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आंदोलरहस्यदीपिका

Āndola-rahasya-dīpikā

Complete bilingual reading edition

Svāmī Rasik Alī

43 canonical units with a fresh English translation

About this edition

This complete edition presents every canonical root unit beside a fresh English translation. Each unit was checked against the locked page-image source; unresolved readings are excluded from release.

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Āndola-rahasya-dīpikā

Source: andola-rahasya-deepika-by-swami-rasik-ali

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ĀNDOLA-RAHASYA-DĪPIKĀ

Āndola-rahasya-dīpikā

Verse 1: The Golden Swing Hall

राग मलार

हिंदोलना आलि भूलत लाड़िली लाज॥

हिंदोलसाल विचित्र कंचन कोट जगमग जोति।

ध्वज कलस विद्रुम कंगूरनि पर ललित उपमा होत॥

जनु अरुण महिधर सिखर बैठे निकर खगपति मोर।

चहुँ फेर लालि द्रुमावली फल पत्र कुसुम सजात १॥

ENGLISH

Rāga Malāra

Friend, the darling girl swings, forgetting her modesty.

The swing hall has wondrous golden ramparts, all ablaze with light.

Flags, finials, and coral turrets above them possess incomparable grace.

They seem like companies of royal peacocks seated upon the peaks of a red mountain.

All around, rows of red-hued trees are adorned with fruit, leaves, and flowers. (1)

EDITORIAL NOTE

The refrain and all four lines of verse 1 were checked directly on controlling PDF page 1 (printed page 1, scan leaf o). The scan readings खगपति मोर and लालि द्रुमावली were confirmed from the page image; Archive OCR was not followed where it diverged.

Verse 2: Birds and Terraced Beauty

बोलत बिहंग अनेक मधुररव कोक कोकी मोर।
सारी सुवा पिक चाक चातक लालत लाल चकोर॥
बेदी लालित द्रुम द्रुमाने प्रति सम सतर सोभासाज।
मूर्ति मनोहर तासु रचना साख सोभा भ्राज २॥

ENGLISH

Many birds call in sweet voices: cuckoos, their mates, and peacocks.
Mynas, parrots, koels, cak birds, cātakas, and lovely red partridges sing.
At every swaying tree stands a charming platform, evenly tiered and richly adorned.
Its enchanting forms, construction, and branches blaze with beauty. (2)

EDITORIAL NOTE

Verse 2 begins on controlling PDF page 1 and ends at the top of page 2 (printed pages 1-2, scan leaves 0-1). The page images confirm सारी, बेदी लालित, and सम सतर सोभासाज.

Verse 3: Blossoms, Bees, and Fragrant Wind

फूले कुसुम द्रुम बिबिधि रंग सुगन्ध के चहुँचाय।
गुंजत मधुप मधुमत्त नाना रंग रस अंग फाब॥
सीरी सुगन्ध सुमन्द बात विनोद कन्द बहन्त।
परत नेह उदोत हिय अभिलाष कामिनी कन्त ३॥

ENGLISH

Flowering trees of many colors and fragrances blossom in every direction.
Honey-maddened bees hum; their many hues make every limb of the pleasure grove lovely.
A cool, fragrant, softly moving breeze, the very source of delight, blows.
As it touches them, love dawns in the heart and the woman longs for her beloved. (3)

EDITORIAL NOTE

All four lines were visually verified on controlling PDF page 2 (printed page 2, scan leaf 1). The unusual but clear scan forms सीरी and फाब were retained rather than normalized.

Verse 4: The Golden Garden and Pond

तहँ भूमि कंचनमई मनोहर जटित नग पंचरंग।
बटे बिबिधि बेली बिचित्र सुजाल जोति पतंग॥
तामध्य सुभग तड़ाग हाटक रचित घाट सुचार।
सोपान सुन्दर प्रतिमा जनु रचा निजकर मार ४॥

ENGLISH

There the enchanting golden ground is inlaid with jewels of five colors.
Varied vines spread in wondrous, graceful lattices that gleam like flame.
In their midst lies a lovely pond with beautifully fashioned golden landing steps.
Its fair stairways seem an image fashioned by Love himself with his own hands. (4)

EDITORIAL NOTE

Verse 4 was checked line by line on controlling PDF page 2 (printed page 2, scan leaf 1). The image confirms कंचनमई, बटे बिबिधि बेली, and निजकर मार.

Verse 5: The Crystal Pavilion

कासार बिच एक बंगला मणि फाटिक रचित बिसाल।
बटे बिबिधि बिद्रुम खचित राचि ठाटित कंचन जाल॥
ऐना अनूप सरूप युतकल कामकौतुक केलि।
शत अष्टहार बिचित्र रचनाखचित खंभ सोहें ५॥

ENGLISH

In the middle of the lake stands a spacious pavilion fashioned from crystal gems.
It is encircled with varied coral inlay and splendidly arranged golden latticework.
Such is its incomparable beauty, artfully composed for the sportive play of Love.
A hundred and eight wondrous ornamental strands adorn its inlaid pillars. (5)

EDITORIAL NOTE

Verse 5 crosses controlling PDF pages 2-3 (printed pages 2-3, scan leaves 1-2). High-resolution inspection confirms ऐना, शत अष्टहार, and the compound रचनाखचित; OCR errors were discarded.

Verse 6: Canopies and Jeweled Ornament

तहँ बिबिधि बसन बितान झालर जारकसी नगदार।
 गजमुक्ति बिद्रुम फुन्द मरकत कालित कंचनतार॥
 कहँ हरित हाटक चित्र छत्र बितान बिनाही बिराज।
 कहँ अरुन मणिमय चित्र मरकत जाल कंचन रेख ६॥

ENGLISH

There are varied cloth canopies and fringes, rich with zari work and gems.
 Elephant pearls, coral tassels, emerald settings, and golden wire adorn them.
 Here green-gold patterned parasols and canopies shine in elegant array.
 There red jeweled designs, emerald latticework, and lines of gold appear. (6)

EDITORIAL NOTE

All lines were checked on controlling PDF page 3 (printed page 3, scan leaf 2). The scan clearly reads गजमुक्ति, कालित, बिनाही, and अरुन; those forms are intentionally unnormalized.

Verse 7: Beauty Beyond Speech

सुषमा समाज अपार बरनत पार पावत कौन।
लाखि शेष शारद शंभु बिधि कवि ठैरहे यों मौन॥
तहँ बिछे बिस्तर पाटमय गिलमे गलीचा चारु।
ढिग चित्र कंचन तार मनि मनु सजित सयनी मारु ७॥

ENGLISH

Who could reach the end of describing that boundless assemblage of beauty?
Beholding it, Śeṣa, Śārādā, Śambhu, Brahmā, and the poets stand silent.
There are spread rich coverings, woven rugs, and lovely carpets.
Beside them, as though adorned with jeweled golden thread, stands Love's painted couch. (7)

EDITORIAL NOTE

Verse 7 was visually verified on controlling PDF page 3 (printed page 3, scan leaf 2). Enlarged inspection confirms ठैरहे यों मौन, गिलमे गलीचा, and सयनी मारु.

Verse 8: Sītā and Rāma on the Swing

तहँ मध्य खण्ड अनूप रचना बेदिका मनि चित्र।
जग मग सुजाति बिराज मानो उदय बहु शशि मित्र॥
तापर बिचित्र हिंडोलना सियलाल भूलैं रंग।
गावैं अलिगन मधुर स्वर बाजै मृदंग उपंग ८॥

ENGLISH

At the center is an incomparable section, a platform patterned with jewels.
It gleams in splendid array, as though many moons and suns had risen.
Upon it is the wondrous swing, where Sītā and Rāma lose themselves in delight.
Their companions sing in sweet voices while the mṛdaṅga and accompanying instruments sound.
(8)

EDITORIAL NOTE

Verse 8 begins on controlling PDF page 3 and ends on page 4 (printed pages 3-4, scan leaves 2-3). The page images confirm बेदिका, शशि मित्र, सियलाल भूलैं रंग, and बाजै.

Verse 9: The Golden Swing Pavilion

युगखंभ पुष्ट सुऊँच कंचन सदन रचना सोहै।
 नृत्यत कनक कल कामिनी जेहि निरखि रतिमन मोह॥
 मरुवा मयारी सिखर कलस कंगूर जाल अनूप।
 सुभारी मृग कृत्रिम बिहंग रुख बहुरूप ९॥

ENGLISH

Its paired pillars are sturdy and lofty; the golden pavilion's structure is splendid.
 Graceful golden women dance there, enchanting even Rati's heart when she beholds them.
 The maruvā and mayārī work, summit finials, and openwork battlements are unequalled.
 Lovely artificial deer and birds appear among trees of many forms. (9)

EDITORIAL NOTE

All four lines were verified on controlling PDF page 4 (printed page 4, scan leaf 3). Enlarged inspection confirms पुष्ट सुऊँच, मरुवा मयारी, and सुभारी मृग; the decorative terms are translated conservatively.

Verse 10: Painted Rods and Dancing Peacocks

डांडी सुढार सुचारु चार बिचित्र चित्रित जाल।
 भूमक मझलाझल जोति पुंज सुमंजु मुक्तालाल॥
 चहुँ फेर नर्तक मोर मानया फुन्द राचित सुकेश।
 कलसज्ज रचित बिहंग बिहुरत खचित अंग सुदेश १०॥

ENGLISH

The four swing rods are finely smoothed and graceful, painted with varied designs.
 Their ornament flashes and shimmers, a lovely mass of light, pearls, and rubies.
 All around are dancing peacocks and artfully fashioned, beautifully arranged tassels.
 Skillfully made birds roam there, their handsome bodies richly inlaid. (10)

EDITORIAL NOTE

Verse 10 was checked at both 300 and 600 dpi on controlling PDF page 4 (printed page 4, scan leaf 3). The unusual printed form मझलाझल is visually clear and has been retained exactly; मानया, कलसज्ज, and बिहुरत were also confirmed against the image.

The Wondrous Trees Around the Swing

लघु लघु ललित द्रुममाने रचित चहुँपास धर विचित्र ।
 फल पत्र कुसुम संग सोभित निरखि बिधि हिय चित्र ॥
 युगपांति कृत्रिम ललित झूलना करन कंचन दण्ड ।
 युगपांति कृत्रिम भई अनूप बिराजे सुण्डा दण्ड ११ ॥

ENGLISH

Small, lovely trees were set all around, each fashioned in a wondrous form; seeing them adorned with fruit, leaves, and flowers, even the Creator's heart was amazed. At every end a charming artificial swing was made with golden rods; at each end marvelous crafted forms gleamed with their curving shafts and rods. (11)

EDITORIAL NOTE

The verse begins at the foot of PDF page 4 / printed page 4 / Archive leaf 3 and concludes at the top of PDF page 5 / printed page 5 / Archive leaf 4. Both page images were inspected at bounded high resolution; historical forms including `द्रुममाने`, `युगपांति`, and `सुण्डा` are retained.

The Divine Couple Enters the Swing Pavilion

यहि भांति रचना अमित कौतुक रंग झूलन साल ।
 तहाँ अमित अलिगन संग आये जानकी रघुलाल ।
 सखि प्रथम मंगल गान करि धरे कुम्भ मंगलरूप ।
 चौके सुगजमनि मय रचे धरे दीपमाल अनूप १२॥

ENGLISH

Thus an immeasurable wonderland of play was arranged in the swing pavilion. There Janaki and Raghu's darling came with an immeasurable company of companions. First the companions sang auspicious songs and set down auspicious pots. They fashioned the ritual square of fine gaja-jewels and placed incomparable rows of lamps. (12)

EDITORIAL NOTE

The complete verse is on PDF page 5 / printed page 5 / Archive leaf 4. The page image confirms `झूलन साल`, `अलिगन`, and the unusual but legible compound `सुगजमनि`; OCR was not allowed to regularize them.

The Auspicious Worship Before the Swing

मानिमय जवांकुर पात्र धरे रंभि सुकदली खंभ ।

दधि रोचना दुर्वाक कुम कुम जल जमाल सुअंभ ॥

तहाँ प्रथम गौरि गणेश पूजे पुनि अनंग पूजाय ।

रसरीति अलि गावन लगीं बाजे सुत्रिविधि बजाय १३॥

ENGLISH

Jeweled vessels of sprouting barley were set down, with fine plantain trunks as pillars. Curd, yellow pigment, shoots of durva, kumkum, and pure water looked splendid. First Gauri and Ganesha were worshiped, and then Ananga. According to the rites of rasa, the companions began to sing while instruments were played in threefold fashion. (13)

EDITORIAL NOTE

The complete verse is on PDF page 5 / printed page 5 / Archive leaf 4. The high-resolution page image supports `मानिमय`, `रंभि`, `दुर्वाक`, and `सुत्रिविधि`; their historical orthography is retained.

The Swing Asks for Its Ceremonial Gift

तब बिहँसि आंदोलिका बोली ललित मृदुबैन ।
श्रम भूलिये रसदम्पती इक संग रंजित नैन ॥
परिनेग हमरो दीजिये नृप नंदनी सुखदानि
ह्यो नाम पियको नागरी सुनि लाडिली सकुचानी १४॥

ENGLISH

Then the swing laughed and spoke gentle, charming words: 'O couple immersed in rasa, forget your weariness and delight your eyes together. Give me my ceremonial gift, pleasure-giving daughter of the king: let it be your beloved's name.' Hearing this clever request, the darling grew shy. (14)

EDITORIAL NOTE

The verse begins at the foot of PDF page 5 / printed page 5 / Archive leaf 4 and concludes on PDF page 6 / printed page 6 / Archive leaf 5. The scan omits a visible danda after 'सुखदानि'; none was supplied editorially.

Speak the Beloved's Name

जिन लाज कौजै लाडिली दीजे हमारो भाग ।
 पियभावते को नाम लीजै अचल भाग सोहाग ॥
 ये बिदित रितिया बढ जानौ है पिया को नाम ।
 पुनि भूलिये पिय जीवनी जग रीति या अनुपाम १५॥

ENGLISH

For whose sake you are shy, darling, give us our share: utter the name dear to your beloved, and your fortune and married bliss will be unfailing. This custom is well known; speak it, knowing that it is the beloved's name. Then forget your hesitation, life of your beloved; this custom of the world is incomparable. (15)

EDITORIAL NOTE

The complete verse is on PDF page 6 / printed page 6 / Archive leaf 5. Visually confirmed historical readings `कौजै`, `पियभावते`, `बढ जानौ`, and `भूलिये` are retained despite weak OCR and uncommon diction.

The Couple Mounts the Swing

तब प्रिय रूप बनाइ आई सखी निपुण सुचार ।
पिय प्यारी चढ़यो आंदोलना पढि सांति मंगलचार ॥
इकसंग बाजे बाजने बहु मदन भरो ढोल ।
स्वर मिलित कितिकित बिनोद चहुँदिशि भावती झलि गोल १६॥

ENGLISH

Then a skillful companion, taking on a lovely form, came. After reciting peace and auspicious verses, she seated the lover and beloved upon the swing. Many instruments sounded together, and the drum was filled with Love's ardor. Their notes joined in manifold play as the companions swayed in circles on every side. (16)

EDITORIAL NOTE

The verse begins on PDF page 6 / printed page 6 / Archive leaf 5 and its final word and number appear at the top of PDF page 7 / printed page 7 / Archive leaf 6. The page images confirm `कितिकित` and the cross-page ending `झलि गोल १६॥`.

Clouds, Lightning, and the Music of Rain

इत घुमड़ घन नभ उमड़ि ह्यौं दामिनी दरसाय ।
 बरसत झमा झम बुन्द बाढ़ि २ पवन त्यौं सरसाय ॥
 तहँ कोकिला गावत नटत केकी मृदंग घनघोर ।
 अँगुर मनो मंजीर रव चातक चुटकी रसचोर १७॥

ENGLISH

Here clouds mass and surge through the sky as though displaying lightning. Rain falls in pattering drops, and the wind, doubled in force, sprays them likewise. There cuckoos sing, peacocks dance, and deep thunder serves as the drum; fingers seem to sound the hand-cymbals, while the chataka's quick call steals the rasa. (17)

EDITORIAL NOTE

The complete verse is on PDF page 7 / printed page 7 / Archive leaf 6. Independent inspection of the 600-dpi page image resolves the disputed readings as `ह्यौं`, `तहँ`, and `अँगुर मनो`; the final phrase is visibly `चातक चुटकी रसचोर`. The printed numeral `२` is retained exactly.

Pearls Scatter as the Swing Rises

बाढ्यो अधिक रस झूलना सखि छकी सब रस रूप ।
 खसि बसन कंचुकि कसन छूटत टूटतहार अनूप ॥
 सो मुक्तमाणि बिस्तरनपर कोमल चरण चुभि जाय ।
 मय मानि लै सब दासिका जल मांझि देत बहाय १८॥

ENGLISH

As the swing's rasa intensified, the companions, intoxicated, embodied every rasa. Garments slipped, bodice ties loosened, and incomparable necklaces broke. The scattered pearl-gems pricked tender feet upon the spread; deeming them mere illusion, the maidservants took them all and cast them into the water. (18)

EDITORIAL NOTE

The complete verse is on PDF page 7 / printed page 7 / Archive leaf 6. At 600 dpi the line break is decisive: the preceding line ends with `मय`, and the next begins `मानि लै सब दासिका`. The exact witness reading is therefore `मय मानि लै`, retained without normalizing it.

A Plea Made with Both Eyes

झुकि भालनि में रसहुलनि में दरसै परसपर रंग ।
 प्यारो डुलनि मिस भो परसपर सते नवेली अंग ॥
 तब लाडिली बस लाज पियको अरज करि दुगनैन ।
 सो लखत नाहिं नागर नवल रससानि रसउरऐन १९॥

ENGLISH

Bending close and immersed in the swing's rasa, each beheld the other's play of passion. Under cover of swinging, the lover repeatedly touched the young beauty's limbs. Then the darling, constrained by modesty, pleaded with her beloved through both eyes; but the clever youthful lord, steeped in rasa and at home in its heart, paid no heed. (19)

EDITORIAL NOTE

The verse begins at the foot of PDF page 7 / printed page 7 / Archive leaf 6 and concludes at the top of PDF page 8 / printed page 8 / Archive leaf 7. The cross-page reading `दुगनैन` and the joined final form `रसउरऐन` were visually confirmed.

Sweat-Drops on the Moonlike Faces

तहाँ उभय सखि खट रवि उभय गरु दामिनी घनमाहि ।
 उडुगण सहित विलसत परसपर छटा परसत छाह ॥
 अलकैं बिथुरि राजत बदन पर सोह श्रम जलविंदु ।
 जनु अमृत अमिलखि उरग आने बहु धारा लाने इंदु २०॥

ENGLISH

There the pair, with six companions, appear as two majestic suns—and as lightning within a cloud. Surrounded by the starry host, they shine, their radiance and shadow touching one another. Disheveled curls shine upon their faces, beautified by drops of perspiration, as though serpents longing for nectar had come to the moon, bringing many streams. (20)

EDITORIAL NOTE

Release-cleared after the original-image audit and a focused Braj comparison. The page reads `रवि उभय गरु` : `उभय` governs the paired suns and attested `गरु` supplies 'weighty/majestic.' The following conventional `दामिनी घनमाहि` overlays Sītā as lightning within cloud-dark Rāma, while the six companions answer to the `उडुगण` or star-host in line two. Matirām independently uses the same fair-heroine/lightning and dark-beloved/cloud comparison. The compact opening is therefore a deliberate double image, not an astronomical compound requiring emendation.

Verse 21: A Sidelong Glance

पीतम प्रिया मुख श्रमताजल कन पोंछि हित सुखलेत।
 जनु नागराज सुइंदु अरचत सुधा साधन हेतु॥
 जब लाडिली काँटे चषुकि मचकति झुकति पियकी ओर।
 तब जात बालें लाडिलो गति होत बंधु चकोर २१॥

ENGLISH

The beloved tenderly wipes the drops of perspiration from his darling's face, as though the serpent king were worshiping the lovely moon with nectar for the sake of immortality. When the darling girl makes the corner of her eye quiver and lower toward her beloved, the lovely youth at once becomes like the moon-loving cakora bird. (21)

EDITORIAL NOTE

All four lines were inspected on controlling PDF page 8 (printed page 8, scan leaf 7). A 600-dpi enlarged crop confirms the third-line scan reading `काँटे चषुकि मचकति झुकति`; its worn conjuncts were checked in full-line context and retained without normalization.

Verse 22: Shyness and Delight

जब परसि वात उरोज अंचल उड़त सिय सकुचाय।
 पानि हेरि पिय तन नमित चषुराहि दसन दसन दबाय॥
 लखि भाव पियउर आव सरसत चाव चित उमगात।
 सो निरखि दंपति सुख सरस आलि मुदित उमगी गात २२॥

ENGLISH

When the breeze touches her and the veil over her breasts flies up, Sita grows shy. Seeing her beloved's body with lowered eyes, she presses tooth against tooth. Perceiving this feeling, desire wells up sweetly in the beloved's heart. Seeing the couple's delicious joy, the delighted companion thrills through every limb. (22)

EDITORIAL NOTE

The verse begins at the foot of controlling PDF page 8 and concludes at the head of page 9 (printed pages 8-9, scan leaves 7-8). The page images confirm `चषुराहि दसन दसन दबाय` and the continuation boundary; OCR segmentation was discarded.

Verse 23: Eyes Like Bees

इक नई रीति निहारि बाल्यो अलिन उर आनंद।
 दृगकंज प्रफुलित लालक निरखत सियामुख चंद॥
 प्यारी बदन जल जात छवि मकरंद आलि पिय नैन।
 रसपान करत न टरत छिन छाये बके दिन रैन २३॥

ENGLISH

Seeing this new manner of play, joy swells in the companions' hearts. The youth's lotus eyes blossom as they behold the moon of Sita's face. The beloved's face is a water-born flower whose beauty is nectar, and the lover's eyes are bees: drinking that rasa, they do not withdraw even for a moment, but remain there day and night. (23)

EDITORIAL NOTE

The complete verse is on controlling PDF page 9 (printed page 9, scan leaf 8). A 600-dpi crop confirms the compact final-line reading `छाये बके दिन रैन`; the initial character is the witness's `ब`, not `व`.

Verse 24: The Moon-Face Veiled

हिय हार उरके दुहुनके त्यों आली मोटा देत।
 सुरमें न आँकनि भाटे लघरी नवल पिय रसलेत॥
 लखि श्रमित सम म्लान पिया प्यारी भई भरिछंक।
 ले गोद पिय भुज लागि ढाँकि ढकि बदन मयंक २४॥

ENGLISH

The necklace between their two hearts moves as the companion gives the swing a great push; their eyes remain darkened with collyrium as the youthful lovers keep tasting rasa. Seeing his darling weary, pale, and overcome with exertion, the beloved takes her into his lap; held against his arm, she repeatedly covers her moon-like face. (24)

EDITORIAL NOTE

The verse is wholly on controlling PDF page 9 (printed page 9, scan leaf 8). Enlarged full-line inspection confirms the witness forms `मोटा`, `भाटे लघरी`, and `भरिछंक`, and corrects the degraded OCR-like first pass to the clearly printed `ले गोद पिय भुज लागि`. No lexical normalization was imposed.

Verse 25: The Playful Wedding Rite

सन्मुख सरस भूलन लगे आलि अधिक मोददेत।
 प्यारी धरि पिय कंठ लिपटीं अलोसों रसलेत॥
 इक अली युगपट ग्रंथि दे सिर मोर मोरि धराइ।
 तब ब्याहु गावन लगीं ललना मोद हिय सरसाइ २५॥

ENGLISH

Facing one another, they begin to lose themselves in rasa, while the companion heightens their delight. The darling clasps her beloved's neck and clings to him, absorbed in tasting rasa. One companion knots the pair's garments together and places peacock crowns upon their heads; then the women begin to sing wedding songs, their hearts steeped in joy. (25)

EDITORIAL NOTE

The verse begins at the extreme foot of controlling PDF page 9 and continues at the head of page 10 (printed pages 9-10, scan leaves 8-9). Enlarged crops show that the apparent first-pass fragments join across the page turn as `सन्मुख सरस भू-` + `लन लगे`, yielding the printed `सन्मुख सरस भूलन लगे`; the remaining lines are visually clear.

Verse 26: Departure for the Painted Grove

आंदोल केलि निकुंज यहिविधि भूले सिय रघुलाल।
 पुनि चित्र बन मन मुदित गवने रूपनिधि सुखजाल॥
 कोटिन अलीगन संग शोभित रूप गुनकी मूरि।
 जिनको निरखि रति रमा लाजत अपर उपमा कूरि २६॥

ENGLISH

Thus Sita and the youth of Raghu lose themselves in swing play within the bower. Then, hearts delighted, the treasure-houses of beauty proceed to the Painted Grove, a net of bliss. Surrounded by millions of companions, those embodiments of beauty and virtue shine so greatly that Rati and Rama would blush to behold them; any other comparison is false. (26)

EDITORIAL NOTE

All four lines were independently checked at 600 dpi on controlling PDF page 10 (printed page 10, scan leaf 9). The scan forms `आंदोल`, `गवने`, and `उपमा कूरि` are clear and retained rather than modernized; the verse boundaries are visually explicit.

Verse 27: A Flood of Erotic Rasa

नूपुर ठुमकि झिंझिनि रमाके भूषन झमक धुनि छाड़।
 रही सुरंग मचाइ मुनिमन छोभ कीनो जाइ॥
 बादित्र धुनि कछु गान धुनि रही माहि अभ्यन्तर पूरि।
 सिंगार रस उमड्यो अधिक लखि पिया मनचक्र चोरि २७॥

ENGLISH

Anklets ring with each stamping step, and Rama's ornaments flash as their music fills the air. Such beautiful color and commotion arise that even sages' minds could be disturbed. Instrumental sound and strains of song remain, filling the inner space. Erotic rasa surges ever higher, stealing the beloved's wheel-like mind. (27)

EDITORIAL NOTE

The verse begins on controlling PDF page 10 and ends at the head of page 11 (printed pages 10-11, scan leaves 9-10). Independent 600-dpi inspection resolves the cross-page ending as `मनचक्र चोरि`, not `मनचक्क चोरि`. A bounded 1200-dpi crop and the Archive original JP2 page image resolve the worn line-3 form as `अभ्यन्तर`, not provisional `अहार्वर`. Hindwi's Braj entry supplies the exact senses 'interior/within' and independent poetic examples, which fit `माहि ... पूरि`; the unit is therefore release-cleared.

Verse 28: Clouds, Lightning, and Embrace

जब मध्य बन पहुँचे सिया पिय उमडि घन भरिलाइ।
 चमकन लगीं चपला चहुँदिसि मोर सोर सुनाइ॥
 भाँज आलिन की चाल चतुरी चुवन लाग रंग।
 भाने सपट जाँग लिपट दरसाइ त्यों आंग अंग २८॥

ENGLISH

When Sita and her beloved reach the middle of the grove, massed clouds swell and fill the sky. Lightning begins to flash in every direction and peacocks sound their cries. At the clever turn contrived by the companions, the color of passion begins to spill; on that pretext the lovers rush together, thighs entwined, revealing limb against limb. (28)

EDITORIAL NOTE

The original JP2 leaf 10 fixes both formerly degraded lines as `भाँज आलिन की चाल चतुरी चुवन लाग रंग` and `भाने सपट जाँग लिपट दरसाइ त्यों आंग अंग`. Braj/Riti controls establish `भाँज` as a turn or maneuver, independent `चुवन रंग` constructions as color running or spilling, `सपट` as rushing, and `जाँग` as thigh. The full syntax and English are release-controlled without emendation.

Verse 29: Longing for His Embrace

लखि लाल तन उर लाज छाड़ पिया त्यों रसछाड़।
 करि गान अति रसतान भरि अलिन मन उरभाड़॥
 मूर्गीं ज्यों सब ठगी नागरि रहि विरह तन घेरि।
 मिलन चाहति लाल अंक निसंक हारी हेरि २९॥

ENGLISH

Seeing the youth's body, modesty covers her heart, while the beloved is likewise steeped in rasa. The companions sing, filling their hearts with exquisitely flavored melodies. The clever lady becomes mute, as though utterly spellbound, while separation encloses her body; without hesitation she longs to meet him in his embrace, overcome on seeing him. (29)

EDITORIAL NOTE

The verse is wholly on controlling PDF page 11 (printed page 11, scan leaf 10). A fresh 600-dpi letterform comparison resolves line 3 as `मूर्गीं ज्यों` and the final cluster as `हारी हेरि`, not provisional `हारि हेरि`. The Archive DjVu independently nominates `हारी`; Braj usage supplies feminine `हारीं` for 'defeated/overcome,' Hindwi derives `हेरि` from 'to see/behold,' and Tulsīdāsa's parallel `हेरि हारि के हहरि` confirms the same emotional sequence. Scan, lexicon, and parallel usage therefore agree.

Verse 30: The Separation-Stricken Pair Meet

छाड़ निशासा छाड़ घनकी निवड़ बनकी ओट।
 कैसे मिले सियलाल आलि सब गसी चिंता कोट॥
 द्रुम द्रुमनि प्रति दृढ़त किऐँ मन हेरै मूरति श्याम।
 टेरेँ परसपर मिले जब कोउ विरह बेधी बाम ३०॥

ENGLISH

Night has spread, and clouds have covered the shelter of the dense grove. ‘How may Sita and her beloved meet?’—all the companions are caught in a fortress of worry. Steadying their minds, they search tree after tree for the dark form; when either separation-pierced lover calls, the two meet one another. (30)

EDITORIAL NOTE

Release-cleared by a renewed original-image audit and lexical collation. The controlling pages read `निशासा`, `निवड़`, `दृढ़त किऐँ`, and `टेरेँ`; `गसी` is the Braj past form ‘caught/entangled,’ `कोट` is a fort or enclosure, and `बाम` is the fair woman/beloved. The cross-page syntax therefore preserves the companions’ ‘fortress of worry’ and the lovers’ call-and-response meeting without emendation.

Verse 31: Beneath the Wish-Fulfilling Tree

परि प्रीति लखि सबको मिले भइ नवल पूरन काम।
 कहती चतुर चूड़ामनी तुमरामहो सुखधाम॥
 इक कल्पतरु तर सिया पीतम नहिं सखा कोउ अक।
 घन गरज डरपत लाडिली पिय गोड़ि उर धन रंक ३१॥

ENGLISH

Seeing the love on every side, all meet and their fresh desire is fulfilled. The clever crown among the companions says, ‘You, Rama, are the abode of joy.’ Beneath a single wish-fulfilling tree are Sita and her beloved, with no other companion there. When the cloud thunders, the darling grows afraid, and her beloved clasps her to his breast as a pauper guards his treasure. (31)

EDITORIAL NOTE

Checked on the controlling image at PDF/printed page 12 (scan leaf 11). The compact printed forms ‘तुमरामहो’, ‘अक’, and ‘गोड़ि’ are visually clear and have been retained without silent normalization.

Verse 32: Arrival at the New Bower

घन गये बरसी सरस आली परसि प्यारी लाल।
 तब चित्रबन नवकुंज पहुँचे साजि नव पटमाल॥
 तहँ अली करि आरति निछावरि भोग भरि मनितार।
 अति प्रीति मधु भोजन कराये रच नव सिंगार ३२॥

ENGLISH

The clouds depart after pouring their sweet rain, and the companions attend the beloved pair. They reach a new bower in the painted grove, arrayed with fresh curtains and garlands. There the companions wave the lamp, make offerings, and fill a jeweled tray with delicacies. With great affection they serve a sweet meal and arrange fresh adornments. (32)

EDITORIAL NOTE

All four lines and verse number 32 were visually checked on controlling PDF page 12 (printed page 12, scan leaf 11); the scan-visible form `मनितार` is retained exactly.

Verse 33: The Jeweled Swing

पुनि लें गई आंदोल कच्छु सुस्वच्छ मनि बहुधाम।
 बहु रंग चित्र हिंदोलना भूप्रक झलक मणिदाम॥
 कल कलित बलित विहंग भोग चलित कलबल डोरि।
 नव पुत्रिका कंचन मढ़ि गाढ़े नये अंग मोरि ३३॥

ENGLISH

Then they lead the pair to a very pure swing, an abundant dwelling of jewels. The many-colored painted swing—where the source has an obscure printed word—gleams with jeweled garlands. Artfully formed curving birds and playfully moving ropes animate it; new golden-clad figurines are set firmly upon it, their limbs bent in fresh poses. (33)

EDITORIAL NOTE

The original JP2 leaves confirm an explicit page-turn continuation: printed page 12 ends `भू-` and printed page 13 begins `प्रक झलक मणिदाम`. The resulting diplomatic form `भूप्रक` is genuinely printed but lexically opaque. This edition retains it as a source-critical sic, assigns it no conjectural meaning, and marks that limitation in the English instead of silently normalizing or reconstructing the word. The fourth line is scan- and syntax-controlled: `मढ़ि` and `मोरि` are absolutives, while plural-perfective `गाढ़े` governs the gold-clad `पुत्रिका`.

Verse 34: Swinging amid Thunder and Music

इक फलका दल मनि कंज मंजुल प्रति दलन आंदोल।
 सब सखिन युत झूलन लगे सियलाल मनरस लोल॥
 तब मदन भेरि मृदंग बाजे इत सघन घन घोर।
 चमकै चमाचम चंचला चक मोर मच्यो सोर ३४॥

ENGLISH

Each swing-board forms a petal of a lovely jeweled lotus; every petal is set swaying. With all the companions, Sita and her beloved begin to swing, their minds restless with rasa. Then Love's kettledrums and mridangas sound while dense clouds thunder; lightning flashes again and again, and partridges and peacocks raise a clamor. (34)

EDITORIAL NOTE

A bounded 1200-dpi page-13 strip clearly secures the complete printed opening `इक फलका दल मनि कंज मंजुल प्रति दलन आंदोल` as well as `मदन भेरि`, the thunder/lightning imagery, and verse number 34. Hindwi's Braj entry establishes `फलक` as a board or plank. Independent lotus-language gives both `दल दल प्रति` and `सकल दलन पर`, confirming `प्रति ... दलन` as the distributive petal construction; Tulsīdāsa's `कमल दलनि बैठे जनि मोती` corroborates the Braj locative plural. The opening therefore describes the swing-boards as the petals of a jeweled lotus, every petal swaying. No Devanagari emendation is required.

Verse 35: The Companions Dance

नाचत अलीगन तान मान मृदंग पद करताल।
 सम धुनी सुनि मुनि ध्यान विसरै अति मगन मनलाल॥
 याहि भांति झूले कला कोटिन रूप प्रियाकी जान।
 सिंगार खेल उदार शोभा चले जानकि जान ३५॥

ENGLISH

The companions dance to melody and measure, mridanga, foot-beat, and hand-cymbals. Hearing the harmonious sound, even sages forget meditation, while the beloved's mind is utterly absorbed. Thus the beloved, embodiment of countless arts, swings; in the generous splendor of the adornment-play moves the very life of Janaki. (35)

EDITORIAL NOTE

The 600-dpi collation on controlling page 13 confirms `नाचत`, `सम धुनी`, the musical context, verse number 35, and the final phrase `चले जानकि जान`. Independent Rāma-rasika passages use `जानकि जान` and `जगजीवन जानकि जान` for Rāma as 'Jānakī's life/beloved,' while ordinary `चले` supplies the visible motion in the swing-play. The existing English preserves that syntax, so the semantic hold is release-cleared without emendation.

Verse 36: Deer of Many Colors

जहँ बहुत मृग नाना तरह बरना रंग शोभा धाम।
 आकर अमित मनि रंग बहु बिहरत भ्रमित मृगदाम॥
 कोउ श्याम अंग कोउ स्येत अंग कोउ कनक बरन बिसेख।
 कोउ चित्रे चारु बिचित्र मरकत रचित कंचन रेख ३६॥

ENGLISH

Many deer of varied kinds and colors dwell there, making the place an abode of beauty; herds roam amid an inexhaustible treasury of jewel-like hues. Some have dark bodies, some white, and some a distinctive golden hue; some are handsomely patterned, emerald-colored, and marked with golden lines. (36)

EDITORIAL NOTE

A 600-dpi collation of the page 13-14 junction, read with the following explicit deer-color list and the Braj cadence, resolves the former fragment as `जहँ बहुत मृग नाना तरह बरना`. A bounded 1200-dpi page-turn audit shows `भ्र-` at the end of the first line and `मित मृगदाम` at the start of the next; Archive OCR independently splits the token as `भ...मित`. Hindwi's Braj entry gives `भ्रमित` as 'roaming,' and its `दाम` entry includes 'group/collection,' confirming 'roaming deer-herds.' Provisional `भ्रमित` is corrected to printed `भ्रमित`, and the unit is release-cleared.

Verse 37: Welcome in the Grove

तहाँ मोर बोलत अतन बोलत मरुत डोलत रंग।
 पहुँचे तहाँ रसरंग भीजे लाल सिय अलि संग॥
 सिंगार अलि कर आरती भोजन मधुर करवाइ।
 नव बसन भूषन सुचि सुगंध अनूप रूप अघाइ ३७॥

ENGLISH

Peacocks call there, Love calls, and the breeze stirs the colorful scene. Sita and her beloved arrive with the companions, drenched in rasa. The companions adorn them, perform arati, and serve sweet food; with new garments, ornaments, purity, and fragrance, they delight in the incomparable beauty. (37)

EDITORIAL NOTE

A 600-dpi inspection of controlling page 14 confirms the printed `अतन बोलत`. The *Rītikāvya Śabdakoś* identifies `अतन`/`अतना` as the bodiless one, Ananga or Kamadeva, and Rasik Alī independently uses the cognate `अतनु` for Love in *Śaḍṛtu-padāvalī*. The phrase is therefore read as ‘Love calls’; no Devanagari emendation is required.

Verse 38: The Canopied Swing Pavilion

अतिभू ललित परम रमनीय घूम चहुँवोर।
 तहँ बाँधिचे रंग वितान झालर बड़ीपट पंचमोर॥
 तहँ बेदिका बिद्रम रचित मरकत खचित गजकोर।
 कल सूत्र चालत सुढर मांडत कनक सिखरी मोर ३८॥

ENGLISH

The place is exceedingly graceful and utterly delightful, extending all around. A colored canopy is fastened there, with fringes and broad five-colored cloth. There stands a coral-fashioned platform, its elephant-figured corners inlaid with emerald. Ingenious cords set it moving smoothly, while golden-crested peacocks adorn it. (38)

EDITORIAL NOTE

The original embedded page image, extracted without rasterizing the PDF and inspected upright at 2×, corrects provisional `बादेका` to scan-clear `बेदिका`, the ordinary Braj/Sanskrit architectural platform or altar and a word already used in verse 8. The opening separates as `अति भू ललित`. Hindwi and the Bhāṣā Śabda Kośa independently define Braj `कोर` as an edge, border, or corner, so transparent `गजकोर` denotes the platform's elephant-figured corners or border rather than an unattested technical word; `मरकत खचित` governs that feature. Standard `बिद्रम` / `विद्रुम`, `कल सूत्र`, and agreement control the coral, emerald, cords, and `कनक सिखरी मोर` imagery. The complete verse is now scan- and lexically controlled.

Verse 39: The Rumble That Startles Them

तापर सुमन आंदोल खचित अमोल मनि बहु रंग।
 झूले झुलावें परसपर सिय लाल ललना संग॥
 बाढ्यो अधिक रस एकौ नवला प्रबल तहँ प्रतिध्यान।
 संग घेरि आय मेघ मुँडनि चकित दोन्ह कान ३९॥

ENGLISH

Upon it is a flower-decked swing, inlaid with priceless jewels of many colors. Sita and her beloved swing one another while the maidens accompany them. Rasa swells ever higher; there a fresh, powerful echo arises. Clouds come together and encircle their heads, startling the ears of both. (39)

EDITORIAL NOTE

A bounded 1200-dpi page-15 strip and the Archive's original processed JP2 leaf 14 clearly resolve the former provisional readings as `एकौ नवला` and `संग घेरि आय मेघ मुँडनि`. Archive OCR imperfectly nominates `नबला`, `प्रति-` + `ध्यान`, `संग`, `आय`, and the final syntax but does not control the reading. Sūrsāgara independently supplies `एकौ` and `नवला`; Sanskrit lexica define `प्रतिध्यान` as an echo; the Sūr lexicon defines `घेरि` as clouds gathering around and cites `माधव मेघ घेरि कितौ आए`; the Rīti lexicon attests plural `मुँडनि`. The whole second couplet is now scan- and lexically controlled.

Verse 40: Lakshman Is Sent

इत देर जानी दसरथ राना मनहिं चिंता मान।
 धज ध्वज ढिंग पठय नाजर साजि सेना जान॥
 संग सखा लषन समेत गज चढ़े चले सोज बनाइ।
 दल बीच राखि सुजान लषन लाल पहुँच जाइ ४०॥

ENGLISH

Seeing how late it had grown, King Dasharatha became anxious at heart. He sent a superintendent, having arrayed the force with standards and banners. Together with the companions and Lakshman, they mounted elephants and set out with their equipment prepared; keeping wise Lakshman in the midst of the troop, they reached the beloved pair. (40)

EDITORIAL NOTE

A bounded 800-dpi strip corrects the earlier OCR-led `सामि` to graphically clear `साजि`: `धज ध्वज ढिंग पठय नाजर साजि सेना जान`. This supplies the ordinary Braj absolute 'having arrayed' and controls the sentence with `पठय`. `धज`/`ध्वज` are independently attested banner forms, `ढिंग` means 'near', and `नाजर` means an inspector or superintendent. The scan also secures `सोज`; Hindi and Rajasthani lexica attest poetic `सौज` as equipment, materials, or array, with independent devotional examples of `सौज ... बनाई`. The printed `सोज बनाइ` is therefore translated as 'with their equipment prepared' without normalizing the source spelling. Printed `लषन` is the edition's ordinary local spelling. The complete procession syntax is now scan- and lexically controlled.

Verse 41: The Mother's Message

मरजी मँगाइ गय भीतर करिन जाह जुहार।
 इक अली कर गहि लागि बुलावन को सुने समाचार॥
 रघुबीर निकट बोलाइ बूझी कह्यो मातु संदेस।
 फेरे लषन को दल रह्यो सब कह्यो मातु संदेस ४१॥

ENGLISH

After requesting permission, they went inside and offered obeisance there. Hearing the news of the summons, one companion took a hand and set about calling. Raghubir called the messenger near, asked, and heard the mother's message. Lakshman's troop was turned back, and the mother's entire message was related. (41)

EDITORIAL NOTE

The Archive original JP2 on leaves 14-15 confirms the complete printed reading without normalization: `मरजी मँगाइ गय भीतर करिन जाह जुहार`, `इक अली कर गहि लागि बुलावन को सुने समाचार`, `बूझी`, and the terminal line. In the verse's compact Braj/Awadhi register, `करिन` is the plural perfective of `करना`, `जाह` supplies the relative-locative sense after `भीतर`, and `लागि` attaches to the purpose phrase `बुलावन को` ('set about / for calling'). The fresh English preserves the printed syntax and leaves the unexpressed hand-object generic rather than inventing a named referent.

Verse 42: Return to the Palace

पुनि मातु विविधि मिठाइ मेवा मगद बहु पकवान।
 सानि सुगंध अनेक बिधि भारक पठायें जान॥
 सो रजनि खेल बिहार बीतौ भवन भोर प्रवेश।
 कियो सिय रघुनंद जननी दान दिय धन देस ४२॥

ENGLISH

Then the mother sends many varieties of sweets, fruits, magad gram-flour laddus, and cooked dishes, perfumed in many ways and dispatched by the load. That night passes in play and delight; at dawn Sita and Raghunandana enter the palace, and the mothers bestow gifts of wealth and lands. (42)

EDITORIAL NOTE

A locked 600-dpi crop of controlling page 16 fixes the printed form as `सानि`, not `सान`. Braj lexicography supports `सान` in the sense of mixing or coating and supplies parallel `सानि/सानी` usage; independent lexical evidence identifies `मगद` as a large gram-flour laddu associated with weddings and `भारक` as a load or unit of weight. Rasik Ali's Shadaritu Padavali OCR supplies additional parallel `सानि/सानी` diction. Together with the already secure `सो रजनि`, `बीतौ भवन भोर प्रवेश`, `जननी`, and `देस`, no lexical hold remains.

Verse 43: The Secret Domain of the Companions

ललित लीला लाल सिय की निगम न माया पार।
 पुरुष तहाँ पहुँचे नहीं केवल अली अधिकार॥
 रसिक अली जीवन यही ध्यावै रटै दिन रैन।
 बिनु जुगल रस लीला लखे छिन पल हिय किमि चैन ४३॥

ENGLISH

Neither scripture nor maya can reach the limit of the lovely play of Sita and her beloved. No man reaches there; that domain belongs only to the companions. This alone is Rasik Ali's life: he meditates upon it and repeats it day and night. Without beholding the paired lovers' rasa-play, how could his heart find peace even for an instant? (43)

EDITORIAL NOTE

Verse 43 and the following terminal colophon are visually present on controlling page 16. Enlarged full-line inspection resolves the opening as `निगम न माया पार`, the third line as `रसिक अली जीवन यही ध्यावै रटै दिन रैन`, and the fourth-line verb as `लखे`; the readings agree with the meter and closing devotional sense.