

The Embodiment of the Female Gender as a
Means to Spiritual Realization in the Bengal
Vaiṣṇava Tradition

A Critical Edition and Translation of Rūpa Gosvāmī's
Utkalikāvallārī and Raghunātha Dāsa Gosvāmī's
Vilāpakusumāñjali

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Chapter 1

Introduction

1.1 Objective of Thesis

The objective of the present thesis is to edit and translate poetic texts of the Gosvāmīs of the Bengal Vaiṣṇava tradition that elucidate how a tradition that extols the significance of celibacy in religious practice must reconcile the religious practice of imagining oneself as the female in an erotic love relationship with the male Kṛṣṇa.

1.2 Overview

In order to better grasp the context of the advent of the Bengal Vaiṣṇava tradition of Caitanya in the 16th century AD, it is quite useful to begin by exploring the religious, cultural and historical landscape of Bengal over the course of the centuries preceding it. This landscape was shaped by the changing dynasties that controlled the region, making the resulting developments particularly important to trace due to the religious influence they left behind, creating a breeding ground for different religious traditions to mingle and leave their mark on each other. Such conditions existed in Bengal in the latter half of the 11th century AD with the decline of the Pala dynasty and Buddhism, and the rise of the Sena dynasty accompanied with a revival of Vaiṣṇavism. This revival coincided with the flourishing of several Vaiṣṇava traditions in South India, which also exerted considerable influence on the newly revived Vaiṣṇava tradition that began emerging in

Bengal in the 11th-12th centuries AD. By no means a singular tradition, the general Vaiṣṇava tradition that did slowly emerge was one that had more or less dispensed with sober speculative devotion to Kṛṣṇa as promulgated by the Bhagavadgītā and was instead enlivened with emotion and an erotic mysticism surrounding the myth of Kṛṣṇa as a cowherd boy in Vraja with the cowherd girls, the *gopīs*.

This form of the youthful cowherd boy Kṛṣṇa who grows up in Vraja, surrounded by servants, elders, friends and lovers became dominant as the preferred form worshipped in Bengal due to the various emotional relationships that this specific narrative provided for followers of the tradition. The Bengal Vaiṣṇavas contended that the exemplary relationships of servant, parent, friend or lover to Kṛṣṇa are only possible because as the cowherd boy in Vraja, Kṛṣṇa can hide his true nature as the supreme lord. This special quality of the cowherd boy Kṛṣṇa allows him to relish real, personal relationships that are free of the majesty and fear that his companions would feel otherwise. Although this form of Kṛṣṇa already existed in Prakrit anthologies from before the 1st century AD, the references were mainly secular, with the first scant religious references to this form found in the Mahābhārata, followed by the Harivaṃśa. It was in the Purāṇa tradition that succeeded the Epic tradition, however, that the cowherd form and myth of Kṛṣṇa flourished, with a discernible influence of the poetic works of the Ālvārs, and with references in both the Brahma- and Viṣṇu-Purāṇas, ultimately culminating in the most extensive telling of the myth in the Bhāgavata-Purāṇa.

Turning our attention to the figure of Rādhā, the other half of the cowherd boy Kṛṣṇa myth, apart from secular references to her in the same Prakrit anthologies mentioned above, there are no explicit references to her found in a religious context until she appears in Jayadeva's Gītagovinda in Bengal in the 12th century AD. References to her then followed in Purāṇas composed from the 13th century AD onward, as well as in poetic works following in the vein of Jayadeva, specifically in the works of Caṇḍīdāsa and Vidyāpati. Rādhā developed out of the figure of the *gopī* with whom Kṛṣṇa enjoys erotic trysts and came to embody this relationship of love in separation and union in such a way that she was elevated from merely being

a special *gopī* to a goddess worthy of worship in her own right. This development served the purposes of the Vaiṣṇava tradition in Bengal perfectly well in that they had a figure that most accurately represented their ideal devotee of Kṛṣṇa, but also one that came to occupy a quintessential position in both their theology and religious practice. The problem of her marital status as married while trysting with Kṛṣṇa was explained away with the proposition that her love was therefore selfless and the love in separation between her and Kṛṣṇa was therefore much more intense, also allowing for many more dramatic possibilities in the literature of the tradition than if she would have been married to Kṛṣṇa himself.

The Bengal Vaiṣṇava tradition that was inspired by Caitanya in the 16th century AD emerged from a landscape where both Buddhist and Hindu Tantra traditions were quite influential. These, combined with the erotic mysticism found in the influential texts of Kṛṣṇa *bhakti* from the South, namely the works of the Ālvārs and the Purāṇas, most influential of which was the Bhāgavata-Purāṇa, as well as the existing poetry of poets such as Jayadeva, gave rise to a tradition that ultimately sought to sublimate the eroticism between Rādhā and Kṛṣṇa into the highest form of spiritual pleasure. Caitanya was constantly completely overcome with the mood and sentiments of Rādhā, imagining her either in (sexual) union with or suffering in separation from Kṛṣṇa, such that he was incapable of systematizing the tradition himself. Instead, he assigned this task to the Gosvāmīs, a group of learned men who would go on to compose the theological treatise of the tradition in Vṛndāvana, geographically well removed from the religious ecstasies of Caitanya, in the language of Sanskrit.

Departing from the existing philosophies of other Vaiṣṇava traditions, the Gosvāmīs came up with the concept of *acintyābhedābheda*, simultaneous difference and non-difference, with which they described the relationship between Kṛṣṇa and Rādhā, as well as between Kṛṣṇa and the *jīva*. Kṛṣṇa is the supreme lord, who hides his majesty in order to relish the sweetness of relationships of son, friend and beloved, thereby presenting himself as the forever youthful cowherd boy, in love with the *gopīs*, who are none other than his *śaktis*, emanations of him, eternally the same yet separate from him. This separation is an integral aspect of the theology

of the tradition as it is this very separation that allows the various relationships between Kṛṣṇa and his *śaktis*, and between Kṛṣṇa and the *jīvas* to exist. It gives Kṛṣṇa the utmost pleasure to be able to relish these relationships, particularly with Rādhā, who is the personification of Kṛṣṇa's pleasure, namely his *hlādinī-śakti*. Furthermore, the *jīvas* are also made up of the same qualities as Kṛṣṇa, albeit to a minute degree in comparison to him and upon spiritual realization, the *jīvas* do not merge in Kṛṣṇa, but remain eternally separate while in eternal relationship with him, which plays out in the eternal realm of Vṛndāvana.¹ Caitanya is theologized to be Kṛṣṇa himself, who descends to the Earth once again to exemplify the path of religious realization as propounded by the Bengal Vaiṣṇavas. He contains in himself the enjoyer, Kṛṣṇa, but also the enjoyed, Rādhā, as he adopts her mood in worship of Kṛṣṇa, wanting to experience what it feels like to be enjoyed by himself. In imitating Rādhā and trying to experience her emotions in doing so, Caitanya himself set the example for followers of the tradition to imitate the eternal residents of Vraja in their relationships with Kṛṣṇa, with the ultimate goal of becoming the characters they are emulating.

The texts of the tradition composed by the Gosvāmīs include theological, dramatic and poetic works. Rūpa Gosvāmī created the method of religious practice, and composed both dramatic and poetic works expressing his own religious longings and giving a glimpse into his own personal religious practice. Jīva Gosvāmī was the theologian of the tradition, having composed several treatises describing the theology of the various aspects of the tradition, as well as providing clarity to key aspects of the practice left open to interpretation by Rūpa Gosvāmī. Although he never personally met Caitanya, he nonetheless prolifically composed complex philosophical works defining the tradition and providing theological evidence for how it was a separate tradition from the existing Vaiṣṇava *sampradāyas*.

Although the tradition was inspired by Caitanya, who spent most of his life living out his religious ecstasies in Bengal, as well as assembling

¹Vṛndāvana and Vraja refer to the same place geographically on this Earth as well as the eternal spiritual realm, and are used interchangeably.

a fast-growing following there, the Gosvāmīs were ordered by him to go to and create the theological foundation of the tradition in Vṛndāvana. This was logical as Vṛndāvana was accepted historically and geographically by the Vaiṣṇavas as the place of the myth of the cowherd boy Kṛṣṇa and his trysts with the *gopīs* and Rādhā, which formed the overarching theme of the Gosvāmīs' work. Furthermore, they were highly learned in Sanskrit, and it was deemed important to compose the works of the tradition in Sanskrit, thereby affording it powerful authority in situating it alongside the existing Vaiṣṇava traditions of South India.

The practice conceived of by the Gosvāmīs, Rūpa Gosvāmī in particular, with some later clarifications provided by Jīva, consisted of the worshipper following scriptural injunctions with the physical body, while visualizing and meditating with the spiritual body on the activities taking place in the eternal Vṛndāvana. The practice was not limited to passive visualization, but was intended to progressively transform into active participation in the activities in a specific relationship with Kṛṣṇa, defined by the tradition as the *bhakti-rasa*. This practice was called *rāgānugā-bhakti* and was codified by Rūpa Gosvāmī in his work the *Bhaktirasāmṛtasindhu*. Of the various relationships available to the worshipper, the relationship in the *mādhurya-bhāva*, in which the worshipper is the lover of the beloved Kṛṣṇa, a relationship exemplified by the *gopīs*, was given preference. This meant that even the male worshippers had to imagine themselves as female *gopīs* in love with Kṛṣṇa and engaging with him in erotic trysts, thereby having to enter female bodies to practice their devotion as instructed by Rūpa Gosvāmī. This gave rise to a paradox in that the celibate, ascetic Gosvāmīs were instructing worshippers of the tradition to visualize engaging in sexual union with Kṛṣṇa and relishing the experience as the highest form of spiritual bliss. This thesis argues that this paradox was resolved by the tradition insisting not on direct participation in erotic play with Kṛṣṇa, but indirect participation in that the worshipper identifies with Rādhā as her intimate friend and vicariously experiences the bliss of union without sexually uniting with Kṛṣṇa directly. Furthermore, perhaps to diminish the sexual aspect of the bliss experienced, the tradition went even further in conceiving of themselves as pre-pubescent, adolescent girls whose purity

and naivety at that tender age shielded them from the experience being simply one of sexual pleasure. Although this was arguably a later development within the tradition, hints of this, as well as evidence for the solution to the paradox can be seen in the poetic works of the Gosvāmīs, particularly in the *stotras* of Rūpa and Raghunātha Dāsa. Two of these *stotras* will be edited and translated, and evidence for the argument of the thesis will be explored therein.

The followers of the tradition that succeeded the Gosvāmīs had to grapple with some essential aspects relating to both the theology and practice of the tradition left vague by the Gosvāmīs in their works. This included whether a worshipper is to emulate Kṛṣṇa's associates in the eternal Vṛndāvana, more specifically, the female *gopīs*, both with their physical and spiritual bodies, viz. externally as well as internally, and whether Rādhā and the *gopīs* were definitively either married or unmarried, making their relationship with Kṛṣṇa illegitimate if the latter. Due to these pivotal questions being open to interpretation, there emerged another group of Bengal Vaiṣṇavas, namely the Sahajiyā Vaiṣṇavas, that used the works of the Gosvāmīs to support their practice of combining elements of the existing Śākta traditions in Bengal and the erotic mysticism in the Bengal Vaiṣṇava tradition of Caitanya. In line with Tantric theory, the Sahajiyā Vaiṣṇavas sought to unify the opposing principles of male and female in themselves by engaging in sexual union with a woman that represented the feminine principle of Rādhā to their masculine principle of Kṛṣṇa. The Bengal Vaiṣṇavas saw this development as an abhorrent appropriation of the teachings and works of the Gosvāmīs but both traditions continued to exist in parallel, with the Sahajiyā Vaiṣṇavas relegated to the fringes. It was a matter of survival for the Bengal Vaiṣṇavas that the questions that had been left wide open to interpretation be settled before the whole of the tradition, in their view, degenerated into a Tantric tradition. The debate surrounding these two matters was settled in the 17th-18th centuries AD and involved two influential figures of the tradition during that time, namely Rūpa Kavirāja and Viśvanātha Cakravartī.

Chapter 2

Rise of Vaiṣṇavism in Bengal

By the second half of the 11th century AD, the fall of the Pala dynasty had coincided with the retreat of the influence of Buddhism in Bengal, which was followed by the rise of the Senas in Bengal, who ruled for about one century, ca. 1100-1206 AD, a period characterized by the revival of Vaiṣṇavism in Bengal.¹ The high point of this revival was the composition of the *Gītagovinda* by Jayadeva, a Bengali court poet patronized by the last Sena king, Lakṣmaṇasena, towards the end of the 12th century AD.² The *Gītagovinda* was a significant development of the Vaiṣṇava tradition in Bengal for it was the first composition by a Bengali poet based on the love and relationship between Rādhā and Kṛṣṇa.³ The Sena kings played an instrumental role in the production of Sanskrit literature during their rule by patronizing both ritual and literary works. In particular, the last two Sena rulers, namely Vallalasena and his son Lakṣmaṇasena, contributed significantly to the increased output of Sanskrit literature during their reign, with the latter himself having composed works on the theme of the love of Rādhā and Kṛṣṇa.⁴ The gradual dominance of Kṛṣṇa as a cowherd boy and his stories with the *gopīs* gained a strong foothold during this time and culminated in the *Gītagovinda* of Jayadeva, illustrating the beginning of the

¹Cf. Chakravarti (1977), p. 107f, Dasgupta (1962), p. 118f, Hardy (1974), p. 24 and Mukherji (1966), p. 44.

²Cf. Dasgupta (1962). p. 118f and Hardy (1974), p. 24f.

³Cf. Chakravarti (1977), p. 107f, Hardy (1974), p. 24 and Kennedy (1925), p. 4.

⁴The verses composed by Lakṣmaṇasena can be found in the *Saduktikarṇāmrta*, cf. Mukherji (1966). p. 71.

exaltation of the worship of Rādhā on equal footing with Kṛṣṇa.

The influence of the South Indian Vaiṣṇava traditions, characterized by the emotional worship and erotic mysticism first expressed in the works of the Ālvārs, followed by the Bhāgavata-, Padma- and Brahmavaivarta-Purāṇas, was evident in the work of Jayadeva.⁵ Whereas the Śrīvaiṣṇavas of Tamil origin recognized all incarnations of Viṣṇu, the later traditions had Kṛṣṇa at the center, beginning with the Kṛṣṇa of the Harivaṃśa and Viṣṇu-Purāṇa, and later the Kṛṣṇa of the Bhāgavata-Purāṇa, which described his Vṛndāvana legend.⁶ The Madhva tradition, with its origins in the early 13th century AD, was the first to be based on the Vṛndāvana legend of the Bhāgavata-Purāṇa, but their worship was limited to Kṛṣṇa for there is no mention of Rādhā in the Purāṇa.⁷ The Nimbārka tradition, with its origins later in the 13th century AD, was the first to exalt Rādhā to the position of Kṛṣṇa's consort, dignifying the figure of Rādhā and introducing the exclusive worship of both Rādhā and Kṛṣṇa.⁸ The Vallabha tradition, which arose in the 16th century AD, followed the position of the Nimbārka tradition in worshipping both Rādhā and Kṛṣṇa.⁹

Also influential were the remnants of the Buddhist and Hindu Tantra traditions in Bengal, which had taken hold there at the start of the 7th century AD.¹⁰ Their emphasis on the erotic in idea and practice, as well as their exaltation of the female principle could very well have contributed to the erotic leanings found in works dealing with Rādhā and Kṛṣṇa, as well as to the exaltation of Rādhā to the *śakti* of Kṛṣṇa by the Bengal Vaiṣṇavas.¹¹

⁵Cf. Chakravarti (1977), p. 107f.

⁶Cf. Kennedy (1925), pp. 6ff.

⁷Ibid.

⁸Ibid.

⁹Ibid. For a more detailed analysis of the various Vaiṣṇava traditions that existed in South India prior to the arrival of a similar form of Vaiṣṇavism in Bengal, as well as the evolution of the worship of Kṛṣṇa and Rādhā among them, see Kennedy (1925).

¹⁰Ibid., p. 9f.

¹¹Cf. Chakravarti (1977), pp. 108ff and Kennedy (1925), p. 9f. Mukherji (1966), p. 54 argues that the Buddhist Tantric works extant during the Pala period in Bengal, known as Caryāpādas or Caryāgītis, may be the archetypes of later Vaiṣṇava *pādas* and *kāvya*s, specifically in their expression of the erotic.

2.1 Emergence of the Cowherd Boy Kṛṣṇa

The earliest references to the cowherd boy form of Kṛṣṇa were found in secular and not religious works. The oldest extant reference to the cowherd Kṛṣṇa is found in the Maharashtrian Prakrit anthology, called the *Gāhā Sattasaī*, composed by Hāla, one of the kings that ruled the Deccan desert between 235 BC and 225 AD, with three verses describing Kṛṣṇa with the *gopīs* in Vṛndāvana and their erotic relationship in a reference that is purely poetic, with no religious or devotional significance.¹² The next reference of significance is in the secular works of Kālidāsa, who was a court poet of the Gupta kings Candragupta II and Kumāragupta (414-455 AD) in Ujjain.¹³ The references can be found in two works, namely the *Meghadūta*, in which Kṛṣṇa's appearance is compared to that of a cloud and is identified with Viṣṇu,¹⁴ and the *Raghuvamśa*, in which names of Kṛṣṇa associated with the Vṛndāvana legend are mentioned, as well as his love-making with the *gopīs*.¹⁵

¹²The three verses contain many aspects of the myth of the cowherd boy Kṛṣṇa, including the village of Vraja, his mother Yaśodā, his adolescent age, as well as the *gopīs* that are in love with him, of whom Rādhā is his favourite, with the verses dealing with the matters of love having a pronounced erotic nature, cf. Hardy (1983), pp. 56ff; *Gāhā Sattasaī* in Sanskrit.

¹³Cf. Hardy (1983), pp. 56ff.

¹⁴The verse is as follows:

ratnacchāyāvyatikara iva prekṣyam etat purastād
valmīkāgrāt prabhavati dhanuṣkhaṇḍam ākhaṇḍalasya |
yena śyāmaṁ vapur atitarāṁ kāntim āpatsyate te
barheṇeva sphuritarucinā gopaveśasya viṣṇoḥ || (1.15)

As spectacular as an array of brilliant gems, here in front of us part of a rainbow springs forth from the top of an anthill. It will make your dark body especially beautiful, like the iridescent peacock feather that adorns the dark body of Viṣṇu when he is in his cowherd guise.

In Mallinson (2006), p. 31; also see Kale (1987), p. 32f, who says of the reference to the cowherd boy Kṛṣṇa in the verse that it refers to Viṣṇu's appearance as the young cowherd boy Kṛṣṇa, who wears a peacock feather in his hair.

¹⁵Although not speaking of Kṛṣṇa directly, the various names mentioned in the verses, such as Yamunā, Kāliya, Vṛndāvana and Govardhana, invoke the the cowherd boy Kṛṣṇa and his Vṛndāvana myth. Of the four verses in canto VI of the *Raghuvamśa*, three are as follows:

trātena tārksyāt kila kāliyena maṇim viśṛṣṭam yamunaukasā yaḥ |
vakṣaṣṭhalavyāpiruciṁ dadhānaḥ sakaustabham hrepayatīva viṣṇum ||

The first reference to the figure of Kṛṣṇa in a religious context is in the Mahābhārata, dated to the 1st millennium BC, with later additions that reference the *gopīs* as well.¹⁶ In the Mahābhārata, Kṛṣṇa is a prince, friend and adviser, but he is also the supreme being, god himself.¹⁷ It is in the first few centuries AD that the Harivaṃśa, added as an appendix to the Mahābhārata and composed over many centuries, references Kṛṣṇa and the *gopīs*, with 21 verses in total dealing with the subject, and although a narrative is lacking, they describe the *gopīs*' infatuation with Kṛṣṇa's beauty and their love for him.¹⁸ The Harivaṃśa enjoyed particular popularity in South

sambhāvya bhartāraṃ imaṃ yuvānaṃ mṛdupravālottarapuṣpāyaye |
vṛndāvane caitrarathād anūne nirvīyatāṃ sundari yauvana śrīḥ ||
adhyāśya cambhaḥpṛṣatokṣitāni śaileyagandhīni śilātalāni |
kalāpināṃ prāvṛṣi paśya nṛtyaṃ kāntāsu govardhanakandarāsu ||

He wears the jewel which, they say, Kālīya the Yamunā-dweller who was protected from Garuḍa handed over to him and which covers his whole chest with brilliance; he seems to put to shame Viṣṇu who wears the Kaustubha. Let the splendour of youth, O beautiful one! By choosing this young man for your husband, enter into Vṛndāvana which is by no means inferior to Caitraratha with its beds of flowers on tender shoots. Sit on stones moistened by water-drops and fragrant with bitumen, and look at peacocks dancing during the rainy season in the lovely caves of Govardhana.

In Hardy (1983), p. 62.

¹⁶Although Kṛṣṇa is referenced in the earliest iterations of the Mahābhārata, the first reference to the *gopīs*, and thus to Kṛṣṇa as a cowherd boy and their lover, appears much later, and even then, they are mostly ignored due to the Epic tradition generally avoiding erotic or sensual episodes, cf. Hardy (1983), pp. 65ff.

¹⁷Cf. Dimock and Levertov (1967), p. xiv.

¹⁸Cf. Hardy (1983), pp. 71ff; a short selection of the 21 verses as translated from Sanskrit by Brodbeck (2019), p. 197 follows:

And knowing when the time was right for it, he gathered the nubile
cowgirls
and made merry with them at night, honouring their adolescence. (63.18)
At night the lovely cowherd women drank up his lovely face with glances
from their eyes,
as if it were the moon come to earth. (63.19)
Gorgeous women pressed their breasts against him with their nipples
erect,
and gazed at him from faces with fluttering eyes. (63.23)
Though their fathers, brothers, and mothers told them not to,
the cowherd women pursued Krishna at night, bent on pleasure. (63.24)
The hair of the cowherd women was parted and plaited, but it came loose,
disordered by their passionate thoughts, and fell beautifully onto their
nipples. (63.34)
And that's how Krishna, adorned with a ring of cowgirls,

India, where there was no objection to the erotic aspects of its portrayal of the relationship between Kṛṣṇa and the *gopīs*.¹⁹ This development is representative of the transition from the Epic to the Purāṇic tradition, with an evident influence of the theme of Kṛṣṇa with the *gopīs* and its religious interpretation.²⁰

The Purāṇa tradition continued referencing the cowherd boy Kṛṣṇa of Vṛndāvana and the *gopīs*, with the Brahma- and Viṣṇu-Purāṇas elaborating on the verses found in the Harivaṃśa, providing the missing narrative and also offering a religious interpretation, placing particular significance on the theme of love in separation (*viraha*) and sublimating the *gopīs*' love for Kṛṣṇa as worship.²¹ Also important to note here is that the poetry of the Ālvārs in South India was composed almost in parallel to the later centuries of development of the Harivaṃśa in North India, with a possible point of contact between the textual traditions seen in the works of Periyālvār and his daughter, Āṇṭāl, with the latter's works particular abundant in erotic mysticism.²²

enjoyed himself with pleasure during the moonlit autumn nights. (63.35)

¹⁹There is an increase of the erotic aspects of the Kṛṣṇa-*gopī* myth in the later developments of the Harivaṃśa, particularly in the Southern recension, which contains a passage of ten *śloka*s that describe Kṛṣṇa's meeting with the *gopīs* like an orgy, cf. Hardy (1983), p. 76f.

²⁰Cf. Hardy (1983), p. 86.

²¹Ibid., p. 104; for a detailed description of the contents of the Brahma- and Viṣṇu-Purāṇas, see Hardy (1983), pp. 89ff.

²²Cf. Hardy (1983), p. 428f. An example of the erotic expression of love for Kṛṣṇa in Āṇṭāl's Nācciyār-Tirumoli:

O clouds from whose body lightening springs,
Tell the lord of Vēṅkaṭa
upon whose body rests the goddess Śrī,
that I yearn incessantly that he should desire
the budding breasts of my radiant body—
that he should come and fold me in embrace (8.4)

O cool clouds, fall at the sacred feet
of the lotus-eyed lord of Vēṅkaṭa
who churned the conch-laden ocean.
Make this plea— tell him I will survive
only if he will stay with me for one day,
enter me so as to wipe away
the saffron paste adorning my breasts. (8.7)

2.2 The Bhāgavata-Purāṇa

The Bhāgavata-Purāṇa, with its origins in the 9th or early 10th century AD in South India, became the authority on the theme of Kṛṣṇa in Vṛndāvana.²³ The Bhāgavata-Purāṇa was a culmination of the exchange between the Tamil and ‘Sanskritic Hindu’ cultures between the 6th and 10th centuries AD and attempted to bring together the Brahmanical ideologies of the North with the emotional devotion and aesthetics of the Ālvārs of the South.²⁴ It was a Sanskrit text that relied on the Brahma- and Viṣṇu-Purāṇas as its sources and dealt with the Kṛṣṇa-*gopī* legend of Vṛndāvana in over 350 verses, with the Sanskrit language providing fertile ground for the development of Vaiṣṇava traditions centred on the worship of Kṛṣṇa in North India.²⁵

The verses describing Kṛṣṇa and the *gopīs* use all the symbols and techniques of Sanskrit love poetry while simultaneously emphasizing the religious significance of their love, thereby expressing a new form of devotion that was passionate and ecstatic, far removed from the analytical and emotionless form of worship described by the Bhagavadgītā and the Viṣṇu-Purāṇa.²⁶ The worshipper’s internal state was described as manifesting itself externally through hair standing on end, weeping, laughing, singing and dancing, clearly illustrating the influence of the *viraha* devotion of the Ālvārs of South India on its conception of worship and the state of the worshipper.²⁷ The two main teachings of the Bhāgavata-Purāṇa were that

In Dehejia (1990), p. 104f.

²³Cf. Hardy (1983), p. 488f and Holdrege (2015), p. 25f; for an edition and translation of the work, see Shastri (1983) and Shastri, Shelat and Shastri (1996-2002).

²⁴Ibid.

²⁵Ibid.

²⁶Cf. Hardy (1983), pp. 497ff and Holdrege (2015), pp. 81ff.

²⁷The characteristics of the *viraha-bhakti* of the Ālvārs is particularly seen in the devotional lamentations of Nammālvār and Āṇṭāl. A verse from Nammālvār’s Tiruviruttam expressing such a state of separation:

kuḷal kōvalar maṭa+ pāvaiyum maṇ makaḷum tiruvum
niḷal pōlvaṇar kaṇṭu niṛkuṇkol mīḷuṇkol? taṇṇam tuḷāy
aḷal pōl aṭum cakkaratt’ aṇṇal viṇṇōr toḷa+ kaṭavum
taḷal pōl cinatta a+ puḷḷin pin pōṇa taṇi neṇcamē (3)

Seeing those who are like [his] shadow, the youthful girl of the cowherds
with flutes, the lady earth and Śrī, will it stay, will it return? – [my]

the separation of lovers is the best example of the relationship between the worshipper and Kṛṣṇa, viz., *viraha*, and that the extramarital nature of the *gopīs*' relationship with Kṛṣṇa best illustrates the nature of the relationship of the worshipper with Kṛṣṇa.²⁸ Passionate, human love thus became the ultimate expression of religious devotion and the profane aspects of human, sexual love became sacred in relation to the passion of the *gopīs* for Kṛṣṇa. This completely changed the orientation of Vaiṣṇavism, moving away from the intellectualized practice of *yoga* and meditation to worship characterized by emotion and passion, emphasizing love in separation (*viraha*).

The Bhāgavata-Purāṇa began to influence the secular poetry of Kṛṣṇa in North India from the 11th century AD onwards and from the 13th century AD onward, its influence on the religious worship of Kṛṣṇa was also evident.²⁹ The Bhāgavata-Purāṇa was introduced to North India at a time when Sanskrit was losing its influence to regional, vernacular languages and the worship of Kṛṣṇa worked well with this shift, with an abundance of poetry in worship of Kṛṣṇa having been composed in vernacular languages during that time.³⁰ However, Sanskrit was still the language of choice when it came to elucidating philosophy and theology, as to be seen in the works of the Gosvāmīs of the Bengal Vaiṣṇava tradition, who exclusively composed in Sanskrit, including their poetic works. The Bhāgavata-Purāṇa was successful in achieving the status of a canon for both orthodox Brahmanical, as well as Vaiṣṇava traditions of North India, becoming the most popular and influential of the 18 Purāṇas.³¹ The five Vaiṣṇava *sampradāyas*—Śrīvaiṣṇavas (1017-1137 AD), Madhvas (1238-1317 AD), Nimbārkas (14th century), Vallabhas (1479-1531 AD) and Gauḍīyas (1486-1533 AD)—bestowed authority to the Bhāgavata-Purāṇa and composed commentaries to illustrate the Purāṇa's support of their respective views.³²

lonely heart that had gone after that bird with fire-like anger that is urged, while the celestials worship, by the Majesty with the discus deadly like fire, with cool tulsi.

In Wilden (2022).

²⁸Cf. Holdrege (2015), pp. 81ff.

²⁹Cf. Hardy (1983), pp. 552ff.

³⁰Ibid., pp. 555ff.

³¹Cf. Holdrege (2015), p. 25f.

³²Ibid.; the Bengal Vaiṣṇavas (Gauḍīyas) did not indeed compose a commentary on the

The Bhāgavata-Purāṇa's most significant contribution to the later Bengal Vaiṣṇava tradition was its introduction of erotic mysticism as a religious concept, the exaltation of the intensity of human emotions to religious sentiments and more importantly, the sublimation of the human sexual impulse into a passionate religious experience, all of which served to enliven religious life and introduce ecstasy and passion into the emotionless, intellectual form of religion that had dominated until then.³³

2.3 Emergence of Rādhā

The earliest works containing references to Rādhā were not explicitly devotional, but rather secular works, the earliest of which was Hāla's Gāhā Sattasāi.³⁴ Until Jayadeva made her the heroine of his Gītagovinda in the last half of the 12th century AD, Rādhā was only to be found in stray verses in Sanskrit and Prakrit anthologies from the 3rd century AD onwards.³⁵

Jayadeva's Gītagovinda contains Rādhā's first appearance as the sole heroine of a poem, wherein she embodies the selfless love and devotion of the *gopīs* for Kṛṣṇa. Rādhā's love for Kṛṣṇa was also the theme of the vernacular works of Caṇḍīdāsa (ca. 14th-15th century AD) and Vidyāpati (1352-1448 AD).³⁶ In terms of explicitly religious references to Rādhā, there was no mention of her in the Harivaṃśa, Viṣṇu- or Bhāgavata-Purāṇas. Although the Harivaṃśa was the first extended account of the legend of Kṛṣṇa

Bhāgavata-Purāṇa, instead composing a commentary on the Brahma-sūtras in the 18th century to prove that they belonged to the lineage of the Madhvas. For more, see Section 7.2.

³³Cf. De (1961), p. 6f.

³⁴Cf. Kinsley (1979), p. 78, Mukherji (1966), pp. 186ff and Vaudeville (1984), p. 2. The verse referencing Rādhā is as follows in Prakrit:

muhamaruṇa taṃ kaṇha goraṃ rāhiāṇe avaṇento |
etāṇaṃ vallavīṇaṃ annāṇaṃ vi goraṃ harasi || (I.89)

Krishna, removing cow-dust from Rādhikā with the breath of your mouth, you sweep away the high esteem these other cowherdesses have for you.

In Miller (1977), p. 60.

³⁵Cf. Brown (1984), pp. 58ff, Miller (1975), p. 655 and Wulff (1998), p. 109.

³⁶Cf. Kinsley (1986), pp. 86ff.

with the *gopīs* in Vṛndāvana, Rādhā was not specifically mentioned among them. In the Viṣṇu-Purāṇa, although one *gopī* was singled out as Kṛṣṇa's favourite, she is never named.³⁷ In the Bhāgavata-Purāṇa, Rādhā was likewise never named, although the form "*arādhita*" did occur, leading the Bengali Vaiṣṇavas to derive the name Rādhā from this verse.³⁸ Rādhā's name is therefore not mentioned in the Purāṇas earlier than the 13th century AD, when she begins to appear in works such as the Devī Bhāgavata-, Nāradya-, Padma-, Brahmāṇḍa- and the Brahma-vaivarta-Purāṇas, wherein Rādhā evolved from merely a symbol of the human longing for Kṛṣṇa to the divine feminine principle, especially theologically elaborated in the Brahma-vaivarta-Purāṇa.³⁹ Of the Vaiṣṇava traditions, the Nimbārka tradition was the first to regard Rādhā as central to their religious doctrine in the 13th century AD.⁴⁰

The transformation of Rādhā from a literary figure to a religious symbol and finally, to a goddess worthy of worship in her own right had significant implications for the development of the Vaiṣṇava traditions. Although the earliest references to her were not religious in nature, she emerged as a special *gopī* whose love story with Kṛṣṇa played out in Vṛndāvana. The extramarital aspect of Rādhā's relationship with Kṛṣṇa did not play a role in the earlier sources, but the theme of love in separation (*viraha*) played a significant role.⁴¹ Leading up to the 11th century AD, the *gopīs* and Rādhā came to represent the humans' longing for god, viz., Kṛṣṇa, with Rādhā's association with Kṛṣṇa coming to have religious significance from Jayadeva's Gītagovinda onwards.⁴² Her acceptance by the Vaiṣṇavas must have occurred sometime between the composition of the Bhāgavata-Purāṇa

³⁷Cf. Brown (1984). pp. 58ff.

³⁸The verse is found in the tenth book of the Bhāgavata-Purāṇa:

anayārādhito nūnaṃ bhagavān harir īśvaraḥ
yan no vihāya govindaḥ prīto yām anayad rahaḥ || (10.30.28)

In Brown (1984), pp. 58ff.

³⁹Cf. Brown (1984), pp. 58ff.

⁴⁰Cf. Kinsley (1979), p. 78.

⁴¹Cf. Kinsley (1986), p. 82f.

⁴²Cf. Miller (1975), p. 668 and Wulff (1998), p. 109f; De (1961), p. 9f argues that Jayadeva composed the work as a secular, poetic treatise instead of a religious text. For more, see the following section.

and Jayadeva's *Gītagovinda*, with Nimbārka being the first Vaiṣṇava leader to exalt Rādhā to the status of goddess, as the eternal consort of Kṛṣṇa. In the 15th and 16th centuries AD, the Vaiṣṇava traditions of the Vallabhas and the Bengal Vaiṣṇavas made Rādhā the model of devotion to Kṛṣṇa, with the love between her and Kṛṣṇa serving as a metaphor for the relationship between the worshipper and Kṛṣṇa, and worshippers having to emulate Rādhā to best love and worship Kṛṣṇa.⁴³ Ultimately, this process of transformation had three specific aspects, namely going from being human mistress to Kṛṣṇa to his eternal consort and goddess in her own right, her theological incorporation as Kṛṣṇa's *śakti* and finally, as the exemplary worshipper of Kṛṣṇa.⁴⁴ Particularly as Kṛṣṇa's eternal consort, she was in no way subordinate to other consorts such as Pārvatī or Lakṣmī, but unlike them and their male counterparts, she was not married to Kṛṣṇa, making her extramarital relationship to him an exceptional one.⁴⁵

This exceptional extramarital relationship between Rādhā and Kṛṣṇa was necessary for the essential mode of worship of Kṛṣṇa, namely *viraha*, love in separation, which also served as a far more dramatic situation in literary works on the theme of the love of Rādhā and Kṛṣṇa.⁴⁶ In Jayadeva's *Gītagovinda*, Rādhā's marital status was not explicitly specified, although there were hints that she belonged to another man.⁴⁷ Caṇḍīdāsa portrayed Rādhā as a married woman who abandoned her social duties to love Kṛṣṇa and did not make a secret of it, and even Vidyāpati depicted Rādhā's illicit love for Kṛṣṇa, describing how she belongs to a noble family and Kṛṣṇa is a common villager, whereby Rādhā sacrifices both her status and honour to love Kṛṣṇa.⁴⁸

⁴³Cf. Kinsley (1986), p. 81f.

⁴⁴Cf. Brown (1984), p. 62.

⁴⁵Cf. Wulff (1998), p. 111.

⁴⁶Cf. Kinsley (1986), pp. 81ff.

⁴⁷Belonging to another means *parakīya*, while *svakīya* means being one's own, a dichotomy that will come to play a significant role in the development of the relationship between Rādhā, and the *gopīs*, and Kṛṣṇa and its reflection in the relationship between the worshipper and Kṛṣṇa.

⁴⁸Cf. Kinsley (1986), pp. 81ff.

2.4 Jayadeva's Gītagovinda

Jayadeva was the most important poet in the court of the last Sena king Lakṣmaṇasena in the last half of the 12th century AD. He was principally a poet and only Vaiṣṇava in a general, universal sense, and his objective therefore probably was not to compose a religious text, but a sensual poetic one borrowing the Vaiṣṇava figures of Rādhā and Kṛṣṇa.⁴⁹ As already seen, Jayadeva was not the first poet to eulogize the erotic love of Rādhā and Kṛṣṇa, vernacular and Prakrit works had already been composed on the topic. The Bhāgavata-Purāṇa described the erotic aspects of the *gopīs*' relationship with Kṛṣṇa, albeit with no reference to Rādhā, whereas the later Brahmaivarta-Purāṇa had similarities with Jayadeva's work with regard to its portrayal of the sensuous love between Rādhā and Kṛṣṇa, making it the most likely source of inspiration for Jayadeva.⁵⁰ Furthermore, the exaltation of the figure of Rādhā by Jayadeva had precedent in works of Kanarese origin, indicating the potential influence of the Vaiṣṇava movements of the Deccan.⁵¹

Jayadeva's Gītagovinda is a lyrical drama eulogizing the love of Rādhā and Kṛṣṇa, it contains 12 cantos and 24 *aṣṭapadīs*, with some recitative verses, and several familiar allusions, as well as an explicit reference in the work make it clear that the setting of the work is Vṛndāvana.⁵² Rādhā is the central figure of the work, the first instance in the literary history of the figure, and is transformed by Jayadeva from being Kṛṣṇa's favourite

⁴⁹Cf. De (1961) p. 9f and Hardy (1974), p. 24.

⁵⁰Cf. Chakravarti (1977), p. 107f and Mukherji (1966), p. 97f.

⁵¹Cf. Chakravarti (1977), p. 107f.

⁵²Cf. Mukherji (1966), p. 94f; for an edition and translation of the work, see Miller (1977) and Siegel (2009). The verse below contains an explicit reference to the setting for the work, namely Vṛndāvana:

śrījayadevakaver idam adbhuta-
keśavakelirahasyam |
vṛndāvanavipine lalitam vita-
notu śubhāni yaśasyam || (1.45)

The wondrous mystery of Krishna's sexual play in Brindaban forest is
Jayadeva's song. Let its celebration spread Krishna's favours!

In Miller (1977), pp. 77ff.

gopī to being Kṛṣṇa's sole heroine and lover. The poem is mostly composed from the perspective of Rādhā in the sentiment of love in separation (*viraha*), wherein Rādhā is separated from Kṛṣṇa and experiencing longing, grief, jealousy and sorrow and although they reunite in the end, the overall mood is still one of *viraha*.⁵³

In the Gītagovinda, Rādhā is the symbol of the eternal love for Kṛṣṇa, with the whole narrative arc seeming to approximate the worshipper's journey to attaining Kṛṣṇa.⁵⁴ Compared to the earlier works on the *gopīs*' love for Kṛṣṇa, which focused primarily on the external manifestations of their love and attachment for him, the Gītagovinda represented the shift in focus from the external to the internal, dealing extensively with the inner moods and sentiments of Rādhā, exploring her 'inner' landscape rather than the outer landscape of Vṛndāvana.⁵⁵ To the question of whether Rādhā and Kṛṣṇa's love is extramarital or not, Jayadeva does not explicitly state his position, but there are hints that she indeed belongs to another man, making their love an illicit affair. The whole story takes place in the darkness of night, away from everyone in the forest, shrouded in secrecy, suggesting that Rādhā's love for Kṛṣṇa is indeed illicit and although Rādhā's love for Kṛṣṇa is exclusive, he still openly has erotic relations with other *gopīs*, making Rādhā jealous and illustrating that her claim over him is not exclusive, yet she still risks the dangers of the night and the forest, as well as her honour and status in society to be with him.⁵⁶

The mood of the Gītagovinda is dominated by the erotic *mādhurya-bhāva*⁵⁷ and although Jayadeva himself was a Vaiṣṇava, his work was probably literary and not religious, but nonetheless, the work took on a religious meaning.⁵⁸ This religious interpretation allowed for the erotic relationship between Rādhā and Kṛṣṇa to be seen as allegorical for a worshipper's relationship with Kṛṣṇa, ensuring that the otherwise contestable overtly erotic

⁵³There are also some verses from the perspective of Kṛṣṇa and a friend of Rādhā's, her *sakhī*.

⁵⁴Cf. Mukherji (1966), p. 94f.

⁵⁵Cf. Kinsley (1986), p. 85.

⁵⁶Cf. Kinsley (1986), p. 85.

⁵⁷The sentiment of worship in which the relationship between the worshipper and the worshipped is of lover and beloved, respectively.

⁵⁸Cf. Mukherji (1966), p. 96.

elements of the poem in a religious context could be justified.⁵⁹ However, the erotic elements were in themselves not unique to this work, it simply continued in the already existing tradition of presenting the love of the *gopīs* and Kṛṣṇa, and in this case, of Rādhā and Kṛṣṇa, in an erotic and sexual light. It differed from the Purāṇic tradition in that it diverged from the Purāṇas' expression of the *gopīs*' love for Kṛṣṇa by placing positive value on sensuous, human love and unflinchingly using it to give expression to the love of Rādhā and Kṛṣṇa, and also by exalting the figure of Rādhā to Kṛṣṇa's most perfect lover among all the other *gopīs*.⁶⁰ Even the Kṛṣṇa of Jayadeva is different from that of the Purāṇas in that even he suffers in separation from Rādhā, bows to her, serves her and worships her, thus humanizing him and presenting him as the conventional hero of Sanskrit love poetry.⁶¹ By doing so, Jayadeva set an important precedent for future poets, who would follow the same pattern of not only expressing Rādhā and Kṛṣṇa's relationship erotically, but also exalting her figure to that of Kṛṣṇa's sole heroine.⁶²

Although Jayadeva's Gītagovinda has a devotional bent and Jayadeva himself was a Vaiṣṇava, he was essentially a poet whose objective it most likely was to compose a poem and not a religious work following Vaiṣṇava theology.⁶³ In wanting to compose a great literary work with the theme of the erotic and love in separation (*viraha*), he chose the story of Rādhā and Kṛṣṇa as the one with the most potential to be treated with the techniques of Sanskrit poetry used to express the erotic love between a hero and heroine

⁵⁹Ibid., p. 100f.

⁶⁰Cf. Siegel (1978), p. 39f.

⁶¹A verse describing Kṛṣṇa in such a condition is as follows:

smaragaralakhaṇḍanaṃ mama śirasi
maṇḍanaṃ dehi padapallavam udāram |
jvalati mayi dāruṇo madanakadanāruṇo
haratu tad upahitavikāram || (10.7)

Place your foot on my head – a sublime flower destroying the poison of
love! Let your foot quell the harsh sun burning its fiery form in me to
torment love.

In Miller (1977), pp. 113ff.

⁶²Cf. Chakravarti (1977), p. 107f.

⁶³Cf. De (1961) p. 9f and Hardy (1974), p. 24.

and although the praise and worship of Kṛṣṇa is emphasized by the work, it was not unusual for works of literature during the time to be presented under the garb of a religious work.⁶⁴ Nonetheless, the Vaiṣṇavas took the *Gītagovinda* to be a great religious work, even an authoritative Vaiṣṇava work, conferring authoritative status to Jayadeva and the supposed theology expressed in his work, and derived inspiration from it for their theology and practice, justifying the erotic and sexual aspects by way of symbolism or allegory.⁶⁵ The Bengal Vaiṣṇavas in particular regarded the text as a religious treatise because of its unique nature of using the intimate language of human emotions and experience to express devotional longing and divine emotions.⁶⁶ They even accepted the erotic nature of the relationship between Rādhā and Kṛṣṇa in the work as historical and literal, rather than allegorical, conferring upon it the status of the eternal truth, treating the *Gītagovinda* not as a literary work but a historical document.⁶⁷

Whether intended by Jayadeva as a work of literature or religion, its influence on the further development of the tradition of religious worship of Rādhā and Kṛṣṇa was colossal. It continued the tradition of the worship of Rādhā and Kṛṣṇa as found in the texts from South India, including the Viṣṇu- and Bhāgavata-Purāṇas, and reconciled even further the ideals of Brahmanical religion with loving devotional attachment that could find expression in human language and emotions. Rādhā was at once the typical heroine of court poetry, the embodiment of erotic beauty, the goddess incarnate, the feminine principle of the universe and god, as well as the exemplary worshipper of Kṛṣṇa, and Kṛṣṇa was simultaneously the conventional lover of erotic poetry, the warrior of the Epics and Purāṇas, as well as the supreme lord himself.⁶⁸ The *Gītagovinda*'s contribution to this remarkable reconciliation of the figures of Rādhā and Kṛṣṇa provided future Vaiṣṇava traditions, such as that of the Bengal Vaiṣṇavas, the necessary theological framework.

⁶⁴Cf. De (1961), p. 9f.

⁶⁵Cf. Mukherji (1966), p. 100f.

⁶⁶Cf. De (1961), p. 9f.

⁶⁷Cf. Siegel (1978), p. 184.

⁶⁸*Ibid.*, p. xii.

2.5 Caṇḍīdāsa

Caṇḍīdāsa was active in Bengal sometime after Jayadeva, in around the middle of the 15th century AD.⁶⁹ His work, the Śrīkṛṣṇakīrtana, described the legend of Kṛṣṇa in Vṛndāvana with a rather rustic depiction of Rādhā and Kṛṣṇa and the latter's clever seduction of the former, with both figures presented as real human beings rather than divine figures.⁷⁰ The main theme is that of Rādhā's illicit love for Kṛṣṇa, whereby Rādhā is presented as married woman who does not make a secret of her love for Kṛṣṇa, even though the social consequences of her actions are often mentioned, but she is strong-willed and unflinching in the face of them.⁷¹

2.6 Vidyāpati

Vidyāpati was perhaps active around the same time or slightly earlier than Caṇḍīdāsa, and definitely after Jayadeva, namely sometime between the

⁶⁹Mukherji (1966), p. 131.

⁷⁰The entirety of the Tāmbūla- and Dānakhaṇḍa sections of Caṇḍīdāsa's Śrīkṛṣṇakīrtana describe Kṛṣṇa's elaborate attempts to seduce Rādhā, peculiarly using a grandmother figure as the one delivering the overtly erotic overtures of Kṛṣṇa to Rādhā. One such example is as follows:

Jagannātha had a dream in the night:
 Candrāvalī, listen, he touched your bosom!
 Your breasts were like two golden lotus buds;
 Their touch overwhelmed him with passion.
 Sorely afflicted, Krishna has sent me—
 I've no interest, I'm only informing you—
 Being a dairymaid, you're a bit simple Rādhā.
 Would you have on your conscience a murder?
 For want of you, Krishna's out of his senses.
 Your love is all that can save him.
 Consider this, Rādhā. See you own profit.
 Just once you must make Krishna happy.
 After all, Rādhā, why squander your youth?
 Use it to give Krishna pleasure.
 Just once, Rādhā, spare his life
 And cleanse yourself of wrongdoing.
 Rādhā, give him just one word of hope. (Tāmbūlakhaṇḍa, 16)

In Klaiman (1984), p. 39f.

⁷¹Cf. Kinsley (1986), pp. 86ff.

middle of the 14th century AD and the end of the 15th century AD.⁷² Vidyāpati was also essentially a poet whose works dealt with the theme of secular lover rather than religious devotion and were composed in the vernacular language of Maithili, the earliest poet to have raised a vernacular language to the level of a literary language.⁷³ Jayadeva's Sanskrit Gītagovinda had a great influence on Vidyāpati's and other poets' works during that time, for it was hugely popular in and around Bengal.⁷⁴ Vidyāpati composed numerous works on the love of Rādhā and Kṛṣṇa, with an emphasis on the erotic elements thereof, but, like Caṇḍīdāsa, he did not describe either of them as divine figures but rather as humans suffering in love in separation (*viraha*), with Rādhā belonging to a noble family and Kṛṣṇa a common villager, and Rādhā once again being married to another, risking social consequences in loving Kṛṣṇa and often torn between protecting her honour and meeting him.⁷⁵

⁷²Mukherji (1966), p. 146.

⁷³Ibid., p. 143.

⁷⁴Ibid.

⁷⁵A verse of Vidyāpati's demonstrating Rādhā's dilemma:

If I do not go I lose my love,
 and in case I go to him I lose the (prestige of my) family.
 The cow elephant is stuck in the mud of anxiety.
 I, an unfortunate, woman, toss about to and fro
 and bewail like a timid roe from fear of a hunter.
 The wicked moon, my enemy, who obstructs (my) movement,
 has arisen and has filled the whole of the sky (with his brilliance).
 I set my foot on the path under the impression
 that it was the night of conjunction,
 but it came to be a full moon night.
 Who is there who will check the moon,
 the devilish excitor of Cupid
 from the (path) running to the place of union with Hari? (23)

In Jha (1954), p. 25.

Chapter 3

Emergence of Bengal Vaiṣṇavism

The Bengal Vaiṣṇava tradition was inspired by the figure of Caitanya in the 16th century AD and had at its center the worship of Kṛṣṇa in a mood of ecstatic devotion. Preceding Caitanya's birth, the religious landscape of Bengal was at a low ebb, Śākta cults were widely prevalent and the conditions of religious life were in a desperate state and in need of a reformation.¹ Although the Tantric sects were influential in Bengal, the legend of Rādhā and Kṛṣṇa was fast growing popular, with the stories of the Bhāgavata-Purāṇa having taken a foothold in Bengal probably in the 15th century AD.² Caitanya was born in Navadvīpa, Bengal in 1486 AD and it was the city of his birth, youth and early manhood.³ Navadvīpa was famous for being an intellectual center of Sanskrit learning, where the spirit of learning was academic and secular, rather than religious or devotional.⁴

Although Caitanya inspired the Bengal Vaiṣṇava tradition, he was not the originator of Vaiṣṇavism in Bengal and the Northeast of India in general, rather he himself was inspired by Vaiṣṇava texts by writers from the region who preceded him. These texts included the Gītagovinda of Jayadeva,

¹Cf. Kennedy (1925), p. 3f.

²Cf. Chakravarti (1977), p. 110.

³Kennedy (1925), p. 3f and Hardy (1974), p. 23f.

⁴Cf. Kennedy (1925), p. 3f.

as well as the vernacular lyrics of the poets Caṇḍīdāsa and Vidyāpati.⁵ These poets moulded the figure of Rādhā in Bengal and sang of the love between her and Kṛṣṇa, giving expression to the passion and emotion that would form the foundation for Bengal Vaiṣṇavism, of which Caitanya would become the most influential figure in the 16th century AD. The practice of religious devotion to Rādhā and Kṛṣṇa had thus existed for generations in Bengal, but Caitanya infused this worship with fervent passion and ecstatic expression through song and dance.

Moreover, the Tantric principle of the exaltation of the female principle lent itself exceedingly well for the Bengal Vaiṣṇava's unprecedented exaltation of Rādhā and the Tantric schools' emphasis on the religious sublimation of human sexual passion must also have been instrumental for the development of the Bengal Vaiṣṇava tradition, which was already full of erotic possibilities surrounding the figures of Rādhā and Kṛṣṇa.⁶ Although Caitanya, himself an ascetic, did not outright adopt the ideals or practices of the Tantric schools, the ideas of the schools still created an environment into which the Bengal Vaiṣṇava tradition entered and which most certainly influenced the erotic cast of their doctrine and practice.⁷ To distance themselves from the Tantric schools, however, the Bengal Vaiṣṇavas severely condemned their practices and insisted upon celibacy and conservatism for their followers.⁸ Nonetheless, the fusion of the Tantric exaltation of the feminine principle and the legend of the Bhāgavata-Purāṇa took place through the development of the Bengal Vaiṣṇava tradition in the 16th century AD, for it was then that Rādhā came to be theologically established by the Gosvāmīs as Kṛṣṇa's *śakti* and eternal consort, a development that could only have been possible for a tradition influenced to some degree by Tantric thought.⁹

Another stream of influence comes from the south of India, the source of the Bhāgavata-, Viṣṇu- and Brahmavaivarta-Purāṇas upon which the

⁵Cf. Dasgupta (1962), pp. xlff, Dimock (1963), p. 109 and Mukherji (1966), p. 172f.

⁶Cf. De (1961), p. 26f.

⁷Ibid.

⁸Cf. Chakravarti (1977), p. 126.

⁹Cf. Vaudeville (1984), p. 10f.

foundation of the Bengal Vaiṣṇava tradition rests. On his travels to South India, Caitanya brought back several texts, further strengthening the argument that the South Indian devotional movements did indeed influence Caitanya's thought and practice.¹⁰ Similarities with regard to the exaltation of the *gopīs* and, particularly Rādhā, also existed between the Bengal Vaiṣṇavas and the Nimbārkas, although the influence of the latter on the former is unlikely due to the traditions developing around the same time in the north and south.¹¹

Unlike the founders of other *sampradāyas*, Madhva, Nimbārka, Vallabha and Rāmānuja, for example, Caitanya did not produce a commentary on the Brahma-sūtras and neither did the Gosvāmīs.¹² Therefore the Bengal Vaiṣṇava tradition was not an altogether independent *sampradāya*, but it did have its own, distinct doctrine of *acintyabhedābheda* to describe the relation of the individual being to god.¹³ This philosophy was articulated by Jīva Gosvāmī, who saw himself in the lineage of Madhva and Rāmānuja, but was clear in distinguishing himself from his predecessors due to the difference in his doctrine for the Bengal Vaiṣṇava tradition.¹⁴ Caitanya himself, although born and educated in Navadvīpa, a center of Sanskrit learning, and therefore well-versed in Sanskrit, was neither a philosopher nor a theologian because his complete absorption in passionate devotion to Kṛṣṇa did not afford him the state of mind or time to theologize.¹⁵ He did not compose any works, theological or poetic, apart from eight instructional verses, known as the Śikṣāṣṭaka.¹⁶ Instead, he delegated the task of recovering and restoring the sites of Kṛṣṇa's legend in Vṛndāvana in their geographical places while also developing a formal theology and system of practice for the tradition to the Gosvāmīs, who eventually transformed Vṛndāvana from an overgrown forest to a site of pilgrimage.¹⁷ They also successfully formulated the doctrine and religious practice of the Bengal Vaiṣṇava tradition, as well

¹⁰Cf. Dimock (1963), p. 109.

¹¹Cf. Dimock (1966a), p. 41f.

¹²Cf. Hardy (1974), p. 23f.

¹³Ibid.

¹⁴Cf. Hawley (2015), pp. 199ff.

¹⁵Cf. Hardy (1974), p. 23f.

¹⁶Holdrege (2015), p. 26.

¹⁷Ibid.

as composing works of poetry and drama, all in the language of Sanskrit, situating the tradition amongst the existing Brahmanical traditions.

In his own worship of Kṛṣṇa, Caitanya embodied the emotions and experience of the forlorn Rādhā suffering in separation from Kṛṣṇa, whereby Rādhā came to play the central role in the tradition both as Kṛṣṇa's most excellent worshipper and therefore an exemplar for followers of the tradition, as well as the *śakti* and eternal consort of Kṛṣṇa, therefore worthy of worship herself. Rādhā played a central role in the theology, practice, poetry and literature of the tradition, which outlined her metaphysical relationship to Kṛṣṇa, her theological status within the tradition, as well as her essential role in the devotional practice of the tradition. For the latter, she was the exemplar for followers of the tradition in that she was emblematic of the mood in which to worship Kṛṣṇa best, namely in the mood of a lover, known as *mādhurya-bhāva*, wherein the intimacy to Kṛṣṇa is at its maximum and the satisfaction and pleasure Kṛṣṇa gets from this mode of worship is also at its greatest.¹⁸ Because Caitanya came to be considered as the incarnation of Kṛṣṇa himself but in the mode of worship of Rādhā, he embodied in him the essence of both Rādhā and Kṛṣṇa, both the enjoyer and enjoyed manifest in one person for the enjoyer to relish what it feels like to be the enjoyed.¹⁹

3.1 Caitanya

Although he was known as an excellent scholar of Sanskrit in Navadvīpa, Caitanya managed to provide Vaiṣṇavism in Bengal with its greatest impulse with next to no literary effort, with only eight verses directly attributed to him.²⁰ His out-sized impact stemmed from the power and charisma of his personality alone for his life itself was paradigmatic of devotion for Kṛṣṇa, emblematic of all those aspects of this worship that would be systematically formulated as theology and practice by the Gosvāmīs.²¹ So powerful was the impact of his personality that even while he was still alive, he came to

¹⁸Cf. Kinsley (1986), p. 88f.

¹⁹Cf. Dasgupta (1962), pp. xlff.

²⁰Cf. Kinsley (1979), p. 205.

²¹Ibid.

be looked upon as Kṛṣṇa himself in the form of his own worshipper in the mood of Rādhā, thus as both Rādhā and Kṛṣṇa in one body and thereby the very embodiment of the tradition's doctrine of *acintyābhedābheda*, incomprehensible simultaneous difference and non-difference.²² Rādhā's love for Kṛṣṇa completely pervaded Caitanya's devotion to the extent that even the mention of Kṛṣṇa triggered in him such intense emotional responses during which he behaved like Rādhā, and as this devotional experience increased in intensity, he became less and less identifiable as an ascetic and became more and more the madly in love Rādhā, the only channel through which his deepest feelings could be expressed, something his identity as an ascetic and his male sex were incapable of.²³ The mention of Kṛṣṇa was capable of catapulting Caitanya into the world of Kṛṣṇa such that he had no sense of gender boundaries, scriptural injunctions or societal rules.²⁴ His behaviour and the external expressions of his devotion, such as trembling, hair standing on end, shaking, were the conventions of poetry for describing a woman madly in love with her beloved, which exemplified the sublimation of aesthetics for the purposes of religious practice, a central tenet of the tradition as found in the works of the Gosvāmīs, particularly in Rūpa Gosvāmī's *Bhaktirasāmṛtasiṅdhau*.²⁵ Furthermore, it was this identification of Caitanya with Rādhā that had the most significant implication for the formulation of the practice of the tradition, whereby identifying with and embodying another was seen as an expression of religious devotion to Kṛṣṇa.²⁶

3.1.1 Birth and Early Life

Caitanya was born in Navadvīpa, Bengal in 1486 AD as Viśvaṁbhara Miśra.²⁷

²²Cf. Dimock (1966a), p. 43.

²³Cf. Kinsley (1979), p. 208.

²⁴Cf. Hawley (2015), p. 168.

²⁵Ibid.

²⁶This identification of a male worshipper with a female form in relation to Kṛṣṇa is the cornerstone of the practice set out by the Gosvāmīs and although they prescribe acting and imagination as a religious technique, in the case of Caitanya, it is evident that he did not consciously identify as a female as a technique, rather it happen spontaneously when he was overcome with the sentiment of Rādhā, cf. Kinsley (1979), pp. 208ff.

²⁷Chakravarti (1977), p. 113, Hawley (2015), p. 166 and Kinsley (1979), p. 205.

3.1.2 Initiation as *Sannyāsin*

Caitanya took initiation to become a *sannyāsin* in 1510 AD from an ascetic named Keśava Bhāratī, who most probably belonged to the Śaṅkara Advaita order of *sannyāsins*, and was given the new name Kṛṣṇa Caitanya.²⁸ Following his initiation as an ascetic, Caitanya left his widowed mother, Saci Devi, and his wife, Viṣṇupriya, in Navadvīpa and went to Puri in Orissa.²⁹

3.1.3 Travels across India

Caitanya used Puri as his base to travel from, but was willing to set limits on his travel for the sake of his mother, for whom he agreed to be based in Puri and for her to see him once a year during the Rathayātrā pilgrimage.³⁰ Caitanya travelled extensively in the Deccan and North India and was influenced by his participation in some of the greatest cosmopolitan centres of India during that time, particularly the religious centres of Gaya, Prayāg (present-day Allahabad), Banāras and Puri and the intellectual centres of Navadvīpa, Rajamandri and Śrīraṅgam.³¹ During his travels in the south of India, he discovered two Vaiṣṇava works, namely the Kṛṣṇakarṇāmṛta and the Brahmā Saṃhitā, both of which he had copies made and brought back to Bengal with him.³² In 1513 AD, Caitanya left for Vṛndāvana and on his way back to Bengal, he met the brothers who could come to be known as Rūpa and Sanātana Gosvāmī in Prayāg and urged them to go to Vṛndāvana to reclaim the sites there associated with Kṛṣṇa and to make Vṛndāvana a religious and academic center by producing the literature for the Bengal Vaiṣṇava tradition.³³

3.1.4 Influences

Caitanya avidly read texts about the stories of Rādhā and Kṛṣṇa in the Sanskrit poetic work of Jayadeva, the Gītagovinda, as well as in the vernacular poetry of Caṇḍīdāsa and Vidyāpati. These texts likely influenced the

²⁸Dimock (1966a), p. 41f, Hardy (1974), p. 23f and Hawley (2015), pp. 166ff.

²⁹Cf. Chakravarti (1977), p. 113.

³⁰Cf. Hawley (2015), pp. 166ff.

³¹Ibid.

³²Cf. Kennedy (1925), pp. 38ff and Mukherji (1966), p. 168.

³³Cf. Hawley (2015), pp. 166ff and Mukherji (1966), p. 169.

passionate devotion that Caitanya developed for Kṛṣṇa and especially his adoption of the mood of Rādhā as vividly described in these works. In terms of influence from his travels in South India, his discovery of the two texts Kṛṣṇakarnāmrta and Brahmā Saṃhitā and their handling of the theme of passionate, religious love probably served to deepen Caitanya's religious experience, as well as providing the foundational theology for it.³⁴ While the poetry of the Bengali poets provided Caitanya with the passionate religious experience of worshipping Kṛṣṇa in the mood of Rādhā, the South Indian texts provided him with the theology to describe his experience, with both influences playing key roles in the development of the practice and doctrine of the Bengal Vaiṣṇava tradition inspired by Caitanya.³⁵

In terms of influential figures and schools, of the five Vaiṣṇava *sampradāyas*, namely Madhva, Śrīvaiṣṇava, Viṣṇusvāmi, Nimbārka and Vallabha, the Madhva *sampradāya* founded in the early 13th century AD was the first Vaiṣṇava *sampradāya* to be based on the Vṛndāvana legend of Kṛṣṇa as described by the Bhāgavata-Purāṇa, which also meant that Rādhā had no position in the tradition since she is not mentioned by the Bhāgavata-Purāṇa text.³⁶ This tradition was particularly popular in South India and was the most influential of the other Vaiṣṇava *sampradāyas* in Bengal before the appearance of Caitanya.³⁷ Although followers of the Madhva tradition initially played an influential role in Caitanya's religious life, the influence was not great enough for Caitanya himself to become a Madhva, founding instead a tradition himself viz., the Gosvāmīs.³⁸ It was not until the 18th century AD that an official relationship between the Madhvas and Bengal Vaiṣṇavas was established by Bengal Vaiṣṇava theologian Baladeva Vidyābhūṣaṇa.³⁹ The Viṣṇusvāmīs and Nimbārkas must also have influenced the theology of the Bengal Vaiṣṇavas for they were also based on the Vṛndāvana

³⁴Cf. Mukherji (1966), p. 168.

³⁵Cf. Kennedy (1925), pp. 38ff.

³⁶The Bengal Vaiṣṇavas also based their doctrine in the Bhāgavata-Purāṇa but they exalted Rādhā to Kṛṣṇa's consort, emphasizing the Rasapañcadhyāya section of the Bhāgavata-Purāṇa, which was denounced by the Madhvas, cf. Mukherji (1966), p. 170f.

³⁷Cf. Mukherji (1966), p. 170f.

³⁸Cf. Kennedy (1925), p. 88.

³⁹Cf. Dimock (1966a), p. 41f; for a further discussion on this development in the tradition in the 18th century AD, see Section 7.2.

legend of Kṛṣṇa, with the Viṣṇusvāmis even exalting Rādhā to the eternal consort of Kṛṣṇa.⁴⁰

3.1.5 Later Life and Death

After having toured the south, west and north of India extensively for several years, Caitanya finally settled permanently in Puri in 1515 AD at the age of 30.⁴¹ This time in Puri was characterized by his increasingly strenuous religious ecstasies and was annually visited by his followers from Bengal.⁴² The prolonged strain of his religious experiences on his mind and body caused his health to fail and he died in Puri in July 1533 AD.⁴³

3.2 The Gosvāmīs

Although learned in Sanskrit, Caitanya was too absorbed in his religious experiences to be a theologian, but aware of the potential power of the tradition that was growing around him, he deputed men who were learned scholars of Sanskrit to settle in Vṛndāvana and establish there the theological center of the tradition.⁴⁴ These men came to be known as the “six Gosvāmīs” and consisted of the brothers Rūpa and Sanātana, their nephew Jīva, as well as Raghunātha Bhaṭṭa, Gopāla Bhaṭṭa and Raghunātha Dāsa. The Gosvāmīs played the pivotal role of formulating the theology and practice of the Bengal Vaiṣṇava tradition inspired by Caitanya, although they completely refrained from mentioning him formally in their theological treatises, and only rarely did he appear in their devotional works.⁴⁵ Caitanya’s adoption of the mood of Rādhā in his worship of Kṛṣṇa and his true identity as being an amalgamation of both Kṛṣṇa and Rādhā was completely ignored by the Gosvāmīs as well, two aspects that played a significant role for the Bengal arm of the tradition.⁴⁶ Moreover, the Gosvāmīs were learned in the Śāstras and based their formulations upon those texts, with the Bhāgavata-

⁴⁰Cf. Kennedy (1925), p. 88.

⁴¹Mukherji (1966), p. 169.

⁴²Ibid.

⁴³Hardy (1974), p. 23f and Mukherji (1966), p. 169.

⁴⁴Cf. Dimock (1963), p. 110.

⁴⁵Ibid.

⁴⁶Ibid.

Purāṇa playing the most important role, using which they sought to establish that Kṛṣṇa is the supreme lord himself and not merely another incarnation of Viṣṇu.⁴⁷

The Gosvāmīs were all ascetics and Caitanya's contemporaries, apart from Jīva, and they remained in Vṛndāvana from the time they were sent to there by Caitanya until their death.⁴⁸ In creating the philosophical, theological and literary system for the Bengal Vaiṣṇava tradition, the Gosvāmīs emulated the South Indian Vaiṣṇavas that preceded them and in addition, they also composed a Vaiṣṇava version of poetics, grammar and aesthetics.⁴⁹ As a result of the Gosvāmīs composing their works exclusively in Sanskrit, the tradition particularly gained popularity in urban, intellectual city centres such as Navadvīpa, Puri, Banāras and Vṛndāvana.⁵⁰

Although ascetics and therefore celibates themselves, they spent their lives trying to theologically justify the erotic relationship between Rādhā and Kṛṣṇa, themselves even composing literary works based in erotics.⁵¹ The practice they formulated emphasized the meditation and contemplation of the erotic relationship between Rādhā and Kṛṣṇa, revealing a paradoxical duality in the lives and works of the Gosvāmīs, between their celibate lives and the erotic literature that they composed.

3.2.1 Rūpa and Sanātana Gosvāmī

Prior to meeting Caitanya, the brothers Rūpa (1470-1557 AD) and Sanātana (1465-1555 AD) were brilliant men who were high bureaucrats in the court of Sultan Ala-ud-din Hussain Shah (1494-1519 AD), the Muslim ruler of Bengal at the time, in Gauḍa, the capital.⁵² Although they lived there like Muslim grandees, they were devout Vaiṣṇavas, descendants of a lineage of Karṇāṭaka Brahmins who had left South India to settle in Bengal, and had received an education in classical Sanskrit.⁵³ Rūpa and Sanātana

⁴⁷Ibid.

⁴⁸Cf. Chakravarti (1977), p. 115.

⁴⁹Ibid.

⁵⁰Ibid.

⁵¹Ibid., p. 129.

⁵²Chakravarti (1977), p. 113, Dimock (1966a), p. 43f and Holdrege (2015), pp. 26ff.

⁵³Cf. Chakravarti (1977), p. 113 and Holdrege (2015), p. 27f.

met Caitanya in 1514 AD in Ramakeli Village in Prayāg (Allahabad), then a noted centre of Sanskrit learning, and having been persuaded by Caitanya to settle in Vṛndāvana, Rūpa permanently settled there in 1516 AD, followed by his brother Sanātana in 1517 AD.⁵⁴ Rūpa's most important contributions to the literature of the tradition were his works on religious aesthetics and theology, as well as numerous dramatic works and devotional poetry.⁵⁵ Sanātana's literary contributions were not as numerous, but significant nonetheless, with a detailed work describing the various modes of worship prescribed by the tradition, as well as a commentary on a section of the Bhāgavata-Purāṇa.⁵⁶

3.2.2 Jīva Gosvāmī

Jīva (1516-1608 AD) was Rūpa and Sanātana's nephew, the son of their younger brother Anupama (also known as Vallabha) and therefore much younger than the other Gosvāmīs, such that there is no record of him ever having met Caitanya, although he did eventually meet his right-hand man, Nityānanda, following Caitanya's death in 1533 AD.⁵⁷ Jīva joined his uncles in Vṛndāvana in 1541 AD and eventually succeeded them as the theological and institutional authority of the Bengal Vaiṣṇava tradition in Vṛndāvana, becoming its chief theological interpreter.⁵⁸ He was the most prolific of the six Gosvāmīs, having composed over 25 works, among them original works, as well as influential commentaries, including on the works of his uncles, pertaining to theology, poetry and grammar.⁵⁹ His most significant contribution is the first systematic exposition of the theology of the tradition, comprising of six Sandarbhas.⁶⁰

⁵⁴Ibid.

⁵⁵Ibid.

⁵⁶Ibid.; for a more detailed explanation of the genres and titles of a selection of the Gosvāmīs' works, see Chapter 5.

⁵⁷Dimock (1963), p. 111.

⁵⁸Chakravarti (1977), p. 113, Dimock (1966a), p. 43f and Holdrege (2015), p. 27f.

⁵⁹Cf. Holdrege (2015), p. 27f.

⁶⁰Ibid.

3.2.3 Raghunātha Dāsa Gosvāmī

Raghunātha Dāsa (1494-1584 AD) was the son of a wealthy landowner in Bengal.⁶¹ He was an intimate associate of Caitanya in Puri and stayed with him there until his death in 1533 AD, following which he departed for Vṛndāvana to assist Rūpa and Sanātana in their efforts.⁶² In terms of his literary contributions to the tradition, he primarily composed devotional poetry and dramatic works.⁶³

3.2.4 Raghunātha Bhaṭṭa Gosvāmī

Raghunātha Bhaṭṭa (1505-1579 AD) was a Brahmin and the son of Tapanā Mīśra, with whom Caitanya stayed while visiting Banāras.⁶⁴ Raghunātha Bhaṭṭa stayed with Caitanya in Puri for two eight-month periods, after which Caitanya instructed him to leave for Vṛndāvana and join the efforts of Rūpa and Sanātana.⁶⁵ He did not leave behind any literary works but was well-versed in the Bhāgavata-Purāṇa and especially known for his recitation thereof.⁶⁶

3.2.5 Gopāla Bhaṭṭa Gosvāmī

Gopāla Bhaṭṭa (ca. 1501-1586 AD) was the only one of the six Gosvāmīs to have been born and raised in South India as the son of a Śrīvaiṣṇava priest at the Śrīraṅgam temple.⁶⁷ On his tour of South India, Caitanya stayed with Gopāla Bhaṭṭa's family for four months and having been impressed with the devotional capacities of the young Gopāla Bhaṭṭa, Caitanya instructed him to go and assist Rūpa and Sanātana in Vṛndāvana.⁶⁸ His most important literary contribution to the tradition was the Haribhaktavilāsa, an extensive compilation of Vaiṣṇava rituals.⁶⁹

⁶¹Ibid.

⁶²Dimock (1963), p. 111 and Holdrege (2015), p. 27f.

⁶³Cf. Holdrege (2015), p. 27f.

⁶⁴Holdrege (2015), p. 27f.

⁶⁵Ibid.

⁶⁶Ibid.

⁶⁷Holdrege (2015), p. 27f.

⁶⁸Dimock (1963), p. 111 and Holdrege (2015), p. 27f.

⁶⁹Cf. Holdrege (2015), p. 27f.

Chapter 4

Theology of Bengal Vaiṣṇavism

The Bengal Vaiṣṇava theology rejected both the dualism of Sāṃkhya and Pātañjala-yoga and the monism of Advaita Vedānta, developing its theology instead on the basis of the Bhāgavata-Purāṇa.¹ Their doctrine was based on the concept of *acintyabhedābheda*, inconceivable difference and non-difference, which they used to describe the relationship between the three aspects of god, namely between god and his three powers, between god and the individual souls and between god and matter.²

In terms of the role and theology of the figures of Rādhā and Kṛṣṇa, the tradition theologizes that absolute reality has divided itself from the very beginning into two counterparts for the purpose of self-realization, namely and the enjoyer and the enjoyed, for our purposes, as Kṛṣṇa and Rādhā, respectively.³ Rādhā and Kṛṣṇa are thus one entity in their true form, as *śakti* and *śaktimat*, but are divided into two inconceivably similar, yet different forms in order for Kṛṣṇa to enjoy his own sweetness through Rādhā.⁴ Their love episodes as depicted in the Bhāgavata-Purāṇa take place both historically in the Vṛndāvana on Earth, as well as eternally in the eternal Vṛndāvana, making any single episode on Earth a snapshot of eternity.⁵ Therefore, Rādhā and Kṛṣṇa are not merely abstract concepts,

¹Cf. Hardy (1974), p. 25 and Holdrege (2015), p. 15.

²Cf. Holdrege (2015), p. 15 and Sheth (2001), p. 184.

³Cf. Dasgupta (1962), p. 126f.

⁴Cf. Dimock (1966b), p. 138f.

⁵Ibid.

nor are they just historical figures, they are eternal in their concrete divine forms, with their historical figures simply being temporal manifestations of their eternal forms.⁶

An essential aspect of the theology of the Bengal Vaiṣṇava tradition is their metaphysical justification for the erotic treatment of the relationship between Rādhā and Kṛṣṇa. In the physical, human world, sexual pleasure is considered the highest form of sensual pleasure, therefore it is only natural for the Bengal Vaiṣṇavas to concede that Kṛṣṇa enjoys pleasure of the same character in his relationship with Rādhā, thereby sublimating human sexual pleasure to the most supreme sensual pleasure of god himself.⁷

4.1 Kṛṣṇa

For the Bengal Vaiṣṇavas, Kṛṣṇa is regarded as god, the absolute reality and the supreme being.⁸ He has three aspects, namely *bhagavat*, *paramātmā* and *brahman*, each with a descending degree of manifestation of qualities.⁹ The *bhagavat* aspect, in which all qualities are fully manifest, has three powers, or *śaktis*, namely *svarūpa-śakti*, the power of his own nature, *jīva-śakti*, the power by which individual souls are produced, and *māyā-śakti*, the power through which the material world is produced.¹⁰ Furthermore, the *svarūpa-śakti* has three attributes, namely *sat*, the attribute of existence, *cit*, the attribute of consciousness, and *ānanda*, the attribute of bliss.¹¹ The eternal realm, and especially the eternal Vṛndāvana, are a manifestation of the *svarūpa-śakti*, as are the attendants and companions that live with Kṛṣṇa in that realm, including Rādhā and the *gopīs*.¹² Kṛṣṇa and all his attendants and companions possess visually tangible forms that are made up of *śuddha-sattva*, pure matter, distinct from *prakṛti*, which is the imperfect matter of which earthly bodies are composed.¹³ Moreover, Kṛṣṇa's *hlādinī*-

⁶Cf. Dasgupta (1962), p. 126f.

⁷Cf. De (1961), p. 379.

⁸Cf. Sheth (2001), p. 183f.

⁹Ibid.

¹⁰Cf. Dasgupta (1962), p. 123f.

¹¹Ibid.

¹²Cf. Sheth (2001), p. 183f.

¹³Ibid.

śakti, which is the power of his *svarūpa-śakti*'s attribute of *ānanda*, plays a seminal role in the theology of Rādhā and the *gopīs* and their relationship to Kṛṣṇa.

4.1.1 *Hlādinī-śakti*

The *hlādinī-śakti* of Kṛṣṇa is his power of *ānanda*, which by nature gives bliss to Kṛṣṇa.¹⁴ Although Kṛṣṇa is aware of his beauty and sweetness, he cannot enjoy it unless there exist entities separate from him, but still of him, in whom love for him can be objectified for him to experience.¹⁵ He as *śaktimat*, container of *śaktis*, produces these entities as projections of his *hlādinī-śakti* and these entities are none other than Rādhā and the *gopīs*, through whom he engages in loving himself and relishing the experience of it.¹⁶ These *śaktis* are represented according to human relationships as his consorts, of whom Rādhā is the most superior and therefore the highest embodiment of his *hlādinī-śakti*.¹⁷

4.2 Rādhā

The theological foundation for the worship of Rādhā was laid by Jīva Gosvāmī, conceiving of Rādhā as the personification of Kṛṣṇa's *hlādinī-śakti*, by means of whom Kṛṣṇa is able to relish his own love. Rādhā is also the personification of the eternal lover to Kṛṣṇa's status as the eternal beloved, making her far superior to all other *gopīs* and the epitome of love for Kṛṣṇa.¹⁸ Similarly, Rādhā represents the separated manifestation of the eternally enjoyed aspect of Kṛṣṇa, wherein he is the eternal enjoyer, relishing in the experience of how it feels to enjoy himself through Rādhā.¹⁹ Kṛṣṇa's *hlādinī-śakti* is understood as the most refined essence of Kṛṣṇa and because this *śakti* is personified by Rādhā, it makes her the most intrinsic and intimate part of him, inconceivably similar yet different.²⁰

¹⁴Cf. Dimock (1963), p. 115.

¹⁵Ibid.

¹⁶Cf. De (1961), p. 280f.

¹⁷Ibid.

¹⁸Cf. Chakravarti (1977). p. 124f.

¹⁹Cf. Dasgupta (1962), p. 123f.

²⁰Cf. De (1961), p. 348f.

If Rādhā and Kṛṣṇa are essentially one and the same, then Rādhā herself is also worthy of worship, just as Kṛṣṇa is. This means that not only is Rādhā the most exemplary worshipper of Kṛṣṇa, who love and devotion for him is to be emulated by the followers of the Bengal Vaiṣṇava tradition, but she is his *śakti*, his divine consort and therefore a deity in her own right and worthy of worship. As one can see in the dramas and poetry of the Gosvāmīs, Rādhā has been exalted to the position of an object of devotion herself, not only by worshippers, but even by Kṛṣṇa himself.²¹ This is evident from the episodes that describe Rādhā's total preoccupation with Kṛṣṇa, seeing him everywhere, but also Kṛṣṇa's entrancement with her, seeing her everywhere.²² Similarly, just as Rādhā makes gestures of worship to Kṛṣṇa, he also makes such gesture of worship to her, indicating to the reader that if Rādhā is worthy of Kṛṣṇa's reverence, she must be worthy of the worshipper's reverence and devotion as well. Even other figures in the dramas and poetry are shown as reverential to Rādhā, especially the figures of Rādhā's friends Lalitā and Viśākha, who pamper and admire her and who can even feel what Rādhā is feeling in her emotions towards Kṛṣṇa without interacting directly with Kṛṣṇa himself.²³

Moreover, although metaphysically Rādhā is considered one with Kṛṣṇa and therefore worthy of the same devotion as him, in one important respect she could even be considered superior to him. Her exclusive devotion to Kṛṣṇa is unique in Vṛndāvana but it is said to even surpass Kṛṣṇa's love for her, such that in Rūpa Gosvāmī's dramas, Kṛṣṇa himself pays homage to Rādhā's love, for it not only exceeds his but wholly captivates him, who is the invincible lord to whom the whole universe is subject.²⁴ It is this love of Rādhā for Kṛṣṇa that makes her the object of devotion for other figures in Vṛndāvana, exemplifying the worship that she warrants from followers of

²¹Cf. Kinsley (1986), p. 89f.

²²Ibid.

²³Cf. Hawley (1998), pp. 115ff and Kinsley (1986), p. 90f; this special characteristic of Rādhā's friends being able to experience what she experiences while engaged in play with Kṛṣṇa or in separation from him will come to play a seminal role when considering the maidservants of Rādhā who vicariously participate in the emotions and even physical experience of Rādhā in her sexual union with Kṛṣṇa. For more, see Section 8.2.

²⁴Cf. Hawley (1998), p. 122f.

the tradition, being the only figure who can offer them access to Kṛṣṇa.²⁵ Thus, Rādhā, as the embodiment of love for Kṛṣṇa, is the means to the highest religious realization because unlike Rādhā, Kṛṣṇa's love for Rādhā is never exclusive, leading Rūpa Gosvāmī to accord the highest praise to Rādhā's exclusive love, for if exclusivity in love is the ultimate expression of it, then Rādhā can have no rival, not even Kṛṣṇa himself.²⁶

4.3 *Gopīs*

The *gopīs*, like Rādhā, are manifestations of Kṛṣṇa's *hlādinī-śakti*, by means of whom he relishes his own beauty and sweetness. In the Vaiṣṇava literature, the *gopīs* are described as low-caste, uneducated peasant women who are not renowned for their religious discipline or their ethical virtues, but they are the exemplary figures of devotion to Kṛṣṇa precisely because they turn their back on societal rules and responsibilities to go to Kṛṣṇa when he calls, forsaking even their honour to be with him.²⁷ The *gopīs* are married women but none are able to resist the charms of Kṛṣṇa, who drives them mad with passion, compelling them to abandon their household duties and their honour to secretly meet and sexually unite with him in the thick of the forest.²⁸ The Bhāgavata-Purāṇa already delineated the true nature of devotion as that which causes tears, loss of control and frenzy, devotion that is embodied by the *gopīs*, making them the exemplary figures for followers of the tradition to emulate. In the Bengal Vaiṣṇava tradition, the *gopīs* embody the *mādhurya-bhāva*, the highest mode of worship towards Kṛṣṇa, illustrating the fact that devotion to Kṛṣṇa is superior to any scriptural injunction and can be practiced beyond societal expectations, as the *gopīs* do, implying that when one's love for Kṛṣṇa reaches a certain point, Vedic and Śāstric injunctions are no longer relevant or conducive to religious realization.²⁹

²⁵Ibid.

²⁶Ibid.

²⁷Cf. Kinsley (1979), p. 198f.

²⁸Cf. Kinsley (1986), p. 84.

²⁹Cf. Kinsley (1979), p. 198f.

4.4 *Parakīya* vs *Svakīya*

In the Bhāgavata-Purāṇa, the *gopīs* are referred to as wives of others when they fall in love with Kṛṣṇa, a fact of the legend of Kṛṣṇa and the *gopīs* that would continue to cause contention well into the 18th century AD.³⁰ Theologians tried to justify this fact in several ways, from stating that the *gopīs* had never consummated their marriages to arguing that Kṛṣṇa used his powers to create replicas of the *gopīs* in situations where intimacy with their husbands was unavoidable.³¹ Poets, however, were not bothered by the moral dilemma created by this situation and continued to treat the *gopīs*, and later Rādhā as well, as wives of others but in love with Kṛṣṇa. Even as early as in the poetry of the Ālvārs, particularly of Nammālvār and Āṇṭāl, although too young to be married, the girl in love with Kṛṣṇa is described as going against societal restrictions to meet him.³² This status of the *gopīs* and Rādhā in relation to Kṛṣṇa is known as *parakīya*, meaning belonging to another, and the argument was that if a woman is *parakīya*, there is far greater tension due to the separation and intensity of emotion this entails and in such a relationship, nothing is certain and any separation may be the final one.³³ The love that results due to this uncertainty and tension is characterized as selfless, for a *parakīya* woman has everything to lose by giving herself to her lover for the sole purpose of his satisfaction. Therefore, the *gopīs*' love for Kṛṣṇa is more pure, selfless and solely for the purpose

³⁰Cf. Dimock and Levertov (1967), p. 77.

³¹Ibid.

³²Example of this from Nammālvār's Tiruvāymoli, as in Prof. Eva Wilden's yet unpublished edition and translation (2022):

nāṇa+ karum kuḷal tōlimīrkāl, aṇṇaiyarkāl, ayal cēriyīrkāl,
nāṇ i+ taṇi neṇcam kākka māṭṭēṇ. eṇ vacam aṇṇ' it' irā+ pakal pōy
tēṇ moytta pūm polil taṇ paṇai cūḷ teṇ tiruppēraiyl vīrrirunta
vāṇa+ pirāṇ maṇi vaṇṇaṇ kaṇṇaṇ cem kaṇi vāyiṇ tirattatuvē. (7.3.2)

O friends with fragrant black locks, o mothers, o people of the neighbouring quarter, I cannot guard this solitary heart. It is not under my authority, going night [and] day it is on the way to the red fruit-mouth of Kaṇṇaṇ, the one with sapphire colour, the celestial lord who sits in distinction in southern Tiruppērai surrounded by cool palmyra trees in flower groves swarmed by bees.

³³Cf. Dimock (1966b), p. 17f.

of bringing satisfaction to their beloved, making it the ideal of love that worshippers of Kṛṣṇa should aspire to. The worshipper aspiring to follow in the *gopīs*' footsteps must devote his whole being and mind to Kṛṣṇa and like the *gopīs*, pay no attention to scriptural injunctions or laws, or indeed to morality, for the relationship between the worshipper and Kṛṣṇa should be as spontaneous, passionate and selfless as between the *gopīs* and Kṛṣṇa.

The relationship between Rādhā and Kṛṣṇa has always been expressed by the Vaiṣṇavas through analogies of human love, and of the varieties and multitudes of human love, it has been determined that to express the divine love that exists between Rādhā and Kṛṣṇa, the analogy of the most intense, passionate and romantic love that exists between a man and woman only for love's sake is most apt.³⁴ The love found in a marriage cannot be the highest ideal of love because it is subject to social convention and legal obligation, robbing it of its passion entirely and rendering it commonplace.³⁵ The highest ideal of love exists between a man and a woman who defy society and transgress its rules and love each other for love's sake and not out of any compulsion, making this the best human analogy for the passionate, divine love of Rādhā and Kṛṣṇa and the reason why Rādhā is never depicted as married to Kṛṣṇa.³⁶ Furthermore, the Vaiṣṇava theologians argue that whereas *svakīya* (married) love is characterized by *kāma*, lust for self-satisfaction, *parakīya* love is characterized by *prema*, selfless love for the beloved, and *prema* is what Kṛṣṇa desires, making it the most appropriate analogy for divine love.³⁷ Another important aspect of *parakīya* love is *viraha*, love in separation, which makes union even more intense, and because separation is always imminent in a *parakīya* relationship, the experience of union is far more passionate in anticipation of it.³⁸

This analogy of illicit love to characterize Rādhā and Kṛṣṇa's relationship stands in direct contradiction to perhaps the most cherished ideal of Hindu society over the ages, namely the chastity of the Hindu woman

³⁴Cf. Dasgupta (1962), p. 124f.

³⁵Ibid.

³⁶Ibid.

³⁷Cf. Kinsley (1986), p. 89f.

³⁸Cf. Dimock (1966b), p. 17f.

and that a model is chosen to represent Rādhā's love for Kṛṣṇa wherein Rādhā is a woman that would otherwise be abhorred, requires significant theological justification.³⁹ The first such argument is based in Sanskrit poetic theory, whereby Jīva Gosvāmī argues that because a *parakīya* heroine can never be accepted as playing a primary role in a drama or poem, the *gopīs* and Rādhā cannot literally be *parakīya* to Kṛṣṇa, also because they had never consummated their marriages and therefore do not actually “belong to another,” and since they are identical with Kṛṣṇa as his own *śaktis*, in reality, they are *svakīya* to him.⁴⁰ Jīva Gosvāmī therefore did not directly accept that the *gopīs* and Rādhā are *parakīya* as this notion is mundanely understood, rather arguing for their status as truly *svakīya* but *parakīya* for the sole purpose of representing their selfless love for Kṛṣṇa that was beyond obligations and expectations. Ultimately, the Bengal Vaiṣṇavas did accept the *parakīya* interpretation by stating that because Kṛṣṇa and the *gopīs*, including Rādhā, are divine figures and Kṛṣṇa is no ordinary beloved, their love is beyond earthly standards of morality.⁴¹ The theological argument was that because Rādhā is the manifestation of Kṛṣṇa's *hlādinī-śakti* and is his eternal consort, ultimately she is an aspect of him, meaning that she cannot literally be *parakīya* to him, but because from a devotional perspective, Rādhā's love would lose its intensity and passion if she were considered married to Kṛṣṇa, the tradition ultimately embraced her *parakīya* status.⁴²

4.5 Jīva

Although the *jīva* is part of the *bhagavat* and the *jīva* shares the qualities of the *bhagavat*, it is only to a minute degree, making the distinction between them one of quantity and the similarity one of qualities.⁴³ This simultaneous difference and nondifference (*bhedābheda*) is incomprehensible (*acintya*), the doctrine of the tradition expressing itself also in the metaphysical relationship between the *jīva* and Kṛṣṇa.⁴⁴ Even upon full spiritual realization

³⁹Cf. Kennedy (1925), p. 108f.

⁴⁰Cf. Dimock (1966a), pp. 55ff.

⁴¹See Section 7.2 for a detailed discussion of this later development within the tradition.

⁴²Cf. Kinsley (1986), p. 91f.

⁴³Cf. Dimock (1966a), p. 48.

⁴⁴Ibid.

and release from the cycle of *saṃsāra*, the *jīva* eternally remains in the proximity of the *bhagavat* in an attitude of worship, never merging into or becoming the same as the *bhagavat*.⁴⁵

The goal of spiritual realization is for the *jīva* to awaken to its true, unique form, namely its *svarūpa*, as an *aṃsa* (part) of the *bhagavat* and to acquire an eternal, nonmaterial body, *siddha-rūpa*, through religious practice by means of which it can eternally worship Kṛṣṇa.⁴⁶ Thus the highest state of realization is an eternal relationship between the *jīva* and Kṛṣṇa, each of whom possess a separate, distinct form that is both eternal and nonmaterial, but made up of the same qualities of *sat*, *cit* and *ānanda*.⁴⁷

4.6 Caitanya

According to the Bengal Vaiṣṇavas, the mystery of the divine love of Rādhā and Kṛṣṇa was a sealed secret until Kṛṣṇa incarnated himself as Caitanya, in whom the two aspects of the enjoyer and the enjoyed, or Rādhā and Kṛṣṇa, became unified.⁴⁸ The divinity of Caitanya was therefore emphasized as the single manifestation of the dual reality of lover and beloved, whereby his ultimate nature was that of Kṛṣṇa, but with the disposition and mood of Rādhā.⁴⁹ In this mood of Rādhā, known as *rādhā-bhāva*, his religious attitude was that of Rādhā's towards Kṛṣṇa because Kṛṣṇa desired the ultimate experience of being Rādhā and feeling the depth of her emotions in both separation from and union with him.⁵⁰ In acting out his religious attitude in *rādhā-bhāva*, Caitanya exemplified the devotional behaviour that was expected of followers of the tradition, most significantly his deep sorrow and longing in separation from Kṛṣṇa, characterized by tears, horripilation and frenzy, symptoms of emotional disturbance that were otherwise found in Indian eroticism.⁵¹

⁴⁵Ibid.

⁴⁶Cf. Holdrege (2015), p. 15.

⁴⁷Ibid.

⁴⁸Cf. Dasgupta (1962), p. 125.

⁴⁹Ibid.

⁵⁰Cf. Dasgupta (1962), p. 125 and O'Flaherty (1980), p. 298f.

⁵¹Cf. Hardy (1974), p. 25.

Chapter 5

Texts of the Tradition

The six Gosvāmīs produced amongst them over 200 works of Sanskrit, electing to use Sanskrit instead of a vernacular language in order to ensure that the literature and teachings of the tradition were congruent with the orthodox Brahmanical religious tradition of India.¹ Their corpus of Sanskrit works included theological treatises, as well as poetic and dramatic works dealing with the most intimate erotic play of Rādhā and Kṛṣṇa. The poetic and dramatic works, in particular, describe a series of erotic scenarios with a clear intent of enjoyment, the scriptural and metaphysical justification for which is provided in the theological works.

5.1 Theological

Among the theological works of the Gosvāmīs, the works of Rūpa and Jīva Gosvāmī contributed most significantly to the development of the theology of Bengal Vaiṣṇavism. Rūpa Gosvāmī's most seminal contribution is the *Bhaktirasāmṛtasindhu*, the primary work of the tradition on the theme of Vaiṣṇava *rasa-śāstra*, whereby Rūpa transforms the theory of *rasa*, the aesthetic enjoyment of poetic and dramatic works, as used in conventional Sanskrit poetry, into a process of devotional practice and worship of Kṛṣṇa.² He provides an elaborate exposition on the sublimation of human love into the devotional sentiment of *mādhurya-rasa*, the mode of erotic love that

¹Cf. Dimock (1966a), p. 77f.

²Cf. De (1961), p. 166; for an edition and translation of the work, see Haberman (2003).

characterizes Rādhā's and the *gopīs*' relationship with Kṛṣṇa.³ His second most seminal contribution is the counterpart to the Bhaktirasāmṛtasindhu, namely the Ujjvalanīlamanī, which deals exclusively with *mādhurya-rasa*, the equivalent of which is *śṛṅgāra-rasa* in secular Sanskrit poetry and aesthetics.⁴ *Mādhurya-rasa* is elaborated from the perspectives of both Rādhā and Kṛṣṇa, with each type of sentiment and situation that can arise described against the background of devotional worship.⁵

Jīva Gosvāmī's most significant contribution to the theological works of the tradition is the Bhāgavatasandarbhā, which comprises six Sandarbhas in total, namely Tattvasandarbhā, Bhāgavatasandarbhā, Paramātmāsandarbhā, Kṛṣṇasandarbhā, Bhaktisandarbhā and Prītisandarbhā, thereby formulating the most systematic theological foundation of the tradition.⁶

5.2 Poetic

The poetic works of the Gosvāmīs gave expression to a form of devotional practice that was emotional and based on the sublimation of human sexual passion into a form of passionate religious devotion. This type of religious poetry was novel in that until then, Sanskrit religious poetry had been characterized by restrained speculation, with the poetry of the Gosvāmīs much closer to secular erotic poetry.⁷ This development enlivened religious experience and practice by exalting one of the most powerful human impulses, namely sexual passion, to the means of religious realization by asserting the power of human emotion against the intellectuality of the type religious practice that had preceded it.⁸ Another significant aspect of the Bengal Vaiṣṇava poetry tradition was that it was used to both express and evoke the process of visualization of the activities in the eternal Vṛndāvana, making it the means to participation in the activities for the poet himself, but also for the readers, who imagine themselves in the role expressed by the

³Ibid.

⁴Cf. Chakravarti (1977), p. 124f; for an edition and translation, see Dvivedi and Pan-shikar (1985).

⁵Ibid.

⁶Cf. Holdrege (2015), p. 27f.

⁷Cf. De (1961), p. 594f.

⁸Ibid.

poet.⁹ This has a significant implication for the interpretation of the poetic works of the Gosvāmīs, whereby although they did not directly instruct following the practice that found ample expression in their poetry, their poetry could be argued to have been penultimately instructional in that it expressed their own personal religious longing.

5.2.1 The *Stotra* Genre

The *stotra* genre of poetry particularly experienced a new lease of life through the works of the tradition. The *stotras* of the Gosvāmīs transformed the reflective character of *stotras* to works with an erotic sensibility, with a markedly passionate and sensuous expression.¹⁰ Traditional *stotras* were poems of praise arising from speculative thought, whereas the Gosvāmīs composed their *stotras* by aligning devotion with the erotic and expressing devotional longing in the language of human sexual passion.¹¹ The *stotras* of the Gosvāmīs are relatively short in length and are characterized by vivid imagery, passionate romance and a mood of sensual love. Of particular relevance for the purposes of this work are the anthologies containing the *stotras* of Rūpa Gosvāmī and Raghunātha Dāsa Gosvāmī, the *Stavamālā* and the *Stavāvali*, respectively.

The *stotras* of Rūpa Gosvāmī describe the erotic play of Rādhā and Kṛṣṇa in Vṛndāvana and his fervent longing to serve them in these intimate moments, supplicating both Rādhā and Kṛṣṇa simultaneously. His *Utkalikāvallārī* in particular is an extensive composition of 70 verses that describe the bodies and appearance of Rādhā and Kṛṣṇa in vivid detail, as well as their intimate play with each other and Rūpa's pathetic longing to witness this play and relish in the bliss of the sexual union of Rādhā and Kṛṣṇa.

Of the *stotras* of Raghunātha Dāsa Gosvāmī, his *Vilāpakusumāñjali* is exemplary of the theme of his works, namely supplication to Rādhā in particular, for she is held to be the one who can grant a worshipper ac-

⁹Cf. Haberman (2001), pp. 130ff.

¹⁰Cf. De (1961), p. 649.

¹¹Ibid.

cess to Kṛṣṇa. The *Vilāpakusumāñjali* is one of the longest compositions in Raghunātha Dāsa's *Stavāvali* with 104 verses and describes Rādhā and Kṛṣṇa during their most intimate moments in sexual union and pleads to be granted access to these moments and to be able to serve them by fanning, combing their hair, fetching water, etc.

5.3 Dramatic

Rūpa Gosvāmī produced two dramatic works of particular interest, namely the *Vidagdhamādhava* and its sequel, the *Lalitāmādhava*.¹² The former is a lengthy play in seven acts that depicts the love play of Rādhā and Kṛṣṇa in *Vṛndāvana*.¹³ To add more dramatic tension, Rūpa adds the figure of *Candrāvalī* as a rival to Rādhā in competition for Kṛṣṇa's love and attention, as well as *Abhimanyu* as Rādhā's husband and *Jaṭila* as Rādhā's mother-in-law.¹⁴ The *Lalitāmādhava* is even longer with ten acts and begins in *Vṛndāvana* but moves to *Mathurā*, followed by *Dvārakā*, describing the pain in separation of Kṛṣṇa's companions and family as he leaves them.¹⁵ In *Dvārakā*, Rādhā appears as *Satyabhāmā*, one of Kṛṣṇa's queens and rival to his chief queen, *Rukmiṇī*, who is none other than Rādhā's rival from *Vṛndāvana*, namely *Candrāvalī*.¹⁶

5.4 Hagiographic

Among the numerous biographies of Caitanya that appeared after his death, Kṛṣṇadāsa Kavirāja's *Caitanyacaritāmṛta* is a consummate summary of the biographies preceding it, combining it with the theology of the Gosvāmīs.¹⁷ Kṛṣṇadāsa achieved this by quoting passages from the theological works of the Gosvāmīs by inserting their contents verbatim into the mouth of Caitanya himself, thus ascribing to the doctrine of the Gosvāmīs the ultimate

¹²Cf. Wulff (1998), p. 112.

¹³*Ibid.*

¹⁴*Ibid.*

¹⁵*Ibid.*

¹⁶*Ibid.*

¹⁷Cf. Hawley (2015), p. 170. For an edition and translation of this work, see Dimock and Stewart (1999).

authority of Caitanya.¹⁸ Significantly, the Caitanyacaritāmṛta was a work of both Sanskrit and Bengali, bringing together the two arms of the tradition in one work.¹⁹

¹⁸Ibid.

¹⁹Ibid.

Chapter 6

Places – Vṛndāvana vs Bengal

The development of the Bengal Vaiṣṇava tradition in Vṛndāvana was curious in that it was geographically and linguistically so far removed from Bengal, the place where the tradition had its roots through its founder Caitanya, who himself ordained that the development of the doctrine of the tradition that grew around up should take place in Vṛndāvana through the Gosvāmīs. That Vṛndāvana is of utmost significance for all Vaiṣṇavas that worship Kṛṣṇa is obvious due to its connection to the legend of Kṛṣṇa, and specifically to the places of Rādhā and Kṛṣṇa’s erotic play, justifying the attraction of Vṛndāvana for the Bengal Vaiṣṇavas, whose entire theology catered to those very erotic sports of Rādhā and Kṛṣṇa that took place in none other than Vṛndāvana.

Moreover, Caitanya inherited a significant interest in Vṛndāvana from his *gurus*, who were disciples of Mādhavendra Purī, who in turn had brought to attention the sanctity of the geographical place of Vṛndāvana fifty years prior.¹ In Vṛndāvana, the intellectual prowess and mastery of Sanskrit of Rūpa and Sanātana Gosvāmī, who were directly assigned the daunting task of creating the theology of the Bengal Vaiṣṇava tradition by Caitanya himself, afforded them a powerfully authoritative position in the religious community that already existed in Vṛndāvana upon their arrival.²

Over time, followers of the tradition in Bengal and Vṛndāvana be-

¹Cf. Kennedy (1925), p. 65f.

²Ibid.

gan viewing the tradition from different perspectives, especially so in their differing view of Caitanya himself.³ In Bengal, Caitanya was exalted to the status of a deity and was considered to be the human manifestation of both Rādhā and Kṛṣṇa whereby Kṛṣṇa could relish the love that Rādhā has for him, including the ecstatic joy in union and the deep sorrow in separation.⁴ In Vṛndāvana, however, Kṛṣṇa himself reigned supreme, while Caitanya was looked upon by the Gosvāmīs as the supreme saint and their *guru*.⁵

³Cf. Chakravarti (1977), p. 115.

⁴Ibid.

⁵Ibid.

Chapter 7

Development post-Gosvāmīs

7.1 Rise of Sahajiyā Vaiṣṇavism

The Sahajiyā tradition was popular in Bengal even before the rise of the Bengal Vaiṣṇava tradition, but the tradition later took inspiration from the Bengal Vaiṣṇavas, with the major difference between the traditions being that the Sahajiyās did not keep the erotic aspects of the literature of the tradition confined to meditation and imagination.¹ It is even possible that the Bengal Vaiṣṇavas themselves were influenced by the already-existing Sahajiyā tradition that impacted not only the thought of the Gosvāmīs of Vṛndāvana, but also the theology surrounding Caitanya himself, especially in Bengal.² There seems to have been a strong potential of interaction between the traditions, with the theology and practice of each tradition influencing the other.³ However, while the Sahajiyās were influenced to a large extent by the Bengal Vaiṣṇavas, traditionally they belonged to the Buddhist and Hindu Tantra traditions that were prevalent in Bengal preceding the rise of the Vaiṣṇava tradition.⁴ The practice of the Sahajiyās was in line with Tantric theory through which the practitioner sought to unify the two opposing principles, *śiva* and *śakti* in Hindu Tantrism and *prajñā* and *upāya* in Buddhist Tantrism, within their physical body, with the difference being that for the Sahajiyās, the opposing principles were none other

¹Cf. Chakravarti (1977), p. 130.

²Cf. Dimock (1966b), p. 38f.

³Cf. Dasgupta (1962), pp. 113ff.

⁴Cf. Kinsley (1979), pp. 173ff.

than Rādhā and Kṛṣṇa.⁵ This meant that the union of Rādhā and Kṛṣṇa was emblematic of their practice, with two potential methods to achieving this, namely individually within the same body or with the assistance of a female, with whom the practitioner performed sexual intercourse.

There were many aspects of Bengal Vaiṣṇavism that were confluent with Sahajiyā thought and practice, the two most influential aspects being the sexual innuendo overtly present in Bengal Vaiṣṇava literature and Caitanya's identification as being Kṛṣṇa and Rādhā in one body, playing naturally into the Sahajiyā principle of unity in duality.⁶ Moreover, that the emphasis placed by *rāgānugā-bhakti* practice on becoming a *gopī* mentally would eventually lead to practitioners dressing as *gopīs* externally as well was to be expected as a logical extension of imaginary practice.⁷ Like the Bengal Vaiṣṇavas, the Sahajiyās also held the belief that the erotic play of Rādhā and Kṛṣṇa took place eternally, but the difference again arose in the Tantric interpretation of the Sahajiyās according to which the macrocosm is mirrored in the microcosm and thus all men and women are physical manifestations of the principles of Rādhā and Kṛṣṇa, and the love of any human couple that has realized his and her identity as Kṛṣṇa and Rādhā respectively, becomes transformed into the divine love between Rādhā and Kṛṣṇa.⁸ More specifically, any male practitioner who has realized his true nature as Kṛṣṇa can employ a woman whose qualifications must mirror Rādhā's relationship to Kṛṣṇa as being *parakīyā* and therefore married to another man, and perform sexual intercourse with her with the objective of enjoying the union that Rādhā and Kṛṣṇa enjoy eternally, the macrocosm mirroring the microcosm.⁹ Through this practice, the sexual union between the man and woman duplicates the union between Rādhā and Kṛṣṇa, illustrating that the Sahajiyās understood as an external, physical practice what the Bengal Vaiṣṇavas described as an internal, spiritual practice. Furthermore, while *parakīyā* love is considered by both the Bengal Vaiṣṇavas and the Sahajiyās to be illustrative of true, unadulterated, selfless love, the ideal relationship

⁵Ibid.

⁶Cf. Dimock (1966b), p. 36f.

⁷Cf. Kinsley (1979), p. 173.

⁸Cf. Dasgupta (1962), p. xxvii and Kinsley (1979), pp. 173ff.

⁹Cf. Kinsley (1979), pp. 173ff.

between Rādhā and the *gopīs* to Kṛṣṇa, the latter again understand and apply it literally in making it a necessary qualification for a woman that can be employed in their sexual ritual practice.¹⁰

Although sexual and erotic imagery is a recurring theme in the literature of the Bengal Vaiṣṇava tradition, there is no indication that its external practice had any component of a sexual nature, being satisfied with the sexual union being exclusive to Rādhā and Kṛṣṇa. The Sahajiyās, however, did indeed ritualize the erotic aspects, inspired by the theology and practice of the Bengal Vaiṣṇavas and taking *rāgānugā-bhakti* practice to its logical conclusion of practicing in reality what was meant as imaginary.

7.2 The 17th and 18th Centuries AD

Even after splitting into Vṛndāvana and Bengal factions, the Bengal Vaiṣṇava tradition continued to spread in the 16th and 17th centuries AD through figures that carried the passionate devotion and doctrine of the tradition throughout the land.¹¹ By the 18th century AD however, there were only very few influential theologians and poets of the tradition left.¹² The most significant developments of the tradition after the Gosvāmīs took place in the 17th and 18th centuries AD and the main protagonists of these developments were Rūpa Kavirāja and Viśvanātha Cakravartī, respectively. They played an instrumental role in settling the debate between the *parakīya* versus *svakīya* position of the tradition and whether the imagined religious practice of *rāgānugā-bhakti* should take place both internally and externally.¹³

Rūpa Kavirāja lived during the first half of the 17th century AD and was inheritor of the Bengal Vaiṣṇava tradition of the Gosvāmīs through his teacher's teacher, namely Kṛṣṇadāsa Kavirāja, acclaimed disciple of the Gosvāmīs and author of the *Caitanyacaritāmṛta*.¹⁴ His impact on the later

¹⁰Cf. Dimock (1966a), p. 63f.

¹¹Dimock (1966a), p. 46.

¹²Ibid.

¹³An in-depth discussion on this practice of *rāgānugā-bhakti* follows in the next chapter.

¹⁴Delmonico (1999), p. 1.

history of the tradition was influential due to his position on the two debates he inherited from the Gosvāmīs themselves, who did not clarify the tradition's position enough during their own lifetimes to put a conclusive end to interpretation.¹⁵ His view on the debate of whether Rādhā's relationship with Kṛṣṇa was *parakīya* or *svakīya* was very strongly in favour of *parakīya* and he was among the first to compose well-crafted arguments in Sanskrit of his position, although these arguments contradicted the official authoritative view of Jīva Gosvāmī on the subject.¹⁶ His view on the question of whether a worshipper is to engage in religious practice as prescribed by the Gosvāmīs, specifically Rūpa in his *Bhaktirasāmṛtasindhu*, both internally and externally had more far-reaching consequences for he held that different modes of worship internally and externally could not lead to pure devotion, therefore the worshipper had to also practice externally what he imagined practicing internally.¹⁷ This view was outright rejected by the orthodox arm of the tradition because it gave justification to the Sahajiyā practices that were already taking place in Vṛndāvana, signifying a division between the mainstream, orthodox tradition and the sub-traditions that arose, of which the Sahajiyās were the most significant one.¹⁸ Specifically, Rūpa Kavirāja's stance on this debate justified the sexual ritual practices of the Sahajiyās, as well as their practice of dressing up as *gopīs* with the idea of practicing *rāgānugā-bhakti* with both the external, physical body, as well as with the internal, imagined body.¹⁹ It is likely that the Sahajiyā tradition that sprung up after Caitanya and the Gosvāmīs relied on the works of Rūpa Kavirāja, who himself was well-versed in the works of Rūpa Gosvāmī, thereby lending his stance authority within the sub-sects of the Bengal Vaiṣṇava tradition. The culmination of this development was the ban of the books of Rūpa Kavirāja by the mainstream tradition as they facilitated the process of influential Sahajiyā texts tracing their roots back to the Gosvāmīs themselves.²⁰ Thus, although Rūpa Kavirāja's stance of the *parakīya* interpretation of Rādhā's relationship to Kṛṣṇa was eventually

¹⁵Ibid.

¹⁶Ibid.

¹⁷Ibid.

¹⁸Ibid., p. 10f.

¹⁹Ibid.

²⁰Ibid.

accepted by the mainstream tradition through the 18th century AD figure of Viśvanātha Cakravartī, his controversial view on religious practice served to alienate him from the tradition, although it can be argued that he merely carried Rūpa Gosvāmī's theological treatise to their logical conclusion, it was indigestible for the orthodox tradition.²¹

A few significant developments of the Bengal Vaiṣṇava tradition took place in the 18th century AD in the court of Jaisingh II. The first development was the settling of the debate between the *parakīya* and *svakīya* interpretation of the relationship Rādhā and Kṛṣṇa, with Jaisingh II personally in support of the *svakīya* interpretation.²² Moreover, Rādhā's *parakīya* status was subject to a formal debate in 1717 AD, and those in favour of the *parakīya* position were declared victorious after they were able to sufficiently prove that as Kṛṣṇa's *hlādinī-śakti* and because illicit love is more intense and passionate and exists spontaneously without the obligation of marriage, thereby making the *parakīya* interpretation the official position of the tradition.²³ However, the contentiousness of this specific question due to the ambiguity in the positions of the founders of the tradition was evident in that the debate continued into the 19th century AD, with the figure of Bhaktivinoda Ṭhākura coming to play an instrumental role in again trying to settle the debate.²⁴

The second development pertained to a decree issued by Jaisingh II in ca. 1730 AD demanding all religious organizations expecting to receive state approval and funding to supply evidence for belonging to one of the accepted orthodox lineages.²⁵ This meant that the Bengal Vaiṣṇavas had to explain how they belonged to one of the four accepted orthodox Vaiṣṇava *sampradāyas*, namely the *sampradāyas* of Rāmānuja, Madhva, Nimbārka and Viṣṇusvāmī, and Baladeva Vidyābhūṣaṇa, whose work was most likely commissioned by his senior and better known colleague, Viśvanātha Cakravartī, was responsible for accomplishing this.²⁶ Jīva Gosvāmī saw himself in the

²¹Ibid., pp. 8ff.

²²Cf. Okita (2020).

²³Cf. Kinsley (1986), p. 90.

²⁴For the most recent examination of the development of this debate, see Okita (2020).

²⁵Cf. Okita (2014), p. 36f and Hawley (2015), pp. 199ff.

²⁶Cf. Hawley (2015), pp. 199ff.

lineage of the founders of the four *sampradāyas*, but was very clear about how the doctrine of *acintyābheda* distinguished him from his predecessors, and Madhva, whose *sampradāya* the Bengal Vaiṣṇavas would later be accepted as belonging to, had no primacy for Jīva Gosvāmī.²⁷ Moreover, the lack of a commentary by the Bengal Vaiṣṇavas on the Brahma-sūtras was also considered problematic, with both Caitanya and Jīva Gosvāmī having been of the opinion that the Bhāgavata-Purāṇa was the most authoritative commentary and therefore there was no need to compose another one.²⁸ However, Baladeva Vidyābhūṣaṇa set about proving the lineage of the Bengal Vaiṣṇavas by producing a commentary on the Brahma-sūtras, called Govindabhāṣya, wherein he expressed the tradition's adherence to Vedic injunctions and made plausible that the tradition's theology and doctrine could very well have emerged from the tradition of Madhva.²⁹

The third and final development was the resolution of the debate around the question of whether a worshipper is to engage in the same mode of religious practice both externally and internally. Rūpa Kavirāja's stance in this debate and the rejection of his suggestion by the orthodox tradition has been discussed above. Viśvanātha Cakravartī, however, resolved this debate by proposing a two-model solution for religious practice.³⁰ He stated that the instructions of Rūpa Gosvāmī that the worshipper is to practice the imitation of the companions of Kṛṣṇa both with the external and internal body was to be interpreted to mean that with the external, physical body, the worshipper is to emulate the Gosvāmīs themselves, for they are nothing but the physical manifestations of the eternal companions of Kṛṣṇa, and with the internal, imagined body, the worshipper is to emulate the companions of Vṛndāvana themselves, specifically, the female *gopīs*.³¹ Although it is doubtful that Rūpa Gosvāmī intended for the worshippers of the tradition to imitate him, it was the only logical solution because the inner identification with a female *gopī* was not nearly as problematic as the external identification as such. Therefore the solution

²⁷Ibid.

²⁸Cf. Okita (2014), p. 38f.

²⁹Cf. Hawley (2015), pp. 199ff.

³⁰Cf. Holdrege (1025), p. 101f.

³¹Ibid.

resolved the incongruency of male worshippers assuming a female form both internally and externally by arguing that the male Gosvāmīs were also residents of Vraja and therefore worthy of emulation with the external form, such that male worshippers only needed to assume a female form internally and could remain male externally.³² This clever solution settled the debate and prevented the tradition from becoming a Sahajiyā tradition that involved ritual sexual practice and cross-dressing due to literally interpreting Rūpa Gosvāmī's vague instructions.

³²Cf. Haberman (2001), p. 107.

Chapter 8

Practice of the Tradition

Imitation as a form of religious practice is not an altogether uncommon feature of religious activity. This process of imitation entails emulating exemplary figures from within the religious tradition and because these figures represent devotional perfection, the worshipper must emulate them in aspiring to attain perfection as well. Employing this model of religious practice, however, gives rise to the problem of whether the imitation is symbolic or literal, external or internal, what physical behaviour is appropriate and whether the exemplary figures are to be imitated even if this is in opposition to the worshipper's socio-cultural milieu.¹ The Bengal Vaiṣṇava tradition has a radical imitative practice, whereby even male worshippers must somehow overcome their male sex and imitate the female *gopīs*. Preceding the Bengal Vaiṣṇavas, however, the works of the Ālvārs, particularly of Nammālvār and Āṇṭāl (ca. 9th century AD), and the tradition of the Bhāgavata-Purāṇa (ca. 9th-10th century AD) had strong elements of a religious practice involving embodying the emotions and sentiments of exemplary figures in their literature.² The Bhāgavata-Purāṇa specifically serves

¹Cf. Haberman (1985a), p. 41.

²Cf. Holdrege (2016), p. 164f; the Ālvārs composed their poetry from the perspectives of various figures, including the worshipper, the “girl”, who represented the figure in love with Kṛṣṇa, as well as her friend and mother. The following verse illustrates the element of embodying the “girl” in Nammālvār's Tiruvāymoli:

en ceyyum ūravar kavvai tōlī inī nammai?
en ceyya tāmarai+ kaṇṇan ennai nīrai koṇṭān
mun ceyya māmai ilantu mēni meliv' eyti
en ceyya vāyum karum kaṇṇum payapp' ūrntavē. (5.3.2)

as a record of the details of the companions and places of the eternal realm of Kṛṣṇa, as well as descriptions of the companions' relationship to Kṛṣṇa and how they practice perfect devotion to him, setting perfect examples for the worshippers of the Kṛṣṇa of the Bhāgavata-Purāṇa to follow.³ Furthermore, the goal of the Bengal Vaiṣṇavas through this imitative practice is for the worshipper to realize his true identity in eternal relationship of inconceivable difference-in-non-difference to Kṛṣṇa through a practice that involves combining the internal meditative practice of imitation with external bodily practices, by means of which the worshipper is to not only visualize the activities in the eternal Vṛndāvana, but also actively participate in them with the objective of eventually completely becoming the figure being emulated.⁴

The Bengal Vaiṣṇava religious practice was originally formulated by Rūpa and Jīva Gosvāmī in Rūpa's works *Bhaktirasāmṛtasindhu*, *Ujjvalanīlamaṇi* and *Laghubhāgavatāmṛta*, followed by Jīva's six-volume *Bhāgavatasaṅdarbha*. Succeeding them, their acclaimed disciple Kṛṣṇadāsa Kavirāja expanded on key elements of the practice in his biography of Caitanya, the *Caitanyacaritāmṛta*. Rūpa Gosvāmī's contribution is especially significant as he was the architect of the religious practice based on the imitation of the exemplary figures of the companions of Kṛṣṇa.⁵

The practice begins with the worshipper engaging in *sādhana-bhakti*, of which there are two stages, the first being *vaidhi-bhakti* and the second, *rāgānugā-bhakti*.⁶ He begins practicing *vaidhi-bhakti* with his external, physical body, called the *sādhaka-rūpa*, and is guided by scriptural injunctions (*vidhi*) in order to purify and transform himself by directing all the sense and mental faculties, as well as the organs exclusively toward the wor-

What will the gossip of the villagers now do to us, friend? pallor has crept over my red mouth and [my] black eyes, the former red darkness lost, softening approaching [my] body, for him who has taken me to the full, my red-lotus Kaṇṇan.

In Wilden (2022).

³Cf. Haberman (1985a), p. 42.

⁴Cf. Haberman (2001), p. 75f and Holdrege (2015), p. 85.

⁵Cf. Haberman (1985a), p. 42.

⁶Cf. Holdrege (2016), p. 165f.

ship of Kṛṣṇa.⁷ The practice of *vaidhi-bhakti* is designed to firstly, fashion a *sādhaka-rūpa* with which the worshipper can dedicate himself entirely to the worship of Kṛṣṇa, and secondly, to begin the process of transforming this *sādhaka-rūpa*, which is characterized by sex, social class and caste, into the *siddha-rūpa*, the eternal, nonmaterial body with which the worshipper can engage in the next stage of *bhakti* practice, namely *rāgānugā-bhakti*.⁸ *Rāgānugā-bhakti* is the second and final stage of *sādhana-bhakti* characterized by spontaneous, passionate love (*rāga*) for Kṛṣṇa and involves the worshipper engaging in an internal meditative practice in order to fully realize his true identity in relation to Kṛṣṇa and embody that identity through the *siddha-rūpa*.⁹ During this meditative practice, the worshipper imitates the eternally perfect companions of Kṛṣṇa and cultivates one of the four modes of relationship with Kṛṣṇa as exemplified by specific groups of companions, namely *dāśya*, the mode of service, *sakhya*, the mode of friendship, *vātsalya*, the mode of parental love, and finally, *mādhurya*, the mode of erotic love.¹⁰ Moreover, the meditative practice entails the visualization of the *aṣṭa-kālīya-līlā*, the eight periods of the daily activities of Kṛṣṇa, which take place eternally in the eternal Vṛndāvana and the worshipper visualizes himself interacting with the companions of Kṛṣṇa with his *siddha-rūpa*.¹¹ Although this visualization begins as an exercise of imagination, it approximates the eternal realm of Kṛṣṇa, becoming more and more clear and vivid as the worshipper progresses in his practice of *rāgānugā-bhakti*.¹²

The doctrine of *acintyabhedābheda*, simultaneous identity and distinction, is also seen in the function of the *siddha-rūpa* as both observer and participant in that as observer, the worshipper with his spiritual body is separate from both Rādhā and Kṛṣṇa, as well as all the other eternal companions, and as participant, the worshipper participates in the feelings and experiences of the companions of Kṛṣṇa, astonishingly feeling their emotions even more intensely than they themselves do.¹³ Which companions of Kṛṣṇa

⁷Ibid.

⁸Ibid., p. 177f.

⁹Ibid., p. 165f.

¹⁰Ibid., p. 181.

¹¹Ibid., p. 84f.

¹²Cf. McDaniel (1989), p. 52.

¹³Ibid.

in particular the worshipper emulates relies on the mood, *bhāva*, in which he conceives of his relationship to Kṛṣṇa, and for the Bengal Vaiṣṇavas, the *bhāva* of lover, namely *mādhurya-bhāva*, is the relationship of choice and this *bhāva* is exemplified by the figures who enjoy the most intimate relationship with Kṛṣṇa, namely the *gopīs*, among whom Rādhā is singled out by the tradition as the perfect embodiment of the erotic *rasa* of *mādhurya*.¹⁴

8.1 *Rāgānugā-bhakti*

The task of systematizing the process by which the worshipper could realize his true identity enter the eternal Vṛndāvana was assigned by Caitanya to Rūpa Gosvāmī.¹⁵ The method that Rūpa Gosvāmī developed was called *rāgānugā-bhakti-sādhana*, theoretically described in his work, the *Bhakti-rasāmṛtasindhu*.¹⁶ *Rāgānugā-bhakti* consists of meditating on and contemplating Kṛṣṇa's play with his companions as a means of religious practice and spiritual realization by way of identifying with the mood (*bhāva*) of a specific group of companions.¹⁷ This practice of *rāgānugā-bhakti* takes place beyond the need for the worshipper to follow the strict injunctions of the scriptures and is therefore spontaneous and free of rules, with the only instruction being that the worshipper adopt a particular *bhāva* and imitate the companions exemplifying that particular *bhāva* while imagining himself to be a participant among those companions in the imagined transcendental Vṛndāvana.¹⁸

In *rāgānugā-bhakti*, the worshipper engages in an advanced stage of religious practice in order to realize his true identity, which manifests as the *siddha-rūpa*, which is simultaneously like, yet distinct from the body of Kṛṣṇa.¹⁹ The practice begins with the imagined imitation of the characteristics and experiences of a role exemplified by a specific group of Kṛṣṇa's companions, in the process of which the worshipper internalizes the emo-

¹⁴Cf. Dimock and Levertov (1967), p. 77 and Holdrege (2015), p. 90.

¹⁵Cf. Haberman (1985b), p. 55.

¹⁶Cf. Haberman (1985b), p. 55 and Kinsley (1979), pp. 155ff.

¹⁷Cf. De (1961), p. 176.

¹⁸Cf. Kinsley (1979), pp. 155ff.

¹⁹Cf. Holdrege (2015), p. 28.

tional role of those companions and comes to inhabit their world, with the ultimate goal being a transformation of the worshipper's identity from the *sādhaka-rūpa* to his *siddha-rūpa*, thereby situating him in the eternal reality of Kṛṣṇa. In the culmination of the process of *rāgānugā-bhakti*, the worshipper is transformed from passive witness to active participant in the eternal Vṛndāvana, of which he becomes an established resident by means of his *siddha-rūpa*.²⁰ Externally, while still alive, the worshipper continues to practice with the *sādhaka-rūpa*, which is shed upon death while the internal *siddha-rūpa* lives on eternally.²¹

The eternal companions of Kṛṣṇa who reside with him in the eternal Vṛndāvana are known as *rāgātimkā*, meaning their very essence (*ātman*) is completely absorbed in spontaneous, all-consuming love (*rāga*) for Kṛṣṇa and the worshipper in his practice of *rāgānugā-bhakti* follows or imitates (*anuga*) that all-consuming love (*rāga*) of the eternal companions of Kṛṣṇa.²² It is of significance that in *rāgānugā-bhakti*, the worshipper does not have direct contact with Kṛṣṇa, it is rather the process that prepares the worshipper for it through a vicarious experience of the *bhāva* of a specific group of companions by imitating their emotions and experiences.²³ The roles available to the worshipper for imitation are naturally limited to the existing poetic and dramatic material, with the basis of the roles that are considered suitable for the worshipper to emulate being the various companions of Kṛṣṇa that are found throughout the literature depicting the story of Kṛṣṇa in Vṛndāvana.²⁴ Generally, these roles are of four types, namely that of servant, friend, parent of lover.²⁵

Of these four types of *bhāvas*, *mādhurya-bhāva* in the role of a lover is considered the most desirable by the Bengal Vaiṣṇavas, meaning participation in the activities in the eternal Vṛndāvana in imitation of the *gopīs* who love Kṛṣṇa in the *mādhurya-bhāva*. Caitanya himself probably began this practice of *rāgānugā-bhakti* of being a male but imagining himself as

²⁰Cf. Holdrege (2015), pp. 311ff.

²¹Ibid.

²²Cf. Holdrege (2016), p. 181 and Sheth (2001), p. 189f.

²³Cf. Sheth (2001), p. 190.

²⁴Cf. Kinsley (1979), pp. 155ff.

²⁵Ibid.

the female Rādhā longing for Kṛṣṇa, trying to emulate and realize her intense emotions within himself. A point of great debate among the Bengal Vaiṣṇavas arose with the question of what exactly the imitation of the *gopīs* implied, whether male worshippers were also to imitate them with their physical bodies or of the imitative identity and practice was limited to the internal practice.²⁶ Rūpa Gosvāmī's instructions were to imitate the companions of Kṛṣṇa with both the *sādhaka*- and *siddha-rūpa*, leaving the door wide open for interpretation for groups such as the Sahajiyās and leading to a debate that was finally resolved in the 18th century AD.²⁷

8.1.1 *Bhakti-rasa*

The origins of the theory of *rasa* date back to mid-7th century AD with the development of the *rasa* theory for secular Sanskrit poetics by Ānandavardhana, who was the first to formulate a theory of emotional participation in poetry.²⁸ Abhinavagupta in ca. 1000 AD gave this theory a classical form, describing the poetic word as capable of suggestion, such that it can give rise to *rasa* in the reader, enabling the emotional participation of the reader in the emotions expressed in the poem.²⁹ This *rasa* theory is particularly applicable to poems revolving around a lover and beloved, with the reader able to participate in the emotions of the lover, and because this experience of *rasa* is distinct from any external designations of the reader, such as sex, or concrete settings, such as an otherworldly setting of the poem, any reader can theoretically enter into the emotions of the figures in the poem, given the poem is capable of suggesting *rasa*.³⁰ However, it is noteworthy that this theory as formulated by Ānandavardhana and Abhinavagupta specifically describes a secular aesthetic experience, not a religious one.³¹

Until Jayadeva mentioned *rasa* by word in his Gītagovinda in the late 12th century AD, there was no reference to the *rasa* theory with relation to religious devotion to Kṛṣṇa, and even his use of the word *rasa* is open to in-

²⁶Cf. Haberman (1985a), p. 42f.

²⁷Ibid.

²⁸Cf. Hardy (1983), pp. 560ff.

²⁹Ibid.

³⁰Ibid.

³¹Ibid.

terpretation, for it could simply be understood in its literal meaning of bliss or pleasure.³² The first instance of the deployment of *rasa* theory within a religious context appeared in a commentary on the Bhāgavata-Purāṇa by Mahārāṣṭrian writer Vopadeva in ca. 1265 AD, wherein he transformed the nine classical *rasas* into nine varieties of *bhakti-rasas* when dealing with poetry about Kṛṣṇa, thereby giving rise to the idea that any form of *rasa*, whether secular or religious, that arises when reading poetry about Kṛṣṇa is automatically a form of devotional worship.³³ Furthermore, Vopadeva even described Kṛṣṇa as the container of the nine *rasas*, making the experience of emotional participation not merely dependent on the suggestive power of a poem, but even more importantly, on the metaphysical relationship between the worshipper and Kṛṣṇa, called *bhakti-rasa*.³⁴

The Bengal Vaiṣṇavas adopted the theory of *rasa* for their conception of religious realization by interpreting *bhāva*, which is a personal and physical emotion that becomes transformed by poetry into *rasa*, an impersonal state of aesthetic enjoyment, as the specific mood in which a worshipper perceives his relationship with Kṛṣṇa and *rasa* as the experience of bliss that arises as a result of this relationship.³⁵ In fact, a worshipper's relationship with Kṛṣṇa in Bengal Vaiṣṇavism is understood within the context of drama and cultivated by means of *rasa* theory, enabling the worshipper to participate in the drama in a specific relationship to Kṛṣṇa and experience *rasa* as a result of what is taking place.³⁶ This *rasa*, specifically called *bhakti-rasa*, is not a temporary state, as with secular *rasa*, but a permanent state that culminates in the worshipper becoming an eternal being in the eternal drama of Kṛṣṇa.³⁷

The most detailed Bengal Vaiṣṇava conception of *bhakti-rasa* was developed by Rūpa and Jīva Gosvāmī in the late 16th century AD and was described as the fundamental principle underlying the relationship of Kṛṣṇa

³²Ibid.

³³Ibid.

³⁴Ibid.

³⁵Cf. Dimock (1966a), p. 48f and Sheth (2001), p. 194.

³⁶Cf. Kinsley (1979), p. 153f.

³⁷Ibid.

to Rādhā, to the world and to the souls.³⁸ More specifically, it described the various relationships and degrees of intimacy that Kṛṣṇa's companions enjoyed with him and for the worshipper hoping to also establish a relationship with Kṛṣṇa, he had to adopt the *bhāva* of a specific group of companions and thereby be able to experience the relationship as the companions did.³⁹ Caitanya himself set the most compelling example of this practice by adopting *rādhā-bhāva*, through which he became Rādhā in the sense that he experienced all the depths of emotion experienced by Rādhā in her love in separation and in union with Kṛṣṇa.⁴⁰ Of the four *bhakti-rasas* delineated by the Gosvāmīs, viz., *dāsyā*, *sakhya*, *vātsalya* and *mādhurya*, each succeeding *rasa* is superior to the preceding one, making *mādhurya-rasa*, the mode of relationship and intimacy of the *gopīs* to Kṛṣṇa, the most superior of them all.⁴¹

8.1.2 Entering a Female Body

Of all the figures in Vṛndāvana, the *gopīs* exemplify the highest possible mode of worship, thereby necessitating male worshippers to adopt a female body in order to best worship Kṛṣṇa in the *mādhurya-bhāva*.⁴² In Vaiṣṇava poetry in general, male poets compose their works in the female voice, taking on the role of either Rādhā or other female *gopīs* in relation to Kṛṣṇa, which also presents many more poetic possibilities than simply composing the poetry in their male voices. In this literature, Rādhā and Kṛṣṇa are presented as the typical heroine and hero of Sanskrit love poetry, but it is clear that in the religious context, they are not simply figures of allegory, but both historical and divine figures, and their relation is presented nearly exclusively in the erotic mood. Therefore, the poets, who are first and foremost worshippers, seek to project themselves onto the figure of Rādhā and describe erotic love for Kṛṣṇa from her female perspective, attempting to reproduce the emotions and experiences of Rādhā and treating her love for Kṛṣṇa not as an allegory for devotional passion but devotional passion

³⁸Cf. Hardy (1983), pp. 560ff.

³⁹Cf. Dimock (1966a), p. 48f.

⁴⁰Ibid.

⁴¹Cf. Sheth (2001), p. 194.

⁴²Cf. Hardy (1983), pp. 562ff.

itself.⁴³ Because the worshipper is to enter an erotic relationship with Kṛṣṇa, it is imperative that he transcend the boundary of gender and behave like a female in relation to Kṛṣṇa, a transformation for which Caitanya has set the best example.⁴⁴

The Bengal Vaiṣṇavas cleverly distinguish between sex and gender, with the devotional body (*sādhaka-rūpa*) corresponding to the sex and the spiritual body (*siddha-rūpa*) corresponding to the gender, whereby gender is exalted in characterizing the eternal form and sex is relegated to the temporary, physical body.⁴⁵ The temporary, material body that the soul enters at birth is assigned a sex, either male or female, based on deeds in past lives, but because this body is one of many that the soul enters and exits through the course of its spiritual journey, its sex is also a temporary marker that is distinct from the true nature of the soul, which can either be male or female depending on its relation to god.⁴⁶ Once the worshipper realizes his true identity and stops identifying with his temporary body that is assigned a certain sex, it will stop entering temporary bodies and forever inhabit its gendered eternal body, which in the case of the Bengal Vaiṣṇavas worshipping in the *mādhurya-bhāva* must be female.⁴⁷

In grappling with the sex-gender distinction, male worshippers who have realized their true identity as female face a potential dilemma that arises due to contending bodily identities, being male externally and female internally, namely whether they should continue their devotional practice externally as males as well while internally identifying as female *gopīs*, or whether they should also externally adopt their female identity, and dress and behave like *gopīs*. As discussed in the preceding chapter, this matter was not sufficiently clarified by the theologians of the traditions, specifically Rūpa and Jīva Gosvāmī, which led to the issue still being subject to debate into the 18th century AD. Rūpa Kavirāja and Viśvanātha Cakravartī were

⁴³Cf. Kakar (1985), p. 82.

⁴⁴Ibid., p. 90

⁴⁵Cf. Holdrege (2015), p. 101f; for an outstanding work on the topic of contending bodily identities and the role of gender and sex in the practice of Kṛṣṇa *bhakti*, see Holdrege (2015).

⁴⁶Ibid., p. 315f.

⁴⁷Ibid.

the protagonists of this debate, taking up opposing views, with the former supporting the external and internal identification as female and the latter supporting the external identification with the sexed body and the internal identification as female. Viśvanātha Cakravartī was successful in resolving the debate with his solution that was accepted by the tradition wherein the worshipper is to emulate the Gosvāmīs with their external body and the female *gopīs* with their internal body. Rūpa Kavirāja's view was championed by the Sahajiyās, who both internally and externally adopted either a male or female identity.

8.1.3 The Paradox

The paradox arises in that the worship of Kṛṣṇa prescribed by the Gosvāmīs necessitates the worshipper to imagine himself in an erotic relationship with Kṛṣṇa in the *mādhurya-bhāva*, the same relationship Rādhā and the *gopīs* have with Kṛṣṇa, with a female *siddha-rūpa*. The Gosvāmīs themselves were celibate ascetics, but dedicated their lives to justifying the overtly erotic aspects of the relationship between Rādhā and Kṛṣṇa through philosophy and theology and even composed literature that dealt with erotic themes, leading to the dissonance between the lives of the Gosvāmīs, characterized by poverty and strict celibacy, and their works, not only describing in vivid detail the sexual nature of Rādhā and Kṛṣṇa's relationship, but even advocating vicarious enjoyment of the sexual play and union between Rādhā and Kṛṣṇa.

Although the erotic theme of the Gosvāmīs' works sought to express religious devotion and longing in the language and imagery of human passion, the emphasis on the erotic aspects of Rādhā and Kṛṣṇa's relationship and the description of salvation as the enjoyment of the sexual union between them leaned perceptibly towards erotic, rather than religious, passion. The erotic components were treated as literal fact, diminishing the impact of the theological justification of sexual play and union between Rādhā and Kṛṣṇa as simply the play between the *śakti* and *śaktimat*.⁴⁸ The concept of *bhakti-rasa* generally appeals to familiar human moods and relationships,

⁴⁸Cf. De (1961), pp. 221ff.

making the erotic possibilities of practicing in the *mādhurya-bhāva* in a highly sensuous and passionate atmosphere created by the literature dangerously real. Although the Gosvāmīs attempted to doctrinally transform the human impulse of sex into an intense religious emotion, they prescribed a practice of imagining the erotic play of Rādhā and Kṛṣṇa and vicarious enjoyment thereof as the highest state of realization, not merely figuratively, but literally.⁴⁹

Moreover, the events that take place in Vṛndāvana are not treated by the Gosvāmīs and the tradition as merely symbolic or allegorical, but as literal facts of history. Pertaining especially to the erotic play between Rādhā and Kṛṣṇa, if this were merely a symbol or allegory of the worshippers' longing for the divine, it could be a legitimate use of erotic imagery and transfiguration of the human sex drive in service of devotional practice, but the literature of the tradition makes it clear that the erotic play upon which one is to contemplate and meditate is not just figurative, but literal and real.⁵⁰

8.2 The Solution

The question that arises then is to what extent the worshipper is to participate in the activities in the eternal Vṛndāvana, is he to directly participate or participate indirectly as a witness. These two options are explored by Rūpa Gosvāmī, who delineates two paths, one of direct sexual enjoyment with Kṛṣṇa, called *sambhogecchāmayī*, and the other of participating in the emotions of the *gopīs*, called *tattadbhāvecchātmikā*.⁵¹ The latter, the path that became almost exclusively dominant as the tradition developed, consists of the worshipper taking on the role of a friend, *sakhī*, of Rādhā and thereby attaining access to Rādhā's erotic play with Kṛṣṇa as a supportive witness, supportive referring to the role of the *sakhīs* in arranging for the union between Rādhā and Kṛṣṇa and serving them throughout. Rūpa himself does not give priority to either of the two paths, however, Jīva favours

⁴⁹Ibid.

⁵⁰Ibid., p. 549.

⁵¹Cf. Haberman (2001), pp. 79ff.

the path of indirect participation, declaring direct participation to be motivated by the desire for pleasure for the self and therefore incompatible with the goal of *bhakti*.⁵²

Therefore, the figures and followers of the tradition are to emulate the *sakhīs*, the female friends of Rādhā who fulfil the literary role of both the first and third person in describing the experience of Rādhā's love for Kṛṣṇa in both separation and union with him.⁵³ This role of the *sakhīs* was already well-established in the Vaiṣṇava poetic works preceding the Bengal Vaiṣṇavas, but the Bengal Vaiṣṇavas adopted the figure of the *sakhī* as the most ideal figure for emulation and participation in the erotic play between Rādhā and Kṛṣṇa without direct involvement, a position insisted upon by the tradition.⁵⁴ Even in the works of Jayadeva, Caṇḍīdāsa and Vidyāpati, the poet himself is always in *sakhī-bhāva* and never *rādhā-bhāva*, thereby never selfishly longing for union with Kṛṣṇa for themselves, but selflessly longing to witness and vicariously participate in the sexual union of Rādhā and Kṛṣṇa.⁵⁵ This distancing as an observer and only vicarious participant in the erotic play of Rādhā and Kṛṣṇa is a conscious step taken by the tradition to prevent the external acting out of Rādhā and Kṛṣṇa's sexual union, although this did not stop the Sahajiyās from interpreting this practice literally.⁵⁶

Therefore, apart from Caitanya himself, no other figure or follower of the tradition is permitted to emulate Rādhā herself, for a direct erotic relationship with Kṛṣṇa is not acceptable.⁵⁷ Although the Bengal Vaiṣṇavas strongly condemn direct erotic practice, imagining the erotic play between

⁵²Ibid.

⁵³Cf. Siegel (1978), pp. 134ff.

⁵⁴Ibid.; the worshipper following the path of indirect participation as a *sakhī* of Rādhā emotionally identifies with her, experiencing the bliss of union with Kṛṣṇa as Rādhā does. Since Rādhā is *hlādinī-śakti* personified, the experience of identification with her would be a much more powerful one in comparison to a direct relationship with Kṛṣṇa, cf. Haberman (2001) p. 85. The figure of the *sakhī* is already present as early as in the works of the Ālvārs, although she is not yet as involved in the emotions of the “girl” who is longing for Kṛṣṇa, instead she pleads with the “mother” figure to soothe and comfort her daughter, explaining her anguish to her, cf. Wilden (2022ab).

⁵⁵Cf. Haberman (2001) p. 85.

⁵⁶Cf. McDaniel (1989), p. 82.

⁵⁷Cf. Holdrege (2015), p. 90.

Rādhā and Kṛṣṇa as a form of religious contemplation is encouraged.⁵⁸ Moreover, although the ultimate goal is for worshippers to realize their true identity as a friend and servant of Rādhā, not Rādhā herself, they are still female in relation to Kṛṣṇa, thereby still necessitating the overcoming of their physical gender as males and entering a female body.

Furthermore, although not mentioned explicitly by Rūpa Gosvāmī in any of his works, the system he created was merely skeletal and therefore provided ample opportunity for a range of possible roles for worshippers to emulate. Following from this, among the *sakhīs* of Rādhā, there is a special group whose love and adoration for Rādhā is supreme, even higher than for Kṛṣṇa himself, and their single objective is to unite Rādhā with Kṛṣṇa for they believe that Kṛṣṇa only belongs to Rādhā and they will do whatever it takes to facilitate their union for Rādhā's pleasure is their exclusive goal – this mode of worship is called *mañjarī-bhāva*, a sub-category within *mādhurya-bhāva*.⁵⁹ For this category of worshippers, Rādhā is in the true position of power for she can even win over Kṛṣṇa himself with her love and beauty, making her the primary figure of worship.⁶⁰ The *siddha-rūpa* of these worshippers is female for they are the handmaidens of Rādhā and their uniqueness lies in their ability to fully participate in both the emotions and experiences of Rādhā.⁶¹ Their name originates from the construct of a stem with various buds and a flower at the end, in which they are the buds (*mañjarīs*) on the same stem as Rādhā is the flower and the fluid (*rasa*) of the emotions and experiences that flows through Rādhā, also flows through them.⁶²

In *mañjarī-bhāva*, the worshipper visualizes himself internally as a young *gopī* who is at most thirteen years of age, and is a helper of the slightly older friends of Rādhā, such as Lalitā and Viśākha.⁶³ However, unlike the friends of Rādhā, the *mañjarīs* have exclusive access to the quarters in which Rādhā and Kṛṣṇa engage in sexual union because of their adolescence,

⁵⁸Ibid., pp. 551ff.

⁵⁹Cf. Rosen (1996), pp. 119ff.

⁶⁰Cf. McDaniel (1989), p. 273.

⁶¹Ibid.

⁶²Ibid.

⁶³Cf. Rosen (1996), pp. 199ff.

and the purity and naivety that accompanies their young age.⁶⁴ During these private moments between Rādhā and Kṛṣṇa, the *mañjarīs* serve all their needs, including fetching water, serving betel nut and intoxicating drinks, fanning their perspiring bodies, combing and braiding their hair, decorating and massaging their bodies and entertaining them with food, drinks, dance and song.⁶⁵ Only the *mañjarīs* can serve Rādhā and Kṛṣṇa before, during and after their sexual union, making them the only figures in the eternal realm that can directly witness and enjoy the most intimate moments between Rādhā and Kṛṣṇa.⁶⁶ For this reason, *mañjarī-bhāva* is seen as the most excellent mode of worship by the Bengal Vaiṣṇavas, for it is through this mode that the worshipper has access to the very moments of sexual union between Rādhā and Kṛṣṇa that for others is only symbol or allegory.

8.2.1 Textual Evidence

The scriptural origins of the practice in *mañjarī-bhāva*, known as *mañjarī-sādhana* can be traced back to the Padma-Purāṇa.⁶⁷ The first text belonging to the Bengal Vaiṣṇava tradition that elaborately discusses the figure of the *mañjarī* is the Gauragaṇoddeśadīpikā, a Sanskrit text composed by Paramānanda Kavikarṇapūra, who was the son of a disciple of Caitanya, and dated to 1576 AD.⁶⁸ The text provides a list of the *siddha-rūpas* of the figures of the Bengal Vaiṣṇava tradition until that point, with the *siddha-rūpas* of the Gosvāmīs listed as *mañjarīs*.⁶⁹ This is textual evidence for the argument that either the Gosvāmīs themselves, or followers of the tradition that directly succeeded them, conceived of themselves as *mañjarīs*, planting the seed for the formalized practice that was to result in the following centuries, most prominently by Narottama Dāsa well into the mid-17th century AD.⁷⁰ Therefore, while its codified form in the Bengal Vaiṣṇava tradition was most probably a later development, the Gosvāmīs never having

⁶⁴Ibid.

⁶⁵Ibid.

⁶⁶Ibid.

⁶⁷Cf. Rosen (1996), p. 122.

⁶⁸Cf. Haberman (2001), pp. 109ff.

⁶⁹Ibid.

⁷⁰Ibid.

directly addressed the practice or elaborated on it, the present work argues that the foundation for the practice was laid by the Gosvāmīs themselves in their poetic works and it was merely the formalization of the practice that happen later. Specifically, there is ample evidence of this practice in Rūpa Gosvāmī's *Stavamālā*, particularly his *Utkalikāvallarī*, and more explicitly, in Raghunātha Dāsa Gosvāmī's *stotra* *Vilāpakusumāñjali* from his anthology *Stavāvalī*.

The *Utkalikāvallarī* is a *stotra* of 70 verses, one of around 60 *stotras* composed by Rūpa Gosvāmī collected in the anthology *Stavamālā*. The *Utkalikāvallarī* was composed in Śaka 1471 (1549 AD). There are four *pādas* in each verse and the verses are composed in several metres, including *Mālinī* (4, 30, 37, 38, 39, 48, 51, 53, 54 and 61), *Vasantatilakā* (13, 14, 28 and 34), *Pr̥thvī* (33, 46, 47, 49, 63, 64 and 66), *Rathoddhatā* (7, 9, 15, 16, 56 and 57), *Svāgatā* (10, 11, 17, 18, 23 and 29), *Mandākrāntā* (41, 42, 43, 50 and 62), *Śikharinī* (2, 3, 52, 55, 58, 59 and 65), *Upajāti* (1), *Śārdūlavikrīḍitam* (27, 44, 45, 67 and 68), *Puṣpitāgrā* (8, 12, 21, 32 and 40), *Viyoginī* (5, 6, 19, 20, 22, 26, 35 and 69), *Drutavilambitam* (24), *Hariṇī* (25, 36 and 60), *Prabhāvatī* (31) and *Mattamayūram* (70). Verse 71 is a *śloka* (*Anuṣṭup*).

The *stotra* begins with verses offering respect and prayer to the forest of Vṛndā, followed by to Vṛndā herself, the goddess of Vṛndāvana, requesting her to be compassionate and give the poet the permission to approach Rādhā and Kṛṣṇa (1-4). He then proceeds with describing the appearance of Rādhā and Kṛṣṇa, their clothes, proclaiming their splendour to surpass that of Lakṣmī and Nārāyaṇa and praising each of their qualities and virtues (5-9). He continues with describing the love between Rādhā and Kṛṣṇa and how enamoured they are with each other, overcome with powerlessness just by hearing the syllables of each other's names being uttered (10-14):

kvāpyānuṣaṅgikatayoditarādhikākhyā-
vismāritākhilavilāsakalākālāpam |
kṛṣṇeti varṇayugalaśravaṇānubandha-
prādurbhavaḥjjadimaḍambarasaṁvṛtāṅgīm ||14||

Anywhere anything with connection to the name “Rādhikā” is

spoken, the collection of these syllables causes (him) (Kṛṣṇa) to forget all pleasures. Hearing the name “Kṛṣṇa” causes (her) (Rādhā) limbs to become senseless.

This verse makes clear that Kṛṣṇa is not merely a recipient of Rādhā’s love, but just as overcome with passion and helpless as she is. This is a continuation of the theme already present in the Gītagovinda of Jayadeva, wherein Kṛṣṇa is also affected by separation and passion in his love for Rādhā, although perhaps not to the extreme of Rādhā, as her *viraha* is the central theme of the work. Nonetheless, as seen in this verse as well, their relationship is portrayed as reciprocal and not one of traditional devotion where the beloved, or the worshipped god, is a passive recipient.

Moreover, after having abundantly praised Rādhā and Kṛṣṇa, the poet begins praying to them, asking for their compassion in granting him their service, even pleading with them individually for their pity (15-20). He then approaches their intimate associates, requesting them to hear his lamentations, praying to Rādhā’s friends Lalitā and Viśākha, as well as to Kṛṣṇa’s friend Subala (V21-26). He then praises the sounds of Kṛṣṇa’s flute and Rādhā’s *vīṇā*, proclaiming that the sound of Rādhā’s lute silences even that of Kṛṣṇa’s, the first of only two instances in the work in which the author gives Rādhā superiority over Kṛṣṇa (27-29):

stambhaṃ prapañcayati yaḥ śikhipiñchamauli-
veṇor api pravalayan svarabhaṅgam uccaiḥ |
nādaḥ kadā kṣaṇam avāpsyati te mahatyā
vṛndāvaneśvari sa me śravaṇātithitvam||28||

O goddess of the Vṛndā forest, with high sounds, the music of your flute even silences the sound of the flute of the one who wears a peacock feather on his head. When will the sound of your great (lute) reach my ears?

He continues entreating Rādhā and Kṛṣṇa, lamenting that although he is not qualified to be a recipient of their compassion, he cannot resist

begging to see them as they embrace each other, comparing their limbs to a black bumblebee and a jasmine flower (30-35):

atarkitasamīkṣaṇollasitayā mudāśliṣyator
 nikuñjabhavanāṅgaṇe sphuritagauranīlāṅgayoh |
 rucaḥpracurayantu vām puraṭayūthikāmañjarī-
 virājadaliramyayor mama camatkṛtiṃ cakṣuṣaḥ ||33||

(When) you unexpectedly see (each other) in the garden of the bower, you two embrace with delight. Let my eyes fill with the astonishment of the radiance of your gold and blue limbs, which resemble the brilliance of a black bumblebee and the golden bud of a jasmine flower.

Starting with verse 37, the poet begins to ask to be able to witness Rādhā and Kṛṣṇa when they are together, playing games with each other in the presence of their companions, jesting and using mocking words (37-41). In verse 42, the poet references the *rāsa* dance that takes places in the depth of the forest at night and asks to witness Kṛṣṇa decorating Rādhā's limbs after he has left all the other women and gone after her. With this verse, the poet turns to the more intimate and erotic play between Rādhā and Kṛṣṇa, continuing by describing a scenario in which other young women of the village see Kṛṣṇa's hair having been coloured red with the dye from Rādhā's feet,⁷¹ a veiled reference to Kṛṣṇa placing his head under Rādhā's feet:

ramyā śoṇadyutibhir alakair yāvakenorjadevyāḥ
 sadyas tandrī mukuladalasaklāntanetrā vrajeśa |
 prātaś candrāvaliparijanaiḥ sāci dṛṣṭā vivarṇair
 āśyaśrīs te praṇayati kadā saṃmadam me mudā ca ||43||

⁷¹The commentator supplies *pādālaktakena* with *yāvakena* to make clear that the red dye is indeed from Rādhā's feet.

O lord of Vraja, in the night, your radiant curls turn red from the red dye of (the feet of) Ūrjadevi. The next morning, seeing you at that time, (your) tired, drowsy eyes closing with exhaustion, Candrāvalī accompanied by her associates turn pale. When will the splendor of your face (at this time) cause me to be delighted with happiness?

This is the second instance in this work in which the superiority of Rādhā is hinted at, albeit indirectly, and it is quite clearly inspired from the Gītagovinda of Jayadeva wherein Kṛṣṇa places his head under Rādhā's feet in trying to placate her.⁷² This verse especially makes the influence of Jayadeva's work on Rūpa Gosvāmī's quite evident, with identical themes of the reciprocity of love and passion between Rādhā and Kṛṣṇa, and perhaps even more significantly, the surrender of Kṛṣṇa by placing his head under Rādhā's feet finding expression in both their works.

The verses that follow describe Kṛṣṇa's playful nature, including describing him forcibly kissing Rādhā in front of their friends (44), as well as removing the garment covering Rādhā's friend's bosom (45) and being instructed by Rādhā to placate her friend, Guṇa Mañjarī, by kissing her:

udañcati madhūtsave saha-carīkulenākule
 kadā tvam avalokyase vrajapurandarasyātmaja |
 smitojjvalamadiśvarīcaladṛgañcalapreraṇān
 nilīnaguṇamañjarīvadanam atra cumban mayā ||46||

⁷²The verse is as follows:

smaragaralakhaṇḍanam mama śirasi
 maṇḍanamdehi padapallavam udāram |
 jvalati mayi dāruṇo madanakadanāruṇo
 haratu tad upahitavikāram || (10.7)

Place your foot on my head – a sublime flower destroying the poison of love! Let your foot quell the harsh sun burning its fiery form in me to torment love.

In Miller (1977), pp. 113ff.

O son of the lord of Vraja, when will I see you when my goddess (Rādhā) wandering about together with a group of young women at the spring festival with a splendid smile, directs you with an agitated sidelong glance to kiss the mouth of Guṇamañjarī, who is sitting away?

The only direct reference in the work to the term *mañjarī* is found in this verse, with the poet referring by name to a friend of Rādhā.⁷³ There is not much more that can be discerned from this reference other than that this specific class of friends of Rādhā, namely the *mañjarīs*, were known to Rūpa Gosvāmī.

From verse 47 onward, there is a marked shift in the perspective of the poet:

kalindatanayātaṭīvanavihārataḥ śrāntayoḥ
 sphuranmadhuraṁmādhavīśadanasīmni viśrāmyatoḥ |
 vimucya racayīśyate svakacavṇdam atrāmunā
 janena yuvayoḥ kadā padasarojaṣaṁmārjanam ||47||

(O masters), when you are fatigued from wandering the forest at the shore of the daughter of Kalinda, you will rest on the bank filled with sweet spring flowers and this person, having loosened all of my own hair, will clean your feet with it?

The poet expresses his desire to clean Rādhā and Kṛṣṇa's feet with his loosened hair, the first direct reference to the poet's identification as a female servant of Rādhā and Kṛṣṇa. From this verse onward, the poet desires to be directly involved in serving Rādhā and Kṛṣṇa during their most intimate play. This begins with the poet requesting to be able to arrange the bed for Rādhā and Kṛṣṇa to engage in their erotic play:

⁷³The commentator supplies *tadākhyañyāḥ sahyā* with *guṇamañjarī* to clarify that it is the name of Rādhā's friend.

parimiladupabarhaṃ pallavaśreṇibhir vāṃ
 madanasamaracaryābhāraparyāptam atra |
 mṛdubhir amalapuṣpaiḥ kalpayiṣyāmi talpaṃ
 bhramarayuji nikuñje hā kadā kuñjarājau ||48||

O sovereigns of the bowers, alas, when will I arrange for you,
 in a bower filled with bumblebees, a bed with delicate, pure
 flowers and a pillow with many leaves that will be adequate for
 the battle of the god of love?

In the next verses, the poet requests to be able to serve Rādhā and
 Kṛṣṇa when they are alone and engaged in erotic play, desiring to mas-
 sage their feet and offer them an intoxicating drink to heighten their erotic
 experience, and fanning them when they are perspiring due to their play:

līlātalpe kalitavapuṣor vyāvahāsīm analpām
 smitvā smitvā jayakalanayā kurvatoḥ kautukāya |
 madhyekuñjaṃ kim iha yuvayoḥ kalpayiṣyāmy adhīśau
 sandhyārambhe laghu laghu padāmbhojasamvāhanāni ||50||

O masters, at the beginning of twilight, you are playing on the
 couch in the midst of the bower with much wonderful mutual
 laughter, and while laughing, you both are eager for victory.
 When will I be able to very lightly lightly massage your feet at
 that time?

pramadamadanayuddhārambhasambhāvukābhyām
 pramuditahṛdayābhyām hanta vṛndāvaneśau |
 kim aham iha yuvābhyām pānalīlonmukhābhyām
 caṣakam upahariṣye sādhumādhvīkapūrṇam ||51||

O lords of the forest of Vṛndā, alas, when will I offer a cup
 filled with an excellent intoxicating drink at that time when

coming together for the onset of the deliberate battle of love,
with delighted hearts you both are eager for a drink?

kadāhaṃ seviṣye vrataticamarīcāmaramarud-
vinodena krīḍākusumaśayane nyastavapuṣau |
daronmīlannetrau śramajalakāṇaklidyadalakau
bruvāṇāv anyonyaṃ vrajanavayuvāṇāv iha yuvām ||52||

O fresh youthful ones of Vraja, when your beautiful bodies are
lying on a flower bed for play, and you are talking to each other
as your eyes close and drops of perspiration from weariness make
your locks damp, will I eagerly fan you both with air with a
chowrie made from many creepers?

He then requests to be able to redo and decorate their hair, which
has loosened during their sexual play (53-54):

kalamukhi vilāsair aṃsayoḥ sraṃsitānām
tulitaśikhilāpam kuntalānām kalāpam |
tava kabaratayāvirbhāvya modāt kadāhaṃ
vikacavicakīlānām mālayālankariṣye ||54||

O lotus-faced one (Rādhā), during amorous play, your hair is
loosened over the shoulders like a peacock's tail. When will I,
out of joy, put up all your loosened hair into a knot and decorate
it with a garland of brilliant jasmine flowers?

These eight verses describe the desire of the poet to be present and
directly involved during the most intimate moments shared between Rādhā
and Kṛṣṇa, preparing, stimulating and serving them. Given the intimacy
and erotic nature of the scenes described, it clarifies why the poet felt it
necessary to make clear that he is present in those moments as a female
servant, for it would not have been acceptable that he witnesses, let alone
participates in, the erotic play of Rādhā and Kṛṣṇa in his external, male

form. This is evidence of Rūpa Gosvāmī utilizing the figure of the female friend of Rādhā, her *sakhī*, as an identity that could be assumed in order for him, and by extension, other male worshippers, to participate in the most intimate moments between Rādhā and Kṛṣṇa without causing offence.

Following this, although the poet continues to express his desire as a female friend to be present and directly involved, the scenes described are of Rādhā and Kṛṣṇa playing games and spending time together with their companions. In these verses, the poet desires to be directly instructed by Rādhā to mock Kṛṣṇa in jest and defeat him in games, and to be approached by Kṛṣṇa to deliver a message to Rādhā or to appease her, to arrange for their meetings and decorate them (55-64):

nigirati jagad uccaiḥ sūcibhedye tamisre
bhramararucinicolenāṅgam āvṛtya dīpram |
parihṛtamaṇikāñcīnūpurāyāḥ kadāhaṁ
tava navam abhisāraṁ kārayiṣyāmi devi ||61||

O goddess, when, after removing your jewelled girdle and anklets and having put a garment dark as bumblebees on your radiant, lustrous body, will I take you for a new rendezvous in the very deep, dense dark night swallowing the world?

From verse 65 onward, the poet seems to come out of his spiritual reverie and finds himself in the physical Vṛndāvana, pleading with Rādhā and Kṛṣṇa to fulfill his desire to serve them, even requesting a tree and a creeper growing in the physical Vṛndāvana to help him obtain the service of Rādhā and Kṛṣṇa (65-70).

Although the figure of the *mañjarī* is explicitly referenced only once in the work, and that too merely as the name of a friend of Rādhā, numerous verses illustrate the mood and service typical of the figure, parallels of which can be found in the Vilāpakusumāñjali. It is evident from the work that the poet's objective is to be granted access to and the intimate service of both Rādhā and Kṛṣṇa. He does not aspire to have a direct relationship

with Kṛṣṇa at all, let alone an erotic relationship with him in the *mādhurya-bhāva*. Rather, he desires to witness the erotic relationship between Rādhā and Kṛṣṇa and serve them during their intimate play, moments to which only a select few companions have direct access. The poet hopes to be granted the status of such a companion, a *sakhī* of Rādhā whose sole objective it is to facilitate the union of Rādhā and Kṛṣṇa and take pleasure in witnessing this union. The poet only interacts with Kṛṣṇa either in the presence of Rādhā or at her instruction, and when Kṛṣṇa needs the assistance of the author to break Rādhā's pride when she becomes angry with him and win her over.

Moreover, although the poet does not outright give Rādhā superiority over Kṛṣṇa, with veiled references to her superiority in only two verses (28 and 43), praising Kṛṣṇa alongside her and appealing to both of them, it becomes progressively evident that the author aspires to be an intimate friend of Rādhā. His adoption of this female identity in the work, however, does not occur in the first 46 verses, in which he asks for the chance to witness the scenes that he describes, without expressing the desire to be directly involved as a figure in his own right. The poet finally enters his female identity later in the work, in verse 47, where he is not only a mere witness, but a figure that is a direct participant in the activities between Rādhā and Kṛṣṇa. From this verse onward, the poet desires to be directly involved in serving Rādhā and Kṛṣṇa during their most intimate play, including arranging their bed in preparation for their erotic play (48), fetching water from the river to wash their feet (49), massaging their feet (50), offering them drinks to stimulate them before their erotic play (51), fanning them when they are perspiring due to their sexual play (52) and redoing their hair when it loosens (53-54). Ultimately, the poet appears to re-assume his external, male identity from verse 65 onward, pleading with Rādhā and Kṛṣṇa that although he is unworthy, his residence in the physical Vṛndāvana has awoken in him the desire of their service. With these verses, he concludes the work in his male identity.

The Vilāpakusumāñjali is a *stotra* of 104 verses and one of around 30 *stotras* composed by Raghunātha Dāsa Gosvāmī collected in the anthology Stavāvalī. There are four *pādas* in each verse and the verses are composed

in several metres, including Mālinī (2, 13, 14, 17, 21, 24, 30, 32, 36, 46, 58, 65, 74, 79, 81, 85, 94 and 99), Vasantatilakā (1, 7, 11, 16, 19, 20, 23, 27, 29, 33, 34, 35, 41, 42, 43, 45, 47, 49, 50, 52, 53, 54, 55, 59, 60, 61, 62, 66, 67, 68, 69, 70, 72, 73, 86, 95, 98, 100, 101, 102 and 103), Pṛthvī (3, 15, 44, 76 and 104), Rathoddhatā (8, 10, 37, 63 and 78), Svāgatā (26, 38, 51, 64, 89 and 90), Mandākrāntā (31, 71 and 82), Śikhariṇī (18, 56 and 75), Upajāti (6 and 83), Śārdūlavikrīḍitam (5, 28, 87 and 88) and Puṣpitāgrā (4). Verses 9, 12, 25, 39, 40, 48, 57, 80, 84, 91, 92, 93, 96 and 97 are *ślokas* (Anuṣṭup).

The *stotra* begins with a string of verses that pay respect to the poet's predecessors, beginning with the poet referencing a certain Rūpa Mañjarī, mockingly asking her who bit her lip, since her husband is out of town, explicitly indicating the marital status of this Rūpa Mañjarī:

tvam rūpamañjarī sakhi prathitā pure 'smin
 puṁsaḥ parasya vadanaṁ na hi paśyasīti |
 bimbādhare kṣatam anāgatabhartṛkāyā
 yat te vyadhāyi kim u tac chukapuṅgavena ||1||

O friend, O Rūpa Mañjarī, you are known in this town as never looking at the face of another man. (But) the wound that was made on the bimba-like lower lip of you whose husband has not come back, was that made by the excellent parrot?

It is peculiar that this *mañjarī* should have a husband, for this does not fit with what later came to define the figure of the *mañjarī*, namely their adolescence, which exclusively allowed only them access to Rādhā and Kṛṣṇa's most intimate encounter due to their purity and naivety at this pre-pubescent age. Moreover, perhaps even more significant, the implication that she has been sporting with Kṛṣṇa, who is presumably in reality the one who bit her lip, also stands in contrast to the later hallmark of the *mañjarī* figure, namely that the *mañjarī* does not have a direct erotic relationship with Kṛṣṇa. This shows that although Raghunātha Dāsa Gosvāmī was aware of the *mañjarī* figure, it had not been nearly as systematized and fleshed out as later in the tradition.

He continues with paying respect to a Rati Mañjarī, once again referring to a female figure with the term *mañjarī*, this time also making it clear that a *mañjarī* is an intimate servant of Rādhā who is aware of her erotic play with Kṛṣṇa:

vrajendravasatisthale vividhavallavīsāṅkule
 tvam eva ratimañjari pracurapunyapuñjodayā |
 vilāsabharavismṛtapraṇayimekhalāmārgaṇe
 yad adya nijanāthayā vrajasi nāthitā kandaram ||3||

O Rati Mañjari, in the dwelling place of the prince of Vraja, which is full of a variety of cowherd-girls, only you are swelling with a mass of an abundance of virtues, for such that your own queen will request you to go to the cave in search of the favourite girdle she forgot while engaging in flirtatious behaviour with the beloved.

These opening verses with direct references to figures of *mañjarīs* indicate not only the existence of these figures, but more importantly, the adoption of this specific female identity as a *mañjarī* by the male architects of the theology and practice of the tradition by specifically referring to one as Rūpa Mañjarī, an undeniable reference to Rūpa Gosvāmī in a *mañjarī* form. These opening verses make clear a practice that involves a male imagining himself as a female *mañjarī* in the spiritual realm and the remainder of the work elucidates the specific mood of worship of such a *mañjarī*, as well as the kind of tasks she performs and the level of access she has to the erotic play of Rādhā and Kṛṣṇa. Furthermore, the first three verses can be read in the voice of the female identity of the author, also made clear by the spatial references the author offers of whether he is in the physical, geographically existing Vṛndāvana (in his physical identity of a male), or in the spiritual, eternal Vṛndāvana (in his female form). He slips back into his male identity for the preceding 3 verses (4-6), made clear by him speaking to the male figures of the tradition as existing in the physical world, namely his guru, Yadunandana, Caitanya, and Sanātana Gosvāmī. Following these verses, he

assumes his female identity once again for nearly the entirety of the work (7-96), slipping back to his male identity towards the very end (97-104).

From verse 7 onwards, the poet begins speaking as a female servant, referring to himself as a *dāsī*:

atyutkaṭeṇa nitarāṃ virahānalena
dandahyamānahṛdayā kila kāpi dāsī |
hā svāmini kṣaṇam iha praṇayena gāḍham
ākrandanena vidhurā vilapāmi padyaiḥ ||7||

O mistress, I, a certain servant whose heart is burning intensely because of the extremely fierce fire of separation, despondent, cry out here intensely with affection for a moment with verses.

The verses are composed in a mood of desperate separation, unable to see her mistress, Rādhā, beseeching her to restore her back to life by granting her a momentary glance (9-10) and taking notice of her (13):

devi te caraṇapadmadāsikāṃ
viprayogabharadāvapāvakaiḥ |
dahyamānatarakāyavallarīm
jīvaya kṣaṇanirīkṣaṇāmṛtaiḥ ||10||

O goddess, please restore to life with the nectar of momentary glances, this female servant of your lotus feet, (whose) creeper-like body is greatly burning with the great forest fires of the burden of separation.

He references Rūpa Mañjarī in verse 14 once again, saying that she is the one who showed him the possibilities of the spiritual realm, making him desperate to see and serve Rādhā there (14-17):

yadavadhi mama kācin mañjarī rūpapūrvā
 vrajabhuvi bata netradvandvadīptiṃ cakāra |
 tadavadhi tava vṛndāraṇyarājñi prakāmaṃ
 caraṇakamalalākṣāsāṃdidṛkṣā mamābhūt ||14||

O queen of the forest of Vṛndā, alas, since that time some aforementioned Rūpa Mañjari filled my pair of eyes with splendour in the land of Vraja, from that time it delightfully became my wish to see your red dye-covered lotus feet.

He proceeds by asking Rādhā if he can serve her in various ways, beginning chronologically at dawn with cleaning and scenting her home (18), washing and wiping her feet (19), cleaning her teeth and massaging her body with oil before giving her a bath (20-21), followed by drying her body, dressing her, braiding and decorating her hair and decorating parts of her face and body, as well as putting vermilion in the parting of her hair, perhaps indicating her marital status (22-26). This is followed by him asking her to adorn her ears, neck, arms, ankles, toes, waist and nose with various jewels and ornaments (27-39), and completing the process by decorating her lips and eyes (41-42), all while playfully mentioning Kṛṣṇa to her and implying that this careful dressing and decoration is in preparation for her meeting with him:

kanakaguṇitam uccair mauktikaṃ matkarāt te
 tilakusumavijetrī nāsikā sā suvṛttam |
 madhumathanamahālikṣobhakaṃ hemagauri
 prakāṭataramarandaprāyam ādāsyate kim ||36||

O golden one, will your nose, which defeats the sesame seed flower, accept from my hand an excellent, well-rounded pearl with a golden string, (the pearl) that is like the manifest nectar of flowers and causes excitement to the great bee, the destroyer of Madhu?

utkhādireṇa navacandravirājitena
 rāgeṇa te varasudhādharabimbayugme |
 gāṅgeyagātri mayakā parirañjite ‘smin
 daṁśaṁ vidhāsyati haṭhāt kim u kṛṣṇakīraḥ ||41||

O golden girl, will Kṛṣṇa like a parrot forcibly bite this pair
 of your lips, which are like a bimba fruit and have the most
 excellent nectar, coloured all over by me with a red dye out of
 a Khādira tree and brilliant fresh camphor?

In verse 43, reminiscent of verse 43 in Rūpa Gosvāmī’s Utkalikāval-
 larī, as well as the aforementioned verse in Jayadeva’s Gītagovinda,⁷⁴ the
 poet asks to be bestowed the same splendour as Kṛṣṇa obtains when he
 places his head under Rādhā’s feet and the red dye of her feet anoints his
 head:

yasyāṅkarañjitaśīrās tava mānabhaṅge
 goṣṭhendrasūnur adhikāṁ suśamām upaiti |
 lākṣārasaḥ sa ca kadā paḍayor adhas te
 nyasto mayāpy atitarāṁ chavim āpsyatīha ||43||

(O golden girl, o Rādhā) The son of the king of cows places his
 head with a coloured mark under your pair of feet to break your
 pride and from the nectar of the red dye (on your feet), (it)
 obtains a great exquisite beauty. When will the great splendour
 also be obtained by me here?

This verse aptly illustrates the supremacy of Rādhā over Kṛṣṇa for
 the poet, for even Kṛṣṇa, the supreme lord himself, shows servitude towards
 her and puts his head under her feet, making her service and pleasure the
 true and exclusive object of desire. The poet then turns to asking to assist
 Rādhā in bringing to Kṛṣṇa’s home the food she cooks, bringing back to

⁷⁴See Footnote 72 of this section for the verse.

her his remnants and serving her during eating and drinking, with the poet himself desiring to receive her remnants (46-52). The next reference to Rūpa Mañjarī occurs in verse 55, wherein the poet asks for the opportunity to massage Rādhā's hands and feet alongside Rūpa Mañjarī:

saṁvāhayiṣyati padau tava kiṅkarīyaṁ
hā rūpamañjarir asau ca karāmbuje dve |
yasmin manojñahṛdaye sadaye 'nayoḥ kiṁ
śrīmān bhaviṣyatitarāṁ śubhavāsaraḥ saḥ ||55||

Oh! O merciful ones, o ones with a charming heart, will the very fortunate, splendid day come, on which both this female servant will massage both your feet and that Rūpa Mañjarī will massage both your lotus hands?

Next, the poet asks to witness Rādhā herself going to Kṛṣṇa's home to cook his food, led by Rūpa Mañjarī, surrounded by her friends, Lalitā and Viśākha and supported from behind by the poet himself and being received there by Kṛṣṇa's mother and other elders (58-62). There the poet asks to see how Rādhā coyly cooks Kṛṣṇa's food and witnessing them secretly exchanging glances in the presence of the elders, of whom Kṛṣṇa's mother is especially affectionate and loving towards her (63-67). Finally, after eating, the poet asks Rūpa Mañjarī for the opportunity to lead Rādhā to the bower where Kṛṣṇa awaits her, and to decorate and embellish her, as well as the bower, for their time together, during which Rūpa Mañjarī massages her hands, and the poet asks to massage her feet (68-72):

śrīrūpamañjarikarārcitapādapadma-
goṣṭhendranandanabhujārpitamastakāyāḥ |
hā modataḥ kanakagauri padāravinda-
samvāhanāni śanakais tava kiṁ kariṣye ||72||

O golden one, your head is placed in the arms of the son of the king of Vraja and your lotus feet are being worshipped by the

hands of Rūpa Mañjari, alas, will I be able to joyfully gently
massage your lotus feet?

The poet then asks to witness the various games and activities Rādhā and Kṛṣṇa undertake with their companions, such as Kṛṣṇa decorating Rādhā with Rādhā's friends helping him, singing and dancing together, and playing dice (73-82). The poet then asks to be personally trained by Rādhā in the art of singing, poetry and playing the flute, as well as receiving exclusive instructions from her to serve her (89-94). The poet begins concluding his prayers to Rādhā with a verse in which he proclaims to belong only to her and asks to therefore be granted the proximity to her feet (96). Following this, he prays to the lake in which Rādhā plays with Kṛṣṇa, which he says is his abode, a spatial reference that could indicate that he has re-assumed his physical, male identity, as well as to Rādhā's friend Viśākha, and to Kṛṣṇa himself and some final verses in desperate prayer to Rādhā to be granted her service (97-104).

The work elaborately describes the type of service a *mañjarī* performs, and also makes clear in the poet's nearly exclusive addressing of Rādhā, addressing Kṛṣṇa directly only once, that Rādhā is his sole object of worship. The activities described, including undressing and bathing Rādhā, decorating her naked limbs, including her breasts (24), and being present while her and Kṛṣṇa are together cannot be undertaken by an ascetic, male worshipper. This work is exemplary of the solution the tradition provides in a male worshipper shedding his external, physical gender and embodying his internal, spiritual sex as female in the eternal realm, which is nothing more than a perpetual cycle of episodes of the most intimate service and worship of Rādhā.

Both works offer glimpses into the personal practice of *rāgānugā-bhakti* of Rūpa and Raghunātha Dāsa Gosvāmī, with elaborate descriptions of their visualizations and meditations, the specific roles they aspire to occupy in the eternal realm and the nature of those roles in relation to Rādhā and Kṛṣṇa. Rādhā is given superiority over Kṛṣṇa, with both poets aspiring to be her intimate friend and servant, although Raghunātha Dāsa is abundantly more explicit in establishing this superiority by exclusively ad-

dressing Rādhā throughout his work, although both borrow from Jayadeva in having Kṛṣṇa place his head under her feet to placate her. He aspires to exclusively serve Rādhā, even when Kṛṣṇa is also present. Rūpa is not explicit in his preference of Rādhā over Kṛṣṇa, with many verses offering prayers to both of them and even addressing Kṛṣṇa alone in some, as well as aspiring to serve both of them when they are together, not just Rādhā. However, it is evident that Rūpa's preference is for the role of an intimate friend of Rādhā, making his loyalty to Rādhā over Kṛṣṇa clear.

Moreover, in contrast to Raghunātha Dāsa, Rūpa is much more conservative in his description of the erotic play between Rādhā and Kṛṣṇa, dedicating only 8 verses to the subject, and not mentioning any erogenous body parts of Rādhā, such as breasts, hips or thighs, with the exception of a single reference to her lips (44). This conservatism can potentially be explained by Rūpa's position within the tradition and his awareness of how his poetry could be misinterpreted by Tantric traditions and used to legitimize their practices, which nonetheless ended up happening, as seen in the Sahajiyā Vaiṣṇava tradition. But this development could not have been foreseen by Rūpa Gosvāmī, for he makes it abundantly clear in this work that he aspires to be a (female) servant of Rādhā and Kṛṣṇa, to witness and help bring about the union between them, and ultimately, to bring them happiness without any desire for direct pleasure for himself through a direct relationship with Kṛṣṇa and participation in union with him instead of Rādhā. The figure he aspires to be in the eternal realm is of an intimate *sakhī* of Rādhā, thereby instructing followers of the tradition that will read his work and follow in his footsteps to aspire to the same, to internally transform themselves into the female friends of Rādhā with no self-interest in erotic pleasure with Kṛṣṇa in order to gain what the tradition would accept as inoffensive access to the erotic play of Rādhā and Kṛṣṇa. Therein lies Rūpa's solution to the paradox of how an ascetic, male worshipper can appropriately visualize and enter the intimate, erotically charged realm of Rādhā and Kṛṣṇa.

Raghunātha Dāsa's work, on the other hand, is quite liberal in its expression of the eroticism surrounding Rādhā and Kṛṣṇa, explicitly describing preparing and decorating Rādhā's body, including her breasts, hips

and lips and how each part of her body excites Kṛṣṇa, in preparation for her imminent union with Kṛṣṇa, making clear the sexual nature of it. He also directly provides the name of the exact type of figure that he aspires to be, namely that of a *mañjarī*, while referring to Rūpa Gosvāmī's *mañjarī* form of Rūpa Mañjarī on several occasions as well, making clear that he is following in the footsteps of Rūpa Mañjarī, that she is his guide and the figure that he aspires to be like. He was present in Vṛndāvana at the same time as Rūpa Gosvāmī, making it very likely that he found inspiration in the works of Rūpa, taking Rūpa's formulation of aspiring to be a female servant and friend of Rādhā a step further by dedicating himself exclusively to Rādhā and liberally elaborating on the scenarios during which he would serve her and how, while stating several times that he would do this under the guidance of and together with Rūpa Mañjarī, viz., Rūpa Gosvāmī.

It is the unique nature of these works that puts them in an exceptional position of not just being poetic works of aesthetic relish, but religious treatises composed by the Gosvāmīs, the gatekeepers and architects of the Bengal Vaiṣṇava tradition, offering a glimpse into their very own intimate religious practice. These poems are therefore not just a means for expression for the poets themselves, but inherently instructional, giving the reader entrance and access to the world that he aspires to eternally abide in the culmination of the practice of *rāgānugā-bhakti*, the officially formulated practice of the tradition.

Chapter 9

Utkalikāvallarī

9.1 Sources and Sigla

9.1.1 Manuscripts

ASB686 Stavamālā. Shelf mark G.686, 40 folios, 26.5x11cm, paper, Bengali script, 14-15 lines per page, pages unnumbered, complete, undamaged and numerous corrections in margins. Utkalikāvallarī on ff. 11v-15r, dated Śaka 1471 (1549 AD). Received scans from The Asiatic Society, Kolkata. Reference found in A Descriptive Catalogue of Sanskrit Manuscripts in the Asiatic Society of Bengal Collection, Vol. VII, entry 5562, pp. 457-464 (Shastri, 1934).

ASB798 Stavamālā. Shelf mark G.798, 95 folios, 30x11cm, paper, Bengali script, 8 lines per page, pages numbered, complete, severely damaged due to insects. Dated Śaka 1770 (1848 AD). Utkalikāvallarī on ff. 30v-37r. Received scans from The Asiatic Society, Kolkata. Reference found in A Descriptive Catalogue of Sanskrit Manuscripts in the Asiatic Society of Bengal Collection, Vol. VII, entry 5742, p. 587 (Shastri, 1934).

- IO586 Stavamālā. Shelf mark IO586d, 70 folios, 11x4.5", paper, Devanāgarī script, 10 lines per page, pages numbered, starting with 101, complete, undamaged and corrections in margins. Dated 1645 AD. Utkalikāvallarī ff. 120v-125r. Retrieved from microfilm shelf mark IOL285 from the British Library, London. Reference found in Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Vol. VII, entry 3943, pp. 1497-98 (Eggeling, 1904).
- IO1384 Stavamālā. Shelf mark IO1384c, 78 folios, 13.75x5", paper, Bengali script, 6 lines per page, pages numbered, complete, undamaged and corrections in margins. Dated Śaka 1662 (1740 AD). Utkalikāvallarī on ff. 22r-29r. Retrieved from microfilm IOL487 from the British Library, London. Reference found in Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Vol. VII, entry 3944, p. 1498 (Eggeling, 1904).
- MaI211 Stavamālā. Shelf mark MaI 211, 143 folios, 29x12cm, paper, Bengali script, 16 lines per page, pages numbered, complete, undamaged, corrections in margins and includes commentary by Baladeva Vidyābhūṣaṇa. Dated 1764 AD. Digital scan retrieved from the Universitätsbibliothek Tübingen (<http://idb.ub.uni-tuebingen.de/opendigi/MaI211>).

9.1.2 Editions

- E03 Utkalikāvallarī in Śāstrī, Bhavadatta and Parab, Kāśīnātha P., eds. The Stavamālā of Śrī Rūpadeva. Bombay: Nirṇaya-Sāgara Press, pp. 93-112, 1903 (Devanāgarī script; with commentary of Baladeva Vidyābhūṣaṇa, wrongly attributed to Jīva Gosvāmī).
- E46 Utkalikāvallarī in Purīdāsa, ed. Śrīśrīstavamālā. Aloyā, Mayama-nasiṃha: Śacīnātharāya-Caturdhurīṇa, pp. 21-25, 1946 (Bengali script).

9.2 Editorial Principles

The work is presented as a Roman transliteration with diacritics, adhering to the International Alphabet of Sanskrit Transliteration (IAST) standard. Moreover, the edition and translation of the work is followed by a section containing translation notes, which utilize the commentary in elaborating on the translation of each of the verses. These translation notes should therefore be consulted in conjunction with the translated verses.

9.2.1 Apparatus

The present edition has a positive apparatus consisting of three registers. In the first register, the readings of the text are recorded, beginning with a bold Arabic number indicating the footnote reference in the main text (this sequence of numbers begins anew on each page), followed by the lemma. The lemma is followed by a right, square bracket (]), after which the sigla for the accepted reading are given, or em. for emendations or om. for omissions. This is followed by a semicolon, after which the alternative reading is given, followed by the sigla for its sources. Moreover, the symbol ° is used to separate a lemma with a variant reading within a compound. The second register records the readings of the commentary, with the same structure as for the first register, except it begins with a bold Roman alphabet that indicates the footnote reference in the commentary (this sequence of Roman alphabets begins anew on each page). In the third register, annotations for the English translation using the commentary are recorded. These begin with a bold Roman numeral indicating the footnote reference in the translation (the sequence of Roman numerals in the register starts anew on each page), followed by either “gloss” or “supply”, depending on whether the reference from the commentary glosses a lemma from the main text or if it supplies a description for it, serving to either clarify or elaborate on it. This is followed by the reference from the commentary, followed by the lemma from the main text that is either glossed or elaborated upon (supplied) in bold. This bolding is applied to lemma that are found in the main text, for purposes of easier recognition for the reader, paying attention to internal and external *sandhi* in the paraphrasing that sometimes leads to changes of letters of the lemma from the main text. Moreover, lemma that are not

included in the commentary are both bold and italicized.

9.2.2 Normalisation

The orthography of the MSS and editions has been standardized as follows. The use of *b* instead of *v*, or vice versa, has only been reported if the MSS or editions distinguish between them. Similarly, the use of *r* instead of *v*, or vice versa has been silently corrected and not reported. The gemination of consonants after *r* has been silently corrected and is not reported. In cases of an *anusvāra* being used instead of the nasal class, or the interchangeable use of the *anusvāra* and *m* in general, this has been silently corrected and not reported. *Anusvāras* at the end of *pādas* have been silently corrected to *m* and are not reported. These silent, unreported changes, however, might occasionally appear in the apparatus due to a variant reading in another part of the lemma being reported.

9.3 Edition and Translation

āsīd yasmād utkalikāvallarir eṣā karkaśacittagrāvanitāntadrutihetuḥ^a |
śrīrādhāgovindapadābjavratadāyī sa śrīrūpo bhāvakabhūpo dayatām naḥ ||

alabdhābhīṣṭasyābhīṣṭotkanṭhayā^b vīgālitacittasya tallābhe svāyogatva-
sphūrtyābhyuditadainyasya^c bhaktasya saṅkrando ‘śrunirjharah^d patatīti
stotreṇānena saṃpādyā^e tad idaṃ svasmin vartayitum^f ādau pratijānīte

prapadya vṛndāvanamadhyam¹ ekaḥ²
krośann asāv utkalikākulātmā |
udghāṭayāmi jvalataḥ kaṭhorām
bāṣpasya mudrām hṛdi mudritasya ||1||

iⁱ being alone, having taken refuge in the midst of Vṛndāvana,
cryingⁱⁱ, filled with longingⁱⁱⁱ, open the tough^{iv} seal of my burn-
ing tears that have been sealed in my heart.

prapadyeti | **utkalikākulātmotkanṭhāvyāptacitta^g eko ‘sāv^h ahaṃ vṛn-
dāvanamadhyam prapadya krośann** uccair ārtarāvaṃ kurvan **hṛdi mu-
dritasya jvalato bāṣpasya kaṭhorām** piṇḍībhūtāṃ **mudrām udghāṭa-
yāmi** | iyaṃ avasthā khalu bhaktajanasya puruṣārthadātṛ | ‘katham vinā
romaharṣaṃ dravatā cetasā vinā | vinānandāśrukalayā śuddhayedⁱ bhak-
tayā^j vināśaya^k’ ityādismṛtibhyaḥ (*Bhāgavata-Purāṇa* 11.14.23) | itaḥ param
anudṛṣṭachandolakṣaṇaṃ^l granthabāhulyabhayānna lekhyam ||1||

¹ vṛndāvana^o] Mal211 ASB66 ASB798 IO1384 E03 E46 ; vṛndāvana^o IO586 □ °mad-
hyam Mal211 ASB66 ASB798 IO586 E03; °medhyam IO1384 ² ekaḥ] Mal211 ASB66
IO586 IO1384 E03 E46; eka ASB798

^a °grāva] E03; °grārva Mal211 ^b alabdhā^o] E03; alabdhava^o Mal211 ^c svāyogat-
va^o] E03; svāyogyatva^o Mal211 ^d saṅkrando ‘śrunirjharah] em. saṅkrando ‘śrunir-
jharah E03 saṅkrandośrunirjharah Mal211 ^e saṃpādyā] E03; saṃpadyam Mal211 ^f
vartayitum] E03; varṇayitum Mal211 ^g °citta] E03; °cittaḥ Mal211 ^h eko ‘sāv]
E03; ekosāv Mal211 ⁱ śuddhayed] E03; śuddhyed Mal211 ^j bhaktayā] E03; bhaktyā
Mal211 ^k vināśaya] Mal211; vināśayaḥ E03 ^l anudṛṣṭa^o] E03; udrṣṭa^o Mal211

ⁱ Supply ahaṃ ⁱⁱ Supply uccair ārtarāvaṃ kurvan with **krośann** ⁱⁱⁱ Gloss
utkanṭhāvyāptacitta for **utkalikākulātmā** ^{iv} Gloss piṇḍībhūtāṃ for **kaṭhorām**

tatrādau svaśaraṇaṃ vṛndāvanam arthayati

aye vṛndāraṇya¹ tvaritam iha te sevanaparāḥ
parām āpuḥ ke vā na kila paramānandapadavīm² |
ato nīcair yāce svayam adhipayor īkṣaṇavidher
vareṇyām³ me cetasy upadiśa diśaṃ⁴ hā kuru kṛpām ||2||

Alasⁱ, o forest of Vṛndā, what peopleⁱⁱ who are intent on yourⁱⁱⁱ
worship did not indeed quickly obtain the highest path of supreme
bliss? Therefore^{iv}, I humbly^v request you^{vi}, please you yourself^{vii}
show me the best direction for seeing in my mind the lord and
lady^{viii}. O please be compassionate (towards me)^{ix}.

aye iti^a | **aye** iti viśāde | ‘aye krodhaviśādayor^b’ iti haimaḥ (*Hemacandra-koṣa*) | he **vṛndāraṇya te** tava **sevanaparāḥ ke vā** janāḥ **paramānandapadavīm tvaritam nāpuḥ^c** api tu sarve te ‘vāpur eva | **ato** hetor **nīcair** atinamraḥ sannahaṃ tvām **yāce** | kiṃ **yācase** tatrāha | **svayaṃ** tvam eva **me cetasi adhipayo** rādhikāmādhavayor **īkṣaṇavidher vareṇyām diśaṃ upadiśa kṛpām** mayi **kuru** ||2||

atha vṛndāvanyādhiṣṭhātrīm vṛndām arthayate

tavāraṇye devi dhruvam⁵ iha murārir viharate
sadā preyasyeti śrutir api virauti smṛtir api⁶ |

1 vṛndāraṇya] Mal211 ASB66 ASB798 IO1384 E03 E46; vṛndāraṇya IO586 **2** paramānanda^o] Mal211 ASB66 ASB798 IO1384 E03 E46; paramānaṃda^o IO586 **3** vareṇyām] ASB686 IO1384 E03 E46; arureṇyām Mal211 varāṇyām IO586 **4** diśaṃ] Mal211 ASB798 IO586 IO1384 E03 E46; kṛīśaṃ ASB686 **5** dhruvam] ASB686 ASB798 IO1384 E03 E46; dhruvam Mal211 svayam IO586 **6** virauti smṛtir api] Mal211 ASB798 IO586 IO1384 E03 E46; om. ASB686

a aye iti] E03; om. Mal211 **b** ^oviśādayor] Mal211; ^oviśādayoḥ E03 **c** nāpuḥ] E03; nāvāpuḥ Mal211

i Supply iti viśāde with **aye** **ii** Supply janāḥ with **ke vā** **iii** Gloss tava for **te** **iv** Supply hetor with **ato** **v** Supply atinamraḥ sannahaṃ with **nīcair** **vi** Supply tvām **vii** Supply tvam eva with **svayaṃ** **viii** Supply rādhikāmādhavayor with **adhipayo** **ix** Supply mayi with **kṛpām kuru**

iti jñātvā vṛnde caraṇam¹ abhivande² tava kṛpām³
kuruṣva kṣipraṃ me phalatu nitarāṃ tarṣaviṭapī ||3||

O goddessⁱ, both the Śruti and the Smṛti proclaimⁱⁱ that Murāri definitely always wanders here in your forest withⁱⁱⁱ his dearest one^{iv}. Knowing^v this, O Vṛndā, I^{vi} venerate your feet, give your compassion so that^{vii} my^{viii} tree of desire^{ix} quickly bears the highest fruit^x.

taveti | he **devi** vṛnde **tavāraṇye murārīḥ preyasyā** śrīrādhayā saparika-
rayā saha **sadā viharate iti śrutir virauti** vadati | ‘rādhayā mādhave’
ityādyā^a | ‘atha gokulākhye māthuramaṇḍale vṛndāvanamadhya’ ityādyā ca^b
smṛtiś ca virauti | ‘atra yā gopakanyāś ca nivasanti mamālaye | yoginyas^c tā
mayā nityam^d mama sevāparāyaṇāḥ | dvibhujāḥ sarvadā so ‘sti^e na kadācic
caturbhujāḥ | gopyaikayā yutas tatra parikṛṇḍati nityadā’ ityādyā | ekayā
sarvamukhyayā śrīrādhayā^f ity arthaḥ | **iti jñātvā** niścītya **tava caraṇam**
aham **abhivande** tvam **kṛpām kuruṣva**^g | tvatkṛpayā **me**^h mama **tarṣav-**
iṭapī tṛṣṇātaruḥ **phalatu** | śrīrādhikākṛṣṇāvāptiphalaṇ bhavatu ||3||

evaṃ vṛndvanādhipāṃⁱ vṛndāṃ prasādyā prakṛte tad anumatiṃ prārthay-
ate

hr̥di ciravasadāśāmaṇḍalālambapādau⁴
guṇavati tava nāthau nāthitum jantur eṣaḥ |

1 vṛnde caraṇam] Mal211 ASB798 IO1384 E03 E46; vṛnde tava caraṇam ASB686
vṛndo caraṇam IO586 **2** abhivande] Mal211 ASB66 ASB798 IO1384 E03 E46; ab-
hivande IO586 **3** kṛpām] Mal211 ASB686 IO586 IO1384 E03 E46; kṛpām ASB798 **4**
°maṇḍalālamba°] Mal211 E03 E46; °maṇḍalālambi° ASB686 ASB798 °maṇḍalālamba°
IO586 °maṇḍalālambi° IO1384

a ityādyā] E03; ityādyāḥ Mal211 **b** ca] E03; caḥ Mal211 **c** yoginyas] E03; yonyas
Mal211 **d** nityam] E03; ni Mal211 **e** so ‘sti] E03; sosti Mal211 **f** śrī°] Mal211; om.
E03 **g** kuruṣva] E03; kuru Mal211 **h** me] E03; om. Mal211 **i** vṛndāvanādhipāṃ
] Mal211; vanādhipāṃ E03

i Supply vṛnde with **devi** **ii** Gloss vadati for **virauti** **iii** Supply saha **iv** Supply
śrīrādhayā saparikarāyā with **preyasyā** **v** Gloss niścītya for **jñātvā** **vi** Supply
aham **vii** Supply tvatkṛpayā **viii** Gloss mama for **me** **ix** Gloss tṛṣṇātaruḥ for
tarṣaviṭapī **x** Supply śrīrādhikākṛṣṇāvāptiphalaṇ bhavatu with **phalatu**

sapadi bhavadanujñāṃ¹ yācate devi vṛnde²
mayi kira³ karuṇādrām dṛṣṭim atra prasīda ||4||

O virtuous oneⁱ, the onesⁱⁱ whoseⁱⁱⁱ feet are the object^{iv} of the long dwelling collection of desires^v in my heart, are your lord and lady; this creature asks for your immediate^{vi} permission to approach the lord and lady. O goddess Vṛndā, look upon me here with pity and please be gracious to me.

hṛdīti | he guṇavati kārūṇyaguṇaśālīni vṛnde devi tava nāthau nāthi-
tum eṣaḥ^a jantuḥ sapadi śīghraṃ bhavadanujñāṃ yācate | ‘drāṇ^b
mañkṣu sapadi drutam^c’ ity amaraḥ (*Amarakoṣa*) | tvam atra tvatprārtha-
ke^d mayi karuṇādrām^e dṛṣṭim kirārpaya prasīda | tvatprasādena vinā
tvadvaśayos tayoḥ prasādo durlabha ity arthaḥ | tava nāthau kīdṛśāv ity
āha | hṛdi cirād vasata āśāmaṇḍalasyābhilāṣavṛndasyāḷambā^f āśrayāḥ
pādā yayos tau | yaccaraṇebhyo mamāśāḥ phaliṣyantīti bhāvaḥ ||4||

dadhatam vapur⁴ aṃśukandalīm⁵
daladindīvaravṛndabandhurām⁶ |
kṛtakāñcanakāntivañcanaiḥ⁷
sphuritām cārumarīcisañcayaiḥ ||5||

1 °anujñāṃ] Mal211 ASB686 IO586 IO1384 E03 E46; °anujñāt ASB798 **2** vṛnde] Mal211 ASB66 ASB798 IO1384 E03 E46; vṛnde IO586 **3** kira] Mal211 ASB66 ASB798 IO586 E03 E46; kuru IO1384 **4** vapur] Mal211 ASB798 IO586 IO1384 E03 E46; vapvar ASB686 **5** °kandalīm] Mal211 ASB66 ASB798 IO1384 E03 E46; °kaṇḍalīm IO586 **6** °vṛndabandhurām] E03 E46; °vṛndabandhurām Mal211 ASB686 ASB798 IO1384 °vṛṇḍabaṇḍhurā IO586 **7** °kāñcanakāntivañcanaiḥ] Mal211 ASB66 ASB798 IO1384 E03 E46; °kāṃcanakāṃptivaṃcanaiḥ IO586

a eṣaḥ] E03; eva Mal211 **b** drāṇ] E03; drāka Mal211 **c** drutam] E03; drute Mal211 **d** tvatprārthake] Mal211; prārthake E03 **e** karuṇādrām] E03; kuruṇār-
drām Mal211 **f** °āḷambā] E03; °āḷambāḥ Mal211

i Supply kārūṇyaguṇaśālīni with guṇavati **ii** Supply tau **iii** Supply yayos **iv** Gloss āśrayāḥ for āḷambā **v** Gloss abhilāṣavṛndasya for āśāmaṇḍala **vi** Gloss śīghraṃ for sapadi

(O Kṛṣṇa)ⁱ, (you) posses a cluster of raysⁱⁱ in your body resembling a cluster of bloomingⁱⁱⁱ blue waterlilies^{iv}, (O Rādhā)^v (your) radiance^{vi} is a cluster^{vii} of beautiful rays which^{viii} surpass the lustre of gold.

dadhatam iti^a | **dadhatam** ityādīnām daśānām padyānām tvām ca iti tadantimena padyenānvayaḥ | tatra he ballavapurandarātmaja^b he gokulavareṇyanandini | eṣa janas^c tvām ca tvām ca naman kim api^d bhikṣate ity asti | tatra tvām ca kīdṛśam tvām ca kīdṛśīm ity apekṣāyām kramād ekaikapadakṛtaṁ tayor viśeṣaṇadānam | **dalanti** vikasanti yānīndīvaravṛndāni^e tebhyo ‘pi^f madhurām^g **bandhurām** manojñām vapuṣy^h **aṁśukandalīm** **kāntisaṁhatīm** **dadhatam** kṛṣṇam | ‘kandalam tu kalāpe syād uparāge navāṅkure’ iti viśvaḥ (*Viśvaśa*) | **kṛtaṁ kāñcanakāntīnām vañcanam** yais tathābhūtais **cārūṇām marīcīnām sañcayair** vṛndaiḥ **sphuritām** dīptām rādhām ||5||

nicitaṁ ghanacañcalātater
anukūlena dukūlarociṣā |
mṛganābhirucaḥ sanābhina
mahitaṁ mohanapaṭṭavāsasā¹ ||6||

(O Kṛṣṇa)^{ix}, (you) are covered^x with the lustre of your silk garment^{xi} similar^{xii} to a dense mass of lightning^{xiii}, (O Rādhā)^{xiv}, (you) are shining with an infatuating silk garment similar^{xv} to

1 °paṭṭa°] ASB686 ASB798 IO586 IO1384 E03 E46; °paṭṭa° Mal211

a dadhatam iti] E03; om. Mal211 **b** °purandara°] Mal211; °puraṁdara° E03 **c** janas] E03; janaḥ Mal211 **d** kim api] E03; om. Mal211 **e** yānīndīvaravṛndāni] E03; yāni indīvaravṛndāni Mal211 **f** tebhyo ‘pi] E03; tebhyopi Mal211 **g** madhurām] Mal211; om. E03 **h** vapuṣy] E03; ruṣi Mal211

i Supply he ballavapurandarātmaja; ballavapurandarātmaja is kṛṣṇam **ii** Supply **kāntisaṁhatīm** with **aṁśukandalīm** **iii** Gloss vikasanti for **dalanti** **iv** Supply tebhyo ‘pi madhurām manojñām vapuṣy with **īndīvaravṛndāni** **v** Supply he gokulavareṇyanandini; gokulavareṇyanandini is rādhām **vi** Gloss dīptām for **sphuritām** **vii** Gloss vṛndaiḥ for **sañcayair** **viii** Supply yais **ix** Supply kṛṣṇam **x** Gloss vyāptam for **nicitaṁ** **xi** Gloss vasaṇakāntyā for **dukūlarociṣā** **xii** Gloss sadṛśena for **anukūlena** **xiii** Supply nibiḍavidyucchreṇyā with **ghanacañcalātater** **xiv** Supply rādhām **xv** Gloss sadṛśena for **sanābhina**

the colour of muskⁱ.

nicitam iti^a | **ghanacañcalātater** nibiḍavidyucchreṇyā^b **anukūlena** sadṛ-
śena **dukūlarociṣā** vasanakāntyā **nicitam** vyāptam kṛṣṇam | **mṛganāb-**
hirucaḥ kasturīkānteḥ **sanābhinā** sadṛśena **mohanapaṭṭavāsasā**^c **mahi-**
tām rādhām | ‘sanābhir jñāti sa dṛśor^d’ iti haimaḥ (*Hemacandrakoṣa*) ||6||

mādhurīm prakāṣayantam ujjalām¹
śrīpater api variṣṭhasauṣṭhavām |
indirāmadhuragoṣṭhasundarī⁻²
vṛndavismayakaraprabhonnatām ||7||

(O Kṛṣṇa)ⁱⁱ, (you)ⁱⁱⁱ are revealing a beautiful sweetness, the ex-
cellence^{iv} of which^v is superior even to the husband of Lakṣmī
(Nārāyaṇa). (O Rādhā)^{vi}, (you)^{vii} are lofty with splendor that
astonishes Lakṣmī^{viii} and all the sweet cow-girl beauties.

mādhurīm iti^e | **śrīpater api** sakāśād **variṣṭham** **sauṣṭhavām**^f praśaṃsā
yasyās tām **ujjalām** **mādhurīm** **prakāṣayantam** tvām kṛṣṇam | **in-**
dirāyāḥ śrīyo ‘pi^g sakāśān madhurasya **goṣṭhasundarī**vṛndasya **visma-**
yaṃ karoti tathā bhūtā yā^h **prabhā** tayonnatām tvām rādhām ||7||

itarajanāsudurghaṭodayasya³
sthiraḡaṇaratnacayasya rohaṇādrim |

1 ujjalām] Mal 211 IO1384 E03 E46; ujjalām ASB686 ujjalām ASB798 IO586 **2**
indirā^o] Mal211 ASB66 ASB798 IO1384 E03 E46; imdirā^o IO586 □ ^osundarī] Mal211
ASB66 ASB798 IO1384 E03 E46; ^osundarī IO586 **3** ^odurghaṭ^o] Mal211 IO586
IO1384 E03 E46; ^odurghaṭau^o ASB686 ASB798

a nicitam iti] E03; om. Mal211 **b** nibiḍavidyucchreṇyā] E03; nibiḍavidyut śreṇyā
Mal211 **c** ^opaṭṭa^o] E03; ^opaṭṭta^o Mal211 **d** dṛśor] Mal211; dṛśoḥ E03 **e** mādhurīm
iti] E03; om. Mal211 **f** sauṣṭhavām] em.; sauṣṭhavam E03 Mal211 **g** śrīyo
‘pi] E03; śrīyopi Mal211 **h** yā] E03; om. Mal211

i Gloss kasturīkānteḥ for **mṛganābhirucaḥ** **ii** Supply kṛṣṇam **iii** Supply tvām
iv Gloss praśaṃsā for **ujjalām** **v** Supply yasyās tām **vi** Supply rādhām **vii**
Supply tvām **viii** Supply śrīyo with **indirāyāḥ**

akhilaguṇavatīkadambacetah⁻¹
 pracuracamatkṛtikārisadguṇāḍhyām ||8||

(O Kṛṣṇa)ⁱ, (you)ⁱⁱ are a steadfast mountain of a multitude of gem-like qualitiesⁱⁱⁱ, the arising of which is hard to find in others^{iv}. (O Rādhā)^v, (you)^{vi} are rich in excellent virtues^{vii}, which cause^{viii} great amazement in the minds of the group of all the girls^{ix}.

itarajaneti^a | **itareṣu** pārśadabhinneṣu **janeṣv** indrādiṣv api durghaṭa **udayo yasya** tathābhūtasya **sthiraḡuṇaratnacayasya** sārvaññasauhārdakāruṇyādiguṇamañivṛndasya^b **rohaṇādrim** tvām kṛṣṇam | **akhilānām guṇavatīkadambānām** snehasaundaryādyācitrastrivṛndānām **cetaḡsu**^c **pracurām camatkṛtim** kurvanti tacchilaiḡ **sadguṇaiḡ** snehasaundaryasauhārdādibhir **āḍhyām** tvām rādhām ||8||

nistulavrajakiśoramaṇḍalī⁻²
 maulimaṇḍanaharinmanīśvaram³ |
 viśvavisphuritagokulollasan⁻⁴
 navyayauvatavataṃsamālikām ||9||

1 °kadambacetah] Mal211 ASB686 IO1384 E03 E46; °kadambecetah ASB798 °kadambaceta IO586 **2** nistula°] ASB686 ASB798 IO1384 E03 E46; nistulo Mal211 □ °maṇḍalī] Mal211 ASB66 ASB798 IO1384 E03 E46; °maṇḍalī IO586 **3** °maṇḍanaharinmanīśvaram] E03; °maṇḍanaharinmanīśvaram Mal211 ASB686 ASB798 IO1384 °maṇḍanaharinmanīśvaram IO586 °maṇḍanaharinmanīśvaram E46 **4** °visphurita°] Mal211 ASB66 ASB798 IO586 E03 E46; °visphurita° IO1384

a itarajaneti] E03; om. Mal211 **b** sārvañña°] E03; sārvañña° Mal211 **c** cetaḡsu] E03; cetassu Mal211

i Supply kṛṣṇam **ii** Supply tvām **iii** Supply sārvaññasauhārdakāruṇyādiguṇamañivṛndasya with **sthiraḡuṇaratnacayasya** **iv** Supply pārśadabhinneṣu indrādiṣv api with **itareṣu janeṣv** **v** Supply rādhām **vi** Supply tvām **vii** Gloss tacchilaiḡ for **sadguṇaiḡ**; supply snehasaundaryasauhārdādibhir with **sadguṇaiḡ** **viii** Supply kurvanti with **camatkṛtim** **ix** Supply snehasaundaryādyācitrastrivṛndānām with **akhilānām guṇavatīkadambānām**

(O Kṛṣṇa)ⁱ, (you)ⁱⁱ are the best of ornamental emeraldsⁱⁱⁱ of the incomparable^{iv} young men of Vraja^v. (O Rādhā)^{vi}, of the garland of praiseworthy, bright young women^{vii} in the entirety of glittering Gokula^{viii}, (you)^{ix} are the garland ornament.

nistuleti^a | **nistulānām** nirupamāṇām **vrajakiśorāṇām** śrīdāmasubalādīnām yā **maṇḍalī** tasyā **maulimaṇḍanam** **harinmaṇiśvaram** marakataśreṣṭham^b tvām kṛṣṇam | **viśvasmin** **visphuritam** yad **gokulam** tatrolla-
san^c **navyam**^d **yauvataṁ** yuvativṛndam śyāmalāpālīkādi tasyā **vatamsa-**
mālikām tvām rādhām ||9||

atha mitho mānasikān guṇān darśayan viśinaṣṭi |

svāntasindhumakarīkṛtarādhām¹
hṛnniśākarakuraṅgitakṛṣṇām² |
preyasīparimalonmadacittam³
preṣṭhasaurabhahṛtendriyavargām⁴ ||10||

(He)^x (Kṛṣṇa) has made Rādhā into^{xi} a dolphin in the ocean of (his) heart. (She)^{xii} (Rādhā) has made^{xiii} Kṛṣṇa into^{xiv} a deer^{xv} in the moon of (her) heart^{xvi}. The fragrance of (his) mistress intoxicates (his)^{xvii} mind. The fragrance of (her) beloved steals (her)^{xviii} senses.

¹ °sindhu°] Mal211 ASB66 ASB798 IO1384 E03 E46; °sindhu° IO586 ² °kuraṅgitakṛṣṇām] E03 E46; °kuraṅgitakṛṣṇām Mal211 ASB686 ASB798 °kuraṅgitakṛṣṇām IO586 °kuraṅgitakṛṣṇām IO1384 ³ °cittam] Mal211 ASB66 ASB798 IO1384 E03 E46; °cittam IO586 ⁴ °vargām] E03 E46; °vargām Mal211 ASB798 IO586 IO1384 °vargagām ASB686

a nistuleti] E03; om. Mal211 **b** marakata°] E03; mārakata° Mal211 **c** tatrollasan] E03; tatrollasadyan Mal211 **d** navyam] E03; navara Mal211

i Supply kṛṣṇam **ii** Supply tvām **iii** Gloss marakataśreṣṭham for **harinmaṇiśvaram** **iv** Gloss nirupamāṇām for **nistulānām** **v** Supply śrīdāmasubalādīnām with **vrajakiśorāṇām** **vi** Supply rādhām **vii** Gloss yuvativṛndam for **navyam** **yauvataṁ**; supply śyāmalāpālīkādi with **navyam** **yauvataṁ** **viii** Supply tatra **ix** Supply tvām **x** Supply tam **xi** Supply yena **xii** Supply tām **xiii** Supply nītaḥ **xiv** Supply yayā **xv** Gloss mṛgatām for **kuraṅgitām** **xvi** Gloss cittacandre for **hṛnniśākare** **xvii** Supply yasya tam **xviii** Supply yasyās tām

svānteti^a | svāntasindhau makarīkṛtā rādhā yena tam | hṛnniśākare
cittacandre kuraṅgitām^b mṛgatām^c nītaḥ kṛṣṇo^d yayā tām | iti pādābh-
yām ubhayor anyonyamatyāsaktir vyajyate | preyasyāḥ parimalenonma-
daṁ cittam yasya tam | preṣṭhasya saurabheṇa hṛta indriyavargo yas-
yās tām ||10||

premāmūrtivarakārtikadevī⁻¹
kīrtigānamukharīkṛtavamśam² |
viśvanandanamukundasamajñā⁻³
vṛndakīrtanarasajñarasajñām ||11||

(His)ⁱ (Kṛṣṇa) flute sings the glories of Kārtikadevīⁱⁱ, who is
chiefⁱⁱⁱ among the most excellent embodiments of love (cow-
girls)^{iv}, (her)^v (Rādhā) tongue^{vi} knows^{vii} the taste of telling the
many^{viii} glories of Mukunda, who gives pleasure to all^{ix}.

premāmūrti^e | premāmūrtiṣu lalitādyāsu varā śreṣṭhā yā kārtikadevī
śrīrādhā tasyāḥ kīrtigānāya mukharī kṛto vamśo yena tam^f | viśvanan-
danaṁ sarvāhlādaṁ yan mukundasya samajñāvṛndaṁ kīrtivṛndaṁ
kīrtikulam tat kīrtanarasam^g jānāti tathābhūtā rasajñā jihvā yasyās tām
| ‘yaśaḥ kīrtiḥ samajñā ca’ ity amaraḥ^h (*Amarakoṣa*) ||11||

nayanakamalamādhurīniruddha-
vrajanavayauvatamaulihṛnmarālam |

1 °mūrti°] Mal211 ASB66 ASB798 IO1384 E03 E46; °pūrti° IO586 □ °devī] Mal211
ASB686 IO586 IO1384 E03 E46; °devi ASB798 2 kīrti°] Mal211 ASB686 IO586
IO1384 E03 E46; kīrtir° ASB798 3 viśvanandana°] Mal211 ASB66 ASB798 IO1384
E03 E46; viśvanandana° IO586

a svānteti] E03; om. Mal211 b kuraṅgitām] E03; kuraṅgito Mal211 c mṛgatām
] E03; mṛgatā Mal211 d kṛṣṇo] E03; kṛṣṇā Mal211 e premāmūrti] E03; om.
Mal211 f tam] E03; tvaṁ Mal211 g °rasam] E03; °rasyam Mal211 h amaraḥ]
E03; imaraḥ Mal211

i Supply tam ii Supply śrīrādhā with kārtikadevī iii Gloss śreṣṭhā for varā iv
Supply lalitādyāsu with premāmūrtiṣu v Supply tām vi Gloss jihvā for rasajñā
vii Supply jānāti viii Gloss kulam for vṛndaṁ ix Gloss sarvāhlādaṁ for viś-
vanandanaṁ

vrajaṇapatisutacittamīnarāja-
grahaṇapaṭiṣṭhaviḷocanāntajālām ||12||

The sweetness of (his)ⁱ (Kṛṣṇa) lotus eyes trapsⁱⁱ the swan-like heartⁱⁱⁱ of the foremost one of the young women of Vraja^{iv}. The net of (her)^v (Rādhā) eyes skillfully^{vi} catches the king of fish, the heart of the son of the lord of Vraja (Kṛṣṇa).

nayanakamaleti^a | nayanakamalamādhuryā niruddho vaśīkṛto vra-
janavayauvatamauleḥ śrīrādhāyā hṛṇmarālaś cittahaṃso yena tam |
vrajaṇapatisutasya cittam eva mīnarājas tasya grahaṇe paṭiṣṭham atini-
puṇaṃ viḷocanāntajālām yasyās tām | ‘ānāyaḥ puṃsi jālaṃ syāt’^b ity
amaraḥ (*Amarakoṣa*) | atra mitho netrasaundaryāsaktinir bharo vyaṅgaḥ
||12||

gopendramitratanayādhruvadhairyasindhu¹
pānakriyākalaśasambhavaveṇunādam² |
vidyāmahiṣṭhamahatīmahanīyagāna-
saṃmohitākḥilavimohanahr̥tkuraṅgām³ ||13||

The sound of (his)^{vii} (Kṛṣṇa) flute drinks the receptacle^{viii} con-
taining the unmovable ocean of patience of the daughter (Rādhā)^{ix}
of the friend (Vṛṣabhānu)^x of the chief of the cowherds-men.

1 gopendra^o] Mal211 ASB66 ASB798 IO1384 E03 E46; gopendra^o IO586 □ °dhruvad-
hairya^o] Mal211 ASB686 IO586 IO1384 E03; °dhruverya^o ASB798 □ °sindhu] Mal211
ASB66 ASB798 IO1384 E03; °sindhu IO586 2 °kalaśa^o] IO1384 E03; °kalasa^o Mal211
ASB686 ASB798 IO586 E46 □ °sambhavaveṇu^o] IO586 IO1384 E03; °sambhavaveṇu^o
Mal211 ASB686 E46 °sambhravaveṇu^o ASB798 3 °saṃmohitākḥila^o] Mal211 IO586
IO1384 E03; °saṃmohitākḥila^o ASB686 ASB798 E46

a nayanakamaleti] E03; om. Mal211 b syāt] E03; syād Mal211

i Supply tam ii Gloss vaśīkṛto for niruddho iii Gloss cittahaṃso for hṛṇmarālaś
iv Supply śrīrādhāyā with vrajanavayauvatamauleḥ v Supply tām vi Gloss
atinipuṇaṃ for paṭiṣṭham vii Supply tam viii Supply agastyo with kalaśasamb-
havo ix Supply śrīrādhā with gopendramitratanayā x Supply vṛṣabhāṇos with
gopendramitrasya

The gloryⁱ of (her)ⁱⁱ (Rādhā) highⁱⁱⁱ expertise (in playing the vīṇā)^{iv} bewilders the deer-like heart^v of the one who bewilders the universe (Kṛṣṇa)^{vi}.

**gopendreti^a | gopendramitrasya vṛṣabhāṇos tanayā śrīrādhā tasyā dhr-
uvo yo dhairyasindhus tasya pānakriyāyām kalaśasambhavo^b ‘gastyo
veṇunādo yasya tam | vidyāsu mahiṣṭhāyāḥ śreṣṭhāyā mahatyā vīṇāyā
yan mahanīyam arcanīyam gānaṁ tena saṁmohito ‘khila vimohana-
sya kṛṣṇasya hṛtkuruṅgaś cittahariṇo yayā tām | iti sarvordhvayā^c gā-
navidyayā mitho ‘nurañjakatā^d vyajyate ||13||**

kvāpyānuṣaṅgikatayoditarādhikākhyā-¹
vismāritākḥilavilāsakalākālāpam |
kṛṣṇeti varṇayugalaśravaṇānubandha-²
prādurbhavajjaḍimaḍambarasaṁvṛtāṅgīm³ ||14||

Anywhere anything^{vii} with connection to the name “Rādhikā” is spoken^{viii}, the collection of these syllables causes (him)^{ix} (Kṛṣṇa) to forget all pleasures. Hearing the name “Kṛṣṇa” causes (her)^x (Rādhā) limbs^{xi} to become senseless.

**kvāpīti^e | kvāpi samaye ānuṣaṅgikatayoccāritayā rādhikākhyayā vis-
māritā akhilānām vilāsakalānām kalāpāḥ samūhā yasya tam | kṛṣṇety
etasya varṇayugalasya yaḥ śravaṇānubandhastena prādurbhavan^f yo**

1 °ānuṣaṅgika°] Mal211 ASB798 IO1384 E03 E46; °ānusaṅgika° ASB686 °ānuṣaṅgika° IO586 **2** °śravaṇānubandha] Mal211 ASB66 ASB798 IO1384 E03 E46; °śravaṇānubandha IO586 **3** °ḍambarasaṁvṛtāṅgīm] E03; °ḍambarasaṁvṛtāṅgīm Mal211 ASB686 ASB798 IO1384 °ḍambarasaṁvṛtāṅgīm IO586 °ḍambarasaṁvṛtāṅgīm E46

a gopendreti] E03; om. Mal211 **b** kalaśa°] E03; kalasa° Mal211 **c** sarvordhvayā] E03; sarvordhdayā Mal211 **d** mitho ‘nurañjakatā] E03; mithonurañjakatā Mal211 **e** kvāpīti] E03; om. Mal211 **f** prādurbhavan] E03; prādubhavan Mal211

i Gloss arcanīyam for **mahanīyam** **ii** Supply tām **iii** Gloss śreṣṭhāyā for **mahiṣṭhāyāḥ** **iv** Supply vīṇāyā **v** Gloss cittahariṇo for **hṛtkuruṅgaś** **vi** Supply kṛṣṇasya with **vimohanasya** **vii** Supply samaye with **kvāpi** **viii** Gloss uccāritayā for **udita** **ix** Supply tam **x** Supply tām **xi** Supply vyāptāny with **aṅgāni**

jaḍimaḍambaro jāḍyavistārastena saṁvṛtāni vyāptānyaṅgāni yasyās
tām | iti nāmamādhuryeṇa mitho vaśyatā vyajyate ||14||

tvāñ ca ballavapurandarātmaja¹
tvāñ ca gokulavareṇyanandini² |
eṣa mūrdhni³ racitāñjalir⁴ naman
bhikṣate⁵ kim api durbhago janaḥ ||15|| śrakādaśatikulakaṁ⁶

O son of the cowherd-lordⁱ (Kṛṣṇa) and O daughter of the best
of Gokulaⁱⁱ (Rādhā), this unfortunate person bowing down and
folding my hands over my head wishes to somehow serve you.

tvāñ ceti | ballavapurandaro^a goparājaḥ śrīnandaḥ | **gokulavareṇ-**
yaḥ śrīvṛṣabhānuḥ ||15||

kim bhikṣase tatrāha

hanta sāndrakaruṇāsudhājharī-⁷
pūrṇamānasahradau prasīdatam⁸ |
durjane ‘tra⁹ diśataṁ rater nija-
prekṣaṇapratibhuvaś chaṭām api ||16||

Alas!ⁱⁱⁱ The lakes of your hearts are filled with torrents of the
nectar of intense compassion^{iv}. Please be gracious and bestow^v
upon this wretched person^{vi} here your own love, also guarantee-

1 °purandara°] Mal211 ASB686 ASB798 IO586 IO1384 E46; °puraṁdara° E03 **2**
gokula°] Mal211 ASB66 ASB798 IO586 E03 E46; vanna° IO1384 **3** mūrdhni]
Mal211 ASB66 ASB798 IO1384 E03 E46; mūdhni IO586 **4** racitāñjalir] Mal211
ASB686 IO1384 E03 E46; racitāñjulir ASB798 racitāñjalir IO586 **5** bhikṣate] Mal211
ASB66 ASB798 IO586 E03 E46; abhikṣate IO1384 **6** śrakādaśatikulakaṁ] ASB686
ASB798; ekādaśabhiḥkulakaṁ IO586 IO1384 om. Mal211 E03 E46 **7** sāndra°] Mal211
ASB686 IO1384 E03 E46; śāndra° ASB798 sāndra° IO586 **8** prasīdatam] E03; prasī-
datam Mal211 ASB686 IO586 IO1384 prasīdatam ASB798 prasīdatama E46 **9** durjane
‘tra] E03 E46; durjanetra Mal211 ASB686 ASB798 IO586 IO1384

a °purandaro] Mal211; °puraṁdaro E03

i Supply goparājaḥ śrīnandaḥ with **ballavapurandaro** **ii** Supply śrīvṛṣabhānuḥ with
gokulavareṇyaḥ **iii** Supply harṣe with **hanteti** **iv** Gloss kṛpāmṛtanir for **karuṇā-**
sudhā **v** Gloss dadatam for **diśataṁ** **vi** Supply mayi with **durjane**

ing the lustrous sight of yourself.

hanteti^a | **hanteti** harṣe | **sāndrābhiḥ karuṇāsudhājharībhiḥ** kṛpāmṛ-
tanir**jharaiḥ pūrṇau mānasahradau** yayos tau tatsaṃbodhane tathā |
atra durjane mayi **prasīdatam** yuvāṃ **rateś chaṭām api dīśatam** dat-
tam^b | **rateḥ** kīdrśyā ity āha **nijeti** | yuṣmaddarśanalagnakabhāvena gītā-
yā ity arthaḥ | ‘pratibhūr lagnakaḥ smṛta’^c iti halāyudhaḥ (*Halāyudhakoṣa*)
||16||

ratikāryam^d āha

śyāmayor navavayaḥsuṣamābhyām¹
gaurayor amalakāntiyaśobhyām |
kāpi² vām akhilavalguvatamsau³
mādhurī hṛdi sadā sphuratān⁴ me ||17||

You twoⁱ are the indescribable ornaments of beauty in the uni-
verseⁱⁱ, the freshⁱⁱⁱ youth (of Kṛṣṇa) with the splendor of a dark
color^{iv} and the beauty (of Rādhā) with the radiance of pure
gold^v. May your sweetness^{vi} always shine in my heart.

śyāmayor iti | he **akhilavalguvatamsau** sarvajanamanojñāśirobhūṣaṇa-
bhūtau^e **vām** yuvayoḥ **kāpi mādhurī** sundaratā **me hṛdi sadā**^f **sphura-**
tāt | vām kīdrśayor ity āha | **navavayaḥsuṣamābhyām śyāmayor** iti |
nave stutye ca te **vayaḥsuṣame**^g ceti | ‘suṣamā paramā śobhā’ ity amaraḥ

1 °vayaḥ^o] Mal211 ASB686 IO586 IO1384 E03 E46; °vaya^o ASB798 **2** kāpi] Mal211
ASB66 ASB798 IO586 IO1384 E03; kvāpi E46 **3** akhila^o] Mal211 IO586 IO1384 E03
E46; ākhala^o ASB686 akhala^o ASB798 **4** sphuratān] Mal211 ASB686 IO586 IO1384
E03 E46; sphurtatān ASB798

a hanteti] E03; om. Mal211 **b** dattam] E03; dadatam Mal211 **c** smṛta] Mal211;
smṛtaḥ E03 **d** rati^o] E03; iti Mal211 **e** °bhūṣaṇa^o] E03; °bhūṣaṇam Mal211 **f** sadā
] Mal211; om. E03 **g** vayaḥ^o] E03; vaṣaḥ^o Mal211

i Gloss yuvayoḥ for **vām** **ii** Supply sarvajanamanojñāśirobhūṣaṇabhūtau with
akhilavalguvatamsau **iii** Supply stutye with **nave** **iv** Supply marakata-
maṇiprakhyaḥ with **śyāmayo** **v** Supply kanakaprakhyā with **gaurayor** **vi** Supply
sundaratā with **mādhurī**

(*Amarakoṣa*) | śyāmā ca **śyāmaś** ceti pumān striyā ity ekaśeṣaḥ | evaṃ **gaurayor** ity atra ca | **navavayasā** śyāmā ṣoḍaśavārṣikī rādhā | **navasuṣamyā śyāmo** marakatamaṇiprakhyāḥ kṛṣṇa ity arthaḥ | punar vāṃ kīdrśayor ity āha | **amalakāntiyaśobhyāṃ gaurayor** iti | gaurī ca **gauraś** ca tayoh | **amalakāntyā** gaurī kanakaparakhyā rādhā | **amalayaśasā gaurāḥ** śubhrah kṛṣṇaḥ | ‘gaurāḥ pīte ‘ruṇe śvete’ iti viśvaḥ (*Viśvakoṣa*) ||17||

mādhurīmagnena tvayā kiṃ kāryaṃ tatrāha

sarvaballavavareṇyakumārau¹
prārthaye bata yuvāṃ praṇipatya² |
līlayā vitarataṃ nijadāsyam³
līlayā vitarataṃ nijadāsyam ||18||

O children of the cowherd-lordⁱ (Nanda) and bestⁱⁱ of Gokula (Vṛṣabhānu)ⁱⁱⁱ, alas, bowing down before the two of you, I ask for you to bestow upon me your service, it is mere child’s play.

sarveti | **sarveṣāṃ ballavānāṃ** gopānāṃ **vareṇyau** varaṇīyau śrīvṛṣabhānunarājau tayoh **kumārī** ca **kumāraś** ca tau | tatsambodhane tathā | sphuṭamanyat tathā ca tādrśena mayā yuvayor dāsyam eva kāryam iti ||18||

atha prasannābhyāṃ tābhyāṃ^a sakāśāt kramāt tayoh karuṇāṃ yācate praṇipatyeti^b dvābhyāṃ |

praṇipatya bhavantam arthaye
paśupālendrakumāra kākubhiḥ |

¹ °vareṇya°] Mal211 ASB66 ASB798 IO1384 E03 E46; °varōṇya° IO586 ² praṇipatya] Mal211 ASB686 IO586 IO1384 E03 E46; praṇapatya ASB798 ³ nija°] Mal211 ASB66 ASB798 IO586 E03 E46; ni° IO1384

^a tābhyāṃ] Mal211; om. E03 ^b praṇipatyeti] E03; praṇipatya iti Mal211

ⁱ Gloss gopānāṃ for **ballavānāṃ** ⁱⁱ Gloss varaṇīyau for **vareṇyau** ⁱⁱⁱ Supply śrīvṛṣabhānunarājau tayoh **kumārī** ca **kumāraś** ca tau with **sarveṣāṃ ballavānāṃ vareṇyau kumārau**

vrajayauvatamaulimālikā-
karuṇāpātram imaṃ janam kuru ||19||

O son of the king of the cowherds-men (Kṛṣṇa), bowing down before you, Iⁱ request you with cries of lamentation, please make this person the recipientⁱⁱ of the compassionⁱⁱⁱ of the one who is foremost among the necklace of the young women of Vraja^{iv} (Rādhā)^v.

praṇipatyeti^a | he paśupālendrakumāra bhavantam praṇipatya kā-
kubhir aham arthaye | kim arthayase tatrāha vrajeti | gokulayuva-
tivrndaśiraḥsragbhūtāyāḥ śrīrādhāyā^b dayābhājanam imaṃ^c sallakṣaṇam
janam kurv iti ||19||

bhavatīm abhivādya cāṭubhir
varam urjeśvari¹ varyam arthaye |
bhavadīyatayā kṛpām² yathā
mayi kuryād adhikām³ bakāntakaḥ ||20||

O most excellent Ūrjeśvari^{vi}, (I am) yours^{vii} and having respectfully paid obeisance^{viii} to you with pleasing words^{ix}, I request^x for the best^{xi} thing, that the excellent killer of Baka (Kṛṣṇa)^{xii} may have pity on me.

1 urjeśvari] Mal211 ASB66 ASB798 IO586 E03; ūrjeśvari IO1384 E46 **2** kṛpām] Mal211 ASB798 IO586 IO1384 E03 E46; kṛpā ASB686 **3** adhikām] Mal211 ASB66 ASB798 IO586 E03 E46; adhikam IO1384

a praṇipatyeti] E03; om. Mal211 **b** °rādhāyā] E03; °rādhāyāḥ Mal211 **c** imaṃ] E03; mimam: Mal211

i Supply aham **ii** Gloss sallakṣaṇam for *pātram* **iii** Supply dayābhājanam with *karuṇā* **iv** Supply gokulayuvativrndaśiraḥsragbhūtāyāḥ with *vrajayauvatamaulimālikā* **v** Supply śrīrādhāyā with *vrajayauvatamaulimālikā* **vi** Supply kṛtikādhiṣṭhātri rādhe with *urjeśvari* **vii** tvadīyatayā for *bhavadīyatayā* **viii** Gloss natvā for *abhivādya* **ix** Gloss vākyair for *cāṭubhir* **x** Gloss yāce for *arthaye* **xi** Gloss śreṣṭham for *varyam* **xii** Supply kṛṣṇo with *bakāntakaḥ*

bhavatīm iti^a | he **urjeśvari** kārtikādhiṣṭhātri rādhe **bhavatīm** **abhivād-**
ya natvā **cāṭubhir** vākyair **varyam** śreṣṭham **varam** **arthaye** yāce | **va-**
ram āha **bhavadiyatayā** tvadīyatayā^b tvadīyabhāvena **mayi** **bakānta-**
kaḥ kṛṣṇo **yathādhikām** **kṛpām** **kuryād** iti ||20||

atha tatpārśadavargābhyām sakāśād dayām yācate

diśi vidiśi vihāram ācarantaḥ
saha paśupālavareṇyanandanābhyām |
praṇayijanagaṇās tayoh¹ kurudhvam
mayi karuṇām bata kākum ākalayya ||21||

O wanderersⁱ who roam in all directions together with the son
and daughter of the best of the cowherds-men, the intimate as-
sociates in their groupⁱⁱ, alas, noticeⁱⁱⁱ my lamentation and have
pity on me.

diśīti | he **tayoh** **praṇayijanagaṇāḥ** | rādhāyāḥ sakhyāḥ kṛṣṇasya sakhāy-
as cety arthaḥ | **matkākum** **ākalayya** śrutvā **mayi** **karuṇām** **kurudhvam**
| yūyam kīdrśāḥ | **paśupālavareṇyanandanābhyām** tābhyām^c **saha** **diśi**
vidiśi **vihāram** **ācarantaḥ** kurvāṇās tayor līlāparikarakarā^d ity arthaḥ
||21||

sāmānyato ‘bhyarthanāmagrāham^e tadvargāv abhyarthayate girīti tribhiḥ |

girikuñjakuṭīranāgarau²
lalite devi sadā tavāśravau |

¹ tayoh] Mal211 ASB686 IO586 IO1384 E03 E46; tayo ASB798 ² °kuñja^o] Mal211 ASB66 ASB798 IO1384 E03 E46; °kuṇja^o IO586

^a bhavatīm iti] E03; om. Mal211 ^b tvadīyatayā] Mal211; om. E03 ^c tābhyām] Mal211; om. E03 ^d °parikarakarā] E03; °parikarā Mal211 ^e sāmānyato ‘bhyartha^o] E03; sāmānyatobhyartha^o Masl211

ⁱ Supply kurvāṇās tayor līlāparikarakarā with **ācarantaḥ** ⁱⁱ Supply rādhāyāḥ sakhyāḥ kṛṣṇasya sakhāyās ca with **tayoh** **praṇayijanagaṇāḥ** ⁱⁱⁱ Gloss śrutvā for **ākalayya**

iti te kila nāsti duṣkaraṃ
kṛpayāṅgīkuru¹ mām ataḥ² svayam ||22||

O goddess Lalitā, the coupleⁱ in the bowers in the secret places in the mountain is always obedientⁱⁱ to you, thereforeⁱⁱⁱ, difficulty is indeed non-existent for you. Hence, you yourself^{iv} have compassion for me and accept me.

girikuñjeti^a | he **devi lalite girikuñjakuṭīreṣu nāgarau** krīḍāvidagdhau śrīrādhikāmādhavau **sadā tavāśravau** vacanasthau bhavataḥ | ‘vacane sthita āśrava^b’ ity amaraḥ (*Amarakoṣa*) | **iti** hetos **te** kim api **duṣkaraṃ nāsti** | **ataḥ svayam** svātantryeṇa **mām aṅgīkuru^c** ||22||

bhājanam varam ihāsi viśākhe
gauranīlavapuṣoḥ praṇayānām³ |
tvaṃ nijapraṇayinor mayi tena
prāpayasva karuṇārdrakaṭākṣam⁴ ||23||

O Viśākhā, the ones with the golden and blue form^v have chosen you from all their friends here^{vi} as the best^{vii} representative^{viii}, thus^{ix} please help me attain your own friends’ tender-hearted glance.

¹ kṛpayāṅgī^o] Mal211 ASB66 ASB798 IO1384 E03 E46; kṛpayāṅgī^o IO586 ² mām ataḥ] Mal211 ASB686 IO586 IO1384 E03 E46; mām mat ASB798 ³ praṇayānām] E03 E46; praṇayānām Mal211 ASB686 ASB798 IO1384 praṇayānām IO586 ⁴ karuṇārdra^o] Mal211 ASB686 IO586 IO1384 E03 E46; karuṇārdra^o ASB798

a girikuñjeti] E03; om. Mal211 **b** āśrava] Mal211; āśravaḥ E03 **c** aṅgīkuru] E03; maṅgīkuru Mal211

i Supply krīḍāvidagdhau śrīrādhikāmādhavau with **nāgarau** **ii** Gloss vacanasthau for **tavāśravau** **iii** Supply hetos with **iti** **iv** Supply svātantryeṇa with **svayam** **v** Supply śrīrādhikāmādhavayoḥ śrīrādhākṣṇayoḥ with **gauranīlavapuṣoḥ** **vi** Supply gokule with **iha** **vii** Gloss śreṣṭham for **varam** **viii** Gloss pātram for **bhājanam** **ix** Supply hetunā with **tena**

bhājanam iti^a | he **viśākhe tvam iha** gokule **gauranīlavapuṣoḥ**^b śrīrād-
hikāmādhavayoḥ^c śrīrādhākṛṣṇayoḥ^d **praṇayānām varam** śreṣṭhaṁ **bhā-**
janam pātram **asi** | **tena** hetunā **nijapraṇayinos** tayoh **karuṇārdram**^e
kaṭākṣam mayi^f **prāpayasva** ||23||

subala ballavavaryakumārāyor
dayitanarmasakhas tvam asi vraje |
iti tayoh purato vidhuraṁ janam
kṣaṇam amuṁ kṛpayādyā nivedaya ||24||

O Subala, in Vraja you areⁱ the cherishedⁱⁱ play companion of the
children of the chief cowherds-menⁱⁱⁱ, thus^{iv} compassionately^v
deliver this bereaved^{vi} person instantly in front^{vii} of them.

subaleti^g | he **subala vraje** ‘smin **ballavavaryakumārāyo**^h rādhāmukun-
dayos tvam priyanarmasakho ‘siⁱ bhavasi | **iti** hetos **tayos** tat**kumārāyoḥ**
purato ‘gre ‘**muṁ** mallakṣaṇam **janam vidhuraṁ** duḥkhitam^j **nive-**
daya | **kṛpayā** dayālubhāvena ||24||

atha tayoh kiṁ karīr uddiśyāha

śṛṇuta kṛpayā hanta prāṇeśayoḥ praṇayoddhurāḥ
kim api yad ayaṁ dīnaḥ¹ prāṇī nivedayati kṣaṇam |
pravaṇitamanāḥ kiṁ yuṣmābhiḥ² samaṁ tilam apy asau
yugapad anayoḥ sevām premṇā kadāpi vidhāsyati ||25||

1 dīnaḥ] Mal211 ASB686 IO586 IO1384 E03 E46; dīna ASB798 2 yuṣmābhiḥ]
Mal211 IO586 IO1384 E03 E46; yuṣmābhi ASB686 yuṣmābhiḥ ASB798

a bhājanam iti] E03; om. Mal211 b ^ovapuṣoḥ] Mal211; ^ovapuṣo E03 c śrī^o]
Mal211; om. E03 d śrīrādhākṛṣṇayoḥ] Mal211; om. E03 e karuṇārdram] Mal211;
karuṇārdra E03 f mayi] E03; om. Mal211 g subaleti] E03; om. Mal211 h
^okumārāyo] E03; ^okumārāyoḥ Mal211 i ^osakho ‘si] E03; ^osakhosi Mal211 j duḥkhi-
tam] E03; dukhitam Mal211

i Gloss bhavasi for **asi** ii Gloss priya for **narma** iii Supply rādhāmukundayos
with **ballavavaryakumārāyo** iv Supply hetos with **iti** v Gloss dayālubhāvena for
kṛpayā vi Gloss duḥkhitam for **vidhuraṁ** vii Gloss agre for **purato**

Alas! Lively companionsⁱ of the two lords of my life, all of you with intoxicated mindsⁱⁱ, please hear what this miserable person has to say: Whenⁱⁱⁱ will you ever grant^{iv}, even for a small moment, loving service of them together, alongside and in the same way as all of you?

śṛṇuteti | he **prāṇeśayos** tayoh **praṇayoddhurāḥ** premadrptāḥ kiṃ kar-
yah **kṛpayā śṛṇuta** yūyam | kiṃ śṛṇuma iti cet tatrāha | **ayaṃ dīnaḥ**
prāṇī yat kim api nivedayati | tac ca kim iti cet tatrāha | **asau prāṇī**
pravaṇīṭamanā^a vinamitacittāḥ san **yuṣmābhiḥ samaṃ tilam api yu-**
gapade kasmin kāle **‘nayoḥ**^b **prāṇeśayoh sevāṃ premṇā kadāpi vid-**
hāsyati kariṣyatīti^c ||25||

athātmano dauṣṭyam anusandadhad āha

kva jano ‘yam¹ atīva pāmarāḥ
kva durāpaṃ ratibhāgbhir apy adaḥ |
iyam ullalayaty ajarjarā²
gurur uttarṣadhurā tathāpi mām ||26||

Where is this very^v lowly person and where are those entitled^{vi} ones for whom even the wealth of love^{vii} is inaccessible^{viii}. Yet^{ix}, the ever-fresh^x thirst^{xi} for this great^{xii}, excellent place of honour has sprung up^{xiii} in me.

1 jano ‘yam] E03 E46; janoyam Mal211ASB686 IO586 IO1384 janauyam ASB798 **2** ajarjarā] ASB686 IO586 IO1384 E03 E46; ajarjā Mal211 arjarā ASB798

a pravaṇīṭamanā] E03; pravaṇīṭamanāḥ Mal211 **b** kāle ‘nayoḥ] E03; kaletayoh Mal211 **c** kariṣyatīti] Mal211; iti E03

i Supply premadrptāḥ with **praṇayoddhurāḥ** **ii** Gloss vinamitacittāḥ for **pravaṇīṭamanā** **iii** Gloss kasmin kāle for **kadā** **iv** Supply kariṣyati with **vidhāsyati** **v** Gloss atīsayena for **atīva** **vi** Gloss saṃbandha for **bhāgbhir** **vii** Supply jātabhāvair bhaktair sevāsaubhāgyaṃ with **ratibhāgbhir** **viii** Gloss durghaṭo for **durāpam** **ix** Gloss yady **apy** evaṃ for **tathāpi** **x** Gloss navīnā for **ajarjarā** **xi** Supply atitṛṣṇā with **uttarṣadhurā** **xii** Gloss mahati for **gurur** **xiii** Supply capalayati with **ullalayati**

kveti | **ayam atīva** atīsayena **pāmaro janaḥ kva** | **ratibhāgbhir** jātab-
hāvair **api** bhaktair **durāpam** idaṃ sevāsaubhāgyaṃ **kva** | durghaṭo ‘nena^a
me sambandha ity arthaḥ | yady **apy** evaṃ **tathāpīyam uttarśadhurāti-**
trṣṇā mām ullalayati capalayati | kīdrśīyam ity āha | **ajarjarā** navīnā |
‘jarjaro vācyavaḥ jīrṇe’ iti viśvaḥ (*Viśvakoṣa*) | **gurur** mahatīty arthaḥ ||26||

svasyā yogyatām jñātvāpi punar apy atitrṣṇayā prārthayati

dhvastabrahmamarālakūjitabharair ūrjeśvarīnūpura-
kvāṇair ūrjitavaibhavas tava vibho vaṃśīprasūtaḥ kalaḥ |
labdhaḥ śastasamastanādanagarīsāmrajyalakṣmīm¹ parām
ārādhyāḥ pramadāt kadā śravaṇayor dvandvena² mandena me
||27||

(O lord)ⁱ, when will my dull ears attain the highest success
from the pleasure of hearing the beautiful melodyⁱⁱ produced
by your flute and the glorious, greatⁱⁱⁱ tinkling of the anklets of
Ūrjeśvarī^{iv} that eclipse^v the sounds of the warbling of Brahma’s
swan^{vi}, the praised^{vii} (two sounds) which combined together are
like the goddess Lakṣmī having taken complete dominion over
the city of excellent sounds?

dhvasteti | he **vibho** bhagavan **tava^b vaṃśīprasūtaḥ kalo** madhurad-
hvanir **me śravaṇayor dvandvena kadārādhyāḥ** syāt | sa kīdrśaḥ | **ūr-**
jeśvarīnūpurakvāṇaiḥ śrīrādhāmañjīradhvanibhir **ūrjitavaibhavaḥ** sam-
ṛddhaḥ | tat**kvāṇaiḥ** kīdrśaiḥ | **dhvasto** ‘dhaḥ kṛto **brahmamarāla**sya
caturāsya haṃsasya **kūjitabharo^c** yais taiḥ | punaḥ sa kīdrśaḥ | **śastā**

¹ śasta^o] Mal211 ASB686 IO586 IO1384 E03 E46; stambha^o ASB798 □ °sāmrajya^o]
Mal211 ASB686 IO586 IO1384 E03 E46; °sāmraṅkṣa^o ASB798 ² dvandvena] Mal211
ASB798 IO586 IO1384 E03 E46; dvandena ASB686

^a durghaṭo ‘nena’] E03; durghaṭonena Mal211 ^b tava] Mal211; om. E03 ^c
kūjitabharo] E03; kūjitibharo Mal211

ⁱ Supply he bhagavan ⁱⁱ Supply madhuradhvanir with **kalo** ⁱⁱⁱ Gloss samṛddhaḥ
for **ūrjitavaibhavaḥ** ^{iv} Supply śrīrādhāmañjīradhvanibhir with **ūrjeśvarīnūpu-**
rakvāṇaiḥ ^v Gloss adhaḥ for **dhvasto** ^{vi} Supply caturāsya haṃsasya with **brah-**
mamarālasya ^{vii} Gloss ślāghyā for **śastā**

ślāghyā yā **samastā**^a **nādarūpā nagarī** tasyāṃ yā **sāmrajyalakṣmīr** ad-
hikā sampat tām **parām labdhaḥ** | śrīrādhikānūpurajhaṇatkāraiḥ^b saha
rāme **tava** veṇunādaṃ **kadā** śroṣyāmīty arthaḥ ||27||

stambhaṃ prapañcayati¹ yaḥ śikhipiñchamauli-²
veṇor api pravalayan svarabhaṅgam³ uccaiḥ |
nādaḥ kadā kṣaṇam avāpsyati te mahatyā⁴
vṛndāvaneśvari sa me śravaṇātithitvam⁵ ||28||

O goddess of Vṛndāvana, with high sounds, the music of yourⁱ
lute even silences the sound of the flute of the one who wears a
peacock feather on his head. When will the sound of your great
(lute)ⁱⁱ reach my earsⁱⁱⁱ?

stambham iti^c | he **vṛndāvaneśvari** **te** tava **mahatyā** vīṇāyāḥ **sa nādo**^d
me śravaṇātithitvam kaṇagocaratām **kadāvāpsyati** | sa kīdr̥g ity āha
| **yaḥ śikhipiñchamauliveṇoḥ** svarabhaṅgaṃ **pravalayan** kurvan **sta-**
mbham prapañcayati | yan **nādaśravaṇamohitasya** kṛṣṇasya **veṇor**^e
vais varyaṃ labhate tataḥ **stambhate** cety arthaḥ ||28||

athobhayoḥ sambhūya gānaṃ śrotum arthayate

kasya sambhavati⁶ hā tadahar vā
yatra vām prabhuvarau kalagītiḥ |

¹ prapañcayati] Mal211 ASB66 ASB798 IO1384 E03 E46; prapañcayati IO586 ² °piñcha°] Mal211 ASB66 ASB798 E03 E46; °piñcha° IO586 □ °mauli] Mal211 ASB66 ASB798 IO586 E03 E46; °mauler IO1384 ³ svarabhaṅgam] Mal211 ASB66 ASB798 IO1384 E03 E46; svarabhaṅgam IO586 ⁴ te mahatyā] Mal211 ASB66 ASB798 IO586 E03 E46; te ha mahatyā IO1384 ⁵ śravaṇātithitvam] E03 E46; śravaṇātithitvam Mal211 ASB686 IO586 IO1384 śramaṇātithitvam ASB798 ⁶ sambhavati] Mal211 ASB686 IO1384 E03 E46; sambhavati ASB798 IO586

a samastā] E03; samasta Mal211 **b** śrī°] Mal211; om. E03 **c** stambham iti] E03; om. Mal211 **d** nādo] E03; nādaḥ Mal211 **e** veṇor] E03; veṇur Mal211

i Gloss tava for **te** **ii** Supply vīṇāyāḥ **iii** Gloss kaṇagocaratām for **śravaṇātithit-**
vam

unnaman madhurimormisamṛddhā
duśkṛtaṃ¹ śravaṇayor² vidhunoti ||29||

O excellent masters, alas, when will that dayⁱ comeⁱⁱ when, with increasingⁱⁱⁱ, abundant waves of sweetness^{iv}, the sound of your^v singing^{vi} destroys^{vii} the evil from my ears?

kasyeti | he **prabhuvarau kasya** janasya **tad ahaḥ** sa divasaḥ **sambhavati** ghaṭate | veti vākyālaṃkāre | **yatrāhni vām** yuvayoḥ **kalagītir** yugapad abhyuditā **śravaṇayor duśkṛtaṃ vidhunoti** nāśayati | sā kim bhūtā | **unnamatā** uccībhavatā **madhurimormiṇā** mādhyataraṅgeṇa **samṛddhā** ||29||

athobhayor aṅgasaurabhyānubhavāyābhyarthayate

parimalasaraṇir³ vām gauranīlāṅgarājan-⁴
mṛgamadaghusṛṇānugrāhiṇī⁵ nāgareśau⁶ |
svamahimaparamāṇuprāvṛtāśeṣagandhā⁷
kim iha mama bhavitrī ghrāṇabhṛṅgotsavāya⁸ ||30||

O masters of the land, the glory of your^{viii} fragrance is such that one drop smothers all others. When will this stream of fragrance^{ix} (coming) from the favourable^x musk^{xi} and saffron^{xii}

1 duśkṛtaṃ] ASB686 ASB798 IO586 IO1384 E03 E46; duśkṛtiṃ Mal211 2 śravaṇayor] Mal211 ASB686 IO586 IO1384 E03 E46; śravaṇayo ASB798 3 ^osaraṇir] Mal211 IO586 E03 E46; ^osaraṇir ASB686 ASB798 ^osarāla IO1384 4 ^onīlāṅgarājan] Mal211 E03 E46; ^olīlāṅgarājan ASB686 ASB798 IO1384 ^onīlāṅgarājan IO586 5 ^oghusṛṇā^o] Mal211 ASB66 ASB798 IO586 E03 E46; ^occhusṛṇā^o IO1384 6 nāgareśau] Mal211 ASB66 ASB798 IO1384 E03 E46; nāgarīśau IO586 7 svamahima^o] Mal211 ASB66 ASB798 IO1384 E03 E46; svamehima^o IO586 □ ^oprāvṛtāśeṣa^o] Mal211 ASB686 IO1384 E03 E46; ^oprāvitāśeṣa^o ASB798 □ ^ogandhā] Mal211 ASB66 ASB798 IO1384 E03 E46; ^ogaṇdhā IO586 8 ^obhṛṅgot^o] Mal211 ASB66 ASB798 IO1384 E03 E46; ^obhṛṅgot^o IO586

i Gloss divasaḥ for **ahaḥ** ii Gloss ghaṭate for **sambhavati** iii Gloss uccībhavatā for **unnamatā** iv Gloss mādhyataraṅgeṇa for **madhurimormiṇā** v Gloss yuvayoḥ for **vām** vi Supply yugapad abhyuditā with **kalagītir** vii Gloss nāśayati for **vidhunoti** viii Gloss yuvayoḥ for **vām** ix Gloss saurabhyaparamparā for **parimalasaraṇiḥ** x Supply vicitrasaurabhyadātri with **anugrāhiṇī** xi Gloss kuṅkume for **mṛgamada** xii Gloss kastūrī for **ghusṛṇe**

on your resplendent gold and blue limbs be a festival for my
bumblebee-like nose?

parimaleti^a | he **nāgareśau vām** yuvayoḥ **parimalasaraṇiḥ** saurabhya-
paramparā **mama ghrāṇabhṛṅgotsavāya bhavitrī** | ‘saraṇiḥ śreṇivart-
mano^b’ iti viśvalocanakāraḥ (*Viśvalocana*) | kīdrśīty^c āha | **gauranīlayor**
aṅgayoḥ kramād **rājatīye mṛgamadaghusṛṇe** kastūrīkunkume taylor **an-**
ugrāhiṇī vicitrasaurabhyadātrīty arthaḥ | punaḥ kīdrśīty āha | **sveti** sphuṭ-
ārtham ||30||

atisānnidhyabhāgyam idaṃ mama durghaṭaṃ dūrād eva vām sāksāt karo
bhavatād ity āha

pradeśinīm¹ mukhakuhare vinikṣapañ²
jano muhur vanabhuvi phutkaroty³ asau |
prasīdataṃ⁴ kṣaṇam adhipau⁵ prasīdataṃ
dṛṣoḥ puraḥ⁶ sphuratu⁷ taḍidghanacchaviḥ⁸ ||31||

O masters, with a forefingerⁱ at my mouth, this person is in-
cessantly shrieking in the forest thus: “Please be gracious for a
moment, please be gracious and let the sight of yourⁱⁱ splendorⁱⁱⁱ,
which is like^{iv} lightning in a cloud, manifest in front of me.”

1 pradeśinīm] Mal211 ASB66 ASB798 IO586 E03 E46; pradeśenīm IO1384 **2**
vinikṣapañ] E03; vinikṣapan Mal211 ASB686 IO586 E46 vinikṣipan ASB798 viniḥkṣi-
pan IO1384 **3** phutkaroty] Mal211 ASB686 IO586 IO1384 E03 E46; phurukaroty
ASB798 **4** prasīdataṃ] Mal211 ASB66 ASB798 IO586 E03 E46; pradośataṃ IO1384
5 adhipau] ASB686 ASB798 IO586 IO1384 E03 E46; adhīśau Mal211 **6** puraḥ
] Mal211 ASB686 IO586 E03 E46; pura ASB798 IO1384 **7** sphuratu] Mal211
ASB686 IO586 IO1384 E03 E46; sphuratu ASB798 **8** taḍidghanacchaviḥ] ASB798
E03 E46; taḍiddyanachaviḥ Mal211 dīghanacchaviḥ ASB686 taḍidghanonnatiḥ IO586
taḍidghanachaviḥ IO1384

a parimaleti] E03; parīti Mal211 **b** °vartmano] em.; °vartmanoḥ E03 °vartmanov
Mal211 **c** kīdrśīty] E03; kīdrśīmety Mal211

i Gloss tarjanī for **pradeśinī**; supply aṅguṣṭhānantarāṅgulī with **pradeśinī** **ii** Sup-
ply yuvayoś **iii** Gloss kāntiḥ for **chaviḥ** **iv** Supply iva

pradeśinīm iti | aṅguṣṭhānantarāṅgulī **pradeśinī** tarjanī cocyate | ‘tarjanī syāt pradeśinī’ ity amaraḥ (*Amarakoṣa*) | tām sukhamaḍhye **vinikṣipann**^a arpayann^b ayaṃ **janaḥ phutkaroti** | sphuṭārtham anyat | **taḍidghanayor** iva yuvayoś^c **chaviḥ** kāntiḥ ||31||

pādanakharān didṛkṣuḥ^d prārthayate

vrajamadhurajanavrajāvataṃsau¹
kim api yuvām abhiyācate jano ‘yam’² |
mama nayanacamatkṛtiṃ³ karotu
kṣaṇam api pādanakhendukaumudī vām ||32||

O ornaments of the sweet people of Vraja, this person solicits you two, may the moonlight of the moons of the toenails of your feet fill my eyes with astonishment, even just for a moment.

vrajeti | padyaṃ^e sphuṭārtham ||32||

akasmān militau tau svāminau didṛkṣuḥ prārthayate

atarkitasamīkṣaṇollasitayā mudāśliṣyator
nikuñjabhavanāṅgaṇe⁴ sphuritagaauranīlāṅgayoḥ⁵ |
rucaḥ⁶ pracurayantu⁷ vām puraṭayūthikāmañjarī⁸
virājadaliramyayor mama camatkṛtiṃ cakṣuṣaḥ⁹ ||33||

1 °janavrajāvataṃsau] Mal211 ASB686 IO586 IO1384 E03 E46; °janaḥvrajavataṃsau ASB798 2 jano ‘yam’] E03 E46; janoyaṃ Mal211 ASB686 ASB798 IO586 IO1384 3 °kṛtiṃ] Mal211 ASB686 IO586 IO1384 E03 E46; °kṛti ASB798 4 nikuñjabhavanāṅgaṇe] ASB686 ASB798 IO1384 E03 E46; nikuñjabhavanāṅgane Mal211 nikumjabhavanāṅgane IO586 5 sphurita°] Mal211 ASB66 ASB798 IO586 E03 E46; kalita° IO1384 □ °nīlāṅgayoḥ] Mal211 IO1384 E03 E46; °līlāṅgayoḥ ASB686 °nīlāṅgayo ASB798 °nīlāṅgayoḥ IO586 6 rucaḥ] Mal211 ASB686 IO586 IO1384 E03 E46; ruca ASB798 7 pracura°] Mal211 IO586 IO1384 E03 E46; pracara° ASB686 pracūra° ASB798 8 °mañjarī] Mal211 ASB66 ASB798 IO1384 E03 E46; °mañjarī IO586 9 cakṣuṣaḥ] Mal211 ASB686 IO1384 E03; cakṣuṣoḥ ASB798 E46 cakṣaṣaḥ IO586

a vinikṣipann] E03; vinikṣipan Mal211 b arpayann] E03; arpayan Mal211 c yuvayoś] Mal211; yuvayoḥ E03 d °nakharān didṛkṣuḥ] E03; °nakharānadidṛkṣuḥ Mal211 e padyaṃ] Mal211; om. E03

(When) you unexpectedlyⁱ see (each other) in the garden of the bowerⁱⁱ, you two embrace with delightⁱⁱⁱ. Let my eyes fill^{iv} with the astonishment of the radiance of your^v gold and blue limbs, which resemble^{vi} the brilliance of a black bumblebee and the golden bud of a jasmine flower.

atarkiteti | **vām** yuvayo^a **rucaḥ** prabhāḥ | **mama cakṣuṣāś camatkṛtiṃ**
pracurayantu pracurām kurvantu | kvety āha | **nikuñjabhavanāṅgane**^b
kuñjamandiracatvare ity arthaḥ | **vām** kīḍṣayoḥ | **atarkitam ākasmikaṃ**
yan mithaḥ **samīkṣaṇaṃ** tasmāt samullasitayā pravṇdayā **mudā** prītyā-
śliṣyator ālīṅgatoḥ | punaḥ kīḍṣayoḥ | **sphuritagauranīlāṅgayoḥ** | tāv
upaminvan^c viśinaṣṭi | **puraṭayūthikāmañjarī** ca tasyām **virājann aliś**
ca taylor iva **ramyayoḥ** ||33||

svāyogyatām anubhavann anutapati

sākṣātkṛtiṃ bata yayor na mahattamo ‘pi¹
kartuṃ manasy api manāk² prabhutām upaiti |
icchann ayaṃ nayanayoḥ pathi tau bhavantau
jantur vijitya nijagāra³ bhiyaṃ hriyañ ca ||34||

O your majesties, alas^{vii}, even the mighty great ones^{viii} have not obtained the view of you^{ix}, not even slightly^x in their minds. (However), this person^{xi}, having overcome^{xii} fear and shame,

1 mahattamo ‘pi] E03 E46; mahattamopi Mal211 ASB686 ASB798 IO586 IO1384 **2** manāk] Mal211 ASB66 ASB798 E03 E46; manāka IO586 IO1384 **3** nijagāra] ASB686 ASB798 IO586 IO1384 E03 E46; nrijagāra Mal211

a yuvayo] Mal211; yuvayoḥ E03 **b** nikuñja^o] E03; kuñja^o Mal211 **c** upaminvan] E03; upamilan Mal211

i Gloss ākasmikaṃ for **atarkitam** **ii** Gloss kuñjamandiracatvare for **nikuñjabhavanāṅgane** **iii** Gloss prītyā for **mudā**; supply samullasitayā pravṇdayā with **mudā** **iv** **pracurām** kurvantu for **pracurayantu** **v** Gloss yuvayo for **vām** **vi** Gloss prabhāḥ for **rucaḥ** **vii** Supply iti vismaye with **bata** **viii** Supply sarvasādhanaśampanno ‘pi sādhuvaryaḥ with **mahattamaḥ** **ix** Supply hlādinīvijñānaghaṭṭanayoḥ sarveśvarayor with **yayor** **x** Gloss alpām for **manāg** **xi** Supply prākṛtakaraṇakale varo ‘tidurvāsano mandadhīr mallakṣaṇo with **ayaṃ jantur** **xii** Gloss gilitavān for **nijagāra**

desiresⁱ you both in the pathway of the eyesⁱⁱ.

sākṣād iti | **bateti** vismaye | **mahattamaḥ** sarvasādhanaśampanno ‘**pi**^a
sādhuvaryaḥ^b | **manasy api yayor** hlādinīvijñānaghaṭṭanayoḥ^c sarveśvarayor
manāg alpāṃ **sākṣātkṛtiṃ** kartuṃ **prabhutāṃ nopaiti** samartho **na**
bhavati | **tau bhavantau nayanayoḥ pathi icchan** netragocarau cikīr-
ṣann **ayaṃ** prākṛtakaraṇakale varo ‘tidurvāsano^d mandadhīr mallakṣaṇo
jantur bhiyaṃ hriyaṃ ca vijitya nijagāra gilitavān | nirbhayo nirlajjaś
cāham ity arthaḥ ||34||

īḍṛkprārthane svasyāti mūrkhataṃ^e uktvāpyatha tatra tan mādhyurāḥ kār-
ṇatām āha

athavā mama kiṃ¹ nu² dūṣaṇaṃ
bata³ vṛndāvanacakravartinau |
yuvayor⁴ guṇamādhurī navā
janam unmāda yatīha kaṃ na vā ||35||

Or is it wrong of me (to make this request)? O rulers of the
forest of Vṛndā, alas, which person is not intoxicated by the
freshⁱⁱⁱ sweetness of your qualities^{iv}.

athaveti^f | **guṇamādhurī** dīnoddhāraśatāpatitapāvanatādīnāṃ **guṇānāṃ**
ruciratā **navā** nityanūtanā kaṃ **janam nonmāda yati** | ramye vastuni
raṅkasya lobho vasturamyatvāhetuka iti bhāvaḥ ||35||

1 kiṃ] Mal211 ASB686 IO586 IO1384 E03 E46; kin ASB798 **2** nu] Mal211 ASB798
IO586 IO1384 E03 E46; om. ASB686 **3** bata] Mal211 ASB66 ASB798 IO1384 E03
E46; bana IO586 **4** yuvayor] Mal211 ASB66 ASB798 IO1384 E03 E46; yuvayo IO586

a °sampanno ‘pi] E03; °sampannopi Mal211 **b** sādhuvaryāḥ] Mal211; sādhuvaryo
E03 **c** °ghaṭṭanayoḥ] E03; °ghanayoḥ Mal211 **d** varo ‘ti°] E03; varoti° Mal211 **e**
mūrkhataṃ] E03; murkhataṃ Mal211 **f** athaveti] E03; atheti Mal211

i Gloss cikīrṣann for **icchan** **ii** Gloss netragocarau for **nayanayoḥ pathi** **iii** Gloss
nityanūtanā for **navā** **iv** Supply dīnoddhāraśatāpatitapāvanatādīnāṃ **guṇānāṃ** with
guṇamādhurī

ahaha samayaḥ so ‘pi¹ kṣemo ghaṭeta² narasya³ kiṃ
 vrajanaṭavarau yatrodḍiptā kṛpāsudhayojjvalā⁴ |
 kṛtaparijanaśreṇīcetaścakoracamatkṛtir⁵
 vrajati⁶ yuvayoḥ sā vaktrendudvayī nayanādhvani ||36||⁷

O best of the dancers of Vraja, alas, when will that happy occasion ever arrive for (this) person of your shining, moon-like pair of faces, luminous with the nectar of mercy and the cause of astonishment in the partridge-like hearts of the various attendants, wandering onto the path of (my) eyes?

priyajanakṛtapārṣṇigrāhacaryonnatābhiḥ⁸
 sugahanaghaṭanābhir vaktrimāḍambareṇa⁹ |
 praṇayakalahakelikṣvelibhir¹⁰ vām adhīśau
 kim iha racayitavyaḥ¹¹ karṇayor¹² vismayo¹³ me ||37||

O masters, with your beloved onesⁱ kneeling at and holding your heelsⁱⁱ, you two engage in an amorous play quarrelⁱⁱⁱ with words^{iv} that are inexplicable^v and crooked. When will your^{vi} engagement in an amorous quarrel in jest produce astonishment in my two ears?

1 so ‘pi] E46; sopi ASB686 ASB798 IO586 IO1384 **2** kṣemo ghaṭeta] ASB66 ASB798 IO586 E46; kṣemo jananya ghaṭeta IO1384 **3** narasya] ASB686 ASB798 IO586 E46; om. IO1384 **4** °sudhayojjvalā] ASB66 ASB798 IO586 E46; °sudhayojvalā IO1384 **5** °cetaś] ASB798 IO586 IO1384 E46; cetaś ASB686 □ °kṛtir] ASB686 IO586 E46; °kṛti ASB798 IO1384 **6** vrajati] ASB686 IO586 E46; om. ASB798 IO1384 **7** Verse om. Mal211 E03 **8** °pārṣṇi°] Mal211 ASB66 ASB798 IO1384 E03 E46; °pārṣṇi° IO586 **9** °ḍambareṇa] Mal211 ASB66 ASB798 IO1384 E03 E46; °ḍambareṇa IO586 **10** °kalaha°] Mal211 ASB686 IO586 IO1384 E03 E46; °kala° ASB798 **11** racayitavyaḥ] Mal211 ASB686 IO586 IO1384 E03 E46; racayitavya ASB798 **12** karṇayor] Mal211 ASB66 ASB798 IO1384 E03 E46; karṇayo IO586 **13** vismayo] ASB686 ASB798 IO586 IO1384 E03 E46; viśmayo Mal211

i Gloss parijanaiḥ for *priyajana* **ii** Gloss sāhāyyakriyā for *pārṣṇigrāhacaryā* **iii** Gloss premakalaharūpāyāḥ for *praṇayakalahakelikṣvelibhir* **iv** Supply tayonnatābhiḥ pravṛndābhiḥ with *vaktrimāḍambareṇa* **v** Gloss naibīḍyaṃ nītābhir for *sugahanaghaṭanābhir* **vi** Gloss yuvayoḥ for *vām*

priyajāneti^a | he adhīsau vām yuvayoh praṇayakalahakelikṣvelibhir
me karṇayor vismayah kiṃ racayitavyah | kim iti praśne | premakala-
harūpāyāh keliṣu kṣvelayah kautukāni tābhir ity arthah | kīdrśibhiḥ | pari-
janaiḥ kṛtā yā^b pārṣṇigrāhacaryā sāhāyyakriyā tayonnatābhiḥ pravṛndā-
bhiḥ | punah kīdrśibhiḥ | vaktrimāḍambareṇa sugahanaghaṭanābhir
naibidyam nītābhir ity arthah ||37||

nibhṛtam apahratāyām etayā vaṃśikāyām
diśi¹ diśi dṛśam² uktām³ prerya saṃprcchamānaḥ⁴ |
smitaśabalamukhībhir⁵ vipralabdhaḥ⁶ sakhībhis
tvam⁷ aghahara kadā me tuṣṭim⁸ akṣnor vidhatse⁹ ||38||

O destroyer of Agha, when she (Rādhā)ⁱ secretly steals your flute
and you look here and thereⁱⁱ and askⁱⁱⁱ questions^{iv}, her female
friends deceive^v you with smiles^{vi} on their mouths. When will
my^{vii} two eyes delight in satisfaction^{viii} (upon seeing you then)^{ix}?

nibhṛtam iti^c | he aghahara tvam me ‘kṣṇos^d tuṣṭim kadā vidhatse
kariṣyasi | kīdrśah sannity^e apekṣyāha | nibhṛtam yathā syāt tathā etayā
śrīrādhayā vaṃśikāyām apahratāyām satyām diśi diśi pratidiśam uktām
prerya kayā me vaṃśī hṛteti saṃprcchamānaḥ pariprcchan^f | tatra

1 diśi] Mal211 ASB66 ASB798 IO1384 E03 E46; diśidi IO586 2 dṛśam] Mal211
ASB686 IO586 IO1384 E03 E46; dṛśaśam ASB798 3 uktām] E03; utkām Mal211
ASB686 ASB798 IO586 IO1384 E46 4 saṃprccha^o] Mal211 ASB66 ASB798 IO586
E03 E46; saṃprcchu^o IO1384 5 śābala^o] Mal211 ASB798 IO1384 E03 E46; śabala^o
ASB686 śacala^o IO586 □ mukhībhir] Mal211 ASB66 ASB798 IO586 IO1384 E03;
mukhībhi E46 6 vipralabdhaḥ] Mal211 ASB686 IO586 IO1384 E03 E46; vipralabdha
ASB798 7 tvam] Mal211 ASB686 IO586 IO1384 E03 E46; tam ASB798 8 tuṣṭim]
Mal211 ASB798 IO586 E03 E46; tuṣṭam ASB686 yoday IO1384 9 vidhatse] Mal211
ASB798 E03 E46; vidhātā ASB686 IO586 IO1384

a priyajāneti] E03; om. Mal211 b yā] E03; yāḥ Mal211 c nibhṛtam iti] E03;
om. Mal211 d me ‘kṣṇos] E03; me akṣṇos Mal211 e sannity] E03; san ity Mal211
f pariprcchan] E03; prcchan Mal211

i Supply śrīrādhayā with etayā ii Gloss pratidiśam for diśi diśi iii Gloss
pariprcchan for saṃprcchamānaḥ iv Supply kayā me vaṃśī hṛteti v Gloss
vañcitah for vipralabdho; supply tatra yayā vaṃśī na hṛtā tām sūcayatībhiḥ with
vipralabdho vi Gloss citrāṇi for śābalāni vii Gloss mad for me viii Gloss
paritoṣah for tuṣṭim ix Supply tvaddarśanān

yayā **vaṁśī** na hṛtā tām sūcayatībhiḥ^a **sakhībhir vipralabdho** vañcitaḥ |
 kīdrśībhiḥ | **smitena śabalā**ni citrāṇi **mukhā**ni yāsāṃ tābhiḥ | dhūrtarājo
 ‘yamābhiḥ^b samyag vañcita^c iti tvaddarśanān madakṣṇoḥ^d paritoṣaḥ ||38||

kṣatam adharadalasya svasya kṛtvā tvadālī-
 kṛtam iti lalitāyāṃ devi kṛṣṇe bruvāṇe |
 smitaśabaladṛgantā¹ kiñcid² uttambhitabhrur³
 mama mudam upadhāsyaty āsyalakṣmīḥ⁴ kadā te ||39||

O goddessⁱ, having himself bit and cut his lipⁱⁱ, Kṛṣṇaⁱⁱⁱ says^{iv} to
 Lalitā, “Your friend (Rādhā)^v did this”. When will the splendor
 of your face^{vi}, with a slight^{vii} smile at the outer corner of the
 eyes and raised eyebrows^{viii}, be the cause of my happiness?

kṣatam iti^d | he **devi** śrīrādhike^e **svasyādharadalasya svadaśanābhyāṃ**
kṣatam kṛtvā lalitāyāṃ tvadālyā^f rādhayaitat **kṣatam kṛtam iti kṛṣṇe**
bruvāṇe kathayati sati **te** tavāsyalakṣmīṃ mukhaśobhā **mama mudam**
kadopa samīpe **ādhāsyati** mayi tām arpayiṣyatīty arthaḥ | kīdrśī sā |
smitena śabalaś citro **dṛganto** yasyāḥ seti **kṛṣṇe** mahāvidūṣakatvaṃ **kiñ-**
cid uttambhitabhrur iti mṛṣābhāṣiṇi tasmin kopaś ca vyajyate ||39||

dainyam ālambya punar āha

1 ^ośabala^o] Mal211 ASB798 IO586 IO1384 E03 E46; ^osabala^o ASB686 **2** kiñ-
 cid] Mal211 ASB686 E46; kiñcid IO586 E03 kṣār IO1384 **3** uttambhitabhrur]
 Mal211 ASB66 ASB798 E03 E46; uttambhitabhrūr IO586 āśrukāmragarvbhā IO1384
4 ^olakṣmīḥ] ASB686 ASB798 IO586 IO1384 E03 E46; ^olakṣmī Mal211

a sūcayatībhiḥ] E03; sūcayantībhiḥ Mal211 **b** ^orājo ‘yamābhiḥ] E03; ^orājoyamābhiḥ
 Mal211 **c** vañcita] E03; vañcitaḥ Mal211 **d** kṣatam iti] E03; om. Mal211 **e**
 śrīrādhike] Mal211; śrīrādhe E03 **f** tvadālyā] Mal211; tvadālyāṃ E03

i Supply śrīrādhike with **devi** **ii** Gloss svadaśanābhyāṃ for **svasyādharadalasya**
iii Supply mahāvidūṣaka with **kṛṣṇe** **iv** Gloss kathayati for **bruvāṇe** **v** Supply
 rādhayā with **tvadālyā** **vi** Gloss mukhaśobhā for **āsyalakṣmīṃ** **vii** Gloss citro for
śabalaś **viii** Supply iti mṛṣābhāṣiṇi tasmin kopaś ca vyajyate with **uttambhitabhrur**

katham idam api vāñchitum¹ nikṛṣṭaḥ
 sphuṭam ayam arhati jantur² uttamārham |
 gurulaghugaṇanojjhitārtanāthau³
 jayatitarām athavā kṛpādyutir vām ||40||

O protectors of the afflicted, how is thisⁱ insignificant person deserving of thatⁱⁱ which is merited by the greatest onesⁱⁱⁱ? But the magnificence^{iv} of your^v surpassing^{vi} compassion (is such that it) overcomes and disregards greatness and insignificance^{vii}.

katham iti | he **ārtanāthau** **ayam** **nikṛṣṭo** **jantur** **idam** īdṛśam sevābhāgyam **api** **katham** **vāñchitum** **arhati** | kīdṛśam **idam** | **uttamārham** paramabhāgavatānām **vāñchanīyam** | **athavā** **vām** yuvayoḥ **kṛpādyutir** **jayatitarām**^a nikhilotkṛṣṭā virājate | kīdṛśī sety āha **gurv** iti | utkṛṣṭāpakṛṣṭagaṇanār ahitety^b arthaḥ | yady apy **ayam** adhamas tathāpi tava kṛpayaivaivam^c pravartyata ity arthaḥ ||40||

tatkṛpāphalam prārthayati^d

vṛtte daivād vrajapatisuhr̥nnandinīvipralambhe⁴
 samrambheṇollasitalalitāśaṅkayodbhrāntanetraḥ⁵ |

1 vāñchitum] Mal211 ASB66 ASB798 IO1384 E03 E46; vāñchitum IO586 **2** jantur] Mal211 ASB66 ASB798 IO1384 E03 E46; jantur IO586 **3** °gaṇanojjhitārta°] ASB686 ASB798 IO586 IO1384 E46; °gaṇanoktitārta° E03 °gaṇanojjhitārtta Mal211 **4** °vipralambhe] ASB686 ASB798 IO586 IO1384 E03 E46; °vipralabdhe Mal211 **5** samrambheṇollasita°] ASB798 E03; samrambheṇollalita° Mal211 ASB686 IO586 E46 samrambheṇollālita° IO1384 □ °śaṅkayo°] Mal211 ASB66 ASB798 IO1384 E03 E46; °śaṅkayo° IO586 □ °netraḥ] Mal211 ASB686 IO586 IO1384 E03 E46; °netra ASB798

a jayatitarām] E03; jayati Mal211 **b** gaṇanārahitety] E03; gaṇanārahitety Mal211 **c** kṛpayaivaivam] Mal211; kṛpayaivevam E03 **d** prārthayati] E03; prārthayate Mal211

i Supply īdṛśam with **ayam jantur**; supply adhamas with **ayam** **ii** Supply sevābhāgyam with **idam** **iii** Supply paramabhāgavatānām with **uttamārham** **iv** Gloss virājate for **dyutir** **v** Gloss yuvayoḥ for **vām** **vi** Gloss nikhilotkṛṣṭā for **jayatitarām** **vii** Gloss utkṛṣṭāpakṛṣṭagaṇanārahitā for *gurulaghugaṇanojjhita*

tvam śārībhiḥ samayaṣaṭubhir drāg upālabhyamānaḥ¹
 kāmaṃ dāmodara mama kadā modam akṣṇor² vidhātā ||41||

O Dāmodara, when by chance it occurs that you have quarreled with the dear daughter of the lord of Vraja (Rādhā)ⁱ, and Lalitā comes forthⁱⁱ to you, your eyes are agitatedⁱⁱⁱ with fear^{iv} of her fury^v and in this situation^{vi} the birds^{vii} immediately^{viii} take the opportunity to shriek^{ix} at you. When will my two eyes possess^x the delight of this affection^{xi}?

vratte iti^a | he dāmodara tvam kadā mamākṣṇor modam vidhātā kartā | kāmaṃ yatheccham | kīdrśaḥ san | vrajapatisuhṛnnandinyāḥ śrīrādhikāyā vipralambhe daivād vṛtte sati rādhāyāṃ vipralambhāyāṃ^b satyāṃ ity arthaḥ | ujjvalākhyāḥ kṛṣṇasakhaḥ smaro devas tasyedaṃ karma daivaṃ tasmāt tadicchāt ity arthaḥ | līlāvistārārthā khalu tadicchāivaṃ | pravartate saṃrambheṇa krodhenollasitā^c jājvalyamānā yā lalitā tasyāḥ śaṅkayā bhītyā udbhrānte traste netre yasya saḥ | samayaṣaṭubhir avasara-jñābhiḥ śārībhir gaurāṭībhir drāk śīghram upālabhyamānaḥ paramasundararūpasya te rājaputrasyāpi dhīsaundaryaṃ nāsti yadetāṃ anupama-guṇarūpāṃ^d tvadekatānāṃ rājaputrīm vañcayasīti nirbharatsyamānaḥ^e sann ity arthaḥ | modavidhānābhyarthanayaivaṃ vyajyate | rūkṣās^f tāḥ sarvāḥ kena cic cāturyeṇa tvayy anukūlavidhāya^g modiṣye yadi mām aṅgīkaroṣīti ||41||

1 upālabhyamānaḥ] Mal211 ASB66 ASB798 E03 E46; upālabhyamānaḥ IO586 upālabhyaḥmānaḥ IO1384 2 akṣṇor] Mal211 ASB686 IO586 IO1384 E03; akṣṇer ASB798 akṣṇo E46

a vratte iti] E03; om. Mal211 b vipralambhāyāṃ] E03; vipralabdhāyāṃ Mal211 c krodhenollasitā] E03; krodhenollalitā Mal211 d ^oguṇarūpāṃ] Mal211; ^orūpaguṇāṃ E03 e nirbharatsyamānaḥ] E03; nirbhatsyamānaḥ Mal211 f rūkṣās] E03; rūkṣās Mal211 g anukūla^o] em.; anukūlāṃ E03 anukula^o Mal211

i Supply śrīrādhikāyā with vrajapatisuhṛnnandinyāḥ ii Gloss pravartate for ullasitā; gloss jājvalyamānā for saṃrambheṇa ullasitā iii Gloss bhītyā for śaṅkayā iv Gloss traste for udbhrānte v Gloss krodhena for saṃrambheṇa vi Gloss avasara-jñābhiḥ for samayaṣaṭubhir vii Gloss gaurāṭībhir for śārībhir viii Gloss śīghram for drāk ix Supply paramasundararūpasya te rājaputrasyāpi dhīsaundaryaṃ nāsti yadetāṃ anupama-guṇarūpāṃ tvadekatānāṃ rājaputrīm vañcayasīti nirbharatsyamānaḥ with upālabhyamānaḥ x Gloss kartā for vidhātā xi Gloss iccham for kāmaṃ

rāsārambhe vilasati parityajya¹ goṣṭhāmbujākṣī-²
 vṛndam vṛndāvanabhuvī rahaḥ keśavenopanīya |
 tvām svādhīnapriyatamapadaprāpaṇenārcitāṅgīm³
 dūre drṣṭvā⁴ hr̥di kim acirād arpayiṣyāmi⁵ darpam ||42||

(O Rādhā)ⁱ, at the beginning of the Rāsa dance, having swiftlyⁱⁱ been lead by Keśava to a place in the forest of Vṛndā, leavingⁱⁱⁱ all the lotus-eyed ones^{iv} at the meeting place, he worships your limbs^v with you in the position of a woman whose lover is under her own control.^{vi} When will my heart instantly^{vii} be full of pride, having seen this from a distance?

rāsārambhe iti^a | he rādhe vṛndāvanabhuvī tvām durād drṣṭvācirāt^b
 chīghraṃ^c hr̥di kiṃ darpam arpayiṣyāmi | tvām kīdr̥śīm | vilasati
 rāsārambhe goṣṭhāmbujākṣīvṛndam parityajya sarvāḥ kāntā vihāya
 raho nirjanam upanīya keśavena kartrārcitāṅgīm kṛtasarvāṅgakusu-
 maveśām | keśavena kīdr̥śenety āha sveti | svādhīnasya priyatamasya yat
 padaṃ kusumālaṅkāranirmāṇādirūpo vyavasāyas tatprāpnotīti tena tvad-
 ājñānuvartinety arthaḥ ||42||

ramyā śoṇadyutibhir alakair yāvakenorjadevyāḥ⁶
 sadyas tandrī⁷ mukuladalasaklāntanetrā⁸ vrajeśa |

1 parityajya] Mal211 ASB66 ASB798 IO586 E03 E46; paritya IO1384 **2** goṣṭhām^o
] Mal211 ASB66 ASB798 IO1384 E03 E46; goṣṭhām^o IO586 **3** svādhīna^o] Mal211
 ASB686 IO1384 E03 E46; sādīna^o ASB798 □ °āṅgīm] Mal211 ASB66 ASB798 IO1384
 E03 E46; °āṅgīm IO586 **4** drṣṭvā] Mal211 ASB66 ASB798 IO586 E03 E46; drṣvā
 IO1384 **5** arpayiṣyāmi] Mal211 ASB66 ASB798 IO586 E03 E46; arpayiṣyā IO1384 **6**
 yāvakenorja^o] Mal211 ASB686 IO586 IO1384 E03 E46; jāvakenorja^o ASB798 **7** tandrī
] Mal211 ASB66 ASB798 E03 E46; tamdrī IO586 tandrā IO1384 **8** mukuladalasa^o]
 Mal211 ASB66 ASB798 IO586 E03 E46; makuladalaśa^o IO1384 □ °klānta^o] Mal211
 ASB66 ASB798 IO1384 E03 E46; °klānta^o IO586

a rāsārambhe iti] E03; om. Mal211 **b** drṣṭvācirāc] E03; drṣṭvācirāt Mal211 **c**
 chīghraṃ] E03; śīghraṃ Mal211

i Supply he rādhe **ii** Supply nirjanam with **raho** **iii** Gloss vihāya for **par-ityajya** **iv** Supply sarvāḥ kāntā with **goṣṭhāmbujākṣīvṛndam** **v** Supply kṛ-tasarvāṅgakusumaveśām with **arcitāṅgīm** **vi** Supply kusumālaṅkāranirmāṇādirūpo vyavasāyas tatprāpnotīti tena tvadājñānuvartina with **svādhīnasya priyatamasya** **padaṃ** **vii** Gloss chīghraṃ for **acirāt**

prātaś candrāvaliparijanaiḥ sāci dṛṣṭā¹ vivarṇair
āsyāśrīs² te praṇayati kadā saṃmadam³ me mudañ⁴ ca ||43||

O lord of Vraja, in the night, your radiant curls turn red from the red dyeⁱ of (the feet of) Ūrjadeviⁱⁱ. The next morning, seeingⁱⁱⁱ you at that time^{iv}, (your) tired, drowsy eyes closing with exhaustion^v, Candrāvalī accompanied by her associates turn pale. When will the splendor of your face^{vi} (at this time) cause me to be delighted^{vii} with happiness^{viii}?

ramyeti^a | he vrajeśa te^b tavāsyāśrīr mukhaśobhā kadā me saṃmadam
atidarpaṃ mudam harṣaṇ ca praṇayati kariṣyati | ‘darpo mado ‘valopa^c
iti halāyudhaḥ (*Halāyudhakoṣa*) | kīdrśī sā | ūrjadevyāḥ śrīrādhāyā yā-
vakena pādālaktakena prasādanapraṇatīlagnena śoṇadyutibhir alakai
ramyā | punaḥ kīdrśī | sadyas tatksaṇam | ‘sadyaḥ sapadi tatksaṇe’ ity
amarah (*Amarakoṣa*) | tandryā kiñcin nidrayā mukulantī mukulāyamāne
alase klānte ca netre yasyāṃ sā | punaḥ kīdrśī | vivarṇaiś candrāvali-
parijanaiḥ prātaḥ sāci vakram^d dṛṣṭā ||43||

vyātyukṣīrabhasotsave ‘dharasudhāpānaglahe⁵ prastute
jitvā pātum athotsukena hariṇā kaṇṭhe dhṛtāyāḥ puraḥ⁶ |
īṣacchoṇimamīlitākṣam⁷ anṛjubhrūvallihelonnatam⁸
prekṣiṣye tava sasmitam saruditam tad devi⁹ vaktram kadā ||44||

1 dṛṣṭā] Mal211 IO586 E03 E46; dṛṣyā ASB686 dṛṣvā ASB798 IO1384 2 āsyāśrīs
] Mal211 ASB66 ASB798 IO586 E03 E46; asyāśrīs IO1384 3 saṃmadam] Mal211
ASB798 E03; sammadam ASB686 IO586 E46 sampadam IO1384 4 mudañ] Mal211
ASB686 ASB798 IO1384 E46 ; madam IO586 mudam E03 5 °rabhasotsave ‘dhara^o
] ASB686 IO586 IO1384 E03 E46; °rabhasotsavedhara^o Mal211 ASB798 6 puraḥ]
Mal211 ASB66 ASB798 IO586 E03 E46; kila IO1384 7 īṣacchoṇima^o] ASB686 IO586
IO1384 E03 E46; īṣatṣoṇima^o Mal211 īṣachoṇima^o ASB798 8 anṛjubhrū^o] Mal211
ASB66 ASB798 IO586 E03 E46; anṛjubhru^o IO1384 9 tad devi] Mal211 ASB66
ASB798 IO586 E03 E46; tadedavi IO1384

a ramyeti] E03; om. Mal211 b te] E03; om. Mal211 c mado ‘valopa] em.; mado
‘valopaḥ E03 madovalopa Mal211 d vakram] E03; vakra Mal211

i Supply pādālaktakena prasādanapraṇatīlagnena with yāvakena ii Supply śrīrād-
hāyā with ūrjadevyāḥ iii Supply vakram with dṛṣṭā iv Gloss tatksaṇam for
sadyas v Supply kiñcin nidrayā with tandryā vi Gloss mukhaśobhā for āsyāśrīr
vii Gloss harṣaṇ for mudam viii Supply atidarpaṃ with saṃmadam

O goddess, a joyful festival of mutual waterⁱ sprinklingⁱⁱ with the prizeⁱⁱⁱ of a drink of the nectar of the lips is celebrated. Having won^{iv}, Hari, anxiously desirous of the drink (of the nectar of your lips), holds^v your neck in front^{vi} (of your female friends)^{vii}. When will I see your laughing and crying face with your slightly^{viii} red eyes closed^{ix} and your creeper-like eyebrows curved^x in contempt^{xi}?

vyātyukṣīti^a | he **devi** vyātyukṣīrabhasotsave tava tad vaktraṃ prek-
ṣiṣye yantrādinā^b mitho ‘mbuseko^c **vyātyukṣī** | ‘karmavyatihāreṇa^d ca
striyām’ iti sūtrāt padasiddhiḥ | tasyāṃ yo **rabhaso** vegas tadyukte **ut-**
save ity arthaḥ | tasmin kīdrṣe^e | **adharasudhāpānam** eva **glahaḥ** paṇo
yasmimṣ^f tādrṣe^g | tava kīdrṣyāḥ^h | tad**utsave jītvā** vijayam āsādyā **pu-**
raḥ sakhīnām agre tvad**adharasudhā**ⁱ **pātum utsukena hariṇā kaṇṭhe**
dhṛtāyā grhītāyāḥ | **tad vaktraṃ** kīdrṣam | **īṣad** alpaḥ **śonimā** yasmimṣ
tat | **mīlite** mudrite **akṣiṇī** yatra tat | **anṛjū** kuṭile **bhrūvallyau** yatra
tat | **helayānādareṇonnatam**^j | atra kilakiñcitakuṭṭamitabibbokās trayo
bhāvā varṇitāḥ | eṣāṃ lakṣaṇāni yathā | ‘garvasmitābhilāṣāder bhīkopādeś
ca miśraṇam | pramodāt preyaśaḥ saṅge^k kathyate kilakiñcitam | dayite
kucasaṃsparśamukhacumbādi kurvati | hr̥dyānando bahiḥ kopah^l samṛtaṃ
kuṭṭam^m itaṃ budhaiḥ | bibbokahⁿ kathayate garvādiṣṭe vastuny anādareⁿ’
iti | etāni lakṣyeṣu yojyāni ||44||

ālībhiḥ samam abhyupetya śanakair gāndharvikāyām¹ mudā
goṣṭhādhiśakumāra² hanta kusumaśreṇīm harantyām tava |

1 gāndharvikāyām] ASB686 ASB798 IO1384 E03 E46; gāndharvivakāyām Mal211
gāndharvikāyām IO586 **2** goṣṭhādhiśa^o] IO1384; goṣṭhādhiśa^o Mal211 ASB66
ASB798 IO586 E03 E46

a vyātyukṣīti] E03; om. Mal211 **b** yantrādinā] E03; yantrādadano Mal211 **c**
mitho ‘mbuseko] E03; mithombuseko Mal211 **d** karmavyati^o E03; karmavyati^o Mal211
e kīdrṣe] E03; akīdrṣe Mal211 **f** yasmimṣ] E03; yasmin Mal211 **g** tādrṣe] E03;
ādrṣe Mal211 **h** kīdrṣyāḥ] E03; kīdrṣyāḥ Mal211 **i** °adharasudhā] Mal211; °ad-
harasudhām E03 **j** helayānādareṇonnatam] E03; helayānādareṇa unnatam Mal211
k saṅge] E03; saṅgam Mal211 **l** kopah] E03; krodhaḥ Mal211 **m** kuṭṭam] E03;
kuṭyam Mal211 **n** anādare] E03; anādara Mal211

i Supply vegas with **rabhaso** **ii** Gloss yantrādinā mitho ‘mbuseko for **vyātyukṣī**
iii Gloss paṇo for **glahaḥ** **iv** Gloss vijayam āsādyā for **jītvā** **v** Gloss grhītāyāḥ
for **dhṛtāyā** **vi** Gloss agre for **puraḥ** **vii** Supply sakhīnām **viii** Gloss alpaḥ for
īṣad **ix** Gloss mudrite for **mīlite** **x** Gloss kuṭile for **anṛjū** **xi** Gloss anādareṇa
for **helayā**

prekṣiṣye purataḥ praviśya sahasā gūḍhasmitāsyam balād
 ācchindānam¹ ihottariyam² urasas tvām bhānumatyāḥ³ kadā
 ||45||

O son of the lord of the cowherd-village, when will Iⁱ behold you
 when Gāndharvikā, quietly having entered your gardenⁱⁱ along
 with her friendsⁱⁱⁱ, is happily picking flowers, and with a smile,
 you, suddenly having come in front of (them), forcibly snatch
 away the upper garment concealing the bosom of Bhānumatī^{iv}?

ālībhir iti^a | he goṣṭhādhīśakumāra | ālībhir lalitādibhiḥ samam gānd-
 harvikāyām śanakais tava puṣpavāṭīm upetya kusumaśreṇīm haraṇ-
 tyām satyām sahasā purataḥ praviśya bhānumatyā gāndharvikā sa-
 hacaryā urasa uttariyam balād ācchindānam tvām aham kadā prek-
 ṣiṣye | ‘atarkite tu^b sahasā’ ity^c amaraḥ (*Amarakoṣa*) | tvām kīdrśam |
 gūḍhasmitāsyam ||45||

udañcati⁴ madhūtsave sahacarīkulenākule⁵
 kadā tvam⁶ avalokyase vrajapurandarasyātmaja |
 smitojjvalamadiśvarīcaladr̥gañcalapreraṇān⁷
 nilīnaguṇamañjarīvadanam⁸ atra cumban⁹ mayā ||46||

1 ācchindānam] Mal211 ASB686 IO586 IO1384 E03 E46; āchindānam ASB798 2
 ihottariyam] Mal211 ASB66 ASB798 IO1384 E03 E46; ihontariyam IO586 3 bhānu-
 matyāḥ] Mal211 ASB686 IO586 IO1384 E03 E46; bhānumatyā ASB798 4 udañcati
] Mal211 ASB66 ASB798 IO1384 E03 E46; udamcati IO586 5 ^okulenākule] Mal211
 ASB66 ASB798 IO1384 E03 E46; ^okule IO586 6 tvam] Mal211 ASB686 IO586 IO1384
 E03 E46; vam ASB798 7 smitojjvala^o] Mal211 IO586 E03 E46; smitojvala^o ASB686
 IO1384 smitojjvalla^o ASB798 □ ^odr̥gañcala^o] Mal211 ASB66 ASB798 IO1384 E03 E46;
^odr̥gañcala^o IO586 8 ^oguṇamañjarī^o] Mal211 ASB798 IO1384 E03 E46; ^ovatimañjarī^o
 ASB686 ^oratimañjarī^o IO586 9 cumban] Mal211 ASB66 ASB798 IO1384 E03 E46;
 cumban IO586

a ālībhir iti] E03; om. Mal211 b tu] E03; om. Mal211 c sahasā ity] E03;
 sahasety Mal211

i Supply aham ii Supply puṣpavāṭīm with upetya iii Supply lalitādibhiḥ with
 ālībhir iv Supply sahacaryā with bhānumatyā

O son of the lord of Vraja, when will I see you when my goddess (Rādhā)ⁱ wandering about together with a group of young womenⁱⁱ at the spring festivalⁱⁱⁱ with a splendid smile, directs^{iv} you with an agitated^v sidelong glance to kiss the mouth of Guṇamañjarī^{vi}, who is sitting^{vii} away?

udañcatīti^a | he vrajapurandarasyātma^b | saḥacarīkulena sakḥīvr̥ṇ-
denākule vyāpte madhūtsave vasantamahasi udañcati sati tvam mayā
kadāvalokyase ‘valokito^c bhaviṣyasi | kīdr̥śas tvam | smitojjvalena ma-
dīśvaryāḥ śrīrādhāyāś caladr̥gañcalena preraṇāt pravartanāddhetoḥ |
nīlīnāyāḥ kvacin nīlīya sthitāyā guṇamañjaryāś tadākhyāyāḥ sakhyā va-
danam cumban ||46||

evam vinodadarśanam^d samprārthya punaḥ sevām prārthayate

kalindatanayātaṭīvanavihārataḥ¹ śrāntayoḥ
sphuranmadhuramādhavīsadanāsīmni² viśrāmyatoḥ |
vimucya racayīṣyate³ svakacavṇdam atrāmunā
janena yuvayoḥ kadā padasarojasammarjanam⁴ ||47||

(O masters)^{viii}, when you are fatigued from wandering the for-
est at the shore of the daughter of Kalinda, you will rest on the
bank filled with sweet spring flowers and this person^{ix}, having

1 °kalinda] Mal211 ASB66 ASB798 IO1384 E03 E46; °kalimda IO586 □ °tanayātaṭī°]
ASB686 ASB798 IO586 IO1384 E03 E46; °tanayātaṭī° Mal211 2 °mādhavīsadanāsīmni
] Mal211 ASB798 IO586 E03 E46; °mādhurīmadanasīmni ASB686 °mādhavīsadanāsīmvi
IO1384 3 racayīṣyate] Mal211 ASB686 IO586 IO1384 E03 E46; racayīṣyati ASB798
4 °sammarjanam] E03; °sammarjanam Mal211 IO586 °sammarjanam ASB686 ASB798
°sammarjanam IO1384 °sammarjanam E46

a udañcatīti] E03; om. Mal211 b °purandarasya°] Mal211; °puramdarasya° E03 c
avalokyase ‘valokito] E03; avalokyase avalokito Mal211 d vinoda°] E03; vinodana°
Mal211

i Supply śrīrādhāyāś with madīśvaryāḥ ii Gloss sakḥīvr̥ṇdena for saḥacarīkulena
iii Gloss vasantamahasi for madhūtsave iv Gloss pravartanāddhetoḥ for preraṇāt
v Supply vyāpte with ākule vi Supply tadākhyāyāḥ sakhyā with guṇamañjaryāś
vii Gloss sthitāyā for nīlīya viii he adhiśau ix Supply mallakṣaṇena with janena

loosened all of my own hairⁱ, will clean your feetⁱⁱ with it?

kalindeti | he adhiśau **amunā**^a mallakṣaṇena **janena svakacavṛndam** ātmakeśajūṭam **unmucya yuvayoḥ padasarojasaṃmārjanaṃ** pādebhyo rajasām apanayanaṃ **kadā** kariṣyate ity anvayaḥ | **yuvayoḥ** katham bhū-tayor ity apekṣāyām **kalindetyādikaṃ** viśadārtham ||47||

parimiladupabarhaṃ pallavaśreṇibhir¹ vām
madanasamaracaryābhāraparyāptam atra |
mṛdubhir amalapuṣpaiḥ kalpayiṣyāmi talpaṃ
bhramarayuji nikuñje hā kadā kuñjarājau ||48||

O sovereigns of the bowers, alas, when will Iⁱⁱⁱ arrange^{iv} for you^v,
in a bower filled^{vi} with bumblebees, a bed^{vii} with delicate^{viii},
pure flowers and a pillow^{ix} with many leaves that will be ade-
quate^x for the battle of the god of love?

parimilad iti^b | he **nikuñjarājau**^c **atra kuñje mṛdubhiḥ** komalair **ama-lapuṣpair vām** yuvayos **talpaṃ śayyām kadāham**^d racayiṣyāmi | **nikuñje** kīdrśi | **bhramarāṇām yuk** yogo yatra tādrśi | **talpaṃ** kīdrśam | **pallava-śreṇibhiḥ parimiladupabarhaṃ upabarhaṃ** upadhānam | punaḥ kīdrśam | **madanasamaracaryāyā bhāre paryāptaṃ** tadbhārasahanakṣa-mam ity arthaḥ ||48||

1 °śreṇibhir] ASB686 ASB798 IO586 IO1384 E03 E46; °śreṇibhir Mal211

a amunā] E03; anena Mal211 **b** parimilad iti] E03; om. Mal211 **c** nikuñja^o] E03; kuñja^o Mal211 **d** kadāham] Mal211; kadā E03

i Gloss ātmakeśajūṭam for **svakacavṛndam** **ii** Gloss pādebhyo rajasām apanayanaṃ for **padasarojasaṃmārjanaṃ** **iii** Supply aham **iv** Gloss racayiṣyāmi for **kalpay-iṣyāmi** **v** Gloss yuvayos for **vām** **vi** Gloss śayyām for **talpaṃ** **vii** Gloss yogo for **yuk** **viii** Gloss komalair for **mṛdubhiḥ** **ix** Gloss upadhānam for **upabarhaṃ** **x** Gloss tadbhārasahanakṣamam for **bhāre paryāptaṃ**

alidyutibhir āhṛtair mihiranandinīnirjharāt
 puraḥ¹ puraṭajharjharīparibhṛtaiḥ payobhir mayā |
 nijapraṇayibhir janaiḥ saha vidhāsyate vāṃ kadā
 vilāsaśayanasthayor iha padāmbujakṣālanam² ||49||

You bothⁱ are surrounded by your dear ones and engaged in the
 pastime of resting. When will I fetchⁱⁱ waterⁱⁱⁱ, (black) like the
 splendor of bumblebees^{iv}, in a gold pot^v from the river of the
 daughter of the sun (the river Kālindī)^{vi} to wash your feet at
 that time?

alidyutibhir iti^a | nijapraṇayibhir janaiḥ saha mayā vāṃ yuvayoḥ
 padāmbujakṣālanam payobhir jalaiḥ kadā vidhāsyate kariṣyate | mu-
 khāmbujakṣālanasyāpy upalakṣaṇam idam | vāṃ kīdrśayor ity āha vilāseti
 | payobhiḥ kīdrśaiḥ | alidyutibhiḥ śyāmakāntibhiḥ | ‘kālindī^b kālasalilā’
 iti smaraṇāt | mihiranandinīnirjharāt kālindīpravāhād āhṛtair ānītaiḥ |
 puraṭajharjharīṣu svarṇabhṛṅgāreṣu paribhṛtaiḥ ||49||

līlātalpe kalitavapuṣor vyāvahāsīm analpām
 smitvā smitvā jayakalanayā kurvatoḥ kautukāya |
 madhyekuñjaṃ kim iha yuvayoḥ³ kalpayiṣyāmy adhīśau
 sandhyārambhe⁴ laghu laghu padāmbhojasaṃvāhanāni⁵ ||50||

O masters, at the beginning of twilight^{vii}, you^{viii} are playing^{ix}
 on the couch in the midst of the bower with much wonderful
 mutual laughter^x, and while laughing, you both are eager for

1 puraḥ] ASB66 ASB798 IO1384 E03 E46; om. Mal211 tataḥ IO586 **2** padāmbu-
 jakṣālanam] E03 E46; padāmbujakṣālanam Mal211 ASB686 ASB798 IO1384 padāmbu-
 jakṣālanam IO586 **3** yuvayoḥ] Mal211 ASB798 IO586 IO1384 E03 E46; yuvayo
 ASB686 **4** sandhyārambhe] Mal211 ASB66 ASB798 IO1384 E03 E46; saṃdhyārambhe
 IO586 **5** ^asaṃvāhanāni] IO586 E03; ^asaṃvāhanāni Mal211 ASB798 IO1384 E46
 saṃvāhanāni ASB686

a alidyutibhir iti] E03; om. Mal211 **b** kālindī] E03; kālindī Mal211

i Gloss yuvayoḥ for vāṃ **ii** Gloss ānītaiḥ for āhṛtair **iii** Gloss jalaiḥ for pay-
 obhir **iv** Gloss śyāmakāntibhiḥ for alidyutibhiḥ **v** Gloss svarṇabhṛṅgāreṣu for
 puraṭajharjharīṣu **vi** Supply kālindīpravāhād with mihiranandinīnirjharāt **vii**
 Supply milanopakrame jāte with sandhyārambhe **viii** Gloss vāṃ for yuvayoḥ **ix**
 Supply kṛtadyūtakalahayor with līlā **x** Gloss mithaḥ parihāsaṃ for vyāvahāsīm

victoryⁱ. When will Iⁱⁱ be able to very lightly lightly massage your feet at that time?

līlātalpa iti^a | he **adhīśau** kṛtadyūtakalahayor vām **yuvayoḥ sandhyā-rambhe**^b milanopakrame jāte **madhyekuñjam** ahaṃ **padāmbhojasam-vāhanāni kiṃ kalpayiṣyāmi** kariṣyāmi | **kuñjasya madhye madhye kuñjam** ity avyayībhāvaḥ | ‘pāre madhye ṣaṣṭhyā vā’ iti^c sūtrāt | **yuvayoḥ kīdrśayoḥ | jayakalanayā vijayecchayānalpām vyāvahāsīm** mithaḥ parihāsam **kurvatoḥ** | vyātyukṣīvat padasiddhiḥ | sphuṭam anyat ||50||

pramadamadanayuddhārambhasaṃbhāvukābhyām
pramuditahrdayābhyām hanta vṛndāvaneśau |
kim aham¹ iha yuvābhyām pānalīlonmukhābhyām²
caṣakam³ upahariṣye sādhumādhvīkapūrṇam⁴ ||51||

O lords of the forest of Vṛndā, alas, when will I offerⁱⁱⁱ a cup filled with an excellent intoxicating^{iv} drink at that time when coming together for the onset of the deliberate battle of love, with delighted hearts you both are eager for a drink?

pramadeti^d | he **vṛndāvaneśau pānalīlonmukhābhyām yuvābhyām ahaṃ sādhumādhvīkapūrṇam caṣakam upahariṣye** dāsyāmi | ‘caṣako ‘strī pānapātram’ ity amaraḥ (*Amarakoṣa*) | prakṛṣṭo **mado** yatra tasya **madanayuddhasyārambhe saṃbhāvukābhyām** atikuśalābhyām ||51||

1 aham] Mal211 ASB66 ASB798 IO1384 E03 E46; iham IO586 **2** pānalīlonmukhābhyām] Mal211 ASB686 IO586 IO1384 E03 E46; pānalīlonmukhābham ASB798 **3** caṣakam] Mal211 ASB686 IO1384 E03 E46; sakam ASB798 cakhakam IO586 **4** °pūrṇam] E03 E46; °pūrṇam Mal211 ASB798 IO586 IO1384 °pūrṇam ASB686

a līlātalpa iti] E03; om. Mal211 **b** sandhyārambhe] Mal211; saṃdhyārambhe E03 **c** vā iti] E03; veti Mal211 **d** pramadeti] E03; om. Mal211

i Gloss vijayecchaya for **jayakalanayā** **ii** Supply ahaṃ **iii** Gloss dāsyāmi for **upahariṣye** **iv** Gloss prakṛṣṭo **mado** for *sādhumādhvīka*

kadāhaṃ seviṣye vrataticamarīcāmaramarud-
vinodena krīḍākusumaśayane nyastavapuṣau¹ |
daronmīlannetrau śramajalakāṇaklidyadalakau²
bruvāṇāv anyonyaṃ³ vrajanavayuvānāv⁴ iha yuvām ||52||

O fresh youthful ones of Vraja, when your beautiful bodies are lying on a flower bed for play, and you are talking to each other as your eyes close and drops of perspiration from weariness make your locks damp, will I eagerly fanⁱ you both with airⁱⁱ with a chowrieⁱⁱⁱ made from many creepers^{iv}?

kadeti^a | he **vrajanavayuvānau** **vrataticamarīcāmaramarudvinode-**
na yuvām ahaṃ kadā seviṣye | **vratatīnām** latānām yāś **camaryo** mañ-
jaryas tābhīr nirmītasya **cāmarasya** vyajanasya yo **marut** pavaṇas tasya
vinodena cālanenety arthaḥ | sphuṭartham^b anyat ||52||

cyutaśikharaśikhaṇḍām kiñcid utsraṃśamānām⁵
viluṭhadamalapuṣpaśreṇim⁶ unmucya cūḍām |
danujadamana⁷ devyāḥ śikṣayā te kadāhaṃ
kamalakalitakoṭim⁸ kalpayiṣyāmi veṇīm⁹ ||53||

O destroyer of Danuja, at the instruction^v of the goddess (Rādhā)^{vi},
having loosened your^{vii} hair on top of the head, and removing

¹ nyasta^o] Mal211 E03 E46; śrasta^o ASB686 srasta^o ASB798 IO586 IO1384 ² °kaṇa^o] Mal211 ASB66 ASB798 IO1384 E03 E46; °kana^o IO586 ³ anyonyaṃ] Mal211 ASB66 ASB798 IO586 IO1384 E03; anyo ‘nyaṃ E46 ⁴ °navayuvānāv] Mal211 ASB686 IO586 IO1384 E03 E46; °nayuvānāv ASB798 ⁵ utsraṃśamānām] Mal211 ASB798 E03; us-
raṃśamānām ASB686 utsraṃśamānām IO586 IO1384 E46 ⁶ °śreṇim] Mal211 ASB66 ASB798 IO586 E03 E46; °śraṇim IO1384 ⁷ °damana] Mal211 ASB686 IO586 IO1384 E03 E46; °madana ASB798 ⁸ kamala^o] Mal211 ASB66 ASB798 IO586 E03 E46; stavaka^o IO1384 ⁹ veṇīm] E03 E46; veṇīm Mal211 ASB686 IO1384 veṇīm ASB798 IO586

^a kadeti] E03; om. Mal211 ^b sphuṭartham] E03; sphuṭam Mal211

ⁱ Supply cālanena with **vinodena** ⁱⁱ Gloss pavaṇas for **marut** ⁱⁱⁱ Gloss vyajanasya for **cāmarasya**; supply mañjaryas tābhīr nirmītasya with **camaryo** ^{iv} Gloss latānām for **vratatīnām** ^v Gloss upadeśena for **śikṣayā** ^{vi} Supply śrīrādhāyāḥ with **devyāḥ** ^{vii} Gloss tava for **te**

the peacock featherⁱ on topⁱⁱ, which is getting looseⁱⁱⁱ and the pure flowers are falling down^{iv}, will I braid^v your hair and furnish^{vi} it with lotuses^{vii} on top^{viii}?

cyutaśikhareit^a | he **danujadamana** | **devyāḥ** śrīrādhāyāḥ **śikṣayopadeśena** **te** tava^b **cūḍām** **unmucya** **kadāhaṃ** **veṇīm** **kalpayiṣyāmi** racay-iṣyāmi | **cūḍām** **kīdrśīm** | **cyutaḥ^c** **śikharād** **agrabhāgāc^d** **chikhaṇḍas^e** candrako yasyās tām | **kiñcid** alpam **utsraṃsamānām^f** śramabandhām | ata eva **viluṭhaty** adhaḥ patantī **amalapuṣpaśreṇī** yasyās tām | **veṇīm** **kīdrśīm** | **kamalena** padmena **kalitā** yuktā **koṭir** agraṃ yasyās tām | ‘syāt koṭir asre^g cāgre ‘pi^h saṃkhyābhedaprakarṣayoⁱ’ iti viśvaḥ (*Viśvakoṣa*) ||53||

kalamamukhi vilāsair aṃsayoḥ¹ sraṃsitānām
tulitaśikhikalāpam kuntalānām kalāpam |
tava kabaratayāvirbhāvya modāt kadāhaṃ
vikacavicakilānām² mālayālaṅkariṣye³ ||54||⁴

O lotus-faced one (Rādhā)^{ix}, during amorous play^x, your hair^{xi} is loosened over the shoulders^{xii} like^{xiii} a peacock’s tail^{xiv}. When will I, out of joy, put up all your loosened hair into a knot and decorate it with a garland of brilliant jasmine flowers^{xv}?

1 aṃsayoḥ] Mal211 ASB686 IO586 IO1384 E03 E46; aṃsayo ASB798 **2** °vicakilānām] ASB686 IO586 IO1384 E03 E46; °vicakilānā ASB798 **3** mālayālaṅkariṣye] ASB686 IO1384 E46; mālayālaṅkariṣye IO586 E03 māṇayālaṅkariṣye ASB798 **4** Complete verse om. Mal211

a cyutaśikhareti] E03; om. Mal211 **b** tava] Mal211; om. E03 **c** cyutaḥ] Mal211; cyuta E03 **d** agrabhāgāc] em.; agrāc E03 agrabhāgāt Mal211 **e** cikhaṇḍas] E03; śikhaṇḍas Mal211 **f** utsraṃ^o] E03; vidyaṃ^o Mal211 **g** asre] E03; asrau Mal211 **h** cāgre ‘pi] E03; cāgre Mal211 **i** °prakarṣayo] em.; °prakarṣayoḥ E03 °prakarṣayov Mal211

i Gloss candrako for **śikhaṇḍas** **ii** Gloss agrabhāgāt for **śikharād** **iii** Gloss śramabandhām for **utsraṃsamānām** **iv** Gloss adhaḥ patantī for **viluṭhaty** **v** Gloss racay-iṣyāmi for **kalpayiṣyāmi** **vi** Gloss yuktā for **kalitā** **vii** Gloss padmena for **kamalena** **viii** Gloss agraṃ for **koṭir** **ix** Supply śrīrādhike with **kalamamukhi** **x** Supply hetubhir with **vilāsair** **xi** Gloss kekipucchā for **śikhikalāpāḥ** **xii** Gloss skandhayoḥ for **aṃsayoḥ** **xiii** Gloss svasādrīṣyaṃ for **tulitāḥ** **xiv** Gloss suvalitānām for **sraṃsitānām**; supply bandhaviśeṣaṃ nirmāyā with **kabaratayāvirbhāvya** **xv** Gloss vikasitamallīnām for **vikacavicakilānām**

kamalamukhī^a | he **kamalmukhi** śrīrādhike^b | **kadā tava kuntalānām**
kalāpaṃ vṛndaṃ **kabaratayāvīrbhāvya** tasya bandhaviśeṣaṃ^c nirmāyety
 arthaḥ | **vikacavicakilānām** vikasitamallinām **mālayāham alaṅkariṣye**^d
 | ‘tadbandhaviśeṣaḥ syur veṇī dhammillakuntalakabarya^e’ iti ‘mallikāṃ^f vi-
 cakilaṃ’ iti ca^g halāyudhaḥ (*Halāyudhakoṣa*) | **kuntalānām** kīdrśānām
 | **vilāsair** hetubhir **aṃsayoḥ** skandhayoḥ **sraṃsitānām** suvalitānām^h |
 teṣāṃ **kalāpaṃ** kīdrśaṃ | **tulitāḥ** svasādrśyaṃ nītāḥ **śikhikalāpāḥ** kekipu-
 cchā yena tam ||54||

mithaḥspardhābaddhe¹ balavati² valaty³ akṣakalahe
 vrajeśa tvām jītvā vrajayuvatidhammillamaṇinā⁴ |
 dṛgantena kṣiptāḥ⁵ paṇaṃ iha kuraṅgaṃ tava kadā
 grahiṣyāmo baddhvā kalayati vayaṃ tvatpriyagaṇe⁶ ||55||

O lord of Vraja, defeating you in an intenseⁱ competitionⁱⁱ with
 each other in a game of dice and when, having won, the jewel of
 the young women of Vraja (Rādhā)ⁱⁱⁱ signals^{iv} us from the cor-
 ner of her eye, will I at that time seize the prize of your deer^v
 from your dear group of attendants^{vi} and having bound it, carry
 it off?

mitha itiⁱ | he **vrajeśa** **vrajayuvatidhammillamaṇinā**smat svāminyā
 śrīrādhayā**akṣakalahe** **tvām jītvā dṛgantena kṣiptāḥ** preritā **vayaṃ** ihā-
kṣakalahe paṇaṃ tava kuraṅgaṃ hariṇaṃ vadhvā **kadā grahiṣyāmas**

1 mithaḥspardhābaddhe] Mal211 ASB798 IO586 IO1384 E03 E46; mithasparadhābad-
 hdhe ASB686 **2** balavati] Mal211 IO1384 E03 E46; balati ASB686 ASB798 IO586
3 valaty] Mal211 ASB66 ASB798 IO1384 E03 E46; balavaty IO586 **4** °dhammilla°
] Mal211 ASB686 IO586 IO1384 E03 E46; °dhammilya° ASB798 **5** kṣiptāḥ] Mal211
 ASB686 IO586 IO1384 E03 E46; ṣiptāḥ ASB798 **6** tvatpriyagaṇe] ASB686 IO586
 IO1384 E03 E46; tatpriyagaṇe Mal211 tvatprigaṇe ASB798

a kamalamukhī] E03; om. Mal211 **b** śrī°] E03; om. Mal211 **c** bandhaviśeṣaṃ
] Mal211; bandhaviśeṣa E03 **d** alaṅkariṣye] E03; malaṅkariṣye Mal211 **e** °kabarya
 Mal211; °kabaryaḥ E03 **f** mallikāṃ] Mal211; mallikā E03 **g** ca] E03; om. Mal211
h suvalitānām] E03; skalitānām Mal211 **i** mitha iti] E03; om. Mal211

i Gloss prabale for **balavati** **ii** Gloss īrṣyayā with **spardhayā** **iii** Supply svāminyā
 śrīrādhayā with **vrajayuvatidhammillamaṇinā** **iv** Gloss preritā for **kṣiptāḥ** **v**
 Gloss hariṇaṃ for **kuraṅgaṃ** **vi** Supply madhumaṅgalādiḥ with **tvatpriyagaṇe**

tvatpriyagaṇe madhumaṅgalādike **kalayati** paśyati sati | **akṣakalahe** kīdr̥ṣe | **mithaḥspardhayersyayā^a** **baddhe** | **balavati** prabale valati^b vardhamāne^c ||55||

kiṃ bhaviṣyati śubhaḥ¹ sa vāsaro
yatra devi nayanāñcalena² mām |
garvitaṃ vihasitaṃ niyokṣyase³
dyūtaśamsadi vijitya mādhamam ||56||

O goddess (Rādhā)ⁱ, will that auspicious dayⁱⁱ come when having won in the game of gambling, youⁱⁱⁱ will command^{iv} me with the corner of your eye to mock^v the conceited Mādhava?

kiṃ bhaviṣyatīti^d | he **devi** śrīrādhike^e svāmini **sa śubho^f** vāsaro divasaḥ **kiṃ** me **bhaviṣyati** | **yatra vāsare dyūtaśamsadi** bhujabalena **garvitaṃ mādhamam vijitya** taṃ **vihasitaṃ** tvam **mām niyokṣyase** pravartayiṣyasi | kva gato ‘dhunā bhavato garvaḥ | **dyūtaṃ** khalu dhībalena sādhyam na tu bāhubalena | yenāsurān nihatya bhagavān^g **garvito** ‘stīti^h bhavantam aham parihasiṣyāmīti ||56||

kiṃ janasya bhavitāsyā⁴ taddinaṃ
yatra nātha⁵ muhur enam⁶ ādr̥taḥ⁷ |

1 śubhaḥ] Mal211 ASB686 IO586 IO1384 E03 E46; śubha ASB798 2 nayanāñcalena] Mal211 ASB686 IO1384 E03 E46; yanāñcalena ASB798 nayanāñcalena IO586 3 niyokṣyase] Mal211 ASB686 IO586 IO1384 E03 E46; niyokṣase ASB798 4 bhavitāsyā] Mal211 ASB686 ASB798 IO586 IO1384 E03; bhavitā ‘sya E46 5 nātha] Mal211 ASB686 ASB798 IO1384 E03 E46; nāmtha IO586 6 enam] Mal211 ASB686 IO586 IO1384 E03 E46; enam ASB798 7 ādr̥taḥ] Mal211 ASB686 IO586 IO1384 E03 E46; om. ASB798

a °spardhayersyayā] E03; °spardhayā īrṣayā Mal211 b valati] E03; balavati Mal211 c vardhamāne] E03; sapaddhamāne Mal211 d kiṃ bhaviṣyatīti] E03; om. Mal211 e °rādhike] Mal211; °rādhe E03 f śubho] E03; śubha Mal211 g bhagavān] E03; bhavān Mal211 h garvito ‘stīti] E03; garvitostīti Mal211

i Supply śrīrādhike svāmini with **devi** ii Gloss divasaḥ for **vāsaro** iii Supply tvam iv Gloss pravartayiṣyasi for **niyokṣyase** v Supply kva gato ‘dhunā bhavato garvaḥ | **dyūtaṃ** khalu dhībalena sādhyam na tu bāhubalena | yenāsurān nihatya bhagavān **garvito** ‘sti

tvam¹ vrajeśvaravayasyanandinī-
mānabhaṅgavidhim arthayiṣyase² ||57||

O protectorⁱ, will that day beⁱⁱ this person's on which you consid-
eratelyⁱⁱⁱ ask^{iv} this one^v for a way to immediately break the pride
of the daughter (Rādhā)^{vi} of the friend of the lord of Vraja^{vii}?

kiṃ janasyeti^a | he nātha he svāmin asya **janasya taddinaṃ kiṃ^b**
bhavitā bhāvi | yatra dine tvam ādṛtaḥ kṛtamatsatkāraḥ san **vrajeś-**
varavayasyasya vṛṣabhāṇor nandinyāḥ śrīrādhāyā māninyā mānabhaṅ-
gavidhim enaṃ mallakṣaṇaṃ janam **arthayiṣyase** | he sundari sauhārdā-
diguṇavati madekahite śrīrādhā prati kṣaṇāṅgasevayā tvayānuraktā^c tvad-
vācam aṅgī kuryād eveti tadvidhim bhikṣiṣyase^d ity arthaḥ ||57||

tvadādeśaṃ³ śārīkathitam aham⁴ ākarṇya⁵ mudito
vasāmi tvatkuṇḍopari sakhi vilambas tava katham |
itidaṃ⁶ śrīdāmasvasari⁷ mama sandeśakusumaṃ
hareti tvam dāmodara janam amuṃ notsyasi⁸ kadā ||58||

O Dāmodara, when will you^{viii} send^{ix} this person^x to convey^{xi}
to the sister^{xii} of Śrīdāma (Rādhā)^{xiii} a flower-like message thus:

1 tvam] Mal211 ASB686 IO586 IO1384 E03 E46; tva ASB798 **2** arthayiṣyase]
Mal211 ASB686 IO586 IO1384 E03 E46; athayiṣyase ASB798 **3** tvad^o] Mal211
ASB686 IO586 IO1384 E03 E46; tad^o ASB798 **4** ādeśaṃ] Mal211 ASB686 ASB798
IO586 IO1384 E46; ādeśyaṃ E03 **5** ākarṇya] ASB686 ASB798 IO586 IO1384 E03 E46; ākaṇṇya Mal211
6 itidaṃ] Mal211 ASB66 ASB798 IO586 E03 E46; itidaṃ IO1384 **7** śrī^o] ASB686
ASB798 IO586 IO1384 E03 E46; śrā^o Mal211 **8** notsyasi] Mal211 ASB686 IO586
IO1384 E03 E46; notsasi ASB798

a kiṃ janasyeti] E03; om. Mal211 **b** kiṃ] E03; ki Mal211 **c** tvayānuraktā] E03;
tvayy anuraktā **d** bhikṣiṣyase Mal211; bhikṣiṣyasa E03

i Supply svāmin with **nātha** **ii** Gloss bhāvi for **bhavitā** **iii** Gloss kṛtamatsatkāraḥ for **ādṛtaḥ** **iv** Supply he sundari sauhārdādiguṇavati madekahite śrīrādhā
prati kṣaṇāṅgasevayā tvayy anuraktā tvadvācam aṅgī kuryād eveti tadvidhim bhikṣiṣyase
v Supply mallakṣaṇaṃ janam with **enaṃ** **vi** Supply śrīrādhāyā with **vrajeśvar-**
avayasyasya nandinyāḥ **vii** Supply vṛṣabhāṇor with **vrajeśvaravayasyasya** **viii**
Supply tvam **ix** Gloss prerayiṣyasi for **notsyasi** **x** Supply mallakṣaṇaṃ with **janaṃ**
xi Gloss prāpaya for **hara** **xii** Gloss bhaginyāṃ for **svasari** **xiii** Supply śrīrād-
hāyāṃ with **śrīdāmnaḥ svasari**

“O friend, how are you delayed? I am waiting for you beside the well”. Having heard this message from you, I will joyfully tell (her).

tvadādeśam iti^a | he **dāmodara** ity evaṃ vidhaṃ mama **sandeśakusumaṃ śrīdāmnāḥ svasari** bhaginyāṃ śrīrādhāyāṃ **hara** prāpayeti^b vacasā tvam **amuṃ** mallakṣaṇaṃ **janam kadā notsyasi** prerayiṣyasi | kiṃ vidhaṃ **tvad**^c iti cet tatrāha tad ity ardhakaṃ viśadārtham ||58||

śaṭho ‘yaṃ¹ nāvekṣyaḥ punar iha mayā mānadhanayā
viśantaṃ strīveśaṃ subalasuhṛdaṃ² vārāya girā |
idaṃ³ te sākūtaṃ vacanam avadhāryocchalitadhīś⁴
chalāṭopair⁵ gopapravaram avarotsyāmi kim aham⁶ ||59||

(O Rādhā, o mistress)ⁱ, my mind swellingⁱⁱ with prideⁱⁱⁱ, understanding^{iv} these words and command accurately^v, “Prevent^{vi} this cheat^{vii}, friend of Subala^{viii}, who is again entering this boat-abode^{ix} dressed as a woman. My pride is my wealth at this time,” when will I keep back the disguised most excellent of the cowherds-men^x (Kṛṣṇa)^{xi?xii}

1 śaṭho ‘yaṃ] E03 E46; śaṭhoyaṃ Mal211 ASB686 ASB798 IO586 IO1384 **2** subala^o] Mal211 ASB686 IO586 IO1384 E03 E46; śubala^o ASB798 **3** idaṃ] ASB798 IO586 IO1384 E03; idan Mal211 ASB686 E46 **4** avadhāryocchalitadhīś] Mal211 IO586 IO1384 E03 E46; amadhāryocchalitadhīś ASB686 avadhchalitadhīś ASB798 **5** chalāṭopair] Mal211 IO586 IO1384 E03 E46; chalāṭaupair ASB686 ASB798 **6** aham] E03 E46; ahaṃ Mal211 ASB798 IO1384 ihaṃ ASB686 ahatsyevatakadā IO586

a tvadādeśam iti] em.; tvadādeśyam iti E03 om. Mal211 **b** prāpayeti] E03; prāpayati Mal211 **c** tvad] E03; tad Mal211

i Supply he śrīrādhike svāmini **ii** Gloss vivṛddhamatir for **ucchalitadhīr** **iii** Gloss vañcanāḍambarair for **chalāṭopair** **iv** Gloss niścītya for **avadhārya** **v** Supply sābhiprāyaṃ with **sākūtaṃ vacanam** **vi** Gloss niṣedha for **vārāya** **vii** Supply kṛṣṇaḥ with **śaṭhaḥ** **viii** Supply **subalo** hi **strīveśenāsmadgurūn** pratārayet tata iyaṃ vighātenāpi labdhā **ix** Gloss manmandire for **nāvekṣyaḥ** **x** Gloss **gopālacūḍamaṇiṃ** for **gopapravaram** **xi** Supply kṛṣṇaṃ with **gopapravaram** **xii** Supply tato rūkṣavacasā nirasyamānaḥ sa **śaṭhyaṃ** viḥasyatīti tadākūtaṃ daityavimohanāya bhavataḥ **strīveśaḥ** purābhūn na cātra kaścīd daityo ‘stīti kiṃ ca prasūs tvarayā bhavantam ākārayatīti

śaṭho ‘yaṃ iti^a | he śrīrādhike^b svāmini **te sākūtaṃ** sābhiprāyaṃ **va-**
canam avadhārya niścityocchalitadhīr vivṛddhamatir **ahaṃ chalāṭo-**
pair^c vañcanāḍambarair **gopapravaraṃ** gopālacūḍamaṇiṃ kṛṣṇaṃ **kim**
avarotsyāmi | kiṃ tad**vacanaṃ^d** tadāha | **śaṭho ‘yam^e** iti cātu**vacanair**
 bahir anurañjayann apy antarpriyakāritvāt kṛṣṇaḥ **śaṭhaḥ** | tato **‘yaṃ^f**
mānadhanayā mayā nāvekṣyaḥ | madvīkṣāyai **strīveśaṃ** santaṃ man-
 mandire **viśantaṃ subalasuhṛdaṃ** taṃ chalagīrā tvāṃ **vāraya** niṣedha
 | **subalo** hi **strīveśe**nāsmadgurūn pratārayet tata iyaṃ vighātenāpi lab-
 dhā | tato rūkṣavacasā^g nirasyamānaḥ sa śaṭhyaṃ vihāsyatīti tadākūtaṃ
 daityavimohanāya bhavataḥ **strīveśaḥ** purābhūn na cātra kaścīd daityo
 ‘stīti^h kiṃ ca prasūs tvarayā bhavantam ākārayatīti | matsvāminīm abhitaḥ
 sthitābhir ati caturābhiḥ prativeśinībhiḥ **strīveśo** ‘piⁱ bhavān^j paricīyeta |
 tasmān nāsty atra praveśāvasaraḥ svaśaṭhyaṃ dhyāyan svaveśmaiva svāmī^k
 pratiyātīti **chalāṭopāḥ^l** ||59||

agahara balīvardaḥ preyān navas tava yo vraje
 vṛṣabhavapuṣā daityenāsau balād abhiyujyate¹ |
 iti kila mṛṣā² gīrbhiś candrāvalīnilayasthitam³
 vanabhuvi kadā neṣyāmi tvāṃ mukunda madīśvarīm ||60||⁴

”O destroyer of Agha, a demon with the form of a mighty bull
 is fiercely attackingⁱ your young, dear bull there in Vraja,” thus
 with lying wordsⁱⁱ, o Mukunda, when will I lead you from Can-
 drāvalī’s abode in the forestⁱⁱⁱ to my mistress?

1 abhiyujyate] Mal211 ASB798 IO586 E03 E46; abhiyujyatai ASB686 atiyujyate
 IO1384 **2** mṛṣā] Mal211 ASB66 ASB798 IO586 E03 E46; mṛṣa IO1384 **3** candrā-
 valīnilayasthitam] Mal211 ASB66 ASB798 IO1384 E03 E46; caṇdrāvalīnilayaṃsthitam
 IO586 **4** Verses 60 and 61 switched ASB686

a śaṭho ‘yaṃ iti] E03; om. Mal211 **b** śrī^o] Mal211; om. E03 **c** chalāṭopair
] E03; chalāṭopai Mal211 **d** °vacanaṃ] E03; °vañcanaṃ Mal211 **e** śaṭho ‘yam]
 E03; śaṭhoyam Mal211 **f** tato ‘yaṃ] E03; tatoyam Mal211 **g** rūkṣa^o] E03; rukṣa^o
 Mal211 **h** daityo ‘stīti] E03; daityostīti Mal211 **i** strīveśo ‘pi] E03; strīveśopi
 Mal211 **j** bhavān] E03; bhavāna Mal211 **k** svāmī] E03; svāmīnaṃ Mal211 **l**
 chalāṭopāḥ] E03; chalāṭopāt Mal211

i Gloss prahriyate for **abhiyujyate** **ii** Supply tathā cānṛtaktivaimukhyabhāgapya
 aham anṛtavākyenāpi tvāṃ sukhayāmi mām cet svī karoṣīti **iii** Supply sthitam with
vanabhuvi

aghahareti^a | he mukunda candrāvalīnilayasthitam tvām aham iti
 mṛṣā gīrbhir vanabhuvi sthitām madīśvarīm kadā neṣyāmi | kāsā
 mṛṣā giras tatrāha | he aghahara | tava preyān yo navo balivardo vṛ-
 ṣabhaḥ | asau vṛṣabhavapuṣā daityena balād abhiyujyate prahriyate^b
 ity evaṃ vidhāḥ | tathā cānṛtoktivaimukhyabhāgapya aham anṛtavākyenāpi^c
 tvām sukhayāmi mām cet svī karoṣīti ||60||

nigirati jagad uccaiḥ sūcibhedye¹ tamisre²
 bhramararucinicolenāṅgam āvṛtya dīpram |
 parihṛtamaṇikāñcīnūpurāyāḥ³ kadāham
 tava navam abhisāram kārāyīṣyāmi devi ||61||

O goddess, when, after removingⁱ your jewelled girdle and an-
 kletsⁱⁱ and having put a garmentⁱⁱⁱ dark as bumblebees on your
 radiant^{iv}, lustrous body, will I take you for a new rendezvous in
 the very deep, dense^v dark^{vi} night swallowing the world?

nigiratīti^d | he devi sūcibhedye ‘tinivide tamisre’^e ‘ndhakāre uccair ja-
 gannigirati sati bhramararucinā nicolena pracchadena dīpram vidyut-
 prabham tavāṅgam āvṛtya navam abhisāram kadāham kārāyīṣyāmi
 | ‘nicolaḥ pracchadaḥ^f paṭa^g’ ity amaraḥ (*Amarakoṣa*) | tava kiṃ bhūtāyāḥ
 siñjitabhayāt parihṛtān ity aktāni maṇikāñcīnūpurāṇi yayā tasyāḥ ||61||

āsyē devyāḥ katham api mudā nyastam āsyāt⁴ tvayēśa
 kṣiptam parṇe praṇayajanitād devi vāmyāt⁵ tvayāgre⁶ |

1 sūcibhedye] Mal211 ASB686 IO586 IO1384 E03 E46; śūcitedye ASB798 **2** tamisre
] ASB686 ASB798 E03 E46; tamiśre Mal211 IO586 IO1384 **3** °kañcī°] Mal211 ASB66
 ASB798 E03 E46; °kāmci° IO586 °kañcī° IO1384 **4** āsyāt] Mal211 ASB686 IO586
 IO1384 E03 E46; āsyā ASB798 **5** vāmyāt] Mal211 ASB686 IO586 IO1384 E03 E46;
 vāmyā ASB798 **6** tvayāgre] Mal211 ASB798 IO586 IO1384 E03 E46; vayāgre ASB686

a aghahareti] E03; om. Mal211 **b** prahriyate] Mal211; om. E03 **c** anṛta° E03;
 anṛte° Mal211 **d** nigiratīti] E03; om. Mal211 **e** tamisre] E03; tamiśre Mal211 **f**
 pracchadaḥ] Mal211; pracchada E03 **g** paṭa] Mal211; paṭaḥ E03

i Gloss aktāni for parihṛtān **ii** Supply bhūtāyāḥ siñjitabhayāt with
 maṇikāñcīnūpurāṇi **iii** Gloss pracchadena for nicolena **iv** Gloss vidyut-
 prabham for dīpram **v** Gloss atinivide for sūcibhedye **vi** Gloss andhakāre for
 tamisre

ākūtajñas tad atinibhṛtaṃ¹ carvitaṃ² kharvitāṅgas
tāmbūliyaṃ³ rasayati janaḥ phullaromā kadāyam⁴ ||62||

O lordⁱ, you take the betel nut from your mouthⁱⁱ and with
delightⁱⁱⁱ put^{iv} it in the mouth^v of the goddess (Rādhā)^{vi}. O
goddess (Rādhā)^{vii}, out of anger^{viii} you spit it onto a betel leaf
in front of your loved one^{ix}. When will this person^x, knowing
your intention^{xi}, very secretly^{xii} taste^{xiii} this chewed betel nut
and the hair on the body stand on end^{xiv}?

āsyē devyā iti^a | he nāthau **tat tāmbūliyaṃ carvitaṃ kadāyam jano**
rasayati āsvādayiṣyati | **nibhṛtaṃ**^b guptaṃ yathā syāt tathā | kiṃ bhūto
janaḥ kharvitāṅgo^c hrasvī kṛtāvayavaḥ | **ākūtajñaḥ** | ubhayaprasādarū-
pam etat matkrpāpātrīyaṃ^d bhuktām iti tvadbhāvajña ity arthaḥ | **phulla-**
romā mahāprasādam āsvādyā romāñcaḥ^e | kīḍṣāṃ **tāmbūliyaṃ carvi-**
taṃ ity apekṣāyām āha | he **īśa** vrajanātha **āsyān** nijamukhād^f **devyāḥ**
śrīrādhāyā **āsyē** mukhe **tvayā mudā** prītyā **katham apy** atyāgrahaṇa
nyastam arpitam | he **devi** śrīrādhē **tvayā** tu nāhaṃ tvaducchiṣṭam aham
iti^g **praṇaya-janitād** vāsyāddhetor **āsyāt** svamukhāt **parṇe kṣiptam** iti
||62||

1 ^onibhṛtaṃ] ASB686 ASB798 IO586 IO1384 E03 E46; ^onibhytaṃ Mal211 **2** carvi-
taṃ] Mal211 ASB686 IO1384 E03 E46; om. ASB798 IO586 **3** tāmbūliyaṃ] Mal211
ASB66 ASB798 IO1384 E03 E46; tāmbūliyaṃ IO586 **4** kadāyam] E03 E46; kadāyam
Mal211 ASB798 IO586 IO1384 kadāhaṃ ASB686

a āsyē devyā iti] E03; om. Mal211 **b** nibhṛtaṃ] Mal211; nibhṛta E03 **c**
kharvitāṅgo] E03; kharvitāṅgaḥ Mal211 **d** mat^o] Mal211; nmat^o E03 **e** romāñcaḥ
] E03; saromāñcaḥ Mal211 **f** nijamukhād] E03; nijamukhāt Mal211 **g** aham iti]
em.; ahmīti E03 Mal211

i Supply vrajanātha with **īśa** **ii** Gloss nijamukhād for **āsyān** **iii** Gloss prītyā for
mudā **iv** Gloss arpitam for **nyastam**; supply atyāgrahaṇa with **nyastam** **v** Gloss
mukhe for **āsyē** **vi** Supply śrīrādhāyā with **devyāḥ** **vii** Supply śrīrādhē with **devi**
viii Supply tu nāhaṃ tvaducchiṣṭam aham iti **ix** Gloss vāsyāddhetor for **praṇaya-**
janitād **x** Gloss hrasvī kṛtāvayavaḥ for **kharvitāṅgo janaḥ** **xi** Gloss bhāvajña
for **ākūtajñaḥ**; supply ubhayaprasādarūpam etat matkrpāpātrīyaṃ bhuktām iti tvadb-
bhāvajña with **ākūtajñaḥ** **xii** Gloss guptaṃ for **nibhṛtaṃ** **xiii** Gloss āsvādayiṣyati
for **rasayati** **xiv** Supply romāñcaḥ with **phullaromā**; supply mahāprasādam āsvādyā
with **phullaromā**

parasparam apaśyatoḥ praṇayamāninor vāṃ kadā
 dhṛtotkalikayor api svam abhirakṣator¹ āgraham |
 dvayoḥ² smitam udañcaye nudasi³ kiṃ mukundāmuna
 ḍgantanaṭanena mām uparamety⁴ alīkōktibhiḥ⁵ ||63||

“O Mukunda, why are you signalingⁱ with your dancing eyes?”
 (O masters)ⁱⁱ, with these untrue wordsⁱⁱⁱ, when will I^{iv} please
 you^v and bring^{vi} a smile to you both when you are longing^{vii} for
 each other but you display that you are resolved on insisting to
 cling^{viii} to your own^{ix} pride^x?

paraspareti^a | he svāminau **vāṃ** yuvayor **dvayoḥ** kadāhaṃ **smitam**
udañcaye janayīṣyāmi | **dvayoḥ** kīḍṛśayoḥ | **praṇayamāninor** nirhetuka^b
 mānavatoḥ | ato **dhṛtotkalikayor** darśanāya sotkaṇṭhayor api **paraspa-**
ram apaśyatoḥ | yataḥ **svaṃ** svakīyam **āgrahaṃ**^c **rakṣatoḥ** pālayatoḥ |
 nanu kenopāyena nau **smitam udañcayīṣyasīti** cet tatrāha | he **mukunda**
amunā ḍgantanaṭanena kiṃ mām nudasi prerayasi | **māninīyaṃ** tava
 prārthanāṃ na svīkarotīti tasmāt tvaṃ^d viramety **alīkōktibhir** mṛṣāvāg-
 bhiḥ | ayaṃ bhāvaḥ | **nudasi kim** ityādivācam ācamyādaḥ vimāno harir iti
 svāmīnyāḥ **smitodayaḥ** | madantike svasakhī preṣaṇād^e rādhā dau vimāneti
 svāmīnaś ca sa iti ||63||

kadāpy avasaraḥ⁶ sa me kimu bhaviṣyati svāminau
 jano ‘yam⁷ anurāgataḥ prṭhuni yatra kuñjodare |

1 abhirakṣator] ASB686 ASB798 IO586 IO1384 E03 E46; apirakṣator Mal211 **2**
 dvayoḥ] Mal211 ASB686 IO586 IO1384 E03 E46; dvayo ASB798 **3** nudasi] Mal211
 ASB798 IO586 IO1384 E03 E46; nudasi ASB686 **4** mām uparamety] Mal211 ASB686
 IO586 IO1384 E03 E46; māparamety ASB798 **5** alīkōktibhiḥ] Mal211 ASB686 IO586
 IO1384 E03 E46; alīkōktibhaḥ ASB798 **6** avasaraḥ] Mal211 ASB798 IO586 IO1384
 E03 E46; avasara ASB686 **7** jano ‘yam] E03 E46; janoyam Mal211 ASB686 ASB798
 IO586 IO1384

a paraspareti] E03; om. Mal211 **b** nirhetuka] E03; nirhetu Mal211 **c** āgrahaṃ]
 E03; māgrahaṃ Mal211 **d** tvaṃ] E03; vaṃ Mal211 **e** madantike svasakhī preṣaṇād
] E03; madantike preraṇā svasakhīd Mal211

i Gloss prerayasi for **nudasi** **ii** Supply he svāminau **iii** Gloss mṛṣāvāgbhiḥ for
alīkōktibhir; supply **māninīyaṃ** tava prārthanāṃ na svīkarotīti tasmāt tvaṃ viramety
alīkōktibhir **iv** Supply ahaṃ **v** Gloss yuvayor for **vāṃ** **vi** Gloss janayīṣyāmi
 for **udañcaye** **vii** Gloss darśanāya sotkaṇṭhayor for **kalikayor** **viii** Gloss pālaya-
 toḥ for **rakṣatoḥ** **ix** Gloss svakīyam for **svaṃ** **x** Gloss nirhetuka mānavatoḥ for
praṇayamāninor

tvayā saha tavālike vividhavarṇagandhadravaiś
ciraṃ viracayiṣyati¹ prakāṭapatravallīśriyam ||64||

O masters, when will that opportunityⁱ be mine at which this person will slowly and affectionately paint beautifying creepers and leaves with paint made of fragranceⁱⁱ and many coloursⁱⁱⁱ on both of your foreheads in the depths of the large^{iv} bower?

kadeti^a | he svāminau so ‘**vasaraḥ**^b prastāvaḥ **kiṃ me kadāpi bhaviṣyati** | ‘bhaved avasaraḥ puṃsi mattaḥ prastāvavarṣayo^c’ iti viśvalocanakāraḥ (*Viśvalocana*) | kṣaṇa iti vā | ‘avasaro vatsare^d kṣaṇe’ iti haimaḥ (*Hemacandrakoṣa*) | **yatrāvasare prṥthuni mahatikuñjodare ayaṃ**^e **jano vividhavarṇair gandhadravaiḥ** karaṇais **tvayā saha tavālike prakāṭapatravallīśriyam anurāgataḥ kariṣyati racayiṣyati** | **tvayā saha taveti** dvau pratyuktam | **tvayā** svāmīnyā **saha** svāminas **tavālike tvayā** svāminā **saha** svāmīnyās **tavālike** ity arthaḥ | **vividhavarṇaiḥ** pītanīlaraktaśvetaiḥ | **gandhadravaiś** catuḥsamakardamair ity arthaḥ ||64||

yady apy asmin sevābharthane nāhaṃ yogyas^f tathāpi vrajanivāsālābhāt pratyāśā me bhavatīti nivedayati

idaṃ sevābhāgyaṃ bhavati sulabhaṃ yena yuvayoś²
chaṭāpy asya preṃṇaḥ sphurati na hi suptāv api mama |
padārthe ‘smin³ yuṣmadvrajam⁴ anunivāsena⁵ janitas
tathāpy āśābandhaḥ⁶ parivṛḍhavarau mām draḍhayati ||65||

1 viracayiṣyati] Mal211 IO586 IO1384 E03 E46; vicarayiṣyati ASB686 vicariṣyati ASB798 **2** yuvayoś] Mal211 ASB686 IO586 IO1384 E03 E46; yuvayo ASB798 **3** padārthe ‘smin] IO586 IO1384; padārthe ‘smin Mal211 ASB686 E03 E46 padārthesmin ASB798 **4** °vrajam om. ASB798 **5** anunivāsena] Mal211 ASB686 IO586 IO1384 E03 E46; anunivāse ASB798 **6** āśābandhaḥ] Mal211 ASB798 IO1384 E03 E46; āśābandha ASB686 āśābandhaḥ IO586

a kadeti] E03; om. Mal211 **b** so ‘vasaraḥ] E03; sovasaraḥ Mal211 **c** °avavarṣayo] em.; °avavarṣayoḥ E03 °avarṣayov Mal211 **d** avasaro vatsare] E03; avasaro ‘sve Mal211 **e** yatrāvasare prṥthuni mahatikuñjodare ayaṃ] Mal211; om. E03 **f** yogyas] Mal211; yogyaḥ E03

i Gloss prastāvaḥ for **avasaraḥ** **ii** Supply pītanīlaraktaśvetaiḥ with **vividhavarṇaiḥ** **iii** Supply catuḥsamakardamair with **gandhadravaiś** **iv** Gloss mahati for **prṥthuni**

O excellent onesⁱ, this wealth of love that bestows the fortune of easily attaining your service has not even manifestⁱⁱ in my sleepⁱⁱⁱ. Yet due to^{iv} dwelling in this Vraja, I grow hopeful and the desire^v (for your service) is increasingly strengthened.

idam iti | he **parivṛḍhavarau** prabhuśreṣṭhau | ‘āryaḥ parivṛḍhaḥ svāmī prabhur netā ca nāyaka^a’ iti halāyudhaḥ (*Halāyudhakoṣa*) | **yuvayor idam sevābhāgyam yena śulabham^b bhavati** | asya **premaś chaṭāpi^c sup-tau^d** svapne ‘**pi^e mama na sphuraty** udayati | tarhi nirāśo bhaveti cet tatrāha | yady apy evaṃ **tathāpi yuṣmadvrajam anunivāsena** hetunāś-min **sevābhāgye padārthe** vastuni **janita āśābandho mām draḍhay-ati** ||65||

mama vrajanivāso ‘pi^f yuṣmat kṛpaikasādhya iti mayānumitaṃ tataḥ sevābhāgyam api tatsādhyaṃ bhāvīti vyañjayann āha

prapadya bhavadīyatām kalitanirmalapremabhir¹
mahadbhir² api kām्यate kim api yatra tārṇam januḥ³ |
kṛtātra kujaner⁴ api vrajavane sthitir me yayā
kṛpām kṛpaṇagāminīm sadasi naumi tām eva vām ||66||

I^{vi} praise your^{vii} compassion^{viii}, which is such that it goes to those who are fallen, and that even I, a wicked person^{ix}, has obtained residence here in the forest of Vraja where even great people^x, (who) possess pure love^{xi}, having obtained^{xii} it, your

1 °nirmala°] Mal211 ASB686 IO586 IO1384 E03 E46; °nirmale° ASB798 **2** mahadbhir] Mal211 ASB686 IO586 IO1384 E03 E46; mahar ASB798 **3** januḥ] ASB686 ASB798 IO586 IO1384 E03 E46; janu Mal211 **4** kujaner] Mal211 ASB66 ASB798 IO1384 E03 E46; kujanair IO586

a nāyaka] Mal211; nāyakaḥ E03 **b** śulabham] E03; śulabho Mal211 **c** chaṭāpi] E03; caṭāpi Mal211 **d** suptau] E03; svaptai Mal211 **e** svapne ‘pi] E03; śāyanepi Mal211 **f** vrajanivāso ‘pi] E03; vrajanivāsopi Mal211

i Gloss prabhuśreṣṭhau for **parivṛḍhavarau** **ii** Gloss udayati for **sphuraty** **iii** Gloss svapne for **suptau** **iv** Supply hetuna with **vrajam anunivāsena** **v** Gloss vastuni for **padārthe** **vi** Supply aham **vii** Gloss yuvayoḥ for **vām** **viii** Gloss dīnaviṣayām for **kṛpaṇagāminīm** **ix** Gloss nindyañmanō for **kujane** **x** Supply uddhavādibhir with **mahadbhir** **xi** Gloss jātabhāvair for **kalitanirmalapremabhir** **xii** Gloss prāpya for **prapadya**

majesty's (service)ⁱ, desireⁱⁱ to take birthⁱⁱⁱ as mere grass^{iv}.

prapadyeti | bhavadīyatām yuṣmatsevakatām **prapadya** prāpya **kali-**
tanirmalapremabhir jātabhāvair **mahadbhir** uddhavādibhir **api tār-**
ṇam tṛṇasambandhi **kim api janur** janma **kāmyate** vāñchyate | 'āsām
aho caraṇareṇujuṣām ahaṃ syām vṛndāvane kim api gulmalatauṣadhīnām'
(*Bhāgavata-Purāṇa* 10.47.61) ityādi tadvākyāt | tatra **vrajavane kujane**
nindyajanmano '**pi^a me sthitir yayā kṛtā | tām vām** yuvayoḥ **kṛpām**
ahaṃ **sadasi naumi** | 'janur janana janmāni janir utpattir^b udbhava^c' ity
amarāḥ (*Amarakoṣa*) | kīdrśim | **kṛpaṇagāminīm** dīnaviṣayām ||66||

atha bhaktiprabhāvāvabodhalabdhenā viśrambheṇa balamāsādhyāha mādha-
avyeti dvābhyām |

mādhavyā madhurāṅga¹ kānanapadaprāptādhirājaśriyā
vṛndāraṇyavikāsisaurabhatate² tāpicchakalpadruma³ |
nottāpaṃ jagad eva⁴ yasya bhajate kīrticchaṭācchāyayā⁵
citrā tasya tavāṅghrisannidhijuṣām⁶ kim vā phalāptir nṛṇām
||67||

O sweet^v branches^{vi}, in a position of supremacy^{vii} in the for-
est^{viii}, your fragrance is radiant^{ix} in the forest of Vṛndā due
to being covered with spring flowers^x. O wish-fulfilling Tamāla
tree^{xi}, your glories are so vast that they bestow this world^{xii}

1 madhurāṅga] Mal211 ASB686 IO1384 E03 E46; madhurā ASB798 madhurāṅga
IO586 **2** °vikāsi°] ASB798 E03 E46; °vikāśi° Mal211 ASB686 IO586 IO1384 **3**
tāpiccha°] IO1384 E03; tāpiñcha° Mal211 ASB686 ASB798 tāpicccha° IO586 tāpiñccha°
E46 □ °druma] Mal211 ASB798 IO586 IO1384 E03 E46; °drama ASB686 **4** eva]
Mal211 ASB66 ASB798 IO1384 E03 E46; eṣa IO586 **5** kīrticchaṭācchāyayā] IO1384
E46; kīrticchaṭācchāyayā Mal211 ASB66 ASB798 IO586 E03 **6** °juṣām] Mal211 ASB686
IO586 E03; °yuṣām ASB798 IO1384

a °janmano 'pi] E03; °janmanopi Mal211 **b** utpattir] E03; utpattiḥ Mal211 **c**
udbhava] em.; udbhavaḥ E03 sambhava Mal211

i Supply yuṣmat sevakatām with **bhavadīyatām** **ii** Gloss vāñchyate for **kāmy-**
ate **iii** Gloss janma for **janur** **iv** Gloss tṛṇa for **tārṇam** **v** Gloss rucirāṇy for
madhurāṇi **vi** Gloss skandhaśākhādīni for **aṅgāni** **vii** Supply śrīr adhikā rasaṃ
padyayā with **prāptādhirāja** **viii** Gloss vanarājadhānyām for **kānanapade** **ix**
Gloss prasṛtvarī for **vikāsinī** **x** Gloss latayā for **mādhāvyā**; supply āpādaśikham
āśliṣyantyā with **mādhāvyā** **xi** Gloss tamālasurataro for **tāpicchakalpadruma** **xii**
Gloss viśvam for **jagad**

with shade, (relieving) the suffering of people. How does one who approaches the vicinity of your foot not obtain an excellent reward?

mādhavyeti^a | he **mādhavyā madhurāṅga** | āpādaśikham āśliṣyantyā **mādhavyā** latayā **madhurāṇi** rucirāṇy **aṅgāni** skandhaśākhādīni **yasya** he tādrśety arthaḥ | **mādhavyā** kīdrśyety āha | **kānanapade**^b vanarājadhānyām **prāptādhirājaśrīr** adhikā^c rasam^d padyayā tayety arthaḥ | **vṛndāraṇye vikāsinī** prasṛtvarī **saurabhatatir yasya** he tādrśa | he **tāpicchakalpadruma**^e tamālasurataro **yasya kīrticchaṭāc chāyayā jagad** viśvam api **nottāpaṃ bhajate tasya tavāṅghrisannidhijuṣāṃ nṛṇāṃ phalāptiḥ kiṃ citrā** na **citrety** arthaḥ | ‘aprastutaprasāṃsā yā sā saiva prastutāśrayā |^f kārye nimitte sāmānye viśeṣe prastute sati | tadanyasya vacas tulye tulyasyeti ca pañcadhā’ iti^g tallakṣaṇāt (*Kāvyaaprakāśa* 98b-99b) | iha tulye prastute tulyasyoktiḥ śleṣac **chāyayā** bodhyā | **mādhavyādipadānām** dvarthakatvāc^h chleṣacchāyāⁱ ||67||

tvallīlāmadhukulyayollasitayā¹ kṛṣṇāmbudasyāmṛtaiḥ
śrīvṛndāvanakalpavalli² paritaḥ³ saurabhyavisphārayā⁴ |
mādhuryeṇa samastam eva pṛthunā⁵ brahmāṇḍam⁶ āpyāyitaṃ
nāścaryam bhuvi labdhapādarajasāṃ parvonnatir vīrudhām⁷ ||68||

1 ^okulyayollasitayā] Mal211 ASB686 IO586 IO1384 E03 E46; ^okullayollasitayā ASB798 **2** śrīvṛndāvanakalpavalli] Mal211 ASB686 ASB798 IO586 E03 E46; vṛndāvanakalpavalli om. IO1384 **3** paritaḥ] ASB686 IO586 IO1384 E03 E46; parita Mal211 ASB798 **4** saurabhya^o] Mal211 ASB686 IO586 IO1384 E03 E46; saurabhyaḥ^o ASB798 **5** eva pṛthunā] Mal211 ASB686 IO586 IO1384 E03 E46; e thunā ASB798 **6** brahmāṇḍam] Mal211 ASB66 ASB798 E03 E46; brahmāṇḍam IO586 brahmaṇḍam IO1384 **7** vīrudhām] E03 E46; vīrudhām Mal211 ASB686 ASB798 IO586 varudhām IO1384

a mādhavyeti] E03; om. Mal211 **b** kānanapade] E03; kānanapadena Mal211 **c** adhikā] E03; adhi Mal211 **d** rasam] E03; sam Mal211 **e** tāpiccha^o] E03; tāpiṇcha^o Mal211 **f** aprastutaprasāṃsā yā sā saiva prastutāśrayā] E03; aprastutaprasāṃsā trālaṅkāraḥ | aprastutaprasāṃsā yā sā saiva prastutāśrayā Mal211 **g** pañcadhā iti] E03; pañcadheti Mal211 **h** dvarthakatvāc] E03; dvayārthakatvāt Mal211 **i** chleṣacchāyā] E03; śleṣacchāyā Mal211

O creeper of the lustrous forest of Vṛndā, blossomingⁱ due to the ambrosiaⁱⁱ from the dark cloudⁱⁱⁱ, the fragrance from your charming play^{iv} is all around and the entire vast world is filled^v with sweetness. It is no surprise that the vines^{vi} springing from the earth, climbing the branches^{vii} find^{viii} the dust of your feet.

tvallīleti^a | he śrīvṛndāvanakalpavalli^b tvallilāmadhukulyayā kartryā samastam eva brahmāṇḍam pr̥thunā mādhyenāpyāyitam tarpitam ato labdhapādarajasām vīrudhām latānām parvonnatir bhaved iti nāścaryam | labdheti tvatpādam ūlāsritānām ity arthaḥ | parvaṇo granther utsavasya connatir^c mahattvam^d | tatkulyayā^e kīḍṛśyā | kṛṣṇām-budasya śyāmābhṛasyāmṛtair^f ambubhir ullasitayocchalitayā | pakṣe haribalāhakasyāmṛtair līlāsudhābhiḥ | atrāpi saivālamkṛtiḥ | anye tv āhuḥ | rūpakāṅgikā prathamātīśayoktiḥ | pūrvatra śleṣāṅgikā^g sā tūttaratreti | tad idam vicāryam ||68||

pūrvam arthitam sevābhāgyam me^h ‘tidurlabham eva | kintu yatra kvāpi jātasya bhavatpadābjabhaktir astvⁱ iti prārthayate^j

paśupālavarenṇyanandanau¹
varam etaṁ muhur arthaye yuvām |
bhavatu praṇayo bhava bhava
bhavator eva padāmbujeṣu me ||69||

1 °nandanau] Mal211 ASB686 IO1384 E03 E46; °nandano ASB798 °naṇḍanau IO586

a tvallīleti] E03; om. Mal211 **b** śrī^o] Mal211; om. E03 **c** connatir] E03; connatim **d** mahattvam] E03; mahatvam Mal211 **e** tat^o] E03; tvat^o Mal211 **f** śyāmābhṛasyāmṛtair] E03; śyāmābhṛasyāmṛtair Mal211 **g** śleṣāṅgikā] E03; śleṣikā Mal211 **h** me] E03; om. Mal211 **i** astv] E03; astu Mal211 **j** prārthayate] Mal211; prārthayati E03

i Gloss ucchalitayā for ullasitayo **ii** Gloss ambubhir for amṛtair; supply haribalāhakasyāmṛtair līlāsudhābhiḥ with amṛtair **iii** Gloss śyāmābhṛasya for kṛṣṇām-budasya **iv** Supply kartryā with tvallilāmadhukulyayā **v** Gloss tarpitam for apyāyitam **vi** Gloss latānām for vīrudhām **vii** Gloss parvaṇo granther utsavasya connatir mahattvam for parva **viii** Supply labdheti tvatpādamūlāsritānām with labdha

O childrenⁱ of the best of the cowherds-menⁱⁱ, to have love for the lotus feet of your majesties in birth after birthⁱⁱⁱ, I incessantly request you both for this highest boon.

paśupāleti^a | **paśupālānām vareṇyau** teṣāṃ rājānau śrīmadvṛṣabhāṇu-
nandau tayor nandinī ca nandanaś ca tau | tatsambodhane tathā | **bhave**
bhave janmani janmani | śiṣṭaṃ spaṣṭaṃ ||69||

stotrapāṭhād vāñchitalābhaṃ yācate

udgīrṇābhūd¹ utkalikāvallarir agre
vṛndāṭavyāṃ nityavilāsavratayor vām |
vāñmātreṇa vyāharato ‘py² ullalam³ etām
ākārṇyeśau⁴ kāmītasiddhiṃ kurutaṃ me ||70||

O masters, this creeper of longings^{iv} has arisen^v here in front of you^{vi} in the forest of Vṛndā, where you are engaged in eternal amorous play, merely speaking^{vii} the words of which makes me tremble. Having heard^{viii} this, please grant^{ix} complete fulfillment of my desire.

uditi | he īśau **vām** yuvayor **agre utkalikāvallarir** utkaṇṭhālātā **udgīrṇā-**
bhūd uditā jātā | ‘vratatir vallarī latā’ iti^b dhanañjayaḥ (*Dhanañjayakoṣa*) |
etām vāñmātreṇā kiṃ punar^c manasāpi **vyāharataḥ** paṭhato **me kāmī-**
tasiddhiṃ yuvāṃ **kurutaṃ** | kiṃ kṛtvety āha | **ākārṇyeti** tām śrutvety

¹ udgīrṇābhūd] Mal211 ASB686 IO586 E03 E46; u īrṇābhūd ASB798 udgīrṇabhūd IO1384 ² vyāharato ‘py] E03 E46; vyāharatopy Mal211 ASB686 ASB798 IO586 IO1384 ³ ullalam] Mal211 IO586 E03 E46; ulyalam ASB686 u lam ASB798 ulvalam IO1384 ⁴ ākarṇyeśau] Mal211 ASB798 IO586 IO1384 E03 E46; ākarṇesau ASB686

a paśupāleti] E03; paśveti Mal211 **b** latā iti] E03; lateti Mal211 **c** punar] E03; puna Mal211

i Supply tayor nandinī ca nandanaś ca tau with *nandanau* **ii** Gloss teṣāṃ rājānau śrīmadvṛṣabhāṇunandau for **paśupālānām vareṇyau** **iii** Gloss janmani janmani for **bhave bhave** **iv** Gloss utkaṇṭhālātā for **utkalikāvallarir** **v** Gloss uditā jātā for **udgīrṇābhūd** **vi** Gloss yuvayor for **vām** **vii** Gloss paṭhato for **vyāharataḥ** **viii** Gloss śrutvety for **ākārṇyeti** **ix** Gloss yuvāṃ with **kurutaṃ**

arthah | **vām** kīḍṛsayor ity āha | **vṛndāṭavyām** ityādi ||70||

stotrasya janmakālam janmasthānam cāha

candrāśvabhuvane¹ śāke
 paṣe gokulavāsina |
 iyam utkalikāpūrvā
 vallarī nirmītā mayā ||71||²

This creeper of longings is composed by me (Rūpa Gosvāmī)
 residing in Gokula in the (year) 1471ⁱ of the Śāka era in the
 month of December-January.

candreti | ankanām vāmagatyā sthāpanād ekasaptaty uttaracaturdaśaśatī
 gaṇite śālivāhanasya 1471 **śāke** ‘sya^a stotrasya niṣpattiḥ | ṣaḍaśīty uttarāṣo-
 ḍaśaśatī^b gaṇite 1686^c tasya **śāke** tu ṭikāyā niṣpattiḥ | śālivāhanasya sam-
 vatsaragaṇanena vikramādityasyāpi tadbodhyam | vikramādityarājyasya
 pañcaviṃśottaram śatam | pāṭayitvā bhavec chākaḥ sa nṛpaḥ śālivāhana^d
 iti vacanāt ||71||

ity³ utkalikāvallārī⁴ samāptā⁵ ||0||1686||0||⁶

Thus the creeper of longings is finished.

1 candrāśva^o] Mal211 ASB66 ASB798 IO1384 E03 E46; caṇdrāśva^o IO586 **2** Verse
 om. ASB798 **3** ity] Mal211 ASB686 IO586 IO1384 E46; iti ASB798 **4** utkalikā^o
] Mal211 ASB686 IO586 IO1384 E46; kalikā^o ASB798 □ ^ovallarī] Mal211 ASB66
 ASB798 IO586 IO1384; ^ovallarīḥ E46 **5** samāptā] Mal211 IO586 IO1384 E46; samāp-
 tāḥ ASB686 om. ASB798 **6** om. E03

a śake ‘sya] E03; śakesya Mal211 **b** ^ośatī^o] E03; ^ośatī^o Mal211 **c** 1686] E03;
 om. Mal211 **d** śālivāhana Mal211; śālivāhanaḥ E03

i 1549 AD

ity utkalikāvallarir udagrabhāvā vimṛṣṭakāvyakalā |
vidyābhūṣaṇavivṛtā śaśvad bhāvakavibhūtaye bhūyat ||0||

ity utkalikāvallarī vyākhyātā ||0||

9.4 Translation Notes

The commentator provides an introduction to the poem thus:

*āsīd yasmād utkalikāvallarir eṣā
karkaśacittagrāvanitāntadrutihetuḥ |
śrīrādhāgovindapadābjavratadāyī sa
śrīrūpo bhāvakabhūpo dayatāṃ naḥ ||*

This utkalikāvallarī, which arose from the king of those who have love, Śrī Rūpa Gosvāmī, is the cause of completely melting hearts of stone and grants the observance of the lotus feet of Śrī Rādhā and Govinda. May that Rūpa Gosvāmī have pity on us.

Govinda is an epithet of Kṛṣṇa.

1 The poet begins by explaining his condition, that he is crying and filled with longing and is hereby unleashing the tears that he has until now kept sealed in his heart. Moreover, he says that he is dwelling in the physical Vṛndāvana, from which one can assume that he begins the poem in the voice of his physical, male form.

2 The poet addresses the forest of Vṛndā and asks it to be compassionate and show him how he can see in his mind the *adhipayo*, the lord and lady, with which the commentator supplies *rādhikāmādhavayor*, Rādhikā and Mādhava, of which Mādhava is an epithet of Kṛṣṇa. Moreover, the commentator supplies *iti viśāde*, thus out of despondency, with *aye*, alas, to indicate that the poet is speaking out of despondency. Furthermore, the commentator supplies *svaśaraṇaṃ vṛndāvanam*, own shelter, Vṛndāvana, in introducing the verse, indicating that the poet is indeed dwelling in Vṛndāvana.

3 The poet addresses the goddess, *devī*, for which the commentator supplies *vṛnde* to indicate that this refers to Vṛndā, the goddess of the forest. He asks for her compassion, saying that Murāri, an epithet of Kṛṣṇa, wanders in her forest along with his dearest one, *preyasya*, with which the commentator

supplies *śrīrādhayā* and *saparikarayā*, entourage, indicating that *preyasya* refers to Rādhā and their entourage of friends. Moreover, the commentator supplies *śrīrādhikākṛṣṇau* with *phalatu*, bear fruit, to indicate that both Rādhikā and Kṛṣṇa are the fruit.

4 The poet addresses the goddess Vṛndā as *guṇavatī*, one who is virtuous, whom he asks for permission to approach her *nāthau*, lord and lady, which refers to Rādhā and Kṛṣṇa, the feet of whom are the object of the poet's desire.

5 The commentator states that *dadhatam ityādīnāṃ daśānāṃ padyanāṃ tvāṃ ca iti tad antīmena padyenānvayaḥ*, beginning with *dadhatam*, the next 10 verses go with the last verse of the series, namely verse 15. Moreover, the commentator says that this series of 10 verses are supplied with *he ballavapurandarātmaja he gokulavareṇyanandini*, o son of the cowherd-lord, o daughter of the best of Gokula, which is another name for Vṛndāvana, indicating that each of these verses addresses Kṛṣṇa and Rādhā, respectively. Furthermore, in this verse, the poet compares Kṛṣṇa's body to *indīvara*, blue waterlily, and describes Rādhā's body as *kāñcana*, golden.

6 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokulavareṇyanandini*, the poet describes Kṛṣṇa's garment as *ghanacañcalā*, dense mass of lightning, and Rādhā's garment as *mṛganābhirucaḥ*, the colour of musk.

7 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokulavareṇyanandini*, the poet says to Kṛṣṇa that the excellence of his sweetness is even greater than that of *śrīpater*, the husband of Śrī, which is an epithet of the goddess Lakṣmī, whose husband is Nārāyaṇa. Moreover, the poet says to Rādhā that her splendour is such that it even astonishes *indirā*, with which the commentator supplies *śrīyo*, Śrī, referring to goddess Lakṣmī.

8 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokulavareṇyanandini*, the poet praises their qualities and virtues.

9 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokulavareṇyanandini*, the poet says they are the foremost of the young men and

women of Vraja and Gokula, both names of Vṛndāvana.

10 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokula-vareṇyanandini*, the poet describes the position of each in the other's heart, stating that Kṛṣṇa has made Rādhā the dolphin in the ocean of his heart and that Rādhā has made Kṛṣṇa the deer in the moon of her heart, and that the fragrance of each intoxicates the other.

11 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokula-vareṇyanandini*, the poet states that Kṛṣṇa's flute glorifies Kārtikadevī, the goddess of the month of October-November, with which the commentator supplies *śrīrādhā*, clarifying that this refers to Rādhā, who the poet says is chief among the *premamūrti*, embodiments of love, which the commentator clarifies as referring to her friends, Lalitā, etc., by supplying *lalitādyāsu*. Moreover, the poet states that Rādhā's tongue knows the taste of glorifying Mukunda, an epithet of Kṛṣṇa.

12 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokula-vareṇyanandini*, the poet states that the sweetness of Kṛṣṇa's eyes traps the heart of *vrajanavayauvatamauli*, the foremost one of the young women of Vraja, with which the commentator supplies *śrīrādhāyā*, indicating that this refers to Rādhā. Moreover, the poet states that the net of Rādhā's eyes catches the heart of *vrajapatisuta*, the son of the lord of Vraja, referring to Kṛṣṇa.

13 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokula-vareṇyanandini*, the poet states that the sound of Kṛṣṇa's flute is capable of destroying the otherwise unmovable patience of *gopendramitratanayā*, the daughter of the friend of the chief of the cowherd-men. The commentator supplies *vṛṣabhāṇos* with *gopendramitra*, friend of the chief of the cowherd-men, indicating that this refers to Vṛṣabhānu, with *gopendra* referring to Nanda, Kṛṣṇa's father. Thus, the commentator supplies *śrīrādhā* with *gopendramitratanayā*, the daughter of the friend of the chief of the cowherd-men, clarifying that this refers to Rādhā. Moreover, the commentator supplies *vīṇāyā*, lute, with *vidyāsu mahiṣṭhāyāḥ*, high expertise, to indicate that refers to her expertise in playing the lute. Furthermore, the commentator supplies *kṛṣṇasya* with *saṃmohito 'khilavimohanasya*, one

who bewilders the universe, indicating that this refers to Kṛṣṇa.

14 Addressing Kṛṣṇa and Rādhā, viz., *he ballavapurandarātmaja he gokulavareṇyanandini*, the poet states that upon merely hearing each other's names being spoken, they become senseless, describing the extent of their enchantment with each other with the ability of just the syllables of their names rendering them both subdued. It is significant that Kṛṣṇa is equally subdued and rendered powerless by merely hearing Rādhā's name being uttered as she is, suggesting that for the poet, he is not in a position higher than her.

15 This is the concluding verse in the series that begun with verse 5, as indicated by the poet adding *ekādaśabhiḥkulakam*, collection with eleven (verses), following the verse, indicating that with this verse, the collection of the series of 11 verses with the same address for each verse ends. Moreover, the poet addresses *he ballavapurandarātmaja he gokulavareṇyanandini*, referring to Kṛṣṇa and Rādhā, and expresses his desire to serve them.

16 The poet addresses Rādhā and Kṛṣṇa, stating that their hearts are filled with compassion, if they could therefore bestow their love upon him, *mayi*, with which the commentator supplies *durjane*, wretched person, indicating that the poet is referring to himself. The commentator supplies *harṣe*, in joy, with *hanta*, alas, to suggest that the poet is speaking out of happiness.

17 The poet addresses Rādhā and Kṛṣṇa, describing their physical appearance by stating that Kṛṣṇa's youth has the splendor of a dark colour and Rādhā's beauty has the radiance of gold. These descriptions of Rādhā and Kṛṣṇa's physical appearance as gold and black or dark, respectively, are typical.

18 The poet says he bows before *sarvaballavavareṇyakumārau*, children of the best of the cowherd-lords, with which the commentator supplies *śrīvṛṣabhānunarājau tayoh kumārī ca kumāraś ca tau*, that daughter and that son of the chiefs Vṛṣabhānu and Nanda, respectively, indicating that this refers to Rādhā and Kṛṣṇa.

19 The poet addresses *paśupālen drakumāra*, the son of the king of the

cowherd-men, referring to Kṛṣṇa, asking him to make him, the poet, the recipient of the compassion of *vrajayauvatamaulimālikā*, the one who is foremost among the necklace of the young women of Vraja, referring to Rādhā, as also indicated by the commentator by supplying *śrīrādhāyā* in the commentary.

20 The poet addresses Ūrjeśvari, with which the poet supplies *kārtikādhiṣṭhātri*, the ruler of the month of October-November, and *rādhē*, indicating that this refers to Rādhā. The poet used the epithet Kārtikadevī for Rādhā in verse 11. Moreover, *bakāntakaḥ*, the killer of the demon Baka, refers to Kṛṣṇa.

21 The poet addresses *ācarantaḥ*, o wanderers, referring to *prāṇayijana-gaṇās tayoh*, their group of intimate associates, with which the commentator supplies *rādhāyāḥ sakhyāḥ kṛṣṇasya sakhāyaś ca*, the friends of Rādhā and the friends of Kṛṣṇa, clarifying that these intimate associates are their friends. Moreover, the poet refers to Rādhā and Kṛṣṇa as *paśupālavarēṇya-nandanābhyām*, the son and daughter of the best of the cowherd-men.

22 The poet addresses Lalitā, Rādhā's friend, asking her to have compassion for him since *nāgarau*, the couple, which the commentator supplies with *śrīrādhikāmādhavau*, Rādhikā and Mādhava, of which Mādhava is an epithet for Kṛṣṇa, are obedient to her. Moreover, *giri*, mountain, refers to the local mountain in Vṛndāvana known as Govardhana.

23 The poet address Viśākhā, another of Rādhā's friends, asking her to help him attain the glance of *gaurāṇīlavapuṣoḥ*, ones with a golden and blue form, with which the commentator supplies *śrīrādhikāmādhavayoḥ śrīrādhākṛṣṇayoḥ*, Rādhikā and Mādhava, and Rādhā and Kṛṣṇa, indicating that this refers to them.

24 The poet addresses Subala, Kṛṣṇa's friend, asking to deliver him in front of *ballavavaryakumārāyor*, the children of the chief cowherd-men, with which the commentator supplies *rādhāmukundayos*, Rādhā and Mukunda, of which Mukunda is an epithet of Kṛṣṇa.

25 The poet addresses all the companions of *prāṇeśayoḥ*, lords of (his) life,

referring to Rādhā and Kṛṣṇa, asking the companions to be able to serve Rādhā and Kṛṣṇa alongside them.

26 The poet describes himself as *jano 'yam atīva pāmarah*, this very lowly person, suggesting that the poet does not consider himself worthy of what he is asking for, especially since what he desires is inaccessible even to those that are entitled to it, *ratibhāgbhir*, yet the desire has awoken in him.

27 The commentator supplies *he bhagavan*, o lord, referring to Kṛṣṇa, to indicate whom the poet is addressing. Moreover, the poet supplies *śrīrādhā* with Ūrjeśvarī to indicate that this refers to Rādhā. The poet describes the melody produced by Kṛṣṇa's flute and the tinkling of Rādhā's anklets as surpassing even the warbling of Brahma's swan, such that the two sounds when combined preside over all excellent sounds.

28 The poet addresses *vr̥ndāvaneśvari*, goddess of Vṛndāvana, referring to Rādhā, the sound of whose lute he says even silences the sound of the flute of *śikhipiñchamauli*, one with the peacock feather on the head, referring to Kṛṣṇa. This verse suggests a sense of superiority of Rādhā over Kṛṣṇa for poet.

29 The poet addresses Rādhā and Kṛṣṇa as *prabhuvarau*, o excellent masters, asking them when he will hear the sound of their singing.

30 The poet addresses Rādhā and Kṛṣṇa as *nāgareśau*, o masters of the land, and characterises the colours of their bodies as *gauranīla*, gold and blue, respectively.

31 The poet addresses Rādhā and Kṛṣṇa as *adhipau*, o masters, asking to see their splendor, which he compares in this verse to lightning in a cloud, *taḍidghanacchaviḥ*, suggesting gold (lightning) and dark (cloud), the colours associated with the bodies of Rādhā and Kṛṣṇa, respectively.

32 The poet addresses Rādhā and Kṛṣṇa as *vrajamadhurajanavrajāvataṁsau*, o ornaments of the sweet people of Vraja, asking to have a glimpse of just their toenails.

33 Addressing Rādhā and Kṛṣṇa, the poet expresses his desire to witness

them embracing, stating that their gold and blue limbs, *gauranīlāṅgayoḥ*, in that moment resemble *purāṭayūthikāmañjarīvirājadaliramayor*, the brilliance of a black bumblebee and the golden bud of a jasmine flower, thereby comparing Kṛṣṇa to a black bumblebee and Rādhā to the golden bud of a jasmine flower.

34 The poet addresses Rādhā and Kṛṣṇa as *bhavantau*, o your majesties, saying that even though the view of them is unobtainable even by the great, mighty ones, he, referring to himself as *ayaṁ jantur*, this person, having overcome shame and fear, still desires to see them.

35 The poet addresses Rādhā and Kṛṣṇa as *vṛndāvanacakravartinau*, o rulers of the forest of Vṛndā, asking them if it is wrong of him to request to see them, stating that who could possibly resist the sweetness of their qualities.

36 The poet addresses Rādhā and Kṛṣṇa as *vrajanāṭavarau*, o best of the dancers of Vraja, asking when the occasion will come when he will see their moon-like pair of faces. Moreover, this verse is omitted in one Ms. (MaI211) and one edition (E03), coincidentally both sources containing the commentary. Therefore, there is no commentary for this verse.

37 The poet addresses Rādhā and Kṛṣṇa as *adhīśau*, o masters, describing a scene in which their companions, whom the poet refers to as *priyajana*, beloved ones, are kneeling at their feet while Rādhā and Kṛṣṇa engage in an amorous, playful quarrel, asking when he will be able to hear the inexplicable and crooked words they use in this quarrel.

38 The poet addresses *aghahara*, o destroyer of the demon Agha, which is an epithet of Kṛṣṇa, asking him when he will see him, which the commentator supplies as *tvaddarśanān*, upon seeing you, when she, *etayā*, with which the commentator supplies *śrīrādhāyā*, Rādhā, has stolen his flute and her friends don't tell him so when he asks them where it is.

39 The poet addresses Rādhā as *devī*, goddess, indicated by the commentator supplying *śrīrādhīke*, asking when he will see her face when Kṛṣṇa lies to Lalitā that her friend, *tvadālī*, with which the commentator supplies

rādhayā, Rādhā, bit his lip, having actually bit it himself.

40 The poet addresses Rādhā and Kṛṣṇa as *ujjhitārtanāthau*, o protectors of the afflicted, asking them to grant him his request, although he is insignificant, but the nature of their compassion is such, he says, that it disregards significance and insignificance.

41 The poet addresses Dāmodara, an epithet of Kṛṣṇa, asking to witness when Kṛṣṇa is fearful of Lalitā admonishing him for quarrelling with *vra-japatisuhr̥nnandinī*, the dear daughter of the lord of Vraja, with which the commentator supplies *śrīrādhikāyā*, to indicate that this refers to Rādhā.

42 The commentator supplies *he rādhe* to indicate that the poet is addressing Rādhā in this verse. Moreover, *rāsa* refers specifically to when Kṛṣṇa calls Rādhā and the other *gopīs* to a secret meeting place in the night to engage in amorous play with them. In this verse, the poet describes how Keśava, as epithet for Kṛṣṇa, whisks Rādhā away from where all the other *ambujākṣī*, ones whose eyes are like lotuses, with which the commentator supplies *sarvāḥ kāntā*, all lovers, referring to the other *gopīs*, are. When they are alone, the poet describes that Kṛṣṇa worships Rādhā's limbs with her in *svādhīnapriyatamapada*, the position of a woman whose lover is under her control. Furthermore, the commentator supplies *kṛtasarvāṅgakusumaveśām*, decorating all the limbs with flowers, with *arcitāṅgīm*, worshipping the limbs, to suggest that this is an example of what worshipping Rādhā's limbs entails.

43 This verse illustrates the influence of Jayadeva's Gītagovinda, in particular the verse in his work that describes Kṛṣṇa placing his head under Rādhā's feet.¹

¹The verse is as follows:

smaragaralakhaṇḍanaṃ mama śīrasi
maṇḍanaṃdehi padapallavam udāram |
jvalati mayi dāruṇo madanakadanāruṇo
haratu tad upahitavikāram || (10.7)

Place your foot on my head – a sublime flower destroying the poison of love! Let your foot quell the harsh sun burning its fiery form in me to torment love.

Furthermore, the poet addresses Kṛṣṇa as *vrajeśa*, the lord of Vraja, asking when he will see Kṛṣṇa's face when he is caught the next morning (presumably this verse continues the narrative of the previous verse) by Candrāvalī, Rādhā's rival, and her associates with his hair covered in the red dye of Ūrjadevi, referring to Rādhā. The commentator clarifies this by supplying *pādālaktakena*, feet with red dye, to indicate that the red dye is from the feet of Rādhā. Moreover, the figure of Candrāvalī is most often presented as a rival *gopī* to Rādhā, with whom Kṛṣṇa also engages in erotic play for the purpose of making Rādhā jealous.

44 The poet addresses Rādhā as *devī*, o goddess, asking her when he will see her simultaneously laughing and crying face due to Hari, an epithet of Kṛṣṇa, holding her neck in front of her friends, supplied as *sakhīnām*, female friends, with *purah*, in the presence of, by the commentator, anxiously desiring to kiss her lips because he won the water fight, of which a kiss of the lips was the prize.

45 The poet addresses Kṛṣṇa as *goṣṭhādhīśakumāra*, o son of the lord of the cowherd-village, asking to witness when he surprises Gāndharvikā, an epithet of Rādhā, and her friends, who are picking flowers in his garden, and forcibly snatches away the garment covering the bosom of Bhānumatī, with which the commentator supplies *sahacaryā*, wandering with, to suggest that she is one of the friends wandering there in the garden with Rādhā.

46 The poet addresses Kṛṣṇa as *vrajaapurandarasyātmaja*, o son of the lord of Vraja, asking when he will witness *madīśvarī*, my goddess, with which the commentator supplies *śrīrādhāyāś*, to indicate that refers to Rādhā, signalling to Kṛṣṇa to kiss the lips of Guṇamañjarī, with which the commentator supplies *tadākhyāyāḥ sakhyā*, the name of the friend of Rādhā. This is the first and last instance in this poem in which the poet refers to the figure of a *mañjarī*, indicating only that the figure existed at that point already. By way of description of the figure, it is only clear through this verse that this figure is a friend of Rādhā.

47 The commentator supplies *he adhīśau*, o masters, referring to Rādhā and

In Miller (1977), pp. 113ff.

Kṛṣṇa, to indicate whom the poet is addressing. The epithet *kalindatanayā*, the daughter of Kalinda, which is the name of a mountain, refers to the river Yamunā, which rises on the mountain Kalinda, therefore is often referred to as his daughter. Moreover, Yamunā is the name of the river that flows through Vṛndāvana, in and at the shore of which Rādhā and Kṛṣṇa often engage in amorous play. Furthermore, the poet desires to clean Rādhā and Kṛṣṇa's feet after they sit down for rest at the bank of the Yamunā with his own loosened hair, *svakacavṛndam*. This is the first suggestion thus far of the potential identity of the poet being other than his physical, male form due to the reference to his own loosened hair, which is curious since ascetics typically have a shaved head. Therefore, at least by this point in the poem, the poet enters his spiritual, female identity of a female servant with hair long enough to be loosened and clean the feet of Rādhā and Kṛṣṇa, as he aspires to do in this verse.

48 The poet addresses Rādhā and Kṛṣṇa as *kuñjarājau*, o sovereigns of the bowers, asking when he can arrange a bed and a pillow for them that will be adequate to withstand the passion of their love-making, *madanasamaracaryā*, which literally means the battle of the god of love. With this, there is indeed no doubt that the nature of the relationship between Rādhā and Kṛṣṇa is a sexual one, with the poet desiring to make the arrangements of their erotic play and sexual union.

49 This verse seems to continue the narrative of the previous verse, with Rādhā and Kṛṣṇa resting after their love-making and surrounded by *nijapraṇayibhir janaiḥ*, dear ones, referring to their friends. Moreover, *mihiranandinīnirjharāt*, the river of the daughter of the sun, with which the commentator supplies Kālindī, is an epithet of the river Yamunā.

50 The poet addresses Rādhā and Kṛṣṇa as *adhīśau*, o masters, asking when he will massage their feet while they are both laughing and playing on the couch in the bower.

51 The poet addresses Rādhā and Kṛṣṇa as *vṛndāvaneśau*, o lords of the forest of Vṛndā, asking when he offer them an intoxicating drink at the onset of their love-making, *pramadamadanayuddha*, literally meaning the deliberate battle of love. This verse suggests that not only does the poet

desire to arrange for Rādhā and Kṛṣṇa's love-making, but he also desires to serve them during their love-making, helping enhance their pleasure by offering them an intoxicating drink in this instance.

52 The poet addresses Rādhā and Kṛṣṇa as *vrajanavayuvānāv*, o fresh, youthful ones of Vraja, asking to fan them when drops of perspiration due to weariness dampen their hair. This presumably takes place after Rādhā and Kṛṣṇa's love-making, that probably being the cause of their weariness.

53 The poet addresses Kṛṣṇa as *danujadamana*, o destroyer of the demon Danuja, asking to braid his loosened hair at the instruction of the goddess, *devyāḥ*, with which the commentator supplies *śrīrādhāyāḥ*, indicating that this refers to Rādhā. In this verse, the poet desires to serve Kṛṣṇa in particular, although, significantly, only at the instruction of Rādhā to do so and not of his own accord.

54 The poet addresses *kamalamukhi*, o lotus-faced one, with which the commentator supplies *śrīrādhike*, indicating that this refers to Rādhā, asking to put up her hair, which has loosened due to amorous play, and decorate it with jasmine flowers.

55 The poet addresses Kṛṣṇa as *vrajeśa*, o lord of Vraja, asking him when he will be signalled by *vrajayuvatidhammillamaṇinā*, the jewel of the young women of Vraja, with which the commentator supplies *śrīrādhayā*, to indicate that this refers to Rādhā, to carry off his deer, which is with his dear group of attendants, *tvatpriyagaṇe*, with which the commentator supplies *madhumaṅgalādi*, Madhumaṅgala, etc., to indicate that this group consists of his friends such as Madhumaṅgala. Moreover, the deer is the prize for Rādhā winning the intense game of dice against Kṛṣṇa.

56 The poet addresses *devī*, o goddess, with which the commentator supplies *śrīrādhike* to indicate that this refers to Rādhā, asking when she will command him to mock the conceited Mādhava, which is an epithet of Kṛṣṇa.

57 The poet addresses *nātha*, o lord, referring to Kṛṣṇa, asking him when he will request him, the poet referring to himself as *enam*, this one, and *janasya*, person, to advise him on how to placate the angry and proud

nandinī, daughter of *vrajeśvaravayasya*, the friend of the lord of Vraja, with which the commentator supplies *vṛṣabhāṇor*, Vṛṣabhāṇu, indicating that *vrajeśvaravayasyanandinī* is *śrīrādhāyā*, Rādhā.

58 The poet addresses Kṛṣṇa as Dāmodara, asking when he will convey his message to *śrīdāmasvasari*, the sister of Śrīdāma, with which the commentator supplies *śrīrādhāyām*, to indicate that this refers to Rādhā. Furthermore, the poet refers to himself as *idaṃ janam*, this person.

59 The commentator supplies *he śrīrādhike* and *svāmini*, o mistress, with the verse, to indicate that the poet is addressing Rādhā, asking her when he will understand her command correctly to keep the cheat, *śaṭho*, with which the commentator supplies *kṛṣṇaḥ*, to indicate that this refers to Kṛṣṇa, who has disguised himself as a woman, out of the boat tha she is on. Moreover, the commentator supplies *kṛṣṇam* with *gopapravaram*, the most excellent of the cowherd-men, indicating that this refers to Kṛṣṇa. Furthermore, the commentator elaborates on the verse, supplying *tato rukṣavacasā nirasyamānaḥ sa śaṭhyaṃ vihāsyatīti*, thus driving him away with harsh words, he will remove his disguise. The commentator furthermore describes what the poet may say to Kṛṣṇa to prevent him from getting on the boat to see Rādhā, supplying *tadākūtaṃ daityavimohanāya bhavataḥ strīveśaḥ purābhūn na cātra kaścid daityo 'stīti kiṃ ca prasūs tvarayā bhavantam ākārayatīti*, “previously you perplexed the demons dressed as a woman, (but) there is no demon here. (Also), your mother is calling you, go quickly! The young women standing near my goddess are very clever, they will recognize you dressed as a woman. Therefore, you can’t enter at that time. O master, think about your cheating and return to your own abode,” thus with pride (I will communicate) your wish.

60 The poet addresses Kṛṣṇa as Mukunda, asking him when he will lie to him saying that a demon is attacking his dear, young bull in order to lead him away from Candrāvalī’s abode to his mistress, *madīśvarīm*, which refers to Rādhā. Moreover, *aghahara*, destroyer of the demon Agha, refers to Kṛṣṇa. Furthermore, this verse is evidence for the figure of Candrāvalī indeed being the rival figure to Rādhā, with whom Kṛṣṇa also engages in erotic play, making Rādhā angry and proud. Moreover, as seen thus

far, none of Rādhā's friends engage in erotic play with Kṛṣṇa, therefore Candrāvalī cannot be a friend of hers but a rival instead who competes with Rādhā for Kṛṣṇa's love and attention. The implication of this is that Kṛṣṇa's love for Rādhā is not exclusive, as he readily engages in erotic play with other *gopīs* as well, but Rādhā's love for him is singular and exclusive, making her love the most supreme.

61 The poet addresses Rādhā as *devi*, o goddess, asking when he will remove her ornaments that would make noise and attract attention, namely her girdle and anklets, and cover her lustrous body with a dark garment and lead her for another rendezvous, referring to meeting Kṛṣṇa for amorous play, in the dense darkness of the night.

62 The addresses Kṛṣṇa as *īśa*, o lord, describing how he takes the chewed betel nut out of his mouth and places it in the mouth of *devyāḥ*, the goddess, with which the commentator supplies *śrīrādhāyā*, indicating that this refers to Rādhā. Then the poet addresses Rādhā as *devi*, o goddess, asking her that when she spits that betel nut onto a betel leaf out of anger in front of *praṇaya*, loved one, referring to Kṛṣṇa, will he, the poet, understand her intention, *ākūtajñas*, and secretly taste the chewed betel nut. Moreover, the commentator supplies *ubhayaprasādarūpam etat matkṛpāpātrīyaṃ bhuktām iti tvadbhāvajña*, "this one worthy of my compassion should enjoy the remnants," thus knowing your intention, with *ākūtajñas* to suggest what the intention is.

63 The commentator supplies *he svāminau*, o masters, referring to Rādhā and Kṛṣṇa, to indicate whom the poet is addressing in this verse. The poet asks Rādhā and Kṛṣṇa when he will untruthfully ask Mukunda, an epithet of Kṛṣṇa, why he is signalling with his eyes, making both Rādhā and Kṛṣṇa smile as they long for each other but insist on remaining proud and angry, probably due to a quarrel. The poet seeks to placate and unite Rādhā and Kṛṣṇa in this situation, therefore he lies to ask Kṛṣṇa why he is signalling with his eyes even though he is not.

64 The poet addresses Rādhā and Kṛṣṇa as *svāminau*, o masters, asking them when he will have the opportunity to paint creepers and leaves with colourful and fragrant paint on their foreheads when they are in the depths

of a bower, where they usually engage in amorous play.

65 The poet addresses Rādhā and Kṛṣṇa as *parivṛḍhavarau*, o excellent ones, saying that even though the love that bestows their service has not even manifest in his sleep, due to dwelling in Vraja, he grows hopeful and his desire grows stronger. The reference to dwelling in Vraja in this verse could potentially be understood as referring to the physical Vṛndāvana, where the poet lives in his physical, male form. Therefore, with this verse, the poet seems to re-assume his male identity.

66 The poet addresses Rādhā and Kṛṣṇa, praising their compassion, which is such that it even a person like him has obtained residence in Vraja, where even great people who have obtained it, with which the commentator supplies *yusmat sevaka*, your service, still desire to take birth as mere grass.

67 The poet addresses *madhurāṅga*, o sweet branches, and *tāpicchakalpa-druma*, o wish-fulfilling Tamāla tree, in the forest of Vṛndā, praising their qualities and their ability to grant an excellent reward, presumably referring to the service of Rādhā and Kṛṣṇa.

68 The poet addresses *śrīvṛndāvanakalpavalli*, o creeper of the lustrous forest of Vṛndā, stating that it is blossoming due to having received the ambrosia, viz., rain, from *kṛṣṇāmbudasya*, the dark cloud. It is likely not coincidental that the poet uses *kṛṣṇa* to describe the dark colour of the cloud, which, together with the *valli*, creeper, invokes the image of sexual union of Rādhā and Kṛṣṇa, in which Rādhā is the creeper. To support this interpretation, the commentator supplies *līlāsudhābhiḥ*, the nectar of amorous play, with *āmṛtaiḥ*, ambrosia.

69 The poet addresses Rādhā and Kṛṣṇa as *paśupālavarēṇyanandanau*, o children of the best of the cowherd-men, requesting them to grant him the highest boon of having love for their feet birth after birth.

70 The poet addresses Rādhā and Kṛṣṇa as *īśau*, o masters, asking them to fulfil his desire, having heard this *utkalikāvallarī*, creeper of longings, that has arisen before them in the forest of Vṛndā, where they are engaged in eternal amorous play.

71 The poet states that the poem was completed in Gokula, where the poet resides, in *candrāśvabhuvane*, wherein *candra*, moon, corresponds to the number 1, *aśva*, horse, corresponds to number 7 and *bhuvane*, fourteen worlds, corresponds to number 14, which read backwards is the year 1471 of the Śāka era. This corresponds to 1549 AD. Moreover, the commentator states that commentary was completed in year *ṣaḍaśītyuttaraṣoḍaśaśatī*, 1686, of the Śāka era, corresponding to 1764 AD.

In concluding the commentary, the commentator identifies himself as Baladeva Vidyābhūṣaṇa.

Chapter 10

Vilāpakusumāñjali

10.1 Sources and Sigla

10.1.1 Manuscripts

ASB Stavāvalī. Shelf mark G.3866, 38 folios, 11x14.5”, paper, Bengali script, 9 lines per page, pages numbered, complete and undamaged. Vilāpakusumāñjali on ff. 12r-17r. Received scans from The Asiatic Society, Kolkata. Reference found in A Descriptive Catalogue of Sanskrit Manuscripts in the Asiatic Society of Bengal Collection, Vol. VII, entry 5563, pp. 464-65 (Shastri, 1934).

IO1177 Vilāpakusumāñjali. Shelf mark IO1177b, 8 folios, 13.25x4.5”, paper, Bengali script, 7 lines per page, paged numbered, complete and undamaged. Retrieved scans from the British Library, London. Reference found in Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Vol. VII, entry 3886, p. 1466 (Eggeling, 1904). Lacuna f. 7v, l. 1; second *pāda* of verse 73 to first *pāda* of verse 93 missing.

IO1177 Vilāpakusumāñjali commentary. Shelf mark IO1177c, 16 folios, 13.25x4.5”, paper, Bengali script, 7 lines per page, pages numbered, complete and undamaged. Retrieved scans from the British Library, London. Reference found in Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Vol. VII, entry 3887, p. 1466 (Eggeling, 1904). Lacuna from main text filled from f. 13r, l. 4 to f. 15r, l. 1.

10.1.2 Editions

- E33 Vilāpakusumāñjali in Vidyāratna, Rāyanārāyaṇa and Mīśra, Rāyadeva, eds. Stavāvalī. Mursīdabad: Rādhāramaṇa Press, pp. 162-220, 1933 (Bengali script; with authors’ own commentary and translation).
- E47 Vilāpakusumāñjali in Puridāsa, ed. Śrīśrīstavāvalī. Aloyā, Mayamanasiṃha: Śacīnātharāya-Caturdhurīṇena, pp. 24-31, 1947 (Bengali script).
- E89 Vilāpakusumāñjali in Śyāmadāsa, ed. Śrīvilāpakusumāñjali: Prārthna-stotra. Vṛndāvana: Vajagaurava Prakāśana, 1989 (Devanāgarī, with author’s own translation and commentary by Ānandānugā).

10.2 Editorial Principles

The work is presented as a Roman transliteration with diacritics, adhering to the International Alphabet of Sanskrit Transliteration (IAST) standard. Moreover, the edition and translation of the work is followed by a section containing translation notes, which utilize the commentary in elaborating on the translation of each of the verses. These translation notes should therefore be consulted in conjunction with the translated verses.

10.2.1 Apparatus

The present edition has a positive apparatus consisting of two registers. In the first register, the readings of the text are recorded, beginning with

a bold Arabic number indicating the footnote reference in the main text (the sequence of Arabic numbers in the register starts anew on each page), followed by the lemma. The lemma is followed by a right, square bracket (]), after which the sigla for the accepted reading are given, or em. for emendations, or om. for omissions. This is followed by a semicolon, after which the alternative reading is given, followed by the sigla for its sources. Moreover, the symbol ° is used to separate a lemma with a variant reading within a compound. In the second register, annotations for the English translation using the paraphrasing of the text are recorded. These begin with a bold Roman numeral indicating the footnote reference in the translation (the sequence of Roman numerals in the register starts anew on each page), followed by either “gloss” or “supply”, depending on whether the reference from the commentary glosses a lemma from the main text or if it supplies a description for it, serving to either clarify or elaborate on it. This is followed by the reference from the commentary, followed by the lemma from the main text that is either glossed or elaborated upon (supplied) in bold. This bolding is applied to lemma that are found in the main text, for purposes of easier recognition for the reader, paying attention to internal and external *sandhi* in the commentary that sometimes leads to changes of letters of the lemma from the main text. Moreover, lemma that are not included in the commentary are both bold and italicized.

The commentary (Ms. 1177c) has been utilized in assisting the process of translating the verses into English, with all references to it included as footnotes in the second register of the Apparatus. However, due to substantial grammatical errors in the commentary and due to a lack of additional manuscripts or editions containing the commentary that would assist in emendation, it has been relegated to the Appendix.

10.2.2 Normalisation

The orthography of the MSS and editions has been standardized as follows. The use of *b* instead of *v*, or vice versa, has only been reported if the MSS or editions distinguish between them. Similarly, the use of *r* instead of *v*, or vice versa has been silently corrected and not reported. The gemination of consonants after *r* has been silently corrected and is not reported. In cases

of an *anusvāra* being used instead of the nasal class, or the interchangeable use of the *anusvāra* and *m* in general, this has been silently corrected and not reported. *Anusvāra* at the end of *pādas* have been silently corrected to *m* and are not reported. The interchangeable use of the *anusvāra* and *m* has also been silently corrected and not reported. These silent, unreported changes, however, might occasionally appear in the apparatus due to a variant reading in another part of the lemma being reported.

10.3 Edition and Translation

tvam rūpamañjari sakhi prathitā pure ‘smin¹
 puṁsaḥ parasya vadanaṁ na² hi paśyasīti |
 bimbādhare kṣatam anāgatabhartṛkāyā
 yat te vyadhāyi kim³ u tac chukapuṅgavena⁴ ||1||

O friend, O Rūpa Mañjari, you are knownⁱ in this town as never
 looking at the face of another man. (But) the wound that was
 made on the bimba-like lower lip of youⁱⁱ whose husband has not
 come back, was that madeⁱⁱⁱ by the excellent parrot?

sthalakamalini yuktaṁ garvitā kānane ‘smin⁵
 praṇayasi varahāśyaṁ puṣpagucchacchalena |
 api nikhilalatās tāḥ⁶ saurabhāktāḥ sa muñcan
 mṛgayati tava mārgaṁ kṛṣṇabhṛṅgo yad adya⁷ ||2||

O land lotus, suitably (you)^{iv} being proud here in this forest,
 make^v the most excellent laugh with the guise of a bundle of
 flowers, since ^{vi} nowadays, that black bee Kṛṣṇa abandons all
 those fragrant creepers and seeks the path to you.

vrajendravasatisthale⁸ vividhavallavīsaṅkule
 tvam eva ratimañjari pracurapuṇyapuñjodayā |
 vilāsabharavismṛtapraṇayimekhalāmārgaṇe⁹
 yad adya nijanāthayā vrajasi¹⁰ nāthitā kandaram ||3||

1 pure ‘smin] ASB E33 E47 E89; puresmin IO1177 **2** na] IO1177 E33 E47 E89;
 nā ASB **3** kim] ASB E33 E47 E89; kaim IO1177 **4** °puṅgavena] ASB E33 E47;
 °puṅguvena IO1177 °puṅgavena E89 **5** kānane ‘smin] ASB E33 E47 E89; kānane
 ‘smina IO1177 **6** tāḥ] E33 E47 E89; taḥ ASB ta IO1177 **7** yad adya] IO1177 E33
 E47 E89; yadaṁdya ASB **8** vrajendra°] ASB IO1177 E33 E47; brajendra° E89 □
 °vasati°] ASB IO1177 E47; °asati° E33 **9** °bhara°] IO1177 E33 E47 E89; °bhuvī°
 ASB □ °mārgaṇe] ASB E33 E47 E89; °mārgaṇe IO1177 **10** vrajasi] ASB IO1177
 E33 E47; brajasi E89

i Gloss khyātā for **prathitā** **ii** Gloss tava for **te** **iii** Gloss akāri for **vyadhāyi** **iv**
 Supply tvam **v** Gloss vistārayasi for **praṇayasi** **vi** Supply kāraṇāt with **yad**

O Rati Mañjari, in the dwelling placeⁱ of the prince of Vraja, which is fullⁱⁱ of a variety of cowherd-girls, only you are swelling with a mass of an abundance of virtues, for such that your own queenⁱⁱⁱ will request^{iv} you to go to the cave in search of the favourite girdle she forgot^v while engaging in flirtatious behaviour^{vi} with the beloved.

prabhur api yadunandano¹ ya eṣa²
 priyayadunandana unnataprabhāvaḥ³ |
 svayam atulakṛpāmṛtābhiṣekaṃ
 mama kṛtavāṃs tam ahaṃ guruṃ prapadye ||4||

That Yadunandana, to whom the son of Yadu^{vii} is dear, who, although he is a lord elevated with great power, himself consecrated (me)^{viii} with the incomparable nectar of compassion, of him, my guru, I take refuge^{ix}.

yo mām dustaragehanirjalamahākūpād apāraklamāt
 sadyaḥ sāndradayāmbudhiḥ⁴ prakṛtitaḥ svairī⁵ kṛpārajjubhiḥ |
 uddhṛtyātmasarojanindicaranaprāntaṃ⁶ prapādyā svayaṃ
 śrīdāmodarasāccakāra tam ahaṃ caitanyacandraṃ bhaje ||5||

I worship him, the moon-like Caitanya, who is an ocean full of compassion, which is by nature^x unrestrained, (who) immediately^{xi} with the ropes of mercy, having himself raised me from the great, dry well of a household, which causes boundless fatigue^{xii}, having caused me to take refuge of the proximity of (his)

1 yadunandano] ASB IO1177 E47 E89; yadunandano E33 **2** eṣa] ASB E33 E47 E89; eṣaḥ IO1177 **3** unnata°] IO1177 E33 E47 E89; unvata° ASB **4** °dayāmbudhiḥ] ASB IO1177 E33 E47; °dayāmbudhiḥ E89 **5** svairī] ASB E33 E47 E89; sari IO1177 **6** uddhṛtyātma°] E33 E47 E89; udkṛtyātma° ASB udkṛtyātana° IO1177

i Supply madhye with **sthale** **ii** Gloss samūhe for **saṅkule** **iii** Supply rādhikayā with **nījanāthayā** **iv** Gloss yācitā for **nāthitā** **v** Gloss smṛtīvibhramaḥ for **vis-mṛtaḥ** **vi** Gloss atīśaye for **bhare** **vii** Supply śrīkṛṣṇasya with **yadunandanaḥ** **viii** mām **ix** Gloss prapnno ‘smi for **ahaṃ prapadye** **x** Gloss svabhāvataḥ for **prakṛtitaḥ** **xi** Gloss tatkaṣaṇāt for **sadyaḥ** **xii** Gloss kleśāt for **klamāt**

feet, which put a lotus to shame, made me completely belonging to Śrī Dāmodara.

vairāgyayugbhaktirasam¹ prayatnair
apāyayan mām anabhīpsam² andham |
kṛpāmbudhir yaḥ³ paraduḥkhaduḥkhī
sanātanaṁ taṁ prabhum āśrayāmi⁴ ||6||

(I was) blind and unwilling, (he) with persevering efforts made me drink the nectar of devotion (that is) furnished with renunciation. Heⁱ is an ocean of mercy and suffers due to others' suffering; I take refuge in lord Sanātana.

atyutkaṭeṇa nitarāṁ virahānalena
dandahyamānaḥṛdayā kila kāpi dāsī |
hā svāmini kṣaṇam iha praṇayena gāḍham
ākrandanena vidhurā vilapāmi padyaiḥ ||7||

Oⁱⁱ mistressⁱⁱⁱ, I, a certain servant whose heart is burning intensely because of the extremely^{iv} fierce fire of separation, despondent^v, cry out^{vi} here^{vii} intensely^{viii} with affection^{ix} for a moment with verses^x.

1 vairāgya^o] ASB E33 E47 E89; vaivāgya^o IO1177 **2** anabhīpsam] ASB E33 E47 E89; anabhīpsūm IO1177 **3** yaḥ] ASB E33 E47 E89; ya IO1177 **4** āśrayāmi] IO1177 E33 E47 E89; āṁśrayāmi ASB

i Supply gosvāmīḥ with **yaḥ** **ii** Supply khede with **hā** **iii** Supply rādhike with **svāmini** **iv** Gloss atiśayāṁ for **nitarāṁ** **v** Gloss duḥkhitā for **vidhurā** **vi** Gloss vilāpaṁ karomi for **vilapāmi** **vii** Supply vṛndāvane with **iha** **viii** Gloss ghanīb-hūtaṁ for **gāḍham** **ix** Supply prakāreṇa with **praṇayena** **x** Gloss ślokaiḥ for **padyaiḥ**

devi duḥkhakulasāgarodare
 dūyamānam atidurgataṃ janam |
 tvaṃ kṛpāprabalanaukayādbhutaṃ¹
 prāpaya svapadapaṅkajālayam ||8||

O goddess, (this) unfortunate person, who is suffering in the middle of the ocean, cause (me)ⁱ to reach the wonderful abode of your own lotus feet, with the boat which is powerful because of your compassion.

tvadalokanakālāhidaṃśair eva mṛtaṃ janam |
 tvatpādābjamilallākṣābheṣajair² devi jīvaya ||9||

O goddess, please restore to life this personⁱⁱ, dead with bites of the black snake of not seeing you, with the medicine of the red dye touching your lotus feet.

devi te caraṇapadmadāsikāṃ
 viprayogabharadāvapāvakaiḥ |
 dahyamānatarakāyavallarīṃ³
 jīvaya kṣaṇanirīkṣaṇāmṛtaiḥ⁴ ||10||

O goddess, please restore to life with the nectar of momentary glances, this female servantⁱⁱⁱ of your^{iv} lotus feet, (whose) creeper-like body is greatly burning with the great forest fires of the burden of separation.

1 °naukayādbhutaṃ] ASB IO1177 E33 E89; °naukayā °dbhutaṃ E47 **2** °milal°] IO1177 E33 E47 E89; °milel° ASB □ °bheṣajair] ASB E33 E47 E89; °bheṣajer IO1177 **3** dahyamānatarā°] ASB IO1177 E33 E47; dahyamānatarāṇa° E89 **4** °nirīkṣaṇāmṛtaiḥ] IO1177 E33 E47 E89; °rirīkṣaṇāmṛtaiḥ ASB

i Supply māṃ **ii** Supply māṃ with **janam** **iii** Supply māṃ with **dāsikāṃ** **iv** Gloss tava for **te**

svapne ‘pi¹ kiṃ sumukhi te caraṇāmbujāta-
 rājatparāgapataṇavāsavibhūṣaṇena² |
 śobhām³ parām atitarām ahahottamāṅgaṃ⁴
 bibhrad⁵ bhaviṣyati kadā mama sārthanāma ||11||

O beautiful-faced one, when, even in just a dream, will my
 supreme limb (head)ⁱ, bearingⁱⁱ an exceedingly supreme splen-
 dour with the ornament of the shiningⁱⁱⁱ fragrant pollen of your^{iv}
 lotus feet, become something that is rightly thus called (the
 supreme limb)?

amṛtābdhīrasaprāyais
 tava nūpuraśiñjitaiḥ⁶ |
 hā kadā mama kalyāṇi
 bādhīryam apaneṣyate⁷ ||12||

O virtuous one, when^v will the tinkling of your anklets^{vi}, resem-
 bling an ocean^{vii} of nectar, remove^{viii} my deafness?

śaśakabhṛdabhisāre⁸ netrabhṛṅgāñcalābhyām
 diśi vidiśi bhayenodghūrṇitābhyām⁹ vanāni |
 kuvalayadalakoṣaṇy¹⁰ eva klptāni yābhyām
 kim u kila kalanīyo devi tābhyām jano ‘yam¹¹ ||13||

1 svapne ‘pi] E33 E47 E89; svapnepi ASB IO1177 **2** °vibhūṣaṇena] ASB E33 E47 E89; °vibhūṣaṇenaḥ IO1177 **3** śobhām] ASB E33 E47 E89; sobhām IO1177 **4** aha-
 hottamāṅgaṃ] ASB IO1177 E33 E47; ahamottamāṅgaṃ E89 **5** bibhrad] ASB IO1177
 E33 E47; vibhrad E89 **6** °śiñjitaiḥ] ASB E47 E89; °siñjitaiḥ IO1177 E33 **7** apaneṣy-
 ate] ASB E33 E47 E89; upaneṣyate IO1177 **8** śaśaka°] ASB E33 E47 E89; saśaka°
 IO1177 □ °bhṛd° ASB IO1177 E33 E47; °mṛd° E89 **9** bhayenodghūrṇitābhyām] E33
 E47; bhayenodghūrṇitābhyām ASB E89 bhayenodayūrṇitābhyām IO1177 **10** °koṣaṇy
] ASB IO1177 E33; °koṣāṇy E47 E89 **11** jano ‘yam] E47 E89; jano ‘yam ASB E33
 janoyaṃ IO1177

i Gloss mastakam for **uttamāṅgaṃ** **ii** Gloss dhārayitvā for **bibhrad** **iii** Gloss
 virājamāna for **rājat** **iv** Gloss tava for **te** **v** Gloss kasmin kale for **kadā** **vi** Supply
 kalasūkṣmadhvanair with **śiñjitaiḥ** **vii** Gloss samudra for **abdhi** **viii** Gloss nāśaṃ
 kariṣyate for **apaneṣyate**

O goddess, when will the corners of (your)ⁱ black bee like-eyes, which move to and fro in all directions with fear in the over-coming meeting, causingⁱⁱ the forests to shine like the petals of a water lily, take notice of this person?

yadavadhi mama kācin mañjarī rūpapūrvā
vrajabhuvi¹ bata netradvandvadīptiṃ cakāra |
tadavadhi tava vṛndāraṇyarājñi prakāmaṃ
caraṇakamalalākṣāsamdidṛkṣā² mamābhūt ||14||

O queen of the forest of Vṛndā, alasⁱⁱⁱ, since that time some aforementioned Rūpa Mañjarī^{iv} filled my pair of eyes with splendour in the land of Vraja^v, from that time it delightfully^{vi} became my wish to see your red dye-covered lotus feet.

yadā tava sarovaram sarasabhṛṅgasaṅghollasat³-
saroruhakulojjvalaṃ⁴ madhuravārisampūritam |
sphuṭatsarasi-jākṣi he nayanayugmasākṣādbabhau⁵
tadaiva⁶ mama lālasājani⁷ tavaiva dāsyē rase ||15||

O blossoming lotus-eyed one^{vii}, alas, when^{viii} your lake, filled with sweet water and multitudes of lotuses beaming with a swarm of bees, appeared clearly before my pair of eyes, then^{ix} indeed^x, a longing for the nectar of your servitude was produced.

1 vraja^o] ASB IO1177 E33 E47; braja^o E89 2 caraṇa^o] ASB E33 E47 E89; raṇa^o IO1177 3 ^osaṅghollasat^o] E47; ^osamghollasat^o ASB E33 E89 ^osamddhollasat^o IO1177 4 ^okulojjvalaṃ] E47 E89; ^okulojjvalaṃ ASB ^okulojulan IO1177 ^okulojjalaṃ E33 5 ^obabhau] ASB IO1177 E33 E47; ^ovabhau E89 6 tadaiva] ASB E33 E47; tadeva IO1177 tavaiva E89 7 lālasājani] ASB IO1177 E33; lālasā 'jani E47 E89

i Supply te ii Supply śobhitāni with **klptāni** iii Supply harṣe with **bata** iv Supply anarvachaliyā with **mañjarī rūpapūrvā** v Supply madhye with **vrajabhuvi** vi Supply svacchandam with **prakāmaṃ** vii Supply rādhike with **sphuṭatsarasi-jākṣi** viii Gloss yasmin kāle for **yadā** ix Gloss tasmin kāle for **tadā** x Gloss niścitam for **eva**

pādābjayos tava vinā¹ varadāsyam eva
 nānyat kadāpi samaye kila devi yāce |
 sakhyāya te mama namo ‘stu namo ‘stu² nityam
 dāsyāya te mama raso ‘stu raso ‘stu³ satyam⁴ ||16||

O goddess, I indeedⁱ do not begⁱⁱ for anything else at any time
 other than the most excellentⁱⁱⁱ servitude of your two lotus feet.
 Let there be my obeisance to your^{iv} constant friendship, let there
 be my taste for your^v true servitude.

atisulalitalākṣāśliṣṭasaubhāgyamudrā-
 tatibhir adhikatuṣṭyā cihnitīkṛtya⁵ bāhū |
 nakhadalitaharidrāgarvagauri⁶ priyām me
 caraṇakamalasevām hā kadā dāsyasi tvam ||17||

Oh! One gold with pride^{vi}, like turmeric broken^{vii} by a nail,
 when^{viii} will you, having marked both arms with great satisfac-
 tion with multitudes of very charming seals of good fortune with
 red dye, bestow upon me^{ix} the beloved service of (your)^x lotus
 feet?

praṇālīm kīlālair bahubhir⁷ abhi⁸ saṅkṣālya⁹ madhurair
 mudā saṁmārjya svair vivṛtakacavṛndaiḥ priyatayā |
 kadā bāhyāgāraṁ varaparimalair¹⁰ dhūpanivahair
 vidhāsyte te devi pratidinam aho vāsitaṁ aham ||18||

1 vinā ASB IO1177 E33 E47; binā E89 2 namo ‘stu namo ‘stu] E89; namostu
 namostu ASB IO1177 namo ‘sta namo ‘sta E33 E47 3 raso ‘stu raso ‘stu] E89; rasostu
 rasostu ASB rasostu raso IO1177 raso ‘sta raso ‘sta E33 E47 4 satyam] E47 E89;
 nityam ASB satyam IO1177 E33 5 cihnitī^o] ASB E47 E89; cihnati^o IO1177 cihnati^o
 E33 6 °garva^o] em.; °garbha^o ASB °garvva^o IO1177 E33 E47 E89 7 bahubhir]
 ASB IO1177 E33 E47; vahubhir E89 8 abhi] ASB IO1177 E33 E47; om. E89 9
 saṅkṣālya] em.; saṁkṣālya ASB E33 E47 E89 saṁprakṣālya IO1177 10 °parimalair]
 IO1177 E33 E47 E89; °parimalai ASB

i Gloss niścitaṁ for **eva kila** ii Gloss yācñā kriyate for **yāce** iii Gloss śreṣṭha for
vara iv Gloss tava for **te** v Gloss tava for **te** vi Supply rādhike with **nakhadali-**
taharidrāgarvagauri vii Gloss ghrṣṭita for **dalita** viii Gloss kasmin kāle for **kadā**
 ix Gloss mama for **me** x Supply tava

O goddess, having washed with delightⁱ yourⁱⁱ drain with lots of sweet waterⁱⁱⁱ and having cleansed it with love with my own loosened hair^{iv}, when^v will I^{vi} daily scent the outside of your house with multitudes of incense and the most excellent perfumes?

prātaḥ sudhāṃsumilitāṃ mṛdam atra yatnād
āhṛtya vāsitaṇḍaś ca gṛhāntare ca |
pādāmbuje¹ bata² kadā jaladhārayā te
prakṣālya bhāvinī kacair³ iha mārjayāmi ||19||

O noble one, when^{vii}, having carefully brought^{viii} earth mixed with camphor and perfumed water there inside the house at dawn, can I^{ix} then there^x wipe your^{xi} two lotus feet with (my) hair^{xii}, having washed (them) with a stream of water?

prakṣālya pādakamalaṃ⁴ kṛtadantakāṣṭhāṃ
snānārtham anyasadane bhavatīm⁵ nivṛtām |
abhyajyagandhitatarair iha tailapūraiḥ⁶
prodvartayiṣyati kadā kim u⁷ kiṅkarī yam ||20||

When^{xiii} can this female servant, having washed (your)^{xiv} lotus feet and cleaned (your)^{xv} teeth with a stick, (when)^{xvi} your ladyship has entered another room for the purpose of a bath, and there having anointed (you)^{xvii} with a stream of very fragrant oil, massage^{xviii} your ladyship?

1 pādāmbuje] IO1177 E33 E47 E89; pādāmbuje ASB 2 bata] ASB E33 E47; tava IO1177 E89 3 kacair] ASB E33 E47 E89; kaṭer IO1177 4 pāda^o] ASB E33 E47 E89; dada^o IO1177 5 bhavatīm] ASB E33 E47 E89; bhavatām IO1177 6 °pūraiḥ] ASB E33 E47 E89; °pūreḥ IO1177 7 kim u] IO1177 E33 E47 E89; kila ASB

i Gloss harṣeṇa for **mudā** ii Gloss tava for **te** iii Gloss jalais for **kīlālair**; supply sugandhair with **kīlālair** iv Gloss vistāritanijakeśa for **svaiḥ kacavṛndaiḥ** v Gloss kasmin kāle for **kadā** vi Gloss vidhānaṃ kariṣye for **vidhāsyē** vii Gloss kasmin kāle for **kadā** viii Gloss āharaṇaṃ kṛtya for **āhṛtya** ix Supply ahaṃ x Supply vṛndāvane with **iha** xi Gloss tava for **te** xii Supply vṛndair with **kacair** xiii Gloss kasmin kāle for **kadā** xiv Supply tava xv Supply tava xvi Supply samaye xvii Supply tava xviii Supply tava aṅgamārjanaṃ kṛtya prakarṣeṇa with **udvartayiṣyati**

ayi vimalajalānāṃ gandhakarpūrapuṣpair
 jītaavidhumukhapadme vāsītānāṃ ghaṭoghaiḥ¹ |
 praṇayalalitasakhyā dīyamānaiḥ purastāt
 tava varam abhiṣekaṃ hā kadāhaṃ kariṣye ||21||

Oh!ⁱ One whose lotus-like face subdues the moonⁱⁱ, alas, when
 will I give (you) the most excellentⁱⁱⁱ bath with the pitcher full of
 pure water, which is scented by flowers fragrant with camphor,
 brought (there) already by your friends, who are charming with
 love?

pānīyaṃ cīnavastraiḥ śaśimukhi śanakai² ramyaṃṛdvaṅgayaṣṭer
 yatnād utsārya³ modād diśi diśi vicalannetramīnāñcalāyāḥ⁴ |
 śroṇau raktaṃ dukūlaṃ tad aparaṃ⁵ atulaṃ cārunīlaṃ śīro‘grāt⁶
 sarvāṅgeṣu pramodāt⁷ pulakitavapuṣā⁸ kiṃ mayā te prayojyam
 ||22||

Having carefully removed the water from your^{iv} beautifully del-
 icate slender limbs, gradually with silk garments, the corners of
 your fish-like eyes move about in all directions out of joy. O
 moon-faced one, when can all your limbs be covered by me^v,
 with the hair on my body standing erect from joy, placing on
 your hips^{vi} a red cloth, following it another incomparable, lovely
 dark blue cloth on the top of the head?

¹ ghaṭoghaiḥ] ASB IO1177 E33 E89; ghaṭaughaiḥ E47 ² śanakai] ASB E33 E47 E89; sanakai IO1177 ³ yatnād utsārya] em.; yatnādvatsāryya ASB yatnād uttāryya IO1177 yatnād utsāryya E33 E47 E89 ⁴ vicalan^o] IO1177 E33 E47 E89; vicaran^o ASB □ °mīnāñcalāyāḥ] ASB E33 E47 E89; °mīnāñcalāyāḥ IO1177 ⁵ aparaṃ] ASB E33 E47 E89; uparaṃ IO1177 ⁶ śīro ‘grāt] ASB E47; sirogrāt IO1177 E33 E89 ⁷ pramodāt] ASB E33 E47 E89; prayodāt IO1177 ⁸ °vapuṣā] ASB E33 E47 E89; °vapusa IO1177

ⁱ Supply komalasambodhane with **ayi** ⁱⁱ Supply rādhe with **jītaavidhumukha-**
padme ⁱⁱⁱ Gloss śreṣṭham for **vara** ^{iv} Gloss tava for **te** ^v Gloss yojanāṃ kar-
 iṣyāmi for **mayā prayojyam** ^{vi} Gloss kaṭiṭaṭe for **śroṇau**

prakṣālya pādayugalaṃ¹ tadanukrameṇa
 goṣṭhendrasūnudayite tava keśapāśam² |
 hā narmadāgrathitasundarasūkṣmamālyair
 veṇīṃ kariṣyati kadā praṇayair³ jano ‘yam⁴ ||23||

Oh!ⁱ Beloved daughter of the king of the cow-villageⁱⁱ, when
 will this person, having washed your pair of feet accordingly,
 tie your hair, braiding it with affection with the beautifully fine
 garlands strung by Narmadā?

subhagamṛgamadenākhaṇḍaśubhrāmśuvat⁵ te⁶
 tilakam iha lalāṭe devi modād vidhāya |
 maśṛṇaghusṛṇacarcām⁷ arpayitvā ca gātre
 stanayugam api gandhaiś citritaṃ⁸ kiṃ kariṣye ||24||

O goddessⁱⁱⁱ, will I^{iv}, having joyfully^v made^{vi} a mark here on
 your^{vii} forehead, which is like a full, splendid beam of light,
 with beautiful musk^{viii} from a deer and having smeared (your)^{ix}
 body with smooth saffron^x, also make a drawing on (your)^{xi} pair
 of breasts with fragrances^{xii}?

sindūrarekhā sīmante
 devi ratnaśalākayā⁹ |
 mayā yā kalpitā kiṃ te
 śalākāṇ chobhayiṣyati¹⁰ ||25||

1 °yugalaṃ] ASB IO1177; °kamalaṃ E33 E47 E89 **2** °pāśam] E47 E89; °pāśaṃ ASB E33 °pāśam IO1177 **3** praṇayair] ASB E33 E47 E89; praṇayir IO1177 **4** jano ‘yam] E47 E89; jano ‘yaṃ ASB E33 janoyaṃ IO1177 **5** °śubhrāmśu°] ASB E33 E47 E89; °śubhrāmśu° IO1177 **6** te] E33 E47 E89; tre ASB IO1177 **7** maśṛṇa°] ASB E33 E47 E89; maśṛṇu° IO1177 **8** citritaṃ] ASB IO1177 E47 E89; citriṃ E33 **9** °śalākayā] ASB E47 E89; °śalākayā IO1177 °śalākayā E33 **10** śalākāṇ chobhayiṣyati] IO1177 E33 E47; śalākāṇ chobhayiṣyati E89 śalākāṇ śobhayiṣyati ASB

i Supply khede with **hā** **ii** Supply rādhike with **goṣṭhendrasūnudayite** **iii** Supply pūrṇacandravadane with **devi** **iv** Supply ahaṃ **v** Gloss harṣāt for **modāt** **vi** Gloss vidhānaṃ kṛtya for **vidhāya** **vii** Gloss tava for **te** **viii** Gloss kastūrī for **madena** **ix** Supply tava **x** Gloss snigdhakuṇkumadravyena for **maśṛṇaghusṛṇa** **xi** Supply tava **xii** Supply sugandhicandanaś with **gandhaiś**

O goddess, will I, by drawing a line of vermillion with a jewelled twig in the parting of yourⁱ hair, embellish that hair?

hanta devi tilakasya samantād¹
bindavo ‘ruṇasugandhirasena² |
kṛṣṇamādanamahauṣadhimukhyā³
dhīrahastam iha kiṃ parikalpyāḥ ||26||

Oh!ⁱⁱⁱ Goddess, can (I)ⁱⁱⁱ, with a steady hand, make dots around^{iv} the mark on (your)^v forehead^{vi} here with a fragrant red^{vii} nectar, which is chief among the great herbs that delight^{viii} Kṛṣṇa?

goṣṭhendraputramadacittakarīndrarāja⁴
bandhāya⁵ puṣpadhanuṣaḥ kila bandharajjoḥ⁶ |
kiṃ⁷ karṇayos⁸ tava varoru varāvataṃsa-
yugmena bhūṣaṇam ahaṃ sukhitā kariṣye ||27||

O one with beautiful thighs^{ix}, will I happily decorate both of your ears with the most excellent^x pair of earrings^{xi}, which are like the rope with which the one with a flower bow (cupid)^{xii} indeed^{xiii} binds the heart of the son of the king of the cow-village, which is intoxicated like the king of Indra’s elephants?

yā te kañculir⁹ atra sundari mayā vakṣojayor arpitā
śyāmācchādanakāmyayā kila na sā satyeti¹⁰ vijñāyatām |

1 samantād] E89; samastād ASB IO1177 E33 E47 2 bindavo ‘ruṇa°] E33 E47; bindavoruṇa° ASB bindaro ‘ruṇa° IO1177 vindavo ‘ruṇa° E89 3 °mādana°] ASB E47; °mādaka° IO1177 E33 E89 4 °karīndra°] ASB IO1177 E47 E89; °kārīndra° E33 5 bandhāya] ASB IO1177 E33 E47; vandhāya E89 6 °rajjoḥ] E33 E47; °rajjvoḥ E89 °rajvoḥ ASB IO1177 7 kiṃ] IO1177 E33 E47 E89; ki ASB 8 karṇayos] E33 E47 E89; karṇṇayos ASB karṇtrayos IO1177 9 kañculir] IO1177 E33 E47 E89; kañcalir ASB 10 sā satyeti] ASB; śā satyeti IO1177 sātyeti E33 sā ‘satyeti E47 E89

i Gloss tava for **te** ii Supply khede with **hanta** iii Supply mayā iv Gloss nikaṭāt for **samantān** v Supply tava vi Supply lalāṭa vii Gloss varṇasindūra for **aruṇa** viii Gloss vaśikṛta for **mādana** ix Supply śreṣṭhavaḥ with **varoru** x Gloss śreṣṭha for **vara** xi Gloss bhūṣā for **avatāṃsa** xii Supply kandarpa xiii Gloss niścitaṃ for **kila**

kintu¹ svāmini kṛṣṇa eva sahasā tat tām avāpya svayaṃ
prāṇebhyo ‘py² adhikaṃ svakaṃ nidhiyugaṃ³ saṅgopayaty eva
hi ||28||

O beautiful oneⁱ, the dark blue bodice placed by me there on
yourⁱⁱ breasts, desiring to cover them, is not really (a bodice),
but, O queen, Kṛṣṇa himself has become that bodice, covering
that pair of treasures, superior even to his own breath.

nānāmaṇiprakaragumphitacārupuṣṭyā⁴
muktāsraja⁵ tava suvakṣasi⁶ hemagauri |
śrāntyābhṛtālasamukundasutūlikāyāṃ
kiṃ kalpayiṣyatitarāṃ tava dāsikeyaṃ ||29||

O golden one, will this maidservant of yours arrange on your
beautiful breasts the pearl necklaceⁱⁱⁱ, which is opulent with an
abundance of various gems beautifully^{iv} strung together, (when)
you are exhausted and full of fatigue (lying) on the beautiful
mattress that is Mukunda^v?

maṇicayakhacitābhir⁷ nīlacūḍāvalībhir
haridayitakalāviddvandvam⁸ indīvarākṣi |
api bata tava divyair⁹ aṅgulīr¹⁰ aṅgulīyaiḥ¹¹
kvacid api kila kāle bhūṣayiṣyāmi kiṃ nu ||30||

1 kintu] ASB IO1177 E89; kinta E33 E47 2 prāṇebhyo ‘py] E33 E47 E89; prāṇeb-
hyopy ASB IO1177 3 °yugaṃ] IO1177 E33 E47 E89; °yugaṃ ASB 4 °maṇi°]
ASB E33 E47 E89; °maṇi° IO1177 □ °puṣṭyā] E33 E47; °puṣṭā ASB °puṣṭhā IO1177
°puṣyaṭā E89 5 °sraja] ASB E33 E47 E89; °śraja IO1177 6 °su°] IO1177 E33
E47 E89; °sū° ASB 7 °caya°] ASB E33 E47 E89; °chaya° IO1177 □ °khacitābhir]
E33 E47 E89; °khācitābhir ASB IO1177 8 °kalāvid°] IO1177 E33 E47 E89; °kalāpa°
ASB 9 divyair] ASB E47; divyair IO1177 E33 E89 10 aṅgulīr] ASB E33 E47;
aṅgulir IO1177 aṅgulīr E89 11 aṅgulīyaiḥ] E33 E47; aṅgurīvaivaḥ ASB aṅgurīyaiḥ
IO1177 aṅgulīyaiḥ E89

i Supply rādhike with **sundari** ii Gloss tava for **te** iii Gloss hāraḥ for **sraja** iv
Gloss saundaryāya for **cāru** v Supply śayanasya with **mukunda**

Oh!ⁱ One with blue lotus eyes, will I ever, at any time indeed, adorn your pair of hands, which know the arts dear to Hari, with a row of bracelets studded with a multitude of blue gems and adorn your fingers with a beautiful ring?

pādāmbhoje maṇimayatulākoṭiyugmena¹ yatnād
abhyarce² taddalakulam api preṣṭhapādāṅgulīyaiḥ³ |
kāñcīdāmnā kaṭitaṭam idaṃ premapīṭham sunetre⁴
kaṃsārāter⁵ atulam acirād arcayiṣyāmi kiṃ⁶ te ||31||

O one with beautiful eyes, will I soon carefully worshipⁱⁱ both yourⁱⁱⁱ lotus feet with a pair of anklets^{iv} made of jewels, also that group of petals (your toes) with beloved toe rings, (and) this incomparable love seat of the enemy of Kāṃsa^v, (your)^{vi} hips, with a girdle?

lalitataramṛṇālīkalpabāhudvayaṃ⁷ te
murajayimatihaṃsīdhairyaavidhvaṃsadaḥṣam |
maṇikularacitābhyāṃ aṅgadābhyāṃ purastāt
pramadabharavinamrā kalpayiṣyāmi⁸ kiṃ vā ||32||

Bowing down with great joy^{vii} in front^{viii} of you, will I ever arrange a pair of bracelets^{ix}, which are made of a multitude of jewels, on your^x pair of arms, which are like lovely lotus fibres and expert^{xi} in destroying the female goose-like patience of the mind of the conqueror of Mura?

1 °tulā°] ASB E33 E47 E89; °dhatulā° IO1177 2 abhyarce] em.; abhyarccyai ASB abhyarce IO1177 E33 E47 E89 3 °pādāṅgulīyaiḥ] ASB E33 E47; °pādāṅguriyaiḥ IO1177 °pādāṅgulīyaiḥ E89 4 °netre] ASB E33 E47 E89; °netra IO1177 5 kaṃsārāter] ASB E33 E47 E89; kaṃsārāter IO1177 6 kiṃ] E33 E47 E89; kim ASB kin IO1177 7 lalitatarā°] IO1177 E33 E47; lalitara° ASB lalitara° E89 □ °bāhu°] ASB IO1177 E33 E47; °vāhu° E89 □ °dvayaṃ] ASB E33 E47 E89; °dvayan IO1177 8 kalpayiṣyāmi] ASB IO1177 E47 E89; kalpayiṣyāma E33

i Supply harṣe with **bata** ii Gloss pūjā kṛtya for **abhyarce** iii Gloss tava for **te** iv Gloss nūpureṇa for **tulākoṭi** v Supply kṛṣṇasya with **kaṃsārāter** vi Supply tava **vii** Gloss ānandātiṣayena for **pramadabhara** **viii** Gloss agrāt for **purastāt** **ix** Gloss tāḍadvayābhyāṃ for **aṅgadābhyāṃ** **x** Gloss tava for **te** **xi** Gloss caturam for **dakṣam**

rāsotsave ya iha gokulacandrabāhu¹
 sparśena saubhagabharam nitarām avāpa |
 graiveyakeṇa kim u taṁ² tava kaṇṭhadeśaṁ
 saṁpūjayiṣyati punaḥ subhage³ jano ‘yam⁴ ||33||

O fortunate one, will this person again worship with a necklaceⁱ that spot of your neck, which completelyⁱⁱ obtainedⁱⁱⁱ an abundance of fortune by being touched by the arm of the moon of Gokula here^{iv} at the Rāsa festival?

dattaḥ pralambaripuṇodbhaṭaśaṅkhacūḍa⁵-
 nāśāt pratoṣihṛdayaṁ⁶ madhumaṅgalasya |
 hastena yaḥ sumukhi kaustubhamitram⁷ etaṁ
 kiṁ⁸ te syamantakamaṇiṁ taralaṁ kariṣye ||34||

O beautiful faced-one, will I make that gem of Kṛṣṇa, which is the companion jewel of the Kaustubha^v, presented by the hand of Madhumaṅgala, whose heart was gratified from the destruction of the vehement demon Śaṅkhacūḍa by the enemy of the demon of Pralamba^{vi}, the central gem^{vii} of your^{viii} necklace^{ix}?

prāntadvaye parivirājitagucchayugma-
 vibhrājiteṇa navakāñcanaḍorakeṇa |
 kṣīṇaṁ truṭaty⁹ atha kṛṣṇodari ced¹⁰ itīva
 badhnāmi bhoṣ tava kadātibhayena madhyam ||35||

1 °bāhu°] ASB IO1177 E33 E47; °vāhu° E89 **2** kim u taṁ] E33 E47 E89; kim imaṁ ASB IO1177 **3** subhage] IO1177 E33 E47 E89; saubhage ASB **4** jano ‘yam] E47 E89; jano ‘yaṁ ASB IO1177 E33 **5** °śaṅkhacūḍa] ASB E33 E47; °śaṅkacūḍa IO1177 °śaṁkhacūḍa E89 **6** pratoṣi°] ASB E33 E47 E89; pratoṣya° IO1177 **7** kaustubha°] ASB IO1177 E89; kaustabha° E33 E47 **8** kiṁ] ASB E33 E47 E89; kin IO1177 **9** truṭaty] E89; kruṭaty IO1177 E33 E47 kruḍhaty ASB **10** ced] IO1177 E33 E47 E89; cedd ASB

i Supply bhūṣaṇena with **graiveyakeṇa** **ii** Gloss atiśayāṁ for **nitarām** **iii** Gloss prāpta for **avāpa** **iv** vṛndāvane for **iha** **v** Jewel of Kṛṣṇa **vi** Supply kṛṣṇena with **pralambaripuṇā** **vii** Supply mastakamaṇiṁ **viii** Gloss tava for **te** **ix** Gloss hāramadhyakaṁ for **taralaṁ**

Oh! Thin waisted-one, when will I fasten your slender waistⁱ with a new, gold string, adorned on both ends with a shining pair of a bundle (of strings) with great fear thus: “What if it breaks”?

kanakaguṇitam uccair mauktikaṃ matkarāt¹ te
tilakusumavijetrī² nāsikā³ sā suvṛttam |
madhumathanamahālikṣobhakaṃ hemagaauri
prakaṭataramarandaprāyam ādāsyate kim ||36||

O golden one, will yourⁱⁱ nose, which defeats the sesame seed flower, acceptⁱⁱⁱ from my hand an excellent^{iv}, well-rounded^v pearl with a golden string^{vi}, (the pearl) that is like the manifest nectar of flowers and causes excitement to the great bee, the destroyer of Madhu^{vii}?

aṅgadena tava vāmadohsthale
svarṇagaauri⁴ navaratnamālikām |
paṭṭagucchapariśobhitām⁵ imām
ājñayā pariṇayāmi te kadā ||37||

O golden one, when, with your command, can (I)^{viii} place^{ix} this string of new gems, beautified with a bunch of silk, at the spot on your left arm with^x the armlet?

1 °karāt] ASB E33 E47 E89; °karā IO1177 2 °vijetrī] ASB E33 E47 E89; °vijitrī IO1177 3 nāsikā] ASB E33 E47 E89; nāsikā IO1177 4 svarṇa°] ASB E33 E47 E89; svarṇva° IO1177 5 paṭṭa°] ASB IO1177 E33 E47; padr° E89

i Gloss madhyadeśaṃ for madhyam ii Gloss tava for te iii Gloss grahaṇaṃ karīṣyate for ādāsyate iv Gloss atīśayaiḥ śreṣṭhahair for uccair v Gloss vartulākāram for suvṛttam vi Gloss sūtritaṃ for guṇitaṃ vii Supply kṛṣṇasya with madhumathana viii Supply mām ix Gloss paridhānaṃ kārāyāmi for pariṇayāmi x Supply saha

karṇayor upari cakraśalāke¹
 cañcalākṣi nihite² mayakā te |
 kṣobhakam nikhilagopavadhūnām
 cakravad bhramayatām³ muraśatrum ||38||

O restless eyed-one, let the wheel and pin, which I placeⁱ on
 yourⁱⁱ ears, make the enemy of Muraⁱⁱⁱ, who agitates all the
 young wives of the cowherd-men, whirl about.

kadā te mṛgaśāvākṣi⁴
 cibuke mṛganābhina |
 bindum ullāsayiṣyāmi
 mukundāmodamandire ||39||

O fawn eyed-one when will I cause, with a drop of musk, your
 chin, which is the dwelling of pleasure of Mukunda, to shine?

daśanām te kadā rakta-
 rekhābhir bhūṣayāmy⁵ aham |
 devi muktāphalāniha
 padmarāgagunair iva ||40||

O goddess^{iv}, when will I decorate here^v your^{vi} teeth^{vii} with lines
 of red, resembling a string of pearls with strands of rubies?

1 °śalāke] IO1177 E33 E47 E89; °śalākke ASB **2** nihite] ASB E33 E47 E89; ṇihite IO1177 **3** bhramayatām] E33 E47 E89; bhramatām ASB bhramayetām IO1177 **4** °śāvākṣi] E47; °śavākṣi E33 E89 °sāvākṣi ASB °śīrākṣi IO1177 **5** bhūṣayāmy] E33 E47 E89; bhuṣayāmy ASB IO1177

i Gloss nidhānam kṛyate for **ni**hite **ii** Gloss tava for **te** **iii** Supply śrīkṛṣṇam with **muraśatrum** **iv** Supply rādhike with **devi** **v** Supply vṛndāvane with **i**ha **vi** Gloss tava for **te** **vii** Gloss datām for **daśanām**

utkhādireṇa¹ navacandravirājitena
 rāgeṇa te varasudhādharabimbayugme² |
 gāṅgeyagātri³ mayakā parirañjite ‘smin⁴
 daṁśaṃ vidhāsyati haṭhāt⁵ kim u kṛṣṇakīraḥ ||41||

O golden girlⁱ, will Kṛṣṇa like a parrot forcibly bite this pair
 of yourⁱⁱ lips, which are like a bimba fruit and have the most
 excellent nectar, coloured all over by me with a red dye out of
 a Khādira tree and brilliant fresh camphor?

yatprāntadeśalavaleśavighūrṇitena
 baddhaḥ kṣaṇād bhavati kṛṣṇakarīndra uccaiḥ |
 tat khañjarītajayi netrayugam⁶ kadāyaṃ
 saṃpūjayiṣyati janas⁷ tava kajjalena ||42||

(O golden girl, O Rādhā)ⁱⁱⁱ When will this person worship with
 black kohl your that pair of eyes that defeat the wagtail, by even
 the slightest, momentary movement of the edges of which, the
 lofty, lord of elephants, Kṛṣṇa becomes captured?

yasyāṅkarañjitaśirās tava mānabhaṅge
 goṣṭhendrasūnur adhikāṃ suṣamām upaiti |
 lākṣārasaḥ sa ca kadā padayor adhas te
 nyasto mayāpy atitarāṃ chavim āpsyatīha⁸ ||43||

1 utkhādireṇa] ASB E33 E47 E89; utkhādiraṇa IO1177 **2** °bimba°] ASB E33 E47 E89; °bimbu° IO1177 **3** °gātri] ASB E33 E47 E89; °gāti IO1177 **4** parirañjite ‘smin] E33 E47 E89; parirañjitesmin ASB IO1177 **5** haṭhāt] ASB E33 E47 E89; haṭāt IO1177 **6** netra°] ASB E33 E47 E89; naitra° IO1177 □ °yugam] ASB IO1177 E33 E47; °yugmaṃ E89 **7** janas] ASB E33 E47 E89; punas IO1177 **8** āpsyatīha] ASB E33 E47 E89; īpsyatīha IO1177

i Supply komaleśarīre rādhe with **gāṅgeyagātri** **ii** Gloss tava for **te** **iii** Supply he gāṅgeyagātri he rādhe

(O golden girl, o Rādhā)ⁱ The son of the king of the cow-village places his head with a coloured markⁱⁱ under yourⁱⁱⁱ pair of feet to break your pride and from the nectar of the red dye (on your feet), (it) obtains^{iv} a great exquisite beauty^v. When will the great^{vi} splendour^{vii} also be obtained by me here^{viii}?

kalāvati natāṃsayoḥ¹ pracurakāmapuñjvalat-
kalānidhimuradviṣaḥ² prakāṭarāśasambhāvayoh |
bhramadbhramarajhaṅkṛtair³ madhuraṃmallimālāṃ⁴ mudā
kadā tava⁵ tayoh samarpayati⁶ devi dāsījanaḥ ||44||

O artistic one^{ix}, touching your bent shoulders^x during the manifest play, the enemy of Mura^{xi} is filled with desire, making him very luminous, like the moon. O goddess, when will this servant joyfully^{xii} place a garland of sweet jasmine flowers with bees buzzing around it on those shoulders of yours?

sūryāya sūryamaṇinirmitedimadhye
mugdhāṅgi bhāvata⁷ ihālikulair vṛtāyāḥ |
arghaṃ⁸ samarpayitum utkadhiyas tavārāt
sajjāni kiṃ sumukhi dāsyati⁹ dāsikeyam ||45||

O tender limbed-one, sitting on the altar made of sunstones, being surrounded with a group of female friends here^{xiii}, will

¹ natāṃsayoḥ] ASB E33 E47 E89; natāṃsayoḥ IO1177 ² kalānidhi^o] ASB E33 E47 E89; kalāṃdhi^o IO1177 ³ °bhramara^o] ASB E33 E47 E89; °bhrara^o IO1177 ⁴ madhura^o] ASB E33 E47 E89; madhara^o IO1177 ⁵ tava] ASB E33 E47 E89; om. IO1177 ⁶ samarpayati] ASB E33 E47 E89; samapayati IO1177 ⁷ bhāvata] ASB E33 E47 E89; bhāvita IO1177 ⁸ arghaṃ] ASB E33 E47; arghghaṃ IO1177 arghyaṃ E89 ⁹ dāsyati] ASB E33 E47 E89; vidāsyati IO1177

ⁱ Supply he gāṅgeyagātri he rādhe ⁱⁱ Gloss cihnaṅgi for **aṅkarañjita** ⁱⁱⁱ Gloss tava for **te** ^{iv} Gloss prāpnoti for **upaiti** ^v Gloss śobhāṃ for **suśamām** ^{vi} Gloss atīśayāṃ for **atītarām** ^{vii} Gloss śobhāṃ for **chavim** ^{viii} Supply vṛndāvane with **iha** ^{ix} Supply catuṣṣaṣṭhikalāyāḥ paṇḍite devi with **kalāvati** ^x Supply kṛṣṇayor with **tava tayor natāṃsayoḥ** ^{xi} Supply śrīkṛṣṇasya with **muradviṣaḥ** ^{xii} Gloss harṣeṇa for **mudā** ^{xiii} Supply vṛndāvane with **iha**

this female servant near you giveⁱ you, o beautiful faced-one,
the preparations to offer, with loving devotion, oblations to the
sun godⁱⁱ?

vraja^opurapatirājñyā¹ ājñayā miṣṭam annam
bahuvīdham atiyatnāt svena² pakvaṃ³ varoru |
sapadi nījasakhīnām madvidhānāñ ca hastair
madhumathananimittam kiṃ tvayā sannidhāpyam⁴ ||46||

O one with beautiful thighs, will you, at the command of the
queen of the husband of the town of Vraja, immediatelyⁱⁱⁱ present
the many kinds of sweet foods cooked very carefully by you for
the enemy of Madhu to the hands of your own friends, such as
me^{iv}?

nītānnamadvīdhalalāṭatāṭe lalāṭam
prītyā pradāya muditā vrajarājarājñī⁵ |
preṃṇā prasūr iva bhavatkūśalasya prcchām
bhavye vidhāsyati kadā mayi tāvakatvāt⁶ ||47||

O fortunate one, when, having given^v (the food), the queen of
the king of Vraja^{vi} joyfully^{vii}, with affection, places the side of
her forehead to my^{viii} forehead for the brought food, will (she)
like a loving mother^{ix} ask^x me, due to being yours^{xi}, (about)
your^{xii} health?

1 vraja^o] ASB IO1177 E33 E47; braja^o E89 □ °rājñyā] ASB E33 E47 E89; °rājñī IO1177 2 svena] ASB E33 E47 E89; smena IO1177 3 pakvaṃ] ASB IO1177 E33 E47; kvaṃ E89 4 sannidhāpyam] E47; sannidhāpyam E33 sannidhāsyam E89 sannidhāsyam ASB IO1177 5 vraja^o] ASB IO1177 E33 E47; braja^o E89 6 tāvakatvāt] ASB E33 E47 E89; tāvakitvāt IO1177

i Supply śighrāt with **dāsyati** ii Supply **sūryanimitāya** with **sūryāya** iii Gloss tatksañān for **sapadi** iv Supply ratimāñjarī with **madvidhānāñ** v Gloss dattvā for **pradāya** vi Supply yaśodā with **vrajarājarājñī** vii Gloss harṣitā with **muditā** viii Supply ratimāñjarī with **madvidha** ix Gloss mātṛ for **prasūr** x Gloss praśnām for **prcchām** xi Supply hetu with **tāvakatvāt** xii Gloss tava for **bhavat**

kṛṣṇavaktrāmbujocchiṣṭam¹
 prasādam param ādarāt |
 dattam dhaniṣṭhayā devi
 kim āneṣyāmi te 'grataḥ ||48||

O goddess, will Iⁱ bring in front of youⁱⁱ, the supreme remnants
 from the lotus mouth of Kṛṣṇa, carefully given by Dhaniṣṭhā?

nānāvidhair² amṛtasārarasāyanais³ taiḥ
 kṛṣṇaprasādamilitair iha bhojyapeyaiḥ |
 hā kuṅkumāṅgi lalitādisakhīvṛtā tvam
 yatnān mayā kim u tarām upabhojanīyā ||49||

Oh!ⁱⁱⁱ O one with saffron on the limbs, will I carefully cause you,
 surrounded by female friends, such as Lalitā, etc., excellent^{iv}
 enjoyment here^v with these various kinds of elixirs and extracts
 of ambrosia, the foods and drinks combined with the remnants
 of Kṛṣṇa?

pānāya⁴ vāri madhuram navapāṭalādi-⁵
 karpūravāsitataram taralākṣi dattvā |
 kāle kadā tava mayācamanīyadanta-⁶
 kāṣṭhādikaṁ praṇayataḥ param arpaṇīyam ||50||yugmakam⁷||

O one with restless eyes, when, having given sweet water of a
 fresh, pale red hue and scented with camphor for drinking, will
 water and a twig for your teeth etc. be offered by me out of love
 for you?

¹ °vaktrāmbujocchiṣṭam] IO1177 E33 E47 E89; °vaktrāmbujocchiṣṭa ASB ² °vidhair
] ASB E33 E47 E89; °vidher IO1177 ³ °rasāyanais] ASB E33 E47 E89; °sāyanais
 IO1177 ⁴ pānāya] ASB E33 E47 E89; pānāya IO1177 ⁵ pāṭalādi] ASB IO1177 E47
 E89; pāṭalādiyugmakam E33 ⁶ mayācamanīya°] ASB IO1177 E33; mayā 'camanīya°
 E47 mayācayanīya° E89 ⁷ yugmakam] E47; om. ASB IO1177 E33 E89

ⁱ Supply aham ⁱⁱ Gloss tava for te ⁱⁱⁱ Supply khede with hā ^{iv} Gloss atīśayam
 for tarām ^v Supply vṛndāvane for iha

bhojanasya samaye tava yatnād
 devi dhūpanivahān varagandhān |
 vījanādyam api tatksaṇayogyam
 hā kadā praṇayataḥ praṇayāmi ||51||

Oh!ⁱ O goddess, when can I carefully, at the time of your eating food, lovingly offerⁱⁱ the most excellent fragrances, multitudes of incense, and at the right moment, even the service of fanning?

karpūrapūraparipūritanāgavallī¹-
 parṇādipūgaparikalpitaṇṭikāṃ² te |
 vaktrāmbuje madhuragātri mudā kadāhaṃ
 protphullaromanikaraiḥ³ param arpayāmi ||52||

O sweet girl, when, with my clusters of hair standing on endⁱⁱⁱ, can I joyfully^{iv} offer into your^v lotus mouth the excellent betel nut made with a multitude of betel leaves from a betel leaf plant and filled with a filling of camphor?

ārātrikeṇa bhavatīm kim u devi devīm
 nirmañchayaṣyatitarāṃ⁴ lalitā pramodāt |
 anyālayaś ca navamaṅgalagānapuṣpaiḥ⁵
 prāṇārbudair⁶ api kacair⁷ api dāsikeyam ||53||

O goddess^{vi}, will Lalitā, delighted^{vii}, intensely^{viii} lustrate you with a lamp and will (your) other friends^{ix} worship you with new auspicious songs and fresh flowers and will this female servant also worship you with (my) hair and ten millions of breaths?

1 °valli] ASB E33 E47 E89; °valli IO1177 2 °vṭikāṃ ASB E33 E47 E89; °vṭikāṃ IO1177 3 protphulla°] ASB E33 E47 E89; protphallā° IO1177 4 nirmañchayaṣyatitarāṃ] E33 E89; nirmañchayaṣyatitarā ASB nirkhañchayaṣyatitarāṃ IO1177 nirmañchayaṣyatitarāṃ E47 5 nava°] ASB E33 E47 E89; madhura° IO1177 6 prāṇārbudair] E33; prāṇārbudair ASB IO1177 E47 prāṇārvudair E89 7 kacair] ASB E33 E47 E89; kacer IO1177

i Supply khede with hā ii praṇayāṃ karomi for praṇayāmi iii Gloss romāñca for protphullaroma iv Gloss harṣeṇa for mudā v Gloss tava for te vi Gloss rādhike for devi vii Gloss harṣād for pramodāt viii Gloss atīṣayāṃ for atitarāṃ ix Gloss sakhya for ālayaś

ālīkulena lalitāpramukhena sārdham¹
 ātanvatī tvam iha nirbharanarmagoṣṭhīm² |
 matpāṇīkalpitamanoharakelitalpam³
 ābhūṣayiṣyasi⁴ kadā svapanena devi ||54||

O goddess, you are having a conversation fullⁱ of jestⁱⁱ hereⁱⁱⁱ together with (your) group of friends, headed by Lalitā. When will you honour^{iv} the bed made by my hands for charming amorous play by sleeping (on it)?

saṃvāhayiṣyati padau tava kiṅkarīyaṃ
 hā rūpamañjarīr asau ca karāmbuje dve |
 yasmin manojñāhṛdaye⁵ sadaye ‘nayoḥ⁶ kiṃ
 śrīmān bhaviṣyatitarāṃ śubhavāsaraḥ saḥ⁷ ||55||

Oh!^v O merciful ones, o ones with a charming heart, will the very fortunate, splendid day come, on which both^{vi} this female servant will massage both your feet and that Rūpa Mañjarī will massage both your lotus hands?

tavodgīrṇaṃ bhojyaṃ sumukhi kila kallolasalilaṃ
 tathā pādāmbhojāmṛtam⁸ iha mayā bhaktilatayā |
 ayi premṇā sārdham⁹ praṇayijanavargair¹⁰ bahuvidhair¹¹
 aho labdhavyaṃ kiṃ pracuratarabhāgyodayabalaiḥ¹² ||56||

1 sārdham] E33; sārddham ASB IO1177 E47 sārddham E89 **2** °narma°] E89; °narmma° ASB IO1177 E33 °marmma° E47 **3** °pāṇi°] ASB IO1177 E47 E89; °pāni° E33 **4** ābhūṣayiṣyasi] IO1177 E33 E47 E89; ābhūṣayiṣyati ASB **5** manojña°] ASB E33 E47 E89; mamojña° IO1177 **6** sadaye ‘nayoḥ] E33 E47 E89; sadayenayoḥ ASB sadaye ‘nayo IO1177 **7** saḥ] ASB E33 E47 E89; svaḥ IO1177 **8** pādāmbhojāmṛtam] ASB IO1177 E47 E89; pādambhojāmṛtam E33 **9** sārdham] ASB; sārddham IO1177 E33 E47 sārddham E89 **10** °vargair] ASB E33 E47 E89; °varger IO1177 **11** bahu°] ASB IO1177 E33 E47; vahu° E89 □ °vidhair] ASB E33 E47 E89; °vidher IO1177 **12** °balaiḥ] ASB IO1177 E33 E47; °valaiḥ E89

i Gloss atīśaya for **narma** **ii** Gloss parihāsyā for **nirbhara** **iii** Supply vṛndāvane with **iha** **iv** Gloss bhūṣaṃ kariṣyasi for **ābhūṣayiṣyasi** **v** Supply khede with **hā** **vi** Gloss dvayoḥ for **anayoḥ**; supply sārdham with **anayoḥ**

Oh!ⁱ Oⁱⁱ beautiful faced-one, will I obtain, with a vine of devotion, the food and surge of water ejected by you and the ambrosia of your lotus feet hereⁱⁱⁱ, with love along with the many kinds of groups of your intimate friends, who are filled with fortune and swelling strength?

bhojanāvasare¹ devi
snehena svamukhāmbujāt² |
mahyaṁ tvadgatacittāyai³
kiṁ sudhās tvam pradāsyasi⁴ ||57||

O goddess, will you, at the occasion of eating, give me, whose heart belongs to you, the nectarean^{iv} (remnants) from your own lotus mouth^v with affection?

api bata⁵ rasavatyāḥ siddhaye mādhasya
vrajapatipuram⁶ udyadromaromā⁷ vrajantī⁸ |
skhalitagatir udañcatsvāntasaukhyena kiṁ me
kvacid api nayanābhyāṁ lapsyase svāmini tvam ||58||

Oh!^{vi} O lady, indeed^{vii}, will you^{viii} at some time grant me^{ix}, with happiness arising in my own heart, (seeing) with both eyes you, with your hairs standing on end^x and your gait^{xi} unsteady^{xii}, going to the village of the king of Vraja^{xiii} to cook^{xiv} tasty food for Mādhava?

1 bhojanāvasare] ASB E33 E47 E89; bhojanāvasarai IO1177 2 °mukhāmbujāt] ASB IO1177 E47; °mukhambujāt E33 °mukhāmuvujāt E89 3 tvad°] E33 E47 E89; tad° ASB IO1177 □ °cittāyai] ASB E33 E47 E89; °cittāyaiḥ IO1177 4 pradāsyasi] ASB IO1177 E47 E89; pradāsyati E33 5 bata ASB IO1177 E33 E47; vata E89 6 vraja°] ASB IO1177 E33 E47; braja° E89 7 °roma°] ASB E33 E47 E89; °ryoma° IO1177 □ °romā E33 E47 E89; °nomā ASB °ryomā IO1177 8 vrajantī°] ASB IO1177 E33 E47; brajantī° E89

i Supply āścaryam with **aho** ii Supply komalāmantraṇe with **ayi** iii Supply vṛndā-vane with **iha** iv Gloss amṛtaḥ for **sudhās** v Gloss adhara for **mukha** vi Supply harṣeṇa with **bata** vii Gloss niścitaṁ for **api** viii Supply tvam **ix** Gloss mama for **me** x Gloss añcitā for **udyat** xi Supply sūkṣmagamanena with **gatir** xii Gloss calitaḥ for **skhalita** xiii Supply nandīśvaram with **vrajapatipuram** xiv Supply pāka with **siddhaye**

pārśvadvaye¹ lalitayātha viśākhayā ca
 tvāṃ sarvataḥ parijanaś² ca paraiḥ parītām |
 paścān mayā vibhṛtabhaṅguramadhyabhāgāṃ
 kiṃ rūpamañjarir iyaṃ pathi neṣyatīha ||59||

(O queen)ⁱ, will Rūpa Mañjari lead you on the path, surroundedⁱⁱ
 on both sides by Lalitā and Viśākhā and withⁱⁱⁱ (your)^{iv} com-
 pany of friends all around you and your fragile waist supported
 by me from behind?

hambhāravair³ iha gavāṃ api ballavānāṃ
 kolāhalair⁴ vividhavandikalāvatām taiḥ |
 sambhrājate⁵ priyatayā vrajarājasūnor⁶
 govardhanād⁷ api gurur vrajavanditād⁸ yaḥ⁹ ||60||

(O goddess)^v, (will you be guided there, to Nandīśvara, by me),^{vi}
 that (Nandīśvara), which shines^{vii} as beloved^{viii} to the son of the
 king of Vraja^{ix}, with an uproar of the sounds of the mooing of
 the cows and of the cowherdsmen, who have the various skills of
 bards, (and) is even more important^x than Govardhana, which
 is praised by all of Vraja?

prāptām nijapraṇayinīprakaraḥ¹⁰ parītām
 nandīśvaraṃ vrajamahendramahālayaṃ¹¹ tam |

1 pārśva°] IO1177 E33 E47 E89; pārśa° ASB **2** parijanaś] IO1177 E33 E47 E89; parijanaś ASB **3** hambhā°] em.; hambā° ASB E33 E47 E89 hambā° IO1177 □ °ravair] IO1177 E33 E47 E89; °ravaiv ASB **4** kolāhalair] E33 E47 E89; kolāhalai ASB IO1177 **5** sambhrājate] E33 E47; sambhrājate ASB E89 sambājate IO1177 **6** vraja°] ASB IO1177 E33 E47; braja° E89 **7** govardhanād] ASB; govardhdhanād IO1177 E33 E47 govarddhanād E89 **8** vraja°] ASB IO1177 E33 E47; braja° E89 **9** vanditād yaḥ] ASB E33 E47 E89; vanditāryyaḥ IO1177 **10** °praṇayinī°] ASB IO1177; °praṇayinī° E33 E47 E89 **11** vraja°] ASB IO1177 E33 E47; braja° E89

i Supply he svāmini **ii** Gloss veṣṭitām for **paritām** **iii** Supply sahitaiḥ **iv** Supply tava **v** Supply he svāmini **vi** Supply tatra nandīśvare kiṃ tava neṣyate mayā **vii** Gloss diptāyamānakriyate for **sambhrājate** **viii** Gloss prītakaraṇayā for **priyatayā** **ix** Supply śrīkṛṣṇasya with **vrajarājasūnor** **x** Gloss atīśayo for **gurūr**

dūre nirīkṣya muditā tvaritaṃ¹ dhaniṣṭhā
tvām ānayaṣyati kadā praṇayair mamāgre ||61||yugmakam²||

(O goddess)ⁱ, when will the joyfulⁱⁱ Dhaniṣṭhā, having seen you from afar, surroundedⁱⁱⁱ by groups^{iv} of your own female friends, having reached that Nandīśvara, the great abode of the great king of Vraja, quickly bring you with affection in front of me?

prakṣālya pādakamale³ kuśale praviṣṭā
natvā vrajeśamahiṣī⁴ prabhṛtī⁵ gurūs tāḥ |
hā kurvatī rasavatīṃ rasabhāk⁶ kadā tvam
saṃmajjayiṣyasitarāṃ⁷ sukhasāgare mām ||62||

Oh! O fortunate one^v, when, having washed both your lotus feet, you enter, and having bowed first to the queen of the lord of Vraja and the elder women, will you drown me in the great^{vi} ocean of happiness, sweetly cooking food?

mādhavāya natavaktram⁸ ādṛtā⁹
bhojyapeyarasasañcayam¹⁰ kramāt |
tanvatī tvam iha rohinīkare
devi phullavadanam kadekṣyase¹¹ ||63||

1 muditā tvaritaṃ] ASB E33 E47 E89; mudi tveritaṃ IO1177 **2** yugmakam] E47; yugmakam ASB om. IO1177 E33 E89 **3** °kamale] ASB E33 E47 E89; °kamalam IO1177 **4** vrajeśa°] ASB IO1177 E33 E47; brajeśa° E89 □ °mahiṣī] IO1177 E33 E47 E89; °mahhiṣī ASB **5** °prabhṛtī] ASB E33 E47 E89; °prabhṛtir IO1177 **6** °bhāk] ASB E33 E47 E89; °bhāka IO1177 **7** saṃmajjayiṣyasitarāṃ] E33 E47 E89; saṃmajjayiṣyatitarāṃ ASB saṃmajjayiṣyasitarāṃ IO1177 **8** °vaktram] ASB E33 E47 E89; °raktram IO1177 **9** ādṛtā] ASB E33 E47 E89; adṛtā IO1177 **10** °sañcayam] ASB E33 E47 E89; °sañcaya IO1177 **11** kadekṣyase] ASB E33 E47 E89; kadekṣyato IO1177

i Supply he svāmini **ii** Gloss harṣitā for **muditā** **iii** Gloss veṣṭitaṃ for **parītāṃ** **iv** Gloss saṃhūhair for **prakaraṇiḥ** **v** Supply svāmini with **kuśale** **vi** Gloss atiśayām for **tarām**

O goddess, when will I seeⁱ you being careful, face bowed but blossoming, gradually giving to Rohiṇī's hands hereⁱⁱ the collection of the nectar of food and drinks for Mādhavaⁱⁱⁱ?

bhojane gurusabhāsu kathañcin
mādhavena natadr̥ṣṭimadotkam¹ |
vīkṣyamāṇam iha te mukhapadmaṃ
modayiṣyasi² kadā madhure mām ||64||

O sweet one, when will you gladden^{iv} me with Mādhava somehow looking at your^v lotus face with a lowered look of intoxicating desire while eating^{vi} here^{vii} in congregation^{viii} with the elders?

ayi vipinam aṭantaṃ saurabheyīkulānām
vrajanṛpatikumāraṃ³ rakṣaṇe dīkṣitaṃ tam |
vikalamatijananyā lālyamānaṃ kadā tvam
smitamadhurakapolam vīkṣyase vīkṣyamāṇā ||65||

Oh!^{ix} (Will it be seen by me)^x you looking at him, the son of the king of Vraja^{xi}, initiated^{xii} in the tending of herds of cows^{xiii}, wandering in the forest, seeing when his cheeks smile sweetly while being caressed by his worried mother?

1 °madotkam] E47 E89; °madotkam ASB E33 °mudotkam IO1177 **2** modayiṣyasi] E33 E47 E89; modayiṣyati ASB IO1177 **3** vraja°] ASB IO1177 E33 E47; braja° E89

i Supply mayā tadbhūṣāmi with **vīkṣyase** **ii** Supply pākamandire with **iha** **iii** Supply nimittāya with **mādhavāya** **iv** Gloss harṣayiṣyasi for **modayiṣyasi** **v** Gloss tava for **te** **vi** Supply **bhojanakāle** **vii** Supply **bhojanamandire** with **iha** **viii** Supply madhyeṣu with **gurusubhāsu** **ix** Supply komalāmantraṇe with **ayi**; supply he svāmini with **ayi** **x** Supply mayā kiṃ taddīkṣyāmi **xi** Supply śrīkṣṇaṃ with **vrajanṛpatikumāraṃ** **xii** Gloss caturaṃ for **dīkṣitaṃ** **xiii** Gloss gāvīsamūhānām for **saurabheyīkulānām**

goṣṭheśayātha kutukāc chapathādipūrvaṃ
 susnigdhayā sumukhi mātṛparārdhato ‘pi¹ |
 hā hrīmati priyagaṇaiḥ saha bhojyamānām
 kiṃ tvāṃ nirīkṣya hr̥daye mudam adya² lapsye ||66||

O beautiful faced, modest one, will I then obtainⁱ joyⁱⁱ in the
 heartⁱⁱⁱ, having seen the queen of the cow-village^{iv}, who is more
 affectionate^v than even billions of mothers, eagerly with vows^{vi}
 making you eat together with your group of friends?

ālīṅganena śīrasaḥ paricumbanena
 snehāvalokanabhareṇa ca khañjanākṣi |
 goṣṭheśayā navavadhūm iva³ lālyamānām
 tvāṃ prekṣya kiṃ hr̥di mahotsavam ātaniṣye ||67||

O one with wagtail-like eyes, will I produce^{vii} a great festival^{viii}
 in the heart, having seen you being embraced, kissed all over on
 the head and looked at with a look full of love and caressed like
 a new daughter-in-law by the queen of the cow-village?

hā rūpamañjari sakhi praṇayena devīm
 tvadbāhudattabhujavallarim⁴ āyataḥkṣim |
 paścād ahaṃ kalitakāmatarāṅgarāṅgām
 neṣyāmi kiṃ harivibhūṣitakelikuñjam ||68||

1 °parārdhato ‘pi] em.; °parārdhdhatopi ASB IO1177 °parārdhdhato ‘pi E33 E47
 °parārdhdhato ‘pi E89 2 adya] ASB IO1177 E33 E47; ad E89 3 °vadhūm iva]
 ASB E33 E47 E89; °vadhūmmiva IO1177 4 °bāhu°] ASB IO1177 E33 E47; °vāhu°
 E89

i Gloss prāpnoṣye for *lapsye* ii Gloss harṣaṃ for *mudam* iii Gloss antare for *hr̥-*
daye iv Supply yaśodayā with *goṣṭheśayā* v Gloss adhikasnehakaraṇayā for *sus-*
nigdhayā vi Supply divyādi with *śapathādi* vii Gloss vistārayiṣye for *ātaniṣye*
 viii Supply ānandaṃ with *mahotsavam*

Oh!ⁱ O Rūpa Mañjari, o friend, will I lovingly lead the goddess with long eyesⁱⁱ, who is coloured by the waves of love and has placed her creeper-likeⁱⁱⁱ arm on your^{iv} arm, to the bower decorated by Hari for play?

sākam tvayā sakhi nikuñjagrhe sarasyāḥ¹
svasyās² taṭe kusumabhāvitabhūṣaṇena |
śṛṅgāritaṁ vidadhatī³ priyam īśvarī sā
hā hā bhaviṣyati madikṣaṇagocaraḥ⁴ kim ||69||

O friend^v, will it be perceived by my eyes, the queen^{vi}, together with^{vii} you, decorating (her) beloved^{viii} with embellishments made of flowers in the house in the bower on the bank of her own lake^{ix}?

śrutvā vicakṣaṇamukhād vrajarājasūnoḥ⁵
śastābhisārasamayam subhage ‘tra⁶ hr̥ṣṭā |
sūkṣmāmbaraiḥ⁷ kusumasamskṛtakarṇapūra⁸-
hārādibhiḥ ca bhavatīm kim alaṅkariṣye⁹ ||70||

O fortunate one, having heard from the mouth of the clever one that the son of the king of Vraja is there for the occasion of a beautiful rendezvous, will I pleasingly decorate^x your ladyship with fine garments, and a garland, earrings, and so on, adorned with flowers^{xi}?

1 sarasyāḥ] ASB E33 E47 E89; rahasyāḥ IO1177 2 svasyās] ASB E33 E47 E89; sasyās IO1177 3 vidadhatī] ASB IO1177 E33 E47; bidadhatī E89 4 °gocaraḥ] ASB E33 E47 E89; °gocara IO1177 5 vraja^o] ASB IO1177 E33 E47; braja^o E89 6 subhage ‘tra] IO1177 E33 E47; subhagetra ASB E89 7 sūkṣmāmbaraiḥ] E33 E47 E89; sūkṣmambaraiḥ ASB sūkṣyāmbaraiḥ IO1177 8 °karṇa^o] ASB E33 E47 E89; °karṇta^o IO1177 9 alaṅkariṣye] E33 E47; alaṅkariṣye ASB E89 alaṅkariṣye IO1177

i Gloss khede with hā ii Gloss ākarṇalocanām for āyatākṣīm iii Gloss latām for vallarim iv Gloss tava for tvad v Supply rūpamañjari with sakhi vi Supply śrīrādhikā with sā īśvarī vii Gloss sahitaṁ for sākam viii Supply śrīkṛṣṇam with priyam ix Supply rādhākūṇḍa with svasyāḥ sarasyāḥ x Gloss bhūṣaṇam kariṣye for alaṅkariṣye xi Supply grathita with kusumasamskṛta

nānāpuṣpaiḥ kvaṇitamadhupair¹ devi² sambhāvitābhir
 mālābhis³ tadghuṣṛṇavilasatkāmacitrālibhiś ca |
 rājaddvāre⁴ sapadi madanānandadābhikhyagehe
 mallijālaiḥ⁵ śaśimukhi kadā talpam ākalpayāmi ||71||

O goddess, o moon faced-one, in the house which gives pleasure to the god of love, the shining gate is decorated by the various female friends with the saffron of shining desire and with garlands of various flowers and humming black bees. When can I, in that moment,ⁱ decorate the bed with a multitude of jasmine flowers?

śrīrūpamañjarikarārcitapādapadma⁶-
 goṣṭhendranandanabhujārpitamastakāyāḥ |
 hā modataḥ kanakagauri padāravinda-
 samvāhanāni⁷ śanakais⁸ tava kiṃ kariṣye ||72||

O golden oneⁱⁱ, your head is placed in the arms of the son of the king of the cow-village and your lotus feet are being worshipped by the hands of Rūpa Mañjari, alas, will Iⁱⁱⁱ be able to joyfully^{iv}, gently^v massage your lotus feet?

govardhanādrinikaṭe⁹ mukuṭena narma-
 līlāvidagdhaśirasām madhusūdanena |
 dānacchalena¹⁰ bhavatīm avarudhyamānām
 drakṣyāmi kiṃ bhrukuṭidaripitanetrayugmām ||73||

1 kvaṇita^o] ASB E33 E47; kaṇita^o IO1177 □ ^omadhupair] IO1177 E33 E47; ^omadhupaiḥr ASB 2 devi] IO1177 E33 E47; ddevi ASB deviḥ E89 3 mālābhis] ASB E33 E47 E89; vālābhis IO1177 4 rājaddvāre] ASB E47 E89; rājadvāre IO1177 E33 5 ^ojālaiḥ] ASB E33 E47 E89; ^ojātaiḥ IO1177 6 śrī^o] IO1177 E33 E47 E89; śrā^o ASB 7 samvāhanāni] ASB IO1177 E33 E47; samvāhayāni E89 8 śanakais] ASB E33 E47 E89; sanakais IO1177 9 govardhanādrī^o] em.; govardhdhanādrī^o ASB IO1177 E33 E47 govarddhanādrī^o E89 10 ^occhalena] ASB E33 E47 E89; ^ochalena IO1177

i Gloss etat kṣaṇāt for **sapadi** ii Supply rādhe for **kanakagauri** iii Supply ahaṃ iv Gloss harṣitaḥ for **modataḥ** v Gloss alpair alpaiḥ for **śanakair**

(O golden one, o Rādhikā)ⁱ, will I see the pair of eyebrows above (your) proud eyes curved (as) your ladyship is blocked near the Govardhana mountain by Madhusūdāna, the crown of the foremost clever ones in the sport of jest, (asking) for a fraud donation?

tava tanuvaragandhāsaṅgīvātena candrā-
valikarakṛtamallīkelitalpāc chalena¹ |
madhuramukhi mukundaṁ kuṇḍatīre milantaṁ
madhupam iva kadāhaṁ vīkṣya darpaṁ² kariṣye ||74||

O charming faced-one, when the wind carries the most excellent fragrance of your body to the bed for sporting prepared by the hands of Candrāvali with jasmine flowers, will I be proud, having seen Mukunda, like a black bee, at the bank of the spring for a meeting?

samantād³ unmattabhramarakulajhaṅkāranikarair⁴
lasatpadmastomair api vihagarāvair api param |
sakhīvṛndaiḥ⁵ svīyaiḥ sarasi madhure prāṇapatinā
kadā drakṣyāmas⁶ te śāsimukhi navam kelinivaham ||75||

O moon faced-one, when will we see your abundance of fresh sports with the lord of your life and withⁱⁱ your own group of female friends in the sweet lakeⁱⁱⁱ, with the most excellent^{iv} sounds of the birds^v, masses^{vi} of shining lotuses^{vii} and scores^{viii} of buzzing sounds of a swarm^{ix} of intoxicated bees all around^x?

1 chalena] E33 E47 E89; cchalena ASB IO1177 **2** darpaṁ] ASB E33 E47 E89; darśaṁ IO1177 **3** samantād] IO1177 E33 E47 E89; samastād ASB **4** unmatta^o] ASB IO1177 E47 E89; unmata^o E33 **5** ^ovṛndaiḥ] ASB E33 E47 E89; ^ovṛndeḥ IO1177 **6** drakṣyāmas] IO1177 E33 E47 E89; drakṣyamas ASB

i Supply he kanakagauri he rādhike **ii** Supply sahitair **iii** Supply rādhākuṇḍe with **madhure sarasi** **iv** Gloss śreṣṭhaṁ for **param** **v** Gloss pakṣiṇa for **vihaga** **vi** Gloss samūhair for **stomair** **vii** Supply śobhamāna with **padma** **viii** Gloss samūhair for **nikarair** **ix** Gloss samūhasya for **kula** **x** Gloss sarvato for **samantāt**

sarovaralasattaṭe madhupaguñjikuñjāntare
 sphuṭatkusumasaṅkule¹ vividhapuṣpasanḡhair mudā |
 ariṣṭajayinā kadā tava varoru bhūṣāvidhir
 vidhāsyata iha priyaṃ mama sukhābdhim ātanvatā ||76||²

O one with beautiful thighs, when will the procedure of ornamentation of you be performed by the conqueror of Ariṣṭaⁱ, joyfullyⁱⁱ with a multitudeⁱⁱⁱ of various flowers at the shore of the shining lake^{iv}, near the bower with murmuring bees and filled^v with blooming flowers, thereby bestowing^{vi} a beloved ocean of happiness for me?

sphītasvāntaṃ kayācit³ sarabhasam acireṇārpyamāṇair darodyan-
 nānāpuṣporuguñjāphalanikaralasadakekipiñchaprapaṇcaiḥ⁴ |
 sotkampam racyamānaḥ⁵ kṛtarucihariṇotphullam aṅgam va-
 hantyaḥ
 svāmīnyāḥ keśapāśaḥ⁶ kim u mama nayanānandam uccair vid-
 hātā ||77||

Will the beautiful mass of hair of the queen^{vii}, whose trembling body is horripilating, being pleurably done up by Hari with someone^{viii} full of eagerness quickly offering an excellent variety^{ix} of blooming flowers, multitudes^x of Guñjā fruits and manifold shining peacock feathers, ever cause^{xi} increasing^{xii} bliss for my eyes?

1 °saṅkule] ASB E33 E47; °saṅkule IO1177 °sakule E89 **2** Lacuna extending from second pāda of verse 76 until first pāda of verse 96 in IO1177 **3** kayācit] ASB E33 E47 E89; kadā khācit IO1177 **4** °prapaṇcaiḥ] ASB E33 E47 E89; °prapaṇceḥ IO1177 **5** racyamānaḥ] ASB E33 E47 E89; rucyamānaḥ IO1177 **6** °pāśaḥ] ASB E33 E47 E89; °pāśa IO1177

i Supply śrīkṛṣṇena with **ariṣṭajayinā** **ii** Gloss harṣeṇa for **mudā** **iii** Gloss samūhair for **saṅghair** **iv** Supply śobhāmāna with **sarovara** **v** Supply samūhe with **saṅkule** **vi** Gloss vistāritā for **ātanvatā** **vii** Supply rādhikāyāḥ with **svāmīnyāḥ** **viii** Supply kathaṅcit sakhī with **kayācit** **ix** Gloss bahu for **nānā** **x** Gloss samūha for **nikara** **xi** Gloss vidhānaṃ kariṣye for **vidhātā** **xii** Gloss atīṣayaiḥ for **uccair**

mādhavaṃ madanakelivibhrame
 mattayā sarasijena¹ bhavatyā² |
 tāḍitaṃ³ sumukhi vīkṣya kintv iyaṃ⁴
 gūḍhahāsyavadanā⁵ bhaviṣyati ||78||

O beautiful faced-one, (will)ⁱ thisⁱⁱ face be secretly laughing,
 having seen Mādhava joyfully beaten by you with a lotus during
 intense, passionate sport?

sulalitanijabāhvāśliṣṭagoṣṭhendrasūnoḥ
 suvalitatarabāhvāśleṣadīvyannatāṃsā⁶ |
 madhuramadanagānaṃ tanvatī tena sārdhaṃ⁷
 subhagamukhi mudam me hā kadā dāsyasi tvam ||79||

Oh!ⁱⁱⁱ O beautiful faced-one, when will you cause me joy, per-
 forming a sweet, intoxicating song with him, your beautiful,
 bowed shoulders surrounded in the embrace of the beautifully
 rounded arms of the son of the lord of the cow-village, (and you)
 embracing him with your own gentle arms?

jitvā pāśakakhelāyām
 ācchidya muralīm hareḥ⁸ |
 kṣiptām⁹ mayi tvayā devi
 gopayīṣyāmi¹⁰ tām kadā ||80||

1 sarasijena] ASB E33 E47 E89; sarasiyena IO1177 2 bhavatyā] ASB IO1177 E47 E89; bhavatā E33 3 tāḍitaṃ] IO1177 E33 E47 E89; tābhitam ASB 4 kintv iyaṃ] IO1177 E33 E47 E89; kiṃ niyaṃ ASB 5 gūḍha°] ASB E33 E47 E89; gūhaḍa° IO1177 6 suvalita°] ASB E33 E47 E89; sulalita° IO1177 □ °bāhvāśleṣa°] E47 E89; °bahvāśliṣṭa° ASB °bāhvāśliṣṭa° IO1177 E33 □ °dīvyan°] ASB E47 E89; °dīvyam° IO1177 °dāvyan° E33 7 sārdham] em.; sārdhdham ASB IO1177 E33 E47 sārddham E89 8 hareḥ] ASB IO1177 E47 E89; hare E33 9 kṣiptām] ASB E33 E47 E89; pikṣiptām IO1177 10 gopayīṣyāmi] ASB E33 E47 E89; gopayīyyāmi IO1177

i Supply kiṃ ii Supply māṃ with iyaṃ iii Supply khede with hā

O goddess, when, having taken the flute away from Hari after winning during the game of dice, you throw (that flute)ⁱ at me, will Iⁱⁱ hide it?

ayi sumukhi kadāhaṃ mālatikelitalpe
madhuramadhuragoṣṭhīm¹ bibhratīm vallabhena |
manasijasukhade ‘smin² mandire smeragaṇḍām
sapulakatanur eṣā tvāṃ kadā vījayāmi ||81||

Oⁱⁱⁱ beautiful faced-one, when^{iv}, with the hairs standing on end of the body of this one here, (will) I fan^v you (while) you, with smiling cheeks, hold a very sweet conversation with^{vi} the beloved on the bed for play made of Mālatī flowers in the temple^{vii} that gives happiness to the god of love?

āyātodyatkamalavadane³ hanta līlābhisārād
gatyāṭopaiḥ⁴ śramavilulitaṃ devi pādābjayugmam⁵ |
snehāt samvāhayitum api hrīpuñjamūrte ‘py⁶ alajjam
nāmagrāhaṃ nijajanam imaṃ hā kadā notsyasi tvam ||82||

Oh!^{viii} O goddess, one with a face like a fully blossoming lotus, alas, when will you, calling by name, urge this person^{ix}, who is your own, who is shameless while you are the personification of modesty, to affectionately massage your pair of lotus feet, which are agitated with fatigue due to a hasty gait from the rendezvous of amorous play?

1 °goṣṭhīm] ASB E33 E47 E89; °goṣatīm IO1177 **2** °sukhade ‘smin] E33 E47 E89; °sukhadesmin ASB °sukhadesmina IO1177 **3** °vadane] ASB IO1177 E33 E47; °badane E89 **4** gaty°] ASB IO1177 E47 E89; gatā° E33 **5** °yugmam] E47 E89; °yugyam ASB °yugmaṃ IO1177 E33 **6** °mūrte ‘py] em.; °mūrtte ‘py E33 E47 E89 °mūrttepy ASB IO1177

i Supply yāṃ **ii** Supply ahaṃ **iii** Supply komalāmantreṇe with **ayi** **iv** Gloss kasmin kāle for **kadā** **v** Gloss vījanaṃ kariṣyāmi for **vījayāmi** **vi** Supply saha **vii** Supply madhye with **mandire** **viii** Supply khede with **hanta** **ix** Supply tyāgaṃ na kariṣyasi with **imaṃ nijajanam**

hā naptri¹ rādhe tava sūryabhakteḥ²
 kālaḥ samutpanna itaḥ kuto ‘si³ |
 itīva roṣān⁴ mukharā lapantī
 sudheva kiṃ mām sukhayīṣyatīha ||83||

“O daughter Rādhā, your time of devotion here to the sun has come, where are youⁱ?” Will this talk out of anger of Mukharā, like nectar, give me (my) desired happiness hereⁱⁱ?

devi bhāṣitapīyūṣaṃ
 smitakarpūravāsitaṃ |
 śrotrābhyāṃ nayanābhyāṃ te
 kiṃ nu seviṣyate mayā ||84||

O goddess, when will yourⁱⁱⁱ camphor-scented smile be served to both my eyes and your nectarean speech be served to both my ears?

kusumacayanakhelām⁵ kurvati⁶ tvam parītā
 rasakuṭīlasakhībhiḥ prāṇanāthena sārdham⁷ |
 kapaṭakalahakelyā kvāpi roṣeṇa bhinnā
 mama mudam ativelaṃ dhāsyase⁸ suvrate⁹ kim ||85||

O virtuous one, will you bestow excessive^{iv} joy upon me, playing the game of collecting flowers, surrounded by your sweetly crooked female friends, and separately somewhere, together with the lord of your life, playing the sport of falsely quarrelling with anger?

1 naptri] ASB E33 E47 E89; naptra IO1177 **2** sūrya^o] em.; sūryya^o ASB IO1177 E47 E89 sūryā^o E33 **3** kuto ‘si] E33 E47 E89; kutosi ASB IO1177 **4** roṣān^o] ASB E33 E47 E89; roṣān^o IO1177 **5** ^ocayana^o] ASB E33 E47 E89; ^ocayane^o IO1177 **6** kurvati] em.; kurvvati ASB E33 E47 E89 kurvvīti IO1177 **7** sārdham] em.; sārdhdham ASB IO1177 E33 sārdhdham E47 sārddham E89 **8** dhāsyase] ASB E33 E47 E89; dhyase IO1177 **9** ^ovrate] ASB IO1177 E33 E47; ^obrate E89

i Supply tvam **ii** Supply vṛndāvane with **iha** **iii** Gloss tava for **te** **iv** Gloss atīṣaye paryantaṃ with **ativelaṃ**

nānāvidhaiḥ¹ pr̥thulakākubharair² asahyaiḥ³
 samprārthitaḥ priyatayā bata⁴ mādhavena |
 tvanmānabhaṅgavidhaye sadaye jano ‘yaṃ⁵
 vyagraḥ paṭiṣyati kadā lalitāpadānte ||86||

O merciful one, alas, when will this bewildered person fall at the edge of Lalitā’s feet for the sake of breaking your arrogance, having been requested by Mādhava, with various kinds of great emotional tones of voice that are unbearable because he is so dear (to you)?

prītyā maṅgalagītanṛtyavilasadvīṇādivādyotsavaiḥ⁶
 śuddhānāṃ payasāṃ ghaṭair⁷ bahuvidhaiḥ⁸ saṃvāsītānāṃ bhr̥śam
 |
 vṛndāranyamahādhipatyavidhaye yaḥ paurṇamāsyā⁹ svayaṃ
 dhīre saṃvihitaḥ sa kiṃ tava mahāseko mayā drakṣyate ||87||

O steadfast one, will your great bath be performed lovingly by Paurṇamāsī herself, for the consecration ofⁱ (you) as the great queen of the forest of Vṛndā, with many kindsⁱⁱ of jugs of pure, abundantly scented water and with festivals of musical instruments, such as lutes, etc., shining because of the auspicious dancing and songs, for it (the bath) to be seen by me?

bhrātrā goyutam atra mañjuvadane snehena dattvālayaṃ¹⁰
 śrīdāmnā kṛpāṇāṃ pratoṣya¹¹ jaṭilāṃ rakṣākhyarākākṣaṇe |

¹ °vidhaiḥ] ASB E33 E47 E89; °vidheḥ IO1177 ² pr̥thula°] ASB IO1177 E47 E89; prathula° E33 ³ asahyaiḥ] E33 E47 E89; asahytaiḥ ASB asahtyeḥ IO1177 ⁴ °bata] ASB IO1177 E33 E47; °vata E89 ⁵ jano ‘yaṃ] E33 E89; janoyaṃ ASB IO1177 janohayaṃ E47 ⁶ °vilasado] ASB E33 E47 E89; °vīm̐vilat° IO1177 ⁷ ghaṭair] IO1177 E33 E47 E89; ghaṭai ASB ⁸ °vidhaiḥ] ASB E33 E47 E89; °vidheḥ IO1177 ⁹ paurṇamāsyā] ASB E33 E47 E89; paurṇamāsyāḥ IO1177 ¹⁰ dattvālayaṃ] E33 E47; datvālayaṃ ASB IO1177 davālayaṃ E89 ¹¹ pratoṣya] ASB E33 E47 E89; pratoṣya IO1177

i Gloss viṣaye for **vidhaye** **ii** Supply daśaṃ with **bahuvidhair**

nītāyāḥ sukhaśokarodanabharais te¹ saṃdravantyāḥ² paraṃ
vātsalyāḥ janakau vidhāsyata itaḥ³ kiṃ lālanāṃ me ‘grataḥ ||88||

O beautiful faced-one, at the time of the full moon named Rakṣaⁱ, having pleased the miserly Jaṭilā thereⁱⁱ, having given a house, together with cows, your brother Śrīdāma affectionately brought you (from there). Will both your parents fussⁱⁱⁱ over you, who is melting, with great affection, (everyone) full of tears of happiness and sorrow, in front of me^{iv} here?

lajjayālipurataḥ⁴ parato māṃ⁵
gahvaraṃ giripater bata⁶ nītvā |
divyagānam api tatsvarabhedam⁷
śikṣayiṣyasi kadā sadaye tvam⁸ ||89||

Oh!^v O merciful one, when will you teach me the different musical notes and even divine songs, having shyly led me away from before your female friends to the depth of the lord of mountains?

yācitā lalitayā kila devyā
lajjayā natamukhīm⁹ gaṇato māṃ¹⁰ |
devi divyarakāvyakadambaṃ¹¹
pāṭhayiṣyasi¹² kadā praṇayena ||90||

1 °bharais te] ASB E47 E89; °bharai re IO1177 °bharaiḥ ste E33 **2** saṃdravantyāḥ] E33 E47 E89; saṃdravatyāḥ ASB vaṃdravantyāḥ IO1177 **3** itaḥ] ASB E33 E47 E89; iti taḥ IO1177 **4** lajjayāli°] ASB IO1177 E47 E89; lajjayāpi° E33 **5** māṃ] ASB IO1177 E33 E47; mā E89 **6** bata] ASB IO1177 E33 E47; vata E89 **7** °svara° E33 E47 E89; °svare° ASB °sara° IO1177 **8** tvam] E47 E89; tvaṃ ASB E33 tva IO1177 **9** °mukhīm ASB E33 E47 E89; °mukhiṃ IO1177 **10** māṃ] E47 E89; māṃ ASB E33 mā IO1177 **11** divya°] ASB IO1177 E47 E89; dīvyā° E33 **12** pāṭhayiṣyasi] IO1177 E33 E47 E89; paṭhayiṣyasi ASB

i Gloss rākhināmā paurṇamāsyāṃ for **rakṣākhyarākā** **ii** Supply jāvaṭe with **atra**
iii Gloss vidhānam kariṣyataḥ for **vidhāsyata** **iv** Gloss mayā for **me** **v** Supply harṣeṇa with **bata**

O goddess, when indeedⁱ will you affectionately recite an abundance of divine, nectarean poetry to me, begged (for) by the goddess Lalitā, (while) I shyly lower my head in the assemblyⁱⁱ?

nijakuṇḍataṭikuñje¹
guñjadbhramarasāṅkule |
devi tvam kacchapiśikṣām²
kadā mām³ kārayiṣyasi ||91||

O goddess, when will you train meⁱⁱⁱ in the tortoise-shaped flute in the bower^{iv} on the bank of your own spring, which is filled with buzzing bumblebees?

vihārais truṭitaṁ hāraṁ⁴
gumphitaṁ⁵ dayitaṁ kadā |
sakhinām lajjayā devi⁶ sañ-
jñayā mām nidekṣyasi ||92||

O goddess, when will you, shyly of your friends^v, order me with a signal to string together the dear garland broken due to sport?

svamukhān⁷ man⁸ mukhe devi
kadā tāmbūlacarvitaṁ⁹ |
snehāt sarvadiśo¹⁰ vīkṣya
samaye tvam pradāsyasi ||93||

1 °taṭi° E33 E47 E89; °taṭi° ASB IO1177 2 kacchapi°] E33 E47 E89; kacchapi° ASB IO1177 3 mām] E33 E47 E89; me ASB IO1177 4 hāraṁ] ASB IO1177 E47 E89; hāra E33 5 gumphitaṁ] E33 E47 E89; gumphitu ASB gumphitaṁ IO1177 6 devi] ASB IO1177 E47 E89; deva E33 7 sva°] ASB E33 E47 E89; svana° IO1177 8 man] E33 E47 E89; mun ASB ma IO1177 9 °carvitaṁ] em.; °carvitaṁ ASB IO1177 °cavitaṁ E33 °carvitaṁ E47 E89 10 °diśo] ASB IO1177 E47 E89; °diśe E33

i Gloss niścitaṁ for **kila** ii Gloss gaṇamadhye for **gaṇato** iii Gloss me for **mām**
iv Supply madhye with **kuñje** v Supply madhye with **sakhinām**

O goddess, whenⁱ, having looked in all directions, will you in that moment affectionately give the chewed betel from your own mouth into my mouth?

niviḍamadanayuddhe prāṇanāthēna sārdhaṃ¹
dayitamadhurakāñcī yā madād vismṛtāsīt |
śāsimukhi² samaye tām hanta sambhālya bhaṅgyā
tvaritam iha³ tadarthaṃ kiṃ⁴ tvayāhaṃ praheyā ||94||

O moon-faced one, alasⁱⁱ, at the time (you) indirectly, pointedly touch that cherished, sweet girdle, which, while making love with the lord of your life, was forgotten out of passion, will I hereⁱⁱⁱ quickly be sent by you for that purpose (to arrange another meeting with her beloved)?

kenāpi doṣalavamātralavena devī
santāḍyamāna iha dhīramate tvayoccaiḥ⁵ |
roṣeṇa tal lalitayā kila nīyamānaḥ
saṃdrakṣyate⁶ kim u manāk sadayaṃ jano ‘yam ||95||

O goddess, o steadfast one, will you just slightly, mercifully look at this person, brought by that Lalitā indeed^{iv}, who just for a small offence was greatly^v punished by you with anger here^{vi}?

tavaivāsmi tavaivāsmi
na jīvāmi tvayā vinā |
iti vijñāya⁷ devī tvam
naya mām caraṇāntikam ||96||

1 sārdhaṃ] em.; sārdhdhaṃ ASB IO1177 E33 E47 sārddhaṃ E89 2 śāśi^o] ASB E33 E47 E89; śasi^o IO1177 3 iha] IO1177 E33 E47 E89; iva ASB 4 kiṃ] IO1177 E33 E47 E89; kin ASB 5 tvayoccaiḥ] ASB E33 E47 E89; tvayocceḥ IO1177 6 saṃdrakṣyate] ASB E33 E47 E89; saṃdrakṣate IO1177 7 Extent of the lacuna in IO1177; missing text continues here, from second pāda of V76

i Gloss kasmin kāle for **kadā** ii Supply khede with **hanta** iii Supply vṛndāvane for **iha** iv Gloss niścitaṃ for **kila** v Gloss atīśayair for **uccair** vi Supply jale with **iha**

“I am indeed yours, I am indeed yours, I cannot live without you,” knowing this, o goddess, please leadⁱ me to the proximity of (your) feet.

svakuṇḍaṃ tava lolākṣi
sapriyāyāḥ sadāspadam¹ |
atraiva mama saṃvāsa
ihaiva mama saṃsthitih ||97||

O restless-eyed one, your own spring is your eternal abodeⁱⁱ with your beloved. There indeed is my dwelling, here indeed I abide.

he śrīsarovara sadā tvayi² sā madīśā
preṣṭhena sārddham³ iha khelati kāmaraṅgaiḥ |
tvañ cet priyāt⁴ priyam atīva tayor itīmāṃ
hā darśayādya⁵ kṛpayā mama jīvitam tām ||98||

Oh!ⁱⁱⁱ O lake^{iv}, my mistress, she is always playing here in you along with her beloved with the colours of desire, you are more beloved to them than the beloved. If^v this is so, (then)^{vi} with compassion, please show her, she^{vii} who is my life, to this^{viii} (person) today.

kṣaṇam api tava saṅgam⁶ na tyajed eva devī
tvam asi samavayastvān narmabhūmir yad asyāḥ |
iti sumukhi viśākhe⁷ darśayitvā madīśāṃ
mama virahahatāyāḥ prāṇarakṣāṃ kuruṣva⁸ ||99||

1 sadāspadam] E47 E89; sadāspadaṃ ASB IO1177 sadāsparaṃ E33 2 tvayi] ASB E33 E47 E89; tayi IO1177 3 sārddham] em.; sārddham ASB IO1177 E33 E47 sārddham E89 4 cet priyāt] ASB E33 E47 E89; cetitapriyāt IO1177 5 darśayādya] ASB IO1177 E33 E47; darśayādya E89 6 saṅgam] ASB E33 E47; saṅga IO1177 saṅgam E89 7 viśākhe] ASB E33 E47 E89; viśā IO1177 8 kuruṣva] E33 E47 E89; kuruṣva ASB IO1177

i Gloss prāpaya for **naya** ii Gloss sthānam for **aspadam** iii Supply khede with **hā** iv Supply śrīrādhākūṇḍa with **śrīsarovara** v Gloss yadi for **cet** vi Supply tadā vii Supply rādhām with **tām** viii Supply mām with **imām**

O beautiful-faced Viśākhāⁱ, becauseⁱⁱ you are the placeⁱⁱⁱ of her^{iv} play because you are of a similar age as the goddess, for that reason^v she indeed cannot abandon your company for even a moment. Thus, show me my mistress and please protect the life of me who is afflicted by separation.

hā nātha gokulasudhākara suprasanna-
vaktrāravinda¹ madhurasmita he kṛpārdra |
yatra tvayā viharate praṇayaīḥ priyārāt²
tatraiva mām api naya priyasevanāya ||100||

Oh!^{vi}, o lord^{vii}, moon of Gokula^{viii}, o very bright lotus-faced one^{ix}, o one with a sweet smile^x, o tenderly compassionate one^{xi}, please lead^{xii} me directly^{xiii} indeed to that place^{xiv} where your beloved roams affectionately with you, for (me) to serve dearly.

lakṣmīr yadaṅghrikamalasya³ nakhāñcalasya
saundaryabindum api nārhati labdhum īśe |
sā tvaṃ vidhāsyasi na cen mama netradānaṃ
kiṃ jīvitena mama duḥkhadavāgnidena ||101||

O goddess, even Lakṣmī, she does not deserve to obtain a drop of it, the beauty of the tips of the nails of your^{xv} lotus feet. If^{xvi} you will not give my eyes the gift, (then)^{xvii} what is my life, a forest fire of suffering?

1 vaktrāravinda] ASB E33 E47 E89; vaktrāvavinda IO1177 **2** priyārāt] ASB IO1177 E33; priyā ‘rāt E47 E89 **3** °aṅghri°] ASB E33 E47; °aṅghri° IO1177 °aṃghri° E89

i Supply devi with **sumukhi viśākhe** **ii** Gloss yasmād for **yat** **iii** Gloss sthāno for **bhūmiḥ** **iv** Supply rādhikāyāḥ with **asyāḥ** **v** Supply tat tasmāt **vi** Supply khede with **hā** **vii** Supply śrīkṛṣṇa with **nātha** **viii** Supply śrīkṛṣṇa with **gokulasūd-hākara** **ix** Supply śrīkṛṣṇa with **suprasannavaktrāravinda** **x** Supply śrīkṛṣṇa with **madhurasmita** **xi** Supply śrīkṛṣṇa with **kṛpārdra** **xii** Gloss prāpaya for **naya** **xiii** Gloss nikaṭāt for **ārāt** **xiv** Supply sthāne **xv** Supply yasyā rādhikāyā **xvi** Gloss yadi for **cen** **xvii** Supply tadā

āsābharair¹ amṛtasindhumayaiḥ kathañcit
 kālo mayātigamitaḥ kila sāmpratam hi |
 tvañ cet kṛpām mayi vidhāsyasi naiva kiṃ me
 prāṇair vrajena² ca varoru bakāriṇāpi³ ||102||

O one with beautiful thighs, because of being full of hope, made
 of a flood of nectar, indeedⁱ I have passedⁱⁱ my time somehow.
 Ifⁱⁱⁱ you will not have compassion on me now, (then)^{iv} what is
 the purpose of my^v breaths, of Vraja and even the enemy of
 Baka?

tvañ cet kṛpāmayi⁴ kṛpām⁵ mayi duḥkhitāyām⁶
 naivātanor⁷ atitarām⁸ kim iha⁹ pralāpaiḥ |
 tvatkunḍamadhyaṃ api tadbahukālam eva
 saṃsevyamānam api kiṃ nu kariṣyatīha ||103||

O one full of compassion^{vi}, if^{vii} you indeed do not have compas-
 sion on me, who is suffering, (then)^{viii} what indeed is the purpose
 of these great lamentations here^{ix}, indeed even of serving amidst
 your spring for this much time?

ayi praṇayaśālini¹⁰ praṇayapuṣṭadāsyāptaye
 prakāmam ati rodanaiḥ pracuraduḥkhadagdhātmanā |
 vilāpakusumāñjalir¹¹ hṛdi nidhāya pādāmbuje
 mayā bata¹² samarpitas tava tanotu¹³ tuṣṭiṃ manāk ||104||

1 āśā^o] ASB E33 E47 E89; āśā^o IO1177 □ °bharair] ASB IO1177 E47 E89; °bharai
 E33 2 vrajena] ASB IO1177 E33 E47; brajena E89 3 bakāriṇāpi] ASB IO1177
 E33 E47; vakāriṇāpi E89 4 kṛpāmayi] ASB E33 E47 E89; kṛpām mayi IO1177 5
 kṛpām] E33 E47 E89; kṛpā ASB IO1177 6 duḥkhitāyām] ASB IO1177 E47 E89;
 duḥkhitāyām E33 7 naivātanor] ASB E33 E47 E89; naivātano IO1177 8 atitarām
] E33 E47 E89; mayitarām ASB minitarām IO1177 9 iha] IO1177 E33 E47 E89; aha
 ASB 10 praṇaya^o] ASB E33 E47 E89; praṇayu^o IO1177 11 °kusumāñjalir] E33
 E47; °kusumāñjali ASB °kusumāliṃ IO1177 °kusumāñjalir E89 12 bata] ASB E33
 E47 E89; tava IO1177 13 tanotu] ASB IO1177 E47 E89; om. E33

i Gloss niścitaṃ for **kila** ii Gloss atīṣayarūpeṇa gataḥ for **atigamitaḥ** iii Gloss
 yadi for **cet** iv Supply tadā v Gloss mama for **me** vi Supply rādhike with
kṛpāmayi vii Gloss yadi for **cet** viii Supply tadā ix Supply tavāgre with **iha**

O one full of love, having placedⁱ your lotus feet in my heart, alas, may this salutation of flowers of lamentation given to you by me, with a body scorched with abundant suffering and with very excessiveⁱⁱ tears for (the desire of) obtaining complete loving service, manifest a little bit of satisfaction in you.

iti śrīmad¹ raghunāthadāśagosvāmi viracita stavāvalyām²
śrī śrī³ vilāpakusumañjaliḥ⁴ sampūrṇā⁵ |⁶

Thus the Śrīśrīvilāpakusumañjali in the Stavāvali composed by Śrīmad Raghunātha Dāsa Gosvāmi is complete.

iti śrīvilāpakusumañjali⁷ stavaḥ samāptaḥ |⁸

Thus the eulogy Śrīvilāpakusumañjali is finished.

1 śrīmad] ASB; śrī E89 **2** om. E89 **3** om. E89 **4** vilāpakusumañjaliḥ] ASB; vilāpakusumañjali E89 **5** sampūrṇā] ASB; stavaḥ samāptaḥ E89 **6** Line om. IO1177 E33 E47 **7** śrī^o] IO1177 E33; śrīśrī^o E47 om. ASB □ ^okusumañjali] IO1177 E33 E47; ^okusumañjali ASB **8** Line om. E89

i Gloss nimittāya for **nidhāya** **ii** Gloss prakarṣeṇa for **prakāmam**

10.4 Translation Notes

1 The poem opens with the poet addressing *rūpa*, his *sakhi*, friend, whom one can assume to be Rūpa Gosvāmī. What is peculiar, however, is that he refers to him not as Gosvāmī, but as *mañjari*, thereby introducing the figure of the *mañjarī* in the first verse itself. The poet playfully asks the female Rūpa Mañjari who bit her lip, given that her husband is out of town. Rūpa Mañjari's marital status is therefore implied as married and that she has been sporting with Kṛṣṇa, as *parakīya* to him. Moreover, it can be assumed that Rūpa Mañjari is what the poet imagines to be Rūpa Gosvāmī's female spiritual body (*siddha-rūpa*).

2 The poet addresses a lotus in the forest of what can be assumed to be Vṛndāvana, comparing Kṛṣṇa to a black bee, *bhṛṅgo*, that abandons all other plants and flowers and seeks the lotus. This lotus could be interpreted as a reference to Rādhā, with Kṛṣṇa the bee to Rādhā's lotus.

3 The poet speaks to another *mañjarī* figure, namely Rati Mañjari, praising her virtues, which make her suitable to be summoned by the queen, *nāthayā*, for which the commentator supplies *rādhikayā*, Rādhikā, to go find her girdle. The identity of Rati Mañjari is ambiguous at this stage. However, the poet sheds some light on the role of the *mañjarī*, particularly that she is at the service of Rādhā. Moreover, *vrajendra*, the prince of Vraja, refers to Kṛṣṇa.

4 The poet pays his respects to his *guru* Yadunandana while employing *yadunandana*, the son of Yadu, also to refer to Kṛṣṇa. The commentator supplies *śrīkṛṣṇasya* to indicate that *yadunandana* is indeed Kṛṣṇa. This verse is presumably spoken in the physical, male voice of the poet, since he refers to a male figure as his *guru*.

5 The poet pays his respect to Caitanya and credits him with making him belong to Śrī Dāmodara, an epithet of Kṛṣṇa. The poet addressing Caitanya further clarifies that the poet is indeed situated in his physical, male identity in speaking this verse.

6 The commentator supplies *gosvāmī* with *yaḥ*, he, to clarify that the poet

is paying his respect to Sanātana Gosvāmī.

7 The poet addresses his mistress, *svāmini*, whom the commentator identifies as Rādhikā by supplying *rādhike*. The commentator also supplies *khede*, in pain, with *hā* to describe that the poet is crying out in pain.

8 The poet addresses the goddess, *devi*, referring to Rādhā. The commentator supplies *māṃ*, me, clarifying that the poet is the unfortunate person, *atidurgataṃ janam*. The poet continues throughout the poem to refer to himself in the third person as *jana*.

9 The verse makes clear that the cause of the poet's suffering is not seeing his *devi*, Rādhā.

10 The poet refers to himself as *caraṇapadmādāsikāṃ*, the female servant of the lotus feet of the *devi*, goddess, referring to Rādhā. The commentator also supplies *māṃ*, me, with *dāsikāṃ*, female servant, making clear that the poet himself is the female servant. This verse clearly suggests that the poet has entered his female, spiritual body with this verse, with which he continues lamenting to Rādhā due to suffering in separation from her.

11 The poet addresses Rādhā as *sumukhi*, one with a beautiful face, asking her to anoint his head, supplied by the commentator as *mastakam*, thereby rendering it supreme so that it may be rightfully be called the supreme limb, *uttamāṅgam*.

12 The poet addresses Rādhā as *kalyāṇi*, one who is virtuous.

13 The *abhisāre*, meeting, refers to her amorous rendezvous with Kṛṣṇa, by which she is overcome, *śaśaka*, or alternatively, by which she is subdued.

14 The poet addresses Rādhā as *vṛndāraṇyarājñi*, the queen of the forest of Vṛndā, and says that it was Rūpa Mañjari who awakened in him the desire to see the lotus feet of Rādhā.

15 The poet addresses addresses Rādhā as *sphuṭatsarasijākṣi*, one with blossoming lotus eyes, with which the commentator supplies, *rādhike*, Rādhikā.

16 The poet addresses Rādhā as *devī*, goddess, asking her for her service and friendship.

17 The poet addresses Rādhā as *nakhadalitaharidrāgarvagauri*, one who is gold with pride, with the colour gold described as the colour of turmeric when broken and exposed by a nail. The commentator supplies *rādhike* with *nakhadalitaharidrāgarvagauri* to indicate that the poet is addressing Rādhikā.

18 The poet asks when he will get the opportunity to engage in the service of cleaning and scenting Rādhā's home.

19 The poet addresses Rādhā as *bhāvinī*, one who is noble, and asks when he will be able to wipe her washed feet with his hair.

20 In this verse, the poet refers to himself as *kinkarī*, a female servant, suggesting that he is continuing to speak in his female identity. He asks when he will be able to massage your ladyship, *bhavatīm*, referring to Rādhā. Moreover, the commentator supplies *tava* (your) with the parts of the body mentioned in the verse to clarify that the poet is speaking directly to Rādhā.

21 The poet addresses addresses Rādhā as *jītaavidhumukhapadme*, one whose lotus-like face subdues the moon, with which the commentator supplies *rādhe*. The commentator also supplies *komalasambodhane*, charmingly addressing, with *ayi*, describing that the poet is speaking in a charming way. The poet asks when he will be able to bathe Rādhā with water that has already been brought by her friends, implying that many of her friends are also present and serving her as she is prepared to be bathed.

22 The poet asks when, after having dried her freshly bathed body, he will be able to dress Rādhā, addressing her as *śaśimukhi*, one whose face is like the moon.

23 The poet addresses Rādhā as *goṣṭhendrasūnodayite*, the beloved daughter of the king of the cow-village, with which the commentator supplies *rādhike*, asking her when he will be able to braid her hair with garlands strung by seemingly another friend figure named Narmadā. Moreover, the commentator supplies *khede* with *hā*, describing that the poet is now crying

out in pain.

24 The commentator supplies *pūrṇacandravadane*, one whose body is like the full moon, with *devi*, goddess, referring to Rādhā.

25 The poet addresses Rādhā as *devi*, goddess, asking to apply vermillion in the parting of her hair, indicating that she is married.

26 The commentator supplies *khede* with *hā*, describing that the poet is crying out in pain when asking the goddess, *devi*, referring to Rādhā, to decorate her forehead, for which the commentator supplies *lalāṭa*.

27 The poet addresses Rādhā as *varoru*, one with beautiful thighs, which the commentator supplies with *śreṣṭhavaṅṣe*, one with a beautiful bosom. He asks to decorate her ears with earrings that he compares to the rope of *puṣpadhanuṣaḥ*, the one with a flower bow, glossed by the commentator with *kandarpa*, cupid, which binds the intoxicated heart of *goṣṭhendraputra*, the son of the king of the cow-village, an epithet of Kṛṣṇa.

28 The poet addresses Rādhā as *sundari*, one who is beautiful, and uses the word *śyāma*, an epithet of Kṛṣṇa, to describe the colour of the bodice he places on her breasts, saying to her that Kṛṣṇa himself has become the bodice covering her pair of breasts.

29 The poet addresses Rādhā as *hemagauri*, one who is golden, asking when he will arrange the necklace on her breasts when she is exhausted and lying on Mukunda, an epithet of Kṛṣṇa. She is presumably tired because she has engaged in sexual play with Kṛṣṇa.

30 The poet addresses Rādhā as *indīvarākṣi*, one with eyes like blue lotuses, and asks her when he will adorn her hands, which are expert in the arts dear to Hari, an epithet of Kṛṣṇa. The commentator supplies *harṣe*, in joy, with *bata*, describing that the poet is exclaiming in joy.

31 The poet addresses Rādhā as *sunetre*, one with beautiful eyes, and refers to her hips as the seat of *kaṃsārāter*, the enemy of Kaṃsa, which is the name of Kṛṣṇa's uncle, to whom it had been prophesized that Kṛṣṇa will one day kill him, therefore he was constantly sending demons to attempt

to kill Kṛṣṇa first¹. The commentator supplies *kṛṣṇasya* with *kaṃsārāter*, clarifying that this is an epithet of Kṛṣṇa. Moreover, *dalakulam*, group of petals, has been understood as meaning toes due to the poet desiring to adorn them with *pādāṅgulīyaiḥ*, toe rings.

32 In this verse, *murajayi*, the conqueror of Mura, is an epithet of Kṛṣṇa, with Mura the name of a demon that was defeated by Kṛṣṇa.

33 The poet addresses Rādhā as *subhage*, one who is fortunate and asks to adorn with a necklace her neck, which obtained great fortune due to having been touched by the arm of *gokulacandra*, the moon of Gokula, which is another name of Vṛndāvana, with *gokulacandra* an epithet for Kṛṣṇa, during the *rāsotsave*, the Rāsa festival, referring to when Kṛṣṇa secretly meets Rādhā and the other *gopīs* at night in the forest to engage in amorous play.

34 The poet refers to the Kaustubha jewel in this verse, which is a jewel known to belong to Kṛṣṇa, as well as the figure of Madhumaṅgala, who is a male friend of Kṛṣṇa. Moreover, with *pralambaripuṇā*, the enemy of Pralamba, who is a demon, the commentator supplies with *kṛṣṇena*, indicating that it is an epithet of Kṛṣṇa. Furthermore, Śaṅkhacūḍa is the name of another demon.

35 The poet addresses Rādhā as *kṛśodari*, one with a thin waist, asking when he will fasten her slender waist with a decorative string out of fear that it will break due to it being so thin.

36 The poet once again employs the metaphor of Kṛṣṇa as a bee, *mahāli*, with the pearl with which he asks to adorn Radha's nose as the nectar that attracts him. Moreover, *madhumathana*, the destroyer of Madhu, the name of a demon, is supplied by the commentator with *kṛṣṇasya*, thereby describing it as an epithet of Kṛṣṇa.

37 The poet addresses Rādhā as *svarṇagauri*, one who is golden.

38 The poet addresses Rādhā as *cañcalākṣi*, one with restless eyes. The commentator supplies *śrīkṛṣṇam* with *muraśatrum*, the enemy of Mura, a

¹Cf. Kinsley (1979), p. 70.

demon, describing this as an epithet of Kṛṣṇa.

39 The poet addresses Rādhā as *mṛgaśāvākṣi*, one whose eyes are like a fawn and uses the epithet Mukunda for Kṛṣṇa.

40 The meaning of the verse is clear.

41 The poet addresses Rādhā as *gāṅgeyagātri*, a girl who is golden, and compares her lips to a *bimba* fruit, a fruit red in colour and often employed to describe the colour of lips.

42 The commentator supplies *he gāṅgeyagātri he rādhe*, o golden girl, o Rādhā, with the verse to indicate whom the poet is addressing.

43 The commentator supplies *he gāṅgeyagātri he rādhe*, o golden girl, o Rādhā, with the verse to indicate whom the poet is addressing. The poet uses the epithet *goṣṭhendrasūnur*, the son of the king of the cow-village, for Kṛṣṇa. Moreover, this verse can be read as directly inspired from verse 43 in Rūpa Gosvāmī's Utkalikāvallārī.² Furthermore, both verses can be said to have been inspired by Jayadeva's Gītagovinda.³

²The verse is as follows:

ramyā śoṇadyutibhir alakair yāvakenorjadevyāḥ
sadyas tandrī mukuladalasaklāntanetrā vrajeśa |
prātaś candrāvaliparijanaiḥ sāci dṛṣṭā vivarṇair
āśyaśrīs te praṇayati kadā saṁmadam me mudañ ca ||43||

O lord of Vraja, in the night, your radiant curls turn red from the red dye of (the feet of) Ūrjadevi. The next morning, seeing you at that time, (your) tired, drowsy eyes closing with exhaustion, Candrāvalī accompanied by her associates turn pale. When will the splendor of your face (at this time) cause me to be delighted with happiness?

³The following verse in particular:

smaragaralakhaṇḍanam mama śirasi
maṇḍanamdehi padapallavam udāram |
jvalati mayi dāruṇo madanakadanāruṇo
haratu tad upahitavikāram || (10.7)

Place your foot on my head – a sublime flower destroying the poison of love! Let your foot quell the harsh sun burning its fiery form in me to torment love.

44 The poet addresses Rādhā as *kalāvati*, one who is artistic, asking to place a garland on her shoulders, touching which during the *prakṭarāsa*, manifest time of erotic play, between her and Kṛṣṇa, Kṛṣṇa is filled with desire. The commentator supplies *śrīkṛṣṇasya* with *muradviṣaḥ*, the enemy of Mura, indicating it as an epithet of Kṛṣṇa.

45 The poet addresses Rādhā as *mugdhāṅgi*, one whose limbs are tender, and asks when he, referring to himself as *dāsikeyam*, this female servant, will assist her in her worship of the sun god.

46 The poet introduces the figure of *vraja-purapatirāñjyā*, the wife of the king of Vraja, referring to Yaśodā, supplied by the commentator in the next verse with a similar description, who is Kṛṣṇa's mother. Moreover, the poet employs the epithet *madhumathana*, the destroyer of the demon Madhu, for Kṛṣṇa. The commentator also supplies *ratimañjarī* with *madvidhānāñ*, (friends) such as me, when describing who the poet is referring to. The commentator is therefore of the opinion that the poet is Rati Mañjari, the name of his female spiritual figure. The poet himself refers to this figure only once in the third of the opening verses of the poem, praising her virtues that make her suitable to be summoned by Rādhā herself. It seems odd for the poet to offer a verse in praise of himself, although it is not an impossibility.

47 The poet addresses Rādhā as *bhavye*, one who is fortunate. In this verse, the commentator supplies *yaśodā* with *vraja-rājarāñjī*, clarifying that Yaśodā, Kṛṣṇa's mother, is the queen of the king of Vraja. The poet asks when Yaśodā will ask him about the well-being of Rādhā, due to him being such an intimate friend of hers.

48 Dhaniṣṭhā is the name of another friend of Rādhā.

49 The poet addresses Rādhā as *kuṅkumāṅgi*, one with saffron on the limbs, and refers to the figure of Lalitā in this verse, who is one of Rādhā's closest friends, along with Viśākhā. Moreover, the commentator supplies *khede*, in pain, with *hā* to describe that the poet is crying out in pain. This verse is the first in a pair of verses, as indicated by the poet at the end of the next

In Miller (1977), pp. 113ff.

verse.

50 This verse is the second of a pair of verses, indicated by the poet with the inclusion of *yugmakam* at the end of this verse. The poet addresses Rādhā as *taralākṣi*, one with restless eyes.

51 The commentator supplies *khede* with *hā* to describe that the poet is crying out in pain.

52 The poet addresses Rādhā as *madhuragātri*, sweet girl.

53 The poet refers to himself as *dāsikeyam*, this female servant.

54 In this verse, *manoharakeli*, charming amorous play, refers to erotic play between Rādhā and Kṛṣṇa.

55 The poet addresses *manojñahṛdaye*, a vocative in the dual case, meaning ones with charming hearts and *sadaye*, again a vocative in the dual case, meaning ones who are merciful. Since the poet chooses to use the dual case, there could be two possibilities of whom he is addressing, namely Rādhā and Kṛṣṇa or Rādhā and Rūpa Mañjari, whom he also references in the verse in wanting to massage Rādhā's feet alongside her while she massages Rādhā's hands. Since the poet has not directly addressed Kṛṣṇa either alone or with Rādhā until this point in the poem, it is unlikely Kṛṣṇa is the second figure. Therefore, the second figure can be assumed to be Rūpa Mañjari, whom he also addresses in the opening verse of the poem.

56 The poet asks Rādhā when he will obtain the remnants of her food and water. The commentator supplies *āścaryam*, astonishment, with *aho* to describe that the poet is exclaiming in astonishment.

57 Similar to the previous verse, the poet asks Rādhā if she will give him the *sudhās*, nectar, which can be understood to refer to remnants of food, from her own mouth.

58 The poet asks Rādhā to grant his eyes the sight of her going to *vra-japatipuram*, the village of the king of Vraja, for which the commentator supplies *nandīśvaram*, the name of the village where Kṛṣṇa lives of which

Kṛṣṇa's father, Nanda, is the king. Moreover, Mādhava is an epithet of Kṛṣṇa.

59 The commentator supplies *he svāmini*, o mistress, which is Rādhā, to indicate whom the poet is addressing. The poet asks if he will be a part of the entourage that accompanies Rādhā, along with Rūpa Mañjari, Lalitā, Viśākhā and her other friends, to Nandīśvara to cook food for Kṛṣṇa there.

60 This is the first of a pair of verses, with the poet indicating thus at the end of the next verse. In this verse, the poet describes the village of Nandīśvara, which he says is beloved to *vrajarājasūnor*, the son of the king of Vraja, identified by the commentator as *śrīkṛṣṇasya*, Kṛṣṇa. Furthermore, the poet says that Nandīśvara is even more important than the local mountain Govardhana, which is praised by the whole village of Vraja and in the caves of which Rādhā and Kṛṣṇa often secretly meet. The commentator supplies *he svāmini*, o mistress, clarifying that the poet is addressing Rādhā. He also supplies *tatra nandīśvare kiṃ tava neṣyate mayā* (will you be guided there, to Nandīśvara, by me) to clarify what the poet is asking for in this verse.

61 This is the second of a pair of verses, indicated by the poet with the inclusion of *yugmakam* at the end of this verse. The poet describes that Rādhā's other friends, such as Dhaniṣṭhā, are already waiting for her in Nandīśvara. Again, the commentator supplies *he svāmini*, o mistress, clarifying that the poet is addressing Rādhā in this verse.

62 The poet addresses Rādhā as *kuśale*, one who is fortunate, and references *vrajeśamahīṣī*, the queen of the lord of Vraja, namely Yaśodā, Kṛṣṇa's mother.

63 The poet references another friend of Rādhā, namely Rohiṇī. The commentator supplies *pākamandire*, kitchen, with *iha*, here, indicating that by "here," the poet means the kitchen.

64 The poet addresses Rādhā as *madhure*, one who is sweet, and asks her when she will make him happy by allowing him to witness Kṛṣṇa secretly looking at her face while sitting and eating with the congregation of elders.

65 The poet desires to also witness Rādhā looking at Kṛṣṇa, with the commentator supplying *mayā kiṃ tadṛkṣyāmi*, will it be seen by me, with the verse for clarification on what the poet is asking for. Furthermore, the commentator also supplies *komalāmantraṇe*, addressing softly, and *he svāmini* with *ayi* to indicate that the poet is addressing the mistress, Rādhā, in a soft tone.

66 The poet addresses Rādhā as *sumukhi* and *hrīmati*, one with a beautiful face and one who is modest, respectively. He references Yaśodā again, this time as *goṣṭheśayā*, the queen of the cow-village, also clarified as such by the commentator by supplying *yaśodayā*.

67 The poet addresses Rādhā as *khañjanākṣi*, one whose eyes are like a wagtail, and asks to see her being caressed by *goṣṭheśayā*, the queen of the cow-village, namely Yaśodā.

68 In this verse, the poet addresses Rūpa Mañjari, calling her his *sakhi*, friend, and asks her when, together with her, he will lead Rādhā to the bower which has been prepared by Hari, an epithet of Kṛṣṇa, for *keli*, erotic play.

69 The poet is again addressing his friend, *sakhi*, with the commentator supplying *rūpamañjari* to indicate that this friend is Rūpa Mañjari. Moreover, Rādhā is *sā īśvarī*, she, the queen, and her *priyam*, beloved, is Kṛṣṇa, supplied by the commentator as *śrīrādhikā* and *śrīkṛṣṇam*, respectively.

70 The poet resumes addressing Rādhā, in this verse as *subhage*, one who is fortunate. It is unclear who *vicakṣaṇa*, clever one, is. Moreover, *vrajarājasūnoḥ*, the song of the king of Vraja, is Kṛṣṇa. The beautiful rendezvous, *śastābhisāra*, refers to the erotic play between Rādhā and Kṛṣṇa.

71 The poet addresses Rādhā as *śaśimukhi*, one whose face is like the moon, and *devi*, goddess.

72 The poet addresses Rādhā as *kanakagauri*, one who is golden. Moreover, *goṣṭhendranandana*, the son of the king of the cow-village, is Kṛṣṇa.

73 The commentator supplies *he kanakagauri he rādhike*, o one who is

golden, o Rādhikā, with the verse. Madhusūdāna, the destroyer of the demon Madhu, is an epithet of Kṛṣṇa.

74 The poet addresses Rādhā as *madhura mukhi*, one with a charming face. Typically, Candrāvali is the rival figure of Rādhā, competing with Rādhā for Kṛṣṇa's affection. In this verse, however, she is presented by the poet as a friend of Rādhā. Moreover, Mukunda is an epithet of Kṛṣṇa.

75 In this verse, *prāṇapatinā*, the lord of (Rādhā's) life, is Kṛṣṇa. The *sarasi*, lake, referred to here and elsewhere in the poem is indicated by the commentator as specifically *rādhākunde*, Rādhā's lake.

76 In this verse, the commentator supplies *śrīkṛṣṇena* with *ariṣṭajayinā*, the conqueror of the demon Ariṣṭa, indicating that this refers to Kṛṣṇa.

77 The commentator identifies *svāminyāḥ*, the mistress, as *rādhikāyāḥ*, Rādhikā. He also supplies *kathāñcit sakhi*, some friend, to indicate that the *kayācit*, someone, assisting Hari, an epithet of Kṛṣṇa, in decorating Rādhā's hair is a friend of hers.

78 The commentator supplies *māṃ*, me, with *iyam*, this, to clarify that the poet is referring to himself.

79 In this verse, *goṣṭhendrasūnoḥ*, the son of the king of the cow-village, is Kṛṣṇa.

80 The meaning of the verse is clear.

81 The commentator supplies *komalāmantreṇa*, speaking softly, with *ayi* to indicate that the poet is speaking in a soft tone. Moreover, *vallabhena*, the beloved, is Kṛṣṇa.

82 The commentator supplies *khede*, in pain, with *hanta*, indicating that the poet is crying out in pain. The poet asks when he will be able to massage Rādhā's feet that are tired from walking quickly from the rendezvous with Kṛṣṇa.

83 Mukharā is an elder woman in the village of Vraja.

84 The meaning of the verse is clear.

85 The poet addresses Rādhā as *suvrate*, one who is virtuous. Moreover, *prāṇanāthena*, the lord of Rādhā's life, is Kṛṣṇa.

86 The poet addresses Rādhā as *sadaye*, one who is merciful.

87 The poet addresses Rādhā as *dhīre*, one who is steadfast, and asks when he can witness Paurṇamāsī, which typically means the day of the full moon, but in this case is a goddess in Vraja, consecrate Rādhā as the queen of the forest of Vṛndā with a bath.

88 In this verse, the poet refers to the occasion of *rakṣākhyarākā*, the full moon called Rakṣa, which takes place in the month of August and is connected to the celebration of the brother as the protector of his sister(s). The commentator glosses *rakṣākhyarākā* with *rākhināmā paurṇamāsyāṇ*, the full moon named Rākhi, providing another name for Rakṣa. Moreover, Śrīdāma is Rādhā's brother, who gives her mother-in-law, Jaṭilā, a figure that is often depicted as cruel to Rādhā and an impediment in Rādhā being able to meet Kṛṣṇa, gifts to please her so she allows him to take Rādhā home to their parents.

89 In this verse, *giripater*, lord of mountains, refers to the mountain Govardhana. Moreover, the commentator supplies *harṣeṇa*, with joy, with *bata*, suggesting that the poet is exclaiming with joy.

90 The poet asks *devi*, the goddess, referring to Rādhā, when she will recite poetry to him, being urged by her friend Lalitā to do so.

91 In this verse, *nijakuṇḍa*, own spring, refers to Rādhākuṇḍa, Rādhā's lake or spring.

92 In this verse, *vihārais*, play, refers to the amorous play between Rādhā and Kṛṣṇa, during which the garland Rādhā should ask the poet to string back together was broken.

93 In this verse, the poet again asks to receive the remnants from Rādhā's mouth, though this time he desires the remnants of her chewed betel nut.

94 In this verse, the purpose, *tadartham*, for which the poet should be sent by Rādhā is vague. The obvious interpretation would be to understand the purpose as going to get the forgotten girdle, an interpretation that seems to have been accepted by the commentator, who glosses *sambhālyā* with *uccārya*, having spoken, meaning Rādhā, having addressed the poet, sends him to get the girdle. But correctly understanding *sambhālyā* to mean pointedly touch indicates that Rādhā pointedly touches the girdle, therefore it could not have been left behind. Thus, the purpose of sending the poet could be understood as going to arrange another meeting with Kṛṣṇa, of which Rādhā is reminded when she touches her girdle and which the poet should understand to mean that she would like to experience that passionate love-making, *nivīdamadanayuddhe*, with Kṛṣṇa again. Moreover, *prāṇanāthena*, the lord of Rādhā's life, is Kṛṣṇa.

95 The poet asks Rādhā, whom he addresses as *devi*, goddess, and *dhīra-mate*, one who is steadfast, to just look at him once with mercy. The poet says he has been brought in front of Rādhā by her friend Lalitā, whom Rādhā has just severely admonished for a small offence.

96 In this verse, the poet proclaims to belong to Rādhā and that he cannot live without her, therefore she should grant him his desire to be close to her feet.

97 In this verse, it seems that the poet is in the process of exiting his female identity and re-assuming his external, male identity. This is indicated by the poet saying to Rādhā, whom he addresses as *lolākṣi*, one with restless eyes, that he resides at *svakuṇḍam*, her own spring, referring to Rādhākuṇḍa, which is a lake that exists in the physical Vṛndāvana as well. Moreover, *priyāyāh*, the beloved, is Kṛṣṇa.

98 In this verse, the poet addresses the lake, *he śrīsarovara*, itself, saying that given it is so beloved to both Rādhā and Kṛṣṇa, it should therefore be compassionate and show him his mistress, *īśā*. Moreover, the commentator supplies *śrīrādhākuṇḍa* with *śrīsarovara*, making it clear that the lake being referred to is indeed none other than Rādhākuṇḍa. Furthermore, *preṣṭhena*, beloved, refers to Kṛṣṇa.

99 In this verse, the poet addresses Rādhā's friend Viśākhā, saying to her that due to the friendship and intimacy between her and the goddess, *devī*, referring to Rādhā, Rādhā cannot even abandon her company for a moment. Therefore, because Viśākhā is such an intimate friend of Rādhā, she should show him his mistress, *īśāṃ*.

100 This is the only instance in this poem in which the poet addresses Kṛṣṇa, referring to him as *nātha*, lord, *gokulasudhākara*, moon of Gokula, which is another name from Vraja, *suprasannavaktrāravinda*, one whose face is bright and like a lotus, *madhurasmita*, one who has a sweet smile, and *kṛpārdra*, one who has tender compassion. The commentator supplies *śrīkṛṣṇa* with all of these epithets. Moreover, *priyā*, the beloved, refers to Rādhā.

101 In this verse, the poet says to Rādhā that not even the goddess Lakṣmī is qualified to see even the nails of Rādhā's feet, but he still pleads with her to give his eyes the gift of seeing her feet.

102 The poet asks Rādhā what the purpose of his life, of Vraja or even *bakāriṇā*, the enemy of the demon Baka, referring to Kṛṣṇa, is if she does not have compassion on him. The poet thereby indicates that nothing has any purpose, not even Kṛṣṇa himself, if he is not able to see and serve Rādhā.

103 The poet says to Rādhā that even these lamentations in the form of verses thus far have no purpose, nor does living and worshipping in the midst of her spring, *tvatkunḍamadhyam*, referring once again to Rādhākunḍa, if she is not compassionate towards him.

104 The poet offers his verses of lamentation to Rādhā, addressing her as *praṇayaśālīni*, one who is full of love, desiring to obtain her service and hopes that this lamentation manifests a little bit of satisfaction in her.

Chapter 11

Conclusions

To conclude, the works of the Gosvāmīs surveyed here provide ample evidence for the argument that they resolved the paradox that confronted them as ascetic males desiring to participate in a relationship with Kṛṣṇa of erotic love by constructing internalized female identities for themselves. This was the result of their conception of a sex-gender distinction by means of which there was no paradox or dilemma in their physical sex being male because spiritually, their gender was female. However, this only resolved the paradox of being male, the problem with being ascetics and meditating on and desiring to take spiritual pleasure in witnessing the sexual union and erotic play of Rādhā and Kṛṣṇa still remained. This was resolved by the Gosvāmīs not desiring to engage in a direct relationship with Kṛṣṇa, but as female friends (*sakhīs*) of Rādhā instead, representing her interests and deriving spiritual pleasure from assisting in making her union with Kṛṣṇa possible. This was a clever solution because it removed the problem of desiring sexual pleasure for the self, desiring instead to facilitate and witness that pleasure as enjoyed by Rādhā and Kṛṣṇa. They are the supreme god and goddess, a worshipper that aspires to please them will do anything to do so and if the tradition espouses the highest form of spiritual bliss as the sublimation of sexual pleasure, only Rādhā and Kṛṣṇa are allowed to experience that bliss with each other. The worshippers may only participate in that bliss by investing themselves emotionally in the experience of Rādhā, only possible through a most intimate friendship with her such that these friends can be present when Rādhā and Kṛṣṇa are together without impeding on or disturbing their bliss. This necessitates a relationship with

Rādhā of complete selflessness and loyalty, with not even a shred of desire for a direct relationship with Kṛṣṇa and pleasure for the self. These friends are therefore not any ordinary *sakhīs*, they are the most intimate of *sakhīs*, earning them the special title of *mañjarī*.

Caitanya spent his life deeply immersed in the mood of Rādhā but because theologically he was Kṛṣṇa himself, his identification with Rādhā was unproblematic. Furthermore, since Rādhā and Kṛṣṇa are essentially the same, and Kṛṣṇa only appeared as Caitanya to relish the pleasure Rādhā experiences in union and separation with him, there actually existed no paradox. Thus, Kṛṣṇa as Caitanya experiencing a direct relationship of erotic love with Kṛṣṇa by adopting the mood of Rādhā caused no contention in the tradition. However, this was theologically not possible for any follower of the tradition since the followers were individual *jīvas* who had to pursue individual relationships with Kṛṣṇa. And being *jīvas* meant they are bound by the cycle of life and death and re-born again and again in karmically-bound bodies that are either male or female. Once the *jīva* begins practicing *rāgānugā-bhakti* and realises the type of *bhakti-rasa* in which he should worship Kṛṣṇa, he creates an internal, spiritual identity independent of his physical sex and begins visualizing himself in that identity and imitating the figures in the eternal realm that exemplify that *bhakti-rasa*.

Through their poetic works, the Gosvāmīs elaborately express the nature of their own practice and the specific figures they emulate, with Raghunātha Dāsa Gosvāmī even explicitly naming Rūpa Gosvāmī in his form as Rūpa Mañjarī as the figure he imitates and hopes to serve alongside. Their examined works exemplify the Gosvāmīs' seamless transformation from external males to internal females, weaving in and out of their male and female identities through the course of their works. Their poetry therefore serves as the ideal template for a worshipper following in their footsteps, eliminating the incongruency that may arise in adopting an internal female gender with a simultaneous external male sex and rendering the aspiration for experiencing the highest spiritual bliss, namely the sexual union between Rādhā and Kṛṣṇa, congruent with the asceticism emphasized by the tradition and therefore offence-less.

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Appendices

A Abstract

The Bengal Vaiṣṇava tradition of Caitanya is unique amongst the Vaiṣṇavas in advocating a relationship with Kṛṣṇa in the mood of a lover, requiring the male followers of the tradition to imagine themselves as the female lovers of the male Kṛṣṇa. The nature of this relationship is clearly erotic, with the founders of the tradition, collectively known as the Gosvāmīs, evidently inspired by poets that preceded them, such as Jayadeva, in composing their own poetic works, albeit in a religious and not secular vein. The tradition requires the followers to follow scriptural injunctions, including leaving the household life and becoming celibate ascetics, while engaging in the religious practice of imagining the erotic relationship between Rādhā and Kṛṣṇa as described in numerous texts and situating oneself in that imagined world. This leads to the paradox of ascetic celibacy in external, religious life and voyeuristic eroticism in internal, imagined practice. The Gosvāmīs reconcile these two contrary aspects of the tradition by devising an elaborate practice in which the follower imagines himself not in the position of Rādhā, Kṛṣṇa's ultimate lover, but as her friend instead. In this mood, known as *sakhī-bhāva*, the male followers must still imagine themselves as females, but they do not, are even forbidden from, engaging in a direct, erotic relationship with Kṛṣṇa. The objective then becomes to take spiritual pleasure in facilitating and witnessing the erotic play between Rādhā and Kṛṣṇa. The selected texts critically edited and translated in this thesis are exemplary of this practice, portraying the founders of the tradition as maidservants that vicariously participate in the erotic sport of Rādhā and Kṛṣṇa. The poets speak as these female maidservants, addressing Rādhā and Kṛṣṇa directly,

as well as their friends and associates, and pray to be given access to the most intimate play of Rādhā and Kṛṣṇa, to serve them during this time and to take pleasure in their pleasure.

B Zusammenfassung

Die bengalische Vaiṣṇava Tradition von Caitanya ist einzigartig unter den Vaiṣṇavas, da sie eine Beziehung der Anhänger zu Kṛṣṇa als Liebhaber empfiehlt und daher von den männlichen Anhängern der Tradition verlangt, sich selbst als weibliche Liebhaberinnen des männlichen Kṛṣṇa vorzustellen. Die Natur dieser Beziehung ist augenscheinlich erotisch, da die Gründer der Tradition, die als Gosvāmīs bekannt sind, von zeitlich älteren Dichtern, wie z.B. Jayadeva, inspiriert wurden. Im Gegensatz zu ihnen verfassten sie jedoch ihre eigenen poetischen Werke auf eine religiöse und nicht säkulare Art. Die Tradition verlangt von den Anhängern, dass sie den Anweisungen der Schrift folgen, was auch beinhaltet, dass sie das Familienleben verlassen und stattdessen zölibatär leben, um in der religiösen Praxis sich die erotische Beziehung zwischen Rādhā und Kṛṣṇa vorzustellen und sich in dieser imaginären Welt zu verorten. Dies führt zu einer widersprüchlichen Situation, in der der externe asketische Zölibat im religiösen Leben im Kontrast zu der voyeuristischen Erotik der vorgestellten internen Praxis steht. Die Gosvāmīs vereinen diese beiden gegensätzlichen Aspekte der Tradition, indem sie eine ausgeklügelte Praxis entwickeln, in der sich der Anhänger nicht als Rādhā, Kṛṣṇas höchste Liebhaberin, vorstellt, sondern stattdessen als Rādhās Freundin. In dieser Position der Freundin Rādhās, als ihre *sakhī*, müssen sich die männlichen Anhänger zwar immer noch als Frauen vorstellen, allerdings ausdrücklich nicht in einer direkten erotischen Beziehung zu Kṛṣṇa. Zum Ziel wird es dann, spirituelle Freude daran zu haben, das erotische Spiel zwischen Rādhā und Kṛṣṇa zu arrangieren und zu beobachten. Die ausgewählten Texte, die in dieser Dissertation als kritische Ausgabe aufgearbeitet und ins Englische übersetzt werden, sind beispielhaft für diese Praxis und stellen die Gründer der Tradition als Freundinnen dar, die mitfühlend am erotischen Spiel von Rādhā und Kṛṣṇa teilnehmen. Die Dichter sprechen als diese weiblichen Freundinnen und wenden sich direkt an Rādhā und Kṛṣṇa sowie an ihre anderen Freunde. Sie beten, um Zugang zum intimsten Spiel von Rādhā und Kṛṣṇa zu erhalten, um ihnen während dieser Zeit zu dienen und sich an ihrem Vergnügen zu erfreuen.

C Vilāpakusumāñjali – Commentary Edition

he rūpamañjari¹ sakhi asmin² pure tvam prathitā khyātā syāt kiṃ khyātā parasya puṃso³ vadanam na hi paśyasīti khyātā uta bho anāgatabhartṛkāyās⁴ te tava bimbādhare yat kṣataṃ tat kiṃ śukapuñgavena vyadhāyi kim akāri ||1||

he rūpamañjari⁵ sakhi asmin⁶ kānane sthalakamalini yuktaṃ⁷ tvam garvitā garvayuktā satī santa puṣpagucchacchalena varahāsyam praṇayasi vistārayasi yat kāraṇāt⁸ sa kṛṣṇabhṛṅgas⁹ tāḥ saurabhāktā¹⁰ nikhilālatā¹¹ muñcan san¹² adya tava mārgaṃ mṛgayati ||2||

he ratimañjari vrajendravasatisthale vividhavallavīsaṅkule samūhe madhye tvam eva pracurapuṇyapuñjodayā bharasi yatkāraṇāt vilāsabhare vilāsātīsaye vismṛtaḥ san smṛtīvibhramaḥ san praṇayimekhalā-mārgaṇe¹³ prayuktā khudradyāṣṭakā anveśaṇe¹⁴ nāthitā yācitā satī nija-nāthayā rādhikayā saha adya kandaram vrajasi ||3||

yaḥ yadunandanaḥ prabhur¹⁵ atulakṛpayāmṛtena mām abhiṣekaṃ kṛtavān taṃ gurum ahaṃ prapadye prapanno ‘asmi sa yadunandanaḥ prabhuḥ kiṃviśiṣṭa¹⁶ eṣa yadunandanaḥ śrīkṛṣṇasya priyaḥ punaḥ kiṃviśiṣṭa¹⁷ unnataprabhāvaḥ¹⁸ ||4||

yaś caitanyacandram¹⁹ apāraklamāt apārakleśāt dvastaragehanir-jalamahākūpāt²⁰ sāndradayāmbudhiḥ prakṛtitaḥ svabhāvataḥ san²¹ svairī svaya eva kṛpārajjubhiḥ karaṇair²² mām uddhṛtyā²³ saroja-nindyātmacaraṇaprāntaṃ²⁴ prapādyā san sadyas tatkṣaṇāt śrīdāmo-

1 rūpamañjari] em. ; rupamañjari IO1177 2 asmin] em.; asmina IO1177 3 puṃso] em.; puṃsye IO1177 4 anāgatabhartṛkāyās] em.; anāgatabhartṛkāyāḥ IO1177 5 rūpamañjari] em. ; rupamañjari IO1177 6 asmin] em.; asmina IO1177 7 yuktaṃ] em.; yukta IO1177 8 kāraṇāt] em.; karaṇāt IO1177 9 kṛṣṇabhṛṅgas] em.; kṛṣṇabhṛṅgaḥ IO1177 10 saurabhāktā] em.; saurabhāktāḥ IO1177 11 nikhilālatā] em.; nikhilālatāḥ IO1177 12 san] em.; sana IO1177 13 °mārgaṇe] em.; °mārgane IO1177 14 anveśaṇe] em.; anyemane IO1177 15 prabhur] em.; prabhu IO1177 16 °viśiṣṭa] em.; °viśiṣṭaḥ IO1177 17 °viśiṣṭa] em.; °viśiṣṭaḥ IO1177 18 unnata°] em.; unna° IO1177 19 °candram] em.; °candraḥ IO1177 20 dvastara°] em.; dustara° IO1177 21 san] em.; sanu IO1177 22 karaṇair] em.; karaṇai IO1177 23 uddhṛtyā] em.; uddhṛtvā IO1177 24 °nindyātma°] em.; °nindi ātma° IO1177

darasāccakāra taṃ caitanyacandram ahaṃ prabhaje ||5||

yaḥ gosvāmīḥ¹ prayatnaiḥ karaṇair² vairāgyayugbhaktirasam anabh-
īpsum andhaṃ³ mām apāyayat taṃ sanātanaṃ prabhum āśrayāmi
taṃ kiṃviśiṣṭaḥ kṛpāmbudhiḥ⁴ punaḥ kiṃviśiṣṭaḥ paraḍuḥkhaḍuḥkhi⁵
||6||

he svāmini he rādhike kila niścitaṃ hā khede iha vṛndāvane kṣaṇam api
gāḍhaṃ ghanībhūtaṃ⁶ praṇayena samyak⁷ prakāreṇa ākrandanena⁸
vidhurā duḥkhitā kāpi dāsī atyutkaṭena⁹ nitarām atīśayām¹⁰ virahā-
nalena dandahyamānaḥṛdayā¹¹ karaṇayā padyaiḥ ślokaḥ¹² karaṇaiḥ¹³
kadā vilapāmi vilāpaṃ karomi ||7||

he devi duḥkhakulasāgarodare dūyamānam atidurgataṃ janam
mām kṛpāprabalanaukayādbhutaṃ svapadapaṅkajālayam prāpaya
||8||

he devi tvadalokanakālāhidaṃśaiḥ¹⁴ karaṇair eva mṛtaṃ janam
mām¹⁵ tvatpādābjamilallākṣābheṣajair¹⁶ jīvaya ||9||

he devi te tava caraṇapadmadāsikām¹⁷ mām tarakāyavallarīm vipra-
yogabharadāvapāvakair¹⁸ dahyamāna tvaṃ kṣaṇanirīkṣaṇāmṛtair¹⁹
jīvaya ||10||

he sumukhi te tava caraṇāmbujātaparāgeṇa²⁰ rājatvirājamānapaṭa-
vāsavibhūṣaṇena²¹ aho āscaryam bibhrad²² dhārayitvā mama uttamā-
ṅgaṃ mastakam atitarām śobhām kadā bhaviṣyati svapne ‘pi²³ kadā

1 gosvāmīḥ] em.; gosvāmi IO1177 2 karaṇair] em.; karaṇaiḥ IO1177 3 andhaṃ] em.; andam IO1177 4 kṛpāmbudhiḥ] em.; kṛpāmbudhiḥ IO1177 5 °duḥkhī] em.; °duḥkhi IO1177 6 ghanībhūtaṃ] em.; ghanibhūtaṃ IO1177 7 samyak] em.; āsamyaka IO1177 8 ākrandanena] em.; krandanena IO1177 9 atyutkaṭena] em.; atyukaṭena IO1177 10 atīśayām] em.; atīśayā IO1177 11 dandahyamāna°] em.; dahyamāna° IO1177 12 ślokaḥ] em.; ślokeḥ IO1177 13 karaṇaiḥ] em.; karanaḥ IO1177 14 tvad°] em.; tvat° IO1177 15 janam mām] em.; janam mātām janam mām IO1177 16 °milal°] em.; °mil° IO1177 □ °bheṣajair] em.; bheṣajaiḥ IO1177 17 °padma°] em.; °padya° IO1177 18 °pāvakair °] em.; °pāvakaiḥ ° IO1177 19 °nirīkṣaṇāmṛtair] em.; °nirīkṣaṇāmṛtaiḥ IO1177 20 caraṇāmbujāta°] em.; caraṇāmbujāt° IO1177 21 °vibhūṣaṇena] em.; °vibhuṣaṇena IO1177 22 bibhrad] em.; bibhrat IO1177 23 svapne ‘pi] em.; sapnepi IO1177

mama nāmasārtha bhaviṣyati ||11||

he kalyāṇi¹ amṛtābdhīrasaprāyair² amṛtarasasamudravistārabāhulyais³ tava nūpuraśiṅjitair⁴ nūpurasya kalasūkṣmadhvanair⁵ hā khede kadā kasmin kāle mama mādhyamam bādhīyam⁶ apaneṣyate nāṣam kariṣyate ||12||

ubho⁷ he devi śāśakabhṛdabhisāre te yāt snābhisāre kuvalayadalakoṣāṇi vanāni kuvalayadalabhāṇḍarasamūhāni eva klptāni śobhitāni yābhyām netrāṅcalābhyām kila niścitam tābhyām kim ayam janaḥ kalanīyaḥ netrāṅcalābhyām kim u tābhyām bhayena diśi vidiśi udghūrṇitābhyām⁸ ||13||

he vṛndāraṇyarājñi vrajabhuvi madhye bata iti harṣe yunkte sati kācid⁹ anarvachaliyā rūpapūrvamañjarī yadavadhi mama netradvandvāptim¹⁰ cakāra | tadavadhi tava caraṇakamalalākṣaḥ prakāmam iti svacchandaḥ didṛkṣā mamābhūt ||14||

he sphuṭatsarasijākṣi¹¹ he rādhike yadā yasmin kāle tava sarovaram mama nayanayugmasākṣādbabhau tadā tasmin kāle eva niścitam eva dāsyē rase mama eva lālasājani¹² tava sarovaram kim u taṁ sarasabhṛṅgasaṅghollasat¹³ punaḥ kim u taṁ saroruhakulojjvalat punaḥ kim u taṁ madhuravārisampūritam ||15||

he devi tava pādābjayoḥ¹⁴ samvañce varaśreṣṭhadāsyam vinā eva kila niścitam kadāpi mama te anyat na yāce anyam na yācñā¹⁵ kriyate mayā te tava sakhyāya mama namo ‘stu namo ‘stu¹⁶ nityam te tava dāsyāya mama raso ‘stu raso ‘stu¹⁷ nityam ||16||

1 kalyāṇi] em.; kalyāni IO1177 2 °prāyair] em.; °prāyaiḥ IO1177 3 °bāhulyais] em.; °bāhulyes IO1177 4 °śiṅjitair] em.; °siṅjitair IO1177 5 °dhvanair] em.; °dhvanaiḥ IO1177 6 bādhīyam] em.; badhīratam IO1177 7 ubho] em.; ubha IO1177 8 udghūrṇitābhyām] em.; udghūrṇatābhyām IO1177 9 kācid] em.; kācit IO1177 10 °dvandva °] em.; °dvanda ° IO1177 □ °dīptim] em.; °dīptim IO1177 11 sphuṭat °] em.; sphuṭati ° IO1177 12 lālasājani] em.; lālasā ajani IO1177 13 sarasa °] em.; sārā ° IO1177 14 pādābjayoḥ] em.; pādābjāyoḥ IO1177 15 yācñā] em.; yācāṅkā IO1177 16 namo ‘stu namo ‘stu] em.; namostu namostu IO1177 17 raso ‘stu raso ‘stu] em.; rasostu rasostu IO1177

he **nakhadalitaharidrāgarvagauri** he **nakhaghṛṣṭitaharidrānetkāra-**
kārāgauri he **rādhike atisulalitalākṣāśliṣṭasaubhāgyamudrā** iti pāde
 tiṣṭhati dvādaśa **mudrātatibhiḥ**¹ karaṇair² **adhikatuṣṭyā** te bhūtayā **bā-**
hū cihnitīkṛtya³ san⁴ tava **kamalacaraṇa** sambandhe **priyāṃ sevāṃ**
kadā kasmin kāle **tvam me** mama **dāsyasi** ||17||

iti ekādaśābhir dainyabodhikāmaṃ⁵ prārthanā ||0||

he **devi abhi** sarvato bhāve **bahubhir madhuraiḥ kīlālair bahubhiḥ**
 sugandhair jalais **te** tava bāhyāgāraṃ **praṇālīṃ** saṃkhyālyā **vivṛtasvaiḥ**
kacavṛndair vistāritanijakeśa **vṛndair mudā** harṣeṇa **saṃmārjya** san
priyatayā karaṇayā **dhūpanivahair** bahuparimalair **dhūpanivahaiḥ**
 śreṣṭhacandanair⁶ **aho āścaryam pratidinam vāsitaṃ kadā** kasmin kāle
ahaṃ vidhāsyē vidhānam kariṣye ||18||

he **bhāvini** tatra **prātaḥ** kāle **sudhāṃśumilitāṃ mṛdaṃ**⁷ **grhāntare ca**
vāsitaḥ paśya ca yatnādāhṛtya⁸ **yatnād**⁹ āharaṇam kṛtya tava **pādāmb-**
uje te **jaladhārayā prakṣālyā iha** vṛndāvane kasmin kāle **kacaiḥ kaca-**
vṛndair¹⁰ **ahaṃ mārjayāmi** ||19||

ubho he **rādhike kadā** kasmin kāle **iyam kiṅkarī**¹¹ tava **pādakamalam**
prakṣālyā kṛtadantakāṣṭhām snānārtham anyasadane bhavatīṃ ni-
viṣṭām iha samaye **gandhita** tava **tailapuraiḥ** aṅgamārjanaṃ kṛtya pra-
 karṣeṇa¹² **udvartayiṣyati kim** ||20||

ayi iti komalasambodhane he **jitavidhumukhapadme** he **rādhe gandha-**
karpūrapuṣpair vāsitaṇām vimalajalānām ghaṭoghaiḥ¹³ karaṇaiḥ
praṇayalalitasakhyā dīyamānaiḥ purastāt varaśreṣṭham abhiṣekam
ahaṃ kadā kariṣye ||21||

1 °tatibhiḥ] em.; °tatebhiḥ IO1177 2 karaṇair] em.; karaṇaiḥ IO1177 3 °cihnitī
] em.; °cihnnī IO1177 4 san] em.; sana IO1177 5 dainya °] em.; denya ° IO1177
 6 °candanair] em.; °candanaiḥ IO1177 7 mṛdaṃ] em.; mṛduṃ IO1177 8 yat-
 nādāhṛtya] em.; yatnāhṛtya IO1177 9 yatnād] em.; yaśnād IO1177 10 °vṛndair
] em.; °vṛndaiḥ IO1177 11 kiṅkarī] em.; kiṅkari IO1177 12 prakarṣeṇa] em.;
 prakārṣeṇa IO1177 13 ghaṭoghaiḥ] em.; ghaṭoghai IO1177

he śaśimukhi ramyamṛdvaṅgayaṣṭeś¹ cīnavastrais² te tava ramanīyā
mṛdvaṅgāt śanakair yatnāt pānīyam utsārya śroṇau kaṭitaṭe rak-
taṃ dukūlaṃ mayā modāt prayojyaṃ yojanāṃ kariṣyāmi kiṃ tad
aparam atulaṃ śīro ‘grāt³ sarvāṅgeṣu prayojyaṃ kiṃ mayā kathaṃ
bhūtayā modāt pulakitavapuṣā punaḥ kathaṃ bhūtayā diśi diśi ne-
tramīnāñcalāyāḥ⁴ ||22||

he goṣṭhendrasūnodayite he rādhike tava pādayugalaṃ prakṣālya
san hā khede tadanukrameṇa narmadāgrathitasundarasūkṣmamāl-
yaiḥ⁵ praṇayaiḥ karaṇais⁶ tava keśapāśaṃ kadāyaṃ⁷ janaḥ kariṣyati
||23||

he akhaṇḍaśubhrāṃśuvat⁸ te he pūrṇacandravadane he devi modād⁹
dharṣāt¹⁰ subhagamṛgamadena aticikkaṇakastūrīśākaraṇena iha tava
lalāṭatilakaṃ vidhāya vidhānaṃ kṛtya maśṇaghusṇacarcāṃ¹¹ snig-
dhakuṅkumadravyena¹² carcāṃ tava gātre arpayitvā ca gandhaiḥ su-
gandhicandanais tava stanayugam api yugam api ahaṃ citritaṃ kiṃ
kariṣye ||24||

he devi te tava sīmante ratnaśalākayā¹³ sindūrarekhā mayā kalpitā
śalākāṅ chobhayiṣyati¹⁴ kim ||25||

he devi hanta iti khede tilakasya samantān¹⁵ nikaṭāt ānatāt¹⁶ miśritasu-
gandhirasena kṛṣṇamādanamahauṣadhimukhyā¹⁷ kṛṣṇavaśikṛta ma-
hauṣadhimukhyā aruṇavarṇasindūrabindavo¹⁸ dhīrahastaṃ yathā sy-
āt tathā iha tava lalāṭaparikalpyāḥ kiṃ mayā ||26||

he varoru he śreṣṭhavaḥkṣe goṣṭhendraputramadacittakarīndrarāja-
bandhāya nimittāya puṣpaṃ dhanuṣaḥ kila bandharajjoḥ¹⁹ kandarpa-

1 °yaṣṭeś] em.; °yaṣṭaiḥ IO1177 2 °vastrais] em.; °vastraiḥ IO1177 3 śīro ‘grāt] em.; śīrogrāt IO1177 4 °mīnāñcalāyāḥ] em.; °mīnāñcalāyā IO1177 5 °grathita°] em.; °grathimta° IO1177 □ °sūkṣma°] em.; °sukṣma° IO1177 6 karaṇais] em.; karaṇaiḥ IO1177 7 kadāyaṃ] em.; kadā ayaṃ IO1177 8 °subhrāṃśuvat] em.; °śubhāmuvat IO1177 9 modād] em.; modāt IO1177 10 dharṣāt] em.; harṣāt IO1177 11 maśṇa °] em.; maśṇa ° IO1177 12 °kuṅkuma°] em.; °kukumma° IO1177 13 °śalākayā] em.; °śalākayā IO1177 14 chobhayiṣyati] em.; śobhayiṣyati IO1177 15 samantān] em.; samantāt IO1177 16 ānatāt] em.; ānatā IO1177 17 °mādana °] em.; °mādaka ° IO1177 18 °bindavo] em.; °bindara IO1177 19 °rajjoḥ] em.; °rajjoḥ IO1177

dhanuṣa vivadrābhaṅgiṃ kila niścitaṃ bandharajjos¹ tava karṇayor
varāvataṃsayugmena² śreṣṭhakarṇabhūṣā bhūṣaṇaṃ³ sukhitāṃ⁴ ah-
aṃ⁵ kariṣye ||27||

he sundari he rādhike yā śyāmavarṇakañculir⁶ mayā te tava atra vak-
ṣojayor⁷ arpitā⁸ sā kañculis⁹ satyeti¹⁰ vijñāyatām¹¹ ācchādanakām-
yayā śyāma eva vijñāyatām kintu¹² puno¹³ he svāmini kṛṣṇa¹⁴ eva
sahasā¹⁵ tat¹⁶ tām śyāmavarṇakañculi tām avāpya svayaṃ prāṇe-
bhyo ‘py¹⁷ adhikaṃ¹⁸ svakaṃ nidhiyugaṃ saṅgopayaty eva hi ||28||

he gauri nānāmaṇiprakaragumphitacārupuṣṭyā¹⁹ muktāsrajanānā-
maṇiśreṣṭham²⁰ samūhair gumphitasaundaryāyāti hārasya madhye muk-
tāhāraḥ śrāntyābhṛtā mukundaśayanasya sutūlikāyāṃ tava vakṣasi
tarām atisāyāṃ kiṃ tava iyaṃ²¹ dāsikā kalpayiṣyati ||29||

nanubho he indivarākṣi maṇicayakhacitā²² nīlacūḍāvalībhir²³ hari-
dayitakalāviddvandvaṃ²⁴ yathā syāt tathā bata iti harṣe²⁵ yukte sati
divyair²⁶ aṅguliyaiḥ²⁷ kvacid api kila kāle tava aṅgulīḥ²⁸ kiṃ bhūṣa-
yiṣyāmi²⁹ ||30||

he sunetre te tava pādāmbhoje maṇimayatulākoṭiyugmena³⁰ nūpure-
ṇa taddalakulam³¹ api preṣṭhapādāṅguliyair³² yatnād³³ abhyarce³⁴

1 °rajjos] em.; °rajjvoḥ IO1177 2 °varāvataṃsa°] em.; °varāvataṃśa° IO1177 3
bhūṣaṇaṃ] em.; bhūṣaṇa IO1177 4 sukhitā] em.; sukhitām IO1177 5 ahaṃ] em.;
ihaṃ IO1177 6 °kañculir] em.; °kañculiḥ IO1177 7 vakṣo°] em.; vakṣa° IO1177
8 arpitā] em.; apitām IO1177 9 kañculis] em.; kañculiḥ IO1177 10 satyeti]
em.; tathyeti IO1177 11 vijñāyatām] em.; vindhāyatām IO1177 12 kintu] em.;
tu IO1177 13 puno] em.; punaḥ IO1177 14 kṛṣṇa] em.; kkaṣṇa IO1177 15
sahasā] em.; sahasa IO1177 16 tat] em.; tit IO1177 17 prāṇebhyo ‘py] em.;
prāṇebhyopy IO1177 18 adhikaṃ] em.; edhikaṃ IO1177 19 nānāmaṇi°] em.;
nānāmani° IO1177 20 °sraja°] em.; °śraja° IO1177 □ °nānāmaṇi°] em.; °nānāmani°
IO1177 □ °śreṣṭham] em.; °śreṣṭha IO1177 21 iyaṃ] em.; iyām IO1177 22 maṇi°]
em.; mani° IO1177 23 °cūḍāvalībhir] em.; °cūḍābhir IO1177 24 °kalāviddvandvaṃ
] em.; °kalāvidvandvaṃ IO1177 25 harṣe] em.; harṣe harṣe IO1177 26 divyair]
em.; diṣyer IO1177 27 aṅguliyaiḥ] em.; aṅgurīyaiḥ IO1177 28 aṅgulīḥ] em.; aṅgulī
IO1177 29 bhūṣayiṣyāmi] em.; bhūṣayiyyāmi IO1177 30 maṇi°] em.; mani° IO1177
31 tad°] em.; etat° IO1177 32 °pādāṅguliyair] em.; °pādāṅguliyeh IO1177 33
yatnād] em.; yatnāt IO1177 34 abhyarce] em.; atharccya IO1177

pūjā kṛtya **kāñcīdāmnā** khudrayāṣṭakā **kaṃsārāteḥ** kṛṣṇasya **idaṃ pre-**
mapīṭhaṃ tava **atulaṃ kaṭitaṃ acirāt** kim arcayiṣyāmi ||31||

he netre **pramadabharavinamrā** ānandātiśayena svitamāna¹ **te** tava
lalitaṃṛnālīkalpabāhudvayaṃ ṛnālasyātiśayaṃ² ṛnālī vā³ nirmita-
bāhudvayaṃ maṇikularacitābhyāṃ⁴ aṅgadābhyāṃ tādadvayābhy-
āṃ kiṃ kalpayiṣyāmi vā iti pade **maṇikularacitābhyāṃ⁵ aṅgadābh-**
yāṃ purastāt agrāt **lalitataramaṇālībāhudvayaṃ kalpayiṣyāmi** kiṃ
bāhudvayaṃ kim bhūtaṃ⁶ **muraṇayimatihaṃsīdhairyaavidhvaṃsada-**
kṣaṃ⁷ caturam ||32||

he **subhage iha** vṛndāvane **rāsotsave yas⁸** tava **kaṇṭhadeśaṃ** gokula-
candrabāhusparśena saubhagabharaṃ nitarāṃ avāpa saubhāgyāti-
śayāṃ⁹ prāpta ubho **taṃ kaṇṭhadeśaṃ ayaṃ janaḥ kiṃ graiveyake-**
ṇa¹⁰ **punaḥ saṃpūjayiṣyati kaṇṭhabhūṣaṇena¹¹** **kiṃ** **punaḥ pūjayiṣ-**
yati ||33||

he **sumukhi pralambaripuṇā** kṛṣṇena **udbhaṭaśaṅkhacūḍanāśāt¹²** **yo¹³**
maṇiḥ¹⁴ **pratoṣya hṛdayaṃ** asya **madhumaṅgalasya hastena dattam**
etaṃ¹⁵ **maṇiṃ¹⁶** **kaustubhamitraṃ¹⁷** **mastakamaṇiṃ¹⁸** **te** tava **tara-**
laṃ hāramadhyakaṃ kiṃ **kariṣye** ||34||

he **kṛṣodari tava prāntadvaye parivirājitagucchayugmavibhrājite-**
na¹⁹ **dīptāyamānena²⁰** **kāñcanaḍorakeṇa²¹** **kṣīṇaṃ** **madhyadeśaṃ tru-**
ṭati²² **bhayena²³** **kadā** **badhnāmi** **bhoḥ** ||35||

1 svitamāna] em.; svitamānā IO1177 2 ṛnālasya°] em.; ṛnārasya° IO1177 □
°śayaṃ] em.; °śaya IO1177 3 vā] em.; ra IO1177 4 maṇi°] em.; maṇi° IO1177 5
maṇi°] em.; maṇi° IO1177 6 bhūtaṃ] em.; bhūta IO1177 7 °dhairya°] em.; °dh-
eryya° IO1177 8 yas] em.; yaṃ IO1177 9 saubhāgyāti°] em.; saubhāgyati° IO1177
10 graiveyakeṇa] em.; greveyakena IO1177 11 °bhūṣaṇena] em.; °bhūṣaṇena IO1177
12 °śaṅkhacūḍa°] em.; °saṅkhacūḍa° IO1177 13 yo] em.; yaḥ IO1177 14 maṇiḥ
] em.; maṇiḥ IO1177 15 etaṃ] em.; etāṃ IO1177 16 maṇiṃ] em.; maṇiṃ IO1177
17 kaustubha°] em.; kaustabha° IO1177 18 °maṇiṃ] em.; °maṇiṃ IO1177 19
°vibhrājiteṇa] em.; °vibhājiteṇa IO1177 20 dīptāyamānena] em.; diptāyamānena
IO1177 21 °ḍorakeṇa] em.; °ḍorakeṇa IO1177 22 truṭati] em.; truṭaty IO1177
23 bhayena] em.; abhayena IO1177

he **hemagauri** te tava **tilakusumavijetrī**¹ **sā nāsikā** **suṽṛttam** var-
tulākāram² **uccair** atīsayaiḥ śreṣṭhair **mauktikaṃ kanakaguṇitaṃ**³ **ka-**
nakasūtritaṃ⁴ **veśaraṃ matkarāt kiṃ ādāsyate** grahaṇaṃ kiṃ kariṣyate
veśaraṃ **kimvṛttam madhumathanamahālikṣobhakaṃ**⁵ kṛṣṇasya ma-
hatsakhī **kṣobhakaṃ** punaḥ kiṃ bhūtaṃ **prakaṭataramarandaprāyaṃ**⁶
varttamānātīsayabhramaraprāyaṃ ||36||

he **svaṛṇagauri** tava **vāmadoḥsthale**⁷ **paṭṭagucchapariśobhitāṃ na-**
varatnamālikāṃ aṅgadena⁸ saha **imāṃ māṃ kadā pariṇayāmi**⁹ pari-
dhānaṃ kārāyāmi ||37||

he **cañcalākṣi** te tava **karṇayor upari cakrasālāke** **mayakā nihite**
sati nidhānaṃ kṛyate sati **nikhilagopavadhūnāṃ kṣobhakaṃ muraśa-**
truṃ¹⁰ śrīkṛṣṇaṃ **cakravad**¹¹ **bhramayatām**¹² kadā mayā drakṣyāmi¹³
||38||

he **mṛgaśāvākṣi**¹⁴ **cibuke mṛganābhina** bindum ullāsayiṣyāmi¹⁵ **muk-**
undāmodamandire ||39||

he **devi** he **rādhike iha** vṛndāvane **te** tava **daśanāṃ raktarekhābhiḥ**
karaṇair¹⁶ **ahaṃ kadā bhūṣayāmi daśanāṃ** katham datāṃ **padmarā-**
gaguṇair¹⁷ **muktāphalānīva**¹⁸ ||40||

ubho he **gāṅgeyagātri**¹⁹ he komaleśarīre he **rādhhe** **te** tava **asmin varasu-**
dhādharaḥimbayugme **mayakā utkhādireṇa**²⁰ **navacandravirājite-**
na rāgeṇa parirañjite sati **kṛṣṇakīraḥ**²¹ **kiṃ haṭhāt**²² **daṃśaṃ vidh-**
āsyati ||41||

1 °vijetrī] em.; °vijitrī IO1177 2 vartulākāram] em.; varttulākāram IO1177 3
kanaka°] em.; kaṇaka° IO1177 4 kanakasūtritaṃ] em.; kaṇakasutrītaṃ IO1177 5
°mahālī°] em.; °mahālī° IO1177 6 °prāyaṃ] em.; °prāyaprāyaṃ IO1177 7 °doḥ °
] em.; °do ° IO1177 8 aṅgadena] em.; aṅgodena IO1177 9 pariṇayāmi] em.; pari-
nayāmi IO1177 10 °śatruṃ] em.; °satruṃ IO1177 11 cakravad] em.; cakravat
IO1177 12 bhramayatām] em.; bhramatām IO1177 13 drakṣyāmi] em.; dṛkṣāmi
IO1177 14 śāvākṣi°] em.; sārākṣi° IO1177 15 ullāsayiṣyāmi] em.; ullāsayiyyāmi
IO1177 16 karaṇair] em.; karaṇaiḥ IO1177 17 padmarāgaguṇair] em.; pahāvā-
gaguṇaiḥ IO1177 18 °phalānīva] em.; °phalāni iva IO1177 19 °gātri] em.; °gāti
IO1177 20 utkhādireṇa] em.; utkhāditareṇa IO1177 21 °kīraḥ] em.; °kīra IO1177
22 haṭhāt] em.; haṭāt IO1177

he gāṅgeyagātri he rādhe **yannetrasya**¹ **prāntadeśalavaleśavighūrṇi-**
tena uccair yathā tathā **kṛṣṇakarīndra kṣaṇād**² **baddho**³ **bhavati** yena
tatkhañjarītajayi **tatkhañjanasya gamanajayi** **tava netrayugaṃ kajj-**
alena kadāyaṃ⁴ **janaḥ saṃpūjayiṣyati** ||42||

he gāṅgeyagātri he rādhe **tava mānabhaṅge yasya lākṣāraso**⁵ **yasyāṅka-**
rañjitaśirā⁶ **lākṣārasasya cihnaṅgiyukta**⁷ **śirā goṣṭhendrasūnur adhi-**
kāṃ suṣamāṃ⁸ **upaiti**⁹ **adhikāṃ śobhāṃ prāpnoti** **sa ca lākṣārasas**¹⁰
te tava padayor adho¹¹ **nyāsto mayāpy**¹² **iha vṛndāvane atitarāṃ**¹³
chavim āpsyati¹⁴ **kadā** iti **atiśayāṃ śobhāṃ**¹⁵ **itsā kariṣyati kadā** iti
śrameṇa ||43||

he **kalāvati** he catuḥṣaṣṭhikalāyāḥ paṇḍite he devi **pracurakāmapuñjo-**
jjvalatkalānidhimuradviṣaḥ¹⁶ **śrīkṛṣṇasya prakāṭarāśasambhāvayos**¹⁷
tava tayor¹⁸ **natāṃśayos**¹⁹ **tava kṛṣṇayor**²⁰ **bhramadbhramarajhañkṛ-**
tair²¹ **madhuramallimālāṃ mudā harṣeṇa dāsījanaḥ kadā samar-**
payati ||44||

he **mugdhāṅgi** he **sumukhi** **iha vṛndāvane sūryamaṇinirmitavedima-**
dhye²² **sūryāya sūryanimitāya arghaṃ samarpayitum utkadhiya**²³
ālikulair²⁴ **vṛtāyās**²⁵ **tava bhāvita sati yāvat bhāvatārāt śīghrāt**²⁶ **iyam**
dāsikā kiṃ sajjāni dāsyati ||45||

he **varoru vrajapurapatirājñyā**²⁷ **ājñayā**²⁸ **svena pakvaṃ miṣṭānn-**
aṃ bahuvidham atiyatnāt sapadi **tatkṣaṇān**²⁹ **nijasakhīnāṃ mad-**
hye madvidhānān³⁰ **ca hastaiḥ karaṇair**³¹ **madvidhānāṃ ratimañjarīr**

1 yannetrasya] em.; yatnetrasya IO1177 2 kṣaṇād] em.; kṣaṇāt IO1177 3 baddho] em.; baddhaḥ IO1177 4 kadāyaṃ] em.; kadā ayaṃ IO1177 5 °raso] em.; rasas IO1177 6 yasyāṅka°] em.; tāṃka° IO1177 □ °śirā] em.; °sirāḥ IO1177 7 cihnaṅgi°] em.; cihnagi° IO1177 8 suṣamāṃ] em.; susasumāṃ IO1177 9 upaiti] em.; upa uti IO1177 10 °rasas] em.; °rasaḥ IO1177 11 adho] em.; adhaḥ IO1177 12 mayāpy] em.; mayāpi IO1177 13 atitarāṃ] em.; atitarā IO1177 14 āpsyati] em.; ipsyati IO1177 15 śobhāṃ] em.; sobhāṃ IO1177 16 pracura°] em.; pracūra° IO1177 17 °sambhāvayos] em.; °sambhāvayoḥ IO1177 18 tayor] em.; tayoḥ IO1177 19 natāṃśayos] em.; natāṃśayo IO1177 20 kṛṣṇayor] em.; kṛṣṇayoḥ IO1177 21 bhramad°] em.; bhramat° IO1177 22 sūryamaṇi°] em.; sūryyamani° IO1177 □ °nirmita° em.; °nidhita° IO1177 23 °dhiya] em.; °dhiyaḥ IO1177 24 °kulair] em.; °kulai IO1177 25 vṛtāyās] em.; vṛtāyāḥ IO1177 26 śīghrāt] em.; śīgrāt IO1177 27 °rājñyā] em.; °rājñi IO1177 28 ājñayā] em.; ājñiyā IO1177 29 kṣaṇān] em.; kṣaṇāt IO1177 30 °vidhānān] em.; °vinān IO1177 31 karaṇair] em.; karaṇaiḥ IO1177

hastaiḥ¹ karaṇair² madhumathananimittam tvayā³ kiṃ ahaṃ sannidhāpyam samīpe kiṃ netavyam ||46||

he **bhavye vrajarājarājñī** yaśodā **nītānnamuditā⁴** iti ekānta harṣitā santa⁵ **madvidha** ratimañjarīr **lalāṭataṭe lalāṭam prītyā pradāya** iti dattvā **preṃṇā** karaṇena **prasūr iva bhavatkūśalasya prcchām mātṛ iva tava kūśalasya⁶** praśnām mayi **tāvakatvāt** hetu **kadā vidhāsyati** ||47||

he **devi kṛṣṇavaktrāmbujocchiṣṭam prasādam dhaniṣṭhayā dattam param ādarāt** te tava **agrato** ‘haṃ⁷ **kim āneṣyāmi⁸** ||48||

he **kuṅkumāṅgi nānāvidhair⁹ amṛtasārarasāyanaiḥ sahi taiḥ kṛṣṇa-prasādamilitair¹⁰ bhojyapeyair¹¹** iha vṛndāvane **lalitādisakhīvṛtā tv-am yatnān¹² mayā hā khede atitarām atīṣayām upabhojanīyā kim** ||49||

he **taralākṣi tava pānāya vāri madhuram navapāṭalādikarpūravāsītatarām dattvā ācamanīyakāle param praṇayataḥ** san¹³ **kadā mayā dantakāṣṭhādikam arpanīyam¹⁴** ||50||

he **devi tava bhojanasya samaye yatnād¹⁵ dhūpanivahān varagandhān samūhān etad¹⁶ yogyam vījanādyam api praṇayataḥ** santa **hā khede kadā praṇayāmi praṇayam** karomi ||51||

he **madhuragātri¹⁷ te tava vakrtāmbuje karpūrapūraparipūritanā-gavallīpūgaparikalpitavīṭikām¹⁸ protphullaromanikarair¹⁹ romāñca²⁰ bhavan²¹** san **mudā harṣeṇa ahaṃ kadā arpayāmi** ||52||

1 hastaiḥ] em.; hasteh IO1177 **2** karaṇair] em.; karaṇaiḥ IO1177 **3** tvayā] em.; tayā IO1177 **4** nītānna^o] em.; nītānta^o IO1177 **5** santa] em.; sānta IO1177 **6** ^okūśalasya] em.; ^okulasya IO1177 **7** agrato ‘haṃ] em.; agrataḥ ahaṃ IO1177 **8** āneṣyāmi] em.; āniṣyāmi IO1177 **9** ^ovidhair] em.; ^ovidher IO1177 **10** ^omilitair] em.; ^omilitaiḥ IO1177 **11** ^opeyair] em.; ^opeyaiḥ IO1177 **12** yatnān] em.; yatnāt IO1177 **13** san] em.; sana IO1177 **14** arpanīyam] em.; apanīyam IO1177 **15** yatnād] em.; yatnāt IO1177 **16** etad] em.; etat IO1177 **17** ^ogātri] em.; ^ogāti IO1177 **18** ^ovīṭikām] em.; ^orīṭikām IO1177 **19** ^onikarair] em.; ^onikaraiḥ IO1177 **20** romāñca] em.; nomāñca IO1177 **21** bhavan] em.; bhavana IO1177

he **devi**¹ he **rādhike** **ārātrikeṇa**² **lalitā** **pramodāt** **harṣād**³ **bhavatīm**
devīm **nirmañchayiṣyatitarām** **nirmañchayiṣyatyatīśayām** **anyālayaś**
ca **anyasakhyālayaś**⁴ **ca** **navamaṅgalagānapuṣpaiḥ** **prāṇārbudair** **api**
bhavatīm **devīm** **nirmañchayiṣyatitarām** **ubho** **iyaṃ** **dāsikā** **kacair**
api **nirmañchayiṣyati** **kim** ||53||

he **devi** **lalitāpramukhena** **lalitādyā**⁵ **bhūtena** **ālīkulena**⁶ **sārdham** **iha**
vṛndāvane **nirbharanarmagoṣṭhīm** **atīśayaparihāsyagoṣṭhīm** **ātanvatī**⁷
satī **vistāratā**⁸ **satī**⁹ **tvam** **kadā** **matpāṇikalpitamanoharakelitalpaṃ**¹⁰
svapanena **ābhūṣayiṣyasi** **bhūṣaṃ** **kariṣyasi** ||54||

hā **iti** **khede**¹¹ he **manojñahṛdaye**¹² **iyaṃ** **kiṅkarī** **tava** **padau**¹³ **saṃvā-**
hayiṣyati¹⁴ **asau** **rūpamañjarī** **ca** **asmin** **karāmbuje** **dve** **saṃvāhay-**
iṣyati **anayo**¹⁵ **rūpamañjarī** **dvayoḥ** **sārdham** **svaḥ** **śubhavāsaraḥ**¹⁶ **kiṃ**
śrīmān **bhaviṣyatitarām** ||55||

ayīti **komalāmantraṇe** he **sumukhi** **tavodgīrṇaṃ**¹⁷ **bhojyaṃ** **athā** **pādā-**
mbhojāmṛtaṃ **kallolasalilam** **iha** **vṛndāvane** **bhaktilatayā** **bahuvīdh-**
aiḥ¹⁸ **pracuratarabhāgyodayabalaiḥ**¹⁹ **praṇayijanavargaiḥ**²⁰ **sārdh-**
aṃ **premnā**²¹ **karaṇena** **aho** **āścaryaṃ** **kiṃ** **labdhavayaṃ** ||56||

he **devi** **bhojanāvasare** **tvadgatacittāyai**²² **mahyaṃ** **snehena** **sva-**
mukhāmbujāt **sudhāḥ**²³ **kiṃ** **pradāsyasi** **tvam** **adharāmṛtaḥ** **kiṃ** **pra-**
dāsyasi **tvam** ||57||

he **svāmini** **api** **nīcitam** **bata** **harṣeṇa** **mādhavasya**²⁴ **rasavatyāḥ** **sid-**
dhave **mādhavasya** **rasavatyāḥ** **pākasiddhave** **vrajapatipuram** **nand-**

1 **devi**] em.; **rādevi** IO1177 2 **ārātrikeṇa**] em.; **ārātrikona** IO1177 3 **harṣād**]
em.; **harṣāt** IO1177 4 **anya**^o] em.; **anyā**^o IO1177 □ **°sakhyālayaś**] em.; **°sakhyālaś**
IO1177 5 **lalitādyā**] em.; **lalitā ādyā** IO1177 6 **ālī**^o] em.; **ālī**^o IO1177 □ **°kulena**]
em.; **°kulaina** IO1177 7 **ātanvatī**] em.; **ātannatī** IO1177 8 **vistāratā**] em.; **vistārati**
IO1177 9 **satī**] em.; **svatī** IO1177 10 **°pāṇi**^o] em.; **°pāṇi**^o IO1177 11 **khede**] em.;
kheda IO1177 12 **manojñā**^o] em.; **manajñā**^o IO1177 13 **padau**] em.; **pādu** IO1177
14 **saṃvāhayiṣyati**] em.; **samavāhayiṣyati** IO1177 15 **anayo**] em.; **anayoḥ** IO1177
16 **śubha**^o] em.; **subha**^o IO1177 17 **tavodgīrṇaṃ**] em.; **tavodagīrṇaṃ** IO1177 18
°vidhaiḥ] em.; **°vidheḥ** IO1177 19 **°tara**^o] em.; **°taru**^o IO1177 20 **°vargaiḥ**] em.;
°vagaiḥ IO1177 21 **premnā**] em.; **premnā** IO1177 22 **tvad**^o] em.; **tad**^o IO1177 □
°gata^o] em.; **°yāta**^o IO1177 □ **°cittāyai**] em.; **cittāyaiḥ** IO1177 23 **sudhāḥ**] em.;
sudhā IO1177 24 **mādhavasya**] em.; **mādhasya** IO1177

īsvaram vrajantī satī romaromaudyat sat bhāvāveśe romāñcitā sati
skhalitagatir udañcatskhalitagatyā¹ calitaḥ satī² kvacid api samayair³
svāntasaukhyena svāntamāna⁴ bhavan⁵ sūkṣmagamanena me mama na-
yanābhyām kiṃ tvam lapsyase⁶ ||58||

he svāmini sarvataḥ prakāreṇa tava pārśvadvaye lalitayātha⁷ viśākha-
yā ca parijanaīś ca sahitaiḥ paraiḥ parītām⁸ tvām śreṣṭhām⁹ veṣṭitām
tvām paścād iyaṃ mayā saha rūpamañjarī¹⁰ bhaṅguramadhyabh-
āgaṃ vibhṛta kiṃ pathi neṣyati ||59||

he svāmini iha nandīśvare gavām hambhāravair¹¹ ballavānām kolāha-
lair¹² vividhavandikalāvatān tair vividha krīḍāvatān taiḥ sahitair¹³
rūpalakṣitair¹⁴ vrajarājasūnoḥ śrīkṛṣṇasya priyatayā prītakarāṇayā vra-
jasya vanditād¹⁵ govardhdhanād api gurūr atīśayo yo¹⁶ nandīśvaraḥ
saṃbhrājate¹⁷ dīptāyamānakrīyate tatra nandīśvare kiṃ tava neṣyate
mayā ||60||

he svāmini taṃ vrajamahendramahālayaṃ nandīsvaram nijapraṇa-
yīṇīprakaraīḥ parītām prāptām tvām nijapraṇayīṇī¹⁸ saṃhūhair veṣ-
ṭitām prāptām¹⁹ tvām dūre dhañiṣṭhā nirīkṣya muditā santa harṣitā
santa tvaritaṃ śīghraṃ²⁰ praṇayaiḥ²¹ sahāgre kadā ānayaīṣyati²² ||61||

he svāmini pādakamalaṃ prakṣālya kuśale praviṣṭā satī vrajeśamahi-
ṣīprabhṛtī²³ gurūs²⁴ tāḥ gurugaṇā²⁵ natvā tvam rasavatīm rasabh-
āk²⁶ kurvatī satī sukhasāgare mām²⁷ kadā saṃmajjayīṣyasitarām²⁸

1 skhalita °] em.; skhakita° IO1177 2 satī] em.; sati IO1177 3 samayair] em.; samayai IO1177 4 svāntamāna] em.; svāntamanā IO1177 5 bhavan] em.; bhavana IO1177 6 lapsyase] em.; lapsyaso IO1177 7 lalitayātha] em.; lalitātha IO1177 8 parītām] em.; paritām IO1177 9 śreṣṭhām] em.; śreṣṭhor IO1177 10 °mañjarī] em.; °mañjarīḥ IO1177 11 hambhā°] em.; hāmbā° IO1177 □ °ravair] em.; °ravaiḥ IO1177 12 kolāhalair] em.; kolāhalaiḥ IO1177 13 sahitair] em.; sahitaiḥ IO1177 14 °lakṣitair] em.; °lakṣitai IO1177 15 vanditād] em.; vanditāt IO1177 16 yo] em.; yaḥ IO1177 17 saṃbhrājate] em.; saṃrājate IO1177 18 °praṇayīṇī] em.; °praṇayinī IO1177 19 prāptām] em.; prāptaṃ IO1177 20 śīghraṃ] em.; śrīghraṃ IO1177 21 praṇayaiḥ] em.; praṇayai IO1177 22 ānayaīṣyati] em.; ānayaīṣati IO1177 23 °prabhṛtī] em.; °prabhṛtī IO1177 24 gurūs] em.; gurus IO1177 25 °gaṇā] em.; gaṇāḥ IO1177 26 °bhāk] em.; °bhāka IO1177 27 mām] em.; maṃ IO1177 28 saṃmajjayīṣyasitarām] em.; sanmajjayīṣyasitarā IO1177

atiśayām ||62||

he **devi ādr̥tā** satī **mādhavāya** nimittāya **iha** pākamandire amṛtasikt-
am¹ **rasasañcayam** **bhojyapeyam** **kramāt rohiṇīkare**² **tanvatī** satī
natavaktram **tvam** **phullavadanam** **śrīkr̥ṣṇam** **kadā īkṣyase**³ mayā tad-
bhūṣāmi⁴ kim ||63||

he **madhure iha bhojanamandire** **gurusabhāsu** madhyeṣu **bhojanakāle**
kathañcit samaye **mādhavena**⁵ viṣaye **madotkam**⁶ **natadr̥ṣṭivīkṣya-**
mānam⁷ **te** tava **mukhapadmaṃ** **kadā māṃ modayiṣyasi**⁸ harṣay-
iṣyasi⁹ ||64||

ayīti komalāmantraṇe he svāmini **saurabheyīkulānām**¹⁰ gāvīsamūhānām
rakṣaṇe dīkṣitam caturam **vipinam aṭantaṃ vīkṣyamānam**¹¹ **vra-**
janr̥patikumāram **śrīkr̥ṣṇam** **kadā tvam vīkṣyase**¹² mayā kim tadr̥kṣ-
yāmi¹³ **taṃ** **śrīkr̥ṣṇam** kim bhūtam **vikalamatijananyā lālyamānam** pu-
nam kim bhūtam **smitamadhurakapolam** ||65||

he **sumukhi**¹⁴ **athāntare kutukān**¹⁵ **mātr̥parārdhato** ‘pi¹⁶ **susnigdha-**
yā mato ‘dhikasnehakaraṇayā¹⁷ **goṣṭheśayā** yaśodayā **śapathādipūrvam**
divyādipūrvam hrīmati¹⁸ **priyagaṇaiḥ**¹⁹ sat vanañcā yuktā **priyagaṇ-**
aiḥ²⁰ **saha bhojyamānām**²¹ **tvam nirīkṣyānta**²² karaṇe **adya** kim har-
ṣam prāpnoṣye ||66||

he **khañjanākṣi āliṅganena śīrasaḥ paricumbanena snehāvalokan-**
abhareṇa²³ **ca goṣṭheśayā navavadhūm** **iva lālyamānām tvam prek-**

1 amṛtasiktaṃ] em.; amṛśiktaṃ IO1177 2 rohiṇī°] em.; rohinī° IO1177 3 īkṣyase] em.; īkṣate IO1177 4 tad°] em.; tat° IO1177 5 mādhavena] em.; mādhave IO1177 6 madotkam] em.; mahotkam IO1177 7 °vīkṣyamānam] em.; °rīkṣamānam IO1177 8 modayiṣyasi] em.; nodayiṣasiti IO1177 9 harṣayiṣyasi] em.; harṣayiṣyati IO1177 10 saurabheyī°] em.; saurabheyā° IO1177 11 vīkṣyamānam] em.; vīkṣamānam IO1177 12 vīkṣyase] em.; rīkṣyase IO1177 13 tad°] em.; tat° IO1177 □ °dṛkṣyāmi] em.; °dṛkṣāmi IO1177 14 sumukhi] em.; sumu IO1177 15 kutukān] em.; kutukāt IO1177 16 °parardhato ‘pi] em.; °parardhdhatopi IO1177 17 mato ‘dhikasneha°] em.; matodhikasneha° IO1177 18 hrīmati] em.; śrīmati IO1177 19 °gaṇaiḥ] em.; °gaṇeḥ IO1177 20 °gaṇaiḥ] em.; °gaṇeḥ IO1177 21 bhojyamānām] em.; bhojamānam IO1177 22 nirīkṣyānta] em.; nirīkṣānta IO1177 23 °bhareṇa] em.; °bharena IO1177

ṣya¹ san² hr̥di mahotsavam̐ kim̐ ātaniṣye³ hr̥daya ānandaṃ kim̐ vis-
tārayiṣye ||67||

hā khede he rūpamañjarisakhi praṇayena⁴ tvadbāhudattabhujaval-
larim̐⁵ tava bāhudattabhujalatām āyatākṣim̐⁶ ākarṇalocanām̐⁷ kāmā-
taraṅgaraṅgām̐ devīm̐ kalitaḥ san⁸ kāmātaraṅgaraṅgām̐ dīptim̐ kal-
pitaḥ san⁹ paścād ahaṃ harivibhūṣitakelikuñje kim̐ neṣyāmi prāp-
tayiṣyāmi kim̐ ||68||

he rūpamañjari he sakhi tvayā sākaṃ tvayā sahitaṃ svasyāḥ sarasyās
tate rādhakuṇḍatate nikuñjagr̥he kusumabhāvitabhūṣaṇena śṛṅgā-
ritaṃ vidadhatī priyaṃ śrīkṛṣṇam̐¹⁰ sā īśvarī śrīrādhikā kim̐ madīkṣa-
ṇagocarā bhaviṣyati ||69||

he subhage vrajarājasūnoḥ¹¹ śastābhisārasamayam̐¹² vicakṣaṇamu-
khācchrutvā¹³ bhūtīmukhācchrutvā¹⁴ hr̥ṣṭā satī¹⁵ sūkṣmāmbaraīḥ
kusumasaṃskṛtagrathitakarṇabhūṣaṇahārādibhiḥ¹⁶ ca karaṇair¹⁷ bha-
vatīm̐ kim̐ alaṅkariṣye bhūṣaṇam̐ kariṣye kim̐ mayā ||70||

he śaśimukhi he devi rājaddvāre¹⁸ mallījālair¹⁹ nānapuṣpaiḥ kvacit
madhupaiḥ saṃbhāvitābhiḥ karaṇaiḥ kāmācitrālibhiḥ ca kāmavāñ
cānurūpacitrālibhiḥ²⁰ ca karaṇaiḥ sapadi etat²¹ kṣaṇāt madanānan-
dadābhikhyajātāṅgāgehe²² talpam̐ ākalpayāmi kadā ||71||

he kanakagauri he rādhe śrīrūpamañjarikarārcitapādapadmagoṣṭhe-
ndranandanabhujārpitamastakāyās²³ tava padārvindasamvāhanā-
ni hā modata²⁴ iti harṣitaḥ santa śanakair alpāir alpaiḥ kim̐ ahaṃ kar-

1 prekṣya] em.; prekṣa IO1177 2 san] em.; sana IO1177 3 ātaniṣye] em.; ātan-
viṣye IO1177 4 praṇayena] em.; praṇayeṇa IO1177 5 tvad°] em.; tat° IO1177 □
°bhujā°] em.; °tuja° IO1177 □ °vallarim̐] em.; °vallarim̐ IO1177 6 āyatākṣim̐] em.;
āyatākṣim̐ IO1177 7 ākarṇa°] em.; ākarṇna° IO1177 8 san] em.; sana IO1177
9 san] em.; sana IO1177 10 °kṛṣṇam̐] em.; °kṛṣṇa IO1177 11 vrajarājasūnoḥ]
em.; vrajasūnoḥ IO1177 12 śastābhisāra] em.; svastābhisāra IO1177 13 °mukhāc-
chrutvā] em.; °mukhāt śrutvā IO1177 14 °mukhācchrutvā] em.; °mukhāt śrutvā
IO1177 15 satī] em.; sat IO1177 16 °karṇa°] em.; °karṇna° IO1177 □ °bhūṣṇa°
] em.; °ṣaṇa° IO1177 17 karaṇair] em.; karaṇaiḥ IO1177 18 rājad°] em.; rāja°
IO1177 19 °jālair] em.; °jāter IO1177 20 °citrālibhiḥ] em.; °citrālabhiḥ IO1177 21
etat] em.; stat IO1177 22 °ābhikhyā°] em.; °ābhikṣya° IO1177 23 °bhujārpita°
] em.; °bhujapita° IO1177 □ °mastakāyās] em.; °mastakāyāḥ IO1177 24 modata]
em.; modataḥ IO1177

iṣye ||72||

he kanakagauri he rādhike **govardhanādrinikaṭe narmalīlāvidagdhāśi-rasām¹ mukuṭena madhusūdanena bhavatīm avarudhyamānām² bhrūkuṭidarpanetrayugmām³ kiṃ drakṣyāmi⁴ ||73||**

he **madhuramukhi tava tanuvaragandhāsaṅgiṃ vātena** he tulā **candrāvalikarakṛtamallikelitalpāc⁵ chalena madhupam iva kuṇḍatīre milantaṃ mukundaṃ vīkṣya ahaṃ kadā darpaṃ kariṣye ||74||**

he śāśimukhi samantāt sarvato bhāve **unmattabhramarakulajhaṅkāranikarair unmattabhramarasamūhasya jhaṅkārasamūhair lasatpadmastomaiḥ śobhamānapadmasamūhair⁶ vihagarāvair api pakṣīśabdair⁷ api paraṃ śreṣṭhaṃ yathā syāt tathā svīyaiḥ⁸ sakhīvṛndaiḥ⁹ sahitair¹⁰ madhure sarasi¹¹ madhure yukte rādhākuṇḍe te tava prāṇapatinā saha navaṃ kelinivahaṃ navaṃ keliprāptaṃ samūhaṃ kadā drakṣyāmaḥ¹² ||75||**

he **varoru** he śreṣṭhvakṣe¹³ **sarovaralasattaṭe sarovarasya śobhāmānataṭe madhupaguṇjikuṇjāntare sphuṭatkusumasaṅkule samūhe madhye vividhapuṣpasaṅghaiḥ¹⁴ samūhair¹⁵ mudā harṣeṇa mama sukhābhdhim ātanvatā satī vistāritā satī ariṣṭajayinā śrīkrṣṇena saha kadā tava iha priyaṃ bhūṣavidhir vidhāsyatā¹⁶ vidhiḥ prakāre vidhānam ||76||**

ubho **sarabhasaṃ¹⁷ sphītasvāntaṃ rabhasena saha vartamānānandita-manam kathañcit¹⁸ sakhī darodyannānāpuṣporubahuguṇjaphalanikaralasaṭ¹⁹ samūhaśobhamāno kekiprapañcaiḥ²⁰ kariṣyata acireṇārpya-**

1 °śirasām] em.; °śiraśām IO1177 2 avarudhyamānām] em.; avarudhdhamānām IO1177 3 °darpita°] em.; °daśita° IO1177 4 drakṣyāmi] em.; drākṣomi IO1177 5 °malli°] em.; °malli° IO1177 □ °talpāc] em.; °talpa IO1177 6 °samūhair] em.; °samūhaiḥ IO1177 7 °śabdair] em.; °śabder IO1177 8 svīyaiḥ] em.; svīyeḥ IO1177 9 sakhī°] em.; sakhī° IO1177 □ °vṛndaiḥ] em.; °vṛndeḥ IO1177 10 sahitair] em.; sahitai IO1177 11 sarasi] em.; sarasa IO1177 12 drakṣyāmaḥ] em.; drākṣāma IO1177 13 śreṣṭhva°] em.; śre° IO1177 14 °saṅghaiḥ] em.; °saṅgheḥ IO1177 15 samūhair] em.; samūhai IO1177 16 vidhāsyatā] em.; vidhāsyata IO1177 17 sarabhasaṃ] em.; sarasaṃ IO1177 18 kathañcit] em.; kathañci IO1177 19 °guṇja°] em.; °nikuguṇja° IO1177 20 °prapañcaiḥ] em.; °prañceḥ IO1177

mānaiḥ¹ sotkampam racyamāna² utkampena³ saha vartamāna yathā
syāt tathā dīptāyamānaḥ⁴ kṛtarucihariṇā saha utphullam aṅgavahasah
svāminyāḥ utphullam aṅgaprāptavahantyāḥ⁵ rādhikāyāḥ keśapāśa⁶
uccair atīśayaiḥ yathā syāt⁷ tathā mama nayanānandaṁ kiṁ vidhātā
vidhānaṁ kiṁ kariṣye ||77||

he sumukhi madanakelivibhrame mattayā bhavatyā sarasijena⁸ tā-
ḍitaṁ⁹ mādhamam vīkṣya iyaṁ mām gūḍhahāsyavadanā kiṁ bhav-
iṣyati ||78||

he subhagamukhi sulalitanijabāhvāśliṣṭagoṣṭhendrasūnoḥ suvalita-
tarabāhvāśliṣṭadīvyannatāṁ(subalīṁ)sā¹⁰ vana sārdham madhura-
madanaṁ¹¹ gānaṁ tanvatī satī hā khede me mudam¹² kadā¹³ dāsyasi
||79||

he devi tvayā¹⁴ pāsakakhelāyāṁ jitvā harer¹⁵ muralīm ācchidya
mayi kṣiptāṁ yāṁ tām muralīm kadā ahaṁ gopayiṣyāmi ||80||

ayīti komalāmantreṇe he sumukhi kadā kasmin kāle asmin manasi-
jasukhādamandire madhye mālātīkelitalpe vallabhena saha madhu-
ramadhuragoṣṭhīm¹⁶ bibhratīm smeragaṇḍāṁ sapulakatanur eṣā
tvām kadā ahaṁ vījayāmi¹⁷ vijanaṁ¹⁸ kariṣyāmi ||81||

he kamalavadane he devi udyatāyātā satī¹⁹ utkaṇṭhyāt kuñjānaye āyātā
satī²⁰ hanta iti khede līlābhisārād²¹ gatyāṭopaiḥ karaṇaiḥ²² śramav-
ilulitaṁ²³ śramayuktaṁ pādābjayugmaṁ snehāt samvāhayitum²⁴

1 °arpyamānaiḥ] em.; °arpamānaiḥ IO1177 2 racyamāna] em.; rucyamānaḥ IO1177
3 utkampena] em.; utkapena IO1177 4 dīptāyamānaḥ] em.; diptāyamānaḥ IO1177
5 vahantyāḥ] em.; vantyāḥ IO1177 6 °pāśa] em.; °pāśaḥ IO1177 7 syāt] em.;
stāt IO1177 8 sarasijena] em.; sarasiyena IO1177 9 tāḍitaṁ] em.; tāḍita IO1177
10 suvalita°] em.; sulalita° IO1177 □ °tara°] em.; °tava° IO1177 □ °dīvyan°] em.;
divya° IO1177 □ °sā] em.; °śāt IO1177 11 °madanaṁ] em.; °vadanam IO1177 12
mudam] em.; mamudam IO1177 13 kadā] em.; kadādā IO1177 14 tvayā] em.;
tavayā IO1177 15 harer] em.; hare IO1177 16 °goṣṭhīm] em.; °goṣṭhī IO1177
17 vījayāmi] em.; vijayāmi IO1177 18 vijanaṁ] em.; vijanam IO1177 19 satī
] em.; sati IO1177 20 satī] em.; sati IO1177 21 līlābhisārād] em.; līlābhisārāt
IO1177 22 karaṇaiḥ] em.; karaṇeh IO1177 23 °vilulitaṁ] em.; °lulitaṁ IO1177
24 samvāhayitum] em.; samavāhayitum IO1177

api hrīpuñjamūrte ‘py¹ alajjam imam² nijajanaṃ nāmagrāhaṃ ka-
dā tvaṃ notsyasi tyāgaṃ na kariṣyasi ||82||

he kopamāne he naptri³ rādhe tava sūryabhakteḥ kālāḥ⁴ samutpa-
nna itaḥ prāpto⁵ ‘si⁶ tvaṃ kutam kārāṇāt avakarṣeṇa rośāt mukharā⁷
syāt tathā sudheva lapantī satī iha vṛndāvane mām kiṃ sukhayīṣyati
||83||

nanubho he devi smitakarpūravāsitaṃ te tava bhāṣitaṃ⁸ pīyūṣaṃ
śrotrābhyāṃ nayanābhyāṃ⁹ mayā kiṃ seviṣyate ||84||

he suvrate rasakuṭilasakhībhiḥ parītā tvaṃ vocchatā tvaṃ prāṇanā-
thena¹⁰ sārddhaṃ kusumacayanakhelāṃ kurvatī satī kapaṭakalaha-
kelyā karaṇayā kvāpi anarvacaliyā roṣeṇa bhinnā satī¹¹ ativelam¹² dhā-
syase¹³ atīśaye velam¹⁴ paryantaṃ mama mudam kiṃ vidhās ca medhā
raṇaṃ kiṃ kariṣyase ||85||

he sadaye tvaṃ mānabhaṅgavidhaye¹⁵ mādhavena priyatayā karaṇay-
āsahyaiḥ¹⁶ pṛthulakākubharair¹⁷ nānāvidhaiḥ saṃprārthitas tvaṃ
lalitā vyagraḥ san¹⁸ ayaṃ janaḥ kadā padānte patiṣyati ||86||

he dhīre vṛndāraṇyamahādhipatyat¹⁹ vidhaye viṣaye sati paurṇamā-
syā²⁰ svayaṃ prītyā maṅgalagītānṛtyavilasadvīṇādivādyotsavaiḥ²¹
samvāsītānāṃ śuddhānāṃ payasāṃ ghaṭair bahuvidhair²² daśaṃ
yaḥ tava mahāseko saṃvihitaḥ sa kiṃ mayā drakṣyate²³ ||87||

1 °mūrte ‘py] em.; °mūrttepi IO1177 2 imam] em.; iyaṃ IO1177 3 naptri] em.;
napta IO1177 4 kālāḥ] em.; kāla IO1177 5 prāpto] em.; prāptaḥ IO1177 6 ‘si
] em.; asi IO1177 7 mukharā] em.; mukhā IO1177 8 bhāṣitaṃ] em.; bhāyitaṃ
IO1177 9 nayanābhyāṃ] em.; nayanabhyāṃ IO1177 10 °nāthena] em.; °nāthe
IO1177 11 satī] em.; sati IO1177 12 ativelam] em.; atirelam IO1177 13 dhāsyase
] em.; dhyāsyā IO1177 14 velam] em.; velā IO1177 15 tvaṃ^o] em.; tava^o IO1177 □
°vidhaye] em.; vidhāne IO1177 16 karaṇayāsahyaiḥ] em.; karaṇayāsāhya IO1177 17
°bharair] em.; °bharai IO1177 18 san] em.; sana IO1177 19 vṛndāraṇya^o] em.;
vṛndāva^o IO1177 20 paurṇamāsyā] em.; paurṇamāsyāṃ IO1177 21 °vīṇādi^o] em.;
°vinādi^o IO1177 22 °vidhair] em.; °vidher IO1177 23 drakṣyate] em.; draṣyate
IO1177

he mañjuvadane param vātsalyāj¹ janakau snehena saṁdravantyāḥ
 santa goyutam² ālayam dattvā³ atra jāvaṭe kṛpaṇām⁴ jaṭilām pra-
 toṣya rakṣākhyarākākṣaṇe⁵ rākhināmā paurṇamāsyām nimeṣe⁶ sukha-
 śokarodanabharais te snehena saṁdravantyāḥ śrīdāmnā⁷ nītāyā
 me ‘grata⁸ itaḥ kiṁ lālanām vidhāsyato⁹ me mayāgrataḥ prāptaḥ
 kiṁ lālanām¹⁰ vidhānam¹¹ kariṣyataḥ ||88||

he sadaye lajjayālipurataḥ parato mām giripater gahvaram nītvā
 bata harṣeṇa divyagānam¹² api tatsvarabhedaṁ kadā tvam śikṣayi-
 ţyasi ||89||

he devi kila niścitaṁ lalitayā devyā yācitā satī¹³ gaṇato gaṇamadhye
 lajjayā natamukhīm¹⁴ mām divyarasakāvyakadambaṁ¹⁵ praṇaye-
 na¹⁶ kadā pāṭhayiṣyasi¹⁷ ||90||

he devi nijakuṇḍataṭikuñje guñjadbhramarasaṅkule¹⁸ madhye kac-
 chapīśikṣām¹⁹ me kadā tvam kārayiṣyasi ||91||

he devi vihārais truṭitaṁ dayitaṁ hāraṁ gumphitaṁ²⁰ sakhīnām
 madhye lajjayā karaṇayā mām sañjñayā kadā nidekṣyasi²¹ nidhānam
 kariṣyasi ||92||

he devi kadā kasmin kāle snehāt sarvadiśo vīkṣya san²² samaye tvam
 svamukhāt tāmbūlacarvitaṁ²³ san mukhe²⁴ pradāsyasi ||93||

1 vātsalyāj] em.; vātsalyāt IO1177 2 goyutam] em.; goyūtam IO1177 3 dattvā]
 em.; datvā IO1177 4 kṛpaṇām] em.; kṛpanāt IO1177 5 rakṣākhyā^o] em.; rakṣākṣa^o
 IO1177 6 nimeṣe] em.; nile IO1177 7 śrīdāmnā] em.; śrīdāmno IO1177 8 me
 ‘grata] em.; megrataḥ IO1177 9 vidhāsyato] em.; vidhāsyataḥ IO1177 10 lālanām
] em.; lālanam IO1177 11 vidhānam] em.; vidhāna IO1177 12 divyā^o] em.; dīvyā^o
 IO1177 13 satī] em.; sati IO1177 14 ^omukhīm] em.; ^omukhiṁ IO1177 15 divyā^o
] em.; dīvyā^o IO1177 16 praṇayena] em.; praṇayeṇa IO1177 17 pāṭhayiṣyasi]
 em.; pāṭhayiṣyati IO1177 18 guñjad^o] em.; guñjat^o IO1177 19 kacchapi^o] em.;
 kacchapī^o IO1177 20 gumphitaṁ] em.; gumphitam IO1177 21 nidekṣyasi] em.;
 nidekṣasi IO1177 22 san] em.; sana IO1177 23 ^ocarvitaṁ] em.; ^ocavvitaṁ IO1177
 24 mukhe] em.; mu IO1177

he śaśimukhi prāṇanāthena sārdhaṃ niviḍamadanayuddhe samaye
yā dayitamadhurakāñcī madād¹ vismṛtāsīt hanta iti khede iha vṛndā-
vane bhaṅgyā tām kāñcīm sambhālyā kāñcīm ucārya tadarthaṃ tvar-
itaṃ kiṃ tvayāhaṃ² praheyā ||94||

ubho he devi he dhīramate kenāpi doṣalavamātralavena³ tvayocair⁴
atiśayair⁵ roṣeṇa tādya māna⁶ iha jale tal⁷ lalitayā tat tādya mānam⁸
aṅgayā kila niścitaṃ nīyamānaḥ san⁹ manāg andaṃ sadayaṃ kim
ayaṃ janaḥ drakṣyate ||95||

he devi asmi tavaiva jānāmi tvayā vinā na jīvāmi¹⁰ iti vijñāya¹¹ tvaṃ
caraṇāntikaṃ naya prāpaya ||96||

he lolākṣi sapriyāyās¹² tava svakuṇḍaṃ sadāspadaṃ¹³ sadāsthānaṃ
atraiva mama samvāsa ihaiva mama samsthitiḥ¹⁴ ||97||

he śrīsarovara he śrīrādhākuṇḍa sā madīśā preṣṭhena sārdhaṃ kā-
maraṅgaiḥ¹⁵ sadā iha tvayi khelati cet yadi tadā priyād atipriyaṃ¹⁶
iva tvaṃ hā khede iti¹⁷ śrameṇa imām māṃ kṛpayā adya taylor darśa-
yā¹⁸ tām rādhāṃ mama jīvitam ||98||

he devi he sumukhi viśākhe śrava niścitaṃ yat yasmād¹⁹ asyā²⁰ rādhi-
kāyāḥ samavayo²¹ narmabhūmīḥ prasaṅgasthāno²² ‘si²³ tvaṃ tat tas-
māt kṣaṇam api tava saṅgaṃ na tyajet he devi he sumukhi viśākhe
iti śrameṇa virahahatāyāṃ madīśāṃ darśayitvā²⁴ mama prāṇarak-
ṣāṃ kuruṣva²⁵ ||99||

1 madād] em.; madāt IO1177 2 tvayāhaṃ] em.; tayā ahaṃ IO1177 3 °lava°]
em.; °laṃva° IO1177 4 °mātra°] em.; °māra° IO1177 4 tvayocair] em.; tvayā uccair
IO1177 5 °śayair] em.; °śayaiḥ IO1177 6 tādya māna] em.; tāḍamāna IO1177 7
tal] em.; tat IO1177 8 tādya mānam] em.; tāḍyanam IO1177 9 san] em.; sana
IO1177 10 jīvāmi] em.; jānāmi IO1177 11 vijñāya] em.; vijñaya IO1177 12
sapriyāyās] em.; sapriyāyā IO1177 13 sadāspadaṃ] em.; sadāpradaṃ IO1177 14
samsthitiḥ] em.; samsthiti IO1177 15 °raṅgaiḥ] em.; °raṅgeḥ IO1177 16 °priyaṃ
] em.; °piyaṃ IO1177 17 iti] em.; i IO1177 18 darśayā] em.; daśiya IO1177 19
yasmād] em.; yasmāt IO1177 20 asyā] em.; asyāḥ IO1177 21 samavayo] em.;
samavaya IO1177 22 prasaṅgasthāno] em.; prasaṅgasthānaḥ IO1177 23 ‘si] em.;
asi IO1177 24 darśayitvā] em.; darśatvā IO1177 25 kuruṣva] em.; kuruṣva IO1177

hā khede iti **he** **nātha** **he** **gokulasūdhākara** **he** **suprasannavaktrārvi-**
nda¹ **he** **madhurasmita**² **he** **kṛpārdra**³ **he** **śrīkṛṣṇa** **yatra** **sthāne** **priyā-**
rāt⁴ **priyā** **nikaṭāt** **praṇayair** **janos**⁵ **tvayā** **viharate** **tatraiva** **priyase-**
vanāya **mām** **api** **naya** **prāpaya** ||100||

he **īse** **yasyā**⁶ **rādhikāyā**⁷ **aṅghrikamalasya**⁸ **nakhāñcalasya** **saundarya-**
bindum **lakṣmīr** **api** **labdhum**⁹ **na**¹⁰ **iti** **na** **yugyati** **sā** **tvam** **mama**
duḥkhadavāgnidena¹¹ **jīvitena** **ced**¹² **yadi** **tadā** **mama** **netradānaṃ**
kiṃ **na**¹³ **vidhāsyasi** ||101||

he **varoru** **mayā** **karaṇayā** **tayā** **āsābharair**¹⁴ **amṛtasindhumayaiḥ**¹⁵
kathañcit **kālo** **atigamito**¹⁶ **‘tiṣayarūpeṇa** **gataḥ** **kila** **niścitaṃ** **sāṃpr-**
ataṃ **kālaṃ** **hi** **ced**¹⁷ **yadi** **mayi** **vidhaye** **tvam** **kṛpāṃ** **naiva** **vidhāsyasi**
bakariṇāpi¹⁸ **yadi**¹⁹ **mayi** **kṛpāṃ** **na** **vidhāsyet** **tadā** **me** **mama**²⁰ **prā-**
ṇair²¹ **vrajena** **ca** **kiṃ** ||102||

he **kṛpāmayi** **he** **rādhike** **mayi** **duḥkhitāyām** **viṣaye** **ced**²² **yadi** **tvam**
kṛpāṃ **naivātanoṣi**²³ **tadā** **iha** **tavāgre** **me** **mama** **nitarāṃ** **tat** **pralā-**
paiḥ²⁴ **kiṃ** **tvatkuṇḍamadhyaṃ**²⁵ **api** **bahukālavāsaṃ** **kiṃ** **sevyamā-**
nam **api** ||103||

rodanaiḥ²⁶ **prakarṣeṇa** **rāñ** **jānu** **rūpa** **atirodanaiḥ** **karaṇaiḥ** **pracuraduḥ-**
khadagdhātmanā **mayā** **vilāpakusumāñjalir**²⁷ **hṛdi** **nidhāya** **nimitt-**
āya **tava** **pādāmbuje** **samarpitah** **santaḥ** **manāg** **andaṃ** **tuṣṭiṃ** **tava**
tanotu **vistārayatu**²⁸ ||104||

1 suprasanna^o] em.; supranna^o IO1177 2 madhurasmita] em.; madhurāsmita IO1177 3 kṛpārdra] em.; kṛpādra IO1177 4 priyārāt] em.; priyā ārāt IO1177 5 janos] em.; janoḥ IO1177 6 yasyā] em.; yusyāḥ IO1177 7 rādhikāyā] em.; rādhikāyāḥ IO1177 8 aṅghri^o] em.; aḍighra^o IO1177 9 labdhum] em.; labdham IO1177 10 na] em.; nā IO1177 11 ^odāvāgnidena] em.; ^odāvāgnidena IO1177 12 ced] em.; cet IO1177 13 na] em.; nā IO1177 14 āsā^o] em.; āsā^o IO1177 15 ^omayaiḥ] em.; ^omayeḥ IO1177 16 atigamita] em.; tigamitigamitaḥ IO1177 17 ced] em.; cet IO1177 18 bakariṇāpi] em.; bakarināpi IO1177 19 yadi] em.; yudi IO1177 20 mama] em.; ma IO1177 21 prāṇair] em.; prāṇer IO1177 22 ced] em.; cet IO1177 23 naivā^o] em.; naiva^o IO1177 24 pralāpaiḥ] em.; palāpaiḥ IO1177 25 tvat^o] em.; tat^o IO1177 26 rodanaiḥ] em.; raudanaiḥ IO1177 27 ^okusumāñjalir] em.; ^okusumāñjali IO1177 28 vistārayatu] em.; dhistārayatu IO1177

iti śrīraghunāthadāsagosvāminā viracitā śrīvilāpakusumāñjale ṣṭī-
kā samāptaḥ¹ ||

¹ samāptaḥ] em.; samāptā IO1177

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Hamburg, den 11.06.2025

Sukhdeep Sran