

श्रीउज्ज्वलनीलमणिः

Śrī Ujĵvalanīlamanīḥ
The Blazing Sapphire

श्रीरूपगोस्वामिविरचितः

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Chapter 1

Varieties of Hero

नामाकृष्टरसज्ञः शीलेनोद्धीपयन् सदानन्दम् ।
 निजरूपोत्सवदायी सनातनात्मा प्रभुर्जयति ॥ १ ॥
 मुख्यरसेषु पुरा यः संक्षेपेणोदितो रहस्यत्वात् ।
 पृथगेव भक्तिरसराट् स विस्तरेणोच्यते मधुरः ॥ २ ॥
 वक्ष्यमाणैर्विभावाद्यैः स्वाद्यतां मधुरा रतिः ।
 नीता भक्तिरसः प्रोक्तो मधुराख्यो मनीषिभिः ॥ ३ ॥
 तत्र विभावेष्वालम्बनाः

अस्मिन्नालम्बनाः प्रोक्ताः कृष्णस्तस्य च वल्लभाः ॥ ४ ॥
 पदद्युतिविनिर्धुतस्मरपरार्थरूपोद्धतिर्
 दृगञ्चलकलानटीपटिमभिर्मनोमोहिनी ।
 स्फुरन्नवधनाकृतिः परमदिव्यलीलानिधिः
 क्रियात्तव जगत्रयीयुवतिभाग्यसिद्धिर्मुदम् ॥ ५ ॥

Praise to the eternal Lord¹
 whose Name attracts knowers of rapture.
 His actions awaken delight in Nanda,
 Giver of the Festival of His beauty. (1)

(or)

Praise to the Master², the very soul of Sanātana,³
 Whose tongue repeats the sacred name.
 His nature awakens delight in the good,
 Giver of joy to his Rūpa.

(or)

Praise to the Guide in Sanātana's⁴ form,
 Whose tongue repeats the sacred name.
 His nature awakens delight in the good,
 Giver of joy to his Rūpa.

The most secret of major raptures,
 Discussed but briefly before
 Monarch of sacred raptures, this
 We sing of Madhura⁵ in depth. (2)

Erotic love, when tasted
 By means of signs⁶ and such,
 Like those we will describe,
 Becomes the sacred rapture
 The wise call Madhura. (3)

Kṛṣṇa and the girls he loves
 Are called "supports"⁷ of this rapture. (4)

May Kṛṣṇa whose self is perfect pleasure,
 Divine adventure, richest treasure
 Of women young in all three worlds –
 May Kṛṣṇa bring joy to you.
 Kṛṣṇa, whose eyes with their side-glancing
 Enchant all hearts like devīs dancing —
 Kṛṣṇa, whose grey-blue body, glistening
 Seems a rain cloud newly forming –
 Kṛṣṇa, whose feet eclipse with their gleaming

¹Śrī Kṛṣṇa

²Śrī Caitanya

³Sanātana Gosvāmin, Rūpa's elder brother

⁴Again Rūpa's older brother

⁵The "sweet" sacred rapture (*bhakti-rasa*)

⁶*vibhāva*

⁷*ālabana-vibhāva*

अयं सुरम्यो मधुरः सर्वसल्लक्षणान्वितः ।
 वलीयान्नवतारुण्यो वावदूकः प्रियंवदः ॥ ६ ॥
 सुधीः सप्रतिभो धीरो विदग्धश्चतुरः सुखी ।
 कृतज्ञो दक्षिणः प्रेमवश्यो गम्भीराम्बुधिः ॥ ७ ॥
 वरीयान् कीर्तिमान् नारीमोहनो नित्यनूतनः ।
 अतुल्यकेलिसौन्दर्यप्रेष्ठवंशीस्वनाङ्कितः ॥ ८ ॥
 इत्यादयोऽस्य शृङ्गारे गुणाः कृष्णस्य कीर्तिताः ।
 उदाहृतिरमीषान्तु पूर्वमेव प्रदर्शिता ॥ ९ ॥
 पूर्वोक्तधीरोद्गातादिचतुर्भेदस्य तस्य तु ।
 पतिश्चोपपतिश्चेतिप्रभेदाविह विश्रुतौ ॥ १० ॥
 तत्र पतिः
 उक्तः पतिः स कन्याया यः पाणिग्राहको भवेत् ॥ ११ ॥
 यथा
 रुक्मिणं युधि विजित्य रुक्मिणीं
 द्वारकामुपगमय्य विक्रमी ।
 उत्सवोच्छलितपौरमण्डलः
 पुण्डरीकनयनः करेऽग्रहीत् ॥ १२ ॥

The pride of millions of gods of love —
May Kṛṣṇa bring joy to you. (5)

He is very handsome, sweet —
All good traits are Hari's —
Strong is his fresh-blooming youth,
Loquacious, tongue like honey. (6)

Steady, wise, intelligent,
Clever, expert, happy,
Skilled and grateful when he loves,
Loves with abandon — yet —
An ocean of solemnity
Is Hari. (7)

Great repute is part of him;
Loved ones flock to sport with him.
None can play the flute like him,
Captivate the girls like him;
He excels in everything,
Matchless beauty, ever new. (8)

In this way are praised the traits
Of amorous Kṛṣṇa in love.
Examples of these qualities
Were given in earlier works. (9)

Four types of hero were defined before:
the noble-brave and more.
Within those four two further kinds are known:
husband and paramour. (10)

Consider first the husband:
The one who ceremoniously
Takes the maiden's hand
Is said to be her husband. (11)

For example:
Disgracing Rukmiṇa and his hoards,
To Dvārakā he brought his bride.
Joy overwhelmed his town
When, lotus-eyed, he took her hand. (12)

यथा वा

कलितयुगलभावः कापि वैदर्भ्यपुत्र्या
मखभुवि कृतदीक्षो दक्षिणार्थान्ददानः ।
विहरति हरिरुच्चैः सत्यया दीयमानः
काचिदलमलसाङ्गः पुण्यके नारदाय ॥ १३ ॥

यथा वा (भाग्. १०.२२.४४)

कात्यायनि महामाये
महायोगिन्यधीश्वरि ।
नन्दगोपसुतं देवि
पतिं मे कुरु ते नमः ॥ १४ ॥

इति सङ्कल्पमाचेरुर्या गोकुलकुमारिकाः ।
तास्वेव कियतीनान्तु पतिभावो हरावभूत् ॥ १५ ॥

मूलमाधवमाहात्म्ये श्रूयते तत एव हि ।
रुक्मिण्युद्धाहतः पूर्वं तासां परिणयोत्सवः ॥ १६ ॥

अथोपपतिः

रागेणोल्लङ्घयन्धर्मं परकीयाबलार्थिना ।
तदीयप्रेमवसतिर्बुधैरुपपतिः स्मृतः ॥ १७ ॥

यथा पद्यावल्याम् (२०५)

संकेतीकृतकोकिलादिनिनदं कंसद्विषः कुर्वतो
द्वारोन्मोचनलोलशङ्खवलयङ्कणं मुहुः शृण्वतः ।
केयं केयमिति प्रगल्भजरतीवाक्येन दूनात्मनो
राधाप्राङ्गणकोणकोलिविटपिक्रोडे गता शर्वरी ॥ १८ ॥

अत्रैव परमोत्कर्षः शृङ्गारस्य प्रतिष्ठितः ॥ १९ ॥

Another example:

Somewhere Hari plays intently,
weds the child of Vidarbha's king,
Lights the sacrificial fire,
gives the gifts now to the priests.
And somewhere himself's the gift
as Satyabhāmā keeps her vow.
Body slack and limbs exhausted,
when she gives him to the sage. (13)

And another: the *Bhāgavata's* women pray:

Oh, Kātyāyanī, Wizardess,
Great Mistress, Goddess, Yoginī
Make the son of cowherd Nanda
Be my husband; this I beg.⁸ (14)

Among the girls of Gokula who stated this desire
Some regarded Hari as their husband. (15)

Thus it is written in the *Mūla-mādhava-māhātmya*
That before his marriage to Rukmiṇī
He celebrated his marriages with them. (16)

The Paramour

Our thinkers say that he's a paramour,
Forsaking righteousness for passion's sake.
He loves the wife of someone else, and she
Reciprocates his love most longingly. (17)

Repeatedly he signaled her by crying the kokila's call,
And listened to the jingling
as conch bangles opened the door.

But the words of her wily mother-in-law
Jāratī, scorched him:

"Who's this? Who's there?"

The nemesis of Kaṁsa spent that night
In the lap of the jujuba tree
In a corner of Rādhā's courtyard.⁹ (18)

The high perfection of erotic rapture,
In truth, is based on such. (19)

⁸BP 10.22.44.

⁹*Padyāvalī*, 205.

तथा च मुनिः

बहु वार्यते खलु यत्र प्रच्छन्नकामुकत्वं च ।
या च मिथो दुर्लभता सा मन्मथस्य परमा रतिः ॥ २० ॥

लघुत्वमत्र यत्प्रोक्तं तत्तु प्राकृतनायके ।
न कृष्णे रसनिर्यासस्वादार्थमवतारिनि ॥ २१ ॥

तथा च प्राञ्चः

शृङ्गाररससर्वस्वं शिखिपिच्छविभूषणम् ।
अङ्गीकृतनराकारमाश्रये भुवनाश्रयम् ॥ २२ ॥

अनुकूलदक्षिणशठा धृष्टश्चेतिद्वयोरथोच्यन्ते ।
प्रत्येकं चत्वारो भेदा युक्तिभिरमी वृत्त्या ॥ २३ ॥

शाद्यधार्ष्ट्ये परं नाद्यप्रोक्ते उपपतेरुभे ।
कृष्णे तु सर्वं नायुक्तं तत्तद्भावस्य सम्भवात् ॥ २४ ॥

तत्रानुकूलः

अतिरक्ततया नार्यां त्यक्तान्यललनास्पृहः ।
सीतायां रामवत्सोऽयमनुकूलः प्रकीर्तितः ॥ २५ ॥

राधायामेव कृष्णस्य सुप्रसिद्धानुकूलता ।
तदालोके कदाप्यस्य नान्यासङ्गः स्मृतिं व्रजेत् ॥ २६ ॥

वैदग्धीनिकुरम्बचुम्बितधियः सौन्दर्यसारोज्ज्वलाः
कामिन्यः कति नाद्य वल्लवपतेर्दीव्यन्ति गोष्ठान्तरे ।
राधे पुण्यवतीशिखामणिरसि क्षामोदरि त्वां विना
प्रेङ्खन्ती न परासु यन्मधुरिपोर्दृष्टात्र दृष्टिर्या ॥ २७ ॥

The sage, Bharata, says this too:

Perfect erotic love is that in which
obstacles hinder one's way,
desires must be concealed,
and meetings are made dangerous. (20)

This state, called contemptible, is only so
for ordinary people — not in the case of Kṛṣṇa,
who descended in order to taste
the essence of rapture. (21)

I seek shelter in the shelter of the world,
(in him) who has taken the form of a man,
whose decoration is the peacock feather,
who is the entirety of erotic rapture. (22)

The faithful, the courteous,
the deceitful, and the shameless:
these are justly said to be
the four types of each of the two (husband and paramour)
according to their behavior. (23)

In the dramatic arts,
both deceitfulness and shamelessness
are said to belong only to the paramour.
Because of the possibility of these various moods,
none are improper in Kṛṣṇa. (24)

The Faithful Hero:

That man is viewed as faithful,
who has given up desire for other women
because of extreme attachment to (one) woman;
he is like Rāma towards Sītā. (25)

Kṛṣṇa's faithfulness to Rādhā is well-known.
At the sight of her,
association with other (women)
never enters his mind. (26)

For example:

Are there not, at this moment, many lascivious women
Shining in the other cowpens of the lord of the cowherders,
Ablaze with beauty, their minds kissed by many graces?
O Rādhā, crown jewel of virtuous women, slim-waisted one!
I notice here the gaze of the enemy of Mura
moves only to you,
not to any other. (27)

धीरोदात्तानुकूलो यथा

कुवलयदृशः सङ्केतस्था दृगञ्चलकौशलैर्
मनसिजकलानान्दीप्रस्तावनामभितन्वताम् ।
न किल घटते राधारङ्गप्रसङ्गविधायिता -
व्रतविलसिते शैथिल्यस्य च्छटाप्यघविद्विषः ॥ २८ ॥

धीरललितानुकूलो यथा

गहनादनुरागतः पितृभ्यामपनीतव्यवहारकृत्यभारः ।
विहरन्सह राधया मुरारिर्यमुनाकूलवनान्यलंकारः ॥ २९ ॥

धीरशान्तानुकूलो यथा

ब्रध्नोपास्तिविधौ तव प्रणयितापूरेण वेशं गते
क्ष्मादेवस्य कथं गुणोऽप्यघरिपो द्रागद्य संचक्रमे ।
बुद्धिः पश्य विवेककौशलवती दृष्टिः क्षमोद्गारिणी
वागेतस्य मृगाक्षि रूढविनया मूर्तिश्च धीरोज्ज्वला ॥ ३० ॥

धीरोद्धतानुकूलो यथा

सत्यं मे परिहृत्य तावकसखीं प्रेमावदातं मनो
नान्यस्मिन्प्रमदाजने क्षणमपि स्वप्नेऽपि सङ्कल्पते ।
सारग्राहिणि गौरि सद्गुणगुरौ मुक्तव्यलीकोद्यमे
मुद्रां किं नु मयि व्यनक्षि ललिते गूढाभ्यसूयामयीम् ॥ ३१ ॥

अथ दक्षिणः

यो गौरवं भयं प्रेम दाक्षिण्यं पूर्वयोषिति ।
न मुञ्चत्यन्यचित्तोऽपि ज्ञेयोऽसौ खलु दक्षिनः ॥ ३२ ॥

The resolute and noble type of faithful hero, for instance:

Let the lotus-eyed ladies at their trysting places
 Begin the introductions of their playlets
 of the arts of erotic love
 With the skills of their sidelong glances!
 This will not cause the enemy of Agha
 To lose his interest in his vow to gain a sub-plot
 in Rādhā's theater in the least. (28)

The resolute and playful type of faithful hero, for instance:

The enemy of Mura adorned the forests
 On the banks of the Yamunā
 While sporting with Rādhā,
 The burden of his household duties
 Removed by his parents out of strong love. (29)

The resolute and peaceful type of faithful hero, for instance:

During your worship of the sun,
 when the enemy of Agha (Kṛṣṇa),
 out of great love for you,
 put on a disguise of a brāhmaṇa,
 how did he assume their qualities so quickly?

Observe, O doe-eyed one, how his mind
 possesses cleverness and discrimination,
 his glance is full of patience,
 his speech is exceedingly proper
 and his form radiates steadfastness. (30)

The resolute and haughty type of faithful hero, for instance:

O Lalitā, I swear that my mind is purified by love,
 and that not even for a moment in dream does it
 leave aside your friend and desire another.
 O fair-skinned one! Why show me a countenance
 full of concealed anger,
 when I am free of offensive behavior,
 a guru of all good qualities,
 a knower of the essence?! (31)

Now, the Courteous One:

He is known as courteous
 who does not set aside
 respect, fear, love and sincerity
 to one woman,
 even though his heart

यथा

तथ्यं चन्द्रावलि कथयसि प्रेक्ष्यते न व्यलीकं
स्वप्नेऽप्यस्य त्वयि मधुभिदः प्रेमशुद्धान्तरस्य ।
श्रुत्वा जल्पं पिशुनमनसां तद्विरुद्धं सखीनां
युक्तः कर्तुं सखि सविनये नात्र विश्रम्भभङ्गः ॥ ३३ ॥

यद्वा

नायिकास्वप्यनेकासु तुल्यो दक्षिण उच्यते ॥ ३४ ॥

यथा दशरूपके

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुर्
द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥ ३५ ॥

यथा वा

पद्मा दृग्भङ्गिरलं कलयति कमला जृम्भते साङ्गभङ्गं
तारा दोर्मूलमल्पं प्रथयति कुरुते कर्णकण्डूं सुकेशी ।
शैब्या नीव्यां विधत्ते करमिति युगपन्माधवः प्रेयसीभिर्
भावेनाहूयमानो बहुशिखरमनाः पश्य कुण्ठोऽयमास्ते ॥ ३६ ॥

शठः

प्रियं व्यक्ति पुरोऽन्यत्र विप्रियं कुरुते भृशम् ।
निगूढमपराधञ्च शठोऽयं कथितो बुधैः ॥ ३७ ॥

is drawn to another. (32)

For example:

You speak the truth, Candrāvālī!
This enemy of Madhu, whose heart is purified by love,
does not offend you even in his dreams.
O friend, you should not stop believing in this humble one,
just because you have heard babble against him
by friends whose hearts are wicked. (33)

Or,

He who is equal
towards many nāyikās (heroines)
is called the courteous one. (34)

In the *Daśa-rūpaka*, for example:

"The daughter of Kuntaleśvara has been bathed.
It is the turn of the sister of Aṅgarāja.
Kamalā won the night at dice, and
Devī also wishes to be satisfied."
When thus I informed the wise one
about the beauties in (his) harem,
the lord stood still for two or three ghaṭikās
bewildered about what to do. (35)

Or else:

Padmā signals with her eyes;
Kamalā yawns and bends her body;
Tārā exposes her arm-pits a little;
Sukeśī scratches her ear;
Śaiibyā places her hand on her hip.
Simultaneously, Mādhava is beckoned
With feeling by his lovers.
Notice how he remains hesitating,
His mind turning toward many points. (36)

Now the deceitful lover:

That man is called deceitful
by the wise,
who shows love in front of his beloved,
but while elsewhere does disagreeable things,
commits secret offenses. (37)

यथा

स्वप्ने व्यलीकं वनमालिनोक्तं
पालीत्युपाकर्ण्य विवर्णवक्त्रा ।
श्यामा विनिःश्वस्य मधुत्रियामां
सहस्रयामामिव सा व्यनैषीत् ॥ ३८ ॥

यथा वा

तल्पितेन तपनीयकान्तिना कृष्ण कुञ्जकुहरेऽद्य वाससा ।
अभ्यध्यायि तव निर्व्यलीकता मुञ्च सामपटलीपटिष्ठताम् ॥ ३९ ॥

अथ धृष्टः

अभिव्यक्तान्यतरुणीभोगलक्ष्मापि निर्भयः ।
मिथ्यावचनदक्षश्च धृष्टोऽयं खलु कथ्यते ॥ ४० ॥

यथा

नखाङ्गा न श्यामे घनघुसृणरेखाततिरियं
न लाक्षान्तःकुरे परिचिनु गिरेर्गैरिकमिदम् ।
धियं धत्से चित्रं वत मृगमदेऽप्यञ्जनतया
तरुण्यास्ते दृष्टिः किमिव विपरीतस्थितिरभूत् ॥ ४१ ॥

उदात्ताद्यैश्चतुर्भेदैस्त्रिभिः पूर्णतमादिभिः ।

चतुर्विंशत्यात्मा पत्यादियुगमतः ॥ ४२ ॥

नायकः सोऽनुकूलाद्यैः स्यात् षन्नवतिधोदितः ।

नोक्तो धूर्तादिभेदस्तु मुनेः सम्मत्यभावतः ॥ ४३ ॥

इति श्रीश्रीमदुज्ज्वलनीलमणौ नायकभेदप्रकरणम् ।

For example:

Vanamālī (Kṛṣṇa) said something offensive in (his) sleep.
Hearing 'Pālī', Śyāmā paled and sighed deeply;
She passed the spring night
as though it were a thousand nights long. (38)

Or else:

O Kṛṣṇa! Your golden cloth
Arranged as a bed in the bower cave now
tells of your innocence;
Save your cleverness in pacifying speeches. (39)

Now the shameless lover:

That man is called the shameless,
who is fearless even when
signs are clearly seen
of another woman's love,
an expert too in telling lies. (40)

Such as:

Śyāmā! These are not nailmarks!
These are (only) lines of thick saffron.
O cruel-hearted! This is not alta!
Can't you recognize this red chalk from the mountains?
It is amazing that you take musk to be collyrium.
How has the vision of a young girl like you
become so confused? (41)

The four distinctions (resolute and noble, etc.),
each with the three divisions (fullest, etc.),
twelve types of hero depict.
That makes twenty-four
when considering the pair (husband and paramour). (42)

The hero is ninety-six,
due to the divisions: favorable, and on.
The distinctions, rogue (*dhūrta*), etc. are not mentioned
because of Bharata's disagreement. (43)

Thus ends the first chapter dealing with the types of hero.

Chapter 2

The Companions of the Hero

अथैतस्य सहायाः स्युः पञ्चधा चेटको विटः ।
 विदूषकः पीठमर्दः प्रियनर्मसखस्तथा ॥ १ ॥
 नर्मप्रयोगे नैपुण्यं सदा गाढानुरागिता ।
 देशकालज्ञता दाक्ष्यं रुष्टगोपीप्रसादनम् ।
 निगूढमन्त्रतेत्याद्याः सहायानां गुणाः स्मृताः ॥ २ ॥

तत्र चेटः

सन्धानचतुरश्वेटो गूढकर्मा प्रगल्भधीः ।
 स तु भङ्गुरभृङ्गारादिकः प्रोक्तोऽत्र गोकुले ॥ ३ ॥

यथा

न पुनरिदमपूर्वं देवि कुत्रापि दृष्टं
 शरदि यदियमारान्माधवी पुष्पिताभूत् ।
 इति किल वृषभानोर्लम्बितासौ कुमारी
 व्रजनवयुवराज व्याजतः कुञ्जवीथिम् ॥ ४ ॥

अथ विटः

वेशोपचारकुशलो धूर्तो गोष्ठीविशारदः ।
 कामतन्त्रकलावेदी विट इत्यभिधीयते ।
 कडारो भारतीबन्धुरित्यादिर्विट ईरितः ॥ ५ ॥

यथा

व्रजे सारङ्गाक्षीविततिभिरनुल्लङ्घ्यवचनः
 सखाहं तद्धन्धोश्चटुभिरभियाचे मुहुरिदम् ।
 कलक्रीडद्वंशीस्थगितजगतीयौवतधृतिस्
 त्वया युक्तः श्यामे न खलु परिहर्तुं सखि हरिः ॥ ६ ॥

Now, his (the hero's) companions five:
 trusted servant (*ceṭaka*), voluptuary (*viṭa*),
 buffoon (*vidūṣaka*), seat-beater (*pīṭhamarda*)
 and fifth his dear playmate (*priya-narma-sakha*). (1)

The strengths of companions are
 expertise in telling jokes,
 deep attachment undying,
 awareness of right time and place,
 skillfulness in many things,
 ability to pacify angry gopīs
 provision of private advice and such. (2)

Among them, the trusted servant:

The trusted servant is found to be
 expert in finding out what's what,
 an accomplisher of secret deeds;
 filled with confidence is he.

In Gokula, such servants are Bhaṅgura and Bhṛṅgāra,
 and several more than these besides. (3)

For example:

“Goddess! Such an unprecedented thing
 Has never before 'round here been seen;
 That in the autumn,
 A mādhavī vine
 has suddenly sprung blooms.”
 Saying this, king of Vraja's youth,
 The daughter of Vṣṇabhā nu¹
 Was put on the bower path for you. (4)

Now the voluptuary (*viṭa*);

The voluptuary has mastery
 in fashionable dress and accessory;
 he's quite cunning and in gatherings rises above,
 well-versed, too, in the ways of love.

Kaḍāra, Bhāratibandhu, and more
 are such companions in Kṛṣṇa's lore. (5)

For example:

The friend of your friend am I,
 whose words Vraja's doe-eyed girls can't ignore.
 With sweet words I ask once more:

¹Rādhā.

अथ विदूषकः

वसन्ताद्यभिधो लोलो भोजने कलहप्रियः ।
विकृताङ्गवचोवेषैर्हास्यकरी विदूषकः ।
विदग्धमाधवे ख्यातो यथासौ मधुमङ्गलः ॥ ७ ॥

यथा

तुष्टेन स्मितपुष्पवृष्टिरधुना सद्यस्त्वया मुच्यताम्
आरूढः कुतुकी विमानमतुलं मां गोकुलाखण्डलः ।
इत्थं देवि मनोरथेन रभसादभ्यर्थ्यमानोऽप्यसौ
यत्ते मानिनि नाधरः प्रयतते तन्नाङ्गतं रागिषु ॥ ८ ॥

यथा वा

ममोपहरति स्वयं भवदभीष्टदेवो नमन्
नवं कमलमुज्ज्वलं कमलबन्धुरुत्कण्ठया ।
मया तु तदवज्ञया भुवि निरस्यते रुष्यता
न मानयसि मद्बचस्तदपि मानिनि त्वं कुतः ॥ ९ ॥

अथ पीठमर्दः

गुणैर्नायककल्पो यः प्रेम्ना तत्रानुवृत्तिमान् ।
पीठमर्दः स कथितः श्रीदामा स्याद्यथा हरेः ॥ १० ॥

यथा

कालिन्दीपुलिने मुकुन्दचरितं विश्वस्य विस्मापनं
द्रष्टुं गच्छति गोष्ठमेव निखिलं नैकात्र चन्द्रावली ।
ब्रूमस्तस्य सुहृत्तमाः स्वयममी पथ्यञ्च तथ्यञ्च ते
मा गोवर्धनमल्ल घट्टय मुधा गोवर्धनोद्धारिणम् ॥ ११ ॥

Śyāmā! It's not right to slight Hari,
the soft tones of whose flute
dissolve the self-control of young girls the world over. (6)

Now the buffoon:

Buffoons, like Vasanta and such,
delight in eating and good quarrels.
By comical physical features, voice,
and dress, they cause laughter. (7)

In the *Vidagdha-mādhava* the buffoon is Madhumaṅgala.

For instance:

Be pleased now to quickly release
a shower of flower-smiles,
since the delightful lord of Gokula
is has climbed aboard me,
an unmatched vehicle.
Though so strongly requested
by your own mind-chariot [desire],
sulking lady, your lips do not respond,
not surprizing for such reddened [angered] objects. (8)

Or,

Your beloved deity himself,
the friend of the lotus [the sun],
bowing down offers me in fear
a shining new lotus flower.
But I, out of disregard for it,
throw it on the ground in anger.
And you, sulker, won't pay heed to my words? (9)

Now the seat-beater (*pīṭhamarda*):

With qualities like the hero,
his follower in the arts of love,
he is called the seat-beater,
like Śrīdāmā is for Hari.(10)

For instance:

The acts of Mukunda
on the bank of the Kālindī,
astounding to the whole world,
the entire village goes to see,
not only Candrāvalī.
We his best of friends advise
what for you is wholesome and wise;

यथा वा

तवेयं श्रीदामन् भणितिरिह विश्रम्भयति मां
प्रसादो रुद्राण्याः किमिव चपलासु प्रसरतु ।
वने यान्तीं दुर्गार्चनघुसृणमाल्याङ्कितकरां
वधूं दृष्ट्वा शङ्के प्रथयति कलङ्कं खलजनः ॥ १२ ॥

अथ प्रियनर्मसखः

आत्यन्तिकरहस्यज्ञः सखीभावसमाश्रितः ।
सर्वेभ्यः प्रणयिभ्योऽसौ प्रियनर्मसखो वरः ।
स गोकुले तु सुबलस्तथा स्यादर्जुनादयः ॥ १३ ॥

यथा

प्रत्यावर्तयति प्रसाद्य ललनां क्रीडाकलिप्रस्थितां
शय्यां कुञ्जगृहे करोत्यघभिदः कन्दर्पलीलोचिताम् ।
स्विन्नं बीजयति प्रियाहृदि परिस्रस्ताङ्गमुच्चैरमुं
क्व श्रीमानधिकारितां न सुबलः सेवाविधौ विन्दति ॥ १४ ॥

यथा वा

याभिः साचिद्गञ्जलेन चटुलं कंसारिरालिह्यते
दोर्द्वन्द्वेन कुचोपपीडमुरसि स्वैरं परिष्वज्यते ।
एतस्याधरसीधुरुद्धुरतया सामोदमास्वाद्यते
किं जानासि सखे व्यधायि कतरद्गोपीभिराभिस्तपः ॥ १५ ॥

चतुर्धाः सखायोऽत्र चेटः किङ्कर ईर्यते ।
पीठमर्दस्य वीरादावपि साहाय्यकारिता ॥ १६ ॥

Govardhanamalla: don't stir him up needlessly
who lifted Mount Govardhana up to the skies. (11)

Or,

Your statement just now, Śrīdāman, reassures me.
Doesn't the grace of Rudrāṇī²
extend even to flighty women?
Some scoundrel, seeing our wife going to the forest,
her hands filled with saffron
and garlands for the worship of Durgā,
has spread a false rumor about her, I fear. (12)

Now the dear playmate:

The dear playmate is privy to the deepest of secrets,
sheltered in a mood of friendliness,
and the best of all the affectionate ones.
In Gokula this is Subala as well as Arjuna and others. (13)

For instance:

To the performance of what service
has fortunate Subala not gained the right.
He pacifies and brings back a woman,
run away because of a quarrel during love-play,
He makes the killer of Agha's bed in the bower house
Fit for games of love, and vigorously fans
Kṛṣṇa's perspiring body when it has fallen
exhausted onto the breast of his lover. (14)

Or:

Do you know, friend,
which austerity these gopī performed
so that the Enemy of Kāṁsa
is tremulously licked by their sidelong glances,
freely embraced to their chests by their arms,
their breasts pressing hard against him,
and the nectar of his lips tasted with unrestrained pleasure? (15)

The friends are four in this rasa;
the trusted servant (*ceṭa*) is also called
the menial servant or *kiṅkara*.
The seat-beater or *pīṭhamarda*
is also a helper in the heroic and other rasas. (16)

²Pārvatī.

हरिप्रियाप्रकरणे वक्ष्यन्ते यास्तु दूतिकाः ।
अत्रापि ता यथायोग्यं विज्ञेया रसवेदिभिः ॥ १७ ॥

तत्र स्वयं यथा

सखि माधवदृग्दूत्याः कर्मठता कर्मणे विचित्रास्ति ।
उपधाशुद्धापि यया रुद्धा त्वं चित्रितेवासि ॥ १८ ॥

वंशी यथा श्रीललितमाधवे (१.२४)

ह्रियमवगृह्य गृहेभ्यः कर्षति राधां वनाय या निपुणा ।
सा जयति निसृष्टार्था वरवंशजकाकली दूती ॥ १९ ॥

आप्तदूती

वीरावृन्दादिरप्याप्तदूती कृष्णस्य कीर्तिता ।
वीरा प्रगल्भवचना वृन्दा चाटूक्तिपेशला ॥ २० ॥

यथा

विमुखी मा भव गर्विणि
मद्गिरि गिरिणा धृतेन कृतरक्षम् ।
मूढे समूढवयसं
माधवमाधाव रागेण ॥ २१ ॥

यथा वा

वृन्दा सुन्दरि वन्दनं विदधती यत्पृच्छति त्वामसौ
चञ्चन्मञ्जुलखञ्जरीटनयने तत्रोत्तरं व्यञ्जय ।
केयं भ्रुभुजगी तवातिविषमा बंभ्रम्यते यद्भिया
क्लान्तः कालियमर्दनोऽपि कुरुते नाद्य प्रवेशं ब्रजे ॥ २२ ॥

अस्यासाधारणा दूत्यो वीवाद्याः कथिता हरेः ।
लिङ्गिन्यन्तास्तु वक्ष्यन्ते यास्ताः साधारणा द्वयोः ॥ २३ ॥

इति श्रीश्रीमद्बुज्ज्वलनीलमणौ नायकसहायभेदप्रकरणम् ॥ २ ॥

The young female messengers (*dūtikā*),
described in Haripriyā³ later
knowers of rasa include here wherever fitting. (17)

As a messenger, there is Kṛṣṇa himself, for instance:

O friend, the skill in sorcery
of Mādhava's glance-messenger is amazing!
For by it you, though pure by test,
like a painting are brought to rest. (18)

The flute, as in the *Lalita-mādhava*:⁴

Victory to his message-bearer, trusted and very clever,
the low sweet song of his finest flute,
who, having stolen away her shyness,
draws Rādhā from her house to forest. (19)

The trustworthy (older) messenger:

Vīrā, Vṛndā, and some others
are famed as Kṛṣṇa's trusted messengers
Vī rā's speech is rather bold;
Vṛndā excels with pleasing words. (20)

For instance:

Don't ignore my words, proud one.
Run quickly, fool, to Mādhav with love,
now fully come of age,
who with a lifted mountain saved. (21)

Beautiful, with your lovely, darting wagtail-eyes,
give answer to what Vṛndā, praising you, enquires:
Who is this crooked, she-snake eyebrow of yours,
that wanders up and down eratically?
Even the Crusher of Kāliya is depressed
and out of fear does not enter Vraja now. (22)

The messengers Vīrā, and so forth
are said to be specific to Hari.
Those ending with the Liṅginī
shall be described as common to both.⁵ (23)

Thus ends the section in the Blazing Sapphire on the various companions of the hero.

³Chapter Three.

⁴1.24.

⁵The hero and the heroine.

Chapter 3

The Dear Women of Hari

हरेः साधारणगुणैरुपेतास्तस्य वल्लभाः ।
पृथुप्रेम्णां सुमाधुर्यसम्पदाञ्चाग्निमाश्रयाः ॥ १ ॥

यथा

प्रणमामि ताः परममाधुरीभूतः
कृतपुण्यपुञ्जरमणीशिरोमणीः ।
उपसन्नयौवनगुरोरधीत्य याः
स्मरकेलिकौशलमुदाहरन्हरौ ॥ २ ॥

स्वकीयाः परकीयाश्च द्विधा ताः परिकीर्तिताः ॥ ३ ॥

तत्र स्वकीयाः

करग्रहविधिं प्राप्ताः पत्युरादेशतत्पराः ।
पातिव्रत्यादविचलाः स्वकीयाः कथिता इह ॥ ४ ॥

यथा

सुनिर्माणे धर्माध्वनि पतिपराभिः परिचिते
मुदा बद्धश्रद्धा गिरि च गुरुवर्गस्य परितः ।
गृहे याः सेवन्ते प्रियमपरतन्त्राः प्रतिदिनं
महिष्यस्ताः शौरेस्तव मुदमुदग्रां विदधतु ॥ ५ ॥

यथा वा श्रीदशमे (१०.६०.५५)

न त्वादृशीं प्रणयिनीं गृहिणीं गृहेषु
पश्यामि मानिनि यया स्वविवाहकाले ।
प्राप्तान्नृपान्न विगणय्य रहोहरो मे
प्रस्थापितो द्विज उपश्रुतसत्कथस्य ॥ ६ ॥

तास्तु श्रीयदुवीरस्य सहस्राण्यस्य षोडश ।

अष्टोत्तरशताग्राणि द्वारवत्यां सुविश्रुताः ॥ ७ ॥

आसां सख्यश्च दास्यश्च प्रत्येकं स्युः सहस्रशः ।

तुल्यरूपगुणाः सख्यः किञ्चिन्न्यूनास्तु दासिकाः ॥ ८ ॥

Now the beloved women of Hari:

The beloved women of Hari
possess the common good qualities
but are the foremost bearers all
of great love (*preman*) and sweetness. (1)

For instance:

I humble myself before
the best of women
who have gathered great piety,
bearers of the highest sweetness,
who, taught by their guru, blossoming youth,
exemplify excellence in erotic play with Hari. (2)

They are known widely as twofold:
*svakīyā*¹ and *parakīyā*.² (3)

Among them, the *svakīyā*:

The *svakīyā* here are said to be
those who are formally married
and follow their husbands' command,
not wavering from marriage vow. (4)

For example:

Your queens' faith is joyfully fixed on the path of dharma,
well-known to wives devoted to their husbands,
productive of well being in this world and the next.
Their faith is also fixed entirely in the words of their elders;
they independently serve their dear husband at home each day.
May they give you great pleasure, Śauri (Kṛṣṇa)! (5)

Or, as in the Tenth Canto (Bhāg., 10.60.55):

I don't find in these palaces a lover like you, Angry One,
who, at your marriage time, neglected the available kings
and sent to me, about whom only stories you had heard,
a brāhmaṇa carrying a secret message. (6)

Those wives of the Hero of the Yadus
are heard be 16,108 in Dvāravatī (Dwāarakā). (7)

For each of those the female friends
and servants number in the thousands.
Friends are equal in beauty and quality;
servants are but slightly less. (8)

¹One's own, ie. a woman to whom one (Kṛṣṇa) is married.

²Belonging to another, ie. a woman who is married to another

तत्रापि रुक्मिणी सत्या जाम्बवत्यर्कनन्दिनी ।
शैब्या भद्रा च कौशल्या माद्रीत्यष्टौ गणाग्रिमाः ॥ ९ ॥

तत्रापि रुक्मिणीसत्ये वरीयस्यौ प्रकीर्तिते ।
ऐश्वर्याद्दृक्मिणी तत्र सत्या सौभाग्यतो वरा ॥ १० ॥

तथा हि हरिवंशे

कुटुम्बस्येश्वरी यासीद्दृक्मिणी भीष्मकात्मजा ।
सत्यभामोत्तमा स्त्रीणां सौभाग्ये चाधिकाभवत् ॥ ११ ॥

पात्रे (६.८८.२८) च कार्तिकमाहात्म्ये तां प्रति श्रीकृष्णवाक्यं

न मे त्वत्तः प्रियतमा काचिदन्या नितम्बिनी ।
षोडशस्त्रीसहस्राणां प्रिये प्राणसमा ह्यसि ॥ १२ ॥

अनयोः सकलोत्कृष्टाः सख्यो दास्यश्च लक्षशः ।
स्वीयाजातीयभावेन निखिला एव भाविताः ॥ १३ ॥

याश्च गोकुलकन्यासु पतिभावरता हरौ ।
तासां तद्दृत्तिनिष्ठान्न स्वीयात्वमसाम्प्रतम् ॥ १४ ॥

यथा

आर्यां चेदतिवत्सला मयि मुहुर्गोष्ठेश्वरी किं ततः
प्राणेभ्यः प्रणयास्पदं प्रियसखीवृन्दं किमेतेन मे ।
वैकुण्ठाटवीमण्डलीविजयी चेद्द्वन्दावनं तेन किं
दीव्यत्यत्र न चेदुमाव्रतफलं पिच्छ्रावतंसी पतिः ॥ १५ ॥

Among them, Rukmiṇī, Satyā,
Jāmbavatī, Arkanandinī,
Śaibyā, Bhadrā, Kauśalyā,
and Mādrī are the leading eight. (9)

Among them still, Rukmiṇī
and Satyā are called the best;
Rukmiṇī for her great sway,
and Satyā for her beauty. (10)

As in the *Harivaṃśa*:

Rukmiṇī, daughter of Bhīṣmaka,
was ruler of the family;
Satyabhāmā, the best of women,
was greater in loveliness. (11)

And again in the *Padma Purāṇa*,
in the *Glorification of Kārtika*,
Kṛṣṇa's statement to her:

"No other woman, devi,
is dearer to me than you!
Out of 16,000 wives, my dear,
you are my very life-breath." (12)

The friends and servants of those two,
hundreds of thousands are they,
are the most excellent of all.
They all consider themselves Kṛṣṇa's.³ (13)

Those of the maidens of Gokula
who think their husband Hari,
their belonging to Kṛṣṇa
is not at all improper
because of their certainty in his having that role. (14)

If the venerable queen of the cow settlement
is often affectionate to me, what of it?
What does it matter to me
that my beloved friends
are dearer than my very life?
So what if Vṛndāvana
defeats the orbs of Vaikuṅṭha?
If the result of my vow to Umā is that
my husband who wears a peacock's feather
does not play here? (15)

³That is. they regard Kṛṣṇa as their husband. (Viśva.)

गान्धर्वरीत्या स्वीकारात्स्वीयात्वमिह वस्तुतः ।
अव्यक्तत्वाद्विवाहस्य सुष्ठु प्रच्छन्नकामता ॥ १६ ॥

अथ परकीया

रागेणैवार्पितात्मनो लोकयुग्मानपेक्षिणा ।
धर्मेणास्वीकृता यास्तु परकीया भवन्ति ताः ॥ १७ ॥

यथा

रागोल्लासविलङ्घितार्यपदवीविश्रान्तयोऽप्युद्धर-
श्रद्धारज्यदरुन्धतीमुखसतीवृन्देन वन्द्येहिताः ।
आरण्या अपि माधुरीपरिमलव्याक्षिप्तलक्ष्मीश्रियस्
तास्त्रैलोक्यविलक्षणा ददतु वः कृष्णस्य सख्यः सुखम् ॥ १८ ॥

कन्यकाश्च परोढाश्च परकीया द्विधा मताः ।
ब्रजेशब्रजवासिन्य एताः प्रायेण विश्रूताः ।
प्रच्छन्नकामता ह्यत्र गोकुलेन्द्रस्य सौख्यदा ॥ १९ ॥

तथा हि रुद्रः (शृङ्गारतिलके, २.३०)

वामता दुर्लभत्वं च स्त्रीणां या च निवारणा ।
तदेव पञ्चबाणस्य मन्ये परममायुधम् ॥ २० ॥

विष्णुगुप्तसंहितायां च

यत्र निषेधविशेषः सुदुर्लभत्वं च यन्मृगाक्षीणाम् ।
तत्रैव नागराणां निर्भरमासज्जते हृदयम् ॥ २१ ॥

Because of acceptance by the Gāndhara manner (of marrying),
there is really possession (by Kṛṣṇa) here.
(But) because of the secret nature of this marriage,
there is indeed concealed desire (among them). (16)

Now Parakīyā:

They offer themselves out of passion alone
disregarding the two worlds (this and the next);
Nor accepted by means of *dharma* (marriage)
are they, the parakīyās. (17)

For instance:

Though they have overstepped the repose
of the path of the respected because of the arise of passion,
their actions still are praised by chaste women
like Arundhatī who are pleased by firm faith.
And though they are mere forest dwellers,
the fragrance of their sweetness
casts down even the beauty of Lakṣmī.
May they, the girlfriends of Kṛṣṇa,
who are unlike any others in the three worlds,
bless you all with happiness. (18)

Parakīyās are of two types:
those unwed and those married to another.
They are mostly the women
dwelling in the pasturelands
of the Lord of Vraja (Nanda).
The concealment of desire there
gives pleasure to the King of Gokula (Kṛṣṇa). (19)

So (says) Rudra (*Śṛṅgāra-tilaka*, 2.30):

The agreeableness, inaccessibility,
and hindering of the women,
these are, I think, the greatest weapon
of the five-arrowed one (love). (20)

And in the *Viṣṇugupta-saṃhitā*:

Where there is a special prohibition on
and inaccessibility of doe-eyed women,
there the hearts of nāgaras (men of culture)
become ardently attached. (21)

आः किंवा न्यद्यतस्तस्यामिदमेव महामुनिः ।
 जगौ पारमहंस्याञ्च संहितायां स्वयं शुकः ॥ २२ ॥
 यथा श्रीदशमे (१०.३३.१९)
 कृत्वा तावन्तमात्मानं यावतीर्गोपयोषितः ।
 रेमे स भगवांस् ताभिरात्मारामोऽपि लीलया ॥ २३ ॥
 वर्तितव्यं शमिच्छद्भिर्भक्तवन्न तु कृष्णवत् ।
 इत्येवं भक्तिशास्त्राणां तात्पर्यस्य विनिर्णयः ॥ २४ ॥
 रामादिवद्वर्तितव्यं न क्वचिद्रावणादिवत् ।
 इत्येष मुक्तिधर्मादिपराणां नय ईर्यते ॥ २५ ॥
 तथा च तत्रैव (१०.३३.३१, ३६)
 नैतत्समाचरेज्जातु मनसापि ह्यनीश्वरः ।
 विनश्यत्याचरन्मौढ्याद्यथारुद्रोऽब्धिजं विषम् ॥ २६ ॥
 अनुग्रहाय भक्तानां मानुषं देहमाश्रितः ।
 भजते तादृशीः क्रीडा याः श्रुत्वा तत्परो भवेत् ॥ २७ ॥
 श्रीमुखेन तु माहात्म्यमासां प्राह स्वयं हरिः ॥ २८ ॥
 यथा तत्रैव (१०.३२.२२)
 न पारयेऽहं निरवद्यसंयुजां
 स्वसाधुकृत्यं विबुधायुषापि वः ।
 या माभजन्दुर्जरगेहशृङ्खलाः
 संवृश्य तद्वः प्रतियातु साधुना ॥ २९ ॥
 उद्धवोऽपि जगौ सुष्ठु सर्वभागवतोत्तमः ॥ ३० ॥

Ahhh, what need is there to say more
 since the great sage Śuka himself intoned
 this very thing in that collection of verses
 for the highest goose (the *Bhāgavata*). (22)

As in the Tenth Canto (Bhāg., 10.33.19):

Making himself as many as the wives of the cowherds,
 the Lord enjoyed playfully with them though self-satisfied. (23)

Those desiring their own welfare
 should behave like the bhakta
 and not like Kṛṣṇa;
 such is the determination
 of the meaning of bhakti texts. (24)

One should behave like Rāma
 never like Rāvaṇa;
 this is said to be proper conduct
 for those intent on the pursuit of liberation. (25)

And also there itself (Bhāg., 10.33.20,36):

He who is not a controller
 should never try this even in his mind
 since anyone besides Rudra is destroyed
 who foolishly drinks the ocean-born poison. (26)

To favor his devotee
 he takes human form
 and enacts such sports that
 by merely hearing of them
 one becomes intent on him. (27)

With his own mouth, Hari spoke
 of the greatness of these women.⁴ (28)

As it is there (Bhāg., 10.32.22):

Unable am I to repay the good deed
 of you whose connection (with me) is faultless,
 even with a lifetime of a god.
 You've cut the strong chains of the home and come to me.
 Let your own good deed be your repayment. (29)

Uddhava, too, the best of all the Lord's devotees,
 sang (of their excellence) indeed. (30)

⁴The gopīs.

यथा (भाग्. १०.४७.६१)

आसामहो चरणरेणुजुषामहं स्यां
वृन्दावने किमपि गुल्मलतौषधीनाम् ।
या दुस्त्यजं स्वजनमार्यपथं च हित्वा
भेजुमुकुन्दपदवीं श्रुतिभिर्विमृगयाम् ॥ ३१ ॥

मायाकलिततादृक्स्त्रीशीलनेनानसूयुभिः ।
न जातु ब्रजदेवीनां पतिभिः सह सङ्गमः ॥ ३२ ॥

तथा हि श्रीदशमे (१०.३३.३७)

नासूयन्खलु कृष्णाय मोहितास्तस्य मायया ।
मन्यमानाः स्वपार्श्वस्थान्स्वान्स्वान्दरान्ब्रजौकसः ॥ ३३ ॥

तत्र कन्यकाः

अनूढाः कन्यकाः प्रोक्ताः सलज्जाः पितृपालिताः ।
सखीकेलिषु विस्रब्धाः प्रायो मुग्धागुणान्विताः ॥ ३४ ॥

तत्र दुर्गाव्रतपराः कन्या धन्यादयो मताः ।
हरिणा पूरिताभीष्टास्तेन तास्तस्य वल्लभाः ॥ ३५ ॥

यथा

विस्रब्धा सखि धूलिकेलिषु पटासंवीतवक्षःस्थला
बालासीति न वल्लवस्तव पिता जामातरं मृगयति ।
त्वन्तु भ्रान्तविलोचनान्तमचिरादाकर्ण्य वृन्दावने
कूजन्तीं शिखिपिच्छमौलिमुरलीं सोत्कम्पमाघूर्णसि ॥ ३६ ॥

अथ परोढाः

गोपैर्व्यूढा अपि हरेः सदा सम्भोगलालसाः ।
परोढा वल्लभास्तस्य ब्रजनार्योऽप्रसूतिकाः ॥ ३७ ॥

As it is said (Bhāg., 10.49.61):

O, let me become a mere bush, vine, or herb in Vṛndāvana
that basks in the dust of the feet of these (gopīs)
who gave up family and the respectable path, so difficult to give up,
and took to the path of Mukunda, sought after even by the Vedas. (31)

Because of the conduct of wives just like them
who were created by Māyā,
their husbands felt no jealousy;
with them the Vrajadevīs never had sex. (32)

There in the Tenth Canto (Bhāg., 10.33.37):

The men of Vraja, enchanted by his Māyā
into thinking their own wives were by their sides,
were never jealous of Kṛṣṇa. (33)

In that, the unmarried maidens (*kanyakā*):

The kanyakās are unwed, bashful
protected by their fathers,
absorbed in games with their friends,
mostly qualified by innocence. (34)

Among them are the maidens
who performed a vow to Durgā,
Dhanyā and the others.
Since Hari fulfilled their desires,
they are indeed his lovers. (35)

For example:

Friend, absorbed in your powder games,
your cloth has fallen from your breasts.
You are but a child, so your cowherd father
is not searching yet for a son-in-law.
But before too long, your side-glances wandering about,
you hear in Vṛndāvana the cooing of the flute
of him with peacock feathers in his hair
and you are spinning around in shivers. (36)

Now, the woman married to another:

Though wed to cowherds,
they always want union with Hari.
The married are his lovers,
the childless women of Vraja. (37)

यथा पद्यावल्याम् (३१२)

कात्यायनी कुसुमकामनया किमर्थं
कान्तारकुक्षिकुहरं कुतुकाद्गतासि ।
सद्यस्तनं स्तनयुगे तव कण्टकाङ्कं
पत्युः स्वसा सखि सशङ्कमुदीक्षतेऽसौ ॥ ३८ ॥⁵

एताः सर्वातिशायिन्यः शोभासानुण्यवैभवैः ।
रमादिभ्योऽप्युरुप्रेममाधुर्यभरभूषिताः ॥ ३९ ॥

तथा श्रीदशमे (१०.४७.६०)

नायं त्रियोऽङ्ग उ नितान्तरतेः प्रसादः
स्वर्योषितां नलिनगन्धरुचां कुतोऽन्याः ।
रासोत्सवेऽस्य भुजदण्डगृहीतकण्ठ-
लब्धाशिषां य उदगाद्भ्रजवल्लभीनाम् ॥ ४० ॥

तास्त्रिधा साधनपरा देव्यो नित्यप्रियास्तथा ॥ ४१ ॥

तत्र साधनपराः

स्युर्यौथिक्यस्त्वयौथिक्य इति तत्रादिमा द्विधा ॥ ४२ ॥

तत्र यौथिक्यः

यौथिक्यस्तत्र संभूय गणशः साधने रताः ।
द्विविधास्तास्तु मुनयस्तथोपनिषदो मताः ॥ ४३ ॥

तत्र मुनयः

गोपालोपासकाः पूर्वमप्राप्ताभीष्टसिद्धयः ।
चिराद्बुद्धरतयो रामसौन्दर्यवीक्षया ॥ ४४ ॥
मुनयस्तन्निजाभीष्टसिद्धिसम्पादने रताः ।
लब्धभावा ब्रजे गोप्यो जाताः पाप्म इतीरितम् ॥ ४५ ॥

कथाप्यन्या किल बृहद्वामने चेति विश्रुतिः ।
सिद्धिं कतिचिदेवासां रासारम्भे प्रपेदिरे ।
इति केचित्प्रभाषन्ते प्रकटार्थानुसारिणः ॥ ४६ ॥

⁵The second half of this verse as found in the *Padyāvalī*:

पश्य स्तनस्तवकयोस्तव कण्टकाङ्कं
गोपः सुकण्ठ बत पश्यति जातकोपः ॥ ३८ ॥

For instance:

Why did you go out of curiosity
into that cave in the middle of the wilderness
looking for flowers for Kātyāyanī?
Your husband's sister looks doubtfully, friend,
at the recent thorn scratches on your breasts. (38)

These are more excellent than all
in the grandeur of their beauty and good qualities;
grander than even Ramā's
is their *preman* and sweetness. (39)

And thus in the Tenth Canto (Bhāg., 10.47.60)

Dear one, even Śrī whose love is considerable
has not met this favor, nor have the ladies of heaven
with the fragrance and complexion of golden lotuses,
what to speak of others.

Yet such favor the beauties of Vraja gained
whose desires were achieved
when their necks were embraced
by his arms in the Rāsa celebration. (40)

They are of three kinds: those intent on practice,
the goddesses, and the eternal beloveds. (41)

The ones intent on practice:

The first is twofold: those in a group and those not in a group. (42)

Among these, the ones in a group (*yauthikī*):

Joining together, they are engaged in practice in groups.
They are thought to be of two sorts: the sages and the Upaniṣads. (43)

The sages:

Long ago some worshippers of Gopāla
who had not achieved their goals after a long while
became full of passion for Rāma by seeing his beauty. (44)

It is said in the *Padma Purāṇa*
that sages who were engaged
in striving their own desired ends
developed love (*bhāva*)
and were born as gopīs in Vraja. (45)

And one hears that there is another story
in the Bṛhad Vāmana.
Some of these indeed gained their goals
at the beginning of the rāsa dance.

अथ उपनिषदः

समन्तात्सूक्ष्मदर्शिन्यो महोपनिषदोऽखिलाः ।
गोपीनां वीक्ष्य सौभाग्यमसमोर्ध्वं सुविस्मिताः ॥ ४७ ॥

तपांसि श्रद्धया कृत्वा प्रेमाद्या जज्ञिरे ब्रजे ।
वल्लव्य इति पौराणी तथौपनिषदी प्रथा ॥ ४८ ॥

अथायौथिक्यः

तद्भावबद्धरागा ये जनास्ते साधने रताः ।
तद्योग्यमनुरागौघं प्राप्योत्कण्ठानुसारतः ॥ ४९ ॥

ता एकशोऽथवा द्वित्राः काले काले ब्रजेऽभवन् ।
प्राचीनाश्च नवाश्च स्युरयौथिक्यस्ततो द्विधा ॥ ५० ॥

नित्यप्रियाभिः सालोक्यं प्राचीनाश्चिरमागताः ।
ब्रजे जाता नवास्त्वेता मर्त्यामर्त्यादियोनितः ॥ ५१ ॥

अथ देव्यः

देवेष्वंशेन जातस्य कृष्णस्य दिवि तुष्टये ।
नित्यप्रियाणामंशास्तु या याता देवयोनयः ॥ ५२ ॥

अत्र देवावतरणे जनित्वा गोपकन्यकाः ।
ता अंशिनीनामेवासां प्रियसख्योऽभवन्ब्रजे ॥ ५३ ॥

This they say who follow the straight-forward meaning. (46)

Now the Upaniṣads:

All the great Upaniṣads,
able to see subtle truths completely,
saw the unequalled or surpassed good fortune
of the gopīs and became astonished. (47)

Doing austerities faithfully, they were born
in Vraja as gopīs possessing prema.
That is the Upaniṣadic and Paurāṇic word. (48)

Now those not in groups (*ayauthikī*):

Those persons whose passions
are fixed on their⁶ feelings
are engaged in trying to attain them.
They obtain passions suitable for those
in accordance with their longings. (49)

From time to time they are born in Vraja
in ones, twos, and threes.

Those not in groups may be thus of two sorts:
the old ones and the new. (50)

The old ones went a long time ago
to the same abode as the eternally beloved.
But the new ones are born in Vraja
from prior births among gods and men. (51)

Now the goddesses:

In order to please Kṛṣṇa
who in but a part was born
in heaven among the gods,
parts of his eternally dear ones
were born among the gods. (52)

In this descent of the lord, they took birth
as the daughters of the cowherds
and became in Vraja the dear friends
of those their sources.⁷ (53)

⁶the gopīs'

⁷i.e. the eternal beloveds discussed next.

अथ नित्यप्रियाः

राधाचन्द्रावलीमुख्याः प्रोक्ताः नित्यप्रिया व्रजे ।

कृष्णवन्नित्यसौन्दर्यवैदग्ध्यादिगुणाश्रयाः ॥ ५४ ॥

तथा च ब्रह्मसंहितायां (५.४८)

आनन्दचिन्मयरसप्रतिभाविताभिस्

ताभिर्य एव निजरूपतया कलाभिः ।

गोलोक एव निवसत्यखिलात्मभूतो

गोविन्दमादिपुरुषं तमहं भजामि ॥ ५५ ॥

तत्र शास्त्रसिद्धास्तु राधा चन्द्रावली तथा ।

विशाखा ललिता श्यामा पद्मा शैब्या च भद्रिका ।

तारा विचित्रा गोपाली धनिष्ठा पालिकादयः ॥ ५६ ॥

चन्द्रावत्येव सोमाभा गान्धर्वा राधिकैव सा ।

अनुराधा तु ललिता नैतास्तेनोदिताः पृथक् ॥ ५७ ॥

लोकप्रसिद्धनाम्न्यस्तु खञ्जनाक्षी मनोरमा ।

मङ्गला विमला लीला कृष्णा शारी विशारदा ।

तारावली चकोराक्षी शङ्करी कुङ्कुमादयः ॥ ५८ ॥

इत्यादीनान्तु शतशो यूथानि व्रजसुभ्रुवाम् ।

लक्षसङ्ख्यास्तु कथिता यूथे यूथे वराङ्गनाः ॥ ५९ ॥

सर्वा यूथाधिपा एता राधाद्याः कुङ्कुमान्तिमाः ।

विशाखां ललितां पद्मां शैब्याञ्च प्रोह्य कीर्तिताः ॥ ६० ॥

किन्तु सौभाग्यधौरेया अष्टौ राधादयो मताः ।

यूथाधिपात्वेऽप्यौचित्यं दधाना ललितादयः ।

स्वेष्वराधादिभावस्य लोभात्सख्यरुचिं दधुः ॥ ६१ ॥

इति श्रीश्रीउज्ज्वलनीलमणौ श्रीहरिप्रियाप्रकरणम् ॥ ३ ॥

Now the eternal beloveds:⁸

In Vraja, the eternal beloveds,
headed by Rādhā and Candrāvalī,
possess like Kṛṣṇa the qualities
of eternal beauty, dexterity, and the rest. (54)

And thus in the *Brahma-saṁhitā* (5.48):

I worship Govinda, the original person,
the self of all (beings) who lives in Gokula
in his true form along his portions (*kalās*)
who are infused with the flavors of consciousness and joy. (55)

In this case, those well known in scripture
are Rādhā and Candrāvalī
as well as Viśākhā, Lalitā, Śyāmā,
Padmā, Śaibyā, Bhadrīkā, Tārā,
Vicitrā, Gopālī, Dhaniṣṭhā, and Pālikā. (56)

Candrāvalī is Somābhā and Rādhikā is Gāndharvā;
Lalitā is Anurādhā; therefore, these are not named separately. (57)

These names popularly known are Khañjanākṣī,
Manoramā, Maṅgalā, Vimalā, Līlā,
Kṛṣṇā, Śārī, Viśāradā,
Tārāvalī, Cakorākṣī, Śankarī, and Kumkumā. (58)

Thus, of these beauties of Vraja
there are groups by the hundreds.
And in each group there are said to be
a hundred thousand lovely in body. (59)

All these beginning with Rādhā
and ending with Kumkumā
are known as leaders of groups,
with the exception of Viśākhā,
Lalitā, Padmā, and Śaibyā. (60)

But the eight headed by Rādhā
are considered the foremost in good fortune.
Lalitā and the others, though fit to be leaders,
out of desire for the feelings of their beloved leaders,
Rādhā and the rest,
have developed a preference for friendship. (61)

Thus ends the Hari-priyā section of the *Ujjvala-nīlamanī*.

⁸Nitya-priyā.