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Lagana-pacīsī

लगनपचीसी

*Kṛpānivāsa's complete witness-specific cycle of forty songs on the
wound, ordeal, and surrender of attachment to Rama*

Kṛpānivāsa · Original Devanagari and fresh English translation

Complete reading edition · 40 songs

About this edition

This edition presents the complete work in its checksum-locked witness: forty explicitly numbered songs followed by the dated completion colophon. Although the conventional title says paṇḍit, this witness does not stop at twenty-five. The original Devanagari was collated twice against the page images and translated afresh. Difficult Braj, Hindavi, Punjabi, and Persianate readings are retained diplomatically and disclosed unit by unit.

Source control: checksum-locked Internet Archive witness, 30 PDF pages, SHA-256

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Unit 1

Only attachment can master the mind

ORIGINAL · DEVANAGARI

श्रीजानकीवल्लभो जयति॥

॥ लगनपचीसी ॥

॥ राग धनाश्री मूलताल ॥

लगन की चोट बिना मन गिरत न ऊँचो कोटा।

मरद गरद के दरद लगे कछु परखत गरखर खोट॥ १ ॥

मन गयंद मातो बिष मदिरा कोई हाथ न आवे।

ताको लगन महाअंकुशलों पीतम पायँ नवावे॥ २ ॥

शावांधि चौकेरी मृगलों उछले सिंह सबलन हिडा रहे।

लगन बीनकी भनक सुने कछु बिन मारे मन मरिहे॥ ३ ॥

फणियरूपलों जहर भरयो मन गहेको न भयकारी।

लगन मंत्रबल प्रबल निबल है सेवत परो पिटारी॥ ४ ॥

उड़ो फिरत जग ठग मन खगलों कोउ न सके बिरमाय।

लगन बाजकी झपट परे जब छूटनको अकुलाय॥ ५ ॥

नारि अमानी शील सयानी राखी भवन दुराय।

लगन कूटनीसों बतरावत मनपर हाथ बिकाय॥ ६ ॥

मान बड़ाई भय कुल स्यानप तबलों मनमें अमीर।

कृपानिवास लगन राघोकी जबलगि ब्यापिन पीर॥ ७ ॥ १ ॥

FRESH ENGLISH TRANSLATION

Victory to the Beloved of Janaki. Lagana-pacisi, in Raga Dhanashri and the original tala.

Without the wound of devoted attachment, the mind cannot mount the lofty fortress; only when the proud neck feels pain does one begin to test its hard defects. The mind is a great elephant, drunk on poisonous wine, beyond anyone's grasp; only attachment, the mighty goad, bows it at the Beloved's feet.

Like a startled wild creature it leaps while even powerful lions range about; yet at the mere sound of attachment's instrument the mind dies without being struck. Filled with venom in serpent form, it fears no captor; the potent mantra of attachment makes it helpless, lying in the basket of the one it serves.

The birdlike mind flies through the world as a deceiver, and no one can make it rest. When the falcon of attachment swoops, it struggles to escape. A proud and virtuous woman may remain hidden within her house, but when attachment acts as go-between her heart is sold into another's hand.

Pride, reputation, fear, family, and cleverness remain rich in the mind only until, says Kripanivasa, the pain of attachment to Ragho—Rama—enters and pervades it.

Witness note. Second scan-controlled collation across PDF pages 2–3. The seven-couplet extent, elephant/goad, serpent/mantra, bird/falcon, go-between, and closing Rāgho (Rāma) signature are secure. The tightly printed third couplet—especially शावांधि चौकेरी, बीनकी, and हिडा रहे—remains provisional and is translated only at the level of its secure wild-creature image.

Unit 2

The flood that shatters every pride

ORIGINAL · DEVANAGARI

लगन के जोर सों मन छूटे सकल मरोर।
 चोर कठोर घोर निशि जबलों कोमल भय भये भोर॥ १ ॥
 नेम नवारो नदी आपुमें तबलों चलत सुखार।
 लगन लहरीकी गहर परे जब बूड़ि मरे मँझधार॥ २ ॥
 ज्ञान सयाने सोवत जबलगि मान महत मनमाहीं।
 लगन कलाली करको प्याला तबतक चाखत नाही॥ ३ ॥
 लाज कनांड़ी यांड़ी तबलों टूटी मिलतन बाँव।
 उघर परे उर बात लगनकी डोंडी बजी सबगाँव॥ ४ ॥
 फकत फकीरी कर कफेलसों फाके में हुसियार।
 लगन लालकी लगन लालची भूखै भूख पुकार॥ ५ ॥
 सदा धीर बेपीर परखबिन तबलों हँसत हँसाय।
 लगन कर्द लगि दरद भरे जब करे हाय फिर हाय॥ ६ ॥
 रूप सुगुण धन योबन जबलों गर्व रह्यो भरिपूर।
 कृपानिवास सबै मद मनको लगन जबै लगी चूर॥ ७ ॥ २ ॥

FRESH ENGLISH TRANSLATION

By attachment's force the mind is freed from all its contortions. It remains a hard thief through the terrible night, but at dawn it grows tender and afraid. So long as the river of observance is under one's control, the crossing seems pleasant; once one falls into the depth of attachment's wave, one drowns and dies in midstream.

The learned and clever sleep while the mind still prizes status, for they have not yet tasted the cup from attachment's wine-seller. Modesty holds its fragile vessel only until it breaks in the act of meeting; then the heart's secret attachment lies exposed, and its drum resounds through the whole village.

A mere show of fakirhood stays clever even in hunger, but the lover greedy for attachment to the Beloved cries out from hunger itself. One laughs and makes others laugh, calling oneself steadfast and beyond pain, only until attachment fills one with anguish and every cry becomes 'alas' upon 'alas.'

Beauty, virtue, wealth, and youth keep pride brimming full only until attachment arrives. Then, says Kripanivasa, it grinds every intoxication of the mind to dust.

Witness note. Second scan-controlled collation across PDF pages 3–4. The seven-couplet structure and the river, wine-cup, exposed village secret, hunger, pain, and pride-to-dust sequence are secure. The witness forms मरोर, लाज कनांड़ी यांड़ी, कफेलसों, and लगन कर्द remain difficult and are preserved without conjectural modernization.

Unit 3

The hidden pain of attachment

ORIGINAL · DEVANAGARI

॥ राग विहागरा ॥

गुप्त लगनकी पीरी कोई नाहिन जाने।

लगन अगिनकी लपट अवाँलों नेही घट पहुँचाने॥ १ ॥

दारु लगे घुन चूरन अंतर बाहर पुष्ट समाने।

मन सुच्छीन तन पीन तुहिमलों लगन ताप पिघलाने॥ २ ॥

जरे झरे जग डरे मरे से हरे होत ललचाने।

जासों लगी मरे मति टरिहै भरिहै दुख सुख माने॥ ३ ॥

ओर व्याधि तन प्रकट जनावे मिलैं यतन बहु स्याने।

कृपानिवास श्रीराम लगन को राम जतन उर आने॥ ४ ॥ ३ ॥

FRESH ENGLISH TRANSLATION

In Raga Vihagara. No one knows the hidden pain of attachment. The flame of its fire reaches the lover's inner vessel beyond the notice of outsiders.

As wood eaten by worms crumbles within while seeming sound outside, so the body may stay stout while the mind grows thin; attachment's heat melts even the coldest frost. One burns and falls away; the world is frightened and thinks the lover nearly dead, yet the lover revives in longing. Once attachment has seized someone, the fear of death departs: sorrow fills the person, but is received as joy.

Other diseases announce themselves upon the body and bring many clever remedies. But, says Kripanivasa, the only remedy for attachment to Shri Rama is to bring Rama into the heart.

Witness note. Second scan-controlled collation across PDF pages 4–5. The four-stanza extent, hidden pain, worm-eaten wood, inward melting, and Rama-as-remedy close are secure. अवाँलों, तुहिमलों, and several compressed verbal joins remain diplomatic readings.

Unit 4

Neither dead nor alive

ORIGINAL · DEVANAGARI

ओर रोग भारे भोगरी काई जतन हिराने।
 औषध नाहिं वेदनि महरम लगन रोग उर छाने॥ १ ॥
 दामखराचि नहिं घरघर माँगी गड़ी निकारी नाने।
 उठी आय उर ताप अनोखी कापे कोन बखाने॥ २ ॥
 कठिन कमान जान कोमल मन बान कहरके ताने।
 पेखत हाय जुहाय निकारत काढ़त प्रान पिराने॥ ३ ॥
 सहि रहित पुनि चहत गहत गनलहत लाल लपटाने।
 कृपानिवास मरी नहिं जीवत परी लगन की पाने॥ ४ ॥ ४ ॥

FRESH ENGLISH TRANSLATION

Other grave diseases may be treated by every kind of effort, but neither medicine nor the physician's secret cures the sickness of attachment that covers the heart. It spends no money and begs at no door, yet suddenly a strange fever rises within—who can describe its trembling?

Knowing the mind to be tender, it bends a hard bow and draws a devastating arrow. As it strikes, the sufferer cries 'alas,' gasps, and seems to have life pulled away. Even after enduring this, the lover longs again to seize and embrace the Beloved. Says Kripanivasa: pierced by attachment's arrow, one is neither dead nor alive.

Witness note. Second scan-controlled collation across PDF pages 5–6. The four-stanza illness, fever, bow-and-arrow, renewed embrace, and neither-dead-nor-alive sequence are secure. The first line and the compact forms दामखराचि, गड़ी निकारी नाने, and गनलहत remain provisional.

Unit 5

The captive still cries for love

ORIGINAL · DEVANAGARI

नाहिं नगर में न्यावरी कोइ नेहीजनको।
 बंधे लगन के फंदन में उत करत कैद फिर मनको॥ १ ॥
 मृदु नवनीत अनल धरतावत कुलिश कठिन नहिं ठेरे।
 मरे मृगनके बान चलावे गजरिपु उर नहिं नेरे॥ २ ॥
 भ्रमर बास बसि बसे केतकी पुनि कुस कंटक फोरे।
 मरे लगन की मार मरमसों फिर क्यों मार मरोरे॥ ३ ॥
 लगन पंच सों खंचलियो मन फिर हाहा क्यों कूके।
 लगन अगन जर भय कोयले फिर अहिन क्यों हूके॥ ४ ॥
 प्रीति पाय भरके फिर कैसे बिरह बढ़ाय बढ़ावे।
 करे घायल प्यारी चितवनि लगि हुरि क्यों जुरुगावे॥
 मित्र सुधाकर अग्नि चबावे लगन चकोर बिचारे।
 कृपानिवास निशाफल बिन नित नेही हाय पुकारे॥ ५ ॥ ५ ॥

FRESH ENGLISH TRANSLATION

There is no magistrate in the city for the lover: caught in attachment's snare, the mind is taken captive again. Fire melts soft butter, yet cannot subdue the hardness of a thunderbolt; the arrow that kills deer cannot come near a lion's heart.

The bee dwells in fragrance, but the ketaki's thorn still pierces it. Having already died from attachment's secret blow, why complain of another wound? The mind has been drawn by attachment's five arrows—why then keep crying aloud? Burned to coal in attachment's fire, why suffer again like a serpent?

After drinking one's fill of love, how can separation keep swelling higher? The Dear One's glance wounds: once scorched by it, why seek another cure? The moon, called a friend, becomes fire for the poor chakora of attachment. Without the fruit of night, says Kripanivasa, the lover cries 'alas' every day.

Witness note. Second scan-controlled collation across PDF pages 6–7. The five numbered stanzas and their captive, butter/fire, bee/ketaki, five arrows, wounded glance, and moon/chakora images are secure. न्यावरी, गजरिपु, अहिन, हुरि, and जुरुगावे remain difficult witness forms; the English follows the stable image sequence rather than conjecturally repairing them.

Unit 6

Attachment must be lived through

ORIGINAL · DEVANAGARI

॥ राग सोरठ ॥

लगन निबाहे ही बनि आवै।

भाव कुभाव ख्याब जानदे नेही नाम कहावै॥ १ ॥

हग अटके मनसों पि दियो जब प्रीतम हाँथ बिकावै।

अपनो मन न रह्यो भयो परबस कैसो ही न्याव करावै॥ २ ॥

तन दहु द्रवन पेवन हसि उघरे तदपि लगन ललचावै।

शीश उतारि चरण टुकरावै तब निज भाग सिहावै॥ ३ ॥

अगुण बहुत सुगुण नहिं रंचक तो उनके गुण गावै।

नेहनि सोत नवल प्यारेको लाज दाग क्यों लावै॥ ४ ॥

कोड़ी प्राण गये कछु हानि न लाल रतन जो पावै।

कुल सुख मुक्ति सुजात जानदे लगन न तनक गँवावै॥ ५ ॥

कृपानिवास मात प्यारोको लो डरै न लोग हैं सावै॥ ६ ॥ ६ ॥

FRESH ENGLISH TRANSLATION

In Raga Sorath. Attachment succeeds only when one carries it through. Whoever abandons it because of good feeling, bad feeling, or a dream is a lover in name alone. Once the heart is caught and given away—sold into the Beloved's hand—one's own mind is no longer one's own; being wholly subject to another, what appeal can one make?

Even when the body is burned, melted, and exposed amid laughter, attachment still longs onward. Only after taking off one's head and placing it at those feet does one rejoice in one's fortune. Though the Beloved may appear full of faults and without a particle of virtue, the lover sings only that Beloved's virtues; born from love, how could one stain the honour of the ever-new Dear One?

If a worthless life is lost but the ruby-jewel is gained, no harm has occurred. Let family, happiness, liberation, and noble birth go: do not squander even a particle of attachment. Says Kripanivasa: one intoxicated with the Beloved fears neither people nor consequences.

Witness note. Second scan-controlled collation across PDF pages 7–8. The six-stanza extent and its perseverance, sale into the Beloved's hand, severed head at the feet, praise despite apparent faults, ruby-jewel, and fearlessness themes are secure. हग, दहु द्रवन पेवन, नेहनि सोत, and the compact closing line remain provisional witness forms.

Unit 7

Tie the silken knot

ORIGINAL · DEVANAGARI

लगन टरे नाहिं शिर टारें जावो।

दरद दिवाने दिदार उपासी दम दरवार चढ़ावो॥ १ ॥

चकृत शूल कुलिश आसि धापन हापन नाक फुलावो।

प्राण सुजान पलक धरि आसन लासन विघ्न बटावो॥ २ ॥

हाय तुरंग चढ़ि बिहुलता दल बाण निशंक चलावो।

लाज मरजाद महारिपु मारो नेह निशान बजावो॥ ३ ॥

नेम जराय प्रेम धूनीकर लगन विभूति रमावो।

सेवो राम द्वार हृद आसन दरश मधूकर पावो॥ ४ ॥

ज्यों ज्यों जरे कनक अरु नेही त्यों त्यों तेज सवावो।

जैसे प्रबल तापरवि ते नेही कमल खिलावो॥ ५ ॥

संपति सदा मित्रसों कहिये बिपति न बात सुनावो।

करो प्यार प्यारेसों अनुदिन पीतम प्यार पचावो॥ ६ ॥

अरे रहो अखिले हारेसों जगसा मति पतियावो।

कृपानिवास लगन रेशम की गाँठी गाँठ लगावो॥ ७ ॥ ७ ॥

FRESH ENGLISH TRANSLATION

Attachment will not depart even if the head is removed. Lover mad with pain and hungry for the vision, offer every breath at the Beloved's court. Let stake, spear, thunderbolt, sword, thrust and blow come; make the wise Lord the seat of life itself and scatter every obstruction.

Mount the horse of longing and shoot fearless arrows into the opposing host. Kill the great enemies of shame and convention, and sound love's battle-standard. Burn formal observance as fuel, kindle the sacred fire of love, and smear yourself with attachment's ash. Serve at Rama's door, take your seat at the heart's limit, and become the bee that gains the vision.

The more gold and a lover burn, the brighter their splendour grows; as the fierce heat of the sun makes the lover's lotus open. Tell a friend always of prosperity, never of affliction. Love the Beloved every day and inwardly digest that love.

Do not trust the world; remain wholly with the One before whom you have lost. Says Kripanivasa: tie attachment's silken knot upon knot.

Witness note. Second scan-controlled collation across PDF pages 8–9. The seven-stanza martial and ascetic sequence, Rama's door, gold/fire, lotus/sun, friendship, and final silken knot are secure. चकृत, धापन हापन, हृद आसन, अखिले, and several syntactic joins remain diplomatic readings.

Unit 8

Burned to ash in attachment's fire

ORIGINAL · DEVANAGARI

॥ राग काफी ॥

लगन अगिनकी तापरी जरि खाक भई होरी।

मनो मसान जगाई स्याने बखस आंकि दर्ई होरी॥ १ ॥

बहुत बेहाल हाल कछु नाहिन जादू जाल गही होरी।

जाल झरोखन जारनिहारो सब दख भलि गई होरी॥ २ ॥

लगन करूर मरको महत मारे मरि स्वास लई होरी।

अरजी पहुँचत गरजी चितकी मरजी पाउ नहीं होरी॥ ३ ॥

त्याग सकौं नहिं लाज लगनकी सीरी आगि दही होरी।

कृपानिवास श्रीराम सजनसों समझि सनेहु मरी होरी॥ ४ ॥ ८ ॥

FRESH ENGLISH TRANSLATION

In Raga Kafi. I have burned to ash in attachment's searing fire. It is as though the wise awakened a cremation ground and marked me for its gift. I am utterly undone; no ordinary magic has seized me. The One who burns through the lattice of illusion has made every sorrow good.

Cruel attachment struck the very heart of death; dying, I drew one more breath. My petition reached the court and the heart thundered, yet I did not obtain its desire. I cannot abandon the shame of attachment: its cool fire has burned me. Says Kripanivasa: knowing Shri Rama as my Beloved, I died into love.

Witness note. Second scan-controlled collation across PDF pages 9–10. The four-stanza ash, cremation-ground, illusion-lattice, petition, cool fire, and Shri Rama close are secure. बखस आंकि, मरको महत, and the exact force of several होरी refrains remain provisional.

Unit 9

Wounded by attachment to Rama

ORIGINAL · DEVANAGARI

चोट लगी हेरी रामलगन की।

प्राण सुधन तन सदन सुध न रही, बदन प्रगट कर प्रीत अगनकी॥ १ ॥

ओचकि उचकि चषन मृगपेटी मूरति अति बखरण गगनकी।

छीन सुथान बिरान करी मोहिं निपट अटपटी बान ठगनकी॥ २ ॥

लाज जरी मरजाद तरी सब छाये परी अनुराग गनकी।

कृपानिवास उसास हायके पगन कहाँ जहाँ पान दगनकी॥ ३ ॥ १ ॥

FRESH ENGLISH TRANSLATION

Look—the wound of attachment to Rama has struck me. Awareness of life, treasure, body, and home is gone; the face openly displays love’s fire. Startled and leaping, the deerlike eyes behold a form whose splendour fills the sky. The deceiver’s utterly strange arrow has stolen every familiar place and made me a stranger to myself.

Shame has burned away, convention has departed, and the whole company of passion has cast its shade over me. Says Kripanivasa: with a sigh and a cry of ‘alas,’ where can the feet go when every step bears that burning mark?

Witness note. Second scan-controlled collation of PDF page 10. The three-stanza wound, loss of bodily and household awareness, sky-filling form, burned shame, and sighing close are secure. ओचकि उचकि, चषन मृगपेटी, सुथान, and the final पान दगनकी remain diplomatic readings.

Unit 10

Love's chain around the neck

ORIGINAL · DEVANAGARI

वारी मेनो इश्क सतवे गल बिच पाय जंजीरी।
 गई न बुलावन हठि पासरी दिल बिच उठि पा पीररी॥ १ ॥
 मिलगठ अंदर थाना कीता किछुरी लाज बहोरीरी।
 वेष अकेली मजन मारत तकि तकि दुख देतीरी॥ २ ॥
 किसनु देखावा किसनु सुनावा कितबल जवानी यारीरी।
 कृपानिवास न दोष किसनो चरमो दी तकसीरी॥ ३ ॥ १० ॥

FRESH ENGLISH TRANSLATION

Love afflicts me, dear one; it has placed a chain around my neck. I did not summon it, yet it stubbornly came near and raised pain within my heart. It made its station inside my very being and carried away what little shame remained. Alone in its guise, it watches and strikes me, giving sorrow again and again.

Whom should I show this to, whom should I tell? What strength have youth or friendship against it? Says Kripanivasa: no one else is at fault; in the end, the transgression is my own.

Witness note. Second scan-controlled collation across PDF pages 10–11. This song's mixed Rekhta/Punjabi register is preserved rather than Sanskritized. Its three-stanza chain, unsolicited pain, inner station, lost shame, and no-one-else-at-fault close are secure; पासरी, मिलगठ, मजन, and चरमो दी remain provisional readings.

Unit 11

Rama's attachment cuts the heart to pieces

ORIGINAL · DEVANAGARI

हुई मैं दिवानी लगनके दरदसों।

मूरत पल फाके किरसा लगी है जिकिर मस्ती पामरदसों॥ १ ॥

सखी बेदरदी उसलउ केनकीती जरद हरद हरदसों।

कृपानिवास दिलपुरजे किये टुक रामलगन की करदसों॥ २ ॥ ११ ॥

FRESH ENGLISH TRANSLATION

I have gone mad from the pain of attachment. At every moment the Form breaks my fast; remembrance has fastened intoxication upon this poor heart. Friend, the merciless One has made me restless, fevered and trembling. Says Kripanivasa: the saw of attachment to Rama has cut my heart into pieces.

Witness note. Second scan-controlled collation of PDF page 11. The two-stanza madness, remembrance, fever, and Rama-attachment-as-saw close are secure. The mixed-register phrases फाके किरसा, पामरदसों, उसलउ केनकीती, and जरद हरद remain provisional.

Unit 12

A confidante hears love's story

ORIGINAL · DEVANAGARI

सुनरी सखी उस इश्ककी कहानी।

दिलदरदी दिलदार दरशबिन देखि नजरभर करत दिवानी॥ १ ॥

दिन अरु रात बात प्यारेकी जात गई पर हाथ बिकानी।

कृपानिवास श्रीरामसजन की सूरति हेरि मैं हार हिरानी॥ २ ॥ १२ ॥

FRESH ENGLISH TRANSLATION

Listen, friend, to the story of that love. The heart-piercing Beloved, even without granting the vision, makes me mad whenever I behold him with a full gaze. Day and night there is only talk of the Dear One; my very being has been sold into another's hand. Says Kripanivasa: beholding the form of my Beloved Shri Rama, I am defeated and bewildered.

Witness note. Second scan-controlled collation across PDF pages 11–12. The two-stanza confidante address, vision, day-and-night speech, sale into another's hand, and Shri Rama close are clear; punctuation and compound spacing are editorial.

Unit 13

The fakir intoxicated by love

ORIGINAL · DEVANAGARI

कोई प्यार फकीर दिवाने।

इश्क अमलदा प्याला पीवत आठ पहर मस्ताने॥ १ ॥

घुमत खरे चलति मतिवारे बोलत मन बौराने।

कहर मेहर में सदा खुशाली दिलभर देखि लुभाने॥ २ ॥

चस्म अरी सूरत साँवलदी साजन हाथ बिकाने।

गई हँसे रोदे बरराव चुप ज्यों रहत अपाने॥ ३ ॥

वे महरम घरबार के सब हाँसे हासदे दे ताने।

कृपानिवास हुए दुनियाँ बिच कोई घायल पहिचाने॥ ४ ॥ १३ ॥

FRESH ENGLISH TRANSLATION

Some lover is a mad fakir, drinking love's intoxicating cup and remaining drunk through all eight watches. He roams, stands, walks in ecstasy, speaks with a crazed mind; whether wrath or mercy comes, he stays in joy, his heart enticed by what it sees.

O eyes, you have been sold into the hands of the dark-hued Beloved's form. One moment he laughs, another he weeps or raves, then sits silent as though lost to himself. The intimates of the household all laugh and taunt him. Says Kripanivasa: only another wounded person in this world can recognize him.

Witness note. Second scan-controlled collation of PDF page 12. The four-stanza fakir, eight-watch intoxication, dark form, shifting laughter/tears/silence, household mockery, and wounded-knows-wounded close are secure. अमलदा, बरराव, and some mixed-register joins remain provisional.

Unit 14

The mad lover's pain

ORIGINAL · DEVANAGARI

कोई सुनो दरदा दिवाने। बेदरदी सों लगन लगी है चले दरद दी घाते॥ १ ॥

दरद उठत बैठन में दरद दी दरदहि दिन अरु राते। बोलनि चितवनि दरदभरी सी दरदमान मुसक्याते॥ २ ॥

दरद मेखला पहिर फकीरी अब सुख होय कहाँते। दरद गये सों कौन काम की दरदभरी कुशलाते॥ ३ ॥

दरद बंदीनो दरद सुनावा दरद हमारे हाथे। कृपानिवास दरद सों जीवनि येही लगन की जाते॥ ४ ॥ १४ ॥

FRESH ENGLISH TRANSLATION

Listen, mad lover, to this pain: attachment to the merciless Beloved has taken hold and pain strikes at every step. There is pain in rising and sitting, pain by day and night; speech and glances are laden with it, and even the sufferer's smile is full of pain.

Having put on pain as a girdle and embraced the life of a fakir, from where could comfort come? If the pain departed, what use would any pain-filled report of well-being be? Pain's captive can only tell of pain, for pain now holds me. Says Kripanivasa: to live through pain is the very way of attachment.

Witness note. Second scan-controlled collation of PDF pages 12–13. The repeated दरद rhetoric, fakir's girdle, and terminal ४॥१४ are secure. The mixed-register opening दरदा and the compact phrase दरद दी घाते are preserved as printed and remain interpretively difficult.

Unit 15

The story of love's bewilderment

ORIGINAL · DEVANAGARI

॥ राग जैजवन्ती चौताल ॥

आशिक बेहोश भला सुनना गोश कहा, चश्मों में जोश कहा यानी दिल जानी है। आलम की ख्यारी जोर मालूम है प्यारी लागे, गुल की गुलजारीहू में प्यारीहू समानी है॥ १ ॥

आशिक निवास कहे पासक को काम नहीं वारक के जहर ज्यों गहर गहरानी है। अकल दिवानी सब जानी जो बिरानी, शिर सुनरी सयानी यह इश्क की कहानी है॥ २ ॥

कठिन कठिन बतियों लगत लगन की माई। मेरे लागी मेही जानों, काहू को जनावो नाहीं, कोई न बूझनवारो पीर मेरे मन को॥ ३ ॥

चातक चकोरी मोरी सूरत श्याम सों जोरी, छिन छिन सजन जानी गति बिरहिनि को। कृपानिवास अपनी लगत कछु नहीं जानी, प्यारे को मिलाव कोई सगी सो लगन की॥ ४ ॥ १५ ॥

FRESH ENGLISH TRANSLATION

The lover lies senseless—what hearing remains in the ear, what fire in the eyes? Only the heart understands. The world's disgrace presses hard, yet the Beloved seems dear; amid the flowering rose-garden, the Beloved alone pervades everything.

The lover's dwelling has no use for the merely conventional. Love sinks ever deeper like poison; reason itself goes mad and all that was familiar becomes strange. Wise girl, listen: this is the story of love.

Mother, the words of attachment strike terribly hard. Only the one whom it has seized can know it; it cannot be explained to another, and no one can fathom the pain in my heart. My gaze is bound to the dark Beloved like the chataka and chakori birds. Beloved, recognize at every moment the condition of a woman in separation. Says Kripānīvasa: attachment knows nothing of its own condition—let some true companion of love unite me with my Beloved.

Witness note. Second scan-controlled collation of PDF pages 13–14. The raga/tala heading and terminal ❧१५ are secure. The Persianate first half is densely printed; पासक, वारक, and the syntax around गहर गहरानी are retained witness-first and translated conservatively.

Unit 16

Why did this cruel attachment find me?

ORIGINAL · DEVANAGARI

लगन निगोड़ी मेरे पेंडे माई क्यों परी री। काटत कलेजो काती, धरकत निसुदिन छाती, नाथी करके हालो मानो तांती शूली पे धरी॥ १
॥

जहर मिलावत नीके नई नई बात बनावति, सेंचति कठोर हलावति, बंधुवासी में करी री। कुल सुद लाज भागी, दुखभर पीर जागी, अँखियाँ लगेही लागी महाविष सों भरी री।

कृपानिवासी कही घर की न बन की भई, गई नहीं वारे गरने प्रीतम प्यारी संग गरी री॥ २ ॥ १६ ॥

FRESH ENGLISH TRANSLATION

Mother, why did this wretched attachment fall across my path? It cuts my heart like a blade; my breast throbs night and day. It has bound me and left me as though stretched upon a burning stake.

It mixes poison sweetly and invents ever-new devices; hard-hearted, it waters and shakes me and has made me a prisoner among my own kin. Family honor and shame have fled, a pain-filled wound has awakened, and the eyes that fastened upon him are filled with deadly poison. Says Kripanivasa: I belong neither to home nor forest now. I cannot turn back; made poor by love, I have joined my dear Beloved.

Witness note. Second scan-controlled collation of PDF pages 14–15. The opening, bodily torment, loss of family shame, and terminal २।१६ are secure. पेंडे, नाथी, लगेही, and the final गरने/sang-gari construction are dialectal or typographically compressed and translated contextually.

Unit 17

Attachment has stolen every faculty

ORIGINAL · DEVANAGARI

लगन धुत्यारी धूती सुधि बुधि सब हरी री। सदा की अमानी कीन्हीं बिकल दिवानी मोको, हाहा प्रीत सयानी तोको कहा गुण दोष री॥
 गई मेरी नींद भूख, कुल की निकाह गँवाई, लगन सुबेरानि माई हियरे सों ना टरी री। जरा तन मन प्राण सुख दुख ज सों निदान, लगन
 अनोखी माई तनकहूँ ना जरी री।
 इखदाई राम मिलाई जैसे पाई तैसे नचाई, कृपानिवास लगनबश जीव तन में मरी री॥ २ ॥ १७ ॥

FRESH ENGLISH TRANSLATION

This cheating attachment has duped me and stolen all awareness and reason. It has made the once self-respecting woman helpless and mad. Ah, clever Love—what praise or blame can I offer you?

My sleep and hunger are gone, and the marriage-bond of family honor is lost. Mother, this dawn-bringing attachment will not leave my heart. It has consumed body, mind, life, pleasure, and pain alike; strange attachment, it has not spared even a particle of me. Giver of love, unite me with Rama! Having seized me, it makes me dance as it pleases. Says Kripanivasa: under attachment's power the soul dies while still in the body.

Witness note. Second scan-controlled collation of PDF pages 15–16. Theft of awareness, lost sleep and hunger, the appeal to Rama, and terminal २।१७ are secure. धुत्यारी/धूती and the compressed line beginning जरा तन मन are preserved without silent normalization.

Unit 18

May the wound of attachment strike no one

ORIGINAL · DEVANAGARI

माई काहू के न लागो हेली चोट लगन की। सीरी सीरी लागे आगी, धिरी धोरी सुलगत, पागे फिर जागे भारी जरनी अगिनि को॥ १ ॥

जेपे लगावत लोन, बरजत चारा कौन, मौन धरि मोहन बैठे जानत न मन की। जानी को जनाये, जी की कहत सराहे, नीकी पीकी रुचि ऐसीही की फूकी कहे मन की॥ २ ॥

लगाते न मानी बैरनी निपट कठिनता, अहिरनता पुनि कुटावती मेहरन दुखसुख घन की। तीखी तीखी छेनी छोले फिर फिर फूके तोले, पर हाथ बेचति मोले जोले चेरी जिनकी॥ ३ ॥

करखनि फंदानि बाँधी, ले धन वतनियमादि, लगन लहर उदमादी दाह है ठगन की। जबलगि लागति नाहीं तबलगि कुशल विहाई, कृपानिवास बिकाई पगन दुंगन की॥ ४ ॥ १८ ॥

FRESH ENGLISH TRANSLATION

Mother, friend—may the wound of attachment strike no one. A slow fire takes hold and smolders steadily; once stirred it flares again into a fierce, consuming blaze.

It rubs salt into the wound, and who has any remedy to stop it? Mohan sits silent, knowing nothing of my heart. One who knows may tell another and praise what the heart has tasted, yet the very relish that seemed sweet has burned up the mind's words.

The hostile thing would not listen when it seized me. Utterly hard, it lays me on its anvil and hammers out the dense mass of pleasure and pain. Its sharp chisels pierce me; again and again it blows and weighs me, then sells me into another's hands—the slave of whoever pays the price. Binding me in cruel snares, it carries off wealth, homeland, vows, and all the rest. Attachment's mad wave is a cheat's scorching fire. Until it strikes, welfare seems possible; once it does, all safety departs. Says Kripanivasa: I am sold at the feet of the Lord of the mountain-like bow.

Witness note. Second scan-controlled collation of PDF pages 16–17. The four numbered stanzas and terminal ॥१८ are secure. Several forge-and-market metaphors are dialectal; जेपे, अहिरनता, करखनि, and the final दुंगन reading are transcribed image-first and translated cautiously.

Unit 19

Attachment first tastes sweet

ORIGINAL · DEVANAGARI

॥ राग ववा ॥

लगन निगोड़ी लगत सुखारी फिर पाछे दुखदाई री। अँखियन सों मिल गड में पैठे सब घरे अपनाई री॥ १ ॥

लाज मर्याद नेम ब्रत धीरज थाने सबल सिपाही री। छीने शस्त्र पकरि निकाई आपु करे ठकुराई री॥ २ ॥

मन सों भूप सुबश कर गति फेरे देशदोहाई री। आपु चहुँदिश निहरि किलोलत नेही को दुबराई री॥ ३ ॥

लडुवाके मिस देत धत्रा बहुत करे मितताई री। कृपानिवास लगत बश स्यानी को नाही बिकलाई री॥ ४ ॥ १९ ॥

FRESH ENGLISH TRANSLATION

Wretched attachment feels delightful when it first takes hold, but afterward it brings pain. Entering through the eyes, it slips into the citadel and takes possession of every chamber.

Modesty, social restraint, observance, vows, and courage stand guard like powerful soldiers; attachment seizes their weapons, drives them out, and establishes its own lordship. It subdues the king called Mind and overturns the realm, proclaiming dominion through the land. Looking out in every direction, it sports freely, and no lover can resist it.

Under the pretense of offering sweets it gives a deadly draught, all the while making a great show of friendship. Says Kripanivasa: once attachment takes command, no clever person can avoid bewilderment.

Witness note. Second scan-controlled collation of PDF pages 17–18. The fortress, soldiers, seized weapons, and deceptive sweet are secure, as is terminal ४।१९. The printed raga name ववा and the words गड, धत्रा, and the phrasing around मन सों भूप are retained as witnessed.

Unit 20

The snare of attachment

ORIGINAL · DEVANAGARI

लगन जाल है काल प्रगटे कहो इसे किन सुरझाई री। सब सखियो हाय मन बिरहनि जिन यह लगन लगाई री॥ १ ॥
 मति चित तन बावरी कर राखे नेही मन बिकलाइ री। योबन जर में जाय मेले जनु सीरी पवन मुहाई री॥ २ ॥
 बाढे रोग कहा कहाँ सजनी भटके मरे तनु बाई री। घन लौं गरजनि लागति प्यारी मोर सुमन ललाई री॥ ३ ॥
 पाँवे मारति ओलनि गोलनि सो जानी निठुराई री। देत जुवां ज्यों दाँव पहिल की फिर लूटि कुलत लगाई री॥ ४ ॥
 करत फकीर अमीरन के सुत घर घर भीख मँगाई री। कृपानिवास परी गर मेरे इख दोभा सुखदाई री॥ ५ ॥ २० ॥

FRESH ENGLISH TRANSLATION

Attachment is a net in which death itself appears—tell me, who can untangle it? Alas, friends, it has made the mind a woman of separation. It turns reason, consciousness, and body mad and leaves the lover's heart distraught. Youth is cast into its fever as though a cooling breeze had been swept away.

The sickness grows beyond telling; friend, the body wanders and dies in bewilderment. Thunder itself begins to sound dear, and the peacock-like mind longs for the raincloud. Attachment kicks, taunts, and strikes; only one who has suffered it knows its cruelty. Like a gambler it offers the first stake, then plunders everything and disgraces the family.

It makes the sons of the rich into fakirs who beg from door to door. Says Kripanivasa: this two-natured love has fallen upon my house—terrible in pain, yet also the giver of bliss.

Witness note. Second scan-controlled collation of PDF page 18. Five stanzas and terminal ५।२० are secure. The raincloud/peacock passage and the closing इख दोभा are contextually clear but orthographically compressed; ओलनि गोलनि remains a difficult dialect phrase.

Unit 21

The poverty that surrenders everything

ORIGINAL · DEVANAGARI

लगन गरीबी गवे गमायो भई दीन मति हारी री। चलि न सकौं थकि द्वार सजन के, सुख दुख चाह बिसारी री॥ १ ॥
 काम क्रोध मद मोह विसर गये, काज लाज कुल डारी री। मातु पिता सुत बंधु मित्र सों घरबर तजि भई न्यारी री॥ २ ॥
 कर्म कराँ नाहीं भ्रम भुलावा, योग भोग जग टारी री। प्रीतम बिन उझको नाहीं, ओरन गाँठी लगन हमारी री॥ ३ ॥
 मन की दोर जहाँलिंगि सिमी अटकी इक सों यारी री। जने जने सों प्यार करे सो जन्म जन्म की ख्वारी री॥ ४ ॥
 ओरन को आदर विष जानौं, सुधा सजन किरकारी री। ओर मिले घरद्वार न मिलिहो, प्रीतम पारि पुकारा री॥ ५ ॥
 हाहा खाई हाइ फिर होहो हारी हारे हिय हारी री। कृपानिवास उपास रामसियातन मन धन सब हारी री॥ ६ ॥ २१ ॥

FRESH ENGLISH TRANSLATION

Attachment has stripped away pride and possessions and made me poor, humble, and defeated in mind. Exhausted at the Beloved's door, I cannot move; I have forgotten the desire for either pleasure or pain. Lust, anger, pride, and delusion are forgotten; work, shame, and family standing have been cast aside. Leaving mother, father, children, kin, friends, and household, I have become separate from all.

I perform no worldly action and am not misled by wandering notions; yoga, enjoyment, and the world's business have been put away. Apart from the Beloved I have no entanglement—my bond is tied only to attachment. The cord of my mind reaches as far as that one love and catches there. To distribute love from person to person is merely age after age of humiliation.

I know the regard of others as poison and the Beloved's rebuke as nectar. Others may grant me a house and home, but without the Beloved I shall keep calling from the farther shore. Crying 'alas' and 'ah,' defeated again and again, I have lost my heart. Says Kripanivasa: worshipping Rama and Sita, I have surrendered mind, wealth, and everything.

Witness note. Second scan-controlled collation of PDF pages 19–20. Six stanzas and terminal ६।२१ are secure. गवे गमायो, उझको, सिमी, किरकारी, and the lament sequence preserve difficult dialect or sound-play and are rendered by context.

Unit 22

Love's fragrance and poison

ORIGINAL · DEVANAGARI

॥ राग टोडी मूलताल ॥

लगन जरी कर प्यार सुँघाई, संगत भई दिवानी री। लहर चढ़ी कछु ख्वाब जनाया, दिलभर गर लिपटानी री॥ १ ॥

लपटानि कपट निपट दुखदाई, तवाबुद्ध ज्यों पानी री। जहर कहर में देत मजूरी, दया मेहरहु जानारी॥ २ ॥

जान पियो मन सजन हाथ को, झीने स्वाद लुभानी री। लालन के घर लगन कमाई, लग बारनि उझ माना री॥ ३ ॥

जौन लगे चित कोर फेरे कत नहीं यह गुजरानी री। कृपानिवास दुकान लगन की, स्यानी कौन बिकानी री॥ ४ ॥ २२ ॥

FRESH ENGLISH TRANSLATION

Attachment burned incense and let me smell love; in its company I went mad. A wave rose and showed me something in a dream—the heart's beloved drew me into an embrace. Yet that embrace is deception and utter pain; understanding is made to whirl like water. Amid poison and wrath it exacts its wages, while also knowing mercy and grace.

Know that the mind has drunk from the Beloved's hand and been enticed by a subtle taste. In the Loved One's house attachment is the only earning; once caught in it, the self regards everything else as a burden. Whoever is struck by it cannot turn the heart's edge away—this ordeal cannot simply pass. Says Kripanivasa: in attachment's marketplace, what clever woman has not been sold?

Witness note. Second scan-controlled collation of PDF page 20. Heading, four stanzas, and terminal ४।२२ are secure. जरी कर, तवाबुद्ध, मजूरी, and उझ are compact or dialectal readings preserved directly from the image.

Unit 23

The dream of the dark Beloved

ORIGINAL · DEVANAGARI

॥ रेखता मूलताल ॥

मिली तन प्यार सों प्यारी, खुली मन इश्क गुलजारी। सखी सों श्याम की बातें कही हैं जोड़ रातें॥ १ ॥

मिला था ख्वाब में अलमस्त, भरा था री छातीं दस्त। उठी मैं चमक मन बहरम, न देखा सेज का महरम॥ २ ॥

हुआ मन हाल दरहाला, मिले जालम जुलुफ वाला। न जानों चश्म दुखदाई, खुशी में डाल फिकराई॥ ३ ॥

लगे बेदर्द मासूका, परी मैं दर्द बस कूका। कृपानिवास तिन रतियाँ लगी हैं राम की बतियाँ॥ ४ ॥ २३ ॥

FRESH ENGLISH TRANSLATION

My body met the Beloved and became dear; love's rose-garden opened in my mind. Friend, these are the things of the dark One that happened in the night. In a dream I met the one intoxicated beyond himself; his hands filled my breast in an embrace. I started awake in confusion, but the intimate of my bed was nowhere to be seen.

My heart fell into a state beyond all states after meeting that curl-haired tyrant. I do not know whether those eyes bring pain or cast anxious thought into joy. The merciless Beloved has struck me; fallen under pain's command, I cry out. Says Kripanivasa: through those nights Rama's words have fastened themselves within me.

Witness note. Second scan-controlled collation of PDF page 21. The Rekhta heading, dream-awakening sequence, and terminal ४।२३ are secure. The tightly set Persianate phrases भरा था री छातीं दस्त, दरहाला, and तिन रतियाँ are preserved and translated conservatively.

Unit 24

Caught in love's noose

ORIGINAL · DEVANAGARI

पदर विष इश्क को हाँसी, परी है कठिन गले फाँसी। न छूटे लाज की ताँसी, सजन के हाथ सों गाँसी॥ १ ॥

हुआ मन आपना राजी, करे क्या खलक दिल राजी। जिन्हें हो सुभेद डर भाजी, सो जीते इश्क की बाजी॥ २ ॥

शिरों को यार पर वारों, जरे को ओर भी जारो। गरूरी खोय तन गारो, सही है इश्क तब यारो॥ ३ ॥

कृपानिवास मन मेरे अवध के छैल ने घेरे। परी हों इश्क के फेरे, नहीं मर्याद के नेरे॥ ४ ॥ २४ ॥

FRESH ENGLISH TRANSLATION

Love's poison has become a laughing matter, yet a hard noose has fallen around my neck. The cord of shame will not loosen; I have been caught in the Beloved's hands. My heart has consented of itself—what can the world's approval do now? Whoever abandons fear after learning the secret wins the wager of love.

I offer my head to the Friend; let what must burn be burned still more. Lose pride and reduce the body to dust—only then, friends, is love proved true. Says Kripanivasa: the charming Lord of Ayodhya has surrounded my heart. I have entered love's circling dance and come nowhere near social restraint.

Witness note. Second scan-controlled collation of PDF pages 21–22. The noose, wager, offered head, Ayodhya beloved, and terminal ४।२४ are secure. पदर, ताँसी/गाँसी, and सुभेद are retained as printed; their English follows the stanza's clear semantic movement.

Unit 25

When attachment surges

ORIGINAL · DEVANAGARI

लगन लगी जब जोर पियोरे ओर मिलन में लहना क्यारे। दिल मिला दिलदार के दिल सों ओर मिलन में लहना क्यारे॥ १ ॥

लाख छोड़ साकतन में पाक है मन वहना क्यारे। कृपानिवास गम आशिक है फेर दुनियाँ में रहना क्यारे॥ २ ॥ २५ ॥

FRESH ENGLISH TRANSLATION

When attachment rises with full force, dear one, what remains to be gained from any other meeting? The heart has joined the Beloved's heart—what profit could there be in another union? Abandon a hundred thousand lesser ties; let the mind flow into the Pure One. Says Kripanivasa: once a lover has borne love's sorrow, why return to living in the ordinary world?

Witness note. Second scan-controlled collation of PDF page 22. Both stanzas and terminal २।२५ are secure. The repeated लहना क्यारे refrain is preserved; साकतन is a difficult plural or collective reading interpreted as lesser attachments.

Unit 26

Struck by love's enchantment

ORIGINAL · DEVANAGARI

जिसको इश्क चेटक लगा उसको जगत नहीं सूझता। फिरते लगनमद घूमते दिल की नहीं कोई बूझता॥ १ ॥

पुरजे प्रीत शमशेर सों मासूक सन्मुख जूझता। कृपानिवास राम को चेरा पानी पूजता॥ २ ॥ २६ ॥

FRESH ENGLISH TRANSLATION

The one struck by love's enchantment can no longer perceive the world. Drunk on attachment, such lovers wander and whirl, and no one understands their heart. Cut to pieces by love's sword, the lover still battles face to face with the Beloved. Says Kripanivasa: Rama's servant worships even the water that has touched his feet.

Witness note. Second scan-controlled collation of PDF pages 22–23. The enchantment, love-drunk wandering, sword combat, and terminal २।२६ are secure. चेटक and पानी पूजता are retained literally; the latter is translated in the conventional devotional sense of foot-water.

Unit 27

A bond that cannot be broken

ORIGINAL · DEVANAGARI

सुन री इश्क नहीं जोरना, जुरि जाय तो फिर नहीं तोरना। कुल लाज काज उड़ाइ दे, प्यारे सों प्यार बढ़ाइये॥
मन प्राण तन धन वारिये, लाल को रूप निहारिये। कृपानिवासी बलिये, नयनों सों दूर न डारिये॥ २ ॥ २७ ॥

FRESH ENGLISH TRANSLATION

Listen: love cannot be forced, but once it joins, it must never be broken. Let family honor and worldly business fly away; increase your love for the Beloved. Offer mind, life, body, and wealth, and keep gazing upon the Darling's form. Kripanivasa gives himself in sacrifice: never cast that form away from your eyes.

Witness note. Second scan-controlled collation of PDF page 23. The terminal २।२७ is secure. The witness prints no visible first internal stanza number after बढ़ाइये; the transcription preserves that omission instead of silently supplying one.

Unit 28

Do not bargain for love

ORIGINAL · DEVANAGARI

खांश गुजर सों गुजरान करो, मत इश्क की खातर करो। दुख होयगा सुख जायगा, टुक समझि के जिय में डरो॥ १ ॥

जब तीर चशमों के लगे तब परक फरक परो। बेदरद दिल मासूकदा, फिर स्वाद नहीं रो रो मरो॥ २ ॥

पल पल रुआई कहर आतश, कुरबान आशिक भी जरो। फिर फूँक मारे जहर की, मन में हर की घड़ियाँ धरो॥ ३ ॥

शिर साहिबी खूबी सभी दिलदार के पायन धरो। कृपानिवासी रामयारी सही रखवारी जो मरी॥ ४ ॥ २८ ॥

FRESH ENGLISH TRANSLATION

Live on whatever bare subsistence will carry you through; do not treat love as a matter of profit. Pain will come and comfort will go—understand a little and let the heart tremble. When the arrows of those eyes strike, every distinction falls away. The Beloved's heart is merciless; no flavor remains—weep and die.

At every moment comes weeping, wrath, and fire; let the lover burn as an offering. Then love blows again upon the poison: keep every hour of the Lord within your heart. Lay headship, mastery, beauty, and every excellence at the Beloved's feet. Says Kripanivasa: friendship with Rama is true protection, even unto death.

Witness note. Second scan-controlled collation of PDF pages 23–24. Four stanzas and terminal ४।२८ are secure. खांश, परक फरक, मासूकदा, and the compressed closing रखवारी जो मरी are image-controlled but lexically difficult; the English is explicitly conservative.

Unit 29

The dark Rama's wound

ORIGINAL · DEVANAGARI

॥ राग कैनोटी ॥

मैंने सुकर दिवाने दरद भरी तेड़ी बतियाँ। इश्क लपेटी बेदरदी मेड़े रामावारी, रामा घाव कर दी मेड़ी छतियाँ॥

कृपानिवासी बेर सबस कैतों, मेड़े रामा कल न परे दिन रतियाँ॥ १ ॥ २९ ॥

FRESH ENGLISH TRANSLATION

Mad lover, I have heard your pain-filled words. Love has wrapped itself around me; I am sacrificed to my merciless Rama, for Rama has wounded my breast. Says Kripanivasa: whatever I may tell anyone, my Rama has left me no rest by day or night.

Witness note. Second scan-controlled collation of PDF page 24. The image clearly reads the raga heading कैनोटी and terminal १।२९, correcting the archive OCR and the initial topology note. सुकर, मेड़े, and बेर सबस कैतों are Punjabi-Hindavi or difficult joins translated by the stanza's secure sense.

Unit 30

Bear the attachment you have taken up

ORIGINAL · DEVANAGARI

॥ राग काफी जंगला ॥

पारी टुक लगियाँ ओर निभाहना। कि साजन करे नहीं सुनना, इश्क लगन शिर लावना। कृपानिवास बंदी दे खातर राम रसिक घर आवना॥ १ ॥ ३० ॥

FRESH ENGLISH TRANSLATION

Once this little attachment has taken hold, it must be carried through. The Beloved may refuse to listen, yet love's bond must still be borne upon the head. Says Kripanivasa: for the sake of his captive, may connoisseur Rama come home.

Witness note. Second scan-controlled collation of PDF pages 24–25. The heading and terminal १।३० are secure. The opening पारी टुक लगियाँ is a compressed Punjabi-Hindavi construction; the translation follows the clearly printed निभाहना refrain.

Unit 31

Remain faithful to the love you begin

ORIGINAL · DEVANAGARI

इश्क लगातो निभाहिये राघवी बीयोया रमेड़ा। कृपानिवास हुन बंदी में तेड़ी नाहक लोग हँसाइयाँ॥ १ ॥ ३१ ॥

FRESH ENGLISH TRANSLATION

If you take up love, remain faithful to it, O Raghava, my incomparable delight. Says Kripanivasa: now that I am your captive, you let people laugh at me for no cause.

Witness note. Second scan-controlled collation of PDF page 25. The single stanza and terminal १।३१ are secure. बीयोया रमेड़ा and हुन बंदी में तेड़ी are mixed Punjabi-Hindavi expressions retained without homogenization.

Unit 32

I am sacrificed to Rama

ORIGINAL · DEVANAGARI

वारी मेड़ा इश्क लगा तुम सों, हावे वारी राम रमा रम सों। मस्त भई फिरदी कुल आलम, लरजी नाहिं गम सों॥ १ ॥

हावे वारी जिद गई दम सों। कृपानिवास यई बस तेड़े सर सदके हुकम सों। वारी रामा क्या सलाइम सों॥ २ ॥ ३२ ॥

FRESH ENGLISH TRANSLATION

I am sacrificed: my love has fastened upon you. I am sacrificed to Rama, absorbed in Rama's delight. Intoxicated, I wander through the whole world and no longer tremble before sorrow. I am sacrificed—stubborn self-will has departed with the breath. Says Kripanivasa: I remain under your command, my head offered up. O Rama, what further salutation could equal this surrender?

Witness note. Second scan-controlled collation of PDF page 25. Two stanzas and terminal २।३२ are secure. This is strongly Punjabi-Hindavi in diction; हावे वारी, मेड़ा, लरजी, तेड़े, and सलाइम are preserved as printed and translated by parallelism.

Unit 33

The lover forever in Rama's presence

ORIGINAL · DEVANAGARI

वारी वो सजन में यारी दा दरजा दर है। महबूबानो पलंग बिछादे, आपु खुशी तन भुर है। कृपानिवास राम मूरति का आशिक सदा हजूर है॥ १ ॥ ३३ ॥

FRESH ENGLISH TRANSLATION

I am sacrificed: friendship with that Beloved opens rank upon rank of intimacy. The beloved has spread the bed, and the body dissolves in its own joy. Says Kripanivasa: the lover of Rama's form remains forever in the Beloved's presence.

Witness note. Second scan-controlled collation of PDF page 25. The single stanza and terminal १।३३ are secure. The witness's Punjabi-Persian register is dense; दा दरजा दर and तन भुर are translated contextually and left visibly documented.

Unit 34

Ensnared by the lotus-eyed Lord

ORIGINAL · DEVANAGARI

॥ राग खम्माच ॥

कमल नयन सों मोरी लगन लगी री माई। श्याम सलोनी लोनी मूरति चितवत प्राण ठगी री माई॥

स्वप्न सुभाय भाय रसमाती, सुरति सुहाग जगी री माई। मैं जानों के जासों लागी उर भावे ले रस लाज तगी री माई॥

उभे के कान एक असवारा, शामा कौन जगी री माई। कुल हारि बास आस तन धन की, तनकन प्रीत सगी री माई। कृपानिवास कहाँ अब जैये, सियबर हाथ की दगी री माई॥ ३४ ॥

FRESH ENGLISH TRANSLATION

Mother, I have become attached to the lotus-eyed Lord. Gazing on that lovely, charming dark form, my very life has been robbed. In a dream affection arose and I became absorbed in rasa; the awareness of bridal good fortune awoke. I know the one to whom my heart is joined: tasting that rasa, shame itself has fallen away.

With both ears fixed on the one Rider, what rival could awaken me, mother? Family, dwelling, hope, body, and wealth have all been defeated; love alone has become my true companion. Says Kripanivasa: where could I go now? I have been seized by Sita's bridegroom.

Witness note. Second scan-controlled collation of PDF pages 25–26. The raga heading, lotus-eyed/dark-form opening, and terminal work number ३४ are secure. Internal stanza numerals are not consistently visible in this tightly set passage; उभे के कान एक असवारा and several rhyme-words remain dialectally difficult.

Unit 35

The cord that binds me to Rama

ORIGINAL · DEVANAGARI

मेरी लगी राम सों डोरी, जग सों नाहीं डरना। नाहिं उरना एक कहो कोई लाख कहो री, आगे पीछे क्या करना॥ १ ॥

चारि दिना की जगत चाँदनी, आखिर इक दिन है मरना। स्वारथ सगे कुटुम्बी देखे परखे, इन मिल क्या सरना॥ २ ॥

वर्णाश्रम कुल धर्म कर्म व्रत करि जे जन्मभोर दुख भरना। खोटी संगति मूरख डूबे, साधु संगति में है तरना॥ ३ ॥

सीतापति गुरुदेव बतायो, सब साधन तजि उर धरना। कृपानिवास रामरस पायो जब पकरे दृढ़ गुरु रचना॥ ४ ॥ ३५ ॥

FRESH ENGLISH TRANSLATION

A cord now binds me to Rama, so I have no fear of the world. I will not turn back: whether one person speaks or a hundred thousand, why calculate what lies ahead or behind? The world's moonlight lasts only four days; in the end everyone must die. I have examined self-interested relatives and family—what refuge can meeting them provide?

Those who spend a lifetime bearing the burdens of caste-stage, lineage, duty, action, and vows still fill their days with sorrow. Fools drown in bad company, while the company of saints carries one across. The guru revealed the Lord of Sita and taught me to abandon every other device and hold him in my heart. Says Kripanivasa: I found the nectar of Rama when I grasped the guru's instruction firmly.

Witness note. Second scan-controlled collation of PDF pages 26–27. Four stanzas, guru teaching, and terminal ४।३५ are secure. जन्मभोर and गुरु रचना are witness readings translated contextually rather than silently emended.

Unit 36

Without attachment to Hari

ORIGINAL · DEVANAGARI

॥ राग काफी ॥

जबलगि लगन न हरि सों जोरे। बिबिधि मनोरथ परत छूछ जिमि मृग जल शुक्ति टटोरे॥ १ ॥

चिंतामणि घनश्याम भक्ति तजि काँच कर्म सुख धोरे। बिन नगरूप भूप बिन बसुधा, धन बिन तरुणि निहारे॥ २ ॥

स्वर्गो श्री रघुनाथ शरण टरी, खरभज स्वाद बटोरे। मै न जराय सन रस चाहे, फेन गहे शिर बोरे॥ ३ ॥

सबसों बिसलुक कुशल कि अपयामुख सों तेरे। रंक धनद कहि यंक विशद बस, सादर संकन छोरे॥ ४ ॥

हंस विकार कारागहि पावन बान गई बहों रे। कृपानिवास उपास हेतु बिन मूरख मंडप पोरे॥ ५ ॥ ३६ ॥

FRESH ENGLISH TRANSLATION

Until the heart is joined to Hari in attachment, its many desires remain hollow, like a deer searching a mirage or someone probing an empty shell for silver. Abandoning devotion to dark Ghanshyama, the wish-fulfilling jewel, one runs after the glass trinkets of action and pleasure—like a king without a city or earth, or a young woman regarded only for wealth she does not possess.

Turning from refuge in Sri Raghunatha even for heaven, one gathers the coarse taste of a donkey's fodder. Burning desire still asks for rasa, grasping foam and submerging its own head. Estranged from everyone, what welfare can come from a face turned away from the Lord? A pauper may be called Kubera, but words cannot remove the underlying poverty and doubt.

The swan-like soul is imprisoned by corruption while the purifying current flows past. Says Kripanivasa: without the purpose of worship, the fool merely decorates an empty pavilion.

Witness note. Second scan-controlled collation of PDF pages 27–28. Heading, five stanzas, and terminal ५।३६ are secure. This gnomic song has multiple compressed compounds—नगरूप, खरभज, बिसलुक, यंक, and the final मंडप पोरे—so the translation states the stable contrasts without pretending lexical certainty.

Unit 37

Attachment to Rama cannot be severed

ORIGINAL · DEVANAGARI

लगन लगी नाहिं छूटे राम सों। कोटि यतन कर कोई भरमावे, प्रीति गाँठि नहिं छूटे॥ १ ॥

अग्नि जलावो जल में बोरो, सबस मेरो काहु टूटे। टूक टूक तन के करि डारे कोउ, तऊ न हरि सों रूठे॥ २ ॥

मोरी रामपिया सों जगत भले सब रूठे। मैं प्यासी रस प्रेमसुधा की, छाछ जगत को न घूटे॥ ३ ॥

प्रेम कटारी मनुवा छेदी, धोक सकत न उठे। जाके लागी सोई जाने, मूरख भावे झूठे। कृपानिवास लगी रघुवर सों, चरण कमल रस लूटे॥ ४ ॥ ३७ ॥

FRESH ENGLISH TRANSLATION

Once attachment to Rama takes hold, it cannot be released. Let someone try ten million devices or bewilder me—the knot of love will not come undone. Burn me in fire or drown me in water; let every worldly tie be broken. Even if someone cuts this body into pieces, I will not become angry with Hari.

Let the whole world turn against me so long as my beloved Rama does not. I thirst for the nectar of love's rasa; I will not gulp down the world's buttermilk. Love's dagger has pierced the mind so deeply that it cannot rise or move. Only the one who has been struck knows this; a fool may call it false. Says Kripanivasa: attached to Raghubara, I plunder the nectar of his lotus feet.

Witness note. Second scan-controlled collation of PDF page 28. Four stanzas, non-severable knot, fire/water/body ordeals, and terminal ४।३७ are secure. धोक is preserved as a difficult verb; its translation follows the image of a mind immobilized by the dagger.

Unit 38

Nothing else afflicts one held by Rama

ORIGINAL · DEVANAGARI

राम लग्यो जाको ओर न लागे। नवग्रह भूत प्रेत देव दानव उत पित्र यम किंकर भागे॥

कर्म काल कलि क्लेश कुमारग काम क्रोध कोई आवे न आगे॥ १ ॥

चोर चुगुल चिंता छल जादू यंत्र मंत्र जग कबहूँ न लागे। दगा दोष दुर्वाद दूत दुख दंगा दरिद्र दूरते त्यागे॥ २ ॥ ३८ ॥

FRESH ENGLISH TRANSLATION

Whoever is held by Rama is touched by nothing else. The nine planets, ghosts, spirits, gods, demons, ancestors, and servants of Yama all flee. Karma, time, the Kali age, affliction, evil paths, lust, and anger cannot approach.

Thieves, slander, anxiety, deceit, sorcery, occult devices, and spells never take hold. Treachery, fault, abuse, hostile agents, grief, violence, and poverty abandon such a person from afar.

Witness note. Second scan-controlled collation of PDF page 29. The two catalogue-like stanzas and terminal २।३८ are secure. The crowded compound after काल कलि is read क्लेश कुमारग from the image; its letter division remains the principal uncertainty.

Unit 39

Marked by love for Janaki's bridegroom

ORIGINAL · DEVANAGARI

ठग ठाकुर काकरी कठिन कंट कुसक पंक पर अंकन पागे। लाभ लोभ लालच अपलक्षण पाप पीर पाखंडन दागे॥ १ ॥

अनल अनिल जल थल एकेचर गोचर परचर बिघ्न बिरागे। जाग्रत स्वप्न मनोरथ मादक माया मोह की मर गई बागे। कृपानिवास कहे मोहिं लागो जानकी बर पागे अनुरागे॥ २ ॥ ३९ ॥

FRESH ENGLISH TRANSLATION

Fraud, oppressive powers, hard thorns, foul grass, mud, and every clinging stain fall away. Gain-seeking, greed, craving, bad omens, sin, pain, and the brands of hypocrisy are burned off. Fire, wind, water, land, creatures moving alone, within reach, or beyond reach, and every obstacle lose their force.

Waking fantasies, dreams, intoxicating ambitions, illusion, and delusion—their whole garden has withered. Says Kripanivasa: I have been struck and marked by love for Janaki's bridegroom.

Witness note. Second scan-controlled collation of PDF page 29. Two stanzas, the protective catalogue, Janaki's bridegroom, and terminal २।३९ are secure. काकरी, कुसक, अंकन पागे, and एकेचर/परचर are difficult list-items preserved from the image.

Unit 40

My body, mind, and life are yours

ORIGINAL · DEVANAGARI

गुमानी रामधारा तो नयनाने मुझे मारावे। बेदरदी दिल दरद न जाने, रूप छुवत मतवारा वे॥ १ ॥

बान नवारे दिवन येई है, मारत नाहिं सभा रावे। कृपानिवासी वारे अवध विलासी, यहि तन मन प्राण तुम्हारा वे॥ २ ॥ ४० ॥

FRESH ENGLISH TRANSLATION

Proud bearer of Rama's beauty, those eyes strike me down. Your merciless heart does not know my pain; the touch of your form makes me intoxicated. These are the arrows that never turn aside, O mad one; they strike without regard for any assembly. Kripanivasa offers himself to the playful Lord of Ayodhya: this body, mind, and life are yours.

Witness note. Second scan-controlled collation of PDF page 30. Both stanzas, the total self-offering, terminal २।४०, and following dated colophon are secure. रामधारा, नयनाने, and the compact second-stanza syntax retain the witness's mixed register.