation, viz.

that the coherent CP texts represent hyper-corrections of original SS stanzas, does not seem tenable. In the case of the first three stanzas, however, an open verdict must be returned, the origin of CP 13 remaining particularly doubtful.

### 3. The Structure of the Text

A cursory survey of the 84 stanzas shows that the collection is not rigidly ordered under any classification scheme except that of rāga headings. Rāga allocation is, therefore, the first aspect of the text's structure to be discussed below. Subsequently, the factors of metrical type, word use and theme are analysed in an attempt to perceive any possible diversity of sources amongst the component stanzas of the text; existing classification schemes promoted within the sectarian tradition are also assessed.

#### (i) Rāga allocations in the CP

All manuscripts allocate a sequence of rāgas to the 84 stanzas of the text; the rāga distribution varies, but the table below shows that a large degree of agreement exists. The stanza order of MS A, discussed in section II.1(i), differs from that of all other manuscripts in that a group of nine stanzas (CP 27 to 35 in the majority order) precedes a group of seven stanzas which comes first in all other manuscripts; the fact that these two blocks of text constitute discrete rāga sections suggests that the rāga allocation does at least antedate the dislocation of the text in MS A vis-à-vis the other sources.

In the table below, cross-hatching indicates a lost folio (of which details are given in II.1); manuscript orthographies are preserved in the tabulated rāga names.





The mūla of the CP is usually followed by a stanza in kavitta metre, giving the distribution of the 84 stanzas under 14 rāga headings. The date of this kavitta is unknown, but its authorship has been attributed by the CP's commentator Premadāsa to one 'Harijī Mallajī'.<sup>1</sup> The name 'Śrī Harijū (Harijīmala)' appears in a list of eighteenth century Rādhāvallabhī authors,<sup>2</sup> but even this vague indication of a floruit remains unsubstantiated. Of the sources collated for the present edition of the CP, only MS C (V.S. 1794) is without the so-called rāga saṃkhyā kavitta, though in the oldest manuscript collated, MS A (V.S. 1749), the kavitta is a later addition which supplements an earlier stanza (reproduced in the description of MS A) listing the rāga sequence peculiar to that manuscript.

The fact that the original drafts of two oldest manuscripts collated, A and C, are without the rāga stanza suggests that the stanza was written after the date of these two manuscripts. If this is the case, then the kavitta must have been composed to describe an already existing allocation of rāgas, rather than to prescribe such an allocation, since even in A and C the order of rāgas is very close to that which becomes more or less standard in later manuscripts. The kavitta, quoted in section II.3, yields the following computation of the numbers of stanzas allocated to each rāga:

Vibhāsa	6	Sāraṅga	16
Vilāvala	7	Mallāra	4
Toḍī	4	Gauḍa	1
Āsāvarī	2	Gaurī	9
Dhanāśrī	7	Kalyāṇa	6
Vasanta	2	Kānharo	9
Devagandhāra	7	Kedāro	4

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1. This attribution is quoted in the description of MS G, section II.1(i).

2. Kiśorīśaraṇ 'Ali' 1950:42.

Except in printed text H, where each pada is individually headed with the rāga name, only the first pada of a sequence bears the rāga name. If a rāga name is omitted, therefore, the following stanzas seem to be automatically subsumed under the previous rāga heading. Thus it is impossible to tell (except from the secondary evidence of the rāga saṃkhyā kavitta) whether the absence of any individual rāga heading represents a scribal omission or a substantive difference in rāga allocation.

The distribution of rāgas accords with the specifications of the rāga saṃkhyā kavitta in only five of the sources collated here; even in these five (DEHJL) there is one minor divergence from the kavitta, in that Gauḍa is represented by Gauḍa-malāra. (The same is the case with FGK, which variously differ from the kavitta's specifications in other ways also.) Divergences from the specifications of the kavitta are as follows:

- (a) MS A has Lalita for Vibhāsa (CP 1-6); C has Lalita from CP 2 (-6 or -13?: the folio bearing 6-8 in C is missing; Vilāvala may begin at CP 7, as in ABDEHIJKLM). K lacks a heading for the first six stanzas.
- (b) Vilāvala is lacking in FG (folio missing in C).
- (c) A and C have Gujarī for Devagandhāra (CP 29-35 in majority order, 19-27 in MS A order); GM have no heading here.
- (d) F lacks Sāraṅga.
- (e) ABCI lack Gauḍamalāra: of these, BCI include CP 56 in the previous group (Malāra), while A begins the Gaurī section with this stanza.
- (f) C repeats the Gaurī heading at CP 59, and again at 63 (though this latter is sec.m. over a folio repair).
- (g) B lacks Kalyāna.
- (h) K lacks Kedārau.

The sample may be broadened by adding data given by Uṣā Gupta<sup>1</sup> in a survey of CP manuscripts. The first manuscript referred to by Gupta is our MS C (despite a discrepancy in library catalogue numbers); her second accords with our MS K; her third and fifth with our DEHJL; her fourth, seventh and eighth accord with the DEHJL but also lack Kedārau; her sixth accords with DEHJL but also lacks Kānharau.

Before considering the implications of the rāga sequence, it is relevant to record the existence of a similar sequence in the vāṇī of Hita Harivaṃśa's alleged associate, Svāmī Haridāsa. The padas there are headed by the following rāgas: Vibhāsa, Gaurī, Vibhāsa, Vilāvala, Vasanta, Sāraṅga, Malāra, Gaurī, Naṭa, Gauḍamalāra, Kalyāṇa, Avārau (?), Kānharau, Kedārau (R.D.Haynes p.266).

The commentator Rasikalāla, when cross-referencing from his gloss on one stanza to a parallel context elsewhere in the mūla, refers to the latter context by rāga section rather than by pada number;<sup>2</sup> thus the rāga headings are seen as having some substantive structural function (although this has not become as formalized as it is in such texts as the Ādi grantha, where a new numbering sequence begins with each rāga)<sup>3</sup>. The rāga groupings in the CP do not show any thematic or contextual coherence, except that the two padas under Vasanta, CP 27 and 28,<sup>4</sup> do have a specifically vernal theme, and the name of the rainy-season rāga Mal[1]āra is specifically linked to a monsoon context in 54.4. This latter reference is one of three instances in the text in which rāga names allocated to a particular section appear in the mūla itself:

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1. U.Gupta pp.199-203.

2. Rasikalāla's commentary on CP 14 includes the following cross-reference:

tākaū hō ju kahaū maramu tuma kaū sudhi karavāi;  
kedāre mē padu ju hai tāko bheda batāi. 79.

The commentator subsequently quotes from CP 82.6, from the Kedārau sequence.

3. W.H.McLeod p.71.

4. 28.2 is one of three contexts where the word basamta appears (though not as a rāga name); the other two are 57.3 and 64.2.

- 36.4 juvatini maṇḍala madhya syāmaghana **sārāga rāga** jamāyau;<sup>1</sup>  
54.4 nava muralī ju **malāra** naī gati śravana sunata āye ghana ghorī;  
57.17 dōu mili cācari gāvata **gaurī rāga** alāpa.

There are many contexts in which springtime and monsoon contexts and themes occur independently of the seasonal rāga classifications: these classifications do not, in other words, encompass all examples of the themes they describe. Nor do the rāga sections coincide with any other classifiable aspect of the stanzas' form except that, as has been shown in section VI.5, new rāga sequences coincide with a change of metre and tend to start with a stanza of longer than average length. The implication of this is that the rāga names were imposed on a pre-existing text, taking some note of seasonal themes in the text and possibly preferring longer stanzas to bear the rāga titles, but otherwise without regard for textual considerations. The basis for the rāga sequence must therefore be sought outside the text itself.

The usual context in which rāgas might be expected to constitute a coherent sequence is that of the literary rāgamālā. The Pañcamasārasaṃhitā, dated A.D. 1440<sup>2</sup> and regarded as one of the earliest texts to give rāga-rāginī sequences, lists the following 'families'<sup>3</sup> (rāgas corresponding to those of the CP being given here in **bold type**):

<u>Rāga</u>	<u>Rāginīs</u>
Mālava	Dhānuṣī [= <b>Dhanāśrī</b> ?], Mālasī, Rāmakīrī, Sinduḍā, Aśvavārī [= <b>Asāvarī</b> ?], <sup>4</sup> Bhairavī.
<b>Mallāra</b>	Velāvalī [= <b>Vilāvala</b> ], Pūravī, Kānaḍā [= <b>Kānharo</b> ], Mādhavī, Koḍā, Kedārikā [= <b>Kedāro</b> ].
Śrī	Gāndhārī [= <b>Devagandhāra</b> ], Subhaḡā, <b>Gaurī</b> , Kaumārikā, Veloyārī, Vairāḡī.

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1. The possibility that Sāraṅga may have a 'monsoon' connotation is discussed in a note to 36.4 syāmaghana.
  2. E. te Nijenhuis p.20.
  3. S.C.Banerji p.92.
  4. Var.lect. āśoārī (op.cit., p.100).

<u>Rāga</u>	<u>Rāginīs</u>
Vasanta	Tuḍī [= Toḍī], Pañcamī, Lalitā, Paṭhamañjarī, Gurjarī [= Gujjarī], Vibhāṣā [= Vibhāsa].
Hindola	Māyurī, Dīpikā, Deśakārī, Pāhiḍā, Vārāḍī, Mārāṭhī.
Karṇāta	Nāṭikā, Bhūpālī, Rāmakelī, Kāmodī, Kalyāṇī [= Kalyāṇa], Gatā.

Of the CP rāgas, only Sāranga and Gauḍa-malāra (for which cf. Mallāra) do not appear here. Comparison of this list with the CP sequence of rāgas seems to show that our text does not derive its rāga classifications directly from the rāgamālā tradition: but the CP's juxtapositioning of Vibhāsa with Lalita (and with Toḍī in MSS FG, perhaps also in MSS CD), of Asāvarī with Dhanāśrī, and of Kānharo with Kedāro may represent a distant echo of rāgamālā order.

A more striking connexion is apparent between the CP's rāga sequence and the so-called 'time theory' of Indian music, which associates the performance of rāgas with particular times of day and night. This theory is the subject of much controversy, and hardly any two authorities or any two regional traditions (gharānās) agree on its exact application. The principles of the 'time theory' may here be outlined before its implications for the CP tradition are considered.

The earliest textual authority for the identification or rāgas with times of day or seasons of the year appears to be the Saṅgītamakaranda of Nārada (14th or 15th century),<sup>1</sup> wherein certain rāgas are allocated to broad time categories - morning, noon, afternoon, night; a similar system is found in the Pañcamasārasaṃhitā.<sup>2</sup> The allocation of times becomes rather more specific in later texts such as the Saṅgītadarpaṇa of Dāmodara (c.1625)<sup>3</sup> and the Saṅgītapārijāta of Ahobala (c.1665).<sup>4</sup>

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1. E. te Nijenhuis p.20. According to Svāmī Prajñānānanda (p.114, cited by E. te Nijenhuis, loc.cit.), the 'Nārada' to whom the Saṅgītamakaranda is attributed is not the same as the alleged author of the Pañcamasārasaṃhitā.
  2. S.C.Banerji p.84.
  3. E. te Nijenhuis p.27.
  4. Ibid., p.28.

The most developed form of the theory is that propounded earlier this century by V.N.Bhātkhaṇḍe, who divides the day into two 12-hour periods (midnight to noon, noon to midnight), each of which is further divided into three sections.<sup>1</sup> The parent scale (ṭhāṭa) of a rāga determines the section to which a rāga belongs, while the location of its sonant (vādī) in the upper or lower tetrachord determines whether the rāga belongs to the first or second 12-hour period respectively. On the basis of this theory Bhātkhaṇḍe describes individual rāgas as belonging to a specific 'watch' (prahara, pahara). Bhātkhaṇḍe's theory has gained wide (but not universal) acceptance amongst Indian musicologists and musicians.

The table which follows shows the performance times variously ascribed to those rāgas which appear in manuscripts of the CP. It may be noticed that despite several exceptions, broad agreement as to the performance times of these rāgas exists between the authorities already mentioned and the findings of Fox-Strangways and Daniélou, representing the Poona and Benares gharānās respectively. Numerals in the table refer to the various watches of the day, designated on the following traditional basis:

1: 6 a.m. - 9 a.m.	5: 6 p.m. - 9 p.m.
2: 9 a.m. - 12 noon	6: 9 p.m. - midnight
3: 12 noon - 3 p.m.	7: midnight - 3 a.m.
4: 3 p.m. - 6 p.m.	8: 3 a.m. - 6 a.m.

(For the sake of clarity this table does not show variations in orthography. For the equivalent rāga names appearing in the Pañcamasārasaṃhitā, see the rāgamālā list quoted above.)

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1. N.A.Jairazbhoy p.62.

Table 5: Performance times of the CP Rāgas

<u>Rāga</u>	<u>Saṅgīta</u> <sup>1</sup> <u>makaranda</u>	<u>Saṅgīta</u> <sup>2</sup> <u>darpaṇa</u>	<u>Saṅgīta</u> <sup>3</sup> <u>pārijāta</u>	<u>Pañcamasāra</u> <sup>4</sup> <u>saṃhitā</u>	Fox- Strangways	5	6 Daniélou	7 Bhātkhaṇḍe	8 <u>Rāgakośa</u>
(Lalita)	Morning	Dawn	Any time	Morning	-		Dawn (before sunrise)	Dawn	Dawn
Vibhāsa	-	-	Dawn	Morning	Dawn		Dawn (at sunrise)	Dawn	Dawn
Vilāvala	Morning	Dawn	2-3	Noon	-		2	Dawn	Dawn
Toḍī	-	2	-	Morning	2		1	2	2
Āsāvārī	3-4	-	-	Noon	3		1	2	2
Dhanāśrī	Morning	Dawn	Dawn	noon	4		4	3	3
Vasanta	Morning	Dawn	Dawn	Spring	8		Spring	8/Spring	8
(Gujarī)	Morning	Dawn	2-3	Morning	-		1	-	-
Deva- gandhāra	Morning	[Gāndhārī] 2	3-4	Evening	-		-	Dawn	2
Sāraṅga	-	3-midnight	3-4	-	Noon		Noon	[Suddha- sāraṅga] 2	5
Malāra	Morning	[Mallārī] Dawn	Any time	Any time/ rains <sup>9</sup>	[Myāchā- malhāra] 3		Rains	[Megha- mallāra] Rains	6
Gauḍa malāra	Afternoon	-	-	-	-		Rains	Rains	Rains
Gaurī	-	3-midnight	-	Evening	4		-	Evening	Evening
Kalyāṇa	-	-	5-6	-	5		5	5	5
Kānharau	-	-	-	Evening	[Kānaḍā] Midnight		-	[Darbārī- kānaḍa] Midnight	[Darbārī- kānaḍā] Midnight
Kedārau	-	-	-	Evening	[Kedāra- kalyāna] 6		5	5	5

1. O.C.Gangoli, vol.I pp.83-84.
2. K.Vasudeva Sastri (ed.) pp.28-29.
3. Ahobala Paṇḍita pp.98-99.
4. S.C.Banerji p.84.
5. A.H.Fox-Strangways, chart facing p.151.
6. A.Daniélou: citations of performance times taken from rāga descriptions s.v.
7. V.N.Bhātkhaṇḍe: " " " " " " " "

(contd. on next page.....)

Although it is not known when the rāgas associated with the CP were first allocated to the text, the fact that they appear in the earliest manuscripts collated here shows them to be chronologically more closely related to the Sanskrit treatises referred to above than to modern texts and traditions of musical theory. That the actual scales of many rāgas have changed considerably over the last three centuries or so has been shown by N.A.Jairazbhoy on the basis of the (16th or 17th century ?) Rāgatarāṅginī of Locana Kavi.<sup>1</sup> It follows that the traditional performance times may have become associated with the rāgas' names per se, rather than with actual modal characteristics of the rāgas themselves;<sup>2</sup> thus performance time is just one among many such extra-musical associations which form part of the traditional rāgadyāna, and is at some remove from the musical character of the individual rāga.<sup>3</sup>

The time-sequence of the CP rāgas has been noted by P.D.Mītal<sup>4</sup> and by G.R.Niemann, who remarks that the rāgas 'more or less follow Rādhā and Kṛṣṇa through the day and seasons'.<sup>5</sup> The seasonal sequence

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(.....contd. from previous page)

8. R. Gupta 'Vasant': citations of performance times taken from rāga descriptions s.v.
9. Var.lect. sarvasu sarvadā/varṣāsu sarvadā (the latter is preferred). S.C.Banerji p.85.

1. N.A.Jairazbhoy pp.92 ff.
2. I owe this suggestion to Dr.D.R.Widdess.
3. The rāga names do not, for the most part, have any intrinsic sense of 'time of day'. Rather, they appear largely to derive etymologically from the iconographic/romantic personifications of rāgas and rāginīs in the rāgadyānas; cf., for example, descriptions of Vibhāṣā as samastabhāṣākuśalā, and of Gandhārī as gandhamālyāni, in the Pañcamasārasaṃhitā (S.C.Banerji pp. 96, 94).
4. P.D.Mītal 1975:482.
5. G.R.Niemann 1977:30.

is hardly borne out, however, since the only rāgas to which Niemann is able to attribute seasonal associations are Vibhāsa (autumn), Toḍī (late spring), Vasanta (spring), Malāra (rainy season): this hardly constitutes a sequence. The association with times of the day and night, however, is of considerable significance, since it may indicate that the rāgas were allocated to the text in order to apportion it for the purposes of aṣṭayāma sevā, the worship of the deity through the various watches of the 24-hour period.

The requirements of aṣṭayāma sevā are laid down in such sectarian texts as the modern Śrīhita rādhāvallabha aṣṭayāma compiled by Yugalavallabh Gosvāmī. This text describes a sequence of seven sacraments in which the deity is worshipped with lights (āratī) after the ritual presentation of food (bhoga). It is during the āratī rite that the temple congregation is able to take darśana of the deity, an act which constitutes the principle expression of devotion on the part of the devotee. The correspondence between the number of rāgas given in most manuscripts of the CP (14) and the number of ritual services in the Rādhāvallabhī pattern of sevā (7) suggests an allocation of two rāgas to each sacrament: this remains conjectural, however, since there is no apparent connection between the number of padas under each rāga group and the activities prescribed for each sacrament. The apparent emergence of a secondary time-sequence from (approximately) rāga Vasanta (see table above) may perhaps relate to the utthāpana sacrament at which the deity is roused from the siesta which divides his day into two parts. This conjecture, too, must remain unproven, because the CP is no longer used in straight-through sequence as the daily liturgy for sectarian worship; present-day performances by samāja singers in the Rādhāvallabha temple and elsewhere mainly follow the four-volume anthology of sectarian verse entitled Śṛṅgāra rasa sāgara,<sup>1</sup> which includes stanzas from the CP amongst

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1. This anthology is ordered according to annual festivals (utsava); where padas from the CP are included they usually retain the rāga headings from the CP mūla, regardless of the rāgas allocated to their neighbours in the anthology. One short section entitled Śrī rādhāvallabhajī kau aṣṭayāma sevāgāna (Vol.I pp.412-424) gives collections of padas for use at each āratī; here, exceptionally, no rāgas are allocated to the stanzas. Only 5 stanzas from the CP appear in this section: under Maṅgalā are CP 13, 25, and 10; under Śṛṅgāra is CP 9; and under Sāina (= Sayana) is CP 76.

others by different poets.

The Śrīhita rādhāvallabha aṣṭayāma describes in some detail the mental attitudes and ritual procedures to be adopted during aṣṭayāma sevā. These attitudes and procedures derive from the imagined 'activities' of the deity through the day - his eating, resting, nikuñja līlā and so on. The times prescribed for each part of the ritual refer to the hours appropriate to each stage in the devotee's daily worship, and do not necessarily correspond to the relatively short periods for which the deity is presented for darśana in the temple. The seven divisions of daily sevā are as follows:<sup>1</sup>

1. <u>Maṅgala samaya</u>	5.00-7.00 a.m.
2. <u>Śrīṅgāra samaya</u>	8.15-10.30 a.m.
3. <u>Rājabhoga samaya</u>	10.30-11.00 a.m.
4. <u>Utthāpana</u>	4.00-6.00 p.m.
5. <u>Sāyamkāla</u>	Evening
6. <u>Śayana bhoga</u>	1½ hours after <u>sandhyā āratī</u> (= No.5)
7. <u>Śayana samaya</u>	9.30 p.m. - 4.00 a.m.

The term aṣṭayāma sevā in Rādhāvallabhī tradition, relating to a sequence of seven (and not eight) sacraments, is presumably to be interpreted as referring to 'round-the-clock' service rather than to a division of the day into eight equal yāmas. In the Vallabhī tradition, however, there are indeed eight rituals in the daily round<sup>2</sup> - though here too there is no direct correspondence between ritual and three-hour portions of the day. The following list of rāgas used in Vallabhī sevā<sup>3</sup> shows a striking correspondence to those found in the CP: 10 of the

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1. Yugalavallabh Gosvāmī pp.1-5.
  2. The additional Vallabhī sacrament is gvāla, a period during which Kṛṣṇa is imagined to be in the pastures tending the herds of cattle. This concept is not favoured by the Rādhāvallabhī tradition, which generally discounts the gopāla aspect of Kṛṣṇa's character.
  3. P.D.Mītal 1975:469.

CP rāgas (here shown in **bold type**) appear in the Vallabhī list, and in much the same order.

	<u>Time</u>	<u>Rāga</u>
1. <u>Maṅgalā</u>	6.30-7.00 a.m.	<b>Lalita</b> , Bhairava, Vibhāsa
2. <u>Śṛṅgāra</u>	7.30-8.00 a.m.	<b>Bilāvala</b> , Rāmakalī, Guṇakalī
3. <u>Gvāla</u>	8.30-9.00 a.m.	<b>Devagaṇḍhāra</b> , <b>Ṭoḍī</b> , <b>Asāvarī</b>
4. <u>Rājabhoga</u>	10.00-10.30 a.m.	<b>Asāvarī</b> , <b>Sāraṅga</b>
5. <u>Utthāpana</u>	3.30-4.00 p.m.	<b>Dhanāśrī</b> , Bhīmapalāsī
6. <u>Samdhyā bhoga</u>	4.30-5.00 p.m.	<b>Gaurī</b> , Pūriyā, Pūrvī
7. <u>Samdhyā āratī</u>	5.30-6.00 p.m.	<b>Śrī</b> , Jaitasrī
8. <u>Sayana</u>	6.30-7.00 p.m.	<b>Yamana</b> , Kāmōḍa, Vihāga, <b>Kedārā</b> .

This correspondence between the CP rāga sequence and contemporary Vallabhī practice supports the hypothesis that the CP rāga order reflects an apportionment of the text for the purposes of aṣṭayāma sevā. Discussion in the above pages suggests that this apportionment may itself derive ultimately from the rāgamālā model.

(ii) The Structure of the Text in the Commentary Tradition

The most ambitious attempt at imposing a structure on the text is that of the commentator Premadāsa: this envisages a sequence of 23 'series' (śṛṅkhalā) running through the 84 stanzas.<sup>1</sup> These series do not, however, represent discrete categories of theme or of any other classifiable criterion, except in the case of śṛṅkhalās 7 and 16 which correspond to the Vasanta and Malāra rāga sections respectively. 13 of the 23 śṛṅkhalās comprise only two stanzas each, and a full 14 individual stanzas are not accommodated by the arrangement. In an apologia for Premadāsa's system the editors of his text try to show that each śṛṅkhalā is a structural unit built up around the core theme of

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1. The śṛṅkhalās are designated in the headings to individual stanzas; thus the ābhāsa to CP 1 is preceded by the words atha prathama pada. prathama āṭha pada kī śṛṅkhalā hai.

sajjā (< śayyā, implying a nikuñja līlā context);<sup>1</sup> but the variety of thematic combinations is wide, and the looseness of structure found in the various śṛṅkhalās shows Premadāsa's system to be a rather artless attempt at imposing order on the amorphous collection.

The commentator Rasikalāla, who lays great emphasis on the temporal context (samaya) of the padas, attempts to forge a narrative link between successive themes. This is readily achieved between stanzas of like content (which are sometimes glossed together in little sequences sharing a common introduction, as for example CP 20-23, 39-40, 41-42, 52-53) but elsewhere calls for a more blatant imposition of a bridging device. Thus CP 15, which describes the suratānta beauty of Rādhā, is linked with the previous stanza (identified by Rasikalāla as a context wherein a disguised Kṛṣṇa seeks entry to Rādhā's bathing place) by a sequence of introductory couplets beginning with the following:

pāchai pada ke samai me pyārī ke ḍhiga syāma;  
lai āī āī jahā majjana kari uṭhi bhāma. 2.

vaha bāsara bītyau tahā uhi bikāsa ke mājha;  
hasata lasata vaha kuṃja mē chinaka māha bhaī sājha. 3.

This is clearly a rather ingenuous method of providing a narrative continuity, and underlines the lack of any true thematic organisation in the text as a whole. Lokanātha, by contrast, is generally content to identify individual contexts without imposing any structural scheme on the collection: his contextualizations comprise extremely formulaic descriptions of the various nikuñjas conceived as the settings for the various stanzas, oddly classified by the number of their entrances (e.g. CP 5 hīrana kī bhūma mahala pāṃcadvārī (App.I)). Dharaṇīdharadāsa's ābhāsas to each stanza consist of the briefest contextualizations, usually within a single dohā. Printed text H also prefaces each stanza with a contextualization, as quoted for CP 1 in section II.1.(i). Finally may be mentioned a classification proposed by the eighteenth century author Rūpalāla Gosvāmī (quoted by Vijayendra Snātak<sup>2</sup> from an unspecified source): this is a mere listing of the 84 stanzas under 11 thematic headings, and implies no structural arrangement or thematic order.

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1. Vijaypāl Siṃha and Candrabhān Rāvāt (eds.) pp.49-57.

2. Vijayendra Snātak 1968:294.

(iii) Formal and Thematic Elements of Composition

Although the overall pattern of the text in terms of form and content is one of a more or less random distribution of stanzas, some limited coherence appears in sequences of stanzas sharing similar metrical forms (as discussed in section VI.5) and in sequences of shared theme. Examples of the latter are in CP 3,4,5,6, all based on the dawn suratānta conceit (and hence showing a connexion with the 'dawn' rāgas Lalita and Vibhāsa allocated to this section?), CP 21,22,23, sharing naina motifs, and CP 61,62,63,64, sharing a rāsa/flute context. It can be argued, of course, that such patterns are likely to be thrown up, under the law of averages, as chance juxtapositions in a random order; and alongside such sequences there are places in the text where themes change with every new stanza. More formal correspondences between stanzas occasionally yield more definite groupings unlikely to be born of chance: examples are CP 27 and 28 with shared vernal theme and dhamāra-song connexion (discussed in the first annotation to CP 27), CP 39 and 40 with shared māna theme and -avana rhyme, CP 74 and 75 with shared māna theme and anomalous short first couplet with kah-ika bāta rhetoric. Since there is no specific evidence of such correspondences representing, historically, pairings of mūla with pastiche or commentatorial expansion, it seems that here at least we have evidence of an identity of origin shared by specific stanzas.

Problems in assessing the significance of repeated literary formulae have already been alluded to in the discussion of the 'Sūrasāgara' attribution. Even bearing in mind the danger of regarding the sharing of textual phrases as proving a common source, however, the patterns produced by a tabulation of shared formulae in the CP do point to a possible dichotomy of sources for certain homogenous sections of the text. The following tabulation, which aims to be a fairly complete list (but has not been compiled with a computer search) shows that textual phrases from a central portion of the CP comprising stanzas 39 to 49 very rarely show correspondences with the remainder of the text, while CP 1-38 and 50-84 very frequently contain phrases which are repeated either within these individual groups or over the two groups as a whole. Thus four distinct categories of formulaic repetitions can be perceived:

- (a) correspondences within CP 1-38;
- (b) correspondences of CP 1-38 with 50-84;
- (c) correspondence within CP 39-49 (one only);
- (d) correspondences within CP 50-84.

The only exception to this in the tabulated data is the correspondence 43.3/82.4.

(a)	6.4	hita haribaṃśa rasika rādhāpati
	9.6	" " " "
	36.12	" " " "
(b)	7.2	sunī abhūta bhūtala para jorī
	54.6	cira jīvau bhūtala yaha jorī
	70.8	bhūtala para saṃtata avicala jorī
(b)	7.6	nībī baṃdhana mocata
	30.11	" " " "
	72.9	" " " "
(b)	7.8	cibuka sucāru praloi prabodhata
	75.4	ve mṛḍu cibuka " "
(b)	7.9	neti neti bacanāmṛta
	72.10	" " " "
(b)	10.1	aṃga aṃga parama mādhurī
	29.2	āga aṃga mādhurī
	69.2	mādhurī āga aṃge
	78.4	mādhurī āga āga
(b)	11.4	kiśalaya dala racita saina
	76.1	" " " "
(b)	15.2	haū tosaū kahata hārī
	58.4	" " " "
(a)	15.6	sunī śravana bacana mudita mana calī haribaṃśa bhavana musakāṭī
	20.8	hita haribaṃśa bacana sunī bhāmini bhavana calī musakāṭī
(b)	16.4	palu palu ghaṭati
	83.4	ghaṭata palu palu
(a)	16.5	hita haribaṃśa calī ati ātura
	38.5	" " " " "
(b)	19.2	juvatini aṃsa diye bhujadaṃḍana
	61.2	juvati aṃsana para diye bimala bhujadaṃḍana
(a)	19.3	sarada bimala nabha caṃḍa birājai
	24.2	" " " " birājata

- (a) 19.10 aṅga sudhaṅga diṣāvata  
36.6 " " diṣāyau
- (a) 19.13 hita haribaṃśa magana mana syāmā  
24.6 " " " " "
- (a) 20.5 adhara biṃba ṣaṃḍita maṣi maṃḍita gaṃḍa  
33.4 ḍasana basana " " " "
- (b) 22.4 kahata na banai  
69.2 " " "
- (b) 25.4 rahasi haribaṃśa hita  
50.5 " " "  
67.7 " " "
- (b) 26.6 ubhai kalahaṃsa haribaṃśa  
68.8 " " "
- (b) 27.17 haṃsa haṃsinī samāja  
76.4 " " "
- (b) 29.1 braja nava taruni kaḍaṃba  
52.2 " " " "
- (b) 30.3 sītala maṃḍa sugaṃḍha  
57.7 " " "  
63[iii].4 " " "
- (b) 30.6 bhājana kanaka bibidhi madhu pūrīta  
72.7 madhu pūrīta bhājana kanaka birājata
- (a) 30.8 prītama pāni uraja bara parasata<sub>1</sub>  
32.5 ve bhuja pīna payodhara parasata
- (a) 31.1 āju ati rājata  
33.1 " bana "
- (a) 31.6 mili gāvata sura maṃḍara kala ghora  
35.3 " " " " " "
- (b) 33.2 uṭhe unīde bhora  
57.12 " " "
- (b) 33.6 surata samudra jhakora  
70.2 " " jhakorī (cf. 43.3/82.4)
- (b) 36.2 pulina pabitra subhaga jamunā taṭa  
64.2 " " " " "

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1. Similar collocations occur at 11.5, 49.5, 50.4, 62.6, and 66.7, but these lack the specific alliterative correspondences of the passages quoted.

- (b) 36.8 tātātheī-tātheī dharati nautana gati  
68.7 tatta thei thei karata gati ba nautana dharata
- (a) 37.2 to binu kūvari  
39.4 " " "
- (a) 37.8 surata sūra ranabīra  
38.6 " " brajabāla
- (b) 38.6 lai rāṣe giri kuca bica suṁdara  
66.19 " " ura mājha
- (c) 40.6 hita haribaṁśa mile rasa laṁpaṭa  
49.6 " " lāla " "
- 43.3 guna siṁdhu jhakorī  
82.4 rasa " " (cf. 33.6/70.2)
- (d) 57.15 bājata madhura mṛdaṅga  
65.3 " mṛdu "
- (d) 60.1 kahā kahaū ina nainani kī bāta  
73.1 " " nainani kī bātē
- (d) 68.2 sarada kī jāminī  
71.5 " " "  
83.4 " " "
- (d) 70.6 sithala bhaī kaṭi ḍorī  
77.5 " kaṭi bādhana  
84.2 " " kī ḍorī
- (d) 73.6 haṁsakala gāminī  
81.6 " " "

The evidence of this data, although not conclusively revealing distinct strata of accretion, does suggest that the central section of the text has some degree of independence from the remainder. A thematic homogeneity over a similar section must also be considered here: it is in approximately the same sequence that the predominance of Rādhā becomes established for the first time in the text. Padas earlier in the CP mostly have themes based either on dampati themes (passim), or on Kṛṣṇa alone (CP 13, 29): but the protracted thematic sequence CP 37-42 introduces themes in which Kṛṣṇa is dependent on Rādhā and suffering in her absence; and CP 43, 45 and 48 are descriptions of Rādhā alone, while CP 47 returns to the theme of Kṛṣṇa's viraha.

If this evidence, admittedly circumstantial, is indeed symptomatic of a diversity of sources, then the implication is that the loosely identifiable central section of the text represents an accretion to a pre-existing collection of padas; the inclusion in the early collection of stanzas of imperfect metrical composition (itself allowing further degeneration in the manuscripts) may be evidence of its having derived in part from oral tradition,<sup>1</sup> while the 'accretion' may have been composed on a more formal and standardized literary base as a complement to achieve the desired quota of 84 stanzas.<sup>2</sup> The argument against the reverse hypothesis - that the beginning and end parts are accretions onto a central nucleus - is that it is the central section of the text which establishes the developed sectarian priorities in theme and content, as relayed by the commentators.

After the establishment of themes with Rādhā predominant in CP 37-42, a freer mixture of themes subsists throughout the rest of the text. Rādhā continues to feature as protagonist in many stanzas, especially in the 50's (e.g. CP 52, 53, 55), while a temporary return to more 'orthodox' rāsapañcādhyāyī themes (with Rādhā absent, or peripheral to the main action) follows in the 60's (e.g. CP 60, 61, 63-65). The final stanzas introduce a new combination of conceits, namely a conflation of rāsa and nikuñja contexts: earlier in the text, a degree of formal separation of these two contexts has been maintained within

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1. The relatively high number of four-line stanzas in the beginning and end sections may reflect a connexion with the dhrupada style of song, for which, as discussed in VI.3.(x), a four-line stanza usually provides the text.
  2. The special significance attached to the number '84' in Hindu thought obviously lends a holistic unity to the text; since titles including the word caurāsī have been shown to be relatively late, however, Snātak's argument (1975:32) that the very existence of the title constitutes proof of Harivaṃśa's authorship of the whole work is untenable.

the individual stanza (though the two may occur consecutively, as in CP 10-11, respectively showing rāsa and nikuñja themes).

Extant textual references to certain stanzas in the CP give an earlier attestation of these stanzas than is available through the CP manuscripts themselves (whose raison d'être, after all, is to promote a consolidated corpus). The Sevaka vāṇi (SV) of Dāmodaradāsa 'Sevaka', and the exegetical prose work Siddhānta vicāra līlā (SVL) of Dhruvadāsa both refer to the CP, either in literal quotations or in close paraphrases. Citations from the SV, the earlier of the two texts according to sectarian dating,<sup>1</sup> do include one reference to the central section of the CP (CP 49), but since this reference is the sole example among 15 cited passages, the evidence of the SV is not wholly incompatible with the hypothesis that the central section has a later origin than the rest of the text. The nine citations in SVL show a more even distribution over the CP mūla. In the following transcriptions from the two texts<sup>2</sup> quotations or paraphrases from the CP are given in **bold type**.

SV 8.8.2; CP 7.8

**āpa viloki hṛdaya kiyau māna cibukka sucāru praloya manāī.**

SV 4.3.2-3 and 8.8.1; CP 31.3-4

**aṃsana para bhujā diye vilokata tṛpita na suṃdara mukha avalokata;  
indu vadana dīkhata vivi orā cāru sulocana tṛṣita cakorā.**

**bhuja aṃsana dīne viloki rahe mukha candra ubhai madhupāna karāī.**

SV 16.4.1; CP 32.4

**śrī harivaṃśa ju krīḍahī dāmpati rasa samatūla.**

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1. The dates of Dhruvadāsa and Dāmodaradāsa are discussed on pp. 8 and 10 respectively.
  2. SV references are from Lalitā Carāṇ Gosvāmī (ed.) 1975; SVL references are from Lalitā Carāṇ Gosvāmī (ed.) 1971.

SV 4.10.1-2; CP 34.1-2

kahī nita keli rasa khela vṛndāvipina kuñja tē kuñja ḡolani bakhānī;  
paṭa na parasamta nikasamta vīthinu saghana prema vihvala su nahi  
deha mānī.

SV 4.11.4; CP 36.8 and 68.7

tatta theī theī karata gati va nūtana dharata  
rāsa rasa racita harivaṃśa bānī.

SV 4.5.2; CP 49.2

pariraṃbhana cumbana rasa kelī viharata kūvara kaṃṭha bhujā melī.

SV 4.3.3; CP 57.23-24

kabahūka nirmita tarala hīḡolā jhūlata phūlata karata kalolā.

SV 4.5.3; CP 63[iii].1-2

sundara rāsa racyau vana māhī yamunā pulina kalpataru chāhī.

SV 8.7.3; CP 66.10

satvara uṭhe mahāmadhu pīvata mādhuri vāṇī mere mana bhāī.

SV 4.4.2; CP 70.1

āja sābhārata nāhina gorī aṅga aṅga chavi kahaū su thorī.

SV 16.5.1; CP 75.1

kāhe kaū ḡārata bhāminī haū ju kahata ika bāta.

SV 16.7.2; CP 75.2

prāṅa ravana sō kata karata binu āgasa aparādha.

SV 16.6.1-2; CP 75.3-4

ve citavata tuva vadana tū nija caraṅa nihārata;  
ve mṛḡu cibuka pralovahī tū kara sō kara ṭārata.

SV 8.7.2; CP 76.3

nātha viramma viramma kahī taba so rati taisī dhaū kaise bhulāī.

\* \* \*

SVL p.46; CP 1.1

jo bāta priyā jū kaū bhāvai, soī inakaū bhāvai. tahā śrī jī  
kī bānī. joī joī pyārau karai soī mohī bhāvai bhāvai mohī joī  
soī soī karai pyāre.

SVL p.48; CP 8.3

tana mana kī bṛtti jaba prema rasa mē thakai taba āśakta kahiye.  
tahā śrī jī kī bānī. bīdhayau mohana mṛga sakata cali na rī.

SVL pp. 49-50; CP 31.4

nitya china china prīti rasa siṃdhu tē taraṅga rucike uṭhata rahata  
hai naye naye. tahā śrī svāmī jī ko pada. jaba jaba dekhaū terau  
mukha taba taba nayau nayau lāgata.<sup>1</sup> aru śrī jī kī bānī. karata  
pāna rasamatta paraspara locana triṣita cakora.

SVL p.50; CP 31.8

yā prema kī sūkṣma gati hai. khāī aura tripita hoi aura. tahā  
śrī jī kī bānī. jai śrī hita harivaṃśa lāla lalanā mili hiyo  
sirāvata mora. yaha sāra kau sāra.

SVL p.46; CP 41.1

priyā jū kau aṅga aṅga chāḍi aura thauṛa mana na calai prīti  
aisī hai. tahā śrī jū kī bānī. prīti kī rīti raṅgīlauī jānai.

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1. The reference to śrī svāmī jī ko pada is to Svāmī Haridāsa, Kelimāla 34.1 (Prabhudayāl Mītal 1961:78).

SVL pp.52-53; CP 59.5-6

yaha siddhāṃṭa kari rākhyau hai. tahā śrī jū kī bānī. jai  
śrī hita harivaṃśa prapaṃca baṃca saba kāla byāla kau khāyo;  
yaha jiya jāni śyāma śyāmā pada kamala saṃgī sira nāyau.

SVL p.47; CP 60.1-2 and 82.5

jaba jaba ṭhaūra tē caṃcalatā chuṭai taba āsakti ke rasa mē  
aṭakai. tahā śrī jī kī bānī. kahā kahaū ina nainani kī bāta.  
ye ali priyā badana aṃbuja rasa aṭake anata na jāta. aru.  
caṃcala rasika madhupa mohana mana rākhe kanaka kamala kuca korī.  
ityādi.

SVL p.49; CP 60.5-6

aru deha hū apanī nyārī nāhī sahi sakata yaha bhī biraha mānata  
haī. tahā kī bāta śrī gusāī jū gāī. tahā śrī jī kī bānī. śruti  
para kaṃja ḍṛgaṃjana kuca bica mṛgamāda hvai na samāta. jai śrī  
hita harivaṃśa nābhi sara jalacara jācata sāvala gāta.

SVL p.46; CP 76.3

śrī priyā jū bilāsa karaī saba lāla jū ke heta aura lāla jū jāme  
lāḍilī jū sukha pāvaī soī karaī apane chāha kachū nāhī. tahā  
bhara keli mahāmadana ke sukha rasa mē lāla jū ke bacana. tahā śrī  
jī kī bānī. virama virama nātha badata bara bihāra rī.

4. Sectarian Interpretation of the Themes of the Text

Previous sections of this chapter have hinted at a possible diversity of sources for the 84 stanzas, and although such diversity cannot be proved, the hypothesis stands that the text as transmitted through extant manuscripts may represent the work of more than one author. The commentators, needless to say, work on the assumption that the CP is an integral text deriving directly from the inspiration of Hita Harivaṃśa, and the reverence with which they regard Harivaṃśa - fountainhead of the Rādhāvallabhī tradition - itself becomes a cohesive force in the transmission of the text. The most urgent motivation behind their interpretations of the stanzas is to mould

them in accordance with developed sectarian attitudes, and to play down any references which have lost favour since the time of the padas' original composition or compilation. For the most part the commentators do not resort to the wilful invention of false etymologies in order to achieve a forced sense from a straightforward context (though examples do occur - see for example the first note to CP 59), nor do the conventional contexts of the CP give much scope for a dramatic adjustment of themes: but the characteristically ambiguous syntax of BrBh verse often allows the commentators to pursue their own interpretations without resorting to artifice, and by assimilating one context to another they are able to side-step the few unfavoured motifs which present obstacles to a sectarian reading of the text. The rather petulant charge of 'wearisome prolixity', which Growse (1883:208) levels at the commentaries of Rasik. and Lok., disallows the sectarian prerogative to extract as much rasa from each context as it may yield and implies an unreasonable expectation of a literal rendering of the mūla; while it would clearly be wrong to look to sectarian ṭīkās for an objective reading, analysis of the modus operandi of the commentators does provide a useful insight into the transmission of the text, complementary to that which is gained from analysis of the language of the text as represented in the manuscripts.

M. Corcoran's analysis (p.78 ff.) of the thematic content of selected BrBh texts draws a distinction between sectarian literature, with its pre-occupation with nitya vihāra, and non-sectarian literature, which follows more closely the mythological structure of the Purāṇas. The CP falls into the former category, but nevertheless contains a number of features which the sectarian (i.e. Rādhāvallabhī) commentators regard as still too 'mythological' in tone, and commentatorial treatment of such references shows an attempted assimilation to 'approved' Rādhāvallabhī priorities. CP 63, which retails the central elements of the rāsapañcādhyāyī section of the Bhāgavata purāṇa, provides the clearest example of this process. The setting of the stanza, with river, tree, cows, birds, deer and deities (and lack of mention of Rādhā) closely reflects the Bhāgavata purāṇa account. Of course, a degree of selectivity has already been involved in the compilation of the CP by admitting the rāsa context itself while omitting adjacent motifs, such

as the gopīs' viraha on Kṛṣṇa's disappearance and the līlānukaraṇa which ensues: the poet (or compiler) has had the freedom to pick and choose those parts of the carita which best evoke appropriate sentiment, without having to commit himself as to the theological implications of the precise narrative contexts from which his chosen motifs derive. A specific example of an omitted episode is that in which a gopī who is unable to join the rāsa achieves mukti through the great intensity of her viraha:<sup>1</sup> despite being popular in vernacular versions such as the Sūrasāgara,<sup>2</sup> this motif is not harmonious with developed Rādhāvallabhī priorities<sup>3</sup> and does not find a place in the CP versions.

The very appearance of the rāsa episode motivates Rasik., often the least catholic of the CP commentators, to assert a distinction between two forms of Kṛṣṇa. In his introductory couplets to CP 63 Rasik. explains that Kṛṣṇa, having first obtained sanction from Rādhā, manifests a vijaya rūpa<sup>4</sup> to perform the rāsa with the gopīs (for their benefit), while his nija rūpa remains lying with Rādhā in the nija mandira.<sup>5</sup> The birth in Kṛṣṇa's mind of the notion of

1. F.Hardy (p.502) points out that the Bhāgavata discusses the theological implications of this episode (which emphasizes the potency of viraha).
2. E.g. SS 1625/1007.
3. Later Rādhāvallabhī authors regard the viraha born of prolonged absence as a sthūla concept when compared to the constant apprehension of absence felt during union. Thus Dhruvadāsa, in the Siddhānta vicāra līlā, asserts that depictions of sthūla viraha (whose episodic nature is contrary to the sectarian conception of divine prema as outside space and time) exist solely to initiate the first stages of an understanding of the more subtle conception of prema and viraha:

yā prema mē na sthūla prema kī samāī na sthūla viraha kī samāī na māna kī. ekarasa yaha prema hī viraha rūpa hai...jo koū kahai ki māna viraha mahāpuruṣana gāyau hai so sadācāra ke liye. aurani ke samujhāibe kaū kahyau hai. pahale sthūla prema samajhai taba āge calai.

(Lalitā Caraṇ Gosvāmī (ed.) 1971:49.)

4. Lexical meanings of vijaya listed in MW include a number of references to Kṛṣṇa, including the hour and also the lunar day of his birth: these senses may intend a specific reference to Kṛṣṇa as avatāra as opposed to aprakāṣa divine principle. MW also records an attestation of vijaya as meaning 'a kind of flute', perhaps relevant in this rāsa context.
5. Rasik.: priyā āgyā pāike bije rūpa pragaṭāya;  
tahā dhāi saba ke manahi āsā pūrī jāi. 18.  
nija sarūpa āpuna tahā rahe ju pyārī pāsa;  
pauḍhe seja subhāi dou nija maṇdira āvāsa. 19.

a rāsa is designated an apūrava bāta, which Kṛṣṇa dares not at first mention to Rādhā, and which can be arranged only through the offices of the nija sakhī (= Harivaṃśa, as discussed below).<sup>1</sup> Having fulfilled the desire of the gopīs (for whom the rāsa is the fruit of many lives' devotion<sup>2</sup>) the vijaya rūpa is reabsorbed into the nija rūpa, as are all prakāṣa forms of Kṛṣṇa.<sup>3</sup> Rasik. further explains that līlās associated with the various (mythical/geographical) locations of Vraja are the province of the vijaya rūpa, and he makes a clear distinction between this and the eternal nature of the nitya vihāra aspect of Rādhā and Kṛṣṇa's keli.<sup>4</sup> The determination with which this interpretation is pursued by Rasik. shows a fundamental distinction to be perceived between rāsa and nikuñja contexts; and change in context is reflected in Rasik.'s gloss by a change in form, as the commentary switches from the usual dohā to arilla metre for the paraphrase of CP 63.

With the exception of Dhar., who mentions the pañcādhyāyī and thereby actually acknowledges the Purāṇa origins of the rāsa episode,<sup>5</sup> the other commentators are equally determined to re-interpret the context of CP 63. (Dhar.'s assertion that meditation on the rāsa described by Harivaṃśa has a redemptive power may itself be regarded as marking it off from nitya vihāra contexts.) Prem.'s ābhāsa insists, in the face of the mūla, that Kṛṣṇa's fluting calls Rādhā to the rāsa;<sup>6</sup> and Lok., adding that it

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1. Rasik.: tabahi lāla ke hiya me upajī apūrava bāta;  
pyārī sō kahi sakata nahi saṃkita manahi ḍarāta. 3.
  2. Rasik.: aneka janma sādhana sukṛta bhakti sahita nisi dinna;  
tinake phala ko samaya braja gopini ko sohi chinna. 7.
  3. Rasik.: sakala kāmanā pūrikai nija sarūpa mē āi;  
rahata rūpa saba lāla ke hvaikai pragāṣa samāi. 20.
  4. Rasik.: braja mē mathurā dvārakā aure sabahī ṭhāu;  
bijaya rūpa saba ṭhā pragāṣa līlā hita bahu bhāu. 22.  
nija sarūpa nija priyā pīu nija bana maṃdira mājha;  
sadā eka rasa rahata he keli magana dina sājha. 23.
  5. Dhar.: pañcādhyāī ko samai baranyō śrī haribaṃsa;  
avaḡāhai duṣu nāsaī pāpa hoi bidhvaṃsa.
  6. Prem.: tini ke kara kamalani mē suṃdara muralī birājata hai.  
tāko bajāvata haī. ...tāke bajāibe mē śrī priyā jū  
kō bulāvata haī.

is to overcome Rādhā's petulance that Kṛṣṇa calls her with flute and not voice, assimilates the whole rāsa episode to a māna context.<sup>1</sup> Prem. takes the words braja nāri (63[ii].3) to mean Rādhā alone, and both he and Lok. impose on the phrase darasana madana gupāla manohara the sense 'a vision of her is charming to Madana Gopāla'.<sup>2</sup>

Similar contrivances are employed to evade the mythological implications of the rāsa context of CP 24. Prem. follows a close paraphrase of the final line with the words heta kahā ki rāsa ke pāchē sajjā ko sukha hota bhayau, implying that the climax of the episode derives not from the rāsa itself but from a subsequent withdrawal into the nikuñja: rāsa is passed over in favour of śayyā as the highest bliss. For Lok., too, the rāsa is a mere prelude to a nikuñja context; as in CP 63, Lok. introduces an element of māna into his interpretation - Rādhā scorns Kṛṣṇa's suggestion that they enter the nikuñja, until a clap of thunder startles her and demolishes her contrariness.<sup>3</sup> The image of Indra sounding the kettledrum (maghavā mudita nisāna bajāyau, 24.5) is weakened into a simile by Lok.'s gloss bādara garajana lāgyau. soī mānau iṃdra nai nisāna bajāyau. Rasik. is more brazen in his dismantling of the Indra reference, and by the association of the parallel epithets 'Maghavā' = 'Indra' = 'Surapati' arrives at a form which can be taken to refer to Kṛṣṇa (in terms of a sectarian ordering of divine hierarchy); thus Rasik. converts the mūla's image of celestial kettledrums/thunder into a more comfortable picture of Kṛṣṇa, 'Lord of the gods', providing drum accompaniment for the dance.<sup>4</sup>

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1. Lok.: taba lāla jī ne ḍhiṭhāyau jāna bacanani sau priyā jī kau na bulāyau. tribhaṅga hvai benu nāda kīnau. taba priyā jī nai lāla jī kau manoratha jāni maṅḍala para padhāribe kau mana kīnau.
2. Prem.: priyā jī ke muṣa aura vākī citavani ko deṣikē śrī lāla jū haraṣata bhaye.  
(A more literal rendering is also offered.)  
Lok.: so priyā jī kaisī hai. jina kau darasana madana gupāla kau manohara hai.
3. Lok.: priyā jī mauna gahī rahī māna kīnau tāhī china megha udai hoi āyau bījalī camakī. bādara garajana lāgyau. soī mānau iṃdra nai nisāna bajāyau. taba priyā jī ...prītama ke ura lāgī. taba kuṃja mai padhare.
4. Rasik.: maghavā kahiyata iṃdra sō surapati hū tihi nāma; soi ihā yōhī jāniye saba devani ke prabhu syāma. 18.  
tina prabhu hī rasa keli juta mudita hoi mana māhi; duṃdubhi bajaye āpuhī saṣi mana juta cita cāha. 19.

Parallel with this restriction of 'mythological' references is a restriction of geographical references relating to locations outside the vana/nikuñja; here the commentators draw the distinction between Vṛndāvana and Braj which Corcoran (p.94) observes in the poetry of the Rādhāvallabhī Dhruvadāsa. Thus when Rādhā is described in the mūla of 29.1 as braja nava taruni kadamba mukāṭa maṇi, Lok. quickly offers the assurance that Vṛndāvana, and not a wider context, is being alluded to here: braja hī ke madhya śrī bṛṇḍāvana hai; and descriptions of Rādhā and Kṛṣṇa's countryside vihāra in 49.2 move Rasik. to assert that the 'dell-pastures and hillside thickets' referred to in the mūla are merely features of the grove itself.<sup>1</sup>

For most of the commentators the role of Hita Harivaṃśa as bestower to the devotee of darśana of the divine sport is of central importance to their interpretations of the text. Rasik., Prem. and Lok. designate Hita Harivaṃśa as sakhī, and interpret the poet's chāpa accordingly as hita harivaṃśa rūpī saṣī, hita saṣī or nija saṣī. (Dhar. occasionally involves part of the chāpa in his paraphrase, as in the ṭīkā on CP 5 given in Appendix I, but usually omits any reference to it.) Prem. and Rasik. develop the conceit of Harivaṃśa as sakhī by a contextualization, in the ābhāsas to individual stanzas, wherein the descriptive or narrative content of the stanza is addressed by the hita sakhī to another favoured attendant, the kṛpāpātra sakhī. In the terms of this device of which an example can be seen in Appendix I, only the hita sakhī has access to the nikuñja, such that 'she' has a monopoly of darśana of the nitya vihāra. The hita sakhī also has a role in marshalling the action, and acting as dūtīkā; numerous contextualizations in Prem., Lok., and especially Rasik. emphasize the sakhī's function as go-between and negotiator<sup>2</sup>

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1. Rasik.: tina kuṃjani kī uccatā soī giri kai tūla;  
jihi madhi bahu bidhi mṛdula ati phūla rahai nava phūla. 8.  
gahabara kahiyai saghanatā tini kuṃjani ke māha;  
ati saṃkīranatā soī (galī) ṣori sākārī ṭhāha. 9.  
tātē hyā e kuṃja hī ucca ju giri kai māna;  
yahai artha hyā māniyai bane nahī kou āna. 11.
2. Rasik.: nija saṣī sō śrī lāla jū kahata rahata nija heta;  
soī nija saṣī priye sō samai pāi kahi deta. 20. [CP 38.]

(but never participant in the sport). As already noted, some rāsa contexts in the mūla imply a democratic participation in the action by the gopīs; the commentators constantly erode this allegation of direct involvement, insisting that the function of the sakhīs is service, and that the enjoyment they derive from the nitya vihāra is vicarious. In fact the term gopī is almost anathema to the commentators since it implies an equality of status between Rādhā (who is, however, described as br̥ṣabhāna gopa kī beṭī in 18.3)<sup>1</sup> and 'Lalitā and the others', who constitute the sakhī group. Although these roles are already established in the mūla, the assiduity with which the commentators insist on the secondary role of the sakhīs is a further symptom of their dislike of the 'mythological' implications of the gopī image. Furthermore, the conceit of the hita sakhī enjoying monopoly of access to the nikuñja is a new development, introduced by the commentators to enhance the status of Harivaṃśa (and his text) as the sole channel through which the devotee may receive the rasa of the nitya vihāra.

Contexts in which the commentators feel constrained radically to modify the intention of the mūla occur in only a minority of stanzas; alongside rāsa motifs of the Purāṇa type, for example, are stanzas such as CP 12 where Rādhā has an established place in the action of the stanza. Throughout the text, however, the general drift of the commentators is towards a sectarian reading - a tendency of which the ingenuous re-casting of CP 63 discussed above is an extreme but not untypical example.

Thus the process of the commentaries can be added to a list of aspects of the text's transmission in which a gradual development of 'modern' forms and meanings takes place: in orthography, with the imposition of Sanskritized forms; in language, through simplification and loss of case terminations (with resultant semantic ambiguity tending to encourage the introduction of analytical constructions); in prosody, with the obscuring and loss of original forms, and their replacement with simplified syllabic metrical arrangements; in composition, with a rāga

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1. All the commentators except Prem. omit the term gopa from their glosses on this phrase.

sequence possibly deriving from a literary rāgamālā being pressed into service for liturgical hymnody; in ascription of authorship, with early allusive references developing into a full-blown hagiography; in designation, with original epithets referring simply to the number of stanzas in the text becoming formalized as a literary title; and finally in theme, with originally purāṇic motifs being reinterpreted along sectarian lines. Thus the development and transmission of the CP is a truly 'medieval' process, constituting a gradual metamorphosis of classical and post-classical elements into a modern form.

APPENDIX I

Examples of the commentaries of Premadāsa, Lokanātha, Dharaṇīdharadāsa and Rasikalāla.

The extracts which follow are transcriptions from texts G, F, A and the Rasikalāla manuscript respectively. In the transcriptions from F and A, subscript dots with ṽ and ṽ correspond to the use of dotted Nāgarī characters ( ळ , ळ ) in those manuscripts. All punctuation except daṇḍas in printed text G has been ignored in the transcription.

CP 5; the commentary of Premadāsa. Vijaypāl Singh and Candrabhān Rāvat, pp.15-16. (Text G.)

atha pañcama padasyābhāsaḥ[.] sakhī ko bacana sakhī prati[.] suṃdara mādhavī ke phūlani kī latā ko maṃdira hai jāke raṃdhrani mē gulāba ke phūla dhare haī. te doū ora phūla haī jini kī ḍāḍī dikhāī deta nāhī. nānā prakāra ke maṇini ke lahariyā bhūmi mē jhilamilāi rahe haī. śrī bihārī bihārini jū maṃda maṃda musikāta paraspara grīvāni mē bhujā diyē latābhavana mē jāikē sobhā dekhana lage. tini ke mukha para suṃdara sukha śramajala kaṇa jagamaḡāi rahe haī. so mānō kaṃcana maṇi aura markatamaṇi mē kāmajariyā nē gajamotī jaṭe haī. caḡū ora sakhī jhamaki rahī haī so mānō rūpa kī kanāta ṭhāṭhī kari daī hai. taḡā śrī hita sakhī jū kṛpāpātra sakhī sō jorī jū ke rūpa ko prakāṭa barṇana karē haī. śrī. [Followed by mūla.]

śrī rādhāvallabha. āju prabhāta latā maṃdira mē sukha baraṣata ati haraṣi jugala bara iti. he sakhi āju prabhāta latā ke maṃdira mē sukha kī baraṣā hoi hai. jo sajjā maṃdira mē suratāṃta ko sukha hota ho soī latā maṃdira mē hai. kyaūki doū śreṣṭha atyaṃta ānaṃdita haī iti. gaura śyāma abhirāma raṃga bhari laṭaki laṭaki paga dharata avani para iti. gaura śyāma parama suṃdara haī aura parama suṃdara raṃga sō bhare haī. mahāmadhura sukūvāra haī. tā raṃga ko ju bhāra bhayao hai tāṭē laṭaki laṭakikē avanī para pagani kō dharē haī iti, kuca kuṃkuma raṃjita mālāvali surata nātha śrī śyāma dhāma dhara iti. priyā jī ke śrī aṃga kī kesari sō rāgī gaī hai mālāvali. tākō surata nātha jo śyāma so apanē dhāma para dhārē haī. dhāma svarūpa vakṣasthala iti jñeyaṃ. athavā lāla jū nē svakara gūthī hī jo mālā śyāma phala aura pīta phūlani kī so priyā jū kō pahirāī hī. priyā jū ke kuca kuṃkuma sō raṃjita hī. lāla jū ko mana

jāni priyā jū nē pahirāī hī rījhikē tākō dhare haī. apanī mālā tau prītama aṃtarāī mānikē utāri dharata haī iti. priyā prema ke aṃka alaṃkṛta citrita catura śiromaṇi nija kara iti. priyā jū prema ke aṃkani sō alaṃkṛta haī. so catura śiromaṇi ne apane karani sō citrita karī haī. ura biṣē jo nakha lage haī soī prema ke aṃka haī. athavā priyā jū hṛdaya mē prema ke aṃkani sō alaṃkṛta hī. tini aṃkani kō catura śiromaṇi nē apane kara citrita kiyau priyā jū ko bakṣasthala iti. daṃpati ati anurāga mudita kala gāna karata mana harata paraspara iti. doū ati anurāga sō mudita haī. suṃdara gāna kare haī. paraspara mana kō hare haī. jorī jū ke rūpa guṇa sō misṛita gāna hai. tātē paraspara ko gāna sunikē paraspara mohita bhae haī iti. jai śrī hita harivaṃśa praśaṃsa parāyaṇa gāina ali sura deta madhuratara iti. praśaṃsā viṣē ju parāyaṇa bhramara haī soī gāina haī. so saṃga madhura tē madhura sura deta haī. athavā praśaṃsā parāiṇa ju gāna biṣē sakhī soī saṃga madhura tē madhura sura dei haī. doū paraspara ko gāna sunikē prema rūpa moha ke samudra mē pare. jaisē koū ḍūbate kō ḍorī dei hai, taisē sakhī nē madhura tē madhura sura dei kari vā gahara me sō kāḍhi laye taba doū mahā ānaṃda kō prāpta bhaye iti. iti śrī hāsasamaye paṃcamo nikuṃjavilāsaḥ.

CP 5; the commentary of Lokanātha. MS F, ff.21<sup>V</sup>-24<sup>F</sup>.

atha pāṃcai pada kau ābhāsa. hīrana kī bhūma mahala pāṃcadvārī paradā sāevāna jarī ke. hauda nahara jalajaṃtra jala bhare chūṭata haī. vūṭā tā bhūma mahala maī haratamani ke. phulayāra naragasa kī supeda phūla tāmē kaṭorī harī. bracha latā aura latā maṃdira nānā raṃga ke phūlana sō phūle. pachī mṛga mora bhṛmara pacaraṃga tahā prīyā prītama saīna karī. prāta uṭha kuṃja vihāra latā maṃdara mē karana lāge. tahā saṣī ke saṣī sō vacana. atha pada mūla.[...]

atha artha. āju prabhāta latā ke maṃdira mē jugala vara ati haraṣakē suṣa kō varaṣata haī. yaha adbhuta rīta haī ki megha tau vāhara varaṣata hai ye latā maṃdira mai varaṣata hai. aura megha pānī varaṣata hai. ye suṣa varaṣata hai. aura saba ṭhāu eka ghana varaṣata hai. ye ghana dāminī jugala varaṣata haī. tahā saṣyā soī bhūma hai. aru manoratha kī ḍorī anurāga kau hiḍorā. tā para vaiṭha vihāra ke jhoṭāna sō doū laṭaki laṭakikē paga ayaṇī para dhare jhūlata haī. kuca kumakuma kara sātuka ke jala sō

bhīja raṅgī hai mālāyalī surata nātha śrī syāma kī. so kaise hai  
parakāsa ke dharanahāre hai. aru priyā jī prema ke naṣāṅka sō alaṅkṛta  
hai. so citrata hai lāla jī ke niyu kara sō. daṃpati ati anurāga sō  
gāna tulya sītakāra priyā muṣa tē. aru anunai bacana prītama muṣa tē  
kahata hai so parasapara mana kau harata hai. taba hita saṣī yā  
vihāra kī astuta parāyana hai. aru yā gāna ko tahā bhayara sura deta  
hai madhuratara. 5.

CP 5; the commentary of Dharaṇīdharadāsa. MS A, ff.4<sup>r</sup>-4<sup>v</sup>.

[Mūla precedes commentary.]

dohā. latā bhuvana mē āju juga rādhe navala kisora;  
suṣa varaṣata haraṣata manahi ānāda nidhi uṭhi bhora.

jathā saṣaiyā. bhora hī āju latā maṇdira suṣa varaṣata rasa ānāda bhari doū;  
gaura syāma abhirāma jugala vara laṭaki laṭaki paga dharata hai soū.  
uraja vāma para mukta<sup>1</sup> dāma chavi raṅjita kuṅkuma mragamada v<◊>ū.  
kala kara dhara vara sohata mohata nāhi nikaṭa sajanī jana koū.

anyacca. pariraṃbhana aṅka alaṅkṛta prītama citrita aṅga mahā chavi pāyata;<sup>2</sup>  
priyā praima vasa aṅsa vāhu kasi parama mudita doū mili gāyata.  
sahacari mana hita parama prasasita gāna parāī na daṃpati bhāyata;  
rījhi rījhi mana harata paraspara madhupa saṅga sara bheda sunāyata.  
mū[-la]. 5. do[-hā]. 5. sa[-vaiyā]. 10.

CP 5; the commentary of Rasikalāla. Ff. 11<sup>r</sup>-12<sup>r</sup>.

paṅcama pada su vilāsa kachu ānata cita ke māhi;  
jākō niraṣata hī saṣī kyō hū dṛga na agāhi. 1.

prītama doū mili karo aiso nitya bilāsa;  
yaha ālī ke bacana suni bolati priyā hulāsa. 2.

tahā saṣī sō rādhike prasana vadana musikyāi;  
kahyo calo ālī tahā prītama jahā lasāhi. 3.

1. Emended from mukti.

2. Either prītama or citrita must be excised for metre.

- yaha kahike prīye calī (uṭhi) pahirē maragaje bāsa;  
sajjā maṇḍira tē jahā pragaṭa keli āvāsa. 4.
- nija maṇḍira ke dvāre hī latā bhavana sarasāta;  
jahā śrī mohana jū lasata kachuka aṅga alasāta. 5.
- pyārī jū kō deṣike uṭhe syāma akulāta;  
darasana kō samayo bhayo taba lō kachuka prabhāta. 6.
- mili ṭhāḍhe doū lalana lalanā saṅga kara jori;  
kabahuka dṛga sō dṛga niraṣi hasata mṛdula muṣa mori. 7.
- calata ḍagamage pagani sō maṇḍa 2 āga ghūmi;  
kuṃja sadana aṅgana jahā komala kaṃcana bhūmi. 8.
- hita saḥacari tahā pāsa hai ora alī kachu dūra;  
nija saṣī ke mana mē duhuni sobhā rahī ju pūri. 9.
- je saṣī kachuvaka dūri hī tina mē tē ali eka;  
āi jāke cita rahai pahala darasa kī ṭeka. 10.
- tina saba sobhā jugala kī deṣī nīkī bhāti;  
tau lō ora alī tahā āi gaī musakāti. 11.
- jo pahilē āi hutī tāsō pūchati bāta;  
jo pāche pahucī alī so cita vahu hulasāta. 12.
- tāsō sobhā jugala kī kahati ju saṣi hvai oṭa;  
kuṃja bhavana ke nikaṭa hī gaḍhī dou ika joṭa. 13.
- pahilē āi jo saṣī tāsō kṛpā prabhāva;  
tāko bacana ju saṣī sō yaha paḍu samayo bhāva. 14.
- saṣī ko bacana saṣī sō [.] paḍu. dohā.
- prāta hī āju aho saṣī kuṃja madhya gaḥē bāha;  
suṣa baraṣata hē priyā piya haraṣata hē mana māha. 15.
- doū prītama raṅge bhare laṭaki 2 hara(ṣ)āi;  
gaura syāma abhirāma vara avanī para dhari pāi. 16.
- uraja kuṃkumā so ragita muktāvali kachu seta;  
rati pati sama śrī syāma kē hiya mē chabi ati deta. 17.
- priyā prema ke aṅka sō bhūṣita karata subhāti;  
catura siromani niyu karani citrita hai bahu bhāti. 18.

ati anurāga sō moda bhari dāṃpati citta hulāsa;  
gāna karata mana kō harata hasata paraspara hāsa. 19.

nikaṭa prasamsā karata tahā gāina śrī hita āli;  
bīca 2 sura deta hē madhura 2 dai tāla. [20].

aiso samayo deṣikai hō gaḍhī ihi ṭhaura;  
ati adbhuta yaha chana saṣī rājata jugala kiśora. 21.

iti śrī caurāsī rahasya pada artha. 5.

APPENDIX II

Stanzas in the Sūrasāgara (ed. Nandadulāre Vājpeyī) corresponding to stanzas in the CP.

SS 2489/1871, (Vol.II, pp.27-28); cf. CP 13.

Rāgas: SS Bilāvala, CP Bilāvala.

naṃḍa ke lāla haryau mana mora  
haū baiṭhī motini lara povati kākari ḍāri cale sakhi bhora.  
baṃka bilokani cāla chabīlī rasika siromani navala kisora;  
kahi kākau mana rahai sravana suni sarasa madhura muralī kī ghora.  
badana gubiṃḍa iṃḍu kai kārana tarasata naina bihaṃga cakora;  
sūradāsa prabhu ke milibe kaū kuca śrīphala haū karati ākora.

SS 1817/119 (Vol.I, p.684); cf. CP 33.

Rāgas: SS Bilāvala, CP Devagandhāra/Gujarī.

āju bana rājata jugala kisora;  
dasana basana khaṃḍita mukha maṃḍita gaṃḍa tilaka kachu thora.  
ḍagamaḡāta paga dharata sithila gati uṭhe kāma rasa bhora;  
rata pati sārāga aruna mahā chabi umāgi palaka lage bhora.  
sruti avataṃsa birājata hari suta siddha darasa suta ora;  
sūradāsa prabhu rasa basa kīnhī parī mahā rana jora.

SS 3070/2452 (Vol.II, p.140); cf. CP 37.

Rāgas: SS Devagandhāra, CP Sāraṅga.

calau kina mānini kuṃja kuṭīra;  
tuva binu kūvara koṭi banitā taji sahata madana kī pīra.  
gadagada svava saṃbhrama ati ātura sravata sulocana nīra;  
kvāsi kvāsi bṛṣabhānunaṃḍinī bilapata bipina adhīra.  
baṃsī bisīṣa māla vyālāvali paṃcānana pika kīra;

malayaja garala hutāsana māruta sākhamṛgaripu cīra.  
hiya maī haraṣi prema ati ātura catura calī piya tīra;  
suni bhayabhīta bajra ke piṃjara sūra surata ranadhīra.

SS 1809/1191 (Vol.I, p.681); cf. CP 50.

Rāgas: SS Sorāṭha, CP Sāraṅga.

navala nāgari navala nāgara kisora mili  
kuṃja komala kamala dalani saṃjyā racī;  
gaura sāvala aṃga rucira tāpara mile  
sarasa mani mṛdula kaṃcana su ābhā khacī.  
sūdara nībī baṃdha rahati piya pāni gahi  
pīya ke bhujani maī kalaha mohana macī;  
subhaga śrīphala uraja pāni parasata  
hūkari roṣi kari garba dṛga bhaṃgī bhāmini lacī.  
koka koṭika rabhasa rasika hari sūraja  
bibidha kala mādhurī kimapi nāhīna bacī;  
prāna mana rasika lalitādi locana caṣaka  
pivati makaraṃda sukha rāsi aṃtara sacī.

SS 1303/685 (Vol.I, p.501); cf. CP 54.

Rāgas: SS Kāmōda, CP Mallāra.

nayau neha nayau geha nayau rasa navala kūvari bṛṣabhānu kisorī;  
nayau pītāṃbara naī cūnarī naī naī būdani bhījati gorī.  
naye kuṃja ati puṃja naye drumā subhaga jamuna jala pavana hilorī;  
sūradāsa prabhu nava rasa bilasata navala rādhikā jobana bhorī.

SS 1819/1201 (Vol.I, p.684); cf. CP 82.

Rāgas: SS Kedārau, CP Kedārau.

nāgaratā kī rāsi kisorī;  
nava nāgara kula mūla sāvarau barabasa kiyau citai mukha morī.  
rūpa rucira āga aṅga mādhuri binu bhūṣana bhūṣita braja gorī;  
china china kusala sugaṅdha aṅga maī koka rabhasa rasa siṅdhu jhakorī.  
caṅcala rasika madhupa mohana mana rākhe kanaka kamala kuca korī;  
prītama naina jugala khaṅjana khaga bādhe bibidha nibaṅdhani ḍorī.  
avanī udara nābhi sarasī maī manahū kachuka mādaka madhurau rī;  
sūradāsa pīvata suṅdara bara sīva sudṛḍha nigamani kī torī.

APPENDIX III

Additional stanzas bearing the name of Hita Harivaṃśa

[Add.1]

gosvāmī śrīhita harivaṃśa mahāprabhujī ke bheṭa ke pada. rāga vasaṃta.

prathama samāja āja vṛndāvana viharata lāla vihārī;  
paṃcamī navala vasaṃta bādhāvani umaṅgi calī vraja nārī. 1.  
kaṃcana thāra liye juvatī jana madhi vṛṣabhāna dulārī;  
phala ḍala jaba nava nūta mañjarī kanaka kalasa subhakārī. 2.  
gāvata gīta bajāvata bāje maīna saīna unahārī;  
darasa parasa mana moda baḍhāvata rājata vara chavi bhārī. 3.  
covā candana agara kumakumā bhari līnī picakārī;  
chirakata phirata chavīlī gātani raṅga anūpa apārī. 4.  
vipula vilāsa hāsa rasa varasata uta prītama ita pyārī;  
(jai śrī) hita harivaṃśa nirakhi yaha śobhā ākhiyā ṭarata na ṭārī. 5.

Śṛṅgāra rasa sāgara (Bābā Tulsīdās (ed.),  
1956-62) Vol.I, p.6.

[Add.2]

navala vasaṃta navala vṛndāvana navala lāla khelai horī;  
navasata sāja naye raṅga pahirai nautana keśari ghorī. 1.  
nava nava sākhi javādi kumakumā avīra bharē bhari jhori;  
naī naī sakhī naī chavi pāvai navala navala banī jorī. 2.  
naī sahanāī naī ḍapha vājani navala muralī dhuni thorī;  
navala sakhī mili cācari gāvata navala rādhikā gorī. 3.  
kāliṃḍī taṭa nautana sobhā navala cakora cakorī;  
(jai śrī) hita harivaṃśa prema rasa krīḍata navala kiśora kiśorī. 4.

Ibid., p.7.

[Add.3]

go. śrī hita harivaṃśa candra mahāprabhu jī kṛta (yaha pada bheṭa hai)  
rāga malāra.

prītama doū jhūlata haī saṃketa;  
utahī kūvara ita kūvari rādhikā lalitā jhoṭā deta.

doū mili mudita paraspara gāvata alāpata rāga malāra;  
khisi khisi parata nīla pītāṃvara nāhina aṃga samhāra.  
varaṣata meha sakala vana raṃjita avalokata chabi deta;  
(jai śrī) hita harivaṃśa paraspara jhūlata sakhī valaiyā leta.

Ibid., vol.II p.141.

[Add.4]

mila jaivata lāḍilī lāla doū ṣaṭa viṃjana cāru savai sarasai;  
mana mai rasa kī ruci jyau upaje sakhi mādhurī kuṃja savai varasai.  
hasikai mana mohana hāra rahe niya hātha jivāvana kau tarase;  
kara kaṃpata vīcahi chūṭi pare kavahūka gasā mukha lau parase.  
dṛga sau dṛga jora doū musakyāya are anurāga sudhā varasai;  
manu hāra vihāra ahāra kare tana mē mana prāṇa pare kara se.  
sakhi saūja liye cahu ora kharī harakhe nirakhe darase parase;  
sukha siṃdhu apāra kahyau na pare avaśeṣa sakhī (śrī) harivaṃsa lase.

Vrindaban Research Institute Hindi MS  
7848, f.219<sup>r</sup> (See discussion on p.45).

### Discussion

There is no actual attribution of these stanzas<sup>1</sup> to Hita Harivaṃśa, their status as bhēṭa pada being acknowledged even within the Rādhāvallabha sampradāya: yet their existence is relevant to the present study, since it is evidence of the process by which diverse material may become associated with Harivaṃśa through the use of his chāpa. The inclusion of such stanzas in sectarian anthologies may represent an initial stage in the accretion of new padas to an existing corpus.

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1. Add.1 and Add.2 appear also in a miscellany of Braj bhāṣā verse following Bhūpati's Bhāgavata daśama skandha, in a manuscript in the University Library, Cambridge. The manuscript, OR MS 57, is in the Perso-Arabic script. I am grateful to Dr.G.R.Niemann for supplying this reference and a transcription of the padas.

Although the CP is itself not stylistically uniform, certain features of the present stanzas suggest that they are not wholly successful imitations of the general CP style. References to the sakhīs in Add.1.3, Add.3.2 and Add.4.7 attribute to them a servile role which is familiar from the CP ṭīkās but not prominent in the mūla; Add.1.2 refers to the festival of Vasanta Pañcamī, whereas the CP makes no reference to any calendrical observance, keeping to supramundane contexts throughout; and a number of lexical items found here are absent from the CP, despite being invited by commonplace contexts.<sup>1</sup> Such stylistic criteria may have prevented these stanzas from being included in the corpus of material attributed to Hita Harivaṃśa.

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1. Examples are ākhiyā (Add.1.10), gīta, bāje (Add.1.5), javādi (add.2.3.), sahanāī (Add.2.5), meha (Add.3.5).

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UTTAMACAMDA

HITA HARIVAMSA

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