CHAPTER-II

THE RUKMINI-HARANA LEGEND, AN ACCOUNT

The Rukmini-harana legend is found narrated in the Sanskrit literature beginning from the puranic works. This legend, therefore, can be included in the class of the legends of the puranic origin and may be described as a puranic legend.

This Rukmini-harana legend is found in other works of Sanskrit literature also. Further, the reference to the legend is met with in the great epic Mahabharata of Vyasa. Different kinds of literary works in Sanskrit are composed in later times based on the theme of the Rukmini-harana legend. Moreover, references to the legend are met with in many a later Kavya of Sanskrit literature.

The puranic versions of the legend with their points of deviations are presented below.

THE RUKMINI-HARANA LEGEND IN THE HARIVAMSA PURANA:

The Rukmini-harana legend is narrated in an elaborate manner in the Harivamsa or the Harivamsa purana which is regarded as one of the earliest puranic
compositions. 1 This Harivamsa is regarded as a part of the
great epic Mahabharata of Vyasa. 2

The Rukmini-harana legends is narrated in the
Harivamsa purana in two separate parts which have been not
found in other puranic works. According to the first narr­
ation the legend goes as follows:

There was a kingdom Vidarbha by name towards the
southern direction of Vindhya mountain. 3 Bhishmaka was the
reigning king of Vidarbha. His city was Kundinapura. This
Bhishmaka was the descendant of the Kaisika race. 4 King
Bhishmaka had a son Rukmi by name and a very beautiful daugh­
ter named Rukmini. 5 Rukmini's svayamvara was arranged in

1 Even behind the Krsna legends of the Harivamsa there seem­
to be a foundation of older legends in which Krsna was not
yet a God, but the hero of a rough tribe of cowherds.
   HIL. Vol.1. p. 456

2 The Indians, however, regard also the Harivamsa a work
which is in reality a purana and is also occasionally
called Harivamsa purana as part of the Mahabharata.

3 rajarshyadavasyasid vidarbhau nāme Vaisutah /
vindhasya daksīṇe pār-ve vidarbhāyām nyavaśāyat //
   HYP. 59, 10. p. 299

4 vamsē bhīsmaka kaisikasya tu //
   Ibid. 59, 12, p. 299

5 rukmini kila nāmastī rukmiṇaḥ prathamā saṣā //
   Ibid. 47.6. p. 263.
the Kuṇḍinapura by Rukmi, the elder brother of Rukmini.

Kings, headed by Jarāsandha were invited to the Svayamvara and they arrived at the city of Kuṇḍina. Rukmi had animosity with Kṛṣṇa. Therefore, he did not invite Kṛṣṇa, Balarama etc. the Yādava princes. Kṛṣṇa having come to know from spies about the arrangement of the Svayamvara of Rukmini, prepared to go to Kuṇḍinapura being accompanied by the Yādava heroes and with the consent of king Ugrasena of Mathurā. He then called upon the mighty bird Garuḍa, the fast carriage of the Lord, and asked him to carry Himself to the city of Kaisika. Thus within a short time Kṛṣṇa arrived at the city of Kaisika, the relative of king Bhīṣmaka. This city was situated near Kuṇḍinapura.

King Kaisika then became very glad at the arrival of Kṛṣṇa, his honourable Lord. He offered Kṛṣṇa a hearty welcome and entertained Him with Arghya (oblation) and Ācamana (sacred sipping of water) etc. according to the prevalent rules. Thus Kṛṣṇa stayed there at the city of

6 \[\text{parthivānaṁ samāgamaḥ} / \text{bhaviṣyati kṣitisānaṁ samuhānāmaṁ nekasaṁ} //\] {Ibid. 47.4. p.268.}

7 \[\text{svāgataṁ khecara śreṣṭha surasenāri mardana /} \text{vinatā hṛdayānanda svāgataṁ keśava priya //} \text{vainateyam mahāvalam /} \text{jagamatha purim kṛṣṇah kaisikasya mahātmanaḥ} //\] {Ibid. 47.37-40, p.270}

8 \[\text{etasmin kile tu rājā naya visārṇaḥ/} \text{kaisikastat tu utthāya prahrṣtenantaratmanā //} \text{satkrtya vidhivat kṛṣṇaṁ svapuram sampravesyaṁ} //\] {Ibid.47. 43-44. p. 270}
Kaiśika enjoying his hearty and worshipful hospitality.

At that time, king Kaiśika and his brother Kratha offered their kingdom to Lord Kṛṣṇa and prepared an observation of coronation to offer the royal throne to their Lord. The king prayed Kṛṣṇa with auspicious prayers. Indra the Lord of the Gods presented an auspicious divine throne to Lord Kṛṣṇa with a message through some of the messengers.

In the mean time, the kings, like Jarāsandha, Sunītha, Dantavaktra, Sālva assembled in Kūndīna for Svyaṁvara. They came to know about the arrival of Kṛṣṇa at Vidarbha kingdom. Being afraid of Kṛṣṇa's attendance in the Svyaṁvara of Rukmini they conversed to each other. Jarāsandha, the main leader of the chieftains had suspected that Kṛṣṇa might come to make harm to the kings. This view was also supported by king Sunītha. But king

---

9 adyaṁ saṁhāram janma adyaṁ saṁhāram naraḥ / adyaṁ pitarastṛpta deve ca vāṁ gṛhāgata // pradaṁ vāsudevaṁ svāṁ rājyaṁ dharmaḥetunā //

Ibid. 50.10,26,p.275-276

10 ................. devesamaḥ caṛdara namaśkṛtam //

Ibid. 50.29,p. 276

11 Ibid. 49. 2. p. 272.
Dantavaktra opposed them. He considered that though Kṛṣṇa might come to the svayāmvara for the bride, He might not fight with them. 12 Thus Śālva and others also expressed their own views regarding the matter.

King Bhīṣmaka thought that it would have been better to offer his beloved daughter Rukmī to Lord Kṛṣṇa. The king knew well of the transcendental nature of Lord Kṛṣṇa. He further considered that the enmity of Rukmī his eldest son with Kṛṣṇa was not at all a matter of encouragement. Because, due to his ignorance, he would surely turn into ashes in the hands of Kṛṣṇa. 13 In this regard Bhīṣmaka remembered the extra-ordinary feats, like killing of the mighty demons, Keśi, Aghāsura, Bākāsura etc. 14 But yet Bhīṣmaka was helpless as he was unable to oppose king Jarāsandha, or his son Rukmī.

Then the kings had heard of the coronation of Lord Kṛṣṇa at the palace of king Kaisīka. Some of them

12 ... kanyānimittamāgamane kasya yudhamprayacchati //

Ibid. 49. 17. p. 273

13 mūrabhāvo madonmattah saṅgrāmesu nivarttakah /

niyatam bhaṣmasyādyāti tularāśiyathānalāt //

Ibid. 49. 46. p. 274.

14 Ibid. 49. 51. p. 274.
intended to attend that ceremony of coronation, while others opposed the matter. Jarāsandha, Sālva, Dantavakra, and others had attended the coronation of Lord Kṛṣṇa except proud Rukmī. King Bhīṣmaka also accompanied them with his pensive heart and sorrowful mind. Bhīṣmaka, with a guilty mind approached Kṛṣṇa and reported all about the mistake committed by his son Rukmī. A controversial talk took place there between Bhīṣmaka and Kṛṣṇa. Bhīṣmaka said to Kṛṣṇa that as his son Rukmī was a very tender aged young boy so only out of ignorance he neglected Kṛṣṇa and did not invite Him to the svayaṁvara of Rukmī and for that matter He should forgive Rukmī. At this Kṛṣṇa vehemently opposed. He said to the king that as the matured kings were guided by the young ones that naturally come to be a matter of ill-luck. Kṛṣṇa inquired how it was possible on the part of a young boy to arrange a svayaṁvara of his sister and how Rukmī, being an ignorant one invited all the kings to the same. Thus Kṛṣṇa put blame

15 Ibid. 49. 63. p. 274.
16 vicintya manasā rājā dahyamānena cetasā / ......................... pratibodhi tum //
Ibid. 49.63. p. 274
17 putrome valabhāvena bhaginindātumicchati //
.........................
prasādam kurudēvesā kṣantumarhasime prābhō //
Ibid. 51. 1-3. p. 279.
18 valabhāvena putreṇa cālitaṁ nṛpamāṇḍalaṁ/
yādā bhavati vaḥ praurahah kidṛśohavi nāo bhavet //
..... katham tvayāhyavijñāta iti me sahāyomahān //
Ibid. 51. 4, p. p. 279.
upon Bhīṣmaka who begged forgiveness. Kṛṣṇa then said to the king that Rukmīṇī was not a human lady. She was the incarnation of Śrī herself, who came to the earth for Him only for the words of Brahma. Again, Kṛṣṇa said, "Oh you king, Indra has sent Garuḍa to postpone this svayamvara. I speak to you the secret truth. Now, you do whatever you like according to your will." Having said thus Kṛṣṇa returned to the city of Mathurā with the aid of Garuḍa. King Bhīṣmaka then became very glad and he prayed Kṛṣṇa and Garuḍa with auspicious prayers at the time of their return.

The kings, who had attended the coronation ceremony returned again to Kundina for the svayamvara of Rukmīṇī. But king Bhīṣmaka dismissed the svayamvara. Then the kings like Jarāsandha, Śālva, Śūpāla, Dantavakra made a plan to kill Kṛṣṇa with the help of Kālayavana. On the other hand, Rukmīṇī also came to have strong determination to select Kṛṣṇa as her beloved husband. Here ends the

19 ṛukmīṇī nāmate kaṇyā na sā prākṛtamānuṣiḥ / śrīreśā brahma-vākyena jātā keṇāpi hetunā //
Ibid. 51.31. p. 280.

20 śrutam svāyam vinicchitya ya duktaṁ tad karisyati.
Ibid. 51.30. p. 280.

21 svastivastu gamiṣyāmi vainateyasyaṁhāyavān / nagarim mathurāṁ rāmyāṁ bojarājenapālitāṁ //
Ibid. 51.49. p. 231.

22 Ibid. 51.71. p. 232.
first part of the narration of the Rukmini-harana legend.

After the aforesaid narration the Harivamśa relates the story of Kālayavana very elaborately. Then a vivid description of the building of the city of Dvārakā is found. Now, begins the second narration of the legend. After the death of Kālayavana Jarāsandha intended to arrange the marriage of beautiful Rukmini with his favourite prince Śīśupāla, of Cedi. Thus the second narration of the Harivamśa goes as follows:

Bhīṣmaka was the king of Kuṇḍina in the Daksinapraśa (southern kingdom), formerly protected by sage Agatya. He was also known as "Hiranyaroma" (of golden hair). Rukmini was his son and he had a daughter named Rukmini. Brave Rukmini gained divine weapons and Brahmastra from Druma and Jamadagnya respectively.

---

23 Ibid. 52-57, pp. 232-296.
24 Ibid. 58, pp. 296-299.
25 étasminneva kālē tu jarāsandhaha pratāpanā / nṛpādudhojāyāmā sa cedirlājorīyesvasayā // 
śīśusālaśya nṛpater vivāha bhavita kila. // 
Ibid. 59. 1-2. p. 299.
26 hiranyaromātyāhurya daśākātyeśvaragvayo / agatya guotamāsām yaḥ kuṇḍināstho ayavān nṛpaḥ // 
Ibid. 59. 13. p. 299.
27 rukmi cāstranī divyāṇi drumadaprāpa mahātabalāḥ / 
.................................... brahmastraavāṇtavān // 
Rukmini possessed excellent beauty. There was none on this earth to compete her in respect of her matchless beauty. Having heard of such beauty of Rukmini Kṛṣṇa was longing to get her as His beloved wife. On the other hand, princess Rukmini was also moved deeply by the fame, attributes and heroism of Kṛṣṇa. She intended in her mind to get Kṛṣṇa as her husband. But Rukmini, her elder brother had strongly opposed this. Because, Kṛṣṇa killed Kaṁsa, his friend and son in law of powerful Jarāsandha. For this, Rukminî had great enmity towards Kṛṣṇa, and so was determined not to give his sister Rukmini in marriage to Kṛṣṇa. On the other hand, to please Jarāsandha, his well wisher, Śiśupāla, the son of Damaghoṣa, king of Cedi was also in opposition of the Yādavas. Jarāsandha approached Bhiṣmaka with the proposal of arranging marriage of Rukmini with Śiśupāla. Bhiṣmaka had no other way than to support the proposal of powerful Jarāsandha. Having taken Śiśupāla as the brid-groom and being accompanied by the kings

28 rukminītvabhavadrājan rupenāsadṛśibhuvi /
cakrame vāsudevastāmi śravādeva 'mahādyutih //
Ibid. 59. 16. p. 299

29 Ibid. 59. 17. p. 300.

30 .........
...... kaṁsasya vadhāṣaṁtāṁ kṛṣṇāyatamitāṁ jāse //
Ibid. 59. 18. p. 300.

31 Ibid. 59. 27. p. 300.
Dantavakra, paundraka, and the kings of Anśa, Vaṅga, Kalināga etc. Jarāsandha arrived at Kuṇḍina to marry Rukmini. Prince Rukmini had entertained them all with much care.

Accompanied by other Vṛṣṇi heroes and being well-equipped on chariots to please their aunt, Kṛṣṇa and Balarama also came to the marriage ceremony of Rukmini. Kṛṣṇa accepted the worship and hospitality of devoted Kratha and Kalīśika.

According to the traditional custom of their royal family, on the previous day of the marriage, Rukmini was going out of the palace to the temple of Indra to worship Goddess Indrāṇī. She was going on a chariot being well-protected by the royal security guards. At that time, Kṛṣṇa saw Rukmini who was the incarnation of Lakṣmī herself with matchless beauty and who put on yellow-white silken

32 tatas'aidyamupādāya jarāsandho'narādhīpah / 
yayau vidarbhāṁ sahito dantavāktreṇa yāyīnā // 

33 pitṛsvasuḥ oriyārthaca rāmakṛṣṇābubhāvapi / 
prayāyurvīśnayaKṣcānye rathaiḥ tatra balavītah // 

Ibid. 59. 23, 29. p. 300

34 śvokṣhāvīṁ vīvāhe ca rukminīniyayauvahīḥ / 
caturyujā rathe naindre devatāyatane śūhe // 

Ibid. 59. 33. p. 300.
Having seen beautiful Rukmini's erotic desires get enhanced even in the mind of Krishna, then Krishna consulted with Balarama and other Yadavas and got prepared to abduct Rukmini.

After finishing her worship to the Goddess in the temple Rukmini was ready to return. In the mean time, Krishna hurriedly appeared, lifted her into the chariot in no time. At that time the soldiers appointed for security of Rukmini obstructed. But Balarama defeated them all.

Equipped with horse, elephant, chariots and various kinds of weapons, other Yadava heroes also joined in the fight. Krishna then put the responsibility of the war on Balarama and other Yadava heroes like Yuyudhana, Akrura, Viprtha, Gada, Krtavaman, Sakradeva, Sudava, Satadyumna and Trasena and He Himself set for Dvarakā taking Rukmini in the chariot.

---

35 tam dādarśa tadā krṣṇo lakṣmī sākṣādiva sthītām / rūpenāgraganyena ... rūpenayasyaśā śriyā / rukmini rūpini devi pāṇḍura kṣaumavāsini //
Ibid. 59. 35, 36. p. 300

36 Ibid. 59. 37. p. 300.

37 kṛtutudevatā kārye niśkramantīn surālayāt / unmathya sahasā krṣṇah svāyaṇṇiṇāya raṭhottamam //
Ibid. 59. 39. p. 300.

38 Ibid. 59. 41. pl 300

39 Ibid. 59. 42. p. 300.
Having seen the abduction of Rukmini by Kṛṣṇa the kings namely Jarāsandha, Śiśupāla, Dantavakra, Paundraka and others became very furious and intended to kill Kṛṣṇa by a joint attack. They were supported by the kings of Anga, Vaṅga, Kaliṅga and others.

Finally, a fierce battle took place between these opponent kings and the Yādava heroes. Yuyudhāna attacked Jarāsandha piercing with six arrows. Akrura pierced Dantavakra with nine arrows and Dantavakra also threw ten arrows on Akrura as for a counter attack. Biprthu hurt Śiśupāla with seven arrows and Śiśupāla in return attacked him by eight arrows. After that Gāvesana, Atidanta, Bhṛhadurgā, attacked Śiśupāla simultaneously with six, eight and five arrows respectively. Then being furious Śiśupāla gave a counter attack upon them with five arrows each.

Further, Śiśupāla killed the horses of the chariot of Biprthu and cut the head of Bhṛhadurgā with sharp weapons.

---

40 dantavaktra jarāsandhah śiśupālasca vīryavān /
    Saddhā nīrṇayuḥ krudsajighāṁsanto janārdanam //
   Ibid. 59. 47. p. 300.

41 akruro dantavaktraṅtu vīvyādha navabhīḥ saraib /
    tam pratyāvidhyat kāraṣo vānaiḥ dasābhīfrasgaiṅ //
   Ibid. 59. 51. p. 301.

42 Ibid. 59. 52. p. 301.

43 Ibid. 59. 55. p. 301.
Balarama, on the other hand, killed Vañgaraja. He attacked Jarasandha also. Thus thousands of elephants, horses, chariots, and army on foot attacked each other in the battle field. The sounds of weapons were mingled with the echoing sounds of the musical instruments like ṇerī, saṅkha, Veṇu. In this way, a terrible battle like that of gods and demons took place. Being defeated badly in the hands of the Yādava soldiers the kings, Jarasandha, Śiśupāla and others fled away.

Rukmi, the elder brother of Rukmini came to know that his sister Rukmini was abducted by Kṛṣṇa. He further knew of the bad defeat of the kings – headed by Śiśupāla, his friend. Rukmi then became very angry. Out of anger, he vowed at the presence of Ḍīmaśaka – until and unless I kill Govinda in battle and bring back my sister Rukmini from him. I shall no more return to my capital city Kuṇḍina, I am speaking it truely. He then marched against Kṛṣṇa taking

44 Ibid. 59. 60. p. 301.

45

46

47
a mighty host of soldiers being mounted on a chariot. The kings of Daksinapatha, Kratha, Añéumán, Śrutarvā, Beṇudāri and other sons of Bhīṣmaka also accompanied Rukmi for help.

Then after passing a long way, Rukmi saw Kṛṣṇa with His beloved Rukmiṇī staying on the bank of the river Narmadā. Seeing them Rukmi became more angry, and ran forward to kill Kṛṣṇa in dvaitara fight (dual chariot fight). A horrible fight commenced between the two. Rukmi attacked Kṛṣṇa with sixty-four sharp weapons, and Kṛṣṇa pierced Rukmi by seventy arrows in the counter attack. Kṛṣṇa then cut the head of the charioteer of Rukmi and the banner of his chariot at the same time by means of sharp weapons. He defeated Śrutarvā, Beṇudāri, Kings of Daksinapatha and the leading warriors of Kratha as well as of Kaiśika family. Thus Kṛṣṇa killed almost all the warriors of Rukmi in the battle.

Having seen the defeat of his soldiers, Rukmi became more angry. He hurt Keśava with five sharp weapons, pierced the charioteer with other three, and with another

48 te gatvā dūramadhvānāṁ saritaṁ narmadāmanu /
   govindam daddṛṣvah knudhāh sahaiva priyāvā sthitam //
Ibid. 60.6. p. 302.

49 Ibid. 60.3. p. 302.

50 Ibid. 60.16. p. 302.
he cut the banner. Kṛṣṇa also cut the bow of Rukmī into pieces. Rukmī then took another bow and threw sharp arrows on Kṛṣṇa to kill Him. But again Kṛṣṇa cut his bow and crushed the chariot of Rukmī. Then Rukmī, having lost his bows and chariot, rushed towards Kṛṣṇa with a sword in his hand like the mighty bird Garutman. Kṛṣṇa cut his sword in his hand and hurt Rukmī by means of three Nārācas (a kind of sharp weapon). As a result Rukmī became senseless and fell down on the ground like Vṛttāsura who fell at the fierce hit of Vajra of Indra. Being afraid, all the remaining soldiers fled away.

Then, having seen Rukmī falling in an ineffectual and senseless condition Rukmīṇī felt very sad and fell down on the lotus feet of Lord Kṛṣṇa with the request to save the life of her brother. Kṛṣṇa lifted up His beloved Rukmīṇī, and conveyed his assurance of safety to Rukmī and

51 vidrutmā savalam dṛśtvā rukmī krodhavaśaṅgatah / ........................................... kēśavām //
Ibid. 60.18. p. 302.

52 dhanuśceda cāpyasya patamānasya rukmīnāḥ //
Ibid. 60.20. p. 302.

53 astraiastāni sanovāya tasya kṛṣno mahāvalaḥ /
punascicheda tat cāpāṁ rathināṇcā tribhiḥ sārah //
Ibid. 60. 22. p. 303

54 sacchinna dhanvā virathāḥ khadgamādāya carne ca /
utpanāta rathādviro garutmanīva vīryavan //
Ibid. 60.23. p. 303.

55 vīceṣṭamāṇā taṁ bhuma bhṛātaraṁ vikṣya rukmīnī /
pādayorapatat viṣṇoḥ bhṛāturjīvitā kāṅkṣinī //
Ibid. 60. 27. p. 303.
went to His own city of Dvārakā. Kṛṣṇa returned in joy in company of His beloved Rukmini and also Kālāraṅga and other Yādava heroes.

On the other hand, having failed to carry out the promise not to return to Kuṇḍīna without killing Kṛṣṇa and releasing his sister Rukmini, Rukmi felt much shame. He then established a new city in Vidarbha which became famous by the name of Phojakuta. 57

Kṛṣṇa arrived at Dvārakā in joy with Rukmini, His beloved and other Yādava heroes. He then celebrated the wedding with Rukmini according to the vedic rites. Kṛṣṇa and Rukmini enjoyed each other's company in amorous sports like Rāma with Sītā and Purandara with Paulaumā. 59 This is the main story as is found in the Hariyāṇa.

Further, in this chapter of the Hariyāṇa the names of Rukmini's sons and other wives of Kṛṣṇa are also found.

The first version of the Hariyāṇa purāṇa shows that the first svayamvara of Rukmini was arranged before the

56 Ibid. 60. 28. p. 303.
57 apāniya svasaarantu rukmi maṇamadānvitah / hinpratijō naicchatsa pravostum kuṇḍinapūram // vidarbhegu nivāsārtham nirsam anyatpuraṇmahat / tadbhojakatamiti eva bahhuva bhuviviśrutam //
Ibid. 60. 31, 32, p. 303.
58 Ibid. 60. 35. p. 303.
59 tatah sahatayāreme priyā priyamāṇyayā / sityā eva pūrā rāmaḥ paulaumeva purandarah //
Ibid. 60. 35. p. 303.
construction of the city of Dvārakā. Later purānic works 
do not contain any narration tallying with the first 
version of the legend that occurs in the Harivamśa purāṇa.

THE VIŚNU PURĀṆA VERSION:

The Viśnu purāṇa also narrates the Rukmīṇī-haraṇa 
legend in the twenty-sixth chapter of its fifth Aṁśa(Part). 
The legend has been related only in twelve verses. The 
legend goes in the Viśnu purāṇa as follows:

There was a city Kuṇḍina by name in Vidarbha 
kingdom. Bhīṣmaka became the king there. He had a son 
Rukmī by name and a beautiful daughter named Rukmīṇī. 60 
Kṛṣṇa intended to get Rukmīṇī as His beloved wife and 
beautifully-smilled Rukmīṇī also loved Kṛṣṇa. 61 But Rukmī, 
the elder brother of Rukmīṇī did never agree to offer 
his sister to Kṛṣṇa due to his animosity towards Him. On 
the proposal of Rukmī and the instigation of Jarāsandha 
king Bhīṣmaka arranged the marriage of his daughter with 
Śisūpāla, the king of Cedi. 62

60 bhīṣnakaḥ kuṇḍine rājā vidarbhaśaṁkyataḥ kṣaṇeḥ 
rukmi tasyābhavat putro rukmiṇicā taraṇana //
VSP 5. 26. 1. p. 263.

61 rukmiṇim cakrame kṛṣṇa ......... cakrame //
Ibid. 5. 26. 2. p. 263.

62 Ibid. 5. 26. 3. p. 263.
Śīśupāla went to the city of Kuṇḍina for marriage as bride-groom accompanied by his well-wishing kings headed by Jarāsandha. Kṛṣṇa also set for Kuṇḍina with Balarāma and other Yādava heroes to enjoy the marriage ceremony.

On the previous day of the marriage Kṛṣṇa abducted Rukmīṇī, the bride. He entrusted the responsibility of defence from the enemies on Balarāma and other relatives and started for Dvārakā on chariot with Rukmīṇī, His beloved. Then the opponent kings, Śīśupāla, Jarāsandha, Paundraka, Dantavaktra, Vidūratha, Śālva and others followed Kṛṣṇa in anger with the intention of killing Him. But all of them got defeated in the hands of Balarāma and other heroes of Yādava race.

Then Rukmī vowed fiercely, 'I shall never return to Kuṇḍina without killing Kṛṣṇa in battle'. With this promise he followed Kṛṣṇa in no time to kill Him. But

---

63 kṛṣṇo'api balabhadra-dairyadubhiḥ ........ bhubhrtaḥ //
Ibid. 5.26.5. p.269.

64 Ibid. 5.26.6. p. 269.

65 tatas'ca paundra-kasāśrīmān dantavaktra vidūrathāḥ /
śīśupāla jarāsandha śālvādyāścā mahībhrtaḥ //
kupitāste harim hantuḥ .......... yadunāgavaiḥ //
Ibid. 5.26.7,8. p.269

66 kuṇḍinaṁ na pravekṣyāmi hyahatvā yudhi keśavān /
kṛtvā pratijñāṁ rukmī cā hantuṁ kṛṣṇa-pranudrutāḥ//
Kṛṣṇa defeated Rukmī also together with his warriors on foot and also mounting on chariots, elephants and horses. Having victory over Rukmī, Kṛṣṇa threw him sportively on the ground.

Kṛṣṇa then accepted Rukmiṇī, His beloved through the marriage ceremony performed in the prevalent manner, although He owned Rukmiṇī at first by the Rākṣasa type of marriage. Thus the legend comes to the end in the Viṣṇu purāṇa.

A COMPARISON WITH THE PREVIOUS VERSION:

Certain points of differences are noticed between the narrations of the legend in the Harivamsa purāṇa and the Viṣṇu purāṇa.

The Rukmiṇī-harana legend has been narrated in a very compact way in the Viṣṇu purāṇa, whereas in the Harivamsa purāṇa it is in an elaborate form. In the Harivamsa purāṇa the legend is presented in two separate parts. The former part related the arrangement of Rukmiṇī's Svayambara, assembly of the kings at Kuṇḍina, and at last the postponement of the Svayambara. This part further

67 nirjita rukmiṇam ................................ madhusūdanah //
Jbd. 5.26.11.91.92.
describes Kṛṣṇa’s arrival from Garuḍa in the city of Kaisika, king Kaisika’s worshipful hospitality offered to Lord Kṛṣṇa, the coronation ceremony of the Lord and the conversation between king Bhīṣmaka and Kṛṣṇa. These incidents are not narrated in the Viṣṇupurāṇa.

Again, the Viṣṇupurāṇa version does not make mention 'Hiranyaroma', the other name of Bhīṣmaka, which is found in the Harivamśa purāṇa. Like wise, the incidents like the obtaining of divine weapons by Rukmi from Parasurāma, worship of Goddess Indrāṇī in the temple by Rukminī, narrated in the Harivamśa purāṇa are not met with in the Viṣṇu purāṇa. According to the Harivamśa purāṇa, at the time of the abduction of Rukminī Kṛṣṇa consulted with Balarama and other relatives. But that is not mentioned in the Viṣṇu purāṇa.

Moreover, in the description of the battle also some points of difference come to our notice. The Harivamśa relates that the army of Rukmi met Kṛṣṇa and Rukminī taking rest on the bank of the river, Narmadā. But it is not mentioned in the Viṣṇu purāṇa. Unlike in the Harivamśa, the

rāmeṇa saha niścītya keśavastu mahābalah /
   tat pramathe akarod buddhīṁ vṛṣṇibhiṁ pranidhāyaṁ //

HVP. 59. 38. p. 300.

Ibid. 60. 6. p. 302(Vide FN. 48 above).
saying of different kings, mentioning of their names, cutting of Rukmī's bow and sword by Kṛṣṇa are not met with in the Viṣṇu purāṇa. These are the major points of difference between these two purānic versions.

THE BHAGAVATA PURĀṆA VERSION:

The Bhagavata purāṇa narrates the Rukmini-haraṇa legend in a very attractive and lucid manner. The Bhagavata purāṇa version of the legend came to be much more popular in the later period. The story found here is as follows:

In the kingdom of Vidarbha there was a king Bhīṣmaka by name. He had five sons and a daughter. They were Rukmī, Rukmaratha, Rukmavāhu, Rukmakesā, and Rukmamāli. Rukmī was the eldest among them. Beautiful Rukmini was the only daughter of the king. Rukmini came to know of Kṛṣṇa's extra-ordinary youthful beauty, attributes, prosperity from the waber singers who visited her palace. Knowing these Rukmini considered that Kṛṣṇa should be the fit husband for her. At the same time, having learnt of her good conduct,

70 rājāsīd bhīṣmakonāma vidarbhādhhipatirmahān /
tasya pañcabhavan putrāḥ kanyākāca varānaṇā //
rukmyagrajo rukmaratho rukmavāhurantaraḥ /
rukmakeso rukmamāli rukminyesānsvasa sati //

71 sopasrūtya mukundasya rūpaviryagunasārīyah /
grhāgatairgyamanastām mene saṁśām patim //
Ibid. X. 52.23. p. 457.
extra-ordinary beauty, knowledge and attributes Kṛṣṇa was also longing for Rukmiṇī as His would be beloved wife. The relatives of Rukmiṇī also supported in their heart Rukmiṇī's marriage with Kṛṣṇa. But as Rukmi had enmity with Kṛṣṇa, he did vehemently oppose the marriage of Rukmiṇī with Kṛṣṇa. On the contrary, Rukmi invited his friend Śiśupāla, the king of Cedi, whom he considered the fittest bride-groom for Rukmiṇī.

Rukmiṇī knew that her elder brother Rukmi had opposed her marriage with Kṛṣṇa and had arranged the same with Śiśupāla. At this she became very sad. Then thinking deeply, Vaidarbhī Rukmiṇī sent some faithful wise brahmana soon to Kṛṣṇa at Dvārakā.

The brahmin messenger saw Lord Kṛṣṇa sitting on the golden seat at Dvārakā. Kṛṣṇa did welcome him and comforted him washing and massaging the feet with His own hands. Kṛṣṇa was pleased with the pious and self-content

---

72 tam budhilakṣaṇaudārya rūpasīlaguṇāśrayam / kṛṣṇasca sadṛśin bhāryām samudvordhum manodadhe // Ibid. X.52.24. p. 457.
73 tato nivārya kṛṣṇadvid rukmī .............. // Ibid. X.52.25. p. 457.
74 tadevatyāsītāpangi vaidarbhī durmanā bhṛṣam / vicintyaptaradvijam kañcit kṛṣṇāya prāhīṇod drutām // Ibid. X.52.26. p. 457.
75 pāṇinābhimṛśan pādāvavyagratamapṛcchat // Ibid. X.52.29. p. 458.
Brahmana. He said, 'oh brahmin, I bow always to those brahmins who are satisfied with whatever they get, who are of amiable nature, helpful to all creatures and devoid of pride.' 76 Then He enquired him of the wellbeing of the noble king Bhishmaka. At last Kṛṣṇa asked the brahmin messenger the cause of his arrival at Dvārakā and the service He can render to him. 77 The Brahmaṇa then delivered to Kṛṣṇa the message of Rukmini. Rukmini said in the message - 'oh beauty of the universe, he who hears of Your good qualities and sees Your beautiful form he will attain surely the four-fold objects of life i.e. Dharma, Artha, Kama, and Mokṣa. Oh, Acyuta, my mind enters in You avoiding all shame and fear. 78 Oh You, Mukunda, You cannot be compared with any one in birth, conduct, beauty, knowledge, prosperity and personality. Therefore, oh lion of men, I consider, there will be no such high birth and qualified lady, who will not long You as beloved husband at the time of youth. 79 Therefore, I have offered

---

76 Ibid. X. 52. 33. p. 458.
77 Ibid. X. 52. 35. p. 458.
78 śrutva gunān bhūvana sundara sṛṇvataṁ te nīrviṣya karnaṁvīrārharato aṅga tāpaṁ\(^{'}\)
\[\begin{array}{c}
\text{सित्तमपत्रपम् मे} //
\end{array}\]
\begin{array}{c}
\text{Ibid. X. 52. 37. p. 459.}
\end{array}

79 Ibid. X. 52. 38. p. 459.
myself to You as my Lord, and You too please accept me as Your wife. But Śiśupāla has come to wed me. Oh lotus-eyed one, please do in that way so that the lion’s prey may not be taken away by a jackal. Oh Lord, I always worship You. You kindly take me away accepting my hands so that Śiśupāla or others cannot touch me. Oh You undomesticated one, on the previous day of the marriage You come secretly to Vidarbha. Show Your valour by killing all the kings of Cedi, Māgadha etc. and You accept my hands by means of Rākṣasa marriage. You need not worry considering that You will have to kill the men in the inner apartment for me. Because, according to our family tradition, on the previous day of the marriage an auspicious procession will be arranged to the temple of Girijā for her worship. So, I shall go out there. Oh lotus-eyed Lord, even God Umāpati and other Mahāpuruṣas always seek the dust of Your lotus feet for the purification of their soul. If I shall be deprived of your grace then I shall surely lose my life by prolonged fasting.

80 tanme bhavān khalubratah ........ bibho vidhehi / .............. caidyā ārād gomāyāvan mrgapater valin ambhujākṣa //
Ibid. X. 52. 39. p. 459.

81 āvo-bhāvīna tvamajītordvahane vidarbhān guptaḥ sametya prtanāpatibhiḥ pariṭah / nirmathya caidyamagadhendra yalaṃprasahya mān rākṣasena vidhimodvaha viryaśuklām //
Ibid. X. 52. 41. p. 460.

82 yasyāṅgriṇapākajā rajah snapanāṁ mahānto .......... vrata kṛṣāṅchate janmabhīḥ syāt //
Ibid. X. 52. 43. p. 460.
After giving this message, the Brāhmaṇa said, 'oh the Lord of the Yadus, I have conveyed to You this secret message from Rukmiṇī. Please do whatever You like after proper deliberation.' Hearing this with love and eagerness Kṛṣṇa said to the Brāhmaṇa messenger, 'I am also to spend sleepless nights with the thought of Rukmiṇī.' Again, Kṛṣṇa said that He knew well that due to the animosity Rukmiṇī had obstructed this marriage. But yet He would definitely take away beautiful princess Rukmiṇī defeating the Kṣatriya kings badly in battle.

Then Kṛṣṇa commanded His charioteer Dāruka to make ready the chariot for His journey to Kuṇḍina. Dāruka did accordingly. Kṛṣṇa then accompanied by the Brāhmaṇa started His journey to Kuṇḍina in His chariot carried by four fast horses and arrived at Vidarbha within a night.

In the mean time, king Bhīṣmaka, being overcome by the affection for his son got prepared to celebrate duly Rukmiṇī's marriage ceremony with Śīśupāla. On this occasion different auspicious performances were observed. Thus Gods and forefathers were worshipped in due manner. Bride Rukmiṇī,

\[\text{Śrūhvya syandanam} \text{ arūhyā syandanam} \text{ anarttādekarātreṇa vidarbhān gamadhayah} \]

\[\text{Ibid. X. 52. 44. p. 460.} \]

\[\text{Ibid. X. 53. 2. p. 461.} \]

\[\text{Ibid. X. 53. 6. p. 461.} \]
beautiful with her fine teeth was given bathe. The auspicious threads were tied in her hands and she was given to put on new brilliant clothes. The learned brahmins were chanting the auspicious mantras from the Vedas. Brāhmaṇas were offered the mixture of molasses with sesamum seeds, gold, silver, cows and new clothes according to the prevalent manner.

At this time king Damaghoṣa also observed similar customs for his son Śiśupāla as bride-groom. After that Śiśupāla went to Kuṇḍina having mounted on the elephant with rutting juice. Being girdled by the chariots decorated with golden chains, the horses and the soldiers on foot, he started his journey to Kuṇḍina. He was accompanied by the kings like, Jarāsandha, Sālva, Dantavakra, Paunḍraka, Vidūratha etc. King Bhīṣmaka entertained them providing food and lodging for all. The kings planned a stratagem against Kṛṣṇa, Balarāma and others in their support. Balarāma came to know of that stratagem of the opponent kings and

86 Ibid. X. 53. 11. p. 462.

87 hiranya rūpya vasānśī tilāṇśca guda miśritān / prādād dhenuśca viprebhyo rājāvidhividām varāḥ //
Ibid. X. 53. 13. p. 462

88 madacyudbhīrgajānīkaih syandanaśreḥmajamālibhih / prattyāśvasaṅkulaīḥ sainyāḥ paṁitaḥ kuṇḍinaṁ yayau //
Ibid. X. 53. 15. p. 462.
Kṛṣṇa's attempt to abduct the bride Rukmiṇī. Then being moved by the affection for Kṛṣṇa, his brother, Balarāma set for Kuṇḍīna in no time for Kṛṣṇa's help accompanied with the soldiers on elephants, horses and on foot.  

On the other hand, Rukmiṇī was waiting for Kṛṣṇa and the Brāhmaṇa messenger with a very anxious mind. As she met neither of them, and as because only one night was remaining there preceding the marriage ceremony, she became restless and began to lament. She blamed her own ill-luck. Rukmiṇī thought that Lord Dhātā, Moheśvara, and Girijā were also not in her favour. As she was lamenting thus waiting for Govinda, her left thigh, arm, and eye began throbbing.

Just then that Dvija came to convey the good message of Kṛṣṇa's arrival at Kuṇḍīna. Rukmiṇī's heart then became full of joy, and she expressed gratefulness to that Brāhmaṇa for his responsible service.

King Bhīṣmāka also came to know that Kṛṣṇa and Balarāma had arrived at Kuṇḍīna to enjoy the wedding ceremony of his daughter. He then became very glad and

89 śrutvaitad bhagavān rāmo vipakṣīyanāpodyanām / kṛṣṇāṁ caikāṁ gataṁ hartum.....gajāśvāratha pattibhiḥ//
    Ibid. X.53.20-21.pp.462-463

90 durbhagāyā na me dhātā nānukulo maheśvarah /
    devīvā vimukhā gaurī rudrāṁ girijā satī //</
    Ibid. X.53. 25. p. 463.

91 Ibid. X. 53. 27. p. 463.
worshipped the Lord offering Madhuparka, new clothes, and other auspicious offerings accordingly. Citizens of Kuṇḍina gathered in large numbers to see Kṛṣṇa and Balarāma. At the charming sight of Kṛṣṇa all were moved deeply and they remarked that Rukmini and no other was the suitable bride for Kṛṣṇa and Kṛṣṇa was the only suitable bride-groom for beautiful princess Rukmini.  

In the meantime, bride Rukmini prepared to go to the temple of Goddess Ambikā on foot to worship her lotus feet. Rukmini, however, was proceeding slowly thinking all the time of the lotus feet of Lord Mukunda. She was accompanied by her friends, the auspicious singers with musical instruments, and being well-guarded by the royal security persons. In course of her auspicious prayer in the temple also Rukmini prayed to Goddess Ambikā seeking bliss to attain Kṛṣṇa as her husband. The worship being duly over, Rukmini returned from the temple very slowly. At that time she looked very charming with her beautiful smile, bright lower lip like Vilva fruit, golden earnings etc. She was

92 Ibid. X. 53. 33. p. 464.
93 asyaiva ḫāryā bhavitūḥ rukminyarhatināparā / ... ....................... ... patiḥ //
94 Ibid. X. 53. 40. p. 465.
95 Ibid. X. 53. 46. p.465.
walking, producing jingling sound by the anklets on her feet like a swan with tinkling sound. Having seen her extra-ordinary beauty the kings and other heroes present were highly bewitched. Being intoxicated many of them fell down on the ground from their respective seats. Then Kṛṣṇa, approached princess Rukminī, lifted her on the chariot equipped with the banner of Garuḍa, placed nearby and abducted Rukminī in presence of His enemy kings. Then Kṛṣṇa proceeded towards Balarāma and other Yādava heroes taking Rukminī as like as a lion takes away his share from among the jackals.

When Jarāsandha, Śiśupāla and other kings came to know of the abduction of Rukminī, their bride, they rebuked themselves uttering 'fie'. Immediately, they followed Kṛṣṇa to assail Him collectively. Mounted on respective carriages, like elephants, horses, and chariots the warriors attacked Kṛṣṇa simultaneously with the shower of arrows. Having seen it Rukminī began to lament out

---

96 śucismitāṁ vilvaphaladhara jyotiṣoṇāyamānanadvijakunda-kudmaśām / ................. . kṛtahṛcchyaṛditaḥ //
Ibid. X. 53.52. p. 466.

97 Ibid. X. 53.55. p. 467.

98 tato yayau rāmapurogamaḥ sānaiḥ śīgāla madhyādiva bhāga -hrdharīḥ //
Ibid. X. 53. 56. p. 467.

99 asvapṛṣṭhe gajaskandhe rathopasthe ...... yathā //
Ibid. X. 54. 3. p. 468.
of fear. Kṛṣṇa then gave her consolation. The warriors of the Yādava race, headed by Śaṅkarṣaṇa faced the enemies. A terrific battle began between the two parties. Yādavas cut the heads of the enemies and killed them together with the horses and elephants which were piled in the battle field. Thus most of the enemies were killed and the remaining ones fled away. Jarāsandha and Śiśupāla left the battle field to save their lives and thus Yādava heroes came to be Victorious.

Śiśupāla, whose bride had been abducted by Kṛṣṇa felt much ashamed and sad Jarāsandha consoled Śiśupāla and tried to pacify him. He said - 'Oh the leopard of puruṣas, please give up such mental weakness and indifference. Because, oh king, both favourite and unfavourite things are found not to be stable. Just as a puppet made of wood dances according to the will of the director, like wise, happiness and distress come to men in accordance with the will of Īśvara (i.e. God).'^100 Jarāsandha further referred to his own defeat and victory with Kṛṣṇa and thereby showed the power of Daiva or fate upon human beings.101 Thus consoling themselves they returned.

---

100 bhoh bhoh puruṣasārdūla daumanaṃasyamidaṇṭyaja /
       yathādārumāyi yośinṛtyete kuhakocchhayā/
       sukhaduhkhayoh //
       Ibid. X. 54.11-12.pp.463-469.

101 kālena daiva yuktenajānan vidrāvitaṁ jagat.
       Ibid. X. 54. 14. 1. 469
Rukmi had come to know about the abduction of his sister Rukmini by Kṛṣṇa and the defeat of the kings. Then he became very furious and intended to march against Kṛṣṇa. Brave Rukmi took a mighty troop of soldiers, one 'Ākṣauhinī' in number and got himself well-armed. At the time of journey Rukmi took a fierce vow before all the princes present. He said, - 'Unless I kill Kṛṣṇa and get back Rukmini I shall never return to Kuṇḍina, I tell you surely.' Then he commanded his charioteer to drive his chariot in speed so that he could meet Kṛṣṇa soon.

After a while, Rukmi, who was ignorant of Kṛṣṇa's omnipotent power, met Kṛṣṇa and from a distance he rebuked him calling Him the stain of the Yadu family. Immediately, he attacked Kṛṣṇa by three arrows, and ordered Him to leave Rukmini. Kṛṣṇa then cut the bow of Rukmi and pierced him by six arrows, and his four horses by eight, the charioteer by two and the banner of the chariot by three arrows respectively.  Rukmi then took another bow and pierced Kṛṣṇa again with five arrows. But Acyuta cut his bow into pieces again. When Rukmi attempted to take another bow, Kṛṣṇa cut it again in his hand by means of unobstructed

102 ahatvā śamare kṛṣṇamapratuhya ca rukminim /
kuṇḍinam na pravekṣyāmi satyametad brabhim vah //
Ibid. X. 54. 20. p. 469.

Rukmī tried his utmost with anger to attack Kṛṣṇa with various kinds of weapons like, Parīgha (a stick of iron, or a club studded with iron), Paṭṭiśa (a kind of spear with a sharp edge), Sūla (spear), Carma (shield), Asī (sword), Sakti (a kind of missile), Tomara (a kind of sharp weapon) etc. But whatever weapon he took Kṛṣṇa defended himself against and destroyed them all. Then being baffled again and again, Rukmī became highly furious and jumped down from the chariot with a sword in hand and rushed on Kṛṣṇa as if an insect into fire. Having seen the attempt of Rukmī Kṛṣṇa chopped off the sword in his hand and prepared to kill Rukmī taking a sword in hand. Then Rukmini, being perturbed, seeing the imminent death of her brother fell on the feet of her Lord Kṛṣṇa and requested Him to spare the life of Rukmī. Yet Kṛṣṇa wanted to give him some kind of light punishment. So, He tied dishonest Rukmī with a piece of cloth, snipped at his moustache beard, and hair keeping some spots here and there and he was made disfigured.

In the mean time, Lord Śaṅkarṣaṇa (i.e. Balarama) arrived at the spot accompanied by other heroes. Having seen

---

104 Ibid. X. 54. 28. p. 470.
105 parīghan paṭṭiśam sūlaṁ............................. // Ibid. X. 54. 29. p. 470.
106 Ibid. X. 54. 30. p. 470.
107 cailena vadhva tamaśāndhuśkriṇanī................ // Ibid. X. 54. 35. p. 471.
the pitiful condition of Rukmī he put blame upon Kṛṣṇa for His misbehaviour towards His relative. He tried to pacify Rukmī, who was still lamenting. Balarāma said, 'Oh Rukmī, the conduct of Kṣatriyas prescribed by Prajāpati is very hard and merciless. Here, even a brother kills his own brother.'\textsuperscript{108} He further offered a philosophical explanation to Rukmī in the context. He spoke of the relation of Ātman (soul) with the Deha (body). For instance, he said, 'The Paramātman is one and same to all creatures possessed of their bodies. But the ignorant ones see it differently as they consider the luminaries in the sky (like the sun, the moon etc.) in different forms or ways.'\textsuperscript{109} In this way, by an elaborate philosophical explanation he tried to console Rukmī, asked her to have peace of mind and to come to be in ease.\textsuperscript{110} Accordingly, Rukmī tried to come to have ease in mind. Then Kṛṣṇa accompanied by Rukmī and the Yadava heroes returned to Dvārakā in a joyous mood.

On the other hand, Rukmī felt himself more dead than alive, because of being defeated and insulted badly in the hands of Kṛṣṇa. Then to keep his vow intact by way of

\textsuperscript{108} kṣatriyāṇāmayaṁ dharmaḥ praśapativinimitaḥ /bhrātapi.\textsuperscript{109} ekaevaparohyātma sarveśāmapi dehināṁ /.....yathā naḥḥahy/\textsuperscript{110} tatvajñānena nirhatya svasthā bhava śucismita //
not returning to the city of Kuṇḍina without killing Kṛṣṇa and releasing Rukminī, Rukmi established a new city Bhojakāta by name and used to live there.  

In Dvārakā Kṛṣṇa accepted Rukminī the daughter of Bhīṣmaka through the marriage performed ain a sacred manner. The ceremony was held in an atmosphere of pomp, joy and merriment. Relatives and friendly kings were invited. The intimate kings from the Kuru, Śrīnijaya, Kaikēya, Vidarbha, Yadu and Kunti race had assembled at Dvārakā to enjoy the marriage ceremony of Kṛṣṇa and Rukminī and they were highly satisfied with the entertainments.  

The citizens of Dvārakā became very happy at the happy union of Lord Kṛṣṇa, the incarnation of Viṣṇu and Rukminī, the another form of Laṣmidevi. This is the narration of the Rukminī-haraṇa legend met with in the Bhāgavata purāṇa.

---

111 cakre bhojakātaṁ nāma nirvāśaya mahatpurāṁ / ahatā dvurmatīm...........vasadrusā //
Ibid. X. 54.52. p. 473.

112 Ibid. X. 54. 53. p. 474.

113 kurusṝnijaya kaikēya vidarbharyadu kuntayāḥ / mitho mumudive taśmīñ saṁbhramat paridhāvatām //
Ibid. X. 54. 58.p. 474.

114 dvārakāyāmabhūd rājan mahāmodah puraukasām / rukminyāramayopetanā drīṣṭā kṛṣnān śriyān patim //
Ibid. X. 54. 60. p. 474.
A COMPARISON WITH PREVIOUS VERSION:

When compared with the aforementioned earlier versions, we find that the Bhāgavata-purāṇa presents the legend with some omissions and additions. Again, some incidents that find mention the previous versions are presented in the Bhāgavata with certain deviations.

The Bhāgavata-purāṇa, like the Viṣṇu-purāṇa avoids the first narration of the arrangement of Rukmini's Svayambara, which is found in the Harivamsa-purāṇa. The genealogical accounts of king Bhīṣmaka that occur in the Harivamsa are not found in the Bhāgavata-purāṇa. Similarly, Śisūpāla's relation with Jarāsandha described in the Harivamsa-purāṇa is not mentioned in the Bhāgavata-purāṇa. Further, 'Hiranyaroma', the other name of king Bhīşmaka, mentioned in the Harivamsa-purāṇa is not met with in the Bhāgavata-purāṇa. Again, the Harivamsa-purāṇa makes a mention of the attainment of Rukmi's divine weapons from Parasurāma; but this is also not met with in the Bhāgavata-purāṇa. Moreover, in the Harivamsa-purāṇa in course of the narration of the main legend, i.e. in the concluding part the names of ten sons and one daughter of Rukmini, 115

115 cārudeśanāṁ sudēśanāṁ ca pradyumnaṁca mahābalaṁ //
........dharmārthu kusālāste tu kṛtāstrāyudhadurmaddah//
the marriage of eight wives\textsuperscript{116} and the marriage of other sixteen thousand wives,\textsuperscript{117} are also mentioned. In the Bhāgavata purāṇa these are not mentioned with the Rukmini-haraṇa legend.

Furthermore, some connected matters connected with the legend and as such mentioned in the versions of the Harivamśa purāṇa have been narrated in the Bhāgavata purāṇa with slight deviations. For instance, the Harivamśa purāṇa simply states that Kṛṣṇa and Rukmini were moved towards each other hearing their attributes. But according to the Bhāgavata purāṇa Rukmini heard about the beauty and qualities of Kṛṣṇa from the singers visiting her palace.\textsuperscript{118} According to the Harivamśa purāṇa Kṛṣṇa went to Kuṇḍina to enjoy the marriage ceremony of Rukmini accompanied by Balarāma and other Yādava heroes. But in the Bhāgavata purāṇa it is stated that Kṛṣṇa went alone to Kuṇḍina and Balarāma went lateron equipped with Yādava heroes for the help of his brother Kṛṣṇa. Again, in the Harivamśa - versions, it is stated that at the time of abduction of Rukmini Kṛṣṇa consulted with Balarāma and

\textsuperscript{116} mahiṣīḥ saptakalyāṇi statoanyāḥ madhusūdanah / 
\textsuperscript{117} stri sahasrāni cānyāni...... upayeme...... / /
\textsuperscript{118} Bhāg. P. X. 52. 23. p. 457.
other Yadavas. But according to the *Bhāgavata purāṇa*, Balarāma was not present there at that time. Further, according to the *Harivamsa purāṇa* narrations Rukmini worshipped Goddess Indrani in the temple. But in the *Bhāgavata purāṇa* it was the temple of Ambikā or Goddess Bhavāni (Durgā) where the bride Rukmini prayed.

In respect of the description of battle also certain deviations are noticed. For instance, the *Harivamsa* states that Brhatdūrga was killed by Śiśupāla. Likewise, Balarāma killed the king of Vaṅga in the battle. But the *Bhāgavata purāṇa* does not mention these so elaborately. Again, according to the *Harivamsa purāṇa*, prince Rukmi took his grim vow before king Bhīṣmaka. On the other hand, according to *Bhāgavata purāṇa* he took his vow in presence of all the princes. Similarly, the *Harivamsa* states that Rukmi, while following, met Kṛṣṇa with Rukmini staying on the bank of the river Narmada. But it is...

119 rāmeṇa saha niścitya..............................//
HVP. 59, 38. p. 300 (vide FN. 68. above)

120 Ibid. 59. 34. p. 300.

121 kanyā cāntahpurat prāgāt bhaṭairguptāmbikālayam //

122 HVP. 59. 55, 60. p. 301.

123 pratijnāmakarot krūdhah samakṣan bhīṣmakasya ha //
Ibid. 60. 1. p. 301.

124 Ibid. 60.6. p 301 (also vide FN. 48, 69 above)
not mentioned in the Bhāgavata purāṇa. Thus some incidents narrated in the Harivamśa purāṇa are described in the Bhāgavata purāṇa with some deviations.

Moreover, it is noticed that Bhāgavata purāṇa has added some new matters to the legend. As for instance, the Bhāgavata purāṇa mentions the names of the five sons of king Bhīṣmaka. Again, the introduction of the character of the Brahmāna messenger, for carrying the message from Rukmiṇī to Dvārakā, the narration of Kṛṣṇa's heartful and ideal hospitality offered to that Brahmāna, and His journey to Kuṇḍīna with the Brahmāna messenger by chariot, and also the mention of the four names of the horses of Kṛṣṇa's chariot, driven by Dāruka etc. as narrated in the Bhāgavata purāṇa are new additions to the legend. Moreover, the throbbing of Rukmiṇī's left arm, thigh, and eye at the arrival of her Lord Kṛṣṇa, homage paid to Kṛṣṇa by king Bhīṣmaka, observance of various prevalent manners and customs in the marriage ceremony, remarks passed by the citizens of Kuṇḍīna at the sight of beautiful Kṛṣṇa, the behaviour of the host of kings bewitched by the matchless beauty of Rukmiṇī, consoling words of Jarāsandha to Śisūpāla at his pitiable defeat are new things described in

125 Bhāg. P. X. 53. 5. p. 461.
the Bhāgavata purāṇa, which do not appear in the Harivamśa purāṇa. Furthermore, the insult and punishment inflicted on Rukmiṇī by Kṛṣṇa mentioned in the Bhāgavata purāṇa are not found in the Harivamśa versions. As stated earlier, in the Bhāgavata purāṇa, towards the end of the narration of the legend a picture of the marriage ceremony of Kṛṣṇa and Rukmiṇī has been beautifully delineated which is not present in the Harivamśa purāṇa. Thus the Bhāgavata purāṇa attractively presents the Rukmiṇī-haraṇa legend by way of supplying more materials.

As hinted earlier, the Viṣṇu purāṇa narrates the legend in a very compact way in comparison to the Harivamśa or the Bhāgavata purāṇa. It is observed that though narrating briefly, the Viṣṇu purāṇa presents the main story by stating the major incidents. It may be finally remarked that the Bhāgavata purāṇa presents the Rukmiṇī-haraṇa legend elaborately and attractively by way of supplying flesh and blood, to the skeleton found in the Viṣṇu purāṇa.

THE PADMA PURĀṆA VERSION:

The Padma purāṇa also presents the Rukmiṇī-haraṇa legend in fourtynine verses in a vivid and lucid manner. The narration is similar to the that of the Bhāgavata purāṇa to a great extent. The legend in the Padma purāṇa version goes as follows:
Bhīṣmaka was a pious king of Vidarbha. He had some sons headed by Rukmi. 126 Bhīṣmaka had also a beautiful daughter Rukmīṇī by name who was none other than the incarnation of Lakṣmīdevī herself. She was Sītā in the Rāghava incarnation of the Lord, in Kṛṣṇa incarnation she became Rukmīṇī and in other incarnations also Lakṣmī followed the Lord. 127 Rukmīṇī intended to give Rukmīṇī in marriage to Śiśupāla. 128 But Rukmīṇī did not agree to this proposal. She was longing for Kṛṣṇa as her husband from her very childhood and to fulfil her desire she worshipped Gods and observed sacred vows. 129 When Rukmīṇī's marriage was settled with Śiśupāla, she sent some Brāhmaṇa messenger, the son of a Purohita (priest) to Lord Kṛṣṇa at Dvārakā. 130 Being duly entertained by Kṛṣṇa and Balārāma the brahmin disclosed the

126 vidarbharājo dharmatmā bhīṣmako nāma dhārmikah / vabhuvastasya putrastu rukmī prabhātayāsubhāt // Pad P. UK 94. 1. p. 1879.


128 rukmīṇīḥ śiśupālāya dātumaicchannrpātmajah / Ibid. UK. 94. 5. p. 1879.

129 udiśya kṛṣṇam bhartāram surānāmarcancanā sadā / ca kara rukmīṇī kanyā dānāni vividhāni ca // Ibid. UK. 94. 7. p. 1879.

130 purohitā sutām vipram preṣayāmāsa rukmīṇī / udiśya kṛṣṇam bhartāram satṛnaṁ dvārakāṁ yayau // Ibid. UK. 94. 10. p. 1879.
message, he carried from Rukmini. Then both Kṛṣṇa and Rāma having mounted on the chariot driven by Dāruka set for Kuṇḍina with the Brāhmaṇa messenger.

Śisupāla also went there to Kuṇḍina accompanied by the kings headed by Jarāsandha. Kings from different kingdoms assembled there at Kuṇḍina to enjoy the wedding ceremony.

At the time of the marriage Rukmini, in company of her friends went out of the city to the temple to worship Goddess Dūrgā. Then at the evening Kṛṣṇa abducted Rukmini by way of taking her in his chariot, and was returning to His own city. Then the kings, Jarāsandha, Śisupāla, and others became very angry and followed Kṛṣṇa to fight with Him. Balabhadra (i.e. Balaraṇa) faced the enemies taking his mighty Lāṅgala (the plough) in his hand. A horrible battle began. With the Lāṅgala and Muṣala (a kind of sharp weapon) Balaraṇa crushed the lines of chariots and defeated all the warriors, on horses, elephants etc. Being frightened, kings fled away leaving the battle.

131 Ibid. UK. 94. 15. p. 1879.
133 Ibid. UK. 94. 20,21. p. 1880.
134 sambhagnah pārthivah sarve dudruvabhayaṁ pādītah /
Prince Rukmi then attacked Kṛṣṇa with the bow and sharp weapons. Kṛṣṇa defended Himself with His mighty Sāraṅga (the bow presented by Indra) with laughter. Kṛṣṇa cut the bow of Rukmi, killed the charioteer, and also chopped off the chariot together with its banner. Having lost the chariot Rukmi attacked Kṛṣṇa with a sword in his hand. But Kṛṣṇa cut the sword into pieces. At this Rukmi became more furious, rushed at Kṛṣṇa and hurt His with a fierce blow. Kṛṣṇa with transcendental power captured Rukmi easily. He, then with a laughter, shaved his hair on head with a sharp knife and released him. At this humiliation Rukmi felt very sad and sighed sorrowfully. Out of grief Rukmi did not return to his native city, and founded a new city and used to live there.

Then Kṛṣṇa arrived at Dvārakā with Rukmiṇī, Balarāma, and Dāruka from His divine chariot. Kṛṣṇa celebrated His wedding ceremony with Rukmiṇī on an auspicious day according to the Vedic codes. Nanda, Yaśodā and other Gopālas - (cowherds ) also attended the marriage. Devakī, Rohiṇī,

---

136 Ibid. UK. 94. 27. p. 1880.
137 tīkṣṇaṁ kṣuraṁ samādāya...... śirasō muṇḍanaṁ kṛtvā.. //
   Ibid. UK.94. 29. p. 1880.
138 tataḥ praviṣya nargarītvā dvārakāṁ devakīsataḥ /
   ......................taṁminnudvāha samaye devadundubhayodivi//
   Ibid. UK. 94. 33. p. 1880.
139 nandagopaatha gopālaṁ gopavīndaih samāgataḥ //
Revāti and other beautiful ladies performed all the prevalent customs in connection with the wedding ceremony. Brāhmaṇas were pleased with the offerings of gold, beautiful clothes, and good food. King Ugrasena and others were also honoured accordingly.\(^\text{140}\) The bride and the bride-groom observed all the rites and customs prescribed by the Veda in accordance with the instructions of the learned brāhmaṇas. The kings returned being highly satisfied with the pleasing reception accorded by Kṛṣṇa Himself.\(^\text{141}\) Thus Kṛṣṇa though self-satisfied lived very happily at Dvārāvatī enjoying erotic sports with Rukmiṇī as Nārāyaṇa did with Śrī (i.e. Lakṣmī).

A COMPARISON WITH THE PREVIOUS VERSION:

Though the narration of the legend in the Padma purāṇa is similar to a great extent to that of the Bhāgavata purāṇa yet some remarkable points of differences are noticed.

The fierce vow of Rukmi which is found in the Harivamśa, Viṣṇu purāṇa, and the Bhāgavata purāṇa versions finds no mention in the Padma purāṇa version. Again, some of the matters described in the Bhāgavata purāṇa appear in the Padma purāṇa version with deviations. For instance, in the description of Rukmiṇī she has been delineated as the

\[\text{brāhmaṇāṁ bhujayāmāsa vaistraivāraṇah śubhāṁ /}\
\[\text{Ibid. UK. 94. 40. p. 1880.}\]

\[\text{Ibid. UK. 94. 45. p. 1881.}\]
incarnation of Lakṣmī herself who was Sītā in the Rāma incarnation of the Lord. Further, it is stated that Rukminī loved Kṛṣṇa from her childhood. The Brāhmaṇa messenger is called the son of a priest, which is not so stated in the Bhāgavata purāṇa. Again, unlike in the Bhāgavata purāṇa, in the Padma purāṇa version, the message has not been presented in the words of Rukminī in details. Further, according to the Padma purāṇa, the Brāhmaṇa messenger communicated the message to both Kṛṣṇa and Balārāma at Dvārakā and both of them went to Kuṇḍīna accompanied by that Brāhmaṇa. But in the Bhāgavata purāṇa it was Kṛṣṇa alone who got the message from Rukminī and went to Kuṇḍīna. According to the Bhāgavata purāṇa Rukminī went to the temple of Ambikā on foot and there is no mention of a particular time. But the Padma purāṇa states that Rukminī went to the temple on chariot and she was abducted by Kṛṣṇa at the evening time. Unlike the

142 rāghavatve bhavat sītā rukminī kṛṣṇajanmanī /
Ibid. UK. 94. 3. p. 1879.
143 vālayat prabhṛti vai viṣṇumanuraktādṛhavrata /
Ibid. UK. 94. 3. p. 1879.
144 purohita śutaṁ viprama preṣayāmāsa rukminī /
Ibid. UK. 94. 10. p. 1879.
145 sametya kṛṣṇaṁ rāmaṇca tābhhyāmāvidhivadarcitaḥ /
Ibid. UK. 94. 11. p. 1879.
146 tadeva sandhyā kāle tu sanprāptau devakīśuttaḥ /
rathasthāṁ taṁca jāgrāha vālavān madhusūdanaḥ //
Ibid. UK. 94. 16. p. 1879.
Bhāgavata-purāṇa, the Padma-purāṇa states that Rukmī attacked and fought against Kṛṣṇa together with other kings. Furthermore, in the narration of the Padma-purāṇa the valour of Balarama in battle has been specially delineated. Balarama defeated all the warriors taking his mighty Lāṅgala and Mūgala. But the Bhāgavata-purāṇa relates the presence of other Yādava heroes and their collective fight against the enemies. Again, in the description of the fight between Kṛṣṇa and brave Rukmī also some deviations are noticed. According to the Harivamśā-purāṇa and also the Bhāgavata-purāṇa at the pitiable defeat of Rukmī Kṛṣṇa attempted to kill him. At that time Rukmīni requested Kṛṣṇa falling on His feet to save the life of Rukmī. At the request of His beloved Rukmīni, Kṛṣṇa also saved Rukmī's life. But Rukmīni's request is not mentioned in the Padma-purāṇa narration. As it appears from the version of Padma-purāṇa, Kṛṣṇa willingly did not kill Rukmī but insulted him shaving his hairs. Further, according to the versions of the Harivamśa and

\[\text{Ibid. UK. 94. 9-23. p. 1880.} \]
\[\text{HVP. 60. 27. p. 300.} \]
\[\text{Bhāg. P. X. 54. 32. p. 471.} \]
the Bhāgavata-purāṇa, being ashamed at the insult and hav-
ing failed to keep his own fierce vow, Rukmi did not
return to his native city Kuṇḍīna. But according to the
Padma-purāṇa version, being insulted, Rukmi was full of
sorrow and decided not to return to his native city. He
founded a new city and used to live there.¹⁵⁰ The name of
the new city was Bhojakata or Bhojakuta (the abode of the
Bhojas) as mentioned in the Harivaṃśa-purāṇa and the
Bhāgavata-purāṇa. But this name is not found in the Padma-
purāṇa version.

Moreover, the Padma-purāṇa gives a more elaborate
description of the marriage ceremony. According to this
narration Nanda and Yasodā had attended the marriage cere-
mony accompanied by other Gopas as stated earlier. Further,
they were received with the offerings of gold and various
kinds of garments.¹⁵¹ But the presence of Nanda and Yasodā
in the marriage ceremony of Kṛṣṇa and Rukmini finds
mention in none of the Harivaṃśa, the Viṣṇu-purāṇa, and the
Bhāgavata-purāṇa. These are the major points of deviations
found in the Padma-purāṇa version of the legend.

¹⁵⁰ sa tu soka saṁaviśṭo niṁśvosannuraṅgo yathā /
na viveśa purīṁ sviyāṁ sa tu tatraiva ca vaśat //
Ibid. UK. 94. 30. p. 1880.

¹⁵¹ nanda gopoathā gopaśrajagāvīndaiḥ saṁgataḥ /
...... vahubhiḥ svarṇa ratnādairvāsobhiḥ savibhuṣaṇaḥ//
Ibid. UK.94.36,41. p. 1880.
THE SKANDA PURĀNA VERSION:

The Skanda-purāṇa presents an interesting version of the Rukmini-harana legend by way of supplying some new materials to the aforementioned previous ones. In hundred and forty second chapters in the Revākhaṇḍa of Avantikhaṇḍa of the Skanda-purāṇa, Markandeya explained to Yudhiṣṭhīra as regards the greatness of the Rukmini Tīrtha. There in course of conversation, Markandeya narrated the Rukmini-harana legend. The version in the Skanda-purāṇa is similar to that in the Bhāgavata-purāṇa but it differs completely from the account of the legend met with in the Brahmavaivarta-purāṇa.

A COMPARISON WITH FORMER VERSIONS:

We have observed that the Skanda-purāṇa has supplied some new materials to the older versions of the Rukmini-harana legend. Some incidents narrated in the Bhāgavata-purāṇa and Harivamsa are also delineated in new colours in the Skanda-purāṇa.

As for examples, the names of other sons of Bhīṣmaka except Rukmini are not found in the Skanda-purāṇa, which get mentioned in the Bhāgavata-purāṇa. Further, the

152 Vide SKP. Avantikhaṇḍa. RK. 142. 1-102.
153 As
sasnātvarukminītīrthe dāndadyātukāntacanām /
tattīrthasyaprabhāvenā sokāmnāpnoti mānavaḥ //
Ibid. Avantikhaṇḍa. RK. 142. 3.
previous love affair between Rukmini and Kṛṣṇa is not mentioned in the Skanda-purāṇa as it is stated in the Harivaṁśa, Bhāgavata-purāṇa and Padma-purāṇa. On the contrary, according to the Skanda-purāṇa they developed attraction towards each other just prior to the abduction of Rukmini. obviously, therefore, the character of the Brāhmaṇa messenger, the message of Rukmini to Kṛṣṇa come to be absent in the Skanda-purāṇa. Unlike the previous versions, the Skanda-purāṇa version does not mention the role, or even the name of king Jarāsandha. Furthermore, the fierce vow of Rukmini is found in most of the previous narrations. But it is not mentioned in the Skanda-purāṇa.

Again, some incidents of the legend, presented in the earlier versions reappear in the Skanda-purāṇa in new forms. The Bhāgavata-purāṇa and the Harivaṁśa-purāṇa do not make mention of the invitation of Kṛṣṇa and Balarāma to the marriage ceremony of Rukmini. But according to the Skanda-purāṇa versions Kṛṣṇa and Balarāma were invited by king Bhīṣmaka to the marriage of his daughter. Further, as mentioned earlier, the Bhāgavata-purāṇa states that Kṛṣṇa alone went to Kuṇḍina to abduct Rukmini, only His

154 sāpasāyattatra deveśaṁ gopāvēśadharam hariṁ/ tvaṁ dṛṣṭvā mohāpānā ....... hartavyāmitime matih//
Ibid. Abantikhaṇḍa, R.K. 142. 26,27.
charioteer Daruka and the Brāhmaṇa messenger were with Him in the chariot. The Harivamsa-purāṇa relates Balarama and others accompanied Kṛṣṇa to Kuṇḍīna. But according to the Skanda-purāṇa version, both Kṛṣṇa and Balarama went to the marriage. There is no mention of any other hero with them. Of course, this account is similar to that in the Padma-purāṇa. According to the Skanda-purāṇa, Rukmi met Kṛṣṇa and Rukmini on the bank of the river Narmadā. On this point the Skanda purāṇa agrees with the Harivamsa-purāṇa and differs from the Bhāgavata-purāṇa.

Moreover, in the description of the fight between Kṛṣṇa and Rukmi some incidents are noticed as presented in different ways. According to the Harivamsa and the Bhāgavata-purāṇa Kṛṣṇa cut twice the bow of Rukmi. When Rukmi was on a move to attack Kṛṣṇa with the sword Kṛṣṇa crushed it. But these incidents are not related in the Skanda-purāṇa. Again, as mentioned earlier, the Bhāgavata-purāṇa states that although at the defeat of Rukmi Kṛṣṇa made up his mind to kill him with a sword, finally his life was spared at the request of Rukmini. Kṛṣṇa insulted Rukmi by way of disfiguring him as stated above. Moreover, the loss of Rukmi's vow, foundation of a new city Bhojakata, etc. are stated in the Bhāgavata-purāṇa as well as also in the Harivamsa-purāṇa versions.
But in the Skanda-purāṇa the incident is presented in quite a different manner. This version describes that Kṛṣṇa took Cakra in battle against Rukmi. Having seen it being afraid Rukmini requested Kṛṣṇa to save the life of Rukmi, and to bless him with a divine eye. Pleased with Rukmini, Kṛṣṇa bestowed divine sight to Rukmi. The ignorance being away, Rukmi offered auspicious prayers to Kṛṣṇa. Kṛṣṇa, being pleased with his prayer, with the blissful words let Rukmi go back to his native city. Rukmi returned satisfied. Thus, the whole incident is presented in a new colour in the Skanda-purāṇa. Moreover, it is interesting to note that according to the Skanda-purāṇa the marriage ceremony of Kṛṣṇa and Rukmini was celebrated not in Dvārakā, as stated in the earlier versions, but on the holy bank of the river Narmadā in presence of the pious sages and other brahmans.

Apart from the deviations, some other fresh and interesting matters catch our attention in the narration of the Skanda-purāṇa. According to this purāṇa the name of the queen of Bhīṣmaka was "Mahādevī" and Rukmini was her second child. Again, the matters regarding Rukmini

156 tvam na jānāti ........................................ rukmini/tava keśava.
yanmayā pāpanīṣṭheṇa ............... rukmini/tava keśava.

Ibid. Avantikhaṇḍa. RK. 142, 47-50.

157 Ibid. Avantikhaṇḍa. RK. 142, 69.

158 tasyabhāravā mahādevī prānebhaviṣṭai garivasi //

Ibid. Avantikhaṇḍa. RK. 142. 8,9.
such as the very prophecy of the bodiless divine being (i.e. her marriage with some four-armed person), the significance of her name Rukmini, the subsequent approach of Damaghoṣa to king Bhīṣmaka for Rukmini’s marriage with Śiśupāla, the reference to the Vindhyā mountain in Kṛṣṇa’s return journey, are quite new matters, not met with in the Bhāgavata and the Harivamśa-purāṇa. Over and above, the long explanation on the significance and greatness of the Rukmini Tīrtha not related in the earlier versions is all the more important addition in the account of the legend in the Skanda-purāṇa.

THE BRAHMĀVAIVARTA PURĀÑA VERSION:

In the Śrī Kṛṣṇa-janmakhanda of the Brahmāvaivarta-purāṇa the Rukmini-haraṇa legend is narrated in an elaborate way. In consonance with the mode of presentation of the legend it may be called ‘the marriage of Rukmini’ and not Rukmini Harana. Because, the Brahmāvaivarta-purāṇa delineates an attractive picture of the social marriage, celebrated in accordance with the prevalent manner.

DEVIATIONS FROM THE PREVIOUS VERSIONS:

The presentation of the legend in the Brahmāvaivarta-purāṇa differs to a great extent from the aforementioned:

versions including that in the Bhāgavata-purāṇa.

As for a major difference in the version of the legend presented in the Brahmavaiyarta-purāṇa, the incidents of Rukminī-harana by Kṛṣṇa does not occur. On the contrary, there is a picture of a marriage ceremony of Kṛṣṇa with Rukminī celebrated in the prevalent Vedic manner in Kuṇḍina. Therefore, the ninety-eighth chapter of the Śrī Kṛṣṇa Janmākhanda of the Brahmavaiyarta-purāṇa, where the legend occurs is titled as 'Rukminī Udvāha Prastāva Varṇana' (i.e. the description of the proposal of Rukminī's marriage), and not Rukminī-harana. Likewise, the chapter one hundred is named as 'Rukminī Vivāhe Yudham' (the fight in the marriage of Rukminī). Further, unlike in the Bhāgavata-purāṇa, Harivamśa and in the Padma-purāṇa, there in the Brahmavaiyarta-purāṇa is no mention of previous love affairs between Kṛṣṇa and Rukminī. Therefore, no message is found sent by Rukminī to Kṛṣṇa. On the contrary, it was king Bhīṣmaka who sent some Brāhmaṇa messenger to Dvārakā conveying a letter with the proposal of the marriage of Rukminī with Kṛṣṇa. Moreover, the letter was sent to king Ugresena and not to Kṛṣṇa and Ugrasena received the same from the messenger. Again, according to the Versions of Viṣṇu-purāṇa and the Bhāgavata-purāṇa Kṛṣṇa took away Rukminī from Kuṇḍina by

160 'rukminīyudvā haprastāva varnanaṃ'  
Ibid. (Ss.ed) 98. p. 382

'rukminī vivāhe yudham'  
Ibid. (Ss.ed)100. p. 396.
the Rākṣasa type of marriage. and afterwords in Dvārakā He accepted her by a marriage ceremony in the prevalent manner in accordance with the Vedic code. It is only the Brahmavaivarta-purāṇa, on the other hand, which delineates a vivid picture of a social marriage ceremony of Kṛṣṇa and Rukmini at Kuṇḍīna, celebrated in the prevalent manner. On the other hand, the other versions which describe the abduction of Rukmini by Kṛṣṇa, naturally present a Rākṣasa type of marriage. Because, according to different religious scriptures that type of Vivāha (marriage) is called Rākṣasa one where the bride is abducted by the groom forcefully by threatening, or by killing rivals and others. It is worthmentioning in this regard that Baudhāyana refers to the Rukmini-haranā of Kṛṣṇa as an instance of the Rākṣasa type of marriage.

161 VSP. 5. 26.11. p. 269. (vide also FN 67 above).
Bhāg. P. X. 52. 18. p. 456; X.53. 41. p. 460; X.54.18. p. 469

162 VSP. Vide FN. 161 above
puramāniya vidhivadupayeme ..............
Bhāg. P. X. 54. 5. p. 474.

163 hatvā ātītāca sīrṣāni rudatirudadbhayohoret sa rākṣasāh /
DK. p. 699
prasahyā yat kanyā haranām tat rākṣasāh /
Ibid. p. 699
hatvā chitvā ca bhūtā ca krosāntiīn rudāntir gṛhāt /
prasahyā kanyā haranām rākṣaso vidhirucyate
Manu. 3.33.
Mbh. 1.102. 14.

164 prasahyā ..............................vivāhāḥ/ yathā rukmini
haranām tathaiva rākṣasaḥ //
Baudhāyana. 1.20. 8.
Moreover, the beautiful description of the city of Kundina with its ditch around, walls, doors etc., the terrible fight of Rukmi, Śisupāla, Dantavakra, and Śālva with Balarāma, the voice from the bodyless being in the Heaven, their mysterious defeat, the entrance of the attendants of the bride-groom in Kundina, the role played by Satānanda, the celebration of the marriage ceremony in a gorgeous and joyous atmosphere, the presence of the Kauravas headed by Duryodhana, Bhīma, Droṇa and others, and also of the Pāṇḍavas are all new matters presented in the Brahmavaivarta-purāṇa versions. Thus this purāṇa presents the legend in a varied manner and thereby throws new light on it and also creates new interest.

THE REFERENCE TO THE LEGEND IN OTHER PURĀNAS:

Apart from the puranic versions mentioned above, the references to the Rukmini hāraṇa legend are also met with in some other purānas. They are namely, Aṣṭi, Matsya, Devī-bhāgavata and Kalki-purāṇa.

REFERENCE TO THE LEGEND IN AGNI PURĀNA:

The Agni-purāṇa does not relate the legend elaborately. It simply mentions the name of Rukmini, the

166 Ibid. (Ss.ed) 100.6-15. pp. 396-398.
167 Ibid. (Ss.ed) 98. 53-63. pp. 390-391.
beloved wife of Kṛṣṇa together with the names of other
wives of the Lord. Here only the name of Rukmini is men-
tioned as one of the eight major wives (aṣṭamahisī) of Lord
Kṛṣṇa.

IN THE MATSYA PURĀṆA:

The Matsya-purāṇa also refers to the marriage of
Kṛṣṇa with Rukmini. The names of eight major wives headed
by Rukmini are mentioned. These are - Rukmini, Satyabhāmā,
Satyā, Nāgnajīti, Subhāmā, Saivyā, Gāndhārī and Laksmaṇā.

IN THE DEVI-BHĀGAVATA PURĀṆA:

The Devi-bhāgavata-purāṇa introduces the Rukmini
harana legend very briefly. The narration is found as
follows:

Kṛṣṇa with the consent of king Ugrasena abducted
Rukmini from the Svayamvara where Śiśupāla was present.
He took away Rukmini by the Rākṣasa type of marriage.
Then Kṛṣṇa accepted other seven wives. They were Jāmvavati,
Satyā, Mitrāvidā, Kālindī, Laksmaṇā, Bhadrā, and beautiful

---

168 deva gandharva yakṣānām tā uvāca janārddanaḥ //
sūḍaśāstrisahasyāni rukmiṇyādāsthā aṣṭāsca //
AP. 12.31.

169 rukminisatyabhāmaca satyāṅgnajītītatha //
subhāmā ca tathā saivyā gāndhārī laḳṣaṇā tathā //
MP. 25.12.

170 ugrasena nrpaṁ kṛtvā ....... śiśupālasvayamvarat //
D. Bhāg. P. 43. 32. p. 318.

171 Ibid. 43. 33. p. 318.
Nāgajītī. All of them were accepted by Janārddana by way of celebrating marriage ceremony separately, with each of them.

In the version of the Devī-bhāgavata the name of Śisūpāla is mentioned. The term, 'Śisūpāla svayamvarat' (from the Svayamvara of Śisūpāla) definitely indicates that Śisūpāla was specially invited to the Svayamvara of Rukmini. Furthermore, as stated earlier, the Devī-bhāgavata-purāṇa mentions the Rākṣasa type of marriage of Kṛṣṇa and Rukmini. Thus the Devī-bhāgavata-purāṇa briefly introduces the Rukmini haraṇa legend.

IN THE BRAHMĀṆḍA PURĀṆA:

The Brahmāṇḍa-purāṇa refers to the name of Rukmini and other wives of Lord Kṛṣṇa. It is mentioned there that Rukmini was Vaidarbhi, the princess of Vidarbha kingdom.

This purāṇa further gives the names of the sons and

---

172 Ibid. 43. 33. p. 318.

173 prthak prthak samāniyapyapayemē janārddanaḥ //
    Ibid. 43. 34. p. 318.

174 vaidābhī rukmini kanyā satyā nāgā jītaṣṭathā /
    satrajītaḥ satyabhāmā jāmvāvatyāpirohinī. //
    salvya dhanyāṇa devināṁ sahasrāṇica śodasa /
    Brāh. P. 2.3.72. 242, 243, p. 144.
daughter of Rukmiṇī. The main legend is not delineated elaborately in this purāṇa also.

IN THE MUDGALA PURĀṇA:

The Mudgala-purāṇa does not mention even the name of Rukmiṇī. But it records the number of the wives of Kṛṣṇa and their sons. It is found that Lord Kṛṣṇa had sixteen thousand and eight wives who were very beautiful with charming eyes. Therefore, the Mudgala-purāṇa does not say anything except the reference to the marriage of Kṛṣṇa with His wives as mentioned above.

IN THE KALKI PURĀṇA:

In the Kalki-purāṇa also the Rukmiṇī-haraṇa legend is not narrated elaborately. Of course the seventeenth chapter of the purāṇa gives a broad description of the Rukmiṇī Vrata. There, in the description of the Vrata the name of Rukmiṇī, and her worship with Lord Kṛṣṇa are mentioned. Saunaka requested Suta to explain the manners and greatness of the Rukmiṇī Vrata and Suta had narrated the same.

175 Ibid. 2.3.72. 245, 246. p. 144.
176 sodas'astri sahasrani satamaṣṭamottaram tathā / kṛṣṇasya ātmyaḥ saḥproktāścarurūpāḥ sulocanā // Mud. p. 3.39.2.
177 vidhānaṁ bruhi me sutai vrataṣyasya yaḥ phalam/ pura kena kṛtaṁdharmyam rukmiṇī vratamuttamam // K P.17.3. p. 244.
It is stated that one lady can attain her desirable Lord as a fruit of the celebration of the Rukmini Vrata. Thus Sarmistha offered oblations to Lord Krsna together with His beloved Rukmini for bliss. She prayed, 'Oh Lord, this is the sacred sacrificial thread, prepared by Prajapatि. You accept it with Your beloved Rukmini.'

In another verse again it is stated, 'Oh You offerer of boon, these camphor, molasses, and sandal with good perfume have been offered to You. Please accept these with Your beloved Rukmini, the princess of Vidarbha.' Further, in a verse Krsna and Rukmini are prayed, 'Oh You beautiful one, with blue colour, oh You lotus eyed one, possessor of yellow coloured garments and four arms, You the supreme of the Gods. Please be satisfied with me and protect me with Rukmini.' Thus the Rukmini Vrata is narrated in forty-six verses in the Kalki-purana.

It should also be noted that some puranic works do not have the mention of the Rukmini harana legend. As

---

178 yajnasutraamidam deve prajapatinvimrmitam /
grihan vasudeva tvam rukminyaramaya saha //
Ibid. 17. 30. p. 249.

179 karpura gurugandhadyam ...................... //
Ibid. 17. 33. p. 249.

180 syama sundara padmaksha pitamvara caturbhuja //
Ibid. 17. 35. p. 249.

181 Ibid. 17. 1-46, pp. 244-251.
for examples, we may refer to the Śiva-Mahā-purāṇa, the Mārkandeya-purāṇa and the Garuda-purāṇa.

THE RUKMINĪ HARANĀ LEGEND IN THE MAHĀBHĀRATA:

Apart from the purāṇas, the references to the Rukminiḥ harana legend are found in many places of the great epic Mahābhārata. As stated earlier, the Harivamsa which is regarded as an appendix to the Mahābhārata fully narrates the legend. But in other places of the epic there occur simply the references to the legend. Therefore, it is very interesting and logical to remark that at least that portion of the Harivamsa-purāṇa which deals with the legend might be the earlier in composition than the other parts of the Mahābhārata. The references to the legend found in the epic are as follows:

The reference to the Rukminiḥ-harana by Kṛṣṇa is found in the Adiparva of the great epic Mahabharata. It is related in brief that Kṛṣṇa, the slayer of enemies abducted Rukmini with the valour of His arms. After proper deliberation Kṛṣṇa erected the beautiful city of Dvārakā and lived there. In another verse of the same parva Rukmini is

\[ \text{132 vikramādrukminin devimāhṛtya paravirahā} / \\
\text{parikṣya ca nivāsārtham dvārakāṁ vinyavesayat} // \\
\text{Mbh. (Vv.ed) Adiparva. 2. 334. p. 185.} \]
described as the incarnation of Lakṣmī herself who came to the earth for the pleasure of Krṣṇa.\footnote{183}

The Sabha parva of the Mahābhārata also makes a reference to the legend. In the Sabha Parva the Rājasūya sacrifice of the Pāṇḍavas is delineated. There the story of Śiśupāla Vadha has been vividly narrated. A hot controversy between Krṣṇa and Śiśupāla took place in which both referred to the incidents of abduction of Rukmīṇī. Krṣṇa said that foolish Śiśupāla intended to get Rukmīṇī as like as an ignorant Śūdra intends to hear the Vedas.\footnote{184} Then brave Śiśupāla also protested saying, - 'Oh Krṣṇa, are You not ashamed, specially in the presence of the kings to say that Rukmīṇī was accepted by You?'\footnote{185}

Again, in the Vana Parva of the Mahābhārata the Rukmīṇī-harana legend is mentioned. In the Vana Parva there occurs a speech delivered by Draupādi to Krṣṇa. In course of

\footnote{183} sṛṣyastu bhāgāḥ sanjājne ratyūrthāḥ prthivī tale / 
    bhīṣmakasya kule sādhvi rukmīṇī nāma nāmataḥ //

\footnote{184} rukmīṇyāmasya mudhasya prarthanaśīn mumūrṣataḥ / 
    na ca tān prāptavān murdhah śūdra-vedaśrutimiva //
    Ibid. (Vved) Sabha Parva. 44. 15. p. 371.

\footnote{185} matpūrvāṁ rukmīṇīṁ krṣṇa ............... katham //
    Ibid. (Vved) Sabha Parva. 44. 18. p. 372.
conversation, she narrated her Svayamvara, where brave Arjuna attained Draupadī with valour. There she mentioned how Kṛṣṇa got Rukmini, the daughter of king Bhīṣmaka defeating the kings in battle.  

In the same Parva of the epic Arjuna related the heroic pastimes of Kṛṣṇa. There in course of his speech, the heroic story of Rukmini-harana by Kṛṣṇa was also referred to. It is stated that Kṛṣṇa, with the sunlike power, having mounted on a chariot that gave a deep sound, abducted Rukmini, the daughter of Bhīṣmaka defeating prince Rukmi in a battle.

Moreover, the Udyoga Parva of the epic presents a partial and brief narration of the legend. Here the Rukmi's unexpected approach to the Pāṇḍavas and then to the Kauravas for help in the great battle of Kurukṣetra has been described. The description goes thus:

Rukmi was the son of king Bhīṣmaka or Hiranyaroma, the famous king of Dakṣiṇātya. He learnt Dhanurveda

---

186 labdhāḥamapi tatraiva vasatā śavyasācinā /
yathā tvayā jītā kṛṣṇaḥ rukminiḥ bhīṣmakātmajā //
Ibid. (Vv.ed) Vana Parva. 11. 116. p. 140.

187 tathā parjjanyaghoṣena rathenaḥditya varcasā /
ahārṣi rukminīṁ bhaiṣmīṁ rañe nirjjitya rukmināṁ //
Ibid. (Vv.ed) Vana Parva. 11. 31. p. 121.

188 etasmin kāle tu bhīṣmakasya mahātmānaḥ /
hiranyaromnāḥputrasya patho ...........dakṣiṇātya pateh putro...//
Ibid. (RS.ed) Udyoga Parva. 5. 158. 1. p. 254.
(archery) from the Lord of the Kimpuruśa of Gandhamadana.

Rukmi obtained a mighty bow, equal to Gandīvā, from Mahendra and also divine weapons from Druma.

At the time of Rukmiṇī-harana by Kṛṣṇa, this Rukmi vowed firmly not to return to Kuṇḍina without killing Kṛṣṇa and releasing Rukmiṇī. But he got defeated badly in the battle with Kṛṣṇa and even lost his vow. Rukmi then built a new city Bhojakaṭa by name and used to live there with many soldiers, elephants, horses etc. and thus he kept his vow intact.

At the time when the two parties, the Kauravas and the Pāṇḍavas prepared to stand against each other in the great battle of Kurukṣetra Rukmi intended to avail the chance to show his valour. He, therefore, being accompanied by one Aksauhinī of soldiers approached the Pāṇḍavas.

The Pāṇḍavas entertained him and enquired of the purpose of

---

189 Ibid. (RS.ed). Udyoga Parva. 5. 158. 3. p. 254.
192 tatra bhojakataṁ nāma krtam nagaramuttamam /
    saṁyena mahata ñena prabhūta gajavajinā //
    Ibid. (RS.ed). Udyoga Parva. 5. 158. 15. p. 254.
his visit. Then Rukmi said that he was ready to help the Pândavas in the Kurukṣetra battle if they were afraid of the Kauravas. The Pândavas then became angry with Rukmi. Arjuna said that he sought for nobody's help at the time of Khāṇḍava dāhana and also during the fierce fight with the Kauravas fought by him when they lived in the court of Virāṭa. At last Arjuna refused him flatly saying that he had no fear for the battle against the Kauravas and so he had no need of anybody's help. Therefore, Rukmi might go anywhere according to his will. Then being disappointed, Rukmi approached the Kauravas headed by Duryodhana with the same intention. But similar treatment he got from the Kauravas also. Thus being dishonoured by both the parties Rukmi returned his own city.

194 sa pujitaḥ pânduputrairya茅athānyāya茅m susantuṣṭaḥ /

195 sahāyaśmi sfiito yudhe yadiḥbhiptoasi pāṇḍava /
kariṣyāmi rane sāhāhyamasahyāṁ tava śatrubhiḥ //

196 tathā virāṭa nagare kurubhiḥ saha saṅgare /
yudhyato vāhubhisatra kaḥsāhāyoabhavat mama //

197 nāsti bhito mahāvāho sahāyarthaścaṁasti me /
yathā kāmaṁ yathā yogāṁ gacchāvā anyatra tiṣṭha vā //
Ibid. (RS.ed). Udyoga Parva. 5. 158. 35.p.255.

198 vinivartya tato rukmi senāṁ sāgara sannibham /
duryodhanamupāgacchattattheva bharataṛagabha //
The narration, that occurs in the Udyoga Parva of the *Mahābhārata* simply describes the activities of Rukmī. The incidents of the main legend connected with Rukmī, for instance, the attainment of divine weapons of Rukmī, his fierce vow, his fight with Kṛṣṇa and the bad defeat, loss of the vow, establishment of the new city Bhojakaṭa etc. are mentioned here. But the other portions of the legend are not found in the narration of the Udyoga Parva. Of course, these incidents mentioned above are similar to those of the *Harivamśa-purāṇa* or the *Bhagavata-purāṇa* versions. Further, like the *Harivamśa-purāṇa* this narration of the Udyoga Parva of the great epic mentions the name 'Hiranyaroma' of king Bhīṣmaka and the attainment of the divine weapons by Rukmī, as stated earlier. After a careful observation it is felt that the *Harivamśa-purāṇa* versions of the Rukmīṇi-harana legend have only reappeared in the Udyoga Parva. In this way the Rukmīṇi-harana legend appears in different places of the great epic *Mahābhārata*.

**THE LEGEND IN OTHER WORKS OF SANSKRIT LITERATURE:**

Some works of Sanskrit literature narrate the Rukmīṇi-harana legend with the other pastimes of Lord Kṛṣṇa. Thus the legend is found in the *Bhaṭṭavata-Campū* and also in the *Śrī Gopāla-Campū*.

---

(also vide FN. 188. above)
THE LEGEND IN THE BHĀGAVATA CAMPŪ:

The Bhāgavata-Campū is a Campū Kāvya composed by Ananta Bhaṭṭa (before 1500 A.D.). This Campū narrates the incidents as found in the original Bhāgavata-purāṇa.

The account of the Rukmiṇī-haraṇa legend as narrated here is also very similar to that of the Bhāgavata purāṇa.

THE LEGEND IN THE ŚRĪ GOPĀLA CAMPŪ:

The Śrī Gopāla-Campū was composed by Śrī Jīva Goswami. This Campū Kāvya delineates the pastimes of Lord Gopāla Kṛṣṇa. The sixteenth Purāṇam (a technical division) of the work is titled as 'Śrī Rukmiṇī Paṇipīdaṇam' (the acceptance of the hand of Rukmiṇī), which elaborately presents the Rukmiṇī-haraṇa legend. In the Śrī-Gopāla-Campū version the Rukmiṇī-haraṇa legend is related to Nanda, the Lord of Vraja by two messengers sent by Kṛṣṇa from Dwārakā. It appears that the main legend presented in the Śrī-Gopāla-Campū is more or less similar to the Bhāgavata-purāṇa version of the legend.

A COMPARISON WITH THE PURĀNIC VERSIONS:

The Rukmiṇī-haraṇa legend narrated in the Śrī-Gopāla-Campū shows much similarity with that in the Bhāgavata-

---

purāṇa in respect of description of the major incidents. Even in some places the language is also quite similar. For instance, the language of Rukminī’s letter as found in the two versions to Kṛṣṇa shows much similarity. 201 Further, it is worth noticing that some verses of the Śrī-Gopāla-Campū are exactly the same as those that have occurred in the Bhāgavata-purāṇa version. Really, these are only the repetitions of the Bhāgavata-purāṇa version. For instance some of the verses in the message of Rukminī, 202 some of the verses in the consolatory speech of Balarama addressed to Rukminī, 203 which occur in the version of the Bhāgavata-purāṇa have reappeared in the Śrī-Gopāla-Campū in the same form.

Though there is much similarity of the legend occurring in the Śrī-Gopāla-Campū with that of the Bhāgavata-purāṇa yet there are some differences met with in respect of presentation. In the Śrī-Gopāla-Campū the Rukminī-haraṇa legend is narrated before Nanda, the Lord of Vraja and other Gopas by two messengers from Dvārakā while they were conveying the message from Kṛṣṇa. The messengers answered to the queries of the Lord of Vraja and hence the

201 Ibid. 16. 10, 11, 14: etc. p. 395.

202 Ibid. X. 52. 41, 43. p. 460
SGC. 16. 13, 14 etc. p. 395.

SGC. 16. 66. p. 309.
In course of conversation, Rukmini's attributes came to be related in the praising words of the inhabitants of Vraja. Some of them, for example, remarked thus, 'Although a girl, she is very intelligent as she ventured to be so'. Some others asked, 'Is she a girl'? Answer came, 'No, never, she is restive female elephant.' Again others said, 'She is fearless - because, she is a princess.'

Moreover, the letter conveying a message from Krsna to Nanda, and delivered by two messengers, the reply of Nanda, the introduction of Radhā and the verses dedicated to her are all additional matters supplied to

\[
\text{vrajarāja uvāca - 'saumau! śāmyak kathyātām/tābucatuḥ - tatra sarvaśukhamaye dinakatipaye .... etc.}\\  
\text{SGC. 16.2. p. 292.}
\]

\[
\text{atra_vrajasthāh kecit procuh - 'aho! vālikāyāmapi śubhā- bhini'...... ... tasya manāsi bhayaṁnāyati......}\\  
\text{Ibid. 16. 15. p. 297.}
\]

\[
\text{vraja_rājaḥ sādaraṁ tadādāya vācayati śma - yathā - 'svastisadā sadānanda sandhukṣaṇa............. na vindet kacit......................... muhuḥ //iti}\\  
\text{Ibid. 16. 72,73, p. 3110.}
\]

\[
\text{vatsa! tvāṁ vetsi cittaṁ mamatu yaśabhidhānsura putreṇa manye /........ ........vṛttam śrāvayāmāsa //}\\  
\text{Ibid. 16.80. p. 3112.}
\]

\[
\text{atha rājaṁi kathapi prasajatisma, yatha śrī rādhikādi sukhamapi prathāmavāpa //........................ tamaṁ kamujakṣati // iti.}\\  
\text{Ibid. 16.93, 99. pp. 315-316.}
\]
the Śrī-Gopāla-Campū by the author. In this way this Śrī-
Gopāla-Campū presents the Rukmini-haraṇa legend and supp-
lies added relish to the readers.

SOME LITERARY WORKS ON THE LEGEND IN SANSKRIT LITERATURE:

Some other literary works composed by different
authors on the same theme of the Rukmini-haraṇa legend
also have caught our attention. These are - the Bhaiṣmī-
Parinava-Campū of Ratnakheta Śrīnivāsa Dīkṣita, the
Rukmini-Kalyāṇa-Mahā-Kāvyas of Rājacūḍāmaṇi Dīkṣita, the
Pārvatī-Rukminiya of Vidyā Mādhava and the Rukmini-
-Parinava (drama) by Rama Varmana etc.

THE BHAISMI PARINAYA CAMPŪ:

The Bhaiṣmī-Parinava-Campū is a work of the
famous poet, 'Ratnakheta Śrīnivāsa Dīkṣita (C 1577 A.D.)
of South India. According to some scholars, under the
patronage of a king of Nāyaka dynasty, this author wrote
eighteen plays and sixty poetic works. But according
to others the number of the works of Śrīnivāsa is more

209 Ratnakheta Śrīnivāsa Dīkṣita of satya maṅgalam is
reputed to have written eighteen plays and sixty
poetical works most of which have been lost.

AHSI. p. 352.

According to Bālayajna Vedeśuṇa Ratnakheta wrote
60 Kāvyas and 18 dramas. The Bhaiṣmī Parinava
referred to above should have been one of those
60 Kāvyas.

RKM. Introduction, p. xxix.
than a hundred. It should be noted that the title of the author is also found as 'Mukhin' in a manuscript of the Bhaiṣmī Pariṇaya preserved in the government oriental Manuscripts Library.

The Bhaiṣmī Pariṇaya-Campū is a small work relating the marriage of Kṛṣṇa and Rukmiṇī. The main story of the work is similar to that related in the Bhāga-vata purāṇa. This work bears the stamp of scholarship of the author.

THE RUKMINI KALYĀṆA MAHĀKĀVYA:

The Rukmiṇī-Kalyāṇa-Mahākāvya is one of the important works composed on the theme of the Rukmiṇī-haraṇa legend.

The author of the Rukmiṇī-Kalyāṇa-Mahākāvya is Rājacūḍāmaṇi Dīkṣita, a great scholar of his time. He was the son of Ratnakheta Śrīnivāsa Dīkṣita mentioned above. Rājacūḍāmaṇi Dīkṣita, the author of the work flourished at a time between the last part of the sixteenth century A.D.

210 According to Bālayajna Vedeśvara, Śrīnivāsa was the author of more than a hundred works. 
Ibid. Introduction, p. xxvi.

211 A work called Bhaiṣmīparinaya is deposited in the Government Oriental Manuscripts Library (No.12,333 of the descriptive catalogue). The name of the author is given as Ratnakheta Śrīnivāsa Makhin. 
Ibid. Introduction, p.xxviii.
and the first part of the seventeenth century A.D. 212

The work Rukmini-Kalyana-Mahakavya deals with the legend of the marriage of Rukmini and Krsna. The work is completed in ten cantos.

The publication of the work is very rare. The Adyar Library has published only the first two cantos of the work based on a manuscript collected by the Government Oriental Manuscripts Library. 213 As a poetic work it shows the genius of the poet.

The work begins with the benedictory verses dedicated to Lord Krsna who is the hero of the epic poem. 214 Then the poet offers homage with honour to his predecessors like Valmiki, Vyasa, Suka, Kalidasa, Bhavabhuti, Magha, Bharavi, Bana, Mayura, Ksemendra, Vama, Agasiba, Raghunatha, Nayaka, etc. 215 The poet comes to the actual narration from the fifty fourth stanza with the description of the city of Dvaraka. 216 In long thirty stanzas (i.e. from the stanza fifty fourth to eighty fourth) the poet gives a

212 The date of Rajacudamani may be fixed in the end of the sixteenth century and beginning of the seventeenth century. Ibid. Introduction. p. xxiii.
213 Ibid. Preface.
215 Ibid. I. 6-52, pp. 16-56.
216 asti ksiterabharamam ramantah puripuri vrthikari
yadunam / .................. ................. jagatyami //
   Ibid. I. 54. p. 56.
very broad description of the city. After that there goes
the description of Lord Kṛṣṇa who lived in the city of
Dvārakā. Then there is the description of a pleasure gar­
den in the city. It is further stated that once Kṛṣṇa
visited that pleasure garden with Dāruka. 217 Here ends the
first canto of the work. The first canto contains one
hundred and five stanzas.

The second canto of the work begins with the
description of Śrī Kṛṣṇa, the hero of the epic. Śrī Kṛṣṇa
was thinking in the pleasure garden about His beloved
Rukmiṇī. 218 This canto consists of seventy three verses,
and the whole canto is taken up with a description of the
mental affliction of Śrī Kṛṣṇa at the thought of His beloved
Rukmiṇī.

The author of the epic poem Rukmiṇī-Kalyāṇa-Mahā- 
kāvyā composes the work with poetic genius. He uses
different metres like - Indravajra, 219 Upendravajra, 220 the
mixture of both, 221 Śārdūlavikrīḍita, 222 Vamśaṣṭavilā, 223

217 Ibid. I. 87. p. 78.
218 Ibid. II. 1. p. 92.
219 Ibid. I. 1, 2, 3, 14, 17, 22, 28, 30-70. pp. 9, 12, 14, 24, 26, 31, 37, 38-66.
220 Ibid. I. 8, 91. pp. 19, 81.
221 Ibid. I. 9, 84, 90. pp. 20, 76, 80.
222 Ibid. I. 105, p. 90.
223 Ibid. II. 1-72. pp. 92-146.
Nātkūṭā, etc. The Alāṁkāras (rhetorics) like, Upāmā, Rūpaka, Utprekṣā, Drṣṭānta, Kāvyaliṅga, Śleṣa, Virodhabhāsa, Śaṅkara, Viṣama, Ṛṣipāṇa, Ākṣepa, Parikara etc. are also met with in the poem.

Though the language of the work is rich enough with the use of Alāṁkāras, the movement of the plot is very slow. For instance, in these two cantos the plot makes no advancement. The summary of these two cantos is as follows:

"There was a city called Dvārakā in which Lord Kṛṣṇa lived. Once, He visited the pleasure garden with Dāruka. In that garden Śrī Kṛṣṇa began to think of His beloved Rukmini."

Such lengthy presentation through ornamental expressions in the epic poem, which is although goes against the taste of a modern reader is not a singular defect of the Rukmini Kalyāna Mahākavya. It is the result of a general trend of the

---

224 Ibid. II. 73. p. 147.
225 Ibid. I. 7, 21, 33, pp. 19, 30, 42; II.1, 72, pp. 93, 146.
226 Ibid. I. 11, 26, 31, 38, pp. 21, 37, 40, 47.
227 Ibid. I. 1, 3, 16, 66, pp. 9, 14, 25, 63; II. 40, 68, 70. pp. 122, 143, 145.
228 Ibid. I. 57, p. 136;
233 Ibid. II. 87. p. 143.
235 Ibid. I. 87. p. 78.
scholars of Sanskrit literature inasmuch as and such a style was considered as touchstone of a Kavya. This is also observed by C. Kunhan Raja. Rājacūḍāmaṇi Dīksita himself was a great intellectual scholar. So, his epic is in a position to supply us with philosophical and religious information apart from its literary beauties.

DEVIATIONS FROM THE ORIGINAL VERSIONS:

Rukmīṇī Kalyāṇa Mahākavya of Rājacūḍāmaṇi Dīksita is an epic poem. Therefore, the mode of presentation of the legend naturally differs from that in the original puranic versions. Thus, the Rukmīṇī Kalyāṇa Mahākavya makes an impression as an original and attractive epic poem composed on the theme of the Rukmīṇī-harana legend.

---

236 The long-drawn-out, never ending descriptions seen in Sanskrit epics, descriptions which are often far astray of the contexts, descriptions which seldom explain the situation, have been pointed out to as a great plot of Sanskrit literature.

Ibid. Foreword, pp. xiii-xiv.

237 The author of this work Rājacūḍāmaṇi Dīksita was himself a great intellectual genius, who wrote many works on philosophy.

Ibid. Foreward, p. xv.

238 It is an epic poem written in accordance with certain standards, and with certain set rules.

Ibid. Foreward, p. viii.
THE RUKMINI-HARANAM-MAHAKAVYAM OF KASINATH SARMA DVIVEDI:

The Rukmini-haranam-Mahakavyam is another important poetical work on the basis of the Rukmini-harana legend. This work is composed in Sanskrit by Sri Kasisnatha Sarma Dvivedi. It is an epic poem divided into twenty one cantos.

It appears that the author of this epic poem is a modern scholar, who published his work first in 2023 Vikramamābda (i.e. 1966 A.D.) with a prefatory note.239

THE SOURCE OF THE POEM:

It appears that the author takes the theme of the epic from the Bhagavata Purāna version of the Rukmini-harana legend. Of course, the poet presents the legend in the epic with much innovations.

DEVIATIONS FROM THE ORIGINAL VERSIONS:

In respect of the presentation of the legend, the Rukmini-harana-Mahakavyam of Sri Kasisnatha Sarma deviates from the original puranic story as noted below:

The canto, I.240 of the epic presents a long description of princess Rukmini beginning from her very birth

239 RHM. Preface, pp. 1-2.
to the youth which does not occur in the Bhāgavata-purāṇa version of the legend. Again, the second canto of the work gives a beautiful description of divine sage Nārada, his entertainment in the royal court of Bhīṣmaka and a conversation between the sage and king Bhīṣmaka. Such a visit of Nārada is not met with in the Bhāgavata-purāṇa version. Further, the canto III of the epic presents a picture of Rukmini with Pūrvānurāga (initial feelings of love), her treatment by the Rājvaidyas (royal physicians), and the consolation offered by her friends. It is also not found in the Bhāgavata-purāṇa version.

Moreover, the description of the seasons, and Rukmini's presence in the flower garden in canto IV, the beautiful description of the moon-lit night in canto V, Rukmini's love-stricken condition and her swoon in canto VI, and the consoling speech of her friends with reference to Kṛṣṇa in canto VII are all poet's own addition in the epic.

241 Ibid. II. 1-137. pp. 14-23.
242 Ibid. III. 1-139. pp. 25-35.
244 Ibid. V. 3-97. pp. 48-55.
245 Ibid. VI. 1-117. pp. 56-64.
246 Ibid. VII. 1-112. pp. 65-73.
Again, the IXth canto of the epic describes how the city of Kuṇḍina was decorated to welcome Śiśupāla, the bride-groom at the command of prince Rukmi. Further, the journey of the Brāhmaṇa messenger from Kuṇḍina to Dvārakā is described very elaborately in the Rukmini-haranāmī Mahākāvyam. In course of the description, a beautiful picture of the ocean, as well as of the city of Dvārakā are met with, which do not occur in the Bhāgavata-purāṇa version of the legend. Again, the XIth canto provides a long description of Kuśāna which is not present in that way in the Bhāgavata-purāṇa. Furthermore, the poet gives an attractive Prabhātavarnaṇam (the description of the morning) in canto XIIIth, which may be be compared to the Prabhātavarnaṇam in the epic poem, the Śiśupāla-vadham of Māgha. Such a description of the morning is not present in the Bhāgavata-purāṇa version of the legend.

249 Ibid. X. 34-76. pp. 107-110.
253 Ibid. Śiśu. XI. 1-66. pp. 403-441.
Again, in the XVth canto of the poem a major point of deviation is noticed. It is described that Kṛṣṇa worshipped Lord Śiva before his journey to Kuṇḍina. In this respect an elaborate description is met with.²⁵⁴ But it may be noted that such a description of Kṛṣṇa's worship of Lord Śiva is not found in any other version of the legend. It is undoubtedly poets' own creation. It is also noteworthy that the poet begins the prefatory note with the salutation to Lord Śiva.²⁵⁵ and with three benidictory verses dedicated to Lord Śiva.²⁵⁶ Further, the poet himself states that he composes this whole epic i.e. the Rukminī-haraṇaṁ Mahākāvyam with the grace of Lord Śiva, the master of Goddess Bhavāṇi.²⁵⁷ From these evidences it is learnt that the poet may be a devotee of Lord Śiva. Moreover, the XVIth canto of the epic presents a description of Kṛṣṇa's journey to Kuṇḍina with reference to the mount Raivataka.²⁵⁸

---

²⁵⁴ RHM. XIV. 9-100. pp. 150-163.
²⁵⁵ om śivābhīṣyānamah
²⁵⁷ idāṁ tavannikhilam bhavamabhīṣyato bhagavato bhavāṇi
ceteranukampayāmaya sampuri rukmīṇi-haraṇam mahākāvyam/
²⁵⁸ Ibid. XVI. 33. p. 174.
which is not found in the Bhāgavata-purāṇa version of the legend. Again, unlike the purānic versions of the legend, a dispute arises between Bhīṣmaka and prince Rukmi regarding the marriage ceremony of Rukmini with Kṛṣṇa at the time when Rukmi came to know of the arrival of Kṛṣṇa at Kuṇḍina. Further, according to the epic version, bride Rukmini was guarded by the soldiers at the command of Śiśupāla, when she made journey to the temple of Goddess Ambikā for prayer. But according to Bhāgavata-purāṇa version, it was done at the royal command of Kuṇḍina and not at instance of Śiśupāla. Again, in the epic a long prayer of Rukmini to the Goddess is introduced. On the other hand, unlike the purānic version, the epic Rukmini-haraṇaḥ-Mahākāvyam states that Lord Kṛṣṇa prayed with auspicious prayers Goddess Durga, Ganesa, and Kārtikeya together with Lord Śiva in the temple. Thus the author of the Rukmini-haraṇaḥ Mahākāvyam presents the legend with much deviations from the Bhāgavata-purāṇa version.

259 Ibid. XIX. 4-66. pp. 197-201.
260 nrpaśtmajeyam parirakṣitā yadviseṣatasācdinaraḍhiṇena / drśā vidurattadimāṁ pivantyo na pāuranāryah sahitā vābhūbuḥ // Ibid. 20.32. p. 207.
261 Ibid. 20. 55-86. pp. 209-211.
262 jaya jaya śiva srṣṭisthemesaṁhāraḥheto 
THE LITERARY ESTIMATE OF THE EPIC

The work Rukmini-haranam-Mahakavyam seems to possess all the characters of a Mahakavya given by the Sanskrit rhetoricians. So, the Rukmini-haranam Mahakavyam also manifests the features similar to these in other court epics in Sanskrit literature, e.g. the Kumara-Sambhavam and the Raghuvamsam of Kālidāsa, the Kirātārijuniyam of Bharavi, the Sisupāla-Vadham of Māgha, and the Naigadha-Caritam of Śrīharṣa.

The epic Rukmini-haranam-Mahakavyam consists of twenty-one Sargas (Cantos). Like other epic poems the concluding stanza of a canto is composed in a different metre from other verses of the poem. The volume of the work is also similar to that of any other epic mentioned above. It should be noted that in respect of the number of verses contained in the cantos the Rukmini-haranam-Mahakavyam differs from the epics like the Kumara-Sambhavam, Raghuvamsam and Sisupāla-vadham. Because, these epic works mentioned above, contain less than a hundred verses almost in all cantos. But the Rukminī-haranam-Mahākavyam of Śrī Kaśinātha Sarma Dwivedi contains more than a hundred verses in each canto. In this point the epic is similar to the Naigadha-Caritam of Śrīharṣa deva. Thus the cantos in the epic, beginning from the first

263 sargavandho mahākavyani tatraiko nāyakāḥ surah sadvamsāḥ kṣatriyo vāpi dhīrodāttagunānvītah //
SD.VI. 315-325. pp. 590-593.
to the last one (i.e. 21st) contain number of verses as 174, 140, 143, 156, 105, 118, 113, 161, 127, 127, 102, 140, 102, 102, 108, 110, 103, 103, 106, 102, and 105 respectively. Thus it appears that the epic poem Rukmini-harananî-Mahâkâvya-vam is considerably of a big shape.

This epic, of course, differs from any other poem in view of the fact that in the concluding stanza of every canto the poet presents his own introduction and it is also the same particular verse, according to which it is learnt that the poet is the son of Sri Rudra Datta and Kausalyâ Devî.

METRICAL USE:

The epic Rukmini-harananî-Mahâkâvya-vam is composed in different metres like, Āryâ, Vâmśâstha-vilam, Mâlinî, Śikharîni, Vasanta-tilaka, Sârdulavikri-dita, etc.

\[
\text{adyândavanâh śivânghraniratah śrī rudradâtthah sudhîh kausalyâ ca yamâtma-bodhaparamâñé prásuta devi sutam} / \ldots
\]

\[
\text{srîmadvapurvârṇitām} //
\]

\[
\text{RHM. I. 174. p. 13; II. 140. p. 24; III. 143. p. 35; \ldots IV. 156. p. 43; XXI. 104. p. 227.}
\]

268 Ibid. X. 126. p. 114.
THE RHETORIC APPLICATION:

The author of the Rukmini-haranārī Mahākāvyam shows his genius in poetic art by way of showing proficiency in rhetoric application in his poem. Both the Šabdālaṅkārās as well as the Arthālaṅkārās occur in many verses of the epic. Thus the Šabdālaṅkārās like Anuprāsa, Yāmaka, Śleṣa, Citra and the Arthālaṅkārās, like Upamā, Utpreksā, Arthāntaranyāsa etc. are noticed.

PADALĀLITYA IN THE POEM:

Padalālitya (the elegance of the syllables) is another notable feature of the epic. The quality of Padalālitya is noticed in many verses of the poem. Thus the poem is able to attract a reader through the lucidity of his epic Rukmini-haranārī Mahākāvyam.

271 Ibid. I. 20. p. 2; I. 59. p. 5; III. 129. p. 34; VIII. 79. 80. p. 79; X. 4. p. 105; XIX. 27. p. 199. etc.
272 Ibid. IV. 38. p. 38; IV. 50. p. 39; IV. 140. p. 46 etc.
273 Ibid. I. 93. p. 7; I. 98. 99. p. 8; III. 129. p. 34; IV. 6. p. 36 etc.
274 Ibid. IV. 146. p. 46; VI. 75. p. 61 etc.
276 Ibid. XI. 38. p. 117.
277 Ibid. XIX. 33. p. 199
278 Ibid. XIX. 55. p. 119.
THE ART OF DESCRIPTION:

The poet is found capable in arresting the mind of a reader by way of displaying his powerful art of description in his epic the Rukmīṇī-haranaṇa-Mahākāvyam. In this regard the descriptions of Rukmīṇī, Nārada, the same of the seasons, Prabhāta (i.e. morning), the city of Dvārakā etc. of which mention is made earlier may be referred to.

The poet presents attractive pen pictures of nature through his descriptions of the seasons in canto IV, Rajanī-varanānam (the description of night) in canto V, the Samudra Varanānam (i.e. the description of ocean) in canto X, Prabhāta Varanānam (the description of morning) in canto XIII and the description of the mount Raivataka in canto XVI etc. as mentioned earlier.

INFLUENCE OF EARLIER POETS:

It appears that poet Śrī Kāśinātha Sārmā Dvivedi is highly influenced by some famous Sanskrit poets like Kālidāsa, Māgha and Śrīharṣadeva. Thus the description of the divine sage Nārada in the Rukmīṇī-haranaṇa-Mahākāvyam is quite similar to that of the sage appearing in the first canto of the Sīśupāla-Vadhān of Māgha. Similarly, the influence of the Prabhāta Varanānam of the Māgha-Kāvyā is obvious on the Prabhāta-Varanānam presented in the epic

279 Ibid. II. 1-137. pp. 14-23.
281 Ibid. XI. 1-66. pp. 403-441.
Rukmini-haraṇa Mahākāvyam. Further, influence of the Mahākāvyya on the Rukmini-haraṇa Mahākāvyam is clearly noticed in respect of Rtuvarṇanam (description of the seasons) and the Raivataka Varṇanam (the description of the mount Raivataka) also.

Thus, as an epic poem, however, the Rukmini-haraṇa Mahākāvyam of Śrī Kāśinātha attains a position, which may be considered as equal to the epic works like the Śisupāla-Vadham of Māgha or the Naisadha-Caritam of Śrīharsa-deva. Further, it may also be remarked that the Rukmini-haraṇa Mahākāvyam of Śrī Kāśinātha Sarmā Dvivedi is the only successful epic poem, composed in later Sanskrit on the basis of the Rukmini-haraṇa legend.

THE PĀRVATĪ RUKMINĪYA:

The Pārvatī-Rukminīya is a versified work composed by one Vidyā Mādhava. The astrologer poet studied under the patronage of king Somesvara III - who flourished in the later part of the seventeenth century A.D.

\[283\] Vide. Śisū. VI.1-78. pp. 221-255
RHK. IV. 4-153. pp. 36-47.
\[284\] Śisū. IV. 1-68. pp. 149-183.
\[285\] Vidyā Mādhava was an astrologer and poet who flourished under Somesvara,III. AHSI. p. 348.
The poem Pārvati-Rukmiṇīya narrates two marriages at a time—viz. the marriage of Lord Śiva and Pārvati and that of Kṛṣṇa and Rukmiṇī. Some of verses come to depict two meanings simultaneously. In this way the wedding of Kṛṣṇa and Rukmiṇī is delineated in the poetical work Pārvati-Rukmiṇīya.

THE RUKMIṆĪ PARĪṆAYA NĀṬAKAM:

The Rukmiṇī-Parīṇaya is a Sanskrit drama by Rām Varman composed on the plot of the Rukmiṇī-haraṇa legend. Rām Varman, the author of the work flourished in the middle part of the eighteenth century A.D. (1735-1737 A.D.) in Trivancore.

The main theme of the work is the winning of Rukmiṇī by Kṛṣṇa. A.B. Keith also mentions the name of this drama in his work on Sanskrit drama. 286

The work is found to be very interesting as a dramatic composition. Though the version of the legend in this work differs from the puranic ones in respect of presentation, yet the main story is similar to that in the Bhāgavata-Purāṇa.

286 A drama Rukmiṇī Parīṇaya was composed by Rām Varman of Trivancore (1735-87). The winning of Rukmiṇī is the theme of the book.

SDK. p. 247.
REFERENCE TO THE LEGEND IN SOME LATER SANSKRIT KĀVYAS:

References to the Rukmini-haraṇa legend are met with in some later Kāvyas of Sanskrit literature. As for instance, the reference to the legend occurs in the epic poem 'Śisupāla-Vadham' of Māgha and in the Mālatī-Mādhava, a dramatic work composed by Bhavabhūti.

IN THE ŚIŚUPĀLA VADHAM:

Māgha, popularly more known as Māgha Paṇḍita (7th century A.D.) composed his famous epic poem the Śisupāla-Vadham, also known as the Māgha-Kāvyam. The epic narrates the popular story of the killing of Śisupāla by Lord Kṛṣṇa.

In the second canto of the epic poem there runs a conversation among Śrī Kṛṣṇa, Udhava, and Balarāma in which the plan to kill Śisupāla was made after proper deliberation.287 All of them made controversial speeches. The speech of Balarāma was of course in support of the view of Lord Kṛṣṇa.288

Balarāma in course of his speech explained the cause of animosity of Śisupāla against Kṛṣṇa. In this regard he referred to the conflict, between Kṛṣṇa and

287 Śiśu. II. pp. 49-107.
Sisupāla in the Svayambhara of Rukmini. According to Balarama the root of enmity of Sisupāla towards Kṛṣṇa was the abduction of Rukmini by the latter as because, Rukmini was the would be bride of Sisupāla. Therefore, Balarama said, 'Oh Kṛṣṇa, You have abducted Rukmini and defeated Sisupāla, the king of Cedi. So he has great animosity towards You. Generally, the ladies become the firm root of the tree in the form of enmity.' Thus in the speech of Balarama the reference to the Rukmini-harana legend is met with in the epic Śisupāla-Vadhāṃ of Māgha.

IN THE MĀLĀTI MĀDHAVAṂ:

Bhavabhūti, the famous dramatist of Sanskrit literature, who flourished in the first quarter of the eighth century A.D. had composed the Mālatī-Mādhavam, a Prakarana. The love affair of Mālatī, the daughter of Bhurivasu and Mādhava, the son of Vidarbha's minister Devarāta is the theme of the work.

In the Act VII of the Mālatī-Mādhavam the reference to the Rukmini-harana legend is found. There runs a conversion among the three girl friends - Budharakṣitā, Lavangīkā, and Madayantikā, the beloved of Makaranda.

---

289 tvaya viprakṛtaścādyo rukminīṁ haratā hare / vadhāṃlasya mūlaṁ hi mahadvairataroh striyāḥ //
Ibid. II. 38. p. 68.

290 MM. VII. pp. 143-157.
Then in course of their conversation Budharaksitā, the best friend of Madayantikā asked her, 'Oh friend, if being overcome by the sentiment of love Makaranda wish to accept you (Madayantikā) as his wife by a self-choice marriage as Puruṣottama Kṛṣṇa accepted Rukminī, the mother of Kandarpa (i.e. Pradyumna) then how will you act?' Thus the reference to the Rukminī-haraṇa legend is met with in the Mālatī-Mādhavām.

THE RUKMINĪ-HARAŅA LEGEND IN SOME OF THE WORKS OF SANSKRIT RHETORICIAN:

It is note worthy that the reference to the Rukminī-haraṇa legend is found in some works of Sanskrit rhetoricians also. Thus Rūpa Goswāmī Prabhupāda refers in his work Sri Śrī Bhaktirasamrtaśindhu to the name of Rukminī and her love affairs with Kṛṣṇa.

The author takes Kṛṣṇa's amorous manifestations at the hearing of the love message from His beloved Rukminī as an example of Pūrvarāga. It is stated as follows:

'As found in the tenth Skandha -

As Rukminī spends sleepless nights with my thought so also I cannot get sleep night after night. I further know

291 athāsāmapi manmatha valātkārito yadi kandarpa jananiṁ tam rukminimiva puruṣottamah svayaṅgrāha sahādharmacariniṁ karoti tataḥ kā pratipattih?

Ibid. VII. p. 156.
that due to animosity Rukmini has obstructed my marriage.\footnote{292}

Of course, this verse occurs in the Skandha X of the Bhagavata-purana\footnote{293}. Again, in the commentary given at the foot of the work Srila Jiva Goswami explains the stanza mentioned above.\footnote{294}

Furthermore, the name of Rukmini is also mentioned in some places of the work Sri-Sri Bhakti-Rasamrta-Sindhu in the context of Rukmini's son Pradyumna and also in the description of the breast of Lord Krsna which became very red with Kumkuma (sacred saffron) because of His contact with Rukmini.\footnote{295}

In this way, as stated above, the Rukmini-harana legend of the puranic sources comes to appear in the later works of Sanskrit literature.

\footnote{292} yathā vā daśāme -
yathā vinidra maccitta rukmini kamalekṣanā/....
..... ....vedāhān rukmini dvesānmamodvāho nivāritaḥ //
SSBRS, 28. p. 115.

\footnote{293} Bhāg. P., X. 53. 2. p. 461.

\footnote{294} śrī rukmiṇyameva taṁ darsayati yathāveti etc.
SSBRS. Śrī Jīva Goswāmi tīkā. 28. p. 115.

\footnote{295} rukmini nandanāsteṣu lāṣyeu pravaro mattaḥ /
Ibid. 70. 151. p. 47.

rukmini kuca kāśmira pāṅkilorāsthalaṁ kadaḥ /
sadānandanaṁ param brahmadrśtyā seviṣyate mayā ? //
atra śāntasya sūcinā /
Ibid. 76. p. 175.