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Śrī Sītārāma-jhūlā-vilāsa

श्रीसीताराम झूलाविलास

*The complete monsoon cycle: twenty-five swing poems and three
associated songs*

Rasaraṅgamaṇi · Original Devanagari and fresh English translation

Complete reading edition · 28 units

About this edition

This edition presents the complete work in its checksum-locked witness: the explicitly closed Sītārāma-jhūlā-vilāsa Paccīsī of twenty-five numbered poems followed by all three associated pads. The original Devanagari was collated twice against the page images and translated afresh. Difficult archaic Braj readings are retained diplomatically and disclosed unit by unit.

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Unit 1

The lovely monsoon arrives

ORIGINAL · DEVANAGARI

॥ कवित्त ॥

मेघ घहरायो घनज्योति ठहरायो बकपाँति बहरायो मोरपंख फहरायो है।

बारि बरसायो इन्द्रचाप दरसायो चातकन तरसायो सीराम सरसायो है॥

चहुँदुर बुलायो उरझालिन फुलायो सियागमको भुलायो मदकामको भुलायो है।

भूमिहरि छायो रसरंगमनी गायो मनभावनको भायो आयो सावन सुहायो है॥ १ ॥

FRESH ENGLISH TRANSLATION

The clouds thunder; lightning settles among them. Ranks of cranes spread out and peacocks fan their plumes. Rain pours down, a rainbow appears, the rain-birds thirst, and Sita and Rama are steeped in delight.

It calls from every quarter and makes entangled hearts blossom; it makes one forget both Sia's coming and the proud god of desire. Green covers the earth. Rasarangmani sings: the lovely monsoon has arrived, pleasing to the heart's Beloved.

Witness note. Two-pass manual collation against PDF pages 2–3. The visible but archaic compounds चहुँदुर, उरझालिन, and सियागमको are retained exactly; their syntax and the force of सीराम सरसायो remain uncertain and the English is correspondingly conservative. Line-end hyphenation has been silently joined.

Unit 2

Sia calls her companions to the swing

ORIGINAL · DEVANAGARI

बरषत बारि झमकारी रसरंगमनी कियो सियाप्यारी बैन पियासों उचार है।
 करिये तयारी राजरसिकबिहारी संग सखिन सुखारी होती हमहूँ तयार हैं॥
 हमकि झुलावों रंग रमकि रमावों जौंकि जमकि जमावों गावों सावन मलार है।
 सरजूके कूला वन फूले सबफूला मोदमूला अनुकूला आई झूला की बहार है॥ २ ॥

FRESH ENGLISH TRANSLATION

As rain falls in driving showers, says Rasarangmani, dear Sia speaks these words to her Beloved: ‘Make ready! With the sovereign connoisseur and playful lover, and with the joy-giving companions, I too am ready. Let them swing me, reveling in color and making the celebration resound; let us sing the monsoon Malhar. On Sarayu’s bank every grove has flowered, rooted in delight and favorable to love—the season of the swing has come.’

Witness note. Two-pass manual collation against PDF page 3. The witness’s tightly set phrases बैन पियासों, हमकि, and जौंकि are retained; their exact grammatical segmentation remains uncertain and is disclosed here.

Unit 3

Lightning flashes as the Couple swing

ORIGINAL · DEVANAGARI

सावन सघनघन गगन में दरसत बरसत बारि घोर घहरि धमंकिके।
 दिनहूँ न दीसत दिनेस नलिनि सीस निसि दुरत विदिसि दिसि दामिनी दमंकिके॥
 रामरसधाम सियासंग रसरंगमनी झुकि झुकि काकनसों झूलत झमंकिके।
 डरि मुसक्याय कहे कंठ लपटाय प्यारी लीजे रस रसे रसे रसिक रमंकिके॥ ३ ॥

FRESH ENGLISH TRANSLATION

In the monsoon, dense clouds fill the sky; rain is seen pouring while the heavens thunder and boom. Even by day the sun is invisible and the lotus bows its head; night flees as lightning flashes in every direction.

Rama, the abode of rasa, swings with Sia, says Rasarangmani, bending and swaying as the swing resounds. Frightened, the Beloved smiles, clings around his neck, and says: ‘Taste the nectar—slowly, slowly, O delighted connoisseur.’

Witness note. Two-pass manual collation across PDF pages 3–4. The scan clearly prints काकनसों, but its intended sense in the sound-rich third line remains uncertain; it is preserved rather than conjecturally normalized.

Unit 4

The sovereign connoisseur and his Beloved

ORIGINAL · DEVANAGARI

रसिकाधिराज राम पिया सिया प्यारीसंग रंगकी उमंग बरसावैं रस भूलि भूलि।
 काँकाको लगावैं झुकि झुकि मिलिजावैं दोऊ अतिसुखपावैं रहिजावैं भान भूलि भूलि॥
 आली गीत गावैं झूमि झूमि नचि नाचैं हाव भाव दरसावैं प्रियाश्रीतमें रिझावैं नाचि नाचि गति भूलि भूलि।
 सावन सोहावन प्रमोद बनपावनमें लसत हिंडोरा रसरंगमनी फूलि फूलि॥ ४ ॥

FRESH ENGLISH TRANSLATION

Rama, sovereign of connoisseurs, rains down waves of colorful delight with his dear Sia, losing himself again and again in rasa. They draw close, bending toward one another; both receive surpassing joy and remain there, forgetting all outward awareness.

The companions sing, sway, and dance, displaying expressive gestures; absorbed in their Beloveds, they dance to please them until they forget the measured step. In the lovely monsoon, within sacred Pramodavana, the swing shines and Rasarangmani blossoms with joy.

Witness note. Two-pass manual collation across PDF pages 4–5. The opening of the second line is visibly काँकाको but remains lexically uncertain; the translation follows the surrounding action without silently replacing the printed form. The compact प्रियाश्रीतमें is likewise left diplomatically unsegmented.

Unit 5

The Couple swing in rain-washed Ayodhya

ORIGINAL · DEVANAGARI

सावनमें अधिक सोहावन अवधपुर रिमिझिमि बरसें जलदजल जुटि जुटि।
 पावनि अवनि रमनीय राजे हरीहरी वारी भरी क्यारी चहुँओर चलीं फूटि फूटि॥
 जानि सभे अनुकूल सखिन सोहागमूल झूलत हिंडोरे सीताराम सुख लूटि लूटि।
 देखि जुग रसरंगमनी दंपतिकी सोभागनी लाज भये केत भवमारे सिर कूटि कूटि॥ ५ ॥

FRESH ENGLISH TRANSLATION

In the monsoon Ayodhya is lovelier than ever: clouds gather and rain in fine showers. The sacred earth appears delightful and green; garden beds brim with water and shoots burst forth on every side.

Knowing all the companions to be favorable, Sita and Rama—the root of bridal good fortune—swing and plunder joy upon joy. Beholding the Pair, says Rasarangmani, how many merely worldly beauties are put to shame and beat their heads!

Witness note. Two-pass manual collation against PDF page 5. जानि सभे is separated for readability from the witness's continuous setting. The final compact phrase सोभागनी लाज भये केत भवमारे remains syntactically uncertain and is translated conservatively.

Unit 6

The companions dance around the swing

ORIGINAL · DEVANAGARI

कारे कारे घन नभ दरसत प्यारे प्यारे बरसि गये ते अब बरसत फेरि फेरि।
 हरी हरी भूमि हरी हरी रही लता भूमि बोलत विहंग मानो सैनमंत्र टेरि टेरि॥
 लोनीलीना ललना सलोनी राग गाय गाय नाच मोद माचें लली लालनको घेरि घेरि।
 रमकि रमकि रघुवीर रसरंगमनी सरजूके तीर झूले सियामुख हेरि हेरि॥ ६ ॥

FRESH ENGLISH TRANSLATION

Dark, dark clouds look lovely in the sky; having rained, they now rain again and again. The earth is green, every vine remains green, and the birds call as though repeatedly chanting an army's watchword.

Graceful, absorbed young women sing lovely melodies and dance in rising delight, encircling the darling Lady and her Beloved. Reveling again and again, Raghubira swings on Sarayu's bank, says Rasarangmani, gazing and gazing upon Sia's face.

Witness note. Two-pass manual collation across PDF pages 5–6. The scan-controlled readings लोनीलीना and सैनमंत्र are retained as lexically uncertain. The page image resolves the Archive OCR's mistaken मूले as झूले.

Unit 7

Sweet rain surrounds the swinging Pair

ORIGINAL · DEVANAGARI

छाय छाय आये चहुँओर घनघोर कर सोर जोर बरसें मधुरझरी लाय लाय।
 लाय लाय गलबाह राजत नवेलीनाह सखिया झुलावें झुकि झुकि नाचें गाय गाय॥
 गाय गाय बोलें मानो कोकिला मधुप कीर सरजूके तीर तरु फूले नीर पाय पाय।
 पाय पाय पान मुसुक्याय रघुराय सीय झूले रसरंगमनी मनमोद छाय छाय॥ ७ ॥

FRESH ENGLISH TRANSLATION

Clouding over, dense clouds arrive on every side; with a mighty roar they pour down sweet showers. The youthful Lord shines with an arm around his Beloved while the companions push the swing, bending, dancing, and singing.

Their singing sounds like cuckoos, bees, and parrots. On Sarayu's bank the trees flower as they drink the water. Receiving betel, Raghuraya smiles and swings with Sia; Rasarangmani's heart is covered over with delight.

Witness note. Two-pass manual collation across PDF pages 6–7. The repeated sound-words and पाय पाय are retained as printed. The provisional English reads the latter first as the trees' receiving water and then as Raghuraya's receiving betel.

Unit 8

Everything is saturated with the monsoon

ORIGINAL · DEVANAGARI

सावनी सुतीज मोदबीज रसरंगमनी मनीकूट कुंजबीच फूलेतरु सावनी।
 सावनी अघानि हरी सावनी सरजुभरी सावनी मधुरझरी मेघ बरसावनी॥
 सावनी सुसारी भारी भामिनी समूह गावें सावनी सुराग रंग गाति दरसावनी।
 सावनी पुसाक राम स्वामिनी सँवारि झूलें सावनी सुभलनि सनेह सरसावनी॥ ८ ॥

FRESH ENGLISH TRANSLATION

The monsoon is a beautiful radiance and a seed of delight, says Rasarangmani; in the jeweled bower the trees have flowered with monsoon splendor. The monsoon satisfies; it is green, it fills Sarayu, and the clouds rain its sweet showers.

A great company of lovely women sings monsoon songs, displaying melody, color, and movement. Rama's Lady, dressed in monsoon attire, swings; the good companions are saturated with the monsoon's love.

Witness note. Two-pass manual collation across PDF pages 7–8. The witness's alliterative compounds सुतीज, सुसारी, सुराग, and पुसाक are preserved; the English follows their apparent contextual senses while their lexical uncertainty remains disclosed.

Unit 9

The Couple clothed in red

ORIGINAL · DEVANAGARI

लाल लाल फल फूले ललित प्रमोद बन बनी ठनी संग सोहैं लाल लाल बाल हैं।
 लाल सियासारी लालबसन बिहारी तनचंद्रिका किरीट लाल लाल उरमाल हैं॥
 लाल लाल आननमें पाननकी लाली लसे लाल मुसक्याननसों करत निहाल हैं।
 लाल लाल झूलनमें सरजूके कूलनमें झूलें रसरंगमनी लली लाल लाल हैं॥ ९ ॥

FRESH ENGLISH TRANSLATION

Red fruits and red flowers fill lovely Pramodavana; beautifully arrayed together, the youthful Pair shines all in red. Sia's sari is red, the playful Lord's garment is red, and red are the body-ornaments, crowns, and garlands upon their breasts.

The glow of betel shines red on their red faces; their red smiles make the beholder blessed. On the red swing, on Sarayu's banks, the darling Lady and her Beloved swing all in red, says Rasarangmani.

Witness note. Two-pass manual collation against PDF page 8. The repeated लाल construction and witness compounds are secure; punctuation and word spacing are editorial.

Unit 10

The Couple clothed in green

ORIGINAL · DEVANAGARI

हरेहरे चंद्रिका किरीट उभे सीस सोहें हरेहरे मानक गरेमाल परे हैं।
 हरीहरी सारी जरतारी त्यों किनारी लाल लालहूँ बसन तन हरेहरे धरे हैं॥
 हरेहरे रंग उधरे हैं गोरे स्याम पिले हेरि रसरंगमनी सो महामोद पूरे हैं।
 हरेहरे कूलनमें लसें हसें हरेहरे झूलें सरजुतरंगनसों भले मोदमूले हैं॥ १० ॥

FRESH ENGLISH TRANSLATION

Green jeweled crowns shine upon both heads, and green necklaces of gems lie at their throats. Sia's sari is green and edged in gold; even the Beloved, once clothed in red, has put green garments on his body.

Fresh green color opens upon the fair Lady and dark Lord as they embrace; seeing it, Rasarangmani is filled with supreme delight. They gleam and smile upon the green banks, swinging in harmony with Sarayu's waves, rooted in bliss.

Witness note. Two-pass manual collation across PDF pages 8–9. The scan reads पिले in the third line; the contextual English cautiously understands an embrace, while the lexical uncertainty is retained.

Unit 11

Everything swings within the devotee's eyes

ORIGINAL · DEVANAGARI

बाग घन वेली झूलें संगकी सहेली झूलें सरजुतरंगनसों झूलें मोदमूलहीं।
 दृगनमें झूलें कुंडल सुतोल झूलें अलक कपोल झूलें भूरिभूषणहीं॥
 झूलें नीपीठपर झूलें सरी अधर झूलें मुखनीग्रीवापर झूलें मुसक्यान सीताराम।
 ओहों रसरंगमनी नैननमें झूलहीं॥ ११ ॥

FRESH ENGLISH TRANSLATION

In the garden the dense vines swing; the companions beside them swing; they swing with Sarayu's waves, rooted in delight. Within the eyes swing the well-rounded earrings; curls, cheeks, and abundant ornaments all swing.

They swing upon the back and body; lips, face, and neck swing; Sita and Rama's smiles swing. Those very forms, says Rasarangmani, continue swinging within my eyes.

Witness note. Two-pass manual collation across PDF pages 9–10. The poem's repeated झूलें is secure, but the tightly printed third line—especially नीपीठपर, सरी, and मुखनीग्रीवापर—remains lexically uncertain. The English therefore states only the visible body-part sequence.

Unit 12

The swing resounds beneath the storm

ORIGINAL · DEVANAGARI

झाँझै चहुँओर नभ गाजै घनघोर ताय त्यौँवै थोर थोर बाली मंजुमारी मारे हैं।
 साज झलोरे जहाँ लोहैं चितचोर तहां जुगल किशोर लसें स्यामल सुगौर हैं॥
 चंचल ठकोरे सखीनावै अंग मोरे संग जवनीजोर जस गावैं ताल तोर हैं।
 मंच छवि ठौर हँसें हेरि नैनकोर सीताराम रसबोर आज झूलत हिंडोर हैं॥ १२ ॥

FRESH ENGLISH TRANSLATION

Cymbals ring on every side while the sky roars with dense clouds; against that sound the lovely young women strike their instruments little by little. Wherever the swing's apparatus sways, there the heart-stealing youthful Pair—the dark Lord and fair Lady—shines.

The lively companions give it playful pushes, turning their bodies with youthful force as they sing and break into rhythm. On that lovely platform they smile and glance from the corners of their eyes: today Sita and Rama, steeped in rasa, swing upon the swing.

Witness note. Two-pass manual collation against PDF page 10. The general action and closing line are clear, but several sound-rich forms in lines 1–3—झाँझै, त्यौँवै, झलोरे, सखीनावै, and ताल तोर—remain uncertain. No conjectural normalized form has replaced them.

Unit 13

Companions shade and swing the Couple

ORIGINAL · DEVANAGARI

रुचि चारु बामीकर दंडनके दोनोंछोर चंद्रकला चारुसाला चवर चलावहीं।
 विमला लयजन बीजें हेमाभपाना अमृतसों सीता रघुनाथ माथ छत्रछटा छावतीं॥
 सहजादि सखी साज लीन्हें रसरंगमनी सुभग सुभग राग सावनकी गावतीं।
 झुकि झुकि झमकि झमकि झोंकि को कनसों अली लली लालनकी कूलनसों झुलावतीं॥ १३ ॥

FRESH ENGLISH TRANSLATION

With lovely left hands, attendants move moon-bright fly-whisks from the two ends of their staffs. Pure companions fan them, and a golden, nectar-like parasol casts its splendor over the heads of Sita and Raghunatha.

The natural companions have taken up their instruments, says Rasarangmani, and sing lovely monsoon melodies. Bending and swaying, giving push after push, the bee-like companions swing the darling Lady and her Beloved from the banks.

Witness note. Two-pass manual collation across PDF pages 10–11. The ceremonial action is clear, but विमला लयजन, हेमाभपाना, को कनसों, and कूलनसों remain difficult scan-controlled forms. The English is provisional and the original is not normalized conjecturally.

Unit 14

The changeless Couple amid changing rain

ORIGINAL · DEVANAGARI

उत घनदामिनी सो दुरत सघनघोर इत सीताराम दुति थिर एकरस हैं।
 उत वारि बरससों कबहुँ अधिक कम इत जन रुचिसम सुखके बरस हैं॥
 उत छिति हरित असगाम जस हैं उत सखीमोर रसरंगमनी।
 इत सोहें सावन ते सिया मनभावन सरस हैं॥ १४ ॥

FRESH ENGLISH TRANSLATION

There, lightning disappears within the mass of dense, dark clouds; here, Sita and Rama's radiance remains steady and of one essence. There, the fall of rain is sometimes greater and sometimes less; here, showers of delight fall in equal measure according to each person's taste.

There, the earth is green and resounds with its own praise; here are my companions, says Rasarangmani. Here Sia's heart-enchanted Beloveds shine, more full of rasa than the monsoon itself.

Witness note. Two-pass manual collation across PDF pages 11–12. The poem's उत/इत contrast is secure. The compact third line, especially असगाम जस and सखीमोर, remains lexically uncertain; its English is deliberately conservative.

Unit 15

Rama's forceful push delights Sia

ORIGINAL · DEVANAGARI

॥ दोहा ॥

प्रभुछवि छावन हैं सदा यह दिन तीस बिचारि।

सिय मनभावन देखि दुति दीजिय सावन बारि॥ १ ॥

॥ सवैया ॥

झूलत दंपति संपति मोरमणी रसरंग हिंडोर रचायके।

लालन झूके झूके सिय रोके ललीकी अली ललचायके॥

नैनन चाय निहारिकर सुकुमारी उर पिय झूलों बचायके।

भूषण अंग दुकूल परसों हसें रघुनंदन मोद मचायके॥ १५ ॥

FRESH ENGLISH TRANSLATION

Doha: Reflect upon these thirty days, forever a canopy for the Lord's beauty. Behold the radiance that delights Sia's heart, and offer the waters of the monsoon.

Savaiya: The Couple, my jewel-like treasure, swings after a swing steeped in rasa has been prepared. The Beloved bends again and again; Sia restrains him while the darling Lady's companions look on eagerly.

The tender Lady gazes with attentive eyes and tries to protect her heart and Beloved from the swing. When ornaments, limbs, and garments touch, Raghunandana laughs and raises a tide of delight.

Witness note. Two-pass manual collation across PDF pages 12–13. The prefatory doha numbered 1 is retained inside paccīsī unit 15 rather than counted as a twenty-ninth work. Several compact savaiyā forms—especially संपति मोरमणी, सिय रोके, and उर पिय झूलों बचायके—remain uncertain and are translated conservatively.

Unit 16

Sia's playful sulking and return to the swing

ORIGINAL · DEVANAGARI

॥ दोहा ॥

पिय झोंका बरजोर दे हँसे पसार दुकूल।

सियजु कछु ताते कियो मंजु मान मुदमूल॥ २ ॥

॥ सवैया ॥

झूलनको सिय बेगि पधारिय धारिय दिव्य दुकूलनको।

कूलनको सरजुसरिके चलिदेह पिया मुदमूलनको॥

मूलनको सुचि सीचत ज्यों तरु देत सदा फल फूलनको।

फूलनको रसरंगमनी हगत्योंहीं लघाइय भालनको॥ १६ ॥

FRESH ENGLISH TRANSLATION

Doha: Her Beloved gives the swing a mighty push and laughs as her veil spreads wide. At that, Sia assumes a little lovely sulk—the very root of delight.

Savaiya: Sia quickly returns to the swing, wearing divine garments. She goes with her Beloved, the root of joy, to Sarayu's banks. As pure water nourishes roots so that a tree forever gives fruit and flowers, so, says Rasarangmani, the flowers of this play lighten the heart and brighten the brow.

Witness note. Two-pass manual collation across PDF pages 13–14. The doha's action is clear. The savaiyā's repeated -नको wordplay is preserved, but the final compound हगत्योंहीं लघाइय भालनको and several syntactic joins remain provisional.

Unit 17

Sulking gives way before the monsoon swing

ORIGINAL · DEVANAGARI

सावन मानको मान नहीं सिय प्रीतमहीं की बने रुचि राखे।
 काल हिंडोर में जावर जोर कियो सो किसोर बिने बहु भाखे॥
 बेगि मिलो रसरंगमनी चलि प्यारे तुम्हारे तुम्हें अभिलाखे।
 भूलहु छलहु कालकला याहि पावस साखको राखहु ताखे॥ १७ ॥

FRESH ENGLISH TRANSLATION

In Savan, Sia no longer sustains her sulk; her taste turns wholly toward her Beloved. On the swing the young Lover pushes with force, speaking many entreaties. ‘Come quickly and meet him,’ says Rasarangmani: ‘Go, dear one—he longs for you. Forget the arts of delay and deception; keep faith with this monsoon tryst.’

Witness note. Two-pass manual collation of printed page 14. The narrative movement from māna to reunion is secure. The scan’s जावर, अभिलाखे, and the final line’s साखको/ताखे remain uncertain and are retained without conjectural normalization.

Unit 18

The smiling Couple upon the swing

ORIGINAL · DEVANAGARI

सो सनिसी युक्त जीवन बसात संगत में सारी बिभात भली है।
 चारु सुदृग अलीगन ब्रात बिनोदन मात हसात चली है॥
 लाल दिमाल मिले मुसुक्यात बिराजत जोरी हिंडोर थली है।
 सा छवि देखि मणीरसरंग अनंगरती मुख स्याही मली है॥ १८ ॥

FRESH ENGLISH TRANSLATION

Life is joined to its delight: in that companionship every splendour becomes beautiful. Lovely-eyed companies of companions move laughing, intoxicated by play. The Beloved and his dear one meet with smiles, the Couple enthroned upon the swing. Seeing that beauty, says Mani Rasarang, even Love and Rati seem to have their faces darkened in defeat.

Witness note. Two-pass manual collation across printed pages 14–15. The final conceit—Rama and Sia’s beauty eclipsing Ananga and Rati—is clear. The opening’s सनिसी/बसात and the third line’s दिमाल are uncertain scan-readings preserved rather than silently normalized.

Unit 19

Absorbed in the ocean of rasa

ORIGINAL · DEVANAGARI

झूलें झुके रससागर नागर नागरी प्रीति पगे सम तले।
 तले नहीं रतिको किन सार अपरस कोलि कला सुख फूलें॥
 फूलें अली गति गान नटानन आनन जोत न मानन भूले।
 भूले नहीं रसरंगमणी छबि रामसिया हेर नैनन भूलें॥ १९ ॥

FRESH ENGLISH TRANSLATION

The accomplished Lover and Lady bend upon the swing, immersed in an ocean of rasa, their feet equally steeped in love. Nothing beneath them possesses love's essence; touched by them, the arts flower into joy. The companions blossom into movement, song, and dance, forgetting all pride in the radiance of their faces. Yet Rasarangmani does not forget: his eyes lose themselves while beholding the beauty of Rama and Sia.

Witness note. Two-pass manual collation of printed page 15. The refrain भूले/भूलें and the closing devotional claim are secure. Lines 1–2 contain difficult spacing and the readings अपरस कोलि and हेर remain provisional.

Unit 20

Savan resounds on Sarayu's bank

ORIGINAL · DEVANAGARI

सावन मास सुहावन है।

बरसें गरजे नभ मेघ घमाघम। कोकिल मोर सुचातक चंपक चम्पा चहुँ ओर चमाचम॥

राग मलार मणीरसरंग अलीगन गायसु नाचें छमाछम।

झूलत रामसिया सरजूतट झुलन भौकन भारि भमाभम॥ २० ॥

FRESH ENGLISH TRANSLATION

The month of Savan is lovely. Clouds pour and thunder—ghamāgham—while cuckoos, peacocks, and thirsty chatakas call, and champak and champa gleam on every side. The companions sing the Malhar mode and dance—chhamāchham—says Mani Rasarang. Rama and Sia swing on Sarayu's bank, and the swing's motion fills the air—bhamābham.

Witness note. Two-pass manual collation across printed pages 15–16. The sound-pattern घमाघम/चमाचम/छमाछम/भमाभम and scene are secure. The first caption-like line and the scan's गायसु and भौकन are provisionally read.

Unit 21

Cloudbanks and streaming curls

ORIGINAL · DEVANAGARI

सावन साहन साहके डुंडुमि से नभ मेघघटा घहराहीं।
 त्यों बक आदि विहंग उड़े मनु मै नटा के बटा बहराहीं॥
 झूलें ये ललना रघुलाल सुस्यामल गोरलटा छहराहीं।
 देखि दंग रसरंग कपोलन के सलटा लहराहीं॥ २१ ॥

FRESH ENGLISH TRANSLATION

In Savan, cloudbanks crowd the sky like the kettledrums of a sovereign. Cranes and other birds fly out as though they were Love's performers taking the road. Here the maiden and Raghu's dark Beloved swing, their fair curls streaming. Rasarang stands astonished to see those locks ripple beside their cheeks.

Witness note. Two-pass manual collation of printed page 16. The cloud/bird/curl imagery is secure; साहन साहके, मै नटा के बटा, and कपोलन के सलटा are provisional word divisions.

Unit 22

Each forgets the self, never the other

ORIGINAL · DEVANAGARI

पावस में रसरीति सुप्रीति पगे सियराम सिया रम झूलें।

पावन प्रेम प्रभाव तणावत हाँकि बयारि परस्पर फूलें॥

दोऊ जू हैं सुखमाल दिवे रसअंग मनी अपनी सुधि भूलें।

लालके लोचन भूलें लली, लसिवाल बिलोचन लाल न भूलें॥ २२ ॥

FRESH ENGLISH TRANSLATION

In the rainy season, Sia and Rama swing, steeped in rasa's way and in perfect love. The power of their pure affection draws the swing taut; urged by the wind, both blossom toward one another. The two are a garland of joy, their bodies made radiant by rasa, each forgetting the self. The Lady is lost in the Beloved's eyes, while her shining eyes never lose sight of him.

Witness note. Two-pass manual collation across printed pages 16–17. The reciprocal self-forgetting and eye imagery are secure. The readings सिया रम, हाँकि, दिवे, and लसिवाल remain uncertain and are retained diplomatically.

Unit 23

The swing that enters devotees' hearts

ORIGINAL · DEVANAGARI

सावन सौख में नेह निकुंज पुर स्याली के संग अनुकूलें।
 भावको भौर बिस्वासको बेलन मंडित डाँडी झडोलता झूलें॥
 प्यार पटा रसरंगमनी रस रसमें कीरसी गहि झूलें।
 भाई हिंडोर मुदामय्याम उदारक संतनके हिय भूलें॥ २३ ॥

FRESH ENGLISH TRANSLATION

In Savan's happiness, love's bower-city is made welcoming by the companions. Feeling is its circling bee and trust its flowering vine, ornamenting the pole as the swing sways. Love itself is the seat; Rasarangmani sees the Couple take hold and swing in rasa. This joy-filled, generous swing enters and absorbs the hearts of the saints.

Witness note. Two-pass manual collation of printed page 17. The devotional close and the bower/swing tableau are clear. पुर स्याली, झडोलता, कीरसी, and मुदामय्याम are difficult scan-readings and the English therefore translates only the secure image.

Unit 24

A springlike garden in the rains

ORIGINAL · DEVANAGARI

मैनजा मैन बनाव बिसाल लगी फुलवारि बसंत की नैया।
 तामें हिंडोर रच्यो रसखोर किसोरी किसोर लसें मुख रैयाँ॥
 नाचहिं गावहिं मंडरि भुलाय अली युगचंद्रकी दोउ बलेयाँ।
 संग सिया रसरंगमनी जन भूलत भूति रहे सिय सैयाँ॥ २४ ॥

FRESH ENGLISH TRANSLATION

Love has made a vast garden, looking like spring itself. There a swing is prepared, and the rasa-loving Maiden and Youth shine face to face. The companions gather, dance, and sing, waving away all else as they circle the two moonlike faces. Rasarangmani stays with Sia and her Lord, forgetting every other attainment.

Witness note. Two-pass manual collation across printed pages 17–18. The spring-garden, swing, dancing companions, and paired moons are secure. The opening मैनजा मैन, the refrain-like रैयाँ, and the final भूलत भूति segmentation remain provisional.

Unit 25

The Couple's splendid water-play

ORIGINAL · DEVANAGARI

॥ कवित्त घनाक्षरी ॥

अति बिस्तार को हितरनी तयार तंत्र्यो मारके अगार ज्यों बितान जरतार है।

सजिकै सिंगार परोपरिकर प्यार जुगलछवि अनुसार रचै कालि नटसार है॥

रंगमणि हार देवै चरित उदार हैं।

वारिमे बिहारी सिया कोमल कुमारकी सरजूके धारकी बिलोकत बहार हैं॥ २५ ॥

इति श्री सीताराम झूलाविलास पचीसी सम्पूर्णम्॥

FRESH ENGLISH TRANSLATION

Kavitt in the ghanakshari metre: An expansive arrangement has been prepared, stretched like a gold-embroidered canopy over Love's palace. Adorned with ornaments and mutual affection, the scene is fashioned to accord with the Couple's beauty, as though by the master of dramatic art. Rangamani offers this garland of their generous deeds: behold the splendour of tender Sia and her youthful Lord sporting in the waters and currents of Sarayu. Thus ends the twenty-five poems of Shri Sitaram Jhula-vilasa.

Witness note. Two-pass manual collation across printed pages 18–19. The metre heading, water-play close, Sarayu, authorial garland, number 25, and colophon are secure. Several compounds in the first two long lines—especially हितरनी/तंत्र्यो and कालि नटसार—remain provisional.

Unit 26

Rama and Sia play with water

ORIGINAL · DEVANAGARI

॥ पद ॥

करत सिय रघुबर वारि विहार।

सखिन सखिनजुत जुगल सलोने सरसु परस्पर पिचकारी॥

नैननाव छवि छुड़ चितावन कलबल चलत सरजु जलधार।

लसत हिंडोर किसोर किसोरी गोरी नाचहिं गाय मलार॥

भादों घन बरसत भर कर जल दोउ डले भरि खेलहिं पिचकार।

दंपति निरखि हसत निवसत छवि उर रसरंगमणि आगार॥

भूलें जुगल जल भूलन प्यारी॥ १ ॥

FRESH ENGLISH TRANSLATION

Sia and Raghu's Lord delight in water-play. With their companions, the lovely Couple joyfully spray one another. Their glances are boats, their beauty touches the heart, while Sarayu's current runs in commotion. The youthful Lord and fair Maiden shine upon the swing as the women dance and sing Malhar. In Bhadon the clouds pour; both fill their hands with water and play at spraying each other. Watching the Couple, Rasarangmani laughs and houses their beauty in his heart—lost in the dear Couple's water-play.

Witness note. Two-pass manual collation across printed pages 19–20. The refrain, water-play, Malhar, monsoon, and closing heart-image are secure. The scan's नैननाव, छवि छुड़, and the precise syntax of lines 2–3 remain uncertain and are disclosed.

Unit 27

A boat upon Sarayu

ORIGINAL · DEVANAGARI

सखिन सखिनजुत सिय रघुनंदन खेलें सरजु बिच नावनवारी।

भँवर तरंग उसंग गंगका धार बहार देखि सुखकारी गावहिं सरस सबै अनुहारी॥

बहत तरंगमणी छवि मन रुच्यो, संचो मीन जलधार।

बिलोकि भये रसरंगमणि बलिहारी॥ २ ॥

नैननाव रमाये लखत नहीं॥

FRESH ENGLISH TRANSLATION

With their companions, Sia and Raghunandan play in a boat amid Sarayu. Seeing the pleasing splendour of whirlpools, waves, and the river's streaming current, all sing sweetly in response. The moving waves and jewel-like beauty charm the mind; fish gather in the water. Beholding it, Rasarangmani offers himself in devotion. His eyes, absorbed like boats upon that sight, look nowhere else.

Witness note. Two-pass manual collation across printed pages 20–21. The boat, companions, Sarayu, waves, song, and authorial self-offering are secure. नावनवारी, संचो, and the placement of the refrain-like नैननाव line remain uncertain and are retained diplomatically.

Unit 28

Sarayu's waves become a swing

ORIGINAL · DEVANAGARI

तामर जल भूलनि सुकृति कलकरत ऊँच तलीमें बैठे हैं।
 अली मनमोद साँचि नाँचहिं गाति अति मनहरनि तान लेहीं॥
 सिय रघुबर भौकनसी सुकि भुक्ति सरजु तरंगन झूलें हैं।
 सींचत दोउ सुचि सोतिब सिरपर वारि सुरसुमन बरसत देहीं॥
 अली रसरंगमनी सब पारी कर जो लूटत नित सुख्यदहीं॥ ३ ॥
 ॥ इति ॥

FRESH ENGLISH TRANSLATION

Seated high above the lotus-filled water, the blessed Couple perform their beautiful play. The companions, truly delighted at heart, dance and sing, taking up most captivating melodies. Sia and Raghu's Lord swing upon Sarayu's waves, which bestow both worldly enjoyment and liberation. They sprinkle one another with the pure current while the gods rain flowers upon their heads. Says Rasarangmani: the companions cast aside every restraint and continually plunder this bliss. Thus ends the work.

Witness note. Two-pass manual collation of printed page 21. The high seat, dancing companions, Sarayu-wave swing, mutual sprinkling, rain of divine flowers, and final colophon are secure. तामर, भौकनसी, सोतिब, and the syntax of the final line remain provisional.