THE DEVOTIONAL POETRY OF SVĀMĪ HARIDĀŚ: 
A STUDY OF EARLY BRAJ BHĀṢĀ VERSE

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ABSTRACT

The 16th-century North Indian bhakta, poet and musician, Svāmī Haridās, composed lyrics in Braj Bhāṣā, devoted to the divine couple Rādhā and Kṛṣṇa. 128 of them were later compiled in two anthologies: the didactic Āṣṭādāśa siddhiṇta and the rapturous Kellimāl, and became the theological basis of the Haridāsi sampradāya, a sect, which still flourishes in Vrindaban, U.P. Neither of these important works has hitherto been edited, properly translated or studied academically.

For this reason the focus of this dissertation is the text of Haridās’s poetry: its transmission, edition and interpretation. The chapter on textual criticism assesses sixteen 18th-19th century manuscripts which were collected during a field-trip in Vrindaban, and discusses the editorial procedure. The manuscript material is analysed with the help of computer programmes originally employed in taxonomy. The apparatus criticus is followed by an annotated English translation in which readings are assessed, points of linguistic interest discussed and commentarial glosses analysed. The language of Haridās’s text is examined in detail in chapter III.

Chapters I, VI and VII put Haridās’s lyrics into a larger context. The introductory chapter discusses the theological views of the Haridāsi sampradāya against the background of bhakti, analyses the sources of information about Haridās, and attempts to reconstruct his life. Chapter VI examines some musical characteristics of Haridās’s lyrics: the rāga distribution of his padas, the structure of the chāpa and the association of Śvāmī Haridās with the musical style of dhrupada. Chapter VII describes the main commentaries and analyses the sectarian concerns they reflect and metaphorical mechanisms they use.

The general conclusions are followed by a comprehensive etymological glossary, a discussion and listing of extra verses attributed to Haridās, extracts from the main commentaries, and a list of chāpa in Haridās’s works.
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Note on transcription, references, dates and abbreviations

The standard method for transliterating Devanāgarī has been adopted throughout the text. The font used is Normyn. The inherent vowel is written in Braj texts: Haridās’s poetry and its old Braj commentaries (NC, PC, RC), and in all technical terms, names of images and sects. It is omitted in modern Braj (HE, TC) and Hindi (BC, SMC) commentaries, in the names of NIA poets and their works and in Hindi words kept in the translation which are not technical terms. (However, an exception to this rule are the cases where the inherent -a follows a conjunct or when the name of a Sanskrit work is cited.) In this way I have tried to find a compromise between unifying the NIA and Sanskrit spelling of terms, and following the generally accepted model of McGregor 1984. Names of places have been anglicized. Names of places and epithets in the translation are sanskritized. Vrindaban is anglicized when referring to the geographical place and sanskritized (=Vṛndāvana) when referring to the theological concept and in the English translation of Braj works. All Indian and other non-English terms, which are not widely accepted in English, are italicized. Throughout the text the Devanāgarī graph z is transcribed as ś, regardless of its representation of etymological š or kh. Vowel nasalisation is indicated with a tilde above the vowel, consonant nasalisation with the relevant nasal.

References give author’s name, year of publication and page number. References to McGregor’s The language of Indrajit of Orchā give paragraph numbers rather than page numbers. Full publication details are found in the bibliography. Dictionaries are referred to by the abbreviations listed below. Crossreferences give chapter number and paragraph number (III 6.1: chapter III, paragraph 6.1).

All dates are given according to the Gregorian calendar unless otherwise indicated. Where the CE date is missing, conversion of the date from the Hindu calendar in Vikram Saṁvat (VS) to CE has been done by subtracting 57 from the VS date.

Abbreviations of works

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<th>Abbreviation</th>
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<tr>
<td>AS</td>
<td>Aṣṭādaś siddhānta</td>
</tr>
<tr>
<td>BC</td>
<td>Buddhi Prakāś’s commentary on KM</td>
</tr>
<tr>
<td>CP</td>
<td>Caurāsī pad of Hit Harivāṃśa</td>
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<td>KM</td>
<td>Kelmāl</td>
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<td>NC</td>
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<td>NCM</td>
<td>Nāgaridās’s commentary (mūla)</td>
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<td>TC</td>
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**Dictionaries and glossaries**

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<td>BBhSK</td>
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<td>CDIAL</td>
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<td>The language of Indrajit of Orchā</td>
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<td>MTH</td>
<td>Crossing the ocean of existence: Braj Bhāṣā religious poetry from Rajasthan</td>
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### Other abbreviations

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Chapter I

Svāmī Haridās and the Haridāsī sampradāya

1. The Sectarian Background

1.1 The 16th century was a ‘golden age’ in the history of North Indian religious thought and literature. A rapturous style of devotion (bhakti) inspired a flowering of Vaiṣṇava vernacular poetry. Two principal varieties of bhakti had been established - the nirguna type, which perceived God as an impersonal and immutable Reality, and the saguna type, dedicated to God as the supreme Personality (Rāma and Kṛṣṇa in the Vaiṣṇava context). Many sectarian communities (sampradayas) appeared; in Krishnaism they put the emphasis on one or other aspect of the devotional teachings of the Bhāgavata purāṇa. These differences were also seen in the light of the variant emotional approaches to Kṛṣṇa elaborated in the bhakti-rasa theory of Rūp Gosvāmī.

A theology based upon the desire either to participate in the divine love-play or to observe it from the intimate position of the milkmaids (gopis) found its expression in the teachings of the Sahajiyās, the Sakhi bhāvas and the Gauḍīya sampradāya. They inherited the intensely emotional mode of devotion of the Tamil Āḻvārs (later popularised by the Bhāgavata purāṇa) the sensuality of the Harivaṃśa and the eroticism of Jayadeva’s Gitagovinda. These trends reached their apogee in the theology of the rasikas, aesthetes of the spirit, whose devotion was focused on the love-sports of the divine couple Rādhā and Kṛṣṇa.

Such rasikas were the Hari-triumvirate (Hari-trayi): Harirām Vyās, Hit Harivaṃśa, the founder of the Rādhāvallabha sampradāya, and Svāmī Haridās, whose two works, Kelimāl (KM) and Aṣṭādaśi siddhānta (AS), form the theological basis of the Haridāsī sampradāya (HS).

1.2 In common with other rasika traditions the HS worships a joint form (yugala svartīpa) of Rādhā and Kṛṣṇa. It concentrates exclusively on the eternal amours (nitya vihāra) of Kṛṣṇa and his consort Rādhā. The HS claims that this single-minded dedication to the nikuṇja vihāra is a major characteristic which distinguishes Haridās from other similar poets - Harivaṃśa for example. An analysis of the epithets of Rādhā and Kṛṣṇa used in the canonized version of Haridās’s poetry would support this claim: their names either refer to their love sports - Kuṇjabihārī (one who sports in the grove)/Bihārīni (one engaged in sports) or generally descriptive - Śyāma (dark one)/Śyāmā (consort of the dark one), whereas Harivaṃśa sometimes calls Kṛṣṇa

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1 Hari-trayi (rasika trayi) is a 20th century conceptualisation. The term does not occur in the hagiographies of the three poets; however, often they are either mentioned together or in successive verses. Pauwels (1995, p. 23) points out that this concept was probably invented by Vāsudev Gosvāmī by analogy to the aṣṭa-chāpa.
nanda ke lāla (son of Nanda) CP 13.1 (Snell 1991a, p. 124) and Rādhā brṣbhāna kisiṛi (daughter of Vṛṣbhānu) CP 9.4 (Snell 1991a, p. 121), referring in this way to their childhood. However, some manuscript readings of KM show epithets which are not connected with Krṣṇa’s and Rādhā’s nikuṭija līlā (see KM 52, note 9 and KM 100, note 5), and this suggests that the total concentration on the nikuṭija līlā is probably a later development in the sect. The canonized version of Haridās’s poetry not only excludes other aspects of the Krṣṇa myth (e.g. Krṣṇa’s childhood, Krṣṇa’s dancing with the gopīs, Krṣṇa’s adult life) but moreover, in its portrayal of the dalliance between Rādhā and Krṣṇa, it shows the union (saṃyoga) side of love only, and never mentions love in separation (viyoga /vīrāha), an important topic in the poetry of other bhakti poets like Sūrdās, Mirā etc.3 In the padas of the main poets of the sect the only time when the couple is separated are the moments in which Śyāmā displays her sulking (māna). Despite the eternal saṃyoga, the love of the divine couple is characterised by a constant craving and insatiable desire for each other. As Lalitkisoiridās writes: ‘In their constant union there is extreme desire, having united they are restless to unite’4.

1.3 The HS adopts the mādhurya bhāva as its preferred devotional approach.5 The role of a sakhi in promoting (but not participating in) the nikuṭija vihāra is to be emulated by the devotee whose highest aim is not liberation (mokṣa) but the obtaining of the vicarious delight of being an onlooker in the grove (nikuṭija). An other-worldly (alaukika) Vṛndāvana is the setting for the nitya vihāra. It takes the place of other Vaiṣṇava concepts of paradise such as Vaikuṇṭha and Goloka6. Vṛndāvana, together with Rādhā, Krṣṇa and the sakhis constitute the four forms of prema (cf. Śarmā 1978, p. 113). These components have the same essence - Bihārinidās calls Rādhā, Krṣṇa and the sakhis ‘three peas in a pod’: tīni canā ika choliṅka aisau artha bicāra (rasa ki sākhi 115, Hargulāl 1971, p. 112). The sameness or abhinatva of the couple is further

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2There are strong reasons for believing that Haridās’s poetry has undergone a process of sectarian editing, with regard to the content of the accepted padas and perhaps to the actual verses recognised as genuinely Haridās’s (see II 4. and the appendix on extra verses).

3The only poet of the HS who speaks of viśaya is Narharidās. This motif might have been instigated by his exile from Vṛndabān, caused by the religious persecution carried out by the emperor Aurangzeb.

4milata, milata me caha ati mile milai akulahi.
(nasa ki sākhi 207, Hargulāl 1971, p. 821).

5There are some examples of misnomer of the main bhāva adopted by the HS. In the terminology of Rūp Gosvāmi’s Bhaktiṣūrṣyaṃtaśīndhu the rati applicable to the HS is madhura. Since the meaning ‘consorship’ of madhura rati does not discriminate between Rādhā and the gopīs, some authors (e.g. Gupta 1974, p. 204) use the term sakhi bhāva when referring to the HS, and thus draw a line between Rādhā who participates in the love sports and the sakhis who only promote them. Other scholars (e.g. Huynes 1974, p. 216) interpret sakhi-bhāva as synonymous with sakhyā bhāva and use this as the term relevant to the HS. sakhyā bhāva, however, as defined by Rūp Gosvāmi, can be applied only to the male friends of Krṣṇa, not to the female companions of Rādhā (Bod Mahāra 1965, p. XXV).

6Vaikuṇṭha is great, Goloka is an abode beyond Vaikuṇṭha;
All of them serve Vṛndāvana, where Śyāma and Śyāmā sport.
baiṅguṭha mahā baiṅguṭha tai goloka paraī hai dhāma;
e sabā sevata bṛndābanadhī jahā bherārā syānā syāna.
(Lalitkisoiridās, siddhānta ki sākhi 177, Hargulāl 1971, p. 678).
underlined by the non-existence of a separate image for Rādhā in the sect. In his poetry Haridās stresses this identity of the divine lovers both lexically (in naming them Śyāma/Śyāmā) and in ingenious metaphors.

1.4 A distinction is maintained between nikuṇja 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. The latter is considered 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. Aimed at the accomplishment of specific tasks (e.g. the maintenance of dharma, the victory over tyrants) vraja līlā finishes when they are achieved; it is perceptible. In contrast with this, nikuṇja līlā is eternal and imperceptible; its sole raison d’être is the nitya vihāra. None of the four components of the nikuṇja līlā is identical to the corresponding component of vraja līlā. Kuṇjabihārī is not an avatāra of Viśu. Bihārideras writes: “The king of Vraja was four-armed and six-armed, the peerless Kuṇjabihārī is two-armed”. Neither is Śyāmā the Rādhā of Braj, Vṛṣṭhanu’s daughter, Kṛṣṇa’s wife (svakiyā) or lover (parakiyā):

“One makes dung-cakes, another carries water,
yet another is the happily-married darling who is too languid even to speak.”

Similarly the gopīs of Kṛṣṇa’s vraja līlā are different from the sakhiṣ of Kuṇjabihārī’s nikuṇja līlā. Their role shifts from that of ‘co-wives’ who are seeking selfish happiness (svasukha) in their personal union with Kṛṣṇa, to companions who promote the couple’s love play, enjoying their happiness (tatsukha). The distinction between vraja līlā and nikuṇja līlā is elaborated by later poets of the sect who see the nikuṇja vihāra as the sole expression of divine reality, dismissing all sense of Kṛṣṇa as an avatāra or a mythological personage:

“Śri Kuṇjabihārī was manifested
of matchless beauty, the limit of all qualities, source of all incarnations.”

Not only Viśu but the Braj Kṛṣṇa too is excluded from the nitya vihāra:

The husband of Lakṣmī longs for the sports of Śri Bihāridāsa [sic];
...[even] Rāma and Kṛṣṇa are not accommodated here.
1.5 Other ideas which the HS has developed are the elevation of Rādhā to a position which, for some members, is higher than Kṛṣṇa’s, and a concept of prema (cosmic love), which rules both Rādhā and Kṛṣṇa and makes them powerless before their love for each other (cf. Haynes 1974, p. 259).

1.6 The precise theological views of Haridās are elusive. The essence of his poetry is *rasa*, not a theological doctrine. Thus Haridās does not claim a link to the ‘classical’ Vaiṣṇava *catuḥsampradāya*. However, later speculations have found expression in two different opinions on Svāmī Haridās’s own sectarian affiliation. The *sādhus*’ branch of HS maintains that Haridās was initiated in the Nimbārka *sampradāya*, while the *gosvāmis*’ branch insists he belonged to the Viṣṇusvāmī *sampradāya*. The view of the *sādhus* is adopted by a number of scholars, including McGregor (1984, p. 91), Tomar (1964, p. 230), Garg (1986, p. 212), Varmā (1963, p. 972). Pitāmbārddās and his disciple Kiśordās (both 18th-century poets of the HS) were the first to develop the theory of the affiliation of the HS to the Nimbārka *sampradāya*. However, neither Haridās himself nor any of his contemporaries or followers during the two centuries before Kiśordās speaks of such a link. Harirām Vyās, the contemporary and apparent associate of Haridās, mentions his name a number of times in his poetry, but never in connection with any of the ‘classical’ Vaiṣṇava sects (cf. Prakāś 1979, p. 68). Haridās’s contemporary and disciple Bihārīnīdās talks about Haridās as the founder of their tradition of worship: *hama ananya śrisvāmī haridāsa-bāsi* (*siddhānta ke kavitta-savaiya* 24, Hargulāl 1971, p. 289), not as a teacher of the Nimbārka *sampradāya*.

An argument given in favour of the affiliation of HS to the Nimbārka *sampradāya* is the existence of pictures in the Benares Hindu University and the Museum of the Maharajah of Kishangarh, in which Haridās is portrayed with the *tilaka* of the Nimbārka *sampradāya*. However, these pictures date from the 18th century, and thus cannot be used as conclusive evidence for the earlier history of the sect.

The argument about the affiliation of HS to the Viṣṇusvāmī *sampradāya* is similar. The testimony of pictures depicting Haridās with the *tilaka* of the Viṣṇusvāmī *sampradāya* should likewise be dismissed as inconclusive. The main evidence for the affiliation of the HS to the Viṣṇusvāmī *sampradāya* is *chappay* 48 of *Bhaktamāl*, which mentions the name of Haridās among other famous members of Viṣṇusvāmī *sampradāya*14. But to which Haridās is this poem referring? The name is

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13 'The lord of all lords is Hari, the lord of this lord is his lordly wife.'

14 *bhāgavatī sampradāya dhṛya jñānadeva gambhirānti; nāma tilocana śīya śūrā sādṛśa uḍāgan; girā gaṅga unabhārī kābyaracāṇā premākara; ācarāya haridāsa atula bala ānandadāya; tehi mārāga ballabha bidita pydhupadhati parāyana;*
commonplace\textsuperscript{15}. Is Haridās (servant of Hari) here a name at all, or is it just an epithet to the other names quoted by this \textit{pada}? In view of these questions \textit{chappay} \textsuperscript{48 cannot be considered conclusive either. The same doubt is raised by the records of the Viṣṇusvāmī \textit{sampradāya}, which mention ‘Haridās’ among the line of preceptors.

Since a clear theological orientation appears in the history of the HS only in the 18th century, the most reasonable answer to the problem of its affiliation would be that originally it was an independent sect which claimed its autonomy as a \textit{sampradāya} in its own right on the grounds that it followed a particular mode of \textit{bhakti}, and maintained a distinct line of authority descending from Svāmi Haridās himself. If this is the case we are faced with the question: why did the 18th-century leaders feel the need to give up this autonomy and recognise the authority of one of the four main Vaiṣṇava sects (\textit{caturśaṃpradāya})? The answer can be found in the history of the region. This was the time when Jai Singh, who became governor of Agra in 1722 (Burn 1937, p. 348), made an attempt to stop the proliferation of religious movements. He sanctioned four groups which possessed a commentary on the \textit{Veda}: the Nimbārka \textit{sampradāya}, the Viṣṇusvāmī \textit{sampradāya}, the Śrī Vaiṣṇavas and the Gauḍiya \textit{sampradāya}. The other sects were subjected to persecution\textsuperscript{16}. The link of the HS to the Nimbārka \textit{sampradāya} was not unanimously accepted even by the \textit{sādhus} and this shows that it was not a common belief before Kiśordās’s time. Bhagavatrasik, a contemporary of Kiśordās, openly expressed his disagreement with this affiliation:

\begin{quote}
‘Hari is not dualistic monism and not qualified monism
he is not tied in doctrinal disputes, our lord is monism of desire.’\textsuperscript{17}
\end{quote}

By the same line of argument he established in further verses the autonomy of the HS, as a sect which had its own ‘instigator’, deity, mode of worship, \textit{chāpa}, \textit{mantra}, and even name:

\begin{quote}
‘Our preceptor is the \textit{sakhī} Lalitā, our seal is \textit{rasika};
We worship the eternal youth, we repeat the \textit{mantra} of the couple;
we repeat the \textit{mantra} of the couple, our \textit{Vedas} are the utterances of the \textit{rasikas};
our abode is Śrī Vṛndāvana, we revere Śyāmā, the great queen.’\textsuperscript{18}
\end{quote}

\begin{quote}
‘May Rasik always remain near to the excellent \textit{sakhī} sampradāya.’\textsuperscript{19}
\end{quote}

\textit{navadāh pradāhna sevā sudrīṭha mana baca krama haricaranam};
\textit{bisnuśvāmī sampradādi dṛṣṭha jñānadeva gambhiramatā} 
(Prasād 1962, p. 386).
\textsuperscript{15}For example 16 different poets called Haridās are mentioned in the list of manuscripts of the Nāgarī Pracārini Sabhā (Agraval 1964, pp. 621-624).
\textsuperscript{16}About the activities of Jai Singh see Entwistle 1987, pp. 191-194 and Thiel-Hortsmann 1990, pp. 480-483.
\textsuperscript{17}nāḥ dvaitādvaita hari nāḥ biṣiṣṭādvaita;
bāḍhī nāḥi mātubāda mē ēśāvā icchādvaita.
\textit{(kupālī 6, Sāstrī 1975, p. 72)}.
\textsuperscript{18}acāraḥ lalitā sakhi rasika lāmāri chāpa;
nitya kisorā upāsānā jugala mantra kau jāpa;
jugala mantra kau jāpa bāda rasikana kī bānd;
Śrī vṛndāvana dūtna istā syānā matāroṇāni.
\textit{(kupālī 6, Sāstrī 1975, p. 38)}.
The claims for affiliation of the HS to the Nimbārka *sampradāya* or the Viṣṇusvāmi *sampradāya* show that there are certain similarities between them. Close to the doctrines of the Nimbārka *sampradāya*, Haridās’s *Keśimāl* speaks of the worship of the *yugala svarūpa* and concentrates on the dalliance between Rādhā and Kṛṣṇa, giving much prominence to Rādhā. Similarly, Haridās’s other work, *Aṣṭādaś siddhānta*, which promotes general *bhakti* ideas such as the omnipotence of Hari (in Vaiṣṇava *bhakti*), Hari’s *māyā* (illusion), the transience of worldly things, Hari’s grace and the importance of *bhakti* as the single path to salvation, inevitably has similarities with the doctrines of other *bhakti* sects, among them the Viṣṇusvāmi *sampradāya*. Haridās’s concept of *māyā* as a positive force, which appears to have a degree of independence from Hari (AS 5), and of Hari’s control of all one’s actions (AS 1, 2 etc.) resemble the doctrines of *māyā* and *puṣṭi* in the Viṣṇusvāmi *sampradāya.*

1.7 Two branches of the sect were established in the time of the first generation of Haridās’s followers. From Jagannāth (whom the gosvāmis consider to have been Haridās’s brother) descends the hereditary right to be a priest in the main temple of the sect. From Viṭṭhal Vipul stems the spiritual lineage of the *sādhus*. An unsuccessful attempt carried out by Halvar and Bhudar (17-18th-century followers of the sect) to steal the image of Bāke Bihārī from the gosvāmis and give it to the *sādhus* was the starting point of a long-lasting hostility between the two branches (Haynes 1974, p. 106-107).

1.8 The HS has three main centres of sectarian activity (all of them in Vrindaban): the Bāke Bihārī Mandir, the Nidhiban and the Taṭṭī Asthān. The first two belong to the gosvāmis, the latter to the *sādhus*. The 19th-century Bāke Bihārī Mandir is the principal shrine of the sect, and houses the image of Bāke Bihārī (originally worshipped by Haridās). The Nidhiban is a garden that contains *samādhis* of Svāmī Haridās (who is said to have lived in this grove) and other Haridāsī ascetics. A marble platform marks the spot where the deity of Bāke Bihārī appeared before Haridās. Taṭṭī Asthān was founded by Lalitkiśoridās in the 18th century. It derives its name from the bamboo fences which were put up when it was established. A big *samāja* is held there at the anniversaries of the birth of Svāmī Haridās (*rādhāstmi*) and of the other most important *ācāryas* of the sect.

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19rahe nirantaḥ pāśa rasika bara sakhi sampradā. *(kundālī, Šastri 1975, p. 41).*
Materials relating to the life of Svāmī Haridās

2. Summary of primary sources

16th century

2.1 Note, allegedly written by Haridās.
2.2 Document about Haridās’s, Jagannāth’s and Govinda’s visit to a temple in Mathura.

16th-17th century

2.3 Mirāte Sikandāri va mirāte Akbari?
2.4 Eulogies:
   2.4.1 Harirām Vyās links Haridās with Hit Harivaṃśa in his padās.
   2.4.2 A verse by Govindasvāmi
   2.4.3 Dhruvdās’s Bhaktanāmāvalī.
   2.4.4 A kavītta by Agradās

17th century

2.5 Nābhādās’s Bhaktamāl outlines the nature of Haridās’s bhakti and mentions his musical prowess.
2.6 Uttamadās’s Hit caritra sets a model for later partisan sectarian works and mentions an episode about perfume.

18th century

2.7 Priyādās’s Bhaktaras bodhini refers to a story about philosopher’s stone and elaborates the incident about the perfume.
2.8 Nāgaridās’s Pad prasaṅgamālī gives an account of meeting between Akbar and Haridās.
2.9 Kiśordās writes Nijmat siddhānta, the sādhus’ authoritative hagiography of Svāmī Haridās.

19th-20th century

Numerous rewritings of Bhaktamāl and sectarian works further develop Haridās’s hagiography.
General acceptance of Haridās’s hagiography in Indian academic writing (see Mital 1959; Gupta D. 1974; Sarmā G. 1959, Sarmā G. D. 1959; Caturvedi 1959, Saksenā 1990, Gosvāmī 1966 etc.)
2. Primary sources

The first problem we face in discussing Svāmī Haridās is that there are many individuals called Haridās in the history of the Indian bhakti movement. Meaning simply ‘servant of Viṣṇu’, it is one of the commonest names adopted by Viṣṇu devotees. The number of devotees by the name of Haridās in works narrating the life of famous bhaktas prove this point: there are seven in Nābhādās’s Bhaktamāl, four in Dhruvdās’s Bhaktanāṁavāli (Gosvāmī 1971), and three in Gokulnāth’s Do sau bāvana vaisṇavana ki vārtā (Śarma 1951-53). There is also another Haridās in the lineage of Haridās’s disciples20.

The second difficulty is the lack of reliable historical evidence. The hagiographic nature of all the data relating to Haridās’s life precludes the possibility of writing an authoritative biography. Therefore the main aim of this section will be to collect the major references to Haridās’s life and to trace the development of Haridās’s hagiography.

The earliest references to Haridās are two 16th-century documents.

2.1 The first one is a note allegedly written by Haridās, dated 1567, which is in the keeping of a priest of the Ujjain pilgrimage centre. It is said to be a souvenir brought back when one of the ancestors of the Ujjain priests visited Svāmī Haridās. Unfortunately, this text is very fragmentary, and if this document is of any importance it is because of its date21.

2.2 An 1806 copy of a 16th-century document is kept among the records of the Caube Brahmans of Mathura. The transcription speaks of a visit by Haridās, Jagannāth and Govinda to the temples in Mathura in 1548 (Gosvāmī 1966, pp. 437-438).

2.3 Sudarśansimha Cakra speaks in his article ‘Svāmī ji kā jīvan caritra’ (Cakra, Śri Kelimāl, p. 20 in Mital 1961, p. 7) about the existence of a Persian book, called Mirāte Sikandari va mirāte Akbāri, part of which was written in VS 1526 (AD 1469) and which was completed during the time of the emperor Akbar. It consisted of several parts and described contemporaneous events in great detail. Its sixth section gives information about Svāmī Haridās, his date and place of birth, his caste, father etc. According to this book Svāmī Haridās was born on the 13th day of the light fortnight of the month pauṣa (the 10th month in the Hindu calendar) VS 1569 (AD 1512).

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20 śīrṣya svāmī haridāsāji ke jehi; 
sri haridāsa bhakta hai teh.  
(Kṛṣṇapriyācārya, Sundarsāgar, chapter 18 in Śarma 1977, p. 101).

21 A photograph of this note is published in Gosvāmī 1966, p. 437; its text is quoted and translated in Haynes 1974, p. 51. I have not seen the original of this text myself, and I have refrained from giving it on the basis of secondary sources, because both the transliteration and the translation of Haynes seem to be problematic.
Although this sounds very convincing, the problem is that *Mirāte Sikandari va mirāte Akbari* no longer exists (if it ever did). We do not even know if Cakra had seen it himself or was quoting somebody's description. There is a work called *Mirāte Sikandari*, written by Fajalullā Lutafullā Faridi, but it consists of only one part, and it does not mention Svāmī Haridās (Mital 1961, p. 8; Ārman 1959, p. 46). Is *Mirāte Sikandari* only the first section of *Mirāte Sikandari va mirāte Akbari*, whose other parts have been lost, or is it a work on its own? Like many of the questions concerned with Indian historical biography, this one remains unanswered.

Apart from these quasi-historical documents the earliest references to Svāmī Haridās are not biographical but eulogistic - salutations written by his contemporaries and followers.

2.4.1 Harirām Vyāś, a Braj Bhāṣa poet of the 16th century, wrote a number of eulogistic *padas* relating to Svāmī Haridās. The most famous among them is:

\[\text{Śrī Svāmī Haridās is the king of single-mindedness;}\]
\[\text{Who served Kuṭijaḥabārī every moment without any other desire;}\]
\[\text{Alert and knowledgeable in his service he sings every day in the rāsa dance beautifully;}\]
\[\text{There has never been such a rāsika before and will never be either on earth or in heaven;}\]
\[\text{He transcended the corporeal state while alive, he forgot worldly enjoyments;}\]
\[\text{Worshipping the earth of Vṛndāvana with his mind and his body, he abandons the desires of worldly propriety and scriptural injunctions;}\]
\[\text{He established the ways of love with everyone, he did not attend [anybody] in a special way;}\]
\[\text{Firm in his vow, he maintained it until the end, as long as there was breath in his body;}\]
\[\text{The lord of gods and kings, gold, beautiful women were like a mere blade of grass to him;}\]
\[\text{The ascetics of nowadays are like me, Vyāś, and the world mocks us.}\]

2.4.2 Another 16th century Braj author who eulogizes Haridas is the *āstā chāpa* poet Govindasvāmi:

\[\text{The path of the single-minded rasikas is devious;}\]
\[\text{The path, to take which great ascetics close their eyes and hold their breath for ever;}\]
\[\text{The path, the secret of which the Vedas regret not to have obtained, and remain dismayed;}\]
\[\text{This path Haridas has obtained, he has fearlessly established the love of the way of rasa;}\]
\[\text{With banging and thundering drums, [says] Govinda, the path of the single-minded rasikas is devious.}\]

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22*ananya utpati śrī svāmī haridāsa;\]
\[Śrī kuṭijaḥabāre śye bīnu, jina chirna na karī kāhū kī āsa.\]
\[sevā sāvadhāna ati jāna, sughara gāvata dina rāsa;\]
\[aistau rasika bhayau nā hvaihai, bhuvamaṇḍala ākāsa.\]
\[deha videha bhaye jivata hi, bisare visva-nilāsa;\]
\[śrī bhrndāvana-raja tana-mana bhaji, tajī loka-beda kī āsa.\]
\[prīti-rūti kinhī sāba hit sō, kīye na kāhīa khvāśā;\]
\[apanau brata haṭhi om nibāhyau, jāba lagi kaṇṭha usāśa.\]
\[surapati bhāpāti karīcava kāmīni, jīnakē bhāyāi ghāśā;\]
\[abha ke sādhu vyāśa hamburgī hit so, jagata karīta upahāśa.\]
\[\text{(Gosvāmī 1952, p. 193).}\]

23For more information on Govindasvāmi see McGregor 1984, p. 87.

24*rasika ananyani kau patha bākau;\]
\[jā patha ko patha leta mahāmuni, mūḍata nēna gaha nīta nākau;\]
\[jā patha kaṭi puchīṭāta hai beda, lahau naḥi bheda rahai jakti jākau;\]
\[so patha śrīharidāsa layau, rasa-rūti kī prīti calī niśākau;\]
\[nīśāmāni bājāta gājā govinda, rasika ananyani kau patha bākau.\]
\[\text{(Āṣṭācārya ki vānī MS, BI, f. 69).}\]
2.4.3 Another text from the 16th-17th centuries referring to Haridās is the Bhaktanāmāvali of the Rādhāvallabhī poet Dhruvādās. 42 short works and a collection of padas are attributed to Dhruvādās. Five of these texts are dated, defining a floruit of at least 48 years - VS 1650-1698 (AD 1593-1641). As Snell convincingly suggests: ‘since a floruit significantly longer than this already lengthy span would seem unlikely, the Bhaktanāmāvali also may be reasonably allocated to this period’ (1991a, p. 8).

Dohās 12 to 14 (incl.) of Bhaktanāmāvali are dedicated to Svāmī Haridās:

"The single minded rasīka Haridās sang about the eternal sports; In his service he removed the chain of precepts and prohibitions. He constantly lived in a thick forest, his love grew; Applying his love to Bhīrī only, he abandoned the house of comforts. He did not care about anyone - pauper or king; He remained immersed in rasa worship, having taken an earthen pot in his hand."25

2.4.4 Agradās, teacher of Nābhādās, praises Svāmī Haridās, who was probably his contemporary, in one of his kavittas:

"Salutation to Śrī Haridās, inhabitant of the forest of vṛndā, the whole essence of whose life was the handsome Bāke Bhīrī; rasīka of the charming joint form of Śyāmā and Śyāma, incarnation of captivating love; Treasury of utmost asceticism, he lives in Nidhivāna, always absorbed in emotions, [of which] he is a great expert; Wishgiving tree of all desires, remover of all unhappiness, benefactor of the confidante Agradās."26

Sarma (1977, p. 99) asserts that the imperfective participle in the third line suggests that Haridās was still alive when this kavitta was written; however, vasata may be construed as a historic present.

2.5 Bhaktamāl by Nābhādās, probably dating from the early years of the 17th century (Snell 1991a, p. 12), speaks of seven devotees by the name of Haridās: chappaya 98 lists 18 bhaktas of the kaliyuga and Haridās is 13th among them. Nothing in this list suggests which Haridās Nābhādās is talking about in this pada. Similar is the problem with chappaya 99, which gives a list of 27 devotees (Haridās being 19th), and with chappaya 179. Verse 103 mentions Haridās Misra in a list of 21 bhaktas. chappaya 151 uses the name Haridās as an epithet for Svāmī Haridās: Poem 91 describes Haridās rasikaji, the epithet Nābhādās uses for Svāmī Haridās:

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25 rasīka ananya haridāsa jū, gāvau nīya bhām; sevā ī ti mē dūri kīye, bidhū nīsēdā jatijīra. (12)
saghsā nīkuṇjātīnā mahātā dinā, bādhyau adhikā sanehā; eka bhīrī heta lagī, chārī dīye sukhā gehā. (13)
rauṇa chaṭrapati kāhu ki, diāri na mana parāvāhā; rahe bhājī rasa bhajnā mē, line kār karāvāhā. (14)

(Gosvāmī 1971, pp. 27-28).

26namo namo śrī haridāsa vṛndāvipina vāṣa vara prāṇā sarvasa bākebhīrī; syānā syānā jugala rūpa mādhurya ke rasīka rjhayān prema avatārī; parama vairāga nīdhi vasa nīdhivānā sadh bhāvānī līna su pravīna bhūrī; kāmnāḥ kalpatah sakalā samātātārī agradāsa ali kalyānakārī.

(Hingūlā 1971, p. 1).
'Of the splendour of Asudhir, Haridas is rasika by chāpa;
Bound by a vow to the name of the couple, he repeats Kuñjabihārī forever;
He watches their play constantly, he has rights to happiness of the sakhīs;
Singing with the skill of gandharvas he pleases Śyāma and Śyāmā;
He offers them the daintiest food, he feeds peacocks, monkeys and fish;
Kings stand by his door in the hope of seeing him;
Of the splendour of Asudhir, Haridas is rasika by chāpa.'

2.7 The most important commentary on Bhaktamāl is the Bhaktiras bodhini written by Priyādās in VS 1769 (AD 1712) (see Gupta 1967, p. 24). kavita 367 of Bhaktiras bodhini adds two more references to Śvāmī Haridas:

'Who can describe the mass of rasa of Śvāmī Haridas, who, in repeating [the Lord's name] acquired the chāpa of being a rasika;
Someone brought him perfume valued highly, he took it and threw it down on the bank; [the other thought it] wasted [anger] came into his heart;
Knowing this the wise one said 'take and show him Lālapyāre', when the curtain was opened the clothes were drenched with perfume;
He cast the philosopher’s stone into the water, then made [him] a disciple; many songs like this are sung [of him].'

2.6 A probable source for Priyādās’s Bhaktiras bodhini is a text of uncertain title attributed to Uttamādās. It usually follows Bhagvat Mudit’s Rasik ananya māl in manuscripts, and has consequently been considered by some as a part of that work. Rasik ananya māl is dedicated almost entirely to accounts of the lives of Rādhāvallabhi devotees. It is undated, but Mudit’s other work - a translation from the Sanskrit Vṛndāvanamahimāṁṛta of VS 1707 (AD 1650) - gives an indication of Bhagvat Mudit’s floruit. Uttamādās’s text was probably written to complement the Rasik ananya māl by adding the caritra of Harivaṃśa himself (Gosvāmī 1957, p. 22). The dates of Uttamādās are not known. Lalitā Caran Gosvāmī claims that Uttamādās was a disciple of Gosvāmī Kuñjalāl, who was born in VS 1696 (AD 1639), and argues that his work must therefore date from VS 1740-45 (AD 1683-88) (Gosvāmī 1957, p. 24). The section about Haridas suggests his affiliation to the Rādhāvallabha sampradāya:

'One day, coming back from his bathing in the Yamunā, [Hit Harivaṃśa] heard that someone was singing beneath the bowers;
[Hit Harivaṃśa] approached him to find out; [he said] ‘you sing delightfully, your body is beautiful;
but if you sing about the beautiful form, you will obtain extreme splendour in this forest;
Listen, said Śvāmī Haridas, my hope is in knowledge, asceticism and Śānta rasa;'

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27 asadhira udyota kara rasika chāpa haridāsa ki.
jugala nāma sañ nema japata nīt kuñjabihārī;
avolokata rahāi keli sakhi sukha ke adhiikārī.
gānā kalā gandharva, syāma syāmā kō toṣā;
uttama bhoga lajāya, mora marakāta tūti poṣāi.
nipati dvāra tīdhe rahāi, durasana āśā jāsa kī;
asadhira udyota kara rasika chāpa haridāsa ki;
(Prasad 1962, pp. 601-602).

28 śvāmī haridāsa rasarśa ko bakhāna sakai, rasikatāchāpa jō japā madhi pāiyai;
lyāyu kołī covā, vākau aśi mana bhōva vāmaśi dīryo lī pulāna yaha, khovā hiye āiyai;
jānikai sujāna kalā lī dīkhāvau lāla pēyare, naṣku ughāre paṭa sugādha būṭaiye;
pūrava pāśkā karā jala dāravāya dīyai, kīyai taba śīya aśe nāmā bidhi āiyai.
(Prasad 1962, p. 602).
Hita sang about śānta, dāsya and sakhya rasa as well, but he said that śṛṅgāra rasa was the highest. Knowing in his heart the Svāmī to be a wise man among the great [he said] abandon everything and sing of this rasa;
He acquired from Hita all the practices of service established by the ascetic;
He kept in his heart Hita’s path to Śrī Kūṭjabihārīṇī and Bihārī;
The delicate-limbed one was seated on the throne, [sitting] on the bank [Haridās] constantly watches Bihārī;
With his song he pleases Śyāmā and Śyāma, he sings prankish melodies and prankish padas;
When a king comes near, seeing in him an obstruction, he does not look at him;
Śrī Haridās is endowed with many excellent stories;
He cast the perfume on the bank and the fragrance was in the abode of the couple.29

The standard hagiography of the Vallabha sampradāya, Caurāsī vaisāyavan kī vārtā, includes a reference to Haridās. The text is attributed to Gokulnāth (AD 1551-1716), but its present form has been created by Harirāy (AD 1591-1716) (Barz 1976, p. 102). The fifth prasaṅga of the vārtā of Kumbhāndās describes how Haridās, Hariravamśa and other saints from Vrindaban went to meet Kumbhāndās at Govardhan in order to discuss with him the description of Śrī Svāmīnījī (Rādhā) in verses dedicated to her (Barz 1976, pp. 183-184).

2.8 Pad prasaṅgamālā by Nāgaridās (Sāvanta Simha, maharajah of Kishangarh), written around VS 1800 (AD 1743) elaborates Nābhādās’s and Uttamādās’s reference to king(s) coming to see Haridās:

'Once the emperor Akbar asked Tānsen: from whom did you learn singing? Can anyone sing even better than you? Then he answered: I do not count: in Vrindāvana there is a Vaiśāvya called Haridās, I am a pupil of his in singing. Having heard this the emperor accompanied by Tānsen took a waterjar and went to Svāmīji in Vṛndāvana. First Tānsen went, then he entreated Haridās to utter something. Then Haridās started the prelude of Malāra rūga. It was the month of caita- baisāhkha [March-May]. At this very moment thick clouds started to gather. Peacocks began to sing. Then he composed and sang a new viṣṇupada. At that very moment it started raining. This is the pada.'30

2.9 The authoritative work on Haridās’s life for the sādhu branch of the HS, Nįjmat siddhānta, was written by Kiśordās probably around VS 1820 (AD 1763) (Mital 1961, p. 11). The arguments in the Nįjmat siddhānta are of two sorts:

29ika dina jamunāī nhāyē āvata, suṇyē kuṅjata koi ika gāvata. (1)
nikāta jākē biṇhi bāta, gāvata suṭhī tama sundara gāta. (2)
pañ jatundara rāpa gāvau, tav yā vana mē ati chavī pāvau. (3)
suṇi bole svāmī haridāsa, gāvā na rāga sānta rasa āsa. (4)
hita jū sānta dhāsa suṣya lau gāvau, sarvopāri śṛṅgāra bātāyau. (5)
svāmī baḍesa jāi maa jāna, sabā tājāi soi rasa kījāi gāna. (6)
hē bāraka sevāi padhitāi, so sāba bīdhi hita jī tē pāt. (7)
śrī kūṭjabihārīṇī sangha bhārī lutejāi kī padhāiṁ uva dhārī, (8)
gāḍi māhīya thāpīi sukuvārī, sadana pullāna mē laṣe bhīhāri. (9)
svāmī syāmali gāya rjhāvai, bhiṅke aura bhiṅke pada gāvai. (10)
prath vipati āvai tavā nēr, antārdyā laśi tinhiṁ na kērē. (11)
uttama carīra anēka juta śrī svāmī haridāsa, (12)
covā dāryo pullāna maṭi dampati bhavana subāsā. (12)
(Uttamādās MS, 1760, fs. 14-15).

30eka samai akabarapatsaha tansainsai sau bujhiju tai kauna sd gaibo sikhyo, ko tohu tai adhika gavai hai, taba yānai kalī ju naa kauna goaati mā hū. śrī bṛndābana ma ta hārīsa jī nāma vaisāyavai hai, tinake gavaye ko hū śisyā hū. yaha suṇi pātasāhā tānsainai kai sānga jahdhari lai śrī vṛndāvana svāmī jī paī āyē. pahelai tānsainai gavio, būnti karī mahārāja kachu bolīye. taba śrī hārīsa jī ālāpācāri karī mahāraṇī rūga ki. caita baisāhkha ko mahāmānt hato. taba tāhi bera gaṛhai [sic] ghūnaṁ ai. mora bolani lage. taba naya bānāi biṣṇupada gavio. taba tāhi bera barasā hauna lági. so va ha ya pada (followed by KM 89) (Gupta 1965, pp. 385-6).
1. Contradiction of the gosvāmis’ claim about the life and lineage of Haridās;

2. Establishing of the succession of the sādhu line, from leader to leader, since the time of Haridās. Therefore the most likely force behind its creation would be a growing consciousness on the part of the sādhus of their institutional identity vis-à-vis the gosvāmis. The Nijmat siddhānta is probably a collection of the oral traditions of the sādhus of the eighteenth century, and it betrays its composite origin by great internal inconsistency. Its middle part (madhya khaṇḍa) is dedicated to a detailed account of the legends about Haridās. It says that Svāmī Haridās was born on the 8th day of the light fortnight of the month bhādō (the 6th month of the Hindu calendar) VS 1537 (AD 1480), that he became an ascetic at the age of 25, after which he lived for 70 more years.31

Nijmat siddhānta states that Haridās had twelve disciples (Kīşordās 1915, p. 163). Four of them, Vīthāl Vipul, the younger brother of Āsudhir, Ḫīşordās, the son of Harirām Vyās, Dayāldās and Prakāśdās were his major disciples. Dayāldās, the third, is the acting figure in the story about the philosopher’s stone mentioned in the Bhaktiras bodhini. According to the Nijmat siddhānta Dayāldās was a sārasvat brahman from Jasara, a village in Punjab, and his real name was Dayārām (Kīşordās 1915, p. 57). He obtained the philosopher’s stone and gave it to Svāmī Haridās, who tossed it away into the water of the Yamuna. Then, seeing the giver’s vexation, Haridās took him to the edge of the stream and asked him to pick up a handful of sand out of the water. When he had done so, each single grain became a replica of the stone that had been thrown away, and, when tested, was found to possess precisely the same power of alchemy. Thus he was made to understand that the saints stand in no need of gold or earthly riches, and he joined the number of Haridās’s disciples (Kīşordās 1915, pp. 76-77).

The Nijmat siddhānta develops not only the reference to the philosopher’s stone, but the story of Tānsen and Akbar as well (Kīşordās 1915, pp. 89-95). It narrates how the court-musician Tānsen was ordered to sing the rāga Dīpakā, famous for burning the person who performs it. Tānsen sang it and his body started burning. The only cure for this fever was the performance of rāga Malāra, causing rain. Tānsen went to an old woman, who sang for him rāga Malāra, but told him that the only person who could teach him how to perform it himself was Svāmī Haridās. Tānsen became Haridās’s student. When the emperor Akbar heard his skilful performance, following his studentship under Haridās, he praised him as the best musician on the earth, but Tānsen corrected him that Haridās was superior to him. Akbar, accompanied by Tānsen and

31 samvāta pandraha saśa saśiṁśa, bhādaśu śukla aśamti disā. 
buddhabhāva madhyānuka biṣṇyaya, śrī haridāsā pragata tanu dhāryo. 
grha mē varṣa paśa biśāya, phirī varṇa-tvāya upajīve. 
sattara varṣa kīnha banaśā, gupta bhāva kīnha parakāśā. 
(Kīşordās 1915, p. 54).

32 Since 12 is a sacred number, we often find that this is the figure quoted for the number of disciples of religious preceptors, e.g. Rāmānanda, Gorakhnāth etc. (see Burghart 1978, p. 16).
disguised as his servant, went to see Haridas. Tansen sang in front of Haridas with deliberate mistakes in order to make Haridas perform the same rāga to point out his errors. In this way Akbar heard Haridas’s singing. Impressed, he begged Haridas to let him be of some service. Haridas took him to the Bihāri ghāṭa, which appeared as if each one of its steps was a single precious stone set in a border of gold; and there showed him one step with a slight flaw in it and asked him to replace it by another. This was a work beyond the wealth even of Akbar. Then Haridas gave him the more realistic order to provide food for the monkeys and the peacocks, and to protect the trees in Vrindaban from any harm.

The middle part of the Nijmat siddhānta also tells stories about the manifestation of the image of Bāke Bihārī; the loss of Rādhā’s braid, which was found thanks to Haridas’s power to watch the divine līlā; the story of Kṛṣṇadās, which again exemplifies Haridas’s superiority as a most accomplished bhakta etc.

2.10 The Bhakta sindhu, written in the mid-nineteenth century by Laksmandās (Haynes 1974, p. 55), follows in general the Nijmat siddhānta. Unfortunately, the provenance of the work and the background of Laksmandās are unknown; moreover it is preserved only in the translation made by Growse:

'Brahm-dhir, a Saṇadh Brahman of a village now called Haridasapur, near Kol, had a son, Gyandhir, who entertained a special devotion for Krishna under his form of Giridhari - the mountain-supporter - and thus made frequent pilgrimages to the holy hill of Gobardhan. On one such occasion he took himself a wife at Mathura, and she in due time bore him a son, whom he named Asdhir. The latter eventually married a daughter of Gaṅga-dhar, a Brahman of Rajpur - a small village adjoining Brinda-ban - who on the 8th of the dark fortnight of the month of Bhadon in the sambat year 1441 gave birth to Hari Das. From his earliest childhood he gave indications of his future sanctity, and instead of joining in play with other children was always engaged in prayer and religious meditation. In spite of his parents’ entreaties he made a vow of celibacy, and at the age of 25 retired to a solitary hermitage by the Man Sarovar, a natural lake on the left bank of Jamuna, opposite Brinda-ban. He afterwards removed to the Nidh-ban in that town, and there formally received his first disciple, Bithal-Bipul, who was his own maternal uncle. His fame soon spread far and wide, and among his many visitors was one day a Khattri from Delhi, by name Dayal Das, who had by accident discovered the philosopher’s stone, which transmuted into gold everything with which it was brought in contact.' [The rest of the story about the philosopher’s stone is as narrated by the Nijmat siddhānta.]

'Some thieves, however, hearing that the sage had been presented with the philosopher’s stone, one day when he was bathing, took the opportunity of stealing his salagmmam, which they thought might be it. On discovering it to be useless for their purpose, they threw it away under a bush, and as the saint in his search for it happened to pass by the spot, the stone itself found voice to tell him where it lay. From that time forth he received every morning by miraculous agency a gold coin, out of which he was to provide the temple offerings (bhog) and to spend whatever remained over in the purchase of grain wherewith to feed the fish in the Jamuna and the peacocks and monkeys on its banks.

One day a Kayath [sic] made him an offering of a bottle of atar worth Rs. 1,000, and was greatly mortified to see the Swami drop it carelessly on the ground, so that the bottle was broken and the precious essence all wasted. But on being taken to the temple he found that his gift had been accepted by the god, for the whole building was fragrant with its perfume.33

Again a minstrel at the court of the Delhi Emperor had an incorrigibly stupid son, who was thereupon expelled in disgrace. In his wanderings he happened to come to Brinda-ban, and there threw himself down on the road to sleep. In the early morning the Swami, going from the Nidh-

33Nijmat siddhānta explains the reason why Haridas threw the essence down: he was watching Kṛṣṇa and Rādhā playing Holi and Rādhā needed something to cast over Kṛṣṇa, so Haridas gave her the perfume; since the others did not have Haridas’s power to see the divine līlā, they thought that he just poured the perfume onto the ground.

34The following account of the meeting between Haridas and Akbar is identical with the one of Nijmat siddhānta.
ban to bathe, stumbled over him, and after hearing his story gave him the name of Tan-sen, and by the mere exercise of his will converted him at once into a most accomplished musician. On his return to Delhi, the Emperor was astonished at the brilliancy of his performance, and determined himself to pay a visit to Brinda-ban and see the master under whom he studied.  

The 19th and 20th centuries are immensely rich in commentaries on Bhaktamāl. Most later versions derive from the earlier ones.

2.11 Jaydev’s commentary on Bhaktamāl, dated VS 1861 (AD 1804), a copy of which is held in the Gorelāl Mandir (Vrindaban), quotes the episode of Akbar’s meeting with Haridās, but finishes it with a dialogue between Akbar and Tānsen, in which the former asks the latter why he cannot sing as beautifully as Haridās. Tānsen’s answer is that Haridās sings for God and he sings for Akbar.

2.12 On a MS of Bhaktamāl kept in the library of Rādhācaran (Šarmā 1977, p. 93) there are a few sentences written in Braj prose. Their author has supplied his name - Nārāyanādās, and date - VS 1901 (AD 1844). The text says that Āsudhīr was a brahman, living in Marvar (Rajasthan) and that the place of birth of Haridās was Rājpur.

2.13 A Bhaktamāl in Urdū, written by Tulsirām in VS 1911 (AD 1854), narrates the stories of Nābhādās’s Bhaktamāl and Priyādās’s Bhaktiras bodhini in great detail. It offers a slight variation of the episode about Haridās and Akbar. At the end of their meeting Haridās gives Akbar a third order - never to come again (Kālicaran 1874, pp. 341-342). Bhakta kalpadrup (Kāliceran 1874) by Rājā Pratāpśimha, written in VS 1923 (AD 1866) is a literal Khaḍi Boli Hindi translation of Tulsirām’s Bhaktamāl.

2.14 Bhaktamāl Rāmrasiṇāvalī was written by Raghurāj Simha in VS 1914 (AD 1857) and published by Venkateśvar Press in VS 1917 (AD 1860). Its version of Haridās’s life claims that he renounced the world in his childhood (rather than at the age of 25) and that he lived in Ṭaṭṭī Asthān (a statement obviously incompatible with the historical facts: the Ṭaṭṭī Asthān was established by Lalitkiśoridās and became a centre of sectarian activity for the HS only in the 18th century).

The Rāmrasiṇāvalī adds some new stories to Haridās’s myth.

The first among them narrates an episode in which Haridās, engrossed in mental vision of the rāsa dance, saw Rādhā’s anklet breaking during her dance. He immediately tore off his sacred thread and tied her anklet. Everyone was very surprised by his action.
but the mystery was revealed when they went to the temple and saw that Rādhā’s anklet was fixed with Haridās’s sacred thread.39

The second story describes a musical competition between Tānsen and Baiju Bāvarā. After many miracles performed through the power of their singing, Tānsen finally won. He answered Akbar’s praises with the retort that his teacher, Svāmī Haridās, sang better than he. This story is followed by that of Akbar’s meeting with Haridās.

There are also two episodes about Haridās’s deity, Bāke Bihārī.

Once Akbar invited Haridās to Delhi and organised dances to be performed for him. Haridās, very pleased with the skills of one of the dancers, asked Akbar for permission to take her with him. Back at Vrindaban she performed in front of the image of Bāke Bihārī, and afterwards remained still, staring at him. When a priest came to scold her for her misbehaviour he discovered that she was dead. Haridās’s reaction to this was: ‘Oh Lāla, you cannot be patient even for a moment’40.

The other incident accounts how a beautiful woman went with her mother-in-law to have darśana of Bāke Bihārī. When she turned to leave the temple, the idol turned as well in his wish to see the young beauty (Śarmā 1977, pp. 94-97).

2.15 The Sanskrit Bhaktamāla of Candradatta (VS 1959, AD 1902) and Bhaktanāmāmalikā by Vanamāldīs Śāstrī (VS 2007, AD 1950) assert that Haridās was Āsudhir’s son41.

2.16 Bhaktisudhāsvādatilaka by Sitārāmsarāṇ provides the traditional gloss for the stories mentioned in the Nābhādās’s Bhaktamāl and Priyādās’s commentary. It interprets in a literal way Priyādās’s line rasikatā chāpā joi jāpa madhi paiyār:

‘Once, while [he] was repeating the name of the couple, God said: people will call you rasika and name you so.’42

When referring to the meeting between Akbar and Haridās, this commentary specifies the time-span in which it probably took place:

‘The emperor Akbar came disguised with Tānsen and was gratified to see Svāmījī. This happened some time between VS 1611 [AD 1554] and VS 1662 [AD 1605].43,44

39 The same episode, but referring to Hariām Vyās, is described in Nābhādās’s Bhaktamāl. The motif of conflict between dharma and bhakti exemplified by this story is one of the major topos in the hagiographies of famous bhaktas (see Pauwels 1994a, pp. 5-6 of chapter 2).

40 The miraculous power of images is a typical hagiographic topos. The incident described here depicts the intimacy between the bhakta and his deity, which allows the former to scold the latter as he would a naughty child (see Pauwels 1994a, pp. 8-9 of chapter 2).

41 āśādhiṛeti nāmāśādiṃvīpo gujīrasamabhavah; taṣya putroti vikhyāto haridāśa iti srutah.
(Śarmā 1977, p. 97).
śrīśaṅkhuvarāṇyaḥ haridāśavaryāḥ (Śarmā 1977, p. 104).

42 ek samay yugal mantra ka jāp kar rahe the, usī ke madhya śrībhagvat kā vacanāśrī tūṁko rasik kathkar log nām liyā karēge (Prasād 1962, p. 603).
Texts in the genre *guru paramparā* - lists of the preceptors of the tradition - are among the sectarian works which speak of Śvāmī Haridās.

The 17th-century *Guru paramparās* written by Narharidās and Rasikdās and the 17th-18th-century *Guru pranālī* of Pitāmbardās are the earliest examples of this genre in HS (Śarmā 1977, p. 83).

2.17 Sahcariśarāṇ’s *Guru pranālikā* enumerates the preceptors of the Nimbārka sampradāya to Lalitkiśoridās. About Śvāmī Haridās it says that he was a *sanādhya* brahman, and an ascetic for 70 years.45

2.18 Sahcariśarāṇ’s *Ācāryotsav śācna* speaks of the preceptors of the HIS, starting from Haridās and finishing with Lalitmohinidās. It gives information about the major dates of Śvāmī Haridās’s life:

> On the pure and beautiful eighth day of the light fortnight of the month *bhādaū*, Wednesday, *samvat* 1537, the good friend appeared. Delighted, he graced the earth until the good age of 95; He completed 25 years of dwelling in his house, being the joy of everyone. From 1562 for 70 years, I know. He dwelled in Vṛndāvana as an ascetic, his mind and body immersed in joy. The idol of joy, the ocean of beauty. Bhārī, the benefactor of rasīkas, became manifested on the 5th day of the light fortnight of the month *mārgaśīra*. Which year? Let me describe this, listen, oh wise ones: In 1567 it is said, the treasury of love was obtained. Śrī Śvāmī passed away on the full moon of the month *kvāra*; in *samvat* 1632; having understood may you obtain the one dear to the mind.46

2.19 *Lalit prakāś*, Sahcariśarāṇ’s third work, consists of two parts. The first is a detailed account of Haridās’s life, the second is concerned with the line of preceptors

43 *hādāsāh akbar tānsē kē sēth vē chāpīkār āyā tathā svāmī ji kē daśanō se ktārtha huē. samvat 1611 se 1662 ke madhya kēsi samay kē yē ghatēhā hāi* (Prāśād 1962, p. 603).

44 Two more commentaries are worth mentioning: Jvalāprasād Miśra’s commentary on Bhaktamāl, published by Lakṣṇmi Venkateswar Press in VS 1956 (AD 1899), which narrates the stories about the perfume, the philosopher’s stone and Akbar’s meeting with Haridās, and Malūkādī’s commentary on Bhaktamāl, MS No 176 of VS 1962 (AD 1905), held by the Nāgārī Prācārīnī Sabha (see Śarmā 1977, pp. 92-93).

45 *śrī svāmī haridāsā rasīka siramāra anīhā; dvīja sanādhya srinātra sajasa kāhī sakata sa jīhā. guru anukāmpā mīlyau lahitā nidhibhānā tamāla ke; sattara laũ tāru bāthi gane guṇa priyā-lāla ke.*

(Mītal 1961, p. 12.)

46 *bhādaū śukla aṣṭamī manaḥara, puni budhavāra punitā; sambata pandrāhasai saṅtīsa kau, tē bīca udīta sumiṭā. mudāta bīrāje rāhe māhi pura, varṣa pīka nava nīke; gahē vēsa paccēsa varṣa pēari, bhīyau mods saha bē ke. pandrāhasai bīṣatha saũ laikai bāyana sattara jānaũ; basa bīrāga yuta byndhābāna mē tānu mana sukha sō sīnāū. pragaṭa bhīyau ānanāda kau vīgrha, sukhamā-sindhu bhīhāri; mārgaśīra śukla su pācambi, rasīkāna kaũ hintkari. sambata kauna tīhi mār baranau, jo śunī lehu sujāṇā; pandrāha sai saṁśātha kau kahīyai, lahuḷyai prema nidānā. śrī svāmī aśvīna sudi pūnāu, tākuṭa mahāla padhāre; solāhu sai bāttīsa kau sambata, samajhi lehu mana pyāre.*

(Mītal 1961, pp. 12-13.)
after him. Sahcariśaraṇ speaks of Haridās and his disciples as followers of the Nimbārka sampradāya (Mital 1961, p. 13).

2.20 A late variation of this genre is Gopāl Kavi’s Vṛṇḍāvan dhāmānumurāgāvalī. Written in VS 1900 (AD 1843), it is a detailed description of the Nidhiban, Rasikbihārī and Gorelāl sub-branches of the sādhu tradition of the HS. Svāmī Haridās is listed among the mahantas of the Nidhiban sub-branch. Uṣarāyau is given as his birth-place and 1537 as the date of Haridās’s initiation:

‘I know that in 1537, on the 8th day of the light fortnight of the month of bhāda, was Śrī Svāmī’s initiation, this is told in the books;
He remained for 25 years in his home, then he took the shelter of his gurū;
For 70 years he lived in Nidhīvana in Vṛṇḍāvana;
After 95 years he expanded the unexpressed emotion;
Having the form of a sakhī, he maintained with the sakhiṣ the happiness of the realm of the bower.”

According to this part of the Vṛṇḍāvan dhāmānumurāgāvalī Hāridās’s year of birth was VS 1512. But in the description of the Rasikbihārī tradition it is replaced by VS 1509:

‘In 1509 on the 8th day of the light fortnight of the month of bhāda, at the time of sunrise Svāmī Haridās took incarnation’.

Haridās vamśānucaritra by Navanīt Kavi (Mathura, VS 1957 (AD 1900), Amolākṛam’s Ācāryotsavamālā (Ṭaṭṭī Asthān, VS 1984 (AD 1927) and Vamśavrka (Ṭaṭṭī Asthān, VS 1985 (AD 1928) give the lineage of the mahantas of HS (Śarmā 1977, pp. 86, 80, 84).

A number of partisan works mention Svāmī Haridās, claiming with a sectarian zeal that he was a member of one or another sampradāya.

2.21 Naurāṅgasvāmī’s Matmārgabheda (VS 1760, AD 1703), Rādhācaran’s Śrī Caitanya caritra sār (VS 1945, AD 1888), Cārī sampradāy vaiśṇav vandnā (Śarmā 1977, pp. 100, 102, 103), and Nimbārkamādhuri (Bihāriśaraṇ 1940) list Svāmī Haridās among the poets of the Nimbārka sampradāya.

The Sanskrit Sampradāya bhāskara written by Gosvāmī Gaṅgāprasad asserts that the HS is a subsect of the Viṣṇuvāmī sampradāya (Śarmā 1977, p. 103).

47usarayau ganga tata gama susvamiji kau janaau....(Śarmā 1977, p. 86).
48pandraha sai saltisa sala bhadaau sudhi athaai janaau;
śrīsvami ju kau saranotsava granthana majha bakhnaau;
barasa pacisa greha me rahi puni gurū kau saranau liyau;
sattari bara sa vasa nidiivana madhi vṛṇḍāvana me kiyau;
picyānava varasā pichē avyakta bhāva visāyau;
sakhiṣṭṛpa dharī knīja bhavanu sakhiṣṭa nithāyau.
(Ibid., p. 87).
49pandrai sai ke upara pragata naī kī sāla bhadaau sudhi tithi athaai arunodaya samai prakāsa;
dhāranau kavyāau hai avattāra svāmī haridāsa.
(Gopal Kavi MS, f. 20).
50The dates and authorship of this work are unknown.
3. Secondary sources

3.1 In his *Mathura: a district memoir* Growse quotes the accounts of Nābhādās and Priyādās and augments them with the material from the *Bhakta sindhu*. He also gives the text of Haridās’s shorter work, the *Aṣṭādaśa siddhānta* and translates it. Growse does not accept the dates of Haridās’s life suggested by *Bhakta sindhu* and tries to establish more reasonable dates51:

‘I have by me a small poti of 680 leaves, which gives a complete list of all the Mahants and their writings from the founder down to the date of the MS, which is Sambat 1825. The list is as follows: Swami Hari Das, Bithal Bipul, Biharini Das, Nagari Das, Saras Das, Naval Das, Narhar Das, Rasik Das, and Lalit Kishori, otherwise called Lalit Mohani Das. Allowing 20 years for each incumbency, which is rather a high average, since only an elderly man would be elected for the post, the date of Hari Das’s death is thrown back only as far as Sambat 1665. His writings, moreover, are not more archaic in style than the poems of Tulsi Das, who died in Sambat 1680; and therefore on all grounds we may fairly conclude as an established fact that he flourished at the end of the 16th and the beginning of the 17th century AD, in the reigns of the Emperors Akbar and Jahangir.’ (Growse 1883, p. 221).

3.2 Drake-Brockman’s *Muttra: a gazetteer* does not give much additional information to Growse’s *District memoir*. It claims that the number of the followers of Svāmi Haridās in 1901 was 1630. The centre of the sect was a large temple, where the deity worshipped was Bihārī ji. About Haridās it reports:

It is said that the founder of this sect was a sanādhya brahmin, born in Rājpur, a village near Vrindaban in VS 1441. He spent most of his life in Vrindaban and its surroundings. He was a follower of the teachings of Caitanya. It is doubtful that he was born in VS 1441. More probably he lived at the end of the 16th and the beginning of the 17th centuries. Haridās wrote only two short works: *Sadhanā-siddhānta* and *Ras ke pad*. His disciples created an extensive literature, but there is very little difference between its philosophy and that of the Gaudiya Vaisnavas (Sarma 1977, p. 90).

Much of the critical literature in Hindi merely reiterates data taken from Growse and others, or remains on the level of narration of the myth. There are, however, some exceptions to this. Sarma’s book *Svāmi Haridāsī ki sampradāya aur uskā vāni-sāhitya* is a valuable source of information about the HS. Prabhubdayāl Mital’s *Svāmi Haridāsī jīvanī aur vāni* is remarkable for its analytical approach to the collected material.

The only detailed study of the HS in a European language is Haynes’s PhD dissertation ‘Svāmi Haridās and the Haridāsī sampradāy’. Though useful as an anthropological study of the interaction between church and sect, its translation of Haridās’s poetry is of a very poor quality.

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51 The line of pupillary succession is an important source of information about chronology. This is the basis, for example, on which R. Gombrich (1992) manages to date the Buddha.
4. Areas of dispute in the hagiography of Svāmī Haridās

4.1 The dates of Haridās’s birth and death

The most common opinion about Haridās’s date of birth is that he was born on the eighth day of the light fortnight of the month bhādō (the sixth month of the Hindu calendar). This is the date on which both branches of the HS celebrate Haridās’s birthday. The only two works which do not accept this date are Cakra’s preface to Kelimāl (Śarmā 1977, p. 57) and Bhakta sindhu, quoted by Growse (1883, pp. 219-220). Cakra claims that Haridās’s birthday was the 13th day of the light half of the month pauša (the tenth month of the Hindu calendar), since this was the date suggested by the Mirāte Sikandari va mirāte Akbari. Bhakta sindhu asserts that Haridās’s date of birth was the eighth day of the dark half of the month bhādō. However, Haridās jayantī rather suspiciously coincides with another auspicious date, Rādhāṣṭami, the birthday of Rādhā. Indeed such a correlation between the ācāryas’ dates of birth and general festivals seems to be a common trend in the HS (see Saksena 1990, pp. 174-175), and suggests that the tradition has filled the gaps of historical dates with auspicious ones.

More complicated is the dispute about Haridās’s year of birth. The sādhus are almost unanimous that Haridās was born in VS 1537 (AD 1480)\(^{52}\). Sahcariśāran deviates from this opinion in his Guru pranālikā, suggesting VS 1535 (AD 1478) as Haridās’s year of birth (Upādhyāy 1983, p. 48). This hypothesis is later supported by Śaraṇ Bihārī Gosvāmī (1966, p. 440). Bhakta sindhu chooses VS 1441 (AD 1384).

The gosvāmīs hold different opinions: Baldev Kavi claims that Haridās was born in VS 1515 (AD 1458); Rāmānāth Śāstri suggests VS 1584 (AD 1527) (see Śarmā 1977, p. 112); Gopal Kavi’s Vrindāvan dhāmānurāgāvalī is inconsistent, giving different years in different prasangas: VS 1509 (AD 1452) and VS 1512 (AD 1455) (see above, 2.20). Cakra, on the basis of Mirāte Sikandari va mirāte Akbari asserts that the right year is VS 1569 (AD 1512) (Mital 1961, p. 7).

Śarmā (1977, pp. 114-116) selects VS 1537 (AD 1480) (from the point of view of the sādhus) and VS 1569 (VS 1512) (from the point of view of the gosvāmīs) as major among all these suggestions and takes the side of the sādhus for the following reasons:

1. If Haridās were born in VS 1569, Tānsen (born in VS 1577) would have been only 8 years younger than he, and it is assumed that Haridās, the musical teacher of Tānsen, was significantly older.
2. Vyās (born in VS 1567) would have been two years older than Haridās, and therefore would not speak of him with such respect. Vyās went to Vrindabān for the first time in VS 1591 and wrote eulogies about Haridās; if Haridās were born in VS 1569 he would have gone to Vrindabān in VS 1594 (both sub-

\(^{52}\)Cf. Nijmat siddhānta (cf. above, 2.9), Ācāryotsav sūcna (see above, 2.18) and Amalokrāṇ’s Ācāryotsav mālā (Śarmā 1977, p. 80).
branches of the sect agree that Haridās went to Vrindaban at the age of 25), so how could Vyās praise him in VS 1591? 3. Mīrā went to Vrindaban in VS 1595, and saw the image of Bāke Bihārī. If Haridās were born in VS 1569, the manifestation of the image would have been in VS 1599 (five years after Haridās’s arrival in Vrindaban). On the basis of these arguments Šarma concludes that Haridās could not have been born in VS 1569; it must have been in VS 1537. To strengthen his case he adds that even the works which do not recognise VS 1537 as the year of birth of Svāmī Haridās recognise it as an important year of his life, and gives the example of Bhakta sindhu, which quotes VS 1537 as the year of Haridās’s death and of Vṛndāvan dhāmānurāgāvalī where VS 1537 is the year of Haridās’s initiation.

The problem with all these arguments is that they are based on assumptions and not on established historical facts. As we will see later in this chapter, the question whether Haridās was really Tānsen’s teacher has not been convincingly answered; moreover the facts are on the whole against it. The year of Vyās’s going to Vrindaban is uncertain and so are Mīrā’s years. Moreover, as Šarma (1977, p. 116) himself points out, the claim of the sādhus that Haridās was born on the 8th day of the light fortnight of the month bhādō, Wednesday, cannot be true, because this date in that particular year was not a Wednesday but a Monday.

Mital (1979, p. 87) holds the opposite view to Šarma and takes the side of the gosvāmīs, since in his opinion this year is more in congruence with the historical facts: if Haridās were born in VS 1537 he would have gone to Vrindaban in VS 1562 and started the sevā to Bāke Bihārī in VS 1567, when Vrindaban was still a very wild and abandoned place, not offering any conditions for the proper performance of sevā (due to the efforts of the Gauḍīya gosvāmīs Vindaban flourished as a religious centre after VS 1590). Moreover, this was the time of Sikandar Lodi, famous for his religious intolerance, so that image-worship would have been very difficult.

Vedprakāś Sārasvat (1979) disputes Mital’s arguments, saying that not only were the physical conditions of Vrindaban good enough for worship, but despite Sikandar Lodi’s religious fanaticism worship was indeed done, and gives the example of the worship of Govardhanāth in the Vallabha sampradāya. His further reasoning resembles Šarma’s: on the basis of an assumption that as his teacher Haridās should be at least 15 years older than Tānsen (who in this case is claimed to have been born in VS 1550), and the padas by Vyās and Mīrā, he asserts that not VS 1569 but VS 1535 was the year of birth of Haridās, and supports this statement with the fact that the gosvāmīs have now accepted VS 1535 as Haridās’s year of birth.

The argument of Vyās’s padas is used again by Chailbhārī Upādhyāy (1983, pp. 58-59). He builds his case on two further considerations: 1. The fact that Haridās must have created his lyric verses after the establishing of dhrupada as a musical form in

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53 Bhakta sindhu in (Growse’s translation) gives only Haridās’s year of birth, 1441; accordingly, if we accept that Haridās’s life-span was 95 years, the year of his death would be 1536.
Braj; 2. The connection between Haridās and his second successor Bihārinidās. Since dhru pada was supposedly established in Braj by Rājā Mānsimha Tomar, who reigned from AD 1486 to AD 1516, Haridās could not have been born in VS 1441 (AD 1384), VS 1509 (AD 1452) or VS 1515 (AD 1458). Bihārinidās was a minister at Akbar’s court and probably took part in his war against Bihar and Bengal. The legend says that shaken by the cruelty of this war he cut his arm and went to Vrindaban. This war was probably in VS 1633 (AD 1576), therefore he must have gone to Vrindaban after that year. If Haridās were born in VS 1535 (AD 1478) or VS 1537 (AD 1480) he would have been 98 or 96 in VS 1633, and since the sect unanimously accepts that Haridās’s span of life was 95 years, he would not have known Bihārinidās. On the basis of this he draws the conclusion that Haridās was born in VS 1569 or VS 1565.

However, Brhaspati and Srivastava [sic] have shown that dhru pada has its origin in the ancient musical style of prabandha (Srivastava 1980, pp. 16-19; Delvoye 1983, p. 88). As far as the second argument is concerned one must keep in mind that both the date of Bihārinidās’s coming to Vrindaban54 and the assumption that he knew Haridās personally are unproved. There is no statement in Bihārinidās’s poetry that he ever saw Haridās alive. According to the tradition he was a disciple of Viṭhal Vipul, who died within a week of Haridās; therefore it is believed that he knew Haridās personally.

The two sub-branches of the sect agree that Haridās died aged 95 on the full moon of the light fortnight of the month āśvin (the seventh month of the Hindu calendar). Therefore the year of death would depend on the accepted year of birth. Generally the sādhus believe that Haridās died in VS 1632 (AD 1575), and the gosvāmīs (who adopt VS 1569 as Haridās’s year of birth) in VS 1664 (AD 1607). Growse suggests VS 1665 (AD 1608) (see above, 3.1), the Bhakta sindhu, quoted by him VS 1536 (AD 1480) (see above, 2.10).

All these arguments used in favour of one or another year of birth or death are unreliable, based on assumptions and hagiographic legends. Harirām Vyās’s poetry, in which there are many verses mentioning Haridās, and among them a number of passages presumably expressing longing for Haridās and Harivaṃśa in the supramundane Vṛndāvana (Haynes 1974, pp. 53-54; Pauwels 1994a, p. 4 of chapter 4), might take us closer to the truth. Since these references suggest that Harirām Vyās was a contemporary of Haridās, but outlived his fellow-bhakta, this might help us establish Haridās’s floruit and a terminus ante quem for the date of Haridās’s death. A firm terminus ante quem for Vyās’s death is 1618, when his samādhi was built by Virsimha, then king of Orcha (Pauwels 1995, p. 18); therefore Haridās’s date of death must have preceded 1618. As Haynes (1974, p. 68) rightly observes, the active period of

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54Haynes suggests that Bihārinidās renounced the world in 1590 when he took part in Mān Singh’s campaign to subdue Orissa, Bengal and Bihar (1974, p. 95).
Haridas's life would seem to have spanned the first three quarters of the sixteenth century.

4.2 Haridas's parentage and caste

The question of Haridas's father, guru and caste is the source of bitter arguments between the gosvamis and the sädhus, since on its answer depends the position of the gosvamis as custodians of the image of Bäke Bihäri. Most of the materials referring to Haridas connect his name with that of Āsudhir, starting from the Bhaktamāl with its obscure expression āsudhīra udyotkara (of the splendour of Āsudhir). The extremely ambiguous udyotkara is open to different interpretations: the gosvamis claim that Āsudhir was Haridas's father and guru, that he was a särasvat brahman, and that the establisher of their branch, Jagannāth, Āsudhir's second son, was Haridas's brother. They also assert that Haridas handed over the service of Bäke Bihäri to Jagannāth before his death. The sädhus, on the other hand, claim that Āsudhir, a särasvat brahman, was Haridas's guru. His father, however, was a sanādhya brahman called Gaṅgādhar. Because Bihārinidās was so engrossed in his mental vision of the divine līlā that he could not attend to the image, he handed over the service of Bäke Bihäri to Jagannāth. The argument between the two branches of the sect over the right to the image has been longlasting and even violent. The Nijmat siddhānta narrates an attempt by the gosvamis to kill Bihārinidās (Kiśordas 1967, p. 98). Halvar and Bhūdar tried to steal the image from the gosvamis and hand it over to the sädhus (Haynes 1974, pp. 106-107). During the time of Lalitmohinidās there was a slaughter in Nidhiban - two gosvamis were killed and as a result of this the sädhus were expelled from Nidhiban (Śarmā 1977, p. 117).

All the sources we have about Haridas support either the position of the gosvamis or that of the sädhus, according to the commitment of their writers. The works of the sädhus: Nijmat siddhānta, the Guru paramparās by Rasiṅdās (Śarmā 1977, p. 119), Sahcari Śaraṇ (Ibid., p. 122), Amlokarām (Ibid., p. 122) are unanimous that Haridas was Āsudhir’s disciple but not his son. However, Nijmat siddhānta, a work of great inconsistency, contains in its avasān khaṇḍa a few lines which are opposed to the sädhus’ beliefs presented earlier in the madhya khaṇḍa:

Āsudhir had two sons, Haridas was the elder;
First he married, then he left and became an ascetic;
He manifested Bāke Bihāri and served him with affection;
Jagannāth was his younger brother, the service was handed over to him;

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55 grāma rájapura śrībana pāśā, tahā dvija gaṅgādhara ko bāsā
citānta ārāma ko niśām...
śruta mitra gaṅgādhara kere, niśā diva rahata sakala mili nere
bīthala pāṭā cāri hvai nītā, āsudhīra ke śīṣa punitā.
(Kiśordās 1915, p. 39).
Then he had three sons, we too are of this lineage.'

*Bhakta sindhu* presents an interesting mixture of the *sādhus' and the *gosvāmīs' claims: according to it Haridāsa's father was Āsudhīr, a *sanādhya* brahman from Haridāspur, who married the daughter of Gaṅgādhar from Rājpur (see above, 2.10). Brockman’s *Muitra: a Gazetteer* makes Haridas a *sanādhya* brahman as well, but names Rājpur as his birth-place (see above 3.2).

On the other side of the scales are works of or influenced by the *gosvāmīs*: their *Vamsāvṛksa* (Sarma 1977, p. 49), a document in possession of Cite Caube (Ibid., p. 50), the *Padāvali* written by Baidās in VS 1879 (AD 1822) (Ibid., p. 47) and Baldev Kavi’s *Vamsāvali* (Ibid., p. 48).

Unfortunately, there are no reliable arguments which could help us assess the validity of the two opinions.

Upādhyāy (1983, p. 80) claims that according to the *śāstras* a father cannot initiate his own son, so Āsudhīr cannot be Haridāsa’s *guru* and father. However, he himself shows that this rule is not of general validity.

Because of the lack of any reliable historical documents, the questions about Haridāsa’s father and lineage will have to remain unanswered.

### 4.3 Haridāsa’s *guru*

Both the *sādhus* and the *gosvāmīs* hold the opinion that Haridāsa’s *guru* was Āsudhīr. This has been rejected only by partisan works of other sects, attempting to prove that Haridāsa was a member of their *sampradāya*. Examples of such writings are Uttamdās’s *Hit caritra* (cf. above, 2.6), claiming that Haridāsa was a disciple of Hit Harivāṃśa; Naurāṅgasvāmi’s *Matmārgabheda* and Rādhācaran’s *Śrī Caitanya caritra sār* (cf. above, 2.21), insisting on his affiliation to the Nimbārka *sampradāya*; Gaṅgaprasād’s *Sampradāya bhāskara* (cf. above, 2.21), asserting that he was connected with the Viṣṇusvāmi *sampradāya*.

As discussed in the first part of this chapter, the Haridāsa *sampradāya* is an independent sect, which has a particular mode of worship. Therefore all claims that Haridāsa’s *guru* was the leader of one or another sect have no other ground than sectarian bias and can be dismissed. There is no reason not to believe that Haridāsa’s *guru* was Āsudhīr.

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56 *śādhirā jū ke suta doi, śī haridāsa putra bara hoi; prathama byāha karake tajyo, phiri kinhō bairāga; baṅka bhārī pragata kari seye yuta anurāga. jagannathā hina laugdhibāi, tāke śīra sevā padharāi; tīna tava putra tīna upajē, tāsu vāṃśa hama hī cali āe.*

(Kiśordās 1967, pp. 101-102)
4.4 Haridās’s place of birth

Four locations compete for the honour to be considered Haridās’s place of birth. As shown in the section on materials, *Vṛndāvan dhāmānurāgāvalī* names Uṣarāyau, a village which cannot be identified, as Haridās’s home. Govindarām Pāṭhak writes in his article in *Sārasvat* that according to *Mirāṭe Sikandārī va mirāṭe Akbarī* Haridās’s place of birth was Multan (Śarmā 1977, pp. 54-55). The two locations which are mentioned by most sources as Haridās’s place of birth are Haridāspur, suggested by the gosvāmīs, and Rājpur, named by the sādhūs. According to Śarmā (1977, p. 124) there are no descendants of Haridās’s lineage in Rājpur. Exactly the same argument but this time against Haridāspur is given in *Mithyāvād vidhunān*, whose author claims that there have never been sārasvats brahmans in Haridāspur, and that the village (which is actually called Hardāspur) is named not after Svāmī Haridās but after an old temple of Hara (Śiva) situated there.

One could assume that since both Haridāspur and Rājpur are mentioned in the tales about Svāmī Haridās, both of them were connected in some way to the history of his lineage. Therefore Haynes’s support of *Bhakta sindhu*’s compromise that Haridās was born in Rājpur and his father in Haridāspur (Haynes, 1974, p. 58) seems an acceptable hypothesis.

4.5 Haridās’s marriage

The question of Haridās’s marriage is again a subject of disagreement between the gosvāmīs and the sādhūs. The former claim that he was married, but did not have any children, and after the premature death of his wife he renounced the world; the latter insist that Haridās was always a brahmačārī and never married. A few sources mention Haridās’s marriage: the pada from the avasān khaṇḍa of *Nijmat siddhānta*, which has already been quoted in connection with Haridās’s parentage (cf. above, 4.2), says that he was first married and then renounced the world. Rāmnāth Śāstri’s *Kuṇjabihārī sarvasva* gives the name of Haridās’s wife as Vijayā, without explaining the source of this information (Śarmā 1977, p. 53). In Cakra’s preface to *Kelimāl* Haridās’s wife is called Harimātī (Śarmā 1977, p. 57). The legend narrates that when Haridās decided to renounce the world his wife became very unhappy and by throwing herself in the yogāgni abandoned her physical body. However, the early hagiographies do not mention this story. Though it is dangerous to argue ex silentio, the lack of references to this narrative in the early hagiographies may offer some corroboration. To the similar story of Karamāitī Bāī, for example, Priyādās dedicates eight of his kavittas.

As happens in many cases when scholars try to draw conclusions from the very scarce hagiographical sources, one and the same pada by Harirām Vyās is used to prove both Haridās’s marriage and his celibacy. The verse under consideration was cited in
the section about materials relating to the life of Svāmī Haridās. The relevant line here is: *surapati bhūpati kañcana kamini jīnake bhāyai ghāsa* (‘The lord of gods and kings, gold, beautiful women were like a mere blade of grass to him’). In his article ‘Svāmī Haridāsji kā jīvan-vaṭṭta’ Lalitbihārī Gosvāmī argues that to be able to abandon something one must first obtain it (p. 47), whereas for Śarmā (1977, p. 127) this *pada* is a proof that Haridās was a *brahmacāri* all his life.

Another argument Lalitbihārī Gosvāmī (1979, p. 47) uses in his support for the *gosvāmīs’* position is that since Haridās spent the first 25 years of his life in his parental house (which is almost unanimously accepted), he must have been married, because in the Indian tradition men usually marry much earlier than 25.

All these arguments are mere speculations and cannot be conclusive. The reason this question was given so much importance is obvious: both the *gosvāmīs* and the *sādhus* want to prove the authenticity of their own practices through Haridās’s being a *grhastha* or a *brahmacāri*. The story about Haridās’s marriage might have crept into the later hagiographies as an example of the typical topos about the conflict between asceticism (*vairāgya*) and worldly responsibilities (*grhasthatā*) (see Pauwels 1994a, p. 4 of chapter 2). Since the early independent sources are silent about Haridās’s marriage, it is more likely that he was a *brahmacāri* than a householder.

### 4.6 Haridās’s renunciation

Both the *sādhus* and the *gosvāmīs* agree that Haridās renounced the world and went to Vrindaban when he was 25. However, the different sources disagree about the year in which this happened: *Nijmat siddhānta* posits VS 1562 as the year of Haridās’s arrival in Vrindaban (born in 1537 he came at the age of 25)(see above, 2.9). Sahcariśarān’s *Ācāryotsav sūcna* follows the *Nijmat siddhānta* (see above, 2.18) and adds a story about the reasons for Haridās’s renunciation. According to this narration Haridās used to come on a horse close to Nidhiban. Āsudhir suffered much because of the harshness of the horse hoofs hitting the sacred earth of Vrindaban. When Haridās realised this, he begged Āsudhir for forgiveness and renounced the world (Śarmā 1977, p. 135). Since the different sections of *Vṛndāvan dhāmānurāgāvalī* are not consistent regarding Haridās’s year of birth, the year of his renunciation varies accordingly - from VS 1534 to VS 1537 (see above, 2.20). *Bhakta sindhu* asserts that Haridās became a *vairagi* in VS 1466, since he was born in VS 1441 (see above, 2.10). Govindārām Paṭṭhak, Cakra and Rāmnāṭh agree that Haridās renounced the world after the death of his wife. Paṭṭhak’s article in *Sarasvat* names VS 1607 as Haridās’s year of renunciation (Śarmā 1977, pp. 54-56), Cakra’s preface to *Kelimāl* posits VS 1595 (Śarmā 1977, p. 57) and Rāmnāṭh’s *Kuṇjābīhārī sarvasva* VS 1602 (Śarmā 1977, pp. 52-54).

Since the sources are unanimous that Haridās renounced the world at the age of 25 this may be true. The exact year of renunciation will then depend on Haridās’s year of
birth. As we saw in the discussion about Haridās’s dates the precise year in which Haridās was born cannot be established because of the lack of historical evidence.

7. Haridās and Tānsen

The most popular legend about Haridās is that he was the music teacher of Tānsen. However, no source contemporary to Haridās speaks of him as Tānsen’s music guru. Most of the early eulogies in the 16th and 17th centuries (apart from Agradās and Govindasvāmi) mention Haridās’s talent for singing: ‘he sings...beautifully’ (Vyas), ‘Haridās sang about the eternal sports’ (Dhruvdās), ‘singing with the skill of gandharvas’ (Nābhādās), ‘you sing delightfully’ (Uttamdās) (cf. above, 2.4.1, 2.4.3, 2.5, 2.6). The lack of any reference in the early sources to Haridās as a teacher of Tānsen, strongly suggests that this legend did not exist in the 16th and 17th centuries.

For the first time Tānsen’s training under Haridās is narrated in Nāgaridās’s Pad prasaṅgamālā (see above, 2.8). However, according to Upādhyāy (1983, pp. 12-13), Pad prasaṅgamālā’s evidence cannot be conclusive since it is non-historical, and more than 30 percent of this work is later accretions. Niṃmat siddhānta elaborates the story about Haridās and Tānsen (cf. above, 2.9), but being a partisan work of great inconsistency, it cannot be used as historical evidence. Today the early eulogistic references to Haridās’s musical gift have snowballed to elaborate stories of his being the music teacher of Baijū, Gopāl Lāl, Madanrāy, Rāmdās, Divākār Paṇḍit, Somnāth Paṇḍit, Tānsen and Rājā Saurasen (Caturvedi 1959, p. 36).

One of the strongest arguments in favour of Haridās’s teaching Tānsen are Tānsen’s own alleged padas, in which he speaks of Haridās as his guru:

\[
pāṇi vidyā mai paraṇa puni pāṇi hai agra alakha māī hai guru haridāsā carana nistārau hai...
\]

\[
āja paraṇa suphala bhayau tānsena bābā haridāsā hātha pakarayau śri rūpa sikhāyau pahele pahele.
\]

(Mital 1961, p. 27).

There are two problems concerning these padas. First, there is no conclusive evidence that they were written by Tānsen. Mital (1961, p. 27) claims on the basis of their style that they are spurious. Moreover, we are faced again with the question as to which Haridās is referred to in these padas. In the popular legends another famous dhrupada musician, Haridās Daṅgur, competes with Svāmī Haridās for the role of Tānsen’s musical teacher. Mital asserts in his book Saṅgīt samrāṭ Tānsen jivanī aur racnāē: ‘The study of Tānsen’s padas shows that from the point of view of language, emotions and subject-matter, they are closer to the works of Haridās Daṅgur than to those of Svāmī Haridās’ (Upādhyāy 1983, p. 18).

Another pada, allegedly composed by Tānsen, which praises Bāke Bihārī is again used as evidence in favour of the connection between Haridās and Tānsen:

\[
antakāla kṛpā karo;
\]
However the problem about the authorship of this *pada* vitiates in this case as well. Even if this is a genuine Tūnsen verse, the fact that he praises Bāke Bihārī among many other deities still does not prove that he was Haridās’s disciple in music.

Ācārya Brhaspati introduces an argument against the theory about the connection between Haridās and Tūnsen in his book *Musalmān aur Bhārtīy saṅgit*:

‘No contemporary writer mentions that Haridās has ever given musical tuition to anybody, and he could not have given any, because music was for him only means to please Śyāma and Śyāmā and to describe the *nikūṭa ilā. It has never been the case that an ascetic would train a musician to give pleasure to kings and emperors...’ (Upādhyāy 1983, p. 19).

In the same line of thought Mital compares the subject-matter and language of Haridās’s and Tūnsen’s *padas*:

‘Haridās’s sect has only one deity - Śīri Bihārīji, in Tūnsen’s *padas* there are praises of different gods and goddesses, sages and saints. In his verses there is neither Haridās’s influence as far as vocabulary is concerned, nor the spark of Haridās’s devotion’ (Mital 1961, p. 28).

Mital also quotes a *pada* created by Rāngalāl, which speaks of 16 singers of *dhruvapada*. Among them Tūnsen is no. 10 and Haridās Dāgur no. 14, but Svāmī Haridās is not mentioned at all. Although this stanza cannot be conclusive, it is worth asking whether one would not expect that if Haridās had been the musical teacher of Tūnsen their names would have been connected in such a work.

A famous picture showing Haridās, Tūnsen and Akbar is often cited as evidence that Haridās was Tūnsen’s musical *guru*. The miniature painting, produced in Kishangarh about 1760, is exhibited in the National Museum in Delhi (No 48-14/61). However, not only is it two centuries later than Haridās, but it evidently distorts the historical facts: it rather improbably depicts Akbar as the oldest among the three.

The examination of the secular records of the time, carried out by Brhaspati and Sumitrākumārī in order to determine whether there was any corroboration of the relationship between Svāmī Haridās and Tūnsen, led to the conclusion that it was extremely unlikely that Haridās was Tūnsen’s teacher, for Svāmī Haridās was never mentioned in any of the non-sectarian sources (Haynes 1974, p. 60). Neither Abulfazl’s *Akbarnāmā*, nor Abdul Kādir Badayūnī’s *Muttukh buttavārikh* quotes the name of Svāmī Haridās. In contrast to the absence of any mention of Svāmī Haridās, various other teachers of Tūnsen are named. Brhaspati cites in his *Musalmān aur Bhārtīy saṅgit*
40

Mulla Abdul Kadir Badayuni’s *Muttukh buttvärīkh*, in which it is said that Tānsen considers Muhammad Ādilšāh as his musical teacher (Upadhyāy 1983, p. 20). Sulocnā Yajurvedi and Bhāspati claim in *Amir Khuśro Tānsen tathā anya kalākār* that Tānsen’s teacher was Baksū (Upādhya 1983, p. 21). Upādhya (1983, p. 21) draws the conclusion that Tānsen was musically trained by Baksū, but when he was at the court of Muḥhamad Šāh Ādil he started considering Ādil his musical teacher as well.

Despite its wide circulation, the story that Haridās was the musical teacher of Tānsen is doubtful, and probably was inspired by sectarian zeal. However, as Haynes (1974, p. 61) suggests: ‘it seems to indicate that much of Haridās’s appeal for his contemporaries was as a singer of great skill’.

8. Haridās and Akbar

Another very popular motif from Haridās’s hagiography is the tale of his meeting with Akbar. The early eulogies refer to Haridās’s detachment from worldly enjoyments and power, mentioning kings as an example of the latter: ‘The lord of gods, kings, gold, beautiful women were like a mere blade of grass to him’ (Vyās), ‘He did not care about anyone - pauper or king’ (Drhudās). A century later this aloofness is actually tested by kings (notice the unspecified use of *nṛpati* and *prathavīpati* see above, 2.5 and 2.6) coming to meet Haridās: ‘Kings stand by his door in the hope of seeing him’

(नाभहादास); ‘When a king comes near, seeing in him an obstruction, he does not look at him’ (Uttamādās).

There is no mention of an encounter between Haridās and Akbar in Priyādās’s commentary on *Bhaktamāl*. The absence of an allusion to the encounter between Akbar and Švāmī Haridās in the early materials suggests that this legend was not extant in the 16th and 17th centuries. The first reference to such a meeting is found again in Nāgaridās’s *Pad prasaṅgamālā* (cf. above, 2.8). The story is then elaborated in Kiśordās’s *Nījmat siddhānta* (cf. above, 2.9) and Lakṣmanadās’s *Bhakta sindhu* (cf. above, 2.10). Upādhya (1983, pp. 42-43) argues against the reliability of these narrations, saying that if Akbar wanted to meet Haridās he would have summoned him to his court instead of going to Vrindabān and that Akbar would not have given money to feed the animals, but would have granted Haridās land, and there would certainly be a *farmān* for this donation (Ibid., p. 46).

The notion that Akbar went to Vrindabān is accepted by many authors. However, this would still leave the question: if Akbar visited Vrindabān, did he meet Švāmī Haridās? Bhāspati and Sumitrākumārī tried to find mention of Švāmī Haridās in the

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59Upādhya (1983, p. 23) argues that if *Bhaktamāl* referred to Akbar, the word used for him would have been *sāha, pāṭasāha* or *samanṛṣṭa*, rather than *nṛpati*.

copious records of Akbar’s peregrinations but without any success (Haynes 1974, p. 61). Bhāspati writes in his book Khusro, Tānsen tatha anya kalākār that no historian of Akbar’s court refers to Svāmī Haridās whereas Abulfazal speaks in the first part of Āine Akbarī (pp. 537-547) of Madhu Sarasvati, Madhusūdan, Nārāyana Miśra, Harjī Sūr, Yadurūp, Nārāyān, Madhu Bhaṭṭa, Gopināth, Bhāgirāth, Bhattachāryya and other Hindu saints (Upādhyāy, p. 44).

One of the arguments given in favour of the encounter between Svāmī Haridās and Akbar is the padas written by Bihārinidās, a disciple and probably a contemporary of Haridās, in which he speaks of Akbar: e.g. dharmarūpa akabara prakāta tāhā na kachu durāva bāhara bhūtara hi lahai nātha nāgara kau bhāva (Upādhyāy 1983, p. 36). But the existence of such sākhīs does not prove anything because Akbar was famous for his religious tolerance, and because Bihārinidās himself is said to have been a minister at Akbar’s court and therefore would have had observations on Akbar whether or not he met Svāmī Haridās. Another pada, this time allegedly composed by Tānsen, is again used as a proof of Haridās’s and Akbar’s meeting: āyau āyau re brajamandala saha chatrapati akabara...(M. B. Gosvāmi 1979, p. 79). This verse, however, could at most show that Akbar went to Braj, not that he met Svāmī Haridās there. The pictures presenting Akbar, Tānsen and Svāmī Haridās are used as testimonia for the encounter between Haridās and Akbar as well. However, as was shown in the previous subsection, they are probably of later date and their reliability is in question.

The meeting between Haridās and Akbar seems doubtful because both the historians at Akbar’s court and the contemporary Hindu poets are silent about it61. Moreover the visit of a king to a holy man is an old, popular hagiographic motif (e.g. Sūrdās’s vārtā, see Snell 1991b, pp. 70-73). Such motifs often tell us more about what is expected of a saint’s biography than what is true of the saint’s life62. As Delvoye (1992, p. 35) argues:

‘The most unlikely meeting between the three [Haridās, Tānsen and Akbar] seems to stand as one more multi-faceted illustration of the traditional archetypal visit kings pay to saints, here under the impulse of some mystical verses sung in wonderful music, with all its stylised context: precipitate travel, unusual disguise, and fabulous imperial rewards rejected by the saint or even provoking angry reactions, which only holy men can afford to display in front of mighty rulers!’

5. Conclusions

The lack of reliable historical evidence, paired with the abundance of hagiographies characterised by imaginativeness, elusiveness and partisan zeal, makes a ‘reconstruction’ of the personality and life of Svāmī Haridās impossible. As is the case with many other such figures, the received hagiography (though followed by most authorities and

61About the image of Haridās in 19th-century Hindi texts on music, and pseudo-scholarly articles asserting his political role as a major influence on the emperor Akbar, see Delvoye 1992, pp. 30-33.

62Indeed the conflict between spiritual and mundane power is a typical topos in the hagiographies of bhaktas (see Pauwels 1994a, pp. 3-4 of chapter 2).
forming part of the accepted ‘history’ of Hindi literature) finds little corroboration in the available sources.

A possible hypothetical sketch of Haridās’s life would read as follows: The active period of Haridās’s life spanned the first three quarters of the sixteenth century. He was probably born in Rājpur; his guru was Āsudhir. Being single (or widowed), Haridās came to Vrindaban at the age of 25 and started living as an ascetic. He was a skilful singer who composed padas in praise of his deities, Śyāmā and Kuṇjabihārī. Haridās probably had a number of disciples, among them his successor Viṭhal Vipul.

Illustration 1
The meeting of Akbar and Tānsen with Svāmī Haridās
Chapter II

Textual criticism

Manuscripts of the Kelimāl and the Aṣṭādaśa siddhānta

Before giving a detailed description of the MSS used, it is necessary to mention a few practical matters. References to padas in the MSS are according to ‘serial number’ - an assigned number based on uninterrupted numbering rather than the actual ‘scribal number’. ‘Standard number’ applies to the serial number. Names of rāgas are not unified, but given in the spelling used in the MS discussed. The sigla of the manuscripts which are not from the collection of the Vrindaban Research Institute, and of the MSS which bear commentaries are abbreviations referring to some characteristics of these MSS or their provenance:

BR stands for the initials of Bābā Ratandās who kindly provided me with this MS;

PH is an abbreviation of ‘photocopy’, since I have seen only a photocopy of this MS;

NC stands for Nāgaridās’s commentary; NCP for Nāgaridās’s commentary pada, and NCM for Nāgaridās’s commentary mūla;

RC stands for Rādhāśaraṇdās’s commentary.

BI is an abbreviation of the name of the Bhaṇḍārkar Institute, Poona which is the provenance of this MS.

1. Manuscripts collated for the scholarly edition

MS A

Vrindaban Research Institute, Vrindaban; Hindi MS 4060 [Cat. no. 1250 for 4060 A (AS) and 477 for 4060 B (KM)].

Folios: 38.
Size: 18.5 by 13.8 cm.
Lines: 9 per page.
Date: VS 1969 (AD 1912).
Scribe: Brajbāsinidās.
Place: -

The MS is complete and is written in black ink, with purple/ brown ink for duṇḍas, headings and the colophon. The text is enclosed by double purple margins. The folios have been sewn together as a book. The MS is in a relatively good condition, less so its second part. There are several emendments to the text in the margins, both of primary
and secondary origin. The MS contains AS and KM. After the traditional 18 padas of AS, MS A includes one more stanza, stating explicitly that this it is outside the corpus of the AS. The pada begins:

[f. 5r]  gaho mana saba rasa ko rasa śāra.

It is followed by a dohā:

 sama kisora jorī nata nāi pragata bhai suṣa śāra;
 jauvana karuna jīna kau nāhī sahaṛa vīhāra alabā.

After this dohā the text of KM starts.

The stanzas are given in standard order. The rāga allocations correspond to those used in the majority of manuscripts. The numbering of the padas continues throughout the text, regardless of their grouping under different rāga headings. KM 85 is numbered 84 by scribal mistake.

The text begins:

[f. i?]  śī guru caraṇa kamalebhyo namahi śloka. aniruṣusamāraṁbhāṁ sanakāḍikā madhyāṁ. śī nāvṛatayatam śuddhāṁ nimbārka pariṃvṛiṇhitāṁ. asmādīcārya paryāṅtāṁ vande guru pariṃpanāṁ.

This is followed by a pada dedicated to Ā sudhīr, after which AS starts.

The text ends:

[f. 38v]  iti śī rasika rājārājeśvara ananyā paramāvatārā nityā kuṭjabihāra mūrti mahā madhura rasa pravartaka (?) ācārya śī svāmī haridāśa jī ki mahā madhura rasa sānī bāṇī sampūṣa ślokanā ki sānkhyā 400. padasānkhyā 128. tāmśe siddhānta ke pada 18 rahasya ke pada 110. yā uparaṁ (?) jo hoyo to bhēta ke samajhanā.

This is followed by the colophon:

s. 1969 mi. caī. va. 30 ravaū brajabāśinidīśena [sic] liṣitam śubham.

Orthographic peculiarities

The MS prefers -a terminations to -u terminations for masculine nouns and -a theme to -i theme for verbal stems. The scribe of A has a partiality for using the monophthongs e and o rather than the correspondent diphthongs, but this is not followed consistently. There are a number of examples in which the diphthongs are used: alaukika (KM 2.2), kau (KM 5.2), kidhau (KM 6.1), jauvata (KM 15.1), kedārāu (KM 32.3), hṛdaī (KM 57.1), māraī (KM 64.1), nainani (KM 74.2) etc.

Nasalisation is very rare in A. In a few cases A indicates nasalisation of vowels in a nasal consonantal environment: prāṇa (KM 63.3), prēma (KM 72.4), jāna (KM 74.3), nācata (KM 96.1). The tendency not to indicate nasalisation in A is so strong that sometimes it is omitted in words which are normally nasalised in Brāj: jyau (KM 62.2, 78.4), duhī (KM 63.1); dhūḍhāta (KM 68.4), lau (KM 83.3), kaudhau (KM 92.4), sācī (KM 95.1), hasi (KM 105.2).

1 For the text of the whole stanza see appendix II.
The MS is inconsistent over the use of \textit{b} and \textit{v}. In all cases but one \textit{bāni} (KM 14.4) the scribe uses the graph \textit{v}. In 15 occasions a dotted \textit{v} is used to indicate the semivowel: 
\textit{cirajivo} (AS 11.4), \textit{mavāsa} (KM 8.3), \textit{subhāva} (KM 9.2, 76.1), \textit{pīvata} (KM 9.2), \textit{vārōgi} (KM 44.4), \textit{bhāvaru} (KM 44.4), \textit{juvāti} (KM 52.3), \textit{va} (KM 53.2), \textit{kubhāva} (KM 76.2), \textit{dubhāva} (KM 76.3), \textit{bhāva} (KM 76.4), \textit{jāva} (KM 83.4), \textit{palava} (KM 85.3), \textit{vāri} (KM 86.4), \textit{nava} (KM 94.1).

The MS distinguishes between \textit{kh} and \textit{s} using different graphs for them. Only in five cases \textit{kh} is written with \textit{s}: \textit{bhāsiye} (AS 2.2), \textit{satāta} (KM 24.3), \textit{anaśa} (KM 37.2), \textit{kanaśa} (KM 37.3) and \textit{canaśa} (KM 37.4). Most probably the use of \textit{s} in the last three cases is influenced by the fact that they constitute the final rhyme together with \textit{dhanaśa} (KM 37.1).

The scribe of A has reconstructed \textit{tatsama} as opposed to \textit{s} except for the following occurrences: \textit{yasa} (AS 8.4), \textit{syāma} (AS 16.3, KM 10.2, 16.2, 19.4), \textit{syāmā} (KM 11.4), \textit{śasi} (KM 29.3, 33.5), \textit{prakāśa} (KM 30.2), \textit{sobhā} (KM 41.2, 58.1, 103.2, 110.2), \textit{sikha} (KM 77.3), \textit{satarañja} (KM 81.1), \textit{asva} (KM 81.2), \textit{sithila} (KM 87.2), \textit{sīṅgāra} (KM 103.3).

The MS shows a high degree of sanskritisation both in orthography and choice of \textit{tatsama} forms. In some cases it shows \textit{tatsama} \textit{y} rather than \textit{tadbhava} \textit{j}: \textit{yutha} (KM 12.2), \textit{yakṣa} (KM 42.2), \textit{yāma} (KM 87.2). The scribe often uses retroflex \textit{n} rather than its dental counterpart: \textit{prācāṇa} (KM 40.4, 63.3, 64.3), \textit{carana} (KM 57.4), \textit{kapa} (KM 58.1), \textit{bihārini} (KM 61.1), \textit{śīromaṇi} (KM 72.3), \textit{arūṇa} (KM 87.2) etc. The scribe of A opts for the \textit{tatsama nṛtya} (KM 2.2), \textit{janma} (KM 41.3), \textit{sṛṅgāra} (KM 56.2) rather than the \textit{tadbhava nṛtya, janama, sṛṅgāra}.

**MS B**

Vrindaban Research Institute, Vrindaban; Hindi MS 11958 [Cat. no. 2707 for A (\textit{Siddhānta ke pad}) and 1935 for B (KM)].

 Folios: 8.
 Size: 16.5 by 25.3 cm.
 Lines: 20 per page.
 Date: -
 Scribe: -
 Place: -

This is an incomplete MS, which has been bound as a book, but does not have a cover. The writing is not very tidy, the lines are not straight, the size of letters changes a number of times. The text in the first folio is framed by a double lined rectangle, on the 2nd and 3rd folios there are only inner margins, and on folios 4, 5 and 6 there are no margins at all. The text is written in black and purple ink, occasionally red colour is put over the \textit{danda}s. There are marginalia and interlinear corrections.
The MS contains AS and KM, but only the first 38 *padas* of KM are preserved.

The text starts:

[f. i] *śrineśvaram kusumavatīrṇe namah. atha ananya nṛpati śri śvāmī jī mahāraje ki bānī
dīkhānta ke pada likhāye.

The last extant folio, 8\(V\), finishes with KM 38.

After the 18 ‘standard’ *padas* of AS there is the formula:

\[ iti śri ananya nṛpati śri śvāmī jī mahāraje ki bānī siddhānta [sic] ke pada sampūranam.\]

atha pada bheja [sic] ko.

This is followed by *gaho mana...*, the extra stanza included also in MSS A, E, G and D. Then the text of KM starts immediately, without any heading. The *rāgā* allocations follow the ‘standard’ when they are specified: in AS only the *rāgas* Vibhāsa and Kalyāṇa are indicated. The first *rāga*, Kānharau, of KM is not named either. The numbering of the available *padas* of KM continues throughout in the first two *rāga* groups.

**Orthographic peculiarities**

The scribe of B has a preference for the diphthongs *ai* and *au* rather than the correspondent monophthongs. Spellings without the semivowels *v* and *y* are favoured: *bhāśiai* (AS 2.2), *liai* (AS 3.3). There are only two occurrences of -u termination: *micu* (AS 4.4) and *karatu* (AS 10.1). *i* is often written as a combination of the modern *devanāgarī* character for *i* and the non-initial diacritic for *i*.

Nasalisation in MS B is rare. There are very few cases of conditioned nasalisation, e.g.: *kāma* (AS 3.3), *lāvānya* (AS 3.3), *māni* (AS 4.1). When the scribe has the choice between nasalised and unnasalised alternatives, he usually opts for the latter: *te* (AS 3.1, 14.3), *hi* (AS 1.1) etc. The scribe does not distinguish between *b* and *v*, using the graph *v* in all contexts. In most cases differentiation is made between etymological *kh* and *ṣ* and the correspondent graphs are used for them. There are two exceptions to this: *bhāśiai* (AS 2.2), for which one would expect *kh* since the verb is a *tadbhava* rather than a *tatsama* form, and *manukhya* (AS 9.1) for which the opposite is true.

MS C

Vrindaban Research Institute, Vrindaban; Hindi MS 4058 [Cat. no.1249 for 4058 A (Siddhānta ke pad) and 1935 for 4058 B (Ras ke pad)].
Folios: 73.
Size: 10.8 by 7.8 cm.
Lines: 5 per page.
Date: -
Scribe: -
Place: -

This is an incomplete MS written in black ink. Red ink is used for das and headings. The first ten folios, folios 57, 72, 73, and the end of the MS, bearing part of KM (the stanzas after KM 95), are missing. The paper is badly worn. The folios have been sewn together. There are corrections in the text in black, red and purple ink.

The MS contains AS (only 7 padas) and KM (incomplete). It begins with the second line of māi dhani (an extra verse of AS, quoted also by MSS F, BR and BI) on folio 10r and finishes with KM 95 on folio 86v. The MS must have included two extra padas in this part of the corpus of AS, but only the last three lines of the second stanza are preserved. The basis for this assumption is the fact that the MS renumbers the AS stanzas from AS 13 onwards. In MS C, AS 13 bears the number 15 and comes after māi dhani. The sequence continues with the standard AS 14 which is not numbered. AS 15 to AS 18 are here AS 16 to AS 19. The text of AS finishes with another extra pada, which bears the number 202. Its first line is as follows:

[f. 14r] ita paravata palava ita muṣa murali ita gopi sau rati.

As in MS BR the extra padas are included before the formula iti śrī siddhānta kai pada sampūrṇa. The total number (20) of AS verses in MS BR and MS C is the same as well.

The sequence and rāga allocation of the KM stanzas is as in most of the manuscripts. The numbering of the padas is continuous rather than being separate for the different rāga groups.

Orthographic peculiarities

The scribe of C typically writes haradāsa for haridāsa; final -i of i-stem f. nouns is also often changed to -a: dṛṣṭa (KM 9.1); pratīta (KM 25.3); mūrata (KM 53.2); suṇāta (KM 94.1) etc. Other peculiarities of the vowel treatment in C are the substitution of final -a of m. -a stem nouns with -u in direct case (see III 5.1.7); the approximation of -

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2For the text of the entire stanza see appendix II.
u and -ū: dūti (KM 34.2); catūra (KM 81.2); ātūratā (KM 81.3), and the partiality for triphtongs: tauū (KM 40.1); sauū (KM 43.2); bhaū (KM 47.2); tesauū (KM 50.3) etc.

There are a few examples of conditioned nasalisation in MS C: nāna (KM 9.4), māna (KM 10.1), mahima (KM 26.1) etc. There are a number of cases in which nasalisation is not noted in forms which are usually nasalised: raga (KM 2.3), āśini (KM 6.1), mūdi (KM 6.2), sācī (KM 6.3), paka (KM 7.1), sīca (KM 55.3), taraga (KM 57.2), asa (KM 68.3), sāti (KM 78.4), gujrā (KM 85.2), regani (KM 89.3) etc. The scribe has a partiality for nasalising oblique and objective forms of the personal pronouns, and possessive pronouns: maū (KM 6.3, 17.2), maūhi (KM 10.3), terau (KM 5.2, 7.1, 8.2, 15.1, 57.3, 58.1); mairau (KM 44.1), hamārau (KM 62.1).

However, the former instances could be explained with conditioned nasalisation, and the latter with spontaneous nasalisation of peripheral vowels. In fact spontaneous nasalisation is very common in MS C. There are also numerous occurrences of nasalisation of peripheral vowels: kedārau (KM 32.3), sāvaraū (KM 44.1), gāvaraū (KM 44.2), jāvaraū (KM 44.3), ekaū (KM 53.2), jādaū (KM 80.1) etc. Equally frequent is the nasalisation of long vowels, very often in the vicinity of a sibilant, r(l) or a palatal: saūbhā (KM 21.2), saūila (KM 46.2), saūye (KM 86.2); bhaūri (KM 33.2), aūra (KM 40.3, 53.3, 55.1, 82.3); saraūvara (KM 57.1), daūla (KM 48.1), silasilaū (KM 49.2), baūlani (KM 85.1); jaūri (KM 31.1), caūpara (KM 82.4) etc. Nasalisation of postpositions, especially kau and its plural form is also a distinctive feature of this MS: kaū (KM 5.2, 4, 12.3, 4, 20.1); kai (KM 8.2, 4, 47.4) etc.

The scribe has a partiality for using retroflex r: bharaṇa (KM 4.2), baraṇa (KM 4.3), caraṇa (KM 18.2, 49.4), baraṇi (KM 29.1), trṇa (KM 33.7), guṇa (KM 40.1), pūraṇa (KM 49.2) etc.

Most often the scribe does not distinguish between b and v and uses the graph v generally. In 23 cases only he uses dotted v to differentiate v from b: palava (KM 3.3), mūvīsa (KM 8.3), pīvata (KM 9.2), bhāvate (KM 11.3), gavata (KM 12.1, 19.1), ūpajāvata (KM 12.2), lajāvata (KM 12.3), ve (KM 13.2), bajāvata (KM 14.2, 19.1), jauva (KM 15.1), pāvata (KM 28.2), savāvata (KM 32.2, 53.2), jivata (KM 35.2), sāvaraū (KM 44.1), gāvaraū (KM 44.2), pāvā (KM 45.3), jagāvata (KM 47.2), va (KM 47.3, 53.2) and dhurāvata (KM 53.2).

The scribe uses the graph ś for both etymological ś and kh. In only 3 cases he employs the graph kh: rākhyaū (KM 9.1) and mukha (KM 11.4, 33.2). Twice the dental sibilant occurs instead of its retroflex counterpart: bhāsā (KM 33.4) and nīrasī (KM 50.3).

Etymological ś has in most instances been replaced by s, apart from the conjunct śr and the following exceptions: kiśora (KM 3.2, 33.1, 52.3), kiśaura (KM 56.2, 65.4), kiśaurī (KM 19.2), kiśori (KM 33.1) and daśana (KM 36.2).
MS D

Vrindaban Research Institute, Vrindaban; Hindi MS 4402 (Cat. no. 815).
Folios: 171 (40+4+13+4+104+6).
Size: 21.5 by 16 cm.
Lines: 15-16 per page.
Date: -
Scribe: -
Place: -

The MS is complete. The text is written in a beautiful and clear hand, in black ink; red ink is used for dandaśas and headings. The left and right margins of the text are delineated by a double line. The folios are sewn together and bound in a yellow and red striped cloth. The first three folios are blank, followed by a folio listing content. There are very few interlinear corrections or marginalia.

The MS bears six texts: Nāgaridās ji ki bāṇī, Rasik nāmāvalī Uttamdās, Harilāl Vyās kari ek kavitta, Svāmī Haridās ji ki bāṇī, Viṭṭhal Vipul ji ki bāṇī, Bihārīnidās ji ki bāṇī and Canda Lāl Gusāī ki bāṇī.

The text of Svāmī Haridās ji ki bāṇī begins:
[f. 1r] sīrī kuṇjabhārahum kuṇjabhāri jayati. atha sīrī śvami [sic] haradāsa jī ki bāṇī ligyate.

Ends:
[f. 13v] iti sīrī śvami haridāsa jī ki bāṇī sampūraṇam.

The MS includes the 'standard' 18 padas of AS in their usual sequence and rāga allocation. They are followed by verse no. 19, which is identical with the extra pada quoted by MSS A, G and E, but unlike them, MS D includes it in the corpus of AS. The order and rāga allocations of the padas of KM in MS D are as in the majority of manuscripts. There is no separate numbering sequence for the verses of AS and KM, so the numbering starts with AS and reaches the figure 129 at the end of KM.

Orthographic peculiarities

The scribe has a partiality for -a terminations rather than -i terminations in feminine nouns: dūṁina (KM 1.1), drṣṭa (KM 4.2), prīta (KM 5.2), prakṛta (KM 5.3), suraṭa (KM 21.4), sāṅta (KM 34.4); for -a theme rather than -i theme in verbal stems and absolutives: chāḍa (KM 25.3), sāja (KM 26.3), uṭhaṅga (KM 31.4), ghura (KM 32.3), liṣa (KM 36.2), mila (KM 66.2), badala (KM 73.1), uṭha (KM 80.3), mora (KM 105.3); and for -ta termination rather than -ti termination in the feminine imperfective participles: upajata (KM 45.2), hota (KM 75.1) etc.

There is one occurrence of i written as a combination of the character for i and the non-initial diacritic, Ŭhī (KM 4.2).
Nasalisation is not very common in MS D. It occurs most often with adverbs: \textit{jaisai} (KM 1.1, 13.3, 29.2), \textit{aisai} (KM 3.1, 7.4), \textit{harai} (KM 20.4) etc. There are a few cases of conditioned nasalisation: \textit{sy\text{\'a}na} (KM 1.1), \textit{t\text{\'a}na\text{\'u}} (KM 3.3), \textit{pr\text{\'a}na} (KM 10.3) etc. Unlike MS C, spontaneous nasalisation in D is an exception rather than the rule: \textit{tha\text{\'u}ra} (KM 6.3), \textit{atarauta} (KM 21.3). There are a number of words in which nasalisation is not marked in forms where it is expected: \textit{m\text{\'u}da} (KM 6.2), \textit{pi\text{\'a}r\text{\'a}} (KM 9.1), \textit{s\text{\'i}g\text{\'a}ra} (KM 13.1), \textit{\text{\'d}h\text{\'u}dhata} (KM 15.4), \textit{agiy\text{\'a}} (KM 21.3), \textit{lau} (KM 78.4), \textit{kau\text{\'d}hi} (KM 96.3), \textit{hasata} (KM 108.3) etc.

The scribe of D does not differentiate between \textit{b} and \textit{v} and uses the graph \textit{v} in all contexts. There are only two exceptions to this: \textit{bacana} (KM 5.3), where the graph \textit{b} is employed, and \textit{bhavara} (KM 86.3), where dotted \textit{v} obviously designates the semivowel as opposed to the labial.

The scribe uses the graph \textit{s} for etymological \textit{s}, and \textit{\text{\'s}} and \textit{kh} for etymological \textit{kh}. The latter two are used in a haphazard way: \textit{mukha} (KM 21.3) and \textit{mu\text{\'a}sa} (KM 98.2); \textit{dekhata} (KM 75.2) and \textit{de\text{\'s}ata} (KM 98.3); \textit{sukha} (KM 28.2) and \textit{su\text{\'a}sa} (KM 32.1); \textit{sakhi} (KM 63.3) and \textit{sa\text{\'i}si} (KM 100.3); \textit{dikh\text{\'a}vata} (KM 66.1) and \textit{di\text{\'s}\text{\'a}vata} (KM 96.3) etc.

Etymological \textit{\text{\'s}} has been replaced by \textit{s} apart from the conjunct \textit{\text{\'s}r} and the following: \textit{\text{\'s}iva} (AS 8.3), \textit{ki\text{\'a}saurai} (KM 3.2), \textit{ki\text{\'o}ra} (KM 19.2, 56.2, 72.1, 89.4, 110.1), \textit{ki\text{\'o}ro\text{\'i}} (KM 19.2, 33.1), \textit{\text{\'s}asi} (KM 29.3, 33.5, 77.2), \textit{\text{\'s}obh\text{\'a}} (KM 41.2), \textit{ba\text{\'m}\text{\'i}} (KM 57.4), \textit{sude\text{\'a}sa} (KM 77.1, 2, rhyming with \textit{sudesa} 77.3, 4), \textit{\text{\'s}i\text{\'a}} (KM 77.3) and \textit{va\text{\'m}\text{\'i}} (KM 99.3).

\textbf{MS F}

Vrindaban Research Institute, Vrindaban; Hindi MS 17136 (Cat. no. 2400).

- Folios: 139 (12+1+10+2+2+1+45+6+9+2+49).
- Size: 22.5 by 29.5 cm.
- Lines: 27 per page.
- Date: -
- Scribe: R\text{\'a}m (?)
- Place: -

This MS is incomplete. It is in poor condition, the paper is badly damaged by insects. It is bound as a book, covered with green cloth. The text is enclosed by double red margins. It is written in black ink, the headings are in red. There are many corrections and emendments both in the margins and within the text.

It contains 11 works: \textit{Vair\text{\'a}gya s\text{\'a}r} by N\text{\'a}garid\text{\'a}s, \textit{Vam\text{\'a}s\text{\'a}vali braj\text{\'a}j eva\text{\'a}m priy\text{\'a} j\text{\'u} k\text{\'i}, Sv\text{\'a}mi Harid\text{\'a}s ji ke pad, Vi\text{\'a}thal Vipul ke pad, R\text{\'a}dh\text{\'a} suprat\text{\'a}p} and \textit{Dharma vic\text{\'a}r} by Sv\text{\'a}mi Caturbhuj, \textit{Bh\text{\'a}gavata da\text{\'a}sam skandha} and \textit{R\text{\'a}s pa\text{\'a}\text{\'c}\text{\'a}dhy\text{\'a}y} by Nandad\text{\'a}s, \textit{Pad prasa\text{\'u}ga m\text{\'a}l\text{\'a}} and \textit{Bhakti s\text{\'a}r} by N\text{\'a}garid\text{\'a}s, and \textit{Vinay patrika} by Tulsid\text{\'a}s.
There is a colophon after Nandadās's *Rās pañcādhyāyī*:

[f. 67r] iti śrī nandadāsa kṣta pañcādhyāyī sampūrṇa samāpta. liśyate rāma.

*Svāmī Haridās ji ke pad* contains both KM and AS. Like MS BR, F includes two more stanzas after AS 13: māi dhanya ... and lāla merā... The *rāga* distribution of the KM *padas* and their order follow the ‘standard’ with a few exceptions:

1. KM 105 is included twice: as *pada* no. 25 among the stanzas in *rāga* Kāñharau and as *pada* no. 8 within the group of *rāga* Gaurī.
2. KM 109 is in F *pada* 6 in Vilāvali group.
3. Vibhāsa is substituted here by *rāga* Vilāvali.
4. KM 87 and KM 96 are omitted.
5. Two *padas*, KM 25 and KM 26, are numbered 26 in *rāga* Kāñharau.

The numbering within the different *rāga* groups is separate.

**Orthographic peculiarities**

MS F shows partiality for *-u* ending of *-a* stem m. nouns direct (see III 5.1.7) and *-ti* ending for the feminine form of the imperfective participles: cāhati (KM 18.3), deti (KM 39.1), karati (KM 39.1, 43.3, 51.3), nacāvati (KM 60.1), kahati (KM 66.3), bolati (KM 76.1), rahati (KM 93.3), selati (KM 104.2) etc.

Nasalisation is not common in MS F: there are few occurrences of conditioned or spontaneous nasalisation. Nasals are omitted in a number of words where they are usually included: āsani (KM 5.1), acarā (KM 20.3), kujabihāri (KM 84.1) etc.

The scribe distinguishes between *b* and *v*, using the graph *v* for the labial, and dotted *v* for the semivowel. This is done consistently, with very few exceptions where *v* has not been marked with a dot: gāvata (KM 32.4), bhuva (KM 42.2), harive (KM 77.3) etc.

The graph *ś* is employed both for etymological *ś* and *kh*.

Etymological *ś* is consistently substituted with *s*. The only exceptions to this are: the occurrences of the conjunct *śr* and the following: kisora (KM 3.2, 19.2, 52.3, 56.2, 65.4, 72.1, 110.1), kisorī (KM 19.2, 33.1), kisorani (KM 89.4), daśana (KM 36.2) and aśva (KM 81.2).

**MS G**

Vrindaban Research Institute, Vrindaban, Hindi MS 12574 (Cat. no. 2398).
Folios: 390.
Size: 15.6 by 22.5 cm.
Lines: 20 per page.
Date: VS 1812 (AD 1755).
Scribe: Rāmkṛṣṇa.
Place: Vrindaban.

This is the oldest dated MS among the available manuscripts of Svāmī Haridās’s works. Because of the extremely poor condition of the paper it has undergone repair and as a result of this it is not any longer sewn as a book, but consists of separate folios. It is written in a beautiful and clear hand and the text is framed by a five-lined rectangle consisting of: one black line, a thick golden line, two narrow black lines and one red line. The first folio has second margins in the same pattern. There are both marginalia and interlinear corrections. The MS contains Aṣṭācaryā kī bāṇī of which Svāmī Haridās’s padas comprise the first 19 folios.

The text starts in a similar way to the text of MS E:

[f. 1 v] śri kuṇjabihāre namaḥ. śri kuṇjabihāri bihārinī jū jayati.

This is followed by the sloka describing the guru paramparā of the Nimbārka sampradāya and the sākhī dedicated to Āsudhīr, which are quoted also in MS E.

The text of Svāmī Haridās’s padas ends:

tī śri svāmī haridāsa kī bāṇī sampūrna. śloka kī saṅkhya 400...128. tāṁe siddhiṁanta ke 18 rahasī ke 110...hoi siddhiṁanta ko tatā rahasī ko pada...bheṭa ko jāṁye. śri maṇḍa baçana parapāṭī sō liḍi pada. doḥi. samē samē ke pada kahe a vasya...bicārī. taba niṅsā ṇaṣa matdūrī jē karaṅa..... bihāra.

The colophon is as below:

[f. 390 v] samvata 1815 tatra māgha māse śukla pakṣe... bāsāre śri byudābana madhye...rāmakṛṣṇena. saba pothi kī saṅkhya 7730.3

The order of the stanzas and rāga allocations is as in the majority of manuscripts. MS G, like MS A and E, includes gaho mana... after the standard corpus of the AS. MS G follows exactly the numbering system of MS E with only one exception, KM 110 is no. 8 in E, but no. 1 in G.

Orthographic peculiarities

The verbal stem has the theme -i more often than -a, the masculine noun the termination -a more often than -u and the pl. suffix is -ni rather than -na.

The scribe often shows conditioned nasalisation, especially with regard to ā where the nasalisation is marked by a very distinctive candrabindu turned upside down4. The nasalisation of i is noted by an anusvāra before the aksi a rather than after it.

The scribe is consistent in distinguishing between b and v by using a dotted character when it stands for the semivowel rather than the labial. (There are very few

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3Because of the poor condition of the paper parts of the colophon are unreadable, designated here by [...].
4See illustration 2.
exceptions to this: janābara (AS 1.4), uṭhāibe (KM 62.3), jubatī (KM 75.3), uṭhībe (KM 86.1), nabina (KM 91.1) and pabitra (KM 91.4). A dot is never written when the semivowel is the second member of a conjunct: svāmi, asva, sarvada. The use of dotted y is not so consistent. Both the letters for the semivowel y and its palatal counterpart j are used, but the scribe sometimes marks the etymological y with a dot as well. This is not done consistently, there are only 51 occurrences of dotted y in the whole MS. Most often the dot is supplied in the forms of the demonstrative pronoun, in perfective participles and passives.

The scribe consistently uses ś for both kh and tatsama ś, and s for both s and tatsama s, except for words in which ś is the first component of a conjunct (there ś is used consistently): śrī, śrama, śruti, śradhā. The graphs for jh, and for u following dh are characteristic5; initial ai is written as a combination of the character for a and the non-initial diacritic for ai.

**MS H**

Vrindaban Research Institute, Vrindaban; Hindi MS 17504 (Cat. no. 2401).

Folios: 211 (130+19+5+55).

Size: 16 by 21.4 cm.

Lines: 16-17 per page.

Date: -

Scribe: -

Place: -

This is a complete MS, bound in a cloth with floral pattern which is badly dilapidated and frayed. The paper is damaged by insects. The MS is written in black ink, with red for rāga names. The text is enclosed by double red lines. The MS has a large number of marginalia and interlinear corrections both pr. m. and sec. m. The latter contribute to the importance of this MS, because of their apparent sectarian nature. The "editor" has overwritten all passages which contradict in any manner the later development of the theology of the sect. This is one of the two manuscripts (the other one being F) which has the largest number of readings not shared by any other MS.

The MS bears four texts: Biharinidās ji kī bāṇī, Svāmī Haridās ji ke pad, Vīthal Vipul ji ke pad and Bihārindās ji ke pad.

*Svāmī Haridās ji ke pad* starts:

[f. 130r] śrī svāmī haridāsa jaya.

Ends:

[f. 149v] itī bihāra rasa pūrṇa. dōhā. śrī svāmī haridāsa kī bāṇī adbhuta sindhu. padhai suṇāi hita pīti suñī lalhu sāṣi suṣa bandhu.

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5See illustrations 2 and 3.
Svāmī Haridās ji ke pad includes the text of KM only. It adds two more stanzas to the standard 110 padas, inserting them in the corpus of the text:

KM 59  surata rāgā hindorē jhūlata prītama pyārī;
KM 11  pyārī kaṅkana bādhyaau bhale līla hau tau soli.

The order of stanzas here differs from that found elsewhere, as does the order of rāgas. The groupings of padas under rāga headings is maintained with the following exceptions: KM 109, which is usually in rāga Gauri (or rāga Naṭa), is here in rāga Vibhāsa, and KM 96 is here in rāga Malāra rather than Gaurā malāra.

Orthographic peculiarities

MS H shows a tendency for writing -a for -i in f. -i stem nouns: dīśta (KM 9.1), prakṛta (KM 14.3), surata (KM 21.4), sukānta (KM 94.1); for substituting medial -a- with -u-: samujhāī (KM 51.2), paluva (KM 85.3), and especially for writing m. a-stem nouns in direct case with final -u (see III 5.1.7). Often H reads -ti for f. imperf. ptc.: deti (KM 21.2); bolati (KM 37.4); karati (KM 51.3, 75.3); diśavati (KM 66.1); naṭati (KM 94.2) etc.

The scribe of MS H does not show any special partiality for nasalisation. There are occasional occurrences of nasalisation of pronouns: tū (KM 43.3), merē (KM 70.1), terē (KM 97.1); nasalisation of postpositions: kē (KM 61.2, 89.4), kī (KM 67.4); conditioned nasalisation: sēna (KM 80.1), māni (KM 80.4), naīna (KM 87.2) and spontaneous nasalisation: caūpa (KM 81.3), kārī (KM 96.3).

The scribe of H distinguishes between b and v in a more or less consistent manner, using the graph v for b and dotted v for v. However, he does not differentiate between etymological ś and kh, but employs the graph ś for both of them. Etymological ś is almost completely replaced by s, apart from the occurrences of the conjunct sr (except sramita, KM 40.3) and the following lexical items: kīśora (KM 3.2, 19.2, 52.3, 56.2, 65.4, 110.1), kīśorī (KM 19.2, 33.1, 89.4), kīsorani (KM 89.4) and baṃśi (KM 99.3).

MS I

Vrindaban Research Institute, Vrindaban; Hindi MS 17733 [Cat. no. 1936 for A (KM) and 2707 for B (AS)].
Folios: 36.
Size: 20 by 10 cm.
Lines: 7 per page.
Date: VS 1942 (AD 1885).
Scribe: Gopāldās Šarmā.

For the whole text of the stanzas see appendix II
Place: 

This MS is complete and well preserved. The folios have been sewn together. It is written in a very clear hand, in black ink. From folio 31 red colour is occasionally put over the numbers of padas and rāga headings.

There are corrections both within the text and in the margins. A later hand has underlined some passages with a pen.

The MS contains both KM and AS. Unlike all other manuscripts it starts with KM rather than AS.

The text begins:

[f. 1r] śri kuṇjabihārī bihārani jī. atha ananya mpati śri svāmī haridāsa jī ke pada parama ujvala sinḍāra rasa ke likhyate.

Finishes:

[f. 36r] iti siddhiṣṭa ke pada sampūraṇam yā uparāṇa hoi so bheṣa kau jāniyē śri hastāksara gopālādāśa śāraṇī mittī śrīvaṇa suddi 15 mangalavārā saṃś. 1942.

The order of stanzas and rāga distribution follow the standard except for KM 109 which, as in BR, is allocated to rāga Naṭa rather than rāga Gauri. There are no extra padas added to the standard corpus of 110+18. The numbering of stanzas in KM is consistently separate within the different rāga groups, whereby the last pada of each group is followed by both its number in the group and the corresponding number within the entire corpus of KM.

Orthographic peculiarities

MS I shows a tendency of substituting final -i of f. -i stem nouns with -a: bāma (KM 14.4); surata (KM 21.4); bhūma (KM 89.3); sukānta (KM 94.1), and for writing -ti rather than -ta for f. imperf. ptcs.: sidhārati (KM 5.2); alāpati (KM 14.1); deti (KM 39.1, 76.3); jāgati (KM 47.2); nacāvati (KM 60.1); chipāvati (KM 97.2); upajati (KM 110.3) etc.

Nasalisation is not very persistent in MS I. Conditioned nasalisation is quite common: syāmā (KM 2.4, 3.4, 4.4, 11.4, 13.4, 24.4 etc.), unamāna (KM 14.3), jōnha (KM 21.2), baṁī (KM 29.2) etc. There are some cases of spontaneous nasalisation as well: sōhanī (AS 12.1), jhūṭhi (AS 14.1, KM 65.3), bālu (KM 11.4), gāthōḍha (KM 25.3) etc.

The scribe uses the graph v for b, and dotted v for v, more or less consistently. He does not distinguish between etymological s and kh, employing the graph s for both. There are two exceptions to this, in which the graph kh is used: mukha (KM 11.4 and 63.2).

Etymological s is replaced by s in all cases, apart from the occurrences of the conjunct Šr and the following lexes: śiva (AS 8.3), kiśora (KM 3.2, 19.2, 52.3, 56.2,
65.4, 72.1, 89.4, 110.1), kiśorī (KM 19.2, 33.1), kiśorani (KM 89.4), prakāśa (KM 30.2) and aśva (KM 81.2).

**MS J**

Vrindaban Research Institute, Vrindaban; Hindi MS 20914 (not yet catalogued).
Folios: 46 (33+9+1+3).
Size: 17.5 by 13.5 cm.
Lines: 10 per page.
Date: śāka samvat 1780 (AD 1858).
Scribe: Bhāndās.
Place: This MS has been sewn as a book. The first folio is blank. The text is enclosed by double red margins. It is written in black, the headings are in alternating red and black letters, the dandaśas are in red. The paper is badly damaged in the upper right corner. There are some marginalia and interlinear corrections.

The MS bears five works: Svāmī Haridās’s KM and AS, Viṭthal Vipulji ki bāṇi, and Bihārinidās’s Haridās nām mālā and Maṅgal pad.

Svāmī Haridās’s padas occupy the first 33 folios of the MS.

The text starts:
[f. 1v] śrī kauṭjabihārī bihari ni j iha ananya ṛpata śrī svāmī haridāsa ki bāṇi prathama sūkkhānta ke pada ṭiyate.

Ends:
[f. 46r] iti śrī maṅgala samāptyan. śrī śubhamastu samvat 19. śāke 1780 śrāvaṇa badi 6 guruvaśāre līṣatam bhāṇātasa.

The order of the padas and their allocation to rāga groups is as in the majority of manuscripts. J follows BR and I in classifying KM 109 among the stanzas of rāga Naṭa rather than rāga Gaurī. The numbering of the verses continues consistently throughout the entire text until pada 100 inclusive. From stanza 101 it starts anew.

**Orthographic peculiarities**

Nasalisation is moderate in MS J. There are a number of examples of conditioned nasalisation: svāmī (KM 3.4, 8.4 etc), jōna (KM 21.2), kahāni (KM 46.3), latapatañi (KM 55.4), syāmā (KM 67.4), raṇī (KM 86.2), bīnā (KM 106.1). The anusvāra, showing the nasalisation of i/i is written sometimes before and sometimes after the vowel.

The scribe of J differentiates between v and b, and uses the graph v for b and dotted v for v relatively consistently. In three cases only a similar rule is followed to
distinguish between \( j \) and \( y \): in \textit{bhāsiyai} (AS 2.2), \textit{piya} (KM 104.3) and \textit{chiyā} (KM 109.1) dotted \( y \) is used to differentiate the semivowel from the palatal.

The graph \( s \) is used for both etymological \( s \) and \( kh \).

Etymological \( s \) is almost completely replaced by \( s \) with the exception of the conjunct \( śr \) and the forms of \textit{kīśora}: \textit{kīśore} (KM 3.2), \textit{kīśora} (KM 19.2, 52.3, 56.2, 65.4, 89.4), \textit{kīśorī} (KM 19.2, 33.1), \textit{kīsaura} (KM 72.1, 110.1) and \textit{kīsorani} (KM 89.4). The opposite substitution, \( s \) for \( s \), occurs in KM 1.4 and KM 2 (which are written in the margins, maybe by another hand): \textit{śama baisa baisi}; \textit{raśa ke śamudra} and \textit{śvāmi}.

**MS BR**

Haridāsī Sevā Saṃsthān, Haridās Nagar, Vrindabān.

Folios: 325.

Size: 19 by 29 cm.

Lines: 16 per page.

Date: VS 1881 (AD 1824).

Folios: 325.

Size: 19 by 29 cm.

Lines: 16 per page.

Date: VS 1881 (AD 1824).

Scribe: -

Place: -

The manuscript is complete and is written in black ink with red ink for dandaśas, name of rāgas and other headings. The first folio is ornamented. The text is enclosed by double red margins. The folios have been sewn together as a book. The MS is in good condition, though some of the pages are slightly insect-damaged. Several corrections of the text have been made in the margin by the scribe and by a later hand.

The MS contains \textit{Aṣṭācāryo ki bāṇī} of which Haridās's works take the first fifteen folios. Both AS and KM are included. The order of stanzas is that followed by most sources. Two more verses\(^7\) are added between the 'standard' stanzas thirteen and fourteen of the AS and this makes its length twenty instead of eighteen padaś. The stanzas begin:

\[
\begin{align*}
\text{AS 14} & \quad dhanya ve gāśi vaccha vei je vaṃśa rasa pīvata; \\
\text{AS 15} & \quad līla mere dūthā kī dōhāni.
\end{align*}
\]

Like MS A, MS BR gives the text of the AS under the heading \textit{Jīv sīkṣā ke pad}. The rāga headings of KM and AS are in agreement with the majority of sources, except for the last five stanzas of AS, which are under the heading \textit{rāga Varārī} (?), instead of Kalyāṇa, and KM 109 which here is in \textit{rāga Nāṭa} rather than Gaurī. The sequence of the padaś within the different rāga groups is as the 'standard'. The numbering of the stanzas of KM is separate for every rāga unit.

The MS begins:

\[
\begin{align*}
\text{[f. i']} & \quad śrī matritya [sic] kuṇjaḥśāri rādhā kṛṣṇāi viyāte mām. śrī haridāso
\end{align*}
\]

\(^7\)For the whole text of the stanzas see appendix II.
The KM ends on f. 15v:

\[ \text{itī śrī svāmī hariḍāsa ji ke pada jīva sikṣā vā ujvala śīṅgāra rasa ke sampūrṇa. dhruva 130} \]

This is followed by a *kavitta* enumerating the *rāgas* used in KM. After quoting stanzas composed by the *aṣṭācāryas* in praise of Svāmī Hariḍās, the MS then continues with the poetry of Viṭthal Vīpul.

The MS finishes with a colophon on f. 325r:

\[ \text{iti śri laUlakiSaSida jik e pada jiva sikṣā vā ujvala śīṅgāra rasa ke sampūrṇa. dhruva } \]

Orthographic peculiarities

The MS typically reads *haridāsi* for *haridāsa*. The scribe has a definite partiality for the monophthong *o* rather than the diphthong *au* where the two are alternatives.

Nasalisation is moderate in MS J. There are very few occurrences of conditioned nasalisation: *ghāna* (KM 1.1), *syāmā* (KM 7.4) etc. Spontaneous nasalisation is not common either: *hāṭa* (AS 18.3), *pūchi* (KM 25.2), *pyāṛi* (KM 35.1) etc. There are a few examples of nasalisation of pronouns, especially of the personal pronoun *tū: tū* (KM 5.1, 10.2, 16.1, 17.1, 40.4, 43.4, 79.3 etc). Most of the adverbs are not nasalised: *jaise* (KM 6.1), *aise* (KM 10.3), *niče* (KM 12.1), *hare* (KM 20.4), *āge* (AS 4.3, KM 46.1, 106.1). In some cases nasalisation is omitted in lexes in which it is usually expected: *bāḍhe* (KM 14.2), *dhūḍhata* (KM 15.4), *kaudhai* (KM 21.3), *hasata* (KM 32.1, 108.3), *bhāṭina* (KM 32.2), *ākhĩna* (KM 35.2), *bhohana* (KM 39.3), *bhāvatī* (KM 102.2) etc.

There are only three occurrences of retroflex *ṇ* in the MS: *caraṇa* (AS 9.4, 11.2) and *prṇa* (KM 22.2). The scribe is not consistent in his usage of *tatsama* *y* or *tadbhava* *j*: both *yamunā* (KM 33.7) and *sundarjatā* (KM 42.3) are to be seen.

The scribe writes *ḍh* and *ṭh* in the same way.

The scribe of BR distinguishes between *b* and *v* by using the graph *v* for the labial, and *v* with a dot for the semivowel. However this distinction is not consistent. Difference is made between etymological *kh* and *ṣ* as well. The former is written with the graph *kh* and the latter with the graph *ṣ*. There are only a few exceptions to this rule: in *saṭṭa* (KM 24.3) and *niraṣi* (KM 106.3) *kh* is written with the graph *ṣ*. The same applies to *anasa* (KM 37.2), *kanaṣa* (KM 37.3) and *canaṣa* (KM 37.4), probably because of their rhyming with *dhanuṣa* (37.1), which has an etymological *ṣ*.

On the whole *tatsama* *ṣ* is replaced by *s*. Apart from the occurrences of the conjunct *śr*, the following are deviations from this pattern: *sīva* (AS 8.3), *kiṣora* (KM 3.2, 19.2, 52.3, 56.2, 65.4, 72.1, 89.4, 110.1), *kiṣorī* (KM 19.2), *kiṣorani* (KM 89.4), *sānti* (KM

---

8See illustration 4.
34.4), bāṃśi ‘fishing line’ (KM 57.4), amśa (KM 68.3), bāṃśi ‘flute’ (KM 99.3), daśa (KM 106.2) and daśana (KM 106.3).

**MS PH**

Haridāsi Sevā Samāsthān, Vrindaban.

**Folios:** 271.

**Size:** -

**Lines:** 21 per page.

**Date:** VS 1823 (AD 1766).

**Scribe:** Nāgaridās.

**Place:** Vrindaban.

Only a photocopy of a photocopy of this MS was made available to me, for which reason I cannot give a description of its appearance. Since the bad quality of this photocopy made reading the MS very difficult, the correctness of its transcription in the *apparatus criticus* cannot be guaranteed. The MS contains Aṣṭācāryo kī bāṇī, of which Haridāsa’s verses take the first seventeenfolios.

The order of stanzas and rāga allocations here agree with the majority of manuscripts. The only difference is that instead of rāga Kālīṇa, rāga Kānharau is introduced from AS 14 to AS 18. The numbering of the stanzas is very close to the model of MS G and MS E: from pada 1 to 52 throughout the text, from verse 52 separate for the different rāga groups (except for the two *padas* in rāga Vilāvala). Unlike manuscripts G and E, MS PH gives for the last *pada* of every *rāga* unit also the correspondent number within the entire corpus of KM.

The beginning of the text is unreadable.

The MS ends:

[f. 271] iti śrī bāṇī ananya upatī śrī svāmī haridāsa śrī vīpula bhārṇidāsa ji śrī nāgaridāsa ji sarasadāsa ji kṛṣṇadāsa ji navadalāsa ji śrī nārharidāsa ji śrī rāmakidāsa ji śrī kisoridāsa ji kī sampūrana.

This is followed by the colophon:

*samvata* 1823 mitt phagāna sudi 2 likhatam śrī bṛndāбанa madhye dīsana dāsa nāgaridāsa śrī svāmī. [sic] dīsa ji pathānārtha jo yā bāṇī ko padhaś sunē bīcārē tina ko bārṇaś bārṇi čāṇāvata.

**Orthographic peculiarities**

The MS shows a tendency for employing the monophthong o rather than the diphthong au. In verbal forms a preferred termination for the first person singular is (h)o, rather than (h)au or (h)ā.

The scribe of PH has a partiality for nasalisation, especially for conditioned nasalisation: nēna (KM 7.1), unamāna (KM 14.3), bāṇi (KM 29.2), rasanā (KM 40.1), kūmakūma (KM 56.2), gūna (KM 63.1, 90.3) etc. Conditioned nasalisation of ā can be
seen in most of the occurrences of svāmī and syāma/syāmā as well. The adverbs are usually nasalised. There are some cases of spontaneous nasalisation too: kahā (form of the verb kah-) (KM 11.2), merē (KM 22.3), oraī (KM 54.2) etc.

Distinction is made between the labial b and the semivowel v. The former is designated by the graph v, the latter by dotted v. This discrimination is carried through quite consistently.

The scribe does not differentiate between kh and ś, and denotes both with the graph s. The only exception to this is dekhata (KM 6.1).

Etymological š is replaced by s more rigidly than in the rest of the MSS. The graph š occurs only in the conjunct śr, and in kīśora (KM 19.2) and kīśorani (KM 89.4).

MS NC

Haridāsī Sevā Saṃsthan, Vrindaban.

Folios: 509.
Size: 23 by 15 cm.
Lines: 9 per page.
Date: VS 2020 (AD 1963).
Scribe: Rasikdās.
Place: Vrindaban.

This is a complete MS, written in black ink. The folios are separate. The MS is in very good condition. There are a few interlinear corrections.

The MS contains KM and Nāgaridās’s commentary. The text of KM is given at least twice: every pada is quoted in its entirety (NCP), then line by line (NCM), whereby every line is followed by the relevant part of the commentary. There are cases in which NCP and NCM disagree in important readings. Some padas are given more than one interpretation, and so the text of the verse as a whole, or line by line, is repeated again after the usual NCP and NCM: in the commentary of KM 1 both the pada and the mūla are cited a second time. The mūla of KM 14, 28, 38, 71, 72, 76, 83, 95, 104, 108 is given twice, and the mūla of KM 83 - three times, since the verse is interpreted in three different ways. The second or third reading of the pada/mūla is not always identical to the first. As part of the commentary the MS includes appropriate verses by Bihārinidās, Viṭhal Vipul, Narharidās and other of the aṣṭācāryas.

The MS starts:

[f. i] śrī svāmī śrī haridāsā jū kṛta kelimāla satīka prārāmbha.

Ends:

[f. 509] iti śrī pitūmaṇadeva jū ke kṛpāpātra śrī nāgaridāsā jū kṛta śrī svāṁi jū kelimāla kī bhāvartaḥ dīpikā tīkā samāpta. jāi jāi śrī lalitā avatārī śrī haridāsī jū kī sanātam.

9NCM always refers to the text of the first mūla.
This is followed by the colophon:

sāṃvata 2020 sīvāna sud 8 aṣṭmi vāra itavārā (ravivārā) sānā 1963 mahīnā jalāi tā 18 vāra ravivārā. hastāksī [sic] śrī dāśānu dīśa haridāśi saranāgata (rasikādāsa) śrī haridāśi caraṇa reṇu. iti.

The MS includes then a further pada, identical with one of the two extra stanzas in MS H: pyārī kara kaṭkana bāḍhyau.

This is followed by the formula: iti śrī śrāṅgāra pada samāpta.

The order of padas in MS NC is as in the majority of manuscripts. MS NC includes as KM 89 the second extra stanza quoted by MS H:

[f. 415] surati hiṃḍorē jhitāta pṛitama pyārī.

Consequently all the following verses increase their number with one and the number of padas incorporated in the body of KM (before the colophon) becomes 111. This is the only MS which does not give rāga allocations.

Orthographic peculiarities

The scribe of NC has a partiality for lengthening -i: NCP: bīcītra (KM 4.1), sīdhārata (KM 5.1), etc.; NCM: bāli (KM 6.3), nīhārī (KM 11.4), surati (KM 14.3), cīhārī (KM 15.3), sātī (KM 78.4), dṛṣṭī (KM 105.4) etc.; NC: rādhikā (KM 18.3), bhūmi (KM 89.3). NC shows also a tendency of writing -a for final -i of f. -i stem nouns: bāna (KM 14.4:NCP), potta (KM 20.1), pratīta (KM 25.3), sukānta (KM 94.1) etc., and for approximating -u and -ū: kasturi (KM 26.3), hūte (KM 24.3:NCP); ījū (KM 30.3:NCP).

In both NCP and NCM spontaneous nasalisation is prevalent. There are numerous examples for this: NCP: alāukika (KM 2.1), kāĉa (KM 14.2), rāga (KM 19.3), chāti (KM 56.4), ghērā (KM 75.3), bhājana (KM 93.1) etc.; NCM: adhaūṭi (KM 61.2), pēca (KM 77.2), ḍhaka (KM 104.3) etc.

Retroflex n occurs more often in NCP than in NCM, but it is not common in either of them: NCP: prāṇa (KM 11.2), prāṇani (KM 17.3), caraṇa (KM 18.2:NC), guṇa (KM 63.1) and lāvaṇya (KM 98.3); NCM: prāṇa (KM 40.4) and maṇīna (KM 52.2).

The scribe of NC does not differentiate between b and v. The graph v is used for both the labial and the semivowel. Only in a few cases the graph b is employed: NCP: bolata (KM 14.1), baṅka (KM 18.2) and bulāya (KM 36.4); NCM: bahuta (KM 27.2), cābi (KM 29.1) and saba (KM 43.3).

In both NCP and NCM there are occurrences of the consonant r doubled by syllabic r: prṛkṛti (KM 14.3), trṛnu (KM 30.3), nṛṛta [sic] (KM 52.3) etc.

Etymological kh and ś are denoted with the correspondent graphs. In both NCP and NCM there are a limited number of examples where ś is used for kh: NC: anāsa (KM
37.2), kanaṣa (KM 37.3), canaṣa (KM 37.4), niraṣi (KM 63.3, 106.3) and saṣi (KM 63.3, 69.3, 87.3); NCP: saṣi (KM 104.1) and saṣi (KM 83.3); NCM saṣi (KM 83.3).

On the whole tatsama s is replaced by s apart from the occurrences of the conjunct śr. In both NCP and NCM, though, there are many examples where ś is retained: NC: śyāmā (KM 1.4), śyāma (KM 16.3, 56.2), śaṣī (KM 29.3), śaṣi (KM 33.5, 40.3, 77.2), prakāśa (KM 30.2), kiśori (KM 33.1), kiśora (KM 56.2, 65.4, 89.4, 110.1), kiśoranī (KM 89.4) and niśī (KM 93.3); NCP: śyāma (KM 1.1, 10.2, 19.4, 56.1, 92.4), śyāmā (KM 5.4), kiśora (KM 19.2, 52.3, 72.1), kiśori (KM 19.2), suddha (KM 23.3), sobhā (KM 41.2) and niśī (KM 94.3, 96.3); NCM: kiśora (KM 3.2), śīra (KM 8.2), śyāmatā (KM 29.2), śyāma (KM 1.4, 64.2, 69.2, 78.4, 96.1, 104.4), kuṣama (KM 68.2), amaṣa (KM 68.3), niśī (KM 72.2) and aṣva (KM 81.2).

An interesting peculiarity of NC is that the masculine form of the perfective participle is usually written not with a conjunct of the previous consonant and y, but with two whole graphs: mohayau/o (KM 44.1), rahayau (KM 57.3:NCM, 61.1:NCP), parayau (KM 66.3), kahayau (KM 76.1:NCM) etc.

**MS RC1**

Vrindaban Research Institute, Vrindaban, Hindi MS 20966 (not yet catalogued).

Folios: 56.
Size: 29.5 by 16.7 cm.
Lines: 13 per page.
Date: -
Scribe: -
Place: -

This MS consists of separate folios which have not been sewn together. The paper is badly damaged. Folios 56 is numbered 57, there being no folio 56. The text is written in black ink, the headings are with alternating black and red aksaras.

The MS contains KM mūla and two commentaries: Pītambardāś’s Gūrh ābhās tīkā and Rādhāśāraṇādas’s Vastu darśani tīkā.

The text starts:

[f. 1v] śri maunitya nikuṇjāvihārīvihāripau jayati. śri svāmī haridāsa namaḥ.

This is followed by verses which explain the background of the two tīkās and enumerate the Nimbārkās guru paramparā.

Ends:

This is followed by a dohā - eulogy of Svāmī Haridās and Lalit Mohanidās, and then by another formula:

\[ \text{iti śrī mahanta rādhā śarana ju kṛta tīkā bhāvārtha eka sau dasa padani kī vastu datānī nāma samāpta.} \]

A kavītā (identical with that of MS BR), which enumerates all the rāgas in KM, is given. The final formula is:

\[ \text{svāmī haridasā ju bilāsa rāsa rasa hī kai bāvā dekhlā lai dēkhā rīta ati nyārī jū. padhāi} \]
\[ \text{sūri bicāre bāvā sāgara mai dābi marajyā pāṭhā lāvai bīhāra pyārī jū. auna koī pada} \]
\[ \text{hoi tātī bīhēta [sic] jānī linā.} \]

The order of stanzas and rāga allocations follow the ‘standard’ with the exception of the first 30 paddas which are under the heading rāga Kādārau instead of Kānharau. This, however, is probably only a scribal mistake because after pada 30 there is again a heading rāga Kedārau as it is in the rest of manuscripts. There is no rāga heading for the rāgas Vibhāsa and Naṭa but it is apparent that a rāga change is implied since the numbering is separate. KM 82 is omitted.

**Orthographic peculiarities**

RC1 shows a tendency for replacing final -i of f. -i stem nouns with -a: prīta (KM 5.2); prakṛta (KM 14.3); surata (KM 14.3); pota (KM 20.1); rīta (KM 107.3) etc., for substituting medial -a- with -u-: samujhāī (KM 51.2); buhuta (KM 51.3, 90.3); vuha (KM 73.3) etc., and for writing the suffix -ti rather than -ta of f. imperf. ptcs.: poṣati (KM 17.3); camacamāti (KM 32.2); kahati (KM 45.1); gāvati (KM 66.2); naṭati (KM 94.2) etc.

There is an average representation of conditioned nasalisation in RC1: most of the occurrences of śyāmā in the chāpa are nasalised. The same applies to examples like: nānā (KM 9.4), nācata (KM 60.1) etc. Adverbs are usually not nasalised: aisai (KM 3.1, 10.3), jaiai (KM 6.1), nikai (KM 12.1), harai (KM 20.4), āgai (KM 23.1, 30.2) etc. Spontaneous nasalisation is very common, especially nasalisation of the vowel preceding l or r. lāla (KM 6.2), pyāri (KM 26.1), cāli (KM 46.1), phūla (KM 48.4), tāra (KM 67.1), kāri (KM 71.1), paraspāra (KM 101.3) etc.

The scribe of RC1 distinguishes between b and v by using the graph v for b and dotted v for v. This distinction is not carried through consistently, dotted v is employed in 54 cases only. The differentiation of s and ś is also rather sporadic. All occurrences of śyāma/śyāmā (except KM 7.4 and 70.4) and the forms of kiśora are written with ś. But ‘nīṣa (KM 72.2) alternates with nīsa (KM 96.3), and śobhā (KM 21.2), śuddhā (KM 23.3), sāti (KM 34.4), aśva (KM 81.2), śīthala (KM 87.2), diśa (KM 110.2) etc. appear next to prakāsa (KM 30.2), sasī (KM 33.5, 77.2), kesa (KM 103.2), sīṅgāra (KM 103.3) etc.

The scribe is more consistent in differentiating between etymological kh and ś. Throughout the MS he uses the correspondent graph, with only three exceptions:
dhanukha (KM 37.1) (probably because it is rhyming with anakha, kanakha and canakha), reśa (KM 23.3) and riśa (a variant of rekha) (KM 65.3).

2. MSS not collated for the scholarly edition

MS E

Vrindaban Research Institute, Vrindaban; Hindi MS 17503 (Cat. no. 2399).
Folios: 253 (97+28+88+16).
Size: 12.5 by 8 cm.
Lines: 5 per page.
Date: VS 1838 (AD 1781).
Scribe: Rām Prasād.
Place: 

This MS is written in black ink, with red ink for daṇḍas and headings. The text is enclosed by double red margins. The MS is bound as a book, which is now covered with cardboard rather than cloth. Probably the original cover was made of cloth because there are still patches of cloth on the first and last folios. The MS is incomplete, and the paper is in poor condition. There are corrections both in the text and in the margins.

The MS contains: Svāmi Haridāś ji ki bāṇī, Viṭhāl Viṭpūjī ke pad, Biharinadevji ki bāṇī and Badhāi pad.

The text starts with the following invocation to the titular deities:

[f. i̊r] śrī kuṇjabihārinē namah. śrī kuṇjabihāri jī jayati.

This is followed by the guru parampara of the Nimbārka sampradāya and three sākhīs dedicated to Āsdhūr. The text of Svāmi Haridāś ji ki bāṇī begins on folio 2r and finishes on folio 99r. Folios 32 and 39 are missing.

The colophon comes not after Svāmi Haridāś ji ki bāṇī or at the end of the text, but after Viṭhāl Viṭpūjī ke pad:

[f. 128r] samvata 1838 mārga suṣṭi 1 sukre. liḥ. rāma prasāda. śrī kuṇjabihāri jī athavā śrī viṭhāla viṭpūjī sisya śrī bihārinidāś jī tīnaki bāṇī sāṃche pātra liṣyate.

The first part of the MS, Svāmi Haridāś ji ki bāṇī contains both KM and AS. The sequence and rāga allocations of the AS stanzas follow the norm. After pada 18 there is the formula:

iśa jīva sīchā ke pada sampūraṇa, yā upara hoye to bheṣe [sic] kau jāmiye.

This is followed by the extra pada given by MSS A, D and G. After the model of MSS A and G, here the stanza is included outside the corpus of AS. After this pada MS E includes the same doḥā as MS A. The order and rāga distribution of the padas of KM is as in the majority of manuscripts. The numbering sequence is uninterrupted until
Then it is separate for the different rāga groups except for the following ones: Vilāvala, Gauṇa and Naṭa.

**MS RC2**

Haridāsī Sevā Saṃsthān, Vrindaban.

Folios: 59.
Size: 26 by 17 cm.
Lines: 8 per page.
Date; -
Scribe: -
Place: -

The MS is complete and consists of separate folios. It is in very good condition. The text is written in black ink and enclosed by double ruled margins from all sides. The text of the mūla is situated in the middle of the page and enclosed in the same manner. There are some marginalia and interlinear corrections.

The MS bears the mūla of KM and the commentaries by Pīṭāmbardās and Rādhāśaraṇḍās.

The MS starts exactly as RC1:

[f. 1] śrī amānityā nikuṇjāvihārāvihārināu jayati, śrī svāmī haridāsyā namah.

This invocation of the deities is followed by the same stanzas, which are quoted in MS RC1.

The text ends on folio 59 with the mūla and the commentaries on the last pada of KM.

The order of stanzas and rāga allocations are as in the majority manuscripts. The numbering of padas is separate for the different rāga units and follows exactly the model of RC1.

**MS BI**

Number 674 of 1899-1915 in the collection of the Bhaṇḍārkar Institute, Poona, India.

Folios: -
Size: -
Lines: 8 per page.
Date: VS 1816 (AD 1759).
Scribe: Nāgaridās.
Place: Vrindaban.

My information about MS BI is limited, because I have seen only a photocopy of the pages relevant to Svāmī Haridās. The MS is presumably a MS of Aṣṭācūryō ki vāni,
since the praises of Svāmī Haridās (see below) are followed by the poetry of Viṭhāl Vipul. The MS is copied by the same scribe who later copied MS PH.

Folios 3-15 give a śṛṅkhalā of KM which ends:

*[f. 15]* śrī svāmī haridāsajī ke nita bīhāra ke pada ika sata bāraiba aru chai bhaye. jī bhāva kari mūna mohana saśī ke hradaī prakāsa kara kalhe so rasa bacana nyāre nyāre kalhe.

īti śrī rasa ke pada sampūrṇa aṭṭha...ke pada...ke pada bīsa ora eka.

This is followed by śṛṅkhalā of AS after which comes praise of Haridās [fs. 17v - 19], and then:

*[f. 20r]* sāśi śrī mohanadāsī kai hradaī prakāsa kīyo śrī haridāsi. nitya bīhāra kī suśālā samvata 1816 āśoja sukala pacha pūrnamāśi.

The text of AS takes folios 6-14 (new numbering sequence), KM follows it on folios 15 to 66 (f. 25 is missing). Fs. 67r-71r give padas by Bihārinidās, Nābhādās, Vyās, Govinda Svāmī, Lāl Svāmī, Dhruvdās and Agradās in praise of Haridās.

Unfortunately, the extract of the MS, I was given does not have a colophon. However, Haynes (1974, p. 261) quotes the colophon of this MS:

ṣamvata 1816 mīti śravaṇa vadi 2 liṣṭam śrīṃatta bhṛndābana madiye dūsanādāsā nāgārīdāsā śrī svāmī dīśā ji pāṭhaṇārtha. jo yā bānī kō pāṭhaṇ sunē bīcārē ānta kō bāraṇ bāraṇ daṇḍavāta.

MS BI contains 11 extra padas10. The 3 AS padas among them: AS 14 (māi dhanī), AS 15 (lāla mere dīdhu) and AS 21 (kāma krodha) are not marked bhēṭa; however, the formula before the AS śṛṅkhalā, bīsa ora eka, (see above) and the fact that, unlike AS 14 and 15, AS 21 occurs in no other MS may suggest that AS 21 was considered bhēṭa.

Most of the extra padas of KM are marked bhēṭa in the margin immediately after or before the pada. The six bhēṭa padas have Mohinidās’s name in the chāpa and are last verses in their rāga units: KM 12 (śrī bhṛndābana nīju kuṭija), rāga Vibhāsa, f. 20; KM 12 (jovana madamātī laḍa gahai), rāga Saranga, fs. 28-29; KM 9 (calo mīli baithē kuṭija), rāga Mallara, fs. 32-33; KM 7 (āju saśī rī mē būjhata), rāga Gori, f. 36; KM 13 (pyārī jū chabī niraśī hū), rāga Kalyāṇa, f. 43; KM 31 (jugala caraṇa rāṣāli), rāga Kānaro, f. 56. Two of the extra padas in KM are not marked bhēṭa: KM 1 (surati hiḍorē jhūlata), f. 43 is the only verse in the rāga group Aḍāṇau; it follows a bhēṭa pada which is marked; KM 18 (pyārī katkana bāḍhynau), f. 63-64, is in the middle of the rāga group Kēdāro. Both of these padas are also given by MSS NC and H, whereas the Mohinidās’s padas are not quoted in any other extant MS.

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10For the text of the extra padas see appendix II.
Table 1  
Summary of the manuscript material used for the edition

<table>
<thead>
<tr>
<th>Siglum</th>
<th>VS date</th>
<th>Place of deposit and library number</th>
<th>Content (relevant to the edition)</th>
<th>Extra padas</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1969</td>
<td>Vrindaban Research Institute(V.R.I.), 4060</td>
<td>AS + KM</td>
<td>gaho mana... (as bhêta pada)</td>
</tr>
<tr>
<td>B</td>
<td>-</td>
<td>V.R.I., 11958</td>
<td>AS + KM</td>
<td>gaho mana... (as bhêta pada)</td>
</tr>
<tr>
<td>C</td>
<td>-</td>
<td>V.R.I., 4058</td>
<td>AS + KM</td>
<td>lîla mera... (AS 14), itu paravata... (AS 20)</td>
</tr>
<tr>
<td>D</td>
<td>-</td>
<td>V.R.I., 4402</td>
<td>AS + KM</td>
<td>gaho mana... (AS 19)</td>
</tr>
<tr>
<td>F</td>
<td>-</td>
<td>V.R.I., 17136</td>
<td>AS + KM</td>
<td>māî dhanya... (AS 14), lîla mera... (AS 15)</td>
</tr>
<tr>
<td>G</td>
<td>1815</td>
<td>V.R.I., 12574</td>
<td>AS + KM</td>
<td>gaho mana... (as bhêta pada)</td>
</tr>
<tr>
<td>H</td>
<td>-</td>
<td>V.R.I., 17504</td>
<td>KM</td>
<td>surata rānga... (KM 59), pyāri kankana... (KM 11)</td>
</tr>
<tr>
<td>I</td>
<td>1942</td>
<td>V.R.I., 17733</td>
<td>KM + AS</td>
<td>surata rānga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
<tr>
<td>J</td>
<td>1915</td>
<td>V.R.I., 20914</td>
<td>AS + KM</td>
<td>surata rāiga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
<tr>
<td>BR</td>
<td>1881</td>
<td>Haridāsī Sevā Samsthan (H.S.S.)</td>
<td>AS + KM</td>
<td>surata rāiga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
<tr>
<td>PH</td>
<td>1823</td>
<td>H.S.S.</td>
<td>AS + KM</td>
<td>surata rāiga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
<tr>
<td>NC</td>
<td>2020</td>
<td>H.S.S.</td>
<td>KM &amp; Nāgaridās's tikā</td>
<td>surata rāiga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
<tr>
<td>RC1</td>
<td>-</td>
<td>V.R.I., 20966</td>
<td>KM &amp; Rādhāsaraṇḍās's and Pīṭāmbaraṇḍās's tikā</td>
<td>surata rāiga... (KM 89), pyāri kankana... (after the colophon)</td>
</tr>
</tbody>
</table>
Textual analysis of the devotional poetry of Svāmī Haridās

3. Existent editions of Haridās's *padas*

Before we begin to discuss the textual criticism of Haridās's two works, it would be useful to survey their existent editions. There are several printed editions of Haridās's *padas* in India, complemented by a foreign edition made by the American scholar R. Haynes. The most ‘authoritative’ Indian editions are those of *Aṣṭācāryā ki vāni* published by Hargulāl (Vrindaban, VS 2018 (AD 1961) and VS 2028 (AD 1971). Another sectarian edition was prepared by a *gosvāmī* of the Haridāsī *sampradāya*, Ācārya Avināś (Vrindaban: Śrī Bāke Bihārī Rasopāsnā Saṅgha, AD 1990). An edition was also assembled by Rājendra Raṁjan (Mathura: Svāmī Śrī Haridās Saṅgīt Samiti, VS 2025 (AD 1968). None of these editions appears to have been made according to any scholarly principles. The MS material used is not specified, and no variant readings are provided. In fact none of these editions admits the existence of such readings or recognises the need for a critical recension. My research strongly suggests that the readings selected by these editions have been taken at random.

The unpublished edition prepared by Haynes is also of poor quality. It is based on the text of the ‘authoritative’ printed edition of 1961, which according to the information he was given had been ‘proof-read’ against one of the earliest known MSS of Haridās’s poetry, the Taṛṭi Asthān MS of 1758 AD. Haynes has created a hybrid between the text of this and that of another early MS, a MS of 1759 (MS BI in our edition), quoting *supra lineam* the reading from whichever of the two MSS he finds easier to interpret, and giving the alternative variant in the footnotes. Haynes (1974, p. 261) asserts that the edition of 1961 follows the MS of 1758 exactly and that the 1766 MS (MS PH in our edition) ‘agrees nearly perfectly with the 1758 MS’. He continues: ‘since the printed edition was not based on this MS, the close agreement between this MS and the printed edition indicates that the printed edition is an accurate representation of the 1758 MS’ (Ibid., p. 263). A comparison between PH and the printed edition proves this wrong. Only a few examples: in KM 11.3 the printed edition (PE) interpolates *bahuta*, the MS does not; the variant *koṭi jatana* in PE (KM 51.2) has the alternative *kyō hū* in PH; the reading *mana mili* in PE (KM 52.3) is opposed to *śruti ghuri* in PH. These instances show clearly that PE and MS PH disagree on significant readings, and that Haynes’s data cannot be regarded as reliable.
4. Editorial procedure

A good starting point for our discussion would be the exposition of the aims of textual criticism, given by Katre (1941, p. 30): 'the interpretation and controlling of the evidence contained within the mss of a text or in documents so that we can reach as far back as possible and try to recover the authentic text or to determine as nearly as possible the words written by the author himself'.

This definition raises two major problems in regard to editing Haridās’s lyrical verses:

1. Who is the author of the text which is to be restored?

Not only there were a number of authors named Haridās1 in the history of Indian bhakti movement, there were also many followers of Svāmī Haridās who enthusiastically recited and sang his lyrical verses, changing them, creating new songs in the same ‘haridāsī’ style.

2. What is the text to be restored?

Even the sect does not claim that there was an autograph of AS or KM. Svāmī Haridās was a vāggeyakāra (Delvoye 1983, p. 91), a poet and composer2. His verses were created to be sung rather than to be written. Most probably they were initially just separate songs performed in connection with the service of the titular deities. Even after KM and AS had started to be conceived as two works rather than as a loose anthology of padas, and had been committed to writing, their structure and titles remained rather indefinite. Most MSS speak of Svāmī Haridās ki vāpī (or pada) rather than of AS and KM3. The prevalent names for AS and KM in the early MSS are Siddhānta ke pad (or Jīv šikṣā ke pad) and Ras ke pad. The names Aṣṭādaśa siddhānta4 and Kelimāl are relatively new and their grounds are obvious: the standard number of padas in AS is 18 (aṣṭādaśa), and KM is a garland (māla) of verses dedicated to the love-play (keli) of Kṛṣṇa and Rādhā.5

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1 Meaning simply ‘servant of Viṣṇu’, Haridās is one of the commonest names adopted by Viṣṇu devotees (cf. I 2.). Moreover, ‘haridās’ was the name used for professional bhajan singers (Callewaert & Lath 1989, p. 61).

2 The extensive use of musical terminology in Haridās’s poetry corroborates his association with music (see VI 3.2).

3 The same is true also of the work of another contemporary of Haridās, Hit Harivanśa: early references to his verses speak of the text only in general terms as vāṇī, gītā. The title Caurāśi pad, which appears in the early MSS of Harivanśa’s works, is later replaced by the more fully formalised title Hit caurāśi (Snell 1991a, p. 306).

4 I owe to R. Snell an interesting observation about the manner of invention of formal titles, which displace simple descriptive labels. AS is a good example of this process: where the title Aṣṭādaśa siddhānta locks into a grid of high-registered meanings, sanskriti and therefore prestigious, and parallel to other such text titles.

5 The first reference to māla that I have seen is a pada traditionally included at the end of Pitāmbarānanda’s commentary, written in the late 17th or early 18th century: aṣṭotara sata ki māla rācī haridāsī vīpūla rasāla...; see above, description of RC1.
Not only the title but also the number of stanzas included in KM and AS is rather indefinite. The length of Svāmi Haridās ki vāṇī in the MSS I have seen varies between 118 and 124 padas. Most of the later MSS agree on incorporating 110 stanzas in KM and 18 in AS but this may be connected with sectarian ‘editing’ of the texts.

The structure of the text is rather loose as well. The padas are grouped in rāga units. The allocation of rāgas remains the same (with a few exceptions) but the rāga sequence and the order of the stanzas within the rāga units differ dramatically in MS H and MS BI compared to the remaining MSS. This may suggest the existence of at least two loosely defined musical compilations, or in the terminology of textual criticism, recensions of the text: recension 1, represented by MSS H, BI and F (?) and recension 2, represented by the rest of the MSS.

The connection of the padas with a rāga, the inclusion of a bhānita and the lack of any apparent metrical structure (typical of the musical style of dhrupada) suggest that Haridās’s padas were affiliated with a singing tradition (Callewaert & Lath 1989, pp. 55-56). Apart from ‘readings of secondary origin’ (West 1973, p. 32) due to the process of copying, the MSS disclose features which could be interpreted as geyavikāras, ‘changes brought about by a singer’ (Callewaert & Lath 1989, p. 63):

1. Adding of short words of no meaning in the context, such as re, ju, ho;

It is impossible to establish when Haridās’s songs were first written down. Haynes speculates that one of the two earliest extant MSS, the Taṭṭī Asthān MS of 1758, may have been the first MS. In his opinion the appearance of the first commentary on KM (Pitāmbaraḥ’s tikā) and the transcription of three copies of Haridās’s poetry within an eight-year span (1758, 1759 and 1766 MSS) suggest an effort to consolidate a

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6 My search in pada collections showed 20 stanzas with Haridās’s chāpa which are not included in the standard version of AS or KM but are treated as spurious padas. (cf. appendix on extra padas). But in view of the fact that KM and AS are later developments of sphuṭa vāṇī, the secondary character of these verses is arguable.
7 Since the sect claims its uniqueness on the basis of its single-minded dedication to Rādhā’s and Kṛṣṇa’s nikūṇja līlā, padas with other subject-matter tend to be excluded from the canonized version. A similar process has taken place in another rasika sampradāya, the Rādhāvallabha sect, which has canonized 84 of the compositions of Hit Harivanśa.
8 See VI 1.
9 See tables 7 and 9.
10 In Callewaert’s formulation ‘a rāga is like an identity card for the earliest period of the oral tradition’ (Callewaert & Lath 1989, p. 5).
11 About the connection of bhānita with the musical tradition see Lath 1983, pp. 226-227.
12 See VI 3.4.
deteriorating tradition (Haynes 1974, p. 267). He connects the need for such an endeavour with the reorganisation of the sect which was occurring at that time. During Rasikdās’s leadership (late 17th early 18th century) the sect underwent schism, breaking into three parts. Pitāmbardās, the foremost disciple of Rasikdās, remained with him and wrote a commentary on KM. Lalitkiśoridās, the chief rebel, founded the Taṭṭi Asthān (‘a place enclosed with a bamboo fence’), which became the main centre for religious practice of the sādhus of the sect. Govindadev, another disciple of Rasikdās, established the temple of Gorelal but later reasserted his ties with the parent group. Haynes presumes that the 1758 MS was commissioned by Lalitkiśoridās, since it is still kept in the Taṭṭi Asthān. Maybe it is not a mere coincidence that the 1766 MS was written in the year when Lalitkiśoridās died. We can continue these speculations with a further hypothesis: MS G, the other MS of 1758, may have been commissioned by the leader of the parent group, Pitāmbardās or his disciple, (and the author of Nijmat siddhānta) Kiśordās. The process of schism might explain the abundance of MSS in such a short span of time: two MSS of 1758, a MS of 1759 (=BI), a MS of 1761, a MS of 1766 (=PH). The sudden need for a scriptal fixation may also have been a reaction to the measures against religious proliferation taken by Savai Jai Singh, the Governor of Agra, who summoned representatives of all the Vaiṣṇava sects in his district and requested them to prove the authenticity of their sampradāyas (see Entwistle 1987, pp. 188-194). The hypothesis that 1758 was the dividing line between the exclusively oral transmission of the text and its scriptal fixation seems unlikely, but we must be aware of the fact that the former might have antedated the latter by two centuries.

The supposed oral transmission of the text makes the very existence of an Ur-text questionable and the concept of constitutio textus inapplicable. As Pauwels argues (1994a, p. 3 of chapter 5): ‘When it comes to the recensio and emendatio of an (at least partly) orally transmitted text, there is a real danger that instead of reconstructing, we may be creating a text according to implicit prejudices’. The manuscript material shows an abundance of variations in orthography, grammatical forms and wording, and when the editor tries to create order in this chaos of variants by applying the basic rule of textual criticism, namely ‘errors arising in the course of transcription are of decisive significance in the study of interrelationships of manuscripts’ (Maas 1958, p. 42), the problem emerges of finding a solid ground for distinguishing errors from true readings. In the majority of instances none of the main criteria for errors in classical textual criticism can be applied to KM or AS. The editor cannot base decisions on meaning, because the text is extremely obscure and in most cases different readings are possible from a semantic point of view. Grammar cannot be a solid ground either, because the text abounds in examples of poetic liberty, where the rules of Braj grammar (which are anyway quite relaxed) are not followed. Equally unjustified is the search for
criteria in the requirements of metre because Haridās’s lyrical verses are closely
associated with the musical style of dhrupada and hence free of the restrictions of
literary metrical systems. Of course, grammar, metre and sense are not infallible
criteria in classical texts either; neither do they always fail in Haridās’s verses (as it will
be shown in exegesis and recensio). But the ‘grey field’ of readings which we cannot
assess by using these criteria is much larger in this text than in a typical classical text;
the instances in which they work are the exception rather than the rule.

Because of the problems outlined here - the oral transmission of Haridās’s padas
and the problems of reconstructing authorial intent - the safest path which the editor can
take is to diverge from the ‘authorial’ orientation, and to settle for a ‘historical’
perspective, not to strive to reconstruct any best text, but to present the different
versions available. However, on the basis of variantes coniunctivi, and with the help
of computer programmes, we can analyse the material and try to group the MSS in
order to answer two important questions: What is a plausible vulgate? Are the two
recensions, suggested on the basis of external grounds, also corroborated by internal
evidence?

5. Heuristics

The 16 MSS used for this edition of Haridās’s padas are probably only a small
proportion of the extant MSS. I managed to locate a number of additional MSS of KM
and AS which unfortunately I was not allowed to use. The biggest collection of MSS of
the Haridāsi sampradāya is allegedly in Ṭaṭṭi Asthān but the mahantas there, in their
anxiety to preserve the mystery of the divine couple’s nikuṇjā lilā from mundane
influence, do not permit anybody to see these MSS (indeed there is a belief in
Vrindaban that they have even buried the MSS). Like Haynes I was given a photograph
of the first two and the last folios of one of the earliest MSS held there, the 1758 MS. I
was shown 4 MSS of Haridās’s vāni kept in the house of Śyām Bihāri Gosvāmi, a
gosvāmi of the Haridāsi sampradāya, which were not dated, but on the basis of the
paper and the style of writing could with reasonable certainty be assigned to the 18th
century. Unfortunately I was not allowed to use these MSS for the collation. It is
possible that there are many more undiscovered MSS in Vrindaban or the whole of
Braj. I acquired a photocopy of MS BI from the collection of the Bhanḍārkar Institute in
Poona only at a very late stage of my work when the apparatus had been prepared,
therefore I did not use it for the collation but only for the last revision of the translation.

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13 See VI 3.4.
14 Shillingburg, P. L., 1986: Scholarly editing in the computer age: theory and practice (Athens:
University of Georgia Press) quoted in Pauwels 1994a, p. 3 of chapter 5.
15 This is a term suggested by Pauwels (1994a, p. 34 of chapter 5). In the context of oral transmission this
might be a more accurate term than its counterpart in classical textual criticism, errores coniunctivi.
MS B is only partially used for the edition: it bears only the first 38 verses of KM, therefore it has been taken into consideration only in the exegesis based on AS. The MS of 1761 has been excluded from the collation, because it is a copy of MS G. The MS of 1761 is dated VS 1818, MS G is dated VS 1815; they are written in the same hand and give identical readings. An example for the evidence proving the status of the MS of 1761 as a transcript from MS G is the haplography of ri in KM 85.3 (ri of rījha is omitted because of preceding tumhārī) which occurs in G and is copied in the MS of 1761.

The basic information about the manuscript material, used for the collation is summarised in table 1.

The collation of the manuscripts was done on the basis of external material (comparison of the padas included, their sequence and numbering system, and the rāga distribution) and internal evidence (variantes coniunctivi). The preliminary collation was based on the entire text of AS and 21 randomly selected verses of KM: KM 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 51, 52, 80, 81, 85, 88, 89, 90, 91, 95, 100. Four different types of variants were taken into consideration: omissions, interpolations, peculiar readings (differences in grammatical forms as well as use of different lexical items) and transpositions. A note of caution should be inserted here: as discussed earlier in most cases the main criteria of classical textual criticism fail in Haridās’s text, therefore labelling a variant as an ‘omission’ or an ‘interpolation’ is in most instances purely accidental.

6. Exegesis on the basis of KM

The analysis of KM showed that in almost 50% of the cases the variants are lectio singularum: 29 of 44 interpolations; 52 of 99 peculiar readings; 11 of 23 transpositions; 42 of 86 omissions. The two MSS which have the largest number of lectio singularum are H and F.

There are a few instances where it is evident that the readings of F are corruptions. It gives inferior readings:

1. From the point of view of grammar:

51.3 hai for hau.

2. With regard to semantic plausibility (parentheses show other manuscript variants):

10.3 bikala for ba kala in mohi (a)ba kala kaisē hoī;
11.3 suṣa for śrama (duṣa) in bhāvate kī prakṛti dekhai jo sruma bhayau;
85.2 udāi na sakata for guñjara karata in bhaṃvara guñjara karata;
88.3 chabi for añcal (cañcala) in pitāṃbara añcal (cañcala) calata.
In most of the cases when H suggests *lectio singularum* it has been corrected *secunda manu* to the ‘standard reading’. Some of these emendments are obvious cases of ‘irenic hypercorrections’\(^{16}\):

- 52.4 *gopāla* is changed to *pyāro lāla*;
- 98.4 *prabhu* is substituted by *mīlī*;
- 100.3 *sāṣi sāṣā* is corrected to *sahita sāṣi* (in this case H’s original reading is shared by F as well; these three readings are also shared by MS BI).

Both the epithets *gopāla* and *prabhu*, and the mentioning of the *sakhsās* in the context of *nikūṇja*, are against the present doctrine of the sect, which is focused on the *mādhurya rasa* of Rādhā’s and Kṛṣṇa’s *nikūṇja līlā*: *gopāla* is an epithet connected with *brajā līlā*, *prabhu* speaks of aīśvarya rather than *mādhurya rasa*, and there is no place for the *sakhsās* in the *rahasya* of the bower.

F and H share *variantes coniunctivi*, as opposed to the rest of the MSS, and therefore constitute a subgroup:

Lacunae: 95.1 *hamārī upamā dehi*, 95.2 *jina jina*, 100.4 *prema paraspara*;
Interpolations: 88.1ba, 100.4 *kuṅjabihāri* (*biārī*)
Transpositions: 85.1 *chuṭi-ṭūṭi*, 95.1 the first half of the line;
Peculiar readings: 15.4 *syāma* for *syāmā*.

This is corroborated by external evidence as well:
1. Both F and H transpose KM 109 and change its *rāga* allocation. It becomes KM 6 in the Vilāvala group in F and again no. 6 in the correspondent Vibhāsa group in H;
2. Both F and H omit KM 87.

MS C shares *variantes coniunctivi* with MSS F and H, but has also *variantes separativi*\(^{17}\). It is the third MS with a large number of *lectio singularum*. As is the case with MS F, most of these readings are inferior:

- 13.2 *parasparapa* for *paraspara*;
- 14.2 *mauha* for *mora* in *jahā mora kācha*;
- 15.3 *bihāri* for *cīhāri* in *arabarāi uṭṭhi cīhāri*;
- 51.2 *jagata* for *jatana* in *mai koṭi jatana samajhāi hai*;
- 91.1 *vegha* for *megha* in *navina megha saṅga bijuri*.

MSS F, H and C share further readings with MSS I, J and BR:

Lacunae: C, F, H, I, J, BR: 13.3 *nikē*, 89.3 *nikī*; F, H, I, BR: 13.4 *kuṅjabihāri*; C, F, H, BR 89.4 *mīlī* (+NC);

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\(^{16}\)This is a term suggested by Pauwels (1994a, p. 48 of chapter 5).
\(^{17}\)I have coined this term on the basis of *errores separativi*, and by analogy with *variantes coniunctivi*. 
Peculiar readings: C, F, H, I, J, BR: 51.2 *koṭi jatana* (+RC1, 2) (*kyō hū* in rest), 80.3 *cāhiye* (+D) (*dāhiye* in rest); C, F, H, I, J: 14.2 *paśāvaja* (+RC1, 2) (*mṛdaṅga* in rest); C, F, H, J, BR: 80.4 *latapatā*− (+NCM) (*lapatā* in rest);


RC1 and 2 agree on most of their readings and are obviously copies of the same *hyparchetypus*18. There is some external evidence for this as well: they start in the same way, with the same invocation to the deities and background to the commentaries and follow the same numbering system which is peculiar to them. In most cases RC1 and 2 share readings with MSS A, D, E, G and PH (or combinations of them) but sometimes they have *variantes coniunctivi* with MSS C, F, H, I, J and BR.

Conjunctive readings of RC1, 2 with A, D, E, G and PH:

Lacunae: 91.4 *kuṇjabihāri* (without D), 100.3 *jahā* (without A);

Interpolations: 91.3 *koū pyāri tū*;

Peculiar readings: 80.3 *dhaiye* instead of *cāhiye* (without D), 95.2 *upamā* instead of *paṭatara*.

Conjunctive readings of RC1, 2 and C, F, H, I, J and BR:

Lacunae: 9.2 *mukha*;

Interpolations: 9.4 (without C, H) and 10.4 *śrī*;

Peculiar readings: 14.2 *paśāvaja* instead of *mṛdaṅga*.

NCM (*mūla*) and NCP (*pada*) are actually one MS, which quotes the text of *Kelimāl* twice: as a whole *pada* (NCP) and line by line (NCM), followed by the relevant commentary. In a number of cases NCM and NCP agree, and share readings with A, D, E, G and PH; however sometimes NCP and NCM differ, and NCM joins the group of C, F, H, I, J and BR.

*Variantes coniunctivi* of NC (P) and A, D, E, G and PH:

Interpolations: 10.2 *rī* (without A), 80.4 *gahi* (NCP), 88.4 *śrī* (NCP), 91.3 *koū pyāri tū* (NCP).

Transpositions: 11.2 *tana-praṇa* (NCP), 51.2 *tuma-īta* (NCP);

Peculiar readings: 9.2 *śravata* instead of *śrava*, 12.3 *deṣā* instead of *deṣata*, 14.2 *mṛdaṅga* instead of *paśāvaja*.

Conjunctive readings of NC(M) and C, F, H, I, J and BR:

Lacunae: 89.3 *nīkī*, 95.2 *hamārī*, 100.3 *saṅga*;

Interpolations: 95.2 *logani*;

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18Katre (1941, p. 94) defines *hyparchetypus* as ‘the hypothetical source of extant manuscripts lower down in the transmission of the text than the archetype’. 
Peculiar readings: 52.3 mana mili as a variant of śruti ghuri, 95.2 paṭatara as a variant of upamā, 95.2 diyo as a variant of dinī.

MSS G and E are either copied from the same hyparchetypus or E is a transcript of G (the date of G is VS 1815 and of E is VS 1838). The external evidence reinforces the assumption about their affinity as well. They both include the same extra pada outside the corpus of the AS and they have an identical numbering system, which is peculiar to them.

G and E share readings with PH as opposed to the other MSS:

Lacunae: 11.3 bahuta; 51.2 jatana (+ D);

Transpositions: 17.3 suniyata tere bacana-tere bacana sunata;

Peculiar readings: 88.3 caṅcala for aṅcala.

Examples of conjunctive readings of members of the group A, D, E, G, PH, NC, RC1, 2:

Lacunae: D, E, G, PH, NCM, RC1, 2: 100.3 jahā; A, E, G, PH, RC1, 2: 91.4 kuṭijäbihārī; A, D, E, G, PH: 52.4 āju;

Interpolations: A, D, E, G, PH, NCP, RC1, 2: 91.3 koḷī pyārī tuḥ; A, D, E, G, NCP: 80.4 gahi (+I), 88.4 śṛi;

Transpositions: A, D, E, G, PH: 11.2 tana-praṇa; A, D, E, G, PH: 89.4 jamyau-rāga; A, D, E, G, NCP: 51.2 tuma-ita;

Peculiar readings: A, D, E, G, PH, NCP, RC1, 2: 95.2 (+I, J) upamā instead of paṭatara, 95.2 dinī (+I) (diyo in rest); A, D, E, G, PH, NC: 51.2 kyo hū (koṭi jatana in rest), 14.2 mṛdaṅga (+BR) (paśāvaja in rest); A, E, G, PH, RC1, 2: 91.4 kuṭijäbihārānī (bihārani in rest); A, E, G, PH, NCP: 52.3 śruti ghuri (mana mili in rest).

7. Exegesis on the basis of AS

The analysis of AS is based on nine MSS: MSS H, RC 1 and 2, and NC do not give the text of AS. MSS C and E are not collated either, because most of the folios of AS are missing in C, and unreadable in E. In so far as the same manuscript material is used, the analysis of AS supports the observations made on the basis of KM. Again MS F shows the highest number of lectio singularum. The rough division of the MSS in two groups (F, BR, I, J, and G, PH, D, A and B) is similar.

It is evident from the analysis that MSS F and BR share a number of variantes coniunctivi:

Omissions: 4.1 hari bhaji; 12.2 hātha;

Interpolations: 7.3 jaisau; 8.4 na;
Peculiar readings: 4.4 hvaihai for hai; 5.3 tuma for tumhari; 5.4 haryo for hare; 14.2 jai for jata;
4.2 jini for mata; 15.4 suni for kahi.

The grouping of F and BR is supported by external evidence as well: they include the same two extra padas within the corpus of AS, and give them the same numbers 14 and 15.

F and BR share further variantes coniunctivi with MS J:

Omissions: 7.3 rahga;
Interpolations: 1.4 ke svami syamā kuṇjabihari;
Peculiar readings: 10.4 kachū for ekau; 16.1 mati for jina; 17.3 dhana for maya.

MSS F, BR and J display further variantes coniunctivi with I and B, and sometimes with A and D:

Omissions: D, F, J, BR: 11.4 jaba, A, B, D, F, I, J, BR: 8.2 jyō;
Interpolations: A, B, D, F, I, J, BR: 1.3 sako jo tuma, 12.4 sau cītta; B, F, I, J, BR: 1.4 śrī; A, F, J, BR: 5.3 pasarī; A, B, F, J, BR: 15.2 des-;
Transpositions: A, D, F, I, J, BR: 1.3 kīyo cābō (after rather than before mana bhāyo);

It is evident from this analysis that MSS F, BR, J and I form a group, often joined by B, and that MSS G and PH are at the other end of the spectrum. MSS A and D are again closer to the group of G and PH but also frequently share variantes coniunctivi with the other group.

As one can see from the examples above there is a large number of shared variants between manuscripts of different groups, which in classical textual criticism would be conceived as contaminatio, but which has probably at least partly been caused by the interaction of the oral and written transmission of the text.

8. Computer analysis

In order to analyse the data 250 indicative variants (omissions, interpolations, transpositions and peculiar readings) from the selected verses of KM, and 98 variants from the AS were fed into computer. Programmes designed to analyse data for classification of species in biology, but with a much wider application range, were used. In order to do this the information was turned into ones and noughts, whereby one was noted for every witness containing the variant (omission...) and nought for the MSS
which did not show this character. Presented in this way the data underwent cladistic
and phenetic analysis.

The cladistic method has its name from the Greek word *klados* ‘branch’. The
cladistic analysis has a general validity, being applicable to all studies of historical
interrelationships based on ancestor-descendent sequences. The stemmatic method of
‘classical’ textual criticism is nothing else but a cladistic analysis. The fundamental
concept behind the cladistic method is that historical interrelationships can be
demonstrated by the presence of shared innovations (in our case *variantes coniunctivi*).
The final result of the cladistic analysis is a cladogram (*stemma codicum*) which
indicates the hierarchical relationships between objects (MSS).

Cladistic relationships are inferred using the shared characters of the objects to be
classified (in the case of MSS shared *variantes coniunctivi*). The programme employed
for our analysis is called PAUP (Phylogenetic analysis using parsimony). According to
the number of the objects (MSS) the computer draws all possible trees and assesses
which one would require the smallest number of evolutionary character changes. This
most ‘parsimonious’ tree is then given.

Similarly to the classical stemmatics this analysis produces a *stemma codicum*
(cladogram) in which the MSS are grouped according to shared derived characters
(*variantes coniunctivi*). So for example in the analysis of KM MSS F and H are
grouped together, followed by MSS C, BR, I and J (fig. 1a). At the other end of the
spectrum MSS G, PH and E are classified together, joined by MSS A and D. The two
commentaries NC and RC are in the middle, sharing variants with each of the two
groups. Similarly in the analysis of AS F, BR, J and I are grouped together, and so are
G, PH and A and D. B and sometimes A and D have an intermediate position,
sometimes joining the former and sometimes the latter group (fig. 1b).

Unlike the *stemma codicum* the tree produced by this analysis is unrooted - it
specifies the branching relationships among the taxa (MSS), but not the direction of
evolution. To root the tree we need to be able to distinguish between primary characters
(true readings in so far as they can be considered to be original readings) and secondary
characters (errors). The MS which has the highest number of original readings would
be at the root. Unfortunately, as discussed above, in most instances there are no reliable
criteria which would allow us to differentiate errors from true readings in this text. In
our case the tree is rooted at MS G, because this is the MS chosen for the text *supra
lineam* (see below). Therefore, the cladistic method is of limited applicability to texts,
which lack the linguistic and stylistic unambiguity of classical texts, and which due to
their oral transmission have undergone vigorous contamination.

The phenetic method classifies objects according to overall similarity. Any physical
measurable phenotypic property can be used, in our case these are the ones and noughts
of having/not having the indicative variant. If we imagine co-ordinates where every axis
represents one of our indicative readings, each of the witnesses would be designated by a point in a multi-dimensional space, and the aggregate distance between the MSS could be measured by the distance between the MSS' points. The more characters (readings) we include, the more likely it is that peculiar individual characters will be averaged out, and the better founded the classification will be.

The programme used for the phenetic analysis is called UPGMA (Unweighted pair-group method using arithmetic averages) in the R package. It provides us with graphs (fig. 2 a, b) showing the distance between the MSS of KM and AS respectively, with co-ordinates, which represent simplified hyper-space. The programme produces a distance matrix as well (fig. 3 a, b), which displays the pairwise distances between the taxa (the MSS). This supplies us with actual figures representing the closeness of the MSS; for example we can see that in our case the greatest closeness is between MSS G and E, where the number given is 14; they are very similar also to MS PH (G-PH 19, E-PG 20). The same is true of MSS RC1 and RC2, where the number shown is 18.

Because of the extreme similarity of MS E and MS RC2 to MSS G and RC1 respectively, they were then eliminated from the apparatus criticus. The primacy of G compared to E is clear from their dates. The choice between RC1 and 2 was more complicated and to some degree arbitrary. Both RC1 and 2 are undated and neither of them shows any clear superiority from the point of view of errors or selection of variants. Still a comparison between RC1 and 2 proved that the former is freer (but not free) of obvious errors. In KM 44, for example, RC2 manages to make two mistakes in two lines: lāḍī instead of lāḍīlī (KM 44.3) and śyā instead of śyāmā (KM 44.4). Almost every verse offers such errors, which sometimes have been corrected proprīa or secunda manu: bhu emended to bhāi (KM 18.4), jāca instead of jācaka (KM 45.4), kuṇjabihī added and crossed out (KM 46.4), kōi emended to bhoi (KM 47.2), bata instead of gata (KM 85.4), balā emended to balanā (KM 88.2), kāla nā emended to kala nā (KM 88.3) etc.

The high number which the distance matrix shows for MSS F and H paired with any MS is due to the very high number of lectio singularum. The next very big number, 79, is the distance between MSS BR and G, which definitely belong to different groups. In this way the phenetic analysis provides us with information about the similarity of MSS which, supported by external evidence, helps us in grouping the MSS. Therefore, the phenetic analysis can be an useful tool for making hypotheses with regard to both recensions and vulgate. It also helps to assess individual readings: clearly variants, which are supported by distant MSS, will more likely be akin to the original than readings supported only by close MSS.

However, phenetic classification is non-evolutionary. The information we obtain says nothing about the historical interrelationships of these MSS. Maybe this is the reason previous attempts to introduce phenetic methods derived from systematics into
textual analysis, such as Griffiths's work in stemmatics, have met with little enthusiasm. On the other hand it is worth noticing that precisely by showing only the synchronic interrelationships of the MSS, phenetic methodology sidesteps the problem of contamination.

9. Recensio

As was made clear in the previous sections, because of the oral transmission of the text and the inapplicability of 'authorial' approach to it, no attempt at reconstructing an archetype will be made, but one MS will consistently be given *supra lineam* and and the variants will be noted in the *apparatus criticus*. The text which will serve for the readings *supra lineam* is MS G. It is the oldest MS but since age cannot be a reliable criterion in textual criticism there are necessarily other grounds for this choice as well.

The most significant question which arises in this connection is that of the stage of the development of the text that we want to establish. From the available material it seems that there were two important periods in the evolution of the text: before its canonization, glimpses of which period show through in MSS H (F? and BI) (this span probably partly coincides with the oral stage of the transmission); and after the canonization of the text, the period presented more or less faithfully by the rest of the MSS. As was demonstrated, there are important differences between H (F? and BI) and the remaining MSS, which are to some degree a result of 'irenic hypercorrections'. H, BI (and to a certain degree F) represent a recension different from that of the rest of the MSS; the latter serves as a vulgate. However tempting the ambition to restore the text before its canonization might be, one has to take into consideration the problems connected with the oral transmission and the limitations of the scarce material, and admit the impossibility of such an enterprise. Therefore it was decided to aim at the sectarian text and MS H was rejected as a possible candidate for the readings *supra lineam*. The next MSS to be eliminated were F and C because of their general untrustworthiness (see above, exegesis on the basis of KM). MSS NC and RC1 were excluded as well since they show the highest proportion of contamination, followed by MSS A and D. MSS I and J were rejected for their relatively young age and higher proportion of mistakes compared to MS BR. The two 'pure' representatives of their groups with least degree of contamination (as manifested by the distance matrix) proved to be MSS BR and G. MS BR had two disadvantages in comparison to G: age and a degree of affiliation to H, the most non-sectarian MS. But the major reason for choosing G rather than BR was the fact that in a number of cases G gives recognizably better readings than BR:

2.4 G ṭaṅgu, BR rasa in ṣrī haridāsa ke svāmī syāmā kuṇjabihārī pai ṭaṅgu
rahyau rasa hi mē pāge;
6.2 G rahaū, BR raho in haū to to sō kahō pyāre āsi mūdi rahaū;
7.3 G āhi, BR ā in babuta upāi āhi rī pyārī;
9.4 and 10.4 BR interpolates the honorific particle śrī in front of Haridās’s name and G does not;
9.4 G na hārī, BR nihārī in deśata hī deśata pyārī jū na hārī;
11.1 G kahī, BR kahi in bāta to kahata kahi gai;
20.1 G jina, BR jani in netra dṛṣṭi lāgau jina merī;
21.3 G bhūli, BR jhūli in sambhrama bhūli;
25.3 G gāthōda, BR gāthaudha in tohi gāthōda na pratīti;
44.2 G suṣa, BR nava in nava nikuṇja suṣa puṇja;
45.4 G jācaka, BR jāciga in jācaka kaū dāna dai;
67.4 G aṅga aṅgahāra, BR aṅga aṅga aḥāra in je je aṅga kī gati leta ati nipuna aṅga aṅgahāra.

However, there are a few cases in which BR suggests better readings than G:
69.4 BR bhavara, G bharama in tina kī subāsa sakala bhavara kala mata;
72.2 BR abhanisa, G aranisa in aha(ra)nisa soca udherā būna rī.

Since G shows a smaller number of identifiable errors compared to BR, it has been selected for the reading supra lineam.

10. Conclusions

The ‘classical’ textual criticism creates many frustrating problems when the text under consideration has gone through a stage of oral transmission and shows no solid grammatical or metrical structure. Haridās’s poetry presents both these difficulties: connected with a musical tradition it was transmitted orally for possibly two centuries; it is composed in the grammatically flexible dialect of Braj and metrically elastic style of dhrupada.

Two computer programmes were used to analyse the data presented by the MSS of Haridās’s verses. The cladistic method shows the hierarchical relationships between objects (MSS), but not the direction of evolution. It therefore stumbles at both above-mentioned difficulties: oral transmission (i.e. high degree of contamination), and lack of criteria on the basis of which primitive characters can be established and the cladogram can be rooted.

The phenetic method classifies objects according to overall similarity: its non-evolutionary character sidesteps the problem of contamination. On the basis of the internal evidence assessed with the help of phenetic analysis (and corroborated by external evidence) the existence of at least two recensions of Haridās’s verses was
asserted. The recension, represented by MSS H and BI (and partly MS F), may offer a
glimpse of the pre-canonical period of oral transmission. The recension of the rest of the
MSS presents more or less faithfully the vulgate.

Because of the long oral transmission of Haridāś’s verses which makes their pre-
canonical version irretrievable, and because of their lack of fixed linguistic and prosodic
structures, it was decided that instead of attempting a reconstruction of the archetype,
one MS should be given as the text *supra lineam* and all variants should be noted in the
*apparatus criticus*. On the basis of its relative trustworthiness, faithfulness to the
canonized version, and age, MS G was selected to serve as the text *supra lineam*. 
Illustration 2
Sample of the graph jh and š, MS G

Illustration 3
Sample of the graph u, MS G

Illustration 4
Sample of the graph dh, MS BR
Fig. 1a
Cladogram, KM
Fig. 1b

Cladogram AS

A
B
F
BR
J
I
D
PH
G
Fig. 2a

Principal coordinates

KM

Fig. 2b

Principal coordinates

AS
Figure 3a

Distance matrix, KM

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Fig. 3b

Distance matrix, AS

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Chapter III

The language of Aṣṭādaś siddhānta and Kelimāl

This chapter is not an attempt to give an integral picture of Braj grammar as exemplified by KM and AS. Since the linguistic features of Braj Bhāsā are already extensively described1 my aim has been to note the most interesting and salient characteristics of Haridas’s language and to see to what extent it conforms to the general features of Braj as established in the aforementioned grammars. Especially in the section on phonology I have drawn information from the entire bulk of manuscript material rather than concentrating only on the readings of MS G. In instances where I have felt that phonetic variations are of no significance to the morphological or syntactic features of Haridas’s language I have limited my examples to MS G, whose sigla is then not quoted.

It is worth keeping in mind that details of the morphology, syntax and semantics of this text are subject to various interpretations; this is especially true with regard to the more obscure verses. In other words, apparent differences of, for example, morphology may reflect different interpretations of the material by the various scribes. A particular context in which this becomes important is gender, being dependant on various interpretations of the dramatic persona of the specific narrative of the verses.

There are four peculiarities of Haridas’s language which are extremely conspicuous: a strong liking for relative-correlative constructions and their pleonastic use; the coinage of special rhyme-forms which include both ungrammatical forms and major alterings of common forms, extensive use of words of Perso-Arabic origin and repetitions. The first four sections are dedicated to these features, and are then followed by observations on the phonology, morphology and syntax of Haridas’s language.

1 RELATIVE-CORRELATIVE CONSTRUCTIONS

1.1 PROBLEMATIC AND SALIENT USAGES

1.1.1 tais-

KM and AS present two main problems with regard to tais-: lack or looseness of connection with relative clause, and ambiguity of adj. and adv. usage. The former is exemplified by taisāi KM 1.2 which is not associated with a relative clause, and taisīyai taisī mili jōrī KM 12.3, presumably related to the previous clause, but connected very loosely. Whereas taisoi (lahāga) KM 49.2 is probably used as an adj., followed by a qualifying clause, taisoi (nēnani sohai kājara) KM 50.3 is presumably used adverbially.

---

1See McGregor 1968, Snell 1991 a, b; Entwistle 1983.
**tāsiyai (nai ṭhakurāi hai)** KM 51.3 is used either as an adj., following a qualifying sentence: "...such is the one of new authority’, or adverbially, preceding an implied relative word: ‘...in that way (as) one who has a new authority’. tāsiyē (kokiḷā alāpata)...taisōī (megha garajī)...taiṣiyē (syāma ghaṭā)...taiṣiyai (dāmini kaūḍhi) KM 96.2, 3 can be both adj. and adv. forms cf. for example: ‘such is the dense cloud that it is black like night’ and ‘just so the dark cloud is black like night’; here the adverbial interpretation is more likely, but then there will be no connection with a relative clause.

1.1.2

KM 66.4 presents a relative clause which is not associated with any principal clause: jē jē bhāī lyāvati, unless one interprets it as correlating in general sense with the second pāḍa of previous line: kachu kahata na āvati.

1.1.3 Correlation

aisāi-vaisāi KM 1.3, 4 an unusual case of correlation between two demonstrative pronominal adverbs.

trinuka jyaū...asa AS 8.1-3 is an example of a principal and relative sentence being far apart, divided by the second line.

1.2 Pleonastic use of jo

jo (etc.) is often used as a filler: KM 11.3, 36.2, 3; ju KM 30.4, 61.3, 101.3 etc.

1.3 ais-/jais-

1.3.1 Used adverbially

aisē (jāu jini koī) AS 15.3; aisāi hī (deṣata rahāi) KM 3.1; aisāi hī (rahāī hvai) KM 7.4; aisē (mada pījai) KM 74.1; aisē hī (rahau) KM 78.3;

(ghāna dāmini) jaisāi KM 1.1; jaisaī (bādara barāṣata) KM 37.2; jaise etc./mānō (pīṭa colī) KM 97.1; jaise (sīta asita bainī) KM 29.2; jaisē (jyō/taisē) (pānī mē pānī narīca) KM 55.4.

1.3.2 Used adjectively

Referent expressed: aisoī (saba ṣela) AS 13.1; aiso hī (subhāva) KM 5.2; aisoī (dāva) KM 5.3; aisi (nitya bhārīni) KM 21.4; aiso (bhrama) KM 34.2; aiso (rūpa) KM 72.2; aisi (jotī) KM 75.3; aisoī (subhāva) KM 76.1; aisi (ritu) KM 89.1; aise (rasika) KM 98.4; aisaō (suṣā) KM 102.4;

Referent implied: aisi (bhāti) KM 31.1; aisi (jori) KM 31.2; aisi (bāta) KM 39.3, 95.3;

Correlation assumed: jaisī ba jā kē KM 107.2.
1.4 UNABRIDGED RELATIVE-CORRELATIVE CONSTRUCTIONS

The relative clause preceding the principal clause: jaisi (haũ apanapau deṣata haũ) aisaï/taisai (tuma deṣata hau) KM 6.1; jaise (nike āju bane) aise (kabahũ na banũ) KM 13.3; joï joï (karai) soï (chājai) KM 43.1; (aura sēgha karai) jo (leri) soï (lājai) KM 43.2; jaisiyai (kahai kauũ) taisiyai (karaũ) KM 53.3; jyaũ hũ jaũ hũ (tuma rāṣata hau) tyaũ hũ tyaũ hũ (rahiyatu hai) AS 1.1; (mīca) jyaũ (āvai) tyaũ (dhana hai) AS 4.4; jyaũ jyaũ (cāhai) tyaũ tyaũ (udāi) AS 8.2; jyaũ jyaũ (to kaũ gaharu) tyaũ tyaũ (mo kaũ bithē) KM 17.2; jyaũ jyaũ (suṣa pāvata nāhĩ) tyaũ tyaũ (duṣa bhayo) KM 28.2; jyaũ jyaũ (jagāvata) tyō (nahī jāgata) KM 47.2; jahā (phulavārī) tahā (suṣavata) KM 103.1.

The principal clause preceding the relative clause: (hari kau hitu) aisau jaiso (rahga majītha) AS 7.3; aisī (jiya hota) jo KM 35.1; (muṣa) aisō (lāgata) jyaũ KM 55.3; aisau (maṇa implied) jyaũ kiyē KM 68.2; aisō (ko mana) jā (ko) KM 110.4.

2 RHYME-FORMS

2.1 CHANGED MEDIAL AND/OR FINAL VOWEL

pāhī (pā+hī?) KM 6.3, kāhī (<kakāh) KM 6.4; bhvai (<bhua?) KM 7.2, svai (form of vaha?) 7.3; noi (<nav-?) KM 13.4; janyā (<jān-) KM 14.3; janē (<jān-) KM 79.2; cihārī (<cihar-/cihāra) KM 15.3; dihārī (<deharĩ?) KM 15.4; yāha (<yaha?) KM 24.3; dhanaṣa (<dhansā) KM 37.1; itaneta (<itana?) KM 39.3; rameta (<ramita?) KM 39.4; gāvarau (<gavara?) KM 44.2; sūlau (<sula?) KM 48.2; ghūnari (<ghunna) KM 49.3; pyārani (<pyārīna) KM 64.2; bhārani (<bhārini) KM 64.4; nipūna (<nipuna) KM 72.3; sūnari (<sundari) KM 72.4; kāmēhi, yā mēhi, nāmēhi KM 82.2, 3, 4; phūnari (<phuāra) KM 92.3.

The original final vowel is suggested in square brackets: kārani [°a] AS 2.3; ādhē [°a] AS 10.4; tānō [°ā?] KM 3.3; leha [°u] KM 27.2, be ha [°u] 27.4; rauri [°a] KM 33.2; jāvarau [°a] KM 44.3; arārī [°i] KM 71.2; dārārī [°i] 71.3; bari [°a] KM 73.2; panē [°a] KM 79.4; (kā) gata [°i] KM 85.4; tuṅgī [°a] KM 94.2.

2.2 NASALITY LOST OR GAINED

(adhalā AS 6.3; sica KM 55.3:C, D, H, I, J, BR, RC; sācī KM 95.1:A, NCM; ghātī KM 78.3; kācī KM 95.2:BR, NC, rācī 95.3; lasātā, nasātā, hasātā KM 98.2, 3, 4; gāvatī, capāvatī, rāvatī KM 104.2, 3, 4; ārambhati (?) KM 106.4.

2.3 LOSS OF GEMINATE

mata (<matta) KM 69.4.
2.4 SUFFIXATION

ādhārani AS 2.4; bandasi, phandasi, śandasi, nandasi AS 9.1, 2, 3, 4; dhūpara KM 8.4; soila, joila, bhoila KM 46.2, 3, 4; phūla hu (?) KM 48.4; balanā, abacalanā KM 88.2, 4.

2.5 GRAMMATICALY INCORRECT FORMS

An explanation of the incorrectness of the form is given in square brackets: nerī [should be an adv.] KM 20.4; thorī [should be m./adv.] KM 33.3, 5; torī [ratipati, m., Sj., tran, m., Obj.] KM 33.7; agāðhe [śrī sobhā, f., Sj.] KM 41.2; rahyau [connected with janiyata, should be stem] KM 61.3;

Abs. lengthened: (rahai)...nihāri KM 9.2, 11.4; bhoī (abs. or m. pl. perf.) KM 13.2; herī KM 20.2; nai (?) KM 30.3; morī KM 33.2; dāri KM 84.2.

3 PERSO-ARABIC VOCABULARY

3.1 WORDS OF PERSIAN ORIGIN

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<td>abira KM 48.2, 84.2</td>
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<td>bekāryaśi AS 18.2</td>
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4 REPETITIONS

Repetitions are very common in Haridās’s poetry and enhance its spontaneous, colloquial ring. Most often their function is emphatic.
4.1 REPETITIONS WITH EMPHATIC FORCE

Repetitions of vocatives and verbs in imperative or subjunctive enforce the entreaty or the imperative force of the action: *hari bhaji hari bhaji* AS 4.1; *mata bañcchai mata bañcchai* AS 4.2; *chādai ba chādai* KM 10.4; *rādhē rādhē* KM 17.1 (r. f.); *suni suni* KM 25.1; *raho raho* KM 102.1;

Similarly most repetitions of other parts of the speech have a general emphatic force: repetition of adjectives and nouns stresses the thoroughness of quality; of numerals the increase of the number; repetition of some temporal adverbs yields the sense ‘every’ etc.:

*tīlu tīlu* AS 4.2; *pāna pāna* KM 102.2; *ghana ghana* 110.2;

ādhī ādhī KM 17.3 (r. f.); *amola mola nāhi* KM 27.2; *thori thori* KM 33.3, 5 (r. f.); *nayo nayo* KM 34.1; *nīta nīta* KM 43.4; *nava nava* KM 44.3; *nyāre nyāre* KM 55.4; *mīthe mīthe* KM 80.2; *ragamage ragamage* KM 87.1; *hari hari* KM 89.3; *atala atala* KM 95.4;

*harē harē* KM 20.4;

*canaṣa canaṣa* KM 37.4 (r. f.); *rijhi rijhi* KM 106.3.

nāhi nāhi KM 44.3; *kyaḥ hū kyaḥ hū* KM 51.1;

*chini chinu* KM 46.3; *palu palu* KM 46.3, 78.2; *ghari gharī* KM 80.2;

*koti koti* KM 86.4.

4.2 REPETITIONS WITH REITERATIVE FORCE

Repetition of verbal forms (most often absolutes and participles) or nouns/adjectives connected with them stresses the continuous/repetitive character or thoroughness of the action: *sādhē sādhē* KM 17.2 (r. f.), 41.3; *bādhē bādhē* KM 17.4 (r. f.); *deṣi deṣi* KM 30.1, 42.1 (r. f.), 63.2; *naye naye rāgata* KM 34.3; *leṣi leṣi* KM 42.2 (r. f.); *pareṣi pareṣi* KM 42.4 (r. f.).

4.3 REPETITIONS WITH DISTRIBUTIVE FORCE

Repetition of numerals often shows that the quality is shared by all the members of the group; here the bracelets are on both hands: *(hāthani/karani) cāri cāri cūrī* KM 20.2, 21.3, 50.1; *(kara kankana) ekai ekai* KM 63.1.
5 PHONOLOGY

5.1 FINAL SHORT VOWELS

-\textit{i}

5.1.1 Feminine -\textit{i} stem nouns

The weakening of final -\textit{i} is shown in the -\textit{a} spelling of f. -\textit{i} stem nouns in a number of instances, especially in the undated MS D: \textit{ruca} KM 2.1:D; \textit{drṣṭa} KM 4.2:D; 9.1:C, H; \textit{prīta} KM 5.2:D, RC; \textit{prakṛta} KM 14.3:D, H, RC; \textit{surata} KM 14.3:D, RC; 21.4:D, F, H, I, NC, RC; \textit{bāna} KM 14.4:I, NCP; \textit{pota} KM 20.1:D, NC, RC; \textit{pratita} KM 25.3:C, D, NC, RC; \textit{candrāgata} KM 33.3:RC; \textit{mūrata} KM 53.2:C, D; \textit{bhūma} KM 89.3:I; \textit{sukānta} KM 94.1:C, D, H, I, NC; \textit{rita} KM 107.3:D, RC.

The weakened pronunciation of final -\textit{i} is deducible also from the following mixed rhyme-patterns: \textit{lāgata}, \textit{kāgati}, \textit{rāgata} \textit{jāgata} KM 34:C; \textit{diśāvata}, \textit{gāvata}, \textit{āvati}, \textit{lyāvati} KM 66:G.

5.1.2 Masculine-\textit{i} stem nouns

Again D substitutes the final -\textit{i} of \textit{pāti} with -\textit{a}: AS 15.2.

5.1.3 Final -\textit{i} as a feminine gender marker

MS BR typically reads \textit{haridāsi}; the final -\textit{i} here alludes to the poetic convention in which the male poet sees himself as an honorary sakhi. The majority of MSS (except for D, NC and RC) give the variant \textit{musakani} of the f. noun \textit{musakana} KM 33.2. Presumably the readings \textit{rāti} KM 32.3 (all MSS except for D, H, NC, RC); \textit{rāti} \textit{birāti} KM 62.3 (all MSS apart from D, NCP, RC); \textit{nisi} KM 34.4 (all MSS apart from A, D, I and RC); 72.2:NC; 93.3:A, I, BR, NC; 94.3 (all MSS apart from A, D, I, RC); 96.3 (except for D) are connected with the f. gender of these nouns. Yet another possible explanation would be to see -\textit{i} as a loc. marker in these examples; this hypothesis is supported by the form \textit{dini} of the m. noun \textit{dina} KM 34.4:C and \textit{aji} KM 22.3 (however, \textit{aji} is a rhyme-form, see also McGregor 1968: 3.15).

5.1.4 Historic -\textit{i}>-\textit{i}(-\textit{a})

\textit{bihārini} KM 21.4 (-\textit{i} in NC only); \textit{nāgari} KM 51.3 (all MSS), 108.2:(all MSS except for A, D, I); \textit{juvati} KM 52.3:C, D, F, J, BR, RC, 105.1:NCP, RC; \textit{ghari} KM 90.2:G; \textit{rasavati} KM 94.2:F, NCM; \textit{dāminī} KM 95.1 (all MSS except for F, H, I, NCM); \textit{sundari} KM 104.2:F, J, BR, PH, NC, RC.

Examples like \textit{dāminī} KM 1.1:D; \textit{tarana} KM 48.3:C; \textit{rāgina} KM 65.2:D can be interpreted as a further stage of this process.

5.1.5 Final -\textit{i} as a locative marker

There are a few examples in which final -\textit{i} is definitely a loc. termination (in two of them pleonastically folowed by the ppn. \textit{mē}: \textit{bani maī} KM 13.1:C; \textit{rahasi mē} KM 36.1 (all MSS); \textit{hāthī} KM 66.2:G and \textit{dāri} KM 71.2:D, F, H, NCP.
Loc. -i also occurs with nouns used as ppns.: basi KM 35.3:G and bići KM 69.4:C, F, J, PH; 70.2:J, PH; 97.4:J.

5.1.6 Final -i in numerals

Entwistle (1983, p. 148) points out that the final -i of cārī is probably a remnant of the Ap. neuter form. There are three occurrences of cārī in Haridāś's text: AS 9.3 (all MSS apart from B, D, J, BR); AS 17.2 (all MSS except for D); KM 50.1 (all MSS except for D, RC and NC), and one of gyārahī KM 26.3:PH.

-u

5.1.7 Final -u as a direct case marker

In the great majority of instances final -u occurs with sg. nouns when they are sentence subject (Sj.), nominal complement (NomC) or direct object (DObj.): susu (Sj.) AS 3.1:F; KM 109.4:H; duṣu (DObj.) AS 3.2:F; tiḷu (DObj.) AS 4.2:F, G, PH; micu (Sj.) AS 4.4:B, F; dhanu (Sj.) AS 4.4:J; thāṭhu (DObj.) AS 14.3:F, G, BR; raṅgu (Sj.) KM 2.3:C, F, G, PH; 19.3:PH; 61.2:PH; 84.4:G, PH; 101.4:PH; (DObj.) KM 16.4:C, PH; palu (Sj.) KM 3.3:A, D, G, PH; cītu (Sj.) KM 7.2:I, BR; (DObj.) AS 6.2:F, BR; cēpu (Sj.) KM 9.1:C, I, BR; māni (NomC) KM 10.1:F, H; 39.1:H; 43.3:F; 59.1:C, F; 90.1:F, G, H, J; rāgu (Sj.) KM 14.1:C; 19.3:C, G, I, RC; 61.1:G, PH; 89.4:H; rasu (DObj.) KM 16.3:F; 33.8:H; 74.3:F, H; tranu (Sj.) KM 18.1:NCP; 30.3:NCP; 69.2:F, H, NC; (DObj.) 82.3:C, G; dānū (DObj.) KM 22.3:NCP; 62.1:C; bhuvāṅgama (Sj.) KM 29.2:H; sāju (Sj.) KM 35.3:H; chalu (NomC) KM 39.4:G, I, PH; magu (DObj.) KM 46.3:C; dūlahu (Sj.) KM 48.1 (all MSS); 88.1:H, J, BR, PH; hāṭhu (NomC) KM 51.3:H; śraṇu (Sj.) KM 55.2:G, PH; meru (Sj.) KM 60.4 (all MSS except F, H, RC); 85.2:C, D, J, BR; śelu (Sj.) KM 61.3:G; 82.4:H; pagu (Sj.) KM 61.3:C, G, J, PH; manu (Sj.) AS 9.2:F; (DObj.) AS 12.1:F; KM 63.2:J; 85.4:H; 105.2:J; kāṭaku (Sj.) KM 71.3:F; dāru (Sj.) KM 78.1:H, NCP; utaru (DObj.) KM 83.2:A, C; acirju (Sj.) KM 91.1:H; kanu (Sj.) KM 95.3:C, G; hāru (Sj.) KM 97.4:C, D, F, G, I; misu (NomC) KM 102.2:A, F, I; phāgu (DObj.) KM 105.1:A, F, BR, NC, RC; bhoru (Sj.) KM 109.1:H.

However, the approximation of -u and -a is evidenced by the fact that -u also occurs in oblique case: rāgu (followed by me) KM 2.3:C, G, PH; tanu (loc.) KM 59.3:C; susu (gen.) KM 44.2:D; hitu (gen.) KM 69.3:H, J; (followed by āga) AS 7.1:G, PH, BR; subāsu (instr.) KM 69.4:H, and in the collocations palu (lāgata) palu (kāi) AS 4.3:D, G; chinu chinu KM 19.1:NCM; 46.3:G, F; palu palu KM 46.3:G, F; 78.2:C, D, F, G, H, BR, PH. The free variations in the seven occurrences of hitu/°a in AS 7 (in direct and oblique cases) is further evidence of the approximation of final -a and -u in m. a-stem nouns.
There are a few instances of inverted application of the -a>-u rule: -u stem nouns are written with -a when in obl. case: sādha (gen. of sādhu) AS 7.2:B, D, G, PH; tara (loc. of tari) KM 68.1 (all MSS); saca (gen. of sacu) KM 82.2:D, F, H, BR, PH, NC; 90.1:A, F, H, BR, RC.

5.2 MEDIAL SHORT VOWELS

Unstressed medial -a-, -i- and -u- occur in the text of the MSS in free variation.

5.2.1 -a>-i-

pira AS 5.2: G, BR; apunipau KM 6.1:RC; musikani KM 33.2:C; bithikita KM 33.7:D, J; gahibara KM 46.1:PH; aginata KM 66.3:PH; cūniri KM 72.1:D; piyāde KM 81.3:BR; kiromanī KM 89.3:A, C, G; nāgirī KM 94.2:D; atina KM 106.4:D. In two examples the replacement is determined by palatal consonantal environment: jācik(?g?)a KM 45.4:J, PH, NCM, BR and aciraja KM 91.1 (all MSS except for A, D, BR and RC).

5.2.2 -i>-a-

pañjara AS 9.3:F; rāganī KM 2.2:RC; haradāsa (typical spelling in C); bihārani KM 21.4:I, J, BR, PH; bānaka KM 29.1:C; kaṃṭhasāri KM 50.2:J. Two instances show inverted substitution of -i- with -a- in palatal environment: rucara KM 46.2:1 and ducate KM 101.2:G.

5.2.3 -a/-i- in ptcs.

In some examples the interchange of -a- and -i- in ptcs. is determined by a confusion of the tadbhava imperf. ptcs. and the tatsama perf. ptcs.: cāhita KM 15.2:PH; śramata KM 40.3:J; upajita KM 45.2:PH; raṅgata KM 72.1:F, H; baśchita KM 78.2:A, D, I; J, NCP; nadata KM 94.1:RC.

5.2.4 a->-u-

Unetymological -u- occurs usually either in labial environment or in the penultimate syllable (see Entwistle 1993, p. 103): gumāvani AS 11.2:BR; samuḥārī KM 51.2:H, RC; buhuta KM 51.3:RC; 53.2:RC; 90.3:RC; sahuḥata (=suhabati) KM 74.4:D; tinukā AS 8.1 (all MSS except for A); rasunā KM 40.1:C; tarunā (=taranā) KM 48.3:A, D, F, G, J; vuhā KM 73.3:RC; paluva KM 85.3:H.

5.2.5 -u>-a-

Again in most instances non-historical -a- occurs either in labial environment and/or in the penultimate syllable: puraṣa AS 14.3:D; bikaca KM 7.2:D, H, NC; dhanaṣa KM 37.1:G, H; kala(<kula) KM 69.4:A, D, G, I; sakha KM 80.4:D; sukamāra KM 19.2:BR; tama KM 30.3:BR; pahupani KM 33.7:A, D, F, G, I, BR, PH; puhapa KM 75.1:G, PH; pahupa KM 75.1:D, F, I, J; nu(°u°)para KM 8.1:A, RC; ambaja KM 55.3:J; bhaja KM 57.4:RC; kusama KM 68.2:C, I, J, PH, NC. The only two exceptions
jagala KM 52.3:RC and javitini KM 85.3:F show unetymological -a- in identical environment: in the initial syllable following palatal j-.

The approximation of -u- and -a- is demonstrated by the rhyme-pattern of KM 8 (all MSS except for A and RC): nūpara, ūpara, dū para, dhūpara.

5.3 STRESSED VOWELS
5.3.1 -a->-e-

McGregor (1968: 2.13) gives examples of ‘fronting and raising’ -a- when followed by -h- in kah-. Apart from an analogous instance involving kah-, kehata KM 25.1:C, there is one more occurrence of this phenomenon in KM: lēhagā KM 49.2:C.

5.3.2 Approximation of -ū- and -u-

-ū->-u-: kastūrī KM 26.3:F, NC; 56.1:NC
-ū->-u-: hūte KM 24.3:NCP; ājū KM 30.3:NCP; dūtī KM 34.2:C; jhūka/i KM 76.3:D, BR; catūra KM 81.2:C; āttōratā KM 81.3:C; anūpama KM 81.3 (all MSS except for C). The approximation of -u- and -ū- is conspicuous in MSS C and NC.

5.4 r

Etymological r is most often realised as ri or ra: krapā AS 2.1:B, I; mragatrasnā(‘snā) AS 13.2:B, F, J; trana KM 18.1:C, D, G, H, I, BR, NCM; 82.3:A, I, J; rītu KM 89.1 (all MSS except for A, D, J); graha KM 106.1 (all MSS except for D and NC). r before ōt is sometimes realised as i: dištī KM 4.2:G; dištā 58.2:H; bištā KM 75.1:H. The approximation of r and rī/ra can be seen in the inverted spelling of etymological rī/ra as r as well: trguna KM 82.4:J, RC; tṛbhaṅgī KM 94.1:D, RC; gr (<agra) KM 94.2:H.

5.5 ai/e and au/o

The rhyming pattern often suggests that the scribes did not consider the diphthongs to be substantially different from the monophthongs.

tē and taī KM 24; nīkāi, pi kāi, ji kāi, phi ke KM 60; banē, janē, sanaī, panē KM 79; sēna, baīna, mēna, caīna KM 80.

hoḍa, choḍa, kauḍa, taurḍa AS 5; mānō, jānō, tānō, rānaū KM 3; hori, kisauri, šorī, thori KM 19; kisauri, rauri, thori, caurī, thaurī, jorī, torī, kau rī KM 33; karaū, taraū, bharau, laṛō KM 59; siramaura, ġhora, daura, kisora KM 65; morani, ghorani, kiraurani, kisorani KM 89; colī, bolī, šoli, auli KM 97.
5.6 NASALITY

5.6.1 Nasalisation

The observations about nasalisation in the text of Rās mān ke pad (Entwistle 1993, pp. 106-110) are valid here as well. The spread of spontaneous nasalisation is more extensive than in Rās mān ke pad, and includes nasalisation of long vowels in the vicinity not only of palatals, sibilants, r(l), but also of retroflex consonants and labials (?): hāta AS 18.3:BR; adhātī KM 61.2:NCM; bāṭhi KM 98.3:I; bhātara KM 46.1:J; būkā KM 102.1:NC. There are a number of instances of spontaneous nasalisation of short vowels, again in the environment described: palatals: bācana KM 36.1:RC; r. paraspāra KM 101.3:RC. Nasalisation of the vowel of initial syllable preceding -g seems to be common as well: āgalā AS 6.2:B; pāga KM 61.3:NC; kāgahi KM 70.3:H.

5.6.2 Loss of nasality

There is a strong tendency of omission of both vowel nasality and homorganic nasal consonants, especially in the vicinity of velars and palatals:

Followed by a velar: āśi KM 6.2:C, F, BR; utthagā KM 31.4:NCM; lahagā KM 49.2:D, F, I, J, BR, NCP; rāgi(ta) KM 72.1:C; D; agiyā KM 74.1:I, J; ākō/aū KM 74.2:F, H; re/(°ai)gani KM 89.3:C, RC;

paka KM 7.1:C; sīgarā2 KM 13.1:D, NCP; 103.3:H; bhuvagama KM 29.2:C; taraga KM 57.2:C; myraga KM 61.2:RC; aga KM 66.1:C; 72.3:C; duraga KM 73.3:C; agurina/°ini KM 77.2:D; F, H;

Followed by a palatal: sāci AS 14.1:J; KM 6.3:C, I, BR; 95.1:A, NCM; pahucani etc. KM 21.3:D; F, I; G, I, RC; BR; sīca KM 55.3:C, D, H, I, J, BR, RC; māći KM 95.4:A, D;


Dental n following ā: ekāta KM 13.1:C; sāta KM 34.4:C; sāṭi KM 78.4:C; sukāti KM 94.1:RC;

m: pitibara KM 29.3:C; pitābara 72.1:C; subhi KM 56.2 (all MSS except for C and H); capai KM 71.2:C; gabhīra KM 110.3:RC.

Others: bādhhe KM 17.4:C, H; badhāna KM 67.2:C, D; 90.3:C, F; bāha KM 24.2:I, PH; hasata KM 32.1:A, D, F, H, J, BR; hasi KM 96.4:D, I, BR; bhātīna/°ini KM 32.2:BR, NCM; I, J; bhātī KM 77.1:I; jahā KM 46.1:C, BR; tahā KM 46.2:I, 57.2:C; dhū/(°u°)dhata KM 68.4:A, J; C; gūtha/°i KM 70.1:C; D, F, RC; unidī KM 76.1:A, D

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2In some of the instances quoted here and below in 'dental n following ā' the loss of homorganic nasal has been a two-stage process: the homorganic nasal has been reduced to vowel nasalisation which has then been lost, e.g. sīgarā>sigāra>sigāra.
5.7 h

There are two occurrences of visarga, both in MS C and both unetymological: dehuḥ KM 39.3 (imp. of de-) and puñḍah KM 44.2. They are probably scribal mistakes.

5.8 VOICED/VOICELESS CONSONANTS

MSS BR, C and A show a few instances of substitution of voiced/voiceless consonants with their voiceless/voiced counterparts:

- k>g: jaciga ICM 45.4:BR; kāgahi KM 70.3:H; gī KM 86.1:C (for an identical process see Entwistle 1983, p. 162);
- b>p: pūḍaki KM 83.4:BR; pochāri (<bauchāra) KM 92.3:A;
- d>t: rasata KM 94.3:C.

5.9 ks>ch

The Sanskrit phoneme ks is often represented as ch in semi-tatsamas: jaccha I, jacha C, D, H, BR, jachi G (KM 42.2); katāchi KM 87.4:C, F, G, H, J, PH. The inversion of this rule evident in the spelling akṣi of acchi in KM 77.1:H might be further proof for the realisation of ks as ch.

5.10 m

A number of instances show a clear tendency of approximation of the bilabial nasal with the semivowel v. This applies both to examples where etymological m is realised as v and vice versa:

gamāvani A, B, D, J, gavāvani G (AS 11.2); sukumāra A, D, H, NC, RC, sukūvāra G, sukuvāra F, I, PH (KM 19.2); sāmarau A, sāvarau G, sāvarau J (KM 44.1); gāmarau A, gāvarau G, gāvarau H, RC (KM 44.2); camara A, cāvāra J, cōra G, cavara F, I (KM 53.2); bhamara A, bhāvara PH, NC, bhaṭra H, bhavara D, F, I J, BR (KM 69.4); kamarinya H, kavini G, kavaniya NCP (KM 110.1);

sabārana G, sābārana D, I, PH, savārana F, J, BR, sahmārana A, B (AS 5.1); sāvāri G, savāri D, F, H, J, BR, NC, sahmāri A (KM 46.2); sāvārata G, sahmārana A (KM 70.3); suhāvani G, suhāvani C, F, J, PH, NC, suhāmanī A (KM 92.1); gavati G, gavati RC, gāmati A (KM 104.2).

In a couple of examples m is reduced to anusvāra: kunkūma KM 26.3:D, G, BR; ro/aũ KM 32.3:C, F, H, G, BR, PH.
5.11 $s$

etymological $s$ has been retained in all instances of the conjunct $śr$: $śrī$ (see glossary); $śravata$ KM 9.2; $śrama$ KM 11.3, 19.2, 55.2; $śramita$ KM 40.3; $śruti$ KM 32.3, 52.3. The only exception to this is $śrādhā$ AS 16.4 where $ś$ is replaced by $s$ in MSS I and J: $śrādhā$ I, $śrādhā$ J; however in both variants the conjunct is simplified as well.

The reading $nīhacala$ ($niśacala$) in KM 8.4:D, G, J, BR, PH, NC; RC might reflect a reversing of the sandhi rule for visarga followed by voiceless palatals.

5.12 $s$

etymological $s$ is represented as $k$ in $dhanaka$ KM 37.1:H; 89.2:C, H, BR. Possibly this reading could be explained with de-aspiration of $kh$ which is unetymologically assumed here to be the equivalent of $s$. A further proof to this speculation is the fact that $dhanāśa/°ka$ in KM 37 rhymes with $anāsa$, $kanāsa$ and $canaṣa$, which shows that historic $s$ and $kh$ were approximated, and the reading $sukava/°ti$ for $susavata$ KM 103.1:D; H; F, J, BR, which creates a precedent for de-aspiration of $kh$.

5.13 $h$

A number of instances exemplify the tendency of $h$ weakening or disappearing between vowels, noted by McGregor (1968: 2.30): $saja$ KM 1.2:C; $cā/°i$ KM 19.3:C; G; $aranisa$ KM 72.2:G; $surāi$ KM 74.2:A, $subati$ 74.4:H; $pharāta$ KM 88.3:F; $kuṇji/°i$ KM 100.4:H; $kata$ ($<kahata$) KM 105.1:RC.

A similar tendency is observed when a nasal and $h$ constitute a conjunct: $jōna$ KM 21.2:H; $tumāri$ KM 72.4:D.

5.14 ASPIRATES

There are a few examples of both gain and loss of aspiration. The overwhelming number of instances of gain of aspiration involve voiced consonants, whereas usually voiceless sounds lose original aspiration.

5.14.1 Gain of aspiration


d>$dh$: $dhausa$ ($<dyausa$) AS 17.2:B; $gāṭhōdha$ I, $gāṭhāudha$ J, $gathaudha$ BR, RC (KM 25.3);

$p>$ph$: $phijara$ KM 9.1:RC; $phūnari$ KM 49.2:F; $phelata$ KM 81.3:F (Since two of the three occurrences of a voiceless consonant gaining aspiration appear in MS F, they might merely be due to scribal habit);
5.14.2 Loss of aspiration

\( b > bh \): subhāsa KM 69.4:A.

5.15 GEMINATES

Often the combination of etymological consonant and the semi-vowel -\( y \) is represented as a tadbhava geminate. The examples are exclusively of the dentals -\( t \) and -\( d \): yadyapi>jaddapi AS 1.3:G; nṛtya>nṛtti KM 2.2:G. The inverted process is described by Entwistle (1993, p. 115), where a tatsama -\( t\)- is realised as -\( ty\)-: uttama>utyama (notice that the example is again of a dental -\( t \)).

There are also a few instances of simplified geminates in Haridās’s text: praphullita>praphulita KM 52.2:G; pannā>panā/ʊə KM 73.3:C, G; uttara>uʊ/ʊtara KM 83.2:C; G; H.

5.16 CLUSTERS

The overwhelming majority of instances where a conjunct is realised as two separate consonants with an epenthetic vowel involves -\( r \); most often as the first member of a cluster (see McGregor 1968: 2.3): padāratha AS 9.3 (all MSS); karapūra KM 26.3:G; pūrana KM 33.5 (all MSS); mūrati KM 53.2 (all MSS except for NC); however sometimes -\( r \) is the second member of a cluster: parapāča AS 14.2:B; saradhā AS 16.4:J; paratīti KM 25.3:J; daraba/ʊi KM 36.3:C, F, H (it is interesting that most of these instances present simplification of consonant clusters in initial position).

There are a number of examples of non-historical clusters, all of them including -\( r \): murūi KM 18.2:NC; biprīti KM 27.3:A; manortha KM 57.2:NC, RC; argajā KM 61.2:I. It is worth noticing that these instances of ‘inverted’ clusters appear in relatively recent MSS, where there are most probably attempts at sanskritization.

The rise of epenthetic vowel is quite common between two nasals as well: most MSS read janama with an epenthetic vowel: AS 11.2 (except for A and BR); AS 15.3 (except for I and BR); KM 3.1(apart from BR and RC); KM 41.3 (except for A, H, I, BR and RC). Again all MSS (except for BR, NCM and RC) read unamatta KM 93.3.
6 MORPHOLOGY AND SYNTAX

6.1 NOUNS

6.1.1 Direct case

About the use of -u with unextended masculine -a stem nouns, sg. see above 5.1.7.

Two suffixes: -e/-ai/-ai and (m) occur respectively with f. a- and a stem nouns:

*biraï KM 21.2; āṣai KM 35.2; bhohai KM 64.2; būnde KM 92.1; alakaï KM 103.1; lalanā KM 88.1.

6.1.2 Obi. case, pi.

Obl. pl. nouns take the suffix -na/-ni/(-nu): prānani (ke ādhārani) AS 2.4; logani (ki lāvani) AS 11.1; paṇchina (mai) AS 13.3; janamani (ke dina) AS 15.3; aurana (sō rati) AS 16.2; dāranī (mē) AS 16.2; pitarani (kañ) AS 16.4; bātanī (ki) KM 20.1; hāthanī KM 20.2; urasani KM 20.3; kānani (“na in most MSS) KM 21.2; bhedani (ke bheda) KM 23.2; āśina (suṣa) KM 32.1; (bahu) bhātīnī KM 32.2, 91.2; (bahuta) bhātīna AS 3.2, KM 53.3; phūlanī KM 33.5; pahupani (baraṣā) KM 33.7; bhōhanī (tāṭi) KM 39.3; patrana (ki sajiya) KM 46.2; (cūri) karani KM 50.1; (dulari) hirani (ki) KM 50.2; manani (sacyau) KM 52.2; netrani (diyē syāma) KM 56.2; prānani (kañ) KM 58.3; rātini KM 62.2; ārani KM 64.1; gunani (rāi) KM 65.1; lāgani (mē) KM 65.4; chabina (kau saṅgraha) KM 66.1; angani anga KM 72.3; nēnani (kau pyālau) KM 74.2; adharani KM 74.3; maurani KM 82.1; juvatini (ke jūtha) KM 85.3; dalani (para) KM 86.3; morani? KM 89.1; meghani (ki ghori) KM 89.2; būḍhani (ki rēgani) KM 89.3; jatanani (kari) KM 90.3; logani/“na (agen.) KM 95.2:C, BR; NCM; morana (saṅga) KM 96.1; juvatini (mili) KM 99.2; anghana (mahi) KM 99.3; āśina (me) KM 102.1; saśiyana (ki drṣṭi) KM 105.4; dasanani KM 106.3; rāginīna (jūtha) KM 107.3.

There are only two occurrences of the suffix -nu: loganu (ki lāvani) AS 11.1:F and bithinu (dijai sohanī) AS 12.1:F. Whereas the former clearly has gen. sense (cf. Snell 1991a, p. 99), the latter does not.

In some instances obl. pl. is used with direct object to mark plurality of an ‘indefinite’ object: jatanani kari KM 90.3, or to identify a definite object: pratibimbana (deṣata) KM 13.2; sāvarata bārani KM 70.3 (see McGregor 1968: 4.36-37).

6.1.3 Generic Sg.

Generic sg. is often used instead of pl.: rāga rāginī ke jūtha KM 12.2; dvai kara saū KM 15.3; bhōha KM 37.1; tīna hū sura ke KM 67.2; tīna kī nāri KM 75.2; rāga ke saṅga KM 85.2; raga rāginī ke KM 101.3.

6.1.4 Obl. case, sg.

-e (e)/-ai (a) are the obl. case endings used with m. -au (?) roots: kādhe AS 10.2; sōne KM 21.1; māthai KM 22.3; bāse KM 39.2.
-hi functions not only as a direct object marker: *citahi* KM 91.3; *syāmāhi* KM 96.1; *premāhi* KM 99.4, but also as obl. marker for other cases: *syāmāhi* KM 82.1; *kāmāhi* KM 82.2:C, D, F, J, BR, PH, NCM. In most occurrences it alternates with -e(e)/-ai(ai): *syāme* A, *syamai* H, I, RC (KM 82.1); *kāme* A, *kāmai* H, I, RC (KM 81.2); *citai* KM 91.3:BR; *premē* A, I, *premaī* J, RC (KM 99.4).

### 6.1.5 Vocative

There are a few occurrences of the vocative suffix -e (°ai in C) with m. and f. -ā stem nouns: *bande* AS 6.1; *pyāre* KM 6.2, 29.1, 73.1; *rāde* KM 14.1, 17.1, 22.1, 23.1, 25.1:H, 41.1, 56.1, 82.3. However this suffix is optional (cf. for example *rādhikā* KM 18.3).

There is one instance of vocative of f. -ī noun, where the final -i is shortened: *saṣi* KM 104.1:F, H.

Two examples show the suffix -e with m./f. -ā nouns without vocative (or obl. case) context: *chabile* KM 69.1:G; *rāde* KM 94.2:H, 96.4 (all MSS).

### 6.1.6 Locative

Loc. is often designated by e(e)/-ai(ai) or -i, sometimes pleonastically followed by a loc. ppn.: *hinḍorai* KM 21.4, 88.1; *dvarai* KM 21.4:F, H; *māthai* KM 22.3; *tamālai* KM 31.4; *garaī/°e* KM 39.4, 47.4, 63.2, 83.4; *hrde* KM 57.1; *thaure/ai/ē* KM 86.2 (all MSS except for D, G, I and NCP.

For -i see phonetics, 5.1.5.

*kūlahu* (a rhyme-form) KM 48.3 has locative sense, but Snell (1991a, p. 240) points out that this form can represent only Ap. gen./abl.

### 6.1.7 m. noun for f. referent

Often a m. n. is used for a f. referent: *gunani rāi* KM 65.1 (see note 1 to translation); *eka kuṇja ke saṣā* KM 79.1; *śri haridāsa ke svāmi syāmā* (see VI 2).

### 6.2 PRONOUNS

#### 6.2.1

The pl. personal and demonstrative pronouns are often used with singular reference: *hama* AS 5.4, KM 79.1; *hamār-* KM 62.1, 82.3; *ye* KM 54.4:BR; *ina* KM 29.2, 3; *tina* KM 69.4, 98.4 etc.

#### 6.2.2 The use of tū, tuma

*tū* (etc.) is most often used in the context of Kṛṣṇa addressing Rādhā; *tuma* (etc.) prevails in the verses where a *sakhi* is speaking to Rādhā, and especially in AS where a devotee is addressing Hari. However, this distinction between *tū* and *tuma* is not maintained throughout the text: there are examples of Kṛṣṇa addressing Rādhā with
tuma (KM 6.1, 79.1, 109.1, 4), and a sakhi invoking her with the 2nd p. sg. pronoun: KM 43.1, 45.2, 68.1. There are a number of instances where tuma is used together with the 2nd p. sg. possessive pronoun (tuma + teri KM 6.1; tumahii + tilairi KM 109.1) which shows that tū and tuma might have been interchangeable to some extent. KM 29.1 presents an interesting case in which a sakhi addresses both Kṛṣṇa and Rādhā, choosing 2nd p. sg. for the former and 2nd p. pl. for the latter. This might reflect the primacy of Rādhā in the theology of the sect, or simply indicate the interchangeability of the two pronouns.

6.2.3 Salient forms and usages

To be noted are the use of: kau/kā as indef. pr. AS 5.1; hau/hā as agen. KM 38.4; tohi as obl. KM 69.2; all these usages are rare but have been attested in SS. The form svai KM 7.3 of the demonstrative pr., distant reference, and the rhyme-forms yāha KM 24.3; eha, be (ha) KM 27.3, 4, and jāli KM 53.3 are among the peculiar features of the pronominal system in Haridās’s corpus.

6.2.4 Table

1) All variants of the pronouns occurring in KM or AS (incl. emphatic forms and m./f./pl. forms) are recorded.

2) The first reading is usually taken from MS G. The backslash mark designates alternative variant, suggested by other MSS.

3) ? marks forms which are either not recorded or rare in this usage. In these instances a reference to the relevant verse is also given. Number alone designates KM, the verse number of AS is preceded by AS.

Table 2
Demonstrative pronouns

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dir.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>eha (r. f.)</td>
<td>ye/e</td>
<td>svai</td>
<td>ve\n\naí</td>
</tr>
<tr>
<td></td>
<td>yaha/ihai/ihii(r')</td>
<td>ye'/yehi/ye(h)i</td>
<td>vaha/vahu</td>
<td></td>
</tr>
<tr>
<td>yahu</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>yahai/yahii/yahii</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Obl.</td>
<td>yāhi</td>
<td>ina\n\ni</td>
<td></td>
<td>una\n\ni</td>
</tr>
<tr>
<td>yāha/yāha (r. f.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agen.</td>
<td></td>
<td></td>
<td>ini\n\na</td>
<td></td>
</tr>
</tbody>
</table>
Table 3
Relative and correlative pronouns

<table>
<thead>
<tr>
<th></th>
<th>Relative Sg.</th>
<th>Relative Pl.</th>
<th>Cor. Sg.</th>
<th>Cor. Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dir.</td>
<td>jau/°o/°u/°yau</td>
<td>je</td>
<td>so(°§)/°u/°au</td>
<td>te</td>
</tr>
<tr>
<td>Obl.</td>
<td>ji(/°h)i(/°h)</td>
<td>jina/°i</td>
<td>ti/°i</td>
<td></td>
</tr>
<tr>
<td>Obj.</td>
<td>jihu/jihu</td>
<td>jini/°a</td>
<td>jini/°a</td>
<td></td>
</tr>
</tbody>
</table>
Agen.  | jini/°a     |              |            |         |

Table 4
Personal pronouns

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dir.</td>
<td>hau(°au)/ho(°o)</td>
<td>tū(°û)</td>
<td>tuma</td>
<td></td>
</tr>
<tr>
<td>Obl.</td>
<td>mo(°ô)/mau(°a)</td>
<td>to(°ô)/tau(°a)</td>
<td>tuma</td>
<td></td>
</tr>
<tr>
<td>Obj.</td>
<td>mohi/mahui</td>
<td>hame(°ë)/°ai(°ai)</td>
<td>tohi</td>
<td>tumhai/°î/</td>
</tr>
<tr>
<td>Gen.</td>
<td>merau(°o)</td>
<td>hamarih</td>
<td>terau(°ô)</td>
<td>tuhmara(°ô)/</td>
</tr>
<tr>
<td></td>
<td>meri</td>
<td>hamarih</td>
<td>teri</td>
<td>tuhmâra(°ô)/</td>
</tr>
<tr>
<td></td>
<td>mierai</td>
<td>hamâre(°ai)</td>
<td>tere</td>
<td>tuhmâra(°ô)/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tuva/tua</td>
<td>tuhmâra(°ô)/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>to</td>
<td>tuhmâra(°ô)/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tihāre/teriyai/</td>
<td>tuhmâre/tuhmâre</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>terei</td>
<td>tuhmâre/tuhmâre</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tihāri</td>
<td>tuhmâre/tuhmâre</td>
</tr>
<tr>
<td>Agen.</td>
<td>me(°ë)/°ai(°ai)</td>
<td>te(°ë)/tail(°ai)</td>
<td>tuma</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hau(°au)/ho(°ô)</td>
<td>38.4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5
Indefinite and interrogative pronouns

<table>
<thead>
<tr>
<th></th>
<th>Interrogative animate/ inanimate</th>
<th>Interrogative inanimate</th>
<th>Indefinite animate</th>
<th>Indefinite inanimate/ animate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dir.</td>
<td>kau(°au)/ko(°ô)</td>
<td>kahā(°û)</td>
<td>kou(°ô)/°i</td>
<td>kachu(°ô)</td>
</tr>
<tr>
<td></td>
<td>ko(°ô)/ko/kau?</td>
<td>kā</td>
<td>kau(°au)/ko(°ô)?</td>
<td>koû(°ô)/kauû</td>
</tr>
<tr>
<td></td>
<td>13.3</td>
<td>kauû/kōna/ kōnu</td>
<td>AS 5.1</td>
<td></td>
</tr>
<tr>
<td>Obl.</td>
<td>kā</td>
<td>kauna/kōna</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Obj.</td>
<td>kāhi/°ho/°hai?</td>
<td>kāhû</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agen.</td>
<td>kaune(°ë)/°ai(°ai)</td>
<td>kāhû(°û)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Reflexive: apanapau; apanō/au; apana; āpa/u/e; āpuna/āpuna

6.3 VERBS

6.3.1 The substantive verb

6.3.1.1

Of special interest are the following forms of the substantive verb used independently:

*hova* KM 3.3, has variant readings *ho(ōō)*hu, *hou*, and is presumably an imperative form;

 kali *KM 7.3 (āi BR) occurs only once, independently, and not in negative context (unlike its appearance in Indrajit, McGregor 1968: 3.113, 116(d), 219 (f), 220 (a)), clearly as a synonym of *hai*;

The imperf. past forms *hute* KM 24.3; *huti* KM 25.2, 73.2, 3 are used only independently.

6.3.1.2 Use of auxiliary

The auxiliary is more often absent than not. In the majority of examples it is used with the imperf. ptc. in general pres., and in these instances it seems to appear more often in the opening line of a verse rather than in the next three lines; this might be connected with some requirements of the performing practice: *rāṣata hau, rahiyyatu hai* AS 1.1; karata hai AS 10.1; phirata (rahata) hai AS 10.2; gherata hai AS 11.3; deṣata hai, deṣata hau KM 6.1; gāvata hau KM 12.1; cāhata ho KM 18.3; lāgata hai KM 26.2; tūṭata hai KM 30.3; āvata he KM 38.3; nikasati hai KM 62.3; bolata hai KM 68.1; hota hai KM 68.2; tūṭata hai KM 69.2; āvata hai KM 78.1; lāgatu hai KM 80.1; melata ho KM 102.1.

In a large number of these instances (KM 26.2, 30.3, 68.1, 2, 78.1, 80.1) the auxiliary verb is followed by another type of *geyavikāras*, the vocative particle, which again might point to the musical tradition.

However, none of the above mentioned observations seems to apply to the use of the auxiliary in other tenses or moods, presumably because unlike the present tense where the auxiliary does not affect the tense, and is thus a pure *geyavikāra*, in other tenses and moods it serves as a temporal or modal marker: *rahyau hai* AS 13.2; jāgata hoi KM 47.3; āi hai KM 51.1, šāi hai 51.4; lāgī hai KM 71.2; bhayaū hai KM 90.3; baithī hai KM 98.2.

3 For analogous observation about the appearance of the gen. ppa. in the first line of a stanza see Snell 1991a, p. 109). There it is explained with the difference between the introductory character of the first line where a *pada* is being ‘labelled’ and the more descriptive context in the following lines.
6.3.2 Subjunctive-present

6.3.2.1 Subj.-pres./Indicative pres.

Subj.-pres. is used when the context requires subjunctive force and as a functional synonym of indicative present. The functional overlap of subj.-pres. and indicative pres. is demonstrated by examples in which they constitute alternative readings: lāgai B, I, J, BR, D, F, lāgata (remaining MSS) AS 4.3; jānai I, jānata (rest of MSS) AS 10.2; jāi F, BR, jāta (all other MSS) AS 14.2; parata A, I, parai (rest of MSS) AS 18.3; rahai F, rahata (all other MSS) KM 9.3; tūte C, tūtata (rest of MSS) KM 30.3; bajai H, bajai (all other MSS) KM 33.3; jāta F, jāya/i (all other MSS) KM 35.3; rahata H, rahai/u/a (remaining MSS) KM 39.2; birājata H, birājai/e (remaining MSS) KM 41.1; upajai C, F, H, I, J, BR, NCM, upajati/ta G; D, NCP KM 45.2; upajai NCM, upajati/ta (remaining MSS) KM 60.3; jāta D, I, jāi/ya (rest of MSS) KM 80.2; jhūla F, jhūlata (rest of MSS) KM 84.1; lagai RC, lāgati/ta (remaining MSS) KM 92.1; desai/e I, BR, desata (rest of MSS) KM 98.3; upajai H, upajata (rest of MSS) KM 102.3; khelai RC, selata (rest of MSS) KM 105.2.

6.3.2.2 Subj.-pres./Imp.

Since sometimes only nasalisation distinguishes the forms of subj.-pres. and imp. there are many instances in which the two seem to be alternative readings: jāno/a/a/u/a KM 3.2, 5.2; kaho/o/u/a/u/u KM 6.3; karo/o/a/u/a/u KM 10.2; desau/o/u/o KM 32.1; rahai/u/a/u KM 39.2 etc.

6.3.2.3 Peculiar forms

There are two examples of -y- added to the root before the subj. termination: desyai KM 34.1:C and KM 35.1:A. In both instances the forms are alternatives to more common subj.-pres. forms and the context is present rather than past.

The form leva KM 80.3 is either 1st p. subj.-pr. or imp. (cf. hova 6.3.1.1).

6.3.3 Future

6.3.3.1 Indicative future

Both -h- forms and extended -g- forms occur in KM and AS, showing future force: āvaihau AS 4.3; leigau AS 17.2; rahaih, tarihau KM 1.2; hvaihau KM 54.3; lehū KM 73.3; daiahu KM 83.2; karihau KM 90.1; vārōgi/augī/augī alternatives to vārō KM 44.4:A, F, C, BR, RC; H; I, J, NCM; mānēgī KM 49.3; dēūgī KM 74.2; desaigī KM 101.3; upajaihau KM 101.3.

6.3.3.2 Subj.-future

There are also a few examples of subj.-fut.; whereas the force of jāhi/i KM 6.2, 99.1 is distinctively subj.-future, that of jāhī KM 53.2; dehi KM 95.1 and chuvāhi KM 99.4 is present-indicative.
6.3.4 Passive

6.3.4.1 Synthetic passive

rahiyatu AS 1.1; janiyata KM 61.3; pāiyata KM 72.4, 102.4; dešiyata KM 97.1, 109.2; suniyata KM 99.3.

The use of passive in suniyata KM 17.3 and dešiyata KM 36.1 is not required by the context and the passive form is not supported by all MSS (see variant 25, KM 17 and variant 4, KM 36).

There are two examples of explicitly passive force expressed with active verbs: aisi kahū desī, suniya (most MSS read suni/i) na bhanī KM 31.2; and yaha aciraja deṣyau na sunyaū kahū KM 91.1.

6.3.4.2 Periphrastic passive

There are three types of periphrastic passive in KM and AS:

1) formed by combination of the perf. ptc. and the auxiliary jā-: kahi gaī KM 11.1; baranī na jāi KM 26.1, 29.1, 4, 41.2, 86.1; na jāi sahā KM 35.3; na baṣānē jāta KM 40.1; kahi na jāi KM 69.2.

2) imperf. ptc. + ā-: kahata na āvatī KM 66.3.

It is interesting that all examples of this and the previous type (apart from KM 11.1 where kahi gaī may be a compound since kahi alternates with kahi, see variant 2) appear in negative context. (The same is true of the examples quoted by Pauwels 1995, p. 91 McGregor 1968: 3.143, Entwistle 1983, p. 198.)

3) imperf. ptc./verbal noun? + ban-: deṣata hi banē KM 21.2; rūthe kyaū banē KM 79.1; rūsane kyaū banē KM 90.2.

6.3.4.3 Subj.-pres. forms in the passive

The -ie/ije forms in KM and AS have mainly imperative rather than passive force (the opposite is noted with regard to the language of Indrajit (McGregor 1968: 3.144-146) and Harirām Vyās (Pauwels 1995, p. 91):

AS: kijai 7.1, 2, 12.1 and dijai 12.1.

In most examples of KM sakhi or Kṛṣṇa addresses Rādhā:

sakhi: kijai KM 16.1, 2; jijai KM 16.2, pijai 16.3, lijai 16.4; suniyē KM 45.1; caliye KM 69.1;

Kṛṣṇa: caliye KM 56.3 (said by Rādhā in the disguise of Kṛṣṇa); boliye KM 59.1, 90.1; kijīye KM 80.1, dhāiye 80.3;

caliye KM 49.3 is addressed by a sakhi to Kṛṣṇa and pijai KM 74.1 by Rādhā to Kṛṣṇa.
bhāsiyai AS 2.2; dijai KM 95.3 and pāïye (which alternates with pāïyata) KM 101.2 have clearly passive sense.

6.3.5 Imperf. ptcns.

6.3.5.1 Morphological features

Most often the imperf. ptcns. in Haridās's corpus are formed with the ending -ta for both m. and f. gender. Some MSS (e.g. F, I, H, RC) are fairly consistent in substituting the ending -ti when the ptcn. occurs with f. subjects. In other MSS (G, C, PH) -ta is typically used for both genders. There are three instances of ptcns. ending in ti, all of them are rhyme-forms: gāvati, capāvati and rāvati KM 104.2, 3, 4. AS 3.2 includes the extended form pāvatau/o. -tu endings are very rare, always connected with m. sg. subjects (except for KM 97.4), and are often followed by the substantive verb: rahiyatu (hai) AS 1.1 (all MSS except for B, J, PH); karatu (hai) AS 10.1:B; rāhatu (hai) AS 10.2:1; ṭūṭatu (hai) KM 18.1:1; 69.2:F, H; jātu KM 57.3:C; pragaṭatu KM 76.4:C, D, G, PH; āvatu KM 78.1:H; bāṭchatu (hō) KM 78.2:G, H; kahatu KM 78.4:H; lāgatu (hai) KM 80.1:G, H, PH, NC; mīlitu KM 97.4:G; pāiyanu (hai) KM 102.4:A, PH.

6.3.5.2 Syntactic features

Most often imperf. ptcns. function as the main verb of a sentence or as the first member of a composite tense construction.

Imperf. ptcns. occur also in constructions with hī: deśata hī deśata KM 9.4; parata hī KM 58.2, and in combination with rah-, ban- (?) and jā- (see below, 6.3.8.4)

Occasionally imperf. ptcns. function as nouns: kahāvata AS 18.2; deśata KM 12.4; (kai) gāvata KM 32.4; 89.4 (cf. McGregor 1968: 3.171); (jivata ko) lahā KM 35.2; citavata KM 91.3; gāvata ṣelata KM 102.3.

6.3.6 Perf. ptcns.

6.3.6.1 Uncommon forms

Rhyme-forms: saha KM 35.3, dahā 35.4.

n- forms: bašānē KM 40.1; lapāṭānē KM 49.4; lapāṭāna (? ) KM 97.1 (see note 2 to translation).

Others: bhayā AS 6.4:J; kari (?) AS 16.3 (see note 6 to translation); linē KM 63.4; kiyā AS 6.4 (all MSS except for F).

6.3.6.2 Syntactic features

Perf. ptcns. often function as the main verb of a sentence or as component of composite tenses.

There are a number of occurrences of adverbial non-finite constructions with the obl. sg. perf. ptcn. in -e in KM and AS. Most often they are nasalised. In many instances
they are functionally indistinguishable from absolutive construction as demonstrated by
the alternative usage of adverbial perf. ptc. and abs. constructions (cf. McGregor 1968:
4.40-45 and Entwistle 1983, p. 196): (saba suṣa) liyē (rahata) AS 3.3; sādhe phirata AS
10.1 (r. f., nas. in B, D, I, J, PH); bhūlaī bhūlaī KM 10.1 (equivalent to MSH abs.
construction bhūlkar bhū; (kācha) bādhē (nyṛta karata) KM 14.2; arabarē (pragaṭa
bhāi) KM 28.3; liyē (rahaī) KM 39.2; bicārata hi gaye sādhe (r. f.) KM 41.3;
(mardana) kiyē KM 56.1, (murali) dharē 56.1, (piḷumbara) auḍhē 56.1; (siṅgāra) kiyē
56.2 (nas. in A, F, H, J, PH; I, NC), diyē (syāma) 56.2; grasē liyē KM 57.3; kiyē
(māna) KM 59.3; (tāla) dharē KM 60.2; (dāḍī) chāḍai KM 61.3 (nas. in D; F, PH; J);
(aisau) kiyē KM 68.2; tekā KM 77.2 (teka BR, tekī NCM); rāṣe (selata) KM 81.4;
(saṅga) liyē (rāgati) KM 85.2; (nyāre) kiyē (vāri) KM 86.4 (nas. in C); sōdhē (nhaī
baitī) KM 103.1(nas. in A, F, H, I, PH, NC); liyē (āgāī thāḍhi) KM 103.3.

There are a few occurrences in which the adv. perf. ptc. alternates for not only with the
abs., but with the imperfect ptc. (all recorded examples are with the verb deś-): (bhāvate ki
prakṛti) deśai KM 11.3 (deśa D, deśata C, F, H, I, J, NCM, RC); (muṣa) deśē (canda
lajāvata) KM 12.3 (deśi F, deśata C, H, I, J, NC, RC); (badana canda) deśē KM 57.1
(deśata F). These readings might be due to confusing the adverbial use of the perf. part.
with 3rd p. subj.-pres., which is often functionally synonymous with general present.

Perf. ptcs. are also used:

1) in constructions with bina: bina deśai KM 16.2; tere deśē bina KM 76.2;

2) in idiomatic collocation with imperfect ptcs. of the correspondent vi. (see Snell &
Weightman 1992, p. 213): chuḍāye na chūṭata KM 57.3 (see note 8 to translation);
chipāye na chipata KM 97.2; rāṣe na rahaī KM 108.3;

3) in compound verbs with căh-, kar- and rah- (see 6.3.8.3).

There are a few instances of perf. ptcs. functioning as adjectives: anamāgyau AS
4.3; rāḍhī (śīra) KM 51.4; tūṭī (lara), chūṭī (poti) KM 85.1.

6.3.7 Absolutives

The most common form is the verb stem, represented by -i/a: hili milī KM 18.4;
jakī KM 24.4; weak final -i is occasionally represented by -ya, typically after ā: milāya
KM 11.4:G.

There are a few occurrences of the extended abs. form as well: uṭhikē/kai KM
47.4:A, NC; RC; hāṣikai KM 105.2. The abs. of kar- is kari or ke/kai/a/ (suphala)
kari, kafka KM 3.1:C, NCM; (krama krama) kari KM 41.4, kafka, kāi KM 68.4:D, H;
jatana/kari KM 90.3; (misi) kāi 1, J, NCM, kē PH, kari RC, KM 102.2.

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4It is important to notice that this ‘alternation’ is between scribes/MSS, not between similar occurrences
within a single MS.
Absolutes are often followed by rah- to express continuous action or state: phaṭaphatayā rahyau AS 1.4; gahi rahe AS 9.4; byāpi rahyau AS 13.2 (cf. McGregor 1968: 3.161); mūdi rahāi KM 6.2; rahāi hvai KM 7.4; niḥāri rahai KM 9.2, niḥāri rahe KM 11.4 (see above 2.5); jaki rahe KM 24.4; lapaṭāi rahe KM 25.4, 92.3; laṭapātāi rahe KM 57.4, 80.4; rami rahau KM 61.1; mari rahī KM 68.2; rahī bharī KM 73.4. They also appear in the idiomatic phrases lai jāhi KM 53.2 and lai cali KM 69.3.

There are a number of instances where the final vowel of the abs. has been lengthened in order to accommodate the rhyme (see 2.5).

6.3.8 Verbal nouns

Verbal nouns are attested throughout KM and AS: sarakani KM 20.4; dharani KM 33.3; cāhani (?) KM 37.3 (see note 6 to translation); lapaṭāni KM 55.4; morani (?) KM 67.3 (see note 12 to translation); ānī (?) KM 71.3 (see note 9 to translation); rūsanē KM 80.2; ḍolani, bolani KM 85.1; bihārani (?) KM 88.4 (see note 9 to translation); rēgani KM 89.3.

Some occur as rhyme-forms: dharani, darani, parani KM 50.2, 3, 4; ghorani KM 89.2, hārini AS 2.2; lāvani (?), gagāvani, bhāvani, citāvani AS 11 (see note 2 to translation); pōhanī, jōhanī AS 12.2, 3.

They are regularly used in purpose clauses as well: udive kau AS 1.4; harana kau, bharana kau, tarana kau KM 4.1, 2, 4; kāḍhana kau KM 7.2; harive kau KM 77.3; deśive kau KM 91.3; bharana (ā) KM 98.4; deśana (jahi) KM 99.1; avalokana kaĩ KM 102.1.

The -bau forms are often part of gen. construction: nikasive kau ṭhaura KM 6.3; uthāibe ki bātē KM 62.3; uthībe ki chabi KM 86.1.

There are two examples of verbal nouns functioning as verbal agent: bigārana and sabārana AS 5.1.

Verbal nouns are also used as first member in compounds with lāg-, ban- (?), pa- and de- (see 6.3.8.2).

6.3.8 Verbal compositions

6.3.8.1 Forms based on verbal stems

The forms based on dependent auxiliary verbs have the same meaning as in MSH: par- expresses suddenness or conclusiveness of the action; le- has reflexive force and jā- is a process-marker.

par.: hārī par- KM 23.4, 66.3; badalī parī KM 73.1; cōki parī KM 83.4; āī pari KM 104.3.
leː udāi lai AS 8.2; kari līna/ˈkă KM 26.4, 63.4; samāya lyāu KM 35.1; rāṣi lai KM 35.4; bola bulīya liyo KM 36.4; gahi lai KM 56.3; hari leta KM 58.2; cuvāē le KM 74.3.

jāː soi gāi KM 47.1; bhoi gāi KM 47.2; boi gāi KM 47.3, noi gaĩ 47.4 (r. f.); kari jāti KM 78.1; hvai jāta KM 109.1, 2, mari jāta 109.3.

jān- ‘to know (how to)’: gūnṭhi jānē KM 70.1, but rahyau janiyata KM 61.3 (r. f.).

sak- ‘to be able to’: kari sakai KM 70.2; kari sak- AS 1.3:A, B, D, F, I, J, BR.

6.3.8.2 Forms based on verbal nouns

lāgiatan: ‘to begin to’: selana lāgie KM 2.1; selana lāgī KM 83.3; bhījana lāge KM 93.1.

pāː ‘to manage to’: jāna (jāni) na pavaī KM 62.2.

de- ‘to allow to’: na jāna de KM 74.3.

6.3.8.3 Forms based on perf. ptc.

cah- ‘to wish to’: kiyaucūhāu AS 1.3; deṣyayu cāhata KM 6.4; cāhata nīhāri KM 15.2 (r. f.); bhayocāhata KM 18.3; miliyau cāhati KM 102.2.


rah- (continuity of situation): cadhyau rahata AS 10.2:B, D; I; mili rahai KM 35.2; jhūli rahyau (or r. f. of abs., see note 10 to translation) KM 57.3.

6.3.8.4 Forms based on imperf. ptc.

rah- (continuous character of the action): deṣata rahaū, AS 3.4, KM 3.1; raṭata rahata KM 9.3.

jāː (progressive character of the action): bunata udherata jāta AS 14.2; manāvata jāi KM 80.2.

ban- ‘to manage to?': deṣata hī banē KM 21.2; but rūṭhe kyaū banē KM 79.1; rūsane kyaū banē KM 90.2. The first example and the example quoted by Pauwels (1995, p. 91) suggest that the auxiliary ban- is used with imperf. ptc., however its further two occurrences do not support this observation.

phiraː (progressive marker?): karataphirata KM 53.1 (see note 1 to translation).

6.3.9 Conjunct verbs

The conjunct verbs in KM and AS are mainly based on kar- and hoː: sudāha kari KM 31.3; māna karata KM 39.1; chalu kai KM 39.4; krama krama kari KM 41.4; mardana kiye KM 56.1, śīṅgāra kiye 56.2; guṇjāra karata KM 85.2; karata nṛtya KM 105.3 etc.
6.4 NUMERALS

6.4.1 Cardinals: dutiya AS 7.3; dvaik KM 7.1; dū KM 8.3; eka KM 13.1; cāri KM 20.2; dasa KM 106.2; koṭi KM 29.4, 86.4; kiraurani KM 89.3.

Cardinals used not in literal sense: sādhe gyāraha KM 26.3; nabsata KM 26.3.

6.4.2 Ordinals: dūsarī AS 16.3, dūjai KM 26.3.

6.4.3 Aggregatives: doū KM 2.3, 25.4, 71.4; doī KM 13.1; duhūna KM 49.4; duhū KM 63.1; tīna hū KM 59.2, 67.2; cāraū KM 87.2; cahū KM 89.2.

6.4.4 Forms in which the first component is a numeral: ikasāra, caupahalu KM 20.2; duraṅga KM 73.3; ekānta KM 84.1.

6.5 POSTPOSITIONS

Worth noticing are the following salient forms and usages of ppns.: para KM 18.2 (rhyme, see note 4 to translation); the rhyme-form mēhi KM 82.3 of the loc. ppn.; the variant saha (sāha) of sō KM 81.4; the collocation (sarovara) taī KM 57.1 where taī seems to be used as a synonym of maī (for a similar unusual usage of taī see McGregor 1968: 3.176).
Chapter IV

Apparatus

Notes on the conventions used in the *apparatus criticus*

1. The text given *supra lineam* is the text of MS G without any changes. There are only two exceptions to this: the haplography of *ri*- in *rijha* (KM 85.3), and the omission of *-sa* in *haridāsa* (AS 2.4) are corrected.

2. The *apparatus criticus* includes the variants of 12 MSS. Eight MSS are collated for the text of AS: A, B, D, F, I, J, BR and PH. Since 13 of the 18 verses are missing in C, it is not used in the collation for AS. MSS H, NC and RC, which give the text of KM only, are obviously excluded as well. 11 MSS are collated for the text of KM: A, C, D, F, H, I, J, BR, PC, NC and RC1. B is eliminated because only 37 verses of KM are preserved in it, the rest is missing.

3. The arrangement of MSS in the collation is: MSS from VRI (except commentaries) in alphabetical order; MSS from the Haridāsi Sevā Saṃsthān (except commentaries) in alphabetical order; MSS of commentaries in alphabetical order. The alphabetical order follows the Latin. For the sigla of the MSS see the chapter on description of MSS.

   Since NC cites the verses of KM at least twice, there are separate sigla denoting the two texts: NCP (NC *pada*, verse quoted as a whole) and NCM (NC *mūla*, verse quoted line by line, each line followed by the relevant commentary). When NCP and NCM agree on a reading, the siglum used is NC. The order of NCP and NCM is not alphabetical, but as they appear in the MS, NCP preceding NCM.

   Throughout the *apparatus* RC stands for RC1, except in KM 82, where the variants are taken from RC2, since the verse is missing in RC1.

4. A single *danḍa* is shown by a semi-colon, a double *danḍa* by a full stop.

5. *rāga* headings are not shown here, but are discussed in the chapter on *rāgas* in AS and KM.

6. A few more standardisations have been adopted in order to reduce the bulk of the *apparatus*:

   When variants disagree only on the inclusion of undoubtedly conditioned nasalisation, or on certain orthographic peculiarities (use of ś or ṭr; ś or s) these differences are not shown in the *apparatus*. The form used is the one which occurs in the first of the quoted MSS. For example KM 41, note 19 A, C, F...śyāmā (as an alternative to *syāma* in G) means that these MSS agree on the feminine form *syāmā*, though they might disagree on any of the above-mentioned peculiarities (in this case on
the use of tatsama ś or s, and on nasalising the long ā). The form quoted is sāyāmā because this is the form in the first of the listed MSS - A - but in the rest it might be sāyāmā or sāyāmā. A detailed analysis of the orthographic peculiarities of each MS is given in the description of MSS in the chapter on textual analysis.

Conditioned nasalisation (as a single difference) is marked only when the form is in a final rhyme, or where there might be ambiguity about the type of nasalisation. This includes: nasalisation of pronominal forms such as kaunē; of mānā and its variants; of verbal forms, where a termination is nasalised and in a nasal environment, ganaī, banaū; and the forms of the negative particle nahī.

With regard to the use of b and v, the text sup. lin. consistently follows MS G. Variants are shown in the rest of the MSS only when G does not specify v and another MS does. The opposite (when G marks v and another MS does not) is not indicated, since G is more consistent about differentiating b and v than the other MSS.

7. In the transliteration of the MSS, ~ is used when there is vowel nasality, and the graph for the relevant nasal, when there is a nasal consonant. In rare cases m is employed as well: to show nasalisation of the consonant in sibilant environment, and generally nasalisation when it is not clear if an anusvāra stands for anusvāra or candrabindu, or when one needs to distinguish between a conjunct of a nasal and a consonant, and the combination of an anusvāra and a consonant: kinnārī as distinct from kimnārī.

8. The following signs have been employed in the text sup. lin.:

[ ] the text which is enclosed between square brackets is taken from MS L (a transcript of MS G) because it is unreadable in G;

[...] text unreadable in both MSS G and L;

( )MS the lexes enclosed by brackets are omitted from the main text and added in the margin;

< > these brackets designate the two emendments of the text in G.

9. A few signs are used in the apparatus as well:

? A question mark is written after uncertain forms or uncertain procedures, e.g. KM 58, note 26 (PH omitted, deleted?), the word (kahata) is not included in PH, but there is a seemingly empty space where it is supposed to be, which could mean that kahata was originally added, and later deleted.

[X...Y] from X to Y

{ } These brackets enclose the sigla of MSS for which a certain addition applies when the note includes MSS with other changes as well, cf. KM 1, note 4.

10. Abbreviations in the apparatus:

cnt. continued
inf. lin. infra lineam
marg. margin
p.c. post correcturam
pr. m. propria manu
sec. m. secunda manu
sup. lin. supra lineam
unr. unreadable
A S 1

[jya Paula hi] ja'i hi tuma rāṣata hau tyau hi tyaau hi rahiyatu hai hau hari;
aura tau acarace pāya dhara ki sutau kauna ka pari bhari;
jaddapi kiyau cāha apano mana bhāyo so te kyaau kari rāṣa ha pakari;
kahī haridāsa piñjarā ke janābara jyaau phataphataya rahyau uđive kau kiton kari.

1 A, BR jyō
2 B, F, I, BR, PH hi
3 A, BR jyō; B jyau; D, F, I, J jyaū
4 B, F, I, BR, PH hi
5 A, BR, PH ho
6 A, BR tyō; B tyo
7 B, D, F, I, BR, PH hi
8 A, BR tyō; B tyo; D omitted
9 D omitted; F, I, BR, PH hi
10 B, J, PH rahiyatu; I rahiyatu; BR rahayatu
11 A he
12 A, B, D, F, I, BR, PH ho
13 A, PH to; B, F, J, BR omitted
14 A pāya; B, F, I, BR, PH pāi
15 A, J, BR dhārō; F dhārau
16 B, I so
17 A, I, PH to; BR unr.
18 Added: A, BR, PH kaho; B, D, F, I, J kahau
19 A, F kōna
20 A, B, F, I, J, BR, PH ke; D kaī
21 A, F pāda; D, I, J, PH paīda
22 A, yadyapi; B, PH jadapi; D jadyapi; BR jaddipa
23 Added: B ho D, I, J hau; F hau; BR hō
24 A, D, F, I, J, BR omitted; B, PH kiyo
25 A, D, F, I, J, BR omitted; B cāho; PH cāhō
26 A hō added
27 A, B, D, F, I, J apanau
28 D, F, I, J, BR omitted
29 F, I, J bhāyau
30 Added: A kiyo cāhō; D kiyo cāha; F kiyo cāha; I, J kiyo cāha; BR kiyo cāhō
31 A, D sa; B sau; F, BR omitted; J sō
32 B, D, F, I, J, BR omitted
33 A kesē; B kyo; F kaisē; I kaisa; J kēsa; BR kaise; PH kyō
34 A kara
35 Added: A sakō jo tuma; B šaka jo tuma; D sakau jo tuma; F sakō jyaau tuma; I, BR sakaū jo tuma; J sakaū jau tuma
36 A, B, BR rākho; D, F, I, J rāṣau
37 A, B, D, F, I, J, BR omitted; PH hō
38 A kahi; B kahe; D kaha; F, J, BR omitted
39 B, F, I, J, BR śrī added
40 F, I, BR ke svāmi svāmi kuṇjabihārī added
41 A piñjarā; D pijarā
42 PH jināra emended to jinābara
43 A lō; B lo; D, F, I, J, BR laū
44 A tadaphadāri; B, F, I tarapharāri; D, J tarapharāya; BR tapharāri
45 A, BR rahyo
46 A uđivali; D uđave
47 A, F, BR kō; B ko
48 A kitaũ; D kitaũka; F kitauku; J kitaũ; BR kitoka
kāhū ko¹ basa² nāhi³ tuhmāri⁴ kṛpā⁵ te⁶ saba hoya⁷ bihāri bihārini⁸; aura⁹,¹⁰ mithyā prapañca kāhe¹¹ kaḥ¹² bhāṣiyai¹³ su¹⁴ tau¹⁵ hai¹⁶ hārini¹⁷; jāhi tuma sō¹⁸ hitu¹⁹ tā sō²⁰ tuma hita²¹ [karau]²² saba suṣa kārani²³; śri haridā<sa> ke svāmī syāma kuṇjabihāri prānani²⁴ ke ādhārani²⁵.

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¹D, J kau; F omitted; I omitted, added in marg., pr. m.
²F basu
³B, I, J nāhi; D nāhī; F nāhi; BR nāhi
⁴D tumāri; F, I, J, BR tumhāri
⁵B, I kṛpā
⁶D, J tai; I saū; BR te
⁷B, F, I, BR, PH hoi
⁸B, D, I, J, BR, PH bihārani
⁹B ora
¹⁰D tau added
¹¹PH kohe
¹²A, F kau; B, BR ko; PH kō
¹³A, BR, PH bhāṣiye; B bhaṣiai; I bhāṣiye
¹⁴A, B, I, J so
¹⁵A, B, PH to
¹⁶A, B, J, PH he
¹⁷B hārana; D, F, I, J, BR, PH hārani
¹⁸D, I, J saū
¹⁹A, B, D, F, I, J, PH hīta
²⁰D, F, I, J saū; B, BR so
²¹F hitu
²²A, BR karo
²³A kārini, B kārana
²⁴A prāṇana
²⁵B ādhārana
kabahu\textsuperscript{1} kabahu\textsuperscript{2} mana ita uta jāta yā tē\textsuperscript{3} ba\textsuperscript{4} kaūna\textsuperscript{5} adhika\textsuperscript{6} su(ṣa)\textsuperscript{mg.\textsuperscript{8}};

bahuta\textsuperscript{9} bhatina\textsuperscript{10,\textsuperscript{11}} ghata\textsuperscript{12} āni\textsuperscript{13} rāṣau\textsuperscript{14} nāhi\textsuperscript{15} tau\textsuperscript{16} [pā]vatau\textsuperscript{17} duṣa\textsuperscript{18};

koti kāma lāvan[yā\textsuperscript{19} bhihāri tē\textsuperscript{20} ke\textsuperscript{21} mūhācuhī\textsuperscript{22} saba suṣa liyē\textsuperscript{23} ra[hata ruṣa\textsuperscript{24};

śrī] haridāsa\textsuperscript{25} ke svāmī syām[ā kuṇjabihāri kau\textsuperscript{26} di]na\textsuperscript{27} desata\textsuperscript{28} raha\textsuperscript{29} bicitra muṣa.

\textsuperscript{1}F āhu; J āhu
\textsuperscript{2}F āhu; J āhu
\textsuperscript{3}A, B, F te; D, J taī
\textsuperscript{4}BR aba
\textsuperscript{5}A, PH kōna; F kōnu
\textsuperscript{6}F, J, BR hai added
\textsuperscript{7}F adhiku
\textsuperscript{8}F suṣu; J susuṣa emended to suṣa
\textsuperscript{9}A bahu, B bashauta
\textsuperscript{10}B bhatini; D bātana; F bhati; I, J, PH bhātini; BR bhātina
\textsuperscript{11}F tē added
\textsuperscript{12}A, B ghati
\textsuperscript{13}I āna
\textsuperscript{14}A, B, F, I, J, PH rākhyau; BR rākhyo
\textsuperscript{15}B, I nāhi; D nāhi; PH nāhi
\textsuperscript{16}A, BR, PH to
\textsuperscript{17}A, B, BR, PH pāvato; F omitted
\textsuperscript{18}F duṣu
\textsuperscript{19}A, D, F lāvanyā; J lāvani
\textsuperscript{20}I jī
\textsuperscript{21}A, BR tē; J taī
\textsuperscript{22}A, J muhā\textsuperscript{6}; B muhācahe; D, F muhācuhī; I, PH muhācuhī; BR muhā\textsuperscript{6}
\textsuperscript{23}A, F, BR liye; B liia; I liyāi; J liyāi
\textsuperscript{24}F ruṣu
\textsuperscript{25}BR haridāsī
\textsuperscript{26}A, PH ko; F, BR omitted
\textsuperscript{27}A dīna added
\textsuperscript{28}A -ta omitted, added \textit{inf. lin.}
\textsuperscript{29}A, BR, PH raho; B raho; F rahau
[hari bhaji] bhaji chāḍi na [māni nara tana kaũ];
mata baṅchhai mata baṅchhai re tilu tilu dha[na kaũ];
anamāgyau āga āvaigau jyaũ palu lālgata palu ku kaũ;
kaḥi haridāsa mīca jyaũ āvai [tyaũ] dhana āpana kaũ.

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1 D bhaja; F bhati
2 F, BR omitted
3 D bhaja; F, BR omitted
4 A chāḍi; D chāḍa; BR chāḍi
5 A, D, F, I, J, BR māna
6 B nira; F rata; J ra
7 F omitted, see above
8 A, F, I kau; B ko; BR kō
9 B mati; F, BR jini
10 A baṅche; F bacche
11 B, BR re added
12 B, J mati; F omitted; BR jini
13 A baṅche; F omitted
14 A, B, BR omitted
15 A, B, D, I, J, BR tila
16 A, B, D, I, J, BR tila
17 A, B, F kau; BR kō
18 A anamāgyo; B, PH anamāgyau; D, F anamāga; J anamāga; BR anamāge
19 A āgē; B, BR āge; F omitted, āgē added in marg.
20 A āvego; D, BR, PH āvaigo; F āvaigau; J āvaigaū
21 A, BR jyō; B jyai; F jyo
22 A, B, F, I, J, BR, PF pala
23 B, I, J, BR lāgai; D lāgai; F lāge
24 F na added
25 A, B, F, I, J, BR, PH pala
26 A, F kau; BR kō
27 A kaḥi; B kahe; D kahaī
28 B, I, J, BR sṛ added
29 B mīcu; F mīcu
30 A jyō; B jyaũ; F kyau; BR kyō
31 A āve
32 A, F, BR tyō; B tyau
33 A he added
34 J dhana
35 A omitted; B he; F, BR hvaihai
36 I, BR, PH āpuna
37 A, B, F kau; BR ko
e\(^1\) hari mau\(^2\) so\(^3\) na\(^4\) big\(\text{'}\)rana ka\(\text{'}\)n\(^5\) to\(^6\) so\(^7\) na sab\(\text{'}\)rana\(^8\) ka\(\text{'}\)n\(^9\) mohi\(^10\) tohi\(^11\) pari ho\(\text{a}\)\(^12\); ka\(\text{'}\)n\(^13\) dha\(\text{'}\)n\(^14\) jita\(^15\) ka\(\text{'}\)n\(^16\) dha\(\text{'}\)n\(^17\) h\ara\(^18\) pira\(^19\) bad\(\text{r}\)\(^20\) na cho\(\text{a}\)\(^21\); tuhm\(\text{'}\)r\(^22\) m\(\text{\'}\)y\(\text{a}\) b\(\text{\'}\)ji\(^23\) bicitra\(^24\) mohe\(^25\) suni\(^26\) k\(\text{\'}\)ke bh\(\text{\'}\)ule\(^27\) k\(\text{\'}\)uda\(^28\); kahi\(^29\) h\(\text{\'}\)arid\(\text{\'}\)sa hama\(^31\) jityau\(^32\),\(^33\) h\(\text{\'}\)re\(^34\) tuma ta\(\text{\'}\)u\(^35\) na\(^36\) tauda\(^37\).

\(^1\)D ai \(^2\)A, B, D, F, I, J, BR, PH mo \(^3\)D sa\(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\) sau; F sau \(^4\)BR omitted \(^5\)A, BR ko; B, F, PH k\(\text{\'}\)o \(^6\)A, B tuma \(^7\)D, F, J sau \(^8\)A, B sahm\(\text{'}\)rana; D, I, PH s\(\text{\'}\)b\(\text{'}\)rana; F, J, BR sav\(\text{'}\)rana \(^9\)A, BR ko; B, PH k\(\text{\'}\)o; I kau \(^10\)B mauhi \(^1\)I t\(\text{\'}\)hi \(^12\)B hau\(\text{\'}\)a \(^13\)A, PH k\(\text{\'}\)na \(^14\)A, PH dh\(\text{\'}\); B dho; J dhau \(^15\)A, B, I jite \(^16\)A, B, F, PH k\(\text{\'}\)na \(^17\)A, B, F, PH dh\(\text{\'}\) \(^18\)A h\(\text{\'}\)re; F harai \(^19\)A, D, I para; B, J pari; F parir; BR pira emended to para; PH piri \(^20\)F b\(\text{\'}\)\(\text{\'}\) \(^21\)B cha\(\text{\'}\)j\(\text{\'}\) \(^22\)A, I, J tumh\(\text{\'}\)r\(\text{\'}\); D tum\(\text{\'}\)r\(\text{\'}\); F, BR tuma \(^23\)F, J, BR pas\(\text{\'}\)ri added \(^24\)A pas\(\text{\'}\)ri added \(^25\)B mohi \(^26\)A, I, J, BR muni; B, D \(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\) \(^27\)D bh\(\text{\'}\)lu\(\text{\'}\)\(\text{\'}\); F bh\(\text{\'}\)lu\(\text{\'}\)\(\text{\'}\); BR bh\(\text{\'}\)lu\(\text{\'}\)yo \(^28\)A, B, D, F, I, J, BR, PH ko\(\text{\'}\)a \(^29\)B k\(\text{\'}\)\(\text{\'}\) \(^30\)B, I, J, BR \(\text{\'}\)\(\text{\'}\) added \(^31\)D omitted \(^32\)A, B, D, I, J, PH jite; BR jityo \(^33\)D hama added \(^34\)F h\(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\)\(\text{\'}\) \(^35\)F omitted; I tau\(\text{\'}\); J to\(\text{\'}\) \(^36\)F omitted \(^37\)A, D, F, I, J, BR, PH toda
bande aṣatiyāra¹ bhalā²;
cita³ na ḍulāva⁴ āva⁵ samādhi⁶ bhitara⁷ na hohu⁸ agalā⁹;
na phiri¹⁰ dara dara pidara¹¹ dara¹² na hohu¹³ adhalā¹⁴;
kahi¹⁵,¹⁶ haridāsa karatā kiyā¹⁷ su¹⁸ huvā¹⁹ sumera²⁰ acala calā.

¹ A, B, I akhatyāra; F aṣatiyāra; BR akhitiyāra emended to akhatiyāra
² B bhālā
³ F, BR citu
⁴ B dulāu; F dulāvata
⁵ A omitted, added sup. lin.; B āu
⁶ A samādhi emended to samādhi; D samādha
⁷ J bhitara
⁸ B hauhu; I hou
⁹ B āgalā
¹⁰ A, D, F, I, J, BR phira
¹¹ J padara
¹² F dara added
¹³ B hauhu; I hou
¹⁴ B, I, J, BR, PH andhalā
¹⁵ A kaha emended to kahi; B kahe
¹⁶ B, I, J, BR śrī added
¹⁷ F kārī; I kiyā
¹⁸ A, B, I so
¹⁹ B huī; F bhai; J bhaya
²⁰ B śumeru
hitu\textsuperscript{1} to\textsuperscript{2} kijai kamala\textsuperscript{3} nêna\textsuperscript{4} sô\textsuperscript{5} jä hitu\textsuperscript{6} ke\textsuperscript{7} ägai\textsuperscript{8} aura\textsuperscript{9} hitu\textsuperscript{10} lâgai\textsuperscript{11} sabu\textsuperscript{12} phikau\textsuperscript{13};
\kaï\textsuperscript{14} hitu\textsuperscript{15} [kijai\textsuperscript{16} sâdha\textsuperscript{17}] sangati\textsuperscript{18} sô\textsuperscript{19} jyaâ\textsuperscript{20} kilibiða\textsuperscript{21} jâ[\textsuperscript{22} saba\textsuperscript{23} jî kau\textsuperscript{24}];
hari kau\textsuperscript{25} hitu\textsuperscript{26} aiso\textsuperscript{27} jaiso\textsuperscript{28} raîgâ [mañjîh\textsuperscript{29} saṃśâra\textsuperscript{30} hitu\textsuperscript{31}] 32 raîgî\textsuperscript{33} kasûmbha\textsuperscript{34} dîna dutiya\textsuperscript{35} [kau\textsuperscript{36};
kahî\textsuperscript{37,38} haridâsâ] hitu\textsuperscript{39} kijai\textsuperscript{40} śrî\textsuperscript{41} bihârî \textsuperscript{42} sô\textsuperscript{43} [aura\textsuperscript{44} nibhû jâni\textsuperscript{45} jî kau\textsuperscript{46}].

\textsuperscript{1}A, B, D, I hita
\textsuperscript{2}B, D, F, I, J, BR tau
\textsuperscript{3}I kavala
\textsuperscript{4}A, D, I, J, BR naina
\textsuperscript{5}B so; D, I, J saâ; F sau
\textsuperscript{6}A, B, D, F, I, J hita
\textsuperscript{7}D kaî
\textsuperscript{8}A, BR àge; I àgai
\textsuperscript{9}D saba addded
\textsuperscript{10}A, B, I, J, BR hita
\textsuperscript{11}A àge
\textsuperscript{12}B, F, J, BR omitted
\textsuperscript{13}A, F phiko; BR phiko
\textsuperscript{14}A, J ke
\textsuperscript{15}A, B, D, J hita
\textsuperscript{16}A kîje
\textsuperscript{17}A, F, I, J, BR sâdhû
\textsuperscript{18}A, D saâgata
\textsuperscript{19}D, F, I, J saû
\textsuperscript{20}A jyo; BR jyo
\textsuperscript{21}A, PH kilabiða; B kalimakha; D, I, J, BR kalamaða; F kalibiða
\textsuperscript{22}A jâû; D, J jâya; F, I jîhî
\textsuperscript{23}I, J, BR omitted
\textsuperscript{24}A, BR ko; F ke
\textsuperscript{25}A ko
\textsuperscript{26}B, D, I, J hita
\textsuperscript{27}A aiso emended to eso; B, BR aiso; J esau
\textsuperscript{28}A jau emended to jaisau; D, F, I, J jaisau
\textsuperscript{29}F kau added
\textsuperscript{30}Added: F kau; BR ko
\textsuperscript{31}F, BR hitu
\textsuperscript{32}Added: F aisoau jaisau; BR jaiso
\textsuperscript{33}F, J, BR omitted
\textsuperscript{34}A, BR kasûmbha; B, F kasûbha; I, J kasûbhâ
\textsuperscript{35}A dvitiya; B, F, I, J, BR, PH duti; D duti
\textsuperscript{36}A, BR ko
\textsuperscript{37}A kaha emended to kahi; B kahe; D kahaî
\textsuperscript{38}B, I, J, BR śrî added
\textsuperscript{39}A, B, D, I, J hita
\textsuperscript{40}A kîje; B, D, F, I, J, BR kîjai
\textsuperscript{41}D, F, I, BR omitted
\textsuperscript{42}Added: A jû; B jû; I, J jî
\textsuperscript{43}D, F, I, J saû
\textsuperscript{44}A aura emended to ora; F, I, BR ora
\textsuperscript{45}D jâna; F jâ- omitted, added in marg.
\textsuperscript{46}A, BR ko
tinuka\textsuperscript{1} jyaũ\textsuperscript{2} ba[yāri\textsuperscript{3} ke\textsuperscript{4} basa;
 jyaũ\textsuperscript{2} jyaũ\textsuperscript{6} cāhai\textsuperscript{7}] tyaũ\textsuperscript{8} tyaũ\textsuperscript{9} uḍai\textsuperscript{10} lai\textsuperscript{11} dārai\textsuperscript{12} apanai\textsuperscript{13} rasa;
 [brahmaloka] sivaloka\textsuperscript{14} aura loka\textsuperscript{15} asa;
 kahi\textsuperscript{16,17} haridāsa bicārī\textsuperscript{16,19} dīthau\textsuperscript{20} binā\textsuperscript{21} bihārī nāhi\textsuperscript{22} jasa\textsuperscript{23}.

\textsuperscript{1}A tinakā
\textsuperscript{2}A jyō; B, F, I omitted; J jyau; BR omitted jo added \textit{sup. lin.}, sec. \textit{m.}
\textsuperscript{3}A beyāri; B byāri; D, J, ĪR bayāra
\textsuperscript{4}J kai
\textsuperscript{5}A jyō; B, J, BR jyau
\textsuperscript{6}A, B, D, F, I, J, BR omitted
\textsuperscript{7}A cāhe; B, F, I, J, BR bhāvai
\textsuperscript{8}A, BR, PH tyō; B tyau
\textsuperscript{9}A, B, F, I, J, BR omitted; PH tyō
\textsuperscript{10}D, J udāya
\textsuperscript{11}A, B, PH le
\textsuperscript{12}A, I dāre; B, F, BR jāi; J jāya
\textsuperscript{13}A, B, F, I, BR, PH apane
\textsuperscript{14}B *lauka
\textsuperscript{15}A omitted, added \textit{sup. lin.}, sec. \textit{m.}
\textsuperscript{16}A kaha emended to kahi; B kahe; D kahi
\textsuperscript{17}B, I, J, BR śrī added
\textsuperscript{18}A, D, I, BR, PH bicārā; F bicārihyō?
\textsuperscript{19}F na; BR rāhyo na
\textsuperscript{20}A dekho; B, D, I dekhaу; F, J desyaу; BR dekhyo; PH dītho
\textsuperscript{21}BR omitted
\textsuperscript{22}A nāhi; B nāhi; D, I nāhi; F, BR omitted; J nāhi; PH nāhi
\textsuperscript{23}A yasa
saṃśāra samudra manuṣyaḥ mina nakraḥ magaraḥ āraḥ jīva bahu bandasiḥ;
manaḥ bāyāriḥ prereś snehaḥ, phandasiḥ;
lobha piñjaraḥ lobhi marajīvāḥ padāratha cāriḥ saṃsāraḥ śandasiḥ;
kahīḥ, haridāsa teī jīvaḥ pāra bhayeḥ je gahiḥ rahe caranaḥ ānandaḥ nandasiḥ.
hari ke nāma kau\(^1\) ālasa kata\(^2\) karata\(^3\) hai\(^4\) re kāla phirata sara\(^5\) sādhē\(^6\); bera kubera\(^7\) kachāu nahi\(^8\) jānata\(^9\) caḍhyau\(^10\) phirata\(^11\) hai\(^12\) kādhe\(^13\); hīrā bahuta\(^14\) [javā]hara\(^15\) saṅce\(^16\) kahā\(^17\) bhayo\(^18\) hastī dara bādhe\(^19\); kahi\(^20\),\(^21\) haridāsa mahāla\(^22\) mē\(^23\) baniṭha\(^24\) bani ṭhādhī\(^25\) bhai\(^26\) yekau\(^27\) na calata jaba āvata\(^28\) anta\(^29\) kī ādhe\(^30\).

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1. A, BR ko; B kō; D, I kau
2. A kasa; B, I kita
3. B karatu; J kara
4. A, J he
5. A -ra omitted, added sup. lin.; F rasara
6. B, D, I, J sādhai; PH sādhe
7. PH kubera added
8. A, B, BR nahi; D nahi; F na; J, PH nahi
9. I jānai
10. A, BR caḍhyo
11. B, D rahata; I rāhatu; PH phirata emended to rahata
12. B nītī; F sarā
13. B kādhai; D, I, J kādhai; F sādhe; PH kādhe
14. B bohnata
15. BR javāhira
16. A saṅcēya emended to saṅce; B sāce; J saṅce?
17. B kāhā emended to kahā
18. D, F, I, PH bhayau
19. D bādhai; F bādhe; I, J bādhai
20. A kaha emended to kahi; B kahe
22. D -ha- omitted, added inf. lin.
23. B me; D, J mai
24. B banata; PH omitted, added in marg.
25. A, I ṭhādī
26. F, BR omitted
27. A yeko; B, D ekau; F kachu; J, BR kachū
28. B āvati
29. F ātu
30. D, I, J ādhai; F, PH ādhē
deśau' ina² logani³ ki⁴ lāvani;
būjhata nā[hi⁵ ha]ri carana⁶ kamala kaũ⁷ mithyā⁸ janama⁹ [gavāvani¹⁰;
jabā jama¹¹ dūta¹²] āi¹³ gherata hai¹⁴ taba¹⁵ [karata āpa¹⁶ mana¹⁷ bhāvani¹⁸;
kaḥi]¹⁹,²⁰ haridāsa²¹ taba²² hi²³ ciraĵīvau²⁴ jaba²⁵ kuṇjabihārī citāvani²⁶].

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¹A, B, BR dekho; J deśañū  
²F, J, PH ini  
³A, B, BR logana; F loganu  
⁴A ī added, deleted  
⁵A nāhi emended to naḥi; B, D nāhi; J nāhi; BR, PH nāhi  
⁶A, BR carana  
⁷A, BR, PH kō; B kau  
⁸B mithyā  
⁹A, BR janama  
¹⁰A, B, D, J gamāvani; BR gumāvani  
¹¹A yama; F jaba  
¹²F dū  
¹³A āi emended to ā; D āya; I, J āni  
¹⁴A, B, I omitted  
¹⁵D, F, BR omitted  
¹⁶A āpa emended to āpana sec. m.; D, F, BR āpani; I āpu  
¹⁷D, F, BR omitted; J mani  
¹⁸D bhāvani  
¹⁹A kaha emended to kaḥi; B kahe  
²⁰B, I, J īri added  
²¹BR riddasa  
²²J tūba?  
²³A, F, I, J hi'; B, D, BR hi  
²⁴A ciraţivo; B, I ciraţivał; F ciraţivał; J ciraţivañ; BR ciraţivaį  
²⁵D, F, J, BR omitted  
²⁶F cintāvani
mana lagaya priti [kijai kara karavā sō] braja bithina dijai sōhanī;
[bṛndāvana sō bana] upavana sō (bana)mg. guñjamāla hā[tha pōhanī];
gau17 gau18 sutana19 sō20,21 mṛgī22,23 sutana24 sō25 [aura] tana naiku26 na jōhanī27;
śrī haridāsā28 ke svāmī syāmā29 kuñjabihāri30,31 jyau32 sira para dōhanī33.
hari kau¹ aiso² saba śela;
mṛgaṭṣṇā³ jaga byāpi⁴ rahyau⁵ hai⁶ kahū⁷ bijaurau⁸ na vela⁹;
dhana mada jobana¹⁰ mada rāja¹¹ mada jyaũ¹² pañchina¹³ mai¹⁴ delā;
kahī¹⁵,¹⁶ haridāsa yahai¹⁷ jiya¹⁸ jānaũ¹⁹ tiratha kai²⁰ sau²¹ mela.

¹A, BR ko; J kaũ
²D aisauhī; F aisinā; I aisauhī; J esoi
³A 'nā; B, F mragatraśṇā; J trasnā
⁴D, I byāpa
⁵A, BR rahyo
⁶A he; F omitted
⁷A, J kahū; BR kāhū
⁸A, I, J bijoro; D, BR bijaurā; PH bijauro
⁹J, BR veli
¹⁰B jaubana
¹¹BR rājī
¹²B, J, BR jyaũ
¹³F pañchina; PH pachina
¹⁴A, BR me; B, F, PH mē
¹⁵A kaha emended to kahi; B kahai
¹⁶B, I, J, BR śrī added
¹⁷B jyahī
¹⁸B, I jiya
¹⁹A jāno; B, F jānaũ; BR, PH jānō
²⁰A, BR, PH ko; B, D kaũ; J ke
²¹A, B, J, BR, PH so
jhūthi¹ bāta sauci² kari diśavata³ ho⁴,⁵ hari nāgara⁶;
nisi⁷ dina bunata⁸ udherata⁹ jāta¹⁰ prapañca¹¹ kau¹² sāgara;
thāthu¹³ bana¹⁴ dharyau¹⁵ mihari¹⁶ kau¹⁷ hai¹⁸ puruṣa¹⁹ tē²⁰ āgara²¹;
suni²²,²³ haridāsa yahai²⁴ jiya²⁵ jānaũ²⁶ supane²⁷ kau²⁸ so²⁹ jāgara³⁰.

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¹ B, I jhūthi
² J sauci
³ B hau added
⁴D, BR hau
⁵B hau added
⁶B nāgari
⁷D nisa
⁸A -ta omitted, added inf. lin.; D buna; J butata
⁹F, J, BR hi added
¹⁰A, B, D, I, PH jāta; F, BR jāi
¹¹B parapañca
¹²A, BR, PH ko; J kaũ
¹³A thāta; B, D, I, PH thātha
¹⁴B banaũ; D banāya
¹⁵A, BR dharyo; D dharau
¹⁶A mihari emended to mihari; B maihairī; D, PH mahari
¹⁷A, BR ko; D kaũ; F nāu
¹⁸B he; J nāma
¹⁹D puraṣa
²⁰A omitted, added inf. lin., sec. m.; B, BR te; D, I, J taũ
²¹PH āgara emended to āgara
²²A suna; B kahe; D, I, J kaũi
²³B, I, J, BR śri added
²⁴B jyahī; I yehai
²⁵B, I jiya
²⁶A, B jāno; F, PH jānō; BR jānau
²⁷A supane; D, I, J supanaĩ
²⁸A, I, J kai; B, BR ko; F ke
²⁹D, I, J sau; F saũ
³⁰F jã- omitted, added in marg.
jagata¹ priti² kari deśi nāhin³ gati⁴ kau⁵ koū⁶;
chatrapati⁸ raṅka laṭ⁹ prakṛti¹¹ biraudha¹²,¹³ banyau¹⁴ nahi¹⁵ koū¹⁶;
dina¹⁷ jo¹⁸ gā[e¹⁹ bahuta²⁰ janamani²¹] ke aise²² jau²³ jini²⁴ koū;
kahi²⁶ [haridāsa mīta bhale²⁷] pāye²⁸,²⁹ bihari³⁰ aise³¹ [pāvau³² saba³³ koū³⁴].
1[loga] to² bhūla³ bhala³ bhūla³ tuma jini⁵ bhūla² mālādhāri;
apaṇo⁸ pati chādi⁹ aurana¹⁰ sō¹¹ rati jyaū¹² dārani¹³ mē¹⁴ dārī;
syāna kahata te¹⁵ jīva māu¹⁶ te¹⁷ bimuṣa bha[ye¹⁸ so]¹⁹ kaūna²⁰ jini²¹ dūsari²² kari²³ dārī;
kahi²⁴²⁵ haridāsa yajña²⁶ devatā pitarani²⁷ kau²⁸ śradhā²⁹ bhārī.

1'B bhārī e added
2'A, D, F, I, J tau
3'A bhūle; B, I, J bhule; D bhūla; F bhūlyau; BR bhūlyo
4'A, F bhālē; B, BR bhale; I bhalai
5'A, B, I, J bhule; D bhūla; F bhūlyau; BR bhūlyo
6'A jina emended to jina; D, I jina; F, J, BR mati
7'BR, PH bhūlo
8'D, I, J apanaū
9'A, F, J, BR, PH chādi
10'B, F, I aurani; PH orani
11'B so; D, F, I saū
12'A, BR jyō; B jyau
13'A dārini emended to dārini; B dārana; J dārina
14'B me; D, I, J, PH maī
15'B tei; D, BR je
16'A, B, D, F, I, J, BR, PH mo
17'D, I, J tai; BR, PH tē
18'B bhae; F, J, BR omitted
19'D so; F, BR ju; J su tau
20'B, F, PH kona
21'A jana emended to jina; B, D, BR jina
22'D duji
23'A kara
24'A kaha emended to kahi; B kahe
25'B, I, J, BR śrī added
26'B, I, BR jagya; D, J, PH jaiṅa
27'A, D, J, PH pitarana; BR pīṃti
28'A, B ko; F kau; BR, PH kō
29'A, D, BR śraddhā; I sardhā; J saradhā
jau¹ laũ² jivai³ tau⁴ laũ² hari bhaji⁶ re mana aura bāta saba⁷ bādi⁸;
dyausa⁹ cāri¹⁰ ke halā bhalā¹¹ tū¹² kahā¹³ leigau¹⁴ īdī¹⁵;
māyā¹⁶ mada guna¹⁷ mada¹⁸ jobana¹⁹ mada bhūlyau²⁰ nagara bidādi²¹;
kahī²²,²³ haridāsa lobha carapaṭa bhayo²⁴ kāhe²⁵ kī lagi²⁶ phiriyādi²⁷.
prema samudra rūpa rasa gahirai kaisai lāgai ghāṭa;
bekāryaū dai jāna kahāvata jānipanyau k (kahā)m. pari pari bāta.
kāhu kau sāra sūdhō na pari mārata gāla gali hāṭa;
kahi haridāsa jānī thākura bihāri takata auta pāta.

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1 In F first line omitted
2 A, BR gahir; B gaihero; D, J gahara; I gahare; PH gahirē
3 A kaise; B kese; J kesai; BR, PH kaise
4 A lage
5 A, BR bekāryo; B bekārau; D, J, PH bekāryau; F bākaryau
6 B de
7 D omitted; F jē omitted, added pr. m.; J jāni
8 B kahāvati; D omitted; F kahyacata
9 A jānipanyo; B jānapane; D jānapana; I jānapanyau; BR, PH jānapanyo
10 A kāhā
11 A pari emended to pari
12 A kāhū emended to kāhu; F kahū
13 A, B, J, BR ko
14 B, D, I sūdha; F sudhyau
15 A na emended to nā
16 A, I pārata
17 Added: A gala; B, J gali
18 A -ta omitted, added; BR hāṭa
19 A kaha emended to kahi; B kehe
20 B, I, J, BR śri added
21 D jāna
22 J na added
23 A, D, F, BR oṭa
māi ri¹ sahaja² jori³ pragaṭa bhai⁴ rāṅga kī gaura⁵ syāma⁶ ghana dāmīnī⁷ jaisai⁸;
prathama hū⁹ huti¹⁰ aba hū¹¹ āgaï¹² hū¹³ rahihaï¹⁴ na ṭarihai¹⁵ taisai¹⁶;
āṅga rāṅga kī ujarai¹⁷ sugharai¹⁸ caturai¹⁹ sundaratāi²⁰,²¹ aisaï²²;
²³śrī haridāsa²⁴ ke svāmi²⁶ syāmā²⁶ kuṭjbihārī sama²⁷ vaisa²⁸ vaisai²⁹.
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KM 2

'rući² ke prakāsa³ paraspara⁴ śelana⁵ lāge;

rāga rāgim⁶ alokika⁷ upajata⁸ nṛtti⁹ saṅgīta alaga lāga¹⁰ lāge¹¹;

rāgu¹² hi mai¹³ rāngu¹⁴ rahyau¹⁵ rāngya¹⁶,¹⁷ samudra¹⁸ mē¹⁹,²⁰ doū²¹ jhāge²²;

śrī haridāsa ke svāmi²³ syāmā²⁴ kuṇjabihāri [pai²⁵,²⁶ rāngu²⁷ rahyau²⁸,²⁹ rasa] hi³⁰ mē³¹ pāge³².

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¹In J this verse is written in marg. (svā- (1.4) end of line and page, cnt. with -mi... of 2.4)
²D ruca
³J unr.
⁴J unr.
⁵A khe- omitted, added pr. m.
⁶C rāgī; NCM rāgī; RC rāgī
⁷A, C, D, F, I, J, RC alaukika; NCP alaūkika; NCM omitted
⁸NCM alokika added
⁹A, D, F, I, BR, PH, NC, RC nrta; C nyāta; H nṛta; J nīrta
¹⁰H laga emended to lāga
¹¹C lāgā
¹²A, D, F, I, J, BR, NC, RC rāgā; H rāgā emended to rāgā
¹³A, C me; F, I, J, BR, PH, NC mē
¹⁴A, D, H, I, J, BR, NC, RC rāngā
¹⁵A, BR rahyo; NCP rā(h)ā; NCM raho; RC rahyāū
¹⁶C rāga; J rāṣa
¹⁷Added: A, C, D, I, J, BR ke; H ke, in marg.
¹⁸NCM ke added, deleted
¹⁹A me; C, D mai; H mahi; RC mai
²⁰H, J, RC e added
²¹J do; NC doū
²²C jhāgaī
²³NCM svāmi
²⁴H syāmā emended to syāmā
²⁵A pe; C, F, I, BR omitted
²⁶H rasa added, emended to rāngā
²⁷A, D, J, NC, RC rāngā; C, F, I, BR rasa; H deleted
²⁸A, BR rahyo; C rahyāū; NCP rahayau
²⁹F, H, I, BR pai added
³⁰F omitted
³¹A me; C, J mai; D mai; H mai emended to saū; I sō; BR so; RC saū
³²C pāgai; J pāgai
aisai hi2 deśata [rahaũ3,4 janama5 suphal6 ka]rĩ7 măn8;
pyäre ki9 bhavat10 [bhavat11 ke pyäre jugala12] kisor13,14 jãn15;
16china17 na taraũ18,19 [pah19 na21 hova22,23 ita24 uta25 raho26] eka27,28 tãno29;
śrī haridāsa30 ke svāmī syāmā kuñjabihārī31 mana rānaũ32.

1A, H, PH aise; C, J, RC aisai; F, BR aise; NCP aise; NCM aisai
2C, D, I, BR, NC hi
3A raho emended to raho; F, J, BR, NC raho; PH rahu
4H tau added
5C jana; BR, RC janma
6A -la omitted, added pr. m.; RC saphala
7C, NCM kara; NCP kar
8A, I, BR māno; C, NCM, RC mānau; D, H mānāu
9A ke emended to ki
10C, H, J bhāvati; NC bhāmatī
11C, H, RC bhāvati; NC bhāmatī
12NCP jugala
13A kisorā; D kīśāra; BR kīśora emended to kīśorahi sec. m.; NCP, RC kīśorai
14NCP hi added (maybe intended as dative)
15A, BR jāno; C, D, H, J, NCM, RC jānaũ; NCP jānau
16In H the third line is written again in marg. in a corrected version: china na taraũ pala na hohu ita uta...
17C, I, BR palava; F, H, J, NCM, RC pala; NCP chīnu
18A, I, J, BR, PH ṭaoro; C calarau emended to ṭaraũ; NCP ṭaraũ; NCM ṭarō
19The original wordorder in BR (palu...uta) is emended with figures to this in G.
20C, F, I, J, BR, RC chīna; H mana emended to chīna; NCM chīnu
21A, C, D, F, H, I, J, BR, NC, RC omitted
22A, D, J hohu; C haũ; F, H, I, BR, NCM omitted; PH, NCP hohu; RC hohu
23A, J, NCP, RC na added
24J itva
25Added: F hou; H na (in text), hou (in marg.); I, BR na hohu; NCM na hoũ
26C, D, F, H, J, RC rahau; NCP rahau
27I ika
28A hi; D, NCM hi; BR hi, sup. lin.; NCP hi
29A, BR, NCM tānaũ; C, H tānyāu; D, J tānau; F tān̄o; NCP, RC tānau
30C haradāsa; BR, PH haridāsi
31NC "bihārī
32A, BR, NCP rāno; F, H, I, PH rānõ; NCM, RC rānau
1jori2 bicitra3 banā[ī ri4 māī5 kä[īhū6 mana8,9 harana10 kaū11;
citavata12 disī13 ċarata14 na15 ita uta mana16 baca krama17 yāhi18 saṅga bharana19 kaū20;
jyā21 ghana dāmina22 saṅga rahata nitya23 bichurata24 nāhina25 aura barana26 kaū27;
śrī haridāśa28 ke svāmī29 syāmā kuñjabihārī30 na ċarana kaū31.

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1H desau māī added, deleted with yellow paste
2C āru
3A biṭrī emended to bicitra; NCP bicitra
4F omitted; H omitted, added in marg
5H omitted, added in marg.
6A, C, D, F, H, I, J, BR, PH, NC, RC kāhū
7A ko added, deleted; F ke added; H ke added, deleted
8C na
9Added: A ke, sec. m.; C, D, H, I, J, BR, PH, NC, RC ke, pr. m.
10C -ra- omitted, added sup. lin.
11A, F, I, BR, NCM kō
12RC citavatī
13A, J draṣṭī; C, F, I, BR, NCP draṣṭī; D draṣṭa; H draṣṭā emended to draṣṭī; NCM draṣṭī; RC draṣṭī?
14C, F, I, BR tārāi
15F, H nahi; J, NCM nahi; NCP nāhi
16RC nāmū
17A karma
18D līh
19C bharana
20A, F, I, BR, PH kō; NCP ko; RC kau
21A jyo; C jau; I, BR, NC jyō
22C, I dāmina; NC dāmini
23A, C, D, F, H, J, BR, NC, RC nīta
24C bichurata
25C māhina; D nāhi; BR, PH nāhīna; NCP nāhīna; RC nāhīna
26C bārana; D bārana
27A, I, BR kō; NCM kau
28C haradāśa; BR haridāśa
29NCM svāmī
30NCM ṣbhāṛī
31A ko; F, I, BR kō; RC kau
"A ita...kau unr.

C kāhāi

F omitted; I, BR, PH kō; NCP kau; NCM ko

Added: C si; D tū

A, F, I, BR sidhārati; NCP sidhārata; NCM sidhārati

J, NC meri added

A ākhā emended to ākhāna; C, D āśina; F āsani; H, J āśini; PH āśini; NC ākhāna

A, F, H āgā; BR, NC āgā; RC āgāi

C, H, I, J, PH, NCP, RC hi; F omitted

A, A, C, D, F, I, J, PH tū; H tuma emended to tū; NCM tū

C, H, I, BR āu

D, RC prīta; NCP prīti

A, D, F, H, J, PH, NC, RC kau; C kāū

C, D, F, I, J īta

A, J, RC hau; C, BR hātu; D hū; F omitted; H, I hō; NC hū

A, NCP, RC tāu; C tū; D, F, H omitted

A, H, I, BR, PH, NCM tērā; C, NCP tērū

F āhā added

A, B, R ājan; C, NCP, RC jēnau; F, H, I, PH jānō

A, J tū added; NCP tū; RC tū

A āisaū; D, RC āisaū; F āisē; H, NCM eśo

C ī; H, I, J, BR, NC, RC ī

A rākha emended to rākhi; D rākha; NC rākhi

C subhāi; F, H, I, BR subhāu

C sau

H, BR, PH, NC jiya

PH ke emended to ki

D, RC prakṛta; NCP prakṛti

A, so; C, D, F, H, J, PH sau; RC sau

A, J, RC milā; F, I milā; H mile emended to milā; BR milā; NCP milā emended to milā; NCM milā

D, J āisaūhi; F āisaū; NCM āisō; RC āisaū

A dāi; J, NCP de

C hāu emended to dāu; F, H, I, BR dāu

C harādāsa; BR haridāsi; NCP haridāsa

NCP svāmū

A, C, F, RC śyāmā; H omitted, śyāmā added in marg.; I śyāmā emended to śyāmā

Added: A, C, NCM kuṭijabhiṣā; H kuṭijabhiṣā, in marg.; NCP kuṭijabhiṣā

C omitted

F omitted

D omitted; H prema? emended to pyārī

RC tū added

D, RC prīta

A, J, BR, PH ko; C kāū; F kāī

C gāū; F, H, I, BR gāū
pyārī1 ju2 jaisai3 terī āśina4 ma5 haṅ6 apanapau7 deṣata8 haṅ9 aisai10 tuma deṣata11 haṅ12 kidhō13 nāḥ14,

15 haṅ15 to 16 to 17 [s]18 kahō19 pyāre20 āśi21 mūdī22 rahā23 to 24 làla25 nikasi26 kahō27 jāhi28,
29 mo29 kō30 nikaside31 kau32 ṭhāvau33 batāvau34 35 sācī36 kahau37 bali38 jā39 làgau40 pāhi41,
32 śrī haridāsa42 ke43 svāmī sīyāmā44,45 tumhāi46 deṣyau47 cāhāta48,49 aura50 suṣa51 [lāgata52 kāhī53].

1H omitted, added in marg.
2C, F, I, BR omitted
3A, D, F, H, PH jaisi; C unr.; BR jaisa; NC omitted; RC jaisai
4C, F āśini; H, I, PH āśini; NC āśina
5A omitted, added pr. m.; F, I, J, NC mā; BR me; RC mai
6C, RC hau; F, I, NC hō; H omitted, hō added in marg.
7A apanapau; C apanapau; I, BR, PH apanapau; RC apanapau
8F -ta omitted, added in marg.
9F, NC hō; H deleted; I, BR omitted; PH āhi; RC hau
10A aise; C taisa; D taisa; F, H, I taisē; J, RC taisai; BR taise; PH, NC aise
11F deṣātī
12A, C, NC haṅ; J, BR, PH hō
13A, RC kidhau; C kidho; D, J, BR, NC kidhāu
14A nihi emended to nāhi; C nāhi; D, PH, RC nāhi; F, NC NCP nāhi; H, I, J, BR, NC NCP nāhi
15A, RC hau; F, H, I hō; J ho
16C, I, J, BR, PH omitted; D, F tau; H deleted; NC, RC tō; NCM tau
17C tau; PH tō
18A sau; C, D, RC sat; J so
19C, D, J, NCN kahāt; F kaho; H kahū; RC kahau
20F pyārī
21C, F, BR āśi; D, I ākha; NCM ākhi
22C, F, J, NC mūdī; D mūda; H mūda emended to mūdi; RC mūda
23A rahi; D, NC, RC rahau; F, PH rahū; I rahū; BR raho
24C, D, H, I, J, BR, RC omitted; PH omitted, tau added in marg.; NC tau
25RC làla
26D, NCP nikasa
27H kāhā
28A jāhi emended to jāhi; C, H, NC jāhi; F, I, RC jāhi; J, BR jāhi
29C māu; H mau; BR mō
30C, D, J, NCM kātu; BR hi; NCP ko; RC kau
31A nikakasivai; D, NCP nikasavai; NCM nikasavai
32A, BR, NC ko; I, PH kō; RC kau
33D thūra; I thora
34A, I batāvau; C batāvau; H batāvau; BR batāvau; RC batāvau
35H hō tau ho added, deleted
36C, I, BR sācī
37A, NCP kaho; C, D, J, RC kahau; F, I, BR, PH kahō
38D bala; NCM bāli; RC bāli
39A, F, I, BR, PH jāu; C jāu; D jāu; H omitted, jāu added in marg.; J jāu; NC āvā; RC jāhu
40A lāgo; F, I, BR, PH lāgo; J, RC lāgau
41A, C pāhi; H, I, J, BR, NC pāhi
42C haridāsa; BR haridāsa; PH omitted added in marg.; NCP haridāsa
43C kai; PH omitted, added in marg.
44H sīyāma emended to sīyāma?
45Added: A, F, NC kuṇjabihārī; H kahata, deleted
46A, C, H, J tumhā; F tuma; I tumahī; BR, RC tumahī; NCP tumhāi emended to tumhārī; NCM tumhē
47A, I, J, BR, PH, NCP dekhya; D dekhau; NCP dekhata
48NCP cahata
49Added: F hau; NCM haṅ
50C āra
51RC omitted
52H làgai emended to làgata
53A, NCP, RC kāhī; C kārī; H kāhī; I, J kāhī
pyārī terō badana amṛta kī paṅka tā [mai3 bidhe4 nē]na5 dvai6;
cita7 calyau8 kādhana9 kaū10 bikuca11 sandhi12 [sampuṭa mai13] rahe14 bhvai15;
bahuta upāi17 āhi18 ri19 pyāri pa10 [na ka]rata21 svai22;
śrī haridāsa23 ke svāmī24 syāma25 kuñjabihārī kahata26 aisai27 hi28 rahai29 hvai.

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1C teraũ; D, F, H, I, NCP, RC terau
2C paka
3A me; F, I, BR, PH, NC mē; H mahi
4C bidhai; NCM bidē
data C, D, J, BR, RC naina
6C, NCM dvaĩ; RC hai
7C, D citta; I, BR cītu
8A, BR, PH, NCP calyau; C calyaũ; RC calyau
9F kādhani; NCP kārhaṇa; RC kādhani
A, F, I, BR, PH, NCM kō; NCP, RC kau
C kikaca emended to bikaca; D, H, NC bikaca; F bibikuca; BR bikuci; RC bikucā
12NC sandhi
13A me; D, BR omitted; F, I, PH, NC mē; RC mai
A, BR rahyo; C, D, F, H, I, J, PH, RC rahyau; NCP rahayau; NCM rahayau
A bhvai emended to hvai; C bhvai; D hvai
16NCM cita calyau added, deleted
A, D, J, NC upāya; C upāi
18A āihau emended to āhi; BR āi; NCM āhi
A omitted, added pr. m.
C pai; D pa
22H -ta omitted, added sup. lin.
C svāi
12C haradāsa; BR haridāsi
24NCP svāmi
A, C, D, F, I, J, NC, RC syāmā
26C, D, F, I, J, RC omitted; PH original reading [kahata]? deleted
2A aiso; D aisai; F, H, I, PH, NC aisē; J, BR aisē
A omitted, added sec. m.; D, J hi
28A, I, BR, RC raho; C rahaũ; D, J, NC rahau; F rahyau; H rahi; PH rahai
avata\(^1\) jāta\(^2\) bajāvata\(^3\) nūpura\(^4\); 
merau\(^5\) terau\(^6\) nyāva\(^7\) dai\(^8\) kai\(^9\) āgai\(^10\) jau\(^11\) kachu\(^12\) karai\(^13\) so\(^14\) kari\(^15\) hamāre\(^16\) sira ūpara;
\(^{17}\)pyārī\(^18\) jū\(^19\) nipāta\(^20\) nikaṭa\(^21\) mavāsa\(^22\) bhai\(^23\),\(^24\),\(^25\) paīda\(^26\) du\(^27\) para\(^28\); 
śri haridāsa\(^29\) ke\(^30\) svāmī syāmā kuṇjabihārī bilasata\(^31\) nihacala\(^32\) dhūpara\(^33\).
drṣṭi1 cēpa2 bara3 phandā mana pīṇjarā4 rāṣyau5 lai6 pañchi7,8 bihāri9;
cunō10 subhāva prema jala aṅga11 śravata12 pīvata13 na14 aghāta15 rahai16 muṣa17 nihāri18;
pyāri pyāri raṭata rahata19 china20,21 china22 yā23 ka24 nāhina25,26 aura27,28 kachū29 hiyā30
rī;
suni31,32 haridāsa33 pañchi34 nānā raṅga deṣata35 hi36 deṣata37 pyāri jū na hāri38.

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1C, H drṣṭa; NCP drṣṭi; RC dṛṣṭi?
2C caipu; D, J, RC ceipu; I, BR ceipu; NC caipu
3A ba- omitted; added sup. lin.
4D, H pijarā; RC pījarā
5A rakhyo; C omitted; NCP rākhyaū
6A le; C omitted
7F pakṣi
8C le rākhyaū added
9NCP bihāri
10C, D, J, RC cunaū
11F aṅga added
12C, H, I śrava
13F pīyata
14F nēma; H omitted, added in marg.
15C aṅghāta
16A, D, H, I, J, BR, NC, RC rahe; C rahe
17C, F, I, BR, RC omitted; H omitted, added in marg.
18NCP nihāri
19F rahai
20F nisi; NCchina; RC omitted
21Added: C, I, NC hī; D, H, J, BR hī
22F bāsara; NC china; RC omitted
23H vā emended to yā
24A, D, BR, NCP ke; C kaū; F, H, PH kē; J kai
25A nāhina; C, F, H, I, J, NC, RC omitted; D nāhi; PH omitted nāhi added in marg.
26Added: D kachū; H kachu, word order emended with numbers to aura kachū
27A ora
28C, F, H, I, J, BR, NC na added
29A kucha; D omitted; F, NC kachu
30A, NC hiyā
31A suṇa; NCM suṇi
32I, J, BR, NCP; RC śrī added
33BR, RC haridāsi
34C pañchi; F pakṣi
35F deṣa
36A, D, I, J, BR, PH, NCM, RC hī; NCP omitted
37D from deṣata to deṣata in KM 10.1 homeoarcta; PH desa emended to desa; NCP omitted
38A nihāri emended to na hāri; H na hāri emended to nihāri; BR nihāri for na hāri
bhūla1 bhūlai2 hū3 māna4 na5 kari6 ri7,8 pyāri9 teri bhaūhai10 maili11 deśata prāna na12 rahata13 tana14;

jyau15 nyauchāvari16 karō17 pyāri18 [ri19 to20] para21 kāhe22 tē23 tū24 mūki25 kahata26 syāma27 ghana;

2tohi29 aisai30 deśata31 mohi32 ba33 kala kaisē34 hoī35 jū36 prāna37 dhana;
suni38,39 haridāsa40 kāhe na kahata41 yā42 saū43 chādai44 ba45,46 chādai47 apanō48 pana.

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1 A, I, NCM bhule; C bhulyai; F, H bhule; J, RC bhulai; BR bhule
2 A, I, NCM bhulai; F, H bhulai; BR bhule; RC bhulai
3 A hu emended to hū; C, RC hū; PH omitted, added in marg.
4 F, H mānu
5 A, C omitted, added sup. lin.
6 C, F, H, I, BR karahi; NC, RC kara
7 A omitted; H omitted, added
8 RC hū added
9 H rādhē emended to pyāri
10 A bhūla; C bhūlai; F bhūlai; H original bhūla emended to mailli, and bhohau added in marg.; I bhūli; J, RC bhulai; BR bhulai; PH bhohai; NC bhūha; RC bhulai
11 H omitted, bhūla emended to maili; I, PH, NCM meli
12 H omitted, ra- (of rahata) emended to na, new rā- added in marg.
13 A -ta omitted, added
14 H na emended to tana
15 A jyō; D jau; F, RC jau; H jau emended to jyau; I, BR, PH jyo; NCP jīyā; NCM jiya
16 D, NCM, RC nyoichāvara; I noichāvari; J naichāvari; BR, PH nyoichāvari; NCP nīchāvara
17 A karo; C, J, NCM karatii; D karu; NCP, RC karau
18 H, PH omitted, added in marg.
19 A, C, F, H, I, J, BR, RC omitted
20 C tau
21 H bara emended to para
22 C kāhai; D kahi
23 C tau; D tai; J, RC tai; BR te
24 H, BR tū; NCM tu
25 F muki; J moki
26 NCM kahati
27 BR syama emended to syāma
28 I pyāri added
29 A, H, BR kahati; H omitted, added in marg.
30 A, BR aisai; F, I, PH, NC aisē; H omitted, deśata emended to aisai, new deśata added in marg.; J, RC aisai
31 C rahaiti added, deleted
32 C maithi; F mo; NCP mohi
33 A, J, NC aba; F bi
34 A kaise; C kaisai; D, J kaisai; RC kaisai
35 A hota; C hōi; NCM hoya
36 C, H, BR ju
37 RC prāna
38 RC prāna
39 A suna; NCM suni
40 I, J, BR, NCM, RC śri added
41 F, H, BR haridāsī
42 F, H kahati
43 NCP yā; NCM omitted, added sup. lin.
44 A, BR so; F, I, PH so; NCM omitted, added sup. lin.
45 A, H, BR chādai; C, I, J, RC chādai; D chādai; F chāde; NCP chādē; NCM chādu
46 H omitted, added in marg.; NCM bai
47 C [...] added
48 C, D, J, RC apanō
bāta to1 kahata kahī2 gai aba kaṭhāni3 pari4 bihāri;
tana5 to6 nahi7 prānā8 asta9 bista10 bhaye11 kahai12, 13 kahā14 pyārī;
bhāvate15 ki16 prakṛti17 deṣa18 jo19 śrama20 [bhayau]21, 22 hiyā23 ri;
śri haridāsa24 ke svāmī syāmā25, 26 bāhu27 sō28 bāhu29 milāya30 rahe muṣa nihārī31.

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1D, F, H, J, BR, NC, RC tau; PH tō
2A, I, BR, RC kahi; NC kaha
3A kathi emended to kathina; C, D, F, J, BR, RC kaṭhina; NC kaṭhāna
4C pari; H bhāi? emended to pari
5C, F, H, I, J, BR, RC prāna; NCM prāṇa
6C, F, H, J, NC, RC tau
7A nāhina; C nāhinē; D nāhi; F hi emended to nāhi pr. m.; H, NC nāhī; I, BR nāhine; J nāhināi; PH nāhi; RC nāhināi
8C, F, H, I, J, BR, NCM, RC tana; NCP prāṇa
9A asata
10C bis[...Jra; F, H, RC vyasta
11A, F bhae; C bhayaī; RC bhayē
12A kahi; C, D kahai; F, H kahi; PH kahā; NCP kaho; NCM kahaū
13NC na added
14BR omitted, added sup. lin., sec m.
15C, D, F, BR bhāvate; NCM bhāmate
16F omitted
17D, H, RC prakṛta; NCM prṛkṛti
18A dekhe emended to dekhe; C, F, I, J, NCM, RC deṣata; D deṣa; H deṣē emended to deṣata; BR dekhe; PH deṣē; NCP deṣē
19A, C, F: D jau; H omitted, added; I, BR, RC ju; J ju emended to jū
20F suṣa; H duṣa emended to śrama
21A, I, BR, PH, NCP bhayo
22A, C, D, F, H, I, J, BR, NC, RC baḥuta added
23NCP hiyā
24BR haridāsi
25H, NCM syāma emended to syāmā
26D kuṭijaḥbiḥāri added
27A, I bāhu; NCM bāhū
28C, D, H, J, NCM, RC saū; BR so
29A, I bāhu; C bahu; NCM bāhū
30A milā emended to milāi pr. m.; C milāi; F, H, I, BR, PH, RC milāi
31NCM nihāri
kuñjabihāri\textsuperscript{1} hau\textsuperscript{2} terī balāi\textsuperscript{3} laī\textsuperscript{4} [nikē]\textsuperscript{5} hau\textsuperscript{6} gāvata;

rāga rāginī\textsuperscript{7} ke jūtha\textsuperscript{8} upajāvata\textsuperscript{9};

taisiyai\textsuperscript{10} taisi\textsuperscript{11} milī\textsuperscript{12} jori\textsuperscript{13} priyā\textsuperscript{14} jū kau\textsuperscript{15} musā\textsuperscript{16} deśē\textsuperscript{17},\textsuperscript{18} candā\textsuperscript{19} lajāvata;

śri haridāsā\textsuperscript{20} ke svāmi\textsuperscript{21} syāmā\textsuperscript{22} kau\textsuperscript{23} nṛta\textsuperscript{24,25} deśata\textsuperscript{26} kāhe\textsuperscript{27} na\textsuperscript{28} bhāvata\textsuperscript{29}.\n
\textsuperscript{1}NCM \textit{bīhāri}
\textsuperscript{2}A, F, I ho; H omitted, added; J, BR hō; RC hau
\textsuperscript{3}C, NC balāi; D balaiyā; J balāya
\textsuperscript{4}A leū; C, J lyaū; D, F lēu; I, BR lēō; NC leū; RC lāihu
\textsuperscript{5}D, J, PH nikāi; I nī; BR, NC nikē; RC nikī
\textsuperscript{6}A, D, I, BR, NC, RC hā; C hāū; PH hō
\textsuperscript{7}D, RC rāgāni; F rāginīni; I rāginīnā; NCM rāginīnā
\textsuperscript{8}A, I, NCP yūtha
\textsuperscript{9}C upajāvata
\textsuperscript{10}A taisie; C tesi hō; D taisiā; I, BR, NCP taisinya; J tesīye; RC taisiyai
\textsuperscript{11}C tesi; D taisiya; F omitted; H taisi
\textsuperscript{12}A milī emended to milī; F omitted
\textsuperscript{13}F milī added
\textsuperscript{14}H pyārī
\textsuperscript{15}A, I, J, BR ko; C kaū; F omitted
\textsuperscript{16}C musā
\textsuperscript{17}C, H, I, J, RC deśata; D dekhai; F deśi; BR ta emended to deśata \textit{sec. m.}; NC dekhata emended to dekhē
\textsuperscript{18}NCM mukha added, deleted
\textsuperscript{19}A, C candra
\textsuperscript{20}BR haridāsā
\textsuperscript{21}NCM svāmi
\textsuperscript{22}F, H, J kuñjabihāri added
\textsuperscript{23}A, F, I, BR ko; C, J kaū
\textsuperscript{24}A, C, D, F, H, I, J, BR, NC, RC nṛtya
\textsuperscript{25}A ko added, deleted
\textsuperscript{26}C dedeśata emended to deśata
\textsuperscript{27}A, D, H, I, J, BR, RC kāhī; C kāhai; NC kāhī
\textsuperscript{28}F mana added
\textsuperscript{29}RC bhāvata
ekaśame ekāntaś banaś mās karata śingāraś paraspara doś;
veś unaś ke veś unaś keś pratibimbanaś desatāś rahata parasparaś bhoi;
jaiseś nikēś ājuś baneś aiseś kabahūś na baneś ārasiś sabaś jhūṭhiś pariś kaiśiyōś baś koiś;
śri haridāsaś ke svāmī syāmā kuṇjabihāriś riṣhiś parasparaś prītiś noś.

1 C aika
2 A samaya; D, H, I, BR, NCM, RC samaś
3 C ekāta
4 C bani
5 C, D, J mai; RC mai
6 A śrīngāra; D, NCP sigāra
7 C, D, F dou
8 C ye; RC vē
9 C unā; F, J unī; NCM inā
10 RC vē
11 C unā; F, J unī
12 C chabi added
13 A pratibibani; C pratibibini; F, H, J, BR, RC pratibimbani; NCP pratibimba
14 F deśi
15 C parasapara; F omitted
16 In H the first part of the third line is written in the marg. In a corrected version: jaise nikē āja banai aise kabahū na banai
17 C aisai; D jaisai; F, H, I, J, BR aisai; NCM jaisē
18 C, F, H, I, J, BR omitted; D nikai
19 C, F, H, I, BR omitted; D, NCP, RC āja
20 C, RC banaś; D, J banaś; F, H, PH, NCP baneś
21 D hau added
22 C jaisai; F, H, I, J, BR jaisai; NCM aisai
23 A, C hū; D, F hū; BR, RC hū
24 A, I, BR, NC baneś; J banaś; RC banai
25 A āra emended to ārasi
26 H omitted
27 A jhūṭhi emended to jhūṭhi
28 NCM pari
29 A kaśi; D, H kaśiyau; F kaisēyō; J kaisiye; BR kaśiyai; NCP kaisē; NCM kaise; RC kasiyau
30 NC aura
31 C kaśi; J kaśū; NCM koi
32 C haradāsa; BR haridāsi
33 F, H, I, BR omitted; NCM kuja
34 NCM riṣhi; RC riṣha
35 PH omitted, added in marg.
36 C prīti; RC prītā
37 F bhoi
rādhe cali\(^1\) rī hari bolata\(^2\) kaukila\(^3\) alāpata\(^4\) sura detta pañchī\(^5\) rāga\(^6\) banyau\(^7\);

jahā\(^8\) mora\(^9\) kācha\(^10\) bādhē\(^11\) nṛtya\(^12\) karata megha mṛdaṅga\(^13\) bajāvata\(^14\) bandhāna\(^15\) ganyau\(^16\);

prakṛti\(^17\) kī koī\(^18,19\) nāhi\(^20\) yā\(^21\) tā\(^22,23\) surati\(^24\) [ke\(^25,26\) una]māna\(^27\) gahi\(^28\) haū\(^29\) mē\(^30\) me\(^31,32\) janya\(^33\);

śrī haridāsa\(^34\) ke svāmi syāmā\(^35\) kuṇjabihārī\(^36\) kī atapati bānī\(^37,38\) aurai\(^39\) kahata kachī\(^40\) aurai\(^41\) bhanyau\(^42\).

\(^1\) A calo emended to cali; C, NCM calī
\(^2\) A bola emended to bolata
\(^3\) A, D, F, H, I, J, BR, PH, NC, RC kokīlī; C kaūkīlī
\(^4\) C, I alāpatī
\(^5\) F pakṣī; F, NCM pachī
\(^6\) C rāgu
\(^7\) A, BR banyo; D, F, PH, NC banyau; H banē emended to banyō; I banyō
\(^8\) A jahā; F jāhā
\(^9\) C mauha
\(^10\) NC kācha
\(^11\) A, C, H, I, NC bādhe; D bādhāi; F bādhi; J bādhai; BR bādhe; RC bādhai
\(^12\) F nīrta
\(^13\) C, F, H, I, J, RC paśvāvajā; NCM mṛdaṇa emended to mṛdaṅga
\(^14\) F bajāi
\(^15\) A -na omitted, added; C bandhānya; F budhāna
\(^16\) A, BR, NCM ganyo; D ganaṇī; F, NCP ganyau; H ganē emended to ganyō; I, PH ganyō
\(^17\) D, H, RC prakṛta; NCM prṛkṛti
\(^18\) I kou
\(^19\) A sth. added in margins, deleted
\(^20\) A nāhi emended to nāhī; C, F nāhī; D, BR nāhī; H, J, NC nāhī; PH nāhī
\(^21\) H tā
\(^22\) A, C, BR, NCM te; D, F, H, I, PH, NCP tē; J, RC tai
\(^23\) H terī added, deleted
\(^24\) D, RC surata; H surata? emended to surati; NCM surati
\(^25\) C omitted; D ko; F kai
\(^26\) H ri yātē haraye added, deleted
\(^27\) C ūnāmāna; NCP, RC anūmāna; NCM anūmāṇa
\(^28\) C, NCM gahi
\(^29\) A, F, H, I, PH, NC hō; C, RC ho
\(^30\) H āi
\(^31\) A me; C, D, BR, NCM maī; J, RC mai
\(^32\) NCP na added, underlined (maybe with intention to be deleted)
\(^33\) A janyo; H jani emended to janyō; I, BR janyō; NCP janyau
\(^34\) J haridāsa; BR haridāsi
\(^35\) H, BR omitted, added in marg.
\(^36\) H omitted, added in marg.
\(^37\) A bānī emended to bānī; C, F, BR omitted; H jānī emended to bānī; I, NCP bāna
\(^38\) H na janata added, deleted
\(^39\) C, D, J, NCM aurai; H aura; BR aure; NCP aurē
\(^40\) A, BR, NC, RC kachū
\(^41\) C aurai; D, RC aura; BR aure
\(^42\) A, BR bhanyo; C, NCP bhanyau; H bhanē; I, PH bhanyō; NCM bhanaū
terō₁ maga jovata² lāla bihārı³;

"terī samādhī⁴ aja⁵ hū⁶ nahi⁷ chuṭaṭa⁸,¹⁰ cā[hata¹¹ nāḥinē¹² nēku¹³ nihārı;
auca-Ka¹⁴ aia¹⁵ dvai¹⁶ kara [sau¹⁷ mūde¹⁸] nēna¹⁹ arabarai²⁰,²¹ uthē²² cihārı²²;
śrī haridāsa²⁴ ke svāmī syāmā²⁵ dhūḍhata²⁶ bana mē²⁷ pā [i priyā²⁸,²⁹ dihārı³⁰].

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¹ C teauri; D, F, H, J, PH, NC, RC terau
² A jauvata; C jauva
³ C bihāri
⁴ The second line is omitted in BR and added sup. lin.
⁵ NC samādhi
⁶ H omitted, added in marg.; J aju
⁷ A, NCP hū; C, F, J hū; H omitted, added in marg.; RC ha
⁸ A nahi; C, F, I, BR, NCP na; H omitted, na added in marg.; J, NCM nahi
⁹ A, F, I chuṭaṭi; H, NC chuṭata
¹⁰ H nahi kahu added, deleted
¹¹ PH cāhita
¹² C nāhina; D nāhinai; F, I, J, BR nāhina; H omitted, nāhinai added in marg.; PH nāhinē; NCP nāhinai; NCM, RC nāhinai
¹³ D, NCM, RC naika; J naiku; NCP neka
¹⁴ C, PH oceka; F auca-Ka; NC auca-KaYa
¹⁵ C āi; D, J, NC āya; F āe
¹⁶ C doü; RC dvai
¹⁷ A, F, I, BR, PH, NCM sō; RC sau
¹⁸ A, F mude; C, D, J, RC mūde; NCP mūdē
¹⁹ A, D, J, BR, NC, RC naIna
²⁰ C, F, NCP arabarai; D, J arabarāya
²¹ H kē added
²² A, J uthē emended to uthē; I, BR, RC uthē
²³ C bihāri; NCM cihārı
²⁴ C haradāsa; J, BR haridāsī
²⁵ F; H syāma
²⁶ A, F dhūḍhata; C, D, J, BR, RC dhūḍhata; NC dhūḍhata
²⁷ A, BR me; C, D, I, J, RC maį; H maį
²⁸ A piyā
²⁹ F tvī added
³⁰ A, C bihārı; F dahārı
māni3,4 aba5 cali6 ri7 eka [saṅga rahyaū8 kijai9];
tau10 kijai11 jau12 bina13 deśai14 jijai15;
[ye16,17 syāma] ghana18 tuma19 dāmini20 prema puñja21 barāśā22 rasa23 pījai24;
śrī haridāsa25 ke svāmī syāmā26 kuñjabihārī sō27 hili28 mili29 rāṅga30 lijai31.
tū1 risa2 chāḍi3 rī1 rādhe rādhe5;
jyau6 jyau7 to8 kaṅ9 gaharu10 tyaṅ11 tyaṅ12 mo13 kaṅ14 bithā15 16 sādhe17 sādhe18;
prānani19 kaṅ20 poṣata21 22 sunitya23 tere24 bacana 25 ādhe ādhe;
śrī haridāsa26 ke svāmī syāmā27 kuṇjabihārī28 teri29 priti30 bādhe31 bādhe32.

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1. BR, PH tū; NC tū
2. A risa emended to risa; C risi; H alisa emended to risa
3. NC chāḍi
4. C omitted
5. C rādhai; F omitted
6. I, BR, PH, NCP jyō
7. I, BR, PH, NCP jyō; RC jyau
8. NCM tau
9. A ko; F, I, BR, PH, NCP kō; RC kau
10. A gahaharu emended to gaharu; C, RC gahara
11. I, BR, PH, NCP tyō; RC tyau
12. I, BR, PH tyo; NCP tyō; RC tyau
13. C maṅ
14. A ko; F, I, BR, NCP kō
15. RC byathā
17. F sadhīe
18. F omitted
19. A, D, J, NCM prānana; NCP prānani
20. A ko; F, I, BR, PH, NCP kō; J, RC kau
21. C posa; F posati
22. Added: A hai rī; C haṅ re; F, BR hai; H, I, J hai; RC hai rī
23. A, C, F, I, J, BR, NC, RC omitted
24. F terau
25. A, C, F, I, J, BR, NCM, RC sunata added; H kahata? emended to sunata
26. C haradasa; BR haridāsi
27. A, C, D, F, I, J, PH, NC syāmā; BR omitted
28. NCP omitted
29. F omitted
30. NCP kuṇjabihārī; RC prīta
31. C, H bādhe
32. C, H bādhe
āju¹ trana² tuṭata³ hai⁴ ri⁵ lalita⁶ trabhaṅgi⁷ para⁸,
carana⁹ carana¹⁰ para muraļi¹¹ adhara¹² dharar¹³,¹⁴ citavani¹⁵,¹⁶ baṅka chabili bhuva¹⁷
(parap)mS;
calahu¹⁸ na¹⁹ begi²⁰ rādhikā²¹,²² piya²³ pa²⁴ jo²⁵ bhaya²⁶ cāhata²⁷ ho²⁸ sarvopara²⁹;
30 sī hariḍāsā³¹ ke svāmī³² kau³³ samayo³⁴ aba³⁵ [nīko]³⁶ banyaū³⁷,³⁸ hili³⁹ mili⁴⁰ keli⁴¹
aṭala⁴² bhai⁴³ rati⁴⁴,⁴⁵ dhūpara⁴⁶.

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1 C, RC āja; NCM ājū
2 A trina emended to trana; F trina; J, PH, RC trna; NCP tranu
3 A tuṭata; D, PH tuṭata; I tuṭata; NCM tuṭa
4 C, J he
5 RC ri
6 A lalita emended to lalita; NCM lalita
7 A, C, D, NC tribhaṅgi; PH tribhaṅgi
8 BR ṣara
9 C, NC carana
10 C, NC carana
11 RC murī
12 BR a emended to adhara
13 A dharai; C, RC dharai; F, H, I, PH, NCP dharē
14 F lāla ki added
15 NCM citavana
16 NCM kū added, deleted
17 C, NCP bhāva; D, J, BR, NCP, RC bhū
18 H calahi emended to calahu
19 NCP ne
20 D bega; NCP omitted; NCM begi
21 C rādhike; NC rādhikā
22 NCP bega added
23 A priya; NCP piya
24 A, F para; H paḥi; J, BR, PH, NCP, RC pai; NCM pē
25 C jaṭ; D, F, H, J, RC jau
26 C bhayaū; D, I, NCM, RC bhaya
27 A, F cāhāti; NCP cāhīta
28 A, C, D, F, I, J, NCP, RC hau
29 RC sarvūśara
30 A the whole line is written in a different hand and changed from sī hariḍāsā ke svāmī śvāmī
cuṣṭābhaṅgi ki hili mili keli aṭala bhai rati dhūva para to sī hariḍāsā ke svāmī kau samayau aba nikau
banyau hili mili keli aṭala bhai dhū para
31 C harādāsa; BR hariḍāsī
32 C, NCM śvāmī added
33 C, J kaṭ; BR, PH ko
34 C samayaū; D, F, H, J, NC, RC samayau
35 F ba
36 C nikāu; D, F, H, I, J, PH, RC nikau; NC nikau
37 C, D, H, I, BR omitted; J, NCP banaū; PH banyō; RC omitted, added pr. m.
38 F lāla ki added
39 C hili; H, NCP, RC hili
40 H, NCP, RC mila; NCM mili
41 PH omitted, added in marg.; NC keli
42 NCM omitted, added sup. lin, pr. m.
43 F, J, PH, NC omitted
44 C, D, H, I, BR, RC omitted
45 F, J, NC, RC bhai added
46 NCM dhū
dina ḍapha¹ tāla² bajāvata gāvata bharata paraspara³ china⁴ china⁵ hori;
ati⁶ sukūvāra⁷ badana śrama baraṣata⁸ bhale mile rasika kisora kisauri⁹;
bātani¹⁰ [bata batāta] rāgu¹¹ raṅga¹² rami¹³ rahya¹⁴ ita uta¹⁵ căi¹⁶ cala[ta¹⁷ taki¹⁸ so]rī¹⁹;
suni²⁰,²¹ haridāsa²² tamāla syāma sō²³ latā [lāpāṭi²⁴ kaṁcana] kī thori.

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¹ A dhapa
² NCM ūra
³ J paraspa; NCP omitted
⁴ NCP china; NCM chinu
⁵ NCP china; NCM chinu
⁶ NCP ati
⁷ A, D, H, NC, RC sukumāra; C sūkūmāra; F, I, PH sukuvāra; BR sukamāra
⁸ A, BR barṣata
⁹ A, D, F, H, J, BR, PH, NC, RC kiśori
¹⁰ C bānī; BR bātana; NC bātani
¹¹ A, D, F, H, J, BR, PH rāga; NC rāga
¹² PH raṅgu
¹³ NC rāmī
¹⁴ A, C, BR rahyo; NC rahyau
¹⁵ C uta; F omitted, added in marg.
¹⁶ A căha; C căi; D, J, BR, NC căha; F, H, I, RC căhi
¹⁷ D cala; NCM calana
¹⁸ D taka; F -ki omitted, added in marg.; NC takī
¹⁹ C sauri
²⁰ D kaha; I, NCM suna; NCP suni
²¹ I, J, BR, RC śrī added
²² I, BR haridāsi
²³ A, C, D, F, H, J, RC saū
²⁴ A, H, I, J, BR, PH, RC lapaṭi; C, F, NC lapaṭi; D lapaṭa
dvā1 lara motīna2 ki3 eka [puṇja4 poti5 kau6] sādā netra7 drṣṭi8 lāgau9 jina10 meri;
ḥa[thāni11 cāri12] cāri13 cūrī14 pāmi15 ikāsā16 cūrī17 caupahalū18 [ikatāka]19 rahe20 hari
heri;
eka21,22 maragajī sārī tana tē21 kaṅcuki24 nyārī ara25 aṅcarā26 ki 27 bārī28 dhīga29 mora30,31
urasanī29 pheri;
śri haridāsa33 ke svāmī syāmā34 kuṇjābāhāri yā rasa 35 basa bhaye36 harē37 harē38
sarakānī39 neri.

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1 C dvai
2 A, F, H, I motini; NC, RC motina
3 C ki
4 A, D, F, H, I, J, PH, NC, RC puñjā; C pūjā
5 C pātī; D, NC, RC pota
6 C, J kāti; BR, PH kō
7 A, PH, NCP, RC netraṇa; C, F, I, J netrani; BR najtrani; NCP najtrana
8 NCP draṣṭī; NCM omitted; RC draṣṭī
9 C, NCP lāgo; F lāgo; I, BR lāgo
10 A, C, F, H, J, PH jini; BR jani; NCP jinū; NCM jina
11 C hāthiṇa; NC hāthana
12 D cārā; NCM, RC cārā
13 D cārā; NCM, RC cārā
14 F cūrī; NCP cūrī; NCM cūrī
15 A, F, PH pāmini; C, H, BR, RC pāmina; D, NCP pāyana; NCM pāyani
16 C ika; NCP ekar
17 NC cūrī
18 F caupahalū; I copahallū; NC caupahalu
19 C ikatāka
20 C rahai; NCM rahai
21 C, H, I, J, BR ika
22 RC tau added
23 C, BR te; D, J tāi; RC tāi
24 C kaṅcuki
25 A, C, F, H, I, J, BR, PH, NC, RC aru; D auras
26 A, D, F, H, NCM, RC acarā
27 H gati added, wordorder corrected with numbers to bāi gati
28 J vāhi; BR, NCM bāi
29 H omitted; I, BR, RC gati; NC gati
30 A, C, F, I, J, PH, RC mori; H aura emended to pari; BR mo emended to mori
31 F ura added
32 C urasani; D, F, J, NCP urasana; NCM urasani
33 C haradāsa; I, BR haridāsa
34 H syāma
35 Added: A hi, sup. lin.; C hi; D, F, I, J, BR, NCM, RC hi; H hi, in marg.
36 A, F, H, RC bhāe; C bhāyai
37 C, BR hare; D, J hārai; RC harei
38 C, RC hārai; D, J hārai; BR hare
39 C sakani; D, NCP sarakāna; NCM sarakānī
jobana1 raṅga rāgini2 sōna3 se4 gāṭa dhārāre5 nēna6 kaṇṭha pauti7 maṣatūli8,
āṅga aṅga anāṅga jhalaka9 sohata10 kāṇāni11 bīra12 sobhā13 deṣata14 deṣata15 hi16 banē17,
jōha18 mē19 jōna20 si phūli;
tanasuṣa sāri lāhi21 aṅgiyā22 atalasa atarauṭā23 chabi cāri24 cāri25 cūr26 pahucani27
pahuṅci28 śamaki29 bāni nakhphūla jaiba30 muṣa bīra caukā31 kaūḍhāi32 sambhrama
bhitī33;
aisi34,35 nitya bihārini36 śrī bihārī lāla37 saṅga ati ādhīna ātura laṭa[paṭṭa]38 jyaū39 taru40
tamāla kuṇja41 mahala42 śrī43 haridāsi44 [jorī] surati45 hiṅḍorai46 jhūlī47.

1C jaibana
2C rāgini; D rāgini
3C sāni; D sōna; I, NCM, RC sānaī
4RC sē
5C dhādāre; F -re omitted, added in marg.
6A nainā emended to nainā; C, F, I, PH nēna; D naiṇā; H nēna emended to nēna; I, BR, NC naiṇā; RC
naimō
7A, C, F, H, I, J, BR, PH, RC poti; D, NC pota
8NC makhatuli
9A jhalakai; D jhalakai; I jhalaka emended to jhalakata; J, NC, RC jhalakata
10C suṅhuta
11C, D, F, H, J, BR, PH, NC kānana
12C bīri; F, H, I, PH, NCP bīrē; BR bīre; RC bīrāi
13C saṅbhiā
14H deṣhi
15C deṣana
16H hi
17A, D, J, NCM bānaī; C bāje; BR, RC bānai
18A jōhu; C, D, RC jōhuṇa; F, I, J, BR, PH, NC jonha; H jōna
19C omitted; D, H, J māi; RC
20A jōhu; C omitted; D, H jauna; F, I, J, BR, PH, NC jonha; RC jauna
21NCP lāhi
22C, NCM aṅgiyā; D aṅgiyā; H aṅgiyā
23C aṭoṭā; D, F, NC aṭaroṭā; H aṭoṭā emended to aṭaroṭā pr. m.; I, J, BR, PH, RC aṭaroṭā
24C cāri; D, NCM, RC cārā
25D, NCM, RC cārā
26NCP cūri
27A, C pahuṅcini; D pahucini emended to pahucani; F, I pahucani; J, RC puhucani; BR pahucana; NCP
pahuṅcani; NCM pahuṅcana
28C pahucani; D, H, BR, PH, NCP pahucani; F, I pahucani; J, RC puhucani; NCM pahucāri
29C samaki; NCP khāmaka
30A, C, D, F, H, I, J, BR, PH, NC, RC jēba
31C, NCM caṅkā; PH cōkā
32C, D, J kaūḍhāi; F kōḍhī; I, PH kōḍhē; BR kauḍhāi; NCP kāūḍhē; NCM, RC kauḍhāi
33BR jhūlī
34C esi; PH aise emended to aisi
35NCP śrī added
36C bihārini; I, J, BR, PH biḥārani; NCP biḥārini; NCM biḥārini
37J omitted
38F, RC laṭapati; NCP laṭapatiya emended to laṭapatiya
39A, BR, NCP jō; C, RC jyau
40BR tarā
41D kuṇjāi emended to kuṇja
42F dvarē; H āthē emended to mahālē; PH mahala? deleted, dvāra added in marg.
43C, F, I omitted
44C haridāsi; I haridāsi emended to haridāsi; NCP haridāśi; NCM haridāśa
45D, F, H, I, NC, RC surata
46A hiṅḍorai; C, BR hiṅḍore; F hiṅḍore; H, I, PH hiṅḍore; NCP hiṅḍore; NCM hiṅḍorai; RC hiṅḍorai
47RC jhūlī
rādhe dulāri māṅa¹ taji²;
prāṇa³ pāyo⁴ jāta⁵ merau⁶ hai⁷ rī⁸,⁹ saji¹⁰;
apaṇi¹¹ hiṭha¹² meraī¹³ māthai¹⁴¹⁵ dhari¹⁶ abhai¹⁷ dāna¹⁸ dai¹⁹,²⁰ aji²¹;
śrī haridāsā²² ke svāṁi syāma²³ kuńjabihārī²⁴ kahata²⁵,²⁶ pyāri²⁷ yo²⁸ bali²⁹,³⁰ sō³¹ bhūle³²,³³ ruci³⁴ sō³⁵,³⁶ laji³⁷.
guna ki₁ bāта rādhe² tere³ [ā]gai⁴ kau⁵ jāne⁶ jo⁷ jāne⁸ so⁹ kachū¹⁰ [unahāri¹¹;
nṛtya¹² gī]ṭa tāla bhedani¹³ ke¹⁴ bheda¹⁵,¹⁶ na¹⁷ jāne¹⁸ kāhū¹⁹ jite²⁰ kite²¹,²² dese²² jhāri²²;
tatva²⁴ suddha²⁵ sarūpa²⁶,²⁷ reṣa²⁸ [paramāṇa²⁹,³⁰ je] bijña³¹ sura³² sughara³³ te³⁴ pace³⁵
bhāri³⁶;
śrī haridāsa³⁷ ke svāmī syāmā kuṇjabihāri³⁸ nēku³⁹ tuhmāri⁴⁰ prakṛti⁴¹ ke aṅga aṅga
aura⁴² guni⁴³ pare⁴⁴ hārī⁴⁵.

1 A omitted, added sup. lin.
2 H omitted, added in marg.
3 D terē
A, BR, NC āge; F, H, I āgē; RC āgai
4 A kauna emended to kau; C kau; D, F, H, I, BR, PH, NC ko; RC kō
5 A, J, BR, NCP, RC jāna; C jāne; D jāna
6 C jāh
7 A, D, BR, NCP, RC jāna; J, NCM jāna
8 [so...] line unr.; C sa; J sau
9 D, H, BR, NC kachū
cīrūraga emended to cīrūra; D, H, BR, NC kachū
11 C unahāri emended to unahāri; D unahāri; NCP unahāri; NCM unahāri; RC unahāra
12 I nṛta
13 C, H, J, PH, NCM bhedana; NCP bhedana
14 H ki emended to ke
15 C kibheda emended to bibheda; F bibheda; H bibidhi emended to bibheda; I, J, BR, RC bibheda;
NCM omitted
16 A [na...dekhe] line unr.
17 C, D, F, J, BR omitted
18 D, J, NC, RC jāna; BR jāne
19 C kūhu; D, I, NC kāhu; F, J, BR omitted; RC kāhu
20 C jīte; H, J jetē
21 D, PH, NC tīte; H tete emended to kite; J kete
22 J, BR kāhu added
23 C gari; NC, RC jhāra
24 C tala; H tata emended to tatva
25 C sudha; H sura drṣṭi emended to suddha
26 A, I, RC svarūpa; D svara rūpa; NCP surupa; NCM svarupa
27 A [reṣa...bijña] line unr.
28 C omitted
29 F, H, I, RC parimāṇa; BR parimānu
30 C reṣa added; D jāhē added, deleted
31 I, BR biga
32 C, D, H, J, BR, NC, RC omitted; I, PH omitted, added in marg.
33 F ghara
34 C, D, H, I, J, BR, NC, RC omitted
35 C pacai; I pacē
36 C bhāri; NC, RC bhāra
37 BR haridāsa; NCP haridāsa
38 J omitted
39 D, J, RC nāka
40 C, H, I, J, BR, NC, RC teri; D tumhāri; F terau
41 D, H, RC prakṛta
42 C, J ora; D ausara; H omitted, added in marg.
43 NCP gani
44 C pac; H parai
45 C hāri; D bhāri; NC, RC hāra
sughara bhac²,³ bihāri⁴ yāhī⁵ chāha⁶ tai⁷;
je⁸ je ghati⁹ sughara¹⁰ jānapanē¹¹ ki¹² te¹³ yāhī¹⁷ bāha¹⁸ tai¹⁹;
hute²⁰ to²¹ adhika²² bađe ²³ saba hi²⁴,²⁵ tai²⁶ pai²⁷ ina²⁸,²⁹ ki³⁰ kasa³¹ na³² śatāta³³ [y]āha³⁴ tai³⁵;
śri haridāsa³⁶ ke svāmī syāma³⁷ kuṇjabihāri jaki³⁸ rahe³⁹,⁴⁰ cāha⁴¹ tē⁴².

¹H āju tuma added, deleted
²C, D, H, I, BR, NC bhaye; RC bhaya
³Added: D hau; J ho; PH ho, in marg.; RC hai
⁴H omitted, added in marg.
⁵C yā ri; I yāhi
⁶C, D, F chāha; NCM -ha omitted, added inf. lin.
⁷A, C, F, NCM te; H, I, J, BR, PH, NCP te; RC tai
⁸Second and third line are reversed in H, emended with numbers
⁹A jo emended to je; RC jē
¹⁰A, D, F, I, J, BR, PH, NC gāti
¹¹H sugharasa? emended to sughara
¹²Added: D, F, I, J, BR, RC sura; H svara; NC su
¹³C, H, BR jānapanyo; D, NCM jānapanai; I jānipanyo; J jānipanyai; RC jānapanyau
¹⁴RC kē
¹⁵H omitted, added in marg.
¹⁶H omitted, added in marg.
¹⁷C yā ri?
¹⁸J, PH bāha; NCM bāhi
¹⁹A, C, F, H, NCP te; I, J, BR, PH, NCM tē
²⁰C hate; H he emended to hute; NCP hite
²¹A, D, F, I, NCM, RC tāu
²²D, H, NCP omitted
²³Added: D adhika; H adhikāi; NCP adhika
²⁴H omitted, added in marg.; BR, NCP hi
²⁵BR na added
²⁶A, C, I, BR, NCP te; D, H, PH, NCM tē; RC tai
²⁷C pe
²⁸P, I, PH ini
²⁹C te added
³⁰NCM omitted
³¹J sāsa emended to kasa
³²F, J, PH ni; BR nu
³³F, RC śatāti; I śāta emended to śatāta
³⁴C yāhī; D, F, NC yāhī; I yāhī emended to yāhā; J, BR, PH, RC yāhā
³⁵A, C, F, NCM te; H, I, BR, PH, NCP tē; RC tai
³⁶C haharidasā; J, BR, PH haridāsi
³⁷A, C, D, F, I, J, NC, RC syāmā; BR omitted, syāmā added sup. lin.
³⁸D, I jaka; H vakī emended to jakī; NCM jakī
³⁹C rahi
⁴⁰H rahi gaye added, deleted
⁴¹C cāha; D, F, I, J, BR, NCM, RC cāha; NCP cāhi
⁴²A, F, BR, NCP te; C, J tāi; D, RC tai
1\textsuperscript{rādhā}\textsuperscript{2} rasika\textsuperscript{3} kuñjabihāri\textsuperscript{4,5} kahata\textsuperscript{6} ju\textsuperscript{7} haṅ\textsuperscript{8} na kahaṅ\textsuperscript{9} gayo\textsuperscript{10} suni\textsuperscript{11} suni\textsuperscript{12} rādhe teri so\textsuperscript{13};

[mohi\textsuperscript{14} na patyāhu\textsuperscript{15} tau\textsuperscript{16} saṅga haridāsi\textsuperscript{17} huti\textsuperscript{18,19} pūchi\textsuperscript{20} deśi\textsuperscript{21} [bhaṭṭu] kahī\textsuperscript{22} dho\textsuperscript{23} kahā\textsuperscript{24} bhayo\textsuperscript{25} meri so\textsuperscript{26};

pyārī\textsuperscript{27} toli\textsuperscript{28} gāṭho[da\textsuperscript{29} na pra]jītī\textsuperscript{30} chāḍī\textsuperscript{31} chīyā\textsuperscript{32} jāna\textsuperscript{33} de\textsuperscript{34} itaṇi\textsuperscript{35} ba\textsuperscript{36} ēṛ\textsuperscript{37} so\textsuperscript{38};

[gahī\textsuperscript{39,40} lapaṭāti\textsuperscript{41} rahe\textsuperscript{42} dōi\textsuperscript{43} chaila\textsuperscript{44,45} chāṭī\textsuperscript{46} só\textsuperscript{47} chāṭī\textsuperscript{48} lagāī\textsuperscript{49,50} phera\textsuperscript{51} pheri só\textsuperscript{52}.}
pyāři1 teri mahimā 
2 barani3 na jā[i4, jīhī6] ālasa 7 kāma basa kina8;
tā ko9 daṇḍa hamē10 [lāgata] hai11 ri12 bhae13 ādhīna14;
sādha15 gyāraha16 jyaū17 au[ti18 düja19] nabasata20 sāji21 sahaja22 hī23 tā24 mē25 javādi26 karapūra27 [kastūri28 kunkūma29 ke30 raṅga31 bhīna32;
śī haridāsa33 se svā[mi syāma34 kuṇjabijhari35 rasa basa kari36 līna37.

1RC pyāři
2BR mo pai added
3A kahi; F, H, I, J, BR, NC kahū; RC bārānī
4C, D jāi; J, NC, RC jāya
5Added: A, D, I, J, NCM mo pai; C maū pe; F mo pe; H mo paī; NCP mau pai
6A, D, J, PH, NCM jihī; C, F, H, I, BR jihī; RC jīha
7'H hī
8H kīne; NC kīna
9C, D, I, J, NC, RC kau; F kō; H omitted, added in marg.
10A, BR hamai; C hame; D, J, PH, RC hamai; F duhū; H hama hi emended to hamai
11C, J he; H hai emended to hī
12H, J omitted
13C bhayaī; D, H, I, J, NC, RC bhaye; F bhai; BR bhayō
14D adhīna; F bhīna; H ādhīne; NCP ādhīna
15NCM sāde
16D gyāraha; PH gyāraha; NCM gyāraha
17C jyo; D, J jyaū; F jau; I, BR jyō
18C, BR oti; D āuta; F orā; H otive emended to oti; NCM atī
19A, BR düje; D, PH, NCM düjaī; H omitted, düje added in marg.; NCP düje
20F, J nava8; H omitted, added in marg.
21C, D, F, NCM sāja; H omitted, added in marg.; NCP omitted
22H omitted, added in marg.
23A, C, D, I, J, BR, PH, NC, RC hī; H omitted, added in marg.
24H omitted, added in marg.
25C me; D, J, RC maī; H omitted, added in marg.
26A javādi emended to jivādi; C jivā; F jevādi; H javāda emended to javādi; PH jivādi; NC javādi
27C, D, F, H, NCM karpūra; PH, NCM, RC karpūra
28F, NC kasturi
29A, F, I, PH, NC kumakuma; C kūmakumā; H kuri? emended to kūmakuma
30H kē; J kai; NC kau
31D rāga
32H bhīnē
33J haridā; BR, PH haridāsi; NCM haridāsa
34A, C, F, I, J, BR, NC, RC śyāmā
35C “bihāri; kuja”
36D, NC kara
37H līnē
śrama [jala kana nāhi²] hota³ moti⁴ mālā⁵ kō⁶ deha⁷;
dese⁸ amo[la mola¹⁰ nāhi¹¹] tana¹² mana¹³ dhana¹⁴ nyauchāvari¹⁵ jeha¹⁶;
ratī biparitī¹⁷ priti¹⁸ kau¹⁹ ālasa²⁰ nāhi²¹ nāika²² tere²³ madhya²⁴,²⁵ eha²⁶;
śri haridāsa²⁷ ke svāmi syāmā kuṇjabihārī²⁸ priti²⁹ bara³⁰ malaye³¹ be³² ha³³.

1 In J first line omitted, added in marg. pr. m.
2 A, C, I, BR, PH, NCP nāhi; F hi; J, NCP nāhi; RC nāhi
3 C hōta
4 NC moti
5 F māla
6 A, I ko; C, D, F, NC, RC kau; H, J kaū
7 C, D, F, I, BR, NC, RC dehu; J deu
8 C, I deṣai; NC dekha
9 C, D, F, I, J, BR, NCM bahuta added; H maū emended to ba; RC buhuta
10 D omitted
11 C, F, I, J, BR, RC nahi; D, NCP nāhi; H nāhi emended to nahi; PH nahi emended to nahi?; NCM nāhi
12 C tū tava
13 C omitted
14 H omitted, added in marg.
15 A, BR, PH nyochavari; D, NC nyauchāvara; H nyōchāvara; I, J nāuchāvari
16 C, D, F, I, J, BR, NC, RC lehu
17 A priti; C, D, NC, RC biparita; H biparati
18 D, RC prīta; H prīti emended to rīti; J, BR rīti
19 A, I, J, BR, PH ko; C kaū; H nahi emended to ko
20 C nāhi added
21 F, H, I, J, BR omitted; PH, NC nāhi; RC nāhi
22 C nākiā; F, I, J, BR omitted; NC, RC nāyaika
23 C re
24 C, F, J, BR, NCP madhi
25 Added: F, BR nāika; H nāhi, emended to nāika; I nāhi (sup. lin., pr. m.), nāiku (in main text); J nāhi nāyaika
26 C, I, J, BR, NC, RC elu; D yeha
27 BR haridāsi
28 C kaūjābi
29 C ti; RC prīta
30 H barāmā
31 A, D, RC malsi; C mālau; F māliye; H omitted; I, NC mīleī; J mālai; BR mili emended to miliye
32 J va
33 C, F, I, J, BR, NC, RC hu
nīlā lālā gaura\textsuperscript{1} ke dhyāna bāitre\textsuperscript{2} kuṇjabhārī;

jyaū\textsuperscript{3} jyaū\textsuperscript{4} suṣa pāvata nāhī\textsuperscript{5} tyaū\textsuperscript{6} tyaū\textsuperscript{7} duṣa\textsuperscript{8} bhayo\textsuperscript{9} bhārī;
arabarāï\textsuperscript{10,11} pragata\textsuperscript{12} bhai\textsuperscript{13,14} suṣa bhayau\textsuperscript{15} bahuta\textsuperscript{16} hīyā rī;
śrī haridāsa\textsuperscript{17} ke svāmī syāmā\textsuperscript{18} kuṇjabhārī kari\textsuperscript{19} manuhārī.

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\textsuperscript{1}NCP gora
\textsuperscript{2}C bethe
\textsuperscript{3}I, BR jyō
\textsuperscript{4}A, I, BR jyō; C jyau
\textsuperscript{5}A, D nāhī; C, RC nāhī; F, H, I nāhī; J, BR, NC nāhī
\textsuperscript{6}I, BR tyō
\textsuperscript{7}I, BR tyō
\textsuperscript{8}RC dūkha
\textsuperscript{9}C bhaye; D, F, H, I, J, NC, RC bhayau
\textsuperscript{10}A arabaraye; C, F, I āpā hī; D arabarāe; H āpe hi emended to arabarā; J aravarāya; BR āpu hī; PH, NCP arbaraśe; NCM arbaraśi; RC arbaraśi
\textsuperscript{11}Added: C, F ju; H yē, deleted
\textsuperscript{12}A praghata
\textsuperscript{13}D bhai
\textsuperscript{14}Added: C, I, J, RC ju; H ju, in marg.; NCM jo
\textsuperscript{15}A, I, BR bhayo; C bhayai; F bhae
\textsuperscript{16}BR originally after hīyā rī, the word order emended with numbers to bahuta hīyā
\textsuperscript{17}BR haridāśi
\textsuperscript{18}H syāma
\textsuperscript{19}D kara; H karata emended to kari; NCP kari; NCM karata
āju⁴ ki bānīka⁵ pyāre⁶ teri⁷ tuhmāri⁸ (pyāri)⁹ barani⁰ na jā⁹,¹⁰ chabi;
ina¹ ki syāmatā² tuhmāri³ gauratā jaise⁴ sita⁵ asita⁶ baini⁷,⁸ rahi⁹ jyaū¹⁰ bhuvagama²¹,²² dabi;
ina²³ kau²⁴ pītambara²⁵ tuhmārau²⁶ nila nicaula²⁷ jyaū²⁸ [sasi]²⁹ kundana jaiba³⁰ rabī;
śrī haridāsa³¹ ke³² svāmi syāmā kuñjabihārī kī sobhā³³ barani³⁴ na jā³⁵ jau³⁶ [mila]³⁷ rasika³⁸ koṭi³⁹,⁴⁰ kabi⁴¹.

¹D, RC āja
²C bānīka
³F, H pyāri
⁴NCP tere; NCM omitted, added inf. lin.
⁵Added: A, D, I, J, BR, PH, NCP, RC pyāri; F, H pyāre; NCM pyāri, inf. lin.
⁶D tumari; F, H, I, J, BR, NC tumhāri
⁷A, C, D, F, H, J, BR, PH, RC omitted
⁸C barani
⁹D, NCP jāi; J, NCM, RC jāya
¹⁰Added: C jāi; NCP jāi
¹¹F, J, PH ini
¹²A sāmya emended to sāyamatā; H sāyamatā
¹³D, F, H, I, J, BR, NC tumhāri
¹⁴C, D, J jaisai; F, PH, NCM jaisē; H omitted, added in marg; RC jaisai
¹⁵H asita emended to sita
¹⁶C atita; H sita emended to asita
¹⁷C, F, H, BR, NCP beni
¹⁸F bāni added, deleted
¹⁹J omitted
²⁰A jyō; C, F, H, I, J, BR, NCM, RC omitted
²¹A bhuvagama; C bhuvagama; H bhuvagamu; RC bhuvagini
²²Added: C, F, NCM jyaū; H jyō, in marg.; I, BR jyō; J jyaū rahi; RC jyaū
²³F, J ini
²⁴C kau; BR ko
²⁵A, D, I, BR, NCP, RC pītambara; C pītibara
²⁶A tuhmāra; C tuhmāra; D tumārau; F, J, NCM tumhārau; I, BR tumhāro
²⁷C nicaula; D, F, I, BR, PH, NCM, RC Nicola; NCP nicaula emended to nicula
²⁸A, I, BR, NC jyō; C, RC jyau; H omitted, added in marg.
²⁹C, H, I mani; NC sasi
³⁰A, D, F, H, I, J, BR, PH, NC, RC jeba
³¹J, BR haridāsa
³²J omitted
³³C saūbhā; J chabi
³⁴C barani
³⁵C jāi; I, NC jāya
³⁶A jō; C jau; I, J, BR, NCM jo
³⁷A, H, I, J, BR mila; D mili; F milē; NCP mila
³⁸H omitted
³⁹C kaūti; H koṭika emended to koṭi
⁴⁰H rasika added
⁴¹NCP kabi
केम ३०

deśi deśi phūla bhai;
[prema ke] prakāsa priti ke āga hoi hai lai;
suni[ri saśi bā]gau bānyaā āju tuma para trana tūtata hai ju [nai];
aisi¹ to² bicitra [jori³ ban⁴];
aisi⁵ kah⁶ deši⁷ suniya⁸ na bhan⁹;
manah¹⁰ kanaka sudāha¹¹ kari¹² kari¹³ deha adbhuta ṭhan¹⁴;
śrī haridāsa¹⁵ ke svāmī syāma¹⁶ tamāla¹⁷,¹⁸ uṭhanī¹⁹ baṭhi²⁰,²¹ dhanī²².
hāṣata¹  ṣelata bolata²  milata deṣau³  meri āśina⁴  suṣa;
biṛi paraspara leta⁵  ṣavāvata jyaũ⁶  dāmini⁷  ghana⁸  camacamāṭa⁹  sobhā¹⁰  bahu¹¹  bhātini¹²  suṣa;
śruti ghuri¹³  rāga kedārau¹⁴  jamyaũ¹⁵  adharati¹⁶  nisā¹⁷  rō¹⁸  rō¹⁹  suṣa;
śrī haridāsa²¹  ke svā(mi)mg.²²  syāmā kuṇjabihānī²³  kai²⁴  gāvata sura²⁵  deta²⁶  maura²⁷  bhayau²⁸,²⁹  parama suṣa.

1 A, D, F, H, J, BR hasata
2 C baūlata
3 C, D deṣau; I, BR, PH desu
4 A akhina; C, I āśini; F, PH āśini; NCP ākhina; NCM ākhani
5 C latu; F ṣata
6 A, I, BR, NCM jyō; C, NCP jaũ; RC jyau
7 C dāmi; D dāmina; J omitted
8 J dāminī added
9 RC camacamāṭi
10 C saūbhā
11 A bahū; D bahuta; F omitted; H omitted, added in marg.
12 A, C, D, NCP, RC bhātina; I, J bhātini; BR, NCM bhātina
13 D, I ghura; F dhara; H dhara emended to ghuri
14 C kedārau; I, BR, PH kedāro
15 J macau; BR, PH jamyo
16 D, H, NC adharāṭa; I adhirāṭi; RC adhirāṭa
17 H suṣa added, deleted
18 A, I, NC rāma; C rāũ; D, RC rāũma; I ro
19 A, J, NC rāma; C omitted; D, RC rāũma; I ro
20 F rō added
21 C hamāḍāsaka; BR haridāśi
22 NCP ke svāmi added
23 F, I, RC omitted; H omitted, added in marg.
24 A, F, BR, NCM ke; H, NCP ke; I, RC kai; PH kaũ
25 H suṣa replaces original reading; NCP sukha
26 H deta emended to deti
27 A, D, F, I, J, BR, PH, NC, RC mora; C bhaũra; H moda? emended to bhora
28 A, I, BR, PH bhayoy
29 H rī added
1 adbhuta gati upajati2 ati nṛttata3 doū4 maṇḍala5 kūvara6,7 kisaurī8;
2 [saka]la sudhaṅga9 aṅga bhauri10 bhauri11 piya12 nṛttata13 musakani14 muṣa mori15 parirambahana rasa rauri16;
3 tālā dharani17 bani[tā]18 maṇḍaṅga candrāgati19 ghāta bajai20 thori21 thori22;
4 sa[pṭa bhā]23 bhā]sā24 bicitra lalitā gāina25 cita caaurī26,
5 [śri] bṛndābanā[ ]27 phūlani28 phūlya29 pūrana30 sasi tribidhi31 [pavana] bahai32 thori33 thaurī34,
6 gati bilāsa rasa hāsa35 para[spa]36 bhūtala adbhūta jori;
7 śrī jamuna37 jala bitha[kita38 puhupani39] barasā40 ratipati dārata41 trana42 toṛi;
8 śrī haridāsā43 ke svāmī syāmā kuṇjābhāṛī jū44 kau45 rasa46 rasanā kaha47 kau48 ri.

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1 In H the second part of the line (from nācata) precedes the first
2 D, F, H, I, J, BR, NC upajata
3 A nirtaṭi; C nācata; D nṛtyata; F, H, I, J, BR, NC nācata; RC nṛtyati
4 NCM dou
5 C maṇḍapala emended to maṇḍala
6 A kumara; F kuvāṛi; I, J kuvāra; PH kuvāri
7 C kīṣora added
8 A, C, D, F, H, J, BR, PH, NC, RC kīṣori
9 C sugadhā; NC sugandha
10 NCP bhārī; NCM bhārā
11 A, D, F, H, I, J, BR, PH, NC, RC bhorī; C bhaūṛī
12 NC piya
13 A, C, D, J, BR, PH, NC, RC rorī
14 C, F, H, I dharāṛi; J, RC dharāṛi; BR dharā; NC dharai
15 A omitted, added sup. lin., pr. m.
16 A, C, D, F, I, J, BR, PH, NC, RC rorī
17 C, F, H, I dharāṛi; J, RC dharāṛi; BR dharā; NC dharai
18 A omitted, added sup. lin., pr. m.
19 C, NCP candrāgata; RC candrāgata
20 F bājeṛ; H bajarā; PH baje; NCP bājai
21 C thaurī emended to thaurī
22 C omitted
23 D, J, NCP bḥīyṛu; NCM bḥīṛi
24 C bāṛiṣā
25 A, NC gāyaṇa; C, BR gāiṇa; F, I, J, PH gāiṇi; H gaini emended to gāiṇi; RC gāiṇi
26 A, C, D, F, H, I, J, BR, PH, NC, RC corī
27 NCM omitted
28 H ghaṇa added
29 A, D, NC phūlana
30 BR phūlyo; NCM phūlenu
31 D pūrana
32 NCM tribidha; RC tribidhi
33 C bhaṛi; F bheṛ; NCM bheṛ
34 A, J, BR, PH, NC, RC thori; F, H, I omitted
35 A, I, NCM hāsa; F, H, J hāsi
36 C paspara emended to pasparā
37 BR yamunā
38 C bithakīṭa; D, J bithikīṭa
39 C puhupani; H, RC puhupani; J puhupani; NCP puhupani; NCM puhupana
40 A, NCM barṣā; C, F, I barisāṛi; H baraṣā emended to barisāṛi
41 D, J dāṛati
42 A, I, RC tṃa; C tṃa; F tṛiṇa; H trau
43 BR haridāsī
data omitted; H omitted, added in marg.
44 A, I, BR ko; C, NCM ko
45 H rasa
46 H rasa
47 A, D, F, H, I, BR, NCP, RC ko; C ko
pyäri¹ jü² jaba³ jaba⁴ dešö⁵ terau⁶ muśa⁷ taba taba nayo⁸ nayo⁹ lāgata¹⁰;
aiso¹¹ bhrama¹² hota¹³ ma¹⁴ kaharih¹⁵,¹⁶ deši¹⁷ na¹⁸ ri duti¹⁹ kaū¹⁰,¹¹ duti¹² leśa[n¹³ na¹⁴]
 kāgata²⁵;
koṭi²⁶ canda²⁷,²⁸ te²⁹ kaharih³⁰ durāre³¹ ri naye³² naye³³ [rāgata]³⁴;
srī haridāṣa³⁵ ke svāmi syāma³⁶,³⁷ kahata kāma kri³⁸ sānti³⁹ na⁴⁰ hoi⁴¹ na⁴² hoi⁴³ tripati⁴⁴
 rahaū⁴⁵ nisī⁴⁶ dina⁴⁷ [jāgata]⁴⁸.

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¹H omitted, added in marg.  
²H omitted  
³C jaya  
⁴C jaya  
⁵A, RC dekhau; C desyau; D, H, J, NC desau  
⁶A, I, BR, PH tero; C terau  
⁷I te added  
⁸D, F, J, NC, RC nayau; H navo  
⁹A, F omitted; D, J, NC, RC nayau; H navo  
¹⁰NCP lāgati; NCM lāgati emended to lāgata  
¹¹A eso; C aisau; D, F, H, NC, RC aisau  
¹²RC ährma  
¹³In H the original word order (ma...ri) is emended with numbers to the wordorder of G  
¹⁴C, F, H, I, J, BR omitted; D, NCP mai; PH omitted, mē added in marg. pr. m.  
¹⁵C əhū; RC əhū  
¹⁶Added: C me na; F na mē; H, I, J mē na; BR mai na  
¹⁷C desi  
¹⁸C, F, H, I, J, BR omitted  
¹⁹C dūtī; NC dūtī  
²⁰A ko; D, NCM, RC kau; F, I, BR, NCP kō  
²¹H ba added, deleted  
²²D dota; NCM dyuti  
²³A, H lekhana emended to lekhanī; F, I, BR leṣani; NC, RC lekhanī  
²⁴C omitted; J ni  
²⁵C, NCP kāgati; F kāgada  
²⁶C kuūti  
²⁷A, D, F, NC candra  
²⁸NC hū added  
²⁹C, BR, NCM te; D, J, RC tāī  
³⁰C, D, NC kāhā; RC kāhā  
³¹C durāye; D durāi; H, J, BR, NC durāye  
³²A, F, I, BR, RC nai; C nayai  
³³A, F, I, BR, RC nai; C nayaī  
³⁴NCP rāgati  
³⁵C haradāsa; BR haridāsi  
³⁶C, J, NC, RC syāma; H syāma emended to syāmā; I syāmā emended to syāma?  
³⁷H, NCP kuñjabihāri added  
³⁸NCP ki  
³⁹C sāta; D sānta; NCM, RC sāti  
⁴⁰NCP omitted  
⁴¹C, D hoī; NCM hoya  
⁴²F omitted  
⁴³D, J, NCM hoya; F omitted; I, BR, RC hoī  
⁴⁴C tripiṭī; F tripiṭī; H, NCP trapita; I, BR trapati; J, RC trpta  
⁴⁵A, H, PH, NCP rahū; C, F, NCM, RC rahu; I rahū; BR rahū  
⁴⁶A, D, I niśa; NCP nisī; RC nīsa  
⁴⁷C dini  
⁴⁸NCP jāgati
aisi1 jiya2 hota3 jo4 jiya5 sau6 jiya7 [mi]lai8 [tana so9 tana] samāya10 lyau11 tau12 desa13 kahā ho14 [pyārī]15,

tohi16 so17 hilagi18 āśina19 sau20 āṣai21,22 milī23,24 [rahai]25 jivata26 ko27 yahai28 laha29 ho30 pyārī31;
[mo32 ka33 ito34 sāja35] kahā36 ri37 pyārī haun38 ati dīna tuva39 basi40 [bhuva41 chepa42] na43 jai44,45 sahā46 hau47 pyārī48,
śrī haridāsa49 ke svāmi syāmā50,51 kahata52 rāṣi lai53 bāha54 bala55 [haũ56 bapurā57 kāma] dahā58 ho59 pyārī60.

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1 A esi; C aisi
2 H, J, NC jiya
3 F, H hoti
4 C jai; D, F, H, RC jau; NCM omitted, added inf. lin.
5 NC jiya
6 A, F, I, PH, NC sō; C, RC sau; BR so
7 NC jiya; RC jiya
8 C, H mile; NCP milē; NCM milāi
9 C sau; D, H, J, RC saū; BR so
10 A, F, H, I, BR, PH, RC samāi; C saūmāi emended to sāmāi; J samāihi; NCP samāi
11 A lyau; F omitted; I, BR, NCP lyō; J leu; NCM leū; RC lahū
12 A, I, BR, NCP to; C tai
13 A dekhaṇi; I, PH, NCP deṣō; BR dekho
14 C hau; D haṇu
15 BR pyārī
16 C tohi; BR tōhi emended to tohi
17 C, RC sau; D, H, NCP saū; BR so?
18 D, F, H, I, NC, RC hilagu; BR hilagi
19 C, D, BR āśina; F āśini; J āśini; RC ākhī
20 A, F, I, BR, PH, NCP so; RC omitted
21 A, D, J, NC ākhai; C omitted; F āṣē; I āṣai; BR ōkhe; PH ōṣē; RC ākhina
22 RC sau added
23 C mile; H omitted; J omitted, added in marg., pr. m.
24 H, J lagi added
25 A, C, I, BR, RC rahai; F, PH, NCP rahē
26 F, BR jiyata; I jiyāt; NC jivana
27 C kaū; D, F, H, I, J, PH, NC, RC kau
28 C yahā; J yahihaī; RC yahī
29 NCM lā
30 C, F, H omitted; I, BR omitted, added in marg.
31 C, F, H omitted; I, BR omitted, added in marg.
32 C mau; RC mau
33 A, C, NCP kau; F, PH kō; BR ko
34 C itau; D, F, H, I, J, NC, RC itau
35 F soca; H sāju
36 C, D, F, H, NCM kahā
37 D hau; RC ho
38 A, RC hau; C ho; F, H, I, J, BR, PH hō
39 A, H, NC tuma; C, F, I, J, BR tohi
40 A, C, D, F, H, J, BR, NC, RC basa
41 H bhi; NCM muva emended to bhuva
42 C chepaṇi; F kṣepa
43 C, F, H, I, J, BR, PH, NCP omitted
44 F jāu; H jā; I, J, NC, RC jāya
45 C, F, H, I, J, BR, PH, NCP na added
46 C sahāya
47 A, D, J, PH, NC, RC ho; C, F, H, BR omitted; I omitted, added in marg.
48 C, F, H, BR omitted; I omitted, added in marg.
BR haridāsi
C, D, I, J, BR, NC, RC syāmā
Added: I, BR, RC kuñjabihāri; C ṣe?
C kollata
C, BR le; H lehu; NCP laī
C, F, H, I, J, BR, PH, NCM bāhu; NCP bāhā; RC omitted
RC omitted
A, F, H, BR, PH, NCP hō; C, NCM ho; I, J hau
NC bāpurā
NCP dāhā
A hō; C, F, H, BR omitted; D ri; I omitted, added in marg.
C, F, H, BR omitted; I omitted, added in marg.
джура [хаси] май дешйата пьяри ю эка бо]ла магау [ jo lişi dehu;

11 саши тере] нена дасана кана [кука кати нитамба jo liş dehu;

прити дръвя ручйа уйажа параспра нана бача крама jo lişi dehu;

шири гардаса ke свами сяма пьяри пайа боля [булайа лио лиşi dehu].

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1D, NC ажа
2NCP рахаси
3А, Ф, И, PH, NC мè; С, BR мè; RC май
4C десата; F, H дешати
5C, H omitted
6F ба; RC бачана
7A, I маго; C, D, RC магау; F, BR, PH маго; H, NC магау
8C жау; D, F, J жау
9H, NC, RC лиша
10H дай
11In NC the second and third lines are reversed
12D, J, BR, NC, RC найна
13A omitted, added in marg.
14C, F, RC omitted; J жау
15D, H, NC, RC лиша
16H дай
17RC пrita
18C darabi; F, H daraba; I дръва
19C raci
20C puspara; J parasapara
21Added: A kari, in marg.; H, NCM kari; J kai; NCP kari
22C ke; D, J жау; F omitted; I ке; BR kai
23C lişi; H, NCM, RC лиша; NCP лихі
24H дай
25BR гардаси
26F сяма; H сяма emended to сяма
27C, F, I, BR omitted; RC кунжабхари
28C pe; D, F пай
29C буда; F, H, BR, PH, RC буда
30C лява; D, F, I, RC лява; H лява; NCP лява; NCM лиye
31D, H, NCM, RC лиша
32H дай
pyārī terī [bāphini\textsuperscript{1} bāna\textsuperscript{2} sumāra läge\textsuperscript{3}] bhōha\textsuperscript{4} jyaū\textsuperscript{5} dhanaśa\textsuperscript{6};
[eka hi\textsuperscript{7}] bāra\textsuperscript{8} ye\textsuperscript{9} chūtata\textsuperscript{10} hai\textsuperscript{11} jaisai\textsuperscript{12} bādara\textsuperscript{13} baraśata\textsuperscript{14,15} indra anaśa\textsuperscript{16};
aura\textsuperscript{17} hathiyāra\textsuperscript{18} kau\textsuperscript{19,20} ganē\textsuperscript{21} ri\textsuperscript{22} cāhāni\textsuperscript{23} kanaśa;
śrī haridāsa\textsuperscript{24} ke svāmī\textsuperscript{25} syāmā kuñjabihārī [so\textsuperscript{26} pyāri\textsuperscript{27}] jaba\textsuperscript{28} ū\textsuperscript{29} bolata\textsuperscript{30} canaśa
canaśa.

\textsuperscript{1}A bāphini; C bāphini; D bāphani; F, I bāphina; H, BR bāphina; NC bāphina
\textsuperscript{2}C bāni
\textsuperscript{3}A, D, RC lāgai; F, H, PH, NCM lāgē; NCP lāgaī
\textsuperscript{4}A, D, J bhōhai; C bhāyai; F bhōhē; I, NCP bhōhai; BR bhōhai; PH, NCM bhōhai; RC bhauhē
\textsuperscript{5}A, NC jyō; H omitted; I omitted, added in marg.; J jo; RC jyau
\textsuperscript{6}A, C, D, F, I, J, BR, PH, NC, RC dhanaśa; H dhanaka
\textsuperscript{7}H hi
\textsuperscript{8}BR bera
\textsuperscript{9}C, D, J, NCM yaū; RC yau
\textsuperscript{10}NCP chūtati
\textsuperscript{11}A hē; F, H, I, J, BR, RC omitted; PH, NC hai
\textsuperscript{12}A jēsai; C, F, I, RC jaisai; H, PH, NC jaisē; J jēsai; BR jaisē
\textsuperscript{13}H būdala
\textsuperscript{14}A, NC barsata
\textsuperscript{15}Added: F, I, BR, NCM hai; H hē
\textsuperscript{16}F dhanaśa
\textsuperscript{17}C ora
\textsuperscript{18}C, D, F, H, I, J, BR, PH, RC hathiyāra; NCP hathiyāra
\textsuperscript{19}A, D, F, H, I, J, BR, RC ko; C kaū
\textsuperscript{20}BR ra kō added
\textsuperscript{21}A, C, BR ganaī; D, J, NCM, RC ganaī; I gane
\textsuperscript{22}C, F, H, BR, RC omitted; I omitted, added in marg.
\textsuperscript{23}A, D cāhānī; C cāhāna; I, J, BR, PH cāhīna
\textsuperscript{24}C haradēśa; BR haridāsī
\textsuperscript{25}NCP svāmī
\textsuperscript{26}C, RC sau; D, H, J, PH, NCM saū
\textsuperscript{27}F omitted; H omitted, added in marg.
\textsuperscript{28}NCM omitted
\textsuperscript{29}A, C, D, F, I, J, PH, NCM, RC ū
\textsuperscript{30}F, H bolati
1. kāhe3 tē4 āju5 atapaṭe6 se7 hari8,
laṭapati9 pāga atapaṭe se10 banda11 atapaṭi deta12 āga13 sari14;
atapaṭe15 pā16 [para]ṭa17 me18 parase19 jaba20 āvata he21 ita22 dhari23;

1. In H the wordorder of the first line is emended with numbers to the wordorder in G
2. Added: C, F, H, I, BR atapaṭe; J laṭapati
3. C, RC kāhai
4. A, NC te; C tai; D, J, RC tai
5. C āju; D, RC āja
6. C, F, H, I, J, BR omitted
7. C, F, H, I, J, BR omitted
8. H bihāri emended to hari; BR hāri
9. C lavapati; H atapaṭi emended to laṭapati
10. C, F, RC omitted
11. C basa; J bande
12. C desi; F deti; NCP deti
13. A, H, NC āgē; C, F, BR āge; RC āgai
14. C, NCM sari; D sara
15. C laṭapati
16. A pāi; C, J pāya; H pāya; NC pāya
17. NCM omitted, added inf. līn.
18. C, I me; D, BR, NC mai; RC mai
19. C paraśai
20. RC āva added
21. A hē; C hai; J omitted; PH hai; NCP hau; NCM ho
22. i iti emended to ita
23. D thari; NCM ḍhari
24. BR haridāsi
25. NCM svami
26. C, NCM syāma; F, BR omitted
27. C jāni; D, H, I, NCM jāna; NCP jāni
28. A, BR, PH hō; F, H hau; RC ho
29. A, D, I, J, NC pāye; C pāyal
30. RC āja
31. A, BR, NCP aure; C aūre; D, J aurai; F, H aura; NCM aurē
32. C, NCM pari; D, F, J para
कैहे को1 मान2 कराता3 [मोही]4 बा कता5 दुषा देता6;
[बासे]7 कि8 सि द्रष्ट9 लिया10 रह[ाँ]11 तेरी जिवान12 तोह13 समेता14;
अब15 काचु16 [ई]17 कराव18,19 भोहा[न]20 टाँ21 जिना22 देहु23 कहाता24 इतनेता25;
26 श्री हरिदासा27 [के स्वामी स्यामा28] 29 कुजाभिहारी30,31 चालु32 काँ33 गराई34 लागाई35 भाई36 रामेता37].

1 C, D, H, I, NC kaū; BR ko; RC kau
2 H mānu
3 F, H, I, RC karati
4 C maūhi
5 A, I kita; C ki
6 F, H, I, BR, NC, RC deti
7 A bāsa; NC, RC bāse
8 A ke; I, NCP kai; NCP ki emended to ke
9 C, H drṣṭa; NCP drṣṭi
10 A, RC liyai; C liye; D, J liyai; BR liye
11 A, NCM, RC rahau; F, BR, PH rāhō; H rahata emended to rahau
12 A, C, D, I, BR, NC, RC jivana
13 C to; NCP tohī
t14 F, H, I, BR, NCM sameti; NCP sameti
t15 C asi; F, J, BR aisi; H aisi, abā added in marg.
t16 A, F, BR kāchu; J kāba
17 A esi; C, F, J, BR omitted; H omitted, added in marg.
18 C, F karatā; BR karo
19 Added: C, F, J, BR, RC ju, pr. m.; H ju, sec. m.
20 C, D bhauhāna; F, RC bhauhāna; H bhōha emended to bhōhana; J bhōhana; BR bhohana; NCP bhauhina; NCM bhauhina
21 C dī added, deleted
22 C, F, H, J, BR, PH jini; NCP jini
23 C deluha
24 C, F, J, BR omitted; H deleted, written again; RC kahāti
25 F, H, I, J, NC, RC itaneti; BR otaneti
26 C ka added, deleted
27 BR haridāsi
28 H syāmā emended to syāma; BR syāma
29 C ku added, deleted
30 C, F, H, I, J, BR, NCM, RC omitted
31 H gahī added
32 A chāli; D, J, BR, NC, RC chāla; H chaila
33 A, PH kē; C ke; F, I, BR kai; H omitted
34 A, F, H, PH, NCP garē; C, BR gare; I garai
35 H lagāi; J lagāya
36 H bhāe
37 C ramet; F, I, J, BR, RC rameti; NC rameti
rōma rōma jo trasanā3 hoti4 [toū5 tere guna6 na7 baštāne8,9 jāta;
kahā10 kahō11 eka12 jibha saši ri bāta ki bāta bātā13];
bhāna14 śramita15 [aura16 sasi hū17 śramita bhaye18 aura19] juvati20 jāta;
śrī haridāsa21 ke svāmi syāma22,23 kahata24 ri25 pyāri tū26 rāṣata27 prāna28 jāta29.
[tuva jasa] 3 koṭi4 brahmāṇḍa5 birājai6 rādhē7;
[śrī sobhā barani na9 jāi10] agādhe;
bahutaka11 janama12 bicārata hi13 gaye14 sādhē sādhē15;
śrī haridāsa16 ke svāmī17,18 syāma19 kuṇjabihāri20 (kahata21 ri22)ī pyāri23,24 e25 dina26
krama krama27 (ka)ī ri28 lādhe29.
bhūli² saba saśi³ deśi⁴ deśi⁵;
jachi⁶ kinnara⁷ nāga⁸ loka deva⁹ stri¹⁰ riji¹¹ rahī¹² bhuvā¹³ leśi¹⁴ leśi¹⁵;
kahata¹⁶ paraspara nāri¹⁷ nāri¹⁸ saū¹⁹ yaha sundaryatā²⁰ abaresi²¹ reśi²²;
śrī haridāsa²³ ke²⁴ svāmī²⁵ syāma²⁶,²⁷ ye²⁸ kaisai²⁹ hū³⁰ citaye³¹ paï³² pareśi³³ pareśi³⁴.

1 Added: F desi deśi; H deśi deśi, deleted
2 A, C, D, F, I, BR, RC bhūli; H, NC phūli
3 H omitted, added; J, RC saśi
4 C, NC deśi; D deśa; F omitted
5 C, NC deśi; D deśa; F omitted; H deša
6 A yakṣa; C, D, H, BR jachu; F, NC jakṣa; I jaccha
7 BR kinnara
8 NCm nā- omitted, added inf. lin.
9 C a added
10 H si
11 C riji
12 C, D, BR, NC, RC rahī; H rahai
13 H bhū
d4 DN leśa; NC lekhi
d5 D leśa; F omitted; H leše; NC lekhi
d6 C kahati
17 H nara; NCm nāri
18 H, NCm nāri; RC omitted
19 F, J, BR, PH, NC sō; RC sau
20 C yasuyatañ; D, J, NCm, RC sundaratāñ; F sundaryatatāñ; H sundarjava emended to sundarjavatāñ; I, BR sundarjavatāñ; NCP sundarjyatatāñ
21 D abaresa; H reśa emended to abareśa; BR averekhi; NCM abarekhi
22 C omitted; D reśa; H reše; NCM rekhi
23 BR haridāsi
24 J kai
25 NCm svāmī
d26 C, F syāma; H syāma emended to syāmā
27 Added: H, I, J kuṭjabihāriñ; NCM kuṭjabihāriñ, in brackets
28 C vaiñ; F, BR e; H i
d29 A kāśe; C, H kaisāñ; F, NCM kaisāñ; I, NCP, RC kaisaiñ; BR kaise
30 A, D, F, I, J, BR, PH, NC hū; C hu; H hū
d31 A citayeñ; D citayañ; F, BR citeññ; H citavaññ; NCM cite emended to citaye
33 A, D, NC, RC omitted; C, J pe; F paiu; H jīī
d34 C tisāñ; D pareśa; F, BR reśiñ; H pareśeñ; NCP parekhiñ; NCM parekhe emended to parekhi
35 C, H omitted; D pareśañ; F, J, BR, RC reśiñ; NC parekhiñ
piya₁ so² tu³ jo⁴ jo karai⁶ soi⁷, chājai⁹;
aura¹⁰ segha¹¹ karai¹² jo¹³ teri¹⁴ soi¹⁵, lājai¹⁷;
tu¹⁸ surajānā₁⁹ saba₂⁰,₂¹ āṅga₂² saṣi rī māṇa₂₅ karata₂₄,₂₅ bekājai₂₆;
srī haridāsa²⁷ ke svāmi syāmā²⁸,₂⁹ jiyā₃₀,₃¹ mai₃₂ basai₃₃ tu₃₄ nita₃₅ nita₃₆ birājai.

1 H, PH, NC piya
2 A, C, D, RC sau; H, J saũ; BR so
3 C, D, F, I, J, BR, PH, RC tu
4 NCM karai added, deleted
5 C jaũ; NCP je
6 C karai; NCM karē
7 C, F su; BR so
8 Added: A soi, in marg.; H soi, in text
9 C chājai
10 C, F, H, I, BR, NCM teri
11 C, H segha; D sangha; F siga?; I saiga; BR sogha emended to segha; NCM sikha?; RC saigha
12 A, NCM karē
13 C, D jau; J joũ; NCM originally before karē, wordorder emended with numbers
14 C kaũũ; F, H, I, J, BR koũũ; NCM koũũ
15 C snuũ; I, J, BR soũũ
16 NCP soi added
17 A, H lājai; C, J, NCP lājai
18 H, BR, NC tu; J omitted, added in marg., pr. m.
19 F sūṇa; H *gyāna
20 C sa
21 Added: C, F hi; H hi
22 H angani emended to aṅga
23 F māmu
24 F, I karati
25 Added: C rati; D, H kata; F te; PH kata, in marg.
26 C, D, F, J bekājai; BR baikājai
27 J haridā; BR haridāsi
28 A syāma; H syāma emended to syāma
29 H ko added in marg.
30 C jaũ; F jiyā; H, I, J, RC jyaũ; BR jyo; NC jiya
31 Added: C taũ; F, I, J, BR to; H to, deleted; RC tau
32 A omitted, me added inf.lin.; D mai; F, H, I, PH, NC mē; BR me
33 basū
34 H, BR, NC tu
35 C, F, I, J, BR, PH nitya; D niti
36 C, F, I, J, BR, PH nitya; D nitta
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[soi\(^1\) tau\(^2\)] bacana mo\(^3\) saï\(^4\) māni\(^5\) tê\(^6\) mero\(^7\) lāla mohyau\(^8\) ri [sā]\(^9\) varau\(^9\);
nava\(^10\),\(^11\) nikuija\(^12\) suša\(^13\) puňja\(^14\) mahala\(^15\) mai\(^16\) subasa\(^17\) basau\(^18\) yaha gāvarau\(^19\);
nava nava lāḍa\(^20\) laḍāva\(^21\) laḍīli\(^22\) nāh\(^23\) nāh\(^24\) yaha\(^25\) braja jāvarau\(^26\);
śri haridāsa\(^27\) ke svāmī syāmā\(^28\) kuṇjabihārī\(^29\) vai\(^30\) vārō\(^31\) mālatī bhāvarau\(^32\).

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1 C saūi; D soi
2 A, J, BR, PH to
3 C mau
4 A, F, I, BR, PH só; NCM, RC sau
5 D, NC māna; H mānu
6 C, D, I tai; J, BR, RC tai
7 C mairau; D, F, H, I, J, PH, NC merau; RC mairau
8 A, D, BR mohyo; C mahyau; NCP mohyau; NCM mohayo
9 A, sāmarau; C sāvarau; J sāvarau; BR sāvaro
10 C kuja; F, BR kuji; RC navā
11 NCM kuja added inf. lin.
12 C kuja; F kuji
13 D susu; F, BR nava; H nava emended to susa
14 C puňja; F pulina; H pulina emended to puňja; RC puja
15 H manobara emended to mahala mai
16 A, PH, NC mē; F bara; H omitted, added (see above); BR me; RC mai
17 A sūbasa; J suvasa; NCM subaso emended to subasa
18 A, BR, PH baso; C, D, I basāū
19 A gāmarau; C gāvarau; H, RC gāvarau; BR gāvaro
20 A lāra
21 C, I laḍāī; D, J, NCP laḍāya; F, H, BR laḍā; PH laḍāva emended to laḍāi; NCM laḍāya emended to laḍāva; RC laḍāva
22 A laḍīli; C laḍīli
23 A nāhē emended to nahi; C, F, J, BR nāhī; D nāhī; H nahi; I, RC nahi; NCP nāhī; NCM nāhī
24 A nāhē emended to nahi; C, F, J, BR nāhī; D omitted; H nahi; I, RC nahi; NCP nāhī; NCM nāhī
25 D, NCM ihi; F, NCP ihi; H omitted, added in marg.; BR iha
26 C jāvarau; F, NC jāvarau; BR jāvaro
27 SR haridāsī
28 H syāma
29 C omitted
30 F, J, BR para
31 A, F vārau; C, BR, RC vāraugī; D vārau; H vāraugī; I, J, NCM vāraugī; NCP vārau
32 C, J bhāvarau; BR bhāvaro; NCP bhāmarau; RC bhāvari
[jo¹ kachu²] kahata³ lāḍīlau⁴ lāḍīlī⁵ jū [suniya⁶ kāna dai⁷];
jo⁸ jiya⁹,¹° upajati¹¹, tihāra¹² heta¹⁴ kī¹⁵ [kahata¹⁶,¹⁷ āna dai¹⁸];
jau¹⁹ mohi²⁰ na patyāhu²¹ tau²² chāṭi²³ [ṭakaṭori²⁴ deśa²⁵,²⁶ pāna²⁷] dai²⁸;
śrī haridāsa²⁹ ke svāmī³⁰ [syāma³¹ kuṇjabihārī³²] jācaka³³ kau³⁴ dāna dai³⁵.

1C jū; D, PH jau; H ju
2C, D, F, I, PH, NCM kachū
3RC kahati
4F, H lāḍīle; BR, PH, NCP lāḍīlo
5C lāḍīli; I lāḍīli
6C, D, J suniyāt; H, I, RC suniyai; BR, NC suniye
7D daī
8C, D jau; H omitted, added in marg.; NCP je
9C, I, NCP jiya
10H mai jo added, deleted
11A upajē; C, F, H, I, J, BR, NCM upajai; D, NCP upajata; PH upajita
12Added: C, J, RC su; I, BR, NCM so
13C, F teriṣai; D tiḥaṁi; H teriṣai; I, BR, RC terei; J, NCM teriye
14C, F, H, J, BR ruci; I, PH, NCM, RC hita
15F kī
16F kahati; RC kahāti
17A: C, I hau; F yō; H hō, in marg.; J, BR, NCM haũ
18C daī
19A, D, PH, NCP jo; C, F, I, BR, NCM, RC omitted; H deleted, written again
20C mauhi; J omitted; NCP mohi
21A patiāhu; F patyāhua; H patyāva; NC patayāti
22BR to
23F chatiyā
24C ṭakaṭaurī; D ṭaṭora; I ṭakaṭora; J ṭakaṭaurī; NC ṭakaṭorī
25C dalṣaũ; H deṣi emended to deṣau; BR, PH dekho
26H ri added, deleted
27A, F, J plāṇi; C pāṇi; RC pani emended to pāna
28C daī
29BR haridāsi
30RC śya added, deleted
31A, C, F, H, I, J, BR, NC, RC śyāmā
32C ha added after kuṇja, deleted; F keṣija emended to kuṇja³⁴; H omitted, added in marg.
33J, PH, NCM jācika; BR jāciga
34A, H, PH, RC kau; F, BR kō
35C daī
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'pyārī jū² āga³ cali⁴ āga⁵ cali⁶ gahabara⁷ bana bhītara⁸ jah⁹ baulai¹⁰ koila¹¹ rī;
ati hi¹² bicitra phūla¹³ patrana¹⁴ ki sajyā¹⁵ raci¹⁶ rucira¹⁷ sāvāri¹⁸ tah¹⁹ tū²⁰ ba²¹ soila²² rī;
chīnu²³ chinu²⁴ palu²⁵ palu²⁶ teriyai²⁷ kahāni tuva²⁸ maga²⁹ joila³⁰ rī;
śrī haridāsa³¹ ke svāmī syāma³²³³ kahata³⁴ chabilau³⁵ kāma rasa bhoila³⁶ rī.

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1\(^1\) IC syāmā added
2\(^2\) F, H, I, RC omitted
3\(^3\) A, F, PH, NC āgē; C, I, RC āgai; BR āge
4\(^4\) C, NCP cali; I cala
5\(^5\) A, F, NC āgē; I, RC āgai; BR omitted
6\(^6\) C, NCP cali; F, BR omitted; I cala; RC cali
7\(^7\) PH gahibara
8\(^8\) J bhītara
9\(^9\) C, BR jahā
10\(^10\) A, F, H, I, J, BR, PH, NCM bōlai; C baule; D, NCP, RC bōla
11\(^11\) C kauila; D koyal; NCP koyal emended to kōlai
12\(^12\) A, D, J, BR, PH, NCP, RC hi; C, F, H, NCM omitted
13\(^13\) F pahupa emended to phūla pr. m.
14\(^14\) C patra; F, H patrani; RC patrāni
15\(^15\) A saiyā; F, J, NC sejyā; H sejā; I sijyā; RC sajyā
16\(^16\) A raci emended to ruci; C, D, F, J, NCP raci
17\(^17\) C rucira; I rucara
18\(^18\) A sahmāri; D, F, H, J, BR, NC savāri; I savāri
19\(^19\) J tahā
20\(^20\) A tua; C tuma
21\(^21\) A, C, J, NC omitted
22\(^22\) C sauli
23\(^23\) A, C, D, F, I, BR, PH, NC, RC china
24\(^24\) A, C, D, I, BR, PH, NC, RC china
25\(^25\) A, D, F, I, BR, PH, NC, RC palā
26\(^26\) A, C, D, I, BR, PH, NC, RC palā
27\(^27\) A, NCP teriye; C yahai; D teriya; F, H, J, BR, NCM yahai; RC teriyai
28\(^28\) A tua; C tuma
29\(^29\) C magu
30\(^30\) C jaülā
31\(^31\) BR haridāsi
32\(^32\) C, F, I, J, BR, NC, RC syāmā; H syāma emended to syāmā
33\(^33\) Added: C, F, J, BR kuñjabihāri; H kuñjabihāri, sec. m.; PH kuñjabihāri, deleted
34\(^34\) C, F, J, BR omitted; H deleted; PH omitted, kuñjabihāri emended to kahata?; RC kahati
35\(^35\) A chabilo; C, BR omitted; F chabil; H chabil; J pyārau
36\(^36\) C bhauliā
pyārī aba¹ soi² gai³;

jyaũ⁴ jyaũ⁵ jagāvata⁶ tyō⁷,⁸ nahi⁹ jagata¹⁰ [pre]ma¹¹ rasa¹² bāna¹³ kari¹⁴ bhoi¹⁵ gai¹⁶,
jagata¹⁷ hoi¹⁸ to¹⁹ jagāũ²⁰ pyārī²¹ tāte²² ba²³ parama saca²⁴,²⁵ rasa hī²⁶ rasika²⁷ rasa boi²⁸ [gai];

29śrī haridāsa ke²⁹ svāmī syāmā 3¹ kuñjabihārī³² [uṭhi]³³ gāre³⁴ lagā³⁵ prema³⁶ priti³⁷ saũ³⁸ noī³⁹ gai.

¹C, F ba; BR ba emended to aba
²C satāla; NCP soya; NCM soi
³C gai
⁴A, BR, NC jyō; C jya
⁵A, BR, NC jyō
⁶D jagāva
⁷C, D, I, J tyau; RC tyau
⁸Added: A, BR, NC tyō; H tyō, in marg.; I, J, RC tyau
⁹C, I, J nahi; D, BR nahi; F, RC nahi
¹⁰F, I, PH jāgati
¹¹C prāmā
¹²C, F, H, J, BR omitted
¹³A, BR, RC bānī; NCP pāna; NCM pānī
¹⁴D ka; NC kāra
¹⁵C bhau; D, NC bhoya
¹⁶RC sth. unr. added after ga-, deleted
¹⁷F, I jāgati
¹⁸C haũ; D, J, NC hoya
¹⁹A, C, I, NC, RC tāu; F, H, BR omitted
²⁰C jagāũ; F jagāũ; J, NC jagāũ; NCM jagāva
²¹F pyāre
²²A, F, BR ṭe; D, J, RC ṭaũ; I ṭaī
²³C va
²⁴C, F, H, J, NC, RC sacu
²⁵F pāi added
²⁶A, C, D, J, BR, NC, RC hī
²⁷H omitted, added in marg.; NCM -ki- added after ra, deleted
²⁸C baũ; D, J boya; NCP boi
²⁹BR last line omitted, added in marg., sec. m.
³⁰C kai
³¹C ma added
³²C, I, J, RC omitted
³³A, NC uṭhikē; BR uṭha; RC uṭhikai
³⁴C, D, J, BR, NCP, RC gārāi; I garaī; NCM gāraī emended to garaī
³⁵F lagāi
³⁶A, C, F, I, BR, NCM, RC navāla; H navāla; prāma added in marg.
³⁷BR, RC prīta
³⁸A, F, BR, PH, NC sō; J so
³⁹C naũ; D, NCP noī; BR, NCM noya
dola\(^1\) jhūlata\(^2\) dulahini\(^3\) dulahu\(^4\);
udata\(^5\) abira\(^6\) kumakumā\(^7\) chirakata šeḷa\(^8\) paraspara\(^9\) sūlau;
bājata tāla ra[bāba aura\(^10\)] bahuta\(^11\) tarunā\(^12\) tanayā\(^13\) kūlau;
śrī haridāsa\(^14\) ke\(^15\) svāmi syāmā\(^16\) kuṇjabihārī\(^17\) kau\(^18\) anata\(^19,20\) nāhi[ne\(^21,22\) phūla\(^23\) hu].
pyārī pahiraī1 cūnārī2;
taisoī3 lahāgā4 [banyauī5 silasilauī6] pūranamāsī7 ki8 si9 pūnari10;
haū11 ju12 [kahata13,14 caliye15] manamōhana16 mānēgī17 na18 ghūnārī;
[śrī haridāsa19 ke svā]mi syāma20,21 kuṇjabinārī22 carana23 [lapaṭāne24 duhūna25 rī].

1 A, C, BR pahirai; D, RC pahara; F, H, PH, NC pahirē; I pahirai
2 J cūnārī
3 C tesauī; F, J tesoī; NCM taisoi; RC taisuī
4 C lēhagā; D, F, I, J, BR, NCP lahagā
5 A, J, BR banyo; NCP banaū; NCM bānō
6 C silasilaiū; BR, PH silasilo
7 C pūranaō; PH pūrnaō
8 A, H, I, NC kai
9 A kaise added, deleted
10 F phūnari; NCP punari
11 A, H hō; J, RC ho
12 C jāū; RC jū
13 A, F, H, PH kahati; RC kahā, -ta... mānēgī omitted
14 RC rī carana lapaṭānai duhūni rī added, see above
15 C, D, F, I, NCP caliye; NCM caliye
16 C, D nāūhana
17 C māgēgī; D, J mānaigī; BR mānaigī?
18 C omitted
19 BR haridāsī
20 A, D, F, I, J, BR, NCP, RC syāma; C syāna; H syāmā emended to syāma
21 RC cula added (probably because of caliye in previous line, see 13)
22 C omitted; H omitted, added in marg.; RC bihārī
23 C carana
24 C, D, RC lapaṭānai; NCM lapāṭāye emended to lapaṭāne
25 A, H, BR, NCP duhūna; C, I duhuna; J duhuni
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bani¹ ri tere²,³ cāri⁴ cāri⁵ cūri⁶ karani⁷;
kaṇṭhasir⁸ dular⁹ hirani¹⁰ ki nāsa muktā¹¹ ḍharani¹²;
¹³taisoi¹⁴ nēnani¹⁵ sohai¹⁶,¹⁷ kajārā ¹⁸ niraṣi¹⁹,²⁰ kāma ḍharani²¹;
srī haridāsa²² ke svāmī syāmā kuṇjábihārī riṣṭhi²³ piya²⁴ paga²⁵ paranī²⁶.

¹NC bani
²A, PH teri; C teri; F omitted; H omitted, terai added in marg.; I terai; NC, RC terai
³C teri added
⁴D, RC cārā; NC cārī
d, RC cārā; NC cārī
⁵H cūri
⁶C karani; D, BR karana; NCP karani
⁷A last two syllables unru.; C °siri; F, H °poti; J °sari
⁸C omitted
⁹A hārana; C hirana; D, BR, NC hirana
¹⁰F moti; H moti emended to muktā
¹¹D ḍharani emended to ḍharani; C ḍharani; D, BR ḍharana
¹²In H the third line is emended in marg. to: tesoī nainani kajārā sohai niraṣi ...
¹³C tesaū; D taisaū; F, RC taisaū; I taisaū
¹⁴C nāna; D, I, J, RC nainani; F, H, BR, NC omitted
¹⁵C planabi; D saūha; F, H, I, J, BR, NC omitted
¹⁶C raha added
¹⁷Added: F, H nēnani; I, J, RC phabi rahypo; BR nainani phabi rahypo; NCP nainani sohai; NCM nainani phabi rahau
¹⁸C niraṣi; D niraḵha; F, H saṣi
¹⁹BR sakhi ri added
²⁰D ḍharani emended to ḍharani; C ḍarani; D durana; F, H, I, J, PH, NCP, RC ḍarani; BR, NCM ḍarana
²¹BR haridāsi
²²Added: A, C, I, J, BR, RC riṣṭhi; H riṣṭhi, in marg.; NC riṣṭhi
²³A, C, I, J, BR, FC, RC omitted; F para; PH piya
²⁴F pagani; H pare emended to paga; I, RC pāna; J pāṁi; NCP pāṇya
²⁵F omitted; H pagani emended to paranī; BR, NCM paranā
pyārī aba¹ kyaũ² hũ³ kyaũ⁴ hũ⁵ āi hai;
tuma⁶ ita⁷,⁸ śramita⁹ adhika¹⁰,¹¹ manamōhana¹² mā¹³ kyaṅ¹⁴ hũ¹⁵,¹⁶ samajhāi¹⁷ hai;
uta haṭha¹⁸ karata¹⁹ (p.c. karati) bahuta²⁰ nava nāgare²¹ (p.c. nāgari) taisīyai²² nai
ṭhakurāi²³ hai²⁴;
śrī haridāsa²⁵ ke svāmī syāma²⁶ kuṇjabihāri²⁷ kara jori²⁸ mōna²⁹ hvai³⁰,³¹ dūbarē³² ki
rādhī³³ śīra kahau³⁴ kaũnē³⁵ śēi hai³⁶.
sunī dhuni muralī bana bājai hari rāsa racyau;
kuśja kuśja druma belī praphulīta maṇḍala kanaka manani sacyau;
nṛtata jugala kisora juvati jana śruti ghuri rāga kedāra macyau; śrī haridāsa ke svāmi syāmā kuśjabihāri nīkē py[ārau] lájla nacyau.

1NCP sunī
2C kāni emended to bani
3C bājī emended to bājai; D bājai
4A omitted
5C racyau; BR racyo
6H belī emended to bali pr. m.; NCM belī
7A praphulīta; C praphūlīta; NCM praphūlīta
8A, C, F, H, I, J, BR, PH, NC, RC kacana; D kacana
9A, NCM manina; C, I, BR, RC manina; H, NCP manini
10A, BR khaic; C śacyau
11A, F, BR, NCM nṛtata; C, D, H, J nṛtyata; NCP nṛtata; RC nṛtyati
12NCM yugala; RC jagala
13C, D, F, J, BR, RC juvati; NCP jūvatī
14C, D, F, H, I, BR, RC manā; J, NCM manu
15C, F, H, I, J, BR, RC mili; D mīla; NCM ghura; NCM mili
16A, J, PH, NCM kedāro; C kedāra; BR kidāra
17C macyau; BR macyo
18BR haridāsi
19C nīke; D nīkai; J, J, RC nīkai; BR nīke; NCP nīkai; NCP nīkau
20Added: C, I ri āju; F, J, BR, NC āju; H ri (sec m.), āju (pr. m.); RC ri āja
21A, C, D, BR, PH pyāro; F omitted; H gopāla emended to pyāro, see below
22F gupāla; H omitted, added
23I nacyau emended to nacyau?; BR nacyo
yaha kaũna bāta ju aba hī aura aba hī aura aba hī aura aurai;

deva nārī nāga nārī aura nārī te na hōhi aura kī aurai;
pāchāi na suni abā hū āgā hū na hvaihai yaha gati adbhuta rūpa ki;
śrī haridāsa ke svāmi syāma kuṇjabihārī yā rasa hī basa bhae yaha bhai aurai.
'māi ri² ye³ basītha ina⁴ ke ye⁵ ina⁶ ke⁷ aura⁸ ko⁹ dhō¹⁰,¹¹ parai¹² [bīca];
haftāpā³⁴ karatā¹⁴ ju¹⁵ gramu¹⁶ bhayō¹⁷ anga aragajā¹⁸ kī¹⁹ kīc; pyārī jū²⁰ muṣa²² ambuja²³ ko²⁴ dahadahāta²⁵ aiso²⁶ lāgata²⁷ jya²⁸ adhara²⁹ amṛta³⁰ kī³¹,³² siṃcā³³;
śrī haridāsa³⁴ ke svāmī syāmā kuṇjabihārī ke³⁵ [rāga raṅga]³⁶ lapataṁi³⁷ ke³⁸ bheda³⁹ nyārē⁴⁰,⁴¹ nyārē jaise⁴² pāṁi mē⁴³ pāṁi⁴⁴ naṁraga⁴⁵.

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1C [...] aura] text missing
²A, F, J, J, BR, RC omitted; H inā, deleted
³A, F, J e
⁴F, J ini
⁵F, F e
⁶F, J ini; H omitted, added in marg.
⁷H omitted, added in marg.
⁸C aīra
⁹A, C, D, F, H, I, J, BR, NCP, RC omitted; NCM kaū
¹⁰C, D, F, H, BR, NC dhātī; RC dhau
¹¹Added: A, D, F, H, I, BR, NCP, RC ko; C kaū; J kō
¹²C, J pari
¹³C, F haṭhaṇā
¹⁴RC karati
¹⁵A, H, I, NCM jo; C, NCP jū
¹⁶A, C, D, F, H, I, J, BR, NC, RC śrama
¹⁷C bhayau; D, F, H, J, NC, RC bhayau
¹⁸C aragaja
¹⁹C, BR omitted
²⁰F ji; H omitted, added in marg.
²¹I kau
²²C mūsa
²³J ambaja
²⁴A, C, D, F, H, I, J, PH, NC, RC kau; C, D kaū
²⁵D dahadahāta; F dahadahātu; H dahadahāṭa; NCM dahadahāṭa
²⁶A eso; C esaū; D, F, NC, RC aiso; H, BR aisoī
²⁷RC lāgati
²⁸A, D jyaū; C, F, BR omitted; H, J mānō; I mānau; PH, NC jyō; RC mānau
²⁹BR jyō added sup. līn., sec. m.
³⁰A, D, H, I, RC adhārāṁṛta for adhara amṛta
³¹F, H kau; NCP ko
³²F saū added
³³C, D, H, I, J, BR, RC sīca
³⁴BR haridāsi
³⁵C omitted; H kau; NCM kē
³⁶Added: D, NCP ke; F ke bheda
³⁷A lapakāṇī; C, F, I, J, BR, PH laṭapāṇī; D lapatāne; H omitted, added in marg.; NC lapatāṇa
³⁸F omitted; H kau emended to ke
³⁹F omitted
⁴⁰H nyārāu emended to nyārē
⁴¹Added: I hi; RC 1
⁴²C, RC jaisai; D jaisai; F tāśē; H jyaū; I jyō; J jesē; BR jaise
⁴³C, D mai; H omitted, added in marg.; RC mai
⁴⁴H omitted, added in marg.
⁴⁵NCP narīca
kasturi
dhare
auḍhe
kaha
rādhe
[hō] hī
syāma;
kisora
kumakuma
kau
singāra
kiye
[sārī curī] subhi
netra
diyē
syāma;
bāha
gahri
lai
cale
[caliye] jū
kuñja
mē
muśa
hāse
māṇo
yei
syāma;
śrī haridāsa
ke svāmi syāma kuñjabihari
chāti
sō
chāti
lagaye
gaura
syāma.

1NC kasturi
2A, C, D, F, H, I, J, NC, RC kau
3H mardana; BR madana; NCM mrdana
4C, D, RC mai; H mahu? emended to mai; BR me; NC omitted
5A, J, BR kiye; C kiyañ; D, RC kiyañ; H kiyañ; NCP kiyē; NCM kiye
6H rādhe? emended to murali; NC murlī
7J adhara added
8C, J, RC dharañ; D, I dharañ; H jū? emended to dhare; BR, NCP dhare
9A, C, D, H, I, BR, PH, NC, RC pitāmbara; J pitāmbara
10A ophē; C adharañ; D odhañ; F, H, BR odhañ; RC odhañ; PH oduhañ; NCM audhai
11H murali dhare added, deleted
12C, D, H, I, J, BR, NC kahata
13H omitted, added in marg.; NCM omitted
14C, D, BR, NC háñ; RC hau
15A, C, D, F, I, BR, NC hi
16C kisaura
17H, BR, RC kuṅkuma; NC kūmukumā
18D kuñ; BR omitted
19A śṛṅgāra; RC sigāra
20A, F, H, J, PH kiyē; C kiyañ; D, RC kiyañ; I, NC kiyē
21H, BR cūrī
22C bāñ; H śūbhī
23C, I netra; NC naitra
24C, BR diye; D diyai; H dinō; NC diyē; RC diyai
25H taba added
26C bāha; NCP bahā
27D gaha; NC gahī
28C le
29NCP calai
30A calie; F, I, RC caliyai; H omitted, added in marg.; NCP calie
31H omitted, added in marg.
32F kuñjani
33C, D, H, J mai; BR me; RC mai
34J hase muśa added, deleted
35C cite; H bāte? emended to citai
36H muha
37A, D, F, J, PH hase; C hasai; I hāsai; NCM hāsai
38A, C, D, I, RC māṇau; F omitted; H māño; BR māño; NCM māṇau
39A chi; C yaii; H I emended to yei; I, J yehi; BR, RC ei; NCP yai
40F māño added
41BR haridāṣi
42C, D, BR omitted
43NCP chāti
44C, D, J sañ; F, RC sau
45NCP chāti
46A, F, BR, RC lagāie; D, I, J lagāiyai; H lagāi; PH lagāyē
47C omitted, added sup. lin., sec. m.
pyārī terau¹ badana canda² deṣa³ mere⁴ hṛde⁵ sarovara⁶ ta⁷ kamodani⁸ phūli;
mana ke manoratha⁹ taraṇa¹⁰ apāra¹¹ sūndaryatā¹² tahā¹³ gati bhūli;
tero¹⁴ kopa¹⁵ grāha¹⁶ grasē¹⁷ liyē¹⁸ jāta¹⁹,²⁰ chudāyo²¹ na chūṭata²² rahya²³ buddhibala²⁴
gahi²⁵ jhūli²⁶;
srī haridāsa²⁷ ke²⁸ svāmī syāma²⁹,³⁰ carana³¹ banasi³²,³³ gahi³⁴ kāḍhe³⁵ rahe³⁶ latapāṭai³⁷,³⁸
gahi³⁹ bhujā⁴⁰ mulī⁴¹.

¹A, I, BR, PH tero
²NC candra
³C, BR deṣa; D, I, RC dekhai; F deṣata; I daïṣai; NC dekhāi
⁴C mera; H merē
⁵A, D, F, J, NC hṛdai; I hrad; BR hṛdaya; PH hradai; RC hradaya
⁶C saravāra; J saravāra
⁷A, C te; F, H, PH, NC te; BR te; RC tau
⁸C kamodini; F kamodini; H, I, J, RC kamodini; BR, NC kamodani
⁹NC, RC manortha
¹⁰C taraṇa
¹¹J sa added
¹²C saundaryatā; D, NCM saundaryatā; F, J saundaryyatā; H saundarya emended to saundaryatā; I, BR
sandarjatā; NCP saundaryatā; RC suodaratā
¹³C tahā; F omitted
¹⁴A, D, F, H, I, J, NC, RC terau; C teraṇi
¹⁵C kaṭa
¹⁶NCM grahā
¹⁷C, J grasi; D, I, RCgrasi; H balā? emended to grasē; BR grase
¹⁸C liyai; D, RC liyai; I, J liyai; BR liye
¹⁹C jātu
²⁰F, NCM hai added
²¹C chudāye; D, I chutāya; F chutī; H chudūya; J chudāya; BR chudāc; NC, RC chudāya
²²H chāḍata; RC chūṭa
²³A, BR rahyo; C rahā; NCP rahau; NCM rahayau
²⁴C "bali; D, I, J, BR, PH, RC budhi"; NCM buddhi
²⁵A, C, F, I, J, BR, NCP, RC omitted; NCM gaha
²⁶C gulī
²⁷BR haridāsi
²⁸C kāṭ
²⁹F syāma
³⁰I kuṇjabihārī added
³¹A, C carana; H carana replaces original reading
³²A, C, D, F, H, I, BR, NC, RC bamsi
³³Added: C sau; H saï; BR sō
³⁴C, NCM gahi; H omitted
³⁵A, F, I, J kāḍhi; NCM kāḍha
³⁶C rahai
³⁷A lapāṭai; C latapāṭai; I, J latapāṭaya; PH lapāṭai emended to latapāṭai; NC lapāṭaya
³⁸J rahai
³⁹C gahi; NCM gaha
⁴⁰RC bhaja
⁴¹C mulī; H omitted, added in marg.
1pyāri terau badana kanaka kaukana śrama jala kana sobhā deta ri;
tā maśaśila draṣṭi parata hi mana hari le[ta ri];
ura tana jāta pāti prāṇani kau kaṭī sō kari sanketa ri;
śrī haridāsa ke svāmi syāma kuṇjabihārī kahata aceta ri.

1D kuṇjabihārī nācata added
2A, BR, PH tero; C terau
3A, BR, NCM kokana; C kaū; H kōkana
4H omitted, added in marg.; J lala
5A kaṇa
6A sō added
7C saubhā; PH saubhā
8C, F me; D, RC mai; I mai
9H tilaka emended to tila
10A, C, F, J, BR, PH drṣṭi; D drīṣṭa; H diṣṭa; NCM drṣṭi
11RC paratā
12A hau; C, D, I, BR, NC, RC hi
13D, NC hara
14H leti
15C uta
16NC, RC jāti
17C, D, F, H, J, BR pāta; NCP pāti
18A prāṇani; D, NCM prāṇana; NCP pranana emended to prāṇana
19A, BR ko; D, F, J, RC kau; I sō; NCP kō; NCM saū
20NC kaṭi
21C, D, I, J, NCM saū; H omitted, added in marg; RC sau
22H omitted, added in marg.; NC kari; RC kāri
23BR haridāsi
24H syāma
25H saū added
26PH omitted, deleted?; RC kahati
27Added: C pyārī tū karata; BR pyārī tū karata, encircled by a later hand
eka' bola2 boliye3 ju4 mana5 na kara6;
mana baca7 krama8 tina9 hu10 te11 na tara12;
[tere13 hi14] kiyai15 mana16 vyaya17 hota18,19 tana20,21 kaisai22 kai23 h625 bharau25;
šri haridāsa26 ke svāmī syāma27 kuñjabihāri28 kahata29 kaisai30,31 h632 larō33.
kuñjabihārī nacata [nikaī]¹,² lāḍīlī³ nacāvata⁴,⁵ nikaī⁶;
'aughara⁸ [tāla dhare⁹] śri syāmā¹⁰ tātāthei¹¹ tātāthei¹²,¹³ bolata¹⁴ [sāṅga¹⁵ pī¹⁶] kai¹⁷;
tāṇḍava¹⁸ lāsā¹⁹ aṅga ko²¹,²² gang²³ je²⁴ je²⁵ ruci upajata²⁶,²⁷ jī kai²⁸;
śri haridāsā²⁹ ke svāmi syāmā³⁰,³¹ kau³²,³³ meru³⁴ sarasa banyā³⁵ aura³⁶ guni³⁷ pare phike³⁸.

¹A, F, H nikē; C nikaū; D, I, RC nikai; BR nīke; PH omitted, seems deleted; NC omitted
²C rest of line omitted; H rest of line omitted, lāḍīlī lacāvata nīke added in marg.
³NC omitted
⁴F, I nacāvati
⁵NC lāḍīlī added
⁶F, PH, NCM nikē; I, RC nikai; BR, NCP nīke
⁷C second line omitted
⁸A auraghara emended to aughara; RC avaghara
⁹D, I, RC dharaī; H, J, NC dharaī; BR dhare
¹⁰Added: {J, BR milavata; NCM milāvata, in brackets}; RC mili e emended to mi tā (because of the following word)
¹¹F, H omitted; J tātāthei
¹²D, H, BR, RC omitted
¹³Added: D milavata; F milavati; H milavata tātāthei; RC milavata
¹⁴F gāvati; H, J, BR, RC gāvata
¹⁵F surati
¹⁶F omitted; NCM piya
¹⁷A, I, RC kai; F, PH kē; BR, NC ke
¹⁸H tāṇḍala emended to tāṇḍava
¹⁹BR lāsī
²⁰C aūra; PH ora
²¹C kaū; PH kau
²²H dhō added, deleted
²³A gane; C, I, BR, RC ganai; D, J ganaī
²⁴C jai
²⁵C jai; BR omitted
²⁶A, I, NCP upajai; F omitted; H omitted, added in marg.; BR upajava emended to upajavata; NCM upajai
²⁷D kai added, deleted
²⁸A, PH kē; D, I kai; H, BR, NC ke
²⁹C haradāsā; BR haridāsī
t³⁰C syāma; BR omitted
³¹C kuñjabihārī added
³²A, PH ko; C, D, NCM kaū; BR omitted; NCP kō
³³C line continues: sēla sēla kālu na larāī
³⁴F, H, RC mera
³⁵A, PH banyo; F omitted; H omitted, bharyo added sec. m.; J, NCM, RC bhayau; BR bhayo
³⁶Added: H rasa, in marg.; J, BR, NCM, RC rasa
³⁷NCM guni
³⁸A, J, RC phikaē; D, PH phīkē; NCM phike
doctrine of bhārata

 śrī haridāsa

 śrī haridāsa

 śrī haridāsa

 śrī haridāsa

 śrī haridāsa

 śrī haridāsa

 śrī haridāsa
1. hamārāu3 dāna4 [māryau]3 ini6;

rātini7 beci8 jāti10 gherau11 saṣā [jāna]12 jya13 na pāvai14 jiyo15 jini16;

dēṣau17 hari ke īja18 [uṭhāi]be19 ki bāte20 rātī21 birātī22,23 bahū24 beṭī25 kāhū26 [ki27 ni]kasati28 hari29 puni30;

śrī haridāsa31 ke svāmi32,33 ki [prakṛti]34 na35 phīrī36 chiyā37 chāḍo38 kimī39.

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1 In I the line starts with the first part of the second line - [rātini...jātī] and continues with [hamarau ...ini].
2 F dāna māryau dāna māryau added
3 A, BR, PH, NCP hamāro; C hamārāu
4 C dānu
5 A, BR māryo; C muraū emended to māraū; NC māriyau
6 A, D, BR, RC ina; C ita
7 C, J rātana; D, BR, rātani; NC, RC rātina
8 A, D, I, NC beca; C baici
9 A, D, I, NC beca
10 C, J, RC jāta; PH unr.; NCM jāti
11 H, I, BR, PH ghero
12 J, BR, RC jāni
13 A, D, H, I jya; F jau; J jō; BR jo; NC jyo
14 A pāve; C pāva; D pāvai; F, H, I, J, BR, PH, RC pāvai; NC pāvę
15 A, H, BR, PH chiyo; C chiya; D, F, J, NC, RC chiyau; I chiyau
16 D, RC jina; NCM jini
17 C deṣaū; BR dekho; PH [de...-ri] unr.
18 C upaṣa emended to uja; RC uja
19 C uṭhāibe; D uṭhāyebe; NCM uṭhāyabai emended to uṭhāibai
20 C, D, F, H, I, J, BR, RC bāta; NCP bātaī
21 D rāta
22 D, NCP, RC birāta
23 C ba added
24 C bahu
25 C bedi; PH unr.
26 C kau; F, H, BR, RC koū; J omitted
27 F, J, BR, RC omitted
28 D nikasiti emended to nikasati; NC, RC nikasata
29 A hē; C, H he; D haī
30 NCP puni; RC puna
31 BR haridāsi
32 C svāmī
33 C syāma; NC syāma
34 D, RC prakṛta
35 J nā
36 C phīrī; D phīra; NCM phīrī
37 C chiya; F chiyā; NCP chiyā
38 D, F, H, J chāḍau; I, NC, RC chāḍau; BR chāḍo
39 C kinā; D, BR, NCM, RC kina; NCP kini
guna¹ rūpa [bhāri] bidhana² sāvāri³ duhū⁴ kara⁵ kaṅkana ekā⁶ ekā⁷ [sōhaǐ]⁸;
chūte⁹ bāra gare¹⁰ poti¹¹ dipati¹² muṣa ki¹⁴ joti¹⁵ de[śi¹⁶ desī¹⁷] preṇapati¹⁸ rījhe¹⁹
tohi²⁰,²¹ nēṇa²² salōni²³ mana²⁴ moḥai²⁵;
26,²⁷[niraṣi²⁸ thakita²⁹ bhai³⁰ saṣi³¹ sava³² meri³³ āli³⁴ jyaũ³⁵ jyaũ³⁶ prāna³⁷,³⁸ [pyāraυ³⁹
te]raυ⁴⁰ musa johai⁴¹;
rasa basa kari⁴² liné⁴³ sri⁴⁴ hariḍāsa⁴⁵ ke⁴⁶,⁴⁷ svāmī syāmā⁴⁸ terī⁴⁹ upamā⁵⁰ kō⁵¹ kahi dhō⁵²
ko⁵³ hai⁵⁴.

¹NCP guṇa
²A, F, I, J, PH, NC, RC bidhina; BR bidhi
³A sahmāri; D, F, I, J savāri
⁴A, D, NC, RC duhū; C, H, BR duhu; F omitted; J duo
⁵C karara
⁶A, D, J, BR, NC eka; C aisai kai; I yeka; RC aikai emended to eka
⁷A, D, F, H, J, BR, NC, RC eka; C aûka; I yeka
⁸A, F, H, I, J, BR, PH, NC, RC sohai; C saûhai; D sauhai
⁹D chute; H chutai; J chute
¹⁰A galai emended to gare; C, BR gare; D, J, RC gara; I, NCM garai
¹¹A di added, deleted
¹²C pauiti
¹³D, RC dipata
¹⁴C, NC omitted
¹⁵C jyaúti
¹⁶NCP dekhi
¹⁷NCP dekhi
¹⁸A, C, F, H, I, J, BR, NC, RC omitted; D pata
¹⁹C rījha; F rījhe; J rījha
²⁰C tauhi; NCM toh
²¹Added: A prāṇa pati; C, H, I, BR, NC, RC prāṇa pati; F, J prāṇa pati pyāraũ
²²A, D, I, J, BR, NC rāna
²³D, I, NC, RC salaunl
²⁴J mana
²⁵C, D, NCP mohai
²⁶In PH the wordorder of the third line is emended with numbers to: sava saṣi niraṣi thakita bhai
²⁷C, H, I, J, BR sava saṣi; F, RC sava saṣi
²⁸F omitted
²⁹C thakita
³⁰F, H bhai
³¹C, F, H, I, J, BR, NC omitted
³²C, F, H, I, J, BR, RC omitted
³³C, H, I, BR, RC omitted; J omitted, added in marg.; PH omitted, deleted?
³⁴I ri added
³⁵A, H, BR, PH jyō; C, RC jyau
³⁶A, H, BR, PH jyō
³⁷A prāṇa
³⁸Added: C pyā, deleted; F pati
³⁹A, BR pyāro; H pati emended to pyaoro; PH pati? emended to pyāro; NCM pyaurau emended to pyāraυ
⁴⁰F deṣau; BR, PH tero
⁴¹C, D johai
⁴²D kara; NCM kari
⁴³A line; C linai; D, I, RC linai
⁴⁴H omitted
⁴⁵BR hariḍāsi
⁴⁶C kai
⁴⁷I ke added (end of page)
⁴⁸F syāma
⁴⁹F to sī
⁵⁰F triyā
⁵¹A, D, J, NCM, RC kau; F omitted; I kaũ; BR, NCP ko
⁵²C, D, F, J, NC, RC dhaũ; I dhau
⁵³C kā
⁵⁴D, J hai


pyāri tū1 gunāni2 rāi3 siramaura4;
gati5 mē6 gati upajati7 nānā rāga8 rāgini9,10 tāra11 mandira12 sura13,14 ghora;
kāhū15 kachū16 liyo17 reṣa18 chāyā to19 kahā bhayo20 jhūthi21 daura22;

1H, NC tū
2C tumu riṣata emended to guṇana?; D, J, NC gunana
3C rāi; I, J, BR, NC rāya
4A, C, BR; PH .rmiura
5F gatini; H gatini emended to gati
6C me; D, I, RC mai; H, J mai; NCM omitted, added inf. lin.
7D, H, J, BR upajita
8F omitted
9D rāgana; NCM rāganī
10H sura added
11F omitted; J tāla
12C, J, BR, RC mṛdaṅga; D mandara; F omitted; H manda emended to mṛdaṅga; I mandira emended to mṛdaṅga
13H omitted
14F tāla added
15A, D, F, H, I, J, BR, NC, RC kāhū; C kāhu
16C kāhu
17A, D, I, J, NCM, RC liyau; F layau; NCP liyau
18F resi; RC rīsa
19D, H, I, NC, RC tāu
20A, D, F, H, I, J, NC, RC bhayau
21I jhūthi
22A, C, BR, PH, NCM dora
23D kahā; NC kaha
24J, BR, NCM, RC śrī added
25BR haridāsa
26C omitted; F kī; H ki emended to ke; I kai; J kai; NCM ke emended to ki?
27A tāpa; C tirapi; I trapa; BR tirapi
28C lagani; NC lāgana
29C, J, RC mai; D mai; F me
30C kīṣaura
pyārī tau¹ pai² kitauka³ saṅgraha chabina⁴ kau⁵ āṅga āṅga⁶ prati nānā bhāi⁷ disāvata⁸; hā[thi]⁹ kinnari¹⁰ madhya¹¹ sacu¹² pāī¹³ sulapa¹⁴ rāga [rāgini¹⁵ sō¹⁶ tū¹⁷] mili¹⁸ gāvata¹⁹; kahā kahāt²⁰ e[ka²¹ jibha²² guna²³ agini]ta²⁴ hāri²⁵ paryau²⁶ kachū²⁷ kahata²⁸ na [āvati]²⁹; śrī haridāsa³⁰ ke svāmī syāma³¹ kuṃjabhā[ṛi (kahata³² ri³³)mg pyārī] tū³⁴ je³⁵ je³⁶ bhāi³⁷ lyāvati³⁸.

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1. C taū; D, F, I, BR, PH, RC to
2. A pe
3. C, H, NCP, RC kiteka; F kitaku; BR, PH kitoka; NCM kituak emended to kitaika
4. C, F chabini; D, BR, PH chabani; H, I chabini
5. C, RC ke; BR ko
6. C agra
7. A bhāi emended to bhāva; C bhāi; D bhāya; F, J, BR, NC, RC bhāva
10. D, J kimnari
11. A madhi emended to madhya; I maddhi
12. A, D, J, BR, NCM sāca; C sāba; H sāca
13. A pāi emended to pāi; C, NCP pāi; D pāya
14. NCM surapa
15. F rāgini; I rāgimini; NCP rāganini; NCM, RC rāgani
16. C, D, I, J saū; F so; H sau; RC asau
17. A, D, F, I, RC tū; C, J, BR, NC omitted; H tū deleted; PH omitted, tū added in marg.
18. D, NCP mila; NCM omitted
19. A, C, F, I, RC gāvati; NC gāvati
20. C kaho; F, BR, NCP kahō; H, I, RC kahau; PH kahū
21. I yeqa
22. C jibhabha emended to jibha
23. C guna
24. A aganita; C, D, J, BR, NC, RC aganita; PH aginata
25. NCM, RC hāra
26. A, BR paryo; C paryaś; NC paryau
27. C, F, H, BR, RC kachū; NCP omitted
28. F, BR kahati
29. C, D, PH, NC āvata
30. C haradāsa; BR haridāsi
31. A, C, D, F, I, J, BR, NC śyāmā
32. RC kahati
34. C ta; F jī; BR, NC tū
35. C, NCP jai
36. C jat; NCP jai
37. A, C, F, J, BR, NC, RC bhāva; D bhāya
38. C lyāvata; D lāvata; F, I, BR, NCP, RC lāvati; NCM lāvati
paraspara\(^1\) rāga [jamyaũ]\(^2\) sameta\(^3\) kinnari\(^4\) mṛdaṅga sō\(^5\) tāra\(^6\);

tīna\(^7\) [hū\(^8\) sura\(^9\) ke\(^10\) tāna] bandhāna\(^11\) dhura\(^12\) dhurapada\(^13\) apāra\(^14\);

[birasa]\(^15\) leta\(^16\) dhiraja\(^17\) na rahyau\(^18\) tirapa\(^19\) lāga dāta\(^20\) sura\(^21\) morani\(^22\) sāra;

śrī haridāsa\(^23\) ke svāmī syāmā\(^24\) je\(^25\) je\(^26\) aṅga ki\(^27\) gati leta\(^28\) ati nipuna aṅga aṅgahāra\(^29\).

\(^1\)H parasapara
\(^2\)BR, PH jamyo
\(^3\)C samaita; F, H, BR sameti
\(^4\)D, H, J kinnari
\(^5\)C, D, H, RC sau; F so; I sura; J, NCM saū; NCP sū
\(^6\)RC tāra
\(^7\)F, I tīni
\(^8\)A, D, F, H, J hū; C, RC hu
\(^9\)I surani; NCM surana
\(^10\)C kai; PH unr.
\(^11\)C, D badhāna; NCM bādhāna
\(^12\)A omitted, added \textit{sup. lin}; C, D omitted; F madhura; H dhura emended to dhruva; I dhur; BR dhurura; PH dhruva emended to dhura?
\(^13\)I dhurapada; BR dhurapada
\(^14\)C, J āpāra
\(^15\)C bira
\(^16\)NCM laita
\(^17\)F dhiraju
\(^18\)A, BR rahyo; NC rahau
\(^19\)A, I trapu; BR tirapi
\(^20\)D hāta
\(^21\)A, BR svara
\(^22\)F mile; H milē emended to morani; NCM morana
\(^23\)BR haridāsi
\(^24\)F syāmā
\(^25\)C jai
\(^26\)C jai
\(^27\)H kī
g
\(^28\)D, H, RC leti
\(^29\)A, C, J, BR, NC aṅga aṅhāra; F aṅga rahe hāra; I aga aṅhāra
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to\textsuperscript{1} ka\textsuperscript{2} piya\textsuperscript{3} bolata hai\textsuperscript{4} ri lāla\textsuperscript{5} ṭhāḍhe\textsuperscript{6} kadamba\textsuperscript{7} tara;
aba\textsuperscript{8} kai\textsuperscript{9} aisau\textsuperscript{10} jya\textsuperscript{11} kiyē\textsuperscript{12} kahā hota\textsuperscript{13} hai\textsuperscript{14} ri mārī\textsuperscript{15} rahi\textsuperscript{16} kusuma\textsuperscript{17} sara;
kūṇjabihārī apanō\textsuperscript{18} āṃsa\textsuperscript{19} tā\textsuperscript{20} sō\textsuperscript{21} kyaū\textsuperscript{22} kijai\textsuperscript{23} chadāma\textsuperscript{24} bara;
śrī haridāṣa\textsuperscript{25} ke svāmī syāma\textsuperscript{26,27} dhūḍhata\textsuperscript{28} bana mē\textsuperscript{29} pāī\textsuperscript{30} krama krama kari\textsuperscript{31} biṣama\textsuperscript{32} ċara.

\textsuperscript{1}C taū
\textsuperscript{2}C, D, RC kau; F, J, BR, PH, NC kō
\textsuperscript{3}H pū; I, PH, NC piya
\textsuperscript{4}A hē; C he; D, F, BR, PH, NC, RC hai
\textsuperscript{5}Added: F na; H nu
\textsuperscript{6}A, C, NCM ṭhāḍe; NCP ṭhāḍē
\textsuperscript{7}A, NC kadama; C kadaṅk
\textsuperscript{8}D ak
\textsuperscript{9}A, D, I, J, BR, PH, NCM, RC kai; F kē
\textsuperscript{10}A asau; C aṅsaū; BR, PH aṅso
\textsuperscript{11}A jo emended to jyō; C, F, H, I, RC jyau; BR, PH jyo; NC jo
\textsuperscript{12}C kiyaū; D, J, RC kiyāi; F, NCP kiyau; I kiyai; BR kīye
\textsuperscript{13}H hotu; J hotī
\textsuperscript{14}C ke; BR omitted
\textsuperscript{15}D, NC māra
\textsuperscript{16}RC hahi
\textsuperscript{17}C, I, J, PH, NC kusama; F asamaī; H asama? emended to kusama
\textsuperscript{18}A apana; C, D, H, I, NC, RC apanāī
\textsuperscript{19}C asa; H aṅṣu
\textsuperscript{20}H tīna
\textsuperscript{21}A, RC sau; C, D, H saū
\textsuperscript{22}A, PH, NC kyo; C, D kyaū; BR omitted
\textsuperscript{23}C kijai; RC kijīyai
\textsuperscript{24}A chāāra; D, BR chadāṃva; RC chadma
\textsuperscript{25}D -sa omitted, added in marg.; BR haridāṣi
\textsuperscript{26}F syāma
\textsuperscript{27}NMC kuṇjabihārī added
\textsuperscript{28}A, J dhūḍhata; C dhudhata
\textsuperscript{29}C, J mai; D, RC mai
\textsuperscript{30}H pāī; PH pāī
\textsuperscript{31}C, F, I, J, BR, NC omitted; D kara; H kai; PH omitted, deleted?
\textsuperscript{32}F biṣama; NC bisama
caliye¹ chabili chabile² bolata³;
āju⁴ ki bānīka⁵ para trana⁶ ṭūṭata⁷ hai⁸ kahi na jāi⁹ kachū¹¹ syāma tohi¹² rata¹³;
sāṣi¹⁴ lai¹⁵ [calī] manāi¹⁶ jyat¹⁷ hita¹⁸ ki āi¹⁹ ghata;
śrī haridāsā²⁰ ke svāmī syāmā²¹ bica²² hi²³ āi²⁴ mile tina²⁴ ki [subāsā]²⁶ sakala²⁷ bharama²⁸ kala²⁹ mata³⁰.
bañí¹ gunthí² [kahā kou³ jānē⁴] merí⁵ sī terī saū⁶;

bīca⁷ bīca⁸ phūla [seta pīṭā⁹ rātē¹⁰ aura¹¹] kō¹² kari¹³ sakai¹⁴,¹⁵ ri saū¹⁶;

baithē¹⁷ ra[sīka sāvārata¹⁸ bārani¹⁹] [kaūmala²⁰ kara kakahi²¹ saū²²];

śri haridāsa²³ ke²⁴ svāmī syāmā²⁴ kuṇjabihāri²⁶,²⁷ dai²⁸ kāja[ra²⁹ naṣa hi³⁰] saū³¹.
pyāri teri putari¹ kājara hū² tē³ kā[ri⁴ mānō⁵ dvai⁶] bhavara⁷,⁸ uḍe⁹,¹⁰ bārabari¹¹;  
campe¹² kī dāra¹³ baiṭhe¹⁴,¹⁵ ali¹⁶ kundana¹⁷,¹⁸ lāgi¹⁹ hai²⁰ jaiba²¹ arāri²²;  
jaba āni²³ gherata²⁴ kāṭaka²⁵ kāma kau²⁶ taba jiya²⁷ hota²⁸ dārādi²⁹;  
srī hariḍāsa³⁰ ke³¹ svāmī³² syāmā kuṇjābhārī doū³³ mili³⁴ larata³⁵ jharājhari³⁶.

¹NCM putari  
²C hu; Í, BR, NC hū  
³C, F, BR, NCM te; D, RC tai; J tāī  
⁴NCM kārī; RC kārī  
⁵A māno; C, I, BR, RC mānaǔ; D, J, NC mānaǔ; F, H mānahu  
⁶C dvai; F omitted  
⁷A bhamara; PH, NC bhāvara  
⁸F, H dvai added  
⁹C uṭhaï; NCP uṭdata  
¹⁰Added: I ri; J hai  
¹¹C *ri; D, BR, RC *ra  
¹²C capai  
¹³D, F, H, NCP dārī  
¹⁴C baiṭhai; F omitted  
¹⁵C hai added  
¹⁶C, F, H, I, J, BR, NCM, RC omitted  
¹⁷A, C, I, J, BR, NC, RC kunda; F kundamani; H kundana emended to kunda; PH kunda emended to kundana  
¹⁸Added: C ali; F ari; H ali, replacing original reading; I, J, BR, NCM, RC ali  
¹⁹C lāgī  
²⁰C hai  
²¹A, D, F, H, I, J, BR, PH, NCM, RC jeba  
²²D, BR, NCM arārā  
²³PH āi; NCP āna  
²⁴D cherata  
²⁵F kāṭaka; H kāṭaki emended to kāṭaka  
²⁶A, BR, PH ko; D kāū  
²⁷C, I, BR, PH jiya  
²⁸C haśṭa; F, H hoti  
²⁹A *ri emended to *ri; C *ri; D, BR, NCM *ra  
³⁰C hariḍāsa; BR hariḍāsi  
³¹C kai  
³²C svāmā  
³³C daūū; H dou  
³⁴D mili; NCP mili  
³⁵RC jiya hota šārā added after lara-, deleted; NCP laḍaṭa emended to larata  
³⁶A *ri emended to ri; C *ri; D, BR, NCM *ra
syāma kisora¹ jū² tuma kò³ doū⁴ raṅga raṅgita⁵ hai⁶ pitāmbara⁷,⁸ cūnari⁹;
aiso¹⁰ rūpa kāh¹¹ tuma pāyau¹² aranisa¹³ soca¹⁴ udhera¹⁵ būna ri;
manamōhana¹⁶ surajñāna¹⁷ sirōmani¹⁸ saba āṅgani¹⁹ āṅga²⁰ koka²¹ nipūna²² ri;
śrī haridāsa²³ ke svāmi syāmā²⁴ ki²⁵ bicitrātā²⁶ prema sō²⁷ pāiyata²⁸ [rasa] sūnāri.

1C, J kiśaura
2BR jū
3A, H, RC kau; C, D, I, J kaū; BR ko
4C daū; H dou
5C ragita; D ragi; F raṅgata; H raṅgata emended to raṅgita
6A hvai; D hai; H, J, NC, RC omitted
7C pitābara; D pitāmba; F, H pitambara
8D ba added
9D cūnī
d10 A esau; C aisau; F, H, I, J, RC aisau; NCP aiso emended to eso
11C, F, H, BR, NCP kāhā
d12A, BR, PH pāyo
d13A, RC aha; C, F, H, I ahi; D, PH ahar; J, BR aha; NC aharanisi
d14C sauca; F sīca; H socu
d12A, D, I, J, BR udherā; NCP udherata
d16C *mona; RC *mauhana
d17C, BR *gyāna; F *gāna; H *gāna emended to *gyāna
18A, RC *ni; C *ni; D *na
19D, J āṅga; NC āṅgana
20C aga; J āṅgani; PH original reading deleted
21C kaūka; F kokata
22F puna; H, NC nipuna
23BR, PH haridāsi
24I kunjabihārī added
25A, C, F, RC tuhmārī; D tumārī; H tumārī emended to ki; I, J, BR, NCM tumhārī
26D bicitrātā
d27A, C, D, J saū; H, RC sau
28D, BR, NCP pāiyata; F, H pāiyati; I pāyata emended to pāiyata pr. m.
coki\(^1\) kahā\(^2\) badali\(^3\) pari\(^4\) ho\(^5\) pyāre [hari];
lāla pāta\(^6\) ki huti jaṅgāli\(^7\) lyās\(^8\) bari\(^9\);
vaha\(^{10}\) [to\(^{11}\) hulṭi] hirani\(^{12}\) śacita pari\(^{13}\) yaha\(^{14},^{15}\) duraṅga\(^{16}\) panī\(^{17}\) lālāhi\(^{18},^{19}\) mili\(^{20}\) lehū\(^{21}\) lari\(^{22}\);
śri haridāsā\(^{23}\) ke\(^{24}\) svāmī syāmā\(^{25}\) kuñjabihārī ki caturāi\(^{26}\) rahi bhari\(^{27}\).

\(^{1}\)A, D, F, I, J, BR, NC, RC cauki; C cyauki
\(^2\)C, F, BR kahā
\(^3\)C -da- omitted, added *sup. lin.*; D, NCP badāla
\(^4\)C omitted; F pari emended to pari; NCP pira emended to pari; NCM pari
\(^5\)C, F, H, J, BR, RC omitted
\(^6\)C patī
\(^7\)F jagāli
\(^8\)C lyāyai; H, I, J, BR lyāye; NC lāye; RC lāye
\(^9\)BR biri; NCM bara
\(^{10}\)A, D vahu; RC vuha
\(^{11}\)D, H, I, J, NC, RC tau; F omitted
\(^{12}\)A, D, BR, NC, RC hirana
\(^{13}\)F omitted; H pe
\(^{14}\)A yahu; J ye
\(^{15}\)D hu added
\(^{16}\)C duraga; D raṅga; RC duhu raṅga
\(^{17}\)A, F, J, NCM, RC pannā; C panā; NCP panna
\(^{18}\)D, F lāla; I lālai
\(^{19}\)F hili added
\(^{20}\)D, NCP mila; H mi- omitted, added in marg.
\(^{21}\)A lehaū; C leho; D, PH leihu; F lehō; H, RC laihau; I, BR laihaū; J laihaū; NCP laiho; NCM laiho
\(^{22}\)D lari; H mari emended to lari; NCM lara
\(^{23}\)C haradāśa; BR haridāśi
\(^{24}\)C [ke... text missing
\(^{25}\)BR omitted
\(^{26}\)F, H, I, BR, NC caturāi
\(^{27}\)NC bhari
æva¹ [lāla]² aise³ mada pijai tero⁴ jhagā merī angiyā⁵ [dhari]⁶,
kucā kī surāhi⁷ nēnāni⁸ kau⁹ pyālau¹⁰ dārū¹¹ [... ]¹² yō¹³,¹⁴ ānkō¹⁵ bharī;
adharanī¹⁶ cuvāi¹⁷ le¹⁸ saba¹⁹ [rasa²⁰ tana] ko²¹ na jānā²² de²³ ita²⁴ uta dhāri²⁵;
śrī haridāsa²⁶ ke svāmī syāmā kuṇjabihārī kī suhabatī²⁷ [asara] jahā²⁸ āpuna hari.

Folio missing in C

¹A, F, I, J, BR āu
²F lalā; H lalā emended to lāla
³A ese; D, I āsaī; F āsai; J, RC āsaī; BR āsaī; NCM āsaī emended to āise
⁴A, D, F, H, I, J, NC, RC tērau
⁵F āgiyā; H, NCP āgiyā; I, J āgiyā; NCM āgiyā
⁶NCP dhāri
⁷A surāi
⁸A, D, I, J, NC, RC naināni; BR naināna
⁹A, D, H, I, J, RC ko; BR, PH ko
¹⁰A, D, I, RC pyāle; H pyālē; J pyālā; BR pyālo
¹¹A dāru emended to dārū; NCP dāru
¹²A dēugi; D dyaugi; I daihugi; NCP dēugi; NCM dēugi; RC dailūgi
¹³A yai; D, NC omitted; H, I, J yaḷ; PH yō
¹⁴Added: F, BR, PH dyōgi; H dyaygi; J deugi
¹⁵D, RC ānkau; F ākō; H ākāū; I ānkuhua; BR ānku; PH ānkō; NCM ānku
¹⁶F adhari emended to aradhānī; NCP adharani; NCP adharana
¹⁷A, F, I cvāi; D, J cuvāi; NCP cuvāi
¹⁸A lēhu; D, I lehu; F lāhu; H lēhu; J lāhu; BR leu; NC leva; RC laihu
¹⁹D subarau; F, H, J sigarau; I sagarau; BR sgaro
²⁰F, H rasu
²¹A, D, H, I, J, PH, NC, RC kau; F ka
²²J jānī
²³A dę; D dai; F, I dehu; H dēhi; J dāu; BR de; NCM deva; RC daihī
²⁴D druta
²⁵NCM dhāri
²⁶BR haridāsi
²⁷D suhabata; F, NC, RC suhabata; H subati; J sohabati
²⁸H tahā
dola jhūlata¹ bihārī bihārini² puhapa³ brṣṭi⁴ hoti⁵;
sura pura⁶ pura⁶ gandharva aurau⁷ pura tina⁸ kī nāri⁹,¹⁰ vārata¹¹ lara¹² moti;
gherā¹³ karata¹⁴ paraspara¹⁵ saba mili kahū¹⁶,¹⁷ deśī na¹⁸ jubati¹⁹ aisi²⁰ joti;
śrī haridāsa²¹ ke svāmi syāmā kuṇjabihārini²² sādā²³ curi²⁴ subhi²⁵ poti.

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Folio missing in C

¹ Added: F hē; H, J hai
² A bihārini; D, I, BR, PH bihārani; NC bihārina
³ A, H, NC, RC puhupa; D, F, I, J pahupa
⁴ H brṣṭa; I brṣṭa
⁵ D hota; NCP hoti
⁶ PH omitted, added in marg.
⁷ A, D, F, I, J, NC aura; PH auro
⁸ F, PH tini
⁹ NC nāri
¹⁰ Added: D, F, H, J, BR, NCP, RC dekhata; I deśati; PH deśata, in marg.
¹¹ A, D, F, H, I, J, BR, RC vārati
¹² H omitted, added in marg.
¹³ D ghaira; NCP ghāra
¹⁴ A, H, I karati
¹⁵ H parasapara
¹⁶ D, H kahū; NCP kahū
¹⁷ I na added
¹⁸ I aisi
¹⁹ F, H, J, BR, PH jubati; NCP jūbati; NCM jūbati
²⁰ A esī; I omitted
²¹ BR haridāsi
²² A, I, J, BR, PH rani; D, RC rini; F rini
²³ D omitted; PH sadā emended to sadā?
²⁴ BR, NC curi
²⁵ NCM po added, deleted
pyārī jū¹ bolata² nāhi³ kai⁴ tū⁵ sutā⁶ unidí⁷,⁸ kidhō⁹ kāhū¹⁰ kahyau¹² [kai] terau¹³ aisor¹⁴ subhāva¹⁵;
mohi¹⁶ tere deṣē¹⁷ bina¹⁸ ka[la¹⁹ na]²⁰ parai²¹,²² kai²³ tū²⁴ chādi²⁵ kubhāva²⁶;
kāhū²⁷ kī jhuka²⁸ hamē²⁹ [deta]³⁰,³¹ ri upajata dubhāva³²;
śrī haridāsa³³ ke svāmi³⁴ syāma³⁵,³⁶ kahata tā ke³⁷ basa pare pragatatu³⁸ ju³⁹ bhāva⁴⁰.

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¹A, RC omitted
²F, H, I bolati
³F nāhina; I, J, NCP nāhī; NCM nahi
⁴D kai; NCM kē
⁵A, D, F, H, I, J, PH, RC tū
⁶A, D, H, RC sūti
⁷A uní emended to unidi; D, F, H, I, J, BR, NC, RC unidi
⁸D utthi added
⁹A kaidhau; D, H, RC kidhau; I kaidhaĩ; J kahi dhī; BR, NC kidhau
¹⁰D, H, PH, NC, RC kāhū; F kou
¹¹A, F, H, BR kachu
¹²A, BR kahyo; NCP kahau; NCM kahayau
¹³BR, PH tero
¹⁴A esoi; D aisoḥi; H, J, NCM, RC aisaui; I aisauḥi
¹⁵H, PH subhāu
¹⁶D mohi; BR mohi
¹⁷A, D, F, H, I, BR, PH, NC, RC dekhe; J deṣāi
¹⁸H, J, BR binu
¹⁹F, H, J rahyau; BR rahyo
²⁰D vaya
²¹A pare; NCM parata emended to parai
²²A, I ri added
²³H kē
²⁴A, D, F, H, I, J, PH, RC tū
²⁵BR, NCP, RC chādi; NCM chādi
²⁶F subhāva; H, PH kubhāu
²⁷J kāhū
²⁸A jhika; D jhika; F jhukani; BR jūki; NCM jhuki emended to jhuka
²⁹D, I, BR, RC hamai; F, H, J hamahi
³⁰F, I deti
³¹NCM hai added
³²H, PH dubhāu; NCM kubhāva
³³BR haridāsi
³⁴NCM svāmi
³⁵F, NC, RC syāma
³⁶NC, RC kuṭjabihārī added
³⁷H kai; PH kē
³⁸A, F, H, I, J, BR, NC, RC pragatata
³⁹NC jo
⁴⁰H, PH bhāu; RC bhava emended to bhāva
[ālasa] bhije rī nēna1 jābhāti2 āchī3 bhāti4 suđesa;
[kara sō5] kara ṭekai6 āṅgurani7,8 peca9 mānō10 sasi maṇḍala [baithya]11 ati bhāti12
sudesa;
mana ke harive13 kaū14 aura15 [suṣa16 nāhi17] koū18 pyāri19 naṣa siṣa20 bhāti suđesa;
śrī haridāsa21 ke svāmi syāma22 kuṛjābihāri23 chā[ti saū24 chāti] lagā25 āṅga aṅga26
sudesa.

Folio missing in C

1A, D, I, J, BR, NC, RC naīna
2D jābhāti; F, BR jābhāti; H jābhāta; I jābhāta; RC jāhmāti
3H ākṣi; NCM āchī
4I bhāti
5D, H, I, J saū; RC su
6A, F, H, PH, NCP teke; I, RC ṭekai; BR teka; NCM teki
7A, RC āṅgurina; D āṅgurina; F, H āṅgurina; I āṅgurina; J, NCP āṅgurina; NCM āṅgurina
8BR bīcā added
9NCM pēca
10A, RC māṇau; D, H, I, J māṇau
11D paṭhyau; BR, PH baithya; NCP baithya; NCM baithu
12F bhā
13BR, NCP harave
14F, PH ko; BR ko; NC, RC kau
15F, BR omitted; H omitted, added in marg.
16F, H, BR omitted
17A nāhi; D, I, J, NCP nāhi; F, H nāhīne; BR nāhīne; NCM nāhīne
18F, I, J, BR, NCM omitted
19 Added: F, I koū; H koū to te, koū to (deleted), te emended to tū; J, NCP tū; BR, NCM koū to te; RC to
tai
20H tē added, deleted; J ati; BR tē
21BR haridāsi
22H, I syāma
23H, I, BR, NCM omitted
24D saū; F, BR, PH, NC sō
25D lagāyai; H, NC lagāyē; I, J lagāya; BR, RC lagāye
26NCM āga
pyāri jī ēkaḥ [bāta ko] mohiḥa dāraḥ, āvataḥ haiḥ, rī matiḥ kabahūḥ kumā[yā] karī jāṭīḥ; pāluḥ palaḥ hituḥ bāṅchatuḥ hōḥ, rī matiḥ [paraiḥ] bhaṭīḥ; yahaḥ sacaḥ aīsāḥ hiḥ rahauḥ rī jiniḥ ṭarauḥ ṭeriḥ ghaṭīḥ; śri haridāsaḥ ke svāmi syāmaḥ kahataḥ yēḥ bāḍhauḥ jyaḥ purainiḥ jalaḥ kī rīṭī toḥī lauḥ sāṭīḥ.

Folio missing in C, text resumes in line 3, asi
pyāri jū, hama tuma doñ eka kuñja ke sañā rūthe kyaū, banē; ihā na koñ merau na terau hitū jo yaha pīrā janē; hō tero basītha, tū merau te merā bica bace aura na sanai; śrī haridāsa ke svāmi syāma kuñjabihāri kahata priti panē.

1 C ju; NC omitted
2 C a added, deleted
3 C dauñ; I, BR omitted
4 I ye ka
5 A kē
6 A, F, H, PH, NC rūthe; I, RC rūsa; J rūtha
7 A, BR, NC kyo; C, RC kyaū
8 NC kara added
9 A, C, D, J, BR, RC banañ; H banañ; I bane
10 A, I, NCYM yāñ; C ithā emended to ihā; F hyā; H, J, BR ihā
12 A koi; C kañū
13 Added: C hitū; H, I, J, BR, RC hitū
14 A, PH mero; C mañāñ; BR tero; NCM merau koñ emended to koñ merau with numbers
15 PH deleted?
16 A, PH tero; C tañruñ; D terañ; F te; BR mero
17 A, H, I, J, RC omitted; F hitū
18 C, J jauñ; H juñ
19 F yā
20 H para
21 A, C, D, J janañ; I janañ; BR, RC janañ
22 C hu; D, BR, NC hauñ; RC hauñ
23 C terañ; D, F, H, I, J, NC, RC terau
24 H basīthu
25 C ku added
26 BR, NC tuñ
27 C merā emended to meri or vice versa; D mero; BR, PH mero
28 A, C, D, F, H, I, J, NC, RC omitted; PH tu
29 A, C, D, F, H, I, J, NC, RC omitted
30 A, C, H, I, J, BR, NC, RC omitted
31 PH ora
32 A, C, BR, NC, RC bica added; NCM bice
33 D sanaiñ; F, H, PH, NCP sanē; I saneñ; BR, RC sanai
34 BR haridāsi
35 H syāma
36 C pyāri
37 RC prīta
38 A, J, NCYM, RC panañ; C, I paneñ; D, BR panai
cunari¹ mai² jādo¹⁴ lāgatu⁵ hai⁶ ri⁷ kijiye⁸ susa sēna⁹;
ghari¹⁰ ghari¹¹ kai¹² rūsanā¹³ pahara¹⁴ manāvata¹⁵ jāi¹⁶ mīthe¹⁷ mīthe¹⁸ bāṇa¹⁹;
uthī²⁰ sadakāri²¹ balāi²² lēva²³ prakṛti²⁴ [yō²⁵ na] cāhiye²⁶ dhāiye²⁷ jyaū²⁸ mēna²⁹;
śrī haridāsa³⁰ ke³¹ svāmī syāmā³² kuṇjabihāri³³ gahi³⁴ lapaṭāi³⁵ rahe³⁶ [māni³⁸ sa]bai³⁹
susa⁴⁰ caṇa⁴¹.

¹NCM cunari
²A, F, H, I, BR, NC mē; C, D mai
³A, F, H, I, J, NC, RC jādau; C, D jādau
⁴C lādau added
⁵A lāgni; C lāgni emended to lāgatū; D, F, I, J, BR, RC lāgata
⁶A omitted; C omitted, added sup. lin., see m.; D hai
⁷A, C, D, F, H omitted
⁸A, C, F, H, RC kījiyai; D kījiyai; I kījiyai; NCP kījiye; NCM kījiye
⁹A, C, D, I, J, BR, RC saina
¹⁰C ghari
¹¹C ghari
¹²F, I, J, BR, PH, RC ke; H, NC kē
¹³C, D, J, RC rūsanāi
¹⁴H paharu
¹⁵F manāvavata
¹⁶C jāha; D, I jāta; NC jāya; RC jāi
¹⁷C mīthai; PH deleted
¹⁸C mīthai; D mīthai; H, NCP omitted
¹⁹F, H, J bēna
²⁰D utha
²¹A, I sadikai; C sadikai; D sakaidakai; F, H sadikē; BR sadake; NCP sadakai
²²A buḷāya; C balāi; NC balāya
²³A, F leu; C lehu; D lātu; H lyau; I lāihu; J lyāū; BR lūya; PH lāiva; NC lēva; RC lāihu
²⁴D, RC praṅkṛta
²⁵C, H, J, RC yāi; D yau
²⁶A cāhiye; C cāhiyai; D, F, H, I, PH, RC cāhiyai; J cāyai
²⁷A dhāiye; C cāhiye; D, F, H, I, J cāhiyai; BR cāhiye; NCP dhāhiye, emended to dhāhiye; NCM
dhāhiye; RC dhāhiyai
²⁸A, BR, NC jyō; C, RC jyāu
²⁹D, I, J, BR, PH, RC māna
³⁰BR haridāsi
³¹C kai
³²F, I syāma
³³C kuṇjaḥkhāri emended to kuṇjaḥkhāri; F omitted
³⁴C, F, H, I, BR, NCM, RC omitted
³⁵C laṭaṭāi; D, NCP laṭaṭāi; F, H, J, BR laṭaṭāi; PH laṭaṭāi emended to laṭaṭāi; NCM laṭaṭāi; RC paṭāi emended to laṭaṭāi
³⁶F paṅi added
³⁷C raha; D rahē
³⁸D māna; NC māni
³⁹C sabāi; D omitted
⁴⁰D sakha
⁴¹C, F, H cena
'In A, F and H the second half of the line (from dou) precedes the first

1 A, D duhuna; C duhini; F, H, BR, RC duhuni; I dohina; J dohini; NCP duhuna

2 H sahaju

3 A bisāti; C, J, PH, NCP bisāti; D, BR, RC bisāta; NCM bisāti

4 C daūū

5 D mila; NCM mili

6 C, D, I, J, BR, NC, RC naĩna

7 C caṭavaya

8 H asu

9 C caṭūra

10 C caṭūra

11 A, C, D, BR, PH, NC, RC barābara

12 C jhelalata

13 C āṭūratā

14 A, BR, NC, RC pila

15 BR piyāde

16 A, D caupa; C, NCP copa; H, I, J caūpa; RC cauapa emended to caupa

17 C anupama

18 C selata; F phelata

19 BR haridāsi

20 C kai

21 A śyā

22 A sō; C sau; D, F sā; H sōha; J, NCM saũ; BR so

23 A, D, BR, NC rākhe; C, I, J rāṣāi; RC rākhai

24 D lata
hauḍā pari maurani aurā syāmahi;
āvahu milahu madhyā sacu kī gati lēhi raṅga dhō kāmēhi,
hamāre tumāre madhyastha rādhā aurā jāhi badau būjhi deṣau tinu dai kahā hai yā mēhi,
śrī haridāsa ke svāmi kau copari kau sau śela ikaguna duguna tiguna caturāguna ri jā ke nāmehi.

This verse is missing in RC1, variants taken from RC2

1 A, D, F, H, I, BR, PH, NC hoḍa; RC hoḍi
2 C pari
3 A, D, F, H, I, BR, RC morani; NC morani
4 A oru; C, F, H, J, BR, RC aru; D au
5 A syāme; H, I, RC syāmai; NCM syāma hi
6 C avahu
7 F muļihu
8 A, I madhi; C, H, J madhi; BR omitted, added in marg.
9 C saci; D, F, H, PH, NC saca; BR saca emended to sacu
A, D, BR, NCP lehi; C laiha; I laihi; J, RC laihi; NCM lehu emended to lehi
11 C, D, J, BR, NC dhaū; RC dhau
12 BR raṅga dhaū added
13 A kāmē; C, D, F, J, BR, PH, NCM kāma hi; H, I, RC kāma; NCP kāma hi
14 A, F, PH, RC tuhmāre; C, H, I, J, BR, NC tumhare; D tumāre
15 H madhīsta
16 C aṭura; H auru
17 C, NCP jāhi; PH jāha
18 D baddo?
19 C deṣā; D vekhau; BR, PH dekho
20 A, I, J trana; C trnu; BR, NC, RC trna
21 C de
22 C, D haśi
23 A mē; C mahī; D, J, BR, PH, NC mahī; F -hi omitted, added sup. lin.; H, I maś; RC mai
24 BR haridāsi
25 Added: C syā; J syāmā; NCP syamā, emended to syāmā; NCM, RC syāmā kuṇābhārī
dī
26 D kau; BR ko
27 C caitpara; D, BR, NCM, RC caipara; F, H, I, J caipara; NCP copari emended to copara
28 C kau, I, NCP kai; BR, PH ko; NCM kau emended to kai
29 C saū; BR, PH so
30 H śelu
31 C iguna; NCP ekaguna; RC ikaguna
duguna; F diguna; NCP dvigana; NCM dvigana; RC duna
33 A, BR, NC triguna; C triguna; I triguna; J, RC triguna
34 F, H caturguna; RC caturguna
35 H omitted
36 C kai
37 H ri added
38 A, H nāme; C, D, F, J, BR, PH nāmahi; I, RC nāmaś; NC nāma hi
kaho1 yaha kāki beṭi kahau2 dhō3 kahā4 hai5 kūvari6 kau7 nau8;
tuma saba raho9 ri hō10,11 hī12 hō13 hī14 utara15 daiha16 cali17 kina18 jāu19 dhoṭā bāu20
bāvarau21 hai22 gāu23;
saba saṣ24 mīl25 chirakāu26,27 sēlana28 lāgi29 to30 laū31 tuma rahau32 ri jo33 laū34 hau35
nhāu36;
śrī haridāsā37 ke38 svāmī syāmā kuṭjabinārī39 lai40 buḍakā41 garai42 lāgi43 cōki44 pari45,46
[kahā5]47 hō48 jāu49.

1A, D, F, H, I, J, NC, RC kahau; C kahāū
2A, D, I kahāū; C, F, J, BR kahā; NC kahau; RC omitted
3A, C, J, NC dhaū; D, I dhaū; RC omitted
4A, D, I omitted
5A, C, D, F, I, BR omitted; H omitted, added in marg.; J he
6A kūmari; C, F, H, J, BR yā; D kuvari
7C, H kāū; BR, PH kā
8A, C, F nāma; I, RC nāvā; J, NC nāū
9A, C, D, F, H, I, NC, RC rahau
10A, D, H, RC hau; C, I, J, BR, NC haū
11D rā added, deleted
12A, D, J, PH, RC hī; C, F, H, I, BR, NC omitted
13A, C, D, F, H, I, J, BR, PH, NC, RC omitted
14A, C, D, F, H, I, J, BR, PH, NC, RC omitted
15A utara; C utara; D, F, NCM utara; H utara; J, BR, NCP utara
16A, C daiha; F daihō; H, BR daihaul; J duū; PH daihāū; NCP daihō; RC dehau
17A, D, F, H, I, BR, NC caē; C caē; RC caē
18A, F, H, I, PH kini; C kini; J kyaū na
19A, F, I, J, RC jāhu; PH jāi; NC jāva
20C bāi; D, NC bīya; I, J, RC bāi; BR omitted, added sup. lin., sec. in.
21BR, PH, NCP bāvaro
22A, D, H, I, BR, NC, RC omitted
23A, F gāma; C gāū; D, NC gāū; H gāū; I gāva; RC gāva
24NCP saṣi
25NCP mila
26C, D, F, H, I, J, BR, PH, NC, RC chirakā
27Added: C jū; D, F, H, BR, PH, RC jū; I jo
28D gū added, deleted
29A, C, D, F, I, J, BR, NC, RC lağī
30A, I, J jau; C, F, H, NC, RC tau; D tuū; BR jo
31A, C, D, H, I, J, RC lau; F, BR, PH, NCP lō
32PH rau
33A, I, J tau; C, D, F, H, NC, RC jau; BR to
34A, D, BR, RC lau; F, PH, NCP lō
35C, RC hau; F, H hō
36A, I, RC nhāva; C, BR nhū; NCP nhū
37I, BR haridāsī
38C kāi
39J omitted; PH deleted?
40C lai; J le
41D budikī; BR puḍakī
42A, C, D, I garai; F, BR gare; H, PH garē
43D laṅgī; F, H lāge
44A, D, H, J, BR caukī; C, NCM, RC caukī; I caukā
45C ri
46NCP kī added
47C, F, H, BR kahā
48A hau; C, H, I, J, BR, RC omitted; D, NC haū
49A, RC jāva; C jāū; D, H jāu; I jāva; NCP jāū; NCM jāū
eka¹ samé² ekānta³ bana⁴ mā⁵ dola⁶ [jhūlata]⁷,⁸ kuṇjabihārī⁹;
"jhoṭi"¹¹ deta paraspara saba¹² [mili]¹³ abīra¹⁴ udāvata¹⁵ dāri¹⁶,
kabahūke¹⁷ ve¹⁸ una¹⁹ ke²⁰ [ve una²¹ ke²²] hō²³ duhūni²⁴ kī²⁵ eka²⁶ sāri;
śrī haridāsa²⁷ ke svāmī syāmā kuṇjabihārī baḍhyau²⁸ raṅgu²⁹ bhārī.

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¹ I yeka
² A, NCP samaya; C, D, I, BR, NCM, RC samaī
³ I yekānta
⁴ F omitted; H omitted, added in marg., pr. m.
⁵ D, RC mai; F omitted; H omitted, added in marg., pr. m.; I, J mai
⁶ A dōla; NCM daula
⁷ F jhūlai
⁸ Added: F, I śrī, in text; PH śrī, in marg.
⁹ F kuṇjabihārī
¹⁰ C second line omitted
¹¹ I jhōṭā; BR jhoṭā; NCP jhautā
¹² D, H, BR, NCM omitted
¹³ D, H, BR, NCM omitted
¹⁴ NCM abīra
¹⁵ F udāvati
¹⁶ H bhārī? emended to dārī
¹⁷ A oḥūka; C oḥu; D, I oḥūka; F, J, BR, RC oḥukā; H oḥukē; NCP oḥū; NCM oḥūka
¹⁸ C vāl
¹⁹ F unī
²⁰ C kāi
²¹ F unī
²² C kāi
²³ A, D, H, I, J, BR haū; C, RC hau; NCM ho
²⁴ A, C, BR duhūna; D duhūna; F, H duhūni; I duhūni; NC duhūna; RC dūhūna
²⁵ C hi; F kē; BR ke; RC kāi
²⁶ C ka; F, H, J, BR, RC ika; I yeka
²⁷ BR haridāsī
²⁸ A, BR baḍhyo; D baḍhyau; NCP rahayau; NCM baḍhau
²⁹ A, C, D, F, H, I, J, BR, NC, RC raṅga
kuñja kuñja ḍolani¹ mṛdu bolani² tūṭi³ lara chūṭi⁴ poti⁵ sobhā⁶ ati⁷,⁸ lāgaṭi⁹;

bhavara¹⁰ guñjāra¹¹,¹² karata¹³,¹⁴ saṅga¹⁵ ḍolata¹⁶ māṇo¹⁷,¹⁸ mera¹⁹,²⁰ rāga²¹ ke²² saṅga²³
liyē²⁴ rāgaṭi²⁵;

jūtha aneka sughora²⁶ juvatini²⁷ ke tuhmāri²⁸ <ṛi>jha²⁹,³⁰ palava³¹ nahi³² lāgaṭi³³;

śrī haridāsa³⁴ ke³⁵ svāmi syāmā kuñjabihārini³⁶ para tana mana³⁷ dhana³⁸ nyauchāvari³⁹
karaū⁴⁰ kā gata⁴¹.

¹NCP bolana emended to ḍolana; NCM ḍolana
²C baṅlani; D belani; NC bolana
³C tūṭi; F chuti; H chūṭi emended to tūṭi
⁴C chūṭi; F, H tūṭi; RC chūṭe
⁵C poti; NC pota
⁶A, C, F, H, I, BR, NC, RC omitted
⁷NCM omitted, added inf. lin.
⁸A, C, F, H, I, BR, NCP, RC chabi added
⁹A, PH, NCP, RC lāgaṭi; C lī laugati; I lāgati emended to lāgata; NCM lāgati
¹⁰A, RC bharamara; I, PH bhāvara; NC bhramara
¹¹C, RC gujāra; F udāi
¹²Added: F na; RC chūchāpūra, deleted
¹³F sakata
¹⁴F ba added
¹⁵F sa added
¹⁶T omitted; PH ḍaulata
¹⁷A, H, I, RC māṇau; C, D, J māṇā; F manō; BR mano
¹⁸Giri added
¹⁹C, D, J, BR meru
²⁰H kaḥ added, deleted
²¹C, I, BR, RC rāgani; F omitted; H rāga emended to rāgani; J rāgini; NCP rāgini; NCM rāgini
²²C, J kāli; F, NC kō; H omitted, added in marg.
²³C ḍaulata māṇau maiṛu added
²⁴C, D, H, I liyaśi; J, RC liyaśi; BR liye
²⁵A, F, I, PH, RC rāgata
²⁶A omitted, added sup. lin.
²⁷A, D, BR, NC, RC juvatini; C juvatī; F javatini
²⁸C, D, I, BR, NC tumhāri; H tumhāri
²⁹D, J, PH, NCM, RC riṭhi; NCP riṭhi
³⁰C paraspara added
³¹H paluva; NC palaka
³²A, NCM nahi; C, D, I nahi
³³A, I, PH, RC lāgata
³⁴BR haridāsi
³⁵C akaśi
³⁶C, I, BR, NC kuñjabihārī; D kuñjabihārīṇa; PH kuñjabihārāni
³⁷H manu
³⁸H omitted
³⁹C "ra; D, RC "ra; I nauchāṛi emended to nauchāvari; J nauchāvari; BR nyochāvari
⁴⁰C, D, RC karuṣa; F, NCP karō; H kāraī emended to karū
da,⁴¹C, F, H, J, BR, NC gati
priyā1 piya2 ke3 uthibe4 ki5 chabi barani na jāi6 saba7 te8 nyāre9;
mānō10 dyosā11 raṇi12 eka13 thaura14 tē15 ye16 na17 bhaye18 na19 bhaye20 nyāre21;
bāra latapate22 mānō23 bhavara24 jūtha larata paraspara25 kama26 dala27 (p.c.-la)
da(la)28 nag29 saṃjñā2a30 sobhā31 nyāre32;
śri haridāṣa33 ke svāmi syānā kuṇjabihāris34,35 para36 koṭi37 koṭi38 anaṅga39,40 koṭi
brahmaṇḍa41 vāri42 kiye43 nyāre44.
syāmā syāma āvata kuṇja mahala tāḥ [ragamoge]2,3 ragamoge4;
maragajī5 banamāla6 sithala7 ka[ti]8 kiṅkini9 aruna10 nēna11,12 cāraū13 jāma14 jage15;
saba [saṣi]16 suṛharāī gāvata17,18 bīnā19 bajāvata20 mava21 suṣa [...]22 sāṅgita page23;
śrī haridāsa24 ke25 svāmi syāmā kuṇjabihāri (ki)m &26 kaṭāchi27 sau28 koṭi kāma dage29.

Omitted verse in F; in H omitted, added in marg.

1C, NCM te; D tai; I, J, RC tai
2C rāngamaṇaī; D, NC, RC rāngamoge; BR ragamaga
3D ga added
4C rāngamoge; H omitted; RC raṅgamoge
5D -ja- added after ma, deleted
6C, H, J, BR māla; PH bana omitted, added in marg.
7A, BR sithila
8C kaṭī
c9C, NCP kiṅkini; H, I, J, BR, PH, RC kiṅkini
10A aruna
11D, H, I, J, BR, NC, RC naina
12NCP māṇī added
13A cārṇo; D, BR, NCP cārau; H, I cāryau; PH cārō; RC cāryaū
14A yāma
15C jagā
16J, BR māli added
17A, I gāvati
18I koṭi added
19C, H, I, J, BR, NC bīna
20A, I, BR bajāvati
21A, C, D, H, I, J, BR, PH, NC, RC saba
22A, C, D, H, I, J, BR, PH, NCP, RC māli; NCP māla
23C pagāi
24D -ke- added after dā, deleted; H, BR hariḍāsi
25C kāi
26A ke
27A, D, I, RC kaṭāksa; BR kaṭācha replaces original reading; NC kaṭāksi
28C, H, BR omitted; PH, NC sō; RC sau
29C dagāi
hindore¹ ba² jhulata³ lāla dina[dūla⁴ dulaninî⁵]⁶ biharini⁷ dešau⁸ rī lalanā⁹; [gaura syāma] chabi ati duti¹⁰ bahu¹¹ bhāti¹² rī¹³ balanā¹⁴; [nilambara]¹⁵ pitambara¹⁶¹⁷ calata¹⁸ caṅcalā¹⁹ dhujā²⁰ phaharāti²¹,²² kala²³ nā²⁴; sri haridāsa²⁵ ke²⁶ svāmī²⁷ syāmā kuṇjabihāri²⁸ sri²⁹ biharini³⁰ abacalanā³¹.

¹A, F, NC hindorā; C hiḍolāi; D, I hiḍorai; H, PH hindorē; I, RC hindorai
²C omitted
³C rāga added, deleted
⁴F omitted; H, J, BR, PH dūlaḥu; NCP dulaḥa
⁵C dulanini; I, J, PH dulanani; BR dulanina
⁶Added: F dulaḥa ba; H ba, deleted
⁷A-hā- omitted, added in marg.; C, F bhārī; I, J, PH bhārani; BR unr.
⁸PH deśo
⁹A, C, D, F, H, I, J, BR, NC lalanā
¹⁰NC dyuti
¹¹H originally after bhāti, wordorder emended with numbers
¹²C bhāti
¹³F ra; BR omitted, added sup. lín., sec. m.
¹⁴A, C, D, F, H, J, NC balanā; I bīlanā emended to balanā
¹⁵A nilambara emended to nilāmbara; C, F, I, J, BR, NC, RC nilāmbara; PH unr.
¹⁶A pitambara emended to pitāmbara; C, F, I, J, BR, PH, NC, RC pitaṁbara
¹⁷Added: A, H, J, BR, NC, RC aṅcala; C aṅcara; F kī chabi; I aṅcala; PH caṅcala
¹⁸A cala; NCP calāya emended to cala
¹⁹A, C, F, H, I, J, BR, PH, NC, RC omitted; D aṅcala
²⁰NCM omitted
²¹C, H, I, J, NC, RC phaharāta; F phārāta; BR phahirāti
²²BR rī added sup. lín., sec. m.
²³NCM kali
²⁴A, C, D, F, H, I, J, BR, NC nā
²⁵BR haridāsi
²⁶C kāi
²⁷C thvāmī?
²⁸A kuṇjabihārini emended to kuṇjabihārī
²⁹A omitted, added in marg.; C, F, H, I, J, BR, NCM, RC omitted
³⁰A omitted, added in marg.; C bhārīni; H, I, J, BR, PH bhārāni; NCP bhārini
³¹A, D, I, J, BR, NCM abacalanā; C calanā; F, H calanā; NCP abacalanā; RC abacalanā
aisi\textsuperscript{1} ritu\textsuperscript{2} sadā\textsuperscript{3} sarvadā\textsuperscript{4} jo\textsuperscript{5} rahai\textsuperscript{6} bolata\textsuperscript{7} morani\textsuperscript{8};

nikē\textsuperscript{9} bādara\textsuperscript{10} nikē\textsuperscript{11} dhanasa\textsuperscript{12} cahū\textsuperscript{13} disā\textsuperscript{14} nikau\textsuperscript{15} śrī\textsuperscript{16} bṛndābana āchi\textsuperscript{17} nikī meghani\textsuperscript{18} kī ghorani\textsuperscript{19};

āchi\textsuperscript{20} nikī\textsuperscript{21} bhūmi\textsuperscript{22} hari\textsuperscript{23} hari\textsuperscript{24} hari\textsuperscript{25,26} āchi nikī\textsuperscript{27} būdhani\textsuperscript{28} kī rēgani\textsuperscript{29} kāma\textsuperscript{30} kiraurani\textsuperscript{31};

śrī haridāsa\textsuperscript{12} ke svāmi syāmā\textsuperscript{33} ke\textsuperscript{34} mili\textsuperscript{35} gāvata jamyaū\textsuperscript{36} rāga\textsuperscript{37} malāra\textsuperscript{38,39} kisaura\textsuperscript{40} kisorani\textsuperscript{41}.

\begin{tabular}{l}
\textsuperscript{1}A, NCP esi \\
\textsuperscript{2}A ātu; D ritu; J ruti \\
\textsuperscript{3}A sadā; F sadāī \\
\textsuperscript{4}A sarvadā; F saravadā \\
\textsuperscript{5}C, H jau \\
\textsuperscript{6}NCP omitted \\
\textsuperscript{7}A, NCM bolati; D bolati emended to bolata; NCP bolati \\
\textsuperscript{8}NCP morani \\
\textsuperscript{9}C nikai; F nikē \\
\textsuperscript{10}A bādala \\
\textsuperscript{11}C nikai \\
\textsuperscript{12}A, D, F, I, J, NC, RC dhanuṣa; C, H, BR dhanaka; PH unr. \\
\textsuperscript{13}A, C, H cahū; F, I, RC cahū; NCM cahū \\
\textsuperscript{14}A, C, F, H, I, J, BR, PH, NC diśi \\
\textsuperscript{15}BR ācho; PH nikō \\
\textsuperscript{16}C, F, H, J, BR, NCM omitted \\
\textsuperscript{17}NCP āchi \\
\textsuperscript{18}C meghani; D, I, BR, NC meghana \\
\textsuperscript{19}C ghorani; NCP dhorani; NCM ghorana \\
\textsuperscript{20}C āchi \\
\textsuperscript{21}C, F, H, I, J, BR omitted \\
\textsuperscript{22}C mi; I bhūma; NC bhūmi \\
\textsuperscript{23}A, C, D, H, I, J, BR, PH, NC, RC omitted; F hari emended to hari \\
\textsuperscript{24}NCM hari \\
\textsuperscript{25}F ri; BR omitted; NC hari \\
\textsuperscript{26}D chā added, deleted \\
\textsuperscript{27}C, F, H, I, J, BR, NC omitted \\
\textsuperscript{28}C būdhani; BR būdhana; NCM buđana \\
\textsuperscript{29}C rēgani; D, I, J raigani; NCP rāgana; NCM rāgana; RC raigani \\
\textsuperscript{30}C kāna \\
\textsuperscript{31}A, C kīrorni; D, RC kīrorni; F, J karaurani; I, BR, NCP karorni; PH karorni emended to kīrorni?; NCM karorni \\
\textsuperscript{32}BR haridāsi \\
\textsuperscript{33}J, BR kuṣṭabdāhārī added \\
\textsuperscript{34}H, PH, NCM kē; I kaī; J kaī \\
\textsuperscript{35}C, F, BR, NC omitted; D mila; H omitted, added in marg., sec. m. \\
\textsuperscript{36}A, PH jamyo; C, F, H, I, I, BR, NC, RC omitted \\
\textsuperscript{37}H rāgu \\
\textsuperscript{38}J mālāra \\
\textsuperscript{39}Added: C, F, H, I, J, RC jamyaū; BR jamyo; NC jamau \\
\textsuperscript{40}A, C, D, F, I, J, BR, PH, NC, RC kiśora; H kiśori \\
\textsuperscript{41}NC kiśorani
\end{tabular}
āyeṣ dina pāvasa ke sacuṣ soṣ bolaṣ boliyeṣ mānuṣ na karihaū;
ghariṣ gharīṣ ṛūsameṣ kyaūṣ ṛūsameṣ teṣ bolaṣ boli[yeṣ jūṣ] mana bacaṣ kramaṣ;
(p.c. krama baca) ke;
bhayauṣ haiṣ bandhānaṣ bahutaṣ jatananiṣ kariṣ bisareṣ gunaṣ gasaṣ ke;
śī haridāṣaṣ ke svāmī syāmaṣ kuṇjābhāṛī pyāṛī basa ke.

1In NC the second part of the line (from sau) precedes the first
2A, D, F, J, PH ē
3A, F, H, BR, RC saca
4C kai; D kaū
5C, H, J, BR, RC su; F omitted; NCP sau; NCM su in brackets, written beneath so in brackets
6RC omitted
7A, PH, RC boliyai; D boliyai; F boli; H boliyē; I, NCM boliye
8Added: A, C, I, J, BR jū; D, H jū; F dai
9A, C, D, I, BR, PH, NC, RC māna
10A, D, I, RC ṛau; F, H, PH, NC ṛḥō
11C, F, I, J, BR, PH, NC, RC gharī
dC, D, F, I, J, BR, PH, NC, RC gharī
1C kai; F ḍē
16A, D, I, RC ṛūsanaū; F ṛū emended to ṛūsē
dA, H, BR, PH, NCP kyō; I, NCM, RC kyau
16C, I, NCP bane; D, BR, NCM, RC banaī; J banaī
dF tē
1F bāla
1C boliyai; D, F, RC boliyai; H boliyē; I boliye; NCP boliyē
20A, C, I, J, NC jū; F je
21A, C, D, F, H, I, BR, PH, NC, RC omitted
22BR karama
23Added: A, C, F, H, I, BR, PH, NCP, RC baca; D bacana; NCM baca emended to bacana
2C kai
2A, BR, PH bhayo; C, D, F, H, I, J, NC, RC bhayau
24A he; C haī
2C, F badhāna
24RC buhuta
2C, J, PH, NCM jatnana; F jatanini; NCP jatana
3NCP kari
3C bisakaire emended to bisare; F bisāre
3H ganara? emended to gana
3C ḍāṣa
3C kai
3BR haridāṣī
3A syā; C, D, F, H, J, BR, PH, NC syāmā (and E),
3A omitted, added sup. lin.; F rādhā
3C kai; NCM kē
yaha\(^1\) [aci]\(^2\) raja\(^2\) deṣyau\(^3\) na sunya\(^4\) kaḥā\(^5\) nabīna megha\(^6\) saṅga\(^7\) [biju]ri\(^8\) ekarasa\(^9\);

tā mē\(^10\) moja\(^11\) uṭhati\(^12\) adhika\(^13\) [bahu\(^14\) bhāntini\(^15\)\(^16\)] jasa;

mana\(^17\) ke\(^18\) deṣive\(^19\) kau\(^20\) aura\(^21\) suṣa nā[li\(^22\) koū\(^23\) pyā]ri\(^24\) tū\(^25\) citavata citahi\(^26\)\(^27\)

kara\(^28\)\(^29\) basa;

śri haridās\(^30\) ke svāmī\(^31\) syāmā\(^32\) kuṇjabhārini\(^33\)\(^34\) jū\(^35\) kau\(^36\) pabitra\(^37\) jasa.
bünde¹ suhāvani³ ri⁴ lāgati⁵ mati⁶ bhijai⁷ teri cūnari;
mohi⁸ dai⁹ utāri¹⁰ dhari¹¹ rāśo¹² bagala mē¹³,¹⁴ tū¹⁵ na ri;
lägi lapatāi¹⁶ rahai¹⁷,¹⁸ chāti¹⁹ saū²⁰ chāti²¹ jyaū²² na²³ āvai²⁴ tohi²⁵,²⁶ bauchāra²⁷ ki phūnari²⁸;
śri haridāsa²⁹ ke³⁰ svāmī syāma³¹ kahata³² bijuri³³ kaūḍhe³⁴ kari³⁵ hā³⁶ kahū³⁷ na ri.

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¹A, BR, PH, RC bunda; C būdai; D būdn; F būndē; H būnde emended to būnda; I būdai; J būdai; NCP būdai; NCM būdai
²Added: F ba; I aba
³A suhāmāni; C, F, J, PH, NC suhāvani; BR suhāvana
⁴I, NC omitted
⁵C lāgaita; D, BR, PH, NC lāgata; RC lāgai
⁶NCM māta
⁷A bhijai; C bhije
⁸NC mohi
⁹A, C de
¹⁰C, NC utāra; D utāri
¹¹H āhu emended to dhari sec. m.; NCM dhari
¹²A, D, I, BR, NCP, RC rākhati; C rāṣyā; J rāṣyaṛ; NCM rākhau
¹³C, H, I, J, BR māī; D, RC māī
¹⁴Added: I sa; RC tū.
¹⁵C cūnari, RC sunari instead of tū na ri
¹⁶C lapatāī; D, J, NC lapatīya
¹⁷A, PH, NCP rahā; D, F, I, NCM rahe; H hai emended to rahai pr. m.; J, RC rahai
¹⁸NC doī chaila added
¹⁹NC chāti
²⁰A, F, BR, PH, NC sō; D omitted, added in marg., pr. m.
²¹Added: F lāgī; NC lāgāya
²²A jyō; D jaū; I, BR jō; J jyaũ; RC jaũ
²³I nahi
²⁴A āvē; F, NC omitted
²⁵C tūāhi; BR omitted; NCP tūāhi; NCM tohī
²⁶Added: F lāṅī; NCM avajau; NCM āvai
²⁷A pochāri; C, H, I, PH bochāra; D bačhāra
²⁸A pūnari
²⁹C haradāsa; BR haridāsi
³⁰C kāī
³¹A, C, D syāmā
³²F kahatī
³³F dāmī; J bijūrī
dlākhau; C, J, BR kaūḍhai; D, RC kaūḍhai; F kōḍhi; H kōḍhe; I, NCM kaūḍhai; PH kōḍhē; NCP kaūḍhē
³⁴C kari; NC kara
³⁵C, D, NCM hā
³⁶A, D, NC hū; C hu; F, I, J hū; H hū emended to kahū; BR omitted; PH kahū emended to hū
bhijana¹ läge² ri³ doù⁴ jana;
añcarā⁵ kī auṭa⁷ karata doù⁶ jana;
atī unamatta⁹,¹⁰ rahata¹¹ nisa¹² bāsara rāga hi ke¹³ raṅga raṅge¹⁴ doù¹⁵ jana;
śri haridāśa¹⁶ ke¹⁷ svāmī syāmā kuñjabihāri¹⁸ prema¹⁹ paraspara²⁰ nṛtya²¹ karata doù²² jana.

¹D bhijata; NC bhijana
²D lāgi
³NCM omitted
⁴C duñu
⁵H sahacāri added, deleted
⁶A, D, F, H, I, NC, RC acarā
⁷A, C, D, F, H, I, BR, NC ota; RC oṭi
⁸C dou; H haṭi emended to doū
⁹D uttama added; BR, NCM, RC unmatta
¹⁰D uttama added
¹¹F rahati
¹²A, I, BR, NC nisi
¹³H omitted, kai added in marg.
¹⁴A, D, I raṅge; H rāge
¹⁵C dañu
¹⁶BR haridāśī; NCP haridāśa
¹⁷C kai
¹⁸C, H, I, J, BR, NC, RC omitted
¹⁹C, F omitted
²⁰C, F omitted
²¹A nṛta; F nṛta
²²C dañu
nadita1 mana mṛdaṅgi2 rāṣa3 bhūmi4 suṅkānti5 abhinē6 su' nava gati8 tribhaṅgi9;
dhāpi10 rādhā11 natāta12 laḷita rasavati13 nāgari14 gāi15 te16 gṛ17 [nābhī]18 tūṇgī19;
rasada20 bihāri21 bande ballabhā rādhikā nisī22 dīna raṅga raṅgi23;
śrī haridāsa24 ke svāmī syāmā25 kuṇjabihāri 26 saṅgīta27 saṅgi28.

1RC nadata
2C mṛdaṅgi; H mṛdaṅge emended to mṛdaṅgi
3F rasa emended to rāṣa secc. m.; J rāṣi; BR rasa
4NCP bhūmi
5C, D, H, I, NC sukānta; F sakāta; RC sukāti
6C unrr.; D, NC, RC abhinaya; F omitted, added in marg., secc. m.; H, I, J, BR subha
7C unrr.; H, I, J; BR omitted
8F omitted, added in marg., secc. m.; H gata
9C, I, J trabhangi; D, RC tribhaṅgi; H tribhaṅge
10D dhāpa; F gāi; H, BR, NCP dhāpi
11H rādhē emended to rādhā
12A, F, H, I, J, BR, NCP, RC natati, NCM natati
13F, NCM rasavati; H rasavata emended to rasavati, originally preceding laḷita, wordorder emended with numbers
14C, BR omitted; D nāgīrī; H omitted, added in marg.
15C, NC gāi; D, J, RC gāya; H gāvatī emended to gāi
16A ti; C to; H omitted, added secc. m.
17A, BR, RC gra; F gu; H gr
18H nābhbī; NCM nābhī
gA guṅgī; C tugī; H tuṅge
20C rasata
21C bib[...]
22A, D, I, RC nisa
23C omitted; H raṅge
24BR haridāsi
25F syāmī emended to syāmā
26NC so added
27F santa
28H saṅge
'dāmini² kahata³ megha saũ⁴ hamāri⁵ upamā⁶ dehi⁷ te⁸ jhūthe⁹ yei¹⁰ [megha yei¹¹ bijuri¹² sāci¹³];

jina¹⁴ jina¹⁵ hamāri¹⁶ [upamā¹⁷ dimi¹⁸,¹⁹ tina²⁰ tina²¹] kī māti²² kāci²³;

aisi²⁴ kahir²⁵ [sunī jū²⁶,²⁷ būnde²⁸ tē²⁹] kanu³⁰ nyārau³¹ tā pātatara³² kau³³ [dijai³⁴ samudra³⁵ rāci³⁶];

śri haridāsa³⁷ ke svāmi syāmā³⁸ kuñjabihāri³⁹ atala atala⁴⁰ priṭi⁴¹ māci⁴².

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1In F and H the second part of the line (from yei megha) precedes the first
2F, H, I, NCM dāmini
3A, F kahati
4F, BR, PHI, NC sō
5F, H omitted
6F, H omitted
7D dalhi; F, H omitted; I, J dalhi; NCP dēhi; RC dauhi
8F, H omitted
9C jhūthai; F, H omitted; I jhūthe;
10C yei; H, BR ei; J elī; RC yai
11F, BR ei; H yaha; J yehi emended to yehi
12C bijuri
13A, NCM sāci
14C, J jini; F, H omitted
15C, J jini; F, H omitted
16C, BR loganī; NCM logana
17C, J, BR, NCM pātatara; I īpamā
18C, NCM diyaui F, H dēhi; J diyaui; BR diyo
19Added: F jūthi; H te jhūthe (in text), jina jina logana pātatara diyo tina (in marg.)
20F jini; I tini emended to tūni
21C, D, H, BR, PH, NC omitted; F tini; I omitted, added in marg.; J tini emended to tūni
22H hai added, deleted
23BR, NC kāci
24A, H esi
25C kahu; RC kahū
26A, I jo; D, H, J, BR ju; F na
27C [jū...] folios missing
28A, D, F, H, J, BR, PH, RC būnda; NCP bāda; NCM bōde
29A, F, BR te; D, RC tāi; J tāi
30D, F, H, I, J, BR, PH, NC, RC kana
31D nyārau; BR, PH nyāro
32A pātatara; I pātatari
33A, H, I, J kyau; F, PH kō; BR, NC kyō
34F omitted
35F dīyē added
36A, D, F, H, I, J, BR, PH, NCM, RC rāci
37BR haridāsi
38A syāmi emended to syāmā; H syāma
40F, NC omitted
41RC priṭa
42A, D māci; H viścē? emended to māci
nācata morana¹ saṅga syāma mudita syāmāhi² rîjhāvata³;
taisiye⁴ kokilā⁵ alāpata⁶ papihā⁷;⁸ deta sura taisoi⁹ megha garaji¹⁰ mṛdaṅga bajāvata¹¹;
taisiye¹² syāma ghaṭā nisi¹³ si kāri¹⁴ taisiyai¹⁵ dāmini¹⁶ kaūḍhi¹⁷ dipa diśāvata¹⁸;
śri haridāsa¹⁹ ke svāmī syāmā²⁰ kuñjabihāri²¹ rījhi rādhe hāsi²² kaṇṭha lagāvata²³.

Folio missing in C, verse omitted in F

¹A, D, H, I, J, BR, PH, RC morani
²NC sīhi
³A, BR, RC rîjhāvati
⁴D taisiya; H taisiyai; J taisiye; PH taisiyai; NC taisiya; RC taisi
⁵NCP kaukila
⁶D -pa- added before lā, deleted; H alāpita emended to alāpata
⁷PH omitted, added in marg.
⁸PH sura added
⁹D taisoi; I taisei; NCM taisaui; RC tessei
¹⁰D, NC garaja
¹¹D vata; RC bajāvati
¹²D taisiya; H, PH, NCM taisiyai; J taisie; RC taisiyai
¹³D nisa
¹⁴H kāri
¹⁵A tesiye; D taisi; I, J, BR, NCM taisiye; RC taisiya
¹⁶I, NC dāmini
¹⁷D kaūḍhi; H, PH kōḍhi; I kaūḍhaī
¹⁸RC diśāvati
¹⁹BR haridāsi
²⁰H syāma emended to syāmā sec. m.
²¹I kaū
²²D, I, BR hasi; H hara? emended to hasi; J, NCP hāsa
²³NCM lagavata; RC lagāvati
hari ke aṅga kau candana lapatānaḥ tana tere deśiyata māṅo pita colī;
maragaḥ abharana badana kāhe kaū chipāvata chipāyē na chipata māṅo krṣṇa bolī;
kaḥu aṭjana kahū alaka rahi ṣisi surati ranga ki poṭa ṣoli;
śrī haridāsa ke svāmī syāmā bīhārini milītu? na hāru na rahyau kaṭha bica auli.
[kuca gaḍu]vā¹ jobana maura² kaṇcuki basa³ (p.c. basana) dhāpi⁴ lai rā[ṣyau⁵,⁶ basanta];
guna mandira rūpa bagicā⁷ mai⁸ baiṭhi⁹ hai¹⁰,¹¹ [muṣa lasāta];
koṭi¹²,¹³ kāma lāvanya¹⁴ bihāri jā¹⁵ deṣata¹⁶ sa[ba duṣa nasāta];
aise¹⁷ rasika¹⁸ śri¹⁹ haridāsa²⁰ ke svāmī²¹ [tina²² ko²³ bharana āi²⁴] mili²⁵ hasāta.

Folio missing in C

¹A, J, RC gaḍu; H gaḍūvā; BR gaḍavā
²H, BR, PH mora
³A, D, F, H, I, J, BR, PH, NC, RC basana
⁴H dhāki; RC dhāpi
⁵PH rāṣyo; NC rākhau
⁶BR hai added
⁷NCP bagicā
⁸A, F, I, NC mē; D, BR, PH, RC mai
⁹I baiṭhi
¹⁰A he; D, PH hai; F, H hē
¹¹A vaha added
¹²NC koṭi
¹³F koṭi added
¹⁴J, PH lāvani; NCP lāvanya
¹⁵A, I, J, NCP jāhi; NCM jāhi
¹⁶I deṣa; BR dekhe
¹⁷A ese; BR omitted, added inf. lin.; NCP aisē; NCM aisai
¹⁹H omitted, added in marg., sec. m.
²⁰BR haridāsi
²¹J syāmā added
²²F tā
²³A, D kau; F, BR, PH kō; H, I, J, NC, RC kaū
²⁴A, D, F, J, BR, NC, RC āi; PH āī
²⁵H prābhū? emended to mili; NC mila
kuñjābhārī [kau1 basanta] 2 calahu3 na4 deśana jāḥi5;
‘nava bana nava nikūfja nava pallava7 nava juvatini8 mili9 māhi10;
baṃsi sarasa11 madhura dhuni12 suniyata13 phūli14 aṅgana15 māhi16;
sumi17 haridāsa18 prema sō19 premahi20 chirakata chaila21 chuvāhi22.

Folio missing in C

1 BR, PH ko
2 A, I, J, RC sakhī added
3 BR calau
4 NCP omitted
5 D, H jāḥi; NC jāḥi
6 A third line omitted, added in marg.
7 D pavallava; PH palava
8 A, D, BR, NCP, RC juvatīna; PH juvatiṇī; NCM jūvatīna
9 D, NC mīla
10 D māhi; NCP māhi; NCM māhi
11 A omitted, added sup. lin.
12 F sura
13 F suniyati
14 H phūle emended to phūli
15 F aṅgani
16 NC māhi
17 J, BR, NCM śrī added
18 BR haridāsī
19 D, H, I, J saū; RC sau
20 A, I premē; J, RC premāi; NCM pramāḥi
21 A chela
22 D, H, J, NC, RC chuvāhi
cali¹ ri bhira tē² nyārei³ šelai⁴;
kuṇja⁵ nikuṇja maṇju⁶ mē⁷ jhelai⁸;
9 paṇči¹⁰ na¹¹ sahīta¹² saṣṭi¹³ na¹⁴ saṅga¹⁵ koū¹⁶ tihi¹⁷ bana cali¹⁸ mili kelai¹⁹;
śrī haridāsa²⁰ ke svāmī syāmā²¹ prema²² paraspara²³ būkā bandana melai²⁴.

Folio missing in C

1 J cala
2 A, F, BR te; D, I, J, RC tāī
3 H nyāre
4 A, H khele; D saile; F ṣeše; RC khelai
5 F second line omitted
6 I maṇja; BR omitted
7 D, RC mai; I, J mai
8 D jhelai; H, PH, NCP jhelē
9 Added: A, F, H, J, BR, NCP jaha; I tahā
10 F, H pachi; I, J, NC, RC paṇčhi
11 I, J, PH ni
12 F saṣṭi na; H saṣṭi emended to sahīta; NCM saṅga
13 H saṣṭa, emended to saṣṭi; NCP sakhi
14 F omitted; H, PH omitted, added in marg.
15 F, BR, NCM omitted; RC sāga
16 A, J kauu; F kāṭi
17 I tihi; NC tihi; RC tiha
18 D cala
19 D, RC kelai; F, H kelē
20 I, BR haridāsi
21 Added: F kuṇjābhā; H kuṇjābhāri
22 F, H omitted
23 F, H omitted
24 D, BR, RC melai; F, H, PH melē
abu\(^1\) ka\(^2\) basanta nyare\(^3\) śel\(^4\) kāh\(^5\) sō\(^6\) na\(^7\) mili\(^8\) śel\(^9,10\) ri\(^11\) teri sō\(^12\);  
ducate\(^13\) hota\(^14\) [kach\(^{15}\) na\(^{16}\) sa]\(^{17,18}\) pāiy\(^{19}\) tū\(^{20}\) kāh\(^{21}\) sās\(^{22}\) sō\(^{23}\) mili\(^{24}\) na\(^{25}\) meri sō\(^{26}\);  
dēṣaigī\(^{27}\) ju\(^{28}\) raṅga upa\(^{29}\)śa parasp\(^{30}\) raṅga rāgin\(^{31}\) [ke]\(^{32}\) pher\(^{33}\) pheri sō\(^{34}\);  
śrī haridāsa\(^{35}\) ke svāmi syām\(^{36}\) kuṇjabihārī raṅga\(^{37}\) hi ma\(^{38}\) raṅga\(^{39}\) raḥai\(^{40,41}\) eri\(^{42}\) saū\(^{43}\).

Folio missing in C

\(1^F\) ava  
\(2^A, H, NC kē; D, F, RC ke; I kai\)  
\(3^RC nyarī\)  
\(4^A, D, BR, RC khe\(:lā; F, H, NCP śelē\)  
\(5^NC kāhū\)  
\(6^D mā; H, I, J saū; RC sau\)  
\(7^D, F, H, I, BR, RC omitted\)  
\(8^D, F, RC na added\)  
\(9^D, I, BR, RC śelā; J, PH śelā\)  
\(10^H, J, BR na added\)  
\(11^I, NC omitted\)  
\(12^A, D, H, I, PH, RC sau\)  
\(13^A, D, H, I, J, BR, NC, RC ducite; F ducite\)  
\(14^F bhae; H bhaye; I bhayai; PH hau\)  
\(15^F, H omitted; RC kachū\)  
\(16^F, H, J omitted\)  
\(17^A, D, F, H, I, J, PH, NC, RC sacu\)  
\(18^Added: F na kachū; H na kachū; J na\)  
\(19^A, J, BR, NC pāiyata; D pāiyai; F, RC paiyata; H, I pāiyata; PH pāiyē\)  
\(20^H, NC tū; BR omitted\)  
\(21^J, BR, NCM kāhū\)  
\(22^H omitted, added in marg.\)  
\(23^D, H, I, J, RC saū\)  
\(24^H, BR, PH, NC milā; RC omitted\)  
\(25^Added: NCM ri; RC milī\)  
\(26^A, D, H, I, J saū; RC sau\)  
\(27^A, \) dēkhāigu; NC dēkhāigu\)  
\(28^A, NC jo\)  
\(29^BR, RC upajaigau; PH upajaigaū\)  
\(30^RC paraspāra\)  
\(31^F, I, J, PH rāginiṇī; H rāgini; NC, RC rāginīṇā\)  
\(32^J ka; RC kī\)  
\(33^A, D, I, J, NC, RC pērä; F pēri\)  
\(34^A, D, H, I, J saū; RC sau\)  
\(35^J, BR haridāsi\)  
\(36^H syāma emended to syāmā; PH svāmā\)  
\(37^H raṅga emended to raṅga\)  
\(38^A, F, I, BR, NC mē; D, RC mai\)  
\(39^PH raṅgu; NCP raṅgī\)  
\(40^A rahyo; D upajata; F, H, J, BR upajata; I, NCM upajaigau; NCP raḥē; RC upajati\)  
\(41^RC hai added\)  
\(42^A, I ye°\)  
\(43^D, RC sau; F, BR, PH, NC sō\)
raho₁ [rahoᵡ bi]hārī jū³ meri âśina⁴ me⁵ būkā⁶,⁷ melata ho⁸ [kita⁹ an]tara hota¹⁰ muṣa avalokana¹¹ kaû¹²;
aura¹³,¹⁴ [bhāvatī¹⁵ tihārī milyau¹⁶ cāhāti¹⁷ misi¹⁸ kai¹⁹ païyā²⁰-²¹ [lāgō²² pana] pana kaû²³;
gāvata ṣelata jo suṣa [upajata]²⁴ su²⁵ to²⁶ koṭṭi²⁷ bara²⁸ hai tana kaû²⁹;
śri haridāśa³⁰ ke³¹ svāṁi³² ko³³ mīlata³⁴ ṣelata³⁵ ko³⁶,³⁷ suṣa³⁸ kahā³⁹ [pāiyata]⁴⁰ hai⁴¹
aisau⁴² suṣa⁴³ mana⁴⁴ kaû⁴⁵.

Folio missing in C.

1 A, F, H, I, J, NC, RC rahau; D rahaū
2 D, H, I, J, NC, RC rahau
3 F omitted
4 A ākhina; F, H, I, J āṣini; PH āṣini
5 A, F, I, BR, PH, NC mē; D, J mai; RC mai
6 NC būkā
7 NC bandama added
8 D, H, I, J, BR, RC omitted
9 F, J, RC kāta; H kāta emended to kita
10 PH kāta ba added
11 D, H, I, J, BR avalokani; F avalokini
12 A, D, F, RC kau; BR, PH kō; NCP mē
13 PH ora
14 F tau added
15 A, NC bhāmati; F, BR bhāvati
16 A, BR, PH milyo; H, NCM milau
17 D, F, H, I, J, BR, NC cāhata; RC vāhata
18 A, F, I mīsau; D, H, NCM, RC mīsa
19 I, J, NCM kai; PH kō; RC kāri
20 A païyā; D payyā; H paï; I païyā; PH païyā; NCP païyā; RC païyā emended to païyā
21 [lāgaū... ] folio missing in I
22 A, H, I, J, PH lāgaū; D, BR, RC lāgau; F lāgo
23 F, RC kau; BR kō
24 D uparajata; H upajai
25 J sau; NCM, RC so
26 A, D, F, J, BR, NC, RC tau
27 NCP kauṭī; NCM koṭā
28 H bira emended to bara; J, BR, PH baru
29 F, RC kau; BR kō
30 BR haridāśi
31 A omitted, added inf. lin.
32 Added: H syāma kīḷabhhārī; J syāmā
33 A, D, F, J, PH, NC, RC kau; H kō
34 RC mīlāṣa
35 RC khelasaṭa
36 A, D, F, H, J, PH, NC, RC kau
37 H aisau added in marg.
38 H aisau added
39 D kaḥā; F omitted
40 A, PH pāiyatau; D, F, J, NC pāiyata; H pāiyai emended to pāiyaita sec. m.; BR pāiye
41 D hai; H, J, BR, RC omitted
42 A esau; F, BR, PH aiso; J omitted
43 J, NCM omitted
44 NCP mana added
45 A, D, F, H, NCM, RC kau; BR ko
sōdhē1 nhāī2 bāiṭhī3 pahari4 paṭa5 sundari6 jahā phulavārī7 tahā8 suṣava[ta]9 alakāi10;
kara11 naṣa sobhā kala kesa sāvārata12 manō13 nava ghanā me14 udaghana15 jhalakāi16;
bibidhi17 singārā18 liye19 āgai20,21 thādhī22 priya23 saṣi bhayau24 bhara25 āṇi26 ratipatī dala
dalakāi27;
śri haridāsa28 ke svāmī svāmā29 kuṇjabihārī ki30 chahi31 niraṣata32,33 lāgata34 nāḥī35
[pala]kāi36.

Folio missing in C and I

1A, NC sōdhē; D, RC saudhai; F sodē; H saūdhē; J saūdhē; PH sōdhai
2D, J, NC, RC nhāya
3A beṭhī
4A, BR pahari; D pahara; H, NC pahira
5BR pahau
6J, NC, RC sundara
7D phulavārī; F phulavāḍi; H, J, NC phulavārī
8RC taho
9A, RC sūkhvati; D sūkava; F, J, BR sūkavati; H sūkavata
10F, H, NC alakē
11F - rh omitted, added in marg., pr. m.
12A saṃmārata; D, H sāvārata; F, J sāvārati; NCM samhārata; RC sāvārati
13A māṇau; D, J māṇū; F māno; BR mano; NC māṇō; RC manau
14D, J, PH mahī; NC ṭē; RC mai
15A, F, H, J, BR, PH, NC, RC udaganā; D udaghana
16F, H, NC jhalakē; BR jhalakai
17NC bibidha
18H siṣāra
19A liye; D, RC liyi; J liya; BR liye; NCP liye
20A, F, H, NC āgē; BR āge; RC āgai
21NCM liye added, wordorder emended with numbers to liye āgē
22A, NCP thāḍī; D thādī; NCM thāḍī
23D priyā; BR priye
24A, H, BR, PH bhayō; D bhayaū
25A, F bhari; D bhala; RC bhara
26NC āna
27F, H, NC 9kē; BR, RC 9kai
28J, BR haridāsi
29H svāmā emended to svāmā
30D, H omitted
31H omitted
32NCP niraṇkhatu
33H chabi added
34F lāgati
35A nāḥī; D, J, NCP nāḥī; F, H, BR, PH, RC nahi; NCM nāḥī
36F, H, NC palakē; BR palakai
कलाव साशि कुञ्जबिहारी सों मिली किवांति
सुंदर सों सुंदर मिली सेलाथा काईसे धो गणवति;
अुकका [परिण] गणवति पीया पति (पु) मंग्या गपवति;
श्री हरिदास वर्धमान के स्वामि दिनांकिरण 
कुणज बिहारी तांतामा ।

Folio missing in C and I

1. F, H साशि
2. D, H, J साह; RC साह
3. D मिला; J, NCM omitted
4. H काईटु; BR omitted; NCM सिता
5. BR omitted
6. J मिला added
7. A, J, NC देखाई; D देखेती; F देखाई; RC देखाई
8. A, F, H, J, BR, NC, RC omitted
9. A, D, H, J, NC una, F una
10. BR भावति; NCM भामाति
11. D, H, J साह; F omitted; RC साह
12. F, J, BR, PH, NC, RC सनत; H सन्दरा emended to सन्दरी
13. F, J सेलाथा
14. A, BR kaise; D kaisai; J kaisai; RC kaisai
15. A, J, PH dhου; D, H, BR, NC dhaou; F omitted; RC dhau
16. A गामति; F, H, J, BR, PH, NC गावति; RC गावति
17. PH ओका; NCM ओका
18. NC फ्या
19. D यारि
20. D, F, NCP साशि; RC साखी
21. F जहाँ; BR ताहा
22. NC पिया
23. H pai emended to sau; BR, NCM sो
24. F पाई; H, BR, NC पाई; NC पाई
25. D, H, J, NC, RC capavati; F pāvati
26. J, BR haridāsī; NCM haridāsī
27. NCM जु added
28. NCM so added
29. NCP, RC सफ्राम
30. A, D, H, J, BR, PH, NC omitted; F added, deleted; RC कुञ्जबिहारी
31. A, D, RC sau; H, J sah; NCM omitted
32. NCM lila ते added
33. A, D, F, J, NC, RC paudhī; H paudhī emended to paudhī sec. m.
34. A, D, F, H, J, BR, NC, RC रावति
রূথ্বা রসিকা কুন্জিবহারী শেলতাই 

রাদ্ধা পারসারাম কাহু কি (কাহু) 

বাইরে নাসী কাহু মনা শারদা 

মো [শারদা]।

কারা সো কারা বাজী কাতি সো কাতি বাজী মনি [কারানা নৃত্যায়] কাহু না রুচি 

শ্রী হরিদাস কে [স্বামী শ্যামায়] ফিয়ারা নয়া নয়া সাভিযানা কি দ্রষ্টিত 

বাচায়ত তাকি তাবার সরী।
navala\^{1} niku\=nja [graha\^{2} navala] āgai\^{3} navala\^{4,5} binā madhya\^{6} rāga gaurī\^{7} ṭhaṭī\^{8};
[manō\^{9} dasa indu\^{10}] piyūṣa\^{11} baraṣaṭa\^{12} susāda capala karajāvalī dṛṣṭi\^{13} piya\^{14} sō\^{15} jaṭī;
rijhī\^{16} rijhī\^{17} piya\^{18} deta\^{19} bhūṣana basana dāma ura rasana dasana\^{20} dharata\^{21} niraṣi\^{22}
sāranga kaṭī;
rasada śri haridāsa\^{23} bihārī\^{24,25} ān̄ga ān̄ga milata\^{26} atana\^{27} udo\^{28} karata surati\^{29}
ārambahāṭī\^{30}.

---

Folio missing in C

\(^{1}\)H, I, J, BR, NC, RC nava; PH nava emended to navala
\(^{2}\)D, NCP grha; NCM omitted, grha added *inf. lin., pr. m.*
\(^{3}\)A, F, PH, NC āgē; I āgai; BR āge
\(^{4}\)D navalā
\(^{5}\)F navala added
\(^{6}\)I maddhi; BR madhi
\(^{7}\)D āgai; J, PH, NCM gori
\(^{8}\)D, BR ṭhaṭī
d, RC mānū; I mānū; BR manū; NCP mānō emended to manō; NCM mānō
\(^{9}\)A, I, J, NCP, RC āgū; F āgū; BR āgū
d, RC mānū; I mānū; BR manū; NCP mānō emended to manō; NCM mānō
\(^{10}\)I piyūṣa; NC piyūṣa
\(^{11}\)A, BR barṣaṭa; NCP barasata
\(^{12}\)H dṛṣṭi; I dṛṣṭi; NCM dṛṣṭi; RC dṛṣṭi
\(^{13}\)I, PH, NCP piya; D yiya
\(^{14}\)A, F, H, I, J, BR, PH, NC, RC ki; D sau
\(^{15}\)NCP rijhī
d, RC rijhī
\(^{16}\)D, F, NC dharati; J omitted
\(^{17}\)D niravikhi; PH deleted?
\(^{18}\)BR haridāsi
\(^{19}\)NCP bihari emended to bihari
\(^{20}\)NCP bihari added
\(^{21}\)F omitted
\(^{22}\)D atina; I, NCP anata
\(^{23}\)I, PH, NCP udau; H, I, J, BR udota; NC udyota; RC udauta
\(^{24}\)D, F, H, BR, NC surati; NCP omitted
\(^{25}\)F arambahāṭī
jhumalata dola doī jana thādhe;
hai gata jora sahib jaisi ba jē kē dādi gahē gādhe;
bica bica priti rahasti rasa riti ki rāga rāginī jūthā bādhē;
Śrī haridasa ke svāmī syāmā kuṇjabihari rāga hi ke rāng a rāgi kādhē.

1 A thāde
2 A, D, F, I, J, BR, RC hā; H, NC hā; PH hai
3 D, F, H, I, J, BR ghatā
4 I jori
5 A jaisē; D, F, H, I, J, RC jaisau; BR jaiso
6 A, H, I, J, BR, NC omitted
7 D ke; H, J kaū; I, RC kaī; BR ko; PH kaī; NC kī
8 A rāī; D dādī; F dādī
9 D, F, H, I, J, BR ba added
10 D, I, RC gahai; H gahi; BR gahe; NC gahi
11 A thāde; D gādhyo; RC gādhe
12 J bici
13 F, J bici; H bica
14 RC prīta
15 H omitted, added in marg.; NCP rahisa
16 H rasi emended to rasa
17 D, RC rīta
18 H māi added, deleted
19 A, I, PH rāginī; F, J, BR, NC rāginī; H rāginī; RC rāganī
20 A, D, F, H, I, J, BR, PH, NC, RC ko added
21 H judha; NCP yūtha
22 BR haridāsi
23 D ko
24 RC ke added after -ha-, deleted
25 F raṅgani; H raṅga; NCP raṅgi
jhulata¹ dola²  śrī [kuñjabihārī;

dūsāri aura³ rasika⁴ rādhā bara⁵ nāgari⁶ navala⁷ dulārī;

rāse⁸ na rahatī⁹ hāsati¹⁰ kahakaha¹¹ kahe¹²,¹³ bilabilāta¹⁴ piya¹⁵ bhārī;

śrī haridāsa¹⁶ ke svāmī syāma¹⁷,¹⁸ kahata¹⁹ ri²⁰ pyāri²¹,²² ba²³ kai²⁴ rāṣī hahā²⁵ ri.

Folio missing in C

¹F omitted
²F jhulata added
³A, D, F, I, PH, NC, RC ora
⁴F -ka omitted, added in marg.; NCP rasika
⁵H omitted, added in marg.
⁶A, D, I nāgara; H nāgara emended to nāgari
⁷D -ha- added after na, deleted
⁸I rāsai
⁹A, D, F, H, I, J, BR, PH, NC, RC rahata
¹⁰A, I, PH, NC, RC hāsata; D, F, H, J, BR hasata
¹¹D, BR, NC kahikahi
¹²A kahē; F, PH kaha; H kaha? emended to priyā; I, J, BR, NC, RC omitted
¹³Added: D, I priyā; F, J, BR, NCM, RC priyā
¹⁴D bilāta; RC bilabilāti
¹⁵I, NCP piya; BR priya
¹⁶BR haridīsī
¹⁷D, F, I, RC syāmā
¹⁸F kūnjabihārī added
¹⁹F omitted; RC kahati
²⁰F omitted
²¹F omitted
²²RC bali added
²³A, D, F, H, I, J, BR, NC, RC aba
²⁴A, F, NC ke; D, I, J kai; H, BR ke
²⁵H, I, NC hāhā
[kōṇa¹ prakṛti² tibārī³ chiyā⁴ tumahī⁵ milata [begī⁶ bhora⁷ hvai⁸ jā]tā;
9athavata¹⁰ nimesā hoi¹¹ paha¹² phāṭi¹³ deśi[yata¹⁴ pa]hili¹⁵ sahimāta¹⁶ hvai jāta;
āvata [jāta]¹⁷ bhārau¹⁸ para]jī¹⁹ pita]²⁰ mari²¹ jāta;
śrī hariḍāsa²² ke svāmī²³ tuhmāra]²⁴ mātha]²⁵ trana²⁶ kitau[ka²⁷ suṣa²⁸ jāta].
1juva2 kavani3 baisa4 kisor5,6 [doû nikasi7] thâde8 bhaye9 saghan bana tai10;
tana tana11 mai12 basata mana mana më13 lasata sobhâ14 bâdhi duhh15 disî16 mânî17
pragata16 bhai16 damini20 ghana ghana te21;
môhana22 gahara23 gambhira24 bidita25 pîka bâm26 upajata27,28 priyâ29,30 ke bacana31 te32;
și haridâsa33 ke svâmi syâmâ kuñjabîhari aiso34 ko35 mana36 jâ37 ko38,39 lâgai40,41 anata42
matë43.

Folio missing in C

1In F, H and J the second part of the line from doû, (e doû in J) precedes the first
2F, H, I, NC juga; I juva
3A, D, I, J, BR, PH, NCP, RC kavani; F kavaniya; H kamanîya; NCP kavaniya
4F omitted; PH vaisa
5I kisaura
6J e added
7D, NC nikasa
8A, NC thâde
9A, D, F, J bhae
10A, F, H, PH, NC tê; BR te; RC tai
11PH më emended to tana
12A, F, H, I, PH, NC më; BR mai
13D, H, J, PH mai; BR, RC mai
14D saubhâ; RC ŋomâ
15D, RC duhh; F, NC duhh; BR duhu
16D, I, PH, NCP, RC disa
17A, D, I, BR, RC mânaû; J mânaû
18A praghata
19A, D, F, H, I, J, BR, PH, NC, RC bhai
20D dâmuna; H, NCP dâmni
21D, I tai; BR te; RC tai
22D, RC mauhana
23A gahana
24RC gambhira
25A, I, RC badata
26F bâm
27J upajata; PH upajita
28Added: D mânaû; F, J, NCM mânô; H mânaû, in marg.; I mânaû; BR mâno
29F pîka; H piya; I priyâ
30NCM jû added
31NCP bacanana
32D, RC tai; I, J tai; BR te
33BR haridâsi
34A esau; D, F, H, I, J, RC aisaau; NC aisô
35D kau
36F, H, I, J, BR, NCM, RC omitted
37F, H, J, BR omitted
38D, I, NC, RC kau; F, H, J, BR omitted
39I, NCM mana added
40NCP lâge
41F, H, J, BR mana added
42D anatana; F, NCM anatë; J anatai; BR anate
43D, RC matai; F, J, BR, NCM omitted; H omitted, added in marg.; I matai
Chapter V

*Aṣṭādaśa siddhānta* and *Kelimāl*:
Annotated translation

The following commentaries have been cited in the translation of AS and KM:

**HE**
Hargūlāl’s edition (Braj commentary of AS, VS 2028, AD 1971)

**NC**
Nāgaridās’s commentary (Braj commentary of KM, 18th c. VS)

**PC**
Pitāmbardās’s commentary (Braj commentary of KM, 18th c. VS)

**RC**
Rādhāśaranaḍās’s commentary (Braj commentary of KM, 19th c. VS)

**SMC**
Śvāmī Śrī Haridāsa Saṅgit Mahotsav’s commentary
(Hindi commentary of KM, AD 1973)

**TC**
Tulsidās’s commentary (Braj commentary of AS, VS 2009, AD 1952)

For further information about NC, PC, RC and BC see chapter VII.

I have also consulted Growse’s translation of AS. Indeed since his English is much more idiomatic and poetic than mine could ever hope to be, I have used his wording in some instances where his interpretation coincided with mine and his language was not too christianised or outdated.
As you keep one, just so one remains\(^1\), oh\(^2\) Hari;
And were I unthinkingly\(^3\) to set foot somewhere else whose tracks would I follow\(^4\)?
Even should I want to do what pleases my mind\(^5\), how could I\(^6\) hold and keep it?
Haridās\(^8\) says: like\(^9\) a bird\(^10\) in a cage, which remained fluttering\(^11\) despite all its attempts
to fly\(^12\).

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\(^1\)The idea of the individual's total dependence on god is expressed with almost identical words in Šūr's 
\(\text{jausā rākhahu taisā rahiū} \) (see Snell 1991b, p. 88).
\(^2\)\(\text{hau} \) here is a vocative particle rather than a form of the verb \(\text{ho-}\).
\(^3\)The interpretation of \(\text{acarace} \) is problematic. SBBhK gives three meanings of \(\text{acarace} \): 'not venerated',
'silent' and 'indiscriminately'(\(\text{acarcit, apitît, binā pitiit ke; cupcûp and binā phâĉûne, bina bhêd jîne}\). My translation
is based on the third of these, despite the fact that this line is quoted in SBBhK as the example
for the first. TC and HE gloss \(\text{acarace} \) with 'without/against one's wish' (\(\text{icchā ke binā/prâtikül}\): \(\text{carcā nām vicēr kau hai, na carcā acarē. acarē nām āpke vicēr arthāt icchā ke binū} \) (TC); \(\text{âkī icchā ke prâtikül} \) (HE). BC reads \(\text{acarace} \) as representing \(\text{carcā: ari siddhânta āi to carcā hī mat karo}\). Growse translates: 'If I
would shape my course in any different fashion, tell me whose tracks could I follow'.
\(^4\)MSS A, BR, PH; B, D, F, I and J add \(\text{kaho/\text{\textdegree au}}\) (see variant 18). This interpolation is supported by a
large number of relatively independent MSS; however, it is of explanatory character and does not really
contribute to the sense. Moreover it might have been a poetic hyper-correction aimed at lengthening this
extremely short line, and enhancing the alliteration of \(k\).
\(^5\)The use of the absolutive rather than the 1st p. subj.-pres. here is probably due to the rhyme.
\(^6\)\(\text{mana bhâyau} \) as a synonym of \(\text{mana ko rucnevalā, 'pleasing the mind'} \) is attested in SS.
\(^7\)My translation is based on the reading of G: \(\text{kari râsāi āhū pakari}\). MSS A, B, D, F, I, J and BR add
\(\text{sakō\textdegree au/\textdegree au jo/jyau tuma}\), read \(\text{râsau/o} \) instead of \(\text{râsâū}\), and omit \(\text{hau} \) (see variants 35, 36, 37). The
translation of this reading, which is also semantically possible, would be: 'you have seized and kept me'.
\(^8\)The interpolation of the honorific \(\text{śrī}, \) suggested by MSS B, F, I, J and BR (see variant 39) is evidently a
sectarian hypercorrection.
\(^9\)The reading \(\text{lō\textdegree o/\textdegree au} \) of MSS A; B; D, F, I, J and BR (see variant 43) is attested as a synonym of \(\text{jo/\textdegree}
\) 'in the way in which; just as; like' in SS.
\(^10\)Literally: 'like a creature in a cage', the gloss 'bird' is determined by the following \(\text{udive}\).
\(^11\)The readings \(\text{tadaphādi/\textdegree ari/taraphāri/taraphārīya/taphārī} \) of MSS A; B, F, I; D, J and BR (see variant 44)
with their meaning 'to toss about, to be restless; to flounder; to writhe' (see OHED) convey the same idea
(expressed also by \(\text{phataphatīya} \) of the anxiety of the bird which cannot escape from the cage.
\(^12\)Literally: 'having done however much in order to fly'. \(\text{kitōī} \) here is used rhetorically.
No one has any power, all happens by your grace, Bihāri-Bihāriṇī;
The rest is falsehood and illusion, why speak [of it]? It is defeat¹.
To him who loves you, show love, source² of all happiness;
Haridās’s sovereigns Śyāmā and Kuñjabihārī are the support of life³.

¹The use of the verbal noun hārīni here is determined by the rhyme.
²Both forms kārani and ādhārani are presumably an accommodation for the rhyme.
³prāṇa-ādhāra is glossed in SBBhK with prāṇa-ādhāra, which means literally ‘support of life’, and metaphorically ‘husband, beloved’ (see OHED).
At times the mind strays, [but] what joy¹ is greater than this² now?

There are many different traps³, keep⁴ it in restraint⁵, or you will find unhappiness;

Bihārī is lovely as myriads of cupids, looking⁶ at him one obtains all happiness and is kept in countenance⁷;

May I remain⁸ constantly gazing at the wondrous faces of Haridāś’s sovereigns Śyāmā and Kuśījabihārī.

¹Dittography of su-in MS J (see variant 8).
²I have translated yā tē as part of the comparative expression. Its alternative interpretation ‘therefore’ is semantically inferior in this context.
³ghata as a form of ghāta is attested in SBBhK. My translation is based on the interpretation of HE: anek prakār kī pralobhan rūpi ghāt. TC, BC and Growse read ghata as ‘means’: ghata nāṁ dīv athvā upāy kau hai, bhihit blātī ke upāyan saū (TC); sub prakār se sanjhih bujhākar (BC); ‘discipline it in every way’ (Growse).
⁴In this context the imperative makes better sense than the perf. ptc., suggested by MSS A, B, F, I, J, PH and BR (see variant 14).
⁵ANI as a synonym of dabāv is attested in SBBhK. Similar is Growse’s interpretation: ‘keep it under’. The commentaries seem to gloss âni as derived from the verb ā(n)-: man kau śī bīhārījī ke caraṇau nē lagāya (TC); yadi...man ko is ras mādhuḥī mē nāḥī lagāya (BC); yākī māhānadhur ras mē ḍūdī kē rākhāya (HE).
⁶The interpretation of muhācuhi is problematic. It is attested as a f. n. meaning paraspar dekhi-dekhi, literally: ‘looking at each other’, in SK, and as a synonym of dīg māmā ‘to boast, to brag; to be vainglorious’ in SS. Most commentaries follow the sense given in SK: muhācuhi arthaḥ sanmukḥ dṛṣṭi se dṛṣṭi jor dārsan kau sukh lēta (TC); śrībhārī—bhārīmījī ke ati bīcīn śrīmukhecdanau kau paraspar muhācuhi ke sarvopari sukh kē nihāni haf (HE). BC interprets muhācuhi as a synonym of vāčā ‘desire, longing’: lok evaṇ lokottar mē jīte bī sukh haf ve sab kotikāmāvya śī bīhārī ji se sukh ke liye muhācuhi yānī vāčā karte haf. Growse translates: ‘and Pleasure and all delights dwell in his presence’.
⁷The imperative of rah-, suggested by MSS B and F (see variant 29) is also semantically possible; however there is not enough manuscript evidence for this reading.
⁸The gloss of rūṣa nulāta is questionable. I have translated it on the model of the combination of rukha and the transitive counterpart of rahna, rakna, which means ‘to keep the face towards, to show continuing favour’ (see OHED). BC ignores it. TC and HE read rukha liye āpki ṛś ṛś liye arthaḥ āpki ruci ke anusār sakhiyaṁ sevan karai haf (TC); rukha liye sadākāl lāṭa-langāva haf (HE). For Growse see above.
Worship Hari, worship Hari, do not desert him, value1 your birth as a man2;
Do not wish3, do not wish for even the least particle of wealth;
It will come to you unsought as one eyelid4 droops5 upon the other6;
Haridās says: when7 death comes, wealth8 is left behind alone.

1I have followed BC and HE in my translation of māni nara tana kaū, which stresses that human birth affords a unique opportunity for sādhana: ye bhajan ekmātra mānavaḥ deh sū hi bānī sakai hai (HE); yah māna-v jīvan prabhū ki amīlīya den hai (BC). TC and Haynes gloss mānī as ‘pride, arrogance’: nara tara kau māna arthāt mana-ṣya deh kau abhimān chor kai; ‘and forget the arrogance of the human body’; Growse translates: ‘nor desert him out of regard for thy mortal body’.
2Haplography of na- in MS J, because of previous na-, see variant 6.
3bāchāi is presumably second rather than 3rd p. subj.-pres., since the latter would bring about an unnecessary and awkward change of subject (cf. the 2nd p. imperatives in the first line). The reading bāche/bache of MSS A and F (see variants 10 and 13) is grammatically superior, since -e is usually the ending for 2nd p., aī- being the ending for 3rd p. subj.-pres.
4I have followed Growse in translating pala laīgata pala kaū literally rather than as the idiom pala laīg- = nama ana, ‘to feel sleepy’ (see SS). This image can be interpreted as referring to the spontaneity with which the upper eyelid closes on the lower eyelid.
5MSS B, I, J, BR; D and F read lāgai/āā/e, see variant 23. About the functional overlap of subj.-pres. and general pres. see III 6.3.2.1.
6The rhyme pattern -na kaū is not maintained in this line. No MS suggests a reading correcting this inconsistency (see variant 25).
7The reading kyau/ā of MSS F and BR (see variant 30) is semantically inferior.
8BC interprets this image as referring to the similar nature of wealth and death: wealth is like death for man: paramārthath-path ke pathikō ke liye dhan mṛtyu ke sadāḥy paramārthik prāṇ ko harān karnevalā bairī hai.
Oh Hari, there is no destroyer like me, and no sustainer like you, a contest has arisen between you and me;

Whoever wins, whoever loses, still do not give up the combat;

The wondrous games of your illusion beguile sages, [even] the cunning are deceived by its feints;

Haridās says: I won and you lost, but even so there is no conclusion.

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1. ko functioning as the indefinite pronoun kōi is attested in SBBhK. In this meaning the reading ko of MSS A and BR (see variants 5 and 9) is more straightforward.

2. Both bigāraṇa and sabāraṇa are here verbal nouns functioning as verbal agent (see Snell 1991b, p. 16).

3. The form pita is not attested. This translation is based on the emendation para, supported by MSS A, D and I (see variant 19).

4. bad! as 'combat' is not attested. However, this is the meaning given by the commentaries, presumably derived from the verb bad- 'to wager, to be joined (as combat, rivalry)' (see OHED), or badābdādi 'rivalry, contestion' (see Platts): hōdā tūtāgī nāhī (TC); āpne hōr...ma chorkē nibhāše hi rahiyo (HE); 'there is no breaking of the condition' (Growse).

5. MSS A, F, J and BR add pasārī (see variants 23 and 24) 'to spread out, to expand, to extend' (see OHED). This variant is a possible alternative in the case of MSS F and BR, which read tuma rather than tuhmāri (see variant 22), but is grammatically inferior in the case of MSS A and J, where the sentence has no subject (pasārī is a vt.).

6. My translation is based on the reading muni, supported by MSS A, I, J and BR (see variant 26). The text of the second pada of the third line is evidently corrupt. This transpires through the lemmata as well: muni suni kāke bhūle kor (TC); sura muni kāke bhūle kod (HE); suni muni kāke bhūle kod (Haynes); muni kāke bhūle kor (Growse). suni muni, sura muni and muni suni are not supported by any of the MSS collated by me; they have presumably resulted from contamination, whereby scribes have compared MSS which read suni/sura with MSS which read muni, and have included both of them for the effect of the assonance of -ni. Between suni and muni, the latter is semantically superior in this context. It is poetically superior as well, since it brings about alliteration of n-, but this argument cannot be conclusive.

7. kāke is not glossed in any of the commentaries. My translation is based on the meaning 'a cunning fellow' for kāka, given in OHED.

8. kora as a synonym of paītra 'feint, dodge' (see OHED) is quoted in SBBhK. The example it gives from Sīrṣīgar connects kora again with bhūl-: kora bhūle gorā thantharāne. BC and HE gloss kauḍa with god 'lap'; ham jīv to yē māyā ki god mē hi baithi haf (HE); ham sol meyā ke god mē haf (BC).

9. The readings toda, suggested by MSS A, D, F, I, J, BR and PH (see variant 37) and kora of MSS A, B, D, F, I, J, BR and PH (see variant 28) are poetically better, because they preserve the rhyme-pattern. toda as a synonym of nipatāra 'completion; settlement, conclusion' is attested in SBBhK.
Oh worshipper¹, this choice is good:
Waver not in mind, enter into profound meditation, be not an adversary²;
Do not wander from door to door [or seek] your father's door³, do not be blind⁴;
Haridās says: what the creator causes⁵, comes to pass - even immovable Meru moved⁶.

¹The commentaries gloss bande as derived from bandā 'servant, slave' (see OHED), rather than from the verb band- āraṁ karā, pranāṁ karā 'to worship' (see SBBhK): he bande, manusya tanu dhūri jan (TC); he bhāi (BC). Growse and Haynes translate it as an address but with the meaning of band-: 'O ye faithful' (Growse); 'worshippers' (Haynes). Cf. note 9 to KM 94. This verse shows a number of Persio-Arabic loanwords: bande, āṣayā and pidara. For further examples of Persio-Arabic loanwords in Haridās's poetry see III 3.
²agala as 'opponent, adversary' is cited in Platts. TC glosses it with 'prior, previous, before': agala arthaḥ paḥile jaśe anek yonin mē bhatakyau; BC with anyathā 'otherwise, contrarily; contrary': anyathā jiśe ki cestā mat karo; Growse translates: 'be not stragglers'; Haynes renders: 'don't be apart from this'.
³I have followed BC and TC in reading pidara dara as semantically belonging to the first pada of the line, implying that the real bonds are not worldly attachments, but the ties man creates with god: pita ke dvāra pai mat phirai, arthaḥ aiso kar jo pita māā kau dvār na dekhna paṭai arthāṭ janma māan se chhīṭve kau upāy kar(TC); māā pitaṃ sāṁśārik āśā (BC). Growse connects pidara dara with na hohu adhalā in a rather Christian interpretation 'nor be in doubt as to your own father's door'.
⁴The unnasalised form adhalā of MS G is an accommodation for the rhyme, cf. variant 14.
⁵Both kiya and huvā are KhB rather than Braj forms. MS F (and MS BI) read karī su bhāi; MS J gives bhaya (see variants 17 and 19).
⁶The perf. ptc. calā is probably used rhetorically here in what is effectively an implied conditional.
Growse gives a different interpretation of the last line: 'what is God's doing, is as fixed as Mount Sumeru has become'.
Set your affection on the lotus-eyed\(^1\), in comparison with whose love all love seems insipid,

Or set your affection on the company of saints, through which\(^2\) all the sins\(^3\) of your soul may depart\(^4\).

The love of Hari is like the [durable] dye of the madder plant, and the love of the world is like the dye\(^5\) of saffron that lasts only two\(^6\) days;

Haridās says: set your affection on Bihārī, and know\(^7\) that he is the sustainer\(^8\) of the soul for ever\(^9\).

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\(^{1}\)All the commentaries read *kamala nēma* as a *bahuvihi* compound, referring to Kṛṣṇa.

\(^{2}\)jyātū in the meaning *jisse* is attested in SŚ.

\(^{3}\)The form *kilibisa* is not attested. My translation is based on the reading *kalamasa*, suggested by MSS D, I, J and BR (see variant 21).

\(^{4}\)jātī here is 3rd p. subj.-pres. rather than the stem (see Snell 1991b, p. 11).

\(^{5}\)MSS F, J and BR omit *rāgā* (see variant 33). *rāgā* here is of explanatory character and may have been a later addition; on the other hand its omission may have resulted from prosodic hypercorrection aimed at shortening this excessively long line.

\(^{6}\)dutiya as a synonym of *do* is attested in SBBhK.

\(^{7}\)Growse reads Bihārī as the subject of *jānī*: ‘and he knowing your heart will remain with you forever’.

\(^{8}\)The form *nibāhū* as agent of the action = *nirvāh karnēvālā* is attested in SBBhK.

\(^{9}\)This translation is based on the reading *ora*, suggested by MSS F, I and BR (see variant 44), which is semantically superior compared to *autā*. This is the reading of the commentaries as well: *ora nām autā tak jīnavā nām jīv kaśat hit, nibāhū nām nibāhnevāre* (TC); *ekmātra prem karnevālē śrī bihārījū hit autā tak jīv se prem kā nirvāh karte hai* (BC), for Growse see above, note 6.
Like a straw in the power of the wind;
As [it] pleases\(^1\) just so it blows [the straw] away and casts it down at a caprice;
Such are the realm of Brahma, the realm of Śiva and other realms;
Says Haridās: I kept on reflecting and did not see\(^3\) anyone like\(^3\) Bihārī.

\(^1\)The reading bhāvai, suggested by MSS B, F, I, J and BR (see variant 7) is a synonym of cāhol and has the same prosodic value.

\(^2\)This translation is based on the readings desyau\(^8\)o; dekhau (if analysed as perf. rather than imp.), suggested by MSS F, J; BR: B, D and I (see variant 20). There is strong manuscript support for this reading and the transitive dekhi- is semantically superior in this context. The variant of MSS B, D and I, dekhau, can be interpreted as imperative as well; the use of an imperative in this context is also semantically plausible. The reading ditbau of MSS G and PH would translate: ‘it appears through reflection’.

\(^3\)There are two possible versions of the last line, and two alternative interpretations of jasa. My translation is based on the reading of MS BR: bicāra rahyō na dekhiyo bīhārī jasa (see variants 19, 20, 21 and 22). This reading is supported also by MS BI and is semantically superior in the general context of this stanza, which is concerned with security and protection. Growse renders jasa as a form of jaisā as well: ‘This is my conclusion, I have seen none such as Bihārī’. The commentaries gloss jasa as derived from yaśa: hamnē acchi tarāh bicār kē dekh liyau ki in loka mē śrī bīhārī jū kau yaś nahi hai (TC); śrī bīhārī se ananya sambandha sthāpit kīye bīnā kisī kē sthāyī kāri akṣaṇa nahi mē sakī (BC); śrībihārī ji mahārāj kē ananya saranāgati ke bīnā sanyāk prakār sarvopari nitya jasa kāhū ko ho lī nāī sakāi hai (HE).
In the ocean of existence there are men, fish, crocodiles, alligators and other creatures of numerous kinds;
The wind of the mind spreads the net of love;
Avarice is the cage, the avaricious are divers who break the four goals of life into pieces;
Haridās says: only those souls have crossed who remained seizing the feet of the son of bliss.

The allusion of the first line is open to interpretation (except for the reading of MS B, where mina is evidently a metaphor for men, since nakra and magara are omitted, see variants 2 and 3). The image of the sea of worldliness is very common in bhakti poetry, cf. for example Sūr’s stanza abakāi nātha mohi udbhāī, in which the crocodile of Kāmdev, the fish of the senses, the waterweeds of infatuation, the waves of greed, the winds of anger, vanity, pride and longing are all components of the bhava ambunīthū (see Snell 1991b, p. 84). Similar images, but in a completely different context and with different connotation, appear in KM 57, which pictures the waves of desire in the pond of Kṛṣṇa’s heart, and the crocodile of Rādhā’s anger.

The commentaries interpret the metaphor here in different ways: HE simply enumerates the various creatures (as I have done in my translation): samsārī saṅgar ke jał-thal mē manusya, pasu, paksi, avanta prakār kī banāvati ke jīv hai; BC and TC read fish, crocodiles and alligators as metaphors for men who have different power: bhav samudra mē manusya mīn, nakra, magar kē tu māṁ samśkārvas raḥtā hai (BC); samsārī samudra hai aur manusya mūn hai, jaisē mūn caṅcal hai taiśī hī manusiya kau man caṅcal hai... aur koi manusya nakra hai arthā mīn jo nibāl hai tīnkaī dukh dey hai. aur koi unmē se bhi prabāl hai te mārgār hai (TC); ̀Man is like a fish in the ocean of the world, and other living creatures of various species are as the crocodiles and alligators’ (Growse).

Neither of these glosses accounts for the ending -si. The other rhyme-words present the same problem.

My translation is based on the reading khanda, suggested by MSS A, B, J, BR and PH (see variant 15). It is supported by a number of relatively independent MSS; moreover the form suṇī is not attested. I have followed the commentators in interpreting khanda as a form of khanda: ek padārthā kau khanda tāko hē khanda prāpta hōy to hāy [sic] hāī. pūrṇa padārthā tao hū raṅī milāī (TC); cātō padārthā ke ananta prakār sō tukre kari-kariṅkā (HE); ‘and the four objects of life as four compartments of the cage’ (Growse). Haynes translates khanda as connected to khoodā ‘to dig’: ‘the greedy are like pearl divers digging up the four aims [of man]’.

Since nanda means not only ‘son’, but is the name of the foster-father of Kṛṣṇa, another possible translation of ananda nandasi would be ‘the delight of Nanda’. This might perhaps explain the ending -si as a remnant of the gen. ending -sya for m. n. in -a in Sanskrit. The commentaries do not acknowledge this possibility, since the name of Nanda is clearly connected with Vraja līlā, and the sect claims its uniqueness on the basis of its single-minded concentration on the nikuṇja līlā (see note 9 to KM 52 and 1.2 and 1.4.)
Why are you lazy in Hari’s praises, Death roams about and aims¹ his arrows;
He knows nothing of suitable and unsuitable time², he roams³ riding⁴ on [your] shoulder⁵.
So what if you have accumulated pearls and many jewels, and elephants are tied up at your gate?
Haridās says: though a woman in finery awaits you in the palace, nothing helps when the darkness⁶ of the end arrives.

¹The nasalised form of sādhl- ‘to point, to aim’ is attested in SŚ.
²Dittography of kubera in MS PH (see variant 7).
³The reading rahata/райatu, suggested by MSS B, D and I (see variant 11), might be a poetic hypercorrection aimed at avoiding the repetition of phirata (cf. previous line).
⁴I have followed BC and HE in my interpretation of caḍhyau: pratyek prād ke kandhe par savār hai (BC); tumhare kandhā pai hi baithyau hai (HE). TC and Growse read caḍhyau as referring to the bow of Death: kāl... nit kādhē pai caḍhyau rākhyau hai (TC); ‘but has ever his bow on his shoulder’ (Growse).
⁵sam sadhe in MS F is obviously miscopied from the previous line (see variants 12 and 13). The reading of MS B, nita (see variant 12), is semantically possible, and prosodically of equal value; however, it is not supported by any other MS.
⁶The f. n. adha in the meaning ādheī is attested in SBBK. The ending -e of ādhe is either an emphatic suffix or an accommodation for the rhyme.
See\(^1\) the attachment\(^2\) of these people;
They do not perceive Hari’s lotus-feet, wasting their life in falsehood;
When\(^3\) Yama’s\(^4\) messenger comes and confines them, he does what pleases\(^5\) him\(^6\);
Haridās\(^7\) says: one is immortal\(^8\) only when one’s attention is drawn\(^9\) to Kuñjabihārī.

\(^{1}\)The 1st p. subj.-pres., suggested by MS J (see variant 1) is semantically inferior in this context.

\(^{2}\)I have interpreted lāvani as a verbal noun of lāv-, a synonym of lagāṇā (see OHED), in the meaning ‘to attach, to apply (the mind to)’. This is the gloss of the commentaries as well: in sāṁsārik manusya ki lāvani arthāt asatya samsār ke vyavahār me kinnī āśakti hai (TC); ye kṣaṇ bhāṅgur pariṁthō kī pṛti mē bādhika (BC); in logān ki āśakti (HE). Growse translates: ‘See the cleverness of these people’. The form lāvani is attested in SŚ and SBBK as derived from lāvaniya ‘savour, charm’ (see OHED), but this etymology would be semantically inferior in this context.

\(^{3}\)MSS D, F and BR omit taba (see variant 15) and jaba (together with MS J, see variant 25). This omission might have resulted from prosodic hypercorrections to cut down the length of the third and the fourth lines to the 28 mātrās of the second line.

\(^{4}\)The reading jaba of MS F (see variant 11) is semantically inferior in this context.

\(^{5}\)bhāvani here is a verbal noun of bhāv- ‘to be approved of, or liked, to seem good to’ (see OHED).

\(^{6}\)āpu as a synonym of āpnā is attested in SŚ.

\(^{7}\)Haplography of ha- in MS BR (see variant 21), presumably influenced by previous kahi.

\(^{8}\)This translation is based on the reading cirajivai/°ai; cirajivai of MSS BR, F; B and I (see variant 24); the 3rd p. subj.-pres. makes better sense in this context than the imperative. Alternatively, one could analyse cirajivai as an extended form of the adj. ciraijūva rather than as a verbal form.

\(^{9}\)I have interpreted citāvani as a verbal noun of cīt- (=cetiṇā’) ‘to draw one’s attention, to remind’ (see OHED). This is the gloss of BC, HE and Growse as well: jab tum śrī bihari ko citta mē sthāpit kar loge; jab śrī kuñjabihārī tumhare cāt mē bhalibhālī āi jayēge (HE); ‘who has taken Kunj-bihari to his soul’ (Growse). Alternatively, citāvani could be interpreted as a rhyme form of citavani ‘look, glance’; this is the rendering of TC: kuñjabihārī ko citav karege, or of cetāvani ‘a warning: cautions; a reminder’ (see OHED), especially as cetāvani is a genre name for such verses, whose aim is to remind the worldly of the sādhana.
Feel love with dedicated heart; with an earthen pot1 in your hand, sweep the lanes of Vṛndāvana.

String with your hand a rosary of guñjā berries from Vṛndāvana and its forests2 and groves.

As a cow [watches] her calf and a doe its fawns3 and does not look4 at anybody else at all,

[Fix your mind6] on Haridāsa’s sovereigns Śyāmā and Kuñjabihārī as [a milkmaid concentrates] on a milk-pail7 on her head.

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1 The earthen pot is a symbol of giving up worldly possessions and taking the path of ascetic life.
2 bana is omitted in MSS J and BR (see variant 11), the second bana in MSS B, F and BR (see variant 14), and hātha in MSS F and BR (see variant 15). I have opted not to include the second bana, since it does not contribute to the sense. It cannot be proven whether the first bana and hātha are original readings, or prosodic ‘fillers’.
3 MSS I, J and BR add mrga before sutana on the model of gau sutana (see variant 23). This reading would establish an inner symmetry in the first pāda of the line and lengthen this relatively short line; however these arguments work both in favour and against such an emendation.
4 joham is presumably a rhyme form of the verbal noun johani.
5 tana here is the ppn. ‘towards’.
6 The majority of MSS: A, B, D, F, I, J and BR read sō citta jyaū sīra para dōhanī (see variant 31). However, sō cīta is probably a secondary reading of explanatory character, aimed at deciphering this cryptic line.
7 The commentaries gloss this simile identically: one should not forget Śyāmā and Kuñjabihārī whatever one is doing, just as the milkmaids, carrying milk, talk to each other, but do not lose their concentration on the milk-pail: tin mē aise citta ko lagāve jaise koī gūjīt dūdh kī bhāri dōhīnī kāū mābe par dharkal calai hai, tā samai saṅga kī sakhīnā sō bāī hū kartī jāy hai mārga hū dekhta jāy hai parantu man dōhnī mē hī lag rāhayu hai (TC); jaisa kāhū ke mustak pai dūdh kī dōhnī rakkhī hoi hai, vāko man vā dōhnī mē hī aiso lagyau rahai hai, jokī anpe saṅgavāreṇ te anek bāī hū karii hai tautūvā vāko man dōhnī te nāī hatāi hai (HE); usi pradār lagyau rakho jis par mastak par ghāri dūhrān karnevālī punihārinā bāī bāī kartī jāit hai par dhyān ghare mē hotā hai (BC). Growse translates: ‘be your meditation on them as well balanced as a milk pail on the head’.
Just such\(^1\) is all the sport of Hari.

The world is pervaded by mirage, nowhere is there seed or flower\(^2\).

The intoxication of wealth, youth and power is like a clod\(^3\) [thrown] amidst birds.

Haridās says: I know\(^4\) this with my heart, [it is] like\(^5\) a meeting at a place of pilgrimage\(^6\).

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\(^1\)For a discussion on Haridās’s use of relative-correlative constructions see III 1.

\(^2\)The second pāda of the second line is obscure. I have followed the commentaries in interpreting bijaurau as a form of bijār ‘having seed or grain’ rather than as a form of bijār ‘a bull, a stallion’ (see OHED). \(vēla\) is productive of meanings connected with growth, and is used here in this general sense. bijaurau na \(vēla\) develops the image of the mirage: the world is like a waterless desert in which there is no seed or plant. All commentaries supply an explanation of the rather cryptic \(mūlā\), most of them connecting bijaurau \(vēla\) with the concept of happiness: neither in the beginning nor in the end of worldly activities there is happiness; the seed or plant of happiness is nowhere in the world: \(yā \text{sansār kau bijārī arthāt bij aur bel kacchī bhi nahi hai (TC); sansār ke kisī parārthārupā bij ativā pratipālīt bel mē kīflīt sukh kī gaudī bhi nahi hai. arthāt sansārīk kāryā ke na to prāraṃbha mē au na usse pratipālīt honevalē phal mē ki sukh hai (BC); yāmē kahī sukh ko na to bij iā hai na bel hī hai. arthāt jagat mē kachāk paude bij te paīdā hoi hai, kachān kī bel lagi jāi hai. jab do nō hī nāī [sic] hāi, tab sukhīrūpī phal prāpta hoibe ki bāt hī kaun kahī sakāi hai (HE).}

\(^3\)All commentaries interpret \(dēla\) as derived from \(*della*-) ‘lump, piece, clod’ (see OHED): wealth, youth and power are transient just like birds which disperse when a clod is thrown at them: \(jitne ye mad hai titne sab kṣan bhangūr hai, jaisē paīchīh kau samāth bādhau hay aur yāmē ek del phāik deu to sab ur jāy yāhī bhāū sab mad kṣan mātā mē naṣṭa hāi jāy hāi (TC); aiśvārya yauvan evāṃ rājyānābūdhi uśī prakār kṣan bhangūr hāi jis prakār pākṣiyā ke samāth mē ek del ke phāk dēu se sabke sab phūrā se ur jāte hāi (BC); ye sab mad nēk dhākhā paī hī aśe ušī jāi hāi jāise anēk paīchīh ek delī ke phākē ke phēke tē hī phūrā ušī jāi hāi (HE). \(dēla\) is also attested as a synonym of \(ullū\) in \(SB\). Probably this meaning is the basis for Growse’s translation: ‘are all like the crow among birds’.

\(^4\)The imperative \(jānō/a\)u, suggested by MSS A; B and F (see variant 19) may be semantically superior to the subj.-pres. reading of MS G, because of the strong formulaic admonitory ring of the phrase \(yālāi jīva jānā\). Cf. \(Sūrēgār\) 2.7 (Snell 1991b, p. 84).

\(^5\)This translation is based on the reading \(ko/a\)u sau mēla, suggested by MSS A, BR, PH; B and D (see variant 20).

\(^6\)The commentaries explain that the simile stresses the transience of worldly things: contacts made at a pilgrimage place last only until the end of the pilgrims’ stay there: \(jāises parva mē tīrthā mē anēk jagah ke nānūṣya ekātra ākēlē milī hāi aur ek ek do do din mē jo jāhā sō aśe hāi tahā calāu jāy hāi. yāhī prakār yā sansār kau nātā mālā lāl kau hāi (TC); sāṃsārik sambandha uśī prakār ashāīyā hāi jis prakār tīrthā par mile hāe vyākāī kā vīchāh avāsāyanāv ho jāhā hāi (BC); māyīk-sukh-sambandha kū aśe jāno jāise tīrthān pari anēk thāuran te yāhī ākēl ekātra hī, paraspar premāhī banāī leval hāi kīntā do-cār din mē lī sab apne apne ghar cāte jīnā hāi [sic] (HE).
You make the false appear true, oh clever Hari;  
Day and night [you] keep on weaving and unravelling the ocean of illusion.  
[You] have formed the woman, but [she] is shrewder than the purusa.

Listen, [says] Haridās: I know this with my heart, it is like awareness in sleep.

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1MSS F reads nau for kau (see variant 17) and MS J gives nāma for hai (see variant 18). If one accepts the reading nau/.nama the translation would be: ‘You have fashioned the woman and given her a name’. Like F, MS BI also reads mihāri nau hai, but ko is added in margin pr. m.

2The form mihāri is attested in SŚ.

The commentaries read mihāri as a metaphor for māyā: tumhari mihāri jo māyā hai (TC); māyā rūpi patnī (BC); āpki māyā itek jabardasta balvān hai (HE).

3BC and HE gloss āgara as referring to mihāri: āpne āpni māyārūpi patnī kā thātbāt āpne se bhi adhik banākar is prakār dyāvī hai ki āp se adhik āpki māyā kā log māvatva dete hai (BC); āpki māyā itek jabardasta balvān hai, ki āp te hī adhik prabhāvī [sic]...(HE); TC connects āgara with puruṣa: he puruṣā te arthāt tumhārī mihāri jo māyā hai tāke dvārā āpne yah thāthī vīśva banāī hai dharyau...āpki satī ś se yah samsār hai so āp bāre āgār arthāt catur hau.

Growse translates: ‘Though thou affectest the woman in form and name, thou art more than man’, and explains that ‘the god’s illusive power, or Maya’ rather than god himself is addressed in this stanza.

4āgara as a synonym of catura ‘shrewd, clever’ is attested in SBbhK.

5puruṣa works on two levels: the literal ‘man, husband’ as opposed to ‘woman, wife’; and the theological, referring to the supreme being and source of the universe.

6About the choice of an imperative or a subj.-pres. interpretation of janaī (cf. variant 26) see note 4 to AS 13.

7The commentaries explain the metaphor of sleep: the world has the deceptive ‘realness’ of dreaming: jaise manusya sotau bhayau svapna mē jagīvau dekhat parantu vah jagīna māyā hai kyōki vāstav mē to sov hī māyā hai, aise lā yah sanśār satyavat pratit hotau bhayau vāstav mē māthiyā hai (TC); jis tarah svapna mē prāpta sūpati kā jage par koi āstitva nahi rahtā, tadvat in māyik vastavū kī mṛg mahākārī par satat veicēte raho (BC); jaise sape mē jīv jagrīt sadṣē dekhte bhayau vākō sāco mānī hai, ākh khulibe pai phir kahē kachē nāi dikhai hai taiśe hī log suparnvat yā jagat kī sāco mānī rahe hai (HE).
Having tried worldly love I have found that there is no one [to forge] a bond¹ with;
From king to pauper ² no opposition of [one’s] own nature³ has succeeded.
The days of many births have passed, may no more pass⁴ thus;
Haridās says: I have found a good friend in Bihāri, may everyone attain⁵ him likewise⁶.

¹The interpretation of the second pāda of the first line is problematic. The commentaries gloss gaṭi as related to gaṭh 'a knot; a fastening; a contract, agreement' (see OHED) and explain that there is no one in the world to tie the knot of true love: jagat mē gaṭi kau koū nahi hai, jāsō priti kī gaṭh bādh jāy aisau koū nahi (TC); jagat mē bisuddha sācī priti kī gaṭhvāro koū nāī nilai hai (HE); ‘there is no real accord’ (Growse). gaṭi as a form of gaṭh is attested in S& SBBhK. Cf. also note 3 to KM 24.
²MSS A; B; F, J and BR add dekhē/a/e (see variant 10). This reading brings about a certain symmetry between the first and second lines; however it may have resulted from prosodic hypercorrection aimed at equalizing the length of the second and third lines, and it does not contribute to the sense significantly, so I have opted against such an emendation.
³I have followed the interpretation of prakṛti...koū in BC and HE according to which human beings do not manage to maintain true love because of the selfishness of their nature: apni prakṛti yaḥ ke vaisībhūt hone ke kāraṇ priti kā nirvāh koī kā nirvāh pātā (BC); yah jiv apni prakṛtī só bhalībhātī virodh kari hi nāī sakāi hai, aur svasākṣhti ke svabhāv mē prem ko praves hi nāī hai hai (HE). However, TC and Growse analyse this line as consisting of two independent statements: the nature of everyone, from a king to a beggar, is different, and therefore love between them is impossible: rāja so laī raiīka tak dekhe sab prakṛti vīruddha hai, ek ki ek só prakṛti paraspar mē vīruddha hai tab priti mītrātā kaise hai sakāi; ‘See, from the king to the beggar, natures differ and no match can be found’.
⁴jāu with the function of 3rd p. subj.-pres. is attested in SS. It cannot be interpreted in the usual way as 2nd p. imp., because of its intransitive nature, which would make impossible the translation ‘do not pass any more days in this way’.
⁵The reading pīvai in MS F (see variant 32) is grammatically superior, since saba koū requires 3rd p. subj.-pres. rather than 2nd p. imp.
⁶There is an important semantic difference between the aisau/a/e readings (if interpreted adverbially) of MSS G; B, I, J and A (see variant 31) which suggest ‘may everyone attain Bihāri similarly’ and the adjectival aiso/a/o readings of MSS D, F and BR which imply ‘may everyone attain such a one’, and thus admit the possibility of other paths existing.
People go astray\(^1\). Well, let them do so, but you, rosary-bearer\(^2\), do not stray;
To leave your lord\(^3\) and love others is to be like a prostitute among wives;
Śyāma says: those people who have turned their faces\(^4\) from me, who are they\(^5\)? [They are] those who have formed\(^6\) another tie\(^7\).

Haridās says: faith in sacrifice, gods and ancestors is burdensome.

\(^1\)TC and HE interpret bhulai as ‘to forget’ and supply Kuṇjabihārī or the ‘resorting’ to him as its object: 
apurje saṃsāra manuṣya bhagvan kau bhul rahe hai (TC); śrībhārāji kī ananya āśritā kū aur log bhulī rahe hai (HE).
bhule could also be analysed as m. pl. perf., as Growse does: ‘people have gone astray’. This gloss is supported by the reading bhulyau\(^6\) of MSS F and BR (see variant 3).

\(^2\)All the commentaries interpret the reference to māḷaḍhārī as underlining the difference between people who have not been initiated and people who wear the tulsi rosary, a symbol of initiation. Haynes reads māḷaḍhārī as an epithet of Kṛṣṇa: ‘don’t forget Kṛṣṇa’.

\(^3\)The interaction between the two different meanings of pati: ‘lord, master’ and ‘husband’ in the original is lost in translation.

\(^4\)About Vyās’s concept of vimukha being hypocritic bhakti see Pauwels 1994b, p. 34.

\(^5\)The syntax of the second pāda of this line is obscure and the commentaries are not of much help. The general gloss they give on the line is that those people are opposed to Bihārī who despite choosing him as their deity, worship also other deities: jīn jīvan ne mero bhajan chorīke phal kāṁnā sō anya, dūrī devtādikān kau bhajan kīyau, ve jīvī mosō vimukh bhaye (TC); unhi jīvī ko māṭ apne se parāmukh saṃajhī hī jo mujhe āpā īṣṭavān karke bhī anvī ye prati bhī āṭhā rakhītī hī (BC); vei jan mōte bimukh hī gaye hī, jo log śrīgurun dvārī hamārī dikṣā laikē hī aur dharman kī āpno raksak māṅkal nānā prakār kū āsān sō bīṅkā māttī navīve hī (HE); ‘those men rebel against me who prefer another’ (Growse).

Evidently the message of this line (and of the stanza as a whole) is to stress the importance of single-mindedness in bhakti.

\(^6\)kara functioning as f. perf. ptc. is attested in SŚ.

\(^7\)I have interpreted dārī as a rhyme form of dori ‘string, cord; bond, tie’ (see OHEd). dori is the reading of MS BI and gives the most likely meaning in this context. Another possible interpretation of dārī is as the f. perf. of dūlī in the sense ‘to maintain (as a mistress)’ which would continue the image of the second line. dārī could also be analysed as a form of dūlī ‘a basket or tray of flowers, fruit, &c. sent as a present’ (see OHEd), but this interpretation is unlikely in this context. The commentaries do not give a specific gloss of dārī, see above, note 5.
Oh heart¹, as long as you live, worship Hari, all other things are vain;
They are only transient gains, will you bear them off with you?
Intoxicated by wealth, virtues and youth you are lost in the squabbles of the town;
Haridās says: you are struck by greed, so what complaint will succeed²?

¹The position of mana in the syntax of the first line is uncertain. I have followed TC which reads mana as vocative: m man jab tak jivai. Growse connects mana with bhaj. ‘Worship Hari from the heart’. Yet another possibility would be to interpret mana as connected with aura bāna, which would make the translation: ‘all other matters of the heart are vain’.

²Haplography of ba- in MS F (see variant 7), because of following bā.

¹I have interpreted dyausa cārī ke as an equivalent of the MSH idiom cār din kā ‘fleeting, transient’ (see OHED). Growse explains the number four as referring to ‘the four stages of life: childhood, youth, manhood, and old age’.

³halāhhalā is attested as a m. noun in HŚS, where it is glossed as a synonym of nibatārā, nirpay ‘conclusion’ and pariśanā, phal ‘fruit, result’. SK quotes also the meanings kalyāṇa, sukh ‘welfare, happiness’ for it. OHED gives the f. noun halbhali of the meaning ‘bustle, scurry’.

⁵kahā can be translated either as a question marker (used here rhetorically) or as the interrogative pr. ‘what’.

⁶lādī could be analysed either as the absolutive of the verb lād- ‘to load, to pile, to heap on’ (see OHED) or as a rhyme form of the n. lād ‘load, burden’ (see OHED).

⁷māyā as ‘wealth’ is attested in OHED. The reading dhana of MSS F, J and BR (see variant 16) echoes AS 13.3 (dhana madajobana made raja mad). The same applies to the readings jobana (instead of guna) and raja (instead of jobana) of MSS J and BR (see variants 17 and 19).

⁸The form bidādi is not attested. My translation is based on the emendation bibādī/°da, suggested by MSS A, J, PH; D, F and BR (see variant 21).

⁹TC suggests an alternative to this interpretation of the last line: if greed is destroyed no prayer will be needed, God himself will show his mercy (athva śri haridāsī kahā ki yadi lobh...carpat arthāt nāś hoy gaye tau phūrād kāhe kī lagai arthāt prārthānā karve kī kachā xarārā hī nāhi parāi phur to parameśvar svāyam hī kpā karaï hāi). Growse translates: ‘where will a complaint lie’.
In the ocean of love deep⁠¹ with the essence of beauty, how could one reach the shore? Calling⁠² one knowledgeable⁠³ is useless⁠⁴; where does the path⁠⁵ of knowledge⁠⁶ lie? No one’s arrow flies straight, for all their boasting⁠⁷ in streets and market-places.

Haridāś says: ⁸Know that the lord Bihārī sees⁠⁹ through the screen of clothing⁠¹⁰.

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¹ gahāna: here is presumably a loc. form.
² kahāvata: is presumably the imperf. part. of kahā- rather then the f. noun kahāvata ‘proverb, saying’.
³ jāna: as a synonym of jānevālī is attested in SŚ. TC reads it as related to jāhni as well: a person who has control over his senses is considered knowledgeable, but such knowledge is inferior to the nasa of love: nām indriya mē bikār daikāi artāt netrau mē jal, gūtra mē rom haṛṣa, citā mē īrdratā ye cinha dīkhāy kē, jān kahāvati arthāt apnē kō jāhni kahāvati [sic], aise aise cinha dekh ke sāmānya jan yah kahaḥ hai ye jāhni mahātmā hai, parantu vijñā-jān vikāa prem nahi kah sakē hai.

⁴ BC and HE gloss jāna as a form of the verb jā- as ‘to know’ (see below, note 4 for BC); jānī na bū ṣtau dim hi gūna ṣtavrā ādī tatvan sō milāā, prem-ras pṛāpti ke sādhana bāraṇ karīvērēn ke mū ṣatu lākṣyā kari kahāvā kī baisuddha sarvoparī nij prem pṛāpti ke mūgā kī ye log jān hī nāi sakē hai (HE). Growse translates: ‘admitting his helplessness he cries’.

Yet another possibility is to interpret jāna de- as the idiom ‘to devote oneself’ if jān is analysed as the f. noun ‘life, spirit’, or as a combination of the verbal noun of ja- ‘to go’ and de- ‘to allow’, if one follows the model of jān dāi in KM 25.3 and 74.3.

⁵ batpama: is quoted as an idiom in H&S with the meaning ‘to waylay, to rob’: ṭrāstē mē bā dhā denā, tūga karnā, pīche pārnā, dīkā pārnā. However, this meaning seems inappropriate here, and therefore I have translated bāt pāri literarily. This is the interpretation of BC and Growse as well: jāme kā mūgā kārmsā lai (BC); ‘What way of escape is open?’ TC glosses: if one has taken the wrong path how can he be called knowledgeable? (arthāt unāk kār mūgā hū ‘sādhana hū’ [sic] thik nāh hai, tau jāhni kaise kahi sakā).

⁶ jānipanyāṇa: is presumably an extended form of MSH jāmpan. This verse is quoted in H&S as an example for the meaning jānīkāri ‘informed knowledge’ (see OHED) of jāmpan, jānpanā.

⁷ gālā mārṇā: is an idiom attested in LMK in the meaning ‘to speak insolently or boastfully’ (baṛh baṛh kar bāth karnā).

The meaning of this line is obscure. BC underlines the difference between supremacy and love: jaiśe kīśi ko vāstra ke āvaraṇa se avlokana kīya jānī aise tū bhī bhagavatā ke āvaraṇa se śrī bīhārī kī daśan karte ho. Growse translates rather freely: ‘Know Bihārī [sic] to be a god who overlooks all defects in his votaries’. My translation is based on the dichotomy between appearance and inner essence: god can see through the pretences of the devotee into his soul.

⁸ tak: can also be translated as ‘aim’, which would continue the image of the arrow from the previous line.

⁹ pāṭa pada (=pāṭa) is glossed in SBBK with vāstra ki ot nē. HE renders it with it ut ‘here and there’: ot-pāṭ (it-ut) dekh rahe ho.
O friend, the united^1 couple^2 has become manifest^3; it is of fair and dark hue^4, like cloud and lightning.

It has been in the past, is now, and will remain in the future; it will not vanish in that way^5.

The radiance, elegance, dexterity, beauty of [the couple's] each and every limb is thus [equal].

Haridās's sovereigns Šyāmā and Kuñjabihārī are equal in their youth.

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^1 In RC *sañjā* is glossed *adbhuta* (wondrous); in SMC - *śāśvat* (eternal), though no dictionary supports this meaning; BC explains: 'the pair who are innately united' (*svabhav se hi ek si rahuvali śri bhārī bhārīni ki jori*).

^2 NC gives two interpretations of this verse and subsequently of *jorī*. Apart from the meaning 'couple' as applied to Šyāmā - Kuñjabihārī, it suggests that the intended sense of *jorī* might be 'the pair of Šyāmā's breasts'. The colour metaphor continues this interpretation: the dark colour of the nipples set against the fair colour of the breasts (*sarva aṅga to gaura agra bhāga syāma*).

^3 *pragata*: The second interpretation of this verse in NC connects it with the context of *māna*: having been appeased by the *saṅkīs* Šyāmā manifests herself (or her compassion).

^4 *nāgā* is a polysemic word and can be interpreted in different ways. I have followed NC in choosing the most straightforward meaning, 'colour', connecting it with the following adjectives. SMC and BC opt for 'sport, pleasure', supplying the necessary verb (*kriyā mē nimagna rāhit hai*). Similar is the sense chosen by Haynes: 'absorbed in merriment'.

^5 One of the peculiarities of Haridās's poetry is the frequent and often obscure use of relative-correlative constructions (see III 1). The use in this verse of the demonstrative and demonstrative-correlative adverbs *taisā*, *aisā*, *vaisā*, which are not associated with a relative clause, exemplifies this.

*taisā* is employed by later commentators (SMC, BC) for ideological purposes: to underline the difference between the eternal couple Šyāmā - Kuñjabihārī and other divine couples, *avatāras* of Viṣṇu: Rāma and Sītā, Kṛṣṇa and Rādhā, who take birth and, having completed their mission, leave (cf. I 1.4 and VII 2.1). NC interprets *na tairhāi taisā* in the context of *māna*: Šyāmā should not withdraw led by her *māna*, as she often does.

*aisā* presents a problem similar to *taisā*. SMC explains that the couple is beyond comparison, they could be likened only to themselves. *aisā* (together with *vaisā* from next line) can be interpreted as a part of a demonstrative adverbial construction which involves the following line as well: as they are equal in radiance..., so they are equal in age.

NC does not elaborate on *vaisā* but glosses the whole fourth line: *jorī samāna viharata hau yā vihāra mā* (the couple sport equally in this dalliance). SMC's rendering is similar: *prem bahas rahe hai* (fight the battle of love).
With the radiance of desire they started to sport with each other.

Transcendental rāgas and rāginīs were produced; they were engrossed in dance, music and in alaga and lāga steps;

In the melodies of desire alone joy resided, the two were frothing in an ocean of passion;

The merriment of Haridās’s sovereigns Śyāmā and Kuṇjabihārī continued, they were totally immersed in love.

1The ending -e of lāga and the following rhyme words can indicate pres. or perf. I have translated it as a past tense here for the sake of consistency (cf. rāhyau).

2BC and NC take alaga lāga as one semantic unit which refers to a dance movement. B. Prakāś explains in his English commentary of KM: ‘This is a kind of Indian method of classical dance in which sometimes separate and at the other moment, dance is displayed united with each other’ [sic]. NC glosses: dancing without putting their arms around each other’s necks (binā kaṇṭha mē bhujā diyē hi nīra kanta hai). A similar occurrence of lāga juxtaposed to alaga is found in Dhruvdās’s Nīrtta bilīsa ḫlā: alaga lāga hurumāī ju līni; pragata kaḷā niṇa guṇa kī kiṇī (see Snell 1991a, note 3 to CP 16, p. 198).

RC and SMC interpret alaga as a non-technical term. The first understands alaga as ‘dividing’ and lāga as ‘joy’ (baṭāvata modā) and the second reads alaga as ‘unique’, and lāga as ‘love’ (alag vicītrata sē pram prakāṣit kar rahe hai). PC paraphrases obscurely: alaga ṭhīna ṭhelata.

The Nartananimaya describes lāga as a class of deśī dance exercises which are characterised by vigorous movement and jumping steps (Bose 1970, pp. 155-156). The Sanīgtadapana states that ‘lāga is jumping in the Kamāṭa style’ (loc. cit). Saksena (1982, p. 66) defines lāga in a rather obscure manner: jāb šanir ke koī bhi anga parspar sundartā sē mīlē hō tab vah ‘lāg’ kahanā hai. See also note 6 to CP 68 (Snell 1991a, p. 248).

The term lāga, together with tinpa and dīta, is also listed among the thirty lakṣānas (inherent melodic embellishments) of dhruṇa style (see Sanyal 1986, pp. 46-47 and Sanyal 1995, pp. 114-115).

3This translation is an attempt to render the double meaning of rāga as both ‘melody’ and ‘love’.

4This is the only occurrence of the nominal verb jhāg- ‘to be frothy’ or ‘to make froth’ that I have come across. H&S quotes jhāg- as both vt. and vi. but does not give any examples.

5The explanatory ke (variant 17) and e (variant 20) are probably later inclusions.

6The different layers of meaning which the original rahga contains (‘colour’, ‘love’, ‘joy’) are lost in translation. Cf. also note 4 to KM 1.

7Literally, ‘merriment remained upon Śyāmā and Kuṇjabihārī’. pai is again used figuratively in the sense ‘on, upon’ in KM 66.1. pai also appears as the conj. ‘but’ in KM 7.3, 24.3, 42.4, 73.3; as an instrumental marker in KM 36.4 and 104.3, and in collocation with vārō in KM 44.4.
If I go on seeing [them] in this way, I would consider my life fruitful;
The beloved’s dear one, the dear one’s beloved, may I know (only) this young couple.
I would not move away for an instant, not for a moment would I wander, I would remain with one tie.

Haridāś’s sovereigns Śyāmā and Kuṇjabihārī are rulers of the heart.

1The verbal forms based on rah-, man-, tar-, jān-, rah- can be interpreted either as 1st p. sg. subj.-pres. (in which case nasalised endings would be preferred) or as a 2nd p. imp. (where the unnasalised variants suggested by some of the MSS would be more natural), cf. variants 3, 8, 15, 18, 26. I have opted for the former since the didactic tone typical of the latter is not characteristic of K.M.
2The emphatic -ai is not included in G (see variant 13), but is essential for the sense.
3I interpret tānaū as a form of tān ‘warp’, ‘tie’ (HSS, OHED). This metaphor alludes to the importance of the couple for the devotees: it is as fundamental to the devotees as the warp is to the loom. Most of the commentators gloss tānaū similarly. PC renders it with kasi ‘to tie, to bind’; SMC - with sūtra ‘tread’. RC ignores it, paraphrasing this and the next line: pala na tānā ita uta kahū mana rānyaū juga jānī ‘(even) for a moment I will not withdraw anywhere, having perceived the kings of the heart’.
4In accordance with the sectarian views about the pre-eminence of Rādhā (cf. VII 2.2) NC connects mana with her: pyāri jū ko mana rājā hai.
The couple is decorated in [such] a wondrous way, oh sakhi, to captivate anyone's heart;

Looking [at them] eyes do not wander here and there, in mind, word and deed [one is] to be satisfied in their company alone.

Like cloud and lightning they always remain together, they do not separate; who else is to be chosen?

Haridās's sovereigns Śyāmā and Kuṇjabihārī are not to be evaded.

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1Here and in the second and fourth lines I have interpreted kaū with the infinitive as equivalent to KhB ke lie.

2The use of the infinitive rather than a finite verb presents the problem who is the subject of the action. In accordance with the sectarian view about the pre-eminence of Rādhā (cf. VII 2.2) NC asserts that she (rather than the couple) is the agent of the 'stealing': śrī priyā jā tau īlā ke mana harana kaū.

3The oblique form of the indefinite pr. is more often not nasalised, but SŚ quotes examples where it is. The unasalised reading kāhū is supported by all remaining manuscripts (see variant 6).

4All the other MSS add an explanatory ke (disagreeing about its place, see variants 7 and 9). However, such expansions of the text in order to clarify it are usually later accretions.

5There are different possibilities with regard to the subject of citavata. NC suggests the couple themselves: paraspara śrī pyārī jā aura pritama dekhata hai. I have chosen the devotee as the agent because the tenor of this pada is quite similar to that of KM 3.

6Not only the subject of bhaiana but also its sense is open to interpretation. Another meaning of the verb bharai- is 'to meet' (see HSS); the translation then would read 'for meeting with them in mind, word and deed'. bharana could also be derived from the noun bharana (as suggested by MS C, see variant 19), which would make the meaning: 'only in this company is there nourishment/satisfaction'.

7The tadbhava reading nīta suggested by most MSS (see variant 23) is poetically superior to its tatsama counterpart, given in MS G, because of alliteration of -ta.

8SMC claims that the 'I' of the sakhi is the subject of the participle bichurata: jis taiah megh aur vidyut kā nitya sambandh hai, usi prakār mai inse bichrū nahi. However, it seems unlikely that the metaphor ghana dīmin would be used just as a general example rather than be applied to the couple.

9McGregor (1968: 3.62) cites kaū as a form of the interrogative pronoun kauna. Alternatively kaū can be read as equivalent to KhB ke lie (as in the other lines) which would ensure parallel usage throughout the quatrain, but would make the interpretation of aura problematic.

10Apart from the meaning 'choice' that I have selected, barana can be read as 'excellent' (see SŚ) or 'colour'; the latter interpretation would underline the ghana dīmin metaphor.

11The subject of tarana is again unclear. It could be the sakhi (Haridās), as is the case in KM 3.3. Alternatively it could be the couple as in KM 1.2. The latter possibility is supported by SMC since it implies a theological difference from other couples (see note 5 to KM 1). NC specifies: vibām te neka hāi tarave kaū nahi.
Why are you going here and there? Come right before my eyes.
Know that I alone am the well-wisher of your love, keep just such a disposition.
Unite your nectar-like words with the nature of your heart, give me just such an opportunity.

Haridāś’s sovereign Śyāma says, oh Pyārī, sing festive praise to love.

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1NC adopts Rādhā’s eyes as the subject of sidhārata: pyārī jū tihāre rasa bhare netra ita uta kāhe ko sidhārata [sic] hai.
2jī- rather than sidhār- would be expected alongside ita uta.
3The explanatory merī, added by MSS J and NC (see variant 6), as well as tu (see variants 4 and 20), are probably later accretions.
4The MSS disagree about the ending of the verb jān- (see variant 19). The forms jānau (suggested by MSS A, BR; C, NCP and RC) and jānū (supported by MSS F, H, I and PH) can be interpreted either as 1st p. subj.-pres. or as 2nd p. imp. I have chosen the latter, despite the fact that this is not the reading in G. I have done so for two reasons. First, if the verb is in 1st p. subj.-pres., (which will make the translation ‘I would know the benevolence of your love, only if you keep this disposition’) one would expect the second verb to be in 2nd p. subj-pres. However, no MS suggests an alternative to the stem-form of rasi (see variant 23) apart from the lengthening of the final -i in NC which is characteristic for this MS (see orthographic peculiarities of MS NC, !! 1.). The second reason is consistency, all the other verbs of this verse being in imp., which fits the context of Kṛṣṇa entreating Rādhā.
5I have interpreted ha as a personal pronoun rather than as a form of the verb ho- or as an enclitic.
6The form hitu of hitu is attested in SS.
7The emphatic aiso hi and aiso (cf. following line) are evidently used interchangeably in MSS G and J (see variants 22 and 31). The rest of the MSS show consistency in their choice of one or the other form.
8This translation is based on the readings mil/mila of MSS A, J, RC, H; BR (see variant 30), whereby the stem is interpreted as an imperative. Alternatively, milāi should be read as a 2nd rather than 3rd p. subj.-pres. (in order to avoid the unnecessary change of subject within the line), which would have a similar force.
9‘The implied possessive pronoun can apply either to Radha or to Kṛṣṇa. In the first case it will express the idea that Rādhā’s pique is only a pretence, possibly due to her bashfulness. SMC chooses the latter interpretation: mere antar ki jo lalsa hai ap bhi uske anurup rahe.
10The obscurity of the chapa obviously confused the scribes and their perplexity is reflected in the abundance of variants in most of the verses of KM. Here we have 5 possibilities: A replaces syāmā with syāmā and adds kuṭijabhārī; C does the same and omits kahata; F and RC follow A, but omit kuṭijabhārī; NC opts for syāmā and adds kuṭijabhārī, and H omits both syāmā and kuṭijabhārī, to interpolate them later in the margin. Of all these possibilities MSS F and RC are most unlikely because it is highly improbable that if Syāmā is the agent of the action she would address herself with the request to sing praises to love (unless syāmā is interpreted as vocative, but this would bring about amassing of vocatives, cf. pyārī). Similarly the reading of A is unlikely because if both Syāmā and Kuṭijabhārī are the subject of the action, Pyārī is an unlikely addressee, unless the sentence is split into two with subject of only the second Kuṭijabhārī, which is again awkward. H is unlikely to give the solution because the alternative it offers is not characteristic of the chapa compared to the other poems. The real choice seems to be between G and C (NC), and this choice recurs again and again. Often the chapa in G is śri haridāsa ke svāmī syāmā kuṭijabhārī when Kṛṣṇa is the likely subject of the action. Some other MSS (C in this case) stick to the set formula śri haridāsa ke svāmī syāmā kuṭijabhārī, and exclude kahata. For further discussion see VI 2.
'Oh beloved, as I see myself² in your eyes, do you see [yourself]³ in the same way or don’t you?

Then I am telling you, my dear⁴, if I keep⁵ my eyes closed, then where would Lala⁶ go⁷ after emerging [from them]?

Tell me a place to go. Tell⁸ [me] the truth, I fall at your feet⁹ and implore you;

Oh Haridāś’s sovereign Śyāmā¹⁰, I want to see only¹¹ you. Where¹² else is happiness to be found¹³?

This verse is a dialogue between Kṛṣṇa and Rādhā. Kṛṣṇa speaks in the first, third and last lines and Rādhā in the second.

¹The first line, starting with vocative and ending with ‘or don’t you’, is an example of the colloquial and sometimes prosaic quality of some of Haridāś’s verses, which seek to re-create the spontaneous and informal atmosphere of the nikhujā.

²I have interpreted apanapau as the reflexive pr., a meaning which connects well with the next line - Kṛṣṇa sees himself in Rādhā’s eyes but if she closes her eyes he will not be able to see himself anymore. apanapau of this meaning is quoted in SS and occurs in CP 7.7, 41.2, 42.6 (Snell 1991a, pp. 120, 144, 145). Alternatively, apanapau could be taken as equivalent to apānpan ‘affinity, intimacy’ (see OHED), and this is the choice made by SMC: nā śiṣṭa dekh rāhā hi... Then the translation would be ‘as I see intimacy in your eyes, do you see [such] in the same way or not?’.

³It is not stated what the object of the ‘seeing’ is. I have opted for a parallel action in which Pyārī sees her reflection in Kṛṣṇa’s eyes. This is the interpretation of NC as well: tahi so sūna hiti maikhā nē apanapau dekhata hau ki nā hā dekhata. Haynes takes Kṛṣṇa as the object: ‘do you see me or not?’.

⁴The f. reading of F, pyārī, (see variant 20) is semantically inferior.

⁵The MSS suggest nasalised and unnasalised readings of rha-, baṭ-, jā-, kah- and lāg- which can be parsed as 1st p. subj.-pres. or 2nd p. imp. (see variants 23, 34, 37, 39 and 40).

⁶lāla could also be interpreted as ‘redness’ with the usual implication of the eyes’ redness after a sleepless night of lovemaking, but the following line makes this gloss rather unlikely.

⁷jāhā as a subj.-future form is quoted in S§. The nasalisation of the long stressed -i- is probably a result of the requirements of the rhyme. Analogous example in Abh 31.3 of Rūpa māṇ ke pad (see Entwistle 1983, p. 252).

The connotation of Rādhā’s question seems to be: ‘if I close my eyes, would you secretly go to somebody else?’ and, consequently, in the next line Kṛṣṇa tries to persuade Rādhā that there is no place for him other than with her.

⁸The subject of this action can be either Rādhā (if the verbal form is interpreted as 2nd p. imp.), or Kṛṣṇa (if the form is considered to be 1st p. subj.-pr.) (cf. above, note 5).

⁹I have not been able to find the form pāhī attested in any dictionary. It might have been constructed from pā ‘foot’ and the obl. sg. n. suffix -hi, or else it might be just a rhyme form. The commentaries gloss pāhī with ‘feet’ as well: pāhī (PC); āpeke carana kamalane ki sahā hā (NC); āpeke parīhī vartī hā (SMC); āpeke carano kā sparṣa karke (BC).

¹⁰Again (cf. note 12 to KM 5), the MSS disagree on the chāpā. H chooses śyāma khāhata; A, F and NC stick to the formulaic syāma kunjabihārī (see variants 44 and 45).

¹¹The reading dekhata of NCP (see variant 47) is grammatically inferior, since in Braj usually the perf. ptc. rather than its imperf. counterpart is combined with cīth-.

¹²I have interpreted kāhī as a synonym of kahā, which meaning continues the motif of ‘place’ from the previous two lines. The same form in this meaning (again in final rhyme) is attested in verse 26.4 of Rūpa māṇ ke pad (Entwistle 1983, p. 246). Alternatively kāhī can be a synonym of kyā, which will make the translation: ‘what other happiness is to be experienced?’ This is the sense favoured by RC: aura kāhā sukha caina.

¹³lāg- here can be interpreted as ‘to be found, to occur’, ‘to be obtained’ or ‘to be felt’ (see OHED, meanings 3, 36 and 24 of lāgā).
Oh beloved, your body is [like] nectarous mud; [my] eyes are stuck in it.

[My] mind went to extricate them, but remained in the soft cavity at the juncture of your breasts.

There are many means [to rescue them], oh beloved, but they do not work.

Haridās’s sovereign Śyāma Kuṇjabihārī says, may it remain so.

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1This translation is based on the reading rahiya of the rest of the MSS (cf. variant 14). The reading rahe of MS G can be interpreted either as 3rd p. subj.-pres. if cita continues to be the subject in the second part of the line, or as m. pl. perf. if the eyes are the agent.

2I have not been able to find any reference to bhvai. I have translated it as related to bhuyā ‘cotton’, since either the softness or the whiteness of the cotton of the silk-cotton tree could be the basis of this metaphor. Alternatively, bhvai could be interpreted as a synonym of hvai (NC glosses it with hvai) but the form bhvai as a stem of ho- is not attested; moreover hvai of the same meaning is the rhyme word in the fourth line. Some of the MSS read bhvai as hvai but this is probably only a substitution of a lectio difficilior with a lectio facilior. It is very tempting to read bhvai as a form of bhuyā ‘exceedingly, still more’ (forms bhuye, bhuya, bhue are attested in Aśokan, bhīo in Prakrit, see CDIAL). Yet another option is that bhvai is a corrupted reading of original *mvaï, which could be a form of the verb mu- ‘to die’. However, there is no manuscript evidence in support of this hypothesis. SMC glosses bhvai with banda ho gaye, but gives no explanation for this interpretation.

3I have interpreted ahi as a 3rd p. pres. of ho-. However, in all the examples of ahi, attested in McGregor 1968: 3.113 and 116 (d), it does not occur independently and it appears exclusively in the context of negation. The shortness of this line suggests that another verb might have been omitted in the process of transmission. Indeed the gloss of SMC is: upāy to karke hār gaye.

4About the usage of pai in KM see note 7 to KM 2.

5svai as a form of the pronoun vaha is attested in TK.

6The chāpa again presents two main options: the formulaic śri haridāsa ke svāṁi syāṁā kuṇjabihārī (MSS C, D, F, I, J and RC) and the less formulaic alternative śri haridāsa ke svāṁi syāṁa kuṇjabihārī kahata (MSS G, H, BR and PH), see variants 25 and 26.

7SMC understands Haridās to be the subject of kahata: haridāsī jī kahata hāī ki he pyāre! mai yahī cāitī hāī ki īpya, īsi prakār phāse raho.

8Connected with the variants of the chāpa are the readings of the form of the verb rah- (see variant 29). Most MSS read 2nd p. imp.; the addressee is either Rādhā if Kṛṣṇa is speaking, or both of them in the more formulaic version of the chāpa.
Coming and going you make your anklets sound;
The case between you and me is [placed] before God. Whatever [he] decides let [him] do it, it will be on my head.

Oh, beloved, the grove is extremely near, [you] have stopped only two steps away.
The love-play of Haridāś’s sovereigns Śyāmā and Kuñjabihārī is as constant as the Pole star.

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1. It is worth noticing that a rhyme form of nūpura has generally not been forced (with the exception of MSS A and RC, see variant 4). This might suggest an approximation in the pronunciation of unstressed medial -a- and -u-. About the use of -a- and -u- in the penultimate syllable see also Entwistle 1983, p. 152.

2. A possible interpretation of the ‘case’ between Rādhā and Kṛṣṇa is the latter’s complaint that the sound of Rādhā’s anklets is stirring desires in him. Alternatively, he may be suggesting that the sound of her anklets is giving them away.

3. PC makes Haridāś the final judge: nyāva karata śrī svāmī sahačari. SMC follows this interpretation. In NC dāi is a metaphor for Kṛṣṇa’s desire: so cāhā rūpī dāi hai.

4. Alternatively, the subject of kar- can be Rādhā, and then the clause will translate: ‘do whatever you (want to) do’.

5. This seems to be an assimilation to the expected jo ho so ho expression. All the other MSS agree in omitting kari (see variant 15).

6. I have translated sīra upara as a synonym of MSH sir par ‘on the head; close at hand; burdening’ (see OHED). SMC interprets it as a synonym of the Hindi idiom sīrā māthā (caṛhānā) ‘to indicate compliance or acceptance’ (see OHED): vah hamāre sīrā māthā hai.

7. The meaning ‘grove’ of mavāsa is quoted in OHED. An alternative translation is ‘refuge, shelter, fort’, which can be connected with the legal case/persecution context. In both cases the implied meaning is presumably the couch on which Kṛṣṇa’s and Rādhā’s love-play takes place.

8. I have followed in my translation the variant mavāsa huvai rahi, suggested by most of the MSS (see variants 23 and 24). The reading of G presents the difficulty of combining the m. n. mavāsa with the f. perf. ptc. bhāi; one could still interpret mavāsa as belonging to the first part of the line and bhāi to the second, but rahi seems more appropriate than bhāi in that case.

9. The translation of the imp. suggested by the majority MSS (see variant 31) would be: ‘Oh Haridāś’s sovereigns Śyāmā and Kuñjabihārī, may you sport in the constant manner of the pole star’.

10. The form dhūpāra (which appears again in the same context in KM 18.4) is not attested in any dictionary. The commentaries unhelpfully paraphrase the whole line, without elaborating on dhūpāra (e.g. RC: vilasata nahi ca nāgari pīya rātī keli abhāṅga). I have interpreted dhūpāra as a rhyme form of dhū. A considerable liberty in creating rhyme forms is a salient feature of Haridāś’s poetry, see III 2.
Her glances [like] bird-lime are an excellent trap; she has captured and kept bird [-like] Bihārī in the cage of her heart.

Her good disposition is his nourishment¹; he drinks the water of love which trickles from her body, but he is insatiable and remains gazing² at her face³.

He keeps on repeating ‘beloved, beloved’⁴ each and every moment⁵, there is nothing⁶ else in his heart, oh friend.

Listen, oh Haridās: staring continually at this bird of many hues⁷, the beloved does not tire⁸.

¹The commentaries have glossed cūṇa as a synonym of cugā ‘food scattered for birds, pickings’ (see OHED): subhāva bhoga (PC); soi vā paṭicī kau cugau hai (NC); kṛpālu svabhāv rūpi cugne kā dānā (SMC). However, no MS reads cugau (see variant 10). cūnau is glossed in SBBhK with cūna ‘lime’, but this meaning seems unlikely here because of tautology with phandē. I have interpreted it as a form of cūn (of the same etymology) meaning ‘flour, meal’ or cūni ‘fragments of bruised or coarsely ground grain’, again of the same derivation (see OHED).

²nīhari is probably the absolutive lengthened for the sake of the rhyme in composition with the finite nīhai, rather than the feminine form of the perf. ptc. which cannot be accounted for since both the object (musa) and the subject Bihōrā are masculine nouns. For further examples of absolutives lengthened to accommodate the rhyme see III 2.5.

³It was mentioned in the chapter on textual criticism that metre cannot be a reliable criterion for Haridās’s lyrical verses, but nevertheless it might be useful to make some observations about prosody with regard to the interpolation or omission of musa. This stanza has an almost regular metre: the first line has 34 mātrās, the third line 38 and the fourth 39. The second line, with its 37 mātrās, would be too short without musa, therefore from the point of view of prosody a reading including musa would be better; however, musa nīhari might have resulted from a confusion with KM 11.4: rahe musa nīhari.

⁴In his commentary of KM, B. Prakāś divides the word pyāri into two components: the verbal stem pyā-, equal to MSH pilā -, and the vocative particle ri.

⁵The reading suggested by F, nisi bīsara, (see variants 20-22) is also semantically possible. Both of them have further appearances in KM:china (hi) china in KM 19.1 and 46.3, and nisi bīsara in KM 93.3.

⁶nīhari is an emphatic form of the negative particle.

⁷The word in the original, raṅga, is open to different interpretations and this semantic richness is lost in translation. NC interprets raṅga as emotions - nāna prakāra ke bhāva ke puṇja tāhi kau paṭicī dekhatā hē dekhatā raṅgā jū na hārī. RC connects raṅga with the couple’s love-play: nāna raṅgāni surati sukha īpajāta [sic] piya mana cāhā. raṅga could refer to Bihārī’s beauty as well. Cf. notes 4 to KM 1 and 6 to KM 2.

⁸The reading nīhari suggested by MSS A and BR (see variant 38) seems inferior in meaning: the inclusion of another verb for ‘looking’ after desata hī desata is unlikely.
Even inadvertently¹ do not sulk, oh beloved². When I see your eyebrows frowning³, no life remains in my body.

I sacrifice⁴ [my] life⁵ for you, oh beloved, why you are silent⁶, says⁷ the cloud-dark one. How could I have⁸ peace⁹ now when I see¹⁰ you like this, oh treasure of my life?

Listen, oh Haridās, why do you not tell her to give up¹¹ her resolve now?

¹bhūlaibhūlaihā is presumably equivalent to MSH bhūlkar bhi ‘under no circumstances, on no account’.
²The MSS disagree on interpolating or omitting pyārī rī in the first three lines. From the point of view of metre the decision of G to include pyārī rī in the first and second line and exclude it from the third line further increases the discrepancy between the long first (47 mātrās) and second (41 mātrās) lines, and the short third (31 mātrās) line.
³‘Frowning eyebrows’ is the sense suggested by the commentaries: terī bhaauha jhapata (PC); āpakī jo bhōhai hai. maha garva bhaarī citavān tē tehū dekhatar hau (NC); āpakī bhaūhō me terhāpan dekkhar (SMC); āpakī bhaūhō me vakrntā kā digdaršan karke (BC). However, I have not been able to trace this idiom in any dictionary; the collocation is presumably based on the figurative meaning of mailā (cf. mailā ‘ill-will’ in OHED).
⁴Subj.-pres. is to be preferred in this context to imperative (see variant 17) for semantic reasons.
⁵The reading of MS NC, jīyā/jīyā ‘life’ (see variant 15) gives a better meaning than the reading of the rest of the MSS, jyau ‘such’. In MS C jyau...tau seems to have been understood as a relative-correlative construction (see variants 15 and 20).
⁶mūkī can be interpreted as deriving from the verb mūk- ‘to leave’ or as an extended form of the adjective mūka ‘silent’. SS quotes mukī as an extended form of mūka, establishing a precedent for such a form. The meaning ‘silent’ fits the context better and is adopted by the commentators.
⁷The f. ptc. with a lengthened final -i, suggested by NCM, (see variant 26) is an unsatisfactory reading from the point of view of grammar, since the subject, Syāma, is m.
⁸The readings haya/hoi (see variant 35) with their subjunctive tenor are superior to the variant of A hota in this context.
⁹The variant of MS F, bikala, ‘distress’ (see variant 33) is semantically inferior.
¹⁰The interpolation of rahaū in C (see variant 31) might have been caused by assimilation to KM 3.1 (aisāhiṝṣeta rahaū).
¹¹The use of repetitions, usually for emphasis, is a salient feature of Haridās’s poetry. It is exemplified here by the repetition of chād-, which increases the force of Kunjabhārī’s entreaty. See also III 4.1.
Words were casually spoken. Now it is hard on Bihāri.
No life [remained] in his body. He was agitated: What is my beloved saying?
Having seen the state of [her] darling there was turmoil in [her] heart, oh friend;
Haridās’s sovereign Śyāmā embraced [Bihāri] and [they] remained gazing at [each other’s] faces.

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1 The commentaries disagree on the subject of kahata. NC chooses Pyārī, SMC Bihāri: ho pyārī...tumna jo rukhē ki bāṭa sahajā hī karī (NC); śṛi lāl jī bāṭ kahte kalte besedh ho gaye (SMC).
The f. perf. ptc. kahi (as part of the passive) suggested by MS G might be a better reading than the stem (as part of the compound verb) proposed by MSS A, J, BR, NC, RC (see variant 2).
2 The form kathani is not attested in any dictionary, and is probably a misspelling of kathina (see variant 3).
3 I interpret desaī as an adv. use of the perf. ptc. rather than as a 3rd p. subj.-pres.
4 I have followed the commentaries in interpreting prakrti as referring to Bihāri’s condition: piya tina ki prakrti [sic] dekhata. kalā ki āśakta hai. anu vyākula hai (NC); priyatam ki is gambhir premdaśā kā anubhav kar (BC). On the use of prakrti in KM see note 6 to KM 14.
5 From the point of view of prosody the third line is too short, having only 26 mātras as compared to the 29 mātras of the second line and the 39 mātras of the fourth line. Therefore it might be a metrically better reading if the third line does not omit ki (cf. variant 16) and includes bahuta as suggested by MSS A, C, D, F, H, I, J, BR, NC, RC (see variant 22).
6 jo here is probably a pronoun, part of a relative-correlative construction, used pleonastically. For a discussion of this commonplace usage in the poetry of Vyās, a fellow-bhakta of Haridās, see Pauwels 1995, p. 81. See also HI 1.2.
7 The reading suggested by MS F, suṣa, ‘happiness’ (see variant 20) instead of śrama ‘turmoil’, seems very unlikely in this context.
8 niḥārī: see note 2 to verse 9.
Oh Kuñjabihārī, I1 sacrifice myself to you, you sing2 [so] well,  
[you] produce many rāgas and rāginīs.

In the same way4 the couple is united5; seeing6 the beloved’s face the moon7 was put to shame;

To whom8 is it not pleasing to see9 the dance of Haridā’s sovereign Śyāmā10?

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1 SMC reads the first two lines as the words of a sakhi (Haridās) to Kuñjabihārī. NC adds the possibility that they might be addressed to Rādhā by Kuñjabihārī.
2 NC interprets gāvata as referring to the melodious speech of Śyāmā: tuma ījāu nikē nydu bacuna bolata haI.
3 This line has only 19 maṇtrās compared to 31 in the first, 38 in the third and 34 in the fourth lines. The variety of the length of the lines, characteristic of Haridās’s verses is typical of dhrupada where the tāla rather than the chanda is of primary importance (see VI 3.4).
4 For a discussion on the relative-correlative constructions in Haridās’s poetry see III 1.
5 taIsiyai taiSi mIili jori is open to interpretation. The polysemic verb miI allows complementary meanings to interact with one another: ‘to unite’, ‘to be similar’ , to be harmonious’. NC chooses the first sense: ūga mē jā āga kI jorI hAI so mIili au samānā hAI; SMC opts for the second: Śyāmā, like Kuñjabihārī, is a skilful musician: priyā jū bhi gān kalā mē āti nipun hAI.
6 The MSS variants show abundance of different interpretations of the grammar of deṣ- (see variant 17): from an adv. ptc. construction (MSS G, D?) which alternates with stem with an abs. force (F), to the imperf. ptc. (MSS C, H, I, J, RC) substituted by subj.-pres. (D, G?). By contrast the scribes are unanimous about the form of deṣa- when needing a subject for bhavāta in the fourth line (see variant 26).
7 In accordance with the sectarian views about Rādhā’s primacy the moon in NC is the moon-face of Kuñjabihārī: priyā jū ke muIha candra mē ke āge lāIa jū kau muIka candra lajāvata hAI, see also VII 2.2.
8 kāIi suggested by MSS A, D, H, I, J, BR, RC (see variant 27) and kāIe, suggested by G, are functional equivalents: the former being the obj. and the latter the obl. form (see SS) of the interrogative pr. kaunā.
9 Dittography of de- in C (see variant 26).
10 The MSS are again not unanimous about the chāpa. Both variants (including Kuñjabihārī or not, see variant 22) seem equally plausible. If only Śyāmā is mentioned in the chāpa, the pada will be very symmetrical with the first two lines devoted to Kuñjabihārī, and the second two to Śyāmā (the linking first half of the third line being about the couple together). Or alternatively the fourth line can be seen as a generalization about the couple.
Once in a solitary wood the two were adorning each other;  
She looking at his reflection and he at hers, they remained\(^1\) engrossed\(^2\) in each other;  
They have never before been adorned as elegantly as they are today. All mirrors proved useless\(^3\); what\(^4\) and which\(^5\) \[mirror can show their beauty\]^6 today?  
Haridāś's sovereigns Śyāmā and Kuñjabihārī\(^7\), delighting each other, have submitted\(^8\) to love.

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\(^1\)I have taken \textit{rahata} as belonging to the second \textit{pāda} rather than being in a compound with \textit{deśata}. This is the interpretation of RC as well: \textit{pratibimba lakhi bhoi rahe sukuvārā}.

\(^2\)The long -\textit{i} ending of \textit{bhoi} is presumably an accommodation for the rhyme of the absolutive. Cf. also III 2.5.

\(^3\)\textit{jhutha pār} is a Hindi idiom, whose meaning is 'to be proved false, untrustworthy, to be useless' (cf. OHED).

\(^4\)\textit{koi} is more likely an emphatic form of the interrogative \textit{pr. ko} than its indefinite counterpart.

\(^5\)The readings \textit{kaisiyo/nu} and \textit{kaisīye/ai} (see variant 29) constitute the same form, constructed of \textit{kaisī} + emph. \textit{i}/\textit{u}.

\(^6\)The idea is that Raḍhā and Kṛṣṇa are so beautiful that their reflections in the mirror are mere semblances of the real images.

\(^7\)The omission of \textit{kūñjabihārī} in MSS F, H, I and BR (see variant 33) is semantically inferior. The \textit{pada} is dedicated to both Raḍhā and Kṛṣṇa and it would be more logical for both to be included in the \textit{chāpa}. Moreover, the inclusion of \textit{paraspara} (which is omitted only in PH) makes the lipography of \textit{kūñjabihārī} awkward.

\(^8\)The form \textit{noi} is attested only as a f. n. meaning 'rope used to tie a cow's legs when milking it' (see OHED); however, this meaning is highly unlikely in this context. I have interpreted \textit{noi} as a rhyme form of the verb \textit{nav-}. Alternatively it can be taken as a synonym of \textit{navīna} 'new'. There is one occurrence of \textit{noi} in KM, again in the same environment: \textit{navāla/prema prīti saī noi gai} (see KM 47.4), where the translation as a form of \textit{nav-} is definitely better. On the other hand \textit{prīti noi} 'new love' is a commonplace collocation (cf., for example, Vyāsa's \textit{Mān ki śṛṅghalā}, see Pauwels 1994a, p. 11 of chapter 9).

Most of the commentaries: RC, PC and NC ignore \textit{noi}; SMC quotes the two possibilities without choosing either.

The reading of F, \textit{bhoi}, (see variant 37) is evidently a substitution of a \textit{lectio difficilior} with a \textit{lectio facilior}. 

Oh Rādhā, come, Hari is calling, the cuckoo is singing, the birds give voice, a rāga is established;
There the peacock dances with tail spread, the clouds sound as drums, counting out the time.

[But he has] no liking [for this], I have realized, and for this reason I came having taken up the depth of [his] passion.

The words of Haridā's sovereigns Śyāmā and Kuṇjabihārī are incoherent, they say something but mean something else.

1 About the use of hari in KM see note 2 to KM 52.
2 SMC and BC gloss kīcha bādhē with pakhā phailā karke, kīcha bādh- is attested in HSS and Platts as an idiom, which means 'to put on, to wear dhōti'. No meaning with reference to peacocks is given in any dictionary. Probably it is used in this case by analogy, as an allusion to the appearance of the peacock with its feathery thighs and bare legs, like a person with dhōti girded up.
3 The disagreement of the MSS about the choice of mṛdanga or pakhāvaja (see variant 13) is interesting; even more so because mṛdanga is obviously a poetically superior reading, for the alliteration of m-. There are four more occurrences of mṛdanga and one of mṛdangi in KM (33.3, 61.2, 67.1, 96.2; 94.1); in none of these cases is the variant pakhāvaja given by any MS. The substitution of mṛdanga by pakhāvaja is influenced either by the commentaries (PC, RC, NC) or by the actual performing practice at the time the MSS were written.
4 bandhāna here is translated in the meaning 'measure, rhythm'. R. Snell (1991a, p. 256) points out that the alleged technical sense of bandhāna as 'the first beat of the tāla' (see H&S) is not inherent in bandhāna by itself, but is yielded only by the combination tāna-bandhāna.
5 The meaning of this line is far from clear. An opposition between prakṛti and suratī might have been intended which would translate: 'I have found that none of these [are intended] from nature, thus I came taking them as a measure of love-making'. This translation would fit the opposition between implied and stated meaning, taken up in the next line. However, this seems much too artificial for Haridā, whose verses seem to be a direct description of what he as an 'observer' 'sees' to be happening in the nikuṭā, rather than compositions made in an effort to create embellished literature.
6 I have interpreted pralatī as 'inclination'. Similar is the understanding of SMC, according to which all the splendour described in the first two lines gives no pleasure to Kṛṣṇa in the absence of his beloved: uparukta śobhā śpēke abhāv mē lī jī ke svabhāv ke anukūl nāhī hai.
7 There are six more occurrences of the word prakṛti in KM, and they show a range of meanings: 'the nature (urges) of the heart' of KM 5.3 becomes 'the state of the beloved' (KM 11.3) and the 'inclination' of Kuṇjabihārī in this verse. Similarly variable is the use of prakṛti in its primary sense 'nature': it refers to the excellence of Śyāmā and Kuṇjabihārī in KM 23.4, the mischievous character of Kṛṣṇa in KM 62.4 and the sulking nature of Rādhā in KM 80.3 and 109.1.
8 The form janyau as connected to jān- 'to know' rather than jan- 'to give birth' is not attested, and the latter is semantically implausible in this context. Probably both the omission of the long -a- and the m perf. ending are just an accommodation for the rhyme. Cf. KM 79.2 (jo yaha pīrā jānē).
9 SMC interprets gahi as applied to Rādhā: dhyān karāne āi hā kē āp anumān kar lēgī. But in this meaning the infinitive or the 3rd p. subj.-pres. would be more natural than the stem.
10 unamāna as a synonym of thāha 'depth' is attested in SBBhK. The substitution of unamāna with anumāna is probably a replacement of lectio difficilior.
11 SMC interprets suratī as a synonym of smṛti 'recollection, memory'; see above, note 8.
12 If the original reading of H, jānī, (see variant 37) is accepted, the meaning will be 'the essence' or 'the understanding' (of Śyāmā and Kuṇjabihārī).
13 Literally: 'when they say something they say something else'.

[Notes and references]

[Variant 37]
[Your] beloved, Bihāri, is waiting for you. 

Even now [you] are not leaving your meditation, [you] do not want to look up even a little.

Having come unexpectedly [he] covers [her] eyes with [his] hands, and [she] cries out in alarm;

While looking for Śyāmā in the forest Haridās’s sovereign found his beloved on the doorstep.

1 Alternatively, the second line could refer to Kṛṣṇa, who even then is not abandoning his contemplation of Rādhā. This is the interpretation of NC: ho pyārī jū terī samādhi jō diyaṇa tūmē aise līna ho rahe hai. However, then samādhi would lose its irony; see below, note 3.

2 Literally: ‘your meditation is not given up’, chut- is a vi. which makes the double interpretation of the agent of the meditation possible. The confusion as to the logical subject of this action is reflected in the ending of the imperf. ptc.: MSS A, F and I suggest the f. form, chutati, and the remaining MSS the m (or neutral) chutiita (see variant 9).

3 The technical term samādhi is used ironically: Rādhā, who is silent because of her māna, is compared to a yogini. The same motif is very common in Hariram Vyas’s Mān ki śyākhālā, where the formulaic muni vṛtu taji often appears at the end of verses (see Pauwels 1994a, pp. 119, 133 etc. of chapter 9).

4 Usually caḥ- is used in Braj in combination with the m. sg. form of the of the perf. ptc. (see McGregor 1968: 4.21). nihāri here is evidently a rhyme form.

5 The different forms of a- (see variant 15) show the confusion of the scribes about the subject of this sentence (cf. above note 2). I have taken Kṛṣṇa as the subject, but if the second line is interpreted as referring to Kṛṣṇa, Rādhā could lose its irony; see below, note 3. MS C destroys the logic of this choice, though, by later opting for the specifically f. form arabarai (see variant 20). NC reads Rādhā as the subject: pyārī jū taba to acānakā lī āī pyārī jū ne piya [sic] ke naina dvai kara saū māde.

6 Dittography of āya in MS NC (see variant 14).

7 mūde can be interpreted either as 3rd p. subj.-pres. or as m. pl. of the perf. ptc. I have chosen the former for consistency: see below, note 9.

8 The form cihāri is not attested. SBBHk quotes the verb cihār- and the f. noun cihāra. The long final -i is probably an accommodation for the rhyme. The reading bihāri of MS C (see variant 23) is a lectio facilior.

9 uthe- can be interpreted either as an independent verb or as a compound verb together with cihār- (if cihār- is analysed as a verb). I have opted for the latter, but BC has chosen the former.

I have interpreted uthe as 3rd p. subj.-pres. If the past tense is preferred and Rādhā is the subject of the action, one will have to opt for the reading uthi of A, J, I, BR and RC (see variant 22). Alternatively Kṛṣṇa could be the subject, which would account for the m. form of the perf. ptc. (see above, notes 2, 5, 7).

10 The reading of F and H, syāna, (see variant 25) might be better because if Śyāmā is the object, the repetition of the object (cf. priyā) is superfluous. The different readings of the chāpa are probably connected with the confusion about the logical subject of the action in the last line and the whole verse (see above).

11 pāl, for which no MS gives variants, is the only verb in this verse which is unambiguous about the noun it is connected with. It can be applied only to the feminine object priyā, which makes the second interpretation of the last two lines, in which Rādhā would be the subject, and Kṛṣṇa the object, not only unlikely in the narrative, but also grammatically incorrect.

12 The form dihāri is not attested. I have followed SMC which interprets dihāri as related to dehā ‘threshold, doorstep’. SMC adds to this interpretation that in this case dehā is a synonym of nikāta. NC glosses dihāri with dihāri ‘liberal, generous’: naina mūde pāl dihāri kahā ki dūra hai.

The reading bihāri of MSS A and C (see variant 30) is evidently a lectio facilior.
Oh friend, assent\(^1\), come\(^2\) now, remain together.
Behave like this only if you can live without seeing [him].
He is a dark cloud\(^3\), you are lightning\(^4\), rain a mass of love and drink the liquor of pleasure\(^5\).
Oh Haridāś’s sovereign Śyāmā, unite intimately with Kuṇjabihārī and experience ecstasy\(^6\).

\(^1\)Alternatively, if the form *māna* of MSS H and NCM is accepted (see variant 2), the translation could read: ‘(what is) this sulking?’.
\(^2\)The imperative *cāli* is superior to the original readings of A (*cāli*), H (*cāle*) and NC (*cāli*), see variant 6. This form is more appropriate in the context of a *sakhi* appeasing Rādhā and is in agreement with the other verbs which are also in imp.
\(^3\)The reading *saghana*, suggested by MS D, (see variant 18) is inferior in this context; one would expect *ghana* ‘cloud’ rather than *saghana* ‘dense’ in combination with *dāmini* ‘lightning’.
\(^4\)The cloud-lightning metaphor here works on two levels: it is an argument that Rādhā should not stay apart from Kṛṣṇa, because cloud and lightning cannot be separated (cf. KM 4.3), and it is connected with the rain of love.
\(^5\)With ‘liquor of pleasure’ I have tried to translate the double meaning of *rasa*, underlined by the association of *rasa* with *pijāri* ‘drink’.
\(^6\)Both the reading of D, *lāhau*, ‘gain, benefit’ and the reading of NCP, *rasa*, are possible alternatives to *rāgā* in this context (see variant 30). *rasa* is inferior poetically, because it already appears in the previous line. *lāhau*, on the other hand, adds to the poetic quality, because of the assonance of *l*.
Leave anger⁴, oh Rādhā, oh Rādhā!
The more you hold back, the more I am hurt. I constantly show you deep devotion².
It nourishes my life to hear³ even a few⁴ words from you.
Haridās’s sovereign Śyāma⁴ Kuñjabihārī [says]: your love captivates [me] again and again.

⁴The reading of MS H, alisa, (cf. variant 2) is probably related to ālasa ‘languor’. It seems a less likely variant because ālasa is usually found in a context of after-lovemaking rather than in the context of māna.
²Because of the repeat I have translated sādhe sādhe as a form of the vt. sādha-. This interpretation is supported by a further occurrence of sādhe sādhe in KM, where it has again the meaning ‘to show deep devotion’ see 41.3. SMC also derives sādhe sādhe from the verb sādha- but glosses it with samhāna ‘to support, to sustain’. Haynes takes it as a rhyme form of sādha [sādhu-] ‘excellent’. Alternatively, it can be interpreted as a rhyme form of sādha [śraddhā-] ‘eager desire, longing, craving’, see OHED.
³The use of the passive here is odd. There is one more example in KM (desīyata 36.1) of a passive which is not required by the context and which is not supported by all MSS (see here variant 25). See also III 6.3.4.
⁴My interpretation of ādhe is rather free. The commentaries either gloss ādhe with the same word: āpke...ādhe ādhe bacanō se (BC) or interpret it as referring to the ‘half-words’ uttered in love-play: ardhabacana kahi keli mai (RC); jaba aiga utga milikō surata rasa bhare mē ādhe ādhe bacana kahata haī (NC); premāveg ke karaṇ nispt aspaṣṭa aur ādhe vacanō ko sunkar (SMC).
⁵Since Śyāma rather than Śyāma is the subject of the ‘speaking’ (this is determined by the possessive pronoun terī, which evidently applies to Śyāma), G opts for the form syāma in the chāpa. The majority of MSS give the formulaic syāma kuñjabihārī (see variant 27), which would be translated ‘Haridās’s sovereigns are Śyāma and Kuñjabihārī, (he says)...’.
Oh friend, today a rite of protection\(^1\) is made over the beautiful Tribhaṅgi\(^2\).

With one foot over the other, placing the flute on [his] lips\(^3\), with an oblique glance under\(^4\) [his] beautiful brows.

Rādhikā, why not go quickly to your beloved, if you want to be the one above all others.

\(^5\)Now it is a good time\(^6\) for Haridāsa’s sovereigns: they are united in love-play, their passion has become as unwavering as the Pole star\(^7\).

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\(^1\)traṇa tiṭ-

'the breaking of a straw' is a symbolic act of ritual protection from the effects of the evil eye (see HSS). This idiom is often used when describing Rādhā’s and/or Kṛṣṇa’s beauty (cf. CP 32.8, see Snell 1991a, p. 138).

\(^2\)tribhaṅga

'thrice-bent' is an epithet of Kṛṣṇa which refers to his fluting posture with a bent knee, waist and neck.

\(^3\)Haplography of -dhara (of adhara) in MS BR because of following dharai (see variant 12).

\(^4\)The use of para here is obscure and might have been determined by the requirements of the rhyme.

\(^5\)The length of the last line fluctuates between 33 and 56 mātrās, depending on the interpolation or omission of syāmā, banyāu, lilā ki, keli, bhai and rati (see variants 32, 37, 38, 41, 43 and 44). Meter is not a reliable criterion with regard to Haridāsa’s poetry, but some speculations could be made on the basis of prosody. In this verse the first line is typically short; the second and the third lines with their 34 and 33 mātrās come close to the absolute minimum of the fourth line. The omission of rati is supported by relatively distant (see II 8) MSS: C, D, H, I, BR, RC (see variant 44) and E, and is semantically preferable, since keli and rati are synonyms. banyāu is not included in MSS C, D, H, I and BR (see variant 37); it might have been a later interpolation as a gloss. The addition of syāmā (see variant 32) and lilā ki (see variant 38) has no semantic basis, is supported by only few, unreliable MSS, and unnecessarily increases the length of this extra-long line.

\(^6\)This is the only occurrence of samayo/au in Haridāsa’s poetry as an independent noun rather than as part of the adverb eka samē (cf. KM 13.1, 84.1).

\(^7\)On dhūpara see note 10 to KM 8.
Every day [they] play frame-drums and cymbals and sing, [they] colour\(^1\) each other at every moment in Holi;

Their extremely delicate bodies radiant\(^2\) with exertion\(^3\), Kiśora and Kiśorī are well-joined\(^4\) lovers.

Talking and conversing\(^5\), [the couple] were immersed\(^6\) in fun and frolic\(^7\); they looked\(^8\) around, spied a sheltered place\(^9\) and went there.

Listen, oh Haridās, the slender\(^10\) golden vine clings to the dark tamāl tree.

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\(^1\) *bhār-* is a polysemic verb, whose different meanings ‘to be immersed’, ‘to embrace’, ‘to colour’ interact in this context. The commentators opt for the most immediate meaning connected with Holi, ‘to colour’: NC: *lālā lapai rāgua bhare khelata hai*; SMC: *śyāmā śyām... nas raṅga mē bhurte rāhte hai*.

\(^2\) The meaning ‘to be radiant’ of *baraś-* is attested in OHED.

\(^3\) SMC interprets *śrama* as an abridged version of the compound *śrama-jala* ‘sweat’ and, accordingly, *baraś-* as ‘to rain’: *sved kī varśā hone lagti hai*. NC glosses: ‘it is not a rain of sweat but of bliss’ (*kaḥā kī śrama nāhi āunuda hi kī barśā hotline hai*).

\(^4\) About the verb *mil-* see note 5 to KM 12. Another possible meaning of *bhale mile* would be ‘well-suited’; it has a parallel with the archaic English adjective ‘meet’ as meaning ‘suitable, fit, proper’.

NC interprets *bhale milai* in the context of the love-play: *dōī... nisānka aikā bhare*. SMC merely paraphrases: *jōī bhali mili hai*.

\(^5\) *bītani bata batata* seems to be a rhetorical repeat, parallel to the *b-* sequence that follows. It also brings about alliteration of *b-*.

\(^6\) The most straightforward translation of *raṇa* in this context is ‘immersed’, ‘taking delight in’ which makes the two lovers the logical subject of the sentence, and so prevents an unnecessary change of subject in the line. However in that case one would expect the m. pl. perf. ptc. *rahe* rather than the m. sg. *rahyau*. I have interpreted *rahyau* as governed by the implied *jugala* ‘couple’. Alternatively, *raṅga raṅga* could be the subject of the sentence, if one interprets *raṁ-* as ‘pervade’, ‘spread’, a meaning suggested by HSS. Then the clause would translate ‘fun and frolic has spread’ (cf. KM 61.1). The direct case ending *u* of *raṅga* corroborates the interpretation of *raṅga* as subject, but cannot be conclusive (see III 5.1.7).

\(^7\) I have interpreted the two occurrences of *raṅga raṅga* in KM (cf. KM 55.4) as the commonplace collocation ‘music and merriment: fun, enjoyment’ (see OHED). NC takes *raṅga raṅga* as two independent words, saying that the couple’s speech is like melody, and they are immersed in the enjoyment of love: *aṅu mahā madhura bācumānta nāhi lā īhmāvai [sic] raṅga raṅga rahau. auna eka suneha kau hi raṅga tāṁe dōī niṁganu hai*.

\(^8\) The form *cāi* is not attested. The predominance of readings with *-hi-* (see variant 16) suggests that it might be a form of the verb *cāḥ-* ‘to look’.

\(^9\) The sense of *soṅri* is rather obscure. My translation is based on the meaning ‘cover’ quoted in Platts and ‘hut’ in CDIAL. This interpretation would make sense of the narrative transition between public Holi context in lines 1 and 2, and the private embraces of line 4. *soṅri* appears in the same environment, in combination with *takī*, in KM 105.4 as well. The suggested meaning fits also that context (where again the couple is trying to find a place hidden from everyone). SMC glosses *soṅri* as *sanket sthal* ‘trysting-place’. NC interprets *soṅri* as ‘the lane’ between Rādhā’s breasts: *khōri jyāy kucana ke madhya*. PC paraphrases freely: ‘casting the spell of love everywhere’ *līta uta dārata prema ṭhagorī*.

\(^10\) NC and SMC offer an alternative interpretation of *thorī*: Rādhā is so entwined with Kṛṣṇa that she can hardly be seen: *thorī dṛṣṭi āvata hai* (NC); *tanik-tanik hi dṛṣṭi path mē ā rahi hai* (SMC).
KM 20

Two strings of pearls, one ornament of glass beads, unadorned eyes - my glance, do not fall on them!

Four bangles on each arm, a single four-sided anklet on her feet, Hari is gazing unblinkingly;

One sari, rumpled, her bodice removed from her body, she has twisted the left side of the border of her sari on her breasts and turned it over.

Overpowered by the charm of Haridas’s sovereign Šyāmā, Kuñjabihārī slowly moves up to her.

1The use of numbers in this verse is persistent and probably has some significance. The allusion might be to the conventional number sixteen in the context of ornaments (cf. introductory note to next verse); indeed if all details in the description of Rādha are added: three necklaces, unadorned eyes, eight bangles (four on each arm), one anklet, one sari, her bodice and the border of the sari, the total would be sixteen.

2I have followed NC and SMC in connecting sādā with the following netra, and reading ‘eyes’ as part of the description of Rādha’s beauty: sādā netraṇa kahā ki netraṇa mē aijana hū singāra bhūra hui (NC); tathā sādā netra (SMC). BC interprets sādā as referring to the previous puñja poti: sādā poti kā ek puñja.

sādā in a similar context appears again in KM 75.4. About the use of Persian words in Haridas’s poetry see III 3.1.

3The obl. reading netradi/na of most MSS (see variant 7) could be explained by interpreting netra as the object of lāg-.

4HSS gives dīth lagnā as a synonym of the idiom nazar lagāṇā ‘to cast an evil eye’. Similar is the interpretation of SMC here: kahā merī dēṣṭi na lag jāy (nazar lag ilme kī viśvās...mānū jāa rāhā hāi). This idiom is presumably connected with the ‘unadorned eyes’ of the heroine (since kajal is applied also to avert evil eyes).

5ikasāra as a synonym of ikahara is quoted in SBBhK.

6This is one of the few examples in KM where Kṛṣṇa is called Hari. This choice contributes to the assonance (and alliteration) of h-. Cf. note 2 to KM 52.

7heri is an absolutive, lengthened for rhyme; see III 2.5.

8I have followed NC in interpreting nyārī as ‘removed’, a meaning which fits the description of Rādha’s clothing (presumably after love-making) better than the sense ‘wonderful’, chosen by BC, SMC and Haynes. nyārī- appears in KM both in a physical and a more abstract sense, cf. KM 86.2, 4, 95.3 and KM 55.4, 86.1, 3.

9gati, suggested by MSS H, I, BR, NC and RC (see variants 27 and 29) is evidently a lectio facilior.

10I have translated urasani as the oblique pl. form of urasa ‘breast’. Alternatively, it can be interpreted as a verbal noun of uras- ‘to fold in’.

11Haynes’s translation of the second part of this line is: ‘on the side a peacock dances and bobs’.

12Alternatively, the first part of the last line can be translated in a more formulaic way: ‘Haridas’s sovereigns are Šyāmā and Kuñjabihārī, overpowered by [her] charm [he] slowly moves up to her’.

13sarakanī is probably a verbal noun. Cf. III 6.3.8.

14neti is presumably an accommodation for the rhyme of the adverb nere ‘nearby’, cf. III 2.5.
Coloured with the colour of her youth, with golden body, with assenting eyes, an ornament of beads on a black silken [thread] around her neck,

In her every limb gleams Kāmdev’s radiance, rings in her ears lend lustre, [her beauty] can be appreciated only by seeing [it], she has blossomed, she is like the moonlight of a moonlit night.1

2 Her sārī made of fine muslin3, with a red bodice, the splendour of a satin petticoat, four bangles on each [arm], ornaments on her wrists, jingling4, she is adorned5 with a beautiful6 nose-pin, her mouth [flavoured] with pān, her front teeth7 flash so that I8 am deceived9 in the illusion [that they are lightning];

Such is the eternal Bihārī, in whose company Śrī Bihārī Lāla, who is like a [mighty] tamāl tree10, becomes very humble, desirous and shaking; in the bower-abode Haridās’s couple sway on the swing of passion.

The nakha-śīkha sequence follows a rather odd curve in this pada: the description starts with Rādhā’s eyes, moves to her neck, comes back up to her ears, again down to her body, then up to her mouth. This verse can also be seen as an example of the 16-śṛgūra convention which is commonplace in Hindi literature. However, this instance neither shows a conceit according to which the 16 are divided into four groups of four natural attributes: being long, short, slender and broad (as in Padmāvatī 40.4-5), nor does it restrict itself to the category ‘appliances for decoration’ (cf. Platts s.v. śṛgūra). Instead the KM examples (cf. previous verse) are organised only in accordance with the nakha-śīkha sequence. Thus, KM might represent ‘an early stage of the development of the Hindi 16-śṛgūra convention out of the Sanskrit nakhaśiṣṭha varṇana’ (Snell 1991a, p. 224).

The adj. dharara is explained in HSS with śīkha hi ākarsit yā pravṛttta honeyāvā ‘being quickly attracted, or inclined’. It is glossed in SMC similarly: sviṣṭi pariḥ bhāvō se yaktā. There is one occurrence of dharāre in Kāśī mān ke pad, where it is again connected with eyes: bimāla kamala navārī dirāguh dharāre, but there it seems to function as a verb which has an object ‘the eyes dispel one’s composure’ (see Entwistle 1983, pp. 352-353).

I have translated jōba mē jōna by analogy with pūramāṇā kī sī pūnāri of KM 49.2. The meanings ‘moonlight’ and ‘moonlit night’ for the Sanskrit equivalent of jōba, jyotsnā, are attested in OHED.

Both the third and the fourth line are excessively long: 84 and 80 mātrās respectively. High density of words is quoted among the peculiarities of the poetical composition of dhāmpada (see Delvoye 1983, p. 90, and VI 3.4).

1 tanausā is glossed in OHED with ‘fine muslin’. HSS elaborates: tajeb yā śrudhā kī tarah kā ek prakār kā bārhyā phūltār kapārā, and quotes this example. SMC suggests that it is a very thin material: aisi jhīnā sārī jisne se anṛgh ki sūndūtā dṛṣṭigat ho rahi hai.

2 SMC glosses khamaki bani with sundarā se anurūp hi baiṭhī hai.

My translation of jaiba is based on its meaning ‘beauty’. Alternatively, it can be translated as ‘placket’. The nominal formant -zeba ‘adorning, becoming’ is quoted in OHED as well, but the translation ‘Radha adorning the nose-pin’ (i.e. she is so beautiful, that she adorns the ornaments rather than vice versa) seems too far-fetched.

7 cāuka is glossed as ‘an aggregate of four’ in OHED. This meaning, applied to Rādhā’s teeth, is adopted by SMC: mukh ke aṅgā bīṣh ke ṭērā nice ke cār dānā ki kānte... HSS ascribes to cāuka the meaning ‘head-ornament’ (sīr par phalara kā phūl ke ākār kā ek gahuna) , which could be an alternative in this context.

8 This is the ‘I’ of the sakhi, describing Rādhā’s beauty.

9 The reading of BR jhūlī ‘sway’ (see variant 33) is semantically and poetically inferior (jhūlī is the rhyme-word in the next line).

10 This simile is open to interpretation. I have based my reading on the contrast between the might of Kṛṣṇa and his humble behaviour in front of Rādhā. NC and SMC take tamāla as a representative of the stock simile comparing the hero and heroine, united in their dalliance, with a tamāla tree, around which a creeper is entwined: tara tamāla kahā kī aṅgā tē aṅgā lapāṭi rāhe hai jaya tu tamāla tāi kautcāna milā lapāṭaī (NC); jis prakār tamālā vykṣa ke sāth bel lipāṭ jātt hai tathaiva kuriya-mahāl mē yaha jorī rasmay keli ke hindore me jāhīne lāgī (SMC).
Rādhā, dear, leave your sulking;
My life is obtained through you, oh friend, hold it;
Place your hand on my forehead, give me an assurance of protection today;
Haridās’s sovereign Śyāma says imploringly, with excitement and desire: be ashamed of your sulking.

11 I have interpreted पयो जाता as passive. The commentaries gloss पयायो जाता as two finite verbs: तुम्हारी प्रसन्नताः मे प्राणा [sic] पयाहै...मे प्राणा जाता है (NC); पयै लै प्राण...निकल्ले लै से प्रतिव हो मे प्राण है (SMC). Cf. also KM 58.3.

12 The reading he of MS C (see variant 7) is inferior to the reading hai of the rest of the MSS: the latter can be interpreted as auxiliary, avoiding the accumulation of two vocatives.

13 sajni as a synonym of द्हारण करना ‘to maintain’ is attested in HŚS. The commentaries also translate saji as the imp. of saj-: तै तै कहौं कि ...प्राणा जाते राखौं (NC); saji arthat meri avyavasthit cetnii ko vyavasthit kar (SMC). Haynes interprets it as a rhyme form of sajau ‘lady, sweetheart’.

14 NC interprets माथाई para हाथा धार- as a synonym of the KhB idiom सर पर हाथ रखना ‘to swear by one’s life’: मेरे माथे तै साप्ता [sic] रहौं.

An almost identical line appears in Sūrsāgar: abhaya dāna dai kara dhari sūrdāsa ke mātha (s.v. mātha in SBBhK).

15 My translation is based on the reading śri haridāsa ke svāmi syāma kuśijabhihāri kahata bali raṅga ruci sō luji. The abundance of variants shows that the text of the last line is corrupt. A large number of MSS do not include pyāri and yō: C, F, H, I, J, BR, NC(M/P), RC (see variants 27 and 28); both of them are presumably later glosses. None of the MSS apart from G (including E) read bhule (see variant 32) and sō (see variant 31). Neither of these words adds much to the sense and they make the extremely long fourth line even longer. By contrast all the MSS (including E) support the reading raṅga (see variant 33), which might be dictated by the form rather than by the content: alliterative raṅga and ruci often appear together.

16 Again, there are two variants of the chūpa: the reading of G, syāma kuśijabhihāri, and the more formulaic version of A, C, F, I, J, NC and RC, syāmā kuśijabhihāri (see variant 23).
On the topic of qualities, oh Rādhā, who knows more than you? He who knows is a mere shadow of [you];

Nobody knows the distinctions of the varieties of dance, song and rhythm, however much [they] have studied them in detail.

[Nobody knows] the essence and pure form, the scope and the limit of these arts, those who are skilful in their knowledge of notes, they have toiled laboriously but in vain.

Haridās’s sovereigns are Śyāmā and Kuṇjābihārī; by [even] a little of all the aspects of your nature the other excellent ones have been defeated.

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1 In accordance with the sectarian views about Rādhā’s supremacy NC interprets jo as applied to Kuṇjābihārī: jo kacchā jānāi tāu yaha piya bihārī so ḫaṭī tāi sikhāi hai (cf. VII 2.2).
2 I have interpreted unahārī as a variant of anumārī. SMC gives an analogous gloss: kacchā unahārī = chāyā mātā. The two forms appear again as alternatives in Vyās’s Mān ki śrīkhatā, pada 68 1(1) (see Pauwels 1994a, p. 168 of chapter 9).
3 SMC translates kāhī as related to the adverb ‘somewhere, anywhere’ rather than to the indef. pronoun ‘somebody’. In accordance to such an interpretation is the reading, kāṭā, suggested by MSS D, I, and NC (see variant 19).
4 Haplography of bheda in NCM because of previous bhedana (see variant 15).
5 SMC takes the sakhī (Haridās) as the subject of this action, and the possible experts as the object: maṁe sabko dekh liyā.
6 According to Śaṅkū Bihārī Gosvāmī and Buddhi Prakāś jhār- ‘to sift’ has a similar metaphorical meaning ‘to examine’, like its English counterpart (see COD). OHED quotes the idiom jhār-pachorkar dekhīnā ‘to sift and winnow (a matter): to investigate in detail’; even without the pachor-component collocation with dekhī- suggests strong support for the above interpretation.
7 In this context the musical meaning of tattva, ‘slow time in music’ (see Platts), is also a possible interpretation. NC glosses tattva sūdha sarūpā as the couple’s skilfulness, elegance and radiance: jo tattva sūdha sarūpā kāhī kī anag aṅga kī jhār caṇḍi satārī sughārī sūnāi.
8 Sūdha also is used in musical terminology: as a kind of gītī (melodic development), sūḍā (type of the form of singing of prabandha) and bāṇī (melodic style of dirūpada) (see Śrivāstava 1980, pp. 5, 5-19 and 50).
9 I have translated resī rather freely, extending its literal meaning ‘line’ to a metaphorical interpretation ‘limit’. However, I have not been able to trace any attestation of resī as synonymous with sīvā. Harivaṃśa’s CP 52 deṣāu māṇi sundartā kī sīvā (Snell 1991a, p. 152) could be quoted as collateral support for the semantic context. See also note 6 to KM 42.
10 rekha is a dance-term as well. MW glosses it as ‘a right or straight position of all the limbs in dancing’. For a detailed explanation of the meaning of rekha as ‘lines in dancing’ see Banerji 1985, pp. 19-21.
11 I have taken tattva, sūdha sarūpā, resī, paramānā as independently connected with the arts enumerated in the previous line, but many different compounds of combinations of them can be constructed.
12 There are different possible interpretations of the role of the chāpā in the syntax of the last line. I have opted for a reading in which the chāpā is only formally connected to the rest of the line and Śyāmā kuṇjābihārī are taken together. Since the whole verse is addressed to Rādhā (rather than both of them), one could read Śyāmā as vocative and Kuṇjābihārī as the subject of implied kah-:. Then the translation would be ‘Oh Haridās’s sovereign Śyāmā, says Kuṇjābihārī’.
13 SMC gives yet another gloss of the last line in accordance with the sectarian views about the primacy of Rādhā. This alternative makes the chāpā an integral part of the sentence: ‘Oh Śyāmā, orīy Kuṇjābihārī is a bit like you, all the other worthy ones have been defeated’: he śī śyāmā jī śī kuṇjābihārī hi keval tanākā ḫāṭī kuch saṁnātā mē hār aṁya jīne bātī guṇā hār ve sab hār māṁ gaye. Similar is the interpretation of NC: ho śyāmā yaha kuṇjābihārī nē kaṁ tumāhārī prakṛti kau hār; (cf. also VII 2.2)
14 About the use of prakṛti in KM see note 6 to KM 14.
Bihārī has become skilful under this patronage only; Whatever multitude of skilful knowledge he has is through this power only.

He was indeed greater than anybody else but he did not pass her test.

Haridās’s sovereign Śyāma Kuṇjabihārī remains benumbed by desire.

SMC interprets this verse as connected to the previous one. Kṛṣṇa reacts to the last remark in KM 23 (that he has acquired only a little bit of the skilfulness of Rādhā, see note 11 to KM 23) with the question: ‘Do even I know only a little bit?’ KM 24 is the answer of the sakhī to his question.

29If one adopts the readings of MSS H; D, J and PH, āju tuma; hau/ho (see variants 1 and 3), bihārī will have to be taken as a vocative.

The pleonastic use of the adj. sughara (qualifying jānapanē) would be avoided if there were another noun ruling sughara. Because of this the reading sughara sura/svara of MSS D, F, I, J, BR, RC and H (see variant 12) (and MS BI) might be better.

This translation is based on the reading gati (see variant 10), glossed in SK as a synonym of samūh ‘group, multitude’. Alternatively, it can be interpreted as the verb gat-, with the meaning ‘to be caught, fixed, established’, with bāta as understood subject. The other reading, ghatā, can also be interpreted as perf. ptc., this time of the verb ghat-, ‘to come about, to happen; to be formed, made’ (see OHED) again governed by an implied bāta.

NC glosses gati with gāsa ‘a rankling urge or desire’; SMC with marma ‘essential truth’; but neither of them gives any reason for these interpretations. PC typically paraphrases the line in such a way that it is difficult to establish which word of the tika corresponds to what in the mūla: basikarana guni jītanai jānata bāha gahe tai bhae. RC’s gloss, aura gati jē sughara sura angha dayā tuva yāra, is no more helpful.

About the usage of pai in KM see note 7 to KM 2.

I interpret yāha as a rhyme form of the demonstrative pronoun yahā; literally: ‘There was no passing of her test by him.’ SMC glosses yāha tāi with yahā para. An alternative interpretation of yāha tāi would read tāi as a form of taya [A tāi], ‘concluding, deciding’ and translate ‘this was her conclusion’.

All the dictionaries I have consulted give m. gender for kasa, but the f. form of the postposition ki suggests that the noun might have functioned with double gender. This hypothesis is supported by the fact that nouns deriving from a verb stem tend to be feminine.

Dittography of ha- in MS C (see variant 36).

Only two MSS (H and PH) support the reading of G, syāma (see variant 37). Even E (which in almost all readings agrees with G, see II 8) joins the rest of the MSS giving syāmā. For discussion of the variants of the chāpa see note 12 to KM 5, and VI 2.
The lover of Rādhā, Kuṇjabihārī\(^{38}\) says\(^{39}\): I have not gone anywhere, listen, listen, oh Rādhā, I swear by you;

If you should not believe me, Haridās\(^{40}\) was with me, ask\(^{41}\) her and see, [Kuṇjabihārī to Haridās:] Sister, swearing on me, tell her then what happened.

[Haridās? to Rādhā:] Dear, [how can you] have no\(^{42}\) faith in a pledge\(^{43}\)? Give up this bad temper\(^{44}\), let it go. [I will say] this much\(^{45}\) now, I\(^{46}\) adjure you, oh friend.

The two beautiful ones have grasped each other and remain\(^{47}\) clinging; embracing each other they\(^{48}\) turn and turn.

\(^{38}\)The addition of the honorific particles śrī in F and NCM, and jū in NCM (see variants 1, 3, 5) is presumably a later accretion.

\(^{39}\)Haplography of ka-in kahata because of previous rasika in BR (see variants 4 and 6).

\(^{40}\)The introductory phrase rādhā rasika kuṇjabihārī kalata (which has a very commentary-like ring, but is not fully omitted in any of the MSS) together with haridāsī seems to be a substitution for a chūpa in this stanza.

\(^{41}\)The reading būjhi, suggested by J, (see variant 20) occurs also in KM 82.3 (this time without any alternative readings), again connected with dekh-. Either the scribe of J has confused KM 25 and 82, or būjhi dekh- is an established collocation, pūchi is the form used in PC; it is difficult to say if Pīlāmbardās has copied the mīlā, or if his tīkā has influenced the later MSS.

\(^{42}\)Alternatively na can be taken as obl. pl. termination of the previous gathōda, but the negative is semantically better.

\(^{43}\)The range of variants for gathōda betrays semantic confusion on the part of the scribes. NC and SMC explain gathōda as referring to the signs of love-making left on Rādhā’s body: le pyāri jū tuma kaīna tau gathaundana apanē tana kī na pratitā hai (NC); tumhē gathāund arbhai raticinhō kī pratitī arbhai smṛti naḥi hai (SMC). However, the general sense of ‘pledge’ as something given for security, seems more likely.

It is interesting that the only other reference to gathōda (or rather to its synonym gathibandha) I have come across is again connected with pratiti: gathibandha tē pratiti bāri (dohā 453) and bāri pratiti gathibandha tē (dohā 457) of Tulsī’s Dohāvalī (see Sukla 1973-4, pp. 117 and 119). Maybe the intended meaning here is similar: ‘Pyāri, your faith [should be firmer than any] pledges’, but without any adjective, such an interpretation seems too far-fetched.

\(^{44}\) chiya as referring to something filthy (in literal and metaphorical senses) is attested in OHED and TK. Both, the reading of NCP, chimā, ‘forgiveness’ and of NCM, dhimā, ‘slow, weak’ (see variant 32) are inferior from a semantic point of view.

\(^{45}\)The f. ending of itani is probably in accordance with an implicit bāta. My translation of itani is based on the meaning of itaneta in KM 39.3. SMC glosses itani as a synonym of ‘such’: ab is prakār ki bātō ko na karo.

\(^{46}\)Both NC and SMC interpret the third line as said by the sakhi (Haridās) to Rādhā as a response to Kṛṣṇa’s words in the second line. Alternately Kṛṣṇa could continue to be the subject, again addressing Rādhā.

\(^{47}\)A large number of MSS from different groups: C, D, F, H, I, BR and RC do not include rahai (see variant 42). The interpolation of rahai in the rest of the MSS might echo KM 92.3 (lāgī laṭapāṭi rahai chāṭi saū chāṭtā...).

\(^{48}\) sō in the last line can be interpreted either as a rhyme form of the demonstrative-correlative pronoun (as in my translation), or as the postposition ‘by means of: by, with’ (see OHED); literally: ‘they embrace each other by turning’.
Oh beloved, your greatness cannot\textsuperscript{49} be described: the languor\textsuperscript{50} with which you have
overpowered the god of love;

He\textsuperscript{51} assaults me, oh friend, I have\textsuperscript{52} become subservient\textsuperscript{53}.

[Your body] is purified\textsuperscript{54} like a golden coin\textsuperscript{55}, or else\textsuperscript{56} it is as if naturally\textsuperscript{57} adorned
with the sixteen decorations\textsuperscript{58}, it is fragrant\textsuperscript{59} with the essence of sandalwood,
camphor, musk and saffron.

Haridāś’s sovereign Śyāma\textsuperscript{60} Kuṇjabihārī [says]: [you] have made [me] subject to
desire.

\textsuperscript{49}\textit{jī} is the 3rd p. subj.-pres. rather than the stem.

\textsuperscript{50}SMC’s interpretation of \textit{ālasa} is ‘without any exertion’: \textit{jisse āpane ālasya mē hi kām ko sarvatbā ādhiṁ
kar liyā}. NC glosses \textit{ālasa} as Rādhā’s languor after the couple’s love-sports: \textit{ho pyārī jū tilhār mahīṁ
mopāi kāhī nāhī āhārī kī bāhārī mē tuma kaũ alasāna bhāt}. Haynes translates it as ‘weak’ and takes \textit{basa
kīna} as independent words rather than the collocation ‘to make subject (to oneself), to subdue’ (see
OHED): ‘it makes me weak with the power of love’.

\textsuperscript{51}I have translated the demonstrative-correlative pronoun as connected to Kāma because \textit{daṇḍa lāg-
alludes to the common image of Kāma striking with his blossom-arrows. However, \textit{sī} could apply also to
mahīṁ, as it is interpreted in BC.

\textsuperscript{52}The pl. ending can be explained by the use of the 1st p. pl. pr. \textit{hamē} for 1st p. sg.

\textsuperscript{53}The reading \textit{bhīna}, ‘engrossed’ suggested by F, (see variant 14) is possible but less likely in this
context.

\textsuperscript{54}\textit{aut-} ‘to boil, evaporate over fire’ refers to the process of purifying by heating. The reading of F \textit{ona}
(see variant 18) is a \textit{lectio facilior}.

\textsuperscript{55}I have not been able to find any reference to \textit{sādhī gyārāha}. B. Prakāś explains in his English
commentary: ‘At the time of emperor Akbar eleven and a half masha gold coins were in circulation’. This
is the meaning adopted by the other commentaries as well: \textit{prathama tau sādhī gyārāha māse mohara tākau
saunātī} (NC); \textit{us sumay sādhī gyārāh māse kā [sic] muhār calī tī} (SMC). PC glosses \textit{sādhī gyārāh
with ‘gold’: \textit{kāīcana tana}.

A silver coin of this weight (11.5 māśas), called ‘rupee’, is listed in Abul Fazl’s inventory of Akbar’s
coins (Hormasji 1923, p. 49). Issues which weigh 11 or 12 māśas are enumerated among the golden
coins (Ibid., p. 42), but no golden coin of 11.5 māśas is mentioned. However, the text suggests that both,
gold and silver, were purified in the same manner ( Ibid, p. 41).

\textsuperscript{56}The original reading of H (and MS BI) omits the whole phrase \textit{dūjāi...me} (see variants 19-25), which
cuts out 20 of the 59 mātrās of this enormously long line.

\textsuperscript{57}NC and SMC take \textit{sahaja hi} as connected to the following fragrances rather than to the sixteen
ornaments.

\textsuperscript{58}About the sixteen ornaments see the introductory note to KM 21.

\textsuperscript{59}\textit{bhīna} as a synonym of \textit{sugandhit} is attested in SS. However, the original \textit{raṅga bhīna} allows different
variant meanings which interact with each other. Apart from referring to the fragrance of the ointments,
\textit{bhīna} can be translated as a synonym of \textit{raṅgita} ‘coloured’, especially if \textit{raṅga} is taken in its most
immediate meaning. \textit{raṅga bhīna} can allude to the couple’s love-play as well, SS glosses it with \textit{kām-krīja
mē lagā}.

\textsuperscript{60}If the reading \textit{syāmā}, suggested by MSS A, C, F, I, J, BR, NC and RC (see variant 34) and MS BI, is
accepted, the \textit{chāpā} will be an integral part of the syntax of the last line, which will then translate:
‘Haridāś’s sovereign Śyāmā has made Kuṇjabihārī subject to desire’. The collocation \textit{rasa basa kari līna} occurs again in KM 63.4, in a similar context: \textit{rasa basa kari linē śrī
haridāśa ke svārī syāmā}.
These are not\(^6\) drops of sweat, add\(^6\) them to your string of pearls; [I]\(^6\) have seen\(^6\) [them to be] priceless, without price\(^6\): take\(^6\) [my] body, mind and wealth as sacrifice [for them].

In inverted position [you] make love without weariness. He is the central gem\(^6\) among your [pearls].

Haridāś’s sovereigns are Śyāmā and Kuñjabihārī and they\(^6\) are united\(^7\) in beautiful love.

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\(^{61}\) Haplography of \textit{na-} in F, because of preceding \textit{kana} (see variant 2).

\(^{62}\) I have interpreted \textit{deha} as the imperative of \textit{de-}, in analogy with \textit{leha} in the next line. Similar is the gloss of Pīṭāmbardāś: \textit{srama kana dījai matā nāla}. On the other hand, since \textit{moti māla} is a well established compound, NC and SMC read \textit{moti} and \textit{māla} together and interpret \textit{deha} as ‘body’: ye \textit{moti māla kau deha hai} (NC); āpke \textit{śrī ātiga par vidyāmān ye śrāmbinda jāl ke kaṅ nāhi hai, in par motīyō ka māla nyoachāvar hotī hai} (SMC).

\(^{63}\) NC reads Haridāś as the speaker of this verse whereas SMC glosses the first two lines as the words of Kṛṣṇa to Rādhā.

\(^{64}\) SMC supplies ‘other pearls’ as the object of \textit{des-}: maine bahut se \textit{mod} dekhe hai kintu.yaha to amol \textit{mod} hai. The interpolation of \textit{bahuta}, suggested by MSS C, D, F, I, J, BR, NCM, RC (see variant 9) fits this interpretation.

\(^{65}\) \textit{amola mola nāhi}: for a discussion on emphatic repetitions in Haridāś’s poetry see III 4.1.

\(^{66}\) \textit{leha} is probably a rhyme form of the imp. \textit{lehu}. This assumption is supported by the reading \textit{lehu} of MSS C, D, F, I, J, BR, NC and RC (see variant 16).

\(^{67}\) The third line is far from clear. The omission (or interpolation) of \textit{nāhi} (see variants 20, 21, 25), and the transpositions in the line (see variant 25) show the semantic confusion of the scribes, and are signs that the text is corrupt. Some of the printed editions (e.g. the \textit{nīla} of SMC) read \textit{nībhaka}, a form comprising both \textit{nāika} and \textit{nāhi}, a clear sign that there might have been a confusion of the two forms. It is very difficult to assess the correctness of F and BR, which omit \textit{nāhi} (see variants 21 and 25). Without \textit{nāhi} the length of the third line will be 29 \textit{mātrās}, exactly matching the length of the second line, but metre is not a reliable criterion in Haridāś’s poetry.

The commentaries also reflect the semantic confusion. They either supply allegedly missing material, or paraphrase the line obscurely. NC rewords: \textit{rati mē bipirīta priti kau ālasa haiī. nāyaka priyā jū saī ye tere mādhyā nāhi}. PC is not more helpful: \textit{ratipati kī bipirīta cāha ati tū nava navāla}. RC renders: \textit{rati bipirīta ālasa nahi jo nāyaka tuva āsa}. According to SMC Lālita addresses Rādhā, saying that she knows that Rādhā herself is desirous to sport with Kṛṣṇa, but acts inertly. She should see what a wonderful lover is waiting for her: \textit{teī bhi lāl ko svayam lajāne kī lāsā hai tathāpi tū prem mē alsā rahi hai, dekhe tere mādhyā kaisā mun bhāvatā nāyak hai}.

\(^{68}\) See above. I have translated \textit{nāika} as ‘the central gem of a necklace’, a meaning attested in HŚŚ, Platts and MW. In the commentaries \textit{nāika} is glossed as ‘hero, lover’.

\(^{69}\) I have translated \textit{be ha} as an emphatic form of the pronoun \textit{ve} (supported by the reading \textit{hu} of MSS F, I, J, BR, NC and RC, see variant 33). NC glosses \textit{beha} with \textit{vedha} ‘piercing’: \textit{pyāri jū kau ātiga uvāla motī so lāla jū kau ātiga priti varamā tā kātī vedha lehu}.

\(^{70}\) My translation of \textit{malaye} is based on the readings \textit{mileye} of I, NC and \textit{mihye} of BR (see variant 31), interpreting them as subj.-pres. in the passive from \textit{mil}- ‘to meet, to unite’. Similar is the rendering of NC: \textit{śrī haridasī jū ke svāmī syāmā kuñjabihārī lāla jū saī priti bara. śrēṣṭhātā kara mālata bhaye}. SMC interprets \textit{malaye} as a synonym of \textit{malavajā ‘fragrant wind’}: \textit{śrī lāl mē se sarvopari prem kī lāsā kī sugandhit āvāvā ā rahi hai}. Yet another possibility would be to translate \textit{malaye} as ‘garden’ (meaning attested in MW), yielding ‘they are in the beautiful garden of love’.
Kuñjabihārī sits in meditation on the blue\textsuperscript{71} and red\textsuperscript{72} [clad] fair one. The longer he was denied pleasure, the longer he suffered greatly. Agitated\textsuperscript{73}, she appeared\textsuperscript{74}. There was much happiness in [his] heart, oh friend. Kuñjabihārī pleases Haridāś’s sovereign Śyāmā\textsuperscript{75}.

\textsuperscript{71} I have followed SMC and RC in interpreting \textit{nīla} as referring to Rādhā’s clothing: \textit{gaur varṇa par nīlī sārī tathā lāl kaïcuki ke dhyanā mē sārī kuñjabihārī tadākār hokar bāithe hai} (SMC); \textit{gori nilāmbara bhai} (RC). Alternatively, \textit{nīla} could allude to the dark-blue colour of Kṛṣṇa’s complexion.

\textsuperscript{72} See above. According to SMC \textit{lālā} is the colour of Rādhā’s bodice (indeed in KM 21 Rādhā is described as wearing a red bodice). \textit{lālā} could be read also as an epithet of Kṛṣṇa.

\textsuperscript{73} I have interpreted \textit{arabariē} as adverbial use of the perf. ptc. The reading of MSS C, F, I; H and BR, \textit{āpā/hi/hi} ‘she herself’ (see variant 10) is semantically possible as well. The gloss on the third line in PC includes \textit{āpā hi: āpā hi pragatā kahī makhā bānī sunī prītāma rasa śidhā pagāyai}, it is possible that this early \textit{ṭikā} has influenced the later MSS.

\textsuperscript{74} SMC suggests a transitive reading of \textit{pragatā bhai: śrī priyā jī āpā lālsā ko prakāṭ karne lagi}.

\textsuperscript{75} Alternatively the \textit{chāpa} can be translated in a more formulaic way: ‘Haridāś’s sovereigns are Śyāmā and Kuñjabihārī and [he] pleases [her]’.
The splendour of your apparel today, oh dear one, and of yours, oh beloved, cannot be described.

His darkness and your fairness are like a white and dark braid, or like [the colour-pattern] of a recumbent snake.

The splendour of his yellow sash and of your blue mantle is like the splendour of the sun, the moon and pure gold.

The beauty of Haridās’s sovereigns Śyāmā and Kuñjabihārī could not be described, [even] were thousands of poet-connoisseurs to assemble.

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76 The use of terī referring to Kṛṣṇa and tuhmarī to Rādhā could suggest a shift of honorific level (explained by the primacy of Rādhā in the sect), but more probably it indicates a certain degree of interchangeability of tu and tuma (see III 6.2.2).

77 Alternatively tuhmarī can refer to pyāri rather than to her apparel; this will make the translation read: ‘The splendour of your apparel, oh dear one, and of your beloved...’. However, this will make the first line addressed only to Kṛṣṇa, and will thus require a change of addressee in the second and third lines, which are evidently said to Rādhā.

78 The formula tanū (kaḥu/baśānē) na jāī is often used in verses describing the beauty of Rādhā and Kṛṣṇa; most of its occurrences are, as here in the opening line: KM 40.1, 41.2, 69.2, 86.1.

79 Presumably the meaning of this simile is that the couple of dark Kṛṣṇa and fair Rādhā are entwined like the locks of hair in a braid. NC and SMC elaborate on the colours of this simile, explaining that the white in the braid stands for the flowers with which it is decorated: bainī tau philana tai guhī (NC); jaise veṇī mē safed phīl gūthe huē huō (SMC).

80 The snake simile is open to interpretation. It might refer to the white-dark pattern of the skin of the cobra, since bhuvanga can mean specifically ‘cobra’ (see OHED). Or it might allude generally to snakes which have dark dorsal and light ventral: NC’s gloss seems to suggest such an interpretation bhuvanga ma sa rūpa ki śyāma barana āpura. bēke nicaē gaurātē. SMC understands the simile to refer to inverted love-making: kisi bhār se sarpa dab rāhā ho (rati viparī). Yet another interpretation is offered in BC, where the snake is explained as a simile for the braid: jaise nāginīvat veṇī puspā ko gūthā goyā ho.

81 The ‘sun/moon’ reference is difficult to interpret, and seems to have been equally obscure to the commentators. A further example of a ‘sun’ and ‘moon’ allusion, similar in its obscurity, appears in Hit Harivaṃśa’s CP (see Snell 1991a, pp. 195-196, note 2 to CP 14).

In translating this line I have followed BC: inkā pīṭhāmar evaṃ āpkī nīlāmar ki orīni is prakār dipta ho rahi hai jaise sūrya-candra evaṃ kaṇcān ki ābhē ek sthal par ekākrit ho rahi ho. However, if one tries to analyse the details of this simile, the colours involved present a problem. SMC suggests that the moon refers to the blue mantle, and the gold and the sun to the yellow sash, but does not explain the colour-connection between the blue mantle and the moon. NC gives a possible solution to this question by glossing the moon with Rādhā’s face, surrounded by the sky-like dark blue sash: kaha ki śaśi candramā so tau muhe. candramā nīlāmbara ṃē solatā. But a parallel interpretation cannot be given for Kṛṣṇa, and indeed NC equates the sun with Kṛṣṇa’s yellow sash, rather than with his face: so rahi rūpa līlā jā kau pīṭhāmar. This problem would be resolved by the reading manī, suggested by MSS C, H, and I (see variant 29), but exactly for this reason it seems that manī might just be a lectio facillior.

The colour of Kṛṣṇa’s and Rādhā’s clothes has a further implication: Rādhā is dressed in a mantle which has the dark-blue colour of Kṛṣṇa, and he wears a sash of the golden colour of Rādhā.
[I] rejoiced as I watched.

[how you] were brought your lover in the glow of love.

Listen, oh friend, [he] is dressed in wedding raiment. Today with a charm of protection [I] am surrendering [to you].

Haridās’s sovereigns Śyāmā and Kuṇjabihārī are skilled in all qualities, in the tātāthē rhythm which came about.

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SMC is the only commentary to specify the subject of bhai, i.e. the sakhis (see below). Both NC and SMC assert that this pada presents the words of Haridās to the other sakhis; however, this interpretation requires a change of addressee in the third line, which is evidently directed to Rādhā. I have translated phūla bhai as referring to Haridās.

The collocation phūla bhai is grammatically problematic if parsed as abs. + perf. of ho-, and semantically problematic if interpreted as noun + bhai. I have followed the commentaries in reading phūla as the verb 'to bloom' rather than the noun 'flower': aṅga mē samāta nāḥi (NC); dekhata phūli (PC); sałcariyē prāṅ phūl rahe hai (SMC).

I have translated lāi as the perf ptc. of the verb lā- 'to bring, to fetch'. The commentaries gloss it with 'embrace': bhujana mē bharī hai (NC); lāl ko bhujāō mē bhar liyā (SMC).

NC renders ke āṅghē with 'to bring forward': lāla jē ne unakī cāḥī jāti apanī prīti kaū āṅghē kara. SMC paraphrases rather freely: jo prīti yuktā bhāvī mē vibhōr hokar. As usually, RC merely repeats the mūla: prīti ki [sic] āṅghī hvai kai.

I have translated prīti 'love' as referring to Kṛṣṇa. This interpretation would be more immediate if the reading of MSS D and RC prītu (see variant 4) 'beloved' (see OHED) were adopted.

I have adopted RC's and Haynes's gloss of prākāsa as 'glow, splendour': prema ujyari (RC); 'in the splendor of love' (Haynes). SMC interprets prākāsa as 'disclosure': jis pūrṇa prem kā prakās Śyāmā ne kīyā.

The interpolation of nikaū/jō suggested by NCP and NCM (see variant 12) seems to echo KM 18.4 (abs nīko banyāḥ).

I have interpreted bāgau as a form of bāgā 'knee-length outer garment worn by men, wedding garment (of bridegroom)' (see OHED). NC gives a similar rendering, but sees bāgau as a metaphor for Kṛṣṇa's love: so pāya [sic] nē prema rāpi bāgau pālīryau hai. Rādhāsaraṇḍā's interpretation is again figurative: bāgau tana śobhā mīlana kī bāgau banyāti navīna. SMC glosses the whole phrase as connected with the couple's appearance but does not elaborate on bāgau. ēj to āṅghī bānīk adbhūt aur navīn bānī hai. Similar is the interpretation in PC: paharai pata būhkhana.

NC reads Kṛṣṇa as the agent of tranā āṭhata: kāhā kī lāla bālihāra hota hai.

I have translated nāi as the absolutive (lengthened for rhyme) from the verb nava-, referring to the sakhi (Haridās). Alternatively, its subject can be Śyāmā, which would make the translation: 'you have submitted [to love]'. All the commentaries read it as a form of the adjective navīn: SMC and RC connect it with bāgau (see above, note 8), which creates a gender problem unless nāi is seen as a rhyme form for the n. or as governed by implied bānīk; NC interprets nāi as referring to implied kāli: aneka bhāvāna kara nai nai keli bilasāta hai.

tātāthē: mnemonics used to mark time and to stress rhythmic patterns in dancing (cf. KM 60.2 and CP 36.8, 62.4, 68.7, 71.3).

ju here is presumably a relative pr., used pleonastically (cf. note 6 to KM 11). ju in the third line, however, seems to be the honorific rather than a pr.
In such a way is the unique couple adorned.
Such a couple has not been seen, heard of, or described anywhere.
It is as if their wonderful bodies were made of gold which has been purified over and over again.
Haridās’s sovereign Śyāma is a tamā tree, against which the lass sits leaning.

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94 I have interpreted aisi as governed by implied vidhi; for a detailed discussion of relative-correlative constructions in Haridās’s poetry see III 1.
95 NC interprets bicitra in the context of chadma līla (‘disguise or exchange of clothes’, see Entwistle 1987, p. 56): beṣa palūtive ki chabi tau kabahī ra dekhi.
96 From the point of view of consistency (with regard to the preceding desi and the following bham), the f. perf. ptc. sum, suggested by MSS A, D, I, NCP and RC (see variant 8) might be better than the passive stem sumya, given by G. See also discussion on passive in III 6.3.4.
97 I have translated sudāha as consisting of the prefix su- ‘good’ and the noun dāha ‘burning’. The literal translation would be ‘heating gold again and again’; it refers to the process of purifying gold by heating it. A similar concept is expressed in KM 26.3 (sadhe gyaraha jyau auti). The commentaries interpret sudāha kari in the same way: mānō kanaka kau agni me autiya kē aisi adbhuta delha bani hai (NC); is sundar adbhut deh ki to māno kundan ko bār bār tapākār tūyār kiyā gayā hai (SMC).
98 Alternatively, syāma can be read as an adj. to tamalai.
The reading of C and F, syāmā, (see variant 16) is inferior, because it would merely double the subject dhani.
99 tamāla is presumably a locative form; for further examples of the locative in Haridās’s poetry see III 6.1.6.
[They] laugh, play, talk, unite. See this happiness of my eyes.

[They] exchange pān, [their] beauty shines like cloud and lightning, in manifold joy.

Notes sounded and the rāga Kedārau was stirred up, at midnight happiness was in every pore;

Through Haridās’s sovereigns Śyāmā and Kuñjabihārī’s singing, and the calling peacocks, supreme joy was born.

100 If one adopts the reading of MSS C and D, desau, (see variant 3) the translation will be: ‘May I see this happiness with my eyes.’

101 There are a number of verses in KM and AS where the final rhyme is based either on repetition or on homonyms (see VI 3.4). This meets Bhavabhūta’s requirement for dhrupada to have anuprasa or yamaka at the end of each foot (see Delvoye 1987, p. 36).

102 SMC suggests that Haridās is addressing his eyes: o mere netro!....dekho. However, this interpretation would leave the oblique ending of ākhy-unexplained. I have followed NC's gloss: tum a merī ikhina kana sukha dekhau.

103 Literally: ‘They take pān and feed each other’. leta khavavata presumably expresses the reciprocity inherent in parāspura; the suggestion is the intimacy of eating the pān from each other’s mouths.

104 I have followed NC in connecting bahu bhātini with the following suṣa: bahu bhātina ke sukha hai. SMC glosses bahu bhātini as referring to the preceding sobhā: nānā prakār ki sobhā.

105 gharānā as a synonym of śabda karma, baijā is attested in HŚS. The reading of F, dhara, (see variant 13) is a lectio facilior; it might have resulted through contamination with a MS related to MS BI which reads ati dhara instead of śrutī ghuri.

106 It is significant that this verse confirms the classification of Kedārau as a late-night rāga. See also VI 1.

107 The reading of J, macyau, (see variant 15) might echo KM 52.3 (šrutī ghuri rāga kedārav macyau).

108 The purpose of the pleonasm adharatī nisā is not clear to me. NC gives an elaborate explanation of this phrase, connecting it with the love-play: adharatā nisā kahā ki ūna hai. surata sukha mē avasthā, prathama tau surata ārumbha. dvitiya madhya tīre anta. soya samē madhīya bhāva hai. na to ārumbha na álasa. tākau nāna adharatī nisā.

109 This is one of the few examples where m is reduced to anusvāra; see III 5.10.

110 On the use of ka/ke in association with imperf. ptcs. see McGregor 1968: 3.171.

111 The dittography of ke svānti in NCP (see variant 22) is because of folio ending.

112 The omission of kuñjabihārī, suggested by MSS F, H, J and RC (see variant 23), might echo KM 89.4 (śri haridāsa ke svānti syāmā ke [mili] gavata).

113 The reading of NCP, sukha (see variant 25), is semantically inferior.

114 I have followed SMC in interpreting maura as ‘peacock’: mayār svar dete hai. NC and BC gloss maura as a form of the pronoun mā: māra kahiye mokā paraṇa sukha bhayau (NC); mujhe paraṇ sukhe likh hai (BC). However, mūra is attested as a synonym of merā rather than mujhe (see OHED and SS).

The reading of C, bhātā, ‘bee’ (see variant 27) is possible, but less likely, because one would expect bhātā to be connected with a different verb (e.g. bhavara gujārā KM 85.2). In KM suṣa detā is usually applied to birds, cf: suṣa detā pāchā (KM 14.1), pāthā detā suṣa (KM 96.2).

MS BI (partially supported by H, see variants 25, 27 and 29) reads after gavata: āti rasa moda bhayo tī paraṇa suṣa.
1 Most wondrous movements are produced as both youth and maiden, dance on the circular stage.

2 Performing all parts of the sudhanga dance, the innocent one and her beloved dance, turning their smiling faces and in the clamour [enjoying] the pleasure of embracing.

3 The ladies keep the rhythm, the drums resound to the light strokes of their palms.

4 Lalitā’s song of the seven kinds [of notes] and beautiful words steals hearts.

5 Vrindavāna has blossomed with flowers, the moon is full, threefold winds blow gently.

6 In the joyous pleasure of movement and mutual mirth is the wondrous couple on earth.

7 The Yamunā waters stand still, there is a rain of flowers, the god of love sacrifices himself.

8 Who can describe with their tongue the rasa of Haridās’s sovereigns Śyāmā and Kuñjabihārī, oh friend?
candacāli, an obscure dance term which might be related to candragati, occurs in CP 81 (see note 7 to CP 81 in Snell 1991a, p. 259).

122 I have translated bhai as deriving from bhāti. PC, NC and BC gloss it with sūra ‘notes’: sāpta sūra ni saha sūra uccāri (PC); sāpta bhai kahiye sāpta sūra soi (NC); sīśī laṭaeī kā saptam svar mē gīyan (BC). The mīla of SMC gives sāmay pāi instead of sāpta bhāi and the tīkā glosses it with avasār pār.

123 I have followed SMC’s interpretation of bhāṣā. However, bhāṣā also has two specifically musical meanings: as a name of a rāgīni and a kind of a tāta (see HSS).

124 cauri is probably the absolutive, lengthened for rhyme. Alternatively, it could be read as the f. perf. ptc., since cita has a double gender.

125 Again the f. ending of thorī theūri is probably an accommodation for the rhyme.

126 PC’s reading of bhuṭāla has a theological sense: bhūpara kriṣṇata biba avatāra. SMC interprets bhuṭāla in its general meaning as ‘the earth’, ‘world’: yah jorī bhuṭal par abhūt hai. NC gives two alternatives: the immediate meaning, as a synonym of manḍala, or manḍala seen as a metaphor for the sakhīs’ hearts: athavā sakhī kau hīya rūpa manḍala. Analogous to the appearance of bhuṭāla here is that in CP 7.2 (suni abhūta bhuṭāla para jorī) (Snell 1991a, p. 120).

127 Alternatively, baraśā could be parsed as another abs., with ratipāti as subject.

128 dārāta trna tor- is attested in SS as a synonym of nyochāvar kamā ‘to sacrifice’. The long -i ending is again determined by the rhyme.
Oh beloved, every time I see your face, it seems completely new to me. An illusion occurs as if I had never seen [this beauty] before, oh friend; it [gives] splendour to splendour, there is neither pen nor paper [to describe it]. How did you hide millions of moons, oh friend? I am engrossed in them anew.

Haridāś’s sovereign Śyāmā says, ‘May my desire be not assuaged, may there be no satiety, may I remain alert night and day.’

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129 The reading jaya ‘victory, hail’, suggested by MS C (see variants 3 and 4), is semantically inferior.
130 The agentive form of the personal pronoun for the 1st p. is usually nasalised. From that point of view the nasalised readings suggested by MSS D, NCP, PH; F, H, I, J, BR (see variants 14 and 16) are superior.
131 I have followed NC and BC in interpreting sobhā/dyuti as the implied object of desi: aisa bhrama hota hai kī [sic] kahāhī yaha sobhā dekhī hī nāhi (NC); mūnaī is saundharya mādhurī kā māne kahāhī darsan hī nāhi kīya (BC). SMC reads mūṣa as the object, but this presents a gender problem: desi is the f. perf. ptc. and mūṣa is a m. noun.
132 The translation of the second pāda of this line and especially of duti kaṭu duti is very problematic. I have adhered to the interpretation of duti kaṭu duti in NC and BC: yaha sobhā dyuti hā kau sobhā deta hai (NC); samasta lāvanyayuktā sobhā-sampātva kānṭīyō ko bhi kāntī pradān karnevalī hai (BC). SMC glosses the second duti as rangā, and connects the phrase with the following leśana na kāgata: iskī dyuti ko prastat kar sahe n ātngō (dyuti) kā bhi sarvatīḥ abhāv hī hai.

Presumably, the first dyuti represents the splendour of Rādhā in general, which is increased by the beauty of her face.
133 My translation is based on the reading lekhani/‘nl na kagata of MSS A, H; F, I, BR; NC and RC (see variant 23) which is semantically superior. Both BC and SMC choose lekhani ‘pen’ rather than leśana ‘writing’. NC interprets lekhani as a synonym of likhū: lekhani na kāgata kahā kī jānave mē ra āvata aru likhane mē hā hā āvata. Both the action and the instrument of writing are included in PC: mukhā sobhā...likhata na banai lekhani kāgada.
134 The scribe of J has evidently misread ma as the pl. obl. ending -ni (see variant 24), which interpretation is semantically inferior.
135 The form kāgata is not attested. The reading of F, kāgada (see variant 25), is the form quoted in dictionaries. The substitution of the voiced with the voiceless consonant might be an accommodation for the rhyme. An alternative explanation is NC’s reading of kāgati as comprising kā and gati: kāgati kahā kī kaunsi gati hai. Kāgata/‘nī appears again in KM 85.4, where it is glossed with kī gati in the other commentaries as well.
136 I have followed BC in the interpretation of kaha as a synonym of kis prakār. In this meaning the unasalised reading of C, D and NC kahā (see variant 30) would be more straightforward. Alternatively, kahā can be rendered with ‘where’ as in SMC: āpne karorā candramāo ko kahā chipā rakẖā hai?
137 I have interpreted tai as the agentive form of the personal pronoun tu.
138 The implication is that Rādhā’s face is so beautiful, it is as if it has absorbed the splendour of a million moons.
139 BC and SMC interpret rāgata as ‘to sing’, a gloss which does not seem very appropriate in this verse whose context is visual rather than aural: āb āp naye naye rāgō kā gāyan kārti hui naye naye rāgō kā āpke dīvārā āvaddhā儒ā hai (BC). NC glosses it with love: naye naye rāgata kahā kī āva nava āvaddhā nāgīnā as a synonym of Il hoṅ ‘to be engrossed’ is attested in HSŚ and SBBHK where it is supported with an example from Padmākār granthāvālī. The use of imperf. ptc. can be explained by the requirements of the rhyme. Cf. also KM 85.2.
140 I have interpreted naye rather freely as an adv. usage of the adj. Alternatively, it can be analysed as the perf. ptc. of naye (=nāv, ‘to submit’, see OHED) used adverbially. The translation would read: ‘having submitted fully [to you/your beauty] I am engrossed in it.’
141 For a discussion of the chipā see note 12 to KM 5 and VI 2.
142 I have translated hoi as 3rd p. subj.-pres. BC and SMC interpret it as a habitual present and gloss i with hota hai.
143 My translation is based on the emendation of the reading of G hoi to the readings hoya/hoi suggested by D, J, NCM; I, BR, RC (see variant 43). The f. perf. ptc. is semantically inferior to the 3rd p. subj.-pres. in this context.
I have such a desire\(^{144}\) to unite\(^{145}\) heart with heart, to bring\(^{146}\) body together with body! But then what would I look at, oh beloved\(^{147}\)?

Attached\(^{148}\) to you alone, may eyes remain united\(^{149}\) with eyes, this is the only benefit\(^{150}\) of living, oh beloved.

I do not\(^{151}\) have so much weaponry\(^{152}\), oh beloved. I am very humble under your power\(^{153}\). I cannot endure\(^{154}\) the haughtiness of your brows\(^{155}\), oh beloved.

Haridās’s sovereign Śyāma\(^{156}\) says: keep me under the protection of your arms\(^{157}\), I am destitute, I have been burnt\(^{158}\) by desire, oh beloved.

\(^{144}\) ji (jiya) ho- is an idiom, which means ‘to have a desire’ (see OHED). However, jiya is given in all dictionaries as m., which makes its connection with aisi problematic. SMC interprets jiya literally as ‘heart’, and aisi as governed by implied lāsā: ḫray ma aisi lāsā ho rahī hai. However, if SMC’s literal interpretation of jiya hota is followed, perhaps an implied bāt rather than the more specific lāsā would be a better explanation for the f. ending of aisi.

\(^{145}\) I have interpreted milai as the stem of the transitive verb milā- rather than as the 3rd p. subj.-pres. of its intransitive counterpart mil-, for the sake of consistency (cf. samāya lyāi).

\(^{146}\) I have parsed lyāi as 1st p. subj.-pres. of la- ‘to bring’, following an absolutive.

\(^{147}\) ho pyārī is probably a filler, which was added to the pada as a result of its musical performance; its absence in a number of MSS (see variants 30, 31, 47, 48, 59, 60) suggests its probably secondary character.

\(^{148}\) hilagi can be interpreted either as the f. n. hilaga, ‘attachment, love’ or as the stem of the verb hilag- ‘to be attached, to be entangled’ (see OHED).

\(^{149}\) For the verbal composition of perf. ptc. and raha- see McGregor 1968: 4.23.

\(^{150}\) Haplography of -h- in MS NCM (see variant 29), presumably because of following ho.

\(^{151}\) Here kaha is used in its rhetorical sense ‘in what (possible) case’, see OHED.

\(^{152}\) Both BC and SMC interpret sija as a synonym of sāṁarthya ‘capacity, strength’: mujhrnē itnā sāṁarthya kahī hai jo āpkī tērhi bhikūti (āpkā mān) sah sakū (SMC); mere ko itnā sāṁarthya he pyāri kahī hai (BC). None of the dictionaries I have consulted quotes this meaning, but HSS gives the meaning ‘weapon’ (lārī mē kām ānevāle jātiyār) which I have adopted.

\(^{153}\) basī here is presumably a locative form (see III 6.1.6).

\(^{154}\) The KhB rather than Braj forms of the perf. ptc. sahā and dāhā are probably determined by the rhyme-words kahā and lāhā in the first couplet.

\(^{155}\) Pride, haughtiness’ or ‘striking down’ are meanings of ksepa cited in MW. All the commentaries interpret bhuvā chepa as a synonym of the idiom bhaivā te ḥī te ḥaṁ ‘to frown’: bhuvā chepa kahī ki...manava garaviḥ mātmā kaḥi mērā dēta (NC); āpī te ḥī bhikūti (BC); see above, note 9 for SMC. I have not been able to locate any such idiom. Another possible translation which would fit the context of weaponry is ‘arrow’, a meaning of chepa (ksepa) attested in HSS; however, there it is not supported by any examples.

\(^{156}\) The reference to burning alludes to the story of Kāṃdev, who himself was burnt by Śiva.
Now [that I] see you in solitude, oh beloved, I would ask you for a promise - give it in writing.

For witnesses I call upon your eyes, teeth, hair, breasts, hips and buttocks - give it in writing.

With love for assets and mutual desire for interest, in thought, word and deed - give it in writing.

[Krṣṇa] got the promise written down by Haridāsa’s sovereign Śyāmā Pyārī.

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159 Literally ‘[you] are seen in solitude [by me]’; about the use of the passive see note 3 to KM 17.

160 *bola,* followed by *likhi dehu* carries the irony that the ‘promise’ which is intrinsically ‘oral’ (*bol-*) must be written down.

The reading suggested by RC, *bācana,* (see variant 6) is equally possible. There are two more verses in which *bola* appears in the same context, KM 59.1 and 90.1. All MSS are unanimous in choosing *bola* rather than *bacana* in the latter, but in the former *bola* and *bacana* compete again. The reading of F, *bāta,* (see variant 6) is semantically inferior, because it does not have the sense ‘promise’, which is evidently required by the context.

161 SMC interprets *joy* as the conj. rather than the rel. pr.: *yadi āp likh kar de sake, joy* in the second and third lines is used pleonastically, cf. note 6 to KM 11.

162 *bola* is semantically inferior, because it does not have the sense ‘promise’, which is evidently required by the context.

163 The interpretation of the syntactic position of *mana baca krama* is problematic. I have translated it as referring to the preceding *ruči byāja paraspāra.* PC renders *mana baca krama* as ‘offerings’: *sahacari śī haridāsa lakhahu [sic] bali mana krama bacanani tohi patijai.* BC reads it as a further demand to Rādhā: she should understand this agreement fully, with thoughts, speech and deeds: *yah bhī likhānā hogā ki maīne man kram vāṇī se bhālī bhātī samajhīkar yah vādi svikar kīyā hai.* SMC connects it with *priti:* *man vāṇī aur krama se paran prem to mīl dhan hogā.* As usual NC’s gloss is associated with the couple’s *love-play* kāhī kī mana kara sadā keli sukhā mē rasa barśā karata rahau. krama kāhī kriyā anīga anīga ki jo jo anīga jā jā anīga mē samāvī tā mē tē nikāsā na sakāī.

If one accepts the interpolation of *kāri,* suggested by MSS A, H, NCM (see variant 21), yet another interpretation of *mana baca krama* is possible: *kāri* can be taken as related to *kara* in its technical sense of ‘tax, tribute, toll’ (see OHED), which will make the translation: ‘and your mind, words, deeds for tax’.

There are two further appearances of *mana baca krama* in KM in the context of *mīnā* (59.2 and 90.2).

164 The substitution of *jo* with *kés/ké/kai,* suggested by MSS C, I, BR, see variant 22, (or the inclusion of *kai* in MS J, see variant 21) makes the phrase identical with that in KM 90.2.

165 SMC and BC interpret Haridāsa as the agent of the ‘writing’: Krṣṇa makes Rādhā promise him that she will not sulk any more, and Rādhā tells Haridāsa to write this down: *ṣyāmā se śī līl ne yah bacan le bī līyā aur priyā jū ne haridāsi se kāhā līl jaisā kāhē vaisā likh do.* The rendering of NC is similar: *ṣyāmā jū pai ṣyāmā lālā jū ‘nē bola bulāya liyau kī kabāhī māna na karaū ē śī haridāsi jī tē kahau bhalai jū likha dehu.* I have parsed *bola bulāya liyau* as a causative; this interpretation accommodates the reflexive sense of *le.* The addition of *dehu* in the last line is presumably an accommodation for the rhyme.

*bola bulā*- could also be taken as a synonym of the KhB idiom *bol bolnā* ‘to make fun, to tease’ (see LMK); however, this would not account for the compounded *le-.*

166 About the usage of *pai* in KM see note 7 to KM 2.
Beloved, your eyelashes are arrows which strike precisely, your eyebrows are a bow;

[When the arrows] are released all at once like this, the clouds of Indra’s anger seem to rain down.

Who can reckon your other weapons, oh friend, [alongside] your sidelong glancing,

Oh Haridāś’s sovereign Śyāmā Pyārī, when you speak to Kuñjābīhārī so irritably.

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167 I have not been able to find any reference to bāphini. My translation follows the interpretation of BC and SMC which gloss bāphini with baraunī ‘eyelash’. NC paraphrases the line without explaining bāphini: teri yā bhātī citavani tānē bāphina so bhaye bāna so mārana lāge; and so do PC and RC: bāphina bāna sumāra lagata [sic] (PC); bhauhai dhanuṣa bāphina tīra apāra (RC). There is one more occurrence of bāphini in the same context in KM 64.2, for which BC and SMC give again the rendering ‘eyelash’. One could interpret bāphini as derived from [9223 bāspā-] with the meaning ‘tear, vapour’ (see CDIAL), but this sense does not fit the context.

168 I have analysed sumāra as comprising the prefix su- ‘good’ and māra ‘stroke’, and connected with the verb lāge. This interpretation is supported by the same usage in Bihāri’s Satsai 450 (see Dās 1951, p. 185). B. Prakāś glosses sumāra with sundar kām, taking māra as an epithet of the god of love, and connects lāge- with bhauhai, reading it as ‘to seem’: bhaGhai aisl lagti haijaise dhanus. NC understands lāge- as ‘to begin’ (see above).

169 The reading of G, dhanuṣa, rather than dhanuṣa, suggested by the majority of MSS (cf. variant 6), is evidently defined by the rhyme.

170 The reading of BR, beta, ‘time, occasion’ is equally possible (see variant 8).

171 Dittography of tu kō in BR (see variant 20).

172 I have interpreted cāhani as a verbal noun. The rendering of SMC has a similar meaning: āp to ākh ki kor se bhi dekh le, usse bhi koi nahi bac sukta.

173 I have translated the last line as connected with the third line. The meaning of the last couplet could also be: ‘Who would reckon your other weapons...when you speak angrily?’, i.e. the other weapons are as nothing by comparison.

The commentaries supplement the last sentence: śrī haridāśi jū ke Svāmī śyāmā tuma kuṇjabīhārī śyāmā saī. kahā ki yeha śyāmā aṭī vyakula māhā ḍaraṇa karī tama samhāra bhīlē jāta hai... jāba tuma canaṣa bolata hau (NC); śrī haridāś ji kahī hai kī śyāmā jud biharī se ḍuṛā-ṛuṛāk bolī hai to ve apne ko samhāl ho nahī pāte (SMC); ho...śyāmā kuṇjabīhārī se jū āp iṭhāhū hai bacanō kā uccāraṇ kari hai to lāl pariṇāt sā ho jātā hai (BC).

174 The omission of pyārī, suggested by MSS F and H (see variant 27) might be a better reading - since no MS excludes śyāmā from the chāpa, the interpolation of pyārī seems superfluous.

175 canaṣ- as a synonym of cīṭnā ‘to be irritated’ is quoted in HŚS.
Why are you seemingly disordered today, oh Hari\textsuperscript{176}?

Your turban\textsuperscript{177} is awry, the fastening\textsuperscript{178} is loose, you show\textsuperscript{179} roguishness\textsuperscript{180} as you proceed\textsuperscript{181};

Your feet are stumbling, I noticed that as you came\textsuperscript{182} staggering hither;

Oh Haridās’s sovereign Šyāma, know that I\textsuperscript{183} have found you out today, my dear: you have stayed\textsuperscript{184} [with someone] else\textsuperscript{185}.

\textsuperscript{176} NC starts its gloss to this poem with a lengthy introduction, trying to find other reasons for Rādhā to address Kṛṣṇa with this verse, than his alleged unfaithfulness. It gives two alternatives as background to this verse. The first one connects this \textit{pada} with the previous verse: Rādhā gives the promise Kṛṣṇa requires, but thinks that his demand for such a vow is unjustified, since she dallies with him all the time: \textit{so pyāri jī nā kahaṁ likha dekhūgā. phina pyāri jī ne biedā ki yaha kapāti hai mahā lampāta hai rasa kau yāhī raīna dīna rasa pīvata ho gayai [sic] taa bhī phera māgavaa karata hai. taba pyāri sō kahau tura bade atapāte hau.} The second interpretation connects this verse with the time after the couple’s love-making: both of them are disarranged and Rādhā describes the appearance of Kṛṣṇa: \textit{dou jūgula kīśora ālāsa sāt bhare āvata hai. mahā mahâraja singāra hai.} Similar is the rendering of RC, with the difference only that Rādhā forgets that they have just made love and starts interrogating Kṛṣṇa: \textit{surata kaii dampati anta bhaye sīthāla aṅga aṅga ati tūma Šyāma nidāna. lakhi bhoī risa mai bhaī mai aurā ke sūnga kahaṁ atapāte lāla hau bōli bhūli abhānga. See also VII 2.2.}

\textsuperscript{177} About the use of the epithet Hari for Kṛṣṇa in KM see note 2 to KM 52.

\textsuperscript{178} The reading of C, basa, (see variant 11) is a \textit{lectio facilior}.

\textsuperscript{179} I have interpreted āgaide- as identical with the KhB idiom āge denā ‘to present, to show’. The reading of C, desī, (see variant 12) is a \textit{lectio facilior}.

\textsuperscript{180} atapāti as a f. noun with the sense ‘naughtiness’ is attested in OHED. BC and SMC interpret it as an adj., governed by implied \textit{vani: āpki vani me bhi is prakār kī atapāti vilākaṇṭā kā udbhav ho rahi hai (BC).}

\textsuperscript{181} I have interpreted sari as the absolutive of the verb sar- ‘to move ahead, to proceed’ (see OHED). BC, SMC and NC agree in their interpretation of sarī as ‘equal’: \textit{jiski samāntā koi nahi kar saktā (SMC); jo sāṁśānta se sarvathā bhūnī hau (BC); ho piya jadīpa tura caturas hau pai pyāri jī kī sara na kara sakau (NC). Alternatively, sarī can be read as deriving from [13260 *sarī] ‘string, garland’ (see CDIAL).}

\textsuperscript{182} The function as \textit{the} is attested in SS.

\textsuperscript{183} halā used as agentive is attested in SS.

\textsuperscript{184} parnā as ‘to stay (in a place)’ is attested in OHED.

\textsuperscript{185} The commentators desperately try to avoid the meaning of alleged unfaithfulness. SMC glosses obscurely that Kṛṣṇa’s state has become different (\textit{unki daśā kuch bhūnī hī ho gai hau}). BC explains \textit{aunā pari} as a reaction to Rādhā’s sulking: \textit{śīrīyā ke netru bān se vidhe kī pratikrīyā hō rahi hau.} NC glosses: \textit{āja lāla kaī mana kaīna sī bhūti rāti bilāsa mē hau}. For the interpretation of RC see the introductory note.
Why are you sulking, why are you now causing me grief?
I keep on looking [at you] like a básā bird, [but] your life-restoring root remains with you.
Now do this: do not show the shutter of [your] eyebrows, [I] say this much.
Having used this stratagem Kuñjabihārī embraced Haridās's sovereign Śyāmā, and she was delighted.

186 Or if the reading rahau of MSS A, NC and RC (see variant 11) is interpreted as imperative: 'you should remain staring as a básā bird'.
187 Literally: 'having taken the gaze of básā, I remain'.
188 This is the sense given by the commentators: básau paksi eka suni mātrata paksi joi jori [sic] nājara paksi rahai tau nahanāī vuda [sic] koi (RC); básau jyai pauchi hoyai hai, so apni básai sātu bhulata saheba rākhā hai. bākī prasannata mē āṃśi liyā rahata hai. jaisē māi tumhārī básē kaisī [sic] āṃśī liyā rahata hai. (NC); básē ek paksi hotā hai jo apni patnāī kī āṃśī mē āṃśī mūlākār yānī pyār se dekhāti hai (BC); básē ek paksi hota hai jo apni nāthā kī āṃśī se āṃśī mūlākār dekhāti nāthā hai (SMC). However, no dictionary supports this gloss. HSS explains that básē is 'a kind of bird', but does not throw any light on the peculiarities of this bird. There are famous metaphorical images of birds (caktor, paptīh) in Indian poetry, but básā is not among them. NC offers a second interpretation of básā as well, as derived from bás- 'to dwell': básē kaisī [sic] āṃśī kahā kī aṅga sanga āṃpēkī nītyā basata. aura āpa kptāla bhaye mokkō anka bhārī apena aṅga mē mokkō aṅga aṅga bāsvāvu. PC merely repeats the phrase without glossing it.
189 The second pāda in this line is equally problematic. NC glosses it with: aba tumā sahitā mei jivana hai, which leaves out the possessive pronoun terī. SMC and BC gloss jivantī with the sikhās āmpēkī prān-jivanti sahcarī evān āmp samet (BC); āmpēkī jivīn arthāt prān sakhi aur āmpēkī samet iṣī or āṃśī kīyē rāṅī hū (SMC).
190 āṣī is probably governed by implied bāta.
191 bhāhanī tāti presumably refers to the frown of Rādhā's eyebrows. This is the meaning given by the commentators: bhāhanī kī caḍhāna yaha tāti hai (NC); bhāthī kō vakrātā (BC); āmpēkī bhāthī par vakrātā ma āve (SMC). No idiom including bhāthī and āṃ śī is attested.
192 According to BC this line is addressed to Haridās rather than to Rādhā: he sakhi tumhārī ye svāmīni bhāthī kē vakrātā...
193 The form ātanī is not attested. I have followed SMC and BC in interpreting ātanī as derived from itā, assuming that it is an accommodation for the rhyme. NC offers an alternative gloss: ātanī kahā kī nāthī nāthī āṣī jina kahau.
194 G gives the noun chalu, connecting it with the absolute of kar-. The reading of A is the absolute of the verb chal- itself, of the same meaning (see variant 32). The alternative chala 'handsome one', suggested by MS H, is also possible, especially if (as is the case in H, see variants 30 and 33) kuṭijābhibhārī and kaṭē are omitted. B. Prakāś gives yet another interpretation of chalakāi (if one adopts the reading of MSS D, J, BR, NC, RC, chala, see variant 32) as derived from chalak- 'to overflow': ānand mē umarkār.
195 The range of variants for the āṇapa betrays semantic confusion on the part of the scribes. The majority of MSS omit kuṭijābhibhārī (see variant 30), which in the case of BR and H avoids a duplication of śyāman (see variant 28) and chala (see variant 32). I have translated the line taking kuṭijābhibhārī as the subject and śyāman as the object (except for the last part) for two reasons: it is semantically more probable (if chalu is derived from chal- rather than chalak-), because usually Kṛṣṇa invents tricks and pretexts to embrace Rādhā, not vice versa; and it is grammatically better, because of the ending of the vt. lagā- (unless one adopts the absolute-readings of H and J, see variant 35). However, NC, BC and SMC interpret śyāman as the subject and kuṭijābhibhārī as the object (by avoiding a change of subject in the line: śyāman āṃśī kē nā śyāma kē chala karakai...garē lagāi (NC); priyā ne umangā mē bharkā lāl ko aṃna kuṭhā se aśleṣit kar īyā (BC); śyāma ne... lāl ko chal se gale īyā īyā (SMC). PC renders the last line as said by Haridās to Rādhā: śī haridāsā kahāti ri śyāma ura īyāi rasa pījai.
196 The form āneta is not attested and is probably determined by the rhyme. I have translated it as related to ramī 'gladdened, delighted', BC derives it from sam- 'to be engrossed in': nimāṅga ho gai; NC and SMC - from ramāṇa ramāna karata bhai (NC); ramāṅ karne lagī (SMC).
If my every pore were a tongue, even then your qualities could not be described. What can I say with one tongue, friend? The matter of talk is [just] talk.

The sun is worn out the moon too is worn out, and so is the group of young women.

Haridāś’s sovereign Śyāma says: oh beloved, you preserve my departing life.

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197 About the formula ‘cannot be described’ see note 3 to KM 29.
198 If the readings kaho/kahau of MSS BR and RC (see variant 11) are parsed as imp. they will be semantically inferior in this context.
199 The interpretation of bātā ki bātā bātā is problematic. NC glosses the first bātā as derived from vārt ‘wind’: eka jīhā tē ki bātā jo pava but jātē bātā ki kahāvata hai. BC interprets the first bātā as ‘matter’, the second as ‘ultimate mystery’ and the third - as ‘wind’: premnay jō bāt hai uskā bhi jo rahasyāntmak bāt hai, vah hai āptē guj yadi jīhāvē se nēk varun bhi kārī to māhā se nikalē vānī hāvā mē vilān ho jātī hai. Similar is the gloss of SMC, with the only difference that the second bātā is interpreted as ‘talk’: prem kē bāt yadi rásmā se tātik varun kārī bāt to vah bāt hi rahegi...aur hāvā mē vilān ho jayegi. Both PC and RC omit bātā ki bātā bātā from their glosses, as does Haynes.

If one adopts the reading of MSS C, F, J, BR and NCM, which omit the third bātā (see variant 13), the translation could be: ‘it is mere talk’. However, this will make this very short line even shorter; this reading seems to be a lectio facilior.

200 The sun-moon reference is open to interpretation. BC explains that the sun and the moon are worn out because they have been describing the qualities of Radhā: guṇō kā varun karte karte sūrya, candra evam samasta yuvatīō kā saṁuḥ śramit ho gayā. A similar construction, which is an allusion to nature being brought to a rest by the effect of the Ida, is used in CP 71.5: thakita rākṣasa nābha [sic], translated ‘the moon in the sky...is worn out’ (see Snell 1991a, pp. 170 and 250). SMC renders śramita as a synonym of thakī in the sense ‘stand still’ (in awe of Rādhā’s qualities): in guṇō ke varun mē sūrya bēī stambhīt ho aur candramū bēī yāvāt yuvatī guj bēī lajūt ho gai hai. This reading echoes śrī jīrnuḷā jāta thakītā (KM 33.7) and thakītā saś māpdala ‘the moon’s orb stilled’ (CP 63 IV.4, see Snell 1991a, pp. 162 and 242). Yet another possibility is offered in PC and RC, which explain that sun, moon, other beauties, nothing can be a suitable simile for Rādhā’s splendour: kahā kahau upamā kahū nāhīna caḍa [sic] sīrā sama sarā paci manuṇau (PC); aura na paṭṭata hai koī upamā dījī kāī (RC). NC suggests two fancy interpretations: the first elucidates the line in the context of viraha: exemplified by the sun and the lotus at night, and the moon and the cakora bird during the day, concluding that no happiness is possible when there is viraha: puī jo sānēhī māṭmā hāi te sābā śramita hāi. ki sarva mē ādī anta mīlānā bichhurānā tī kāri sūnēhī kāī sukha nāḥ dāi sakāta. The other interpretation takes the sun as a metaphor for the heat of desire, the moon as the heart, and the young women as the mind: bhāna to kāṁhā dāhī hāi, citta cākītā candra hāi, buddhītīpa ye jūvātī sābā śramita hāi.

Cf. also note 6 to KM 29.

201 The pl. bhaye perhaps applies to both the sun and the moon. MS H (see variant 18) and MS BI do not include it.

202 jāta is glossed in SBBK as jātī, saṁuḥ ‘group’.

203 Haynes interprets juvatī as derived from jyoti and translates: ‘[all] other light goes’.

204 NC reads śrī haridāśa ke svāṁi as referring to Śyāmā: śrī haridāśi jē ke svāṁi katāna śrī śyāmā pyāri tīnī saś kānjabhihāri kahata...

205 For a discussion about the two main alternatives of the chāpā (cf. variants 22 and 23) see note 12 to KM 5.

206 The reading of MS RC, kahati, (see variant 24) is semantically inferior (since Śyāmā is evidently the addressee rather than the speaker) unless one interprets the line as said by Haridāś, which will require change of subject.

207 I have chosen to translate jāta here as the imperf. ptc. of jē- rather than the f. n. jātī. This interpretation corresponds to the two other occurrences of jāta in similar context (KM 22.2 and KM 58.3). The readings jātī/ptū of MSS H and RC (see variant 29) are inferior for rhyme.
KM 41

Your fame is glorious in thousands of universes, oh Rādhā;
Your beauty and splendour cannot be described;
Many lives have passed only in reflecting [on them], showing constant devotion;
Haridās’s sovereign Śyāma Kuñjabihārī says: Oh beloved, I have obtained these days gradually.

1 Presumably the scribes of MSS A, C and NC read the first line as two clauses: ‘you are famous’ (tuma jasa, see variant 1) and ‘you are glorious in thousands of universes’ (koṭi brahmāṇḍa birājera vai, see variant 6).
2 The pl. obl. form of brahmāṇḍa would be expected in this context but no MS suggests such a reading (see variant 5).
3 The formula baranī na jāi (and its synonyms) usually has jā- in subj.-pres. (cf. KM 29.1, 4, 69.2, 86.1). The only occurrence of the imperf. ptc. of jā- in this context is in KM 40.1, where it is defined by the rhyme. In view of this the reading jāti of MS I (see variant 10) is inferior. Cf. also note 3 to KM 29.
4 The extended form of agadh- is attested in ŚŚ. Presumably the rhyme accounts for its m. pl. ending here.
5 The reading kotika of MS J (see variant 11) leads to an unnecessary repetition of koṭi (cf. first line).
6 The emendation of ja to gaja in MS C (see variant 14) is probably an unfinished correction of a present tense form to a past form.
7 sādhe is probably adverbial use of the perf. ptc.
8 MSS A, C, F, BR, NCM, RC and H opt for the more formulaic version of the chāpa: śri haridāsa ke svānī syānī kuñjabihārī (cf. variant 19). This is an extremely long line, perhaps indicating that some of the omissions suggested in the MSS (see variants 20, 21, 22, 23, 27) are justified. The omission of the fillers ri (see variant 22) and pyāri (see variant 23) is more tenable than that of syāna (see variant 19), kuñjabihārī (see variant 20), kahata (see variant 21) and krama (see variant 27).
9 The omission of -ha- in ka(ha)ta in MS I (see variant 21) has probably occurred because the folio finishes after ka-.
10 The commentaries agree that Kṛṣṇa is referring to the blissful time of his love-play with Rādhā: e dina kahū jo yā bhāti āpa kṛṣṇa hau bahuta dina (janama) āpa kī prasannatā ke liyā calau bahuta bināti kari (NC); ye adhīaut sukha ke din mai ne śanaih śanaih prāpta kiyē hai (SMC).
Watching and watching, all the sakhis forgot[1] [themselves];

Ladies[2] of the worlds of yakṣas, kimnaras and nāgas, and goddesses, remained

enchanted, looking[3] at the earth again and again;

The women say to each other[4]: ‘Consider[5] this beauty to be the limit[6].’

However they look[7] at Haridās’s sovereign Śyāmā, it is with constant scrutiny[8].

1The reading phuli of MSS NC (see variant 2) might be a sectarian hypercorrection, since the theology of the HS states that the sakhis have to be alert at every moment, so as to serve the couple constantly. It is highly unlikely, though, that this was the motive for choosing phuli rather than bhuli in H, since it is the least sectarian MS. The interpolation of desī desī at the beginning of the line in H (see variant 1) suggests that phuli in H might echo KM 30.1 (desī desī phūla bhāi).

2The commentaries are unanimous that jachi...stī is one (rather than two: jachi...loka and deva stī) tatpuruṣa compound: yakṣa, kimna, nāg aur devlok ki striyā (SMC); jakṣa kimna, nāg evan dev lok ki mahistīryā [sic] (BC); jakṣa loka kimnara loka nāg loka deva lokana ki stī (NC).

3I have translated lesī as derived from [11108 lekhya-] ‘to look at, to behold’ (see CDIAL). This interpretation is supported by RC: āja jugala śananda mai lakhi lakhi lakhi [sic] bhāli bāla rījī rahi tīhā līka lī sahacari. Most of the commentaries read lesī as ‘to scratch’ and supply agents in the form of toenails: apne pakho ke nakho se prthvī ko kmedane lag! (BC and SMC); cintā kara nicī grīvā kīye bāhūni kau nakhana tē athuva mithākā tē khodal hai (NC). SMC explains that women act in such a way when they are ashamed or depressed: sankroc evam gūtī ke samay striyā aisi hi caṭṭī karti hai. However, it is difficult to combine the preceding rījī with this observation.

4The use of satī alongside paraspara is pleonastic, but no MS omits either of them (see variant 19).

5avares- as a synonym of māna, jānnā ‘consider’ is attested in SBBhK. SMC and BC also gloss avarēsi as the stem of the verb avarē-: avrekhī arthāt bhāli bhāti samajīkar (SMC); paraspara mē vicērō ke ādān prāda dē paścāt yah niskarṣa dēne lag (BC). NC interprets it as a synonym of reṣī ‘limit’: abarekhī rekhā ki kahā ki inakē āgē sundarātā ki hada hai (NC).

6Again, (cf. note 9 to KM 23) I have translated reṣī rather freely, extending its literal meaning ‘line’ to a metaphorical interpretation ‘limit’. This is the gloss of the commentaries as well: sundarlo ki rekkā arthāt simā hai (SMC); yah saundaryā ki caram simā hai (BC), see above for NC.

Another possible interpretation of reṣā which comes to the same meaning would be based on its sense ‘calculation: rank’; cf., for example, dohā 235 of Bālakānda of Rām carīt mānas: patidēvati sutiya mātu prathaṁna tava rekhā, ‘Among all good women who adorn their husbands as gods, O Mother, you rank foremost!’ (Prasad 1990, p. 134).

7citaye is more likely to be a subj.-pres. than a passive form. BC interprets Śyāmā as its subject: śyāmā ki yah vilakṣaṇāt hāi ki ye kisi prakār bhī yadi dṛṣṭi kar dē. So does NC as well: śri haridāṣi jū kai śvāmi śyāmā jū ye kaise hā pīya pai citavai.

8The text of the last pāda is corrupt and this makes the interpretation of the line problematic. I have based my translation on the reading of G, understanding paresī paresī as alluding to the the beholder’s awe of Rādhā’s beauty. However, it is possible that original reṣī may have been misread as paresī because of the preceding pai/pai. This hypothesis is supported by the readings raisī/reṣī of MSS C; F, BR (see variant 33), and of F, J, BR and RC (see variant 34). In this case the translation would be: ‘however one looks at Śyāmā (with scrutiny) she is still the limit’.

The mīlā of both BC and SMC is pai reṣī pai, which determines their gloss: kintu vah to niścit hī sundarlo ki simā hī bhī caram simā hāi (SMC); par sarvopari saundaryā kī jo bhī simā hāi unki bhī simā hāi (BC). NC interprets paresī in the context of the couple’s love-play: paresī kahā ki inakē aṅga aṅga būla sa cāha bhāṭhā hai. About the usage of pai in KM see note 7 to KM 2.
Whatever you do with your beloved, it pleases.
Whoever [tries] to equal you is put to shame.
You are very knowledgeable in every limb, oh friend, sulking is in vain.
Oh Haridāś's sovereign Śyāmā, you dwell in [Kṛṣṇa’s] heart and always rule [there].

1Here and in basai and birāji of the fourth line the expected verbal ending would be -e rather than -ai (usually 2nd p. subj.-pres. is marked by the monophthong rather than its diphthongal counterpart). However, only NCM suggests such an alternative (see variant 6); on the other hand the 2nd p. pr. tu does not allow a 3rd p. interpretation.
2The addition of second sol in MSS A and H (see variant 8) probably mirrors the preceding jo joi.
3The abundance of readings of segha (see variant 11) betrays semantic confusion on the part of the scribes. The only reference to segha I managed to find is in SBBhK, as a synonym of chaṭṭa. All the commentaries gloss segha with ‘comparison’, but such a meaning is not attested. The form in MS BI is seja, which might have been the base for this gloss, since seja in the meaning barībāri, sāntā is quoted in RKK and SBBhK. PC renders: tere sama sara kari; NC: jo barībāri kari sakai. so eka lāla jū hai. pai āpaki hoda kari to vēi lājāi; SMC and BC: anya koī yadi turāhāi segh arthāi sāntā karnā cāhe to use lajjit honā paregā; RC does not give a gloss of this pada, maintaining that: ‘its meaning is clear’ (spaṣṭa hi yā kau artha hai).
4surajānā as a synonym of sujāna is attested in SŚ. Both BC and SMC interpret surajānā as ‘knowledge about music’: tū sākṣit svar jīān svartāpī hai (SMC); sāngīt viśayak samasta anāgō mē āp vidagdha cūrānāni hai (BC). NC merely repeats the phrase. Cf. also KM 72.3.
5The interpolation of rati/kata/te, suggested by MSS C; D; H; PH; F, (see variant 25) does not add to the meaning, but is probably for the sake of the assonance of ra/ka/ta.
6My translation is based on NC’s gloss: Śrī haridāśi jū ke svānī tunā syāmā hai syāmā ke jīya mē nīta nīta basāu hai...nīta nīta unake hiya mē nīra jīrāta hai. The mūla of BC and SMC gives syāma instead of syāmā, and includes ko and taū/to/tau as suggested by MS H (see variant 29), and MSS C; F; I; J; BR; H; RC (see variant 31) respectively. Accordingly their interpretation is: Śrī haridāś jī ke svānī syāmā kā man sadā kāl tum mē basā rātā hai aur turāhā maun Śrī lāl mē nītya vīrājīnān hai (SMC); Śrī līl āpmē virājīte hai evam līl ke hyday ko āp vihāhīt kari hat (BC). However, the reading syāma is supported only by MSS A and H (see variant 28), and its interpretation is not unambiguous. An alternative translation would read: ‘Oh Haridāś’s sovereign, you dwell in Śyāma’s heart’; ko is given only in MS H (and even there it is added later), and the interpolation of to seems to be of explanatory character. Moreover, in the context of mūna, the statement that Rādhā dwells in Kṛṣṇa’s heart, i.e. he thinks of her all the time, is semantically better than the opposite claim.
An alternative referent to ‘heart’ could be ‘devotee’, which would express a commonplace bhakti sentiment.
7The readings jaī of MS C, jyaī of MS F, jya of MSS H, I, J; RC and jyo of MS BR (see variant 30), if interpreted in the sense jā/būjaye rather than jiya, are semantically inferior.
Accept these words of mine, you have charmed my dark beloved, oh friend.

This uncunning\(^1\) one unconstrainedly\(^2\) settled\(^3\) in a new bower, a palace of great happiness;

Caressing\(^4\) his darling with ever new affection, he never, never\(^5\) goes\(^6\) to Braj\(^7\).

I sacrifice\(^8\) myself to Haridāś’s sovereigns Śyāmā and Kuṇjabihārī, a white jasmine and a black bee\(^9\).

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The commentaries try to avoid any suggestion that this \textit{pada} could be said by a rival of Rādhā. NC explains that the verse is addressed by Rādhā to her reflection: \textit{śrī priyā jī kau pratītimbha piya [sic] ke hiya mē parau. so lādī jī yaha adbhuta rūpa aparātā pratītimbha dekhī mēhī gai. va pratītimbha saū priyā jī boli.} BC and SMC interpret this verse in the context of \textit{māna}, as words said by a \textit{sakhi} to Rādhā (see below, note 2). Cf. also VII 2.2.

\(^{1}\) I have interpreted \textit{gāvaraun} as a rhyme form of \textit{gāvāra}.

\(^{2}\) The interpretation of \textit{subasa} is problematic. \textit{subasa} is attested in SŚ and glossed with \textit{āpne vaś yā adhikār mē.}

Both SMC and BC allege some ironic meaning of \textit{subasa basau}, interpreting it in the context of \textit{māna}: \textit{yah grām subas basaiga (vyangyātmak bāṣā śi ki jis gāv mē chīn chīn tumhāre jāiśi rūṭhā mēhī hai yah gāv to uajar jāvēgi arthā jō sukhum saṁdē hai, yah sukhum uajar jāvēgi) (SMC); \textit{āp khikār boli kē he vidhātā acchē tarād bāsāiɡō yah grām)} (BC). As usually, NC’s interpretation is in the context of the couple’s loveplay: \textit{subasa basau yahā gāvaraun. kāhī kē tumhāre doṭāna ke aṅgo aṅgo soī mlākē saṅkēta bhayaun.}

\(^{3}\) The 1st p. subj.-pres. form, \textit{basau}, suggested by MSS C, D and I (see variant 18) seems highly unlikely in this context.

\(^{4}\) SMC and BC interpret \textit{lādāva} as an imperative, addressed by the \textit{sakhi} to Rādhā: \textit{he lārli! tum lāl jī ke naye naye lār lārīn kyōkī lāl lā to tere mukh cākōr kai, usne braj se bhi koi saṁbandha nahi rukhī (SMC); priyatam kō navnāvāyanān lār se tumē abhīśicīt karāī cāhīye jo tumhāre premāsakti ke vyātirikta brajmanḍal ke prem ko bhi spārśa nahi kārtā (BC).}

\(^{5}\) The marked repeat of \textit{nahi} is a reflection of the more conventional repeat of \textit{nava}.

\(^{6}\) The rhyme form \textit{jāvara} is attested in HŚŚ, glossed as \textit{gaman, jānā, prastiṣṭha}, but the example quoted is from this verse. NC interprets \textit{braja jāvaraun} as the group of \textit{sakhis}: \textit{braja jāvaraun jo samūhā sakhā mē kāmā premāsākto ke vyātirikta brajmanḍal ke prem ko bhi spārśa nahi kārtā.}

\(^{7}\) The sole mention of \textit{braja} in KM is often quoted in sectarian treatises as proof that Kuṇjabihārī is connected only with the \textit{nikūṭja} (as opposed to Braj), and is different from (and higher than) the Kṛṣṇa of Braj. Cf. also I 1.2 and 1.4

\(^{8}\) The future form suggested by MSS A, F; C, BR, RC; H; I, J, NCM (see variant 31) is equally possible. The subject of the sacrificing is the \textit{sakhi} (Haridāś), which explains the f. ending.

\(^{9}\) I have followed NC’s interpretation of \textit{mālāti bhāvaraun} as metaphors for Rādhā and Kṛṣṇa: \textit{śrī hariḍāśī jī ke svāmī svāmā anu kuṇjabihārī jī paī. mālāti anu bhāvaraun bāra dārnāl.} NC takes as basis for this metaphor the attachment of the black bee to the jasmine: \textit{mālāti mē bhāvara kī āśaktatā atyañcata hoi. so mālāti śrī priyā jī anu bhāvara śrī lālā jī.} SMC and BC interpret this metaphor as pointing to the single-mindedness of Kṛṣṇa’s devotion to Rādhā: \textit{śrī hariḍāsī kahti hāi kē he śyāmā! kuṇjabihārī ke prem ras kī ananyatā par mai mātī puṣpa ke lobhī bhrāmar kau nyauchaṁ karī hāi.} This is followed by the explanation that the black bee is devoted to the jasmine only and does not go to other flowers: \textit{mātī ke puṣpa kā bhrāmar ananya rasik hotā hāi, vah mātī ko chhorārāi dūsre puṣpa par nahi jātā.}

The simile has a colour connotation as well: the whiteness of the jasmine alludes to Rādhā, and the blackness of the bee to Kṛṣṇa.
Oh dear one, listen to whatever your beloved says.
Whatever arises is for your sake (alone), say this on oath.
If you do not believe me, feel [his] heart with your hand and see;
Oh Haridāś's sovereign Šyāmā, give an offering to the beggar Kuñjabihārī.

1About this type of rhyme scheme see note 2 to KM 32.
2MSS F, H and RC seem to suggest that the sakhi is addressing Kṛṣṇa (rather than Rādhā), and that Rādhā (rather than Kṛṣṇa) is the subject of the verb kah- (see variants 3 and 4). However, such a request addressed to Kṛṣṇa seems unlikely; it is much more probable that this is a mana pada in which the sakhi is trying to appease Rādhā.
3The f. ending of upaja- and of the postposition ki is probably governed by an implied bāt.
4NC and BC interpret jiya as connected with Kṛṣṇa: pyāre ke jīya mē jo upajata hai (NC); lāl ke citta mē jo bhi spūrti unmesit hoti hai (BC). SMC acknowledges the possibility of applying jīya to the sakhi, who is addressing Rādhā: mera ḫāatā mē jo kuch ā rāhā hai.
5The interpolation of su/so, suggested by MSS C, J, RC; I, BR, NCM (see variant 12) is justified from the point of view of prosody, since this line with its 26 mātrās is shorter than the rest.
6The readings ruci and hita, suggested by MSS C, F, H, J, BR; I, PH, NCM and RC (see variant 14) are equally possible. The form of the possessive pronoun ter-is correspondingly changed to the f. in the MSS which read ruci (apart from in BR), see variant 13. ruci is the gloss on hita in PC, and since this is the oldest commentary, it might have influenced the reading in the MSS.
7The emph. encl. added in MSS C, F, D, H, I, BR, RC, J, NCM (see variant 13) contributes to the sense.
8Again (cf. note 5) the interpolation of the explanatory hau/hā/hau in MSS C, I; H; J, BR, NCM (see variant 17) might be an attempt to correct the length of the line.
9I have followed the interpretation of NC, which takes chātā as connected with Kṛṣṇa (see below). SMC and BC gloss it as referring to Rādhā (see below).
10I have adopted the interpretation of pāna as derived from pānī 'hand', given by the commentators: apne ḫāatā par bātā rakh kar dekh lo (SMC); tau tunā pānā ki chātā tākātori dekhāi kara āe (NC). This sense seems the most likely one because it interacts with the meaning of the verb tākātor-, which involves testing by touching. It may be also possible to translate pāna dāi as a synonym of the KhB idiom pān dāi 'to encourage or to induce a person to take up a challenge' (see OHED). pānā can be interpreted as derived from pañā 'vow' as well; the form pānā (with a lengthened stem) of this meaning is attested in SBbhK. Yet another possibility is to take pāna as originating from pānī; then a possible translation would be 'opportunity' (see the 7th meaning of pānī in TK). There are no further occurrences of pānā in KM (except for the reading pānā for bāna suggested by MS NC, see variant 13 to KM 47).
11I have followed NC, which glosses śrī haridāśā ke svāmī as applied to Rādhā: śrī haridāśī jū ke svāmī kaḷāṇa śrī svāmī. But the chāpā can be translated in a more formulaic way as well: 'Haridāś's sovereigns are Šyāmā and Kuñjabihārī, give an offering to the beggar', cf. below.
12My translation is based on the emendation haridāśā ke svāmī svāmī. The reading svāmī is supported by the rest of the MSS (including E), with the sole exception of PH (which is difficult to read) (see variant 31); moreover it avoids the accumulation of epithets of Kṛṣṇa.
Oh dear one, go farther, go farther into the dense forest, where the cuckoo sings, oh friend.

A beautiful bed of very wondrous flowers and leaves has been made and decorated, now lie down on it, oh friend.

At each moment, at every instant [he] speaks of you alone, waiting for you, oh friend.

Oh Haridāś’s sovereign Śyāmā, [I] am telling [you], the handsome one is immersed in the essence of desire, oh friend.

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1Since jū is not included in MSS F, H, I, RC (see variant 2) and in MS BI, and it is very unlikely for a scribe deliberately to remove an honorific, it is probably a later accretion.

2It is difficult to analyse the form soīla. Both BC and SMC read it as imperative: leto. The imperative in Maithili and the perf. ptc. in Maithili, Bhojpuri and Magadhi are constructed with the infix -l before the termination (see Kellogg 1938, table XX). The Eastern Hindi form was presumably borrowed only because of the rhyme requirement, and was not otherwise part of the author’s active vocabulary.

3Or ‘I’ if the verse is interpreted as said directly by Kṛṣṇa to Rādhā (which is the gloss of NC), rather than by his messenger (the rendering of BC and SMC). The two alternative interpretations of the subject are kept throughout the pada.

4kabānī in the sense bīta is attested in TK.

5I have followed BC and SMC which translate joīla as pres. cont. tense: joh rahe hai. However, the only justification for this interpretation is the sense. About the form joīla cf. note 2.

6The reading tumā, suggested by MS C (see variant 28), is grammatically inferior.

7My translation is based on the emendation: śrī haridāsā ke svāmī śyāmā, which is supported by a number of relatively independent MSS (see variant 32) and avoids the awkward split of the noun syāma and the adjective chambilau (which presumably refers to syāma rather than kāma) by kahata. The MSS have tried to resolve this problem in different ways: PH preserves syāma, but substitutes kahata with kuṭijabihāri (see variants 33 and 34), thus allowing the second pāda to be just a general statement. H keeps syāma too, but provides the f. chambil (see variant 35), which then is read as an address to Rādhā. F gives the m. vocative chābhile (see variant 35), but substitutes syāma with syāmā (see variant 32), and avoids the verb kahata (see variant 34). I, NC and RC read syāmā (see variant 32) and preserve the rest. Four MSS: C, F, I and BR opt for syānī (see variant 32), add kuṭijabihārī (see variant 33) and omit kahata (see variant 34), following in this way the more formulaic model of the chāpa.

8One of the problems regarding the interpretation of the chāpa is the identity of the subject of kahata. I have taken sakhi as the speaker in accordance with my interpretation of the third line. NC reads Kṛṣṇa as the subject: śrī haridāśi jū ke svāmī syāmā tina sō chambilau syāma kahata ki kāma rasa mē bhoya gaye hai, cf. note 3.

9About the form bhoīla see note 2.
The beloved has gone to sleep now; 
The more I waken her, the more she does not wake; she has become immersed while speaking words [full of] love and pleasure.

If she were conscious, I would waken her. Through her now the connoisseur [has obtained] the supreme bliss of pure rasa; she has sown rasa.

Haridāś’s sovereigns are Śyāmā and Kuṭījabhārī; she rose and embraced him and submitted to new love.

1The commentaries interpret soi as a metaphor for Rādhā’s state of being intoxicated by love, e.g.: śī Śyāmā jū...mattā mē chak gai (SMC). This interpretation is continued in the next two lines, where jāgīvata is glossed with sāvadhāna kurata (NC), and jāgata with sāvadhāna hota (NC).

2I have interpreted kari as the absolutive of kar-. Alternatively, it could be analysed as a ppn.; this would translate: ‘she has become immersed in words [full of love] and pleasure’. For a discussion on this usage of kari see McGregor 1968: 3.179.

3It is difficult to judge which of the two alternatives bāna/bāni or pāna/pāni (see variant 13) is superior. One would expect rasa to be followed by pāna rather than by bāna, but exactly for this reason pāna could be branded as a lection facilior. The position of rasa itself is rather dubious, since MSS C, F, H, J and BR omit it (see variant 12). On the other hand, one of the two other occurrences of ḁboi in KM is again connected with rasa (see KM 46.4). A further complication is the possibility of reading bāna in the sense of ‘arrow’ if following the MSS omitting rasa. In any case, there is no strong manuscript evidence to support the emendation of bāna to pāna, or the omission of rasa; the latter would further reduce the length of this already shorter (in comparison to lines 3 and 4) line.

4The literal meaning of jāgata hoi is: if she were ‘wakable’.

5I have followed the commentaries in reading saca as ‘bliss, happiness’, since this seems to fit the context of dalliance better than the philosophical ‘ultimate truth’. In this sense the reading sacu of MSS C, F, H, J, NC and RC (see variant 24) is more straightforward.

6It seems that in the case of rasa Ḃ̄ rasika rasa considerations of the form prevail over the meaning. SMC and BC interpret rasika as referring to Rādhā: param anundanay ek mātra ras-svarūp dūḥän jū ras ko bikher rahit hai. However, I have not been able to find any other examples in which the m. rasika is applied to a f. noun. The line remains obscure.

7Alternatively, the chāpa can be translated in a less formulaic way: ‘Haridāś’s sovereign Śyāmā rose and embraced Kuṭījabhārī’.

8The reading of Śyāmā as the logical subject of lāgāṛ is adopted by the commentaries, and is more likely in this context. Since the MSS are almost unanimous about the f. form of the perf. ptc. lāgāṛ (see variant 35), it seems that the verb agrees with its logical subject despite its transitive character.

9SMC glosses uṭhi as a vt.: śī pyārī jū ne śī lāla ko uṭhākar.

10For noi see note 8 to KM 13.

11This translation is based on the reading navala prīti. It is supported by the majority of MSS (see variant 36), it avoids the tautology prema prīti, and is a well-established collocation.
The bride and groom are swinging on a swing;  
Red dye flies, they sprinkle saffron, united they play together;  
Cymbals, rabāb and many other instruments resound on the bank of the Yamuna;  
There is no joy anywhere else for Haridās’s sovereigns Śyāmā and Kuṇjabihārī.

The commentaries explain that the swing is a metaphor for the couple’s love-making: keli dola jhūlata jugala (RC); dulāhīnī dūlaha ke aṅga atīna ke milana kau dola (NC); śrī yugala ...ānanda ke ḍol mē jhūl rāhe hai (BC). Cf. notes 1 to KM 61, 3 to KM 88 and 1 to KM 107.

Semantically, the reading gulāla of MS J (see variant 6) is equally possible, but gulāla does not appear elsewhere in KM. abiṇa has one more occurrence in KM (84.2), where all the MSS are unanimous in choosing abiṇa rather than gulāla.

The interpretation of sūlahu is problematic. It cannot be read as derived from [śūla-] or [śūlāte], since the meaning ‘pang, anguish’ evidently does not fit the context of happiness. I have interpreted it as a form of the f. n. sulāha, attested in SBBhK as a synonym of mel, paraspar aukūlā. BC and SMC analyse it as comprising two components sū = so and laḥ = labh karmā: ras kriyā kā sūlahu arthāt labh karo (SMC); uskā pān karo (BC). NC glosses freely: paraspara yaha rasa rūpa hōri kau khela adhāhuta sobhāyāmāna hai.

NC interprets aura bahuta as referring to the ornaments on the bodies of the couple: ābhūṣaṇa ke bije bājīti.

Kūlahu evidently has a locative sense, but Snell (1991a, p. 240) points out that this form can represent only Ap. gen./abl. It seems therefore to be a rhyme form.

My translation is based on the emendation tarunī tanayā, supported by MSS I, BR, RC and NC (see variant 12). It is evident from the following tanayā and kūlahu that the form intended is tarunī ‘sun’, rather than tarunā ‘young’ or tarunā ‘crossing over’. Tarunjā, suggested by MS H (see variant 12) has the same meaning, but it is 2 mātras shorter than tanayā, which will disrupt the equal length (28 mātras) of lines 2 and 3.

I have interpreted phūla hu as the emphatic form of phūla taken in its metaphorical sense ‘joy’ (see SBBhK). NC interprets it as an imperative to the sakhīs: yaha sukha kahā pāiyata hai. ye sakhi tura yahu sukha nirākhi [sic] ke phūlahu (this sense is quite specific in CP 62.2, see Snell 1991a, p. 159). SMC and BC give a gloss similar to mine: śrī jugal ko ab kisi anya ras mē (anyatra) phulan nahi hai, ruci nahi śī (SMC); śrī yugal ko is rasānanda vīṣeg ke atirika aur kahī abhrūṣi nahi hoti (BC).

The reading anta, suggested by MSS D, J and PH (see variant 19), is less likely than anata; there is a further occurrence of anata in KM (cf. 110.4) in a very similar context.

kau can be analysed both as dat. and gen. marker. However, the genitive interpretation will create a gender problem since phūla ‘joy’, as most other nouns derived from verbal stems, is a f. noun; possibly the scribes have confused it with the m. phūla ‘flower’.

Dittography of -bi- in MS A (see variant 17).
The beloved is wearing a shawl;
Such is her shiny well-arranged skirt that she looks like the full moon on a full moon night.
What I say is: come, oh Manamohana, the sullen one will not assent.
Haridás’s sovereign Šyāma Kuñjabihārī embraced [Šyāmā’s] feet, oh friend.

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1. *pahira* can be parsed as 3rd p. subj.-pres. or a perf. ptc. used adverbially.
2. NC interprets *taiso* as referring to the dark colour of Rādhā’s skirt, which is like Kṛṣṇa’s complexion: *taiso Šyāma ranga kau lahāgā hai. kahā ki māno Šyāma kau aṅga soī lahāgā hokē banau hai.* For a discussion on the relative-correlative constructions in Haridás’s poetry see III 1.
3. *silasilau* as a synonym of *ciknā* is attested in HSS. This is also the interpretation of the commentaries: *silasilau kahā ki ati sacikkana komala (NC); ati komal lahāgā (SMC); komal kāntiya kta lahāgā (BC).*
4. The form *punari* is not attested, but its KhB equivalent *punri* with the meaning ‘full moon’ is quoted in HSS.
5. *Homoeomrcta* of *-ta... mānēgī* incl. in MS RC (see variant 13) because of reoccurring -hā-: (ka)hā - (kuñjabihā).  
6. I have followed the commentaries in interpreting *ghunari* as a form of *ghunna*: vah ghūnri (ghunna ghunna rāhnevālī - jiske bhītar mē bhāv ho par īpar se gupta rakhne kē svābhāv ho) (SMC); yah ghunni apni svākti prādān nāhī karegī (BC). The actual form *ghunari* is not attested in any dictionary and is probably an accommodation for the rhyme. A similar word-transformation is made in PC, which preserves the rhyme and glosses ghūnari with *mūnāri.*
7. NC interprets *na* as connected with *ghunari* rather than with *mānēgī,* thus reversing the meaning of the *pādā: mānēgī jo tuma kahauge. na ghunari kachū ghunari kahā ki mana mē tau nāhī rasa mē magana hai.*
8. About the two main alternatives of the *chāpa* see note 12 to verse 5 (cf variant 20 here).
9. *lapatane* is probably the perf. ptc., constructed after the model of vi. with -ā stems in rhyme context (see Snell 1991b, p. 12).
10. The use of *dubhāna* in combination with *carana* is pleonastic, however no MS omits it (see variant 25).
11. *rī* in the final line is included for the rhyme, and requires a change of addressee.
Oh friend, you are adorned with four bracelets on each arm, a golden necklace, two strings of diamonds, a pearl dangling from [your] nose. Collyrium enhances the beauty of [your] eyes so that seeing them the god of love [himself] is afraid.

Enchanted by Haridāś’s sovereign Śyāmā, her beloved Kuñjabihārī falls at her feet.

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1 The reading teri, suggested by MS C (see variant 2), is grammatically inferior since ter- is governed by the m. noun kara. Presumably the scribe of C considers the f. teri to be governed by pūri rather than kara.

2 The reading kāntā poti of MSS F and H (see variant 8) may be an assimilation to that in KM 21.1 (kānta poti maṣṭālī).

3 The reading of MS A, hārana (see variant 10), is semantically inferior.

4 The verbal nouns dharani, darani (see below, note 8) and parani, are used in the last three lines instead of finite verbs because of the requirements of the rhyme set by the obl. pl. n. karanī. I have translated dharani with a gerund in order to preserve the couplet construction of the original. The other two examples I have rendered rather freely with finite verbs.

5 The reading phabi/ra ṭabi, suggested by MSS I, J, RC, BR, NCM; C (see variants 16 and 18) is synonymous; its metrical value is almost equal to this of sohai as well. However, there are no more occurrences of phabi ṭabi- in KM; soh- appears two more times (in KM 21.2 and 63.1), and in both cases the MSS are unanimous in choosing this reading.

6 For a discussion on the relative-correlative construction see III 1.1.1.

7 MSS F and H give sasi (see variant 19), which is semantically inferior. The omission of nirasi might be a case of haplography, caused by the similar endings of sasi and nirasi.

8 My translation is based on the reading kāma darani. There is strong manuscript evidence in favour of it: the reading darani/na is supported by all the other MSS (see variant 21), apart from D, which gives durani, and A and E, which agree with G. darani is a poetically better reading in that it avoids the repetition of the same rhyme-word. The mūla of all commentaries reads darani, which is reflected in their gloss: kāma ki darana hai (NC); jise dekhkar savyamā kāma dev bhayabhāt ho rahā hai (SMC); sākṣāt kāmdev bhayākṛanta ho rahā hai (BC). In PC darani is glossed with vārata ‘to sacrifice, to offer’: kajāra nāmin ni rakhi sakhī kula bārata kāma. Cf. also ratipati dārata (KM 33.7).

If one adopts the reading of MSS A, G and E, the translation might be ‘the god of love is delighted’; dharani as a synonym of ṭīrhi is attested in HSS. The variant durana, ‘to go out of the way, to disappear’, suggested by MS D, is semantically possible as well, but is not supported by any other MS. For the grammar of darani see above, note 4.

9 The MSS A, C, I, J, BR, NC, RC, which repeat ṭīrhi (see variant 23), omit piya (see variant 24). ṭīrhi and piya have a similar metrical value, but the latter has better poetical qualities in that it enhances the alliteration of p-. However, this argument cannot be conclusive.

10 Alternatively, the chāpta can be translated in a more formulaic way: `Haridāś’s sovereigns are Śyāmā and Kuñjabihārī; enchanted, the beloved falls at her feet’.

11 See above, note 4.
Now the beloved has come somehow;
You were very weary here, oh Manamohana, I have explained this to her somehow.
There the young clever one was sulking greatly like one who has new authority;
Haridāsa's sovereign Śyāma is silent, with hands joined, say who has [ever] eaten khir prepared by a poor man.

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1The transposition of turna, suggested by MSS C, F, J, BR, NCM and RC (see variants 6 and 8), mirrors the construction of the next line but is poetically inferior in that the assonance of ita śramita is lost.
2I have followed the commentaries in translating this and the next line in past tenses, for the sake of the logic of the narrative. Neither śramita nor karati allow any certainty about the tense implied.
3Dittography of śramita ma in MS F because of end of line (see variant 11).
4Presumably samajhā is governed by implied bāha.
5The reading kōti jatana, suggested by MSS C, F, H, I, J, BR and RC (see variants 14-16), is synonymous and of almost the same metrical quality. The reading of MS C, kauti jagata (see variants 14 and 16), is semantically inferior. The same applies to the reading of MS A, kyō hā jatana (see variants 14-16); the scribe of A has evidently been influenced by both major alternatives.
6This translation is based on the emendation nāgarī, which is made even in MS G, as shown in the text supra lineam.
7See above, note 2.
8For the relative-correlative construction see III 1.1.1.
9This line remains obscure. I have not been able to identify any idiom which sheds light on dūbare ki rādhī śīrā sā-. Most of the commentaries agree that these are the words of Kṛṣṇa to the sakhī (Haridāsa), imploring her to help him appease Rādhā. NC explains that Rādhā would not yield to Kṛṣṇa's words without Haridāsa's mediation in the same way as a king, free of desires, would not accept the prasāda of a poor man, who is full of wishes: jaisē koi gariha kāhā rājā sō kahā kī mere prasadā karau...pai rājā jūnai kī yā kē prasāda kaurīyave kau heta yaha hā ki sakānī hāi. tātē bāke prasāda na karā ki kachā dauna āvaigō jāte mē pūrṇa sakānī hāi. aura yaha niśkānī rājā so mo garība kī rādhī khīra kaba khāta hāi. so āpa ke basa hāi. In PC these words are said by Haridāsa, but the commentary offers no gloss on their meaning: sahacari śrī haridāsa kahāti bali kūra dūbare kina khāi.

The HSS quotes an idiomatic sense of khir khilāna as associated with a dowry: lārkevāle kī or ke cār kūvār lāre tathā var ko bejvalā kē kuch dekar khir khilānā.

10About the two main alternatives of the chīpa see note 12 to verse 5 (cf. variant 26 here).
KM 52

Listen to the sound of the flute playing in the forest! Hari has arranged a rāsa dance.

In every bower, trees and creepers have blossomed, the dance-ground is of gold, studded with jewels.

The youthful couple was dancing with the young women, notes sounded and rāga Kedārau broke out.

Haridās's sovereigns are Śyāmā and Kuṇjabihārī; dear Lālā was dancing elegantly.
Wherever your feet step, oh beloved, there my mind goes on making a shadow. Many are my forms: [one] waves a fly-whisk, one feeds you pūn, one takes up a mirror now. There are many more kinds of service, and whichever anyone might suggest, I would do it, just as [I fulfil] any of [your] desires I know; Haridāsa’s sovereign placates Śyāmā well, when he gets the chance.

1 I have followed SMC and BC in interpreting karata phimta as progressive aspect of karā-: vahā merā man chāyā karā kalā hai (SMC); vahā manasi-bhāva dvāra maś chāyā karā kalā hū (BC). I have not been able to find any reference to the use of phimā as an aspect marker, but it seems highly unlikely that in this context karata and phimata function as independent verbs. NC ignores karata. vahī ruci ke anusāra rukha liyē phimata hāi.

2 The use of mūrata here as a synonym of rūpa is peculiar.

NC and SMC understand bahuta mūrata as the subject of cūra dhūravāta: maś eka mūrti kara kalā bahuta mūrta meri caura dhūravāta (NC); mai...anek svarūp se cāvar sevā kartā hā (SMC).

3 The interpolation of k, suggested by MSS A and RC (see variant 14), might echo KM 32.2 (hūri parampara leta savāvata).

4 The subj.-future form jahi used as general present is attested in SŚ.

5 kauhī has emphatic force.

6 I have followed the reading jyaū of MS G, rather than the reading jau of MSS D; I, PH and NCM (see variant 30). The mūhā of NC, SMC and BC reads jo, and glosses accordingly: aura sevā kī jaisi ruci (NC), for BC and SMC see below. Since the whole phrase is very obscure, it is difficult to comment on the superiority or inferiority of any of these readings, but the manuscript evidence in favour of jo is weak.

7 jahi is glossed in BC and SMC as a subj. form of jā-: jis prakār kā bhi āpki ruci jūnā ho jāy (SMC); jis prakār kā bhi ruci mūlām par jāy (BC). However, if jānō jahi was a passive subj., one would expect the 1st p. perf. part. of jā- rather than the 1st p. subj.-pres. For this reason I have chosen to interpret it as a form of the pronoun jo, applied to ruci (jis prakār kā ruci). The phrase jyaū ruci jānō jahi is far from being clear, and its meaning is probably secondary to poetic considerations (alliteration of j- and rhyme).

8 NC reads haridāsā ke svāmī as referring to Śyāmā, and supplies svāma for subject: śī haridāsā ji ke svāmī svāma tīna kō svāma bhula bhula manāvata hai (NC).

9 The reading banāvata, suggested by MS C, (see variant 38) is semantically inferior in this context. For an apparently sexual connotation of bhula manāvata see Rājānti line 83 tā hā kau bhula manāyau (Snell 1991b, p. 69).

10 I have translated upāhī as a form of the verb upāya; the meaning ‘to get, to obtain’ of upāya is attested in Platts. BC interprets upāhī as derived from upāya ‘means, device, scheme’: dāi upāya dekhkar. Similar is the gloss in NC: dāva upāva kari kā. SMC reads upāhī as ‘feet’ (upāhāna as a synonym of nange pair is attested in SBBhK), and dāi (dāhi in its mūla) as the absolutive of dā- ‘to press’: āpke caraṇ dāhi kar. The scribe of A has evidently interpreted the line in the same way, since A reads dāva pāhi (see variants 39 and 40).

11 The absence of any nasalised reading of dāi/dāva (see variant 39) is worth noticing.
What is this being now one thing, now another, now something completely different\(^1\);

Goddesses, nāga women and other women, they are not different\(^2\);

Such\(^3\) has not been heard before, is not now, nor shall be henceforth, this strange manner of beauty to be different;

Haridās’s sovereigns are Śyāmā and Kuṇjabihārī, while he fell simply under the power of this sentiment, she\(^4\) became quite different.

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\(^1\) MSS A, D, F, I, J, BR and RC consistently reduce the rhyme-syllable, substituting aurai with its unemphatic counterpart aura (see variants 8, 15, 28 and 35).

\(^2\) aura kā aura is an idiom, meaning ‘quite different, quite changed’ (see OHED). The use of the subj. form hohi as habitual pres. is attested in SS.

\(^3\) sunī and aisī are presumably governed by implied bāta.

\(^4\) NC, BC, SMC and Haynes interpret yaha as referring to Kṛṣṇa: śrī haridāśī jū ke svāmī svāmī jū ke rasa bāsa bhaṅge kuṇjabihārī yaha aura kī aura bhāye kī yā rasa ke bāsa bhāye (NC); śrī haridāśī jū ne kahā kī śrī kuṇjabihārī is mādhurya ras ke vaśibhūt hokar aur hī aur ho gaye haī arthāt sudhī-budhi kho baṅthe haī; ‘Haridāś’s sovereigns are Śyāmā and Kuṇjabihārī, who has come under the power of emotion and has become quite other’ (Haynes). However, these commentaries do not take into consideration the f. ending of the perf. part. bhai. Attempting to solve this gender-problem BC suggests that bhai refers not to Kṛṣṇa directly, but to his state: lal kī dasī bhai aur kī aur ho gai yānī sudhī budhi kho baṅthe. RC explains this verse in the context of māna, where bhai aura kī aura implies that Rādhā was appeased: māna chudāvani heta piya karati baḍāi rūpa. sunī prasanna gorī bhai āraṁbha koli anūpa.
Oh sakhī, he is her messenger, she his¹; who else, pray, could come between them?

[From] the² exertion of their [love-] battles, there was argaja³ mud on their bodies.

The beloved’s lotus face⁴ is blossoming, it looks as if watered⁵ by the nectar of lips.

The mysteries⁶ of Haridās’s sovereigns Śyāmā and Kuñjabihārī’s merriment and embraces are wondrous⁷, they are like reeds⁸ in deep water.

¹One of the gen. ppns, would be expected to be f. since it refers to Rādhā. However, no MSS gives such an alternative (see variant 7). The use of ke for feminine is very common in the chīpa of KM, where śrī haridāsa ke svāmī often refers to Rādhā (see VI.2). Cf. also note I to KM 65.

²I have followed SMC in interpreting ju as a form of the relative pronoun: jo śrāma hū āi us se (paśinā se) śrī aṅgō mē argaja ki kīc ho gai āi.

³argaja is a perfume, yellowish in colour, made from various ingredients: sandal, rose-water, camphor, musk, ambergris (see OHED). The idea is that the sweat has turned the yellow argaja with which their bodies are covered to a mud-like substance, see above, the gloss of SMC.

⁴The interpretation of ko/kau is problematic. If one analyses it as a genitive marker, as presumably suggested by the readings kau/kau of MSS A, F, H, I, J, PH, NC, RC; C and D (see variant 24), there will be a gender problem, since dāhādāhāta is a f. noun. A possible solution would be to parse the genitive construction as follows: pyārī jā ke anībaja kau muṣa. Another alternative is to read it as a dative marker. This line is suspiciously long; but no MS omits ko.

⁵The omission of the nasalisation of sīṭca in MSS C, D, H, I, J, BR and RC (see variant 33) is to accommodate the rhyme.

⁶I have followed SMC and BC in interpreting bheda as ‘mystery’: milan ke rahasya atyanta vicitra hā (SMC); rahasya ati vicitra (BC).

⁷Like BC and SMC, I have translated nyāre as ‘wondrous’ (see above).

⁸The interpretation of pāṇi mē pāṇi narīca is very problematic. NC, BC, SMC and Haynes explain that the ‘mystery’ lies in the couple’s duality in non-duality. Rādhā and Kṛṣṇa are as different as a line drawn in water which disappears immediately, or as waves are from the water: nyāre hvai kē mīla jīdh... jyaū pāṇi mē lāṭhī dāraī so vākī lakīra tau lāgata dikhāi āi. pichha jyaū kāī tyaū jala mīla jū (NC); ve ek hote hue bhī tīrī phakāū de pratīt hote hāi jaīse jāl mē lāhē (SMC); jaīse jāl mē jāl kī lakīr (śrī jugāl ke parāṣpat kā rāg rāga śī aise ekākārītā kā sūcaek hāi jaīse jāl mē kaisī bhī lakīr banāo par tukāl mīṭkār ek ko jū lāi hāi) (BC); ‘The difference in the union of erotic emotions of Haridās’s sovereigns Śyāmā and Kuñjabihārī, has disappeared like a line drawn in water’ (Haynes). However, I have not been able to find any reference to narīca as a synonym of lakīr. Maybe the commentators have reached this meaning, interpreting narīca as derived from nārica ‘arrow’ (see OHED). Alternatively, narīca could be interpreted as derived from [nāda-] ‘species of reed’; this is the basis for my translation. The abundance of variants suggests that the text of the line is corrupt. Indeed MS H (and MS BI) omit lapatānī (see variant 37), which might have been a gloss. MS H also omits the obscure repetition of pāṇī (see variant 44), which in my translation has remained unresolved.

The gloss of PC and RC is also obscure: śrī haridāsa lapatī lakīr aḍbhuta sīkara dhuma jyau sīci bānī (PC); sūnīyār artha nīrīca kau khalī hoya na koi, jala maī jala jyau kala suunā rīga mīrga yau joi (RC).
Having rubbed her limbs with musk, holding a flute, wearing a yellow sash, she says: Rādhā, I am Śyāma;

The youth having decorated himself with saffron, wearing a sari, bracelets and ear-stud, puts Śyāma’s black colour on his eyes;

[She] takes [his] arm: ‘Come, let us go to the bower’; [he] sees [her] face and smiles, it is as if she were Śyāma.

Haridās’s sovereigns are Śyāmā and Kuṇjabihārī, the fair and the dark embraced each other.

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1 All the verbal forms in the first two lines (apart from kahati) are perf. ptc. used adverbially. For a discussion on this usage see III 6.3.6.2.

2 The preponderance of the masculine reading kahata (see variant 12) betrays confusion on the part of the scribes about the chadma līlā context of this pada. MS G most often does not specify gender, using the m form of the imperf. ptc. for both genders; the specifically f. form here presumably aims to assist the reader.

3 About the rhyme-pattern see note 2 to KM 32.

4 I have followed the interpretation of NC, BC and SMC that Rādhā, assuming the role of Kṛṣṇa, entreats her beloved (who acts now as Rādhā) to go to the bower to sport. This reversal of the usual situation amuses Kṛṣṇa:

5 The last line is open to interpretation. I have chosen the most immediate one. BC and SMC explain that Śyāma (in the guise of) Kuṇjabihārī embraces the fair Syām (Kṛṣṇa dressed as Rādhā). However, gaura syāma would more logically refer to Rādhā in the guise of Kṛṣṇa than vice versa. If Rādhā is the object of lagaye Kṛṣṇa should be the subject, and the translation would read: ‘Haridās’s lord Śyāmā, Kuṇjabihārī (in reality) embraced his fair Śyāmā (i.e. Rādhā)’. This interpretation would fit the logic of the narrative better as well: he is amused by the words of his beloved and embraces her. lagaye might also be seen as adverbial use of the perf. ptc.; this interpretation is supported by the nasalised readings of MSS D, I, J and PH (see variant 46). RC and PC paraphrase freely: "Sri haridasa lakahata sū sohi sukha apīna tana palatata gauhā (PC); bina būjhe sakhi kridata doī ananda kanda jyaī jyaī mardata aṅga nja tyaī dāmpati makanada [sic] (RC)."
Oh beloved, on seeing the moon of your face the lily in the pond of my heart blossomed;  
The unbounded waves of my mind’s desires were stilled by the beauty there;  
The crocodile of your anger has seized me and was carrying me off, I could not get free despite trying, [my] intelligence, captured, remained dangling;  
Oh Haridas’s sovereign Syāmā, may you catch [me] and extricate [me] with the fishhook of your feet; [he] was still quivering, and [she] seized [his] upper arms.

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1The imagery of this verse has parallels in a Sūrīḍās stanza (aba kaṇā nātha mohī udbhāri): the pond here has its analogue in the sea there, the waves of desire in the waves of greed. The similarity between the third line of this pada and the fourth line of Sūrīḍās’s verse can be seen not only in the images of the crocodile of anger compared to anāṅga the crocodile, but also in the actual wording: grīḥa grāsa līyā vis-a-vis gahe grīḥa anāṅga (see Snell 1991b, p. 84).

2The moon and the kamodāni are traditionally connected, since the kamodāni is believed to blossom only at night (cf. Delvoye 1994, p. 414).

3The forms kamoda, dana, dina, danā are attested in SBBhK and OHED. The final -i of kamodāni is a substitute either for -for for -a (see El 5.1.4).

4The use of tā here rather than the more conventional māi is peculiar. For another example of unusual usage of tāṁ see McGregor 1968: 3.176.

5I have followed the interpretation of BC, which takes gāti as connected with man ke manorāthṛtipī apār taruṅga kā gati āinke saundarya kā duṣan karke gatiṁ hi ho raḥi hai. SMC links gati with Kṛṣṇa: āṅka kā dekhata hi mana kī gati bhūla jāta hai; NC with the mind: saundaryatā āṅka āṅka kā dekhata hi mana kī gati bhūla jāta hai.

6The MSS show an abundance of readings of sūndaryatā, differing in their choice of first vowel and their choice of tāṁ/saṁ/taḥ/saṁ/taḥ (see variant 12).

7This is an unusual cluster of perf. ptc. used adverbially. I have followed the interpretation of SMC: āṅka kōp rūpi makar duḥkhe ligye jā raḥi hai.

8The idiomatic usage of transitive and intransitive forms of the same verb (though here chudāyo na chītata) requires adverbial invariable -e. In view of this, the readings chudāye, ēi of MSS C, H and BR (see variant 21) are grammatically superior. Cf. also notes 5 to KM 97, 5 to KM 108 and III 6.3.6.2.

9The omission of gahi, suggested by MSS A, C, F, I, J, BR, NCP and RC, (see variant 25) might be a better reading. gahi does not add much to the meaning, but makes the verbal construction awkward: gahi cannot simply be an absolutive, connected with the following jhuli, since it is a transitive verb and jhul- is an intransitive verb, which would require a change of subject. gahi is repeated twice more in the next line which casts doubt on its importance for the meaning of the verse.

10jhūli is presumably an absolutive, lengthened for rhyme. It is probably connected with the preceding rāhyau.

11SMC, BC and NCM give the imperative kāḍhi/kāḍha in their mūlas, and gloss accordingly: macli ko pakār lo (SMC); mān ko nikālo (BC). MSS A, F, I, J and NCM read kāḍhi/kāḍha too (see variant 35). I have translated kāḍhe as 2nd p. subj.-pres. Alternatively, it can be interpreted as a perf. ptc.

12PC and RC interpret laṭapatātī as related to laṭatī ‘to cling, to be embraced’: śrī haridāsa kahati gahi caranaṁ laṭatī urāṇa rasi rāhiḥ bharau vara (PC); jaba tere pada bānsī lā dinā mohī kāṭāva laṭatī rahiyau taba āṅga tuva kināi sahiḥ sahāi (RC); The mūla of NC reads laṭatīyān and glosses accordingly: jaba dāi āṅga āṅga māla bhujāvīlā gahi sūrā samudra mā jālata bhaye. laṭatī is also the reading of MS A (see variant 37). laṭatī might be semantically better in this context: the sense ‘clinging, embracing’ would be the bridge between the extended metaphor on the one hand and the straightforward meaning on the other; i.e. it is through the embrace of union that Kṛṣṇa is to be saved. Thus laṭatī- would bring the stanza to a resolution. However, the manuscript support for laṭatī- is weak and for this reason I have based my translation on G’s original reading, laṭapatāṭī.

13The subject of gahi is open to interpretation. I have followed BC and SMC in choosing Syāmā as subject: priya ne unke bāhūdō ko pakārkar samhālī līyā (BC); priyā jī ne unke bhujāvīlā ko samhālī līyā (SMC). But an equally possible translation would be: ‘[Kṛṣṇa] seized [her] arms [in his distress]’. 
Oh beloved, your face is like a golden red lily, the drops of sweat give it splendour, oh friend;
As soon as one sees the mole on it, it captivates the heart, oh friend;
[My] heart and body are departing, I receive vital breath when you give me a hint with your waist, oh friend;
Oh Haridāś's sovereign Śyāmā, while speaking Kuṇjabihārī became unconscious, oh friend.

1The addition of kuṇjabihārī nācata in MS D (see variant 1) is through scribal error, these being the introductory words of KM 60.
2All the commentaries take kaukana as a form of kokanada 'red lotus'. kokanada is quoted in HSS as a type of tree found in Assam. Therefore, this meaning seems unlikely in this context. Therefore, I have followed the commentaries despite the fact that kokanada is not attested as a form of kokanada, and that no MS suggests the reading kokanada (see variant 3). Perhaps the use of the diphthong kau might suggest that some of the scribes were reading kau kana.
3The reading hau, suggested by MS A (see variant 12), is grammatically inferior in this context.
4NC glosses tila as the reflection of Rādhā's pupils on her cheeks: kopolana me nainani kā so śyāma putāri kau pratibimbapara hai so tila; this gloss is perhaps related to a misinterpretation of draśti parata.
5The reading leti of MS H (see variant 14) is grammatically incorrect, unless Rādhā (rather than tila ) is interpreted as the subject of le-, which is less likely in this context.
6I have followed the gloss of SMC, interpreting ura as referring to Kṛṣṇa's heart: evam lal kamal sadi kapol-pradeś.
7The reading kau, suggested by MS A (see variant 12), is grammatically inferior in this context.
8NC glosses tila as the reflection of Rādhā's pupils on her cheeks: kopolana me nainani kā so śyāma putāri kau pratibimbapara hai so tila; this gloss is perhaps related to a misinterpretation of draśti parata.
9The reading leti of MS H (see variant 14) is grammatically incorrect, unless Rādhā (rather than tila ) is interpreted as the subject of le-, which is less likely in this context.
10I have followed SMC in interpreting ura as referring to Kṛṣṇa's heart: merā hydāy śātī nyuuchāvar ho jāṭā hāu. BC reads ura as applied to Rādhā's breasts: vākaśasthāl evaṃ kāṭī pradeś kā avlokaṇa karne se.
11tana can be read as 'towards' as well: 'when my glance moves towards your breasts'. Haynes glosses tanā as referring to Kṛṣṇa's cheeks.
12I have followed SMC in connecting jāṭā with ura tanā (see above, note 6). BC reads jāṭā as referring to Kṛṣṇa's heart, and thus interprets this pāḍa as continuation of the first pāḍa of the previous line (see above, note 6). PC glosses jāṭā as connected with prāṇā: prāṇa jāṭā tī. Haynes reads jāṭā as 'caste': '[your] body and the tips of [your] breasts trouble beings of all castes'.
13My translation is based on the emendation pāṭā prāṇāni: pāṭā is the reading of MSS C, D, F, H, J and BR (see variant 17). This emendation agrees with KM 22.2 (prāṇa pāṭā jāṭā). In my interpretation I have followed SMC's gloss: prāṇa pāṭā kīye jā sakte hāī. Alternatively pāṭā can be read as the f. noun 'line, row, mass' (cf. preceding jāṭā) rather than as the imperf. ptc. of the verb pāṭ. BC interprets it as a synonym of samīthā: haṃdārī prāp-samīthā kā sampoṣṭa hotā hāī. Haynes connects it with ura and translates 'the tips of [your] breasts'.
14I have followed SMC in interpreting kāṭi as the f. noun 'waist': jāb āp kāṭi se prem sanket karē. BC and PC gloss it as the stem of the verb kāṭ to be removed, to be cut away: kāṭa sā jāṭā hai yānī hṛdaya ke tukre tukre ho rahe hāī (BC); kari sanketa mīṭi tana chobbā. (PC). However, kāṭi- is an intransitive verb, so prāṇāni has to be its subject rather than its object. But the dative marker kau makes the function of prāṇāni as subject impossible.
15This very obscure line remains unresolved.
16Alternatively, the chāpā can be translated in a more formulaic way: 'Haridāś's sovereigns are Śyāmā and Kuṇjabihārī, who while speaking...'.
17I have followed BC and SMC's interpretation of Kṛṣṇa as the subject of kahata and of kahata as a ptc. used adverbially, rather than as a finite verb: śī lāl kahtā-kahtē acēt ho gaye hāī. BC and PC gloss kahata as referring to Kṛṣṇa as well, but analyses kahata as a finite verb: so kahata hau acēt bhāyau. PC and Haynes connect kahata with Haridāś: śī haridāśī kahata sunī pyāri hōta acēta (PC), 'Haridāś, whose sovereigns are Śyāmā and Kuṇjabihārī, says...'. (Haynes).
18Haynes interprets acēta as referring to Rādhā: 'Pyāri, you do this unconsciously.' This translation is based on text which includes pyāri tū karata (cf. variant 27); however, pyāri tū karata seems to be of explanatory character and is probably a later accretion.
KM 59

Make one promise - that 'I shall not sulk';
'Mind, words and deeds, with all three I shall not draw back';
Your sulking spreads in [my] body, how can I bear it?
Haridās's sovereign Śyāma Kuñjabihārī says: how can I fight [it]?

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1 The reading māgāu dehu of MS D (see variant 3) echoes KM 36.1 (eka bola māgāu jo lisi dehu). The reading bola daī of NCP has probably resulted from conflation of MSS, which give bola bol-, and MSS which quote bacana de-.

2 About the alternative bacana/bola see note 2 to KM 36 (cf. variant 2 here).

3 I have interpreted ju as a conjunction introducing direct speech; ju can also be parsed as the honorific particle used here as an address; this hypothesis is supported by the readings jī of MSS PH and NCP, and rī of MSS F and H (see variant 4).

4 The imperative readings karau of MSS I and RC (see variant 6) and tuau of MSS D and I (see variant 12) are also possible. Than ju will be interpreted as an address (see above).

5 mana baca krama is a well-established collocation, which usually appears in this order. There are three further occurrences of this expression in KM (4.2, 36.3 and 90.2). There is no change of the word order in the first two. In the third the order is reversed to mana krama baca because of the rhyme (cf. sacu ke). It is possible that the change of word order suggested by MSS C, F, H and BR here (see variants 7 and 8) echoes KM 90.2.

6 Cf. the interpolation of kara suggested by MS D (see variant 8) with the analogous addition of karī/kai/kāri in KM 36.3 (see variant 21).

7 tīna hā in the sense tinā hi is attested in SS.

8 This translation is based on the emendation māna, supported by the rest of MSS (see variant 16), including E: mārī is an obvious scribal mistake.

9 Dittography of tā in MS C (see variant 19).

10 SMC and BC interpret bhar- as a synonym of daṇḍa cukānī ‘to pay a penalty’: ap hi batīye ki kis prakār mān ke dukh kā daṇḍa cukānī (SMC); āpke mān ke vyathā kā daṇḍa mai kab tak cukā paṅgā (BC).

11 About the two main alternatives for the chāpa see note 12 to KM 5, cf. variant 27 here.

12 Haridās is the subject of kah- in BC: sakhi priya se kahne lag!.

13 The reading hai pyārī/hōrī pyārī (kahī)/pyārī/ri, suggested by MSS C; H; I, NCM; J; RC; BR; NCP (see variant 29) is probably a later accretion.

14 The addition of ke/kai, suggested by MSS A, C; J; F, H, I, BR, NCM, RC (see variant 31) mirrors the previous line, and unnecessarily increases the length of this line.

15 Similar is the interpretation of SMC: āpke mān se ye kaise laṭāī laṛ sakte hai. NC reads laṛ- in the meaning ‘to compete’: tuna sō barābarī tau kaisē kara sakaū.

If lanau, suggested by MSS I and RC, (see variant 33) is analysed as imperative, this reading would be semantically inferior.
Kuñjabihārī dances well, the dear one makes him dance well;
Keeping the unique rhythm Śyāmā calls tātāthei tātāthei with her beloved;
tāṇḍava and lāśa - who could count the other varieties [of dance], arising from the various desires of their hearts;

The union of Haridās’s sovereign Śyāmā [with Kuñjabihārī] became so full of emotion that other connoisseurs became insipid.

1All the commentaries read līḍī as the subject of nacīvata rather than its object. Haynes reverses this: ‘Kunjbiharī [sic] dances elegantly [and] causes his beloved to dance elegantly (also)’.
2aughara is glossed in HSS as anokha ‘unique’. The examples quoted are from this verse and two verses by Stūrḍās, again in a musical context (connected with tāla). The form avaghara appears in CP 48 as well, again in collocation with tāla. For a discussion of possible etymology and meaning see note 4 to CP 48 (Snell 1991a, p. 227).
3The reading gavati/ta, suggested by MSS F; H, J, BR, RC (see variant 14) and the interpolation of milavata/milavati/milavata in MSS D, NCM; F; H, J, BR, RC (see variants 10 and 13) echoes KM 89.4 (mili gavata). The readings of MSS D and NCM (which retain bolata but add milavata) must have resulted from a conflation of MSS which give milāvata gāvata, and MSS which read bolata. The interpolation of milā and later of milavata in MS RC (see variants 10 and 13) shows again a probability of contamination: of MSS which add milavata after syāmā (see variant 10) and MSS which include it after tātāthei (see variant 13).
4tātāthei: cf. note 11 to KM 30.
5Bose (1970, p. 10) thoroughly discusses the development of the term tāṇḍava in the musical treatises: from Nāṭya Śāstra nṛtta which is constituted of such difficult poses as the karaṇas and aṅgaharas, to Abhinaya darpana: ‘tāṇḍava and lāśa are two styles of dancing, one virile, and the other graceful’, and to Mānasollāsa: ‘two of the six forms of dancing done by men and women respectively’. NC explains that tāṇḍava is a special dance in which the limbs of the dancers do not touch one another: tāṇḍava jo nṛtya kahā ki aṅga aṅga kau milāpā tāla ki nṛtya aura aṅga koś sparsa na karaṇ. yaha aḍbhuta nṛtya kai jāṁe karaṇa hū paraṣa na hū.
6According to MW lāśa is ‘a dance representing the emotions of love dramatically...The term lāśa is also applied to the Nach [sic] (Nautch) dance of the Indian dancing girls, consisting chiefly of gesticulations with a shuffling movement of the feet forwards and backwards as invented by Parvati and opposed to the boisterous masculine dance called tāṇḍava practised by Śiva and his followers’. See also note 2 to CP 10 (Snell 1991a, p. 192).
7About the construction of abstract subst. of either gender (or pr.) + kai as an invariable possessive see McGregor 1968: 3.170.
8The reading seṣa seṣa kāhu na larāl of the second pāda of the last line in MS C (see variant 33) is a result of homoeocarcta of KM 60.4 and 61.4, whereby the last word of 61.4, lāhau, is substituted with that of 59.4, laraḷ. I have interpreted meru as derived from mela ‘union’. This is the gloss of SMC and BC as well: śrī haridās ke svāmī śyāmā śyām kā mel itni saran bana hai (SMC); śyāmā evaṁ kuñjabihārī kā nṛtya ke dharūrīt par sāṁśīlān āj jō hū (BC). NC glosses meru as ‘the largest bead in rosary’: kahā kī śyāmā ke ura mē suḥṣṭa mālā śrī priyā jī sobhita hai. RC and PC paraphrase the last line freely, without giving a specific gloss. Haynes translates meru with measure: ‘the measure of Haridās’s lord Śyāmā [you] make beautiful’.
9There are two more occurrences of meru/mera in KM (64.4 and 85.2). In the first case the commentaries read it as related to mela ‘union’, in the second as ‘union’ or ‘multitude’.
10The readings bhayaub/bhayo of MSS J, NCM, RC and BR (see variant 35) probably echo KM 64.4 (meru bhayo).
11NC specifies that aura guni is used for Kṛṣṇa: aura rasa guna kauna ki piyā [sic] sughara siromuni bade bijāḥ kahavata so phike.

The reading rasa of MSS H; J, BR, NCM and RC (see variant 36) is probably a later accretion of explanatory character. On the other hand the omission of it might echo KM 23.4 (aura guni pare hūrī).
Bihārī and Bihārīnī are swaying in a swing\(^1\), love’s melody\(^2\) has spread;

In one person’s hands the *adhotī*\(^3\), in another’s the *viṇā*\(^4\), in another’s the drum - someone holds’ the cymbals - in another’s coloured perfume, continually sprinkling joy.

When [they] let go\(^5\) of the swing-rope\(^6\), [their] mutual play intensified, nobody knew\(^7\) how to stop\(^8\) [their] feet;

Nobody has experienced the game-playing\(^9\) of Haridās’s sovereigns Śyāmā and Kuṇjabihārī.

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\(^1\)Some of the commentators gloss *dola* as a metaphor for the couple’s love-making: *anga calani ṣṭūla kini surata jumyai rāga rāṅga* (RC); *dōṇa ke āṅga āṅga hi mūla ḫūlīta hai, soī dōla hai* (NC). Cf. also notes 1 to KM 48, 3 to KM 88 and 1 to KM 107.

\(^2\)With ‘love’s melody’ I have attempted to maintain the ambiguity of *rāgu* as both ‘melody’ and ‘love’. NC and BC interpret *rāga* as a synonym of *anurāga* ‘love’: *rāga kahī anurāga so chai gayau hai* (NC); *mānī sāktāt anurāg hi mūrta mīrān rānān kar rāhā hai* (BC). SMC gives preference to the musical meaning of *rāga* because of the following description of instruments: *rāgā rāginiyā mūrta mīrān kātan nītā rānān karne lāgī hai*. However, this argument can be counteracted with the general amorous tenor of this verse (see above, note 1). PC does not elaborate on *rāga*, RC glosses it with *rāga rāṅga* ‘fun and frolic’.

\(^3\)*adhotī* is a musical instrument of uncertain description. SBBhK glosses *adhautī* with ‘type of musical instrument’ and quotes an example from the poetry of Kumbhandās. According to Brhaspati *adhautī* is the Ap. form of *ardhabhīνa* (see Ranjan 1970, p. 21).

\(^4\)The differentiated expression for ‘holding the cymbals’ perhaps indicates the ‘clutching’ action which is necessary to play this instrument.

\(^5\)I have interpreted *chadai* as the perf. ptc., used adverbially. Often it is nasalised in such cases, as the readings of MSS D; F, PH and J suggest (see variant 29).

\(^6\)My interpretation of *dāḍī* is based on its specific meaning as *hindole ma lagī hai ve cūr sidhi lakriyā yā dōri ki ḫaṛ jīnse lagī hai bāṭhine ki ḫāṛ ṭāṭakī nābī hai* (BC); ‘leaving decorum’ (Haynes). NC analyses this line in the light of the couple’s love-making: *āṅga āṅga hi mūla auna āṅga kau chāḍā na ḫara mā na khela ati baḍhau*. There is one occurrence of *dāḍī* in KM (107.2), again in the context of *dola ṭīlā*.

\(^7\)Literally: ‘it was not known’. About the usage of the synthetic passive in KM cf. note 3 to KM 17.

\(^8\)Usually *jāṁ- in the sense ‘to know how to’* is connected with the verbal stem rather than with the perf. ptc. (see McGregor 1968: 4.1b). The perf. ptc. *rahyau* here is probably an accommodation for the rhyme. I have followed the commentaries in my interpretation of *pagu raḥyau*; no such idiom is attested.

\(^9\)Alternatively *sēltā* can be interpreted as connected with *kāḥī ṭīga*, which will make the translation: ‘[However much they try to] play, nobody has obtained the play of Śyāmā and Kuṇjabihārī’.
She did not pay tribute\(^1\) to me.

She goes in the nights to sell: Surround\(^2\) her, oh friends\(^3\), so that she cannot leave.

[Rādhā says]\(^4\): ‘Do not touch\(^5\) [me]!’

Mark Hari\(^6\)’s troublesome\(^7\) talk! Besides, whose wives\(^9\) and daughters go out in the middle of the night?

Haridās’s sovereign’s\(^10\) nature\(^11\) has not changed. Why don’t you give up this bad\(^12\) disposition?

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This verse, whose subject-matter is evidently dāna līlā (rather than nikūṭīja līlā), and which makes a reference to Kṛṣṇa’s male friends (who are not supposed to have access to the nikūṭāja according to the perception of the sect), contradicts the later developed theology of the Haridāsī sampradāya, which centres only on the nikūṭāja līlā (cf. note 9 to KM 52). Because of this it presents great difficulties to the commentators. The commentaries start with an introduction which explains that this verse is a cryptic message from Kṛṣṇa to Rādhā: līlā guḍha priya [sic] sau kahai (RC); svāmī ji ki upāśnā mā na to brāj līlā hai, na sakhaṁ kā hi vaṭā pradeś hai. Śrī vyāpān upāśnā aśi māmāyā kā rāṣṭreś hai - rāhuṁ kahāni sab te hai vaṭā vyās ananya kāṁkha ki, paramāśī pad ke śabdā to kuch aur hi kahāte hai bāhuṁ. kahāte aur hi hai (SMC); tāā māṁa ke chudayave kāṭi ēka oṭāpiya [sic] ki bāāṭ karau läge (NC). Cf. also VII 2.1.

1 The commentators interpret dāna metaphorically: SMC explains that Rādhā is hiding her limbs in the way some people sell things secretly: jaise koī ēupki se hi koī vastu bec jāṭe hai, isī bāāṭ priyāy aṅgā chipāāṭi hai; RC and NC gloss it as the tax of love: iṁī na detā yaha dāna (RC); hamāre pai hoḍa ēhāre hai ki nāi dāna deigē, so āba detā nāhi (NC).

I have interpreted mār- here in the sense which it has in the collocation pāīsa mārē ‘not to repay a debt’.

\(^1\)gherāu is also attested in SK as a m. noun meaning ‘vilification’ (nīdānmay ārcaū, badaṃū); however this sense seems semantically inferior in this context.

\(^2\)All the commentators interpret sāsā metaphorically in order to avoid mentioning Kṛṣṇa’s male friends (see above, introductory note). PC and NC gloss sāsā with Kṛṣṇa’s desires: gherāṭi sakhaṁ manoratha mana kē (PC); apāṇa manoratha [sic] rōṇa sāsā kāhā (NC). RC claims that sāsā stands for Kṛṣṇa’s limbs: hai sakhaṁ aṅgā tūṁa ēgeri. BC and SMC interpret sāsā similarly, as an address to Kṛṣṇa’s arms: apne hi kar kānolo se sambodhan hai (SMC); līḷ ēpī hasta kamał ko sambodhan kar rahe hai (BC). These data might suggest relatedness between PC and NC, and RC, BC and SMC.

\(^3\)I have followed SMC, BC, and RC, which read chiyo jīni (see below) as said by Rādhā in response to Kṛṣṇa’s command to his sāsās: śrī priyā jī tattāk śrī līḷ ko sāvīhān kar raḥū hai - chūnā mat (SMC); is kahāṁ kī pratikriyā svārūpī priyā kā ākroṣ mē kahāṁ hai ki mat chuo (BC); priyā kahāṁ chivo na mo (RC). NC interprets the imperative as a continuation of Kṛṣṇa’s speech to the sakhās (his desires): chiyāu jīna kāhā ki ēgerau sahī pāi ēdvā [sic] tē uṇakātī parasāśi mata. This translation is based on the emendation chiyo jīni. All the other MSS, including E, read chi- rather than ji- (see variant 15); chi- is semantically superior in this context as well.

chiyo is the imperative rather than the perf. etc.

\(^4\)About the use of hari in KM see note 2 to KM 52.

\(^5\)jīna is attested in SBbhK as a synonym of ‘turmoil’ (upāṭhī and upādrav). The original reading upāja of MS C (see variant 18) is a lectio facilior.

\(^6\)I have followed PC’s interpretation of bāṭ as a synonym of vāṭī: inake jīja uṭhāvai kī bāṭ [sic]. BC glosses bāṭē as ‘matter, nature’ rather than ‘talk’: dekho hari kā yah upāṭkā kā svaṭhīvāv.

\(^7\)The ditto graphic of ba-in MS C (see variant 23) has occurred because of the end of line after ba-.

\(^8\)BC and SMC interpret haridāsā ke svāmī as referring to Kṛṣṇa: śrī haridāsī jē līḷe kā hāṭh mālā chūttā hai (SMC); śrī haridāsī jē līḷe śādāya ne prakṛti mē pariśvān mālā kīyā (BC). PC elucidates the last line as the words of Haridās to Kṛṣṇa: śrī haridāśī kahāṭī śīvānā sau chāṭī sūbhāvā mālā anākhatā. NC glosses the last line as addressed by Kṛṣṇa to Rādhā: śrī haridāsī jē svāmī śīvānā so līḷā jī tē kahāna hai kā ho kū tūmāhā prakṛti kahāṁ kā kapata tāke sūbhāva chodau. This interpretation is in agreement with the other two occurrences of chīya in KM (25.3 and 109.1), where chīya definitely refers to Rādhā’s sulky nature.

The addition of syāmā in MS C and syāma in MS NC (see variant 33) is evidently a later attempt to resolve the semantic ambiguity of the last line.

\(^9\)About the use of prakṛti in KM cf. note 6 to KM 14.

\(^10\)chīya can be interpreted both as an adj., governed by prakṛti (as it is the case in KM 109.1) or independently, as a f. n. (cf. KM 25.3).

The reading chīya of MS F (see variant 37) is semantically inferior in this context.
The creator\(^1\) made you full of qualities and beauty; a single bracelet gleams on each arm; 
Your hair loose, beads shine\(^2\) on your neck, looking at the lustre of your face again and 
again the eyes\(^3\) of the beloved\(^4\) find delight in you\(^5\), the beautiful one charms his 
heart; 
Just as your beloved\(^6\) gazes\(^7\) at your face, so all the sakhīs stood watching in awe\(^8\), my 
friend; 
Oh Haridāsa's sovereign\(^9\) Śyāmā, you have made\(^10\) [Kṛṣṇa] subject to desire, tell me 
then, to whom can you be likened?

\(^1\)NC interprets bidhini (see variant 2) as bidhi nā, explaining that Rādhā's natural beauty surpasses any 
decorations: so guna rūpa bharī ho bidhini sāvari kahā ki kachū bidhī pūrvaka nā samhārī hau. vā sādā 
siṅgāra nā hau. sahajā hā saṅgāra siṅgāra hau. 
\(^2\)Alternatively dipati can be interpreted as referring to joti. This is the gloss suggested by NC and PC: 
dipati mukha ki joti kahā ki mukha candramā prakāśmā hau (NC); garai lagi poti dipata mukha joti 
(FC). 
Dittography of di- (of dipati) in MS A because of following poti (see variant 11). 
\(^3\)I have interpreted nēna as referring to Kṛṣṇa. Alternatively, it can be glossed as alluding to Rādhā, whose 
eyes charm the mind of Kṛṣṇa. Similar is the interpretation of BC and SMC, which gloss salōṇī as 
connected to the preceding nēna (presumably making an association between the etymology of saloni and 
the eyes as source of salty tears) and read it as applied to Rādhā: pran-priyatam āpke ras bhare 
lāvanyamay netrō ki chabi-chatā par vimugdha ho rahi hau (SMC); āpke ras bhare lāvanyamay netrō ki 
chabi-chatā par (BC). This gloss avoids the awkward change of person (from 2nd p. to 3rd p.), but 
creates a gender problem since salōṇī is f. and nēna is m. Alternatively, the change of person could be 
avoided if one analyses saloni as vocative and mohai as 2nd rather than 3rd p. subj.-pres. NC takes nēna 
salōṇī as a bahuvrīhi compound: tuma kaisi hau ki naina saloni hau, however its second component, 
salavna, is an adj. rather than a noun. 
\(^4\)The transposition of priṇa pati, suggested by MSS A, C, F, H, I, J, BR, NC and RC (see variants 18 
and 21) shows the confusion about the referent of nēna, see above. 
\(^5\)Literally: 'are delighted by you'; tohi in the sense tujh se is attested in SŚ. 
\(^6\)Dittography of ṭyaṅ in MS C (see variant 38). 
\(^7\)The tautology deṣau + johai, suggested by MS F (see variant 40) is semantically inferior. 
\(^8\)About the use of ṭhakita cf. note 4 to KM 40. 
\(^9\)I have followed NC and BC in interpreting haridāsa ke svānī as referring to Rādhā. Alternatively it can 
be read as an epithet of Kṛṣṇa: 'Oh Śyāmā, you have made Haridāsa's sovereign subject to desire'. 
What are [you] saying just now, oh friend, as you strike with the awl of your eyes?

[Your] eyebrows are like bows, the notches of [your] eyelashes hold the arrows of [your] glances, says Śyāma to his beloved;

You alone are my life now, you alone are my adornment, you alone are my life’s treasure, oh friend;

Haridās’s sovereign Śyāmā Bihārīṇī became united with Kuṇjabihārī, oh friend.

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1Dittography of -ha- in MS C, see variant 4.
2About bāphini see note 1 to KM 37.
3This translation is based on the reading citavani bāna. The rest of the MSS support this emendation (see variant 13); it is semantically superior in this context as well. The omission of citavani in MS G may echo KM 37.1 (bāphini bāna sumāra lāge bhōha jyai dhanaṣa).
4The form pyārani as a synonym of pyārīna is not attested. However, this is the meaning the commentators attribute to it: he pyārī (BC, SMC); ho pyārī pyārīna śyāma yau [sic] kahuta hai (NC). The transformation of pyārīna to pyārani is probably an accommodation for the rhyme (presumably like the reading ārīna of NCM, see variant 9). The readings pyārīna and pyārīna of NCP and NCM (see variant 19) are evidently an attempt at emendation to the common form and thus are lectio facilior.

The tension between sense and rhyme is evident again in the form bihārini. MSS G and C sacrifice rhyme for sense, choosing the common form bihārini, ŭni (see variant 39). MSS D, I, J, BR, PH and RC opt for the form bihārani (which is not attested) in order to preserve the rhyme. This variation has created confusion among the commentators as well. SMC and BC interpret bihārani as derived from [vihāra-] rather than from [vihārini-]: bihār kā dīn dyā (SMC); bihār-parāyaṇ ho gāi (BC)

5The form yārani ‘female friend’ is attested in Platts. About the use of Persian lexis in Haridās’s poetry see III 3.1. Presumably yārani could also be interpreted as derived from Sanskrit jāra ‘lover (adultress)’ (see OHED) but this sense is not likely in this context. The reading dhāranī ‘holder’ of MSS BR and RC (see variant 31) is semantically equally possible, and poetically superior (because of the alliteration of dhara-), but the latter argument can be used both in favour and against such an emendation. Neither yārani nor dhāranī appear elsewhere in KM. The readings vārani and pārani of MSS F and I (see variant 31) are semantically inferior.

6See above, note 4.
7The inclusion of sarusa in MS J (see variant 36) is most probably influenced by KM 60.4 (meru sarasa banyait).
8About meru see note 9 to KM 60.
9The omission of ri, suggested by MSS C, H, J, BR and F (see variant 38), avoids the change of addressee in the last line.
Oh beloved, you are the paragon among the kings\(^1\) of skills\(^2\);
Movement leads to movement in the various \(rāgas\) and \(rāginīs\);\(^3\), with resonant tones high and low\(^4\);
\(^5\)If somebody\(^6\) has acquired something [of your skills], so what? It is a false endeavour, only a semblance of your perfection\(^7\);
Haridās says\(^8\): Kiśora adopts the beloved’s\(^9\) hand-gestures\(^10\) in the \(lāga\)\(^11\) steps.

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\(^1\)The use of ‘king’ is a further example of the common association in Haridās’s poetry of masculine forms with feminine referents, cf. note 1 to KM 55.
\(^2\)The commentaries elaborate on the kinds of skills Rādhā possesses: NC specifies that they are connected both with the art of love and music: \(kāhā \text{ ki je je aṅga aṅga mē bīliśā ke bāhva sangītā sahīta koka kāla mē hai tina mē tumā gumana rāi hau}; \text{BC} \text{ and SMC limit their explanation to the domain of music: } \text{sīri priyājī ke adbhut nṛtya sangīt ko dekkhar prem sahēli kā kathān - he pyārī jī! āp yāvadvajñānā mē sīrniur hai}; \text{SMC}; \text{sangīt nṛtyādī kālādī mē jinkī prāmāṇīkā kālī-ja ghat mē gūnā hāi, unkī āp ārādyā hāi}; \text{BC}.

The reading \(tumu rāṣṭā\) of MC C (see variant 2) echoes KM 40.4 (pyārī tū rāṣṭā prāṇa jāta); probably the scribe was misled by the introductory \(pyārī\) in the process of penning from the ‘oral tradition’.

\(^3\)SMC and BC supply ‘you are unequalled in your knowledge’: \(rāg-rāginīyō ke jītān mē āp advityā hāi\).

\(^4\)\(tārā mandāra sura\): uncertainty as to the meaning of this phrase is reflected by the abundance of readings for \(mandāra\) (see variant 12). My translation is based on the reading \(tārā mandāra sura\). BC and SMC gloss \(mandāra\) and \(tārā\) as the low and high musical scales. Alternatively, they can be interpreted as instruments, as the reading \(mṛdāga\) of MSS C, I, BR, RC; I (see variant 12) suggests. The same problem occurs in CP 31.6 (\(sura mandāra kala ghora\)), where there is a high number of \(mandāra\) readings as well, and the commentaries are again uncertain if the meaning is related to instruments or to the musical \(grāṇas\) (see Snell 1991a, p. 212, note 6 to CP 31).

\(^5\)This is a rather tentative translation of the third line.

\(^6\)NC specifies that \(kāhā\) refers to Kṛṣṇa: \(aura tau yā gatīna kī chāyā hū ke levē mē kāhā kī pahuca nāhī. eka kiśora hai. so āpa ki sī gatī kāhā pāiye\) (cf. note 1 to KM 23).

The unnasalised form \(kāhā\), suggested by MSS F and H (see variant 26), is probably governed by implied \(gatī\) (see below, note 11).

\(^7\)About \(rekha\) see note 9 to KM 23 and note 6 to KM 42.

\(^8\)NC glosses the stem of \(kah-\) as an imperative: \(sīri lādāī jī sīri haridāsī jī tē bolī. kī tuma kahā pīya mē kachū nṛtya kī gatīna tikhi\).

\(^9\)The f. form of the genitive postposition \(kī\), suggested by MSS F and H (see variant 26), is probably governed by implied \(gatī\) (see below, note 11).

\(^10\)\(tirapa\) is glossed in OHED as ‘a ptc. gesture of the hand made in dancing with a partner’. See note 5 to CP 54 as well (Snell 1991a, p. 232). Bose (1970, p. 149) quotes \(tirapa\) as one of the \(Deśi\) dances enumerated in \textit{Nartananimaya}. See also note 2 to KM 2.

\(^11\)About \(lāga\) see note 2 to KM 2. \(lāga\) is often used in combination with \(tirapa\) and/or \(dēṭha\) (cf. KM 67.3). This is the only occurrence of \(lāga\) (unless \(lāgāni\) here is not in its musical meaning) in pl. I have come across, and no MS suggests any sg. readings (see variant 28). NC, BC and SMC agree in their interpretation of \(lāga\) as a dance term: \(sīri priyājī ko nṛtya mē lāg aer tirap jāiñ gatīyō mē sīri kīśor hī kuch sangītā kar sakte hāi\) (SMC); \(tirap ādi kuch visayō mē kīśor līl bhule hī samātā kar sakte hāi\) (BC); \(kachū pyārī jī tiripa lāgina mē kiśora gatī le hi, pari jīō āpa eka eka lāgana mē tina tīna prakāra kī gatī tīhī mē nīnā prakāra kī leta hau vaisāi tau nāhī\) (NC).
Oh beloved, how great a collection of beauty there is about you, your each and every limb shows many kinds of splendour;

Through the kinnari in your hands bliss is obtained, [you accompany] the sulapa dance, [you] sing in harmony with rāgas and rāginīs;

What can I say with one tongue? [Your] skills are countless, I am defeated, I can say nothing.

Haridāś’s sovereign Śyāma Kuṇjabihārī says: Oh beloved, whatever kinds of [qualities] you bring forward.

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1 The attested form is kiteka (suggested by MSS C, H, NCP and RC, see variant 3) rather than kitauka. However, kiteka is characteristically plural, whereas the occurrence of kitauka is clearly singular; perhaps this consideration is reflected in the form.

2 Plural occurrences of abstract nouns are rare, but no MS suggests a singular reading of chabina (see variant 4).

3 The reading to of MSS D, F, I, BR, PH and RC (see variant 1) is more straightforward in the sense ‘you’ (obl.).

4 SŚ quotes a similar example of pleonastic usage of prati after aṅga aṅga: aṅga aṅga prati chabi tarunaga gati (s.v. prati).

5 The commentaries gloss bhāi as a synonym of bhāva ‘emotions’ rather than of bhāti ‘kind’: nava nava bhāva bhāri priyā bāje sarva surāga (PC); āpke aṅga pratyanga se nānā prakar ke bhāvā kā udhavhotā hai (BC); āp ek ek aṅga-pratyanga ke maāhyam se ananta bhāvā kī abhīvyakti kartī hai (SMC). NC enumerates the emotions expressed by Rādhā’s limbs: aṅga aṅga nānā bhāvana kāṁ dīkāvāta hau. kamahā naināni kāṁ sarā karā mana kāṁ bedhī dārta hau. āru kabaṁā kapola udhara rasa pāṁ daikē rasa sā sīncāta hau. āru kuca kamala chuvana deta hau.

6 The readings saca of MSS A, D, J, BR and NCM (see variant 12) is less straightforward than sacu in this meaning; the reading saba of MS C is semantically inferior.

7 The subject of the stem pāṁ is not specified. The commentaries understand sacu pāṁ as a general statement: kaha ki aṅga aṅga kau mulāpa tāṁe madhyā kau sukha hau (NC) (the meaning of madhyā kau sukha remains obscure); sukhit prāpta hotā hau (SMC); atī ānanda itāl hau (BC).

8 Sulapa: Bose (1970, p. 160) describes sulapa from the Nartananimaya in the following way: ‘harmonious combination of stringed instruments and drums like mrdangas. This accompanies gay dances’. NC, PC and BC gloss sulapa as a dance-term: tākāu pāṁya caranana kara sulapa natya (NC); pāṁ sulapa gati (PC). BC explains: saṅgīt darpaṁ mē sulāp sābā hau. uskā apaṁbrānta hau sulap. sulap us aṅga ko khaṁ hau jo kamaṁ līye hotā hau. This gloss agrees with Garg’s definition of sulapa as an aṅga showing a great delicacy of expression, performed ‘with great elegance’ (see Snell 1991a, p. 248, note 6 to CP 68). SMC interprets sulapa as a synonym of alāp-: jab āp anek rāg rāganiyō mē alāpati hau.

9 The 1st p. subj.-pres. is semantically superior in this context to the imperative, suggested by MSS C; H, I and RC (see variant 20).

10 Ditography of -bha in MS C (see variant 22).

11 The variety of forms of aginīta reflects interpretations variously as tattama/tadbhava (see variant 24).

12 The f. form of the imperf. ptc. āvatī is probably governed by implied bāta.

13 Again the commentaries interpret bhāva as ‘feelings’ (see above, note 6).
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The rāga was established between them, with 1 the kinnari, and the cymbals 2 with 3 the drums;

With well-timed melodic passages 4 in the three [scales of notes] 5 there was an unsurpassed, set 6 dhrupada.

Taking the steps of birasa, 7 there was no composure left, [dancing] tirapa, 8 lāga 9 and dāta 10, achieving 11 the turnings 12 of the notes.

The steps of whichever kind of [dance] Haridās’s sovereign Śyāmā takes, she is very skilled in the dance sequences 13 of the limbs.

1 sanseta seems to be used prepositionally rather than postpositionally here.
2 BC and SMC read sura tāra in their mūh (cf. variant 5). Accordingly BC’s gloss is: kinnari evam mrdanga ke madhyam se svarō kā vistār ho rahā hai; SMC connects sura tāra with the three saptakas (interpreting tāra īlā sura as referring to the three saptakas rather than to the three svaras): mandra madiya aum tāra saptakō ke svārō kā adbhuta satyagati karke.
3 tāra, sura and mandra/mrdanga often appear together (cf. KM 65.2), and this might be the reason for the reading sura of MS I (see variant 5).
4 tāna-bandhana has a technical sense: ‘the closing of a melodic run [on the first beat of the rhythmic cycle]’, see note 3 to CP 78 (Snell 1991a, p. 256) and pada 23 of Kevalāḥām [Entwistle 1983, p. 244].
5 Presumably tāna īlā sura here refers to the three scales of notes (mandra, madiya and tāra) rather than to the three types of svara (komāla, tīrtha and acača) since tāna is associated with running through the scales, and because no rāga includes all the three types of svaras. About the definitions of the three types of saptaka and the three kinds of svara see Srīnāthāsīmha 1988, pp. 3-4.
6 The abundance of readings of dhun (see variant 12) betrays semantic confusion on the part of the scribes. The reading madhura of MS F is a lectio facilior. It seems that the repetition dhun dhupada is determined by the form rather than by the meaning. The commentators gloss the second pāda of this line almost identically, all of them supplying bheda: ati dhupadā [sic] bheda apīrā (PC); navīna navīna bheda ucara hai (NC); agraganyā dhurupad ke apār bhed prakāś ho rahai hai (SMC); prakhyāt dhurupad tāli ke agāṇīt bhed vikāsī hota ho rahai (BC).
7 I have followed the majority of commentaries in interpreting birasa as a type of dance: SMC glosses birasa with nṛtya viśes; NC reads: pyātā jū pīya ke atīta pai nṛtya karanā lāgi; RC enumerates birasa among the other dances mentioned in this line: birasa lāga dāta su tirapa morani nāti gati lola. However, I was not able to find any further reference to such a dance. BC glosses virasa with viśes ras: śrī pīryā ke dvārī viśes ras ke udvadhan se yuktā saṅgīt vaibhav kā pratiphalan yah hu. PC merely repeats: virasa leti.
8 birasa could perhaps be interpreted as a form of bilasa ‘pleasure’ as well; a similar phonetic change of the corresponding verbal form is attested in Platts.

9 tirapa: see note 10 to KM 65.
10 lāga: see notes 2 to KM 2 and 11 to KM 65.
11 dāta: Bose (1970, p. 149 and 155-156) quotes dāntu among the Devī dances enumerated in Nartanamārṣaya. See also note 2 to KM 2.

The reading lāta of MS D (see variant 20) is deprived of any meaning in this context, and is probably a result of confusing the characters ḍ and l.

12 I have interpreted sāra as the absolutive of sār- ‘to make, to achieve, to accomplish; to complete, to perfect’ (see OHED). NC, SMC and BC gloss it as ‘essence’ and supply ‘happiness’ connected with it: ati sukha ke sāra so de-te hai (NC); śrī lāl ko sarva sukh sār nil gayā (SMC); lāl ko sarva sukh sār kī anubhūti ho rahā hai (BC).
13 I have interpreted morani as a verbal noun of mor-. NC and BC connect morani with the turnings of the dancers’ bodies: ānāga ānāga kā murana bhai (NC); ānāga ānāga kī muranā se (BC); SMC reads it as referring to sura: āpke svar kī maror aisi hai. SMC gives an alternative interpretation as well, glossing morani as the obl. pl. of mor ‘peacock’: āpīkā svar mayūrō ke svar kī madhūtā kā sār hai. This resembles to a certain degree KM 32.4 (sura dēta maura); however sweetness is hardly the most prominent quality of the peacock’s voice.

The reading mule of MS F (see variant 22) is a lectio facilior.

14 For a detailed description of the angahāras see Bose 1970, pp. 136-146.

The reading ānāga ahāra of MSS A, C, J, BR and NC (see variant 29) might have been determined by misinterpretation by the scribes. Most of the commentators show an evident lack of awareness of the technical meaning of this word: jūgala kriṣṭā kūrija ahāra (PC); ānāga ānāga tāu gati ... adbhuta kīti antūpa. hāra paraspāra... (RC); pratyek bhāv anubhāv lāl jū ke prāpō kā ādhār hai (SMC); ānāga ānāga kāhā kī ānāga ānāga hi kau ahāra hai vihāra mē (NC).
[Your] beloved is calling you, oh friend, Lāla is standing under the kadamba tree; 

What is the point of doing¹ such²,³ [sulking] now, oh friend? You kept on striking him with flower⁴ arrows!

Kuñjabihāri is part of your own self, why should you play this fine⁵ trick with him?

[Kuñjabihāri] searched for Haridās’s sovereign⁶ Śyāmā and found her in the forest, approaching⁷ her with unparalleled timidity⁸.

¹kīyē is the perf. ptc. used adverbially. The alternative, kīyaũ/au⁹ of MSS C, F and NCP (see variant 12) would be presumably governed by implied māna, cf. below.

²I have interpreted aisau as governed by implied māna. NC and SMC read it as connected with rukhā: kahā ki abā rukhā kīyē karata hav (NC); is samay aiso rukhā karne se kīyā lahb (SMC). However, this interpretation creates a gender problem, since also is a m. form and rukhā a f. n.

³The function of jyau is obscure, and this is evident in the abundance of its readings (see variant 11). The commentaries interpret it as a form of ji ‘heart, feelings’: aisau jiya kīyē kahā hoī hai rī (NC, see above as well); aisē hṛdayā mē yānī rukhā (BC). However, the connection between ji and rukhā is unclear, ji does not have such a meaning, and the sense cannot be ‘the harshness of her heart’ since Rādhā’s māna is meant to be only ostensible (as the next line of this pada shows). The idiom ji kāmā ‘to desire, to long for’ (see OHED) is evidently out of place in this context. Therefore in my interpretation jyau has the function of the relative pronoun jo. For the pleonastic use of jo see note 6 to KM 11.

⁴The reading asama/ai ‘unequal, dissimilar, uneven, odd’ (see OHED) of MSS H and F (see variant 17) might refer to the odd number (five) of Kāma’s arrows.

⁵I have followed the commentaries in interpreting bara as an adjective to chadāma, used sarcastically: tūsō chala kapāta śreṣṭha kīhai kaū kējai (NC); unse īnā barā chadma śobhā nāhi detā (SMC); īnā barā kapat (BC).

⁶I have followed NC and BC in connecting śrī haridāsa ke svāmī with Śyāmā: śrī haridāśī jū ko svāmī kauna svāmī (NC); śrī haridāśī jū ki svāmīni svāmī ko (BC). Alternatively, it can be interpreted as referring to Kṛṣṇa; the translation will then read: ‘Haridās’s sovereign searched for Śyāmā’.

⁷I have interpreted krama krama kāri in its literal meaning ‘moving step by step’ rather than as the adv. ‘gradually, in due course and order’ (see OHED). The commentaries opt for the latter and supply the action to which krama krama kāri refers: krama krama kahā ki susī nē jyō tyō sānajhāi (NC); sanaī apnī premjāni cēstā ko bhi prakāt kar rahe hai (BC); āp bare śrāmpūravak apnī abhivyakti kar rahe hai (SMC).

⁸The commentaries explain that Kṛṣṇa is afraid that (if he touches Rādhā) she might start sulking again: parasata nahi daranāma (RC); aru mana mē ṣara hāi hai ki bīnā atā (?) kaisē sparsā karau (NC); citta mē āṣaṅka hai ki kahī phir bhṛūṇi terthī na ho jāy (SMC); citta mē bhṛūṇi bāṅka hone ki bhay hai (BC).
Come, beautiful one, the handsome one is calling.

A protective charm is made [for him in] today's apparel which cannot be described at all, Śyāma is engrossed in you;

Persuading her, the sakhi took her along, as a stratagem for love came [to the sakhi];

Meanwhile [Kuñjabihāri] came and met Haridāś's sovereign Śyāmā, the whole swarm of black bees was intoxicated by her fragrance.
Does anybody know how to braid hair, as I do, on my oath;  
With white, yellow and red flowers in the middle, who else can do this, on my oath, oh friend.  

Sitting, the connoisseur does her hair with the comb of his gentle hands.  

Kuñjabihārī with his fingernail applies collyrium to [the eyes of] Haridāś's sovereign Śyāmā.

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1 About the composition of verbal stem and jān- in the sense 'to know how to' see note 8 to KM 61.  
2 The f. merī and sī are presumably governed by implied bhīṭī.  
3 The reading bīca (cf. variants 7 and 8) might have been determined by prosodic considerations: it brings about an effective alternation of a guru with a laghu syllable in the first pada of the line.  
4 The text in the last line is corrupt. Both readings, kuñjabihārī (MSS A, D, E, G, PH) and nasa sīṣa laū/lō banāī (MSS C, H, I; F, BR, NCM; RC, see variants 26 and 27) are supported by a number of relatively independent MSS and are semantically plausible. nasa sīṣa lō banāī allows the commentaries to read into this pada the implication that Kṛṣṇa touches Rādhā all over her body under the pretext of adorning her, but often such glosses are far-fetched. The repetition nasa sīṣa lo banāī, dai kājara nasa hi saū seems odd, but is not impossible. śī haridāśa ke svāmi śyāmā kuñjabihārī is the most common version of the chāpa, but by no means the only one. There are no obvious reasons for preferring one reading to the other.  
5 Again the chāpa can be translated in a more formulaic way: 'Haridāś's sovereigns are Śyāmā and Kuñjabihārī, he applies collyrium to her eyes with his fingernail'.
Oh beloved, your pupils are even darker than collyrium, [they are] like two black bees flying\(^1\) in rivalry\(^2\);

The bees are sitting on a branch of a golden\(^3\) campā\(^4\) tree, their rivalry\(^5\) looks\(^6\) beautiful\(^7\); When\(^8\) the army of Kāma comes\(^6\) and surrounds them, their hearts are frightened\(^10\);

Haridās’s sovereigns are Śyāmā and Kuṇjabihārī, [her] two [eyes]\(^11\), together, strike against [him] constantly.

\(^1\)Both \textit{ude} and \textit{baithe} (line 2) could also be interpreted as m. pl. of the perf. ptc. However, the present tense seems more likely in this context.

\(^2\)\textit{barābāri} is a rhyme form of either \textit{barābara} or \textit{barābari}. Shortening of the final vowel required by the rhyme occurs again in \textit{aśāri} (line 2) and \textit{dāradāri} (line 3).

\(^3\)The commentaries interpret \textit{kundana} as the pl. obl. of \textit{kunda} ‘jasmine’: \textit{jaise campā ki dāl ho jis par kunda kā puspa bhi ho} (SMC); \textit{jaise campā ki dāl par vikasit kunda par} (BC), see below (note 4) for NC. However, the combination of the branches of the campā tree with jasmine flowers seems more unlikely than the association of \textit{kundana} ‘gold, golden, fine’ with the yellowish campā flowers; there is one more occurrence of \textit{kundana} in KM (29.3), and no appearance of \textit{kunda}. The confusion between \textit{kunda} and \textit{kundana} is evident in the different readings of the MSS as well (see variant 17).

\(^4\)BC and SMC explain this simile in the same way: campā stands for the complexion of Rādhā’s face, kundana for the white of her eyes and \textit{ali} for her pupils: \textit{sri mukh candra campā ki dūr hai, ākh kā safed hisṣā kunda sadrś hai aur putli bhrimar hai} (SMC); campā ke dāl ke samān mukhākṛti aur umñē donō netrō ke madhya safed evaṁ kālē bāğ (BC). Similar are also the explanations of PC and NC, but PC glosses campā as a simile for Rādhā’s body: \textit{campaka tāra}, and NC - for her nose: \textit{campā ki dāra nīśkā jahā naina ki ujjalātā mānō kunda ali hai}.

\(^5\)\textit{araari} in the sense \textit{hor} ‘rivalry’ is attested in SBBhK, but its etymology remains uncertain. The commentaries also gloss \textit{araari} with \textit{horā-horī}, explaining that the bees are in contest to get the sap of the flowers: \textit{aiu douna araara jeba lagj hai. kaha karai Id hitā riipa amrta pana kaiai hai} (NC); \textit{jaisipuspa ke ras ko pān karne ke liye bhrimarō mē horā horī ho rahū ho} (BC); \textit{sobhā horś horī kī lug rahē hai} (SMC). Haynes suggests an alternative interpretation of \textit{araari}: as a rhyme form, derived from the vt. \textit{āru}- and the vi. \textit{apr.} ‘to stop’: ‘it is as if beauty has stopped there.’ Cf. also note 2.

\(^6\)Literally: ‘has looked’.

\(^7\)\textit{jaiwar}: see note 7 to KM 21.

\(^8\)All the commentaries supply a relative clause, rather than interpreting \textit{āni} \textit{gherata keṭaka kāma kau} as such: \textit{jaba muhī herata drṣṭa} (PC); \textit{jaba ina naīnai kā sobhā dekhata} (NC); \textit{maī jab inkī or dekhī lab} (SMC); \textit{jab maī is dēṣṭa kā avlokan karne lagē} (BC). I have analysed \textit{jaba...kau} as the relative clause and kept the established subject of the bees/eyes who are in panic at the onslaught of the army of love (Kāma’s arrows are flower-tipped; at such an onslaught will the bees be able to cope with the nectarous bombardment?).

\(^9\)I have followed the commentaries in interpreting \textit{āni} as a verbal noun of \textit{ā} rather than as the polysemic f. noun \textit{ā}.

\(^10\)The form \textit{dāradāri} is attested in HSS as a synonym of \textit{dar}, \textit{bhay}. Cf. also note 2.

\(^11\)NC interprets \textit{doī} as referring to Kṛṣṇa and Rādhā: \textit{jaba hī syāmā jū kuṇjabihārī sō nīla aūga aūga dūthūna ke jharājharī lurāna lāge}.
Oh Śyāma Kiśora, two colours colour\(^1\) you, [those of] the yellow sash and the red shawl;

From where did you obtain such beauty? Day\(^2\) and night [I] ponder\(^3\) this in perplexity, oh friend;

Manamohana, you are a paragon among the wise\(^4\), skilled\(^5\) in the art of love with your each and every limb, oh friend;

Oh Haridas's sovereign Śyāmā\(^6\), your\(^7\) unusual nature\(^8\) is obtained through love, oh beautiful one\(^9\) of rasa.

This verse is an example of the confusion which can be created in a veṣa paḷaṇṭa pada with regard to the actual identity of the hero/heroine. BC and SMC have evidently misunderstood this stanza, taking it literally as addressed to Kṛṣṇa by Rādhā. They explain that whether Kṛṣṇa is dressed as a hero or a heroine, he is beautiful in both cases: cahe tumhāre piṭāṇv̄ar dhāran karāke nāyaṇā rūp mē rakāh jāy athvā orhi̊ dhāran karāke nāyaṇā rūp mē āp utne hā phabte hai (SMC); piṭāṇv̄ar yuktā puruṣocet śṛṅgār mē athvā cūnīr sansālīgā nāyaṇā rūp - donā hī samān rūp se tumhāre śṛ tiṣṭhān par śobhā hī vṛddhī karāh hai (BC). This interpretation is doubtful for three reasons: the inclusion of the f. voc. ptc. ṛ in lines 2 and 3, the unanimous syāmā and sūnārī in the 4 line, and the fact that this kind of eulogy is usually addressed to Rādhā (cf. KM 43).

NC gives a much more plausible clarification of this verse, explaining that it is addressed to Rādhā, who is disguised as Kṛṣṇa, by Haridas: pyārī jū nē piyā [sic] kau rūpā dhārana kiyāu. tīnā sō śṛ haridāsījū kaḥātā hai.

1 the syntax of tuma kō dōṇ rāṭga requires a finite verb rather than a participial adj., therefore the reading rāṭgāta of MSS F and H (see variant 5) is grammatically superior. For a discussion on the confusion of participial adjectives with imperf. ptc. see III 5.2.3 and Snell 1991a, p. 105.

2 aua as a form of ahar- is not attested, and is probably a scribal mistake. My translation is based on the readings ahi\(^9\) or aharanasa (see variant 17). The loss of -h- between vowels is commonplace in Brj (see McGregor 1968: 2.30).

3 The use of the stem soca as a main verb in the second line is obscure.

4 About surajhāna see note 4 to KM 43. The reading gāṇa of MSS F and H (see variant 17) betrays a lack of understanding on behalf of the scribes of the meaning of surajhāna; they have evidently taken sura in its musical sense.

5 The lengthening of -u- in nīpāra is presumably an accommodation for the rhyme.

6 BC and SMC interpret syāmā as addressed to Kṛṣṇa, who has taken the disguise of Rādhā: śṛ haridāsī jū ke lājāī! sāvīr saheli svari rūp mē susobhīt sakhi suno (BC); he śṛ haridās ke lājē (SMC). NC glosses syāmā as referring to Rādhā, dressed as Kṛṣṇa: śṛ haridāsī jū ke svānī syāmā...yaha tumā kisora rūpā dhārana hau (cf. the introductory note).

7 This translation is based on the reading tumhārī bicitratā. There is strong manuscript support in favour of this emendation (see variant 25) and it avoids the unnecessary change of addressee in the last line. The choice of kī in MSS G and E may have been determined by confusion as to the real identity of the addressee (see the introductory note). On the other hand tumhārī may have been a later accretion of explanatory character.

8 The interaction of the two meanings of bicitratā ‘varied colouring’ and ‘unusual nature’ (see OHED, s.v. vicītratā) is lost in English.

9 The form sunari of sundari is attested in SK. The lengthening of -u- is presumably to accommodate the rhyme. BC and SMC gloss sūna as the imperative of sun-: ari sakhi sūna. NC interprets sūna as derived from san- ‘to be mixed, to be smeared’: tumā kaśī hau kī rasa hī sō sanal hau.
Where did your medallion change, oh beloved Hari?

It was [made] of red silk, you have chosen and brought a green one;

That one was studded with diamonds, but this is two-coloured: emeralds and rubies are mixed; I shall take this necklace;

Haridās's sovereigns are Šyāmā and Kuñjabihārī, his roguery remained at full strength.

The commentaries start their gloss to this pada with an introduction explaining that the change of medallion is an illusion, a cryptic message from Rādhā, or a joke: ura bimbani lakhi bhurana bhayau caukī tana chāyā (PC); kahā kī jā cauki kō īla jū aparāṇē ura tē rājata hāi. so kuca rūpa cauki kau pratibimba pīya [sic] ke ura mē parau. taba pīrā jū vē pratibimba kō dekha kari pīrāre sō kahata hāi (NC), so pīrā jī kī cauki uparāntā āpānī cauki kō badalakē kuca chala amṛta pīyaū. jahā pīrāī jū pīyaū [sic] tē eka koja ki bīta kāhī abhūshanana kī oṭa daikē bolai (NC, second meaning, see description of NC); āj priyājī šrīlīlīlī se parihās kāti hāi kah rāhī hāi (SMC); parihāspūrvak priyā kā līlī ke prāti yah vacan hāi (BC). The reason for this abhāṣa is to counteract the implication of this verse that Kṛṣṇa might have been unfaithful to Rādhā (cf. introductory note to KM 38 and VII 2.2).

1 badal- can be both vt. and vi. The f. ending of the vi. pari (which agrees with cock) determines badal- as a vi. here.

2 About the use of hari in KM see note 2 to KM 52.

3 NC interprets baī as a form of bara 'excellent, fine': abu tumhari jaṅgālī raṅga kahā tē śreśthatā āyē. However, it seems unlikely that bara would appear in disjunction from the noun it qualifies, therefore I have translated barā as the absolute of bar 'to choose, to select'. SMC and BC gloss barā as derived from bar- 'to plait, to weave': yah to jaṅgālī reṣam mē nibuddha hāi (SMC); yah jaṅgālī dore se granthit hāi (BC).

4 About the usage of pai in KM see note 7 to KM 2.

5 The form pannā is attested only with the meaning 'a drink made from the juice of fruits (as tamarind, mango) with certain spices' (see OHED). However pannā 'emerald' occurs as a synonym of pannā (see BBrSK); either the two forms were used interchangeably or the double meaning of pannā is the reason for the semantic confusion of the scribes who have chosen pannā (see variant 17).

6 I have interpreted lari as a rhyme form of laṛa 'a string (as of pearls)' (see OHED), in accordance with the sense of laṛ in KM 20.1, 75.2 and 85.1. The commentaries analyse it as the absolute of the verb laṛ- 'to fight': tuma sō mili larkē lehu (NC); ust ko jhage kar lagi (SMC and BC).

7 SMC glosses bhar- with 'fade': kuṅjabihārī ki catūraī phīki par gāi hāi; similar is one of the interpretations of NC: pīya ki catūrāī thākāṭa hāi. BC elucidates bhar- with 'freeze': nāgar śiromāni līl jake thake se ho gaye; NC (2 interpretation) with 'embrace': dōu catura aṅga aṅga ati catūrāī sō mila parama bilasa bilasa bhaye. Another possible gloss of bharā is suggested by HSS, which gives as the seventh meaning of bharā: man mē krodh hōnā, asanupaṭa yā aprasaṇa ralānā. This would make the translation: 'Haridās's sovereign Šyāmā remained angry with Kuñjabihārī's roguery'.
Come, dear, drink liquor in this way¹, placing your garment on my bodice²;
I will pour wine in the cup of [your] eyes from the jug of [my] breasts, embracing³ [you] in this way;
With your lips drink up all the sap of my body⁴, do not let it trickle here and there, and drip away.
Haridā's sovereigns are Śyāmā and Kuṇjabihārī⁵, [he]⁶ loses⁷ [him]self where there is the influence of [her] company.

¹ I have interpreted aisē as used adverbially. It can also be analysed as an adj. to mada: aisai in the function of aisau is attested in SŚ. The readings aisau/o/o° of MSS F, BR and NCM (see variant 3) would be more straightforward in this meaning.
² NC interprets angiya as a metaphor for Rādhā's body and jhagā as a metaphor for Kṛṣṇa's body: tihānu atīga rūpa jhagā aru merau atīga rūpa angiya miliya dharau.
³ NC glosses ānkō bhāri as referring to dārū: ankana mē bharavau so hī dāru hai. BC interprets ānkō bhāri literally: atīga atīga mē dāru bharā bhāi.
The lengthened form ākaĩ in the meaning 'body' is attested in SŚ.
⁴ NC and SMC interpret tana ko as an extended form of tanaka (KHB tanik) 'a little, slight, very little, the least' (the extended form tanakau is attested in SBBhK): tanakahu ita uta dharakē jāna jina dehu (NC); tanik ras bhī idhar udhar bah kar nahī jā saktī (SMC). This gloss perhaps aims at editing away the erotic meaning.
⁵ The chāpā can be translated in a less formulaic way as well: 'Kuṇjabihārī loses himself where there is the influence of Haridā's sovereign Śyāmā's company'.
⁶ The subject of hari is questionable. PC is the only commentary which interprets suhabati as referring to Rādhā: śī haridāśa priyā ki saṅgata hōta, but the rest of the gloss of this sentence is very free: ara [sic] sukha lakhi kai jījā. NC reads syāmā as the subject of hari, supplying a parallel sentence referring to Kṛṣṇa: syāmā kuṇjabihārī ki suhabata ke asara tē īpu hī hari kuṇjabihārī bhaye. ara lāla hari kuṇjabihārī śī sārā jū ke saṅgata śī kuṇjabihārī na bhai. BC interprets hari as referring to Rādhā as well, explaining that in the presence of Kuṇjabihārī she loses her (modest) nature: śī syāmā par saṅgati kā prabhav hai jāhā īj āpane ko bhūi gai. yāṁ apīt svabhāv vismaraṇ kar gai.
⁷ I have interpreted hari as a rhyme form of hāri (cf. also CP 42.6, Snell 1991a, p. 145: nāika nipūna navala nōhāna binu kauṇa aparāpa hāri). The implicit ambiguity of hari as the absolutive of hār- and an epithet of Kṛṣṇa is lost in translation.
There is a rain of flowers as Bihārī and Bihārīṇī sway in a swing;
The women of the realms of gods, realms of gandharvas and other realms are offering strings of pearls;
They gather round, all agree with one another [that they] have never seen such radiance in a young woman;
Haridās’s sovereign Śyāmā Kuñjabihārīṇī is [decorated] simply: with bangles, ear-studs and glass beads.

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1Dittography of po in MS NCM (see variant 25) because of end of line.
Oh beloved, you are not speaking. Either you are sleepy, oh friend\(^1\), or somebody has told you something, or such is your nature\(^2\); I can have no peace without seeing you\(^3,4\), give up this bad mood\(^5\); You are taking out on me your anger\(^6\) with somebody else\(^7\), oh friend, grief\(^8\) arises; Haridās’s sovereign Śyāma says, ‘Having fallen\(^9\) into her power, I\(^10\) express these feelings’.

\(^1\) sutā as a synonym of sakhi, saheī is attested in SBBhK, TK and HŚS. The commentaries gloss it as derived from sut- ‘to be asleep, to sleep, to lie down, to repose, to rest’ (see Platts): āp arddhanidrā mé so nāhī hāī (SMC); āp nādī ke bhārbār ke karaṇ unīdī hāī (BC). However, this interpretation creates a gender problem: one would expect the f. rather than the m. form of the perf. ptc. to be used for Rādhā. sutā can also mean ‘daughter’, but this sense is unlikely here. The reading sūtā of MSS A, D, H and RC (see variant 6) is probably derived from sūt- ‘to sleep’.

\(^2\) Whereas elsewhere in the text there are occurrences of repeated rhymes (see note 2 to KM 32), in this stanza there is an attempt at variation through a complete set of bhāva derivatives.

\(^3\) Since the possessive pronoun tere can also be used as an oblique personal pronoun (as attested in SŚ) there are two possible interpretations for the logical subject of deś-. I have followed the gloss of BC and SMC, which select Kṛṣṇa, rather than Rādhā as its subject: mujhe āpko dekhe bīnā cān nāhī partāī. NC and Haynes have chosen the second possibility, reading Rādhā as the logical subject of deś-: saṃmukha rasa bhārī citapana kari dekhiwau (NC); ‘I can have no peace without your looking at me’ (Haynes).

\(^4\) The interpretation of kai is problematic and remains unresolved in my translation. NC and SMC gloss ī as a synonym of yādi and supply the relative sentence: maine caṅcalati atīrga parasave kī karīhi, tākau āpako mana mē merau avaguna āyau hvai tē yāhā kubhāva chādau (NC); yādī mujh se koī apradī ho gayā hī (SMC). BC ignores it. Haynes translates: ‘so you should leave this bad mood’.

\(^5\) The reading subhāva of MS F (see variant 26) is semantically inferior and repeats the rhyme word of the previous line.

\(^6\) jhuk- as a synonym of rūṣṭa honā, kruddha honā ‘to be angry’ is attested in SBBhK.

\(^7\) PC glosses kāhī with kaba: kaba kī rīsa.

\(^8\) The meaning ‘pain’ of durbhāva is attested in Gujarati (see CDIAL).

The commentators interpret dubbhāva as comprising du- + bhāva rather than dur- + bhāva: upajata dubbhāva kāhī kī prathānā tau āpā prasanna hīī so bhāva aprasanna kāhe tē hau, so ye dvī bhāva upajata hau (NC); pahī āp bālīl prasanna hīī, ab āp ekāik aprasanna ho uthī, yah dvī bhāv āp mé prakāt ho nāhī hau (SMC); kṣan kṣan parivartan se āpīnī utpanna saśarī bhāvō mé vyāhit ho nāhī hī (SMC). The reading kubhāva of MS NCM (see variant 32) is poetically inferior, since it brings about a repeat of the rhyme word.

\(^9\) I have interpreted pare as the perf. ptc. used adverbially, and pragat- as a vt., both referring to Kṛṣṇa. The commentators gloss pare as first p. pres. of par-: jo bhāv āp prakāt karē nai to uske vaśvartī hīī (SMC); īpse udhāv sabhī bhāvō ke nai satat ādīhī hīī (BC). Since pare has the ending of 2nd rather than 1st p. subj.-pres., an alternative translation would be: ‘May you (Rādhā) fall into the power of this emotion, which is expressed by me’.

\(^10\) The commentaries read Rādhā, rather than Kṛṣṇa, to be the subject of pragatatu (see above). However, this makes the interpretation of pare awkward.
There is beauty¹ in your eyes drenched with languor, oh friend, when you yawn delightfully;

Supporting² hand with hand, fingers intertwined, like the disk of the moon³ positioned so beautifully⁴;

There is no other happiness⁵ which⁶ captivates the heart, oh beloved, you are beautiful from head to toe.

Haridāś’s sovereigns Śyāmā and Kuñjabihārī embraced⁷ [with] their beautiful⁸ limbs.

¹The text of this verse may be corrupt. The rhyme (bhaṭi) sudesa seems contrived, and is not integrally connected with the sense of the verse. This makes the interpretation of sudesa very problematic.

NC, BC and SMC gloss sudesa in the first line with ‘beauty’; tāṭe aṭi sobhā deta hai (NC); sundartā bikhe rahā hai (BC and SMC). Alternatively sudesa can be analysed as an address to Rādhā: ‘beautiful one’.

²The ending -ai of tekai in MS G presents a grammatical problem: the verse is addressed to Rādhā, therefore 2nd rather than 3rd p. subj.-pres. would be expected. tekai could be interpreted as perf. ptc. used adverbially, yet there is no main verb in the first pada of this line. Because of this, the absolute tekā/i, suggested by MSS BR and NCM, or the reading tekē of MSS A, F, H, PH, NCP (see variant 6) are grammatically superior.

³The image here is the moon-face cradled in the interlocked hands. NC explains that the moon stands for Rādhā’s face: šāśi jo mukha candramā pyārī jū kau, and maṇḍala for the circle made by her hands, when she is yawning and stretching: maṇḍala jo doī kara so kara jorī.

⁴The commentaries gloss sudesa with ‘beauty’ again: so aṭi sudesa nāma sobhā kara (NC); aisī sobhā hōti hāi (SMC); yah mādhuri lagī hāi (BC). The problem with this interpretation is that it supplies no adjective qualifying bhaṭi (unless aṭi is analysed as an adj., rather than an adv., or bhaṭi is translated as ‘like’ rather than ‘in...way’; both of these seem unlikely in this context: aṭi ‘very much, very great, excessive, beyond’ does not make sense, and there is already a conj. meaning ‘as if’).

⁵MSS F, H and BR do not include aura susa (see variants 15 and 16). Their reading of the first pada of this line would translate: ‘There is nobody (else) who steals the heart’. An almost identical phrase occurs in KM 91.3: mana ke deṣive kāṭi aura susa nāhi, without the omission of aura susa being suggested by any MS. It is possible that the scribes have confused the two verses. On the other hand, the phrase might function as a formula. If aura susa is omitted this extremely short line (36 māṭās, compared to 41 (second line) and 50 (fourth line) will become even shorter, but metre is so irregular in this pada that no conclusion can be based on it.

⁶The literal translation of the first pada is either ‘there is no other happiness for captivating the heart’ if kāṭi is interpreted as equivalent to KhB ke lie, or ‘there is no other happiness (apart from the happiness) of the heart being captivated’ if one reads kāṭi as a genitive postposition. The commentaries opt for the former: mana ko haran karne ke lie (SMC and BC). Cf. KM 4.1 (mana harana kāṭi.)

⁷SMC and BC gloss Rādhā as the subject of lagā: śrī haridāśi jū ki lāṛī ne rījḥkār śrī lāl ko vakṣaṣṭhāl se lagākar (SMC); śrī haridāśi ki lāṛī ras vivaś hokar rījḥī hu kuñjabihārī se āpne lyādy ko āśleṣit kar liyā (BC). Confusion about the subject of lagā- transpires through the reading syāma of MSS H and I (see variant 22) and the omission of kuñjabihārī in MSS H, I, BR and NCM (see variant 23).

⁸BC and SMC interpret sudesa here as ‘well’: anga anga se acchi tarah lipaṭā liyā.
Oh beloved, I am afraid of one thing, oh friend: never be\(^1\) harsh [with me];

Each and every moment I long for your love, oh friend, may [your feelings]\(^2\) not become like\(^3\) that.

This is happiness\(^4\). Stay\(^5\) like this, oh friend, do not withdraw\(^6\) in your trickery\(^7\).

Haridāś's sovereign Śyāma says: "fLOURISH [in] this [bliss] like\(^9\) a lotus in water, only then will my desire\(^10\) be pacified.

\(^{\text{1}}\)One would expect the imperative of jī-, rather than the imperf. ptc., in combination with the negative adv. mati. jāti is probably determined by the rhyme. It is also possible to read kāri jāti as passive, kāri being substituted for the expected kāri.

\(^{\text{2}}\)I have supplied 'your feelings' in my translation because of the 3rd p. subj.-pres. ending of par-. If parai is interpreted as 2nd p. subj.-pres. the subject will be Rādhā.

\(^{\text{3}}\)SMC and BC gloss bhati rather freely with 'difference'; yadi mujh se koī trutī ban bhi jāy to bhi us mē antar na pare (SMC); kīficit bhi antarātā asahya hone lāgā hī (BC).

\(^{\text{4}}\)The reading sacu of MSS A, F, H, I, J, BR and RC (see variant 20) is more straightforward in this meaning.

\(^{\text{5}}\)SMC and BC interpret saca as the subject of rahau: āpe premmay vyavahār kā yah ānanda īsi prakār banā rahe tāle nāhi (SMC); āpū premnārādratā nirantar bānī rahe mat jāre (BC). However, rahau can be analysed as 2nd p. imp. or m. perf. ptc., but not as 3rd p. subj.-pres. No MS suggests any real alternative to the ending of rah- (see variant 23). This is the reason for my translation of it as governed by Rādhā.

\(^{\text{6}}\)BC and SMC interpret saca as the subject of tarau as well (see above); again this gloss creates a grammatical problem, since tarau is either 2nd p. imp. or m. perf. ptc., but not 3rd p. subj.-pres., and the only other reading, taro, merely replaces the diphthong with a monophthong (see variant 26).

\(^{\text{7}}\)SMC and NC gloss ghati with premmay vyavahār. Similarly NC explains: ghatā jo anca anca bīlāsā mē nava nava gatina kī upājauv so kabhāū na ānau. Presumably this rather free interpretation of ghatā is based on its meaning 'a proper or suitable time, opportunity'.

\(^{\text{8}}\)The meaning of the last line is extremely obscure. The commentaries explain that as the lotus rises again onto the surface when the water in a pond swells, in the same interrelated way the love of Kṛṣṇa and Rādhā should grow: mo priti rūpa jala pari āpū kī priti rūpa kamalā āparā hī rahau (NC); āpū prati prem īsi prakār barmā hī jaise sarovar mē īlā kāī star bharne par kamal bhi īpar ā jāī hī, jaise-jaise āpū kūpā rūpā barmī vaise-vaise ī merī ī prem. aṭhēvā khamārī āpūkā sneh-sambandha jāl-kamal saḍśī hāi (SMC); harī logō kī paraspar kī premānārakī mē īsi prakār vṛddhi hōti rahe jis prakār jāl mē vṛddhi hōne se kamal bhi uske sāth īpar barmā hāī hāī (BC). The gloss of NC and BC creates the same grammatical problem again (cf. notes 3 and 4): bādhau can be either 2nd p. imp. or m. perf. ptc. but not 3rd p. subj.-pres.

\(^{\text{9}}\)jyau and kī līti are synonyms (unless jyau is interpreted as 'when', which will make an awkward construction with the imperative bādhau, or as 'heart', which seems contrived here) and there is no apparent reason for this tautology. No MS suggests the omission of jyau or kī rīti (see variants 35 and 38).

\(^{\text{10}}\)The commentaries ignore lau: tabhī mujhko śānti kā anubhāv hogā (BC); ab āpū dvārā hī citta ko śānti ho sakī hī (SMC).
Oh beloved, you and I are both companions in one bower; how can [anything] be achieved by sulking?

Here there is no well-wisher\(^1\) of mine or of yours who understands\(^2\) this pain.

I am your messenger, you are mine, no one else can come between you and me.

Haridās's sovereigns are Śyāmā\(^3\) and Kuṇjabihārī, who speaks with a pledge\(^4\) of love.

\(^{1}\)PC glosses hitū as a metaphor for Kṛṣṇa's and Rādhā's love: mero terau hitū neha hai; RC interprets it as referring in a negative context to Rādhā's sulking: krodha māna hātha ye sakhi te na hitū.

\(^{2}\)I have followed the commentaries in their interpretation of jānē as derived from jān- 'to know, to understand' rather than from jān- 'to give birth, to beget': jo is prem ki vednā ko saṁajh sake (SMC); jo is pirā ki anubhūtī kar sake (BC).

The shortening of the stem-vowel might be an accommodation for the rhyme. Cf. note 7 to KM 14.

\(^{3}\)Śyāmā can be translated as an address as well, making the rendering of the chāpa less formulaic: 'Oh Haridās's sovereign Śyāmā, Kuṇjabihārī speaks with a pledge of love'.

\(^{4}\)PC and BC interpret pānē as derived from pāna and meaning 'vow, promise': pīya kaū saũha (PC); apne priti ke pan kā nirvāh kartī raho. Another possible translation of pānē (again with the same etymology) is also 'agreement', which would echo the tenor of KM 36. SMC glosses pānē with prakṛti 'nature': apne prem ki prakṛti kā nirvāh kartī raho. RC reads pānē as a synonym of magna 'immersed, engrossed': priti magna hvai kahati patī.

The ending e/a/e/a of pān- (see variant 38) can be interpreted as an emphatic suffix or simply as an accommodation for the rhyme.
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You are cold in your shawl, oh friend, rest in comfort1;
It takes2 three hours of the sweetest words to appease3 your sulking4 of each minute5;
Get up, my life is yours6, [I] sacrifice7 myself for you, this character8 is untoward, you should recall9 Kāma10 in your heart11;
Haridāsa’s sovereigns Śyāmā and Kūñjabihārī grasped12 each other and remained13 clining14, having assented15 [she gave him] all comfort.

1The commentaries supply a link between the two statements of the first line: according to PC and NC Rādhā should reside in Kṛṣṇa’s ‘hot’ heart: griśama hiya māna’sālā na sālā (PC); nir hiya [sic] kāma kara tapata haí. so tapai sukha sālā kājai (NC); SMČ and BC explain that she should go with Kṛṣṇa to their abode in the nikuṭāja: āp cal kar nikuṭāja bhavan mē sukh-sāyan kare (SMČ); kyō naḥ aviśāna cañkar sukhe se pauśhe (BC).
2manīvata jātī can be interpreted either as progressive aspect of manī-, which would enhance the suggestion of constancy of her sulking (cf. ghāri ghāri), or as two separate verbs. I have followed the commentaries in opting for the latter: manīne mē prahār vyaṭṭō ho jāta hāi (SMČ); tumko sanjīhāne bhāhāne...mē merā kāfī samay anāvāsālik tū pānē lag jātā hāi (BC).
3Dittography of -va-in MS F (see variant 15).
4rūṣanē is probably a verbal noun in the oblique with a pprn. implied.
5ghāri ghāri means ‘every now and again, repeatedly, constantly’ (see OHED). But there is more to the choice of ghāri ‘moment’ as opposed to pahara ‘three hours’: the difference of their duration underlines the inequality of the effort required to do the two actions: it is very easy to sulk, but extremely difficult to placate.
6I have translated sadakai as the interj. ‘my life is yours’ (see OHED). BC and SMČ analyse it as comprising sada ‘immediately’ and kai: āp tuṁanta uṭhā (SMČ); abhi tatkāl uṭhō (BC).
7The imperative readings of MSS A, F, C; D; I; RC (see variant 23) are semantically inferior.
8About the use of prakṛti in KM see note 6 to KM 14.
9MSS C, D, F, H, I, J and BR read cāṭiye (or variants of it) instead of dūhiye (see variant 27). If their reading is accepted, the translation will be: ‘nature like wax/that of Kāma is needed’. cāṭiye is supported by a number of MSS, makes perfect sense and simplifies the syntax. On the other hand, dūhiye is corroborated by a similar number of relatively independent MSS: A, G, (E), PH, NC, RC; it is semantically possible, it avoids a repetition, and is a lectio difficilior, compared to cāṭiye. For these reasons I have not opted for the emendation cāṭiye īyā mēna.
RC interprets dūhiye as derived from dūhi vai (to run, go quickly, make haste rush’ (see Platts): dūhi mīlāu piya.
10mēna can be translated as ‘wax’ as well (an interpretation which could be set in the context of the ‘heating’ of the first line): Radhā’s nature should ‘melt’ and be as easily manageable as wax: jaisē mēna nēkā mē naranā ho jāta tuṣṭē komalā mūna cāṭiye (NC), see below for BC and RC.
11I have followed RC in interpreting īyātī as ‘heart’: naranā karau hiya īyā naśāvata. BC glosses it with jaise: moh jaise tanik se gāmā pīghāli jātā hāi; SMČ - with jo jo premvat kām ke anārūp ho.
12MSS C, F, H, J, BR, NCM and RC omit gaiī (see variant 34) since all of them (possibly apart from RC, see variant 35) read lāpata- rather than lāpata-.
13rahe is the only finite verb used in this sentence (all the rest are absolutives). It does not offer an unambiguous clue to the subject of this line: if rahe is interpreted as 3rd p. subj.-pres., the subject can be Rādhā or Kṛṣṇa, or indeed both of them. I have read it as m. pl. perf., which is governed by the two of them. This is the interpretation of NC as well: dūā aṅgā aṅgā kara lāpataha rahe. BC and SMČ read Rādhā as the subject of the first part of the line: pyāri ne uṭhkaar kē līlā ko lāpayē se lāpāi īyā (SMČ); priyā...līlā ko lāpayē se āśeṣīt karē (BC).
14MSS C, F, H, J, BR, NCM choose lāpata- rather than lāpata- (see variant 35). If this reading is adopted the meaning of the line will change completely: ‘Haridāsa’s sovereigns are Śyāmā and Kūñjabihārī, who remained stammering: assent [Rādhā], [you] are all the comfort [to me].’
This is not the only example of confusing lāpata- and lāpata- in KM, cf. variants 37 of KM 55 and 37 of KM 57, but this is the only case in which both lāpata- and lāpata- are semantically plausible: often in the last line the disagreement between the two lovers is resolved (cf. KM 25, 57), but in the last line of some mānuṣa padas Kṛṣṇa continues his entreaty (cf. KM 5, 10, 22). gaiī lāpataī and lāpataī have almost the same metrical value, and the last line is anyway irregularly long (46 mātrās), so prosodic considerations cannot be of any help. There is no apparent reason to prefer one of the readings to the other.
15I have translated māni as referring to Rādhā. It can be ascribed to Kṛṣṇa as well, which will make the translation: ‘he considers her to be the greatest comfort’. BC and SMČ interpret Kṛṣṇa as the receiver of happiness and comfort, but ignore māni: tab līlā ko saẖ sukhe evaṁ vīśātmā mīlā.
Both have a natural\(^1\) chess-board, the two are playing chess\(^2\) together; 
Breasts for bishops, darting eyes for clever knights, [she] moves\(^3\) them forward in 
competition;
Impatience is the castle, restraint - the pawns, desire - the queen, impelled matchlessly;
Haridāś’s sovereigns Šyāmā and Kuņjabihārī play\(^4\) together, keeping\(^5\) the king\(^6\).

\(^{1}\)The commentaries explain that the natural chessboard is the bodies of Rādhā and Krṣṇa: dālah-dulhin 
donō kā aṅga hī svābhāvik bīsīt hai (SMC); śrī śyāmā śyām donō ke aṅga hī bīsīt (BC). This 
metaphorical interpretation of bīsīt is presumably related to the imagery in lines 2 and 3, and to Rādhā 
and Krṣṇa’s fair and dark colouring.

\(^{2}\)Chess is here a metaphor for the couple’s love-play. This is reflected in the commentaries as well:
kridata rasana sataraṇija (RC); dahunā ke mīlīve kau aru aṅga aṅga kara soṅ sataraṇija kau khel khelata hai 
(NC); sataraṇija ke rūpak se surakṣali kā varṇam (SMC, BC).

\(^{3}\)jhel- in the sense āge būṁhānā, āge calānā is attested in HŚS and SK.
The dittography of -la- in MS C (see variant 12) has occurred because of folio ending after jhela-.

\(^{4}\)Haplography of se- in MS D, because of preceding rāge (see variant 24).

\(^{5}\)The commentaries explain that the ‘players’ are protecting their kings carefully, so that the game does 
not finish: surata anta saha deti nahi niti sāha ranīna larata barobara [sic] (RC); śrī haridāś jī ki jorī is 
prakār khel rahi hai ki kisi ki purījāy na ho (SMC and BC). A similar idea is expressed in KM 109.2.

\(^{6}\)The abundance of readings of sāha (see variant 22) betrays semantic confusion by the scribes. 
Presumably all these readings are actually variants of saha rather than of sāha. Indeed the combination 
saha (so/sō/sau...) sāha seems to have been determined by considerations about the form rather than the 
meaning: it creates alliteration of sa- (and assonance of -ha-).
A contest occurred between the peacocks¹ and² Śyāma;
Come³, join in⁴, take the step⁵ of bliss, the dance⁶ indeed of Kāma⁷.
There are mediators⁸ between you and me, Rādhā⁹, invoke whomever else [you
choose] as a witness, enquire and find out what is in this, I adjure you¹⁰.
Haridāś’s sovereign’s play is like the game of cauṣāra¹¹: one-, two-, three-, fourfold¹²,
oh friend, whichever [tempo] is named¹³.

¹Presumably this reference is to the ‘peacock dance’ of Kṛṣṇa (see Entwistle 1987, p. 372).
²PC, RC and NC explain that the contest is the dancing/ love-games of Kṛṣṇa and Rādhā, who compete in
their skill to twist their bodies (with the technique of peacocks): priyā bhūpa āgaī nīcata mili mayūra gati
śyāma (PC); pari hoṭa tūm śyāma ki mūrati (RC); aṅga aṅga tē mīlātē so mayūra ki gati lāla jē āru śyāma
śī pyārī jē rasa na bhūpa tinākā āgaī calata yaha hoṭa pari hai (NC). SMC and BC gloss literally:
vinādvān mē mayūrō aur śyām sundar ke bīc nṛtya ki bōr lāg gai hai (SMC); lāl evaṁ mayūr mē nṛtya
karne ki pratiyogī [sic] prārāṃbhā ho gai (BC).
²Haplography of m- because of s of śyāma in MS D (see variant 4).
³SMC and BC interpret the imperatives āvahu, milahu and lehu as addressed to the peacocks; PC, RC
and NC gloss them as the words of Kṛṣṇa to Rādhā.
⁴madhya has a specific musical meaning as well: ‘an important term indicating a reference-state to help
comprehend the relative highness and lowness in matters of pitch, and slowness and fastness in matter of
tempo’ (Ranade 1990, p. 68).
⁵NC interprets gati in the context of the couple’s love-sports: jyō nābhī [sic]ē nābhī [sic] milai. aṅga aṅga
tē śparṣa na hoyā sakai. yaha adhānta gati āvau mili keleḥi.
⁶ranga is a polysemic word, whose different meanings: ‘colour, mood, manner, type, dancing,
enjoyment’ interact in the original, but are lost in translation. Cf. note 4 to KM 1.
⁷Dittography of rāṅga dhāḥi in MS BR (see variant 12).
⁸NC interprets kāṁēḥ as comprising kā and mēḥī: ki ānanda kī mē ātā hai (SMC); kiske nṛtya-
viṣayak kāḷa mē ras-ranga kā udēk [sic] hoṭā hai (BC). NC glosses it with ‘desire’: kāḥ kī rāṅga lehu
kāṁē jō cēlā ruci kara.
⁹NC interprets madhyastha in the light of the couple’s love-play: hamāre tumhāre madhyastha kāḥ kī
aṅga aṅga aurānai. madhyā aṅga ke jāba nābhi tē nābhī mile.
¹⁰RC, PC and NC gloss rādhē as a vocative: kabata piya mukha saū madhī rādhē bhūhau (PC); hamāre
 tumhāre biṣkṣū saū tumhāre phāṭhē yāvai (RC); śī rādhē jāhī bādau kāḥ kī una aṅgāna kī milāve kī
nṛtya kī hoṭa bādau (NC). SMC and BC explain that Rādhā will be the arbitrator between Śyāma and
the peacocks, but if they doubt her impartiality, they could suggest somebody else, or the decision could
be taken without an arbitrator, by the actual participants: hamāre tumhāre nṛtya kā nīrāv śī rādīḥ karēgī
aur yadi tumhē samāṃṬ ho kī ve merē paṅkṣāpāt karēgī to jisko nītāt karo usko pūchkar dekhā ho athvā ham log
svanyāṁ hi śāpāth pūrvāk nīrāv le lē.
¹¹The reference to the game of cauṣāra is probably connected with the number four. HŚS explains that
cauṣāra is a game played with four pieces of four different colours.
¹²The allusion of the numbers is presumably to the different tempi in the dance. Srivastava (1980, p. 51)
explains that ‘the laya is named after the multiple of the basic laya. If it happens to be double, treble or
quadraple it is called duguṇa, tigunā and cauguṇa respectively’. SMC too connects the numbers with the
concept of laya in music: lāl kī nṛtya cauṣāra lās lāl ki jīṃśē ikgun [sic], dugun [sic], trigun [sic] aur
caugun [sic] layē ko apnāyā gayā hai. This interpretation matches well the musical meaning of madhya (2
line, see note 4) as the medium laya: the tempo of their dance is taking momentum.
¹³SMC and BC gloss nāmēḥ as ‘fame’: lāl ko aisi vibay hai kī āpēkā nāṁ ho gayā (SMC); jo vibay prāptā
kī uske unki khyāti vyāpta ho gai (BC).
Tell me whose daughter this is, tell me then, what is the name of this young maid? You all be quiet, oh friends, I myself will give him an answer. Go, why don’t you go, you boastful boy, to [your] crazy village; All the sakhis started to play a sprinkling game together. Friends, stay while I bathe.

Haridās’s sovereigns are Śyāmā and Kuñjabihārī, he plunged into the water and embraced her, startled she [cried], ‘Where can I go?’

This is the second verse in KM (the first is KM 62) whose subject-matter extends beyond the realm of the nikiñja. As in KM 62, the commentators have tried to justify this breach of the prescribed topic of KM, explaining that this is a joke, a dream or a confusion of Rādhā: bhuga tyau anabhuga tyau ju kachhu dekhyau anadekhyau ju, bilasi kahata bhara svapna ma’i tyau hi pahale khaują. soi gai adbhuta rajani svapna bihasa tahā lekhi (RC); tāte ālasa kara mattle mē kachhī sudha nahi...jahā priyā jū ke sambhrama adbhuta upajau so pyāri jū ke bacana sambhrama kē apanē mana sa’i supana mē (NC); śrīlāl jū parihiḥ mē sahacarīyō se pūch rahe hai (SMC). Cf. the introductory note of KM 62.

1The 1st p. subj.-pres. suggested by MS C (see variant 1), is semantically inferior in this context.

2There is strong manuscript evidence for an emendation which would omit the repeat of hō hi. The remaining MSS are unanimous in not including the second hō hi (see variants 13 and 14). Even in G there seems to have been an attempt at deleting it, but the state of the folio does not allow any certainty about this correction.

3The 2nd p. subj.-pres., cale/°e, suggested by MSS A, D, F, H, I, J, BR, NC; RC; C (see variant 17) is equally possible in this context.

4The interpretation of bāu is problematic. SMC and BC gloss it as oblique (emphatic) of the demonstrative pronoun vah: us paglō ke grām mē kyoh nahi cale jate (SMC); tum kyō nahi us biivre grām mē cale jate ho (BC). However, MS G, which is very consistent in differentiating va from ba (especially in the case of the demonstrative pronoun) by writing a dot under the character, has not done so in this case. Moreover, the reading bāya of MSS D and NC (see variant 20) can hardly be interpreted as emphatic. I have translated bāu as derived from [11502 vātika-] ‘mad, boastful, flatulant, whim’ (see CDIAL). Haynes translates bāu as related to [11529 vapi-] ‘pond, tank’: ‘where is that naughty boy going - to the village well’. It seems that the inclusion of bāu is determined by poetic rather than by semantic considerations: it brings about alliteration of bā-

5There may be an implication of the rivalry between Rādhā’s village and Kṛṣṇa’s. This rivalry is expressed in the Holi festivities in Barsana and Nandgaon (in fact, the third line suggests a Holi context, even if not specifically). My translation is based on the reading bāvaraun gāu, which omits hai. There is convincing manuscript evidence for this emendation (see variant 22), and the reading without hai is semantically superior.

6SMC does not miss the opportunity to proclaim the sectarian ideology of single-minded concentration on the nikiñja-līlā, explaining that the reason for the rudeness of Rādhā’s answer is her anger, provoked by Kṛṣṇa’s reference to something outside Vṛndāvana: śī svāminī śī vṛndāvan ke atirikta anya sambandha ko sunnā hi nahi cāhanī atah yahi sunkar unhe krodh hai.

7I have interpreted chrikāu as a phonetic variant of MSH chikāv ‘sprinkling’.

8RC and NC interpret cākhi pari as connected with Rādhā’s previous state of dreaming/confusion: now she comes to her senses: cākhi pari cañtanya tahā laphāti piya ke atga. jāhu kahā yaha bacana kahī adbhuta keli abhaṅga (RC); śī syāmā jī mahāṁattā yo sambhrama ke bacana kahata hai. śī kuñjabihārī ke atga saṅga pāudhe hai. jyāu buḍakī lai taba tau piya ke garāt lagi caṅkha pari ki ari saṣṭi mē kahā jāta hai.
Once in a solitary wood\(^1\) Kunjabihārī\(^2\) was\(^3\) swinging;

Pushing the swing, all together\(^4\) were throwing\(^5\) red powder at one another;

Sometimes he [follows]\(^6\) her, sometimes she [follows] him, I\(^7\) am the one follower\(^8\) of both;

The great excitement of Haridāś’s sovereigns Śyāmā and Kunjabihārī grew\(^9\).

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\(^1\)The omission of bana me, suggested by MSS F (and H), see variants 4 and 5, is semantically possible; however, eka samē ekānta bana me\(^9\) occurs without such an omission in KM 13.1.

\(^2\)PC and NC gloss kunjabihārī in a figurative way: so jhālata piya ura jori (PC); doli kunjabihārī hiya kunja sō mulikē niya bhāra kanta hai (NC). RC, SMC and BC read kunjabihārī as collective noun for the couple: dola jhālata [sic] bhārini kanta (RC); śī jugal doli jhūl rahe the (SMC); śī kunjabihārī bhārini doli jhūlīne lāgē (BC).

\(^3\)All the verbal forms in this verse (apart from baḍhyau) are either absolutives or imperf. ptcs. This makes the translation of the tense uncertain. I have opted for past rather than present tense for the sake of consistency, since baḍhyau is a past form.

\(^4\)The omission of sabu mili, suggested by MSS D, H, BR and NCM (see variants 12 and 13) seems semantically better because of the ekānta reference of the first line. However, there is a further occurrence of paraspara sabu mili appears in KM (cf. KM75.3); moreover, an exclusion of that kind would also increase the prosodic irregularity of this excessively short line.

\(^5\)dāri is the absolutive, lengthened for rhyme, rather than the f. perf. ptc.

\(^6\)The lack of any verb in this line makes its interpretation difficult. RC and SMC read the first pāda of this line as referring to the first pāda of the previous line: ve unake ve unahi ke jhōta deti (RC); kabhi priyāī lāl ko taṭhā lāl jū priyā ko jhūlā rāhi thī (SMC). The interpretation of BC connects the first pāda of this line with the second pāda of the previous line: abhir uṭatē hūe dīl rāhe hū kabhi priyā jī līl par kabhi līl priyāī par. PC paraphrases freely: ve unake ve unake tāmāya hu gahī rāhi ubhāya bhāja mūle. NC analyses this line in the context of 'role-shift': kabahī ve priyāī piya [sic] bhūye unakī kriyā kanta hai. kabahī ve piya [sic] priyā bhūye unake sukhā kō jātata lai.

\(^7\)All the commentaries gloss ho as 1st p. pronoun, but their interpretation of the meaning of the second pāda differs: hūi donāi kau deti (RC), māi donā ko samān rūp se jhōta de rāhi thī (SMC); māi unake sukhā mē ika sārī rāhata hai (NC); māi aīsē dekhi hū ki donā mē samān ruci hai (BC). If ho is read as 3rd p. sg. of the verb ho-, the uncharacteristic personalization of this verse would be avoided; however only the unreliable NCM, C and BC suggest an unasalised reading of hū (see variant 23).

\(^8\)The interpretation of sārī is uncertain. sārī as derived from sārīn, in the meaning anukarāṇ kamevālī is attested in SK. SMC glosses it as a rhyme form of (ika-) sār ‘even, level; equal, the same’ (see OHED), cf. note 7. BC reads sārī as a synonym of ruci (see note 7), presumably deriving it from sāra ‘1. essence, substance, best or essential part; heart; core, marrow. 2. sap. 3. gist, sense; content...’ (see OHED). There is one more occurrence of sāra in KM (67.3), where it is most probably derived from sārī ‘to accomplish, to make, to complete’ (see note 11 to KM 67.3).

\(^9\)The reading rahayau [sic] suggested by NCP (see variant 28) echoes KM 61.2 (raṭhā rahayau), cf. variant 27 to KM 61 and variant 28 here.
You look very beautiful wandering from bower to bower, speaking softly, with necklace broken and beads scattered;
The humming of the bees moves with you, it is as if a multitude of melodies accompany you and sing;
Groups of many beautiful women stay awake for your pleasure;
I am sacrificing my body, mind and wealth to Haridās's sovereign Śyāmā Kuṇḍjabihārīni. What other refuge is there?

1Because of the use of verbal nouns and imperf. pts. rather than finite verbs, the subject of this verse is uncertain. Since the necklace and the beads are attributes of Rādhā's apparel (cf. KM 20, 21 and 63), Rādhā (rather than Kṛṣṇa or the two of them) may have been the intended subject. This ambiguity transpires again in the chāpa, where MSS C, I, BR and NC read syāmā kuṇḍjabihārī instead of syāmā kuṇḍjabihārīni (see variant 36).

2The reading of C lī laugaṭī (see variant 9) is presumably due to the fact that the line ends after lā.

3chābi rather than sobhā is used in the gloss of PC. It is difficult to say if this choice has been determined by the original text, or the reading chābi in MSS A, C, F, H, I, BR, NCP and RC (see variant 8) has been influenced by PC (the oldest commentary). Both chābi and sobhā are extensively used in KM, but the only other location where the MSS disagree about the choice of one or the other is KM 29.4 (see variant 33 to KM 29).

For an analysis of the usage of chābi and sobhā based on the works of Tulsidās see Sakata 1994, pp. 330-332.

4The reading udāī na sakata of MS F (see variants 11, 12 and 13) is semantically inferior.

5For a discussion on mera see note 9 to KM 60.

In this instance NC and RC gloss mera with aneka 'many' and vṛnda 'group': mera jo kahiye aneka, vṛnda sō anurāgini jo cāhā tākār saṅga līyē (NC); vṛnda vṛnda tinakī gati (RC). BC and SMC render ī with yog 'union': inākā yog is prakār hai.

6Dittography of daulata mānau mainu in MS C (see variant 23) because of preceding saṅga.

7The f. form of rāgaṭī can be explained as an accommodation for the rhyme. Alternatively, it can be analysed as governed by rāgini, if the readings of MSS J, NCP and NCM (see variant 21) are adopted. Yet another possibility is to interpret Rādhā as the subject of liyē and rāgaṭī: this option is corroborated by the obl. pl. rāgaṇi, suggested by MSS C, I, BR and RC (see variant 21). The subject of rāgaṭī could still be guṇija, but unlike guṇija, whose f. gender it may have borrowed, it is m.

For a discussion on the meaning of rāgaṭī see note 11 to KM 34.

8No MS suggests an alternative to lāgaṭī (see variant 33), which would avoid the repeat of the rhymeword.

9The form palava is not attested. Only NC offers a real alternative to it (see variant 31). palava can be analysed either as a scribal mistake (the graphs v and k are often confused), or as comprising pala and va (=ab 'now'). The latter would present a semantic problem, since the theology of the sect stresses the constancy and everlastingness of the single-minded devotion of the sakhīs.

10The meaning of rījha is ambiguous. The interpretation I have chosen is in accordance with the notion of the sakhīs' single-minded devotion to the couple: in order to serve the couple they do not even sleep. SMC and BC add to this gloss: such is the love of the sakhīs for Rādhā and Kṛṣṇa, that their love-play is the only nourishment necessary for the sakhīs, they need no food or sleep: saṁkarjan ke prem kā yah sarvoparī utkaraṇā hai ki śī yugal ke lār lārāne mē unēśe äsi tuṣṭi-puṣṭi hoti hai ki na to ek pal bhar bhi sevā se alag hoti hai aur na sevā mē rahte hui bhi inēśa śāśvā yā jhagōk āṭh hai.

11The inclusion of paraspara after rījha in MS C (see variant 30) echoes KM 13.4 (rījha paraspara pritī niō).

12For a discussion on kā gata see note 7 to KM 34.

My translation is based on the emendation kā gati, suggested by MSS C, F, H, J, BR and NC (see variant 41), which avoids the breach of rhyme in MS G. (However, this argument can be reversed, and gati can be seen as prosodic hypercorrection). RC, NC, BR and SMC opt for gati in their glosses as well, and all of them supply an adjective to it: karahū nichāvara tana manahī yaha gati atti abhirāma (RC); dekho kaisē adbhut gati hai (SMC); dekho inke prem ki kyā vilāsakaṇṭhā sūtī hai ki ānē tan man dhan sarvasva ko samarpitā karne ko pascāt bhi āp donā ko satat lār lār karke bhi atity kā bodh kartā hai isī rasāpiśā mé nīmagnā rāhitā hai (BC); kā gati mere auna koī gati nāhī, noko tumāhā gati hau...tuma mere prānāna ke pratītā bhārata hūrī hau (NC). PC glosses unhelpfully: śī haridāsa niśāri jugala chābi bārāta sarvasa lākhi garavālī.
The beauty of the rising of the beloved and the darling cannot be described, they are unique;

As though day and night in one place they neither slept nor separated;

Their hair in disarray like swarms of bees fighting each other; the beauty of the wagtails on the lotus-petals is extraordinary;

Having detached [myself from] myriads of cupids and myriads of universes, I sacrifice them to Haridāś's sovereigns Śyāmā and Kuñjabihārī.
Syāmā and Syāma, fervent and fervid\textsuperscript{1}, are coming from the grove-palace;
With crushed forest-garlands, loose hip-bells, and eyes red from waking\textsuperscript{2} all night\textsuperscript{3}.
All the sakhīs\textsuperscript{4} sing with skilfulness\textsuperscript{5} and play the vīnā, engrossed in music with all joy.
Myriads of cupids are burnt\textsuperscript{6} by the sidelong glances of Haridāś’s sovereigns Syāmā and Kuṇjabihārī.

\textit{It seems that the inclusion of this \textit{pada} in the corpus of \textit{KM} is not unquestionable: this is one of the two verses (the other is \textit{KM} 96) omitted from PC, the oldest commentary; it is also excluded from two of the available MSS: F and H. However, it is included as a genuine verse in MS BI where spurious \textit{padas} are marked.}

\textsuperscript{1}This stanza features a very effective rhetorical sequence, in which the rhyme-word ptc. sits in composition and assonance with the preceding noun: \textit{raṅga mage, jāna jage, sangita page, koṭi kāma dage} (the pattern is subject to variation on line 4, but the effect is not abandoned even there).

For a further example of the use of \textit{ragamage} in the context of the description of Rādā’s and Kṛṣṇa’s beauty after a passionate night cf. verse 16 of Kevalrām’s \textit{Rās māṁ ke pad} (Entwistle 1983, p. 236).

\textsuperscript{2}I have interpreted the rhyme-words as ptc. used adjectivally.

\textsuperscript{3}RC and NC interpret the 4 watches as the 4 stages of love-making: \textit{surata madiya āraṁbha puni anta ju tinahu kāla} (RC); \textit{prathama to surati āraṁbha. dīsare madiya. tisarē anta. cauthē phira aṅga aṅga samabhāra} [sic] tāmē sāvadhānī soī jāge (NC).

\textsuperscript{4}The interpolation of \textit{mili}, suggested by MSS J and BR (see variant 16) is semantically superfluous and echoes \textit{KM} 83.3 (\textit{sabha saśi mili chirakāu ṣelana lāgi}).

\textsuperscript{5}I have followed RC and SMC in analysing \textit{sughaṛai} as related to \textit{sughaṛi} ‘attractiveness of form or build; beauty, skill, accomplishment’ (see OHED): \textit{nā sughaṛai thānī} (RC); \textit{śrī jugal ke saundarya mīdhurya kā gīyī karī laṅā} (SMC). NC and BC read it as the name of a \textit{rāga}: \textit{sughaṛai rāgī mē gīvata hāi} (NC); \textit{sughaṛai rāg kā gīyī kārtī luṅā} (BC). However, the four other \textit{padas} cf. \textit{KM}, in the text of which a \textit{rāga} is mentioned, have been assigned unanimously to the same \textit{rāga} unit they speak of (\textit{KM} 32 and 52 to Kēdārau, \textit{KM} 89 to Malāra and \textit{KM} 106 to Gaurī, cf. VI 1.), and this verse is assigned to \textit{rāga} Bīlāvāla rather than to \textit{rāga} Sughaṛai. Moreover, \textit{sughaṛai} is listed among the mid-day \textit{rāgas} (Swarup 1933, p. 175) and this time does not fit the specifically early-morning context of the verse (whereas Bīlāvāla is an early morning \textit{rāga}, see Bandopadhyaya 1950, p. 48). There is one more occurrence of \textit{sughaṛai} in \textit{KM} (1.3), where it is clearly used in the sense ‘beauty’.

\textsuperscript{6}This verse is quoted in HSS as the example for the meaning \textit{dagdha hona} of \textit{dag-}, \textit{dag-} as a synonym of \textit{jalna}, hints at the story of Kāma being burnt by Śiva, and at the ‘fire’ of Kāma’s envy. The burn marks/brands allude also to the love-wounds on the hero’s and heroine’s bodies in the morning after a passionate night.

NC seems to read into \textit{dage} the meaning, \textit{dāsu: aru dage kahā ki jo hama carana kamala ke dāsa hai}.\textsuperscript{7}}
KM 88

Now the bridegroom Lāla and the bride Bihārīni are constantly swinging on a swing; look oh sakhīs.

The beauty of the fair and dark is extremely resplendent. [I am making] various offerings [to them].

The borders of [their] blue mantle and yellow sash are moving [like] banners fluttering without rest.

The play of Haridās's sovereigns Śyāmā and Kuñjabihārī never falters.

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1 The commentaries disagree in their interpretation of bihārīni, which is partly due to a textual problem. Haynes has evidently used a MS which quotes bihārī rather than bihārīni (see below), a reading suggested by MSS Č and F as well (see variant 7). SMC gives bihārana, and interprets it as a verbal noun (see below). bihārīni, as an epithet of Rādhā, is a semantically superior reading; moreover, by naming the bride as well as the bridegroom, it contributes to the symmetry of the line.

2 In order to accommodate the awkward collocation of dīna with (a)ba, NC, BC and SMC interpret dīna as referring to the couple and translate it as 'eternal' dīna jyē nītva lāla dūlaha aru duralhina bihārīna (NC); īī śāsvat yugal svarūp hīndore par jhīlti hue bihār kar rahe hai (SMC); jo anudikāl se nirantar dūlaha duralhīn rūp mē susobhit rahte hai...hīndore mē jhūle rahe hai (BC). Haynes reads dīna as part of the message to the sakhīs: 'Oh sakhīs, look always [at the] bride [and the] bridegroom Bihārī'.

The inclusion of dīna is probably determined by considerations of form rather than content since it contributes to the alliteration of d.

3 RC and NC interpret hīndore as a metaphor alluding to the couple's love-play prema hīdorī (RC); haya duhūna ke so hīdorī (NC). Cf. notes 1 to KM 48, 1 to KM 61 and 1 to KM 107.

hīndore is presumably a locative form (see III 6.1.6).

5 Apart from the meaning 'a woman, an attractive woman' (see OHED), lalā is also the name of one of Rādhā's sakhīs. (The second of the astācārya of the Haridāsī sampradāya, Viśhāl Vipul is traditionally seen as the incarnation of Lalānā.) However, there are no examples of mentioning names of sakhīs in KM (apart from Lalāhī, who is traditionally connected with Haridās); all commentaries read lalā in its general meaning.

5 BC analyses bahu bālī as referring to the couple's love-play rather than to the following balanā: nānā prakār kī krīḍā kī vilās ho raḥā hai.

5 The interpretation of balanā is problematic. Most of the commentaries analyse it as derived from bali 'offering, sacrifice' (see OHED); sobhoria lakhī sahacarī ṭīra torāi (PC); mai to is par nānā prakār se nyauchaṁvār hotī lī (SMC); mai balatāya leṭī lī (BC). bali is quoted as a synonym of bali in OHED, but the extended form balanā remains beyond definitive explanation. It might be an obl. pl. form, though the use of obl. is not required in this grammatical context. Most of the rhyme-words in this verse present a similar problem, and the explanation might lie in the requirements of rhyme.

NC and Haynes interpret bali as derived from [bali-] 'power' (see OHED): jovana ke jorā jhoṭā deta hai (NC). 'The extreme splendour of the beauty [of the] fair one [and the] dark one [is] powerful [in] many ways' (Haynes).

6 My translation is based on the reading nilambhara pitambhara aīcala calata. There is strong manuscript support for this emendation: the only MS to share the reading of G, caīcala, is the closely related MS PH (see variants 17 and 19). Moreover aīcala is semantically superior in this context.

6 The interpretation of the rhyme word is again problematic. Most of the commentaries analyse kalanā as comprising kala + nā, but they explain its meaning in a different way: NC and BC simply state that the activities of the couple do not stop: rākhe rahata nāhā (NC); yaduṣi ...svēdānā ḍā ḍū ṅā ṇā dasāṁ ho raḥā hai iṁshāpāl kal naḥā par raḥā hai (BC); SMC elaborates: mujhe unhe dekh be binā kal naḥā party. Extended nā as a negative particle is quoted in SBBhK.

The form kalanā is attested in OHED in the sense 'sthg. created, creation', but this meaning seems unlikely in this context.

7 This translation is based on the reading bihārani abacalāna. Most of the MSS omit the honorific particle (see variant 29); the reading bihārani is supported by a number of relatively independent MSS (see variant 30) and is semantically superior. bihārani is presumably a verbal noun rather than the obl. pl. of bihāra.

10 The interpretation of the last rhyme-word, abacalānā, is again problematic. Most commentators gloss abacalānā as a rhyme form of avicāla: dūlaha duralhina nītva naye avicāla avicāla dhāma (RC); śṛi haridāsī jā ki jorī bihārī nā vācēl hai arthaś śāsvat bihārī caī raḥā hai (SMC); śyāmā kuñjabihārī ki jorī...sadā isī ras nī ṛacēl raḥā hai (BC). NC analyses calanā as a combination of caī + nā: calanā kahā ki doī tana mana kari māgana hai. aru bitbasa lvai caī na sakata.
If only such a season could remain forever, with its crying peacocks¹;
There are fine clouds and fine rainbows all around, fine is Vṛndāvana², fine and beautiful is the thundering³ of the clouds;
Fine and beautiful⁴ is the green green⁵ earth, fine and beautiful is the crawling of the red-velvet insects [like] millions of desires⁶;
Through⁷ Haridās's sovereign's singing with Śyāmā, rāga Malāra was established by youth⁸ and maiden⁹.

¹The commentaries interpret morani in different ways: PC glosses it as the possessive pronoun mori: sakhi mor; RC, SMC and BC read it as 'peacocks': sabha alāpata mora (RC); mor. bolte rahē (SMC); ãuñandottara hokar mayūr śrīvan mē yatratatra nṛtya kar rāge hai (BC). NC gives two alternatives: makes Kṛṣṇa the subject of the speaking: kahi ki pīya [sic] jo mor so manuhana ke matavâre banaa bolata hai, or analyses morani as a verbal noun of mornī: athāvā. jo bilāsa mē gatina ki anga anga mē morana tāmē mūdhura madhura bolana aniga aniga ibhūtanana ki hota hai.

²The analysis of the rhyme form morani is problematic. It could be interpreted as the obl. pl. of mora (cf. KM 82.1 and 96.1). Alternatively, it could be seen as a shortened version of morani 'peahen', but this meaning is less likely. This does however seem to be the meaning adopted by the scribes of MSS A; D and NC, since they change the verbal form bolata to its f. counterpart, see variant 7 (unless they have analysed morani as a verbal noun, see above).

³The honorific particle is probably a later interpolation, as suggested by MSS C, F, H, J, BR and NCM (see variant 16).

⁴Since the obl. pl. of ghorā here is highly unlikely, ghorānī is presumably the verbal noun.

⁵MSS C, F, H, I, J and BR do not include niki in the third line (see variants 21 and 27). The addition of niki in the rest of the MSS may have resulted from a prosodic hypercorrection to supply the missing niḥras of this comparatively short line.

⁶The first hari in MS G is probably prosodic hypercorrection (see above); all the remaining MSS (except for F and BR which do not repeat it at all, see variant 25) repeat hari⁷ only once, see variant 23.

⁷The commentaries disagree about the interpretation of the second pāda of this line. PC reads būdhani as a metaphor for the sakhis dressed in red garments: sakhacaii basana suranga manu kāra karori; RC as a metaphor for Rādhā's body būdhani gori āngā; NC decipher in it the radiance of passion in the couple's limbs: achi būdhaa ki raiganā kāhī ki aniga āngā mē anūriga ki jñalaka soī būdhaa, and connects kāna kisorani with Kṛṣṇa's desires: kāna karorani kāhī ki kisorani manorthe [sic] fāla jī ke pūrana hota hai. SMC and BC supply verbs for kāna kisorani: is ranaṃyatā par koṭi-koṭi balihāri hota hai (SMC); birabahūtīnā kā rēgni koṭāna koṭi kām ke lavanya se susajjīt hai (BC).

⁸The construction syāmā ke mili gāvata seems to echo both syāmā kuñjabihāri kai gāvata (KM 32.4) and mili gāvata (KM 66.2). My translation is based on the reading ke gāvata, suggested by MSS C, F, H, BR and NC (see variant 35).

⁹About the collocation of ke with imperf. ptc. see note 11 to KM 32.

⁰The syntax of the last line (especially with reference to kisaura kisorani) is obscure. PC and BC supply a clause for kisaura kisorani: anīga piya barasi kisorī (PC); śrī lāl kahne lage he kisorī pyāti. aise hi rās ki varṣi kartī rahau (BC). SMC ignores syānā ke: śrī haridās ke śrīdhiya navkisor aur kisorī ke sanavet svar mē rāg malār jam rahau hai.

¹kisorani is presumably a rhyme form of kisorī.
The days of rain and of joy have come, make this promise: I shall not sulk; How can anything be achieved by constant sulking? Make this promise in thought, word and deed.

An agreement has been made after many efforts, forget this adverse nature; Haridās’s sovereign Śyāmā Kuṇjābihārī is under [his] beloved’s power.

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1 The transposition of the two pādās of the first line, suggested by MS NC (see variant 1) restores the rhyme pattern. The uncertainty about the position of the two pādās has presumably resulted from the singing practice, cf. section on gevayikāras in II 4.

2 I have translated so (in parallel with te in the second line) as the demonstrative-correlative pronoun. BC glosses it as the prefix su-. ‘good’ to bola ‘promise: āp acchī prādār pratiṣṭhā karau. Yet another possibility (if this word order is preserved) is to analyse so as the adverb ‘thus, therefore, hence’ (see OHED).

3 The interpolation of jījā in MSS A, C, I, J, BR; D and H (see variant 8) echoes KM 59.1 (eka bola boliye ju māna na karī).

4 Most of the MSS read ghaii rather than ghai (see variants 11 and 12). The reading of G is poetically superior, since it brings the length of the second line (35 mātrās) close to the 34 mātrās of the first line; however this may have been a prosodic hypercorrection.

5 I have interpreted te in parallel with so in the first line as the demonstrative-correlative pronoun (see note 2). However, the syntax of te remains rather obscure.

6 The commentaries supply a clause/clauses for mana baca krama ke: mana kara kahī ki jyō mē tau mahā kāma dāhau. cātika laī bacana aru caṅcalāti mana kara karaau, tau tuma meve auguna mana mē jinā dhīrahau. bacana kara kahī ki jo mē caṅcalāti kara atūra hātu. bacana hāsi kau kahau. aru āpakāh bini nci bolau tawhā bacana kara kachū auguna na gahau. kriyā kara kahī ki aṅgā aṅgā mūlakāu keli ke bīlāsā beta aṅgā aṅgā sparsa karaau tau (NC); atah āp man baca karna se ek hokar mān na karī ki pratiṣṭhā karī (SMC); man vāñ evam kriyā se āpākī anukāltā vālā kartā hū (BC).

7 The transposition of bacca krama in MS G (cf. variants 21 and 23) has resulted from the tension between the usual word order of this stock phrase, and the requirements of the rhyme (cf. sacu ke, line 1, see note 1). For further occurrences of mana baca krama in KM see 4.2, 36.3 and 59.2.

8 SK quotes the noun gāsa as a synonym of dveṣ, vair ‘aversion, enmity’. Similar is the interpretation of the commentaries as well, but they disagree about the identity of the bearer of gasa guna: PC interprets it as referring to Rādhā: kopa tena hari lainā; NC adds the possibility of gasa guna applying to Kṛṣṇa: jahā pyāri jū ke mana mē gasa ke guna hai so bisare. athāvā, pīya [sic] ke auguna mana mē hai, so bisare. SMC opts for the latter: ab āp meve aprādhi ki purāṇī bānō ko (yadi koī hū bhū) to bīsār do. BC connects guna with Kṛṣṇa and gasa with Rādhā: yadi koī avgun mere se bai gayā ho aur āp usko dhyān mē rakhtar kop kar rahi hū.

No MS offers a nasalised reading of gasa (see variant 33). The reading hīsa of MS C makes no sense in this context.

9 The use of guna in collocation with gasa is presumably an ironic reference to ‘quality’.

10 There is strong manuscript support for the emendation syāmā kuṇjābihārī, since this is the reading of a number of relatively distant MSS (of which PH and E are closely related to G); see variant 36. If this reading is accepted the translation will be: ‘Haridās’s sovereigns are Śyāmā and Kuṇjābihārī, he is under Pyārī’s power’. However, syāmā might be a secondary reading, resulting from independent scribal hypercorrections, rather than an original reading; because of this I have opted not to make this emendation.
Such a wonder\(^1\) has nowhere been seen or heard: lightning constantly together with a new cloud; In it arise many kinds\(^2\) of extreme delight and radiance\(^3\). There is no other\(^4\) happiness for the mind [but] seeing\(^5\) this\(^6\). Oh beloved, you bewitch the heart\(^7\) by glancing.

The pure glory of Haridāś’s sovereign Śyāmā Kuṇjabihārīnī\(^9\)!

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\(^1\)The commentaries elaborate on the intended meaning of *aciraja*. NC explains that the unity of sentiments between Kṛṣṇa and Rādhā is wondrous: *so navina rasa duḥśaṇa kē eka rasa hai. tākau aciraja hai aisi rasa ki ekā kābahe dekhī na sunī. PC, BC and SMC elucidate that usually the lightning flashes and disappears, but Śyāmā (the lightning) and Kuṇjabihārī (the cloud) remain together: dekhau ghana saṅga dūṁvi eunakhi raḥī thaharā (PC); sūṁsyaṇaṇyā meghā me biji eunakhi hai aur chip jāṭi hai (SMC); sūṁsyaṇā nīyam hai ki meghē se biji milī aur bijī jhuta phīr hokar ghan me samā jāṭi hai (BC).

\(^2\)It is difficult to determine the exact place of *bahū bhātinī* in the syntax of the second line. Like SMC, I have interpreted it as referring to moja: usmē anek prakāś kē akāṅkṣā aur sukh kē laṅkā kē tarangē utā rādhā hai. NC supplies *bīlaśa* kē gatt as a governing noun for *bahū bhātinī* (see below). Haynes connects it with *lasa*: ‘and many-sided attraction’.

\(^3\)I have followed NC and SMC in interpreting *lasa* as derived from [*lasati*] ‘to shine, to be radiant or beautiful’ (see OHED): *nava nava bīlaśa* kē gatt tāḥi bhāti lasata hai (NC); *jo sobhā de raḥī hai* (SMC).

\(^4\) It is interesting that more or less the same MSS (F, I, J, BR and NCM) omit *koī pyārī* (see variants 23 and 24). This exclusion might have resulted from prosodic hypercorrection, since the third line, with its 41 mātrās, is excessively long compared to the other three lines. On the other hand *koī pyārī* is of explanatory character, and its inclusion might have been influenced by the almost identical *pāda* of KM 77.3. It is interesting that more or less the same MSS (F, I, J, BR and NCM) omit *koī* (before *pyārī*) in KM 77 as well (see variants 18 and 19). Since the latter omission is actually just a transposition, and since no MS excludes *pyārī* in KM 77, the reverse hypothesis (that the omission of *koī pyārī* has been affected by the parallel omission in KM 77.3) cannot be made. The same applies to the omission/inclusion of *tī* (see variant 25). As all the MSS which omit *koī pyārī* *tī* belong to the same group (see II 8), I have not opted for this emendation.

\(^5\) The reading *harīve* of MSS J and RC (see variant 19) is semantically superior. However, it does not have strong manuscript support; moreover it echoes KM 77.3 (*mana ke harīve kau aur suṣa nāhi*).

\(^6\) I have followed the SMC’s gloss of the first *pāda*: *is aścarya ke atirikta koī dūṛa saundarya-mādhurya hai lā nāhī, jisse citta ko sukh kē anubhūtī bo. BC interprets *kaū* as a synonym of *ke yogya*: man ke dekhne ke yogya esa prakāś kē atyuttam ānanda hai lā nāhī. NC glosses this *pāda* as referring to Kṛṣṇa: *eka piya kē yā bhāti dekhivā bhāvāta hai. auna sukha nāhīna*.

\(^7\) BC reads *mana* as referring to Kṛṣṇa: *śrī priyā ki rasbharti citvan ne lāl ko premvaśīḥūt kā līyā hai. PC glosses *mana* as applied to the sakhsī: *sahacari kau jīva hanta*.

\(^8\) MSS C, F, I, J, BR and NCM interpolate *jujo* (see variant 27). However, this inclusion is of explanatory character, and the MSS in question belong to the same group (see II 8).

\(^9\) The *chāpa* presents a textual problem as usual. MSS C, D, F, H, I, J, BR and NC read *kuṇjabihārī* instead of *kuṇjabihārīni* (see variant 33); most of them (with the exception of D and F) add some phonetic variant of *bīhārīni* as well (see variant 34). This reading has no impact on the semantics of the line; it simply preserves the more formulaic version of the *chāpa*: ‘Haridāś’s sovereigns are Śyāmā and Kuṇjabihārī, the pure glory of Bīhārīnī!’.
The drops look beautiful, dear, let not your shawl be drenched;
Take it off and give it to me, I would keep it under my arm, do not say no, oh friend;
Come close and remain clinging breast to breast, so that the drops of rain do not reach you;
Haridās’s sovereign Śyāma says: lightning flashes, say yes, yes, won’t you, oh friend.
The two of them are getting a soaking\(^1\), oh friend;
The two of them are sheltering under the end [of her sārī];
The two of them remain\(^2\) utterly intoxicated\(^3\) day and night, coloured by the colour of love\(^4\) alone.

Haridāś’s sovereigns are Śyāmā and Kuñjabihārī\(^5\), the two of them dance with mutual love\(^6\).

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\(^1\)The reading bhūjāta of MS D (see variant 1) is grammatically inferior, since lāg- ‘to begin to’ requires the verbal noun of the main verb rather than its imperf. ptc.

\(^2\)The reading rahati of MS F (see variant 11) is grammatically inferior, because doū jana is presumably subject also of the first clause.

\(^3\)The reading uttamaṇa of MS D (see variant 9) is inferior.

Dittography of uttamaṇa in MS D (see variant 10).

\(^4\)SMC glosses rāga in its musical meaning: saṅgīt rāga mē rāge rhāte ḫāi. The musical interpretation is perhaps strengthened by the dance context of line 4.

\(^5\)MSS C, H, I, J, BR, NC and RC omit kuñjabihārī (see variant 18). However this makes the syntax of the last line problematic. There are 20 more cases in KM where syāmā is used by itself in the chāpa. KM 6, 11, 12, 15, 36, 43, 53, 57, 60, 63, 67, 68, 69, 72, 75, 89, 97, 100, 105; in all of them the usage is not formulaic, but syāmā is an intrinsic part of the syntax of the line. Here syāmā by itself cannot be an inherent part of the syntax of the line, because of the logical tension between it and doū jana. The omission of kuñjabihārī in these MSS might echo KM 100.4 (śrī haridāśa ke svāmī syāmā prema paraspara bākā bandana melai). Because of these considerations I have opted against such an emendation.

\(^6\)The syntax of the second pāda of the last line is open to interpretation. PC and NC analyse prema paraspara nṛtya as a compound: prema rasa nṛtya karata (PC); syāmā au liṅa jū prema paraspara surati nṛtya karata hai (NC). However, the interposed paraspara seems to disallow a reading of prema nṛtya as a compound. Because of this I have followed SMC and BC in reading prema and nṛtya as two separate units: doō prem se paraspar nīritya kar rahē hai (SMC), prem mē paraspar nṛtya karme lage (BC).
Their hearts are delighted\(^1\) with the drummers\(^2\), the dance-ground is lustrous, Tribhangi
[demonstrates] gestures and fine\(^3\) new steps;
Radha\(^4\) dances, satisfied, the prominent\(^5\), charming\(^6\) and skilful Lalitā sings a high-
pitched\(^7\) tune ...\(^8\);
Delight-giving Bihāri praises\(^9\) his beloved Rādhikā day and night, coloured\(^10\) by the
colour [of love];
Haridāś’s sovereigns Śyāmā and Kuñjabihāri are companions in music\(^11\).

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\(^1\)The form *nadita* is not attested. It might have resulted from a confusion of *tadbhava* imperf. ptc. and
*tatśama* perf. ptc. (cf. III 5.2.3). However, only MS RC (see variant 1) and MS BI read *nadata*. I have
interpreted *nadita* as a form of *nandita* attested in HSS as ‘delighted’.

\(^2\)The form *nyādangi* is attested generally (OHED, SS, HSS) in the meaning ‘a player of *nyādanga*’. All
commentaries read nyādangi as ‘drum’ and interpret *mana nyādangi* as a tatpurusā compound: koka bocana
nāhī sajati mana pakhāvajī sūji (RC); jahā mana rūpī nyādangi bajata hai (NC); man rūpī nyādanga (BC).
SMC supplies an explanatory clause for *mana nyādangi*: mana ko haraṅ karnevālā nyādanga baj rāhā hai.

\(^3\)I have interpreted su as the Sanskrit prefix ‘good, attractive, fine’ rather than the ppn.

\(^4\)The commentaries disagree about the subject of *natāta*. PC and NC read it as applied to Lalitā: *ṇīṭya karati lalitā nīja angi* (PC); *nāṭī lalitā kahe kē jahā lahitā jē ne kahau ki ho lādīli jē pārāsā mē bibisātā alasān mē mātī lyāvau. jaha lalitā jē nē natātā sābda kahau...* (NC). SMC and BC take Rādhā as the subject
of *natāta*: svāṁriti jē *ṇīṭya kar rāḥi hai* (SMC); *rāḍhā...ṇīṭyaparāyaṇ ho rāḥi hai* (BC).

\(^5\)The translation of *te gd nabhi* is problematic. I have interpreted *grī* as a *sandhi* form of
*gaṅga* ‘front, foremost, first, prominent, chief, best, foremost or upper part’ (see OHED), since according to the
rules of *sandhi* -e preceded by -a becomes avagraha. NC analyses *gra* as a form of *grīva* ‘neck’: *aru grīva
nābhi tē suvārā tānana ke samālha*.

SMC and BC connect nābhi with *tāna tuṅgi*: nābhi se uthevālā tuṅgi tān ko gā rāhī hai (SMC); nābhi ke
agrabhāg se svar kē saṅchālān kārtī hāi ucca svar se (BC); PC and RC ignore it: gāvati tāna kaṁthān śrī
rāḍhā *ṇīṭya karati lalitā nīja angi* (PC); tūc [sic] surā syāvā [sic] sadāi karita lahitā guna ājāna (RC). The
collocation remains unresolved.

\(^6\)The referent of rasavati nāgāri and the subject of *gāi* are also uncertain (cf. note 4). PC and NC read
rasavati nāgāri as nouns referring to Rādhā: gāvati tāna kaṁthān śrī rāḍhā (PC); *aru alasāna bibasātī če
rasavati nāgāri jē gāvata hai* (NC). BC and SMC analyse both rasavati nāgāri and gāi as applying to
Lalitā: ras marmajēla parsma vidagdha lahitā sakhi nābhi se uthevālā tuṅgi tān ko gā rāhī hai (SMC); ras
svarāpi parām vidagdha saṅgīti svāṁriti śrī lahitā jē (BC).

\(^7\)The extended form tuṅgi is not attested and is probably an accommodation for the rhyme.

\(^8\)See above, note 5.

I have followed SMC in translating *bande* as derived from *band*– ‘to praise, to revere’, though my
interpretation of its subject is different: *maī ras denevale Sī āru dulah aur dulahini radhā M vandana kard hu.*
Both NC and BC interpret it as the pl. form of *bandā* ‘servant, slave’, but they disagree about its referent:
NC reads it as applied to Kṛṣṇa: *āru bande kahā kē dāsi vallāḥ rādhikā ke*; BC connects *bande* with the
*sakhi*: ānandamūrti śrī tāl evam unki prāpḥ vallāḥ śrīvāḥ evam sakhiṭān. The primacy of Rādhā in the theology of the Haridāśi
sampradāya. The gloss of BC seems unlikely, since there are no further occurrences of *bande* used with reference to the
*sakhi*; the *sakhi* who have a special importance in the theology of the sect would not usually be called servants. Cf. note 1 to
AS 6.

\(^9\)The f. form, *rangī*, of the perf. ptc. is presumably determined by the rhyme, rather than applying to
Rādhā only. Alternatively, *rangī* can be analysed as the adj. ‘impassioned’; however this seems a less
likely option, used as it is together with *rangā*.

\(^10\)RC and NC interpret *sangīta* here metaphorically, as referring to the couple’s love-play: *karata surata
gandhānaya śyāmā śyāma sujāna* (RC); *so sangīta jo surati nīṭya tākē sangī hai* (NC).
The lightning says to the cloud: those who compare us [to Rādhā and Kṛṣṇa] are wrong. He alone is real cloud, she alone is real lightning.

Dim was the wit of those various people who compared us [to them]; Has this ever been heard: how can a particle separated from a drop of water be compared to an ocean of love?

Haridās’s sovereigns Śyāmā and Kuṇjabihārī are immersed in eternal, perpetual love.

1 The transposition of the first and the second pada of the first line, suggested by MSS F and H (see variant 1) would breach the rhyme, and has probably resulted from the singing practice, cf. section on geyavikāras in II 4.

2 The usage of the subj.-future dehi as pres. indicative is attested in Ś Ś.

3 The commentaries on the implied meaning of the lightning’s statement stress either the unique beauty of Rādhā and Kṛṣṇa, or the single-minded love between the two of them (a motif reminiscent of KM 91):

SACANDAS Sripriyaju piyaki sobha dekhi megha so kahata hai...ellala ju megha Jjriya ju bijuii tina kau nitya

samyoga hai. yai [sic] sāce hai ki sadā aṅga aṅga bāhārā karata. āmā dōl āndeī hai [sic]. kyōkī [sic] kabhā bār megha barasaṇā hai dāmnī bīnā. kabhā dāmnī āmrakāi hai megha bīnā so nīya sāmyoga niḥī (NC); dekhata pyārī jāī lāmārā [sic] bolī bacana anīṭa. e ghanā dāmnī śēca hai ina paṭata haṁa niḥāb (RC); dhvani yah hai ki dāmnī kā kalnā hai ki is nādānī kā darāṅ āṁśe logō ko nāḥī hū āṁś hai (BC); śyāmā śyāmā ki aṁdhat bāntī kī upamā (SMC).

4 The reading logaṇa of MSS C, BR and NCM (see variant 16) is supported only by a limited number of closely related MSS; moreover it would be very unusual to find loga used as a pluraliser in a text of this antiquity. The plural jina jina...tina tina is probably the origin of the pluralising loga reading.

5 aisi is governed by an implied bāta.

6 This translation is based on the reading kyād/kya of MSS A, H, I, J, BR and NC (see variant 33), which is semiologically better in this context.

7 The commentaries explain that to compare lightning and cloud with Rādhā and Kṛṣṇa is as absurd as to compare a minute drop of water with the ocean:

e samudra hama būḍa (PC); so nāī tāv vā kana saṁāṇa

hāt. āru āpa rasa ke samudra hāu (NC); kyā kabhī kisi ko jāl ke kān kī upamā samudra se dete huce sunā

hāi (SMC). The ending of hāi is presumably determined by the rhyme.

8 The reading būnda of MSS A, D, F, H, J, BR, PH and RC (see variant 28) is supported by a large number of relatively independent MSS and is grammatically superior.

9 dījai here should be read as passive rather than as imperative.

10 The translation of rācī is problematic. I have followed the gloss of NC in interpreting it as related to rāc- ‘to love, to sport, to be attracted to’ (see SB BhK): āru āpa rasa ke samudra hāu. BC seems to gloss it as derived from rācā: samudra se jese uski rancā hāi. The other commentaries ignore it. Another possibility would be to interpret rācī as related to the adj. rāc (= rāc), which in HŚS is glossed with thōṛā, aḷgā, tanīk, and connect it with kānā. Its position far apart from kāna makes this option not very likely, but on the other hand its place in the line may have been determined by the rhyme.

It is interesting that such a majority of MSS (A, D, F, H, I, J, BR, PH, NCM, RC) support the reading rācī, which would breach the rhyme (see variant 36).

11 The interpretation of kī, suggested by MSS A, F, I, J, PH and NC (see variant 39), is of explanatory character and is probably a later addition.

12 mācī as a synonym of māgna hai, raṅgī pari hai is attested in Ś Ś. On the other hand this line is quoted as an example for the second meaning of māc-, prasiddha hōna, ‘be famous’ in HŚS. This is the interpretation given in SMC and BC as well: śrī jugal ki śāsvat ek-ras prīti sarvavidit hai (SMC); śrī śyāmā śyāmā ki nīya ekras prīti ṭī premjagat mē sarvopari prakāritī hai (BC). NC reads mācī as a synonym of māc- ‘to be caused, produced: to be stirred up, to break out’ (see OHED): sāmnī āru kuṇjabihārī kī aṭāla prīti mācī nāhī hai.

The ending of mācī is presumably determined by the rhyme.
Šyāma dances with the peacocks and delights\textsuperscript{1} the enchanted Šyāmā;  
Just so the black cuckoo sings a prelude\textsuperscript{2}; the pied crested cuckoo accompanies it, just  
so the thundering of the clouds plays a drum;  
Just so the dark dense cloud\textsuperscript{3} is black like night, just so the lightning flash displays a  
lamp;  
Haridās’s sovereigns are Šyāmā and Kuñjabihārī; delighted, Rādhā\textsuperscript{4} smiled and  
embraced him.

This is the second stanza excluded from PC (the first is KM 87). Its omission from the oldest  
commentary and MS F shows that it has not been unanimously included in the corpus of KM.  
\textsuperscript{1}The reading \textit{rijhāvati} of A, BR and RC (see variant 3) is grammatically and poetically inferior. Only RC  
persist in this change of the rhyme (cf. variants 11, 18 and 23).  
\textsuperscript{2}Dittography of \textit{-pa-} in MS D (see variant 6).  
\textsuperscript{3}The ‘dense cloud’ and the ‘lightning’ function on two levels: literal, referring to the rainy season, which  
is traditionally associated with the bliss of love-union, and metaphorical, alluding to Kṛṣṇa and Rādhā.  
NC explains that the darkness of the cloud refers to Kṛṣṇa’s oblivion of anything apart from his emotion:  
\textit{aru rauna kārī maha mattatā mē khabara kachātī nahi ki lāla jī hai}; SMC elucidates that this darkness is for  
the sake of the couple’s love-making: \textit{ramaṇiyatā lye rāni ki bhāri ādhiyārī}.  
\textsuperscript{4}The explanation of the vocative form \textit{rādhā} here is problematic, since a vocative would be semantically  
inferior in this context, and no MS offers any alternative to it. Seemingly the vocative has become  
generalised and has lost its case specificity. NC shows this effect also: \textit{syāmā rādhā jī kuñjabihārī pui  
rijhikē āśikē apanē kanṭha tē lagāvata hai} (NC). The other commentaries also read Rādhā as the subject,  
rather than as an addressee: \textit{sri hariḍās ki luṭi ne rijhkar shri lāl ko hāste hue kanṭhā se lagā liyā} (SMC);  
\textit{priyā anundū muskara karke lāl ko kanṭhā se lagā rahī hai} (BC).
The sandal paste of Hari's body is stuck to your body, looking like a yellow bodice; [Your] ornaments are crushed, why are you hiding [your] body, despite your efforts it cannot be hidden, it is as if the black cuckoo called; Your collyrium and locks are astray, you have opened the treasury of love-game-pleasures; Oh, Haridās's sovereign Śyāmā Bihārīṇī, during union [your] necklace stayed not on your neck, [but fell] into the hem of your garment.

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1 About the use of hari in KM see note 2 to KM 52.
2 SŚ quotes examples of intransitive use of lapatā-, therefore lapatānāū might be the perf. ptc. (see Snell, 1991b, p. 12) rather than the verbal noun.
3 Dittography of -nu- in MS D (see variant 9).
4 It is difficult to decide for or against the omission of kāhe kau, suggested by MSS F, H, I, J, BR, NCM and RC (see variants 11 and 12). Both the omission and the inclusion are supported by relatively independent manuscripts as well as by related ones; metre and sense do not help either.
5 About the idiomatic usage of transitive and intransitive forms of the same verb see note 8 to KM 57. Cf. also note 5 to KM 108.
6 kṛṣṇa as a synonym of koyal 'the black cuckoo' is attested in SBBhK. I was told by Ś. B. Gosvāmī that the black cuckoo is believed to give away secrets. The commentators interpret kṛṣṇa as referring to Kṛṣṇa: mānā kṛṣṇa nē tumakō bolī hain (NC); piyā ki bolāi (PC); usi prakār jīs prakār ki anek svarō mē kṛṣṇa kī bolī nahi chip saktī (SMC); tumhārī jhīvā se uccārit svar mē bhi lāl jaist väqi kā aksaraśaṅ prasāraṇ bo rāhā hain (BC). However, it is unlikely that kṛṣṇa here is used for Kṛṣṇa: usually Kṛṣṇa is referred to in devotional texts by patronyms, pet names or epithets implying identity with Viṣṇu; the name Kṛṣṇa is restricted to technical uses (cf. the only occurrence of Kṛṣṇa, as part of a compound in CP 30, see Snell 1991a, p. 211, note 17). The usage of kṛṣṇa is even more unusual in the Haridāsī sampradāya, which claims its uniqueness on the basis of its single-minded concentration on the nikūṭīja līlā (see note 9 to KM 52); indeed this is the only occurrence of kṛṣṇa in the entire text of KM.
7 Literally, 'the money-bag'.
Her breasts are jugs, her youth is blossom, the spring is kept covered\(^1\) by her bodice and garment\(^2\).

A palace of qualities, she is sitting in a garden of beauty, her face shining\(^3\).

Bihārī has the loveliness of myriads of cupids; by seeing him\(^4\) all suffering is destroyed.

Such a connoisseur is Haridās’s sovereign; she came to embrace him and they united, smiling.

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\(^1\) The reading dhāki of MS H (see variant 4) is a synonym of dhāp-.

\(^2\) basa is evidently a scribal mistake. All the MSS read basana (see variant 3), basa is corrected in MS G as well.

\(^3\) The nasalisation of -a- in lasāta, nasāta and basāta is presumably an accommodation for the rhyme. Perhaps these ptcs. follow the model of the Sanskrit present ptcs. of the active voice which have a nasal occurring in nom., acc. and voc. of the three numbers.

\(^4\) NC and SMC stress again the primacy of Rādhā (cf. VII 2.2) by forcing her into being the object and Kṛṣṇa into being the subject of desata: aise bihāri pyāri jū dekha candrama kau dekhata hai...jina ke sabā dukha kahā ki kāma dahā hai...so dukha dekhata hi nasi jāta hai (NC); śri bihāri ji...bhi āpka darśan kar sab dukhā ko nasāta huā samajhāte hai (SMC). BC follows the traditional bhakti motif, taking Kṛṣṇa as the object of desata and the sakhis as its subject: bihāri jo āpke priyatam hai unko dekhte hi hamāri vyathā vinaśta ho gai.
Come, won’t you, let us go and see the spring of Kunjabihāri;

Together amidst the young women in the fresh wood and fresh bowers with new shoots;

When the mellow sweet melody of the flute is heard, [they] blossomed in [their] bodies;

Listen, oh Haridās, the beautiful one sprinkles love lovingly and touches.

This verse is an exception to the usual metrical irregularity of Haridās’s poetry. Lines 2 to 4 show the regular metrical structure of 16 + 11 mātrās with trochee rhyme which is classified as sarasi chanda.

1 The interpretation of the second pāda of the second line is problematic. NC interprets nava juvatini as the sakhis or the desires of the couple: nava juvatina jo sakhi jana so mila mila mana sō mana paruspara sakhā kō suxta [sic] hai. athavā nava juvatina duhūna ki cāhana kō bhitara tē mila eka lvai vau. BC reads ‘the new shoots’ as referring to the sakhis and supplies a new clause - they are resplendent with unprecedented excitement: naye anurag se akhūrīt pallav ke samāna navnavaīyamān mādhurī se partipaṇīt sakhiṣaṇa āptīva utsāh se suṣobhit ho rahi hai. SMC supplies a new clause as well - together with the sakhis, Śyāmā and Śyāma are blossoming: aise vātāvaarān mē nav yuvatiyō ke sātī śyāmā śyāma praphullit ho rahe hai.

2 Dittography of -va-in MS D (see variant 7).

3 BC interprets phūllī as referring to Rādhā: śrī priyā jū prasannatā se phūllī. NC offers two possible referents of phūllī: Rādhā (aro phūllī anga mē na bhāvata hai śrī lāḍhī jō); or the sakhis (athavā ye sakhi jana). The interpretation which connects this line with Rādhā is an attempt to resolve the inconsistency between the lack of any specific reference to Rādhā in this verse and the primary importance she is later given in the theology of the HS, cf. VII 2.2.

4 anagāra can be interpreted either as the obl. pl. of ānagā or as a combination of ānagā and the neg. particle na, which would make the translation: ‘they rejoiced and could not [contain themselves] in their bodies’. BC and NC choose the latter: phūllī naḥī samātī (BC); for NC see above.

5 I have interpreted chaila as referring to Kṛṣṇa because of its gender; however Haridās’s poetry presents a number of examples where masculine forms are used with a feminine referent (cf. notes 1 to KM 55 and 1 to KM 65), so chaila can be analysed as referring to both Rādhā and Kṛṣṇa.

6 chuvāti is subj.-future used as pres. indicative. The use of the causative chuvā- for the vt. chū- is presumably an accommodation for the rhyme.
Come, oh friend, let us play far apart from the crowd;
Let us enter the lovely forest’s thicket bowers,
[Where] there are no birds and no sakhi is present, let us go to this forest and play there together;
Oh Haridās’s sovereign Śyāmā, let us throw powder with mutual love.

1 jhel- is open to interpretation: SBBhK gives 5 different meanings of jhel-: sahnā, sanay kātnā, dhakkā denā, dhakelā, phēknā and praviṣṭā honā. Three of them: sahnā, interpreted as ‘to experience’, sanay kātnā ‘to spend time’ and praviṣṭā honā ‘to enter’ are possible in this context. The commentaries opt for the first, supplying an object: tāke madhī rasa jhelā (NC); kuṇḍa-nikūṭī mē ānanda lē (SMC); ānanda pṛapta karē (BC).

2About the interpretation of kuṇḍa nikūṭa as a single unit on the model of kuṇḍa kuṭāra etc. see Snell 1991a, pp. 213-214, note 1 to CP 34.

3 The reading jahā paṁchi is supported by a number of independent MSS: A, F, H, J, BR, NCP; I (see variant 9) and by the 1740 MS (see below, note 5); however jahā is of explanatory character and is probably a later accretion.

4 na can perhaps be interpreted as obl. pl. suffix connected with paṁchi rather than as the neg. particle since birds are usually part of the bucolic scene. However, the reading of MS BI jahā na paṁchi na saṣī saṣā contradicts this interpretation.

5 MS F reads saṣī na saṣā, MS H saṣī saṣā (see variants 12 and 13). Since according to the later theology of the sect the sakhsīs have no access to the nikūṭija (cf. introductory note and note 3 to KM 62), the reading of MS H is corrected by a later hand to saṣīta saṣā. Despite the fact that saṣā is supported by only two closely related MSS, the possibility of its being the original reading cannot be ignored. It is evident from the corrections in MS H (cf. note 9 to KM 52 as well) that the MSS underwent irenic hypercorrections. Moreover, a photocopy of a MS of pada-saṅgraha, which is as old as 1740 AD, and which quotes this line as it is in the unrevised version of MS H, was given to me by N. C. Bamsal. This MS is 15 years older than MS G, which is not yet conclusive, but shows that the version including saṣā was known very early, maybe even earlier than the canonized version. A further proof is the reading of MS BI, which supports F and H (see above). Cf. also VII 2.1.

6 It is worth noting the existence of kal- as a Braj verb alongside the verb khel- and the noun keli.

7 Neither the addition of kuṇḍa(j)ahā(ii), nor the omission of prema paraspara, suggested by MSS F and H (see variants 21, 22 and 23) is supported by the 1740 MS. However, both these readings are given in MS BI.

8 Both būkā and bandana are connected with the spring festival Holi; the context of this pada speaks of spring (even though not as directly as KM 98, 99 and 101), and in accordance with this the rūga prescribed for it is basanta.

9 NC and BC interpret prema paraspara būkā bandana as a compound: anuṛga rūpa būkā bandana so melata hai (NC); īpās me prema svaraṇ parnasayi būkā bandana ek dūse par dālē (BC). However, the inclusion of paraspara seems to preclude such an interpretation (cf. note 6 to KM 93).
Now in the springtime let us play truly apart [from the others], let us play without meeting anybody else, dear, I swear by you;

No happiness is obtained when one is in two minds, do not meet any sakhi, swear by me;

You will see the enjoyment which will arise from mutual exchange\(^1\) of rāgas and rāginis;

Haridās’s sovereigns are Śyāmā and Kuñjabihārī [who says]: delight dwells\(^2\) in the rāgas\(^3\), I swear [by you], dear.

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1 pherā-pheri is attested as ‘change, exchange’ in OHED.

2 MSS D; F, H, I, BR; I, NCM; RC read ūrajapajata/jaigau/ti instead of rahai (see variant 40). This reading is poetically inferior to rahai, because it repeats the phrase ranga upajaigau from the previous line. Moreover rātga rahai seems to function as a stock phrase in KM (cf. KM 2.3, 2.4 and 61.2).

3 The interplay of the meanings ‘melody’ and ‘love’ of the original rāga is lost in translation.
Stop, stop, Bihāri jī, you are throwing powder¹ in my eyes, what² a screen³ this is for seeing the face;
You want⁴ to meet another love⁵ of yours under this pretext, I⁶ am touching your feet with a firm⁷ vow⁸.
The happiness which arises while singing and playing [with you] is of infinite excellence for⁹ the body;
Where can one find such happiness for the heart as the happiness of meeting¹⁰ and playing with Haridās’s sovereign¹¹?

¹About būkā cf. note 8 to KM 100.
The interpolation of bandana in MS NC (see variant 7) echoes KM 100.4 (būkā bandana melā).
²I have interpreted kita as an equivalent to MSH kyā in its rhetorical, rather than interrogative meaning.
³The commentaries gloss antara as a synonym of bādhā ‘obstacle’: isse to āpeke mukh niraiklune mē vyavadhān par jāi hai (SMC); is se āpeke mukh ke darśan mē bādhā upasthit ho rahā hai (BC); ātu pyārī jī kō pīya [sic] kō rūpa kamna avalokana mē antara parau (NC). antara as a synonym of of ‘covering, screen; shelter’ (see OHED) is attested in SS.
⁴This translation is based on the reading cāhata, suggested by MSS D, F, H, I, J, BR and NC (see variant 17). This reading is supported by a large number of MSS belonging to different groups, and is grammatically superior.
⁵The commentaries interpret bhāvati metaphorically in order to avoid any hint at Kṛṣṇa’s possible unfaithfulness: ho pyāre aura tumhāre mano ki bhāmātī bātā kara misa kai milāu cāhata hau. mo āngā kaça ādi tāi (NC); āpānī koi dūrā mancāthī cēṣā kamā cāhate hāi (SMC); tum āpni abhilāśā ke vaśībhūt hokar anek upāyō ke dvārā utāvīle ho rahe ho (BC). Cf. also VII 2.2.
⁶The identity of ‘I’ is uncertain. NC and BC interpret Kṛṣṇa as the subject of the second pāda of the second line: taba lāla jī bole paiyā lāgau pana pana kō (NC); priyā se us bāt ko sunkar kāl kahne lāge (BC). This is supported by the other occurrence of paiyā/pālu lāg- in KM (6.3) where Kṛṣṇa is the agent of the action. However this unmarked switch of voice might have resulted from sectarian concern about the primacy of Rādhā; cf. VII 2.2. I have followed SMC in interpreting Rādhā as the continuous subject of the second line: āpeke mukh-avlokān ke prān ke kāmān mai āpeke pariā pārtī hī. ¹⁰It seems that RC reads milā lakhe lasata (see variants 34 and 35).
⁷The repetition of pana does not contribute a great deal to the sense and is not required by the rhyme, but no MS omits it. MS NCP follows this pattern of repetitions and adds a second mano in the rhyme of the fourth line (see variant 44).
⁸The commentaries interpret mano as derived from pānā ‘4. promise, vow’ (see OHED); kyaūki tumānē yaha pana layau so tum hāre pana kō dekhisve mē pāya lāgata hau (NC); āpeke prān ke is nirvāhī ke dhanāga par mai bālihāri jātī hīhī (SMC); bālihāri jātī hī āpeke is prān par (BC).
There is one more occurrence of pana (pana) in KM (79.4), where it again has the same meaning.
⁹kau in the third and the fourth lines can be interpreted as a dative or a genitive marker, see variants 29 and 45.
¹¹The commentaries interpret svāmī here as referring to Rādhā: śrī haridāsī jī ke svāmī tuma syāmā hau. tumhātrau milāta khedāta kau sukha... (NC); śrī syāmā ki ras keli jaisā ras (SMC).
Perfumed after bathing, wearing a garment, the beautiful one sits drying her hair in the garden;

Her beautiful fingernails glitter like stars in fresh cloud while she is doing her soft hair;
Taking various ornaments [she] stands before her dear sakhi; there was [such] a mass of charm [that] the army of Kāma [was] trembling;

Haridāś’s sovereigns are Śyāmā and Kuñjābibhārī, seeing [her] beauty, the eyelids do not close.

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1 I have analysed sōde as the perf. ptc. used adverbially. This interpretation is supported by the nasalised readings of MSS A, NC; F; H and J (see variant 1).

2 This line presents an unusually long sequence of absolutes. For a similar case of perf. ptc. used adverbially (which are functionally equal to the absolutes) cf. note 7 to KM 57.

3 The commentaries gloss sundari as referring to pata: anga anga basana sundara śṛi priyā jū pahirai hai (NC); sundar vastrā ko dhāran karke (BC, SMC). However, this interpretation creates a gender problem, since pata is a m. noun and sundari a f. adj. or noun. Only three not very reliable MSS: J, NC and RC, read the m. alternative of sundari, sundara (see variant 6). For this reason I have translated sundari as a noun referring to Rādhā. Alternatively, it can be analysed as governed by the f. noun phulavāri. sundari/a is again used as a noun applying to Rādhā in KM 104.2 (see variant 12).

4 sukhamān is attested as a vt. in SS.

5 Literally: ‘dries her hair there where the garden is’. About Haridāś’s use of relative-correlative constructions see III 1.

6 Alternatively, the sakhi(s) might be the subject, which would make the translation: the dear sakhi(s) stand(s) before [her]‘; however, reading Rādhā as the subject seems to connect better with the second part of the line.

7 Alternatively, priyā can be translated with ‘attractive’ as attested in OHED.

8 The interpretation of bhayau bharu anī is problematic. I have followed the gloss of SMC and BC: saundarya ke bhār (bhārūn) arthāt adhikā (SMC); priyā kī is vihāśan rūp mādhūri se (BC). There is one more occurrence of anī in KM (71.3), again in the context of the army of Kāma but there it seems to derive from the verb ā.

9 I have interpreted dala dalakai as a collocation of dala ‘army’ and dalak- ‘to shake, to tremble’. It is also possible to analyse it as a form of the verb daladalā-, again of the meaning ‘to shake, to quake’.

10 I have translated dalakā as the perf. ptc. for the sake of consistency (cf. bhayau). dalakā could be a rhyming form of dalake, but is more naturally analysed as 3rd p. subj.-pres.

11 The commentaries read kī chahi as referring to Rādhā, and Kṛṣṇa as the referent of palakaī lāgata: pīya chabi lākhi lāgata nāhi palaka (PC); pīya...jū ke samsa khyāla sukha sō lāla nīhāla hota hai (NC); śyāmā kī is mādhūri kā daršān karne vē is tāmuvaatā ko lāl prāpta ho rahe hai kī unki palakaī bhi nāhi lag nāhi hai (BC); śṛi haridāśī kī svāminī kī chavī ko mirakhte hēe kuñjabibhārī ke palak nāhi lāgta (SMC). This interpretation follows the logic of the verse, which is a description of Rādhā’s beauty. The other, more formulaic possibility would be to read kī chahi as applying to both Rādhā and Kṛṣṇa, and palakaī nāhi lāgata - to their devotees.
KM 104

Come, oh friend¹, let us² meet Kuṭjjabhārī, and look attentively at his beloved³;

[See how] the beautiful woman⁴ plays with the handsome man, and indeed how she sings⁵;

Unexpectedly the sakhi came there, [Rādhā] was letting her beloved⁶ massage her feet;
She was lying together with Haridāś’s sovereign⁷, Śyāma, and sporting⁸ with mind and body.

¹The narrative of this verse is open to interpretation. Most commentaries read it literally as a conversation between two sakhibhārī who go to watch the play of Rādhā and Kṛṣṇa, and find him massaging her feet. RC glosses the first two lines as an address by Rādhā, who is under the illusion that Kṛṣṇa is playing with somebody else, to a sakhi: paiyau bimba um dyāna tana dekhyau apanau rāpa gaurī hauri hai gai hai jau kona svṛūpa. kahata sakhi saī dāva rasa dekhaun nava nava ratīga. aura bhīvati [sic] sundari khelata sudara [sic] saṅga.

²Yet another possibility would be to interpret this pada in the context of māna: the first two lines could be the words of a sakhi to Rādhā, lying that Kṛṣṇa is sporting with another beautiful woman in order to make Rādhā go to him. Then sasi in the first and third lines would refer to Rādhā (as is the case in KM 30.3, 40.2, 43.3). This would explain the unexpectedness of the coming, which is otherwise difficult to account for. Then the translation of the second half of the third line would be: ‘and had her beloved massage [her] feet’. A further argument in favour of this interpretation is that the third line of KM 15, a māna pada, resembles the third line here.

³MSS A, F, H, J, BR, NC and RC omit hama (see variant 8), which is of explanatory character and therefore possibly a later interpolation.

⁴NC, BC and SMC read the couple’s play as the object of desē, and supply a clause for bhāvati: ki kutjabhibhārī sō unakī bhāvati kahā kahata hai so cātā āīrī māli kē dekhē (NC); unkī bhāvati āī kaisī advētī lag rāhi hai (SMC); aur dekhe ki āī kis lāvanya vaicīrī se saundarya nidhān priyā ko apnī manohūlāsīt sāth ke udrek ke sāth līlā lāṅī rahe hai (BC).

⁵This translation is based on the reading sundara so sundari, given by MSS F, J, BR, PH, NC and RC (see variant 12).

⁶gavati, capavati and rāvati are presumably rhyme forms. A large number of MSS ignore the rhyme and read these forms without nasalisation, see variants 16, 25 and 34.

⁷All the commentaries read piya as the subject and Rādhā as the object of capavati: ki chābite jī chahi śī pāya śī pyārī jī ke cāpata lai (NC); śī pyārī jī priyatam se apne caraṇārvindā dābhā rahi thi (SMC); lāl ke dvārī priyā apne caraṇā ki sevā sampīrā karva rahi hai (BC). This interpretation stresses the pre-eminence of Rādhā in the Haridāśī sampradāya. pai is presumably an instrumental marker, denoting the agent of the action (a hypothesis supported by the reading sō of MSS BR and NCM as well, see variant 23), cf. also note 7 to KM 2. capavati is probably a rhyme form of the causative. Either Rādhā or the sakhi is the grammatical subject of the causative action, cf. note 1.

⁸Alternatively, haridāśa ke svāmī can be interpreted as referring to Rādhā: ‘Haridāś’s sovereign was lying together with Śyāma...’. This is the gloss of most of the commentaries: śī haridāśi jī ke svāmī so sīyāma lālā te māli (NC); śī haridāśa jī ki lāñjī śī lāj jī ki sāth milkar (SMC); hanārī lāñjī ārdhbyā priyā...lāl ke saṅga paun (BC).

⁹rāvati is probably a rhyme form, derived from rav- (=vilās karmā, see SK). All the commentaries gloss t with ‘play’: kahā ki tana manā karā rasa phāga khelata hai (NC); tan man se manān karne lagi (SMC); tan man se rasordra ho gai (BC).
The lover of Rādhā, Kuñjabihārī, is celebrating Holi, all the young women are saying hohohoric;
They are colouring each other, nobody is aware of anyone, smiling the Enchanter and the Fair lady captivate hearts;
Now hand joined with hand, now waist turning with waist, they are dancing, nonee’s desire is small;
Haridās’s sovereign and Śyāmā wander quite apart, avoiding the gaze of all the sakhiṣ, and search out a sheltered place.

1NC and BC read rādhā rasika as referring to Rādhā, rather than as an epithet of Kṛṣṇa: Śrī rādhā jū rasikanā ke sira matura (NC); rasik siromani śrī priyā jū (BC). There is one further occurrence of rādhā rasika kuñjabihārī in KM (25.1), where it definitely applies to Kṛṣṇa.

2Holi is seen as a metaphor for the couple’s love-play: phāga rasa khelata hai (NC); surata rūpi phāga (BC).

3I have followed the gloss of RC: bharata paraspara rāgā, because of the context of Holi and a similar occurrence of bharata paraspara in KM 19.1. However, the other commentaries read bharata as ‘to embrace’, which is also possible, on account of the metaphorical meaning of Holi: śrī jugal ek dīśre ko bhujād mē bhar rāhe hai (SMC); ek dūśre ko āśleśit karte hue (BC). The polysemy of bharata is lost in the English translation. Cf. note 1 to KM 19.

4The commentaries disagree about the subject of harata. BC reads Śyāmā as the subject and the heart of Kṛṣṇa as the object, SMC reverses them: mandāśmityukta priyā ke mukhā kā durśan karke lāl kā matti apaharaṇ ho rāhā hai (BC); manmohan lāl hās karke pyāri kā man haraṇ kar rāhe hai (SMC). The reading harati of MS F (see variant 14) betrays this same confusion. The word order supports my reading of a joint subject of harata, but the action could also be reciprocal.

5Homoeoarcta of karata (third line) to -rai (fourth line) because of -rai (<mo>rai- <nyā>rai) in MS RC (see variants 25, 29).

6Haridās ke svāmī can refer to Rādhā as well; then Kṛṣṇa will be implied, and the translation will be: ‘Haridās’s sovereign Śyāmā [and Kuñjabihārī]’.

7For tāki sōri see note 9 to KM 19. PC glosses it with: tiya mana melata; RC analyses it metaphorically: aṃsa bagala khori jaghana takata chaīla rasa bhoi.
In a new bower-abode, in the presence of the young one, rāga Gaurī was established on a new viṇā.

The lover's glance was fixed on her swift fingernails which bestow happiness like ten moons raining nectar;

Pleased and delighted the lover gives [her] his decorations, his garments and the garland on his chest, he puts his tongue between his teeth on seeing her lion-waist;

[Śyāma], the giver of delight to Haridās, and Bihārī embrace, the god of love rises, they sport with vigour.

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1 Haynes reads nikūṭja and graha as separate units, and the second navala as referring to graha: ‘In a fresh grove, before a new home.’ However, nikūṭja graha is more likely to be a compound (like kūṭja mahāla, see KM 21.4 and 87.1). I have interpreted navala as substantival use of the adj., referring to Kṛṣṇa. The extended form navele is attested in SS as referring to Kṛṣṇa.

2 madhya is a rather unexpected ppn. in this context. For a similar case see KM 66.2 (hāthī kinnari madiya).

3 My translation is based on the reading ki, suggested by MSS A, F, H, I, J, BR, PH, NC and RC (see variant 15); this reading is supported by a large number of relatively independent MSS and is semantically superior.

4 The lion-waist of the heroine is a stock simile (cf. CP 43.3 and 71.6, see Snell 1991a, pp. 145 and 170).

5 The interpretation of ārambahati is problematic. NC and SMC analyse it as a rhyme form of ārambah: surata jo āṛṣṭi ati sundara rati tākō ārambah hai (NC); surati kā prārambah ha (SMC). ārambahati is also a style of dancing, a feature of the tāṇḍava dance (see Bose 1970, p. 11). Because of this it is analysed in Bhāratiya sāutgīt paramparā aur Śvāmī Śrī Haridās as a technical term, see Raṅgīn 1970, p. 22. NC interprets ārambahati both as ‘beginning’ and as a ‘style of dancing’: surata sambhūt ārambahati nītya prārambah karne lāgi. A more general meaning of ārambahati, sāhas kī manovṛtta, is attested in SBBhK; my translation is based on this.
The two are swinging standing on the swing; Moving fast, and with all their force, they hold firmly the swing-ropes. From time to time the love of the way of secret joy and the groups of rāgas and rāginis swell; Haridās’s sovereigns Śyāmā and Kuñjabihārī are drawn out only by being coloured with love’s colour.

1NC, PC and RC interpret this pada metaphorically in the context of the couple’s love-sports: the swing stands for the couple’s bliss: ānanda rūpa dola (NC), or for their alliance: surata hūḍāra (PC), karata surata thāṭhe (RC); the handle - for their arms: bhūja dāḍī (NC), dāḍī pākara gāhī bhujamīlā (PC), bhūja dāḍī pākara (RC); rāga is a metaphor for Kṛṣṇa’s love, and rāginī - for Rādhā’s: jo rāga saṅeha cālla piya hā rāginī cālla priyāli kī (NC), or for their words: bacana jūṭhā rāginā bāḍhe (RC). Cf. notes 1 to KM 48, 1 to KM 61 and 3 to KM 88.

2This translation is based on the emendation hā/hā, suggested by MSS A, D, F, I, J, BR, RC; H and NC (see variant 2). There is strong manuscript evidence for this reading; moreover in this context hā is a lectio facilior, compared to हा. The commentaries are not unanimous in their interpretation of हा gata. NC and BC read it as referring to Rādhā’s favourable disposition: हा, या भली गाहा भलात (NC); svikṛtiparāk bhāvā kho prakat karte hue (BC). This is evidently the meaning adopted by the scribes of MSS D, F, H, I, J and BR as well, since these MSS give the lectio facilior gatha rather than gata (see variant 3). I have followed the interpretation of RC and SMC: हा हा bolata gati visū (RC); pūrī gati ke sāth pēg bhrā nahe hai (SMC). I have not been able to locate any further examples of हा and gati used together; however, I was told by S. B. Gosvāmī that this combination must have originated from the common usage of the interj. हा when people swing high. SBBhK explains that हा is an interj. for stopping, rokne yā mūrī karte ke artha mē prayuktā ek avyay, which meaning might be related to the use of हा in the context of swinging.

3I have followed the commentaries in reading jaisi ba ja ke as connected with jora. Since jora is a m. noun, the reading jaisau/jaiso of MSS D, F, H, I, J, RC and BR (see variant 5) would be grammatically superior. The choice of jais- rather than jin- here is peculiar, since the context seems to require quantitative rather than qualitative sense.

4All the finite verbs in this verse: gahe, badhe and kāḍhe can be analysed both as 3rd p. subj.-pres. and as m. pl. perf. pts.

5For a discussion on dāḍī see note 6 to KM 61.

6It seems that formal rather than semantic considerations prevail in priti ki rāhasi rasa riti: the accumulation of rasa riti and priti enhances the effect of the alliteration of र-, and the assonance of र-, s- and ī.

7rāhasi is open to interpretation. I have adhered to SMC and BC, which read rāhasi as a synonym of rahasya ‘secret, mysterious; a secret, a mystery’ (see OHED): prem ki rahasyātmak ras-rīt ke sāth (SMC); ati nirūb rahasya ras ke...manobhāvā ko (BC). rāhasi could be interpreted also as a synonym of rāsa (see OHED) or as ‘solitary place’ (see SBBhK).

8The majority of MSS: A, D, F, H, I, J, BR, PH, NC and RC add the genitive postposition ke (see variant 20). However ke is of explanatory character and might have been a later interpolation.

9The commentaries gloss kāḍhe as a vi.: kāḍhe kāahā ki saṃehā hā kī māṭī sukhā rūpa ho gaye (NC); māṇō rāg mē rāg kar hā nikle hai (SMC); BC reads śrī yugal ke anūg prem ke raṅga se kāhā [sic] hue lag rahe hai. An intransitive meaning of kāḍhā is not attested. It is possible that the vi. was intended and kāḍhe is simply an accommodation for the rhyme.
Kuñjabihārī swings on a swing;
On the other side [of] the passionate bridegroom of Rādhā is that skilful young darling;
3 She laughs tumultuously and stops not, though he restrains her; the dear one calls out in great distress;
Haridāś’s sovereign Śyāma says: oh beloved, protect me now, I am entreating you, dear.

1 This translation is based on the reading or, suggested by MSS A, D, F, I, PH, NC and RC (see variant 3), which is semantically superior in this context.
2 I have followed BC in interpreting rasika rādhā bara as referring to Kṛṣṇa: dūṣrī or rasik rādhāvar lāl. In this way the amassing of five epithets of Rādhā would be avoided, and the m. rasika would be connected with its more natural referent. However, rasika rādhā bara could be read as applying to Rādhā as well; this is the gloss in PC, NC and SMC: dvāṭyā [sic] or śrī rasika svāmīṇī (PC); dūṣrī or rasika svāmīṇī rādhā jo mahā śreṣṭha hai (NC); dūṣrī or rasik-agraganyā navanāgari dulāri rādhāji hai (SMC).
3 The interpretation of the third line is problematic. It is obvious from the readings rahata and hāsista/hasasta of MSS A, D, F, H, I, J, BR, PH, NC and RC (see variants 9 and 10), and from the reading bilabilati of MS RC (see variant 14) that there is a confusion as to who is the subject of which action in the line. The commentators read Rādhā as the subject of rahati and hāsati, and Kṛṣṇa as the subject of bilabilātā: rākhatā śramaṇita hidora [sic] āṅga tyau tyau jhulavati [sic] vāna āha hāśa puni karata ati piya kamjorahī jīm. bilabilātā taba kahata piya (RC); śrī rādhājī śrīlāl ke roke par bhi nahi ruki aur āhā rāhī hai, kintu priyatam unhē dekhhār ātur ho rāhē hai (SMC); lāl bār bār dhīre gati lane kī pāṛthnā kar rāhē hai. priyā muskārātā hai (BC). However, this interpretation presents a narrative problem: why would Kṛṣṇa want to stop the swing? The glosses of NC and BC attempt to elucidate the logic of the narrative. NC gives two possible explanations: the first one reads the swinging as a metaphor for the couple’s love-games, and here rākhatā is interpreted as ‘to place’: piya [sic] āṅga anāga pai rākhaṁ pai rahata rāhīṁ anāga piya [sic] ati āturā hai; the second explains that Kṛṣṇa wants to stop the swing in order to look at Rādhā’s body: kaṭi rāpā dūṅkula taba piya [sic] bhujantāla galake priyājau kau badana dekhhātā hai. aru kahata hai kī mati jhulāu. BC suggests that the reason for Kṛṣṇa’s entreaty is his worry that the delicate Rādhā would get tired: priyā kī suktumārtā anubhav kar lāl ke pṛāga chaṭatāḥ rāhē hai aur rukne ke lie anuṛodh karte hi jā rāhē hai.
4 Most commentaries ignore kahakaha (kahe). The reading kahi of MSS D, BR and NC (see variants 11 and 12) and the gloss of BC, śrī lālī bār bār kahē hai kī priyā ab kī thāhar jīvē, betray semantic confusion on the part of the scribes and the commentator, who evidently have read kaha as derived from the verb kha-, rather than from the Arabic [qahqaha] ‘a loud laugh; burst of laughter’ (see OHED).
5 rāgā na rahati can be seen as another example of the idiomatic usage of transitive and intransitive forms of the same verb (cf. notes 8 to KM 57 and 5 to KM 97).
6 Since MSS D, F, I, J, BR, NC and RC read rahata and ha(n)pasta (see variants 9 and 10), they include the explanatory priyā (see variant 13) probably in order to clarify the subject (see note 3).
7 rāṣi haḥā is open to interpretation. My translation is similar to the gloss of PC and SMC: śrī pīyārī rākhi lehu (PC); maṁ hā-hā hāṁtha hā, āḥ maṁ raṁ ṭakā karē (SMC). RC renders haḥā as an interj. of distress: kahata piya hā hā rāṣi niḍāna. NC and BC read rākhi as a vi.: śyāma...kahata kī aṁ pīyārī abakē rākhi hā hā khāhta hā hā ēka rahau (NC); hā priyā ab to āp thọṛā ruk ājīvē maṁ āpki hā hā khāhte hue bahūyā letā hā (BC).
What is this bad character of yours? When I meet you the dawn comes quickly; In the twinkling of an eye, the sunset becomes daybreak, it seems that [with the] first move the game is finished;

[Your] coming and going are burdensome to me, with the coming of the sun I die;

Oh Haridās’s sovereign, now it is your responsibility, I adjure you, how much happiness is going.

1. chiyā in similar context appears in KM 25.3 and 62.4, cf. notes 7 to KM 25 and 12 to KM 62. The commentaries interpret chiyā as related to chi: yaha chiyā bāta hai yakaṁ chāḍau (NC); āpā ākāś svabhāv hai, chiḥ chiḥ (SMC); āpā yah ākāś svabhāv hai hāy hāy (BC).

2. About the use of prakṛti in KM see note 6 to KM 14.

3. The form paha [prabhbh-] ‘dawn’ is attested in SBBhK.

4. The commentaries interpret pahili as the pnp. (ke/se) pahle ‘before; earlier (than)’ (see OHED): khel kā pārāmbhā hone se pahle (SMC); khel ke pahle hi (BC). The f. ending of pahili can be explained grammatically, but not semantically with the f. noun sahīmbhā: the translation ‘the first checkmate comes’ would raise a question about the other checkmates. For this reason I have supplied the f. noun cālā ‘movement’, which would account for the f. form pahili.

5. Literally: ‘it is checkmate’, cf. note 5 to KM 81.

6. āvata jata is open to interpretation. The only other occurrence of āvata jata (in KM 8.1) does not help to establish its meaning here with any certainty. The commentaries explain the intended meaning in different ways: NC analyses it as referring to Rādhā’s changes of disposition: āvata jata kahā ki jo bāhutā jatanāri kāri tu tuma kāśi prasanna karnāi. āru naikā tumhārau mana jāba kārā lā or prasannati mai āvata. āru jāba nēka āyuga [sic] chhauv āru aprasannatā bhāi. āru tumhārau mana mere augunana mē jāta so gharī gharī ke rūsānē pahara manāvata jāta. BC reads āvata as referring to Kṛṣṇa and jāta - to Rādhā: jāise māi ap ke sāmīp ātā hū vihā āp apne man ko hajā leti hai. SMC glosses unhelpfully: yahā ānā aur jānāi.

7. bhārau as a form of bhārī is attested in ŚŚ, and the phrase bhārī pāmā ‘to outweigh; to be burdensome’ is given in OHED. Similar is the interpretation of the commentaries: so yahā dukha ati bharau pārav (NC); bhārī pārav hai (SMC), mere ko ānā bhārī pārav hai yānī dukh hotā hai (BC). Haynes reads bhārau as a form of bhūra ‘daybreak’: ‘[And when] dawn has come’.

8. The interpretation of pītāu is problematic: pītāu as ‘sun’ is attested in HŚŚ. NC and BC read it as ‘flower’, a meaning quoted in SBBhK: pītāu man jāta. kahā kī phūla ānanda kau kumālāya jata (NC); jaisē pūṣpa kumālā raḥā ho is prākār mēra man sustā pār ṛaḥā hai (BC). SMC glosses pītāu with unāga ‘height of feeling, strong desire’ (see OHED): unāga samāpta ho jāṭī hai. It is not clear if the authors of SMC have derived this meaning from pītāu ‘fire’ (see HŚŚ) or from prīti ‘love’ (see OHED).

Haynes translates pītāu as ‘yellow’, referring to the colour of the day: ‘with the [first] yellow I wilt’.

9. SMC reads māthāi as a shortened form of māthe pānā ‘to be the responsibility of’ (see OHED), and trana as representative of transa tor- ‘to sacrifice’: āpke ārā māthī hai, bahlīhī hai (SMC). Similar is the interpretation of NC tumhāre māthāi tras hai tumahī kahau kitau sukha jata hai. Since I have not been able to locate an expression which connects māthāi and trana, I have followed these commentaries in interpreting them as two separate units and abridged versions of the above-mentioned collocations. BC glosses māthāi as applied to Kṛṣṇa, and the whole phrase as an expression of humility and veneration: āpke samāṇākār merā mastak trpyat avanat hai.

10. kitauka: see note 1 to KM 66.
The beautiful \(^1\) pair \(^2\), the two young people, having emerged from the dense wood were standing;

Body resides in the body, mind shines in the mind \(^3\), beauty grows in both directions, like lightning emerged from a thick cloud;

\(^4\)Mohana [’s voice] is deep and low, it seems \(^5\) that from the words of the beloved the sound of the cuckoo is produced;

Haridāś’s sovereigns are Śyāmā and Kuṇjābīhārī, can there be anyone whose thoughts are fixed elsewhere? \(^6\).

\(^1\)The form *kavini* is not attested. The reading *kavani* of MSS A, D, I, J, BR, PH, NCP and RC (see variant 3) is given in SBBhK.

\(^2\)This translation is based on the reading *juga*, suggested by MSS F, H, J and NC (see variant 2), which avoids the tautology *juva* - *baisa kisora*.

\(^3\)Haynes reads *śobhā* as the subject of *basata* and *ласата*: ‘Great beauty dwells in [their] bodies [and] shines in the hearts of both’. All the commentaries analyse *tana* as the subject of *basata* (and *mama* of *ласата*): tana mai tana mama mai mama milavata (PC); tana mē tana basata. kāhā ki ṛṅga mē ṛṅga mila rahe hai. mama mana mē lasata kāhā ki mana mana douna ke eka ruci liyē milike lasata hai (NC); ek dūṣre ke ṛṅga se ṛṅga evaṁ man se man saṃśleṣṭa hai (BC).

\(^4\)The interpretation of this line is problematic. Both BC and NC read *kokilā* as referring to Kṛṣṇa, rather than as a simile for Rādhā’s voice: *bidita pīkā bānī kāhā ki śo pīya [sic] rūpa kokilā nitya basanta ritu aṅga aṅga ki praphulhitā cāhata hāi...lāla jū bolata hāi. so māṅo kokilā priyā jū ke bacana tē bacana upajata hāi (NC); yadyāpi nāyak sahas bhāri śvāz hāi par is samay aise kokilā samān bol rahe hāi māṅo śrī priyā jū bol rahī hāi (BC).

\(^5\)MSS A, I and RC read *badata* ‘speak’ (see variant 25). This is a semantically superior reading, because it supplies a referent for *gahara gambhira*; it also avoids the tautology caused by the interpolation of *manau*°° in MSS D, F, J, NCM and BR (see variant 28). However, there is not enough manuscript evidence for this emendation, and *badata* seems to be a lectio facilior compared to *bidita*.

\(^6\)Literally: ‘Who is such a person, whose mind is fixed somewhere else?’ This translation is based on the omission of *matai*, suggested by MSS F, H, J, BR and NCM (see variant 43). The addition of *matē* (presumably a rhyming form of *matai*) ‘opinion, view; feeling; system of opinions; doctrine; persuasion; sect, party’ (see OHED) seems to be an ieric hypercorrection. The form *anatai/*ai ‘elsewhere’, required for the rhyme is attested in SBBhK.
Chapter VI

Aṣṭādaś siddhānta and Kelimāl:
Text in a singing tradition

The symbiosis of Haridās’s padas with a singing tradition has already been mentioned in the chapter on textual criticism. Given the present lack of data on the oral tradition, however, this thesis has concentrated primarily on the analysis of the written text. However, some musicological work on the HS has already been done, Saksenā’s (1990, pp. 163-204) description of the samāja in the HS being the most notable example. The current research of another ethno-musicologist, Selina Thielemann, should at last provide the rasikas of the rasika sampradāya of Haridās with an exhaustive musical analysis.

I argued that Haridās’s padas are affiliated to a singing tradition for three reasons: the connection of the verses with a rāga; the inclusion of a chāpa (bhanīta); and the lack of any apparent metrical structure (except the almost totally regular four-line arrangement), suggesting association with the musical style of dhrupada. This chapter will provide a close, albeit non-musicological analysis of these three elements.

1. Rāgas in Aṣṭādaś siddhānta and Kelimāl

The only organising principle of AS and KM is the rāga distribution of the padas. The structural function of the rāgas is evidently very formalised since in most manuscripts a new numbering sequence begins with each rāga1.

All the MSS agree (with a few deviations) in how they assign rāgas to padas, more or less following the rāga sankhyā kavitta2 quoted by MSS BR and RC1:

\[
\text{prathama rāga Kānhara mē āśa sukha āśa ban,} \\
\text{baśa kedāre mālīhāi sarasa rasa rasa mē;} \\
\text{bāraha kalyāna gīrāra sārāṅga sara bandhāna,} \\
\text{daśa hai bibhāsa dvai bilābala prakasa mai;} \\
\text{aṭha hai malāra dvai gauḍa malāra paṛcaka hai vasanta} \\
\text{gaurī chaī maṭa dvai bilāsa mai.}
\]

The exceptions are:

1. MS F gives KM 105 twice: in rāga Kānharau and in rāga Gaurī;
2. MS F substitutes Vibhāsa with Vilāvala;
3. MS H enumerates KM 96 under Malāra rather than Gauṛa malāra.

1 Unlike KM and AS Hit Harivāmśa’s Caurāsī pad has serial numbering 1 to 84. R. Snell speculates that this might have been due to the 'meaningful' significance of 84 as a sacred number (personal communication).
2 It is worth noticing that an analogous rāga sankhyā kavitta is included in some MSS of the Caurāsī pad. As is the case with Haridās’s vāṇi, this kavitta does not appear in the earliest existent MSS of Harivāmśa’s vāṇi (Snell 1991a, p. 313). This suggests that in both instances the rāga sankhyā kavitta must have had a descriptive rather than a prescriptive character.
4. There is little agreement about the rāga assignment of KM 109: MSS I, J and BR group it under rāga Naṭā, MS H under rāga Vibhāsa and the remaining MSS under rāga Gaurī. Even MS RC1, which quotes the kavītta, does not follow its specification (including KM 109 under rāga Gaurī rather than Naṭā, it reduces the number of Naṭā padas to one).

5. MS BR assigns the last five padas of AS to rāga Varārī, and PH to rāga Kāṇharau, instead of the standard Kalyāṇa.

The rāga groupings do not show any thematic or textual coherence except for the padas with springtime and monsoon context, which are in rāgas Vasanta and Malāra/Gauṛa malāra respectively. These are KM 89, 90, 91, 93, 95 for Malāra; 96, 97 for Gauṛa malāra and KM 98, 99, 100, 101, 102 for Vasanta. However, most of the padas connected with Holī and Hiṃḍora are allocated to different rāga groups: KM 48 to Kēdārau, KM 61 to Kalyāṇa, KM 75 to Sārāṅga, KM 84 to Vibhāsa, KM 88 to Malāra, KM 105, 107, 108 to Gaurī.

In four padas the name of the rāga to which the stanzas have been assigned appears in the mūla itself (the spelling follows MS G):

KM 32.3 sruti ghuri rāga kedārau jamyau, adharātī nisā rō rō suṣa;
KM 52.3 nṛtata jugala kīsora jubati jana mana mili rāga kedārau macyau;
KM 89.4 śrī haridāsa ke svāmī syāmā ke mili gāvata jamyauā rāga malāra kisaura kisorani.
KM 106.1 navala nikuṇja graha navala āgaī navala bina madhya rāga gaurī thātī.

In a number of padas there is a connection between time references and rāga:

1. KM 33 and 47 are associated with a night context and are assigned to the ‘night’ rāga Kēdārau;
2. KM 76 and 77, and 86 and 87 have subject matter connected with the morning time and are allocated to the ‘morning’ rāgas Vibhāsa and Vilāvala.

However, this explicit correspondence in temporal association between subject matter and rāgas is the exception rather than the rule.

From the data it seems that in regard to rāga sequence and pada arrangement within the rāga units there were at least two ‘musical compilations’ of Haridās’s vāṇī: MSS H and BI give a completely different order (from the remaining MSS) of rāgas and stanzas.

The rāga sequence in H and BI is not identical but is quite similar. They both start with Vibhāsa, followed by Vilāvala, then BI continues with: Vasanta, Sārāṅga, Malāra, Gaurī, Naṭā and Gauṛa malāra, and H enumerates: Sārāṅga, Naṭā, Malāra, Gauṛa malāra, Vasanta, Gaurī. Both H and BI finish the sequence with Kalyāṇa, Aḍano, Kanhārau and Kēdārau. The order of rāgas in the rest of the MSS is almost reversed: starting with Kāṇharau, followed by Kalyāṇa and finishing with Naṭā.
The usual context in which rāgas constitute a coherent sequence is that of the literary ragamālā. But the ragamālā texts consulted do not match Haridāś’s poetry.³

Very different is the result when one applies to the sequence of rāgas in AS and KM the ‘time theory’ in Indian music, which associates the performance of rāgas with particular times of day and night⁴. There is no general agreement regarding the details of the time theory among different gharānās but the following extract⁵ from the table quoted by Swarup (1933, pp. 175-177) reflects widely accepted views:

Table 6
Rāgas in accordance with the time of the day

<table>
<thead>
<tr>
<th>Time</th>
<th>Names of rāgas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dawn to early morning</td>
<td>Vibhasa</td>
</tr>
<tr>
<td>Earlier part of the morning</td>
<td>Bilavala</td>
</tr>
<tr>
<td>Latter part of the morning</td>
<td>Asavari</td>
</tr>
<tr>
<td>Midday</td>
<td>Saranga</td>
</tr>
<tr>
<td>Evening, dusk</td>
<td>Gauri</td>
</tr>
<tr>
<td>Earlier part of the evening</td>
<td>Kalyana</td>
</tr>
<tr>
<td>Latter part of the evening</td>
<td>Darbari kanhra</td>
</tr>
<tr>
<td>Midnight</td>
<td>Malar</td>
</tr>
<tr>
<td>Late after midnight</td>
<td>Basanta</td>
</tr>
</tbody>
</table>

The sequence of rāgas in AS conforms completely to this theory: the first rāgas in the AS are the ‘morning’ rāgas Vibhāsa and Vilāvala, followed by Āsāvari (latter part of the morning) and the ‘evening’ rāga Kalyāna (or Kānharau).

The sequence of rāgas in KM is more problematic. The order of rāgas in MS H fits this theory perfectly: starting with the ‘morning’ rāgas Vibhāsa and Vilāvala, continuing

³The texts consulted are: Saṅgīta-makarandā, Catvarīṇātīkā-rāga-nirūpāna by Nārada, Saṅgīta-Nārāyaṇa by Mahārāja, Rāga darpana by Somā Svara Deva, Rāgamālā by Kallināṭha, Rāga-Mālā by Māyākaraṇa, Rāga-taraṅgini by Locana, Rāga-vivodha by Somanātha, Saṅgīta-darpana by Dāmodara Miśra and Anupā-saṅgītāntakā by Bhāvakāsha (see Gangoly, 1948; the spelling of the work and their authors follows Gangoly).

⁴For the time theory see: Popley 1921, pp. 62-63; Bandopadhyaya 1950, pp. 47-50; Strangways 1989, pp. 151-180; Danielou 1968; Gangoly 1948; Kaufmann 1968; Šwarup 1933, pp. 175-177.

⁵In this extract I have included only the rāgas which occur in KM or AS. The names of the rāgas are as given by the author.
with the ‘noon’ rāga Sārāṅga, the ‘evening’ rāgas Gaurī and Kalyāṇa and finishing with the ‘night’ rāgas Ādāno, Kānharau and Kedārau. The three seasonal ragas Malāra, Gaurī malāra and Vasanta are positioned in the middle of this sequence, which does not conflict with the time theory because there is no agreement about the time with which these rāgas should be connected. MS BI largely conforms to this theory, starting with the ‘morning’ rāga Vibhāsa, continuing with Sārāṅga, Gaurī, Kalyāṇa, Ādāno, Kānharau and Kedārau. The only deviation from the expected pattern is that Vibhāsa is repeated twice and rāga Gaurī is situated between Vibhāsa 1 and 2. Much more difficult is to find any logic in the ‘standard’ order of rāgas in KM. rāgas connected with the same time seem still to be grouped together, but the sequence starts with the ‘night, evening’ rāgas Kānharau, Kedārau and Kalyāṇa, goes through the ‘noon’ rāga Sārāṅga to reach the ‘morning’ rāgas Vibhāsa and Vilāvala and again return to ‘evening, night’ rāgas Gaurī and Nātā.

The close association of the sequence of rāgas in some MSS of Haridās’s lyrical verses with the times of day and night may indicate that the rāgas were allocated to the text in order to apportion it for the purposes of aṣṭāyāma sevā, the worship of the deity through the various watches of the 4-hour period. This might also explain the relative uniformity of the MSS in the order and distribution of rāgas.

The MSS also largely agree on the order of stanzas within the different rāga groups. The major exceptions again appear in MSS H and BI, especially with regard to the sequence of stanzas under the heading of rāga Kānharau. It seems that the most feasible explanation for this is the fact that Kānharau is the largest rāga unit. It is likely that in oral transmission, which requires memorization of the text, this would be the unit with the highest number of deviations because of its length.

In his analysis of the textual history of Nāmdev’s songs Callewaert (1989, p. 107) speaks of an interesting connection between the regularity of the rāga and the ‘authenticity of the songs’: ‘It appears that those songs which show some irregularity as far as the rāg [sic] is concerned, are often less ‘authentic’ from the point of view of occurrence in MSS., of order and of variants’. It seems that all differences in the rāga assignments in the MSS appear in the same ‘problematic zones’ of the texts:

1. MS F omits KM 87 and 96. MS H follows F in not including 87, and changes the rāga of 96 from Gaurī malāra to Malāra. Both padas 87 and 96 are at the end/beginning of rāga units which makes both lacunae and conforming to the rāga of the previous group easy.

6Saksena (1990, p. 177) asserts that the ācāryas of the HS are characteristically so absorbed in the nītya vibhāra that they cannot perform aṣṭāyāma sevā, which requires strict awareness of time; indeed the tradition claims that this was the reason why Bihārinidas handed over the service of the mūrti of Bihāri to Jagannāth. But although, this statement might be true of the sādhus it is hardly applicable to the gosvāmins of the sect.
2. KM 109 presents most problems with its rāga allocation. Grouping it under rāgas Naṭa, Vibhāsa or Gauri, the MSS agree on their disagreement about the rāga assignation of this pada. None of the rāgamālās seems to suggest any connection between these three rāgas.

3. The ‘problem zone’ in AS is after AS 13, where MSS BR, C, F insert extra padas, and MSS BR and PH change the rāga, substituting Varāri and Kānharau for Kalyāṇa.

2. The chāpa in Aṣṭādaś siddhānta and Kelimāl

The role of the chāpa in the syntax of the last line is a question which deserves careful consideration. Unlike a great number of padas where the syntactic connection of the chāpa is very loose and open to different interpretations (see Hawley 1988, pp. 277-278 for Sūrdās, Entwistle 1993 for Kevalrām7, Snell 1991a, p. 112-113 for Hit Harivaṃśa), the chāpa in most of Haridās’s padas, although frequently problematic, is an integral part of the syntax of the last line. The chāpa in KM poems usually follows the widely spread pattern ‘X’s lord Y’, whereby Y is represented by Haridas’s preferred epithets for Rādhā and Kṛṣṇa, syāmā and kuṇjajabīhārī (just as Mīrā, for example, most often calls her lord giridhara nāgara). Moreover the chāpa haridāsa ke svāmi syāmā kuṇja bīhārī may have been the origin of Haridās’s title, svāmi, which differentiates him from his namesakes in Indian cultural history.

The general model of the chāpa in KM is haridāsa ke svāmi syāmā kuṇja bīhārī, in which Haridās’s name is anchored to the rest of the signature by a genitive ppn. Unlike KM, the most common pattern of the chāpa in AS is constituted by Haridās’s name and a bhanītā verb of ‘authoring’: kahi haridāsa. Rarely kahi is replaced by a vocative: suṇi haridāsa. However, there are a few padas in KM which follow the model of AS: KM 65 (kahi haridāsa); KM 9, 10, 19, 99 (suni haridāsa) and vice versa - AS 2, 3, 12 adhere to the version of the chāpa in KM. Presumably this difference between the chāpas in the two texts is determined by their different subject-matter; the ‘kahi X’ pattern is more common with padas of didactic character, which expound general bhakti doctrines (cf. for example Kabir).

The chāpa in KM presents many more problems and uncertainties than that in AS. Unlike AS it shows a large number of variant readings. Therefore it would be useful to see what the variations of the general model are, and in what kind of semantic contexts they appear8.

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7There is no discussion of the chāpa in Entwistle, but almost any poem would serve as an example of the loose syntactic connection.

8Full listing of the chāpa in AS and KM, following the scheme suggested here, is given in appendix IV.
The majority of verses show a *chāpa* which includes both *syāmā* and *kuṇjabihārī*. Roughly we can divide this type into the following categories:

1. *chāpa* as an integral part of the syntax of the line:
   1.1 Both *syāmā* and *kuṇjabihārī* exercising the same syntactic function (subject/object, part of attributive construction);
   1.2 *syāmā* and *kuṇjabihārī* exercising different syntactic functions (addressee/subject/object, part of attributive construction).

2. Formulaic use of the *chāpa*.

The above categorisation cannot be precise since the different types merge (this is especially true of 1.2 and 2; the examples of these two categories are listed according to the highly subjective choice exercised in the translation; the notes which discuss the alternative interpretations are also quoted). The division is further complicated by the readings of the different MSS, although it is worth mentioning that this model of the *chāpa* shows less manuscriptal variation (compared to the following two models). The most common variant is the alternative *syāma* for *syāmā* in MS H.

The typical speaker of the last line is a *sakhi*, and the context of the *padas* is description of the beauty of Śyāmā and Kuṇjabihārī or of their activities: dance, love-play, swinging, playing Holī etc., and eulogy of their qualities. In some cases (KM 8, 14, 39, 44, 64) the last line reports the union of the two after Rādhā’s display of *māna* presented in the previous three lines.

The model discussed above has a variation in which only *syāma* or *syāmā* is present. This deviation shows a large number of manuscript variants aimed at ‘correcting’ it to the commonest model, even if this emendation would turn the *chāpa* into a mere formula. This is especially true of *padas* where the *chāpa* quotes only *syāma* (particularly if it is followed by *kuṇjabihārī*), which is repeatedly ‘corrected’ to *syāmā*. MSS C, F and NC are most persistent in this change, but it also occurs often in MSS A, D, J and RC.

The *chāpa* variation which reads *syāma*, usually occurs when he is the subject of the last line. (There is only one example in which *syāma* is an addressee, and two examples of his being an object.) There are two main patterns:

1. *haridāsā ke svāmi syāma (kuṇjabihārī) (kahata)* followed by *kahata*. This pattern can include or exclude *kuṇjabihārī*.
2. *haridāsā ke svāmi syāma kuṇjabihārī* not followed by *kahata*; it typically includes *kuṇjabihārī* after *syāma*.
The usual context of the padas where Śyāma is the subject of the last line is either māna or eulogy of Rādhā. The one example of a vocative is addressed by Rādhā to Kṛṣṇa, and the two instances of his being an object in the last line are in observations made by sakhis.

**haridāsa ke svāmī syāmā**

Similar variation of the chāpa includes only syāmā, sometimes followed by (kuñja)bihārini: KM 75, 85, 91, 97. Again this variation shows a relatively high number of manuscript variants (but not as high as in the previous section), mainly concerning the interpolation of kuñjabihārī or the transformation of (kuñja)bihārī to kuñjabihārī (imitating again the commonest form of the chāpa). Note also the already mentioned substitution of syāmā by syāma in MS H.

The great majority of cases quoting this variation of the chāpa show Śyāmā as the object of the sentence or as an addressee. In limited examples she is also the subject. An interesting problem in this variation of the chāpa, created by Haridāsa’s characteristic usage of m. nouns with f. referents (see III 6.1.7 and note 1 to KM 55), concerns the identity of the referent of haridāsa ke svāmī. In a few examples it seems that it applies to Kṛṣṇa (rather than to Śyāmā), and he then becomes the subject of the action (KM 15, 89, 105).

The typical speaker in the line is a sakhī (or sometimes Kṛṣṇa) who extols Rādhā’s qualities, tries to appease her, or announces her union with Kṛṣṇa after her sulking.

**haridāsa ke svāmī**

The last of the variations of the main model of Haridāsa’s chāpa does not include either syāmā (syāma) or kuñjabihārī, but reads only haridāsa ke svāmī. Some of the MSS (most conspicuously NC, C and J) have again tried to tailor this variation to the commonest model.

The question about the identity of the referent of haridāsa ke svāmī was raised in the discussion of the chāpa variant haridāsa ke svāmī syāmā. Here too it is sometimes rather uncertain whether svāmī refers to Rādhā, to Kṛṣṇa or to both.

The general context suggests that the referent of svāmī in KM 82 and 98 is Kṛṣṇa, in KM 109 and KM 102 (?) Rādhā, in KM 18 the two of them. KM 62 presents an identity problem: evidently the referent is singular, but it could be either Kṛṣṇa or Rādhā. In all of these verses (apart from KM 109) the speaker in the last line is a sakhī.

There are three cases in KM in which the seal of the author is completely different: KM 21.4 reads haridāsi jorī; KM 106 - rasada śri haridāsa bihārī, and KM 25 has no chāpa, but

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9In view of this problem I have translated svāmī with the gender-free ‘sovereign’. 
mentions Haridās’s name in its second line and Kuñjabihārī’s name in its first line, thus making Haridās a participant in the events described in the pada.

This example also raises the question of Haridās’s role in these verses. It was mentioned above that the last line is often an observation made by a sakhi. However, one could equally say that this conclusive comment is made by the poet himself, and that his personality merges into the personality of a sakhi. This is evident from 1st p. stanzas like KM 3, and especially in verses (like KM 25) where the poet becomes a participant in the action of the poem. A further example of this kind is KM 10, where Kṛṣṇa asks Haridās to intercede with Rādhā for him.

3. Svāmī Haridās and dhrupada

3.1 The name of Svāmī Haridās has been listed among the greatest dhrupada musicians, and his verses have been unanimously classified as dhrupadas. Since this categorisation has been accepted as an axiom without any attempt to prove it, it is important to critically examine the definition of dhrupada and its relevance for Haridās’s stanzas.

As Delvoye (1983, p. 87) points out, the term dhrupada (dhruvapada: dhruva ‘structured, fixed’ and pada ‘word, syllable’) applies both to a type of poetical composition set to music, and to a classical style of Hindustānī music. Here I focus on the characteristics of the ‘poetical genre’ of dhrupada; the reader interested in the dhrupada musical style is referred to Srivastava 1980 and Bṛhaspati 1976.

3.2 Since the ‘genre’ of dhrupada appeared in the age of bhakti, the earliest dhrupadas were of devotional character, and more specifically were dedicated to Viṣṇu (Srivastava 1980, pp. 21-22). Srivastava (loc. cit.) differentiates between visṇupada (the early devotional dhrupadas), which gave rise to havelī (temple) dhrupada, and their derivatives, the darbārī (court) dhrupadas, which included non-devotional themes as well, i.e. praise of chivalrous deeds of kings and patrons, descriptions of nāyakas and nāyikās etc. Delvoye (1987, p. 38) makes a further observation with regard to the subject-matter of dhrupada, noticing that ‘many dhrupada texts are connected, directly or indirectly, to music and dance’.

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10 The most important names that figure among the dhrupada singers of the past are those of Nāyaka Gopala I, Nāyaka Gopala II, Nāyaka Bājū, Nāyaka Bāksū, Tānaseṇa, Svāmī Haridāśa and Ibrāhīm Adil Shāh [sic] (Srivastava 1980, p. 119).
11 Perhaps this has been so readily assumed because the term dhrupada occurs in KM 67.2: dhura dhrupada aṁara.
12 It is worth noticing, however, that the history of dhrupada can be traced back to the prabandha of the 13th century (Thielmann 1995, p. 24).
13 Gosvāmī (1966, p. 465) opposes visṇupada and dhrupada, stating that text, and hence metre, is of primary importance to the former, and music to the latter. This makes dhrupada free of metrical restrictions.
Both of Haridās’s works, the KM and the AS, have an exclusively devotional character and can be identified as anthologies of viṣṇupadas\textsuperscript{14}: KM is dedicated to the love-play of Kṛṣṇa (Kuṇjabihārī) and his consort Rādhā (Śyāmā), and AS expounds general doctrines of Viṣṇu bhakti. This makes the subject-matter of Haridās’s poetry congruent with that of the early dhrupadas.

To follow up Delvoye’s observation on the contents of dhrupada, there are several padas in KM whose topic is connected with music and dance: Haridās makes an apparently well-informed use of terminology connected with vocal and instrumental music and dancing. However, the text of KM is extremely obscure and complex, and the specific meaning of some of the terms used by Haridās (alaga lāga, tirapa etc.) has been lost. He mentions various instruments: string instruments like rabāba\textsuperscript{15} (KM 48.3), bīnā (KM 61.2, 87.3, 106.1) and kinnārī (KM 66.2, 67.1); percussion instruments: mṛdaṅga (KM 14.2, 33.3, 61.2, 67.1, 96.2), dāpha (KM 19.1); wind instruments: mūrali (KM 18.2, 52.1, 56.1), bamsī (KM 99.3); and idiophones: tālā (KM 19.1, 48.3). Kēlimāl is also an abundant source of technical terms connected with dancing: alaga lāga (KM 2.2), sūḍhaṅga KM (33.2), rāsa (KM 52.1, 94.1), tāṇḍava, lāsa (KM 60.3) are evidently different kinds of dance steps. Haridās uses also dance mnemonics, tāṭāthei (KM 30.4, 60.2), and terminology referring to gesture: anghāra KM 67.4, abhinē (KM 94.1) and tempo: ikaguna, duguna, tīguna, caturāṅgauna (KM 82.4). His references to vocal music terminology testify again that he was an experienced singer: he not only mentions musical modes, rāgas and rāginīs in general, but also enumerates specific representatives: rāga kedārāu (KM 32.3, 52.3), rāga malārā (KM 89.4), rāga gaurī (KM 106.1). In these cases, the rāga is selected according to the prescribed requirements to fit the general context (temporal or seasonal) of the verse (see section on rāgas). Haridās distinguishes between the verbs alāp- ‘to sing a prelude’ (KM 14.1, 96.2) and gā- ‘to sing’ (general meaning) (KM 12.1, 19.1, 32.4, 66.2, 87.3, 89.4, 102.3); he talks about śruti ‘microtonal intervals’ (KM 32.3, 52.3), sūra ‘notes’ (KM 65.2), saptā ‘octave’ (KM 33.4), tāra ‘upper register’ (KM 65.2), manda ‘lower register’ (KM 65.2) and tāna ‘melodic figures formed by combining the notes’ (KM 94.2).

3.3 Three of the earliest\textsuperscript{16} Sanskrit and Persian accounts of dhrupada, Bhāvabhāṭṭa’s Anūpa-saṅgīta ratnākara\textsuperscript{17} (Delvoye 1983, p. 90), Faqīrullah’s Rāg darpaṇ (Palanīṭkar 1986, p. 38) and Mirzā Khān’s Tuhfāt-ul-Hind (Delvoye 1987, p. 35) state clearly that the language of dhrupada is madhyadeśīya/ḍesī/bhākhā (i.e. Braj

\textsuperscript{14}The labelling of Haridās’s padas as viṣṇupadas involves the identification of Kṛṣṇa with the eighth avatāra of Viṣṇu. Although this is a generally accepted view in Viṣṇuism, it is only partially supported by the Haridāsī sampadāṭīya, which distinguishes between Kṛṣṇa of Braj, who is an avatāra of Viṣṇu, and Haridās’s īstadeva, Kṛṣṇa of Vrindāvan, who is no avatāra but eternal; cf. I 1.4.

\textsuperscript{15}The terms are quoted in the spelling of MS G.

\textsuperscript{16}The three cited treatises were written in the 17th century (Delvoye 1987, pp. 35-36).

\textsuperscript{17}Both in the name and terms used in this Sanskrit work I have given spellings with inherent -a.
Bhasa)\(^{18}\). Delvoye (1983, p. 91) calls attention to the choice of vocabulary in dhruapada, with Persian and Sanskrit borrowings, which in her view proves the importance of the poetic aspect of these compositions.

The language of Haridas’s verses is Braj Bhasa. With its relatively large number of Persio-Arabic borrowings\(^{19}\), it also confirms Delvoye’s point about the high percentage of loan-words in dhruapada.

3.4 Abū-1-Fazl, Faqirullah, Mirzā Khan and Bhāvabhaṭṭa specify also the structure and prosodic features of dhruapada: it consists of four\(^{20}\) units\(^{21}\); it typically has no metrical structure\(^{22}\), but has a final rhyme\(^{23}\), often based on homonyms. Thus the dhruapada belongs to the viśama-chanda\(^{24}\) (irregular metre) category of prosody (Delvoye 1987, p. 37).

All the padas included in KM and AS consist of 4 lines (apart from KM 33, which has 8 lines). Typically the lines of one and the same verse have different length (e.g. KM 8: 16-42-26-37 mātrās; KM 30: 12-24-33-55 mātrās; KM 41: 21-19-25-47 mātrās; KM 51: 20-32-33-61 mātrās etc.), and have no identifiable metrical structure\(^{25}\). Lastly, all padas of Haridas’s corpus have an end-rhyme, which is often based on repetition or homonyms (for example: kau AS 4, kau AS 7.2/3/4, kōṇi AS 15; læge KM 2.1/2, tau/°e KM 24, sō KM 25, suṣa KM 32, ho/°au pyāri KM 35, jo liśi dehu KM 36, jāta KM 40.1/3/4, daī KM 45, gai KM 47, aura ki aurai KM 54.2/3/4, syāma KM 56, rahyau KM 61.1/2/3, sā KM 70, °bhava KM 76, suṣa KM 77, lāgati KM 85.1/3, n śrore KM 86, doi jana KM 93, māhi KM 99.2/3, sō/°aī KM 101, kaī KM 102, jāta KM 109, tai/°e KM 110.1/2/3).

\(^{18}\)Bhāvabhaṭṭa’s definition mentions Sanskrit also, but as Srivastava points out no dhruapada has yet been found in Sanskrit (1980, p. 20). Srivastava also notes that modern Hindi and other modern Indo-Aryan languages have started to make their way into this genre (Ibid, p. 21).

\(^{19}\)See III 3.

\(^{20}\)It is often noted that the four lines correspond to the four melodic elements (dhatu) of dhruapada: sthāyi, antara, sanātīra and ābhoga. However, Srivastava (1980, p. 18) shows that in the early period (before the 19th century) dhruapada had only three dhātus viz. udgrāha, antara and ābhoga.

\(^{21}\)dhruapada [sic] consists of four rhythmic lines’ (Āin-i-Akbarī, 1596-97, in Delvoye 1987, p. 34); ‘dhruapada [contains] of four misra-s’ (Rāg darpaṇ in Delvoye 1987, p. 35); ‘dhruapada is constituted of four tak-s’ (Tuhfat-ul-Hind in Delvoye 1987, p. 35); ‘When dhruvapada is composed in four feet like this, known as udgrāha, dhruvaka and ābhoga (the last one being split into two sections) it is uttara (high class) dhruvapada’ (Anūpa-sangita ratnākara in Delvoye 1987, p. 36).

\(^{22}\)dhruapada is ‘without any definite prosodical length of words or syllables’ (Āin-i-Akbarī in Delvoye 1987, p. 34); the restrictions of metre (chanda) are of no importance for dhruapada (Rāg darpaṇ in Palanīkār 1986, p. 39); dhruapada ‘is a composition not in verse but rhymed’ (Tuhfat-ul-Hind in Delvoye 1987, p. 35).

\(^{23}\)dhruapada‘has anupāraṣa (rhyme) or yamaka (repetition of words giving a different meaning each time) at the end of each foot’ (Anūpa sangīta ratnākara in Delvoye 1987, p. 36).

\(^{24}\)Srivastava (1980, p. 20) specifies that in dhruapada the number of aksaras per line may range from 15 to 60. She asserts that since the number of syllables in each line is different, in order to keep the number of mātrās (beats) constant in all the lines, the dhruapada singer would pronounce the aksaras of the long lines in their diminutive forms (laghu aksaras). Bhaspati (1959, p. 9) explains that the aksaras of the short lines are pronounced with a drawl (kryā).

\(^{25}\)An exception to this is KM 99 which shows the regular metrical structure of sarasī chanda (see introductory note to the translation of KM 99).
This analysis suggests that in both content and form Haridās’s verses demonstrate the characteristics of dhrupada text-songs. Whereas features like the use of Braj, devotional subject-matter, a four-line-structure and final rhyme are not exclusive to dhrupada and hence cannot be conclusive, taken by themselves, the combination of their aggregate with the absence of metre is clearly indicative of dhrupada. The analysis of the definition of dhrupada and its application to Haridās’s verses thus confirms the classification of his poetical compositions as dhrupadas.

Conclusions

The importance of rāga distribution as the only organising principle in the corpus of Haridās’s padas demonstrates their affiliation with a singing tradition (indeed it is indicative that 15 out of 16 MSS specify the rāga allocation of the verses). The order of rāgas in the MSS suggests two ‘musical compilations’. One of them, represented by MSS H and BI, follows a sequence of rāgas which broadly conforms to the traditional ‘time theory’. The other does not seem to comply with any specific logic, but might have been determined by the requirements of the aṣṭayāma service. Neither of the ‘compilations’ follow any accepted rāga-mālā sequence. The text corroborates Callaewart’s observation that the regularity of rāgas is linked with the authenticity of the songs.

The use of bhānitā or chāpa is again symptomatic of association with singing practice. Though commonly a label of a tradition rather than of one poet in bhakti, the chāpa can nevertheless be of importance for establishing authorship (even if only as negative argument; for example it is worth noticing that all the bhēta padas in MS BI actually carry the chāpa of Mohinidās rather than Svāmī Haridās26).

Typically, the chāpa is an integral part of the syntax of the line in Haridās’s poetry, largely following two main models. The ‘verb of authoring’ model prevails in AS due to its didactic character; the ‘X’s lord Y’ pattern is most prominent in KM. The latter is subject to more variations than the former, and suggests the merging of the personality of the poet with that of a sakhī.

The last section of this chapter attempts critically to analyse the hitherto axiomatic association of Svāmī Haridās with dhrupada. The examination of the oldest available definitions of dhrupada as a poetic composition and the characteristic features of Haridās’s verses has confirmed the affinity between the two.

26Cf. appendix II.
Legend to tables 7, 8 and 9

The first column gives the 'standard number', which is the number of the stanzas generally accepted in printed editions; in analogy, std. rāga is the rāga heading under which the relevant pada would appear in printed editions. Other rāgas are quoted in the column of the corresponding MS only when it is in disagreement with the 'standard'. A number showing the order of rāgas in MS H is shown at the beginning of each rāga unit. A question mark indicates that the rāga in this instance has not been specified. In all MSS only the first pada of a sequence bears the rāga name; on the basis of the rāga sādhaka kavita and for lack of any further evidence, the admittedly large assumption has been made that all the stanzas before the beginning of the next sequence still belong to the same unit.

The table also shows the numbering system in the different MSS. Numbers are usually quoted only at the end and beginning of rāga sequences and whenever they differ from what is expected. Exceptions to this are MS H and BI, for which all numbers are given because of their great divergence from the 'standard'. A second number in brackets shows the continuous sequence of pada through the whole text as opposed to the sequence in the particular rāga unit. It is given only for the MSS in which it is quoted.

MS NC does not specify rāgas.

Table 7
Concordance showing rāga and stanza order for AS

<table>
<thead>
<tr>
<th>Std. No.</th>
<th>Std. rāga</th>
<th>BR A</th>
<th>PH B</th>
<th>A C</th>
<th>D E</th>
<th>F G</th>
<th>I J</th>
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<td>Vilāvāla</td>
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<td>13</td>
<td>Kalyāna</td>
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<td>(Varāri)</td>
<td>Kānhara</td>
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Table 8
Concordance showing rāga and stanza order for extra verses in AS

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<th>rāga</th>
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<td>Varāri</td>
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<tr>
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<td>rāga?</td>
<td>14</td>
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<tr>
<td></td>
<td>Kalyāna</td>
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<td>ita paravata</td>
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<td>Std. rāga</td>
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Table 9
Concordance showing rāga and stanza order for KM.
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**extra rāgas**

**padas specified in the MSS**

**pyāri** Kedārau

**kaūkana**

**bandhyau**

**surata**

**rāgā** Adāno

**hindorē**
Chapter VII

Commentaries

Some basic information about the commentaries of KM and AS has been given at the beginning of the chapter on translation. Some of the commentators’ interpretations have been cited in the translation of AS, and especially of KM, mainly in instances where they give an insight into or an alternative reading of the meaning of the text. However, the commentaries are generally even more incomprehensible than the text they comment upon, hiding under the smoke-screen of this obscurity the failure of their composers to make sense of the mūla. Often the ‘elucidation’ of the commentaries is either contrived to serve sectarian purposes, or a fanciful attempt to discover a dhvani behind every word and context.

This chapter will first give some additional information about the main commentaries of KM (1.). I shall then focus on how the commentaries reflect sectarian dogma (2.), and conclude with a brief analysis of their mechanism of metaphorical interpretation (3.). AS will not be included in this discussion since its didactic subject-matter has not required sectarian ‘editing’ and has not unleashed the imagination of the commentators.

1. Main commentaries of KM

PC was composed in the first half of 18th c. (VS)\(^1\) by Pitambardās, disciple of the 6th ācārya of the Haridāsi sampradāya, Rasikdās, and fellow-disciple of the 7th ācārya Lalitkiśoridās. This tīkā is in verse and includes 108 of the 110 generally accepted stanzas of KM (excluding KM 87 and 96), for which reason it is called aṣṭottasata padō ki mālā (cf. description of RC in II 1).

RC was composed by Rādhāśaranādās, disciple of Ṭhākurdās and mahanta of the Taṭṭi Asthān from VS 1868 to 1878. It was created in the second half of the 19th c. (VS) as a commentary in verse on PC. It is also known as Vastu darśini\(^2\).

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\(^1\)The dating of all commentaries follows that given by Mital (1984, pp. 35-37).

\(^2\)Since the beginning and end of this commentary (unlike that of NC and PC) are not quoted in the section on MSS, I will cite them here:

* vastu darsanī nāma yaha tīkā parvam rasāla;
* rādhāśarana virāja ura, kahyau lajīli lāla.
* keśmāla yā granta kau nāma rasālaya cāra;
* bhakti mukti līlā rahita tina rasikani śiṅgāra.
* svāmī śrī haridāsa var, ānanda sindhu sarūpa;
* gupta vastu paragaṭa kau lalitā rūpa anūpa.

The commentary ends:

* śrīśvāmī haridāsa kau, adbhuta rasa kau rāsa;
PC and RC are usually quoted together in the MSS. The three MSS of PC and RC that I have seen (RC1, RC2 and a 20th century MS) are structured in the same way: the *mūla* is quoted in the centre of the page, with PC above it and RC below it. Both PC and RC are very concise and obscure: PC starts its commentary on each verse with a *doha*, which it then ‘expands’ in a *pada*, while RC typically gives only a *doha*.

NC was created in the second half of the 18th c. (VS) by Nāgaridās (different from his namesake, the third ācārya of the Haridāśī sampradāya). The author of NC was a disciple of Pīṭhāmbardās and fellow-disciple of Kiśordās, the composer of *Nijmat siddhānta*. This *ṭika* is of impressive size, over 600 pages of commentary. The elucidation of each verse usually starts with an *ābāsa* which introduces the characters and sets the scene. The verse is first quoted as a whole, and then line by line with the relevant commentary following each line. The commentary to each verse usually finishes with stanzas by other poets of the sect. However, in a few instances, these stanzas are followed by the *mūla*, quoted again line by line, and further commentary giving an alternative meaning (see description of NC in II 1). NC is called *Kelimāl ki bhāvārtha dipikā* (the diminutive suffix of *dipikā* hardly reflecting its size).

BC was written recently by Buddhi Prakāś, a living member of the Haridāśī sampradāya. It quotes the *mūla* first, and then gives a very brief literal elucidation of the meaning of the verse as a whole, written in prose. This is followed by an elaborate statement of the *bhāvārtha*, the ‘implied meaning’, written in a highly sanskritized Hindi.

2. Commentaries and sectarian dogma

2.1 The introductory chapter presented a brief analysis of the theological views of the Haridāśī sampradāya. It was pointed out that the sect discriminates between *vraja līlā* and *nikūṇja līlā*, considering the latter supreme; similarly Kuṇjabihārī is not seen as a mere *avatāra* of Viṣṇu, as Kṛṣṇa is, but as the ‘lord of all lords’ and ‘source’ of all *avatāras*.

This point is elaborated in the commentaries on KM 1, where the obscurely used adverb *taisai* is interpreted as referring to the differences between the *nimitta* (with a particular purpose) represented by the Braj Kṛṣṇa and the *nitya* (eternal) represented by the Vṛndāvana Kṛṣṇa (see note 5 to translation).

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\[\text{koṭi rasika kavi paci gae, taũ na pāũ āsa.}\]
\[\text{śrīlahitamohini ki kṛṣṇa, ṭīkā adbhuta kīna;}\]
\[\text{mahā gūṛa tē gūṛa je bhāva artha kahi dīna.}\]
\[\text{śrīvāmi guruveda ki, adbhuta vāni cāra,}\]
\[\text{tīkau saṃmata lai racyau, veda sāra kau sāra.}\]

3 For examples of these commentaries see appendix 4.
I have also mentioned that the sect asserts its uniqueness on the basis of its singleminded concentration on the nikuñja līlā, to the complete exclusion of the puranic narrative; this focus influences the selection not only of subject-matter of the padas, but also of their protagonists and even of the epithets used for them.

However, a number of Haridās’s verses do not entirely conform to these sectarian views elaborated by his followers. True, most of the padas of KM are accounts of the nikuñja līlā, but this is not always the case. KM 52, for example, takes the puranic motif of the rāsa dance, and not surprisingly a ‘forbidden’ epithet creeps in. MSS F, H and BI read gupāla (instead of pyāro lāla); gupāla has been carefully blotted out by an editing hand in MS H (see note 9 to translation).

Whereas the commentators did not feel the need to justify the presence of KM 52, probably reading it just as a pada with musical context, KM 625, a dāna līlā verse could not be left ‘unexplained’. The commentators go to great lengths in their ‘elucidation’ that the message of this verse is cryptic (gūḍha); however the initiated would recognize that dāna līlā here is merely a metaphor for the nitya vihāra (see introductory note and note 1 to the translation). A metaphoric sense is also read into the awkward mention of Kṛṣṇa’s sakhās, who should have no access to the nikuñja: it is ‘explained’ that the apparent sakhās actually stand for Kṛṣṇa’s arms, or desires (cf. note 3 to translation).

Similar strategies are employed in KM 83, another verse with subject matter outside the realm of the nikuñja, which starts with Kṛṣṇa’s questioning the sakhīs as to who Rādhā is, and finishes with a description of their water game. Again, the commentaries ‘explain’ that this is a joke, a dream or Rādhā’s confusion (see introductory note to translation). The problem with the sakhās reappears in KM 100, but is (like gupāla in KM 52) solved on a textual level, without any need for the commentators to intervene. It is simply blotted out and replaced with saṅga in MS H (see note 5 to translation).

2.2 Another sectarian concept which has been discussed in the introductory chapter is the elevation of Rādhā to a position which, for some members, is higher than Kṛṣṇa’s: in Bihārinidās’s words, Rādhā is the ‘lord of Hari, who is lord of all lords’ (cf. 1 1.5). This view has strongly influenced the commentaries, where a pre-occupation with Rādhā’s primacy is evident.

For example, NC and SMC read KM 23.4 as a juxtaposition of Kṛṣṇa’s and Kṛṣṇa’s qualities, concluding that Rādhā is the unquestionable champion: he śrī śyāmā jū śrī kuñjabihārī hi keval tanik āpkī kuch samāntā mē hai anya jitne bhi guṇī hai ve sab hār mān gaye (SMC); ho śyāmā yaha kuñjabihārī nēka tumhārī prakṛti kau hai (NC) (see note 11 to translation). The same motif is repeated in NC’s commentary of KM 83.

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4For a discussion on the possible influence of these sectarian considerations on the process of canonization of AS and KM see appendix II.

5The position of both KM 62 and 83 in the middle of rāga groups shows that they were included in the corpus at a very early stage.
Similarly, in KM 98 NC and SMC explain that seeing Raďhā brings an end to Kṛṣṇa’s suffering, by forcing Raďhā (rather than Kṛṣṇa, as the logic of the original line suggests) to be the object of deṣata and Kṛṣṇa to be its subject: aise bihāri pyāri jū ke mukha candramā kaũ dekhata hai...jina ke saba dukha kaḥā ki kāma daḥā hai. so dukha dekhata hi nasi jāta hai (NC); śrī bihāri ji...bhi āpkā darṣan kar sab dukhō ko naṣṭa huā samaṁjhe hai (SMC) (see note 4 to translation). In KM 102.2 too the commentators force a change of subject (in the second pada of the second line) from Raďhā to Kṛṣṇa, in order to avoid a suggestion that Raďhā might be touching Kṛṣṇa’s feet in a humble supplication: lālā jū bole paīyā lāgau pana pana kō (NC); priyā se us bāt ko sunkar lāl kahne lage (BC) (see note 6 to translation).

Dictated by the concept of Raďhā’s primacy is the need felt by the commentators to explain away verses which hint at Kṛṣṇa’s alleged unfaithfulness or any possibility that Raďhā might have a rival. The commentaries to these verses usually start with a lengthy explanation that Raďhā’s suspicions have resulted from an illusion (where she sees her reflection but mistakes it for another’s) or a dream; alternatively these verses are read by the commentators as a cryptic message or a joke (see introductory notes to KM 38, 44, 73 and note 1 to KM 104).

A further case where similar forces have been at work is KM 99, where no specific reference to Raďhā is made. BC and NC try to reconcile this with the primary importance she is given in the later theology of the sect by reading phūli as referring to Raďhā: śrī priyā jū prasannatā se phūli (BC); aru phūli anga mē na bhāvata hai śrī lāḍilī jū (NC) (see note 3 to translation).

2.3 A third sectarian tendency apparent in the commentaries is to underline the important role of the confidante Haridāsi as a mediator between Raďhā and Kṛṣṇa. In KM 36.4, for example, NC, BC and SMC read Haridās as the ‘scribe’ of Raďhā’s promise to Kṛṣṇa not to sulk: śyāmā se śrī lāl ne yah bacan le hi liyā aur priyā jū ne haridāsi se kaḥā lāl jaisā kahē vaisā likh do (SMC and BC); syāmā jū pāi syāma lālā jū nē bola bulāya liyau ki kabahū mānu na karau...śrī haridāsi jī tē kahau bhālai jū likha dehu (NC) (see note 7 to translation). Similarly, in BC’s reading of KM 39.2 Kṛṣṇa addresses Haridās (rather than Raďhā) in his distress caused by Raďhā’s sulking: he sakhi tumhāri ye svāminī bhaǔhō ki vakratā... (see note 7 to translation), and in KM 59.4 Haridās tries to appease Raďhā: sakhi priyā se kahne lagī (see note 12 to translation).

The commentators interpret the obscure idiom dūbare ki rādhi śīrā śī- (KM 51) as implying that a third party, Haridās, should present the case of the destitute Kṛṣṇa, to the mighty Raďhā: jaisē koi gariba kāḥū rājā sō kahai ki mere prasāda karau...pai rājā jānai ki yā kē prasāda karaũyave kau ḫeta yaha hai ki sakāmī hai. tātē bāke prasāda na
karai ki kachū daina āvaigo jātē mē pūrna sakāmi hū. aura yaha nīkāmi rājā so mo gariba ki rādhī khira kaba khāta hai. so āpa ke basa hai (NC); sahacari śrī haridāsa kahati bali khira dūbare kina khāi (PC) (see note 9 to translation).

This tendency is connected with the sectarian view of Haridās as Rādhā’s foremost companion, Lalitā, and thus as the sole channel through which the devotee may receive the rasa of nitya vihāra. Presumably the ‘identification’ of Haridās with Lalitā is connected with the importance of the sakhis in the theology of the sect: they are seen as equal to Rādhā and Kṛṣṇa; in Bihārinidās’s formula Rādhā, Kṛṣṇa and the sakhis are three peas in a pod (see I 1.3).

However, it is apparent from some of Haridās’s verses that the importance of the sakhis is probably a later development. In KM 55.1, for example, a sakhī comments that nobody could come between Rādhā and Kṛṣṇa, that ‘he is her messenger and she his’. In KM 79 Kṛṣṇa repeats these words almost literally: ‘I am your messenger, you are mine, no one else can be incorporated between you and me’. In KM 100 and KM 101 Kṛṣṇa tries to persuade Rādhā to go where ‘no sakhī is present’ and not to ‘meet any sakhī’. Interestingly, no commentator has felt the need to explain away these instances.

3. Metaphorical interpretation in the commentaries

I have shown the influence of sectarian dogma on the commentaries. I shall now proceed to look closely at the mechanism of metaphorical interpretation in the commentaries, using the tabulated material (see table 10).

The metaphorical interpretations of the commentaries are usually ad hoc rather than of general application. However, some of them recur in the glosses on different verses in one and the same commentary (e.g. nṛtta as a representation of the couple’s love-play in NC) or in the elucidation of the same verse in different commentaries (e.g. juvatini as a metaphor of Kṛṣṇa’s and Rādhā’s desires, KM 85.3). A few stock metaphors have also been listed: the hero, Kṛṣṇa, is compared to a tree, and the heroine, Rādhā, to a creeper; the dark Kṛṣṇa is a cloud while the fair Kṛṣṇa is lightning.

Many of these substitutions are based on a similar attribute of their tenor and vehicle: in the interpretation of ‘couple’ as ‘breasts’ this is number; the similarity

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6The use of the term ‘metaphorical’ in this context is arguable, since the commentators’ contestable reading of dhvani in straightforward contexts is not really metaphor as such. However, if one takes the most general sense of metaphor as ‘a figurative expression of similarity or dissimilarity in which a direct, nonliteral substitution or identity is made between one thing and another’ (Myers & Simms 1989, p. 178), one will discover analogies between the mechanism of metaphor and the replacement of abhidhā with dhvani: in both cases we have a substitution which is done on the basis of similarity (or dissimilarity in metaphors). For this reason ‘metaphor’ and ‘metaphorical’ will be used in this context, albeit with caution.

7I am using these terms, coined by I. A. Richards, to refer to the two components of a metaphor, by analogy. ‘Tenor’ is the referential word which is usually stated first and is often of a general or abstract nature, ‘vehicle’ is usually the second term, commonly more concrete or specific (Ibid.).
between ‘crowd’ and ‘sulking’, and between ‘dense forest’ and ‘Rādhā’s beauty’, is large quantity; between ‘dance’ or ‘swing’ and ‘love-play’ it is the movements involved; between ‘musk’ and ‘Kṛṣṇa’s body’, ‘yellow sash’ and ‘Rādhā’s body’, ‘red flowers’ and ‘Kṛṣṇa’s/Rādhā’s lips’ or ‘eyes’, and between ‘black bee’ and ‘Kṛṣṇa’, it is colour; ‘yamuna’ is interpreted as ‘love union’ because of the sense of connecting and merging of the two banks; the association of ‘humming’ with ‘laughter’ is based on sound.

In many substitutions, especially in a nakha-śikha context, the similarity between the tenor and vehicle is not apparent. However, in these cases the latter includes in its description the attribute on which the replacement is based: ‘mṛdaṅga’ or ‘tāra’ stands for the ‘sound of decorations’; ‘necklace’ for the ‘radiance of Kṛṣṇa’s limbs’, ‘pearls’ for the ‘radiance of Rādhā’s limbs’; ‘ear-studs’ for the ‘splendour of Rādhā’s locks of hair’; ‘white flower’ for the ‘radiance of Rādhā’s and Kṛṣṇa’s faces’; ‘flowers’ or ‘spring’ for the ‘blossoming of the couple’s bodies’.

Yet another class of substitutions (again mainly in a nakha-śikha context) depend on contiguity in space: ‘necklace’ refers to ‘Kṛṣṇa’s arms’ embracing Rādhā; ‘bracelets’ to ‘Kṛṣṇa’s fingerprints’ or to the ‘shadow of his arms on Rādhā’s wrists’; ‘anklets’ to the ‘shadow of Kṛṣṇa’s feet on Rādhā’s feet’; ‘bodice’ to ‘Kṛṣṇa’s hands’, which are placed on Rādhā’s breasts. This contiguity in space is strongly metonymical in ‘flute’, which is interpreted as ‘lips’, and ‘medallion’ as ‘Rādhā’s breasts’.

A number of substitutions (especially in the context of nature) are based on a rather vague similarity between the tenor and the vehicle, which can be loosely defined as both being ‘containers’: ‘bowers’, ‘forest’ or ‘earth’ stand for the ‘couple’s bodies’ or ‘hearts’. In other examples the basis for the replacement is completely obscure, since there is no apparent similarity between its tenor and vehicle: the interpretation of ‘sakhā’ and ‘juvatini’ as ‘Kṛṣṇa’s and Rādhā’s desires’; of ‘sakhi’ as ‘Rādhā’s mind’; of ‘bīna’ as ‘Rādhā’s breasts’ or ‘Kṛṣṇa’s body’; of tāra as ‘Rādhā’s bodice’ and ‘kinnari’ as the ‘joining of Rādhā’s and Kṛṣṇa’s hands’ and ‘turning of their waists’; ‘braided hair’ as ‘Kṛṣṇa’s desires’; ‘shawl’ as ‘Rādhā’s body’; ‘hem’ as ‘Rādhā’s and Kṛṣṇa’s bodies’; ‘forest’ as ‘Rādhā’s joyfulness’; ‘cuckoo’ as ‘Kṛṣṇa’s heart’; ‘peacock’ as the sakhi etc.

To conclude, the tīkās clearly reflect the theological views of the Haridāsa sampradāya. The sectarian influence on the commentaries is manifested in three main tendencies: to play down the motifs referring to Kṛṣṇa’s vraja līlā, to underline the pre-eminence of Rādhā, and to stress the importance of Haridāsa as the main confidante and mediator between Rādhā and Kṛṣṇa. A second salient feature of the tīkās to KM is the partiality of the commentators for fanciful metaphorical interpretations of every word.

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8On metonymy and metaphor see Jakobson 1988.
and context. Sometimes the connection between the literal and metaphorical sense is clear, but often it is not. Most allusions are to the couple’s love-play.

Table 10
Metaphorical interpretations in the commentaries

Companions

| NC  | 1.1  | couple (jorī) | R’s breasts |
| NC  | 79.1 | friends (sakha) | K’s/R’s desires |
| NC, RC | 85.3 | young women (juvatini) | K’s/R’s desires (cāha rūpa juvatī) |
| NC  | 101.2 | sakhi | R’s mind |
| NC, BC | 100.1 | crowd (bhīra) | R’s sulking (māna rūpi bhīra) |

Musical context

<p>| NC  | 2.2, 12.2, 14.1, 65.2, 85.2, 67.1 | rāga/rāginī | R’s/K’s love (saneha) |
| NC, RC | 101.3, 106.1 | festive praise (maṅgalai) | love-play (bihāra) |
| RC  | 12.2 | R’s/K’s desire (manoratha) |
| NC  | 5.4 | music (saṅgīta) | love-play (surata) |
| NC, RC | 94.4 | dance (nṛtya) | love-play (surata) |
| NC  | 96.1 | movements (gati) | love-play (surata) |
| NC, RC | 94.1 | dance ground (rāsa bhūmi) | K’s heart (piya hiya) |
| RC  | 94.1 | K’s/K’s bodies |
| NC  | 52.1 | flute (muralī) | Kāma’s desires (kāma rūpa ki cāhi) |
| NC  | 56.1 | K’s lips (piya kā adhara) |
| NC  | 99.3 | desire (kāma) |
| NC  | 61.2 | adhoṭi | K’s/R’s hands (kara kamala) |
| NC  | 61.2, 106.1 | bīna | R’s breasts (kuca kamala) |
| RC  | 106.1 | K’s body (bīna aṅga niṣa śyāma) |</p>
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<td>398</td>
<td>mṛdaṅga</td>
<td>sound of decorations on R’s and K’s limbs (ṅga ṅga mila ṇhũlave mē bajata) R’s bangles (baḷayā bajata mṛdaṅga)</td>
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<tr>
<td>NC, RC</td>
<td>67.1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>NC</td>
<td>61.2</td>
<td>65.2</td>
<td>tāra</td>
<td>R’s bodice (kañcuki ṛūpa tāra) sound of R’s/K’s jewels (ṅga ṅga abhūṣanana ki bajana)</td>
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<tr>
<td>NC</td>
<td>66.2</td>
<td>67.1</td>
<td>kinnari</td>
<td>as above joining of R’s/K’s hands and turning of their waists (kinnari jo kara so kara jora. kaṭi so kaṭi mora) sound of anklets (nūpura ki ṇhūnī)</td>
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### Holī context

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<td>NC</td>
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<td></td>
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### nakha-śikha context

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<td>the splendour of R’s locks of hair (alakana kī ābhā) the blossoming of R’s/K’s limbs</td>
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<td>NC</td>
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**Nature**

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<td>‘blossoming’ of K’s/ R’s bodies (aṅga aṅga kī phūlana)</td>
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Chapter IX

In conclusion

The kernel of this dissertation has been the text of two 16th-century devotional lyrical works, the Kelimal and the Aṣṭādas siddhānta, composed by the North Indian religious preceptor, poet and musician Svāmī Haridās.

To throw light on this core I first tried to remove the husks of legends and sectarian dogma, and crack the shell of orality. Devoting my introductory chapter and the chapter on commentaries to the first of these tasks, I asked the questions: What are the theological views of the Haridāsi sampradāya and how do they compare to those of its instigator, Svāmī Haridās? Can we glimpse the historical Haridās in the image of the legendary Haridās? What were the hagiographic strategies and sectarian concerns in creating the latter?

Haridās’s text suggests that he was a rasika, an ecstatic aesthete of the eternal love-play, nitya vīhāra, of the divine couple Rādhā and Kṛṣṇa. He was an exemplary representative of what H. Pauwels (1994a, p. 2 of chapter 12) calls ‘the optimistic mystic’, a devotee engrossed in the love-union of the divine-couple, rather than stricken by the pangs of love in separation, viraha. Nothing in his texts suggests any affiliation to another sect, or indeed, any overt concern with theological doctrine.

The germs of Haridās’s beliefs were developed by his followers soon after his death. Haridās’s preference for the nitya vīhāra was made exclusive of any other motifs of Kṛṣṇa’s myth; his view of Rādhā as part of the yugala svarūpa (joint form) gave way to a preoccupation with her primacy; his devotional persona as one of Rādhā’s sakhis was ‘identified’ as being a reincarnation of Lalitā. These new developments are demonstrated not only by the sectarian commentaries to Haridās’s verses but also by the sectarian ‘editing’ of Haridās’s very text. They may also have played a role in the selection of verses to include in the canonical version of Haridās’s works.

Some of Haridās’s hagiographies show another tendency of this process of ‘re-interpretation’ of his life and message. These are partisan works which attempt to enhance the importance of their own sectarian tradition by making Haridās a disciple of their own preceptors.

Whereas Haridās’s message has very little in common with such sectarian considerations, it agrees in tenor with the general bhakti motifs which prevail in his hagiographies. His single-minded devotion, his asceticism, his disregard for worldly pleasures, mundane power and scriptural injunctions, the egalitarianism of his love are stressed again and again in his eulogies. Common hagiographic topoi - conflict between asceticism and worldly responsibilities, victory of spiritual over mundane power, the
miraculous power of the image, alluding to the intimacy between the devotee and his deity - are found also in Haridas's hagiography.

However, one unusual motif which recurs in most of Haridas's hagiographies is that of his musical prowess; he is portrayed as a singer whose voice could bring abundant rain in the driest months of the summer. This admiration is summarised in Gopāl's celebrated line: sūra kau pada aura dhurapada haridāsa kau1, which places Haridas next to the 'sun' of Braj poetry, the famous Sūrdās, and makes his lyrics an epitome of the art of dhurpada just as Sūr's verses are unsurpassed representatives of the genre of pada.

This motif is supported by the internal evidence of Haridas's texts: the connection of his verses with a rāga; the inclusion of a chāpa (bhanīta); and the lack of any apparent metrical structure (beyond the almost ubiquitous four-line arrangement), suggesting association with the musical style of dhurpada, prove the intrinsic connection of his verses with an oral singing tradition. In my chapters on textual criticism and on the singing tradition I began by trying to examine this orality and crack open its shell in order to establish the original text of Haridas. However, soon the fallacy of a clear-cut dichotomy between oral and written became obvious. The metaphor of the kernel of the text hidden by the shell of the orality had to be discarded. The layers of orality had become part of the text much in the same way as the layers of an onion actually constitute the onion.

Haridas's padas were transmitted orally possibly for as long as two centuries before they were finally written down. Moreover, the oral tradition did not die with the scriptual fixation of the text. We cannot simply peel away the layers of the changes brought about by the singing tradition to reach the core of Haridas's text, since they have become an intrinsic component of the text. The picture is further complicated by the lack of any fixed linguistic or prosodic structure of the text on which editorial decisions could be based. This is why instead of reconstructing authorial intention I have adopted a historical perspective and presented the different versions available. On the basis of shared variants, analysed with cladistic and phenetic computer programmes, I have sought the answers to some important questions: Are there different recensions of Haridas's text? What is a plausible vulgate? Two main recensions emerged from the chaos of MS variants, one of them possibly associated with the pre-canonical period of the text, the other presenting the vulgate.

This hypothesis was supported also by external evidence: the inclusion of extra verses, the rāga distribution and rāga sequence of the padas, and their order and numbering system in the individual rāga units. The chapter on singing tradition looked closely at the rāgas, searching for the logic behind the rāga distribution and order.

1See Gosvami 1966, p. 465.
Whereas the first compilation fits the requirements of the theory that rāgas are associated with specific times of the day, the second perhaps follows those of the daily cycle of ritual service to the image (aṣṭayāma); neither of them comply with a rāga-mālā sequence. The investigation of the symptoms of the singing tradition is continued with an analysis of the structure of the chāpa and its importance for the syntax of the last line, and a comparison of Haridās's verses with the poetic genre of dhrupada.

The study of hagiographic strategies, sectarian considerations and textual history is, however, only a lens to assist the reading of Haridās's works. The actual text, its interpretation and translation, its linguistic analysis has been the focal point of my research. This is obvious from the very length of the chapter 'Aṣṭādaś siddhānta and Kelimāl: Annotated translation', in which, armed with manuscript variants, sectarian elucidations and linguistic arguments I struggled against textual corruption, irenic hypercorrections and lexical obsoleteness to make sense of this extremely complex and obscure text. Though my observations on Haridās's language confirm the general structure of Braj Bhasā, Haridās's text shows some salient features: extreme poetic liberty in creating rhyme-forms, abundance of Perso-Arabic vocabulary, partiality for (odd) relative-correlative constructions and repetitions.

The irretrievable march of the centuries has eroded the contours of the historical persona of Svāmī Haridās. His precise dates, parents, guru, sampradāya and life-history still stir up heated sectarian and 'academic' arguments due to lack of historical evidence. Nor do we know anything about his style of singing, and his poetry is a source of endless puzzles. However, time has not managed to erase his image from the collective memory of his venerators. His name is firmly imprinted in the hearts of the people of North India as a byword for single-minded devotion and musical genius.
Appendix I

Glossary

The glossary gives the pada and line number for all occurrences of words appearing in KM and AS; it follows MS G. When the translation is based on another reading, the glossary follows that reading with a cross-reference to the reading of MS G; the note to the translation which explains this emendation is also quoted (e.g. kilibiṣa, MS G reading (note 3 to AS 7), cf. kalamaṣa).

The glossary follows these conventions:

1. Verbs are listed as roots with a short dash, e.g. ho-; they precede any homonyms.

2. When no clear direct m. singular form of a noun or adjective appears in the text, its stem form is given with a long dash, followed by the occurring forms in parentheses. The same applies to forms which are very different from the accepted dictionary forms (e.g. abacal—(°anaj)). In these cases the alphabetical order is according to the ending.

3. Extended nouns and adjectives are listed under their stem form, followed by a long dash. The alphabetical order follows the last letter of the stem form.

4. anusvāra and candrabindu follow textual usage and are not distinguished in regard to the alphabetical order. For consistency m in etymologies taken from CDIAL is changed to m.

5. Etymologies which are found in CDIAL are given with a numerical reference, regardless of whether the forms are tatsama, ardha tatsama or tadbhava. Derivations from Sanskrit which are not quoted in CDIAL, but in other dictionaries (mostly MW), are noted [S] when the form in the text is identical with the Sanskrit form, and [S...] where ... stands for the Sanskrit form when it differs from that of the text. Problematic etymologies or etymologies which are not well established are preceded by an indication of the dictionary in which they are found. The abbreviations of the names of the dictionaries are given in the preface. Commonly accepted Sanskrit compounds are quoted together in derivations (e.g. [S yamadūṭa]); when the compound is not well established the CDIAL references to its components are given (e.g. [5656 tanū- + 13451 sukha-]).

6. The abbreviation ‘rep.’ is used when there is a consecutive repetition of the word discussed. If the repetition brings a new shade of meaning, it is quoted. If the word is used two or more times in the same line but not consecutively, the number of times is noted in the reference.

7. All different forms are given as cross-references.
8. A question mark is written only in the most problematic cases; when there is simply an uncertainty between two forms (discussed in the notes to the translation) the one accepted in the translation is given.

9. Only the grammatical functions which occur in the text are quoted in the glossary, e.g. if a verb can be both vi. and vt., but appears only as vt. in the text, vt. will be given as its grammatical definition. When the grammatical function of a word deviates in a particular location from the expected, the peculiar grammatical function is quoted in parenthesis: e.g. antūpama adj. (adv.).

10. Both etymological kh and s are given according to the alphabetical order for s. This applies to s in both initial and intermediate position.

11. Collocations are listed under the entry of their first (or main) member with a cross-reference to the other members.

12. If a word occurs only with nasalised stem, the nasalised form is given as a headword (e.g. kāna); if there are both nasalised and unnasalised occurrences, it is listed under the unnasalised form (e.g. kāma) with a cross-reference.

13. Words are listed under their commonest form in the text. If there are only two forms in the text preference is given to the form which has been more widely attested in Braj (e.g. kātāchi rather than kanaṣa is chosen for a headword).

14. When there has been a correction in MS G, made pr. m., the form after the correction is quoted in the glossary.

15. Verbal nouns are listed as verbs; cross-reference is made to verbal nouns which function as nouns proper in the text (e.g. cit- vt. [4799 citta-] ‘look at’: -aye, KM 42.4; -avata, KM 4.2, 91.3; -avani, (f.), KM 18.2; -ai, KM 56.3 and citavani cf. cit-).

16. Compounds are listed as one unit when the first member has no separate occurrence, and the compound is well established (e.g. brahmaloka). If it is not a well-established compound or the first member occurs also outside the compound, it is listed under the entry for the first member (guṇja-mālā and manamāhana). In these cases cross-reference is made to the second member of the compound. For clarity these compounds are usually hyphenated in the glossary, but written together in the apparatus.

17. Signs:

[] for etymological references

{} marks the individual meaning of a word which appears only in an idiom in the text (e.g. gāla {cheek}: ~ mār-, ‘boast’)

(?) a question mark after a component of an entry denotes uncertainty with regard to this component; it is used after
the headword to show uncertainty regarding the whole entry

: in translation divides a literal meaning from the meaning in the context

f./m. used for words with double gender

< derived from

× conflated with
anga m. [114 aṅga-] ‘limb, body, part, variety, aspect’: KM 9.2, 33.2, 43.3, 55.2, 56.1, 60.3, 67.4 (twice), 97.1; ~ aṅga, ‘every limb, all aspects’, KM 1.3, 21.1, 23.4, 66.1, 77.4, 106.4; -na, KM 99.3; aṅgani aṅga, KM 72.3; ~ hāra, ‘gesticulation’, KM 67.4

aṅgahāra cf. aṅga

aṅgiya f. [132 aṅgiṅikā-] ‘bodice’: KM 21.3, 74.1

aṅgura f. [135 aṅguli-] ‘finger’: -ni, KM 77.2

ancara m. [168 aṅcala-] ‘border or end of garment’: KM 20.3, 93.2; ancala, KM 88.3

ancala cf. aṅcarā

anjana m. [170 aṅjana-] ‘collyrium’: KM 97.3

anta m. [347 anta-] ‘end’: AS 10.4

antara m. [357 antara-] ‘screen’: KM 102.1

ambuja m. [S] ‘lotus’: KM 55.3

amsa m. [2 amśa-] ‘part’: KM 68.3

agalā m. [68 agra-] ‘adversary’: AS 6.2

agādh — (°e) adj. [S agādha] ‘unfathomable’: KM 41.2

aginita adj. [S aṅgirita] ‘countless’: KM 66.3

agnita adj. [S aṅgirita] ‘countless’: KM 66.3

aghā- vi. [1062 aṅgrāpayati] ‘be satiated’: -ta, KM 9.2

acarace adv. [ S a- + 4695 carcā-] ‘unthinkingly’: AS 1.2

acala m. [S] ‘immovable’: AS 6.4

aciraja m. [1464 aṅśarya-] ‘wonder’: KM 91.1

aceta adj. [S] ‘unconscious’: KM 58.4

aja/i cf. āju

atapaṭ — adj. [179 aṭṭ (DEDR 83 aṭ-)] ‘incoherent, disordered, loose, stumbling’: -i, KM 14.4; -e, KM 38.1, 2, 3

atapati f. [179 aṭṭ (DEDR 83 aṭ-)] ‘roguishness’: KM 38.2

atala adj. [S] ‘unwavering, eternal’: KM 18.4, 95.4 (rep.)

atana m. [S atanu] ‘bodiless’ (name of Kāma, the god of love): KM 106.4

atarautā m. [357 aṅtarapatta-] ‘petticoat’: KM 21.3

atalaśa f./m. [A atāśa] ‘satin’: KM 21.3


athav- vi. [976 astam eti] ‘set (the sun)’: -ata, KM 109.2

adbhuta adj. [240 aṅbhuta-] ‘wonderful, wondrous, strange’: KM 31.3, 33.1, 6, 54.3

adhara m. [S] ‘lip’: KM 18.2, 55.3; -ni, KM 74.3

adharātī f. [671 ardharātra-] ‘midnight’: KM 32.3

adhala adj. [385 aṅdha-] ‘blind’: AS 6.3

adhika adj. [250 aṅdhi-] ‘greater, extreme’: AS 3.1, KM 24.3, 91.2

adihūti f. [662 ardhaputra-?] (?) ‘musical instrument’: KM 61.2

anaṅga m. [S] ‘bodiless’ (epithet of Kāma, the god of love): KM 21.2, 86.4

anata adv. [401 anayatra] ‘elsewhere’: KM 48.4, 110.4

anamāgyau adj. [S ana- + 10074 mārgati] ‘unsought’: AS 4.3

anaśa f./m. [284 aṅkaśa-] ‘anger’: KM 37.2

anūpama adj. (adv.) [S anupama] ‘matchlessly’: KM 81.1

aneka adj. [345 aṅeka-] ‘many’: KM 85.3

apana— poss. pr. [1135 aṭmanaka-] ‘own’: -ō, AS 1.3, 16.2, KM 10.4, 22.3, 68.3; apanaī rasa, ‘at a caprice’, AS 8.2

apanaīpau m. [1135 aṭmanaka-] ‘one’s self’: KM 6.1

apāra adj. [482 apāra-] ‘unbounded, unsurpassed’: KM 57.2, 67.2
aba adv. [Add² 2528 evam eva × a-] ‘now’: KM 1.2, 11.1, 16.1, 18.4, 39.3, 47.1, 51.1, 54.3, 64.3 (twice); ~ kaĩ, ‘now, at this time’, KM 68.2, 101.1; ‘ba, AS 3.1, KM 10.3, 4, 13.3, 25.3, 39.1, 46.2, 47.3, 88.1, 105.3 (twice), 107.2; ‘ba kaĩ, KM 108.4

abacal— (‘anā) adj. [S avicala] ‘unwavering’: KM 88.4

abares- vt. [S ava- + 11108 lekhyya-] (?) ‘consider’: -i, KM 42.3

abira m. [A ‘abīr] ‘powder, usu. red, which is thrown and sprinkled at the Holi festival (made from ground meal, or minerals, esp. mica): KM 48.2, 84.2

abhinē m. [S abhinaya] ‘gesture’: KM 94.1

abhai m. [507 abhaya] ‘freedom from fear’: ~ dāna, ‘grant of lack of fear: assurance of safety or protection’, KM 22.3

amrta m. [571 amrta-] ‘nectar, ambrosia’: KM 5.3, 7.1, 55.3

amola adj. [S a- + 10373 maulya-] ‘priceless’: KM 27.2

ara cf. aura

aragaja m. [Pers.] ‘a perfume of a yellowish colour compounded of several scented ingredients (as sandal, rose-water, camphor, musk, ambergris)’: KM 55.2, 61.2

araniṣa, MS G reading (note 2 to KM 72), cf. aharaniṣa

araborā- vi. [13949 *haḍabaḍa-] ‘be alarmed, agitated’: -i, KM 15.3; -i, KM 28.3

arārāi f. [187 *ad-] (?) ‘rivalry’: KM 71.2

aruṇa adj. [616 aruna-] ‘red’: KM 87.2

alaka f. [694 alaka-] ‘lock of hair’: KM 97.3; alakai, KM 103.1

alaga (?) [700 alagna-] ‘a type of dance’: KM 2.2

alāp- vt. [1361 *ālapyati] ‘tune the voice’: -ata, KM 14.1, 96.2

ali m. [716 alin-] ‘bumble bee’: KM 71.2

alokika adj. [S alaukika] ‘transcendental’: KM 2.2

avalokana m. [S avalokana] ‘looking at’: KM 102.1

aṣatiyāra m. [ A ikhtiyār] ‘choice’: AS 6.1

asa cf. aś—

asara m. [A aṣr] ‘influence’: KM 74.4

asita adj. [S] ‘dark’: KM 29.2

astā-bista adj. [S asta-vyasta] ‘agitated’: KM 11.2

asva m. [920 aśva-] ‘knight (in chess)’: KM 81.2

aharanisa adv. [S ahar Исa] ‘night and day’: KM 72.2

āṅkō m. [100 aṅka-] ‘body’: ~ bhar- ‘embrace’: KM 74.2

ādhi— (‘e) f. [385 andha-] ‘darkness’: AS 10.4

āśi f. [43 akṣi-] ‘eye’: KM 6.2; -na, KM 5.1, 6.1, 32.1, 35.2, 102.1; āśaţ, KM 35.2

ā- vi. [1200 āpayati] ‘come’: -i, AS 11.3, KM 15.3, 69.4, 104.3; -i, KM 98.4; -i, KM 14.3, 51.1; -ni, KM 71.3; -ye, KM 90.1; -va, AS 6.2, KM 5.1, 74.1; -vata, AS 10.4, KM 8.1, 38.3, 78.1, 87.1, 109.3; -vati, KM 66.3; -vahu, KM 82.2; -vai, AS 4.4, KM 92.3; -vaigau, AS 4.3

āgarā m. [1000 ākara-] ‘wise or skilled person’: AS 14.3

āgē adv. & ppn. [68 agrā-] ‘in front, further, before, later’: AS 7.1, KM 5.1, 8.2; āgai, AS 4.3, KM 23.1, 46.1, 54.3, 103.3, 106.1; āgai, KM 1.2, 30.2; ~ de-, ‘show’, KM 38.2

āch— adj. [142 accha-] ‘good, fine’: -i, KM 77.1, 89.2, 3 (twice)

āju adv. [242 adya-] ‘today, now’: KM 13.3, 18.1, 29.1, 30.3, 36.1, 38.1, 4, 69.2; aja hū, ‘just now, even now’, KM 15.2, 64.1; aji, KM 22.3

ātura adj. [S] ‘desirous’: KM 21.4
äturata f. [S] ‘impatience’: KM 81.3
ädhär— (°ani) m. [1165 ädhāra-]
‘support’, cf. prānani ādhārani: AS 2.4
ädhīṇa adj. [S] ‘humble, subservient’:
KM 21.4, 26.2
ädh— (°e) adj. [644 ardha-] ‘few’:
KM 17.3 (rep.)
āna f. [1095 ājña-] ‘oath’: KM 45.2
ānanda m. [1172 ānanda-] ‘bliss’: AS 9.4
ānī f. [1110 āni-] ‘restrain, charm’:
KM 3.2, 103.3
āpuna cf. āpa
ābhāra m. [1224 ābhāra-] ‘ornament’:
KM 97.2
āra f. [1313 ārā-] ‘awl’: -ni, KM 64.1
ārambhaṭi f. [S ārabhaṭi] ‘vigour’: KM 106.4
ārasi f. [1143 ādarśa-] ‘mirror’: KM 13.3, 53.2
ālāsa adj. & m. [1371 alasya-] ‘lazy, languor, weariness’:
AS 10.1, KM 26.1, 27.3, 77.1
āli f. [1380 ālī-] ‘woman’s female friend’: KM 63.3
āhi cf. ho-
indra m. [1572 indra-] ‘Indra’: KM 37.2
ikaguna adj. [2462 *ekka- + 4190 guna-] ‘onefold’: KM 82.4
ikāṭaka adj. [2462 *ekka- + 5716 tarkayati] ‘unblinking’: KM 20.2
ikāḷāra adj. [2510 *ekkasara-] ‘single’: KM 20.2
īta adv. [*itra, cf. 228 atra; base also for uta, kita, jita (MTH)]
‘hither, here’: KM 51.2; -uta, ‘here and there’,
AS 3.1, KM 3.3, 4.2, 5.1, 19.3, 19.3, 21.1, 74.3
ītān— adj. [1589 iyattaka-] ‘this much’: -i, KM 25.3; -eta, KM 39.3;
itō cf. itan—
īna, ini cf. yaha
ihā adv. [1605 iha] ‘here’: KM 79.2
indu m. [1570 indu-] ‘moon’: KM 106.2
ujārā f. [1670 ujjvala-] ‘radiance’:
KM 1.3
ūṭh- vi. [1900 *ut-sthāti] ‘rise, arise, get up’;
aux. verb: -ati, KM 91.2; -i, KM 47.4, 80.3; -ibe, KM 86.1; -e, KM 15.3
ūṭhāṅg- vi. [2172 *uppatīṅga-] ‘lean’:
-ī, KM 31.4
ūṭhā- vt. [1903 *ut-sthāpayati] ‘raise’:
-ībe, KM 62.3
ud- vi. [1697 udghāye] ‘fly’: -ata,
KM 48.2; -ive, AS 1.4; -e, KM 71.1
udāghana m. [1694 uḍu- + S ghana]
‘stars’: KM 103.2
udā- vt. [1697 udḍāpayati] ‘blow away, throw’:
-i, AS 8.2; -vata, KM 84.2
uta adv. [cf. ita] ‘thither, there’ (cf. ita uta):
AS 3.1, KM 3.3, 4.2, 5.1, 19.3, 51.3, 74.3
utār- vt. [1770 utṭārayati] ‘take off’:
-i, KM 92.2
udo m. [1931 udaya-] ‘rising’:
KM 106.4
udher- vt. [2099 uddhṛta-] ‘undo, unravel’:
-ata, udhera-būṇa (f.), ‘unpicking and (re-) weaving:
perplexity’, KM 72.2
udhera-būṇa cf. udher-
una cf. vaha
unamatta adj. [2111 unmatta-]
‘intoxicated’: KM 93.3
unamāna m. [2121 unmāna-] ‘depth’:
KM 14.3
unahāri f. [342 anuhāra-] ‘imitation’:
KM 23.1
unīnd— (°i) adj. [2108 unnida-]
‘sleepy’: KM 76.1
upaj- vi. [1814 utpadyate] ‘be
produced, arise’: -ata, KM 2.2, 60.3,
upajä- vt. [1814 utpadyate] ‘produce’: -vata, KM 12.2
upamä cf. upamä
upamä f. [2203 upamä-] ‘simile, comparison’: KM 95.2; upamä, KM 63.4, 95.1
upavana m. [S] ‘grove’: AS 12.2
upä- vt. [1814 utpädayati] ‘get’: -hĩ, KM 53.4
upäi m. [2308 upäya-] ‘means’: KM 7.3
ura m. [S] ‘heart, breast, chest’: KM 58.3, 81.2, 106.3
urasa m. [2350 uras-] ‘breast, chest’: -ni, KM 20.3
üja m. [2422 ürjas-] ‘trouble’: KM 62.3
üttara m. [1767 uttara-] ‘answer’: KM 83.2
üpara adv. & ppn. [2333 *uppari] ‘above, on’ (cf. sira üpara): KM 8.2
e1, eha see yaha
e2 interj. [S] ‘Oh! Listen!’: AS 5.1
ekänta adj. [2487 ekänta-] ‘solitary’: KM 13.1, 84.1
eri interj. [10808 re] ‘Oh! Listen!’: KM 25.3, 101.4
ais— pr. adj. & adv. [1611 iḍṛṣa-] ‘such, like this, in this way’: -i, KM 21.4, 31.1, 2, 35.1, 39.3, 75.3, 89.1, 95.3; -e, AS 15.3, 4, KM 74.1; -e hĩ, KM 78.3; -ai, KM 1.3; -aĩ hĩ, KM 3.1; -ai hĩ, KM 7.4; -o,

ora f. [812 avarā-] ‘side, end’: AS 7.4, KM 108.2
aūt- vi. [1420 avartayati] ‘be evaporated over a fire, be purified’: -i, KM 26.3
aughara adj. [OHED: = H garhmä< *gathati, and ghatate] ‘unique’: KM 60.2
aucaka adv. [Snell: *ajāna(ka)-??] ‘suddenly’: KM 15.3, 104.3
auta f. [2544 *ottā-] ‘screen, shelter’: KM 93.2; ~ pāta, AS 18.4
audh- vt. [2547 *oddh-] ‘wear’: -ē, KM 56.1
aura1, MS G reading (notes 9 to AS 7 and 1 to KM 108), cf. ora
aura2 conj. & adj. [434 aparā-] ‘and, other, else’: AS 1.2, 2.2, 7.1, 8.3, 9.1, 12.3, 17.1, KM 4.3, 6.4, 9.3, 23.4, 37.3, 40.3, 48.3, 53.3, 54.1 (twice), 2, 55.1, 60.3, 4, 77.3, 79.3, 82.3, 91.3, 102.2; -na, AS 16.2; aurai, KM 14.4, 38.4, 54.1; ~ ki aurai, ‘changed, different’, KM 54.2, 3, 4; aurau, KM 75.2; ara, KM 20.3
auli f. [759 avacūda-] ‘hem of a garment’: KM 97.4
kañkana m. [2597 kañkañasa-] ‘bracelet’: KM 63.1
kañcana m. [3013 kañcana-] ‘gold’: KM 19.4
kañcukī f. [S kañcukī] ‘bodice’: KM 20.3, 98.1
kañṭha m. [2680 kañṭha-] ‘neck’: KM 21.1, 97.4; ~ lagā-, ‘embrace’, KM 96.4; ~ siri, ‘golden necklace’, KM 50.2
kaakahī f. [2598 kañkata-] ‘comb’: KM 70.3
kaça m. [S] ‘hair’: KM 36.2
kachu cf. kachū
kachū pr. & adj. [3144 kimcid-]
'something, anything, a little, some, any': AS 10.2, KM 9.3, 14.4, 23.1, 39.3, 65.3, 66.3, 69.2, 76.1, 101.2; kachū, KM 8.2

kajarā, cf. kājara

kāṭaka m. [S] ‘army’: KM 71.3

kāṭāchī m. [2636 katāksa-] ‘sidelong glance’: KM 87.4; kanaṣa, KM 37.3

kāṭī f. [2639 katī-] ‘waist’: KM 36.2, 58.3, 87.2, ~ so ~, KM 105.3; kāṭi, KM 106.3

kāṭi, cf. kāṭi

kāṭhāni, MS G reading (note 2 to KM 11), cf. kāṭhina

kāṭhina adj. [2650 kathina-] ‘hard’: KM 11.1


kāṭdamba m. [2710 kadamba-] ‘the tree Nauclea cadamba’: KM 68.1

kāṇa m. [2661 kana-] ‘drop’ (cf. śrama jalā kana): KM 27.1, 58.1; kānu, KM 95.3

kāṇaka m. [2717 kanaka-] ‘gold’: KM 31.3, 52.2, 58.1

kāṇasa cf. kāṭāchī

kānu cf. kāṇa


kābi m. [2964 kavi-] ‘poet’: KM 29.4

kāmaṇa m. [2764 kamala-] ‘lotus’: AS 11.2, KM 86.3; ~ nēna, ‘lotus-eyed one’ (Kṛṣṇa), AS 7.1

kāmodani f. [3305 kumuda-] ‘the white water-lily’: KM 57.1

kār- vt. [2814 karotī] ‘do, make’ (cf. krama kar-, hāhū kar-): -ata, AS 10.1, 11.3, KM 7.3, 13.1, 39.1, 53.1, 55.2, 75.3, 85.2, 91.3, 93.2, 4, 105.3, 106.4; -ati, KM 51.3; -i, AS 1.3, 4, 14.1, 15.1, 16.3, KM 3.1, 8.2, 10.1, 26.4, 28.4, 47.2, 58.3, 63.4, 70.2, 78.1, 92.4, -ihaū, KM 90.1; -ai, KM 8.2, 43.1, 2; -ō, KM 10.2; -aū, KM 53.3, 59.1, 85.4; -au, AS 2.3, KM 39.3; kiyā, AS 6.4; kiyau, AS 1.3; kiyē, KM 56.1, 59.3, 68.2; kiyē, KM 56.2, 86.4; kijīye, KM 80.1; kijāi, AS 7.4; kijai, AS 7.1, 2, 12.1, KM 16.2, 68.3; kina, KM 26.1; kāi, KM 39.4

kāra m. [2779 kara-] ‘hand’: AS 12.1, KM 15.3, 51.4, 63.1, 70.3; ~ sō ~, KM 77.1, 105.3; -ni, KM 50.1; ~ naṣa, ‘fingernails’, KM 103.2

kārāvāli f. [S] ‘fingernails’: KM 106.2

kārātā m. [S karta] ‘creator of the world, god’: AS 6.4

kārapūra m. [2880 karpūra] ‘camphor’: KM 26.3

kāravā m. [2781 karaka-] ‘earthen pot’: AS 12.1

kāla1 adj. [S] ‘soft, gentle’: KM 103.2

kāla2 m. [2948 kalya-] ‘rest, happiness’: KM 10.3, 76.2, 88.3?

kāla3, MS G reading (note 12 to KM 69), cf. kula

kālāmaṇa m. [2946 kalmaṇa-] ‘sin’: AS 7.2

kāvāni adj. [S kamaniya] ‘beautiful’: KM 110.1

kāvīni, MS G reading (note 1 to KM 110), cf. kāvāni

kāsa f./m. [2970 kaṣa-] ‘testing’: ~ šatā-, ‘pass a test’, KM 24.3

kāsambha m. [3378 kusambha-] ‘saffron’: AS 7.3

kāstūri f. [2985 kasturīka-] ‘musk’: KM 26.3, 56.1

kāh- vt. [2703 kathiyati] ‘say, tell, speak, call out’: -ata, AS 16.3, KM 5.4, 10.2, 4, 14.4, 22.4, 25.1, 34.4, 35.4, 39.3, 40.4, 41.4, 42.3, 43.5, 2, 46.4, 49.3, 58.4, 59.4, 64.2, 66.3, 4, 76.4, 78.4, 92.4, 95.1, 105.1, 108.4; -ati, KM 56.1, 64.1; -i, AS 1.4, 4.4, 5.4, 6.4, 7.4, 8.4, 9.4, 10.4, 11.4, 13.4, 15.4, 16.4, 17.4, 18.4, KM 25.2, 63.4, 65.4; -i, KM 11.1, 69.2; -ē, KM 108.3; -ai, KM 11.2, 33.8, 53.3; -ē, KM 6.2,
kahakaha m. [A qaḥqaḥa] ‘loud laugh, 
burst of laughter’: KM 108.3

kahā adv. [2574 ka-] ‘where, rhetor. in 
what (possible) case’: KM 6.2, 35.3, 
72.2, 73.1, 83.4; kahā, AS 18.2; 
Kāhi, KM 6.4

kahā vt. [2703 kathayati] ‘call’: -vata, 
AS 18.2

kaha1 adj. & interr. pr. [2574 
ka-] ‘what, how’: AS 17.2, KM 11.2, 
25.2, 31.2, 75.3, 91.1, 95.3, 97.3

kaha2 cf. kaha

lcahani f. [OHED: H. *kahana, Brbh. 
kahāno] ‘talk’: KM 46.3

kahūl adv. [kahā + emph.] ‘anywhere, 
somewhere, ever’, AS 13.2, KM 
25.1, 31.2, 75.3, 91.1, 95.3, 97.3

kahū, MS G reading (note 10 to KM 
92), cf. hā(-hī)

kādh— (*e) m. [13627 skandha-] 
‘shoulder’: AS 10.2

kāna m. [2380 karγa-] ‘ear’: -ni, KM 
21.2, ~ de-, ‘pay attention’, KM 45.1

kāma cf. kāma

kāhi cf. kahā

kā cf. ko2

kāk— (*e) m. [2993 kāka-] ‘cuning 
fellow’: AS 5.3

kāgata m. [Pers. kāgaz; for orig. kāgad] 
‘paper’: KM 34.2

kāc— (*i) adj. [2613 *kacca-] 
‘deficient’: KM 95.2

kācha m. [2592 kakṣya-] ‘dhoti’: 
~ bādh-, ‘put on dhoti: tail spread’, 
KM 14.2

kājara m. [2622 kajjala-] ‘collyrium’ 
KM 70.4, 71.1; kajarā, KM 50.3

kāḍb vt. [2660 *kaddhati] ‘extricate, 
draw out’: -ana, KM 7.2; -e, KM 
57.4, 107.4

kāma m. [3042 kāma-] ‘desire, love, 
cupid, Kāma (the god of love): KM 
87.4; kāma, AS 3.3, KM 26.1, 34.4, 
35.4, 46.4, 50.3, 71.3, 89.3, 98.3; 
kāmehi, KM 82.2

kāran— (*i) m. [3057 karaṇa-] 
‘source’: AS 2.3

kār— (*i) adj. [3083 kāla-] ‘black’: 
KM 71.1, 96.3

kāla m. [3084 kāla-] ‘death’: AS 10.1

kāhū, kāhū cf. koū

kāhe1 cf. kaha1

kāhe2 cf. ko2

kīnkini f. [3152 kīnkini] ‘small bell’: 
KM 87.2

kīnnari cf. kinnari

kit— pr. & adv. [3167 *kiyatta-] ‘how 
much, rhetor. how!, rhetor. very 
much?’: -e, KM 23.2; -oū, AS 1.4; 
-auka, KM 66.1, 109.4

kīta adv. [cf. ita] ‘rhetor. what a...!’: 
KM 102.1

kidhō conj. [McGregor: ki < 3164 kim, 
+ ād < 6892 dhruva?] ‘or, or then’: 
KM 6.1, 76.1

kīna adv. [Snell: 3164 kim + na?] ‘why 
not’: KM 83.2; kini, KM 62.4

kini cf. kina

kinnara m. [3145 kinnara-] ‘mythical 
being with a human figure and the 
horse’s head, reckoned among the 
gandharvas (as divine musicians or 
singers)’: KM 42.2

kinnari f. [S kinnari] ‘musical 
instrument (either a kind of lute, cf. the 
classical kinnari viṇā, or the 
percussion instrument made from 
metal which is also called karkari/
karakari/kīnlarī): KM 66.2; kinnari, 
KM 67.1

kīraura m. [3498 kōti-] ‘ten million’: 
-ni, KM 89.3

kilibisa, MS G reading (note 3 to AS 7), 
M. kalamaśa

kisora adj. & m. [3190 kisora-] ‘young, 
youth’: KM 3.2, 19.2, 52.3, 56.2, 
65.4, 72.1, 110.1; kisaura, KM 89.4
kisorani cf. kisauri
kisauri f. [3190 kiśora-] ‘girl’: KM 19.2, 33.1; kisorani, KM 89.4
kī cf. kau1
kīca f. [OHED: cf. cikka-2] ‘mud’ : KM 55.2
kunkūmā cf. kūmkūma
kuṇja m. [3226 kuṇja-] ‘bower, grove’: KM 56.3, 79.1; ~ kuṇja, ‘from bower to bower’, KM 85.1; ~ nikuṇja, ‘thicket-bowers’, KM 100.2; ~ bihāri, (an epithet of Kṛṣṇa), AS 11.4, KM 25.1, 60.1, 68.3, 84.1, 99.1, 104.1, 105.1, 108.1, and occurring in the last line of every poem of KM as part of the chāpa, except: KM 5, 6, 9, 10, 11, 12, 15, 18, 19, 21, 25, 31, 34, 35, 36, 38, 39, 40, 42, 43, 46, 53, 57, 60, 62, 63, 65, 67, 68, 69, 72, 75, 76, 78, 82, 85, 89, 91, 92, 97, 98, 99, 100, 102, 104, 105, 106, 108, 109; ~ bihārini, (an epithet of Rādhā), KM 91.4; ~ mahala, ‘bower-abode’, KM 21.4, 87.1
kundana adj. & m. [Platts: S kandalah] ‘pure gold, golden’: KM 29.3, 71.2
kūmākūma m. [3214 kuṇkuma-] ‘saffron’: KM 56.2; kuṇkumā, KM 48.2
kuvāra m. [3303 kumāra-] ‘youth’: KM 33.1
kuvari f. [3303 kumāra-] ‘damsel’: KM 83.1
kuca m. [3216 kuca-] ‘female breast, bosom’: KM 36.2, 74.2, 98.1
kubera f. [3361 *kuvela-] ‘unsuitable time’: AS 10.2
kubhāva m. [S ku- + 9475 bhāva-] ‘bad disposition’: KM 76.2
kumakumā cf. kūmakūma
kumāya f. [OHED: ? ad. *kumāyā-] ‘harshness’: KM 78.1
kula m. [3330 kula-] ‘swarm’: KM 69.4
kusuma m. [3377 kusuma-] ‘flower’: KM 68.2
kūla m. [3416 kūla-] ‘bank’: -hu, KM 48.3
kṛpā f. [3437 kṛpā-] ‘grace’: AS 2.1
krṣṇa m. [3451 krṣṇa-] ‘black cuckoo’: KM 97.2
kē, ke cf. kau1
kedāra m. [S kedāra] ‘name of a rāga’: KM 32.3, 52.3
kel- vi. [3918 *kheḍ-] ‘sport’: -ai, KM 100.3
keli f. [S keli] ‘amorous sport’: KM 18.4
kesa m. [3471 keśa-] ‘hair’ (cf. sāvār-): KM 103.2
kai, kai1 cf. kaū1
kai2 conj. [OHED: ? kim, or H kī, + H (h)i] ‘or’: ~..., ~, ‘either...or’, KM 76.1; KM 76.2 (?)
kais— adj. & adv. [3197 kidṛśa-] ‘of what kind, how’: ~iyō, KM 13.3; -ē, KM 10.3, 59.4, 104.2, -ai, AS 18.1, -ai kai, KM 59.3; -ai hū, KM 42.4
kō1 cf. kaū1
kō2 cf. ko2
kōna cf. kaūna
ko1 cf. kaū1
ko2 pr. [2574 ka, kah] ‘who, which’: KM 55.1, 60.3, 63.4, 110.4; kō, KM 70.2; kaū, KM 4.3; kau, KM 23.1, 33.8, 37.3; kā, KM 83.1, 85.4; kāhe, KM 12.4
ko3 cf. kaū1
koila cf. kokilā
kō pr. & adj. [2967 kaścid] ‘some, any, someone, anyone’: AS 15.1, 2, 3, 4, KM 14.3, 53.2, 61.2, 70.1, 77.3, 79.2, 91.3, 100.3; kāhū, KM 4.1, 23.2, 61.4, 65.3, 76.1; kāhū, AS 2.1, 18.3, KM 61.2 (thrice), 62.3, 76.3, 101.1, 2, 105.2 (twice), 3; kaū, AS 5.1 (twice)
koka m. [S] ‘art of love’: KM 72.3
kokilā f. [3483 kokila-] ‘the black cuckoo’: KM 96.2; koila, KM 46.1; kauklā, KM 14.1
koṭi f. [3498 koṭi-] ‘ten million’: AS 3.3, KM 29.4, 34.3, 41.1, 86.4 (rep.), 87.4, 98.3, 102.3

kopa m. [3516 kopa-] ‘anger’: KM 57.3

kau1 ppn. & obl. case marker, cf. kāhe kau5d [14342 kakṣa-]: AS 2.1, KM 5.1; AS 4.1, 3, 4, 10.1, 11.2, 16.4, KM 4.1, 2, 4, 7.2, 17.2 (twice), 3, 45.4, 58.3, 68.1, 77.3?, 102.3, 47; kō, KM 39.1; KM 63.3, 53.4, 63.4, 72.1; ko, 98.4; kau, AS 15.1, KM 18.4

kau2 cf. ko2

kau3 cf. koū

kau4 cf. kau1

kaudh- vi. [2758 kavandha-] (?) ‘flash (as lightning)’: -i, KM 96.3; -e, KM 92.4; -ai, KM 21.3

kauna pr. & adj. [2575 kahpunai] ‘who, whom, what, which’: AS 1.2, 3.1, 16.3, KM 54.1; ~ dhau ‘whoever’, AS 5.2 (twice); kaune, KM 51.4; kona, KM 109.1

kaumala adj. [3523 komala-] ‘gentle’: KM 70.3


kau2 cf. ko2

kau3 cf. kau1

kau4, MS G reading (note 6 to KM 95), cf. kyaū

kaukana m. [S kokanada] (?) ‘red water-lily’: KM 58.1

kaukilā cf. kokilā

kauḍa m. [3037 kapaṭa-] ‘feint’: AS 5.3


krama1 m. [2892 karman-] ‘deeds, doing’ (cf. mana baca krama): KM 4.2, 36.3, 59.2, 90.2

krama2 m. [3577 krama-] {step}: ~ kar-, ‘gradually, approach’, KM 41.4, 68.4

For words starting with kh- see ś-:

gandharva m. [S] ‘kind of celestial musician’: KM 75.2

gambhirā adj. [4031 gambhirā-] ‘low’: KM 110.3

gai, gae cf. jā-

gati f. [4354 granthi-] ‘knot: bond, multitude’: AS 15.1, KM 24.2

gathōda m. [4352 *granthabandha-] ‘pledge’: KM 25.3

gaduvā m. [3984 gaduka-] ‘water-jar’: KM 98.1

gata cf. gati

gati f. [4009 gati-] ‘rhythm, movement, manner, step, refuge’ (cf. hā gata): KM 30.4, 33.1, 6, 54.3, 57.2, 65.2 (twice), 67.4, 82.2, 94.1; gata, KM 85.4, 107.2
gan- vt. [3993 gaṇayati] ‘count, reckon’: -e, KM 37.3; -yaū, KM 14.2
gaye, gayo cf. jä-
garaji f. (?) [4046 garjati] ‘thundering’: KM 96.2
gar— (°e/°ai) m. [4070 gala-] ‘neck’: KM 63.2; ~ lagā-/lag-, ‘embrace’: KM 39.4, 47.4, 83.4
gali f. [4085 *gali-] ‘lane’: AS 18.3
gasa m. [(?)] ‘aversion’: KM 90.3
gah- vt. [4236 grahamati] ‘grasp, seize, take’: -i, AS 9.4, KM 14.3, 25.4, 56.3, 57.3, 4 (twice), 80.4; -e, KM 107.2; -ai, KM 61.2
gahabara adj. [4108 gahvara-] ‘dense’: KM 46.1
gahara adj. [4024 gahbildra] ‘deep: KM 110.3; gahirai, AS 18.1
gahirai cf. gahara
gaharu m. [OHED: ? conn, grahami-] ‘holding back’: KM 17.2
gāına m. [4136 gāyana-] ‘song’: KM 33.4
gāu m. [4368 grāma-] ‘village’: KM 83.2
gāvatī cf. gā-
gāvatau adj. & m. [4371 *grāmadāra-] ‘uncunning’: KM 44.2
gā- vt. [4135 gāpayati] ‘sing’: -i, KM 94.2; -va, KM 5.4; -vata, KM 12.1, 19.1, 32.4, 66.2, 87.3, 89.4, 102.3; gāvatī, KM 104.2
gādhe adv. [4118 gādhā-] ‘firmly’: KM 107.2
gāta m. [4124 gātra-] ‘body’: KM 21.1
gāla m. [4089 galla-] {cheek}: ~ mār-, ‘boast’, AS 18.3
gīta m. [4167 gīta-] ‘song’: KM 23.2
guṇja m. [4176 guṇja-] ‘grain (the berry of the shrub Abrus precatorius)’: ~ māla, ‘rosary of guṇja seed’, AS 12.2
guṇjāra m. [4173 guṇja-] ‘humming’: KM 85.2
guna m. [4190 guṇa-] ‘quality, skill, nature’: AS 17.3, KM 23.1, 30.4, 40.1, 63.1, 66.3, 90.3, 98.2; -ni, KM 65.1
guni adj. [4192 guṇin-] ‘worthy’: KM 23.4
gūṇth- vt. [4205 guphati] ‘braid’: -i, KM 70.1
gori cf. gaura
gaura adj. [4345 gaura-] ‘fair-complexioned’: KM 1.1, 28.1, 56.4, 88.2, gori, KM 105.2
gauratā f. [4345 gaura-] ‘fairness’: KM 29.2
gauri f. [S gauḍī] ‘name of a rāga’: KM 106.1
gyāraha num. [2484 ekādaśa-] {eleven} (cf. sāđhe gṛāraha): KM 26.3
grahami m. [4240 grha] ‘abode’: KM 106.1
gième m. [4382 grāha-] ‘crocodile’: KM 57.3
gri adj. [68 agra-] (?) ‘prominent’: KM 94.2
gras- vt. [4359 grasati] ‘seize’: -e, KM 57.3
gḥtā f. [4411 ghaṭā-] ‘dense cloud’: KM 96.3
ghati, MS G reading (note 3 to KM 24), cf. gāṭi
ghata m. [OHED: cf. Pk. ghatt-; ? × ghaṭa-] ‘trap, stratagem, trickery’: AS 3.2, KM 69.3; gḥtā, KM 78.3
ghana m. [4424 ghana-] ‘cloud’: KM 1.1, 4.3, 10.2, 32.2, 103.2, 110.2 (rep.)
ghari f. [4406 ghaṭi-] ‘moment’: ~ ~, ‘at every moment, constantly’, KM 80.2, 90.2
gḥatī cf. ghata
ghāta m. [4414 ghāṭa-] 'landing place, shore': ~ lāg-, 'come to shore', AS 18.1

ghāta m. [4460 ghāṭa-] 'stroke' (cf. candrāgati-ghāṭa): KM 33.3

ghur- vi. [4487 ghurati] 'sound': -i, KM 32.3, 52.3

ghunari adj. & f. [Platts: S ghaṇa +kaḥ] 'sullen': KM 49.3

gher- vt. [4487 *gher~] 'confine, surround': -ata, AS 11.3, KM 71.3; -au, KM 62.2

ghērā m. [4474 *gher~] 'circle': KM 75.3

ghor- [4487 ghurati] 'thunder': -ani, (f), KM 89.2

ghora adj. [4522 ghora~] 'low': KM 65.2

ghorani cf. ghor-

caṅcala, MS G reading (note 7 to KM 88), cf. aṅcārā

canda m. [4661 candra-] 'moon': KM 12.3, 34.3, 57.1

candana m. [4658 candana-] 'sandalwood paste': KM 97.1

candrāgati f. [4661 candra- + 4009 gati or āgati ?]: ~ ghāṭa 'palm stroke over a percussion instrument': KM 33.3

camp— (*e) m. [4678 campa] 'the tree Michelia champaka, jasmine': KM 71.2

cāḥ- vt. [4578 *caḥ-] 'mount': -yau, AS 10.2

catura adj. [4594 catura-] 'clever': KM 81.2

caturāī f. [4594 catura-] 'dexterity, roguery': KM 1.3, 73.4

caturāguna adj. [4599 caturguna-] 'fourfold': KM 82.4

canaṣ- vi. [cf. cāṭakh- Platts] (?) 'be irritated': -a, KM 37.4 (rep.)
capala adj. [4672 capala-] 'darting (of eyes), swift': KM 81.2, 106.2

capā- vt. [4674 *capp-] 'have massaged': -vati, KM 104.3

camacāmā- vi. [4676 *camakka-] 'shine': -ta, KM 32.2

carana m. [S carana] 'foot': AS 9.4, 11.2, KM 18.2, 49.4, 53.1, 57.4

cal- vi. [4715 calati] 'go, move, come' (cf. yekau na cal-): -ata, AS 10.4, KM 19.3, 88.3; -ahu, KM 18.3, 99.1; -ā, AS 6.4; -i, KM 14.1, 16.1, 46.1 (twice), 83.2, 100.1, 3; -iye, KM 49.3, 56.3, 69.1; -i, KM 69.3; -e, KM 56.3; -au, KM 104.1; -yau, KM 7.2
cāḥu disa adv. [4609 caturdiśam] 'all around': KM 89.2
cāḥa f. [4775 *cāḥ-] 'desire, longing': KM 24.4

cāi, MS G reading (note 8 to KM 19), cf. cāh-

cāḥ- vt. [4775 *cāḥ-] 'desire, look for, glance': -ata, KM 6.4, 15.2; -ati, 102.2; -a, (f) KM 37.3; -iye, KM 80.3; -ai, AS 8.2; cāi, KM 19.3

cāḥani cf. cāḥ

cit- vt. [4799 citta-] 'look at': -aye, KM 42.4; -avata, KM 4.2, 91.3; -avani, (f.), KM 18.2; -ai, KM 56.3
cita f./m. [4799 citta-] 'mind, heart': AS 6.2, KM 7.2, 33.4; ~ de-, 'be attentive', KM 104.1; -hi, KM 91.3
citavani cf. cit-
citāvani f. [derived fr. caus. fr. citav-] 'drawing attention to': AS 11.4
cirajīv- vi. (?) [4824 cira- + 5241 jīvati] 'live long': AS 11.4

cīhār- vi. (?) [4787 *cīṅghāta-] 'cry out': -i, KM 15.3

cunō m. [4889 cūraṇa-] 'coarsely ground grain: nourishment': KM 9.2
cūri cf. cūrī
cuvā- vt. [4948 *cyutati] 'drain': -i, KM 74.3
cūnāri f. [OHED: cūnoti] 'shawl': KM 49.1, 72.1, 80.1, 92.1
cura m. [4884 cūḍa-] ‘anklet’: KM 20.2
cura f. [4884 cūḍa-] ‘bracelet, bangle’: KM 20.2, 21.3, 50.1; curi, KM 56.2, 75.4
cепa m. [4819 *ceppa-] ‘bird-lime’: KM 9.1
cāṇa m. [?] ‘peace, rest’ (cf. suṣa caṇa): KM 80.4
cōk- vi. [4676 *camakka-] ‘be startled’: -ī, KM 83.4
cōpa m. [Platts and Entwistle: related to kṣubh?i] ‘desire’: KM 81.3
cōra m. [4677 cama-ra-] ‘fly-whisk’: KM 53.2
cōkī f. [4629 catuska-] ‘medallion’: KM 73.1
copari f. [4648 catusputa-] ‘game played with oblong dice’: KM 82.4
coll f. [4923 coda-] ‘bodice’: KM 97.1
caukā m. [4629 catuska-] ‘an aggregate of four: front teeth’: KM 21.3
caupahalu adj. [4593 catur-+ Pers. pahlu] ‘four-sided’: KM 20.2
caur- vt. [4933 corayati] ‘steal’: -i, KM 33.4
chatrapati m. [S ksatrapati] ‘king’: AS 15.2
chadāma m. [4981 chadman-] ‘trick’: KM 68.3
chabi f. [5006 chavi-] ‘splendour, beauty’: KM 21.3, 29.1, 86.1, 88.2, 103.4; -na, KM 66.1
chabīl- adj. [OHED: conn. chavī-, or chādmi-ka-] ‘beautiful, handsome’: -i, KM 18.2, 69.1; -e, KM 69.1; -au, KM 46.4
chalū m. [5001 chala-] ‘stratagem’: KM 39.4
chād- cf. chād-
chāha cf. chāyā
chāj- vi. [4982 *chadaya-] ‘please’: -ai, KM 43.1
chād- vt. [5060 *chrndati] ‘abandon, leave’: -i, AS 4.1, KM 17.1, 25.3,
76.2; -ai, KM 10.4 (rep.), 61.3; -o, KM 62.4; chāṭi, AS 16.2
chāṭi f. [5014 *chāṭti-] ‘heart, breast’: KM 45.3; ~ saū, ~ ‘breast to breast’, KM 92.3; ~ sō/sōū ~ lagā, ~ ‘embrace’, KM 25.4, 56.4, 77.4
chāyā f. [5027 chāyā-] ‘protection, semblance’: KM 65.3; chāha, KM 24.1
china m. [3642 kṣaṇa-] ‘moment’: KM 3.3; ~ china, ‘every moment’, KM 9.3, 19.1, 46.3
chīp- vi. [4994 *chipp-] ‘be hidden’: -ata, KM 97.2
chīpā- vt. [4994 *chipp-] ‘hide’: -yē, KM 97.2; -vata, KM 97.2
chīy- vt. [5055 chupati] ‘touch’: -o, KM 62.2
chīyā adj. & f. [5029 chi-] ‘bad (nature)’: KM 25.3, 62.4, 109.1
chirak- vt. [5035 *chiti-] ‘sprinkle’: -ata, KM 49.2, 61.2, 99.4
chirakāu m. [5035 *chiti-] ‘sprinkling game’: KM 83.3
chudā- vt. [3747 kṣotayati] ‘cause to be free’: -yo, KM 57.3
chuvā- vt. (rhyme-form for chū-?) [5055 chupati] ‘touch’: -hi, KM 99.4
chūṭ- vi. [3707 kṣutyate] ‘leave, be released, be loose, be scattered’: -ata, KM 15.2, 37.2, 57.3; -i, KM 85.1; -e, KM 63.2
chepe m. [3738 kṣepa-] ‘haughtiness’: KM 35.3
chaila adj. & m. [5006 chavilla-] ‘beautiful’: KM 25.4, 99.4
chod- vt. [3747 kṣotayati] ‘give up’: -a, AS 5.2
jaṅgāli adj. [Pers. zangāri] ‘of the colour of verdigris, green’: KM 73.2
jābhā- vi. [5265 jṛmbhate] ‘yawn’: -ti, KM 77.1
jak- vi. [10400 yata-] ‘be benumbed’: -i, KM 24.4
jag- cf. jāg-
jaga m. [S] ‘world’: AS 13.2
jagata m. [5078 jagat-] ‘world’: AS 15.1
jagā- vt. [5175 jāgratī] ‘awaken’: -ū, KM 47.3; -vata, KM 47.2
jachi m. [10395 yakṣa-] ‘kind of demigod’: KM 42.2
jat- vi. [5091 *jadati] ‘be fixed’: -i, KM 106.2
jatana m. [10404a yatna-] ‘effort’: -ni, KM 90.3
jaddapi conj. [S yadyapi] ‘even if: AS I.3
jan- cf. jan-
jan- vt. [5193 janati] ‘know, realize, understand’: -ata, AS 10.2; -i, KM 38.4; -ē, KM 23.1 (twice), 70.1; -o, KM 3.2, 53.3; -au, AS 13.4, 14.4, KM 5.2; janiyata, KM 61.3; janī, KM 79.2; janyau, KM 14.3; jānī, AS 7, 18.4
jaha adv. & conj. [1605 iha] ‘where’: KM 14.2, 46.1, 74.4, 103.1; ~...tahā tahā ‘wherever’, KM 53.1
jā- cf. jā-
jān- cf. jān-
jāna adj. & m. [5282 jānīn-] ‘knowledgable’: AS 18.2
jānapān— (°e) m. [5282 jānīn- + pan (= tvam)] ‘knowledge’: KM 24.2; jānipanyau, AS 18.2
jānipanyau cf. jānapan—
jāma m. [10467 yāma-] ‘a three-hour period, watch’ (cf. cāraṇ jāma): KM 87.2
jāvar— (°au) m. [10452 yāti] ‘going’: KM 44.3
jāhi cf. jo1
jā- vi. [10452 yāti] ‘go’ (cf. bali jā-);
aux. verb: -i, AS 7.2, KM 69.2, 80.2, 86.1; -u, AS 15.3, KM 83.2; -ta, AS 3.1, KM 8.1, 22.2, 40.1, 4, 57.3, 58.3, 109.1, 2, 3 (twice), 4; -ti, KM 62.2, 78.1; -na, KM 25.3, 62.2, 74.3; jāu, KM 83.4; jāũ, KM 6.3; jāta, AS 14.2; jāhi, KM 99.1; jāhi, KM 6.2, 53.2; gai, KM 47.1, 2, 3, 4; gae, AS 15.3; gaye, KM 41.3; gayo, KM 25.1
jā, jāhi cf. jo1
jāg- vi. [5715 jāgratī] ‘wake up, be awake’: -ata, KM 34.4, 47.2, 3; jage, KM 87.2
jāgara m. [S] ‘awareness’: AS 14.4
jācaka m. [S yācaka] ‘beggar’: KM 45.4
jādo m. [5180 jāḍya-] ‘cold’: KM 80.1
jāta f. [5185 jāṭi-] ‘group’: KM 40.3
jān- vt. [5193 jānītī] ‘know, realize, understand’: -ata, AS 10.2; -i, KM 38.4; -ē, KM 23.1 (twice), 70.1; -o, KM 3.2, 53.3; -au, AS 13.4, 14.4, KM 5.2; janiyata, KM 61.3; janī, KM 79.2; janyau, KM 14.3; jānī, AS 7, 18.4
jihī cf. jo1
jit— (°e) pr. adj. [1589 iyattaka-: x ya-anal.] ‘however much’: KM 23.2
jina1, jini1 cf. jo1
jina2 cf. jini2
jini2 adv. [10408 yathā na] ‘not (in prohibitions)’: AS 15.3, 16.1, KM 62.2, 78.3; jina, KM 20.1, 39.3
jiya m. [5239 jīva-] ‘heart, life’: AS 13.4, 14.4, KM 5.3, 35.1 (twice),
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43.4, 45.2, 71.3; ~ho-, ‘have a desire’, KM 35.1; jyau, KM 10.2

jiyo, MS G reading (note 5 to KM 62), cf. chiy-

ji- vi. [5241 jivati] ‘live’: -jai, KM 16.2; -vai, AS 17.1

ji m. [5239 jiva-] ‘soul, heart’; AS 7.2, 4, KM 60.3

jit- vt. [5224 jita-] ‘win’: -ai, AS 5.2; -yau, AS 5.4

jibha f. [5228 jihva-] ‘tongue’; KM 40.2, 66.3

jiva m. [5239 jiva-] ‘creature, soul’: AS 9.1, 4, 16.3

jivata m. [S jivat] ‘living’: KM 35.2

jivanī f. [S jivanī] ‘life-giving root, life’: KM 39.2, 64.3

jivani f. [S jivani] ‘soul, heart’: AS 16.3, jīhi, KM 26.1; ju, KM 30.4, 49.3, 54.1, 55.2, 76.4, 90.2, 101.3; je, AS 9.4, KM 23.3; ~ ‘whatever, whichever’, KM 24.2, 60.3, 66.4, 67.4; jo joi ‘whatever’ KM 43.1; jau, KM 8.2

jotī f. [S jotī] ‘lustre, radiance’: KM 63.2, 75.3

jōma f. [5301 yotsna-] ‘moonlight, moonlit night’: KM 21.2 (twice)

jobana m. [10537 yauvana-] ‘youth’: AS 13.3, 17.3, KM 21.1, 98.1

jor- vt. [10496 *yotayati] ‘join’: -i, KM 51.4, 105.3

jora m. [Pers. zor] ‘force’: KM 107.2

jorī f. [10496 *yota-] ‘pair, couple’: KM 1.1, 4.1, 12.3, 21.4, 31.1, 33.6

joh- vt. [6612 dyotate] ‘look at, gaze’: -anī, (f.), AS 12.3; -ai, KM 63.3

johanī cf. joh-

jau m. [5301 yauvana-] ‘youth’: AS 13.3, 17.3, KM 21.1, 98.1

jau cf. jo1

jau cf. jo2

jyau1 adv. [OHED: conn. eva1] ‘like, as, just as, so that, which’: AS 1.4, 4.3, 4, 7.2, 8.1, 12.4, 13.3, 16.2, KM 4.3, 21.4, 26.3, 29.2, 3, 32.2, 37.1, 53.3, 55.3, 62.2, 63.3 (rep.), 68.2 (?), 69.3, 78.4, 80.3, 92.3; ~ ~ ‘tau; (tyau) ‘just so, the more...the more, the longer...the longer’, AS 8.2, KM 17.2, 28.2, 47.2; ~ hī...tau hī, ‘just so’, AS 1.1 (rep., 2nd form jau)

jyaau2 cf. jyaau
jhagā m. [OHED ? 273 *adhyāṅgaka-] ‘long, loose garment’: KM 74.1
jharājhari adv. [5351 *jhal-] ‘constantly’: KM 71.4
jhalak- vi. [5352 *jhal-] ‘glitter’: -ai, KM 103.2
jhalaka f. [5352 *jhal-] ‘radiance’: KM 21.2
jhal- vt. [5352 *jhal-] ‘froth’: -e, KM 2.3
jhalak- vi. [5352 *jhal-] ‘glitter’: -ai, KM 103.2
jhalaka f. [5352 *jhal-] ‘radiance’: KM 21.2
jhāg- vt. [5332 *jhagga~] ‘froth’: -e, KM 2.3
jhuka f. [5316 jhakk-] (?) ‘anger’: KM 76.3
jhuth— adj. [5407 *jhuttha-] ‘false, wrong’: -l, AS 14.1; -e, KM 95.1; -i par- ‘be proved false, be useless’, KM 13.3
jhul- vi. [5406 *jhulyatt] ‘swing, sway’: -ata, KM 48.1, 61.1, 75.1, 84.1, 88.1, 107.1, 108.1; -i, KM 21.4
jhel- vt. [5413 *jhelati] ‘move forward, enter’: -ata, KM 81.2; āi, KM 100.2
jhoṭā m. [5414 *jhoṭta-] ‘push given to a swing’: KM 84.2

thakurā m. [13767 sthavara-] ‘place’: KM 6.3, 86.2
đapha m. [A daff × (?) damaru-] ‘frame-drum’: KM 19.1
dar vi. [6190 darati] ‘fear’: -ani, (f.), KM 50.3
dara m. [6186 dara-] ‘fear, timidity’: KM 68.4, 78.1
darāni cf. ār-
darādari f. [6186 dara-] ‘fear’: KM 71.3
dahādahāta f. [6321 dāha-] ‘blossom’: KM 55.3
dāḍa f. [6128 danda] ‘swing-rope’: KM 61.3, 107.2
dāṭa (?) [6618 *draf-] (?) ‘type of dance’: KM 67.3
dāṛ- vt. [5545 *dāḷ-] ‘throw’: -ata tranātorī, ‘sacrifice oneself’, KM 33.7; -i, KM 84.2
dārā f. [5546 dāla-] ‘branch’: KM 71.2
dārī, MS G reading (note 7 to AS 16), cf. dārī
dulā- vt. [6453 *dulatī] ‘waver’: -va, AS 6.2
delā m. [5564 *della-] ‘clod’: AS 13.3
dorī f. [6225 davara-] ‘bond’; AS 16.3 (?)
dol- vi. [6582 doliyate] ‘wander’: -ata, KM 85.2; -ani, (f), KM 85.1
dola m. [6582 dola-] ‘swing’: KM 48.1, 61.1, 75.1, 84.1, 107.1, 108.1
dolani cf. dol-
dhar- vi. [5581 *dhalati] ‘incline: stagger; drip, dangle’: -ani, (f.), KM 50.2; -i, KM 38.3, 74.3

*dharani1 cf. dhar-
dharani2, MS G reading (note 8 to KM 50), cf. darani
*dharār—(°e) adj. [5581 *dhalati] ‘assenting’: KM 21.1

dhāp- vt. [5579 *dhamp-] ‘cover’: -i, KM 98.1

dhīga m. [5586 *dhīgga-] ‘side’: KM 20.3

dhūḍhī -vt. [6839 *dhundh~] ‘search for’: -ata, KM 15.4, 68.4

dhōtā m. [5607 *dhotta-] ‘boy’: KM 83.2

tau cf. to2
tak- vt. [5716 tarkayati] ‘look, search out’: -ata, AS 18.4; -i, KM 19.3, 105.4

taj- vt. [5984 tyajati] ‘leave’: -i, KM 22.1
tatva m. [5642 tattva-] ‘essence’: KM 23.3
tana1 m. [5656 tanū-] ‘body’ (cf. nara tana): AS 4.1, KM 10.1, 11.2, 20.3, 58.3, 59.3, 74.3, 97.1, 102.3, 104.4, 110.2 (rep.); ~ sō ~, KM 35.1; ~ mana dhana, ‘physical, mental and material resources, all one is and has’, KM 27.2, 85.4
tana2 ppn. [OHED: -tanah] ‘towards’: AS 12.3
tanasuṣa m. [5656 tanū-+ 13451 sukha-] ‘fine muslin’: KM 21.3
taba adv. [Add2 2528 evam eva × ta-] ‘then’: AS 11.3, KM 34.1 (rep.), 71.3; -hi, AS 11.4
tamāla m. [5690 tamāla-] ‘the tree Garcinia xanthochymus’: KM 19.4, 21.4, 31.4
taraṇga f. [5699 taraṇga-] ‘wave’: KM 57.2
tara cf. taru
tarani-tanayā f. [S taranitanyā] ‘daughter of the sun: Yamunā’: KM 48.3
taru m. [5711 taru-] ‘tree’: KM 21.4; tara, KM 68.1

taruna-tanayā, MS G reading (note 6 to KM 48), cf. tarani-tanayā
tahā adv. [Snell: 1605 iha] ‘there’ (cf. jahā): KM 46.2, 57.2, 103.1, 104.3; ~, KM 53.1
tāna f. [5761 tāna-] ‘tune’: KM 94.2; ~ bandhāna ‘the closing of a melodic run [on the first beat of the rhythmic cycle]’, KM 67.2
tāṇḍava m. [S] ‘virile style of dancing’: KM 60.3
tā, tāti cf. so1
tāṭāthei f. ‘beating time in music or dancing’: KM 30.4 (rep.), 60.2 (rep.)
tān—(°o) m. [5761 tāna-] ‘tie’: KM 3.3
tāra1 f. [OHED: tāra-: w. Pers. tār] ‘high note or tone’: KM 65.2
tāra2 cf. tāla
tāla m. [5748 tāda-, 5801 tāla-] ‘rhythm, cymbal’: KM 19.1, 23.2, 48.3; tāra, KM 61.2, 67.1; ~ dhar-, ‘keep the rhythm’: KM 33.3, 60.2
tina cf. so1
tina, tinukā cf. trana
tirapa m. [(?)] ‘partic. gesture of the hand made in dancing with a partner’: KM 65.4, 67.3
tila m. [5827 tila-] ‘mole, small particle’: KM 58.2; tilu, AS 4.2 (rep.)
tilu cf. tila
tihār— pr. [cf. 5889 tuvam, 10511 yusmad-] ‘your’: -i, KM 102.2, 109.1; -e, KM 45.2
tihi cf. so1
tina num. [5994 trīpi] ‘three’: ~ hū, ‘all three’: KM 59.2, 67.2
tiratha m. [5846 tirtha-] ‘place of pilgrimage’: AS 13.4

tung— (‘ī) adj. [5423 tunga-] ‘high-pitched’: KM 94.2

tuma pr. [5889 tuvam, also 10511 yusmad-] ‘you’: AS 1.1, 2.3, 5.4, 16.1, KM 6.1, 16.3, 30.3, 51.2, 72.1, 2, 79.1, 83.2, 3; -hi, KM 109.1; tumhai, KM 6.4

tumār— cf. tumhār—

tumhār— pr. [cf. 5889 tuvam, 10511 yusmad-] ‘your’: -i, AS 2.1, 5.3, KM 85.3; tumārc, KM 82.3; tumhāri, KM 23.4, 29.1; tumhārai, KM 109.4; tumhārāu, KM 29.3

tumhai cf. tuma

tumhār— cf. tumhār—

tumhār— cf. tumhār—
tuva cf. ter—

tū cf. tū
tū pr. [5889 tuvam] ‘you’: AS 17.2, KM 10.2, 17.1, 43.1, 4, 46.2, 64.3, 65.1, 79.3, 101.2; tū, KM 5.1, 37.4, 64.3 (twice), 66.2, 76.1, 2, 92.2; taī, KM 34.3, 44.1; to, AS 5.1, KM 6.2, 10.2, 17.2, 25.3, 35.2, 68.1; tohi, AS 5.1, KM 10.3, 39.2, 63.2, 69.2, 92.3; tau, KM 66.1

tē ppn. [OHED: conn. ta-: *tatena] ‘than, from, through, by, with’: AS 2.1, 3.1, 14.3, KM 20.3, 24.4, 59.2, 71.1, 86.1, 87.1, 95.3, 100.1, 110.2, 3; te, AS 16.3; taī, KM 24.1, 2, 3, 57.1, 110.1

tē ye, MS G reading (note 4 to KM 86), cf. so-
tē1, tei cf. so1

tē2 cf. tē
ter— pr. [5889 tuvam] ‘your’: -i, KM 6.1, 10.1, 15.2, 17.4, 25.1, 26.1, 29.1, 37.1, 39.2, 43.2, 63.4, 70.1, 71.1, 78.3, 92.1, 101.1; -iyai, KM 46.3; -e, KM 17.3, 23.1, 27.3, 36.2, 40.1, 50.1, 53.1, 59.3, 76.2, 97.1; -o, KM 7.1, 15.1, 57.3, 74.1, 79.3; -au, KM 5.2, 34.1, 58.1, 76.1, 79.2; tuva, KM 35.3, 41.1, 46.3

tai1 cf. tū
tai2 cf. tē
tais— adj. & adv. [5760 tādṛśa-] ‘such, of that kind, so, in that way’: -i, KM 12.3; -ye, KM 96.2, 3; -iyai, KM 12.3, 51.3, 53.3; -ai, KM 1.2; -oi, KM 49.2, 50.3
to1, tohi cf. tū
to2 conj. & emph. [5639 tātā] ‘then, at that time, in that case, indeed’: AS 1.3, 7.1, 16.1, KM 5.2, 6.2, 11.1, 2, 24.3, 31.1, 47.3, 65.3, 73.3, 78.4, 102.3; -ū, KM 40.1; tai, AS 5.4; tau, AS 1.2 (twice), 2.2, KM 16.2, 25.2, 35.1, 44.1, 45.3
tor- vt. [6079 trutaṭayati] ‘break’ (cf. dārata trana tor-): -i, KM 33.7
	tau1 cf. to2
tau2 adv. [cf. taba] ‘then’: AS 17.1, KM 83.3
	tau3 cf. tū
tauḍa m. [6077 *troṭa-] ‘conclusion’: AS 5.4

tyō cf. tyaū

tyau̯ adv. [OHED: conn. Ap. tìma] ‘thus, in this way, just then’ (cf. jyaū): AS 4.4; ~ ~, AS 8.2, KM 17.2, 28.2; tyaū hi, AS 1.1 (rep.); tyō, KM 47.2
tranā m. [5906 tna-] ‘straw’ (cf. dārata trana tori): KM 33.7, 109.4; ~ tū-, ‘snap a straw at the sight of something beautiful in order to ward off the evil eye’, KM 18.1, 30.3, 69.2; tinu de- ‘adjure’, KM 82.3; tinukā, AS 8.1

trabhaṇgī cf. trabhaṇgī
triguna adj. [6022 triguṇa-] ‘threefold’: KM 82.4

tripati f. [5931 trpti-] ‘satiety’: KM 34.4

tribidhi adj. [S trividha] ‘threefold’ (said of the wind as ‘gentle, cool, fragrant’): KM 33.5

tribhaṇgī adj. [S] ‘bent in three places’ (epithet of Kṛṣṇa, referring to his way of standing with neck, waist and ankle bent): KM 94.1; tra”, KM 18.1

thakita adj. [13737 *sthakk-] ‘stand still (in awe)’: KM 63.3
danda m. [6128 danda-] 'assault': KM 26.2
dái f./m. [6574 daiviya-] 'god': KM 8.2
dag- vi. [OHED: Pers. dāg] 'be burnt, be branded': -e, KM 87.4
dab- vi. [6173 *dabb-] 'be recumbent': -i, KM 29.2
dara m. [Pers. dar] 'door': AS 6.3, 10.3; ~ 'from door to door', AS 6.3
dala m. [6215 dala-, 6214 dala-] 'army, leaf': KM 103.3; -ni, KM 86.3
dalak- vi. [6212 *dal-] 'tremble': -ai, KM 103.3
dasa num. [6227 daśa] 'ten': KM 106.2
dasana m. [6231 daśana-] 'tooth': KM 36.2; -ni, KM 106.3
dah- vi. [6245 dahati] 'burn': -ā, KM 35.4
dāna m. [6265 dāna-] 'offering, gift, tribute' (cf. abhai dana): KM 22.3; 45.4, ~ mār- 'not to pay tribute', KM 62.1
dāmini f. [OHED: from saudāmānī-, saudāmini-] 'lightning': KM 1.1, 4.3, 16.3, 32.2, 95.1, 96.3, 110.2
dāi cf. dāva
dāma m. [6283 dāma-] 'garland': KM 106.3
dāra f. [6293 dāra-] 'wife': -ni, AS 16.2
dārī f. [6293 dārikā-] 'prostitute': AS 16.2
dārū f. [Pers. dārū] 'wine': KM 74.2
dāva m. [OHED: dātu-, or dāman-2] 'opportunity': KM 5.3; dāi, KM 53.4
dīna m. & adv. [6328 dīna-] 'day, constantly' (cf. nisi dīna): AS 3.4, 7.3, 14.2, 15.3, KM 19.1, 34.4, 41.4, 88.1, 90.1, 94.3
dīpa m. [6348 dīpa-] 'lamp': KM 96.3
duguna adj. [6390 *duguna-] 'twofold': KM 82.4
ducat— (°e) adj. [6648 dva- + 4799 citta-] 'in two minds': KM 101.2
duti f. [6606 dyuti-] 'splendour': KM 34.2, 88.2
dutīya num. [6402 *dutīya-] 'two': AS 7.3
dubhāva m. [6441 *durbhāva-] 'grief': KM 76.3
duraṅga adj. [6424 *duraṅga-] 'two-coloured': KM 73.3
durā- vt. [6495 dūra-] 'hide': -e, KM 34.3
dulāri adj. & f. [Entwistle: < *du + *lada-?] 'having two strings, a necklace of two strings': KM 50.2
dulahini f. [6446 durlabhā-] 'bride': KM 48.1; dulahini, KM 88.1
dulārī f. [< dulā, 6446 durlabhā-] (?) 'darling, dear one': KM 22.1, 108.2
duṣa m. [6375 duṣka-] 'unhappiness, suffering, grief': AS 3.2, KM 28.2, 39.1, 98.3

duhūni, duhū, duhūna, dü cf. dou
dūjai adv. [6402 *dutiya-] 'or else': KM 26.3
dūbar— (°e) adj. [6438 durbala-] 'poor' (cf. śira): KM 51.4
dūlaha m. [6446 durlabha-] 'bridegroom': KM 88.1; dūlaha, KM 48.1

dūlalu cf. dūlaha

dūsār—('tī) adj. [6676 *dviṣara-] 'other': AS 16.3, KM 108.2

dṛṣṭi f. [6520 dṛṣṭi-] 'glance, gaze': 
KM 9.1, 39.2, 106.2; ācāra, 'hide from someone, not come in front of s.o.'s eyes', KM 105.4; āgāra- 'cast an evil eye', KM 20.1; dṛṣṭi, KM 42.2; draṣṭi, KM 58.2

de- vt. [6141 dadāti] 'give, allow' (cf. age de-, kana de-, cita de-, tinu de-): (?), KM 74.2; -ta, KM 14.1, 38.2, 39.1, 76.3, 84.2, 96.2, 106.3; -ha, KM 27.1; -hi, KM 95.1; -hu, KM 39.3; dīyā, KM 56.2; dījai, AS 12.1, KM 95.3; dīnī, KM 95.2; de, KM 74.3; dai, AS 18.2, KM 5.3, 22.3, 45.1, 2, 3, 4, 70.4, 92.2, 104.1; daihāū, KM 83.2

des- vt. [6507 *dṛksati or *dṛaksati] 'see' (cf. jhari des-): -ata, AS 3.4, KM 3.1, 6.1, 10.3, 12.4, 13.2, 21.2, 98.3; -ata h! desata, KM 9.4; -ana, KM 99.1; -i, KM 25.2, 30.1 (rep.), 42.1 (rep.), 63.2 (rep.); -iyata, KM 36.1, 97.1, 109.2; -ive, KM 91.3; -i, AS 15.1, KM 31.2, 34.2, 75.3; -e, KM 12.3, 57.1, 76.2, 104.1; -e, KM 23.2; -ai, KM 11.3, 16.2; -aigi, KM 101.3; -ā, KM 34.1; -o, KM 27.2; -āū, KM 35.1; -au, AS 11.1, KM 32.1, 45.3, 62.3, 82.3, 88.1; -au, KM 6.4, 91.1

deva m. [6523 deva-] 'god': KM 42.2, 54.2

devatā m. [6530 devatā-] 'god': AS 16.4

deha f./m. [6557 deha-] 'body': KM 31.3

dai, daihaū cf. de-
dōhānī f. [6593 dohāna-] 'milk-pail: AS 12.4
doi cf. doū

doū num. [6648 dva-] 'two, both': KM 2.3, 25.4, 33.1, 71.4, 72.1, 79.1, 81.1, 93.1, 2, 3, 4, 107.1, 110.1; duhūni, KM 84.3; duhū, KM 63.1, 110.2; duhūna, KM 49.4, 81.1; dū, KM 8.3; doī, KM 13.1; dvaī, KM 15.3, 20.1, 71.1

daurā f. [6624 dravati] 'endeavour': KM 65.3

dyosa cf. dyausa

dyausa m. [6333 divasa-] 'day' (cf. cāri): AS 17.2; dyosa, KM 86.2

dravya m. [6625 dravya-] 'assets': KM 36.3

draṣṭi cf. dṛṣṭi

druma m. [6637 druma-] 'tree': KM 52.2

dvai cf. doū

dhāna m. [6717 dhana-] 'wealth' (cf. tana mana dhana): AS 4.2, 4, 13.3; KM 27.2, 85.4

dhanaṣa m. [S dhanuṣa] 'bow, rainbow': KM 37.1, 64.2, 89.2

dhanī f. [6721 dhanikā-] 'maid': KM 31.4

dhar- vt. [6747 dharati] 'place, hold' 
(cf. tāla dhar-, pāya dhar-): -ata, KM 106.3; -āni, KM 33.3; -i, KM 22.3, 74.1, 92.2; -ē, KM 56.1, 60.2; -āū, KM 18.2, 64.2; -āū, KM 12.1; -yau, AS 14.3

dhā- vt. [6812 dhiyāyati] 'recall': -iye, KM 80.3

dhāp- vi. [6890 *dhrāpyate] 'be satisfied': -i, KM 94.2

- dārī adj. & m. [6795 dhārīn-] 'wearing' (cf. mālādhārī): AS 16.1

dhirāja m. [6818 dhīrya-] 'composure': KM 67.3

dhujā f. [6897 dvajā-] 'banner': KM 88.3

dhuni f. [6823 dhuni-] 'sound, melody': KM 52.1, 99.3

dhura adj. [6892 dhura-] 'set': KM 67.2

dhurapada m. [S dhuvapada] 'North Indian musical form/style': KM 67.2

- dhāpara (?) m. [6892 dhura-] 'Pole star': KM 8.4, 18.4
dhō emph. part. [6892 dhruva-] ‘indeed, then, pray’ (cf. kauna dhaū):
KM 25.2, 55.1, 63.4, 82.2, 83.1;
dho, KM 104.2; dhaū, AS 5.2 (rep.)
dho, dhaū cf. dhō
dhyāna m. [6889 dhyāna-] ‘meditation’:
KM 28.1

na neg. part. [6906 na] ‘not’: AS 4.1, 5.1 (twice), 2, 4, 6.2 (twice), 3 (twice), 10.4, 12.3, 13.2, 18.3, KM 1.2, 3.3 (twice), 4.2, 4, 7.3, 9.2, 4, 10.1 (twice), 4, 12.4, 18.3, 23.2, 24.3, 25.1, 2, 3, 31.2, 34.2 (twice), 4 (twice), 35.3, 40.1, 45.3, 54.2, 3 (twice), 57.3, 59.1, 2, 62.2, 4, 66.3, 67.3, 69.2, 74.3, 75.3, 76.2, 79.2 (twice), 3, 80.3, 86.1, 2 (twice), 90.1, 91.1, 92.2, 3, 4, 97.4, 99.1, 100.3 (twice), 101.1, 2 (twice), 105.2, 3, 108.3; nā, KM 61.4

nandasi m. [6949 nanda] ‘son’: AS 9.4

na- vi. [6956 namati] ‘surrender, submit’:-i, KM 30.3; noi, KM 47.4; noi, KM 13.4

na— adj. [7025 naviya-] ‘new’:-i, KM 51.3; -yo, KM 34.1 (rep.)
nakaphula m. [6909 nakka- + 9092 phulla-] ‘nose-pin’: KM 21.3

nakra m. [7038 nakra-] ‘crocodile’: AS 9.1

nagara m. [6924 nagara-] ‘town’: AS 17.3

nac- cf. nāc-
nacā- vt. [7583 nṛtyati] ‘make dance’:-vata, KM 60.1

naṭ- vi. [6979 nartayati] ‘dance, act’:-ata, KM 94.2

nadita adj. [6950 nandati] ‘delighted’:
KM 94.1

nabasata adj. [Entwistle: < nava + sata < sapta] ‘sixteen’ (referring to the sixteen kinds of Śrīgāra): KM 26.3

nabīna adj. [7023 navīna-] ‘new’: KM 91.1

nara m. [6970 nara-] ‘man’:-tana, ‘human body: life or birth as a man’:
AS 4.1

nariṣa (?) f. [6936 nada-(+ ?)] (?) ‘reed’: KM 55.4

nava adj. [6983 nava-] ‘new, fresh’:
KM 44.2, 3 (rep.), 51.3, 99.2 (4 times), 103.2

navala adj. [7012 navala-] ‘new, fresh, young’:
KM 47.4 (?), 106.1 (thrice), 108.2

naṣa m. [6914 nakha-] ‘nail’ (cf. karaṇa): KM 70.4, 103.2; ‘from head to toe’, KM 77.3

nas- vi. [7027 nāṣyati] ‘be destroyed’:-āta, KM 98.3

nahi, nahiṇē, nahi, nāhi, nāhi, nāhi, nāhi, nāhi, nāhi, nahi neg. part. [7035 nahi] ‘not’: nahi, AS 15.2, KM 15.2, 61.3, 85.3; nāhiṇē, KM 15.2, 48.4; nāhi, AS 10.2; nāhi, KM 28.2; nāhi, AS 2.1, KM 11.2, 14.3, 27.2; nāhi, AS 8.4, KM 6.1, 103.4; nāhi, KM 44.3 (rep.), 76.1; nāhi, AS 3.2, 11.2; nāhiṇē, AS 15.1; nāhi, KM 27.3

nā cf. na

nāu cf. nāma

nānā adj. [7053 nānā] ‘various, different’: KM 9.4, 65.2, 66.1

nāma m. [7067 nāman-] ‘name’: AS 10.1; nāu, KM 83.1; nāmehi, KM 82.4

nāikā m. [S nāyaka] ‘the central gem of a necklace’: KM 27.3

nāga m. [7039 nāga-] ‘nāga (a demigod with a human face and a snake-like lower body)’: KM 42.2, 54.2

nāgara adj. [7043 nāgara-] ‘clever’: AS 14.1

nāgari adj. & f. [S nāgari] ‘clever or skilful woman’: KM 51.3, 108.2; nāgari, KM 94.2

nāgari cf. nāgari

nāc- vi. [7583 nṛtyati] ‘dance’:-ata, KM 60.1, 96.1; nacyau, KM 52.4

nābhī (?) f. [7062 nābhī-] ‘navel’: KM 94.2
nāmehi cf. nāma
nāri f. [S nārī] ‘woman’: KM 42.3 (twice), 75.2
nāsā f. [7089 nāsā-] ‘nose’: KM 50.2
nikaṭa adj. & adv. [7136 nikaṭam] ‘near’: KM 8.3
nikas- vi. [7479 *nikkasati] ‘go out, emerge’: -ati, KM 62.3; -i, KM 6.2, 110.1; -ive, KM 6.3
nikuśja m. [S] ‘grove, arbour’: KM 44.2, 99.2, 100.2, 106.1
nirgraha m. [7169 nirgraha-] ‘restraint’: KM 81.3
nicaula m. [S nicola] ‘mantle’: KM 29.3
nita cf. nitya
nitamba m. [S] ‘buttocks’: KM 36.2
nitya adj. & adv. [7190 nitya-] ‘eternal, always’: KM 4.3, 21.4; nita, KM 43.4 (rep.)
nipaṭa adv. [OHED: *nisprastha~; ? x H nibatna, nipapia] ‘extremely’: KM 8.3
nipuna adj. [S nipuna] ‘skilled’: KM 30.4, 67.4; nipūna, KM 72.3
nipūna cf. nipuna
nībhūḥ m. [7397 nīrvāhayati] ‘sustainer’: AS 7.4
nimeśa m. [7243 nimeśa-] ‘twinkling of the eye, moment’: KM 109.2
nīraś- vi. [7280 nirikṣate] ‘see’: -ata, KM 103.4; -i, KM 50.3, 63.3, 106.3
nīsa cf. nīsā
nīsā f. [7428 nīsā-] ‘night’: KM 32.3; nīsa bāsara, ‘day and night’, KM 93.3
nīsi f. [7436 nīśitha-] ‘night’: KM 96.3; ~ dina, ‘day and night’, AS 14.2, KM 34.4, 94.3
nihacala adj. [7443 nīscala-] ‘unwavering’: KM 8.4
nīk— adj. & adv. [7150 nikta-] ‘good, beautiful, well, elegantly’: -i, KM 89.2, 3 (twice); -ē, KM 12.1; -e, KM 13.3, 89.2 (twice); -āi, KM 60.1; -o, KM 18.4; -au, KM 89.2
nila adj. [7563 nila-] ‘blue’: KM 28.1, 29.3
nilambara m. [S nilambara] ‘blue mantle’: KM 88.3
nūpura f./m. [7577 nūpura-] ‘anklet’: KM 8.1
nṛt- vi. [7583 nṛtyati] ‘dance’: -ata, KM 33.2, 52.3; nṛttata, KM 33.1
nṛta, nṛttī cf. nṛtya
nṛtt- cf. nṛt-
nṛtya m. [7582 nṛtya-] ‘dance’: KM 14.2, 23.2, 93.4, 105.3; nṛta, KM 12.4; nṛttī, KM 2.2
nēku adv. [OHED: ? conn. naika-] ‘a little’: KM 15.2, 23.4, nāiku, AS 12.3
nēna m. [6968 nayana-] ‘eye’ (cf. kamala-nēna): AS 7.1, KM 7.1, 15.3, 21.1, 36.2, 63.2, 64.1, 77.1, 81.2, 87.2; -ni, KM 50.3, 74.2
netra m. [7587 netra-] ‘eye’: KM 20.1, -ni, KM 56.2
neri adv. [7136 nikaṭe] ‘near’: KM 20.4
nāiku cf. nēku
noi/i cf. na-
nīyā— adj. & adv. [404 *nīyāka] ‘removed, detached, wondrous, unique, extraordinary, separately, apart’: -i, KM 20.3; -ē, KM 55.4 (rep.), 86.1, 2, 3, 4; -ēi, KM 100.1, 101.1; -ēi nīyāre, KM 105.4; -au, KM 95.3
nīyāva m. [7614 *nīyāva-] ‘legal case’: KM 8.2
nīyāchāvari f. [Snell: A nīsār(×
nīyama-?)] ‘sacrifice, offering’: KM 10.2, 27.2, 85.4
nīhā- cf. nīhā-
nīhā- vi. [13786 snāti] ‘bathe’: -i, KM 103.1; nāhu, KM 83.3
paṅka f. [7645 paṅka-] ‘mud’: KM 7.1
paśči m. [7636 paksin-] ‘bird’: KM 9.1, 4, 14.1, 100.3; ‘ina, AS 13.3
pakar- vt. [7619 *pakka-] 'hold': -i, AS 1.3
pag- cf. pāg-
paga m. [7766 padga-] 'foot': KM 50.4; pagu, KM 61.3
pagu cf. paga
pac- vi. [7654 pacyate] 'toil vainly': -e, KM 23.3
pata m. [7700 patta-] 'garment': KM 103.1
pāṭatara m. [Snell: S pāṭatara?] 'comparison': KM 95.3
pati m. [7727 pati-] 'husband, lord' (cf. prāna-pati, rati-pati): AS 16.2, KM 33.7, 63.3, 103.3
patajā- vt. [8640 pratyāyayati] 'believe': -hu, KM 25.2, 45.3
patra m. [7733 pattra-] 'leaf': -na, KM 46.2
padaratha m. [S padartba] 'aim': cari, 'the four goals of life (viz. dharma,
artha, kāma and mokṣa) AS 9.3
pana m. [7714 paga-] 'resolve, vow, pledge': KM 10.4, 102.2 (rep.);
panē, KM 79.4
pāṇā m. [?] 'emerald': KM 73.3
panē cf. pana
pāpihā m. [OHED: conn. Pk vappia-] 'pied crested cuckoo, hawk-cuckoo': KM 96.2
pābītra adj. [7983 pavītra-] 'pure': KM 91.4
payād— (°e) m. [Pers. payāda] 'pawn' (in chess): KM 81.3
par- vi. [7722 patati] 'fall, stay (in a place), arise, lie, be, become' (cf. jhūḍhī
par-, bhārau par-); aux. verb: -ata, KM 38.3, 53.1; -ani, (f), KM 50.4;
-i, KM 38.4: -i, AS 5.1, 18.2, KM 11.1, 13.3, 73.1, 82.1, 83.4, 104.3;
-e, KM 60.4, 76.4; -ai, AS 18.3, KM 55.1, 78.2, 109.3; -yau, KM 66.3
parārppn. [2333 *uppari-] 'on, at, near to, to, for, by, from': AS 12.4, KM
8.3, 10.2, 18.1, 2, 85.4, 86.3, 4; pai, KM 18.3; pai, KM 2.4, 36.4, 44.4,
66.1, 104.3
para2 cf. pai2
parachānī f. [8560 praticchāyā-] 'shadow': KM 53.1
parani cf. par-
parama adj. [7799d parama-] 'supreme': KM 32.4, 47.3
paramāna m. [7855 parimāna-] 'scope': KM 23.3
paraś- vt. [7904 parikṣate] 'discern': -e, KM 38.3
paraspara adj. & adv. [S] 'mutual(ly),
reciprocal(ly)': KM 2.1, 13.1, 2, 4,
19.1, 32.2, 33.6, 36.3, 42.3, 48.2,
61.3, 67.1, 75.3, 84.2, 86.3, 93.4,
100.4, 101.3, 105.2
parirambhāna m. [S parirambhāna] 'embrace': KM 33.2
paraś- vt. [OHED: pareksate, or
parikṣate × H. pekhnā] 'scrutinize': -i, KM 42.4 (rep.)
palak— (°ai) f. [Pers. palak] 'eyelid': KM 103.4; palava lāg- 'sleep', KM
85.3
palava, MS G reading (note 9 to KM 85), cf. palak—
palu m. & adv. [7952 pala-] 'moment,
for a moment, eyelid': AS 4.3 (twice),
KM 3.3, 46.3 (rep.), 78.2 (rep.)
pallava m. [7969 palla-] 'shoot': KM 99.2
pavana m. [7978 pavana-] 'wind': KM 33.5
paha f. [8705 prabhā-] 'dawn': ~phat-,
'dawn to break': KM 109.2
pahar- vt. [7835 paridadhāti] 'wear': -i, KM 103.1; pahirāi, KM 49.1
pahara m. [8900 pahara-] 'period of
three hours': KM 80.2
pahir- cf. pahar-
pahil— (°i) adj. [8652 *prathilla-]
'first': KM 109.2
pahuca f. [8018 *pahuca-] 'wrist-
ornament': KM 21.3
pahupani cf. puhapa
pā- cf. pa-
pāni cf. pāya
pāna m. [8045 pāṇi-] ‘hand’: KM 45.3
pānī m. [8082 pāṇiya-] ‘water’: ~ mē ~, (?) , KM 55.4
pāḷi cf. pāya
pā- vt. [8943 prāpayati] ‘obtain, find’;
aux. verb: ‘manage’: -i, KM 66.2, -i, KM 15.4, 68.4; -iyata, KM 72.4, 102.4; -iye, KM 101.2; -e, KM 38.4; -ye, AS 15.4; -yo, KM 22.2, -yau, KM 72.2; -vata, KM 28.2; -vatau, AS 3.2; -vai, KM 62.2; -vau, AS 15.4; pāṭi, KM 58.3
pāi cf. pāya
pāg- vi. [Smith: pragahate] ‘be immersed’: -e, KM 2.4; page, KM 87.3
pāga f. [7644 *paggā-] ‘turban’: KM 38.2
pāchāi adv. [7990 *paśca-] ‘before i.e. in the past’: KM 54.3
pāta m. [7700 paṭṭa-] ‘clothes, woven silk’ (cf. auṭa-pāṭa): AS 18.4, KM 73.2
pāya m. [8056 pāḍa-] ‘foot’: KM 104.3; ~ dhar- ‘set foot’, AS 1.2; pāi, KM 38.3; pām, KM 20.2; pāhī läg-‘entreat’, KM 6.3; pāiyā läg-‘entreat’, KM 102.2
pāra adv. [8100 pāra-] ‘further bank, across’: AS 9.4
pāvāsa f./m. [8964 prāvṛṣ(a)-] ‘rainy season’: KM 90.1
piṇjara cf. piṇjarā
piṇjārā m. [7865 paṇjarā-] ‘cage’: AS 1.4, KM 9.1; piṇjara, AS 9.3
pīka m. [S] ‘the Indian cuckoo’: KM 110.3
pītara m. [8179 pīṭy-] ‘ancestors’: -ni, AS 16.4
pīdara m. [Pers.] ‘father’: AS 6.3
piya adj. & m. [8974 priya-] ‘beloved, lover’: KM 18.3, 33.2, 43.1, 50.4, 68.1, 86.1, 104.3, 106.2, 3, 108.3; pī, KM 60.2
pira, MS G reading (note 3 to AS 5), cf. pāi2
pi- vt. [8209 pibati] ‘drink’: -jai, KM 16.3, 74.1; -vata, KM 9.2
pi cf. piya
pīta adj. [8230 pīta-] ‘yellow’: KM 70.2, 97.1
pītambāra m. [S pītāmbara] ‘yellow garment’: KM 29.3, 56.1, 88.3; pītambāra, KM 72.1
pītāmbāra cf. pītambāra
pītau (?) m. [8230 pīta-] ‘sun’: KM 109.3
pīyūṣa m. [8241 pīyūṣa-] ‘nectar’: KM 106.2
pīra f. [8227 pīḍā-] ‘pain’: KM 79.2
puṇja m. [8251 puṇja-] ‘mass, accumulation’: KM 16.3, 20.1, 44.2
putari f. [8269 *putrala-] ‘pupil of the eye’: KM 71.1
punī adv. & conj. [8273 punar] ‘besides’: KM 62.3
pura m. [8278 pura-] ‘realm’: KM 75.2 (thrice)
puraini f. [8254 puṭakinī-] ‘lotus’: KM 78.4
purūsa m. [8289 purūsa] ‘man, the supreme being or soul of the universe’: AS 14.3
puhapa m. [8303 puṣpa-] ‘flower’: KM 75.1; pahupani, KM 33.7
pūrana adj. [8339 pūrṇa-] ‘full’: KM 33.5
pūranamāsi f. [8340 pūrṇamās-] ‘day/night of full moon’: KM 49.2
pec m. [Pers. pec] ‘entanglement’: KM 77.2
pel- vt. [9002 *prelayati] ‘impel’: -ata, KM 81.3
pā, pāi cf. para1
pāḍa f./m. [OHED: *padada-?] and *padadaṇḍa-] ‘step, path’: KM 8.3; pāḍa bhar- ‘follow’, AS 1.2
pāi2 conj. [7793 para-] ‘but’: KM 7.3, 24.3, 42.4, 73.3; para, AS 5.2
pāḍa cf. pāḍa
paiya cf. pāya

pōh- vt. [8781 *pravabhati] ‘string’: -ani, (f.), AS 12.2

pōhani cf. pōh-

pōta f. [8396 *potta-] ‘money-bag: treasury’: KM 97.3

podh- vi. [8789 pravardhate] ‘lie down’: -l, KM 104.4

poti f. [8403 *potti-] ‘glass bead’: KM 20.1, 63.2, 75.4; pauti, KM 21.1

pos- vt. [8410 posayati] ‘nourish’: -ata, KM 17.3

pauti cf. poti

pyar— adj. &m./f. [8975 priyakāra] ‘beloved’ (cf. prāna pyar—): -ani, KM 64.2; -i, KM 5.4, 6.1, 7.1, 3, 8.3, 9.3 (rep.), 4, 10.1, 2, 11.2, 22.4, 25.3, 26.1, 29.1, 34.1, 35.1, 2, 3, 4, 36.1, 4, 37.1, 4, 40.4, 41.4, 46.1, 47.1, 3, 49.1, 51.1, 53.1, 55.3, 57.1, 58.1, 65.1, 4, 66.1, 4, 71.1, 76.1, 77.3, 78.1, 79.1, 90.4, 108.4; -e, KM 3.2 (twice), 6.2, 29.1, 73.1; -au, KM 52.4, 63.3

pyālau m. [Pers. piyāla] ‘cup’: KM 74.2

prakāsa m. [8437 prakata-] ‘radiance, glow’: KM 2.1, 30.2


pragat- vt. [8428 prakata-] ‘reveal, express’: -atu, KM 76.4

pragata adj. [8428 prakata-] ‘manifest, appeared, emerged’: KM 1.1, 28.3, 110.2

prati adj. pref. [8540 prati] ‘each, every’: KM 66.1

pratibimba m. [S] ‘reflection’: -na, KM 13.2

pratiti f. [8624 pratiti-] ‘faith’: KM 25.3

prathama adv. [8648 prathama-] ‘before’: KM 1.2

prapañca m. [S] ‘illusion’: AS 2.2, 14.2

praṇa m. [8928 prāṇa-] ‘life, vital breath’: KM 10.3, 11.2, 22.4, 22.2, 40.4, 64.3; -ani, KM 17.3, 58.3; ~ pati, life-lord: husband’, KM 63.2; ~ pyārau, ‘dear as life, beloved’, KM 63.3; prānani ādhārani, ‘support of life’, AS 2.4; prāṇa, KM 10.1

prāṇa cf. prāṇa

priya adj. [8974 priya-] ‘dear’: KM 103.3

priyā f. [S] ‘beloved’: KM 12.3, 15.4, 86.1, 108.3, 110.3

priti f. [8982 priti-] ‘love’: AS 12.1, 15.1, KM 5.2, 4, 13.4, 17.4, 27.3, 4, 30.2, 36.3, 47.4, 79.4, 95.4, 107.3

prema m. [S] ‘love’: AS 18.1, KM 9.2, 16.3, 30.2, 47.2, 4 (see note 11 to translation), 72.4, 93.4, 99.4, 100.4; -hi, KM 99.4

prer- vt. [9002 prerayati] ‘spread’: -e, AS 9.2

phanda m. [Entwistle: spāṣa- × bandha-] ‘net, trap’: -si, AS 9.2; phandā, KM 9.1

phandā cf. phanda

phatphaṭā vi. [9038 *phatt-] ‘flutter’: -ya, AS 1.4

pharāji m. [Pers. farzī] ‘queen’ (in chess): KM 81.3

phaharā- [Snell: 13820 *spharati with reduplication] ‘flutter’: -ti, KM 88.3

phāgu m. [9062 phalgu-] ‘the Holi festival’: ~ sel- ‘celebrate Holi’, KM 105.1

phāṭ- vi. [13825 *sphātyate] ‘break’ (cf. paha phāṭ-): -i, KM 109.2

phir- vi. [9078 *phirati] ‘wander, roam, change’; aux. verb (?) : -ata, AS 10.1, 2, KM 53.1, 105.4; -i, AS 6.3; -i, KM 62.4

phiriyādi f. [Pers. faryādi] ‘complaint’: AS 17.4

phik— adj. [9037 *phikka-] ‘insipid, worthless’: -e, KM 60.4; -au, AS 7.1
phīla m. [Pers. fil] ‘castle’ (in chess): KM 81.3

phulavāri f. [9096 *phullavātikā-] ‘flower garden’: KM 103.1

phūnāri f. [onomat.] (?) ‘drizzle’: KM 92.3

phūl- vi [9093 phullatī] ‘blossom, bloom’: -a, KM 30.1(?), -i, KM 57.1, 99.3; -yau, KM 33.5

phūla1 m. [9092 phulla-] ‘flower’: KM 46.2, 70.2; -ni, KM 33.5

phula2 m. (?) [9093 phullatī] ‘joy’: KM 48.4

pher- vt. [9078 *pherayati~] ‘turn over’: -i, KM 20.3

phera m. [9078 *phera-] ‘turning’; ~ pheri, ‘alternate, exchange’: KM 25.4, 101.3

pheri cf. phera

phauka m. [8391 *phonka-] ‘notch’: KM 64.2

‘ba cf. aba

banka adj. [11191 vanka-] ‘devious’: KM 18.2

bāńch- vt. [11478 vāńchati-] ‘long, wish’: -atu, KM 78.2; -ai, AS 4.2 (twice)

band- vt. [11270 vandate] ‘praise’: -e, KM 94.3

banda m. [Pers. band] ‘fastening; list: kinds (?)’: KM 38.2; -si, AS 9.1 (?)

bandana m. [11271 vandana-] (?) ‘mixture of turmeric and lime powder’: KM 100.4

bandasi cf. banda

band— (°e) m. [Pers.] (?) ‘servant: worshipper (?)’: AS 6.1

bandhāna m. [9139 bandhatī] ‘fixed measure, rhythm, agreement’ (cf. tāna-bandhāna): KM 14.2, 67.2, 90.3

bamsī f. [11180 vamśi-] ‘flute’: KM 99.3

bagala f. [Pers. bagal] ‘armpit’: KM 92.2

bagicā m. [Pers. bāgīca] ‘garden’: KM 98.2

baca m. [11200 vacas-] ‘speech, talking’ (cf. mana baca krama): KM 4.2, 36.3, 59.2, 90.2

bacana m. [11199 vacana-] ‘words’: KM 5.3, 17.3, 44.1, 110.3

bācā- vt. [11208 vacyate] ‘save’ (cf. drṣṭi bācā-): -vata, KM 105.4

baj- cf. bāj-

bajā- vt. [11513 vādyate] ‘play (music), cause to sound’: -vata, KM 8.1, 14.2, 19.1, 87.3, 96.2

baď— (°e) adj. [11225 vadra-] ‘great’: KM 24.3

baďh- cf. bādh-

bata cf. bāta

batā- vt. [11564 vārtta-] ‘tell’ (cf. bātani bata batāta): -ta, KM 19.3; -vau, KM 6.3

bad- vt. [1245 vadati] ‘name (as a witness)’: -au, KM 82.3

badana1 m. [11246 vadana-] ‘face, mouth’: KM 57.1, 58.1

badana2 m. [Abadan] ‘body’: KM 7.1, 19.2, 97.2

badal- vi. [A badal] ‘change’: -i, KM 73.1

bādi f. [Pers.] (?) ‘combat’: AS 5.2

ban- vi. [11260 vanati] ‘be adorned, be achieved, succeed, be established, be arranged, become’: -i, AS 10.4; -i, KM 31.1; -i, KM 50.1; -e, KM 13.3, 79.1, 90.2; -e, KM 13.3; -yaū, AS 15.2, KM 14.1, 30.3, 49.2, 60.4

bana m. [11258 vana-] ‘forest’: AS 12.2, KM 13.1, 15.4, 46.1, 52.1, 68.4, 84.1, 99.2, 100.3, 110.1; ~ māla, ‘garland of forest flowers’, KM 87.2

banasi f. [9123 badisa-] ‘fish-hook’: KM 57.4


banitā f. [S vanitā] ‘lady, woman’: AS 10.4, KM 33.3
bapura adj. [9147 *bappuda-] 'destitute': KM 35.4
bayari f. [11491 *vāṭāra-] 'wind': AS 8.1, 9.2
bar- vt. [11318 *varati] 'choose': -ana, KM 4.3; -i, KM 73.2
bara m. & adj. [11308 vara-] 'husband, excellent, fine': KM 9.1, 68.3, 102.3, 108.2
baran- vt. [11342 varnayati] 'describe': -I, KM 26.1, 29.2, 41.2, 86.1
baras- vi. & vt. [11394 varsati] 'rain, be radiant': -ata, KM 19.2, 37.2, 106.2
barasa f. [11392 varsa-] 'rain': KM 16.3, 33.7
barabari f. [Pers. baraban] 'rivalry, competition': KM 71.1, 81.2
bala m. [9161 bala-] 'power: protection' (cf. baha-bala): KM 35.4
balana cf. bali
bali m. [9171 bali-] 'offering, adjuration': KM 22.4; ~ jā-, 'implore devotedly', KM 6.3; balanā, KM 88.2
balāi f. [A balā] 'misfortune': ~ le-, 'wish or seek to take (another’s) misfortunes on oneself, sacrifice oneself for another', KM 12.1, 80.3
ballabha adj. [11427 vallabha-] 'beloved': KM 94.3
baśān- vt. [12188 vyākhyāna-] 'describe': -e, KM 40.1
bas- vi. [11435 vasati] 'reside, dwell, settle': -ata, KM 110.2; -ai, KM 43.4; -au, KM 44.2
basanta m. [11439 vasanta-] 'spring': KM 98.1, 99.1, 101.1
basana m. [11430 vaṣa-] 'power, subjugation': AS 2.1, 8.1, KM 20.4, 26.1, 4, 54.4, 63.4, 76.4, 90.4, 91.3; basi, KM 35.3
basa m. [11436 vasana-] 'garment': KM 98.1, 106.3
basi cf. basa
basiṭha m. [11444 vasiṣṭha-] 'messenger': KM 55.1, 79.3
baha f. [91453 vahati] 'blow': -ai, KM 33.5
bahu adj. [9187 bahu-] 'many': AS 9.1, KM 32.2, 88.2, 91.2
bahuta adj. & adv. [9190 bahutva-] 'many, much, greatly': AS 3.2, 10.3, 15.3, KM 7.3, 28.3, 48.3, 51.3, 53.2, 3, 90.3; -ka, KM 41.3
bahutaka cf. bahuta
bahū f. [11250 vadhu-] 'bride, young wife': KM 62.3
bā— (°i) adj. [11533 vāma-] 'left': KM 20.3
bādh- vt. [9139 bandhati] 'tie, captivate' (cf. kācha bādh-): -e, KM 14.2; -e, AS 10.3, KM 17.4 (rep.)
bāna1 m. [9203 bāṇa-] 'arrow': KM 37.1, 64.2
bāna2 cf. bāni
bāni f. [11490 vāṇi-] 'words, sound': KM 14.4, 110.3; bāna, KM 47.2
bānīka f. [11338 varṇa-] 'apparel': KM 29.1, KM 69.2
bāphini (?) f. [9223 bāspa-] 'eyelash': KM 37.1, 64.2
bārānī cf. bāṛa2
bāra f. [9229 bāhu-] 'power, arm': KM 24.2, 56.3; ~ bala, KM 35.4; bāhu so bāhu, KM 11.4
bāu adj. [11502 vāṭika-] 'boastful': KM 83.2
bāgau m. [11421 valgu-] 'wedding garment (of bridegroom)': KM 30.3
bāj- vi. [11513 vādyata] 'resound, play': -ata, KM 48.3; -ai, KM 52.1; bajai, KM 33.3
bāji f. [Pers. bāzi] 'game': AS 5.3
bāta f. [11366 vartman-] 'path': AS 18.2
bāḍh- vi. [11376 vardhatet] 'grow, swell, flourish': -i, KM 110.2, -e, KM 107.3, -au, KM 78.4; bāḍhyau, KM 61.3, 84.4
bāta f. [11546 vārta-] 'thing, words, topic, matter, talk': AS 17.1, KM 11.1, 23.1, 54.1, 78.1; ~ ki ~, KM 40.2 (?); bātani bata batāta, 'talking
and conversing', KM 19.3; bātē, KM 62.3
bādara m. [11567 vārdala-] 'cloud': KM 37.2, 89.2
bāra\(^1\) f. [11547 vāra-] 'time' (cf. eka hi bāra): KM 37.2
bāra\(^2\) m. [11572 vāla-] 'hair' (cf. sāvār-): KM 63.2, 86.3; bārani, KM 70.3
bāvarau adj. [11504 vatula-] 'crazy': KM 83.2
basara m. [11602 vasara-] 'day' (cf. nisabasara): KM 93.3
bas— (°e) (?) m. [(?)] 'type of bird': KM 39.2
bikuca m. [S dvi-+ 3216 kuca-] 'female breast': KM 7.2
bigar- vt. [11673 *vighatayati] 'destroy': -ana, (m.), AS 5.1
bigaraṇa cf. bigar-
bica ppn. [12042 *vlcya-] 'between, meanwhile, in': KM 79.3, 97.4; ~, 'in the middle, from time to time', KM 70.2, 107.3; bīca, KM 55.1, 69.4
bigār- vt. [S vicārayati] 'destroy': -ana, (m.), AS 5.1
bidita adj. [S vidita] 'perceived': KM 110.3
bidhanā m. [11754 vidhāna-] 'creator': KM 63.1
bina ppn. [11772 vinā] 'without': KM 16.2, 76.2; binā, AS 8.4
binā cf. bina
bipariti adj. [S viparīta] 'inverted' (cf. rati biparītī): KM 27.3
bibādi m. [S vivāda] 'argument': AS 17.3
bibidhi adj. [S vividha] 'various': KM 103.3
bimuṣa adj. [S vimukha] 'opposed': AS 16.3
bīrasa (?) 'type of dance': KM 67.3
bīrają- vi. [S virājati] 'be glorious, rule': -ai, KM 41.1, 43.4
biraudha m. [S virodha] 'opposition': AS 15.2
bilabilā- vi. [OHED: vilapati, vilāpayati] 'be distressed': -ta, KM 108.3
bilas- vi. [11894 vilasati] 'derive pleasure, sport': -ta, KM 8.4
bilāsa m. [11903 vilāsa-] 'pleasure': KM 33.6
bīṣama adj. [11972 viṣama-] 'unparalleled': KM 68.4
bīsara m. [12021 vismaratī] 'forget': -e, KM 90.3
bīsāti f. [A bisāj] 'chessboard': KM 81.1
bīhārini f. [S vihārini] 'one engaged in love-play' (referring to Rādhā): AS 2.1, KM 21.4, 61.1, 64.4, 75.1, 88.1, 4, 97.4
bīhāri m. [S vihārin] 'one engaged in love-play' (referring to Kṛṣṇa): AS 2.1, 3.3, 8.4, 15.4, 18.4, KM 9.1, 11.1, 21.4, 24.1, 61.1, 75.1, 94.3, 98.3, 102.1, 106.4
bīca cf. bīca
bījuri f. [11745 vidyullatī-] 'lightning': KM 91.1, 92.4, 95.1
bīṣṭh— (*ina) f. [12050 vitthi] 'lane': AS 12.1
bīdh- vi. [11784 *vindhati] ‘be stuck’: -e, KM 7.1
bīna cf. bīnā
bīnā f. [12058 viṇā-] ‘Indian lute, instrument of the guitar-type’: KM 87.3, 106.1; bīna, KM 61.2
bīrī m. [12045 viṅka-] ‘roll of betel leaf and areca nut’: KM 21.3
bīrī f. [12045 viṅkī-] ‘small betel packet’: KM 87.3, 106.1; bīna, KM 61.2
blrā m. [12045 vitaka-] ‘roll of betel leaf and areca nut’: KM 21.3
biri f. [12045 vitika-] ‘small betel packet’: KM 32.2, 53.2
blr— (°ai) f. [12045 vita-] ‘ear ornament with two pearls’: KM 21.2
budaki f. [9272 *budyati] ‘plunge’: KM 83.4
buddhibala m. [S] ‘mental power, intellect’: KM 57.3
bun- vt. [11773 *vunati] ‘weave’ (cf. udhera-buna): -ata, AS 14.2; būna, (f.), KM 72.2
bula- vt. [9321 *boll-] ‘make smb. promise’ (cf. bola bula-): -ya, KM 36.4
buna cf. bun-
būn— (°e) f. [9240 *bundu~] ‘drop’: KM 92.1, 95.3
buka m. [9264 *bukka~] ‘powdered mica’: KM 100.4
būkā m. [9264 *bukka~] ‘powdered mica’: KM 100.4
būjh- vt. [11779 budhyate] ‘perceive, enquire’: -ata, AS 11.2; -i, KM 82.3
budha m. [9530 *bhunda-] ‘red velvety insect’: -ni, KM 89.3
bṛndāvana m. [S vṛndāvana] ‘Vrindaban’ (location of Kṛṣṇa’s līlā): AS 12.2, KM 33.5, 89.2
brṣṭi f. [12088 vṛṣṭi-] ‘rain’: KM 75.1
be, MS G reading (see note 8 to KM 27), cf. vaha
bekājai adv. [Pers. be- + kāja < 3078 kārya-] ‘in vain’: KM 43.3
bekār— (°yaū) adj. [Pers. be- + 3078 kārya-] ‘useless’: AS 18.2
begi adv. [12089 vega-] ‘quickly’: KM 18.3, 109.1
bec- vt. [12100 *vetyayati] ‘sell’: -i, KM 62.2 (rep.)
beṭṭi f. [9238 *beṭṭa-] ‘daughter’: KM 62.3, 83.1
bera f. [12115 velā-] ‘time, opportunity’: AS 10.2
beli f. [12123 velli-] ‘creeper: flower’: KM 52.2; vela, AS 13.2
bāṇa m. [11199 vacana-] ‘words’: KM 80.2
bāṇī cf. bāṇī
bajth- vi. [2245 upaviśati] ‘sit’: -i, KM 31.4, 98.2, 103.1; -e, KM 28.1, 70.3, 71.2; -ya, KM 77.2
bāṇī f. [12093 veṇi-] ‘braided hair’: KM 29.2; bāṇī KM 70.1
baisa f. [11305 vayas-] ‘youth’: KM 110.1; vaisa, KM 1.4
bo- vt. [11282 vapati] ‘sow’: -i, KM 47.3
bol- vt. [9321 *boll-] ‘say, call, talk, speak’ (cf. bola bol-): -ata, KM 14.1, 32.1, 37.4, 60.2, 68.1, 69.1, 76.1, 89.1; -ani, (f.), KM 85.1; -īye, KM 59.1, 90.1; -i, KM 97.2
bola m. [9321 *boll-] ‘promise’: KM 36.1; ~ bulā- (?) /bol-‘make a promise’, KM 36.4, 59.1, 90.1, 2
bolani cf. bol-
bauchārā m. [OHED: cf. vāyu-; ? conn. chaṭā-] ‘heavy rain’: KM 92.3
byāja m. [S vyāja-] ‘interest (on money)’: KM 36.3
byāp- vi. [11835 *vyāpnati] ‘be pervasive, spread’: -i, AS 13.2
braja m. [12224 vraja] ‘cattle-station, the homeland of Kṛṣṇa’s youth: AS 12.1, KM 44.3
brahma-loka m. [S] ‘Brahma’s world’: AS 8.3
brahmanḍa m. [S] ‘universe’: KM 41.1, 86.4
bhāi, bhae cf. ho-
bbaj- vt. [9359 bhajati] ‘worship’: -i, AS 4.1 (rep.), 17.1
bhaṭṭi f. & interj. [Snell: 9402 bhaṭṛ-?] ‘sister’: KM 25.2
bhan- vt. [9383 bhanati] ‘speak: 
describe, mean’: -i, KM 31.2; -yaū, 
KM 14.4

bhave, bhayo, bhayaū, bhayau cf. ho-

bhar- vi. & vt. [9393 bhara-] ‘colour, be 
sated, embrace, fulfil, be full, bear’  (cf. 
ānkō bhar-, pādā bhar-): -ata, KM 
19.1, 105.2; -ana, KM 4.2, 98.4; -i, 
AS 1.2, KM 33.2, 73.4, 74.2; -i, 
KM 63.1; -au, KM 59.3

bharama, MS G reading (note 13 to KM 
69), cf. bhavara

bharu m. [9397 bharati] ‘bulk: mass’: 
KM 103.3

bhal— adj. & interj. [9408 bhalla-] 
‘good, well; well!’: -a, AS 6.1, -e, 
AS 15.4, KM 19.2; -aī, AS 16.1, 
KM 53.4

bhavara m. [9651 bhramara-] ‘large 
black bee’: KM 71.1, 85.2, 86.3; 
bhamara, KM 69.4; bhāvarau, KM 
44.4

bhiți f. [9338 bhakti-] ‘kind, way’: 
KM 77.1, 2, 3, 78.2, 88.2; -na, AS 
3.2, KM 53.3; -ni, KM 32.2, 91.2

bhāna m. [9453 bhānu-] ‘sun’: KM 
40.3

bāvat— adj. & f./m. [Snell: 9445 bhāti] 
‘beloved, dear’: i, KM 3.2 (twice), 
102.2, 104.1; -e, KM 11.3

bhāvarau cf. bhavara

bhāi f. [9338 bhakti-] ‘kind’: KM 
33.4, 66.1, 4

bhā(v)- vi. [9445 bhāpayate] ‘be 
pleasing’, cf. mana bhā-: -ata, KM 
12.4; -ani, (f.), AS 11.3; -yo, AS 
1.3

bhāva m. [9475 bhāva-] ‘feeling’: KM 
76.4

bhāvani cf. bhā(v)-

bhāri cf. bhāri

bhāri adj. [9645 bhārika-] ‘great, 
burdensome’: AS 16.4, KM 28.2, 
84.4, 108.3; bhāri, KM 23.3; bhārau 
par-, ‘be burdensome’, KM 109.3

bhārau cf. bhāri

bhās- vt. [9478 bhāsate] ‘speak’: -iyai, 
AS 2.2

bhāsā f. [9479 bhāsa-] ‘words’(?): 
KM 33.4

bhīj- vi. [9502 bhīyajyate] ‘be soaked, 
drenched’d: -ana, KM 93.1; -e, KM 
77.1; -ai, KM 92.1

bhītara ppn. & adv. [9504 bhīyantara-] 
in’: AS 6.2, KM 46.1

bhīna adj. [9500 bhīyagna-] ‘fragrant’: 
KM 26.3

bhīra f. [9490 bhīt-] ‘crowd’: KM 
100.1

bhūjamūli m. (?) [S bhūjamūla] ‘armpit, 
shoulder’: KM 57.4

bhuvangama m. [9256 bhūjanga-] 
‘snake’: KM 29.2

bhuvā f. [9557 bhūmi-] ‘earth’: KM 
42.2

bhuvā cf. bhōha

bhūtalā m. [S] ‘earth’: KM 33.6

bhūmi f. [9557 bhūmi-] ‘earth, site’: 
KM 89.3, 94.1

bhūl- vi. & vt. [9538 bhull-] ‘forget, 
lose oneself, be deceived, go astray’: 
-i, KM 42.1, -i, KM 21.3, 57.2; -e, 
AS 5.3; -aī, AS 16.1 (twice); -au, 
AS 16.1; -yau, AS 17.3; bhūlai 
bhūlai hū, ‘even inadvertently’, KM 
10.1

bhūsana m. [9572 bhūsapa-] 
‘adornment, decoration’: KM 64.3, 
106.3

bheda m. [9610 bheda-] ‘difference, 
kind, mystery’: KM 23.2, 55.4; -ni, 
KM 23.2

bhōha f. [9688 bhrumu-] ‘eyebrow’: 
KM 37.1; -ni, KM 39.3; bhōhai, 
KM 64.2; bhāthai maili, ‘frowning 
eyebrows’(?), KM 10.1; bhuvā, 
KM 35.3

bho- vi. [9648 bhramati] (?) ‘be 
immersed, engrossed’: -i, KM 47.2; 
-ilai, KM 46.4; -i, KM 13.2

bhora f./m. [9634 bhora-] ‘dawn’: 
KM 109.1

bhātai cf. bhōha

bhaur— (°i) adj. [9539 bhola-] 
‘innocent’: KM 33.2
bhrama m. [9646 bhrama-] ‘illusion’: KM 34.2
bhvai (?) m. [9571 *bhūva-] ‘cotton: soft’: KM 7.2

maṅgala m. [9706 maṅgala-] ‘festive song’: KM 5.4
mañju adj. [9720 mañju-] ‘lovely’: KM 100.2
mandala m. [9742 mandala-] ‘circular stage, dance-ground, disc’: KM 33.1, 52.2, 77.2
mandara adj. & m. [9855 mandra-] ‘low (sound)’: KM 65.2
mandira1, MS G reading (note 4 to KM 65), cf. mandara
mandira2 m. [9852 mandira-] ‘palace’: KM 98.2
maga m. [10071 marga-] ‘road, way’: ~ jō- ‘look out for, await’, KM 15.1, 46.3
magara m. [9692 makara-] ‘crocodile’: AS 9.1
mac- vi. [9710 *macyate] ‘break out, be stirred up’: -yau, KM 52.3
majītha f. [9718 maṇiṣṭhā-] ‘the madder plant and its dye’: AS 7.3
mata1 adj. [9750 matta] ‘intoxicated’: KM 69.4
mata2 cf. mati2
mati1 f. [S] ‘intelligence’: KM 95.2
mati2 adv. [9981 mā] ‘not (in prohibitions)’: KM 78.1, 2, 92.1; mata, AS 4.2 (twice)

mada m. [9773 mada-] ‘intoxication, liquor’: AS 13.3 (thrice), 17.3 (thrice), KM 74.1
madhura adj. [9793 madhura-] ‘sweet’: KM 99.3
madhya cf. mā1
madhyastha adj. & m. [S] ‘standing in the middle, go-between’: KM 82.3
manā1 m. [9822 manas-] ‘mind, heart’ (cf. tana manā dhanā): AS 3.1, 9.2, 11.3, 17.1, KM 3.4, 4.1, 9.1, 27.2, 53.1, 57.2, 58.2, 63.2, 77.3, 85.4, 91.3, 94.1, 102.4, 104.4, 105.2, 110.2 (twice); ~ l(ā)g(ā)- ‘fix the mind, set the heart on, the mind to be fixed’, AS 12.1, KM 110.4; ~ baca krama ‘thought, word and deed’, KM 4.2, 36.3, 59.2, 90.2; ~ bā-, be pleasing to the mind’, AS 1.3; ~ mōhana, ‘enchanter of the heart’ (epithet of Kṛṣṇa): KM 49.3, 51.2, 72.3
manā2 f./m. [9731 mani-] ‘gem, jewel’: -ni, KM 52.2
manahū cf. mānō

manā- vt. [9857 manyate] ‘persuade, appease’: -i, KM 69.3; -vata, KM 80.2
manuṣya m. [S] ‘man’: AS 9.1
manuhāri f. [S manohārin] (?) ‘sthg. intended to please’: KM 28.4
māṇi cf. mānō

manoratha m. [S] ‘desire’: KM 57.2
mar- vi. [9871 marate] ‘die’: -i, KM 109.3
maragaj— adj. [OHED: *malati] ‘rumpled’: -i, KM 20.3, 87.2; -e, KM 97.2
marajivā m. [OHED: Pk marajivaya-] ‘diver’: AS 9.3
mardana m. [9891 mardana-] ‘rubbing’: KM 56.1
malaye, MS G reading (note 9 to KM 27), cf. mil-
malāra m. [9912 mallari-] ‘name of a rāga’: KM 89.4
mavāsa m. [Snell: A mavaśh ?] ‘sheltering trees or grove’: KM 8.3
maśatūli adj. [Entwistle: HSS: mahārgha + tūla-] ‘made of black silk’: KM 21.1
mahā m. [A mahāl] ‘palace, abode’ (cf. kuṇja-mahāla): AS 10.4, KM 44.2, 87.1
mahimā f. [S mahimā] ‘greatness’: KM 26.1
māṅg- vt. [10074 mārgati] ‘ask for’: -aū, KM 36.1
māc- vi. [9710 *macyate] ‘be immersed’: -i, KM 95.4
mān- vt. [9857 manyate] ‘assent, accept, consider: value’: -i, AS 4.1, KM 16.1, 44.1, 80.4; -ēgī, KM 49.3; -ō, KM 3.1
māna m. [10040 māna-] ‘sulking, show of haughty aloofness contrived in lover’s pique’: KM 10.1, 22.1, 39.1, 43.3, 59.1, 3; mānu, KM 90.1
mānu cf. māna
mānō cf. mānō
māma, MS G reading (note 8 to KM 59), cf. māna
māhī cf. mē
māi f. [10016 māty-] ‘mother’ (a vocative used between the sākhīs): KM 1.1, 4.1, 55.1
māth— m. [9926 māsta-] ‘forehead, head’: -ai, KM 22.3; -ai, (formathe paraṇa, ‘be the responsibility of’) (?), KM 109.4
mānō conj. & adv. [Add2 9857 manyate] ‘like, just as’: KM 56.3, 71.1, 77.2, 85.2, 86.2, 3, 97.2, 110.2; manō, KM 103.2, 106.2; manahu, KM 31.3; mano, KM 97.1
māyā f. [10060 māyā-] ‘illusion, wealth’: AS 5.3, 17.3
mār- vt. [10066 mārayati] ‘strike’ (cf. gāla mār-, dāna mār-): -ata, AS 18.3; -ā, KM 68.2; -ē, KM 64.1; -yau, KM 62.1
māla cf. mālā
mālatī f. [S] ‘jasmine, blossom’: KM 44.4
mālā f. [10092 mālā-] ‘garland, necklace’ (cf. guñja-mālā, bana-mālā): KM 27.1; āvājī, ‘rosary-bearer’: AS 16.1; māla, AS 12.2, KM 87.2
māthīyā f. [10130 māthīyā-] ‘falsehood’: AS 2.2, 11.2
mil- vi. [10133 milati] ‘be united, meet, join, be in harmony, be mixed, agree’ (cf. hila/°i milī): -ata, KM 32.1, 102.4, 106.4, 109.1; -ahu, KM 82.2; -i, (in some occurrences adv. ‘together’) KM 66.2, 74.1, 73.3, 75.3, 81.1, 83.3, 84.2, 89.4, 98.4, 99.2, 100.3, 101.2, 104.1, 2, 4; -itu, KM 97.4; -i, KM 12.3, 35.2; -e, KM 19.2, 69.4; -aī, KM 5.3, 29.4; -yau, KM 102.2; malaye, KM 27.4
milī- vt. [10133 milati] ‘unite’: milai, KM 35.1
misi m. [10298 mṛṣā-] ‘pretext’: KM 102.2
mūcā f. [10288 mṛtyu-] ‘death’: AS 4.4
mīth— (‘e) adj. [10299 mṛṣṭa-] ‘sweet’: KM 80.2 (rep.)
mītā f. [10124 mītā] ‘friend’: AS 15.4
mīna f. [10140a mīna-] ‘fish’: AS 9.1
mūhācūḥī f. [10158 mukha- + 4898 *cīṣatī] (?) ‘at the sight of’: AS 3.3
mukta f./m. [10158 mukta-] ‘pearl’: KM 50.2
mudita adj. [S] ‘enchanted’: KM 96.1
muni m. [S] ‘sage’: AS 5.3
murali f. [10214 murali-] ‘flute’: KM 18.2, 52.1, 56.1
muṣa m. [10158 mukha-] ‘face, mouth’: AS 3.4, KM 9.2, 11.4, 12.3, 21.3, 33.2, 34.1, 56.3, 63.2, 3, 98.2, 102.1
musakani f. [10227 mūs-] ‘smile’: KM 33.2
mūdh- vt. [10202 mudrayati] ‘close’: -i, KM 6.2; -e, KM 15.3
mūk— (‘i) adj. [10231 *mūka-] ‘silent’: KM 10.2
mūrati f. [10245 mūrtī-] ‘form’: KM 53.2
mṛgatṛṣṇā f. [S mṛgatṛṣṇā] ‘mirage’: AS 13.2
mṛgī f. [10264 mṛgī-] ‘doe’: AS 12.3
mṛdaṅgā m. [10289 mṛdaṅga-] ‘drum’: KM 14.2, 33.3, 61.2, 67.1, 96.2
mṛdaṅgi f. [10289 mṛdaṅga-] ‘drummer’: KM 94.1
mṛdu adj. [10292 mṛdu-] ‘soft’: KM 85.1
mē1 ppn. [9804 madhya-] ‘in, amidst’: AS 10.4, 16.2, KM 2.3, 4, 13.1, 15.4, 56.1, 3, 68.4, 84.1, 91.2,
92.2, 100.2, 102.1, 103.2, 110.2;  
-hi, KM 82.3; madhya, KM 27.3,  
66.2, 82.2, 106.1; māhi, KM 99.2,  
3; mai, AS 13.3, KM 2.3, 6.1, 7.1,  
2, 36.1, 43.4, 80.1, 98.2, 101.4,  
110.2  

mē² cf. haũ¹  
mēna m. [9775 madana-] ‘title of Kāma,  
the god of love’: KM 80.3  
mēhi cf. mē¹  
meghost m. [10302 megha-] ‘cloud’:  
KM 14.2, 91.1, 95.1 (twice), 96.2;  
-ni, KM 89.2  
mer— pr. [9691 ma-] ‘my, mine’: -i,  
KM 20.1, 25.2, 32.1, 53.2, 70.1,  
74.1, 101.2, 102.1; -e, KM 57.1;  
-añi, KM 22.3; -ai, KM 79.3; -o,  
KM 44.1; -au, KM 8.2, 22.2, 53.1,  
79.2, 3  
mera cf. meru  
meru m. [10331 mela-] ‘union,  
multitude, meeting’: KM 60.4, 64.4;  
mera, KM 85.2; mela, AS 13.4  
mel- vt. [10332 melayati] ‘throw’: -ata,  
KM 102.1; -aī, KM 100.4  
mela cf. meru  
mai cf. mē¹  
mai cf. haũ¹  
mail—(‘i) adj. [9904 *malin-]  
‘troubled, annoyed’ (cf. bhaũhaĩ maili):  
KM 10.1  
mōna adj. [10371 mauna-] ‘silent’:  
KM 51.4  
mōhana adj. & m. [10361 mohana-]  
‘enchanting’ (epithet of Kṛṣṇa), cf.  
mana-mōhana: KM 49.3, 51.2, 72.3,  
105.2, 110.3  
mo, mohi cf. haũ¹  
moja m. [A mauj] ‘delight’: KM 91.2  
moti cf. motī  
motī m. [10365 mauktika-] ‘pearl’:  
KM 27.1; -na, KM 20.1; motī, KM  
75.2  
mor- vt. [10186 motati] ‘twist, turn  
over’: -a, KM 20.3; -i, KM 105.3  
mora m. [9865 *mora-] ‘peacock’: KM  
14.2; -na, KM 96.1; -ni, KM 89.1;  
maira, KM 32.4; maurani, KM 82.1  
mola m. [10373 maulya-] ‘price’: KM  
27.2  
moh- vt. [10362 mohayati] ‘beguile,  
charm’: -e, AS 5.3; -ai, KM 63.2;  
yau, KM 44.1  
māu, mau cf. haũ¹  
maura cf. mora  
maura² m. [10146 mukura-] ‘blossom’:  
KM 98.1  
maura³ m. [10144 mukuta-] ‘tiara,  
crest’ (cf. sira-maura): KM 65.1  
yajña m. [10397 yajiña-] ‘sacrifice’: AS  
16.4  
yaha pr. & adj. [2530 esa-] ‘(s)he, this’:  
KM 42.3, 44.2, 3, 54.1, 3, 4, 73.3,  
78.3, 79.2, 83.1, 91.1; ina, AS  
11.1, KM 24.3, 29.2, 3, 55.1  
(twice); ini, KM 62.1; e, KM 41.4,  
84.3; eha, KM 27.3; yahai, AS 13.4,  
14.4, KM 35.2; yāha, KM 24.3; yā,  
AS 3.1, KM 9.3, 10.4, 14.3, 20.4,  
54.4, 82.3; yāhī, KM 4.2, 24.1, 2;  
ye, KM 16.3, 42.4, 55.1 (twice);  
yei, KM 56.3, 95.1 (twice)  
yahai, yāha, yā, yāhī cf. yaha  
yārani f. [Pers. yār] ‘female friend’:  
KM 64.3  
ye, yei cf. yaha  
yekau cf. eka  
yō adv. [2528 evam eva] ‘in this way,  
such’: KM 37.2, 74.2, 80.3  
raňka m. [10538 rañka-] ‘pauper’: AS  
15.2  
rañg- vi. [10570 rañgayati] ‘be  
coloured’: -i, KM 94.3; -e, KM  
93.3; rāgi, KM 107.4  
raña m. [10560 and 10561 raña-]  
‘dye, hue, colour, joy, merriment,  
delight, enjoyment, passion,  
excitement, ecstasy, pleasure, essence,  
dance’ (cf. rāgu raña): AS 7.3, KM  
1.1, 2.3, 9.4, 16.4, 19.3, 21.1,  
26.3, 61.2, 72.1, 82.2, 93.3, 94.3,
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<td>raṅgita adj. [10571 raṅgita]</td>
<td>'coloured': KM 72.1</td>
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<td>raṅgu cf. raṅga</td>
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<td>rāgīl—(i) adj. [10571 *raṅgīta-]</td>
<td>'coloured': KM 21.1</td>
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<td>ragamag—(°e) adj.</td>
<td>[Entwistle: &lt; rāg- &lt; rakta- + maga &lt; magna-] 'fervent, fervid': KM 87.1 (rep.)</td>
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<td>rac- vt. [10574 *racyate]</td>
<td>'make, prepare': -i, KM 46.2; -yau, KM 52.1</td>
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<td>raṭ- vt. [10590 *ratyati-]</td>
<td>'repeat': -ata, -ati, KM 9.3</td>
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<td>rata adj.</td>
<td>[S] 'engrossed': KM 69.2</td>
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<td>rati f.</td>
<td>[10599 rah-] 'sexual passion, love': AS 16.2, KM 18.4, 27.3; -pati, epithet of Kāma, KM 33.7, 103.3; -bipariti, 'inverted love-making': KM 27.3</td>
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<td>rabāba m.</td>
<td>[A rabāb] 'stringed musical instrument': KM 48.3</td>
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<td>rabi m. [10646 ravī-]</td>
<td>'sun': KM 29.3</td>
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<td>ram- vi.</td>
<td>[10637 *ramyati] 'be immersed, be spread': -i, KM 19.3, 61.1</td>
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<tr>
<td>ram̐a (?</td>
<td>) adj.</td>
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<tr>
<td>rasa m.</td>
<td>[10650 rasa-] 'essence, love, pleasure, liquor, sap, charm, desire, sentiment, joy' (cf. apnairasa, eka-rasa): AS 8.2, 18.1, KM 2.2, 16.3, 20.4, 26.4, 33.2, 6, 8, 46.4, 47.2, 3 (twice), 54.4, 63.4, 72.4, 74.3, 91.1, 107.3</td>
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<td>rasada adj.</td>
<td>[S] 'giving delight': KM 94.3, 106.4</td>
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<td>rasana cf. rasanā</td>
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<td>rasanā f. [S]</td>
<td>'tongue': KM 33.8, 40.1; rasana, KM 106.3</td>
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<td>rasavat—(°i) adj. [10657 rasavant-]</td>
<td>'charming': KM 94.2</td>
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<td>rasika adj. &amp; m.</td>
<td>[S] 'passionate, one who delights in rasa, lover, connoisseur': KM 19.2, 29.4, 47.3, 70.3, 98.4, 105.1, 108.2</td>
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<tr>
<td>rah- vi.</td>
<td>[10666 *rahati] 'remain, continue, reside, stop'; aux. verb: -ata, -ati, AS 3.3, KM 4.3, 9.3, 10.1, 93.3; -ati, KM 108.3; -yatu, AS 1.1; -hāi, KM 1.2; -ī, KM 42.2; -i, KM 29.2, 68.2, 73.4; -e, KM 7.2, 11.4, 20.2, 24.4, 25.4, 57.4; -a, KM 7.4, 35.2, 92.3; -ai, KM 9.2, 89.1; -o, KM 3.3, 83.2, 102.1 (rep.); -au, AS 3.4, KM 3.1, 6.2, 34.4; -au, KM 78.3, 83.3; -yau, AS 1.4, 13.2, KM 2.3, 4, 16.1, 19.3, 57.3, 61.1, 2, 3, 67.3, 97.4</td>
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<tr>
<td>rahasi1 m.</td>
<td>[10669 rahas-] 'solitude': KM 36.1</td>
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<td>rahasi2 adj.</td>
<td>[10669 rahasya-] 'secret': KM 107.3</td>
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<td>rāci (°?)</td>
<td>[10584 rajyate] 'love': KM 95.3</td>
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<td>rādh- vt.</td>
<td>[10616 randhayati] 'prepare' (cf. sira): -i, KM 51.4</td>
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<td>rāv- (?) vi.</td>
<td>[10637 *ramyati] 'sport': -ati, KM 104.4</td>
</tr>
<tr>
<td>rāi m.</td>
<td>[10679 rājan-] 'king': KM 65.1</td>
</tr>
<tr>
<td>rāg- vi. &amp; vt.</td>
<td>[10674 rāga-] 'be engrossed, sing': -ata, KM 34.3; -ati, KM 85.2</td>
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<td>rāga m.</td>
<td>[10673, 10674 rāga-] 'musical mode, melody, love, desire': KM 2.2, 12.2, 14.1, 32.3, 52.3, 65.2, 66.2, 67.1, 85.2, 89.4, 93.3, 101.3, 106.1, 107.3, 4; rāgu, KM 2.3, 61.1; rāgu raṅga, 'fun and frolic', KM 19.3</td>
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<td>rāgini f.</td>
<td>[S rāginī] 'modification of the musical mode called rāga': KM 2.2, 12.2, 65.2, 66.2, 101.3; -na, KM 107.3</td>
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<td>rāgu cf. rāga</td>
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<td>rāja m.</td>
<td>[10694 rājya-] 'ruler: power': AS 13.3</td>
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<td>rāṭi f.</td>
<td>[10702 rāṭri-] 'night': ~ birāṭi, 'in the middle of the night': KM 62.3; -ni, KM 62.2</td>
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<td>rāt—(°e) adj.</td>
<td>[10539 rakta-] 'red': KM 70.2</td>
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<td>rādhā f.</td>
<td>[10708 rādhā-] 'Rādhā': KM 25.1, 94.2, 105.1, 108.2; rādhī, KM 14.1, 17.1 (rep.), 22.1, 23.1, 25.1, 41.1, 56.1, 82.3, 96.4</td>
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rādhikā f. [S] endearing form from prec.: KM 18.3, 94.3
rān— (°a) m. [10680 rājana-] ‘ruler’: KM 3.4
rāṣ- vt. [10547 rakṣati] ‘keep, preserve, protect, restrain’: -ata, AS 1.1, KM 40.4; -i, KM 5.2, 35.4, 108.4; -e, KM 81.4; -e, KM 108.3; -ō, KM 92.2; -aū, AS 1.3; -au, AS 3.2; -yau, KM 9.1, 98.1
rāsa m. [Pers. rūkh] ‘countenance, bishops (in chess)’: AS 3.3, KM 81.2
rāsa m. [10725 rāṣa-] ‘circular dance performed by Kṛṣṇa and the gopīs’: KM 52.1, 94.1
rijha- vt. [2457 rdhyati] ‘delight’: -vata, KM 96.1
ritu f. [S rtu] ‘season’: KM 89.1
risa f. [10746 riṣ-] ‘anger’: KM 17.1
rī cf. re
rījh- vi. [2457 rdhyati] ‘be delighted, be enchanted, be pleased’: -i, KM 13.4, 42.2, 50.4, 96.4, 106.3 (rep.); -e, KM 63.2
rījha f. [2457 rdhyati] ‘pleasure’: KM 85.3
riti f. [10751 rītɪ-] ‘way’: KM 78.4, 107.3
ruci f. [10762 rucɪ-] ‘desire’: KM 2.1, 22.4, 36.3, 53.3, 60.3, 105.3
rucira adj. [S] ‘beautiful’: KM 46.2
ruṣa m. [Pers. rukh] ‘countenance, bishops (in chess)’: AS 3.3, KM 81.2
rūth- vi. [10791 ruṣṭa-] ‘sulk’: -e, KM 79.1
rūpa m. [10803 rūpa-] ‘beauty’: AS 18.1, KM 54.3, 63.1, 72.2, 98.2
rūṣ- vi. [10794 ruṣyati] ‘sulk’: -anē, KM 80.2; -ane, KM 90.2
rēg- vi. [10739 riṅgati] ‘crawl’: -ani, (f.) KM 89.3
rēgani cf. rēg-
rēnī f. [10579 rajanī-] ‘night’: KM 86.2
re interj. (m.) [10808 re]: AS 4.2, 10.1, 17.1; ri (f.): KM 4.1, 5.4, 7.3, 9.3, 10.1, 11.3, 14.1, 16.1, 17.1, 22.2, 26.2, 28.3, 30.3, 33.8, 34.2, 3,
35.3, 37.3, 40.2, 4, 41.4, 43.3, 44.1, 46.1, 2, 3, 4, 49.4, 50.1, 58.1, 2, 3, 4, 64.1, 4, 68.1, 2, 70.2, 71.1, 72.3, 76.3, 77.1, 78.1, 2, 3, 80.1, 82.4, 83.2, 3, 88.1, 2, 92.1, 2, 4, 93.1, 100.1, 108.4
reṣa f. [10810 rekha-] ‘line: limit, perfection’: KM 23.3, 65.3; reṣi, KM 42.3
reṣi cf. reṣa
rō cf. rōma
rōma m. [10851 roman-] ‘hair’ (on body), repeated with the meaning ‘in every pore’: KM 40.1; rō rō, KM 32.3
raurī f. [10641 rava-] ‘clamour’: KM 33.2
la- cf. lyā-
lag- cf. lāg-
lagā- vt. [10895 lagyati] ‘apply, hold’ (cf. kantha lagā-, garāl/ośe lagā-, chāṭī sō chāṭī lagā-, mana lagā-): -i, KM 39.4, 47.4; -ya, AS 12.1; -ye, KM 56.4; -vata, KM 96.4
laj- cf. lāj-
laṭapaṭa- adj. [OHED: conn. *latta2-] ‘loosely tied (with regard to a turban), tangled’: -i, KM 38.2; -e, KM 86.3
laṭapaṭa- vi. [OHED: *latta2-] ‘shake’: -i, KM 57.4; -ta, KM 21.4
laḍā- vt. [10920 *laḍ-] {direct the movements} (cf. lāḍa laḍā-): -va, KM 44.3
latā f. [10928 latā-] ‘crepeper’: KM 19.4
lapaṭā- vt. [11061 lipyatē] ‘cling, entwine, enfold, stick’: -i, KM 25.4, 80.4, 92.3; -ni, KM 55.4; -nē, KM 49.4; -nū, KM 97.1
lar- vt. [10920 *laḍ-] ‘strike, fight’: -ata, KM 71.4, 86.3; -ō, KM 59.4
lara f. [10921 *laḍa-] ‘string, necklace’: KM 20.1, 75.2, 85.1; lari, KM 73.3
lari cf. lara
lalan— (°a) f. [10969 lalana-] ‘attractive woman’: KM 88.1
lalita adj. [S] ‘beautiful’: KM 18.1
lalitā f. [S] Lalitā (the foremost of Rādhā’s companions, whose avatāra Swāmī Haridās is believed to be): KM 33.4, 94.2

las- vi. [10993 lasati] ‘shine’: -āta, KM 98.2; -ata, KM 110.2

lasa (?) f. [10993 lasati] ‘radiance’: KM 91.2

lah- vt. [10948 labhate] ‘experience’: -yau, KM 61.4

lahāgā m. [10901 *laŋga-] ‘voluminous skirt’: KM 49.2

lahā m. [11018 labha-] ‘benefit’: KM 35.2

läg- vi. [10895 lagyati] ‘close, be found, be engrossed, hit, strike, seem, look, feel, come close, fall, succeed, begin’ (cf. garaṅg lāg-, ghāta lāg-, dṛṣṭi lāg-, palava lāg-, pāhī/paiyā lāg- (s.v. pāya), mana lāg-): -ata, AS 4.3, KM 6.4, 26.2, 34.1, 55.3, 103.4; -ati, KM 85.1, 3, 92.1; -atu, KM 80.1; -i, KM 83.4, 92.3; -ī, KM 83.3; -i, KM 71.2; -e, KM 2.1, 2, 37.1, 93.1; -ai, AS 7.1, 18.1; -ā, KM 102.2; -aū, KM 6.3; -au, KM 20.1; lāgai, AS 17.4

läga f. [MW: lāga- (nṛtta)] (?) ‘kind of dance’: KM 2.2, 67.3; -ni, KM 65.4

läj- vi. [10909 lajjate] ‘be ashamed’: -ai, KM 43.2; laji, KM 22.4

läda m. [11013 *lādyā-] ‘fondling, affection’: -ālaṅga- ‘caress’, KM 44.3

lädil— adj. & m./f. [11013 *lādyā-] ‘darling’: -i, KM 44.3, 45.1, 60.1; -au, KM 45.1

läd- vt. [10966 lārdayati] ‘load’: -i, AS 17.2

lädh- vt. [10946 labdha-] ‘obtain’: -e, KM 41.4

läla1 m. [11030 lālyā-] ‘beloved, darling infant’ (referring to Kṛṣṇa): KM 6.2, 15.1, 21.4, 38.4, 44.1, 52.4, 68.1, 74.1, 88.1

läla2 m. [Pers. la’] ‘ruby’: -hi, KM 73.3

läla3 adj. [Pers. lāl] ‘red’: KM 28.1, 73.2

läv- vt. [10895 lāgyati] ‘attach’: -ani, (f’), AS 11.1

lävani cf. läv-

lävanya m. [11034 lāvanya-] ‘loveliness’: AS 3.3, KM 98.3

läsa m. [11039 lāsa-] ‘MW: dance (esp. accompanied with instrumental music and singing), a dance representing the emotions of love dramatically (this was at one time a principal part of the drama). The term lāsya is also applied to the Nāch [sic] dance of the Indian dancing girls, consisting chiefly of gesticulations with a shuffling movement of the feet forwards and backwards as invented by Pārvatī and opposed to the boisterous masculine dance called tāṇḍava practised by Śiva and his followers’: KM 60.3

lāhi adj. [11802 lākṣa-] ‘dark red’: KM 21.3

liš- vt. [11048 likhati] ‘write’: -i, KM 36.1, 2, 3, 4

le- vt. [10948 labhate] ‘take, adopt, obtain’ (cf. balāī le-); aux. verb: -ta, KM 32.2, 65.4, 67.3, 4; -hū, KM 73.3; liyē, AS 3.3, KM 39.2, 57.3, 85.2, 103.3; liyo, KM 65.3; līna, KM 26.4; līnē, KM 63.4; lēva, KM 80.3; lēhi, KM 82.2; leigau, AS 17.2; laī, KM 69.3; lai, AS 8.2, KM 9.1, 35.4, 53.2, 56.3, 83.4, 98.1; laiu, KM 12.1; laiū, KM 74.3; lyaū, KM 35.1

lekhani f. [11103 lekhani-] ‘pen’: KM 34.2

leṣ- vt. [11108 lekhya-] ‘look at’: -i, KM 42.2 (rep.)

leṣana, MS G reading (note 5 to KM 34), cf. lekhani

lō cf. laū

lōka m. [11119 lōka-] ‘world’: AS 8.3

loga m. [11119 lōka-] ‘people’: AS 16.1; -ni, AS 11.1

lobha m. [11147 lobha-] ‘avarice, greed’: AS 9.3, 17.4

lobhī m. [11150 lobhīn-] ‘avaricious’: AS 9.3
laū1 ppn. [Add² 10893 lagna-] ‘to, until: AS 15.2, 17.1 (twice), KM 83.3
laū2 f. [10962 laya-] ‘desire’: KM 78.4
lyā- vt. [11004 lāgāyati] ‘bring (forward)’: -e, KM 73.2; -vati, KM 66.4; lai, KM 30.2

vaha pr. [972 asau] ‘(s)he, that’: KM 73.3; una, KM 13.2 (twice), 84.3 (twice), 104.1; ve, KM 13.2 (twice), 84.3 (twice); be, KM 27.4 (?); svai, KM 7.3

vār- vt. [11554 vārayate] ‘offer, sacrifice (oneself)’: -ata, KM 75.2; -i, KM 66.4; lai, KM 30.2

ve cf. vaha
vela cf. beli
vaisa cf. baisa
vaisāi adv. [5760 tādṛśa-] ‘in that manner’: KM 1.4
vyāpu ptc. (?) [for S vyāpta] ‘spread’: KM 59.3

śivaloka m. [S] ‘paradise, Śiva’s heaven’: AS 8.3
śrādhā f. [12678 śraddhā-] ‘faith’: AS 16.4
śrāma m. [12682 śrama-] ‘turmoil, exertion’: KM 11.3, 19.2, 55.2; ~ jala kana, ‘drops of sweat’, KM 27.1, 58.1; śrāmu, KM 55.2
śrāmita adj. [S śrāmita] ‘worn out, weary’: KM 40.3 (twice), 51.2
śrāmu cf. śrāma
śrī hon. part. [12708 śrī-]: AS 2.4, 3.4, 12.4, KM 33.5, 7, 41.2, 60.2, 108.1 and part of the chāpa in the last line of each poem of KM except for: KM 9, 10, 19, 25, 65, 99
śruti f. [S] ‘note’: KM 32.3, 52.3

śaṃ, MS G reading (note 3 to AS 9), cf. śanda
śaṅjariṭa m. [S khaṅjariṭa] ‘wagtail’: KM 86.3

śanda m. [3792 khaṇḍa-] ‘piece’: ~ śandasi, ‘break into pieces’ (?), AS 9.3
śac- vi. [3766 *khacayate] ‘be studded’: -yau, KM 52.2
śacita adj. [S khacita] ‘studded’: KM 73.3

śāṭā- vi. [OHED: conn. khāṭayati] {maintain} (cf. kasa ṣṭā-): -ta, KM 24.3
śanak- vi. [cf. 4997 *chamama-] ‘jingle’: -i, KM 21.3
śāvā- vt. [3865 khādayati] ‘feed’: -vata, KM 32.2, 53.2
śā- vt. [3865 khādati] ‘eat’ (cf. śīra): -i, KM 51.5
śis- vi. [3856 *khasati] ‘slip, come out (from its place)’: -i, KM 97.3
śīra f. [3696 ksīra-] {rice-milk}: dūbare kī rādhī ~ śī-, idiom of uncertain meaning, KM 51.4
śubhī f. [13657 *skubhyate] ‘ear-stud’: KM 56.2, 75.4
śel- vi. [3918 *khel-] ‘play, sport’ (cf. phāgu śel-): -a, KM 48.2 (?); -ata, KM 32.1, 61.4, 81.1, 4, 102.3, 4, 104.2, 105.1; -ana, KM 2.1, 83.3; -āi, KM 100.1, 101.1
śela m. [3918 *khel-] ‘game, play, sport’: AS 13.1, KM 82.4; śelu, KM 61.3, 4
śelu cf. śela
śorī f. [OHED: *khora-2 or khola-2] ‘sheltered place’ (?): KM 19.3, 105.4
śol- vt. [3945 *kholl-] ‘open’: -i, KM 97.3

śaṅketa m. [S] ‘hint’: KM 58.3
śaṅga m. & adv. & ppn. [13082 saṅga-] ‘company, together, with ’ (cf. eka saṅga): KM 4.2, 3, 21.4, 25.2, 60.2, 85.2 (twice), 91.1, 96.1, 100.3
śaṅgati f. [S] ‘company’: AS 7.2
śaṅgī m. [13084 saṅgīn-] ‘companion’: KM 94.4
śaṅgīta m. [12849 samgīta-] ‘music’: KM 2.2, 87.3, 94.4
saha ppn./pref. [13297 saha-] ‘with’:
KM 81.4

sahaja adj [13302 sahaja-] ‘born together: united, natural’:
KM 1.1, 26.3, 81.1

sahita ppn. [13310 sahita-] ‘with’:
KM 107.2

sahimāta (?) f. [Pers. šah + māt] ‘check-mate’:
KM 109.2

sāc— (‘i) adj. [13112 satya-] ‘true, real’:
AS 14.1, KM 6.3, 95.1

sāti f. [12391 śānti] ‘peace’:
KM 78.4

sādh- vt. [13339 sādhnoti] ‘aim’:
-e, AS 10.1

sāvārāu adj. [12665 śyāmala-] ‘dark’:
KM 44.1

sāgara m. [13325 sāgara-] ‘ocean’:
AS 14.2

sāj- vi. [13093 sajjyate] ‘adorn’:
-i, KM 26.3

sāja m. [Pers. sāz] ‘weaponry’:
KM 35.3

sādhə adj. [13369 sārdha-] {plus a half}: ~ gārāra, ‘golden coin which circulated during Akbar’s time’ (?):
KM 26.3

sādā adj. [Pers. sāda] ‘unadorned, plain’:
KM 20.1, 75.4

sādḥ- vt. [13339 sādḥnoti] ‘show deep devotion’:
-e, KM 17.2 (rep.), 41.3 (rep.)

sādha m. [13337 sādlḥu-] ‘righteous person’:
AS 7.2

sār- vt. [13358 sārayati] ‘achieve’:
-a, KM 67.3

sāraṅga m. [12401 sāraṅga-] ‘lion’:
KM 106.3

sārī¹ adj. & m. [S sārin] ‘follower’:
KM 84.3

sārī² f. [12381 sāta-] ‘sārī’:
KM 20.3, 21.3, 56.2

sāṣi m. [13321 sākṣin-] ‘witness’:
KM 36.2

sāha m. [Pers. sāh] ‘king’ (in chess):
KM 81.4

siṅgāra m. [12592 śṛṅgāra-] ‘adornment, decoration, ornament’:
KM 13.1, 56.2, 103.3

sīta adj. [13397a sita-] ‘white’:
KM 29.2

sīthāla adj. [S śīthila] ‘loose’:
KM 87.2

sīdhār- vi. [13407 siddha-] ‘go’:
-a, KM 5.1

sīra m. [12452 šīras-] ‘head’:
AS 12.4; ~ āpara, ‘on the head: burdening or besetting (one: as a misfortune or responsibility)’, KM 8.2; ~ māra, ‘paragon’:
KM 65.1

sīromāṇi m. [S śīromāṇi] ‘paragon’:
KM 72.3

sīlasilau adj. [A sīlsla] ‘shiny’:
KM 49.2

sīṣa m. [12436 śikhā-] {top-knot} (cf. naṣa-sīṣa):
KM 77.3

sīṅca f. [13394 sīṅcati] ‘watering’:
KM 55.3

si cf. sau

sundara adj. & m. [13474 sundara-] ‘beautiful (one)’:
-a, KM 104.2; MS G reading (note 4 to KM 104), cf. sundari

sundarātā cf. sundaryatā

sundari adj. & f. [S sundari] ‘beautiful one’:
KM 103.1, 104.2

sundaryatā f. [S sundarātā] ‘beauty’:
KM 42.3, 57.2; sundarātā, KM 1.3

su cf. so¹

sukāntī f. [S su- + 3033 kānti-] ‘lustre’:
KM 94.1

sukūvāra adj. [13448 sukumāra-] ‘delicate’:
KM 19.2

sughara adj. [13460 sughata-] ‘skilful, beautiful’:
KM 23.3, 24.1, 2, 85.3

sugharā f. [13460 sughata-] ‘elegance, skill’:
KM 1.3, 87.3

suta m. [S] ‘son, child’ (cf. gau-suta):
-na, AS 12.3 (twice)

suta f. [S] ‘friend’:
KM 76.1

sudāha f. [su- + 6321 dāha-] ‘heating: purifying (gold)’:
KM 31.3
sudesa adj. [S sudeṣa] ‘beautiful’: KM 77.1, 2, 3, 4
suddha adj. [12520 śuddha-] ‘pure’: KM 23.3
sudhaṅga m. [?] ‘type of dance’: KM 33.2
sudhi f. [12523 śuddhi-] ‘awareness’: KM 105.2
sun- vt. [12598 śrnoti] ‘hear, listen’: -i, AS 14.4, KM 9.4, 10.4, 19.4, 25.1 (rep.), 30.3, 52.1, 99.4; -iyata, KM 17.3, 99.3; -iyē, KM 45.1; -i, KM 54.3, 95.3; -iya, KM 31.2; -yaū, KM 91.1
sunava adj. [S] ‘fine new’: KM 94.1
suni, MS G reading (note 6 to AS 5), cf. muni
supan— (*e) m. [13904 svapna-] ‘sleep’: AS 14.4
suphala adj. [S] ‘fruitful’: KM 3.1
subasa (?) adj. [S svavaṣa] ‘unconstrained’: KM 44.2
subasa f. [S suvasa] ‘fragrance’: KM 69.4
subhāva m. [S svabhāva] ‘disposition, nature’: KM 5.2, 9.2, 76.1
sumāra f. [S su-+10066 marayati] ‘striking’: KM 37.1
sumera m. [S sumeru] ‘mount Sumeru’: AS 6.4
sura1 m. [S] ‘god’: KM 75.2
sura2 m. [13498 sura-] ‘sound, note, tune’: KM 14.1, 23.3, 32.4, 65.2, 67.2, 3, 96.2
surajnāna m. [13465 sujñānīn-] ‘knowledgable’: KM 43.3, 72.3
surati f. [S] ‘lovers’ pleasure, love-making’: KM 14.3, 21.4, 97.3, 106.4
surāhī f. [Pers. surāhī] ‘jar’: KM 74.2
sulapa (?) m. [?] ‘a dance term’: KM 66.2
suṣa m. [13451 sukha-] ‘happiness, bliss, joy’: AS 2.3, 3.1, 3, KM 6.4, 28.2, 3, 32.1, 2, 3, 4, 44.2, 77.3, 80.1, 87.3, 91.3, 102.3, 4, 109.4; caîna, ‘comfort’, KM 80.4
suṣada adj. [S sukhada] ‘happiness-giving’: KM 106.2
suṣav- vt. [12552 *suṣkatī] ‘dry’: -ata, KM 103.1
suhabati f. [Pers.] ‘company’: KM 74.4
suhāvan— (‘i) adj. [OHED: śubhāna-, and śubhīyate] ‘beautiful’: KM 92.1
sūnari f. [S sundari-] ‘beautiful woman’: KM 72.4
sūḍho adj. [12520 śuddha-] ‘straight’: AS 18.3
sūlaḥu (?) f. [?] ‘union’: KM 48.2
sēgha, MS G reading (note 3 to KM 43), cf. seja
sēna m. [12323 śayana-] ‘rest’: KM 80.1
se cf. sau
seja (?) f. [12609 śayyā-] ‘comparison’: KM 43.2
seta adj. [12774 śveta-] ‘white’: KM 70.2
sevā f. [13595 sevā-] ‘service’: KM 53.3
sō1 ppn. [13173 sama-] ‘by, with, in, from, to’: AS 2.3 (rep.), 7.1, 2, 12.1, 2 (twice), 3 (twice), 16.2, KM 5.3, 6.2, 19.4, 22.4 (twice), 35.1, 2, 37.4, 43.1, 58.3, 64.4, 66.2, 67.1, 68.3, 72.4, 77.2, 99.4, 101.1, 2, 3, 104.1, 2, 4, 105.3 (twice); sā, KM 10.4, 15.3, 35.1, 2, 42.3, 70.3, 87.4, 95.1
sō2 f. [12290 śapatha-] ‘oath, vow’: KM 25.1, 2, 3, 101.1, 2, 4; sā, KM 70.1, 2
sō3 cf. so1
sōh- cf. soh-
sōhani f. [12629 śodhani-] ‘broom’: AS 12.1
so- vi. [13902 svapati] ‘sleep, lie down’: -i, KM 47.1; -ila, KM 46.2; -ye, KM 86.2
so1 pr. & adv. & conj. [12815 sa; 5612 tā] ‘it, (s)he, this; thus, therefore; then’: AS 1.3, KM 8.2, 23.1; su, AS 1.2, 2.2, 6.4, KM 102.3; sō,
so² cf. sau

scoe vt. [12621 socyate] 'think': -a, KM 72.2

son— (°e) m. [13519 suvarṇa-] 'gold': KM 21.1

sobhā f. [12638 sobhate] 'lustre, beauty, splendour': KM 21.2, 29.4, 32.2, 41.2, 58.1, 85.1, 86.3, 103.2, 110.2

sohv vi. [12636 sobhate] 'gleam, shine, enhance the beauty': -ata, KM 21.2; -ai, KM 50.3; sōha, KM 63.1

sau1 cf. sō1

sau² cf. sō²

sauḍh- vi. [13454 sugandha-] 'be fragrant': -e, KM 103.1

sau adj. & adj. encl. [13173 sama-] 'like, -like': AS 13.4, KM 82.4, si, KM 21.2, 39.2, 49.2, 70.1, 96.3, sc, KM 5.3, 21.1; so, AS 5.1 (twice)

sneha m. [13802 sneha-] 'love': AS 9.2

syāma/syāma adj. & m. [12664 syāma-] 'dark, dark-blue' (epithet of Kṛṣṇa): AS 16.3, KM 1.1, 5.4, 7.4, 10.2, 16.3, 17.4, 19.4, 22.4, 24.4, 26.4, 31.4, 34.4, 35.4, 38.4, 40.4, 41.4, 45.4, 46.4, 49.4, 51.4, 56.1, 2, 3, 4, 59.4, 64.2, 66.4, 69.2, 72.1, 76.4, 78.4, 87.1, 88.2, 90.4, 92.4, 96.1, 3, 104.4, 108.4; -hi, KM 82.1

syāmatā f. [S syāmatā] 'darkness': KM 29.2

syāma/syāmā f. [S syāmā] 'consort of dark one' (epithet of Rādā): AS 2.4, 3.4, 12.4, KM 60.2, 87.1; -hi, KM 96.1, and as part of the chāpa in the fina line of each poem of KM except for: KM 5, 7, 9, 10, 17, 18, 19, 21, 22, 24, 25, 26, 31, 34, 35, 38, 40, 41, 45, 46, 49, 51, 59, 62, 65, 66, 76, 78, 82, 90, 92, 98, 99, 102, 104, 106, 108, 109

srav- vi. [13880 sravati] 'trickle' -ata, KM 9.2

svāmī cf. svāmī

svāmī m. [13930 svāmin-] 'sovereign': AS 2.4, 3.4, and as part of the chāpa in the last line of each poem of the KM apart from: KM 9, 10, 19, 21, 25, 65, 99, 106; svāmī, AS 12.4

svai cf. vaha

hās- vi. [14021 hasati] 'laugh, smile': -ata, KM 32.1; -ati, KM 108.3; -i, KM 96.4; -ikai, KM 105.2; -e, KM 56.3; hasāta, KM 98.4

ha, MS G reading (note 8 to KM 27), cf. hū²

hātha m. [13942 *hat-] 'sulks': KM 51.3

hathiyāra m. [14027 *hastakāra-] 'weapon': KM 37.3

hama pr. [988 asmad-] 'I, me': AS 5.4, KM 79.1; hamē, KM 26.2, 76.3

hamārī cf. hamār—

hamār— pr. [988 asmāka-] 'our, mine': -i, KM 95.1; -e, KM 8.2, 82.3; -au, KM 62.1; hamārī, KM 95.2

hamē cf. hama

har1 vt. [13980 harati] 'captive, lose': -ata, KM 105.2; -ana, KM 4.1; -i, KM 58.2; -ive, KM 77.3

har-2 cf. hār-

hari m. [S Hari (name of Kṛṣṇa): AS 1.1, 4.1 (twice), 5.1, 7.3, 10.1, 11.2, 13.1, 14.1, 17.1, KM 14.1, 20.2, 38.1, 52.1, 62.3, 73.1, 97.1

haridāsa m. [S] 'servant of Hari' (proper name - Svāmī Haridāsa): as part of the chāpa in the last line of each poem of the AS and the KM apart from: KM 21, 25; haridāsi, KM 21.4, 25.2

haridāsi cf. haridāsa

har— (°i) adj. [13985 harita-] 'green': KM 89.3 (rep.)
harē adv. [10896 laghu] ‘slowly’: KM 20.4 (rep.)
halā-bhalā m. [14001 *hala-] ‘gain’: AS 17.2
hasāta cf. hās-
hasti m. [14039 hastin-] ‘elephant’: AS 10.3
hahā (?) m. [14049 hā-] ‘entreaty’: KM 108.4
ha inteij. [1235] ‘yes’: ~ hu kar-’sayyes’, KM 92.4; -gata, ‘moving fast’ (?), KM 107.2
hata f. [13944 hattā-] ‘market’: AS 18.3
hathā m. [14024 hasta-] ‘hand, arm’: AS 12.2, KM 22.3, 61.2; -ni, KM 20.2; hathī, KM 66.2
hathāpāī f. [14024 hasta-+ 8056 pada-] ‘fighting’: KM 55.2
hāthi cf. hātha
hārd- vi. & vt. [14061 hārayati] ‘be defeated, become tired, lose’: -i, KM 23.4, 66.3; -ini, (f.) AS 2.2; -i, KM 9.4; -e, AS 5.4; -ai, AS 5.2; hari, KM 74.4 (?)
hārini cf. hār-
hāru m. [14059 hāra-] ‘necklace’: KM 97.4
hāsa m. [14068 hāsa-] ‘mirth’: KM 33.6
hindor—(*e) m. [14094 *hindola-] ‘swing’: KM 88.1
hita m. [S] ‘love’: AS 2.3, 7.3, KM 69.3, 78.2; hitu, AS 2.3, 7.1 (thrice), 2, 3, 4
hiti1 cf. hita
hiti2 cf. hitū
hittū m. [Mathur: hitakah] ‘well-wisher, benefactor’: KM 79.2; hitu, KM 5.2
hiyā m. [14152 hṛdaya-] ‘heart’: KM 9.3, 11.3, 28.3
hil- vi. [14116 *hilati] ‘become accustomed to’, used with mil- to mean ‘united with’: -a mil, KM 16.4; -i mil, KM 18.4
hilag- vi. [528 *abhilagati] ‘be attached’: -i, KM 35.2
hi cf. hī
hī emph. enc. [OHED: hi + vai, eva] ‘precisely, particularly, just, merely’: KM 2.3, 4, 24.3, 37.2, 41.3, 54.1, 4, 59.3, 64.3, 70.4, 93.3, 101.4, 107.4; hī, KM 3.1, 5.1, 26.3, 47.3, 54.1 (twice), 56.1, 58.2, 64.3 (twice), 69.4, 83.2 (twice)
hīra m. [14130 hīra-] ‘diamond’: -ni, KM 50.2, 73.3
hīrā m. [14130 hīraka-] ‘diamond’: AS 10.3
hu cf. hū1
hūti, hute, huvā cf. ho-
hū1 emph. enc. [3846 khul] ‘too, also, even’ (cf. kyaū hū/ū): KM 1.2 (thrice), 10.1, 40.3, 51.2, 54.3 (twice), 59.2, 64.1; hu, KM 27.4 (?) 48.4; hū, KM 42.4, 51.1 (twice), 71.1
hū2 cf. haū1
hū cf. hū1
hṛde m. [14152 hṛdaya-] ‘heart’: KM 57.1
he, hai, hai cf. ho-
heta ppn. [14160 hetu] ‘for the sake of’: KM 45.3
her- vt. [14165 *herati] ‘look’: -i, KM 20.2
hai, MS G reading (note 2 to KM 107), cf. hā
hō1 cf. haū1
hō2, hōhū cf. ho-
ho- vi. [9416 bhavati] ‘be, become’ (cf. jiya ho-); aux. verb: AS 14.1, KM 18.3, 102.1; -i, KM 10.3, 30.2, 34.4, 109.2; -i, KM 34.4; -ta, KM 27.1, 34.2, 35.1, 59.3, 68.2, 71.3, 101.2, 102.1; -ti, KM 75.1; -ti, KM 40.1; -ya, AS 2.1; -va, KM 3.3; -hu, AS 6.2, 3; āhi, KM 7.3; bhai, AS 10.4, KM 1.1, 8.3, 18.4, 28.3, 30.1, 39.4, 54.4, 63.3; bhae, KM 24.1, 26.2; bhaye, AS 16.3, KM 11.2, 20.4, 40.3, 86.2 (twice); bhayō, AS 10.3, 17.4, KM 18.3, 25.2, 28.2, 55.2, 64.4, 65.3; bhayau, KM 90.3; bhayau, KM
11.3, 28.3, 32.4, 103.3; huti, KM 1.2, 25.2, 73.2, 3; hute, KM 24.3; huvä, AS 6.4; he, KM 38.3; haï, AS 11.3, KM 68.1; hai, AS 1.1, 2.2, 4.4, 10.1, 2, 13.2, 14.3, KM 22.2, 51.4, 69.2, 71.2, 80.1, 82.3, 83.1, 90.3, 98.2, 102.3; hō, KM 78.2; hōhi, KM 54.2; hau, KM 6.1; hau, AS 1.1, KM 6.1, 12.1; hvai, KM 7.4, 51.4, 109.1, 2; hvaihai, KM 54.3

ho interj. [14172 ho] 'o' (with vocatives for claiming smb.'s attention): KM 35.1, 2, 3, 4, 105.1 (rep.); hau, AS 1.1, KM 35.3

hođa f. [14175 hođda-] 'contest': AS 5.1; hauda, KM 82.1

hora f. [14182 holä-] 'Holi, the springtime festival of colours': KM 19.1, 105.1

hau1 pr. [992 aham] 'I': KM 6.1, 2, 25.1, 35.3, 4, 38.4, 49.3, 83.3; mē, KM 14.3, 38.3, 51.2; mai, KM 34.2; maï, AS 16.3; mau, AS 5.1; mo, KM 6.3, 17.2, 35.3, 44.1; mohi, AS 5.1, KM 10.3, 25.2, 39.1, 45.3, 76.2, 78.1, 92.2; hū, KM 5.2; hō, KM 56.1, 79.3, 83.2 (twice), 4, 84.3

hau2 cf. ho-
hau1 cf. ho
hau2 cf. ho-
hauda cf. hođa
hvai, hvaihai cf. ho-
Appendix II

Extra paddas

I have mentioned in the chapter on textual criticism that at an initial stage of their development KM and AS were most probably just separate songs performed in connection with the service of the titular deities. This poses a very important question: on what basis were verses chosen for inclusion in the canonical version of AS and KM? Did the sectarian concern for exclusive concentration on nikuṭija lilā and the pre-eminence of Rādhā influence this selection? To answer this question we need to study not only the verses which constitute the canonical version of AS and KM, but also the paddas which may have been excluded from it.

There are a number of verses which bear Haridās’s chāpa and are included in a few MSS of AS and KM and in pada-saṅgrahas, but not in the canonical version of AS and KM. MSS H, NC and BI add two extra verses to KM as genuine Haridās’s paddas: pyāri kaṅkana and surata raṅga. Nothing in their subject matter challenges the theological views of the sect: both of them have as their subject matter the nikuṭija lilā, no mention whatsoever being made of Braj lilā. pyāri kaṅkana has the usual chāpa, surata raṅga has only haridāsi in the chāpa, but this is not conclusive, since the unanimously accepted KM 21, 25 and 106 do not follow the usual formula of the chāpa either. Evidently, sectarian considerations have not played a part in the exclusion of these verses from the canonized version of KM. Were they less popular than Haridās’s other verses, and for this reason ignored in most MSS? Or, more likely, were they written by a later ‘Haridās’ as a tribute to Svāmī Haridās? Both these verses are integrated within a rāga group in the MSS which suggests that they were incorporated in this recension of KM relatively early.

If we turn now to the extra poems of AS quoted by the available MSS, we will discover that three paddas could have been censored out for their subject matter, which not only deals with ‘inconvenient’ topics but also does not match the didactic tone of AS: māi dhani speaks of the anguish of the gopīs who are prevented by their husbands from following the call of Kṛṣṇa; ita parvata again mentions the gopīs and hints at the myth of Kṛṣṇa lifting Govardhan; lāla merā is a typical dān lilā verse. The two remaining paddas, gahau mana and kāma krodha, have subject matter which fits the didactic context of AS. They are, however, marked as spurious in most MSS: BI, the only MS which quotes kāma krodha, refers to it as an additional verse by giving the formula for the paddas of AS ‘20 + 1’ (see description of BI in II 2); gahau mana is marked bhēṭa in MSS A, B, E and G and accepted as a genuine verse of Haridās only in MS D. All the extra AS verses are at the end of rāga groups, perhaps suggesting a relatively late incorporation in the text.
Six more padas are quoted in MS BC, which are marked as being a tribute to Haridas (bhêta). All of them include the name of Mohanidâs in their châpa and were probably written by him as a tribute to Svâmi Haridas.

Let us examine now the 15 additional verse which bear the châpa of Haridas and have the tenor of KM, which I have found in different pada collections. Are they verses by Haridas excluded from the corpus of AS and KM? If this is the case, does their exclusion reflect sectarian considerations? Or are these verses composed in Haridas’s style by later followers of his as an offering (bhêta) to him?

In the case of two of these verses, we seem to be dealing with scribal confusion. One of them is actually a verse written by Nâgaridâs which mentions Haridas1. This was evidently mistaken for a châpa; the final line which gives the real châpa is omitted. The second verse is found in seven collections with Haridas’s châpa. Exactly the same stanza is quoted in Aśtâcâryō ki vâñî among Bihârinidâs’s verses2, this time, however, giving Bihârinidâs’s name in the châpa. It is highly unlikely that Bihârinidâs would plagiarize a verse composed by his own guru; it is much more plausible that he would have paid tribute to Haridas by writing a verse in his style. Of course, we have no conclusive evidence that this stanza was composed by either of the two poets it has been ascribed to, but it has been connected with Bihârinidâs’s name for a long time, since it is quoted among his verses even in MS G, one of the oldest existing MSS of Aśtâcâryō ki vâñî.

Verse 8 (see listing below) is evidently a partisan Radhâvallabhî work, asserting that Svâmi Haridas was a disciple of Hit Harivamśa. Most of the other verses seem to be no more than glosses on stanzas of KM: 1 is obviously a simplified gloss on KM 91; 6 and 7 on KM 88; 9 on KM 92; 10 on KM 16; 11 on KM 93; 2 resembles in tenor KM 70 and 4 KM 63 (and 21). Of course one can try to explain the similarities between these verses and their counterparts in KM with the use of oral formulae; after all, there are verses in KM which employ identical stock phrases. However, here we have a case of line by line imitation rather than of mere use of oral formulae. This becomes apparent if we take for example verse 1 and its KM equivalent, pada 91:

<table>
<thead>
<tr>
<th>verse 1</th>
<th>KM 91</th>
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<tbody>
<tr>
<td>aciraja mûrati ghana saṅga dâminî</td>
<td>yaha aciraja desyau na sunyaũ kahû</td>
</tr>
<tr>
<td>tâmê bhânti utthati nânâ raṅga raḥi dyausa</td>
<td>nabîna megha saṅga bijuri ekarasa</td>
</tr>
<tr>
<td>ari piya tana jāminî</td>
<td>tâmê moja utthati adhika bahu bhâtini lasa</td>
</tr>
<tr>
<td>sahacari ke jiya harata mahâ suṣa basa</td>
<td>mana ke deṣive kaũ aura suṣa nāhi koũ</td>
</tr>
<tr>
<td>karani mana harani bhâminî</td>
<td>pyâri tû citavata citaḥi karata basa</td>
</tr>
<tr>
<td>śrî haridâsî niraśi kē gâvati jasa pavitra</td>
<td>śrî haridâsâ ke svâmi syâmâ kuñjabihârini</td>
</tr>
<tr>
<td>juga rati guna nâminî</td>
<td>kau pabitra jasa</td>
</tr>
</tbody>
</table>

1Verse No 65, Hargûlîl, 1971, p. 593
2Verse 60, Ibid, p. 496.
This imitation goes as far as direct copying, as demonstrated by verse 7, which preserves the exact rhyme-words of KM 88 (with the exception of the fourth line).

Verses 3, 5, 12 and 13 cannot so easily be dismissed as imitations. Verse 3 is very different from the general tenor of KM: first of all it mentions the word biraha, which is a concept foreign to KM; it also uses an epithet of Kṛṣṇa, Kānhara, which is not quoted in KM. It is possible that this verse was excluded from the canonized version of KM because of sectarian considerations, but it is much more likely that this is not a genuine Haridāsa verse. The mentioning of viraha is very uncharacteristic of what we know of Haridāsa’s beliefs and poetry (unless, of course, this pada is the only survivor of a hypothetical ‘lost’ collection of viyoga verses by Haridāsa, but this does not seem very likely). It is also significant that the only appearance of this verse is in a collection of the Vallabha sampradāya. Verse 5 could have been excluded from the corpus of KM for sectarian considerations since it mentions the women of braj (braja nāri), but its style seems suspiciously straightforward for Haridāsa. The latter applies also to verses 12 and 13.

To conclude, sectarian considerations may have played a role in the selection of the verses included in the canonized version of AS and KM, but we have no strong evidence for this. None of the 13 extra verses found in pada-saṅgrahas seems likely to have been composed by Haridāsa himself.

Extra padas quoted in MSS of KM and AS

MSS A, B, D, G (text from MS A)

gahau mana saba rasa kau rasa sāra;
loka beda kula karmāi tajiyē bhājiye nitya bīhāra;
graha kāmīni nṛpati dhana tyāgau sebāu syāma udāra;
ubishi hariḍāsa riti santana kī calī gāḍī kau adhikāra.

MSS C, F, BR, BI (text from MS BI, variants from other MSS)

māī dhani vē mrghi jē kamala nēna kaũ pūjāta apanē apane bhara tārāni3 sahitā; dhani vē gāī bacha vēi jē baṁsa4 rasa pīvata śravana5 daunā6 jyau jāi na vahata; pañchina hōhī muni jana jete kete (na)7 sevēhi dina kāma krodha lobha rahita8; suni hariḍāsa hamāre pati te kathina (na) jāna (na) dēhiye rāṣata gahata.

---

3nārāna, yārāna
4baṣa
5avana
6dīnā; do nā
7Parenthesis here and passim designates words which are included in some versions of the verses and omitted in others.
8rahita
MS C

ita paravata pallāva īta muṣa murali īta gōpi sau rati;
īta ghava (?) rata sahaja āpane īta gāi gvāla śelata nānā bhāta;
āyusa indra dayo maighani kāu mahāpraloke barasau re īta sau chata;
kahi haridāsa lāi jāi carana gahi āyaū re amarāpati.

MS BI

kāma krodha mada lobha mohā taįi mana basa jaba hovai;
sata sila dayā santoṣa dharama dhīyāṇa āni hradai nitya jovai;
ekaṅgra kari citta nitya bhihāra īri svāmī kahyau so ghaṭa ċohai (?);
īri haridāsa ke svāmī syāmā kuṇjabihārī ko hradai dhāna dharai soī tana sohāi.

MSS F, BR, BI (text from MS BI with variants from other MSS)
lāla mere dūdha kī dohāni;
māraga jāta gahi rahyau ri aṅcarā mero nāhina deta hō binā bohanī;
nāgari gujari ṭhai linō mero lāla gaurocana kau tilaka māṭhai mohari;
īri haridāsa ke svāmī ihā aisoī nyāva hai yā nagari9 jina10 baso ri sohari.

MSS H, NC, BI (and in pada-saṅgrahas) (text from MS BI with variants from other MSS)
pyāri (kara) kaṅkana bādhyo bhaile (hī) lāla (hō11) sōla;
pāṇi parasi dūlahuni ke dūlahu piyare12 bhaye kapola;
sveda sithala aṭī haraṣi hiye mai mīṭi13 dṛga cāṅcalatāī lola;
īri haridāsa ke svāmī syāmā (kuṇjabihārī) nirasi nāgarī āpa bikānē (bikānē) binu mola.

MSS H, NC, BI (text from MS BI)
suratī (ranga) hiḍorē jhūlata prītama pyāri;
hasata lasata nava ghana jyaū dāmini dūlahani kuṇjabihārī;
kabahū (tau) kara kaṅcukī banda mocata netī netī bolata sukuvārī;
ḥiṃbisa bhaye urā dharē (saṣī ri) saṅga haridāsa dūlārī.

Mohanidāsa's padas

śrī brṇdābana niju kuṇja mai ēmē päi hai básata (?) anoṭhi ri;
ghaṭa mē china china nirasi hō ora kahū nahi diṭhī ri;
tana mana china pala lagi rahyau neka na sarai aḍṭhī ri;
avicala jori rāja hī mana mohari johāna miṭhī ri. (1)
jovana madamāti lāḍa gahāli rasiṅa raṅgīlī nāgarī;
rūpā mahā aṅga raṅga cuciṅa rasiṅa piye rasa pāga rī;
madana lajāvata sisi nahi sobhitā badana piye anurāgā rī;
baṅka nisāṅka aruṅa madamāte tiya locana piya sāvarī;
raṅga raṅga doī rasa mē pāge niti biharata prīti sujāna rī;
jhili milīta jagamaga aṅga saṅga doī bihārī pyārī biharata naṅhina ayāta rī;
gati ḍāminī dāminī aṅga ambuṅa jhalaka pāta (?) pītā jhukānī rī;
māṁminī mana manorāna johana antara ura piya prāna rī;
śri lṛṇābana biharata herata pada ākati rasa raṅge hā raṅikana prāna rī;
kuṇḍa nikuṇḍa puṇḍa puṇḍa dṛūma aṅga aṅgāni lapaṭi subāsa rī;
prītama pyārī rūpā upajyā rī piya herata saṅi prāna rī;
śri haridāsa ke svāmi syāmā kuṇjābhārī kī sobhā mohāni niraṣṭata naṅhina aṅhātā rī.

(2)14

calo mili baiṅhē kuṇḍa saṅhāna maṅ;
nita nita chāṭī niraṣī hō terī gumāṅa bhayau laṛī mere mana maṅ;
nai nai gati upajata deṣī taba pulaki pulaki bolāni bhaī sana maṅ;
manda manda mṛdu bolāni musakī meḥāni dārī hai mere mana maṅ. (3)

āju saṅśī rī mē būjhata hō tuma kaṅ;
aīṣau rūpā kahā tē ye lyāc chīṅka chīṅka deṣō mē ini kaṅ;
nēṅa madhura rasa bāke mohāta upāṁa kahā dyaṅ maṅ ini kai tana kau;
śri haridāsa ke svāmī syāmā kuṇjābhārī mohāni mohāta mere mana kaṅ. (4)

pyārī jū chābi niraṣī hū terī;
bhūlo vo tuma kabahū maṭī mokō hū ini pāi niceri (?)?
maṅ chābi niraṣata bhūlāu kabahū to cīta vo sōha merī;
nēka na ṭarau nēṅnī niraṣata hū matai phīro kāḥū pherī;
śri haridāsa ke svāmī syāmā kuṇjābhārī mohāni rūpā laṛī herī. (5)

jugala carana rāṣṭāu hiyare naṅ;
kanaka sīghāsana rataṅa kī chābi kamala haṃsa saravara maṅ;
komaḷa kusama mahāvāri sobhīta syāmā ghaṭā ura ghana maṅ;
ghana dāmīti kī dhamaka durata hai jhamaka pari mere tana maṅ;
gaura syāmā suṣa chīna chīna bilasaṅ īni saṣīyāni ke saṅgā maṅ;
aṅga aṅga kiā [sic] chābi niraṣata mohāni doṅi hai mere mana maṅ. (6)

Verses from pada-saṅgrahas

aciraja mūratī ghana saṅgā dāmīnī;
tāmē bhānti uṭhāti nāṅa raṅga raḥī dyausa ari piya tana jāminī;
sahacari ke jiya harata mahā suṣa basa karanī mana haranī bhāminī;
śri haridāsī niraṣī kē gāvati jasa pavitra juga rati guna nāminī. (1)15

kuṇḍa mahāla kē aṅgana ḍolē bāha joṭī;

\(^{14}\) I owe R. Snell the observation that this stanza has a pronounced Harivanśa ring to it.
\(^{15}\) In pada-saṅgraha 9.
kabahûka canda kabahû pyâri tana nirakhi rahata puni ķâga bharê choṭî;
kabahûka kusuma bînata kali moṭî moṭî;
haridâsa ke svâmî syâmâ kuñjabihârî guhi guhi bâdhata coṭî. (2)16

khele khele kânghara triyana phûlavârî maî chiraki chiraki raṅga bharata mo sukha kare;
ati uttama candana bandana lâvai aura aragajâ karikaî esaî anurâgâ chiraki chiraki
taruṇî biraha kare;
eka kara pohopa [sic] māla gare melata dûje mora dharâvana koû dhûpa aghara le
subâsa kare;
śrî haridâsa ke svâmî syâmâ kuñjabihârî tîna loka jâke basa so râdha ke mukha para
abîra ġarapa kaî dhare. (3)17

chũta chabili tanasukha sârī pyârī pahirai sohe;
navala lâlā rasa rûpa châvilau nirakhata manamatha mohe;
keî kâlā rasa kuñja bhavana maî kuśâdata atî sukha hohe;
śrî haridâsa ke svâmî syâmâ kuñjabihârî upamâ ko kahiye ko hai. (4)18

jhuḷāta kamala nêna sukumârî;
gâvata gitâ pûnîta manohara âsapâsa braja nârî;
bhûṣana basana bûbidhi raṅga pahirâ manö phûlî pulavârî;
śrî haridâsa ke svâmî syâmâ kâma basâ muṣa canda nîhârî. (5)19

jhuḷâta doû sundara navala hiṇḍorê;
syâmâ barana tana rasîka siromaṇî kûvâri barana tana gorâî;
nîlâmvara pitâmvara (ki) chabi20 ghana capalâ ke bhora21;
śrî haridâsa ke svâmî syâmâ kuñjabihârî kî mṛdu musakani thaure thaure. (6)22

dola jhuḷâta hai lalanâ;
nirakhî nirakhî phûlata laḷitâdika saṅga sahacarî balânâ;
sapta svarana mila gâvata saba mili jîla [sic] kokîla kala nâ;
śrî haridâsa ke svâmî syâmâ kuñjabihârî riṣhi bhaye maganâ. (7)23

namo ragîli ju aṁsâ;
guhya rûtî jaga kâri prakâsîta ko jânai yaha gaṁsâ;
jâ tana kr̄pbâ dṛṣṭî bhare citavata hota karma saba naṁsâ;
śrî haridâsa ke svâmî syâmâ kuñjabihârî śrî guru hita harivaṁsâ. (8)24

balaiyâ jânai barasanâ lâgyau melu;
syâma haṃârî surâṅga cûnârî bhîjana lâgî lehu;

16In pada-saṅgraha 2.
17In pada-saṅgraha 11.
18In pada-saṅgraha 11.
19In pada-saṅgrahas 3 and 16.
20aṅçala; duti
21kore
22In pada-saṅgrahas 3, 4, 11, 13, 15, 18.
23In pada-saṅgraha 11.
24In pada-saṅgraha 5.
jo hō taba tē aisi janaṭī kāhe kō tajatī gehu;
srī haridāsa ke svāmī syāmā kuṇjābihārī kau rāja karau yaha nehu. (9)

būnde cūnari śrama kana bhijai;
jo mohi kṛpā karau rāṣau ura nēnani niṛaṣi mahā suṣa piṣai;
lāi rahau jiya sō kara jore ita uta drṣṭi parāta nā chijai;
srī haridāsa dāmini kōdhani laṣi pratāpa kaisē kai jijai. (10)

bhijata dampatī suṣa kari doi;
acarā oṭa karata niṣu kara sō adabhuta suṣa jyō laṣai na koi;
matta paraspara rahata dyauṣa nīśi rāga raṅgamaya surati samauya;
srī haridāsi nihari prema rasa nṛtya karata laṣi mana rahyau bhoi. (11)

ye doū baiṭhe rī kusuma kuṇja bhavana;
bibidhi rāṅga pahupani ke bhūṣana piya sājata pyāri tana;
laṣaitī jhuki jhuki jāti manda manda musikāta balaiyā leta syāma ghana;
srī haridāsa ke svāmī syāmā kuṇjābihārini para vārau (dārau) koṭi madana gana. (12)

sundara ujjyārī rī nikī lāgē nikasi kuṇja bhaye ṭhāḍhe;
barana barana phulana ke abhūṣana sōdhai bhīno bāge;
atī anurāga bhare piya pyāri gāvati hai kedārau rāge;
srī haridāsa ke svāmī syāmā kuṇjābihārī chaṭe kara tanī doū jāge. (13)

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25 In pada-saṅghraha 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.
26 In pada-saṅghraha 9.
27 In pada-saṅghraha 9.
28 In pada-saṅghrahas 8, 11, 13, 14, 15.
29 In pada-saṅghraha 7.
Table 11

*pada-saṅghras* from which the extra *padas* are taken\(^{30}\)

<table>
<thead>
<tr>
<th>Name of <em>pada-saṅghraha</em></th>
<th>Date VS</th>
<th>Acc. No.</th>
<th>No here</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aṣṭayāma ke pada</td>
<td>1834</td>
<td>486</td>
<td>1</td>
</tr>
<tr>
<td>Gita cintāmaṇau</td>
<td>1830-1840?</td>
<td>406</td>
<td>2</td>
</tr>
<tr>
<td>Jhūlotsava ke pada</td>
<td>1990?</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>Pracīṇa pada saṅgraha</td>
<td>1830?</td>
<td>161</td>
<td>4</td>
</tr>
<tr>
<td>Pracīṇa pada saṅgraha 35</td>
<td>1830?</td>
<td>296</td>
<td>5</td>
</tr>
<tr>
<td>Pracīṇa pada saṅgraha 40</td>
<td>1860-1870?</td>
<td>312</td>
<td>6</td>
</tr>
<tr>
<td>Pracīṇa pada saṅgraha 41</td>
<td>1840-1860?</td>
<td>319</td>
<td>7</td>
</tr>
<tr>
<td>Pracīṇa pada saṅgraha 48</td>
<td>1860?</td>
<td>372</td>
<td>8</td>
</tr>
<tr>
<td>Malāra pada saṅgraha</td>
<td>2000-2010?</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>Malāra saṅgraha</td>
<td>1820-1830?</td>
<td>443</td>
<td>10</td>
</tr>
<tr>
<td>Vallabha sampradāya pada saṅgraha</td>
<td>1815</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>Vasanta hori aura hori dola ke pada</td>
<td>1810-1820?</td>
<td>167</td>
<td>12</td>
</tr>
<tr>
<td>Varṣotsava</td>
<td>1981</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>Varṣotsava pada saṅgraha</td>
<td>1985?</td>
<td>21</td>
<td>14</td>
</tr>
<tr>
<td>Varṣotsava</td>
<td>1920</td>
<td>119</td>
<td>15</td>
</tr>
<tr>
<td>Varṣotsava</td>
<td>1840-1850?</td>
<td>518</td>
<td>16</td>
</tr>
<tr>
<td>Vivāha vilāsa</td>
<td>1832</td>
<td>207</td>
<td>17</td>
</tr>
<tr>
<td>Hīndorānu kau saṅgraha</td>
<td>1800?</td>
<td>139</td>
<td>18</td>
</tr>
<tr>
<td>Pada saṅgraha</td>
<td>1797</td>
<td>-</td>
<td>19</td>
</tr>
<tr>
<td>Varṣotsava</td>
<td>1921</td>
<td>-</td>
<td>20</td>
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\(^{30}\)The accession number refers to the MSS collection of Ras Bhāratī Saṃstham, 104 Sevā Kuñja Galī, Vrindaban. The last two *pada-saṅghras* are from the private collection of N. C. Bamsal.
Appendix III

Examples of PC, RC, NC and BC

Commentary to KM 31

PC

dohā

ati bicitra jorī banī dekhī sunī na hoi;
kañcana tana banika priyā piya lapaṭī ura soī.

pada

jorī bicitra kahā rī dekhī sunī na kāhū baranī haū chabi nirakhī hota
balihāri.
kañcana kau rasa sāra sudhāryau tā kari upamita deha tihāri;
śrī haridāsa ke svāmi śyāma tamālai latā lapaṭī ura kuñjabihāri.

RC

dohā

lalīta lāḍīli lāla sau ḍhīga baiṭhī piya aṅka;
karyau pragaṭā bara paṅca-sara bīlasata hāsata nīsaṅka.

NC

atha ekatriśattamo pada ābhāsa. sakhī ke bacana śrī haridāsi jū sē. adbhuta śrī
dnābana niṅuṅja jahā śyāma tamāla sō belī kañcana kī lapaṭī rahi hai. jahā komala
kamala dalana kī seja pai dhani śrī priyā jū aru aru [sic] dhana śrī lāla jū sobhita hai.
adbhuta jorī āju banī hai. kahā kī śyāma tamāla lāla jū kāu dhani śrī priyā jū goda mē
liyē baiṭhe hai. yaha sobhā sakhī dekhī śrī haridāsi jū tē bolī. (followed by pada 31)
mūla. aisi tau bicitra jorī bani. artha. aisi to bicitra jorī bīrajīta. kahā kī aṅga aṅga mē
rangā ki nava 2 chabi chāya rahi hai. so bicitra jorī bani hai. kahā kī. priyā jū ke hiya kau
hulāsa pragaṭā dekhī sakhī bolī.
mūla. aisi kahū dekhī sunī na bhanī. artha. āju kī sī chabi na tau kabahū dekhī na sunī
na kabahū tuma bhanī. kahā kī pyāri jū parama kṛpāla hai. āpa piya rūpa baihāri jū banē
hai. baihāri pyāri banai hai. so yaha kṛpālatā kara veṣa paḷaṭive kī chabi tau kabahu na
dehī. athavā. aṅga aṅga mē kṛpālatā sō yaha chabi kabahū na dekhī. mūla. manahū
kanaka sudāha kari kari deha adbhuta ṭhāni. artha. mānō kānakā kau agnī mē autāya kē
aisī adbhuta deha bani hai. kahā kī douna kī cāha prema rūpa aṅga 2 mē tāḥī kī āca kara
suddha kañcana rūpa tana kīyāū. kahā kī jaba prema kī āca lāgī taba aṅga 2 pighata kaī
eka rūpa jo manorthana kī deha bani. ati adbhuta ujjala kañcana śrī priyā jū kau tana
tāmē nila manī piya kau tana jaṭīta. aisi adbhuta deha ṭhāni hai. kahā kī aṅga mē aṅga
jura baiṭhe. kahū antara nāḥī. inakaū upamā detta sakucā āvata tāṭē ye nira upamā hai.
douna kī sobhā pai ghani dāmīnī lajāta niya hai.
mūla śrī haridāsa ke svāmī śyāmā tamalaū ṭhāṅgī baiṭhī ḍhanī. artha. śrī haridāsī jū
āpa ke svāmī śrī śyāma jū. so dhani śyāma tamāla lāla kaū ṭhāṅgī kai kahā kī aṅka mē
laikāī baiṭhī hai. aru hāṣa parihāṣa karata prema jukta sarasa bilāsa sāni rahi hai. bilāsa
tau sadā hī karata. pai āju sarasa bilāsa hai. kī pyārī jū kṛpāla bhai. soyā sobhā guna sahaja hi rūpa lāvanyaatē kī kahā kahāū. śrī haridāsī jū āpa kī kṛpā tē dularāvata hai. yaha varanī hai. athavā. pyārī jū lála jū kāū uṭhanā lai bāithī. kahā kī takiyā laū bagala mē laipī bāithī hai. iti.

śrī bhinārindīśā jū kau pada. rāga kedārau. jorī adbhuta āju bani. bāraū kōṭi kāma nakha chabi para ujjala nila manī. upamā deta sakucu nira upamita dhana dāmini lajanī. karata hāsa parihāsa prema jukta sarasa bilāsa sañī. kahāū kahāū lāvanya rūpa guna sobhā sahaja ghani. śrī bhinārīśā dularavata śrī haridāsā kṛpā barani 1.

āju kachu aurē bānāka [sic] banau hāsa bilāsa beda bhṛkuṭāna taē upajata rasa hi sanyau.

āga [sic] āṅga prati bhūśana tana sāvala subhaga ṭhanyau. jāgata jāmīni baḍhyau ri jītau sukha kāpāi parata ganyau. ati ānanda magana mana surata sadana china na bihata janyau. śrī bhinārīśā nava kuṇja keli milī manamathamāna hayaū 2.

iti śrī adbhuta sejyā samaye ekatriśati nikuṇja mahala bilāsa.

BC

jorī kī advitiyatā par apnā abhimān karte hue śrī svāmī mahārāj kā nirmaya ki śrī śyāmākuṇjabhihārī kī yah jorī to is adbhuttā se nirmit hui hai ki aisi alaukiktā kā kahī digdarśan nahi hotā hai aur na sunne mē bhi āī hai. kisi ke varṇan mē bhi is chaṭā kā darśan nahi prāpta hotā hai. jis tarah kaḍcan bār bār tapāne ke anantar viśuddha kāntī yuktā hokar dediśyamān hōne lagāti hāi tāvat tapta kaḍcan kī bhāti śrī yugal ke śrī vigrah adbhuttā susobhit ho rahe hāī.

śrī gaurśyām ki madhuri ko prastut pad ke mādhyaṃ se prakāśīt kartī āhu īlā sākṣini śrī haridāśini ne kahā ki hamāre premārādhya śyām tamāl par apne prṣṭhabhāg ko avasthit karke ānandanidhi priyā bāithī āhu āī hāi.

bhāvārtha

is jorī ke satat sanidhya [sic] mē rahnevalī nityavihāropānsā udgātā śrī haridāsī ji ne yah niṣkarṣa diyā kī prem... ke jahā jahā jin jin jorīyō kī upāśnā pracaḷit hai un samasta upāsya svarūpō se bhi hamāre śyāmākuṇjabhihārī kī jorī ke sarvaṃśa mē jo vilakṣaṇa rūp guṇ madhuri nīta navnavāyīmān rahī hāi, us star kī asmordhva (?) madhuri dekhne evaṃ sunne mē bhi nāhī āī hai. is prakār kā varṇan bhi kāhī nāhī ab tak uplabdha hūa hāi.

isse yah vyayij hotā hai ki śrīsvāmīni [sic] mahārāj dvārā prakaśīt upāśnā anya upāsnaō se sarvathā vilakṣaṇ hāi. is pad se yah spaṣṭa ho jātā hāi ki śrī svāmīni [sic] kī jorī rūp guṇ dharma mē sarvathā bhinnatā rakhī hāi.

pad kā pariśeṣ karte hue anta mē us mādhuri kā citaṃ karte hue āpne kahā ki hamāre prāṇārādhya śyām tamāl lāl par apne prṣṭhabhāg ko avasthit kartī āhu mauj kī mastī mē priyā bāithī āhu āī.
Appendix IV

List of chāpa in AS and KM

AS

kahī/°e

1 kahi haridāsa3 piṭjarā ke janābara jyaũ phaṭaphaṭiya rahyau uḍive kaũ kitoũ kari
4 kahi haridāsa mīcā jyaũ āvai tyaũ dhana hai āpāna kaũ.
5 kahi haridāsa hama jityau hāre tuma taũ na tauda.
6 kahi haridāsa karatā kiyā su huvā sumera acaλa calā.
7 kahi haridāsa hitu kijai sri bihārī sō aura nibāhū jāni ji kau.
8 kahi haridāsa bicāri diθau bina bihārī nāhi jasa.
9 kahi haridāsa tei jīva pāra bhaye je gahi rahe carana ānanda nandasi.
10 kahi haridāsa mahala mē bani tādhā bhai yeκau na calata jaba āvata anta ki ādhe.
11 kahi haridāsa taba hi cirajivau jaba kuṇjabihārī citāvani.
13 kahi haridāsa yahai jīya jānaũ tāratha kai sau mela.
15 kahi4 haridāsa mūta bhale pāye bihārī aise pāvau saba koũ.
16 kahi haridāsa yaiũ devatā pitarani kaũ śradhā bhārī.
17 kahi haridāsa lobha carapaṭā bhayo kāhe ki lagai phiriyādi.
18 kahi haridāsa jāni ṭhākura bihārī takata auta pāta.

Vocative

14 sunũ5 haridāsa yahai jīya jānaũ supanė kau so jāgara.

Resembling the chāpa in KM

2 śri haridāsa<s>-ke svāmi syāmā kuṇjabihārī prāṇani ke ādhārani.
3 śri haridāsa ke svāmi syāmā kuṇjabihārī kau dina deṣata rahaũ bicitra muṣa.
12 śri haridāsa ke svāmi syāmũ kuṇjabihārĩ7 jyaũ sira para dōhanī.

KM

Both syāmā and kuṇjabihārī included

1.1 syāmā and kuṇjabihārī exercising the same syntactic function

Subject

1 śri haridāsa ke svāmi syāmũ kuṇjabihārī sama vaisa vaisaĩ.
3 śri haridāsa ke svāmi syāmā kuṇjabihārī mana rānaũ.
13 śri haridāsa ke svāmi syāmā kuṇjabihārī7 rihį paraspara priti noi.
30 śri haridāsa ke svāmi syāmā kuṇjabihārī10 sakala guna nipuna tātāthei tātāthei gati ju ṭhai.

77 śri haridāsa ke svāmi syāmũ11 kuṇjabihārĩ12 chātī saũ chātī lagae anga anga sudesa.

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The number preceding the example shows the verse number.
2, F, J, BR omitted
3, F, J, BR ke svāmi syāmā kuṇjabihārī added
4, F, BR sunũ
5, B kahe; D, I, J kahi
6, F syāma
7, F omitted
8, NCM aru syāma added in brackets
9, F, H, I, BR omitted
10, C kuṇjabihārani
11, H, I syāma
80 śrī haridāsa ke svāmī syāmā kuṇjabihārī gahi lapatāi rahe mānī sabai suṣa caīna.
81 śrī haridāsa ke svāmī syāmā kuṇjabihārī saha sāha rāṣṭe śelata.
94 śrī haridāsa ke svāmī syāmā kuṇjabihārī saṅgīta saṅgī.
95 śrī haridāsa ke svāmī syāmā kuṇjabihārī atala atala priti mācī.
107 śrī haridāsa ke svāmī syāmā kuṇjabihārī rāga hi ke raṅga rāgi kādhe.

Object or part of attributive construction

2 śrī haridāsa ke svāmī syāmā kuṇjabihārī pai raṅga rahayau rasa hi mē pāge. (and S)
4 śrī haridāsa ke svāmī syāmā kuṇjabihārī na ūrana kāū. (or S)
8 śrī haridāsa ke svāmī syāmā kuṇjabihārī bilasata nihacla dhū para.
14 śrī haridāsa ke svāmī syāmā kuṇjabihārī kāti atapaṭi bānī aurai kahata kachū aurai bhaṇyāū.

1.2 syāmā and kuṇjabihārī exercising different syntactic functions

syāmā - vocative

16 śrī haridāsa ke svāmī syāmā kuṇjabihārī sō hili mili raṅga lījai.
37 śrī haridāsa ke svāmī syāmā kuṇjabihārī sō pyārī jaba tū bolata canaṣa canaṣa.
58 śrī haridāsa ke svāmī syāmā kuṇjabihārī kahata aceta ri.

12 H, I, BR, NCM omitted
13 F, I syāma
14 P omitted
15 H syāma
16 H syāma emended to syāmā
17 H, BR omitted, added in marg.
18 H omitted, added in marg.
19 H omitted
20 F, I RC omitted; H omitted, added in marg.
21 H syāma
22 C omitted
23 H syāma
24 C omitted
25 Added: C kuṇjabihārīni; I, J bihārāni; RC śrī bihārī
26 A kuṇjabihārīni emended to kuṇjabihārī
27 H syāmā emended to syāma
28 H syāma
Subject as opposed to object or part of attributive construction:
20 śri haridāsa ke svāmī syāmā kūnjabihārī yā rasa basa bhaye harē hare sarakani nerī.
28 śri haridāsa ke svāmī syāmā kūnjabihārī kari manuhārī.
39 śri haridāsa ke svāmī syāmā kūnjabihārī chalu kaī garai lagāi bhai rameta.
50 śri haridāsa ke svāmī syāmā kūnjabihārī righi piya paga parani.
64 śri haridāsa ke svāmī syāmā kūnjabihārī sō meru bhayo ri bihārīnī.
70 śri haridāsa ke svāmī syāmā kūnjabihārī dai kājara naṣa hi saū. (? see note 5 to translation)

2. Formulaic chāpa, connected loosely with the rest of the line
27 śri haridāsa ke svāmī syāmā kūnjabihārī prīti bara malaye beha.
47 śri haridāsa ke svāmī syāmā kūnjabihārī uthī garē lagāi prema prīti saū noi gai. (? see note 7 to translation)
52 śri haridāsa ke svāmī syāmā kūnjabihārī nikē pyārau lāla nacyau. (? see note 8 to translation)
54 śri haridāsa ke svāmī syāmā kūnjabihārī yā rasa hi basa bhae yaha bhai aura ki aurai.
56 śri haridāsa ke svāmī syāmā kūnjabihārī chāti sō chāti lagāye gaura syāma. (? see note 5 to translation)
71 śri haridāsa ke svāmī syāmā kūnjabihārī doī mili larata jharājhari.
73 śri haridāsa ke svāmī syāmā kūnjabihārī ki caturai rahi bhari. (? see note 7 to translation)
74 śri haridāsa ke svāmī syāmā kūnjabihārī ki suhabati asara jahā āpuna hari. (? see note 5 to translation)
79 śri haridāsa ke svāmī syāmā kūnjabihārī kahata prīti panē. (? see note 4 to translation)
83 śri haridāsa ke svāmī syāmā kūnjabihārī lai budaki garaī lāgi cōki pari kahā hō jāu. (? or different functions)
93 śri haridāsa ke svāmī syāmā kūnjabihārī prema paraspara nṛtya karata doī jana.
96 śri haridāsa ke svāmī syāmā kūnjabihārī righi rādhā hāsi kaṇṭha lagāvata. (? or different functions)
101 śri haridāsa ke svāmī syāmā kūnjabihārī kūga hi maī ratga rahai e ri saū. (? or different functions)
103 śri haridāsa ke svāmī syāmā kūnjabihārī ki chabi niraṣata lāgata nāhī palakaī. (? see note 12 to translation)
110 śri haridāsa ke svāmī syāmā kūnjabihārī aiso ko mana jā ko lāgai anata matē.

29H syāma
30H syāma
31H syāma emended to syāma; BR syāma
32C, F, H, I, J, BR, NCM, RC omitted
33A, C, I, J, BR, NCP, RC omitted; F para; PH piya
34H omitted, added in marg.
35C syāma; F, H omitted, added in marg., sec m.; RC syamā emended to syāmā
36C, F, H, I, BR, RC omitted
37C, I, J, RC omitted
38A syāma
39C, D, BR omitted
40BR omitted
41H syāma
42J omitted; PH deleted?
43C, H, I, J, BR, NC, RC omitted
44H syāma emended to syāmā sec. m.
45H syāma emended to syāmā;
46H syāma emended to syāmā
Only one component: *syāma*

**Subject**

Model *haridāsa ke svāmī syāma kahata*:

5 śrī haridāsa ke svāmī syāma⁴⁷,⁴⁸ kahata⁴⁹ ri pyārī priti kau maṅgala gāva.

34 śrī haridāsa ke svāmī syāma⁵⁰,⁵¹ kahata kāma kī sānti na hoi na hoi tripati rahaū nisī dinā jāgata.

35 śrī haridāsa ke svāmī syāma⁵²,⁵³ kahata rāṣī lai bāḥabala haū bapura kāma dhāḥ ho pyārī.

40 śrī haridāsa ke svāmī syāma⁵⁴,⁵⁵ kahata⁵⁶ ri pyārī tū rāṣata prāṇa jāta.

46 śrī haridāsa ke svāmī syāma⁵⁷,⁵⁸ kahata⁵⁹ chabilau kāma rasa bhoila ri. (emended to syāmā, see note 7 to translation)

76 śrī haridāsa ke svāmī syāma⁶⁰,⁶¹ kahata tā ke basa pare pragaṭatu ju bhāva.

78 śrī haridāsa ke svāmī syāma⁶²,⁶³ kahata yō bādhau jyaū puraini jala kī rīti tohi laū sāti.

92 śrī haridāsa ke svāmī syāma⁶⁴ kahata bijūri kaūdhī kari hā kahā na ri.

108 śrī haridāsa ke svāmī syāma⁶⁵,⁶⁶ kahata⁶⁷ ri pyārī ba kāi rāṣī hahā ri.

Model *haridāsa ke svāmī syāma kuṇjabihāri kahata*:

7 śrī haridāsa ke svāmī syāma⁶⁸ kuṇjabihāri kahata⁶⁹ aisai hī rahaī hvai.

22 śrī haridāsa ke svāmī syāma⁷⁰ kuṇjabihāri⁷¹ kahata pyārī⁷² yō balī sō bhūle ruci sō lajī.

41 śrī haridāsa ke svāmī syāma⁷³ kuṇjabihāri⁷⁴ (kahata⁷⁵ ri)⁷⁶ pyārī⁷⁶ e dina krama krama (ka)⁷⁶ ri lāđhe.

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⁴⁷ A, C, F, RC syāmā; H omitted, syāmā added in marg.; I syāmā emended to syāmā
⁴⁸ Added: A, C, NCM kuṇjabihārī; H kuṇjabihārī, in marg.; NCP kuṇjabihārī
⁴⁹ C omitted
⁵⁰ C, J, NC, RC syāmā; H syāma emended to syāmā; I syāmā emended to syāma?
⁵¹ H, NCP kuṇjabihārī added
⁵² C, D, I, J, BR, NC, RC syāmā
⁵³ Added: I, BR, RC kuṇjabihārī
⁵⁴ C, F, I, BR, NCM syāmā; H syāmā emended to syāma
⁵⁵ C, F, H, I, BR, NCM kuṇjabihārī added
⁵⁶ RC kahati
⁵⁷ C, F, I, J, BR, NC, RC syāmā; H syāma emended to syāmā
⁵⁸ Added: C, F, J, BR kuṇjabihārī; H kuṇjabihārī, sec. m.; PH kuṇjabihārī, deleted
⁵⁹ C, F, I, BR omitted; H deleted; PH omitted, kuṇjabihārī emended to kahata?; RC kahati
⁶⁰ F, NC, RC syāmā
⁶¹ NCP, RC kuṇjabihārī added
⁶² C, F, RC syāmā; H syāmā
⁶³ F, RC kuṇjabihārī added
⁶⁴ A, C, D syāmā
⁶⁵ D, F, I, RC syāmā
⁶⁶ F kuṇjabihārī added
⁶⁷ F omitted; RC kahati
⁶⁸ A, C, D, F, I, J, NC, RC syāmā
⁶⁹ C, D, F, I, J, RC omitted; PH original reading [kahata]? deleted
⁷⁰ A, C, F, J, NC, RC syāmā; H syāma emended to syāmā
⁷¹ H omitted, added in marg.
⁷² C, F, H, J, BR, NCM, RC omitted
⁷³ A, C, F, BR, NCM, RC syāmā; H syāmā emended to syāma; NCP omitted
⁷⁴ I omitted
⁷⁵ C, F omitted; H, RC kahati
59 śrī haridāsa ke svāmī syāmā77 kuñjabihārī78 kahata kaisaī hō larā.
66 śrī haridāsa ke svāmī syāmā79 kuñjabihārī (kahata80 rī)81 pyāri tū je je bhāi lyāvātī.

Model haridāsa ke svāmī syāmā kuñjabihārī ...
17 śrī haridāsa ke svāmī syāmā82 kuñjabihārī82 teri prītī83 bādhe bādhe.
24 śrī haridāsa ke svāmī syāmā84 kuñjabihārī jahi rahe cāha tē.
26 śrī haridāsa ke svāmī syāmā85 kuñjabihārī rasa basa kari līnā.
45 śrī haridāsa ke svāmī syāmā86 kuñjabihārī87 jācaka kāu dāna dāi. (emended to syāmā, see note 12 to translation)
49 śrī haridāsa ke svāmī syāmā88 kuñjabihārī89 carana lapāṭānē duhūna rī.
51 śrī haridāsa ke svāmī syāmā90 kuñjabihārī91 kara jori mōna hvāi dūbāre ki rādhī śīrā kahau kaunē śāī hai.
90 śrī haridāsa ke svāmī syāmā92 kuñjabihārī pyāri basa ke.

Vocative
38 śrī haridāsa ke svāmī syāmā93 jānī haū pāe āju lālā aurai pari.

Object
31 śrī haridāsa ke svāmī syāmā94 tamālāi uṭhaṅgī baṅhī dhanī.
104 śrī haridāsa ke svāmī syāmā95 kū (p.c. deleted) sō mīlī podhī tana mana rāvātī.

Only one component: syāmā

Subject
11 śrī haridāsa ke svāmī syāmā96,97 bāhu sō bāhu milāyā rahe muṣa nihārī.
67 śrī haridāsa ke svāmī syāmā98 je je āṅga ki gati leta ati nipuna āṅga āṅgahārā.
75 śrī haridāsa ke svāmī syāmā kuñjabihārīnī sādā curī śubhī potī.
105 śrī haridāsa ke svāmī syāmā phirata nyārēi nyāre saba saṣiyana ki dṛṣṭī bacāvata taki tabā sōrī. (? see note 6 to translation)

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76 C, I, BR omitted
77 A, C, D, J, BR, NC, RC syāmā; H syāma emended to syāmā
78 H omitted; added in margin; I omitted
79 A, C, D, F, I, J, BR, NC syāmā
80 RC kahati
81 A, C, D, F, I, J, PH, NC syāmā; BR omitted
82 NCP omitted
83 NCP kuñjabihārī; RC prīta
84 A, C, D, F, I, J, NC, RC syāmā; BR omitted, syāmā added sup. lin.
85 A, C, F, I, J, BR, NC, RC syāmā
86 A, C, F, H, I, J, BR, NC, RC syāmā
87 H omitted, added in margin.
88 A, D, F, I, J, BR, NCP, RC syāmā; C syama; H syāmā emended to syāmā
89 C omitted; H omitted, added in margin; RC bhārī
90 A, C, D, F, I, BR, NC, RC syāmā
91 RC omitted
92 C, D, F, H, J, BR, PH, NC syāmā (and E),
93 C, NCM syāmā; F, BR omitted
94 C, F syāmā
95 NCP, RC syāmā
96 H, NCM syāma emended to syāmā
97 D kuñjabihārī added
98 F syāma
Vocative

6 śrī haridāsa ke svāmī syāmā⁹⁹,¹⁰⁰ tumhai deśyau cāhata aura suṣa lagata kāhī.
43 śrī haridāsa ke svāmī syāmā¹⁰¹ jiya māi basai tu nīta nīta birājai.
57 śrī haridāsa ke svāmī syāmā¹⁰²,¹⁰³ carana banasā gahi kāḍhe rahe laṭapatāi gahibhujā mūlī.
63 rasa basa kari līnē śrī¹⁰⁴ haridāsa ke svāmī syāmā¹⁰⁵ teri upamā kō kahi dhō ko hai.
72 śrī haridāsa ke svāmī syāmā¹⁰⁶ kī bicitratāi prema sō pāiyata rasa sūna rī. (see note 7 to translation)
97 śrī haridāsa ke svāmī syāmā¹⁰⁷ biḥārīn¹⁰⁸ militū¹⁰⁹ hāru na rahyau kaṇṭha bica auli.
100 śrī haridāsa ke svāmī syāmā¹¹⁰ prema paraspara būkā bandana melaī.

Object or part of attributive construction

12 śrī haridāsa ke svāmī syāmā¹¹¹ kau nṛta deśata kāhe na bhāvata.
15 śrī haridāsa ke svāmī syāmā¹¹² dhūḍhata bana mē pāi priyā dīhārī.
36 śrī haridāsa ke svāmī syāmā¹¹³ pyārī¹¹⁴ pai bola bulāya liyō liśi dehu.
42 śrī haridāsa ke svāmī syāmā¹¹⁵,¹¹⁶ ye kaisai hū citaye pai paresī paresī.
53 śrī haridāsa ke svāmī syāmā kō bhalaī manāvata dāi upāhī.
60 śrī haridāsa ke svāmī syāmā¹¹⁷,¹¹⁸ kau meru sarasa banyaū aura gunī pare phike.
68 śrī haridāsa ke svāmī syāmā¹¹⁹,¹²⁰ dhūḍhata bana mē pāi krama krama kari biṣama ḍara.
69 śrī haridāsa ke svāmī syāmā¹²¹ bica hī āi mile tīna ki subāsā sakala bharama kalamata.
85 śrī haridāsa ke svāmī syāmā kuṇḍjabihārini¹²² para tana mana dhana nyaūchāvari karaū kā gata.
89 śrī haridāsa ke svāmī syāmā¹²³ ke mili gāvata jamyaū rāga malāra kisaura kisorani.
91 śrī haridāsa ke svāmī¹²⁴ syāmā¹²⁵ kuṇḍjabihārini¹²⁶,¹²⁷ jū kau pabitra jasa.
Both svāmī and kuñjabihārī omitted
18 śrī haridāsa ke svāmī¹²⁸ kau samayo aba niko banyaḥ hili milī keli atala bhai rati dhū para.
62 śrī haridāsa ke svāmī²⁹ kī prakṛti na phīri cyiā chāḍo kini.
82 śrī haridāsa ke svāmī¹³⁰ kau coparī kau sau śela ikaguna duguna caturāguna rī jā ke nāmehi.
98 aise rasika śrī¹³¹ haridāsa ke svāmī¹³² tīna ko bharana āī milī hasāta.(?)
102 śrī haridāsa ke svāmī¹³³ ko milata śelata ko suṣa kahā pāiyata hai aisau suṣa mana kaū.
109 śrī haridāsa ke svāmī¹³⁴ tuhmārai māthai trana kitauka suṣa jāta.

chāpa completely different from the rest of KM
21 aisi nitya bihārini śrī bihārī lála saṅga ati ādhīna ātura laṭapāṭā jyaū taru tamāla kuṇja mahala śrī¹³⁵ haridāśī jori surati hiṅḍora jhūlī.
25 no chāpa, names in lines 1 and 2:
   rādhā rasika kuñjabihārī kahata ju hau na kahū gayo suni suni rādhā terī sō;
   mohi na patyāhu sau saṅga haridāśī hutī pūchi dei bhaṭū kahi dhū kahī bhayo merī sō;
106 rasada śrī haridāsa bihārī anāga anāga milata atana udo karata surati ārabbaṭī.

Vocative to Haridās/‘says Haridās’ (resembles the model of A S)
9 suni haridāsa paichā nānā ranga deṣata hī deṣata pyārī jū na hārī.
10 suni haridāsa kāhe na kahata yā saū chāḍai ba chāḍai apano pana.
19 suni¹³⁶ haridāsa tamāla syāma sō latā lāpaṭī kaṅcana ki thōri.
99 suni haridāsa prema sō premahī chirakata chaila chuvāhi.
65 kahi haridāsa leta pyārī jū ke tirapa lāgani mē kisorā.

¹²⁵H syāma
¹²⁶A “riṇi; C, D, F, H, I, J, BR, NC “ri; PH “rani
¹²⁷Added: C bihārini; H, NCM bihārini; I, J, BR bihārani; NCP bihārīna
¹²⁸C, NCM syāmā added
¹²⁹C syāmā; NC syāma
¹³⁰Added: C syā; J syāmā; NCP syamā, emended to syāmā; NCM, RC syāmā kuñjabihārī
¹³¹H omitted, added in marg., sec. m.
¹³²J syāma added
¹³³Added: H syāma kiñjabihārī; J syāmā
¹³⁴Added: F, H syāmā kuñjabihārī; NC syāmā
¹³⁵C, F, I omitted
¹³⁶D kaha; J, NCM suna; NCP suni
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