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Rasamālikā

श्रीरसमालिका

A garland of doctrine, devotion, contemplation, and Sītā-Rāma līlā

Rāmacaraṇadāsa Karuṇāsindhu
Original Devanagari and fresh English translation

Complete historical-root reading edition - 53 page-controlled units

About this edition

This edition presents the complete historical root text from printed pages 1-53, corresponding to PDF pages 14-66 of the checksum-locked first printed edition. Modern preliminaries are excluded. The independently headed selections from Śrī Rāma-navaratna-sāra-saṅgraha on PDF pages 67-70 belong to a separate Chapter Seven identity and are not absorbed into Rasamalika. Every unit is controlled by its page image and paired with a fresh English translation.

Source control: checksum-locked first printed edition, printed pages 1-53 / PDF pages 14-66, SHA-256 4819c5248dcof11ecb77doaf786f28f82bd7fc14b8b7b4f3c15af79doeb9411a. The scan has no explicit reuse license and is therefore not reproduced here.

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Editorial key

The historical root is divided into fifteen authorial avakāśas. Each reader unit preserves one complete printed page so transitions and continuations are not invented from OCR. The page image controls every reading; OCR was only a locator. The English is a fresh close translation, and difficult or damaged readings are disclosed in the witness notes.

Printed page 1

Invocation and the Garland of Rasa

अथ बोधशास्त्रे रसमालिका प्रारम्भः — श्लोक

ORIGINAL - DEVANAGARI

॥ श्री ॥

श्री जानकीवल्लभो विजयते

श्री प्रमोदवनविहारिणौविहारिण्यौ

विजयतेतराम्

अथ बोधशास्त्रे रसमालिका प्रारम्भः

श्लोक

भाले हरेः पदमथस्तुलसी च कण्ठे

बाहू धनुस्सर रघूत्तमनामयुक्ताः ।

विज्ञान-भक्तिमणिभूषण-भूषिताङ्गा-

स्तेभ्योऽष्टभ्यो रामवरणः सततं नमामि ॥ १ ॥

श्री सद्गुरोर्वचन-मोह निरोध ताण्डो-

श्रितं ममालि जलजातक संपुटाण्डोः ।

ज्ञानस्य भोरक्षरमक्षर शब्द त्यक्त्वा

दृश्यं स्वरूप सरसंग नमो नमस्ते ॥ २ ॥

नत्वा श्रीजानकीरामौ रासकुञ्जविहारिणौ ।

कुर्वे श्रीरामचरणो ग्रन्थेऽस्यां रसमालिकाम् ॥ ३ ॥

श्रीरामायणवेदशास्त्रगदितं तत्त्वं परं नाटके

यत्तन्नेष्ट्वतिसंहितासु मुनिभिः सारं पुराणेष्वपि ।

श्रीरामस्य रसो विरज्जि हनुमद् व्यासादिभिः शम्भुना

नाना गुंफति भक्त रामचरणस्तां मालिकां तन्मयीम् ॥ ४ ॥

FRESH ENGLISH TRANSLATION

Glory to Jānakī's beloved; glory to the divine pair who sport in Pramodavana. Thus begins the Rasamālikā in the Bodha-śāstra. (1) I perpetually bow to the eight servants of Rāma, marked with Hari's sign upon the brow, tulasī at the throat, bow and arrow upon the arms, and limbs adorned with the jewels of knowledge and devotion. (2) Again and again I bow to the visible, rasa-filled form disclosed through the true guru's word, which checks delusion and opens knowledge beyond mutable and immutable sound. (3) Having bowed to Jānakī and Rāma, who sport in the rāsa grove, I, Rāmacaraṇa, compose this Garland of Rasa. (4) Rāmacaraṇa gathers this garland wholly made of Rāma's rasa from the highest truth taught in the Rāmāyaṇa, Veda, śāstra, drama, tantras, saṃhitās, sages, and Purāṇas, and from Brahmā, Hanumān, Vyāsa, Śambhu, and others.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 14 (printed page 1, scan leaf 14). The fused heading विहारिणौविहारिण्यौ and the visibly irregular verse-2 forms ताण्डोश्रितं, संपुटाण्डोः, भोरक्षरमक्षर, and सरसंग are retained diplomatically rather than silently regularized. No physical lacuna is present.

Printed page 2

Homage to Gods, Sages, Saints, and the Name

काव्य छन्द — दोहा

ORIGINAL - DEVANAGARI

ॐ रासमण्डलमध्यस्थं रसोल्लाससमुत्सुकम्

श्रीसीताराममहं वन्दे सखीगणसमावृतम् ॥५॥

॥ काव्य छन्द ॥

श्रीगणेश श्रीशंभु ब्रह्म श्रीसरस्वती श्री

श्रीसुरसरि श्रीगौरि चन्द्र श्रीसूर्य यती श्री

श्रीदिकपति श्रीअग्नि पवन श्रीवेदवरुण श्री

श्रीसमेत सब देव वन्दि पद रामचरण श्री ॥१॥

श्री श्रीपति श्रीशेषव्यास श्रीदेव ऋषय श्री

श्रीशुक श्रीसनकादि आदि ध्रुव नरयक विष्णु श्री

श्रीहनुमत प्रह्लाद भक्त श्रीबाल्मीक श्री

श्री सबके पद पद्म रेणु धरि भक्ति लीक श्री ॥२॥

॥ दोहा ॥

वन्दौं सन्त समाज शिव वरनत परै न पार ।

टूक टूक हौं खाय के जियौं तासु के द्वार ॥१॥

जनकनन्दिनी चरणरज अति अनन्द शिर राखि ।

भरत प्रेम अवतार भये जासु चरण रज साखि ॥२॥

राम नाम वन्दौं यदपि मुखते कहा न जाय ।

ज्यों तिय निज पति नाम को कहत बहुत सकुचाय ॥३॥

विधि हरिहर मय अग्निरवि शशि रसपूर्ण शब्द ।

रामचरण सोइ नाम गति अकथ कहन को जद्द ॥४॥

FRESH ENGLISH TRANSLATION

(5) I bow to Sītā and Rāma, seated at the center of the rāsa circle, eager for the joy of rasa and surrounded by their companions. In kāvya meter, Rāmacaraṇa bows at the feet of Gaṇeśa, Śambhu, Brahmā, Sarasvatī, Gaṅgā, Gaurī, the moon, the sun, the ascetics, the guardians of the directions, Agni, Wind, the Veda, Varuṇa, and all the gods. He places upon himself the lotus-foot dust of Viṣṇu, Śeṣa, Vyāsa, the divine sages, Śuka, Sanaka and the ancients, Dhruva, Nārada, Hanumān, Prahlāda, Vālmīki, and all devotees. In dohā meter: (1) I bow to the congregation of saints, whose limit even Śiva cannot describe; may I live at their door, accepting even their scraps. (2) I place the bliss-bestowing dust of Janaka's daughter's feet upon my head—the dust that witnessed Bharata become an incarnation of love. (3) I bow to the name Rāma, though the mouth cannot utter its measure, just as a wife feels deep modesty in saying her husband's name. (4) That name is filled with Brahmā, Hari, Hara, fire, sun, moon, and rasa; Rāmacaraṇa says its course is beyond telling.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 15 (printed page 2, scan leaf 15). The scan's older spellings गौरि/गौरि, बाल्मीक, लीक, टूक, and the unusual final जद्द are preserved. The dense deity-list line containing नरयक was checked in an enlarged crop and is transcribed as printed. No physical lacuna is present.

Printed page 3

The Four Vedas Question the Infinite Lord

दोहे का क्रम — रोला छन्द

ORIGINAL - DEVANAGARI

शेष वेद संवाद बर अगुन सगुन को बाप ।
 कहौं सुचनिका सुमति विधि श्रीमहाराज प्रताप ॥५॥
 सन्त शास्त्र बहु स्वाद ले श्रुति संहिता प्रमाण ।
 वस्तु अमित शुभ पात्र लघु जानहिं परम सुजान ॥६॥
 ॥ रोला छन्द ॥
 एक समय श्रुति चार ब्रह्मपुर करहिं विचारा ।
 ब्रह्म निरूपन करहिं सगुन निर्गुन निरुवारा ।
 गुष्टि परस्पर भई बोध थल वेगि न पाये ।
 कहेउ अथर्वण वेद चारि अहिपति पै आये ॥१॥
 अस्तुति करि बहु भांति अपन तन प्रगट दिखाये ।
 निज संदेह अनेक भांति कहि प्रभुहि सुनाये ।
 परम धाम पर रूप मन्त्र पर सब रस जानहुँ ।
 अक्षर गुन अरु अगुन शब्द के रूप बखानहु ॥२॥
 जय अनन्त भगवन्त गुह्य पर गुह्य सुनावहु ।
 बिनु पूछे बिनु जान जान सब निज मुख गावहु ।
 सुनि अनन्त विज्ञान ध्यान जनु सोवत जागेउ ।
 रूप सच्चिदानन्द भक्तिबल वरनन लागेउ ॥३॥
 साम आदि श्रुति धन्य धन्य मैं कह सुनहु तू ।
 खल विषई परइष्ट वादिरत कुटिल गुनव तू ।
 तिन कहूँ यह नहिं देव प्राण अरु धर देव वरु ।
 कहौं सुनहु चित लाइ जथा मति ब्रह्म भक्ति घरु ॥४॥

FRESH ENGLISH TRANSLATION

(5) I shall briefly tell of the excellent dialogue between Śeṣa and the Vedas, concerning the father of both the unqualified and qualified; this is the gracious wisdom and majesty of the great king. (6) Saints taste many scriptures and take the Śruti and Saṃhitās as authority; the reality is boundless, while this vessel is small—only the supremely wise understand it. In rolā meter: (1) Once the four Vedas deliberated in Brahṃā's city. They examined Brahman, qualified and unqualified, but their mutual discussion could not quickly reach the ground of awakening. At Atharvan's urging, the four came before the serpent-lord. (2) They praised him, manifested their own embodied forms, and presented their many doubts: "Tell us of the supreme abode, supreme form, supreme mantra, and every rasa; explain the forms of the imperishable, the qualified and unqualified, and sound." (3) "Victory to the Infinite Lord! Reveal the secret beyond secrets; without being asked and without reserve, sing all that you know from your own mouth." Hearing them, Infinite Knowledge awoke as if from meditation and began, through devotion's power, to describe the form of Being-Consciousness-Bliss. (4) He tells the Sāma and the other Vedas to listen: this teaching is not for the wicked, sense-bound, quarrelsome, or crooked. "Attend with your mind; according to my ability I shall tell the abode of devotion to Brahman."

Witness note

Independently second-collated at 400 dpi against controlling PDF page 16 (printed page 3, scan leaf 16). Printed forms such as सुचनिका, गुष्टि, निरुवारा, and परइष्ट are retained. Handwritten marginal marks were excluded as later reader annotations. No physical lacuna is present.

Printed page 4

Ascending Worlds and the Supreme Abode

रोला छन्द — लोकों और आवरणों का वर्णन

ORIGINAL - DEVANAGARI

भक्ति रूप हिय आय भयो अति सेत सेत तन ।
 ज्ञान समुद्रें दो चारि मिलेउ श्रोता मन के मने ॥५॥
 महलोक क्षिति उपर बिराजत जोजन कोटी ।
 रामचरण तहँ सदा काल की घोंटा घोंटी ।
 तासु ऊर्ध्व जनलोक कोटि योजन द्वे जानो ।
 चारि कोटि तपलोक तासु के उपर बखानो ॥६॥
 सत्यलोक परमान कोटि वसु तापर राजे ।
 ऊर्ध्व तासु के दून लोक कौमार विराजे ।
 उमा लोक तेहि उपर कोटि बत्तीस परमाना ।
 तासु उपर शिवलोक क्रमहि ते लखहिं सुजाना ॥७॥
 सप्तावरण विशेष शंभु तहँ सर्व शक्ति युत ।
 बिना राम शुभ कर्म उहाँ लागि जाति बहुरि च्युत ।
 ताँके उपर असंख्य धाम एक परम रुचिर अति ।
 सो विस्तार अनन्त उच्च कछु कहौं अल्प मति ॥८॥
 जातरूप महि मई नई नित काँच गची है ।
 रामवरण को कहे जवन हरि आप रची है ।
 मित्र मित्र बहु सदन मदन जनु सदन खरे सुचि ।
 नाना विधि मनि रचित सुनत उपजे नाना रुचि ॥९॥
 ब्रह्म के सब सदन काम तरु धेनु भवन प्रति

FRESH ENGLISH TRANSLATION

(5) Devotion's form entered the heart; the body became utterly white, and the four hearers met the ocean of knowledge with minds fulfilled. (6) Above the earth Maharloka shines for crores of yojanas; there time is continually churned. Above it lies Janaloka, two crores of yojanas, and above that Tapoloka, said to extend four crores. (7) Higher shines Satyaloka, measured in eight crores; above it the realm of the Kumāras is twice as great. Above that is Umā's realm, thirty-two crores in measure, and above it the wise discern Śivaloka in due order. (8) Śambhu, endowed with every power, dwells amid seven extraordinary coverings. Without auspicious action for Rāma, one reaches there only to fall again. Above it are numberless abodes, including one supremely lovely realm; with my small understanding I can tell only a little of its infinite height and breadth. (9) Its golden ground is ever new and smooth like glass, fashioned by Hari himself for those devoted to Rāma. Pure mansions stand in abundance, like houses of Love, made of many kinds of jewels that awaken manifold delight merely upon hearing of them. The next description begins: in every mansion of Brahman are wish-fulfilling trees and cows...

Witness note

Independently second-collated at 400 dpi against controlling PDF page 17 (printed page 4, scan leaf 17), with enlarged review of the lower half. The page begins in the middle of verse 5 and ends with the opening line of the next stanza; both continuations are intentionally preserved. The scan clearly prints घोंटा घोंटी, लोक कौमार, जातरूप, and गची. No physical lacuna is present.

Printed page 5

The Jeweled Pavilion and the Thousand-Form Lord

रोला छन्द — महाविष्णु-धाम का वर्णन

ORIGINAL - DEVANAGARI

विधिन्ह कुंकुम अगर मलय मृग-कीच मची अति ।
 पुर के मध्य निकेत उतंग सेत एक सोहै ।
 मनि मंडप मनि खंभ दीप मनसिज मन मोहै ॥१०॥
 मुक्ता वन्दन दर कलश चाँदवा जु भये हैं ।
 रवि शशि दामिन नखत काल डर मनहु छपे हैं ।
 सिंहासन मनि कलित तहाँ एक पुरुष विराजे ।
 सहस शीश मुख नयन श्रवण कर पग छवि छाजे ॥११॥
 सहसहु शशि किरीट सहस द्वय कुंडल साजे ।
 पदिक हार वनमाल रतन अंगद कंकण कर ।
 वसन पीत उपवीत मुद्रिका किंकिनि कटि पर ॥१२॥
 नूपुर पग अरबिन्द दुंदु मुक्तानख जोती ।
 प्रभु छवि कहि न सिराइ शारदा कोटिक होती ।
 बाम अंग निज शक्ति रूप की राशि कहे को ।
 जग उपमा को देइ जगत परिहास सहे को ॥१३॥
 नवधा भक्ति प्रधान लिये कर छत्र चमर धर ।
 निरखत सखी अनेक करत आल्हाद ज्ञान घर ।
 महाविष्णु जगदीश जासु के अंश सदाई ।
 उपजहिं विधि हरि शंभु करहिं जग की टकुरई ॥१४॥
 उतपति पालन प्रलय जासु के बाँट परी है ।
 कारण पुरुष प्रसिद्ध तीन गुन त्रिविध करी है

FRESH ENGLISH TRANSLATION

The preceding description continues: makers have spread a rich paste of saffron, agarwood, sandal, and musk. (10) In the city's center shines a lofty white mansion with a jeweled pavilion, jeweled pillars, and lamps that enchant Love's own mind. (11) Pearl festoons, doorways, finials, and canopies make sun, moon, lightning, stars, and even time seem hidden in awe. Upon a jeweled throne sits a Person whose thousand heads, faces, eyes, ears, hands, and feet radiate beauty. (12) His thousand crowns are moons; two thousand earrings adorn him. He wears crystal necklaces, a forest garland, jeweled armlets and bracelets, yellow garments, sacred thread, rings, and a girdle of bells. (13) Anklets grace his lotus feet, and his pearl-like nails blaze. Even crores of Sarasvatīs could not finish describing him. At his left is his own Power, a mass of form beyond comparison—what worldly likeness could be offered without making the world itself ridiculous? (14) Foremost among his attendants is ninefold devotion, holding parasol and fly-whisk; many companions gaze upon him in delight within this abode of knowledge. Mahāviṣṇu, Lord of the universe, is ever his portion; from him arise Brahmā, Hari, and Śambhu to govern the world. The page ends as creation, preservation, and dissolution are assigned among the three causal persons and the three guṇas.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 18 (printed page 5, scan leaf 18). The first line continues the stanza opened on page 17, and the last two lines open a stanza completed on page 19. The duplicated-looking stanza numeration and forms such as मृग-कीच, टकुरई, and दुंदु are retained exactly as visible. No physical lacuna is present.

Printed page 6

Close of the First Section and the Yogic Realm

प्रथमोऽवकाशः — अथ अवकाश २

ORIGINAL - DEVANAGARI

जासु चरण मकरंद गंग तहँ धार धसी है ।

प्रभु आगे छिपि जाहिँ कर्म रवि कोटि शशी है ॥१५॥

॥ दोहा ॥

धरम मोक्ष विद्या मई नहीं अविद्या लेश ।

श्याम चरण पुर कर सो कहेउ ब्रह्म श्रुति शेष ॥१॥

दीन काल लेखि साधु जन निज धन सकहि न रोकि ॥२॥

इति श्रीरसमालिकायां बोध शास्त्रे सप्तावरण नाम महाविष्णु

धाम संज्ञा वर्णनं नाम प्रथमोऽवकाशः ॥१॥

अथ अवकाश २

॥ रोला छन्द ॥

श्रोता मिलि भयो प्रेम बचन प्रति भाव सहस छवि ।

सहस भाव प्रति अथ प्रगट भये मनहु लक्ष रवि ।

लगे कहन सुख सहित गिरा सतसहस वाक जुनु ।

करत मनहु पट खोलि बदन पर लसत स्वेत कनु ॥१॥

अमित तासु के उपर लोक योगेश्वर सोहै ।

सदस्थान प्रभु केर कहै उपमा कवि को है ।

अग्नि ज्वाल को माल तेज मय धाम अचर है ।

नौगति एक रस बजे रूप मंगल घर पर है ॥२॥

FRESH ENGLISH TRANSLATION

(15) From the honey of his feet the Gaṅgā descends in a mighty stream; before the Lord, deeds and crores of suns and moons disappear from sight. In dohā: (1) That city at Śyāma's feet consists of dharma, liberation, and knowledge, without the least ignorance—so Brahmā, Śruti, and Śeṣa have said. (2) Saints, seeing the lowly condition of the age, cannot withhold their own treasure. Thus ends the first section of the Rasamālikā's Bodha-śāstra, describing the seven coverings and the realm called Mahāviṣṇu's abode. Section two begins, in rolā meter. (1) When the hearers assembled, love arose; with each utterance appeared a thousand radiant dispositions, and with each disposition it was as if a hundred thousand suns became manifest. Speech began to tell bliss in a hundred thousand phrases, as though a veil were drawn away and white rays shone upon the face. (2) Above that immeasurable realm shines the world of the Lord of yogins. What poet can supply a simile for the Lord's true station? It is an unmoving abode made of blazing fire and light, where the nine paths sound as one rasa and the auspicious form is at home.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 19 (printed page 6, scan leaf 19). This page closes the first avakāśa and begins the second. The isolated dohā line numbered 2 and the metrically compressed final stanza are preserved exactly as printed; no missing lines are visible in the image. No physical lacuna is present.

Printed page 7

The Realms of Śiva and Vāsudeva

द्वितीयोऽवकाशः — रोला छन्द

ORIGINAL - DEVANAGARI

योग महा शिव रूप धरे प्रभु आप बसे हैं ।
 जहाँ तलक सद वस्तु योग बल सकल कसे हैं ।
 पुरुष तेज को रूप अमित छवि है अपने बस ।
 अमित दास निज रूप दिहे जस आपु एक रस ॥३॥
 अमल अचल सुख सिंधु धाम किमि कहौं मलिन मैं ।
 कहहिं शेष प्रति वेद उभय विज्ञान भक्तिघन ।
 अपर सुनहु तेहि उपर धाम एक दिव्य विराजे ।
 निर्गुन निर्मल अचल अल परिपूरण आजे ॥४॥
 महा प्रलय त्रय नाहि सनातन रूप धाम है ।
 रामचरण को कहे जहाँ नहिं रेन धाम है ।
 अति अचिन्त अद्वैत रूप निर्लेप भवन सह ।
 जाहि दृष्टि सम त्याग सेव्य सम भविति भवन जहँ ॥५॥
 वासुदेव अस नाम पुरुष पुर मध्य विराजे ।
 रवि शशि दामिनी नखत वनज घन कोटिक लाजे ।
 नेत्र रूप अनूप ब्रह्म अद्भुत छवि छाजे ।
 दासन आतम करई निकट विधि भूषन साजे ॥६॥
 अपर कहन प्रभु लगे वेद बोले कर जोरी ।
 नाथ एक सन्देह मेटि पुनि कहहु बहोरी ।
 अविनाशी पुर कहेउ अंड भीतर कि बाहिर ।
 महा प्रलय ब्रह्मांड नाश तुम को सब जाहिर ॥७॥
 कहौं सुनहु सुरधेनु शीश प्रभु श्रीमनि दीन्हा

FRESH ENGLISH TRANSLATION

(3) The Lord himself dwells there assuming the great yogic form of Śiva; everything real that yoga can discipline lies within that reach. He is the limitless radiant form of the Person, master of his own splendor, granting his own form to countless servants while remaining one rasa. (4) How can my impure mind describe that stainless, unmoving ocean of bliss? Śeṣa tells the two Vedas, dense with knowledge and devotion: “Listen further—above it shines another divine abode, unqualified, pure, unwavering, measureless, and complete.” (5) It is an eternal realm untouched by the threefold great dissolution. Rāmacaraṇa says there is not even dust there; it is inconceivable, nondual, stainless, and beyond attachment and abandonment, yet the dwelling of equal devotion to the One served. (6) In its center dwells the Person called Vāsudeva, before whose beauty crores of suns, moons, lightning flashes, stars, lotuses, and clouds are ashamed. His incomparable eyes and wondrous brahman-form spread beauty; he makes the servants his own selves and adorns them like Brahmā. (7) As the Lord continued, the Vedas folded their hands: “Master, remove one doubt. Is the imperishable city inside the cosmic egg or outside it? You know the destruction of the universe in the great dissolution.” The reply begins with the celestial cow and the crest-jewel bestowed by the Lord.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 20 (printed page 7, scan leaf 20). The final line continues onto page 21. The printed sequence ३-७ and unusual forms परिपूरण आजे, भविति, and करई are retained. No physical lacuna is present.

Printed page 8

The Cow-Form Cosmos and Close of Section Two

रोला छन्द — दोहा — द्वितीयोऽवकाशः

ORIGINAL - DEVANAGARI

ताते अभिमत देह राउ भल रंक न चीन्हा ।
 विधि दिन प्रति गो नाश महा मनिनाश न पावे ।
 साधक आवरण करे सिद्धि भय दूरि बहावे ॥८॥
 गो स्वरूप ब्रह्मांड अंग जग क्रम ते जानव ।
 गोपुर मनि तेहि शीश भक्ति गुन तेहि ते मानव ।
 मुख ऊर्ध्व गोवदन शब्द हुंकार अनाहद ।
 सोइ गोपुर मन बचत कर्म पर साधु महावद ॥९॥
 जवन रुचे नहि व कत्ताहि सो उगिल बहावे ।
 रामचरण सुख द्वार शब्द संग गोपुर जावे ।
 कोटि मुनीश की वाक्य वहाँ लगी द्वेविधि भाखे ।
 जिमि अदेश कह मुनी जोरि द्वय घटि बढि राखे ॥१०॥
 ॥ दोहा ॥
 रतन अमोल विकात जिमि फिरत दुकान दुकान ।
 मोल कहत मति सरस सब कीमति सबे अजान ।
 कहत एक भुजत अधपित चतुर तत्व बित सोइ ।
 अश्रु पात गद गद वयन सके कवनि विधि गोइ ॥१॥
 इति श्रीरसमालिकायां बोध शास्त्रे द्वितीय स्थाने
 सुचनिका वर्णनं नाम द्वितीयोऽवकाशः ॥२॥

FRESH ENGLISH TRANSLATION

The sentence begun on the preceding page continues: because the Lord placed the crest-jewel of the celestial cow upon its head, it grants the desired body without distinguishing king from pauper. (8) Brahmā's day may repeatedly end and the cosmic cow be destroyed, yet that great jewel is not destroyed; it veils the practitioner and drives away fear through accomplishment. (9) Know the cow-form as the body of the cosmic egg and the worlds in their order. The jeweled cow-gate at its head is understood through devotion's virtues. Its upward-facing bovine mouth utters the unstruck bellow; that very gate surpasses mind, speech, and action, as the great saints declare. (10) Whatever it does not accept, it vomits out and carries away. Rāmacaraṇa says the soul goes with sound through that cow-gate, the doorway to bliss. Up to that point the words of crores of sages speak in two modes, as a sage saying “not this” joins the pair while diminishing and augmenting them. In dohā: (1) A priceless jewel passes from shop to shop; minds name a price, but all remain ignorant of its true worth. One speaks, another enjoys, another presides; only the discerning knower possesses the truth. With falling tears and a choked voice, by what means could it be concealed? Thus ends the second section, the account of the indicatory teaching in the second station of the Bodha-śāstra.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 21 (printed page 8, scan leaf 21). The page begins with the continuation of verse 8. The visibly irregular dohā reading भुजत अधपित is preserved rather than emended. A small handwritten mark near नाहि was excluded as later annotation. No physical lacuna is present.

Printed page 9

The Pure Abode and Its Jeweled City

अथ अवकाश ३ — रोला छन्द

ORIGINAL - DEVANAGARI

अथ अवकाश ३

॥ रोला छन्द ॥

सुनहु वेद निर्भेद धाम गुन तीत परम शुचि ।
 ब्रह्माश्रम सुख दुःख तहाँ नहि पाप पुण्य रुचि ।
 अति निर्मल निर्वान परमपद महाचयन पुर ।
 महा दिव्य अति अचल अगम है ब्रह्मादिक सुर ॥१॥
 महा प्रकृति पर विरज एक रस द्वैत नाश तहँ ।
 चातक रसिक अनेक मेघ पुर बुंद रास जहाँ ।
 पुर अनन्त विस्तार उच्च सोइ द्वार चारि वर ।
 महा महा मनि जटित अमित जनु द्वार द्वार पर ॥२॥
 कंचन महि मनि जटित रंग बहु भिन्नारुत ।
 अंकित चरण गोविन्द वृन्द कुलिशादि चिन्हयुत ।
 सदन अनेक विचित्र मदन जनु चित्रकार बहु ।
 रतनहूग बहु लगे नवग्रह कला सार बहु ॥३॥
 सखन केर सब भवन जवन नहिं गवन करत जग ।
 वधु किशोर चित चोर छनक नहि तजत ईश लग ।
 निर्मल अगर कपूर मलय कुंकुम की कीचें ।
 प्रभु की विहर निहार वनी कुंजन विच वीचें ॥४॥
 वन अगुनत नहि बने परव प्रति कोटि अमर तरु ।
 सदा सनातन भार फूल फल परतव रस परु

FRESH ENGLISH TRANSLATION

Section three begins, in rolā meter. (1) Listen, O Vedas, to the undivided abode beyond the guṇas, supremely pure. There is neither pleasure nor pain, no taste for merit or sin. It is utterly stainless nirvāṇa, the highest station, the great chosen city—supremely divine, unwavering, and inaccessible even to Brahmā and the gods. (2) Beyond great Prakṛti and Virajā, it is one rasa where duality is destroyed. Countless rasika cātaka-birds drink the drops raining from its cloud-like city. The city extends infinitely and rises without limit; it has four splendid gates, each seemingly attended by immeasurable, mighty jewel-inlaid portals. (3) Its golden earth is set with jewels in many distinct colors and sounds. Govinda's footprints are impressed there with the thunderbolt and other auspicious marks. Its many wondrous mansions seem painted by Love himself; countless clusters of gems embody the arts of the nine planets. (4) All are dwellings of companions, unlike any movement found in the world. The youthful bride and bridegroom, thieves of the heart, do not leave it even for an instant. Pure agarwood, camphor, sandal, saffron, and fragrant pastes fill the groves through which one beholds the Lord's play. The final stanza begins to describe innumerable forests and crores of immortal trees perpetually laden with flowers, fruit, and rasa.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 22 (printed page 9, scan leaf 22). The last two lines continue onto page 23. Printed forms भिन्नारुत, रतनहूग, छनक, and परतव are retained. Handwritten pen marks beside the meter heading and first line were excluded. No physical lacuna is present.

Printed page 10

Virajā, Vṛndāvana, and the Festival of Color

रोला छन्द — सुगंधा छन्द

ORIGINAL - DEVANAGARI

अलि अलि कोकिल कीर मोर बोलत जस पिय मन ।
 श्रवत सुधा तरु बिहंग द्रवत धन ध्यान रसिक जन ॥५॥
 धेनु बेनुधर केरि रोम प्रति अमित धेनु सुर ।
 सत सविज्ञान विज्ञान रूप रस भक्ति धरम धुर ।
 ओर जम्बू फल चिन्ह जात पुर मध्य श्याम जल ।
 कोउ विरजा कह सो तो नादि प्रभुनल विहार थल ॥६॥
 ॥ सुगंधा छन्द ॥
 मनि मानिक सोपान कूल दुहुँ चमकई ।
 जनु घन ढिग उर तड़ित अमित शशि दमकई ।
 विकसित रंग अनेक कमल अलि गुंजहीं ।
 जिमि गद गद स्वर नाचि सुजन हरि पूजहीं ॥१॥
 तेहि तट तरु वर सघन नाम वृन्दावन ।
 रतन फूल फल परन सदा जस प्रभु मन ।
 तह बिहरत ललि लाल सखा सखि क्रोरिन ।
 रामचरण रस रीझि सुरंग लिहे फोरिन ॥२॥
 विहँसि सुन्दरी सुरंग श्याम पर डारहीं ।
 प्रभु हँसि संखन सहित पिचकारिनि मारहीं ।
 विशद बसन तन क्लीन रंग भरे सोहहीं ।
 निर्मल शश सुख भोरि लाल मन मोहहीं ॥३॥
 बेसरि शंग चष चपल भाल बेंदी कसे ।
 बिधु उर शिर जनु देव असुर गुरु से बसे

FRESH ENGLISH TRANSLATION

The stanza from the preceding page concludes: bees, cuckoos, parrots, and peacocks call as the beloved desires; hearing that nectar, the forest birds and rasika contemplatives melt. (6) Each hair of the flute-bearing Cowherd is a celestial cow; truth, direct knowing, discriminating knowledge, rasa, devotion, and dharma rest upon him. In the city's center lies dark water marked like the jambu fruit. Some call it Virajā, but it has no beginning: it is the Lord's field of play. In sugandhā meter: (1) Jeweled and ruby steps make both banks flash, like countless moons and lightning shining beside a cloud. Many-colored lotuses bloom while bees hum, like good people dancing with choked voices as they worship Hari. (2) On that bank is the dense, excellent grove named Vṛndāvana, eternally bearing jeweled flowers, fruit, and leaves according to the Lord's desire. There the darling pair sport with crores of male and female companions; Rāmacarṇa, enchanted by rasa, describes the bright colors they scatter. (3) Laughing beauties fling color upon dark Śyāma; the Lord laughs and sprays them back with syringes alongside his companions. Their translucent garments cling to their bodies, filled with color; the pure moon of bliss rises and the beloved enchants every heart. The page ends as the next stanza begins to describe the nose-ring, restless eyes, forehead mark, and celestial ornaments.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 23 (printed page 10, scan leaf 23). The page begins and ends with continuations. The scan's forms बेनुधर, प्रभुनल, क्रोरिन, क्लीन, and शंग are preserved, as is a small corrected-looking printed/inked form in verse 6; later marginal pen marks are excluded. No physical lacuna is present.

Printed page 11

Adornment and the Jeweled Rāsa Circle

सुगंधा छन्द — हरिगीत छन्द

ORIGINAL - DEVANAGARI

चमकत शिर चन्द्रिका माँग मुक्तन गुहे ।
 मानहु ध्रुव अहि नारि उपर बहु उडु रहे ॥४॥
 चर्चित विविध सुगंध अंग अंगनि पर ।
 कनक फूल मनि कनक हार छवि भरि धर ।
 कंकन किंकिनि नूपुर धुनि दुहुँ दिशि भरी ।
 रामचरण सखि दवरि घेइ प्रभु कहँ धरी ॥५॥
 ॥ हरिगीत छन्द ॥
 धरि हरिहिँ हार उतार निज उर डारि निज हरि उर धरी ।
 विहँसति हँसति मुसकाति हरि छवि छकित रस छविवसकरी ।
 कल मुकुट कुंडल कोटि कल रवि अलक कुंचित अलि अलें ।
 मुख पर बुलाक मरकत जसु ताम रस दल पर हलें ॥१॥
 बनमाल वंकन वलय किंकैनि चरण पेजनिया बनी ।
 भुजते गहे सुभ भामिनोँ विच बीच भई राहस घनी ।
 रचि रासमंडल मंडि मंडल रसहि मंडेउ रसेँ सड़ी ।
 चमकंत नचत चल चन्द्रिकामत चन्द्रगंडहि खुलि गड़ी ॥२॥
 ॥ सुगंधा छन्द ॥
 गड़िय गाड़ि जनु उमंगि अमिय आनन्द भरि ।
 होइ गयो मंडल सिन्धु रतन तिय उर हरि ।
 कुंकुम लेपनोँ रोज पदिक उर पर बल ।
 ललिता दुकूल किनारि सखन मनि गन कलु ॥३॥

FRESH ENGLISH TRANSLATION

The ornament description continues: a moon-jewel shines upon the head and pearls are woven into the parting, as though the pole star, serpents, and many stars dwelt above the celestial woman. (5) Fragrant unguents are spread over every limb; golden flowers, jewels, and golden necklaces fill her with beauty. Bracelets, girdle-bells, and anklets sound in both directions as the companions surround the Lord. In harigīta meter: (1) She removes a necklace and places it on Hari, then places Hari's own garland upon her breast. Laughing and smiling, she is astonished by Hari's beauty and wholly mastered by rasa's splendor. Elegant crowns and earrings outshine crores of suns; curled locks cluster like bees, while an emerald nose ornament sways like a bee over a red lotus petal. (2) Forest garlands, armlets, bracelets, girdles, and anklets adorn them. The beautiful women take him by the arms and dense secret delight arises among them. They form and ornament the rāsa circle, adorning rasa itself with rasa; moving moonlike faces flash as they dance, their veils falling open. In sugandhā meter: (1) Fixed in place yet surging as if with nectar and bliss, the circle becomes an ocean whose women are jewels and Hari their heart. Saffron paste, daily adornment, crystal upon the breast, delicate silken borders, companions, jewels, and art all shine.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 24 (printed page 11, scan leaf 24). The page begins with the close of a sugandhā stanza and changes meter twice. Historical forms उडु, दवरि, छविवसकरी, पेजनिया, and चन्द्रिकामत are retained. No physical lacuna is present.

Printed page 12

Music and Dance in the Rāsa

हरिगीत छन्द — सुगंधा छन्द — चंचरीक छन्द

ORIGINAL - DEVANAGARI

॥ हरि गीत छन्द ॥

कनखसत खग खसकत वसत मसकत करें गरकत रससैं ।

धुधुकत मृदंग निशान धधकत धुधुकि धुनि तिय कर कसैं ।

बहु बेनु नेदुर सारंगी तामूर करोपंगमथ धरे ।

झनकत मंजीरा कंकन करन छमक छम छम छवि भरे ॥१॥

शशि कलश ढरकत मनहु भभकत भेरि अमृत स्वर भरी ।

सहनाई खर पर उठत पग जिमि संत चित सुरति धरी ।

मुहचंग बंशी बजत जागत जगत जानहिं हरि हटी ।

आजीर नूपुर जंग कंकण राग छत्तीसों छटी ॥२॥

॥ सुगंधा छन्द ॥

पट छत्तीस कटु राग मधुर स्वर रागिनी ।

अवद्भुत गावहीं तेहि पर अपर सुभागिनी ।

कोटि रमा रति सरिस कला कल एस्यावहीं ।

रामचरण रस अद्भुत सखि बरबावहीं ॥१॥

॥ चंचरीक छन्द ॥

गावत रस रंग सखिय नाचत बनमाली ।

ल्यावति गति थेह थेइ एक ताल ताल देह देह ।

तनन तनन तनन तान धरत फेरत कर हाली ।

चमकत छवि छला तड़ित निंदत नप ज्योति चलित ।

ललित ललकि ललफति कर अंगुली छविसाली ॥१॥

FRESH ENGLISH TRANSLATION

In harigīta meter: (1) Birds tremble and dart as all are swept into rasa. Mṛdaṅgas and great drums throb and blaze while the women's hands tighten the rhythm. Many flutes, nedura, sārāṅgī, tambūra, and accompanying instruments are held; cymbals ring, bracelets sound, and “chhamak-chham” fills the scene with brilliance. (2) Moonlike vessels seem to overflow as kettle-drums blaze with nectar-filled tones. The high voice of the shehnai rises like the step of a saint whose mind is fixed in recollection. Jew's-harp and flute sound, awakening the world to Hari's presence; anklets and bracelets in the courtyard release all thirty-six rāgas. In sugandhā meter: (1) They draw forth the thirty-six rāgas and sweet-voiced rāginīs. Other blessed women sing wondrously over them; crores display arts equal to Lakṣmī and Rati, and Rāmacaraṇa says the companions magnify this astonishing rasa. In cañcarīka meter: (1) The companions sing in the color of rasa while the Forest-Garlanded Lord dances. They bring intricate steps—“theha, thei”—body answering body and beat answering beat. “Tanana, tanana, tanana”: they sustain the melodic line and whirl their waving hands. Their flashing beauty shames moving lightning; lovely fingers stretch and quiver, radiant with grace.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 25 (printed page 12, scan leaf 25). The page contains highly onomatopoeic music vocabulary and several rare instrument names; diplomatic forms कनखसत, नेदुर, तामूर, करोपंगमथ, आजीर, एस्यावहीं, and ललफति are retained. No physical lacuna is present.

Printed page 13

Water Play and the Inexpressible Bliss

चंचरीक छन्द — सुगंधा छन्द — काव्य छन्द

ORIGINAL - DEVANAGARI

चिंतवनि तिरछी कुरंग कंज खंज भृंग अनंग ।
 बिहँसति मुख मोरि मोरि तोरि तोरि ताली ।
 परसत कुच हाथ लाल पीवत रस अधर भाल ।
 लालन मुख चंचरीक कमल बदन आली ॥२॥
 मनि कन बहु कनक बिन्दु महि खस जनु नखत इन्दु ।
 बुन्दन जग मगति ज्योति अचल सचल लाली ।
 बिलसत सुख अनंद बेलि नुतति चलि करत केलि ।
 हेलि परी सरित पानि पानि कमल नालि ॥३॥
 बहु विधि जल क्रीड़ा करि मिलत प्रेम आनंद भरि ।
 बेसरि गे अलक उरमि हरि बुलाक व्याली ।
 रामचरण प्रेम भरी अम्बुज कर गेंद करी ।
 मारत उत सखी इतहि सखा लाल ख्याली ॥४॥
 ॥ सुगंधा छन्द ॥
 शेष महेश गणेश दिनेश कोटि मुख ।
 कोटि कल्प भरि कहहिं सकहिं नहिं सो सुख ।
 मो मति पतित समुद्र कहौं किमि जस रस ।
 निंदत अमृत सिन्धु रसिक जेहि रस बस ॥१॥
 ॥ काव्य छन्द ॥
 नीर तीर पुर मध्य भवन एक अति विचित्र वर ।
 बिविध रंग मनि जटित एक रस दिव्य दिव्य तर

FRESH ENGLISH TRANSLATION

In cañcarīka meter: (2) Sideways glances dart like deer, lotuses, wagtails, bees, and Love himself. Smiling, faces turn and hands clap in quick succession. The beloved's hand touches a breast and drinks rasa from lip and brow; his bee-like face hovers at the lotus face of the companion. (3) Golden drops upon the jeweled, golden body seem like stars and moon fallen to earth, their light beautifying the moving and unmoving world. The vine of bliss flourishes and moves in play until, overcome with abandon, they fall into the river among hands and lotus stalks. (4) After many forms of water play they meet, filled with love and joy. Nose-rings are lost, locks become waves, Hari's nose ornament looks serpentine. Rāmacaraṇa says lotus hands, filled with love, make balls and throw them—companions on one side and the playful beloved's friends on the other. In sugandhā meter: (1) Even Śeṣa, Maheśa, Gaṇeśa, and the Sun, each with crores of mouths, could not describe that bliss in crores of aeons. How can my fallen ocean of a mind tell the glory of a rasa that shames the ocean of nectar and holds rasikas in its power? In kāvya meter the next scene begins: on the water's bank, in the city's center, stands an exceedingly wondrous mansion, inlaid with jewels of many colors and saturated with one ever more divine rasa.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 26 (printed page 13, scan leaf 26). The page begins with cañcarīka verse 2 and ends midway through kāvya verse 1. The print readings बिहँसति, बदन, मगति, and बिविध were restored; dense alliterative forms such as चिंतवनि, नुतति, बेसरि, उरमि, and बुलाक are retained. No physical lacuna is present.

Printed page 14

Close of the Rāsa-Circle Section and Praise of the Lord

तृतीयोऽवकाशः — अथ अवकाश ४

ORIGINAL - DEVANAGARI

अति बिस्तर अति उच्च स्वच्छ अति २ प्रकाश कर ।

लाडिलो लाल विहार कहे को रस बिलास घर ॥ १ ॥

॥ दोहा ॥

दशधा चौथ समेत वर लहत चतुर पद दास ।

दीन चोर मनि हाटकहु बेचे सहित हुलास ॥ १ ॥

परख हीन चष मनि लियो कृपिनि चूर के तीर ।

हंस भोग वक चुनि गयो मरें पेट की पीर ॥ २ ॥

इति श्री रसमालिकायां बोध शास्त्रे परमस्थाने सुचनिका

श्री रास मण्डल संज्ञा वरणनो नाम तृतीयोऽवकाशः ॥ ३ ॥

अथ अवकाश ४

॥ काव्य छन्द ॥

तेहि पुर पर इक धाम परम परि परम रहस्य अति ।

यह कहि चुप होइ रहे आइ गयो इह ध्यान गति ।

लगे जगावन वेद सोइ कस रहे दयानिधि ।

जय निर्गुन गुन राशि विरज अज रहित द्वैत विधि ॥ १ ॥

जय अनंत भगवंत अंत अंतक भूमण्ड धर ।

जय अखंड पुट अंड एक फणा भव सुखण्ड कर ।

जय तुरीय विज्ञान सर्वगोतीत सर्वगत ।

जय सुभक्ति मणि शीश राम आज्ञा अखण्ड सत ॥ २ ॥

FRESH ENGLISH TRANSLATION

Kāvya verse 1 concludes: vast, lofty, pure, intensely radiant, this is the darling beloved's sporting place—the very house of rasa's delight. In dohā: (1) The servant who attains the tenfold path together with the fourth receives the four blessed stations; the humble thief sells even gold and jewels in gladness. (2) The eye without discernment takes its jewel to a miser upon a powdered bank; the swan enjoys while the heron merely picks, and they die with the belly's pain. Thus ends the third section of the Rasamālikā's Bodha-śāstra, the indicatory account of the supreme station called the sacred rāsa circle. Section four begins, in kāvya meter. (1) “Above that city is another abode, ultimate beyond the ultimate and exceedingly secret.” Having said this, the Compassionate One fell silent and entered meditation; the Vedas began to awaken him: “Victory to the qualityless treasury of qualities, stainless, unborn, and free from the law of duality! (2) Victory to the Infinite Lord, end of the ender, bearer of the world; victory to the indivisible enclosure of the cosmic egg upon a single serpent hood, destroyer of worldly suffering; victory to the fourth, to knowledge beyond all yet present in all; victory to the jewel of pure devotion, the inviolable truth of Rāma's command upon your head.”

Witness note

Independently second-collated at 400 dpi against controlling PDF page 27 (printed page 14, scan leaf 27). The opening two lines complete the kāvya stanza begun on page 26. The printer's repetition mark is retained as २ in अति २; the print readings मनि, कृपिनि चूर, चुनि, मरें, वरणनो, रहस्य, सोइ, विरज, and फणा were restored. The historical compounds पुट अंड and सुखण्ड are retained. No physical lacuna is present.

Printed page 15

The Realm Beyond Mind, Knowledge, and Liberation

अवकाश ४ — काव्य छन्द

ORIGINAL - DEVANAGARI

जय चिद्रूप अनूप ध्यान रस सिंधु मगन नित ।
जय कृपालु हम हेतु कहहु सुख मूल दीन हित ।
प्रेम भरे चष खुले सहस मुख राम नाम धुनि ।
सुमन ऋचा श्रुति चारि वर्षि अति प्रभु आनंद सुनि ॥३॥
कर जोरे श्रुति चारि देखि आरत अधिकारी ।
प्रेम सहित बैठाइ अभय मय शब्द उचारी ।
धन्य धन्य दुहुँ ओर लवन कहि सुनहु निगमवर ।
कहत लाज मोहि लगे वचन गो क्रमतीत घर ॥४॥
मन बुद्धि चित गुन प्रकृति तत्व जहँ एकौ नाही ।
त्रिकुटि गगन धुनि तेज शब्द सब बीचहि माहीं ।
तहाँ नहिं जोग विराग ज्ञान विज्ञान भोर नहिं ।
चर अचर गुन अगुन तुरीय समकाल चोर नहिं ॥५॥
विद्या अविद्या नाहिं द्वैत अद्वैत न तहाँवा ।
बहुल बात को कहे मुक्ति चारिउ नहिं जहाँवा ।
पंचम मुक्ति विहार भई तहाँ कृत आनंद विधि ।
कहेउ अनूठी बात कहहु केहिं मिले कृपा निधि ॥६॥
श्रीमुख मोसन कहेउ सहस जन मह एक साधक ।
साधक अयुत मंकार सिद्ध एक कोउ बिन बाधक ।
लक्षि सिद्धि कोउ सकृत् ब्रह्मतत्त्वहि चित आवै ।
तेहि दस लाखहु क्वचित एकादश भक्तिहि पावै ॥७॥
दशधा बेधी भक्ति एकादश जेहि उर आवै

FRESH ENGLISH TRANSLATION

(3) Victory to the incomparable form of consciousness, forever immersed in the ocean of contemplative rasa; victory to the Compassionate One—tell us, for our sake and the lowly's welfare, the root of bliss. His eyes opened filled with love; from a thousand mouths sounded Rāma's name, and the four Śrutis rained flower-like ṛcas when they heard the Lord's joy. (4) Seeing the four Vedas standing distressed with folded hands, he seated them lovingly and spoke fear-dispelling words: “Blessed, blessed!” they cried on both sides. “Listen, best of the Vedas: I feel shame in speaking of the abode beyond the course of words. (5) There is neither mind, intellect, consciousness, guṇa, Prakṛti, nor element. The triple peak, sky, vibration, light, and sound all remain midway below. There is neither yoga, dispassion, knowledge, discriminating insight, moving or unmoving being, qualified or unqualified, fourth state, time, nor thief. (6) Neither knowledge nor ignorance, neither duality nor nonduality exists there; why say much—none of the four liberations is there. A fifth liberation becomes loving sport there, arranged by bliss.” “You have told a unique thing; by what means is the Treasury of Grace attained?” (7) From his sacred mouth he said: “Among a thousand people, one is a practitioner; among ten thousand practitioners, scarcely one becomes an unobstructed adept. Among a hundred thousand adepts, perhaps one once turns his mind to brahman-reality; among ten lakhs of those, only occasionally does one attain the eleventh devotion.” The page ends as he describes that eleventh devotion piercing the tenfold path and entering the heart.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 28 (printed page 15, scan leaf 28). The last line continues onto page 29. The print readings चष, निगमवर, त्रिकुटि, तहाँ, चारिउ, विहार, लक्षि, आवै, तेहि, and पावै were restored; irregular forms गो क्रमतीत, भोर, मंकार, and दशधा बेधी are retained. A few handwritten correction marks were excluded as later annotations. No physical lacuna is present.

Printed page 16

The Eleventh Devotion and the Fifth Section

चतुर्थोऽवकाशः — अथ अवकाश ५

ORIGINAL - DEVANAGARI

पंचम लहै बिलास सखी गति तेहि पुर जावै ।
भक्ति विविधि मत निगम एक ते एक बड़ी है ।
आपु हि सब होइ जाइ जहाँ वह भक्ति मंडी है ॥८॥
सब कीन्हे वह नाहिं वारि कीन्हे सब तोषे ।
मूल सींचि सब डारि बदन इन्द्रिन ज्यों पोषे ।
भक्ति मुक्ति सब धाम प्रगट सब कहत घराघर ।
छिपी छिपी मैं कहौं बरजि बर गुरु सदाँ कर ॥९॥
॥ दोहा ॥

एक चन्द्र चकोर बहु, काज बहुत घर दीप ।
स्वाति आचारज वचन, भरि श्रोता चातक सीप ॥१॥
मनः पूरन सबको भयो अन्त न पायो कोय ।
रामचरण जेहि जस त्रिषा पियत गंगजल सोय ॥२॥
इति श्री रसमालिकायां बोध शास्त्रे ध्यान स्तुति
प्रश्नोत्तर भक्ति नाम चतुर्थोऽवकाशः ॥४॥

अथ अवकाश ५

॥ रोला छन्द ॥
सुनहु निगम तुम साधु ब्रह्म गति तुम जानहु जस ।
सन्तनि की यह रीति जानि पूछहिं पीवहिं रस ।
तुमहरे बल मुनि अमित सन्त शिव आदि भजहिं हरि ।
भक्ति सच्चिदानन्द कहौं घर सुनहु चित्त धरि ॥१॥

FRESH ENGLISH TRANSLATION

The sentence from the preceding page concludes: when the eleventh devotion pierces the tenfold path, one obtains the fifth liberation, the companions' mode, and goes to that city. (8) The Vedas hold many views of devotion, each greater than the last; where this devotion is enthroned, one becomes all things oneself. (9) It has satisfied all and excluded none. By watering the root it nourishes every branch, face, and sense. Devotion, liberation, and every abode become manifest and are spoken of in every home; though hidden within the hidden, I speak only as the excellent guru continually permits. In dohā: (1) One moon serves many cakora birds, while a lamp has work in many homes; fill the teacher's words with the rain of Svāti so that listeners become cātakas and pearl-shells. (2) Every mind was fulfilled, yet no one found the end. Rāmacaraṇa says each drinks Gaṅgā water according to his thirst. Thus ends the fourth section, concerning meditation, praise, question and answer, and devotion. Section five begins, in rolā meter: (1) “Listen, O Vedas: you know the way of brahman and the glory of saints. This is the saints' custom—to know, ask, and drink rasa. By your power countless sages, saints, Śiva, and others worship Hari. Attend closely while I tell of the abode of devotion as Being-Consciousness-Bliss.”

Witness note

Independently second-collated at 400 dpi against controlling PDF page 29 (printed page 16, scan leaf 29), including enlarged review. The page begins with the continuation of verse 8 and ends after the first stanza of section five. The print readings लहै, बिलास, आपु, कीन्हे, बदन, बर, सदाँ, आचारज, मनः, and चतुर्थोऽवकाशः were restored; irregular forms मंडी, त्रिषा, and पीवहिं are retained. No physical lacuna is present.

Printed page 17

The City of Devotion and Its Wondrous Mansions

अवकाश ५ — रोला छन्द

ORIGINAL - DEVANAGARI

तहँ न सखा नहिँ दास पुरुष परिचर्या न तहाँवा ।
 पुरुषोत्तम एक आप सखी सेवा मह जहाँवा ।
 अमित निकेत विचित्र चित्र उपमा न देइ को ।
 रसिक विवेकिन माँके परनि वर हानि लेइ को ॥२॥
 सो उपमेय अनूप अपर उपमा खद्योत रवि ।
 परा शब्द बल क्वचित देहि सुख हेतु साधुकवि ।
 दिव्य दिव्य तर दिव्य स्वच्छ अति धवल भवनवर ।
 मनि अचित महि भवन सरित तर विहंग भ्रमरि वर ॥३॥
 सदन कोष को कहे विविधि रचना सब न्यारी ।
 तहँ आनंद रस राशि एक रस कृत प्रभु प्यारी ।
 घर घर अकह वितान ब्रह्म मनि चौक रची है ।
 केदलिकुंभ मनि मिलित सखिन रचि आदि पची है ॥४॥
 महल भृंग मनि भूँगि विहंगि विधि गुंजहिँ कूजहिँ ।
 नाचति चित अनुहारि वचन करि स्वामिहि पूजहिँ ।
 बीथिन दिव्य सुगंध रसत रस खानि एक रस ।
 अद्भुत सकल बनाव कहत नहिँ बने आह जस ॥५॥
 पुरिय नामि तरु कल्पबेलि आयत विशाल तस ।
 भक्ति कृपा जड़ कंध डार लवक परन फूल रस ।
 परम ईश अनुकूल मधुपि मधु मत्त संत जस ।
 सघन ललित रस श्रवति दिव्य निंदत अनंत रस ॥६॥
 तेहि तर मंडप एक महा रचना अभूत मनि ।
 अचर रतन के खंभ चित्र विचित्रेक रूप धनि

FRESH ENGLISH TRANSLATION

(2) There are neither male companions nor servants, nor any masculine attendance. The one Puruṣottama himself dwells amid the service of female companions. His limitless dwellings are so wondrously patterned that none can supply a comparison; a discriminating rasika would suffer loss by attempting one. (3) The incomparable reality is the object of description; every other comparison is merely a firefly beside the sun. Occasionally the power of transcendent speech grants a little expression for the saints' delight. The ever more divine, pure-white mansions are set with thought-jewels; around them are earth, buildings, rivers, trees, birds, and noble bees. (4) Who can recount the treasury of houses, each construction wholly distinct? There the Lord's beloved, a mass of bliss-rasa, creates the single rasa. In house after house are indescribable canopies, brahman-jewels, and patterned courtyards; companions arrange jeweled plantain pillars and ritual vessels. (5) Jeweled bees and female bees hum through the palaces; birds call in their various ways. They dance in accordance with the heart and worship the Master with speech. The lanes exude divine fragrance, a mine of rasa and one rasa alone; the entire wondrous arrangement cannot be adequately praised. (6) In the city stands a vast wish-fulfilling vine-like tree: devotion and grace are its roots and trunk, while its branches, twigs, leaves, flowers, and sap are rasa. Like saints drunk on honey and wholly favorable to the Supreme Lord, its dense and lovely divine rasa flows forth and puts infinite rasa to shame. Beneath it begins the description of an unprecedented jeweled pavilion with immovable gemstone pillars.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 30 (printed page 17, scan leaf 30). The final two lines continue onto page 31. The print readings नहिँ, साधुकवि, भवनवर, कृत, घर घर, केदलिकुंभ, भूँगि, and एक रस were restored; dense forms माँके परनि, मनि अचित, पुरिय नामि, and लवक are retained. No physical lacuna is present.

Printed page 18

The Jeweled Pavilion and Queen Devotion

रोला छन्द — सुगंधा छन्द

ORIGINAL - DEVANAGARI

मंडप तर चंदोव कोटि रवि शशि धुति कारे ।
 दाम दिव्य मुक्तालि ध्रुवहु जनु वन्दनि वारे ॥७॥
 सुठि अद्भुत मनि कलित केतु शुभ ध्वज पताक छवि ।
 अंड कोटि धुति दीप करे किमि जहँ प्रकाश रवि ।
 तर वेदिका अनूप चित हर मानिक लागे ।
 परम रुचिर जगमगित जहाँ शिव शिवा नुरागे ॥८॥
 सिंहासन तेहि उपर आपु सम आपु बन्यो है ।
 तासु तेज रवि कोटि दाम शशि कवनि गन्यो है ।
 सिंहासन के मध्य लक्षि दल्ल कमल प्रकाशित ।
 दिन मनि पूरन कला लक्षि निशिमनि कहँ हाँसित ।
 त्रय मुद्रा तेहि उपर दिव्य कृत मंडल रुरे ।
 तेज प्रकाश अनूप महा अमृत मनि पूरे ॥९॥
 ॥ सुगंधा छन्द ॥
 तासु मध्य आसीन भक्ति महारानी जू ।
 दहिने सुअंग परमेश जुगल छवि खानीजू ।
 वरनन लगेउ स्वरूप राम मंगल करि ।
 सहस्रों शिर महि नाइ चरण रज हिय धरि ॥१॥
 शिर चन्द्रिका किरीट अमित शशि रवि छवि ।
 जनु शशि रस कहँ पियति वेनि नागिनि कवि ।
 हंस बंधु मुख लुंध अलक आलि आलि जनु ।
 भृकुटि कुटिल छवि हरे कोटि मनोरिज धनु ॥२॥

FRESH ENGLISH TRANSLATION

The pavilion description continues: beneath it is a canopy whose brilliance darkens crores of suns and moons; divine strings of pearls hang as though Dhruva and the constellations were offering homage. (8) Marvelous jeweled banners, auspicious standards, and pennants shine there; how could the sun illuminate a place where lamps radiate the splendor of crores of cosmic eggs? Below is an incomparable, heart-stealing ruby platform, supremely lovely and glittering, where Śiva and Śivā become absorbed in love. (9) Upon it stands a throne fashioned by the Self in the likeness of the Self. Who could count its radiance—crores of suns and garlands of moons? At its center shines a lotus of a hundred thousand petals, making the full brilliance of the day-jewel and the moon, jewel of night, seem laughable. Above it rests a beautiful divine circle marked with the threefold gesture, filled with incomparable brilliance, great nectar, and jewels. In sugandhā meter: (1) In its center sits Queen Devotion. At her right is the gracious Lord, the divine pair, a mine of beauty. Rāmacaraṇa begins to describe her form, first performing auspicious rites, bowing his thousand heads to the earth, and holding the dust of her feet in his heart. (2) A moon-ornament and crown shine upon her head with the brilliance of countless suns and moons; her serpent-like braid seems to drink lunar rasa. Her face captivates the swan's kin, while bee-like locks cluster around it; her gracefully curved brows steal the beauty of crores of Love's bows.

Witness note

Independently second-collated at 400 dpi against controlling PDF page 31 (printed page 18, scan leaf 31). The first two lines complete the stanza begun on page 30. The print readings धुति, वन्दनि, जहँ, नुरागे, बन्यो, दिन मनि, कहँ, त्रय मुद्रा, खानीजू, राम, कवि, the previously omitted third line of verse 2, and मनोरिज धनु were restored. Dense forms चंदोव and लक्षि दल्ल are retained without conjectural modernization. No physical lacuna is present.

Printed page 19

The divine couple's beauty, from eyes to navel

पंचमोवकाशः - शोभावर्णन

ORIGINAL - DEVANAGARI

दिव्य जलज सम नयन श्रवण लागि सोहहीं
 जेहि चितवनि की कृपा सुजन जिय जोहहीं
 करन फूल मनि कनी वनी अवरनि गति
 विपुल दिवस निशि राज छपहि विन्दुन प्रति ॥३॥
 जुगल बदन छवि धाम कोटि शशि छवि इमि
 मानिक मनि ढिग पोत होत युति त्यों जिमि
 तिलक अधर रद बिंब हास अद्भुत लसे
 जनु घन रवि शिशु जलज पेट दामिनि बसे ॥४॥
 बेसर स्वच्छ बुलाक अधर पर हलकई
 जनु बृहस्पति दिवि शुक्र हृदय शशि ललकई
 चिबुक कपोल अमोल गरे मुक्तावलि
 रामचरण छवि अलख लखहि संग की अलि ॥५॥
 परम रुचिर अंगद कंकन मुद्री वर
 शोभा छवि सुथंगार सुभग तिन कर घर
 हार बीच बैजंति पदिक उर पर बनु
 घन जुग मंडल नप तहि शशि मंडल जनु ॥६॥
 सारी किनारी जनेऊ अमर धनु कहूँ हँसे
 जनु दामिनि के दमकि जमुन बिच थिर लसे
 कटि अवरन पट दिव्य उभय तन में फबे
 सब छवि अलख अनूठि तुच्छ उपमा सबै ॥७॥
 नाभि दिव्य द्विजराज अमी हृद अलि जिमि
 रविनन्दिनि छवि भ्रमर करें छवि तहँ किमि

FRESH ENGLISH TRANSLATION

Their lotus-like eyes shine as far as the ears; gracious is the glance for which good hearts wait. Earrings, flowers, jewels, and every ornament attend them, while day and night seem concealed before each beauty-mark. Their two faces are reservoirs of beauty beside which millions of moons are slight; the tilak, lips, teeth, and wondrous smile flash like lightning in a cloud around the young sun and lotus. Nose-ring, pendant, chin, cheeks, pearl necklace, armlets, bracelets, rings, garland, sacred thread, and radiant garments form an incomparable adornment. The lightning-bright border of the sari rests like a steady flash over Yamuna's darkness. All similes are trivial before this ungraspable beauty. The description reaches their divine navels, likened to nectar-lakes visited by bees, and continues on the next page.

Witness note

Independently second-collated against PDF page 32 / printed page 19 at 400 dpi. The page is intact and begins in the fifth avakāśa; its final two lines are the opening half of stanza 8, which continues on printed page 20. Historical spellings and the printed form 'सुथंगार' are retained; there is no physical lacuna.

Printed page 20

The divine couple's feet and attendant companions

पंचमोवकाशः - शोभावर्णन

ORIGINAL - DEVANAGARI

त्रिवलि रेख छवि सींव सब किंकिनि छवि
 मनहु महा छवि लेकि डँसति त्रिभुवन छवि ॥८॥
 कटि पर वर पट एक जुगलतु शोभा असि
 मरकत गिरि उर तड़ित मनहु पूरन शशि
 बिछु मधु गंधहि मंडि चरण नूपुर धुनि
 जनु अलि स्वरन कंज पर रटता पुठी गुनि ॥९॥
 नख मयंक सुत लाल बनज दल पर लसे
 मनहु स्वेत अलि भवन पियत अनुभव रसे
 कोटिन बिमल निशेश नखन प्रति वारिये
 जावक अनुपम अरुनमल तड़ित द्युति कारिये ॥१०॥
 पगतल अमृत सिंधु चिन्ह तेहि चर जनु
 कोइ सखि जन जिय मीन पीन तेहि रसे पनु
 हनुमत शिव शुक सनक हमों पाँचों सखी
 रहहिं सदा प्रभु निकट करहिं आज्ञा लखी ॥११॥
 सकल चिन्ह हिय वसहिं प्रगट एकै हुई
 सेवि धर्म यह परम रहहिं पिय मन छुई
 लाड़िली लालन तनु छवि सम उपमा इमि
 रवि ढिगि अमित खद्योत दीप युति हत जिमि ॥१२॥
 मानिक मनि जहँ पोत गुंज युति किमि जगे
 कोटिन सर हरि हर सम कहत लज्जा लगे
 जुगल रूप दै दै कर कमल सचल सर
 रामचरण किमि कहै कृपिन सुर पुर घर ॥१३॥

FRESH ENGLISH TRANSLATION

The three folds at the waist and the girdle trace beauty's very boundary, as though beauty had taken form to eclipse all three worlds. Their fine cloth shines at the waist like lightning, the moon, and emerald peaks together. Anklets sound around honey-fragrant feet like golden bees humming at lotuses. Moonlike nails gleam upon red lotus-petals, and the red lac shines with incomparable lightning. The soles are oceans of nectar whose auspicious marks are fish for the companions' hearts. Hanumān, Śiva, Śuka, Sanaka, and the poet count themselves among the five companions who remain near the Lord and await his command. All the marks dwell in the heart and become manifest as one supreme service that touches the Beloved's mind. Beside the bodies of Lāḍilī and Lālan, every comparison is as powerless as innumerable fireflies and lamps beside the sun. Jewels, oceans, Hari, and Hara themselves are inadequate comparisons; how can Rāmacaraṇa, poor before this divine treasure-house, describe the moving lake of their paired forms?

Witness note

Independently second-collated against PDF page 33 / printed page 20 at 400 dpi. The opening two lines complete stanza 8 from the preceding page; all remaining stanzas end on this intact leaf. The unusual printed readings 'जुगलतु', 'पुठी', and 'हमों' are retained diplomatically; there is no physical lacuna.

Printed page 21

The fifth section closes and the lotus retinues appear

दोहा; अथ अवकाश ६; मनोरम छन्द

ORIGINAL - DEVANAGARI

॥ दोहा ॥

सूई मग गज चलत है यह अनकहनी बात
जन मति अगम पपीला रस सुरतरु फल कहूँ खात ॥१॥
पदुमासन सब सखिन के दल प्रति लखब हजार
रामचरण पिय टहल में जेहि सखि जस अधिकार ॥२॥
इति श्री रसमालिकायां बोध शास्त्रे सर्वोपरिस्थाने
स्थिते शोभाण्वे ध्यानद्रुते संज्ञावरणनो नाम पंचमोवकाशः ॥५॥
॥ अथ अवकाश ६ ॥
॥ मनोरम छन्द ॥

एक सहस्र कमल दल आसन दश लक्ष सखिन के आसन
रुचि महल टहल अधिकारी पिय सेज सँवारनि हारी ॥१॥
दल षोडश कमल रुचिर जहँ सखि सोरह सहस्र मत तहाँ
पट भूषन रचि रुचि लीन्हे प्रभु नयन नयन चित दीन्हे ॥२॥
दल द्वादश कमल प्रकाश सोइ सहस्र सखी पदुमासे
लिहे पात्र सुगंध न थोरे तन चर्चित अम्बर बोरे ॥३॥
जहँ दल दश कमल प्रशंसी दश सहस्र सखी तहाँ हंसी
बहु व्यंजन रचि रचि कीन्हे भरे थार कमल कर लीन्हे ॥४॥
दल अष्टम कमल विचित्रा तहँ आठ सहस्र सखि चित्रा
सो नित नृत्य परम कलासी पुनि गावहिं चित प्रकाशी ॥५॥

FRESH ENGLISH TRANSLATION

A doha confesses that to describe the divine gait is an unspeakable undertaking: a tiny human intellect attempts the impossible, like an ant eating the fruit of a wish-fulfilling tree. Each lotus seat bears its appointed companies of companions, all assigned their proper service to the Beloved. Thus ends the fifth avakāśa, the description of the ocean of beauty, liquefied in meditation, situated in the highest place of this teaching-text, Śrī Rasamālikā.

The sixth avakāśa begins. A thousand-petalled lotus forms seats for a million companions charged with adorning the pleasure-palace and the Beloveds' couch. On the radiant sixteen-petalled lotus are sixteen thousand companions who arrange garments and ornaments and fix their eyes and hearts on the Lord. The twelve-petalled lotus carries its own great company bearing abundant fragrances with which they anoint the bodies and perfume the garments. Ten thousand smiling companions on the ten-petalled lotus prepare many foods and hold filled platters in lotus-hands. Eight thousand accomplished companions on the wondrous eight-petalled lotus continually dance and sing with illuminating artistry.

Witness note

Independently second-collated against PDF page 34 / printed page 21 at 400 dpi. The page contains the complete fifth-avakāśa colophon and the opening of avakāśa 6. The compact opening doha and the historical forms in the colophon are preserved as printed; no physical lacuna is present.

Printed page 22

Companions assigned to the inner lotus courts

षष्ठमोवकाशः - मनोरम छन्द; हरिगीत छन्द

ORIGINAL - DEVANAGARI

सखि षट् दल सहस्र अनंदा धुनि द्रवत श्रवत द्विजचन्दा
 गति बाजन परम प्रवीना रस गावहिं रीति नवीना ॥ ६ ॥
 दल चारि सहस्र सखि श्यामा सो तौ प्रभु मन की अभिरामा
 लिहे कज्जल रंग बहूरे जस जोग तहाँ तस रूरे ॥ ७ ॥
 दल दुइ हजार कृपावति कर चमर करैं मन भावति
 दल एक सहस्र करुनावति कर लीन्हे छत्र लड़ावति ॥ ८ ॥
 इन्ह आदि अपर बहु दासी निज निज कृत चतुर प्रकाशी
 सखि अंगन प्रति रति कोटी रमा रामचरण छवि छोटी ॥ ९ ॥
 ॥ हरिगीत छन्द ॥
 बहु छत्र चामर व्यजन सखि ताम्बूल बहु लीन्हे खड़ी
 बहु रंग रंगित भाव रंग पराग बहु पात्रन लड़ी
 बहु वसन भूषण पाक पय बहु सखिय कर अंबरन छड़ी
 बहु सुमन सुमनज सुमन रस प्रिय सुमन गति पंडित बड़ी ॥ १ ॥
 स्वर स्वर विविध कर स्वरकरन्ह स्वरकरनि लीन्हे वरवनी
 सुबरन परम सुबरन सबै सुबरन लिहे सुबरन घनी
 पुर चारु चारि दुआरि पर बन चारि चारु वसंतनि
 तरु बेलि तृण फल फूल परन सुलसत मय चिन्तामनि ॥ २ ॥
 ॥ राम मनोरम छन्द ॥
 सब सखिय किशोर किशोरी तह नित्य रचे रस होरी
 तरु दिव्य सुधा भरि लाई पिय तन मन को अन्हवाई ॥ १ ॥

FRESH ENGLISH TRANSLATION

On the six-petalled lotus, a thousand joyous companions are expert in rhythm and instruments; their music melts even the hearer. A thousand dark-hued companions on the four-petalled lotus delight the Lord's mind, carrying many colours of collyrium and applying each where it belongs. Two thousand compassionate attendants wave fly-whisks, and a thousand merciful ones hold aloft parasols. Countless other servants display consummate skill in their allotted tasks; innumerable modes of love fill every courtyard, while Rāmacaraṇa's power to picture them remains small.

Companions stand bearing parasols, fans, betel, vessels of many colours and fragrant pollen, garments, ornaments, prepared foods, milk, flower-creations, and flower-essences. Musicians take up many notes and instruments; golden attendants bear golden things. At the four lovely gates of the city lie four lovely, ever-springlike groves where trees, vines, grasses, fruits, flowers, and leaves all shine as wish-fulfilling jewels. All companions remain forever youthful there and continually stage the Holī of rasa. They bring nectar from divine trees to bathe the bodies and hearts of the two Beloveds; the description continues on the next page.

Witness note

Independently second-collated against PDF page 35 / printed page 22 at 400 dpi. The page begins with stanza 6 of the continuing Manoram metre and ends after the first stanza of a new Manoram sequence, which continues on printed page 23. Dense alliterative wording in the Harigīt verses is retained in the printed historical forms; there is no physical lacuna.

Printed page 23

A living grove performs worship for Sītā and Rāma

षष्ठमोवकाशः - मनोरम छन्द; हरिगीत छन्द

ORIGINAL - DEVANAGARI

तरु अरुण पत्र कोइ सोहै वर धूप सुगंधन मोहै
 कोइ शेष जुगल तरु फूल प्रिय दीप करहिं अनुकूले ॥२॥
 बहु झुकि भू दिव्य फल लागे नैवेद्य देत प्रभु आगे
 बहु बेलि फूल रचि नीके करैं आरती सिय पियजी के ॥३॥
 तन मेघ तड़ित नख दूरी लखि बोलहिं नचहिं मयूरी
 शुक कोकिलि सारिका बोलें जनु बाजन बजत अमोलें ॥४॥
 अलि गावहिं मनहु आरति सुनि लाजहिं कोटि भारती
 धुनि नित नह नख चपलाई सुनि लखि पपीह रट लाई ॥५॥
 शशि मुख लखि शीतल चकोरी जिमि संत हृदय चख जोरी
 सब एक रस दिव्य अनूपा सखि रामचरण छवि रूपा ॥६॥
 ॥ हरिगीत छन्द ॥
 मनि श्रेणि बेनी बनी जनु अहिनी अनी मुकतन कसी
 घन चीरि जनु शशि कुंड कहँ उड़ि चलिय कुँकि सखी ससी
 भकुटी कुटिल अलि कंज चख मुख इन्दु सर विकसित मनो
 विहसित अधर रद हृद छवि जनु दाम शशि भीतर बनो ॥१॥
 जुग बीर जनु तेहि तीर कंचन कमठ शिशु निकसे बसे
 मुख कंज पर बेसर मनहु चित लाल सित अलि होइ लसे
 को कहै छवि छाके रसिक मति मूक भय रस ते भरी
 प्रति अंग कोटिन वारिये जग करनि रक्षक ले करी ॥२॥
 ॥ मनोरम छन्द ॥
 सब राइस साज बनाये वन विहरत सो रस पाये
 बहु रंग के फूल उतारी बनमाल गुहँ पिय प्यारी ॥१॥

FRESH ENGLISH TRANSLATION

Red leaves upon some trees shine, while fine incense and fragrance enchant. Other remaining flowers from the paired trees serve as favorable lamps before the Beloveds. Boughs bow under divine fruit and present it as an offering; flowering vines arrange themselves finely and perform āratī for Sītā and her Beloved. Seeing cloud-dark bodies, lightning-bright forms, and nails flashing at a distance, peahens call and dance. Parrots, cuckoos, and mynahs sound like priceless instruments; bees sing as if conducting the rite, putting millions of Sarasvatis to shame. The moon-faced pair cool the cakora birds as saints' hearts join their inner vision. All becomes one incomparable divine rasa.

Their jewel-strung braids resemble ranks of serpents bound with pearls; their crooked brows are bees, their eyes lotuses, their faces blooming moon-lakes, and smiling lips and teeth lightning within the moon. Golden, tortoise-shaped ornaments appear upon that shore, while a nose-jewel shines like red and white bees on a face-lotus. The rasa-struck connoisseur becomes mute before each limb's beauty and would offer millions of worlds to protect it. Every royal ornament is prepared for forest roaming; the Beloveds gather flowers of many colours and string forest garlands.

Witness note

Independently second-collated against PDF page 36 / printed page 23 at 400 dpi. It completes the Manoram sequence begun on page 22, then changes metre twice. The final Manoram stanza begins a forest-adornment passage that continues on printed page 24; the intact page has no physical lacuna.

Printed page 24

Forest adornment and the spring festival

षष्ठमोवकाशः - मनोरम छन्द; राग वसन्तिका

ORIGINAL - DEVANAGARI

बहु भूषण सुमन बनावैं रचि प्रीतम को पहिरावैं
 प्रभु निज कर फूल उतारी बहु कंचुकि हार सँवारी ॥२॥
 सब सखियन को पहिरावैं सखि फूलन माँग गुहावैं
 रचि सेत सुमन बहु सारी सुचि रंग बिरंग किनारी ॥३॥
 प्रभु निज कर वर पहिराई मुख दिव्य सुगंध लगाई
 सिय दिव्य अलंकृत सोहैं रस रास वसंत रच्यो है ॥४॥
 ॥ राग वसन्तिका ॥
 खेलत वसन्त लाड़िली लाल, सुख सिन्धु उमगि आनंद माल
 वन अद्भुत अति जहँ नित वसन्त, प्रभु विहरत लीन्हे सखि अनंत ॥१॥
 तन लसत स्वेत पट सुभग अंग, जनु बाल हंस वस बीच गंग
 हँसि रंग विविध डारत कृपाल, जनु कुंद लतन्ह पर बैठे लाल ॥२॥
 सब सखिय सुमन लै विविध रंग, एक रचि वितान मोहित अनंग
 तर सुमन सिंहासन रचि बनाइ, छवि कहत कोटि शारद लजाइ ॥३॥
 तेहि पर सखियन बैठाय श्याम, लज्जित प्रति अंगन्ह कोटि काम
 तहँ नाचंत सखि करि विविधि गान, धुधुकत मृदंग धधकत निशान ॥४॥
 वीना तंबूर नेदुर उपंग, रस भरिय भेरि वाजत मुचंग
 नूपुर कंकन किंकिनी सुराल, गति थेइ थेइ थेइ थेइ उठत ताल ॥५॥
 गावहिं अनूठि रागिनि रसाल, सुनि रस बस बिहँसत कृपाल
 रस हेतु धरे प्रभु अमित रूप, एक ओर भई सखि छवि अनूप ॥६॥

FRESH ENGLISH TRANSLATION

The companions fashion many floral ornaments and dress the Beloved. The Lord gathers flowers with his own hands, arranging bodices and necklaces, adorning every companion, and braiding blossoms into their hair. Many white-flower saris are made with pure, many-coloured borders. The Lord himself clothes the bride and perfumes her face; Sītā shines divinely adorned, and the spring circle of rasa is formed.

Lāḍilī and Lāl play the spring festival as an ocean of joy rises around them in the wondrous forest of perpetual spring, attended by innumerable companions. Their lovely limbs shine in white cloth like young swans upon the Gaṅgā; smiling, the gracious ones cast many colours like crimson resting on jasmine vines. Companions bring flowers of every hue, spread a canopy that bewilders Love, and fashion a flower-throne whose beauty would shame millions of Sarasvatīs. They seat the dark Beloved there; millions of Loves are shamed by every limb. Companions dance and sing while mṛdaṅgas throb and great drums thunder. Vīṇā, tambūr, smaller drums, kettle-drums, anklets, bracelets, and girdles join the rhythm. Hearing their unprecedented spring melodies, the gracious Lord smiles under rasa's power and assumes countless forms so that an incomparable companion-form appears at every side.

Witness note

Independently second-collated against PDF page 37 / printed page 24 at 400 dpi. It completes the forest-adornment sequence from printed page 23 and contains the first six complete stanzas under the printed spring-rāga heading. The unusual instrument name 'नेदुर' is retained exactly as legible in the scan; there is no physical lacuna.

Printed page 25

The spring sport culminates in intimate play

षष्ठमोवकाशः - राग वसन्तिका; अनंग शेखर छन्द; हरिगीत छन्द

ORIGINAL - DEVANAGARI

पिय ओर चलहिं पिचकारि चारु, सखी ओर अबीरन परी मारु
भई कीच अगर कुंकुम सुरंग, सुख सिंधु बढेउ आनंद तरंग ॥७॥
एक सखिय नाम हेमा प्रवीण, चलि रस छल करि प्रभु पकरि लीन
कोइ हरि पीताम्बर लियो छीन, कोइ निज उर प्रभु उर डारि दीन
कोइ चुंबत मुख लालन लड़ाइ, कोइ हंसत पान वरी लगाइ
मिलि प्रीतम सखि अहलाद रूप, रचि रामचरण राहस अनूप ॥८॥
॥ अनंग शेखर छन्द ॥

वराननी वराङ्गना मीषुदा विराजिता
कदा कुहूच्छपान्तरे किमुद्रता सुचन्द्रिका
विदग्ध चारुनागर व्रतोरसिप्रिया क्वचि-
द्यथा नवीन नीरदः समाञ्चितो सुभूधरो ॥१॥
मुराङ्गना नराङ्गना समीर पावनाङ्गने
वराङ्गना पदाम्बुजा विनिर्जिता सुभामिनी
प्रियाप्रियेण विद्युता प्रनृत्यती शुचिस्मिता
विलोल पादविन्यसत्पटं चलासु चञ्चला ॥२॥
॥ हरिगीत छन्द ॥

मनि भूमि पर लगे नचन गति जगमगति प्रति छाँही बनी
जनु छवि शृंगार मनोज रति लजि चनि पगतर सजि बनी

FRESH ENGLISH TRANSLATION

Lovely water-syringes move toward the Beloved while clouds of red powder fly toward the companions. Saffron, aloes, vermilion, and bright colour become a fragrant mire as waves rise in the ocean of joy. A skilful companion named Hemā catches the Lord by a playful ruse; one steals his yellow robe, another presses her breast to his, another kisses Lālan's face, and another laughingly places a betel roll in his mouth. Joined with the Beloved, the companions embody delight, and Rāmacaraṇa composes an incomparable secret sport.

Two ornate Sanskritized verses praise the beautiful women, pure smiles, lotus feet, moonlight within cloud-darkness, and the graceful, dancing union of lover and beloved. The Harigīt passage then begins: as the dance touches the jewelled floor, every reflected image sparkles, and Beauty, Love, and Rati seem ashamed before the adorned feet. This stanza continues on the next page.

Witness note

Independently second-collated against PDF page 38 / printed page 25 at 400 dpi, including the Sanskritized Anang Śekhar block. Later handwritten pen marks are excluded from the historical printed root text. The final two Harigīt lines begin a stanza completed on printed page 26; there is no physical lacuna.

Printed page 26

Dance reflections and the Beloveds' refreshment

षष्ठमोवकाशः - हरिगीत छन्द; हरिप्रिया छन्द

ORIGINAL - DEVANAGARI

मनि तरु लतन्ह जगमगति जनु देखत चपल तृपित नहीं
 सखि नचहिं मुद्राकार प्रभु विच वीच करतल कर गही ॥१॥
 बहु ताल वाजहिं चरण चंचल मुरत कर मुख चष छुए
 मुक्तावलिय नूपुर खसे जनु अमिय सर बहु शशि उए
 दहु ओर वाजन सखि वजावहिं रमसिंहा धुधु धधु धू
 भम भेरि वज तड़ तड़ नफीर निशान धधकहिं डक धू ॥२॥
 सहनाई पिय पिय गुमकि गुंज मृदंग भृंग भंभकहीं
 तम्बूर जंग सुरचंग करतलादि अनगन वाजहीं
 तरु सुमन वर्षहिं श्रम आकर्षहिं सकल हर्षहिं रस भरे
 सोलहहिं जिन शृंगार रस भरि अपर रस वाहिर धरे ॥३॥
 ॥ हरिप्रिया छन्द ॥
 श्रम कन मुख सोहैं कमल कोश मोती जलु
 तेहि उपर अरुण रज परम अनूपम को मनु
 मेचक कर अलि जनु अमल बदन पर रुचि मिले
 शशि राहु मनहूँ दुइ कुटिल समर तजि नहिं मिले ॥१॥
 रतनन भरि झारी जल सुगंध सखि लीन्हे जू
 निज प्रभु मुख धोइ सुख मूरति चित दीन्हे जू
 कोइ भुज गहि ठाढ़ी कोइ सखि अंग अँगोड़े जू
 कोइ व्यजन करे कोइ अंचल ते मुख पोंछे जू ॥२॥
 कोइ कुंडल अलके उरझि गई निरुवारे जू
 कोइ मुकुट सुधारे भूषण हट सँवारे जू

FRESH ENGLISH TRANSLATION

The first stanza continues: jewelled trees and vines glitter, yet the restless gaze cannot be satisfied; companions dance in expressive gestures around the Lord, hand clasped in hand. Many rhythms sound beneath quick feet as moving hands touch lovely faces. Pearl necklaces and anklets slip loose like many moons rising from a lake of nectar. Companions play on both sides: horns, drums, kettle-drums, trumpets, and great drums boom in onomatopoetic bursts. Shawms call 'piy, piy'; mṛdaṅgas and bracelets answer while tambūrs, hand-rhythms, and countless instruments keep time. Trees shower flowers, fatigue is drawn away, and everyone rejoices full of rasa; all sixteen adornments are filled with erotic rasa while other flavors remain outside.

Drops of perspiration shine on the faces like pearls in a lotus-cup, dusted with incomparable red powder. Dark hands resemble bees resting beautifully on spotless faces, like moon and Rāhu abandoning conflict to meet. Companions bring jewel vessels filled with perfumed water, wash their Lords' faces, steady them by the arms, embrace their limbs, fan them, and wipe their faces with the edge of a garment. Some free earrings tangled in curls; others straighten crowns and displaced ornaments. The care continues on the next page.

Witness note

Independently second-collated against PDF page 39 / printed page 26 at 400 dpi. The opening completes Harigīt stanza 1 from the preceding page, and the final two lines begin Haripriyā stanza 3, continued on printed page 27. Dense instrument names and sound-imitation syllables are retained in their printed historical forms; there is no physical lacuna.

Printed page 27

Service after the spring play and the sixth section's close

षष्ठमोवकाशः - हरिप्रिया छन्द; दोहा

ORIGINAL - DEVANAGARI

कोइ कसहिं पीताम्बर अंग सुगंध लगावै जू
 कोइ चमर दुरावै मधुर मधुर कोइ गावै जू ॥३॥
 सखियन के भूषन निज कर लाल सुधारी जू
 फूलन रचि चौकी सखि प्रभु कहँ बैठारी जू
 कोइ चरण प्रछाले धूप दीप करे प्यारी जू
 छप्पन विधि भोजन लाइ सखी न्यारी न्यारी जू ॥४॥
 फल फूल मूल दल अमियनिंदक बहु ल्यावै जू
 प्रभु सखिन पवावहिं सखिय देइ प्रभु पावै जू
 रस पाइ परस्पर लै आचमन सु पान जू
 करै दिव्य आरती बाजन धुनि धुनि गान जू ॥५॥
 एक सुमन सेज रचि प्रीतम को पौड़ाई जू
 सखि पाय पलोटहिं कुच पद परसि लड़ाई जू
 हँसि हँसि सब माँगहिं रास दान पुनि दीजै जू
 प्रभु रामचरण उठि जल विहार कछु कीजै जू ॥६॥
 ॥ दोहा ॥

कहत एक बहु लहत भिन्न कूटे मुख पद बान
 बिरही रटनि पपीह की सोठ जल करे न पान ॥१॥
 जस पुनरोक्त न होत है हरि सम्बन्धी बात
 तेहि विधि लाइ लड़ाइ सखि अकह नेह को नात ॥२॥
 इति श्री रसमालिकायां बोध शास्त्रे बन वसन्ताख्ये
 रसरसे मण्डलस्थे संज्ञा वरननो नाम षष्ठोवकाशः ॥६॥

FRESH ENGLISH TRANSLATION

Some fasten the yellow garment and perfume the limbs; some wave fly-whisks and others sing sweetly. Lāl himself straightens the companions' ornaments. A companion builds a flower-seat and seats the Lord; others wash the feet, offer incense and lamps, and bring fifty-six distinct dishes. They bring fruits, flowers, roots, and leaves that shame nectar. The Lord feeds the companions and receives food from their hands; all taste rasa together, rinse, take fine betel, and perform divine āratī amid instrumental music and song. A flower-couch is made and the Beloved laid upon it. Companions massage the feet and playfully press breast to foot; laughing, they ask again for the gift of the rāsa, and the Lord rises with Rāmacaraṇa to undertake a little water-sport.

The dohas explain that one utterance may yield many meanings through distinct arrangements of words, just as the rain-thirsty bird repeats its cry yet will drink only the pure drop. Speech concerning Hari is never mere repetition; so too the companions' caresses express an ineffable bond of love. Thus ends the sixth avakāśa, the description of the forest called Spring and the circle situated in the rāsa of rasa in the teaching-text Śrī Rasamālikā.

Witness note

Independently second-collated against PDF page 40 / printed page 27 at 400 dpi. It completes Haripriyā stanza 3 from page 26 and closes the sixth avakāśa. Reader's handwritten marks near the colophon are excluded from the printed root text; there is no physical lacuna.

Printed page 28

The dancing procession reaches the Sarayū

अथ अवकाश ७ - चंचरीक छन्द

ORIGINAL - DEVANAGARI

॥ अथ अवकाश ७ ॥

॥ चंचरीक छन्द ॥

नाचत नट नागर सुख सागर उमग्योरी
 लालन मुख विमल इन्दु मेचक उर चिवुक बिन्दु
 सखि मुख चष विमल कंज तजि गति विगस्योरी
 भृकुटि कुटिल चंचरीक थिरकत थिर रसिक लीक
 गान बिच अलि अलीक तजि ढिग निकस्योरी ॥१॥
 कर कर गहि ललिय लाल घूमत गज मत्त माल
 लचकत कटि ग्रीव चरण हिरि फिरि चलत्योरी
 अलके ललके कपोल कुंडल हलके कलोल
 जनु शशि उर रविहिं डोल राहु रवि भूल्योरी ॥२॥
 यहि विधि गये सरयू तीर तीर पुंज बन गँभीर
 पुंज सुमन पुंज भ्रमरि गुंजत जनु ज्योरी
 जुग तट मणिमय पवित्र चित्रित श्रेणी विचित्र
 प्रभु मन भव जल सनेत्र करुण रस भरचोरी ॥३॥
 नील रतन माणिक जनु सेज शयन माणिक पतु
 जनु वन भव प्रभु रवि अलि रसन रट रस्योरी
 सुमति कहति सूरति बलि मरति दिखराउ अचलि
 रामचरण जग तजि लखु भवन भेषि क्योरी ॥४॥

FRESH ENGLISH TRANSLATION

The urbane dancer, ocean of joy, dances in overflowing delight. Lālan's face is a spotless moon, his chest dark, his chin marked; the companions' faces and eyes bloom as stainless lotuses. Crooked brows quiver like bees, and true connoisseurs emerge from false appearances amid the song. Lāḍilī and Lāl clasp hand to hand and turn like a procession of intoxicated elephants, waists, necks, and feet bending as they circle. Curls tremble on cheeks and earrings swing in waves, as though Rāhu and the sun had forgotten enmity and rocked upon the moon's breast.

Thus they reach the deep forest-clusters along the Sarayū, where masses of flowers and swarms of bees hum like a living multitude. The two holy, jewelled banks rise in wondrous tiers; the Lord, full of compassion, draws beings from the waters of becoming. Blue jewels and rubies appear as a couch and jeweled covering; in the forest of becoming, the Lord is the sun while bees repeat the syllables of rasa. Good understanding speaks of remembrance, self-offering, and dying into sacrifice; Rāmacaraṇa urges the world-renouncing viewer to behold the divine dwelling in its manifested guise.

Witness note

Independently second-collated against PDF page 41 / printed page 28 at 400 dpi. The full page is intact and contains the explicit opening of avakāśa 7 and four complete Cañcarīk stanzas. Historical alliterative forms are preserved without modernization; there is no physical lacuna.

Printed page 29

Water-play on the Sarayū

सप्तमोवकाशः - हरिगीत छन्द; चंचरीक छन्द

ORIGINAL - DEVANAGARI

॥ हरिगीत छन्द ॥

परि हेलि प्रभु मानस ललिय ललि लाल कौतूहल रची
जल केलि क्रीड़ा क्रीड जहँ अहलाद क्रीड़ा कल मची
जलजात कर उच्छरित जल जलजात फेंकहिं अलि लची
तेहि संग भ्रमरि उड़ाहिं गुंजत देखि कवि शारद नची ॥१॥
जनु पूर शशि टूटहिं विविध अहि वाल तेहि रस लूटहीं
जनु स्वरन संपुट वेष्टि रस अलि अलि चपरि लै जूटहीं
प्रभु लेत पुनि फेंकत लगत जनु अमिय घट भरि फूटहीं
जिमि रामचरण ह्राय सिय पुर काम रति डर छूटहीं ॥२॥

॥ चंचरीक छन्द ॥

यहि विधि जल केलि हेलि खेलत पिय प्यारी
उमगत आनंद माल हँसत हँसत ललिय लाल
अधर अधर परसत सुख दरसत सुषमारी
परिलित लाल अलक बंक बेसरि अरु खेंड तटक
असि कच कुंडल बुलाक अरु फेउ उपमारी ॥१॥
जनु जुग विधु चष कुरंग गुरु दो रवि अरि अनंग
अहि रजु कसि बीच बेर सब तजि सुख भारी
बहु सखि निरुवारति करताल हँसि वजावती
बहु व्यंग राग गावती मन भावती नहिं न्यारी ॥२॥
करते कर जोरि सकल नृत्येत जल उपर चपल
चुन चलत छुवत छटक नूपुर रुनकारी

FRESH ENGLISH TRANSLATION

The Lord and Lāḍilī plunge delightedly into the mind-like water and devise their playful wonder. A joyful art of water-sport begins: lotus-hands fling water and supple companions toss lotuses so that bees fly up humming, a sight before which even poetic Sarasvatī dances. It is as if full moons break apart and many serpents loot their nectar, or golden caskets burst open around bees drunk on rasa. The Lord catches and flings them again like full jars of ambrosia bursting; Rāmacaraṇa imagines that in Sītā's city even Love and Rati lose their fear.

Thus Beloved and beloved play the water-game, laughing together as garlands of joy rise. Lip touches lip, revealing delight; wet curls, nose-jewels, earrings, and pendant ornaments cling to their faces. The pair seem like moons, quick deer, suns, and Love himself, all ancient enmities abandoned for a weightier happiness. Companions laugh, clap, and sing suggestive rāgas pleasing to the heart. Joining hands, all dance nimbly upon the water, stepping, touching, splashing, and making their anklets ring; the stanza continues on the next page.

Witness note

Independently second-collated against PDF page 42 / printed page 29 at 400 dpi. It contains two complete Harigīt stanzas, two complete Cañcarīk stanzas, and the opening half of Cañcarīk stanza 3, which continues on printed page 30. The scan has no physical loss.

Printed page 30

From water-dance to flower-swings

सप्तमोवकाशः - चंचरीक छन्द; भूलना छन्द

ORIGINAL - DEVANAGARI

रत्नालंकृत विचित्र जगमग जल विच पवित्र
 जनु घन दिवि तड़ित विपुल दमकत दुतिगारी ॥३॥
 छुम छुम थेइ थेइ तरंग गावति पिय संग संग
 चलित लजित गज अनंग वाजत करतारी
 अद्भुत राहस अनूप देखहि कोइ सखि स्वरूप
 रामचरण देखें किमि नयन अंध चारी ॥४॥
 ॥ भूलना छन्द ॥
 भक्ति को रूप जलजात अलि हँसियान
 रहत जस लाल मन भजन बोलैं
 कूल दोउ रतन मय विविध तरु फूल भय
 राज ऋतु नित्य घन परन झोलैं
 बहुत प्रभु संग बहु सखिय उपवन गई
 सुमन को लेत वन पुलिन डोलैं
 सखिन तह वरन फूलन हिंडोला रचि
 विविधि विधि रंग के छवि अमोलैं ॥१॥
 कहति कोइ लाल हम भली रचना करी
 कहति कोइ स्वामि हम भली बनाई
 कहति कोइ देखि हों मोहिनै हो लता
 नयन के सयनि सो कोइ लखाई
 पानि धरि चलिय कोइ पीतपट धरिय कोइ
 नृत्य के भाव कोइ हँसि दिखाई
 रामचरणाति करुणा निधे चरित कृत
 सकति के भूलना चढ़ेउ जाई ॥२॥

FRESH ENGLISH TRANSLATION

The continuing dance glitters amid holy water adorned like jewels, as if abundant lightning flashed within heavenly clouds. Waves sing 'chum-chum, thei-thei' beside the Beloved; their gait shames elephants and Love while hand-clappers sound. A companion beholds the incomparable secret sport in its own form, but how can Rāmacaraṇa see with the four blind eyes of ordinary vision?

In the Bhūlanā metre, lotuses, bees, and swans seem to call Lāl's mind toward worship. Both banks are made of jewels and crowded with many flowering trees; perpetual spring reigns as dense foliage sways. The Lord and many companions enter the grove, gather blossoms, and wander the forested riverbank. The companions hang swings of many-coloured flowers, priceless in beauty. One says, 'Lāl, I made this well'; another, 'Master, I fashioned mine well'; another asks him to look and be enchanted. One takes his hand, another holds his yellow cloth, and another laughingly reveals the mood of dance. Rāmacaraṇa invokes the Compassionate One's deeds as the swing is mounted through divine power.

Witness note

Independently second-collated against PDF page 43 / printed page 30 at 400 dpi. Its opening two lines complete Cañcarik stanza 3 from page 29; stanza 4 and both Bhūlanā stanzas are complete on this intact leaf. Highly alliterative historical forms are retained directly from the scan; there is no physical lacuna.

Printed page 31

The monsoon swing and the seventh section's close

राग मलार; दोहा; सप्तमोवकाशः

ORIGINAL - DEVANAGARI

॥ राग मलार ॥

झूलत लाङ्गिली लाल हिंडोले ।

नील सघन पल्लव तरु शोभित जनु वितान घन माल

गजहिं मधुर मधुर पिय मन लै कोकिलि शब्द सुराल

बरषत मेह भरत तरु अमृत बोलत मोरि रसाल

श्री सरयू उमंगत उज्ज्वल जल लहरि उठत मानों जाल ॥१॥

त्रिविधि पवन निन्दक मारुत चल पट फहरात सु लाल

पद कर भूषण तड़ित नखत शशि निन्दत धनु सुरपाल

बहु सखि संग संग झूलति हैं बहुति झुलावति बाल

गावहिं मधुर लाल मन मोहें करहिं विविधि रस झूलाल ॥२॥

मनहुँ मदन रति के ब्याहन कहँ साजि सकल निज ताल

लाल विहार देखि वन भूलेउ बिसरि गयो सब हाल

यह रस राशि रसिक कोइ सखि सोइ निशि दिन रहति निहाल

रामचरण यह छाड़ि कहे कछु कालिख तेहि मुख भाल ॥३॥

॥ दोहा ॥

सिंहासन वन सदन रस राहस कृत सखि प्रत्य

आत्म एक जिमि सबै घट घट असत्य वह सत्य ॥१॥

वेद विदेहन मति भई पे ऋषि शब्दातीत

हत सन्देह पिनाक भारि सुख सु त्रिगुणा भटजीत ॥२॥

इति श्री रसमालिकायां बोध शास्त्रे रास मण्डल वन वर्तने

रासारण्वे विहार संज्ञा वरननो नाम सप्तमोवकाशः ॥७॥

FRESH ENGLISH TRANSLATION

In Rāga Malār, Lāṇilī and Lāl swing together. Dense blue foliage forms a canopy like a chain of clouds; thunder sounds sweetly, cuckoos sing musical notes, rain fills the trees, peacocks call nectarously, and the bright Sarayū surges in netlike waves. A breeze surpassing all three kinds of wind flutters the Beloved's moving garment. Ornaments at hands and feet are lightning, nails are stars and moons, and brows are Indra's bows. Many companions swing with the youthful pair and push them, singing sweetly to bewitch Lāl's mind and creating varied swing-rasas. It seems that every rhythm has been prepared for the wedding of Love and Rati. Seeing Lāl's forest sport, one becomes oblivious and forgets every condition. Only a companion who tastes this treasury of rasa remains blessed day and night; Rāmacaraṇa says that whoever abandons it for another theme bears darkness on the face and brow.

The dohas identify throne, forest, dwelling, rasa, secret sport, and every companion as appearances of the one Self in every vessel: the many are untrue, that One is true. The Vedas and Videhas become mind-transcending, the sages speech-transcending; doubt is destroyed and the bow is filled with the joy of victory over the warriors of the three guṇas. Thus ends avakāśa 7, the description of the sport in the ocean of rāsa situated in the forest of the rāsa-circle in Śrī Rasamālikā.

Witness note

Independently second-collated against PDF page 44 / printed page 31 at 400 dpi. It preserves the printed Rāga Malār heading, three complete song stanzas, two dohas, and the seventh-avakāśa colophon. There is no physical lacuna; historical grammatical and colophon forms are retained.

Printed page 32

The immeasurable ocean of divine bhakti-sport

अथ अष्टमोवकाशः - हरि गीत छन्द; दोहा

ORIGINAL - DEVANAGARI

॥ अथ अष्टमोवकाशः ॥

॥ हरि गीत छन्द ॥

पर ब्रह्म भक्ति विहार अमृत सिंधु सो नहिं कहि परे
 हनुमान शिव सनकादि शुक हम आदि कोटिन मुख करै
 जिमि मेघ चातक सीप रट इक बुन्द लहि आनंद भरै
 जिमि क्षुधित सुरतरु तृषित सुरसरि उदर भरि पुनि कहँ धरै ॥ १ ॥
 जिमि कृपिन कंचन मेरु लहि नहिं उठत तहाँ कछु लै मरै
 सुनि पुलक श्रुति तन भाव सखि जल नयन मन आनंद धरै
 जेहि सिंधु पार न पंच गज जे भक्ति महि तर नहिं टरै
 तेहि रामचरण पपील पंगुल रास रस कैसे तरै ॥ २ ॥
 ॥ दोहा ॥
 नभग नाथ लघु चींटी गज सुरसरि हरि यश पाइ
 अमृत दीर्घ करै पान करि सब के तृषा बुझाइ ॥ १ ॥
 सरि त्रिशंकु रविजादि मिलि गंग अग्र फल एक
 हरि मिलि भाषा संस्कृत हरत पाप अविवेक ॥ २ ॥
 इति रसमालिकायां बोधशास्त्रे वक्तृताति रसार्णव दर्शनं नाम
 अष्टमोवकाशः ॥ ८ ॥

FRESH ENGLISH TRANSLATION

The eighth avakāśa declares that the nectar-ocean of the Supreme Brahman's devotional sport cannot be told, even if Hanumān, Śiva, Sanaka, Śuka, the poet, and millions of mouths attempt it. A cloud, rain-bird, and pearl-oyster are fulfilled by a single drop; a hungry person beneath a wish-tree and a thirsty one at the divine Gaṅgā can fill the belly but cannot carry the whole abundance away. A miser who finds a golden Meru cannot lift it and dies taking almost nothing. Hearing of this ocean, the companions' bodies bristle, tears fill their eyes, and joy enters their minds. Even five mighty elephants cannot cross that ocean if they do not remain upon the ground of bhakti; how then can the ant-like, lame Rāmacaraṇa cross the rasa of rāsa?

The dohas say that the lord of the sky, the tiny ant, the elephant, and the divine river all receive Hari's praise; drinking its long draught of nectar quenches every thirst. Rivers associated with Triśaṅku, the solar line, and others meet the Gaṅgā and bear one fruit; likewise vernacular and Sanskrit meet in Hari, dispelling sin and ignorance. Thus ends the eighth avakāśa, named 'Vision of the Ocean of Rasa,' in the teaching-text Rasamālikā.

Witness note

Independently second-collated against PDF page 45 / printed page 32 at 400 dpi. The page contains the complete eighth avakāśa. Apparent overprinting near the first Harigīt stanza is typographic noise, not lost text; all visible printed root lines are retained and there is no physical lacuna.

Printed page 33

The question of the fifth abode and the power of Rāma's name

अथ अवकाश ९ - रोला छन्द; काव्य छन्द

ORIGINAL - DEVANAGARI

॥ अथ अवकाश ९ ॥

॥ रोला छन्द ॥

कछुक देर रस प्रेम मगन मन मौन और दोउ
 धरेउ अथचरण धीर प्रश्न राखेउ पूछेउ सोउ ॥१॥
 पंचम धाम प्रभु रूप कहेउ सन्देह कृपा धानि
 महा रसिक मणिईश महा कवि भक्ति शिरोमणि ॥१॥
 प्रभु आनंद जुत कहहिं सुनुहु श्रुति चारि चतुरचर
 ईश हमार तुम्हार एक राजत पाँचहु घर
 प्रति स्थान विहार भेद जे हि लखै खेद नहि
 कतहु दिव्य गुन तेज दृष्टि कहूँ रूप भेद नहि ॥२॥
 परम गुह्य यह शास्त्र गोप्य मैं कही कहउँ तहाँ
 जहँ सत्संग विवेक हृदय चष खुले दिव्य जहँ
 शान्ति सुमति संतोष रसिक विज्ञान शास्त्र वित
 दया प्रेम हर्ष भक्त भक्ति त्रय गुन्य जगत जित ॥३॥
 ॥ काव्य छन्द ॥
 रहेउ प्रश्न सो सुनुहु चित्त धर भक्तिमुख भाषों
 तुम प्रवीन सर्वज्ञ तदपि जस कछु नहि राखों
 राम नाम सम मंत्र आन नहि कोइ जानहि जोहि
 जेहि जाने जग नाश आस विज्ञान आदि नहि ॥१॥
 नाम रूप शिव लखी राम सिय हृदय बसे हैं
 ज्ञान कसौटी मनहि नाम बल भले कसे हैं

FRESH ENGLISH TRANSLATION

After some time both remain silent, minds absorbed in the rasa of love. Then the steadfast Rāmacarṇa poses his question, asking the great connoisseur, lord of jewels, great poet, and crest-jewel of bhakti to remove a doubt about the Lord's form in the fifth abode. The Lord answers joyfully: 'Hear, you four skilful embodiments of revelation. Your Lord and mine is one, though he shines in five houses. Whoever sees the distinct sports at each place suffers no distress; divine qualities and splendour may differ in view, but not the underlying form.' This teaching is supremely secret and may be spoken only where holy company and discernment open the divine eye of the heart, where peace, right understanding, contentment, rasa-wisdom, learning, compassion, love, joy, devotees, and bhakti conquer the three guṇas and the world.

The Kāvya metre turns to the remaining question: attend carefully to this speech from bhakti. Though you are learned and all-knowing, nothing at all will be withheld. No mantra equals the name of Rāma; whoever knows it knows no worldly destruction, expectation, or merely derivative knowledge. Śiva beheld the name's form, and Rāma with Sītā dwells in his heart. The name is the touchstone of knowledge and the strength by which the good are tested; the sentence continues on the next page.

Witness note

Independently second-collated against PDF page 46 / printed page 33 at 400 dpi. The page explicitly opens 'अथ अवकाश ९' in Rolā metre; the final two Kāvya lines begin stanza 2 and continue on printed page 34. The scan is intact, with no physical lacuna.

Printed page 34

Exemplars who act through the divine name

नवमोवकाशः - नाम-माहात्म्य

ORIGINAL - DEVANAGARI

नामहि बल हनिमान नाम हनुमान सर्व जय
जासु कमल हृदि रसिक राम सिय लुब्ध अमर भय ॥२॥
गाधि पुत्र बल नाम भये परमीश जासु भूत
चिदानंद अरु भक्ति जनक बल नाम ब्याह कृत
दंपति नाम स्वरूप मये सुत सहित विभव चलि
परम धाम सुख सहित नाम के मध्य रहे हलि ॥३॥
जानेउ नाम निषाद चरण जल दीन्ह सीय जुत
अत्रि नारि बल नाम ब्रह्म हर विष्णु कीन्ह सुत
शिवरी नाम सनेह सोह मुनि मध्य भक्ति जिमि
बालि नाम पहिचान परम जोगीश लहेउ तिमि ॥४॥
सेतु करत मत अमित सोच हनुमान दिखाई
अर्ध नाम लिखि गिरिन्ह आप आपहि जुरि जाई
अर्ध नाम बल असुर भक्ति को अंश गयो लै
ताके बल प्रभु समर खेलि सायुज्य मुक्ति भय ॥५॥
नाम विभीषण मणि पुराहि विष संग परस नहिं
जानेउ भरत प्रवाह नेह उमगेउ न सकेउ रहि
नामु प्रेम करि दाम राम सीय पोहि नाम मनि
शीश दान जो देहि ताहि पहिरावहिं गनि गनि ॥६॥
नारद जानेउ नाम जहाँ चाहहिं तहँ जाहीं
पितु आज्ञा तजि सनक नाम बल निडर सदाही
अर्ध नाम विधि मय जेहि बल बहु सृष्टि सँवारी
मध्य कला मय विष्णु सकल रक्षक अरि मारी ॥७॥

FRESH ENGLISH TRANSLATION

By the name's power Hanumān became Hanumān and all-victorious; the lotus of his heart so captivated Rāma and Sītā that the immortal pair dwelt there. By the name's power the son of Gādhi became master over those who served him; Consciousness-Bliss and Bhakti became parents, and by the name arranged the divine wedding. The couple's forms, their sons, splendour, supreme abode, and happiness all move and dwell within the name. Niṣāda knew the name and offered water for the feet of Rāma and Sītā. Atri's wife, through the name, made Brahmā, Hara, and Viṣṇu her sons. Śabarī's love for the name shone among sages like bhakti itself, and Bālī recognized it and attained the state of a supreme yogic lord.

When immeasurable deliberation arose over building the bridge, Hanumān revealed the means: on half the stones the name was written, and the mountains joined themselves together. Through the other half of the name an asura carried away a portion of bhakti; by its power he met the Lord in battle-play and attained union-liberation. Vibhīṣaṇa, made a jewel by the name, remained untouched amid poison. Bharata knew the name when love's current overflowed beyond restraint; Rāma and Sītā threaded the name-jewels of his love into a garland and placed it on every head offered to them. Nārada knew the name and travels wherever he wills. Sanaka, abandoning even his father's command, remains fearless through its power. Half the name becomes Brahmā, who orders manifold creation; the middle syllabic power becomes Viṣṇu, protector of all and destroyer of foes.

Witness note

Independently second-collated against PDF page 47 / printed page 34 at 400 dpi. Its opening two lines complete Kāvya stanza 2 from printed page 33; stanzas 3-7 are complete here. The repeated printed form is 'अर्ध नाम'; the intact page has no physical lacuna.

Printed page 35

The name as cosmos, sacred river, and boat

नवमोवकाशः - नाम-माहात्म्य

ORIGINAL - DEVANAGARI

पूरन शंभु मय जग नाश जेहि देखत होई
अगि हेतु पुनि कर्म शुभाशुभ भस्म करई
उभय बीच रवि हेतु मोह निशि नाश ज्ञान कर
अन्त इन्दु पयतोष शान्त मानादि ताप हर ॥८॥
नाम देव सरि दिव्य हेतु जोहि प्रेम भगीरथ
ब्रह्म लोक सुर मध्य त्रिकुटि पाताल जीभ पथ
पुनि सुरसरि सरस्वती जमुन मिलि सुरति त्रिवेनी
जोहि मज्जत गुण त्रिविधि ताप हरि भक्ति सदेनी ॥९॥
नाम पोत एक पवन एक कर धरन भक्ति भरि
जग पार चहि चले संत कोइ कोइ सतगुरु करि
चित्रकूट चित शान्त तोष कामता शान्ति वन
नाम राम सिय लखन प्रेम मंदाकिनि गृह पन ॥१०॥
जनु शब्द अध्यात्म अर्ध अरु एक कला करि
अर्ध मात्र करि हंस शब्द कल एक ब्रह्म परि
शब्द भेद पुनि कहउ सुनहु श्रुति नाम प्रतापू
रामचरण जेहि लखै सकल सुख आपहि आपू ॥११॥
जुगल वरन मग पूर इन्दु जिय प्रेम सुधा भरि
संत समाज पयोधि ज्ञान सर्पेश रमा हरि
ईशा धर्म तरु मूल युग्म दल फूल रस साँचे
भव समुद्र दोउ कूल लहेउ मोहि डूबत बाँचे ॥१२॥
स्वजन जीव खग पक्ष मोह निशि बर चुहँ दोउ
करन फूल तिय भक्ति छत्र श्रुति मुकुट नयन सोउ

FRESH ENGLISH TRANSLATION

The name becomes complete Śambhu, before whose vision the world is dissolved; it becomes fire, reducing good and evil karma to ash. Between its two poles it is the sun that destroys delusion's night and brings knowledge; at the end it is the moon, giving contentment and peace and removing the heat of pride and other afflictions. The name is the divine river whose cause is the Bhagīratha of love. It travels through Brahmā's world, the divine middle realm, the triple peak, the netherworld, and the pathway of the tongue. Gaṅgā, Sarasvatī, and Yamunā meet again as the confluence of awareness; bathing there removes the three guṇas and three afflictions and grants devotion to Hari.

The name is the one boat and the one wind; filling the hands with bhakti, rare saints make a true guru and set out to cross the world. The peaceful, contented mind is Citrakūṭa, desire is stilled in its forest, and love for Rāma, Sītā, and Lakṣmaṇa is the Mandākinī held there as a household vow. The word is divided into its spiritual, half, syllabic, half-measure, haṃsa, and Brahman aspects; hear further divisions and the name's glory, through which Rāmacaraṇa beholds every happiness arising of itself. The paired letters are the full moon filling the heart with love's nectar; the community of saints is the ocean, while knowledge is the serpent-lord with Lakṣmī and Hari. The Lord is the root of dharma's tree, the divine pair its petals and flowers, and rasa its true substance. In the ocean of becoming the poet has reached both shores, which save him from drowning. The next stanza begins to map kindred souls as birds, delusion as night, bhakti as a parasol, revelation as a crown, and other features; it continues on the next page.

Witness note

Independently second-collated against PDF page 48 / printed page 35 at 400 dpi. It contains stanzas 8-12 and the first two lines of stanza 13, continued on printed page 36. The visible printed sequence is retained without importing later handwritten annotations; there is no physical lacuna.

Printed page 36

Sages and devotees transformed by the name

नवमोवकाशः - नाम-माहात्म्य

ORIGINAL - DEVANAGARI

परमात्म आत्मा ब्रह्म विच सुन्दर साखी

इत उत ते समुद्राय मिलावत चतुर दुभाषी ॥१३॥

नाम जानि शुक्र तजेउ पिता वन केलि भरी है

दत्तात्रेय जड़ भरत जानि जग खाक करी है

प्रभु उद्धव कहँ दीन्ह नाम बल सब रस पायेउ

सांख्य शास्त्र युत कपिल मातु कहँ नाम पियायेउ ॥१४॥

माँगि उपायन प्रेम सुदामा मग्न नाम बल

निष्किंचन अजि विदुर नाम मनि धन मन अविचल

श्री ब्रज तिय सब त्यागि नाम रस विरह भजी हरि

रामचरण तव नाम भार जग भार डारि करि ॥१५॥

जानेउ श्री प्रह्लाद नाम जेहि रोम रोम धुनि

शिला फोरि प्रभु प्रगट भक्त हित नाम शब्द सुनि

ध्रुव जानेउ प्रभु नाम राज करि दिव्यासन लहि

वाल्मीकि विधि उभय मनहु भये शुद्ध नाम गहि ॥१६॥

इनहि आदि ते अपर भये प्रभु के अधिकारी

जिन्हें काढ़ेउ मनि नाम वेद गिरि सुमति कुदारी

सोवत जागत सुष मध्यान्ह शुद्धो अशुद्ध थल

राम नाम नित रटत ताहि त्रय काल होत मल ॥१७॥

जोग यज्ञ जप ज्ञान दान तप कोटि जन्म करु

बिनु सत गुरु नहि मिलै नाम कोटिन तन पचि मरु

नाम रूप सुनि मग्न वेद मग मद जनु जाने

यथा अजामिल सिंह सिंह मिलि निज पहिचाने ॥१८॥

FRESH ENGLISH TRANSLATION

The opening lines complete stanza 13: between the Supreme Self, the individual self, and Brahman stands the beautiful witness, a skilful interpreter who explains each to the other and brings them together. Knowing the name, Śuka left his father and entered the forest's abundant sport. Dattātreya and Jaṭadhara knew it and reduced worldly attachment to ashes. The Lord gave Uddhava the name, by whose power he tasted every rasa; Kapila, equipped with Sāṃkhya teaching, gave his mother the name to drink. Sudāmā asked only the gift of love and was absorbed through the name's power. Poor Ajī and Vidura held the name-jewel as unwavering wealth of mind. The women of Braj abandoned everything and worshipped Hari in the separation-rasa of the name; Rāmacaraṇa tells the name that, bearing it, he casts off the world's burden.

Prahlāda knew the name, whose sound pulsed in every hair; hearing it for his devotee's sake, the Lord broke the pillar and appeared. Dhruva knew the Lord's name and gained kingship and a divine seat. Vālmiki grasped the name in reversed form, and both forms purified his mind. These and many others became worthy of the Lord by extracting the name-jewel from the mountain of the Veda with the mattock of good understanding. Sleeping or waking, morning, midday, and night, in pure or impure places, one who constantly repeats Rāma's name becomes stainless through all three times. Practise yoga, sacrifice, recitation, knowledge, charity, and austerity for millions of births: without the true guru the name is not found, though millions of bodies waste away. Hearing the name's form, the Vedas become absorbed and seem to know the path's ecstasy; thus Ajāmila recognizes his own, like a lion meeting a lion.

Witness note

Independently second-collated against PDF page 49 / printed page 36 at 400 dpi. The first two lines complete stanza 13 from page 35; stanzas 14-18 are complete on this leaf. The source is physically intact, and historical names and constructions are retained without importing later handwritten corrections.

Printed page 37

The Four Orders of Brahman

दोहा; नवमोऽवकाशः समाप्तः, अथ अवकाश १० — काव्य छन्द

ORIGINAL - DEVANAGARI

॥ दोहा ॥

बानी सुकवि विचित्र बुध भणित छाडि प्रभु नाम ।
लोने फल इन्दारुणी रामचरण केहि काम ॥१॥
ज्ञान अजामिल जवन मम कुमतिय क्रोध बराह ।
सुत हराम कहि गति लही तो मैं पतित अचाह ॥२॥
इति श्री रसमालिकायां बोध शास्त्रे
महा मंत्रे पूर्णाति महा शब्दे संज्ञा वर्णनो नाम
नवमोऽवकाशः ॥१॥

अथ अवकाश १०

॥ काव्य छन्द ॥

ब्रह्म रूप श्रुति सुनहु चारि संज्ञा बुझाय मन ।
लखहि नाम बल सुजन जिन्हि सत संग प्राण धन ॥
क्षर अक्षर नेक्षर तेहिते एक पुरुष अन्य है ।
अविनाशी गति चार कछुक तह पृथक भेद है ॥१॥
प्रथम सुनहु क्षर ब्रह्म रूप तहाँ तत्त्व ब्रह्म कहि ।
प्रणव ब्रह्म गुण तीन ब्रह्म आकाश पवन लहि ॥
अग्नि ब्रह्म जल ब्रह्म ब्रह्म क्षिति चित्र ब्रह्म पुनि ।
मनो ब्रह्म बुधि ब्रह्म ब्रह्म अहंकार लेव गुनि ॥२॥
शब्द ब्रह्म पुनि परस रूप रस गंधि ब्रह्म भनि ।
सृष्टि भरण सुख दुःख वेद कर्मादि ब्रह्म भनि ॥

FRESH ENGLISH TRANSLATION

In the closing couplets of the ninth avakāśa, Rāmacarṇa dismisses even the cleverest and most varied poetry when it abandons the Lord's Name: what use is its showy fruit? Ajāmila, the Yavana, the deluded, the wrathful boar, and even a son who uttered 'harāma' gained a path through a name; then surely he, who calls himself utterly fallen, need not despair. The colophon closes the ninth avakāśa, on the Great Mantra and the designation of the consummate Great Word.

The tenth avakāśa begins. The Lord asks Śruti to understand and explain four designations of Brahman's form, for noble people whose very life and treasure is holy company apprehend them through the power of the Name. There are the perishable, the imperishable, the 'nekṣara' beyond it, and another Person; these are four deathless stations with distinct nuances. First comes perishable Brahman: the elements and principles are called Brahman—the praṇava, the three qualities, space, wind, fire, water, earth, mind, intellect, ego, sound, touch, form, taste, smell, creation and maintenance, pleasure and pain, the Veda and ritual action.

Witness note

PDF page 50 / printed page 37 was independently second-collated at 400 dpi against the controlling scan. The leaf closes avakāśa 9 and begins avakāśa 10; its last sentence continues on page 38. The unusual printed form नेक्षर and historical spellings are retained rather than regularized from OCR. No physical lacuna is present.

Printed page 38

The Indwelling Self-Brahman

दशमोऽवकाशः — काव्य छन्द (क्रमशः)

ORIGINAL - DEVANAGARI

कहत मीमांसा वात ब्रह्म ब्रह्माण्ड रूप चर ।
 अविनाशी सो यदपि तदपि सब नाश लखै पर ॥३॥
 रामचरण फुर कहत मोहि सम पतित न दूजा ।
 सीयराम पद छाडि करौं हित लखि चर पूजा ॥
 आतम ब्रह्म निरूपन सुनहु कछु कहि वेदान्त घर ।
 निर्मल निर्गुन अचल अकल अद्वैत तेज वर ॥४॥
 तेहि ते अंड प्रकाश पूरि ब्रह्माण्ड रहेउ इमि ।
 पवन गगन निर्लेप अप्रित घट एक सूर्य जिमि ॥
 त्रिगुण कर्म घट नीर राग रवि लखि न परिहि गहि ।
 घर फूटे जल नाम रूप रवि मिलेउ प्रभा रहि ॥५॥
 लघु बड़ घट शुभ अशुभ अमित घट सोइ रवि दरसे ।
 तिमि आतम चर अचर भूमि नभ पूरण परसे ॥
 नहिं आवै नहिं जाय मरे मारे नहिं काहू ।
 त्रिगुण कर्म करि ढपेउ जथा पूरण शशि राहू ॥६॥
 आतम बाल न युवा जरा शीतोष्ण न दोऊ ।
 पाप पुण्य सुख दुःख नरक अरु स्वर्ग न सोऊ ॥
 किन्नर सुर गंधर्व नाग असुरो न यक्ष घर ।
 वर्णाश्रम संत न असंत रवि शशि न चराचर ॥७॥
 चर भीतर रमि रहेउ आत्मा ब्रह्म भांति इमि ।
 एक बीज तरु अमित बीज प्रति बीज वृत्त जिमि ॥
 बहुरि यथा तिल तेल क्षीर घृत देखि न आवै ।
 प्रगटत पेरत मथत उभय बिन यतन न पावै ॥८॥

FRESH ENGLISH TRANSLATION

Mīmāṃsā says that speech and the universe's perishable form are Brahman. Though that principle is styled imperishable, from the higher vantage all of it is seen to perish. Rāmacaraṇa frankly says that none is more fallen than he: abandoning Sītā-Rāma's feet, how could worship of the perishable serve him? Hear, then, the Vedāntic account of Self-Brahman: stainless, qualityless, unmoving, partless, nondual and supremely radiant. From it the cosmic egg shines and the universe is filled, while it remains unattached like wind in space or one sun reflected in many vessels. The three qualities and action color the vessel-water, so the sun is not rightly grasped; when the vessel breaks, the water's name and form vanish and the reflected light abides in the sun. The same sun appears in vessels small and great, auspicious and inauspicious; likewise the Self pervades moving and unmoving things, earth and sky. It neither comes nor goes, dies nor is killed; the three qualities and action only eclipse it like Rāhu veiling the full moon. It is neither child, youth nor aged, neither heat nor cold, sin nor merit, pleasure nor pain, hell nor heaven; it is no celestial race, social order, saint or non-saint, sun, moon, or creature. Self-Brahman dwells within all the perishable, as one seed's pattern recurs in every seed of innumerable trees, or as unseen oil in sesame and ghee in milk, revealed only by pressing and churning.

Witness note

PDF page 51 / printed page 38 was independently second-collated at 400 dpi against the controlling scan. It continues avakāśa 10 without a fresh printed subheading. Historical forms including अप्रित, परिहि, and ढपेउ are clear in the scan and retained. No physical lacuna is present.

Printed page 39

Awakening from the Bed of Delusion

दशमोऽवकाशः — काव्य छन्द (क्रमशः)

ORIGINAL - DEVANAGARI

नट कृत वेष अनेक कला सोइ सोइ करि आवै ।
 वेष तजे निज रूप यथा उग्रह रवि राजै ॥
 जिमि सम्पुट मनि नाग मनि मनि गिरि जैसे ।
 यह विधि सब घट अलख लखै सतगुरु बिन कैसे ॥१॥
 पत्र पत्र सम जदपि तदपि बाँधि रहेउ आस करि ।
 जिमि मर्कट शुक बंधेउ भूल गयेउ निज स्वरूप परि ॥
 दश पाया को पलंग पंच तोशक उतारि पट ।
 साखि पचीस सुख टहल पलंग चौकीश चतुर भट ॥१०॥
 सोइ रहेउ तहाँ जीव मोह निशि राग नींद भरि ।
 बुद्धि शुद्ध चित्त उभय जगावहि तेहि श्रम करि ॥
 जागु जागु बलु जागु जागु मम ईश बुद्धि कहि ।
 रोइ रोइ मन मनै करत अरे मत जगाउ यहि ॥११॥
 खुलहि ज्ञान वैराग्य नयन तब कुशल न जोई ।
 है तुम हम सब नाश शंभु मनसिज जिमि खोई ॥
 जागहि परमानन्द तुरी रथ चढ़ रूप लहि ।
 नाश लखत ब्रह्माण्ड जथा रवि उदय रैन दहि ॥१२॥
 रहि जाइहि लखि एक दंत हति जहाँ हंस दिन ।
 पुनि कंचन लखि एक आभरन नाम मात्र भिन ॥
 बैन बहु एक दारु तंतु पट आयुध लोहै ।
 निमित्ति कुम्हार मृत्कापि आदि अंतहु एक जोहै ॥१३॥
 इच्छु एक बहु स्वाद अन्न व्यंजन बहु जैसे ।
 बिनु जाने द्वै दीन चारि वर्णाश्रम तेसे ॥

FRESH ENGLISH TRANSLATION

Like an actor who assumes one costume and art after another yet shines in his own form when the costume is laid aside, the hidden One appears in every vessel. Without the true guru, how could it be seen—whether as a jewel in a casket, the serpent's gem, or the jewel in a mountain? Though the soul is like leaf joined to leaf, hope keeps it bound, as monkeys and parrots forget their own nature in captivity. It lies asleep on the ten-legged bed of the senses, beneath five mattresses and coverings, attended by twenty-five witnesses and guarded at its couch by four clever sentries. There the soul sleeps through delusion's night in the fullness of attachment. Pure intellect and consciousness labor to wake it: intellect cries, 'Awake, awake, mighty one—awake, my lord!' while mind weeps and pleads, 'Do not wake him!' When the eyes of knowledge and dispassion open, none of that household remains: you, we, and all else vanish, as Love vanished before Śiva. Awakening in supreme bliss, the soul mounts the chariot of the fourth state and receives its real form; the universe is seen to perish as sunrise burns away night. What remains is one: ivory after the elephant has been killed, gold beneath ornaments whose names alone differ, wood in many objects, thread in cloth, iron in weapons, and clay—one at beginning and end—beneath the potter's forms. One sugarcane yields many flavors and one grain many dishes; without realizing unity, the four social orders appear divided and lowly.

Witness note

PDF page 52 / printed page 39 was independently second-collated at 400 dpi against the controlling scan. It is a page-bounded continuation of avakāśa 10 and ends mid-stanza, continued on page 40. The rare compounds चौकीश and मृत्कापि are legible and retained diplomatically. No physical lacuna is present.

Printed page 40

Union and the Enduring Servant

दशमोऽवकाशः — काव्य छन्द (क्रमशः)

ORIGINAL - DEVANAGARI

जागि लखहि गति आदि प्रगटि जिमि अग्नि बेनकारि ।
 घृष्टि करि उठत भसम दोउ होइ सकुल भरि ॥१४॥
 सकल खाक करि तासु तेज मिलि महा तेज महँ ।
 जथा सिंधु जल भिन्न होत पर मिलत सिंधु महँ ॥
 यथा प्रभा रवि पात्र भग्न रवि महँ मिलि जाइ ।
 यथा राम को बान कार्य करि तून समाइ ॥१५॥
 ज्यों मुख मुकुर बिलोकि कोटि करु हाथ न आवैं ।
 मुकुर उलटि मुख बिंब यथा मुख माहि समावैं ॥
 जैसे भौतिक गंध नीर रस रूप अग्नि महँ ।
 परस पवन नभ शब्द जहाँ ते उठत मिलत तहँ ॥१६॥
 ज्यों भृंगी मिलि कीट संत मिलि संत होइ इमि ।
 कपट कलश जब भंग तासु नभ गगन मिलत जिमि ॥
 सिंहसाल बस भेंड रूप लखि सिंह मिलेउ जिमि ।
 जागि देखि अद्वैत रूप जिय मिलत ईश तिमि ॥१७॥
 मन बुधि के शिर राखि चितहि बड़ लखि समझाइ ।
 पुनि बुधि से मन कहत चित कहैं साखि सुनाइ ॥
 सुनहु चित बुधि मते जीव नहिं मिलत ईश कहँ ।
 दास रूप नहि मिलत दास होइ रहते ईश पहँ ॥१८॥
 यथा वज्र मनि कनी फूटि तेहि मिले न भाई ।
 मनि समीप जड़ि जाहि परम शोभा अधिकाई ॥
 जलते मोती होंइ बहुरि जल होइ न सोई ।
 यथा दूध ते दही दूध सो बहुरि न होई ॥१९॥

FRESH ENGLISH TRANSLATION

Awake, one sees the original course: fire appears when the fire-stick is rubbed, then stick and ash are consumed as the whole blaze rises. Having reduced all to ash, its light joins the Great Light; water distinct from the ocean returns to the ocean; a reflected radiance returns to the sun when its vessel breaks; and Rāma's arrow, its work done, returns to the quiver. A face seen in a mirror cannot be grasped by countless hands; turn the mirror and its image subsides into the face. Likewise smell returns to earth, taste to water, form to fire, touch to wind, and sound to space—the elements merge into their sources. As a caterpillar becomes the wasp, so one who meets a saint becomes saintly; when the fraudulent jar breaks, the space within it joins the sky. Like a sheep raised in a lion's den who recognizes his leonine form and joins the lion, the soul awakens, beholds nonduality, and joins the Lord. Yet consciousness, placing itself above mind and intellect, explains through their own witness: according to intellect, the soul never simply dissolves into God. In the servant-form it does not merge; it remains a servant beside the Lord. A chip broken from a diamond does not fuse back into it, though set beside it the chip gains surpassing beauty. Pearls arise from water yet do not become water again; curd comes from milk yet never reverts to milk.

Witness note

PDF page 53 / printed page 40 was independently second-collated at 400 dpi against the controlling scan. It continues the stanza begun on page 39 and ends after stanza 19. The scan clearly supports the historical forms बेनकारि, भसम, and सिंहसाल; they are retained without silent modernization. No physical lacuna is present.

Printed page 41

Love, Servanthood, and the End of Desire

दशमोऽवकाशः — काव्य छन्द (क्रमशः)

ORIGINAL - DEVANAGARI

राहस रस में विवस एक सखि रहि गई न्यारी ।
 प्रभु छबि सुरति लागि प्राण तजि रहि ढिग प्यारी ॥
 जासु नाम कहि विवस तेल पति यवन आदि मिले ।
 विरह सहित रटि नाम दास दस गहि न राम हिले ॥२०॥
 दास रूप नहिं मिलत रहत ढिग चाह कछु नहि ।
 तीन मुक्ति फल एक एक यहि रहेउ चारि गहि ॥
 तदपि त्रिगुण बिन तजे दास पद कबहु होइ सिधि ।
 जो वनिता पति लहै पिता कुल रहै कवन विधि ॥२१॥
 सकल धर्म भये दूरि दासि भइ ब्रज युवती जब ।
 जप तप व्रत नेमादि नाश यह दास होइ तब ॥
 बिन जागे नहिं दास दास यह होइ काँहि लखि ।
 बिना लखे कहूँ प्रीति प्रीति बिनु प्रेम सकै भखि ॥२२॥
 बिना प्रेम की भक्ति हेतु घृत वारि मथइ जड़ ।
 बिन सतसंग गँवार यथा जग चतुर होइ बड़ ॥
 जागि लखै प्रभु रूप स्वप्न जग दुख सुख बीते ।
 प्रीति बड़ेउ तब प्रेम नेम हति दास सही ते ॥२३॥
 अमत जीव जग माँहि वासना बुधि मन चित वस ।
 दास वासना नाश सर्व भ्रम रज्जु भुजंग जस ॥
 यथा छार नभ अग्नि नीर मनि मुकुर गये ते ।
 त्यों निर्मल जिय दास वासना नाश भये ते ॥२४॥
 जहाँ आस नहिं दास दास जहाँ आस न है इमि ।
 श्रीरामचरण रवि रैनि एक स्थान उदय किमि ॥

FRESH ENGLISH TRANSLATION

Overcome by the secret rasa, one companion remained apart. Her awareness fixed on the Lord's beauty, she surrendered her life and yet remained dear beside him. Those such as the oilman, the husband, and the Yavana reached him by helplessly uttering his Name; servants repeat the Name with the ache of separation, and even ten servants cannot make Rāma move from them. The servant-form does not dissolve but remains nearby without desire. The three fruits of liberation each grasp one thing, while servanthood contains all four; yet the servant's station is never perfected until the three qualities are relinquished. How can a woman who has found her husband continue to belong to her father's clan? When the young women of Vraja became maidservants, all formal duties fell away; recitation, austerity, vows and observances ceased, and only then did this servanthood arise. Without awakening there is no servant—what could servanthood perceive otherwise? Without seeing there is no affection, and without affection love cannot be tasted. Devotion without love is as foolish as churning water for ghee; without holy company a rustic cannot become truly wise. Awake, the soul sees the Lord's form, and the dream-world's pleasure and pain pass. Affection grows, then love destroys formal rule, and one becomes a true servant. Countless beings live in the world under desire's rule in intellect, mind and consciousness; for the servant, desire and every illusion vanish like the snake imagined in a rope. As ash returns to space, fire, and water, and the reflected image leaves the jewel or mirror, so the servant's heart becomes pure when desire is gone. Where there is expectation there is no servant, and where there is a servant there is no expectation: Rāmacaraṇa asks how sun and night could arise in one place.

Witness note

PDF page 54 / printed page 41 was independently second-collated at 400 dpi against the controlling scan. The final couplet continues syntactically onto page 42. The printed readings राहस, तेल पति, भखि, and अमत are clear enough to retain as historical forms; no text has been supplied from OCR conjecture. No physical lacuna is present.

Printed page 42

The Fourth State and the Soul's Awakening

दशमोऽवकाशः — काव्य छन्द (क्रमशः)

ORIGINAL - DEVANAGARI

चित बुधि मन संवाद सुनत जिय चौकि जागि कहि ।
 को उपदेशत मोहि लखेउ निज रूप आन नहि ॥२५॥
 यथा चोर गृह साह जगेउ जहाँ तहाँ भगि छिप गये ।
 कोटिन सूर्य प्रकाश अविद्या निशा नाश भये ॥
 काम क्रोध मद मान लोभ भये दूरे तमोचर ।
 कोक कोकनद ईश धर्म विगसित आनंद सर ॥२६॥
 तीन अवस्था त्यागि कबहु जब जात तुरी पर ।
 या पद की यह बात भिन्न करि कहहु कृपा करि ॥
 स्वप्न सत्रहों तत्त्व जाग्रत चौबिस भासे ।
 सकल सुषोपति लीन तुरी महँ तीनों नाशें ॥२७॥
 सुनहु अवस्था बहुरि स्वप्न अहि लोक ब्रह्म लहि ।
 अन्त नाश तेहि लखै जागि जाग्रत तेही कहि ॥
 सावधान सुख भयेउ वासना मिटेउ सुषोपति ।
 तब चीन्हेउ निज रूप जथा अह्लाद तुरी गति ॥२८॥
 षोडश दल पर स्वप्न अष्ट दल जाग्रत जो है ।
 दुइ दल कमल सुषोपति सहस दल तुरी बसो है ॥
 तब सोइ आतम ब्रह्म जागि पहिचानि आपु कह ।
 चहै रहे होइ दास चहै होइ रहै ब्रह्म महँ ॥२९॥
 श्रृणु श्रुति आतम ब्रह्म अचंभव लखत कहत सुनि ।
 तुम नहि जानहु जाहि निरंतर रटहु तासु गुन ॥
 सदा तुरी पर जागि रहै श्रुति शेष कहत अस ।
 मैं चौरासी रैन सोइ किमि कहौं मदीय जस ॥३०॥

FRESH ENGLISH TRANSLATION

Hearing the dialogue of consciousness, intellect, and mind, the soul starts awake and says, 'Who is instructing me? I have seen my own form; there is no other.' As thieves flee and hide when the master of the house awakens, the night of ignorance is destroyed by the light of millions of suns. Desire, anger, pride, self-importance and greed—the prowlers of darkness—withdraw, while the cakravāka birds, lotuses and the Lord's dharma blossom in the lake of joy. The soul asks for a distinct account of the station reached after abandoning the three states and entering the fourth. Seventeen principles appear in dream and twenty-four in waking; all are absorbed in deep sleep, while in the fourth all three states vanish. The reply explains: the dream-state extends through the serpent-world up to Brahmā's realm, but its end is recognized on waking. When one becomes fully alert and happy, desire has disappeared into deep sleep; then one's own form is recognized as delight in the fourth state. Dream occupies the sixteen-petalled lotus, waking the eight-petalled, deep sleep the two-petalled, and the fourth the thousand-petalled lotus. There Self-Brahman awakens and recognizes itself: it may remain a servant, or remain within Brahman. The Lord tells Śruti that Self-Brahman is wondrous; she does not know the one whose qualities she ceaselessly recites. He is forever awake above the fourth state. Śruti and Śeṣa say, 'I have spent eighty-four nights asleep—how can I tell his glory?'

Witness note

PDF page 55 / printed page 42 was independently second-collated at 400 dpi against the controlling scan. It begins by completing the syntax of page 41 and continues avakāśa 10 through stanza 30. Historical forms सुषोपति, तुरी, and अचंभव are retained from the scan. No physical lacuna is present.

Printed page 43

From Servanthood to the Inner Brahman

दोहा; दशमोऽवकाशः समाप्तः; अथ अवकाश ११ — काव्य छन्द

ORIGINAL - DEVANAGARI

चौरासी निशि नटवर वेष करि करि दिखाइ सब ।

बने मगन प्रभु होहु न तऊ कहि देहु न करु अब ॥३१॥

॥ दोहा ॥

नेम प्रेम चातक सफरि लै तन तज तन दास ।

श्रीरामचरण धीरज सहित मोर चकोरहु आस ॥१॥

आप सहित चर अचर प्रभु आप दास सानन्य ।

उभय भाँति महँ अधम मैं जग एक अधन्य ॥२॥

इति श्री रसमालिकायां बोधशास्त्रे अन्तरात्माध्यात्म दास भावे

वस्तुसंज्ञा नाम दशमोऽवकाशः ॥१०॥

अथ अवकाश ११

॥ काव्य छन्द ॥

सुनु श्रुति निरंतर ब्रह्म आत्मा ब्रह्म अंश जेहि ।

है प्रभु अन्तर ब्रह्म आत्मा कहूँ पुनि कर कहि ॥

आतम निर्मल जानि अचल अज आदि रूपनहि ।

शस्त्राछेद्य अदाह्य ताहिते ब्रह्मान्तर कहि ॥१॥

अन्तर आतम ब्रह्म निर्भर परमातम जोउ ।

निराकार निर्लेप निरंजन सखा भाव दोउ ॥

जिमि मसाल की ज्योति भेद पुनि तेहि परकाशा ।

लखै पदार्थ एक प्राप्ति पर ताप भी नाशा ॥२॥

FRESH ENGLISH TRANSLATION

For eighty-four nights the divine Actor has displayed every costume. Become absorbed in the Lord; if you will not, say so—there is nothing more to be done. In the closing dohas, rule and love are compared to the cātaka and the fish: even if the servant-body is abandoned, servanthood remains. Rāmacarṇa holds both the peacock's patient hope and the cakora's longing. Lord, you include yourself and all that moves and does not move; you yourself are the unsurpassed servant. Amid both modes I am the world's one uniquely fallen soul. The colophon closes the tenth avakāśa, naming the reality in the servant-disposition of the inner and spiritual self.

The eleventh avakāśa opens. The Lord asks Śruti to hear of unbroken Brahman, of which Self-Brahman is a portion; he again identifies inner Brahman as the Self. The Self is stainless, unmoving, unborn and without an originating form; weapons cannot cut it and fire cannot burn it, hence it is called inner Brahman. This inner Self-Brahman is a sustaining supreme Self, formless, stainless and untainted; these two stand in the relation of companions. They are like a torch's flame and the light it casts: apparently distinct, yet one object is revealed and heat is dispelled.

Witness note

PDF page 56 / printed page 43 was independently second-collated at 400 dpi against the controlling scan. It closes avakāśa 10, preserves the scan-clear colophon reading वस्तुसंज्ञा, and opens avakāśa 11. The rare philosophical terms were checked against the scan rather than accepted from OCR. No physical lacuna is present.

Printed page 44

The Unbroken and Supreme Brahman

एकादशोऽवकाशः — काव्य छन्द; दोहा; समापन

ORIGINAL - DEVANAGARI

आतम ब्रह्म अशक्त शक्ति युत निरन्तर हय ।
 महा साक्षि अव्यक्त महा काल प्रताप मय ॥
 पर ब्रह्म जेहि कहत मुनीश्वर भजति विज्ञ सोइ ।
 शब्द अनाहद नित्य होत जहाँ निरन्तर सोइ ॥३॥
 कोटिन सूर्य प्रकाश विशद शीतल कोटिन शशि ।
 सुखानंद चिद्रूप शक्ति विज्ञान ध्यान बसि ॥
 अलखत लखत सबकरहु दारुतिय सूत्र धरनि जिमि ।
 विविधि कला कर अंड आवरण सिमटि धरत तिमि ॥
 सहस रंग आसन आसीन पर मातम रूप अन ।
 लखत लखत लखि जाय ताहि असको कवीश भन ॥४॥
 निरन्तर ब्रह्म प्रताप कहत लघु अर्थ अमित हय ।
 ज्यों मनि देखत अल्प तासु उर गज रथ हय मय ॥५॥
 ॥ दोहा ॥
 चर पर आतम ब्रह्म परे परं ब्रह्म पर जान ।
 चार अन्तर निरन्तरों रामचरण एक आन ॥१॥
 मोह चर चष में छयो ज्ञान नयन सुख छार ।
 उभय अंध सुख क्यों लखै पर ब्रह्म को पार ॥२॥
 इति श्री रसमालिकायां बोध शास्त्रे
 आत्म ब्रह्म परमात्म पर संज्ञा
 वर्णनं नाम एकादशोऽवकाशः ॥११॥

FRESH ENGLISH TRANSLATION

Self-Brahman is powerless by itself; united with Power it is the unbroken one, the great Witness, unmanifest, filled with the majesty of Great Time. Sages call it supreme Brahman, and the wise worship it. There the unstruck sound sounds eternally and without interruption. Its brilliance is that of millions of suns, yet it is clear and cool as millions of moons—consciousness, bliss, and Power, held in contemplative knowledge. Unseen, it sees all, like the hand that holds the strings of a wooden woman; drawing together the cosmic egg's many arts and coverings, it assumes them. Seated upon a thousand-colored throne, the supreme Self's form is other; by repeated seeing it is at last seen—so the lord of poets declares. A brief statement of the unbroken Brahman's majesty contains limitless meaning, as a small jewel seen outwardly may hold elephants, chariots, horses and wealth within. The dohas distinguish the perishable, Self-Brahman, supreme Brahman and the beyond, yet Rāmacaraṇa says the four interiors are one. Delusion covers the eye in the perishable, while knowledge's eye scatters happiness; with both eyes blind, how can one see the far shore of supreme Brahman? The colophon closes the eleventh avakāśa, describing the designations Self-Brahman, Supreme Self, and the Beyond.

Witness note

PDF page 57 / printed page 44 was independently second-collated at 400 dpi against the controlling scan. The leaf completes avakāśa 11 and preserves its dohas and colophon. Dense historical compounds such as दारुतिय and the printed निरन्तर terminology are retained directly from the witness. No physical lacuna is present.

Printed page 45

Four Kinds of Sacred Sound

अथ अवकाश १२ — काव्य छन्दः दोहा

ORIGINAL - DEVANAGARI

अथ अवकाश १२

॥ काव्य छन्द ॥

शब्द भेद सुनु वेद शब्द बहु भाँति कहत मुनि ।

अविनाशी सब शब्द चारि गहि रहे मुख्य पुनि ॥

जज्ञ शब्द अरु हंस शब्द अध्यात्म अनाहद ।

ब्रह्म महा शब्दातीत एक पुरुष संत बद ॥१॥

वेद कर्म बुध सुकृत जज्ञ शब्दहि नित ध्यावहिं ।

हंस शब्द जोगीश विविधि यतनन करि पावहिं ॥

शुद्ध ज्ञान विज्ञान शब्द अध्यात्म जानै ।

दास प्रेम तेहि जुत ब्रह्म शब्दापि बखानै ॥२॥

शब्दातीत स्वरूप शब्द मारग जो जानै ।

लहै परम सुख अली गली सतगुरु पहिचानै ॥

बिन सतगुरु नहिं मिलै कोटि जनमापि कर्म करु ।

बिना तोय सुख कहाँ सिंधु कसु सर सरितन्ह भरु ॥३॥

॥ दोहा ॥

शब्द रूप अरु इष्ट थल अपर लखै पर केरि ।

श्रीरामचरण सब संत गुरु वे सतगुरु मन मेरि ॥१॥

शब्द परे रवि जगत निशि दीप शशिहु नहिं भोरै ।

मैं खद्योत उलूक खल भोर चहै कब चोर ॥२॥

इति श्री रसमालिकायां बोध शास्त्रे शब्दातीत गोप्य

लक्षण संज्ञा वर्णनं नाम द्वादशोऽवकाशः ॥१२॥

FRESH ENGLISH TRANSLATION

The twelfth avakāśa teaches distinctions of sound. Sages speak of sound in many ways, but four deathless sounds are principal: the sacrificial sound, the haṃsa sound, the inward unstruck sound, and the great Brahman beyond sound—the one Person proclaimed by saints. Those wise in Vedic action and merit constantly contemplate the sacrificial sound; masters of yoga attain the haṃsa sound through many disciplines. Pure knowledge and realized knowledge know the inward sound, while the servant joined to love proclaims Brahman even through sound. Whoever knows the form beyond sound and the path of sound gains supreme joy in the beloved lane and recognizes the true guru. Without the true guru it is not found, though one perform the deeds of ten million births; without water, how could ocean, lake, or river hold delight? The dohas say that sound's form, the chosen place, and what lies beyond are perceived through the Supreme; every saint and guru is the true guru in Rāmacarṇa's mind. Beyond sound, the sun does not illumine the world's night, nor do lamp or moon bring dawn. He calls himself a firefly, owl, and fool: when can a thief desire the morning? The colophon closes the twelfth avakāśa, describing the secret marks and designation of what lies beyond sound.

Witness note

PDF page 58 / printed page 45 was independently second-collated at 400 dpi against the controlling scan. It contains the complete twelfth avakāśa. The witness's जज्ञ, जुत, and सरितन्ह spellings and the compressed compound शब्दातीत are retained; the OCR was used only as an aid. No physical lacuna is present.

Printed page 46

Yoga, Dispassion, Knowledge, and Realization

अथ अवकाश १३ — काव्य छन्द

ORIGINAL - DEVANAGARI

अथ अवकाश १३

॥ काव्य छन्द ॥

सुनहु योग वैराग्य ज्ञान विज्ञान अनूपम ।

चतुर्व्यूह प्रभु कृपा अगम सत संग सुगम सम ॥

कठिन योग बसि दूरि भूरि सुख दूरि पूरि होइ ।

प्रान अपान समान भौह नासाग्र दूर होइ ॥१॥

टांको शब्द अनूप वज्र घांटी धारि फोरै ।

शशि श्रुति जल बिनु पवन दीप यहि विधि चित जो है ॥

तहँ सर इक अमी सहस दल कमल प्रेम रस ।

जेहि जन को जिय भँवर पियत जग तेहि गुलाम बस ॥२॥

तात भली वैराग चिता पर जरत रैन दिन ।

त्रिगुण सिद्धि गृह आपु स्वर्ग लखि पाक रहत भिन्न ॥

संचित क्रिय प्रारब्ध तीन गति मिलेहु तजत सोइ ।

श्रीरामचरण शिरमौर मोर वैराग्य मान सोइ ॥३॥

ज्ञान हंस सर शास्त्र राम गुन मुक्ताहल चुनि ।

क्षीरशयन जस क्षीर पियत तजि नीर तीन गुन ॥

सकल काम करि दूरि क्षमा नित मनन राम यश ।

तेहि पद को पद पीठ रेनु मम शीश बीस बस ॥४॥

धनि विज्ञान अनन्य चराचर ईश रूप रम ।

पाप पुण्य सुख दुःख मित्र अरि नरक स्वर्ग सम ॥

FRESH ENGLISH TRANSLATION

The thirteenth avakāśa praises incomparable yoga, dispassion, knowledge, and realized knowledge. The Lord in fourfold manifestation is inaccessible, yet his grace makes him as easy to reach as holy company. Difficult yoga leaves him far away and distances abundant joy; regulating prāṇa, apāna and samāna, fixing the brow and nose-tip, also leaves him far. The incomparable struck sound breaks the adamant bell with its edge; consciousness is held like a moon, revelation, waterless wind, or lamp. There is a single lake of nectar, the thousand-petalled lotus filled with love's rasa. Whoever's heart-bee drinks there makes the whole world his servant. Dispassion is a good funeral pyre on which one burns day and night, seeing the three qualities, occult powers, home, self and heaven as separately ripening refuse. It abandons accumulated, current and begun karma even when their three courses meet; Rāmacarṇa honors such dispassion as his crown. Knowledge is a swan in the lake of scripture, choosing the pearls of Rāma's qualities; like the Milk-Ocean sleeper, it drinks milk and leaves the water of the three qualities. It removes every desire, dwelling constantly in forgiveness and contemplation of Rāma's fame. May the dust of that station's footstool rest upon his twentyfold head. Blessed is exclusive realization, delighting in the Lord's form throughout moving and unmoving creation, regarding sin and merit, pleasure and pain, friend and foe, hell and heaven alike.

Witness note

PDF page 59 / printed page 46 was independently second-collated at 400 dpi against the controlling scan. The page opens avakāśa 13 and ends mid-stanza, continued on page 47. Dense yoga vocabulary and unusual printed forms such as टांको and तीन गति were retained after direct inspection. No physical lacuna is present.

Printed page 47

Devotion Adorned and the Gift of Holy Company

त्रयोदशोऽवकाशः — काव्य छन्द; चंचरीक छन्द; दुर्मिला छन्द

ORIGINAL - DEVANAGARI

शीत ऊष्ण मानापमान सम तोष शान्ति घर ।
जननि जनक हित बंधु मोर गुरु बचन शीश पर ॥ ५ ॥
॥ चंचरीक छन्द ॥
सुनु श्रुति आभरन भक्ति भरे ॥
पिय यश मलिते मन मले दलिते प्रेम छलिक छहरे ।
नमित दुकूले हरि अनुकूले शीलभ जरित जरे ॥
जावक रागे योग विरागे नूपुर शब्द रे ।
कृत मंजीरे रव गंभीरे धीमति भरित धरे ॥ १ ॥
बलय छमा सुज्ञान मनि सविज्ञान सुकंकन करे ।
नामपि हारे भावति भारे सूरति सूत्र लरे ॥
हरिजन विजने सुमन पुनि बने बेसरि तुरिल हरे ।
सद सत संगे अंबक रंगे चाह रूप रंग बरे ॥ २ ॥
तोषानन्दं तिलकलविन्दं मांगपि गुननि भरे ।
पन परि कृत से सोध समृत से चर्चित तन सगरे ॥
छवि निधि पूरे कवि कुल दूरे दायति सजित परे ।
रामचरण जन जड़ हट छवि पन ज्यों शिशु शशिहि अरे ॥ ३ ॥
॥ दुर्मिला छन्द ॥
सत संगन चाह चहुँ फल वाहन दाह दहै यश मान मई ।
सुख अंड कटाह अगाह घटा पट फटि गयो हरि दृष्टि भई ॥
छल छोम छई मद लोभ लई मन की कलई मल दूर गई ।
चलु रामचरण देहि संगति मैं जहाँ राम कथा नित होत नई ॥ १ ॥

FRESH ENGLISH TRANSLATION

Realized knowledge makes heat and cold, honor and insult equal; contentment and peace become its home, while the guru's word rests upon its head as mother, father, friend and kinsman. In cañcarika meter, the Lord tells Śruti to hear how devotion is filled with ornaments. The Beloved's fame crushes the mind's impurity; love flashes forth. Draped in humility and favorable to Hari, she burns with character's fire. The red dye of longing and the dispassion of yoga color her; anklets sound, cymbals give a deep resonance, and steadfast intelligence fills her. Forgiveness is her bracelet, true knowledge her jewel, and realization her splendid bangle. The Name is her necklace, devotion her weighty adornment, and remembrance the thread upon which it is strung. In the solitude of Hari's devotees she becomes a flower; her nose-ring removes the triple affliction. Constant holy company colors her eyes and chooses for them the color of longing's form. Contentment and bliss become her tilaka, virtues fill the parting of her hair, purification and remembered wisdom anoint her entire body. Replete with a treasury of beauty and beyond the reach of poetic clans, the beloved stands adorned. Rāmacaraṇa says the stubborn ignorant person contests such beauty like a child reaching for the moon. In durmilā meter, longing for holy company burns the four goals, vehicles, pride and reputation. The shell of the vast cosmic egg breaks when Hari's glance falls. Deception, agitation, pride and greed depart; the mind's grime and stain are gone. 'Come, Rāmacaraṇa—grant me company where Rāma's story is ever new.'

Witness note

PDF page 60 / printed page 47 was independently second-collated at 400 dpi against the controlling scan. It completes stanza 5 from page 46, then changes twice in metre. The ornament passage is densely alliterative; witness forms such as शीलभ, चाह रूप, and पन are retained from the scan rather than emended by sense. No physical lacuna is present.

Printed page 48

The Court of Saints and Praise of the Lord

त्रयोदशोऽवकाशः — दुर्मिला छन्द; दोहा; अथ अवकाश १४ — प्रमाणिका छन्द

ORIGINAL - DEVANAGARI

जहँ संत सभासद गुष्टि सदा दर जामिक ज्ञान बिराग दर्ई ।
 सिर छत्र छमा हरिनाम जमा मति शांति मनोरम तोष सर्ई ॥
 सम आसन रामचरण तन के धर प्रेम दया दरबार नई ।
 तेहि द्वार हिलै तब भीख मिलै जोड़ लगन ते बेदन मांगि लई ॥२॥
 ॥ दोहा ॥
 संत संग पय पारसो जुग जुग दीप सुदीप ।
 तेहि रंग मिलै न बिन मिलै मद जल लोह सुदीप ॥१॥
 वेद सिंधु घन संत मुख स्वाति श्रवत यश श्याम ।
 खल अहि चातक सीप जन तुम सुर तरु अभिराम ॥२॥
 धाम धाम रस धाम रस नाम ब्रह्म को भेद ।
 संत समाज उदार सुनि वेद भयो निष्खेद ॥३॥
 पुलक गात लोचन सजल करि प्रणाम कर जोरि ।
 वेद चार आनन्द भरि अस्तुति करत बहोरि ॥४॥
 इति श्री रसमालिकायां बोधशास्त्रे योग-विराग-ज्ञान-विज्ञान-
 भक्ति-निरूपणो सतसंग वर्णनो नाम त्रयोदशोऽवकाशः ॥१३॥
 अथ अवकाश १४
 ॥ प्रमाणिका छन्द ॥
 नमामि रास के रसी, सखीश ईशपूर्वसी ।
 सुधा श्रवत मुखं शशि, समस्त ताप में नशी ॥१॥
 प्रभु जनाग्रणी प्रभो, रसाग्रणी ग्रणी नभो ।
 दयाग्रणी क्षमाग्रणी, योगाग्रणी समाग्रणी ॥२॥

FRESH ENGLISH TRANSLATION

Where saints sit in assembly and converse at every watch, knowledge and dispassion stand as gatekeepers. Forgiveness is the parasol overhead, Hari's Name the treasury, discernment the peace, contentment the delight. Equality is Rāmacarṇa's throne; love and compassion compose the new court. At that door the desired alms are received when one begs with longing born of pain. In the dohas, holy company is milk and touchstone, the radiant lamp of age after age. Without joining its color, neither the iron of pride nor its water finds transformation. The Veda is ocean, the saint's mouth a cloud, and Śyāma's fame the rain of Svāti; fool and serpent, cātaka and pearl-oyster, and devotee alike find in you a lovely wish-fulfilling tree. Every abode is the abode of rasa; the Name's rasa reveals Brahman. Hearing the generosity of the saints' assembly, the Veda becomes free of sorrow. Body thrilled and eyes wet, the four Vedas fold their hands in reverence and again praise in bliss. The colophon closes the thirteenth avakāśa, which explains yoga, dispassion, knowledge, realization, devotion, and holy company.

The fourteenth opens in pramāṇikā meter: 'I bow to the connoisseur of rāsa, Lord of the companions, the primordial indwelling Lord, whose moonlike face streams nectar and destroys every torment. O Lord, foremost among people and foremost in rasa, leader under heaven, foremost in compassion, forgiveness, yoga, and equality.'

Witness note

PDF page 61 / printed page 48 was independently second-collated at 400 dpi against the controlling scan. It completes the durmilā verse, preserves the thirteenth-avakāśa colophon, and opens avakāśa 14. The alliterative form गुष्टि and other historical spellings are scan-controlled. No physical lacuna is present.

Printed page 49

A Hymn to the Infinite Lord

चतुर्दशोऽवकाशः — प्रमाणिका छन्दः, हरि गीत छन्द

ORIGINAL - DEVANAGARI

नतोऽस्मि देवता परं, भूमण्ड सीकरा धरं ।
 त्वमेक ब्रह्म भक्तं, कृतांड भांड संतरं ॥३॥
 गुणाब्ध निर्गुणात्मकं, अव्यक्त व्यक्त भाविकं ।
 नपारतं हमादिकं, सहस कल्प चाहिकं ॥४॥
 निरीह ब्रह्म निष्कलं, नभोऽब्जलिंदु निर्मलं ।
 सनाभ भूषितं बलं, सदास्तु प्रेम निश्चलं ॥५॥
 आकाशमग्नि वायुवत, जथाब्ज के स्वमें जगत ।
 त्वदंघ्रि कंज जे भजत, न तेषि जगत जाल गत ॥६॥
 दिनेश वंश मंडनं, सौमित्रि शत्रु खंडनं ।
 अनंत संत रंजनं, सुरारि शोक भंजनं ॥७॥
 एकदाशीश भक्तिं जो, दसो दशांत संग सो ।
 वसै सो धाम दामना, स रामचरण कामना ॥८॥
 ॥ हरि गीत छन्द ॥
 जय जय अनंत अनंत गुन नहिं पार कवि कोविद लहै ।
 पर ब्रह्म नावक तरन आरत हरन आरत जो चहै ॥
 सोइ देहु पुर सर रास जल भरि मीन मम मन होइ रहै ।
 रट मेघ चातक चन्द पूर चकोर जिय गहि सोइ रहै ॥१॥
 कहि एवमस्तु कृपालु पुनि कर जोरि श्रुति बोलत भये ।
 तब कृपा कृपानिधान हम संदेह संशय सब गये ॥
 एक बात बूझहिं तत्त्व आवरण कहहु प्रभु थोरिह मगे ।
 सुनि रामचरण प्रसन्न होइ प्रभु धाम तत्त्व वर्णन लगे ॥२॥

FRESH ENGLISH TRANSLATION

I bow to the supreme deity, who bears the earth-globe like a droplet. You alone are Brahman for the devotee, moving within the vessel of the created cosmic egg. You are an ocean of qualities whose essence is beyond qualities, unmanifest yet producing the manifest; neither we nor the primordial beings can reach your limit, though we long through a thousand aeons. Desireless, partless Brahman, pure as sky, lotus and moon, strong and adorned at the navel—may unwavering love for you always abide. Like space, fire and wind, the world rests in you as in a lotus; those who worship the lotus of your feet do not fall into the world's net. Ornament of the Solar dynasty, destroyer of Lakṣmaṇa's foes, delighter of endless saints, destroyer of the sorrow caused by the gods' enemies: whoever possesses elevenfold devotion and the company of all ten directions dwells in that radiant abode—this is Rāmacaraṇa's desire.

In harigīta meter: victory to the Infinite One of infinite qualities, whose limit no learned poet can reach—supreme Brahman, boat and ferryman, remover of the distress of everyone who longs for relief. Grant that very state: let my mind remain a fish in the city-lake filled with the water of rāsa, a cātaka repeating for the cloud, and a cakora holding fast to the full moon. The Compassionate One says, 'So be it.' Śruti again folds her hands: 'By your grace, treasury of grace, all our doubts and uncertainty are gone. We ask one thing: briefly explain, Lord, the reality of the coverings.' Hearing her, Rāmacaraṇa says, the pleased Lord begins to describe the reality of the divine abode.

Witness note

PDF page 62 / printed page 49 was independently second-collated at 400 dpi against the controlling scan. The Sanskritizing Braj compounds are metrically compressed; witness forms such as नपारतं, त्वदंघ्रि, and एकदाशीश are retained. The page ends at a complete harigīta stanza. No physical lacuna is present.

Printed page 50

The Cosmic Realms and the Supreme Abode

घनातरी छन्द; हरि गीत छन्द

ORIGINAL - DEVANAGARI

॥ घनातरी छन्द ॥

क्रमहीते दून दून जानि लोक छोनी पर
महरलोक एक कोटि योजन बखानिये
महरलोक ऊर्ध्व जुग कोटि जन लोक जानि
तप लोक सत्य लोक पुनि कौमार जानिये
उमा लोक शिव लोक सप्तावरण ताके पर
पृथिवी को तत्व सो पचास कोटि भानिये
क्रम ते दश गुनों जानि कं अग्नि पवन खं
अहंकार पृथिवी गंध को अविद्या रूप मानिये ॥ १ ॥
सुनिये अविद्या पार विद्यापर राजित गो
ग्रीव अग्र योजन अनंत लोक धाम है
तापर अनंत उच्च तेज रूप धाम योग, तासु
ऊर्ध्व धाम वास वासुदेव नाम है
रामचरण विद्या पर धाम जो समीप काम
ताके पर धाम एक श्याम संग वाम है
जोपै पुरान वेद संहिता प्रमाण नाही
तो जन मुख मेरे खैंचि देव चरण चाम है ॥ २ ॥
॥ हरि गीत छन्द ॥

सुनु ब्रह्म ब्रह्म बिहार जस गुन रूप नाम स को कहै ।

मति सारिख मैं बरनौ यथा खग उड़त नभ गहि नहिं लहै ॥

FRESH ENGLISH TRANSLATION

In ghanātārī meter, the Lord describes the realms above the earth as successively doubled. Maharloka is said to be ten million yojanas away; two crores higher is Janaloka, then Tapoloka, Satyaloka, and the realm of the Kumāras. Beyond are Umā's world and Śiva's world, and beyond them the seven coverings. Earth's principle is reckoned at fifty crores; each succeeding covering—water, fire, wind, space, ego, earth and smell—is to be understood as ten times the former, all within the form of ignorance. Beyond ignorance, hear of the realm resplendent above knowledge: beginning at its threshold, the worlds of that abode are measureless in yojanas. Above it is an infinitely high, radiant yogic realm, and above that the dwelling named Vāsudeva. Rāmacaraṇa says that near the realm beyond knowledge stands yet another abode, where Śyāma is together with his beloved upon his left. If Purāṇa, Veda and Saṃhitā do not attest it, let people pull the skin of the divine feet across his mouth. In the opening of a harigīta, the Lord says: 'Hear, Brahmā—who can tell the splendor, qualities, form and name of Brahman's play? I describe it according to the measure of my understanding, as a bird flies in the sky yet cannot grasp the sky.'

Witness note

PDF page 63 / printed page 50 was independently second-collated at 400 dpi against the controlling scan. The page's long ghanātārī stanzas are preserved in their printed lineation, and the final harigīta couplet continues on page 51. Cosmological forms including कं and the printed sequence around पृथिवी गंध are retained without silently rewriting the witness. No physical lacuna is present.

Printed page 51

The Vedas Depart and the Final Dialogue Begins

चतुर्दशोऽवकाशः — हरि गीत छन्द; सोरठा; अथ अवकाश १५ — रूप चौपाई छन्द

ORIGINAL - DEVANAGARI

श्रुति निगम सकल अनूठ गद गद जयति जय जय जयमनी ।
 बहु भाँति पूजा कीन्ह संपुट पानि करि कहि सुनु धनी ॥१॥
 करि कृपा अब नहिं होइ भ्रम जेउ सकल जिय बसाइये ।
 हठ पाइ पद सिर नाइ रत भरें उभय निज निज थल गये ।
 शुभ शेष श्रुति संवाद जे नर सुनहिं सुमभक्ति गावहीं ।
 संसार घोर पतंग इवतर परम सुख सो पावहीं ॥२॥
 ॥ सोरठा ॥
 श्रोता वक्ता पूर, यथा तुला को तौलिबो ।
 युगल सेन समरथ, समर पूरि रिपु भ्रम मरत ॥१॥
 शेष वेद संवाद जो सत गुरु कहते नहीं ।
 केहि विधि मितत विषाद रामचरण कलि कपट घर ॥२॥
 इति श्री रसमालिकायां बोधशास्त्रे वेदस्तुति लोक
 संज्ञा वरणनो नाम चतुर्दशोऽवकाशः ॥१४॥
 अथ अवकाश १५
 ॥ रूप चौपाई छन्द ॥
 मैं निजहीं सत गुरुहिं निहोरी तीन प्रश्न प्रभु कहहु बहोरी ।
 मिटेउ कवन थल वेद विषादा अबहूँ कहहु यह भा सवादा ॥१॥
 कहहु अथर्वण केहि सनपाई थोरे महँ सब कहहु बुझाई ।
 क्षीरसिंधु तट मणिमय दूरी दिव्य वेदिका परघट रूरी ॥२॥
 प्रगटहिं प्रभु जेहि वेद पुकारा तेहि थल भा संवाद उदारा ।
 गोदावरी तट सुभग सुहाई सदा एक रस धरिया न जाई ॥३॥

FRESH ENGLISH TRANSLATION

All the revelations and Vedas, overcome with wonder and choked with feeling, proclaim, 'Victory, victory, victory!' They worship in many ways and, cupping their hands, say, 'Hear us, Lord. By your grace no delusion now remains; you have brought every heart under your sway.' Having stubbornly reached his feet, they bow their heads and, filled with love, both parties return to their own places. Those who hear this auspicious dialogue of Śeṣa and Śruti and sing it with holy devotion cross the dreadful world as lightly as a moth and attain supreme joy. In sorathā meter, hearer and speaker are complete, like the two pans that weigh evenly on a scale; the paired armies are equally strong, and when battle is fully joined the enemy called delusion dies. If the true guru did not relate the dialogue of Śeṣa and the Veda, how would grief be dispelled in this age, the house of deceit? The colophon closes the fourteenth avakāśa, on the Vedas' praise and the description of the designations of the worlds.

The fifteenth avakāśa begins in rūpa-caupāī meter. The narrator looks toward his own true guru and asks the Lord three questions: 'Tell me again—at what place was the Veda's sorrow dispelled? Tell me even now where this dialogue occurred, and from whom Atharvan received it; explain everything briefly.' The reply locates it beside the Milk Ocean, at a remote jeweled place upon a splendid divine platform. The generous dialogue occurred where the Lord—whom the Veda proclaims—appeared: upon the lovely bank of the Godāvarī, forever of one rasa and impossible to contain.

Witness note

PDF page 64 / printed page 51 was independently second-collated at 400 dpi against the controlling scan. It completes the harigita begun on page 50, preserves the fourteenth-avakāśa colophon, and opens avakāśa 15. Rare witness forms इवतर, वरणनो, and परघट रूरी are retained. No physical lacuna is present.

Printed page 52

The Transmission and Supreme Worth of Holy Company

पंचदशोऽवकाशः — रूप चौपाई; दुर्मिला; हरि गीत; दोहा

ORIGINAL - DEVANAGARI

तरु रसाल एक परम सुहाई तहाँ हनुमन्त कुंभज प्रतिगाई ।

शंभु उमा नंदीश्वर पाहीं कहेउ गहेउ सो तिन मनमाहीं ॥४॥

एक समय नन्दी उ रजाई वेद अथर्वण तहाँ यह पाई ।

सुनेउ सकल जिय भा संतोषा यथा चकोर कुमुद शशि पोषा ॥५॥

॥ दुर्मिला छन्द ॥

सत संग जटी मति मोह घटी जग प्रीति घटी विधि अंक फटी

तप दान लटी जप जोग हटी हट के हटको जग जोर भटी

विधि लोक मटी सब कर्म कटी भव की सट की हरि नाम रटी

रस रामचरण निपटी सट्टी नच मुक्ति नटी जहाँ भक्ति ठटी ॥१॥

सद कर्म चटी, नंकटी निकटी मटकादि जटी भजु संत डटी

जग जानि घटी तनु फाटि कुटी जग बेलि कटी चलु संत बटी

विषयानि छूटी जग रीति कटी कटु भेद टुटी रहु संत तटी

सब धर्म खटी गुन ज्ञान अटी प्रभु की पदुता सत संगपटी ॥२॥

॥ हरिगीत छन्द ॥

यम नेम पूजा पाठ जप योगादि क्रम उत्तम घनो

मोक्षादि सब नहिं तुलहिं जो पल एक संत संगति बनो

जेहि संग पाइ कुबेर मैं भीक्षा न मिल कोटिन गनो

तजि सकल कर्मो कर्म गति सतसंग करु परि मम मनो

॥ दोहा ॥

रामचरण सतसंग बिनु, अंग भंग नहि होइ ।

अंग भंग बिनु कर्म जड़ धरे रहत सब कोइ ॥१॥

FRESH ENGLISH TRANSLATION

There stood one supremely lovely mango tree. Hanumān repeated the teaching there to Kumbhaja; Śambhu told it to Umā in Nandīśvara's presence, and the hearers fixed it in their hearts. At one time Nandī, having received permission, obtained this account there from the Atharva Veda. Hearing it, every heart was contented, as the moon nourishes the cakora and the night-lotus.

The durmilā verses unfold through rapid alliteration: when holy company is grasped, deluded understanding diminishes, worldly attachment falls, and destiny's ledger tears. Austerity and giving are plundered, recitation and yoga retreat, obstinacy loses its force, and the world's coercion breaks. Brahmā's realm is erased, all karma is cut, becoming is beaten down, and Hari's Name alone is repeated. Rāmacaraṇa says liberation cannot perform its dance where devotion stands firm. Good works and counterfeit displays are brought close and exposed; worship the saints steadfastly. Know the world to be a mere measure, the body a torn hut; cut the world's vine and walk the saints' path. Sense-objects fall away, worldly convention is cut, cruel distinctions break—remain on the saints' bank. All formal duties become secondary while virtue and knowledge arrive; mastery of the Lord lies in the compact treasury of holy company.

In harigīta meter, restraint, observance, worship, recitation, repetition, yoga and every excellent discipline—even liberation and the rest—do not equal a single moment made into holy company. The wealth found there cannot be matched by alms counted in Kubera's millions. Abandon every action and its course; let my mind fall wholly into holy company. The doha concludes: without holy company, Rāmacaraṇa says, embodied identity is not broken; until that embodiment breaks, inert action keeps everyone bound.

Witness note

PDF page 65 / printed page 52 was independently second-collated at 400 dpi against the controlling scan. The page continues avakāśa 15 through four metres and ends with its first doha. The durmilā passage intentionally uses dense rhyme and nonce-like historical forms; नंकटी and सत संगपटी are retained directly from the scan. No physical lacuna is present.

Printed page 53

The Fifteenth Avakāśa and the Completion Colophon

पंचदशोऽवकाशः — दोहा; इति श्री रस मालिकायां बोध शास्त्रे

ORIGINAL - DEVANAGARI

तीन ऊपर आठहु तई शर अवकाश की बात ।

खोलि कहवु जनि पियव रस, आपु कहवु विख्यात ॥२॥

पर भाषा को काटि कै अपने यशहि बढ़ाइ ।

रामचरण ते श्वान कवि कबहु न पेट अघाइ ॥३॥

श्रुति गिरि कन्दर में रहत, कहत अनूठी बात ।

रामचरण ते सिंह कवि नव गयंद नित खात ॥४॥

काव्य धर्म पुर्वोपरहि, अर्थोऽशय नहिं जान ।

ते शिशु दूषण देत हैं बिनु सत गुरु के ज्ञान ॥५॥

संवतं सत अष्टादशो, औ चालीस दिन सूर ।

शरद विजय दशमी विमल, रहस ग्रंथ भा पूर ॥६॥

इति श्री रस मालिकायां बोध शास्त्रे

संवादस्थले सद् गुरु शब्द बोध

संज्ञा वरणनो नाम पंचदशोऽवकाशः ॥१५॥

FRESH ENGLISH TRANSLATION

The account of the avakāśas gives the compressed number-words 'three above eight, up to the arrow.' Do not lay open for self-display the rasa that is to be drunk, making yourself renowned. One who cuts apart another's language to enlarge his own fame is, Rāmacaraṇa says, a dog-poet whose belly is never filled. Revelation dwells in a mountain cave and speaks a wondrous word; the poet who enters after Rāmacaraṇa is a lion that daily devours young elephants. Those childish critics who do not know poetry's relation of what comes before and after, nor its intended meaning, assign faults because they lack a true guru's knowledge. In Vikrama Saṃvat eighteen hundred and forty, on the radiant, stainless autumnal day of Vijayadaśamī, this secret book reached completion.

The explicit terminal colophon reads in meaning: 'Thus, in Śrī Rasa Mālikā, in the treatise of awakening, at the setting of the dialogue, the fifteenth avakāśa—called Description of the Designation Awakening through the True Guru's Word—is complete, number 15.'

Witness note

PDF page 66 / printed page 53 was independently second-collated at 400 dpi against the controlling scan. It explicitly completes the work on the pure autumnal Vijayadaśamī of Vikrama Saṃvat 1840 and closes with the witness reading संज्ञा वरणनो नाम पंचदशोऽवकाशः ॥१५॥. The opening number-word phrase is scan-clear but semantically compressed, so the English remains deliberately literal. PDF pages 67-70 were excluded because they are separately headed selections from Rāma-navaratna-sāra-saṅgraha, not Rasamālikā. No physical lacuna is present.