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“BOUQUET OF RASA”
&
“RIVER OF RASA”
by BHĀNUDATTA

TRANSLATED BY
Sheldon Pollock

NEW YORK UNIVERSITY PRESS
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2009
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### Sanskrit Alphabetical Order

<table>
<thead>
<tr>
<th>Vowels:</th>
<th>अ अ ई ई उ उ र र ल ल ए ए ऒ ऒ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gutturals:</td>
<td>क क्र ग्र ध ण</td>
</tr>
<tr>
<td>Palatals:</td>
<td>च ज झ</td>
</tr>
<tr>
<td>Retroflex:</td>
<td>ट ठ द ढ न</td>
</tr>
<tr>
<td>Dentals:</td>
<td>त थ द ध न</td>
</tr>
<tr>
<td>Labials:</td>
<td>प फ ब भ म</td>
</tr>
<tr>
<td>Semivowels:</td>
<td>य र ल व</td>
</tr>
<tr>
<td>Spirants:</td>
<td>श ष घ ङ</td>
</tr>
</tbody>
</table>

### Guide to Sanskrit Pronunciation

<table>
<thead>
<tr>
<th>Sound</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>अ, ए, ऑ</td>
<td>but, father, made, esp. in Welsh pronunciation</td>
</tr>
<tr>
<td>ऐ, ओ, ऑ</td>
<td>booo, luck, or an aspiration with a faint echoing of the last element of the preceding vowel so that taih is pronounced taih’</td>
</tr>
<tr>
<td>ऐ</td>
<td>booo, luck, or an aspiration with a faint echoing of the last element of the preceding vowel so that taih is pronounced taih’</td>
</tr>
<tr>
<td>र, ल</td>
<td>vocalic r, American pur-</td>
</tr>
<tr>
<td>ल</td>
<td>go</td>
</tr>
<tr>
<td>ल</td>
<td>vocalic l, able</td>
</tr>
<tr>
<td>च, च, छ</td>
<td>chill, matchhead</td>
</tr>
<tr>
<td>ज</td>
<td>jog</td>
</tr>
<tr>
<td>ज, ज</td>
<td>aspirated j, hedgehog</td>
</tr>
<tr>
<td>ठ, ठ</td>
<td>retroflex t, try (with the tip of tongue turned up to touch the hard palate)</td>
</tr>
<tr>
<td>द, द</td>
<td>same as the preceding but aspirated</td>
</tr>
</tbody>
</table>
| ल | retroflex l (with the tip
of tongue turned up to touch the hard palate)  
\(\text{dbh}\) same as the preceding but aspirated  
\(\text{n}\)  
\(\text{t}\)  
\(\text{th}\)  
\(\text{d}\)  
\(\text{dbh}\)  
\(\text{n}\)  
\(\text{p}\)  
\(\text{ph}\)

\(b\)  
\(bh\)  
\(m\)  
\(y\)  
\(r\)  
\(l\)  
\(v\)  
\(\text{s}\)  
\(\text{sh}\)  
\(s\)

**CSL Punctuation of English**

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g., Ramáyana. It is not part of traditional Sanskrit orthography, transliteration, or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g., Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g., Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.
CSL CONVENTIONS

CSL Punctuation of Sanskrit

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the sandhi or the scansion. Proper names are capitalized. Most Sanskrit meters have four “feet” (pāda); where possible we print the common śloka meter on two lines. In the Sanskrit text, we use French Guillemets (e.g., «kva samcitirṣuh?») instead of English quotation marks (e.g., “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in sandhi.

SANDHI

Sanskrit presents the learner with a challenge: sandhi (euphonic combination). Sandhi means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity.

The charts on the following pages give the full sandhi system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. All that is important to know is the form of the second word without sandhi (pre-sandhi), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without sandhi. Such sandhi mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (ā) or with a circumflex (â). Our system uses the
## CSL Conventions

### Vowel Sandhi

<table>
<thead>
<tr>
<th>Initial Vowels</th>
<th>Final Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>ā</td>
<td>ā</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
</tr>
<tr>
<td>ĕ</td>
<td>ĕ</td>
</tr>
<tr>
<td>u</td>
<td>u</td>
</tr>
<tr>
<td>ū</td>
<td>ū</td>
</tr>
<tr>
<td>e</td>
<td>r</td>
</tr>
<tr>
<td>ē</td>
<td>r</td>
</tr>
<tr>
<td>o</td>
<td>e</td>
</tr>
<tr>
<td>ō</td>
<td>r</td>
</tr>
<tr>
<td>ə</td>
<td>e</td>
</tr>
<tr>
<td>ò</td>
<td>r</td>
</tr>
<tr>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>ā</td>
<td>ā</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
</tr>
<tr>
<td>ĕ</td>
<td>ĕ</td>
</tr>
<tr>
<td>u</td>
<td>u</td>
</tr>
<tr>
<td>ū</td>
<td>ū</td>
</tr>
<tr>
<td>e</td>
<td>r</td>
</tr>
<tr>
<td>ē</td>
<td>r</td>
</tr>
<tr>
<td>o</td>
<td>e</td>
</tr>
<tr>
<td>ō</td>
<td>r</td>
</tr>
</tbody>
</table>

Note: The table represents vowel sandhi patterns in CSL conventions.
<table>
<thead>
<tr>
<th>k</th>
<th>ṭ</th>
<th>t</th>
<th>p</th>
<th>ṅ</th>
<th>n</th>
<th>m</th>
<th>ḷ/r</th>
<th>āh</th>
<th>aḥ</th>
<th>Initial letters:</th>
</tr>
</thead>
<tbody>
<tr>
<td>k</td>
<td>ṭ</td>
<td>t</td>
<td>p</td>
<td>ṅ</td>
<td>ṅ</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>k/kh</td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>b</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>g/gh</td>
</tr>
<tr>
<td>k</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>p</td>
<td>ṅ</td>
<td>ṁ</td>
<td>p</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>t/th</td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>b</td>
<td>ṅ</td>
<td>m</td>
<td>r</td>
<td>a</td>
<td>o</td>
<td>d/dh</td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>t</td>
<td>t</td>
<td>p</td>
<td>ṅ</td>
<td>ṁ</td>
<td>s</td>
<td>a</td>
<td>a</td>
<td>p/ph</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>b</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>r</td>
<td>a</td>
<td>o</td>
<td>b/bh</td>
</tr>
<tr>
<td>ŋ</td>
<td>ŋ</td>
<td>n</td>
<td>m</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>r</td>
<td>a</td>
<td>o</td>
<td>nasals (n/m)</td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>b</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>r</td>
<td>a</td>
<td>o</td>
<td>y/v</td>
</tr>
<tr>
<td>k</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>c ch</td>
<td>p</td>
<td>ṅ</td>
<td>ṁ</td>
<td>ō</td>
<td>a</td>
<td>o</td>
<td>r</td>
</tr>
<tr>
<td>k</td>
<td>t</td>
<td>t</td>
<td>p</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>s</td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>d d h</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>ŝ</td>
</tr>
<tr>
<td>g</td>
<td>ᵃ</td>
<td>ᵃ</td>
<td>h</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>h</td>
</tr>
<tr>
<td>k</td>
<td>t</td>
<td>t</td>
<td>p</td>
<td>ṅ</td>
<td>n</td>
<td>m</td>
<td>ḷ</td>
<td>āh</td>
<td>aḥ</td>
<td>zero</td>
</tr>
</tbody>
</table>

1. h or r disappears, and if a/i/u precedes, this lengthens to ā/i/ū. 2. e.g. tān+lokān=tāḥ lokān.
3. The doubling occurs if the preceding vowel is short. 4. Except: aḥ+a=o 'i'.
macron, except that for initial vowels in sandhi we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (e rather than ai, o rather than au).

When we print initial ã, before sandhi that vowel was a

i or è, i
ù or ô, u
âî, ē
âau, o
â, ā
ï, í
û, ù
ê, î
ô, û
ai, ai
âau, au
’, before sandhi there was a vowel a

When a final short vowel (a, i, or u) has merged into a following vowel, we print ’ at the end of the word, and when a final long vowel (ã, ï, or û) has merged into a following vowel we print ” at the end of the word. The vast majority of these cases will concern a final a or ã. See, for instance, the following examples:

What before sandhi was atra asti is represented as atr’ âsti

<table>
<thead>
<tr>
<th>atra âste</th>
<th>atra âste</th>
</tr>
</thead>
<tbody>
<tr>
<td>kanyâ asti</td>
<td>kany” asti</td>
</tr>
<tr>
<td>kanyâ âste</td>
<td>kany” âste</td>
</tr>
<tr>
<td>atra iti</td>
<td>atra’ eti</td>
</tr>
<tr>
<td>kanyâ iti</td>
<td>kany” eti</td>
</tr>
<tr>
<td>kanyâ ēpsitâ</td>
<td>kany” ēpsitâ</td>
</tr>
</tbody>
</table>

Finally, three other points concerning the initial letter of the second word:

1) A word that before sandhi begins with r (vowel), after sandhi begins with r followed by a consonant: yatha” rtu represents pre-sandhi yathâ rtu.

2) When before sandhi the previous word ends in t and the following word begins with i, after sandhi the last letter of the previous word is c
and the following word begins with *ch*: *syāc chāstravit* represents pre-sandhi *syāt śāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-sandhi form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

**COMPOUNDS**

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

**Exemplar of CSL Style**

Where the Devanagari script reads:

कुम्भस्थली रक्षातु वो विक्रीणिःसिन्धुरेणुपर्विदिरानननस्य।
प्रशान्तये विद्वितमश्चटानां निन्दूःतबालातपपल्लवेव॥

Others would print:

kumbhaṣṭhalaḥ rakṣatu vo vikīrṇasindūrareṇu dviradānanasya /
praśāntaye vighnatamaśchaṭānāṁ niṣṭhyūtabālātapallaveva //

We print:

kumbhaṣṭhalaḥ rakṣatu vo vikīrṇaṁsindūraṁ reṇu dvirad’ānanasya 
praśāntaye vighnaṁtamaśchaṭānāṁ niṣṭhyūtabālātapallaveva //

And in English:

May Gānēśa’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.

(“Nava-sáhasanka and the Serpent Princess” 1,3)
Wordplay

Classical Sanskrit literature can abound in puns (śleṣa). Such paronomasia, or wordplay, is raised to a high art; rarely is it a cliché. Multiple meanings merge (ślisyanti) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a slanted font (different from italic) and a triple colon (⋮) to separate the alternatives. E.g.

yuktam Kādambariṁ śrutvā kavayo maunam āṣritāḥ
Bāṇa|dhvanāv an|adhyāyo bhavat’ īti śmrṭir yataḥ.

It is right that poets should fall silent upon hearing the Kadāmbari, for the sacred law rules that recitation must be suspended when the sound of an arrow: the poetry of Bana is heard.

(Somēshvara-deva’s “Moonlight of Glory” 1.15)
For Lisette and Howard, úttama náyika and náyaka.
ACKNOWLEDGMENTS

I AM GRATEFUL to the following institutions and colleagues for their assistance:

The British Library, for providing copies of the Nauka of Gaṅgārāma Jaḍe, the Rasikaraṇṇaṇī of Veṇīdatta Bhaṭṭācārya, and the Rasikaraṇṇaṇī of Gopāla Bhaṭṭa;

Harvard University Library, for providing a copy of the Kāvyasudhā of Nemasāha;

Sitanshu Yashaschandra, for securing copies of the Nūtanatari of Bhagavadbhaṭṭa and the Rasikaraṇṇaṇī of Veṇīdatta Bhaṭṭācārya from the Oriental Institute, Baroda;

The University of Pennsylvania and Dr. David Nelson, for providing a copy of the Kāvyasudhā of Nemasāha;

Dr. Dalgeet, of the Painting Department, National Museum, New Delhi, for providing slides of the forty paintings of the Udaipur Rasamaṇjarī in the museum’s holdings; Joachim Bautze, for securing slides of several unpublished folios of the same album in European private collections; and Laura Parsons, who as my research assistant at the University of Chicago helped assemble a number of additional images;

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Hamsa Stainton and Arthur Dudney, for their research assistance.

New York City
January 20, 2008
INTRODUCTION

Bhanu-datta is perhaps the most famous Sanskrit poet—certainly the most famous Sanskrit poet of early modern India—whom no one today has heard of. Although accorded little more than a footnote in standard Indian literary histories, the two texts edited and translated in this edition, the “Bouquet of Rasa” (*Rasamañjarī*; on types of female and male characters in poetry) and the “River of Rasa” (*Rasatarāṅginī*; on Sanskrit aesthetics) attracted an astonishing amount of interpretive attention from the sixteenth to the eighteenth century, including commentaries from a dozen of the period’s most celebrated scholars-exeges. No other Sanskrit poet exercised anything remotely approaching Bhanu-datta’s influence on the development of the Hindi literary tradition between 1600 and 1850, the “Epoch of High Style” (*ritika*). No literary work, at least of the non-religious, lyrical sort, made a bigger impact than the “Bouquet of Rasa” on the new art of miniature painting that burst onto the Indian scene in the late sixteenth century. When Abu al-Fazl, the leading intellectual at the court of Akbar, presented a review of the arts and sciences of the Hindus to the Mughal emperor in the 1590s, he turned in part to the work of Bhanu to describe the nature of literature. And two centuries later, when the first Europeans began to study Sanskrit, this poet’s works, among others now more celebrated, were presented to them as exemplary by their Indian teachers.¹

Bhanu-datta’s extraordinary influence was not the result of any truly revolutionary break-through he achieved on
the conceptual plane. It was due, rather, to his consummate skill in summarizing the thousand-year-long tradition of Indian aesthetic theory more clearly and engagingly than anyone had previously and, more important, to his talent for crafting illustrative verses of far higher literary caliber than anyone had offered before him. It will be helpful to review what we know about Bhanu himself and the genre of “science-poetry” he helped shape and to offer some assessment of his literary accomplishment in these two celebrated and charming works, before briefly describing their content—the nature of rasa and Sanskrit aesthetics, and the typology of literary characters—Bhanu’s central place in the miniature painting tradition, and the principles adopted for this edition and accompanying commentary.

**Who was Bhanu·datta?**

As is commonly the case with Sanskrit poets, however great the literary influence they exerted (and Bhanu·datta’s influence can be detected already within a few decades of his death), there is considerable uncertainty about Bhanu’s time, place, and identity. One must start of course with what the poet-scholar himself tells us. He was from Vidéha (today’s northern Bihar), a member of the highly learned Máithili brahmin community, and he was the son of a poet named Ganéśhvara (or Gana·pati). He speaks of himself as Sanskrit poets usually do, in the third person:

His father was Ganéśhvara,  
brightest jewel in the crown of poetry,  
his land, Vidéha country, where waves  
of the holy river ripple.
With verse of his own making Shri Bhanu the poet arranged this Bouquet to rival the flower of the coral tree at the ear of the Goddess of Language. (“Bouquet of Rasa” v. 138)

Unfortunately, given the reticence also typical of Sanskrit poets, this is all he says directly about himself. Bhanu provides only one other reference to his life—this time an indirect hint. In a poem in the “Bouquet of Rasa” illustrating the different “involuntary physical reactions,” Bhanu offers the single historical allusion in the two works (and so far as I can tell in his entire oeuvre, aside from a brief genealogy in his *Kumārabhārgaviya* 1.16–28):

Her voice breaks, tears well up in her eyes, her breast is beaded with sweat, her lips tremble, her smooth cheeks grow pale, goosebumps cover her body, her mind absorbed, the light in her eyes dying, her legs paralyzed—did she, too, chance to glance at the royal highway and see King Nijáma? (“Bouquet of Rasa” v. 121)

The very rarity of such references in his poetry makes this one a little suspect—if Sanskrit poets speak of their patrons at all, they usually do so in a far more copious if not fulsome way. On the other hand, it is hard to see why such a line should ever has been interpolated, and it alone, in the entire corpus (and in the middle, not at the beginning or end). One manuscript from Kerala and one commentator from...
Tamil country make mention instead of the god Krishna, but that reading seems spurious. Moreover, Veni·datta, the most learned commentator on the “River of Rasa,” who is a very careful reader of Bhanu, cites the verse with the Nijáma reference.²

On the assumption, then, that the dominant manuscript and commentarial tradition is credible in connecting Bhanu to a King Nijáma, to whom could this refer? One commentator on the poem, Anánta·pándita, who lived in the early seventeenth century and hailed from Punya·stambha (Puntambem, near Ahmadnagar) in Maharashtra, identifies Nijáma as the “king of Deva·giri.” Deva·giri was the town, not far from Punya·stambha, that after the defeat of the Yádavas around the beginning of the fourteenth century was renamed Daulatabad (and later Aurangabad). And it was this celebrated stronghold that, after repeated attempts, Ahmad Nizam Shah, founder of the Nizam Shahi dynasty of Ahmadnagar in 1490, finally captured in 1499. The works of Bhanu cannot have been written much after this date, since one of them, the “Bouquet of Rasa,” was adapted in a Hindi text of 1541.³

It seems probable, then, that the Maharashtrian commentator Anánta·pándita, who was more likely to have had access to authentic tradition about his region than a copyist from Kerala or a commentator from Tamil country, has preserved the truth here.⁴ But does it seem credible that a brahmin poet from the far northeast area of Míthila should have made his way to a southern, Muslim court at that period? We know of many Sanskrit poets over the centuries who traveled vast distances in search of royal patronage:
Bílhana, one of the great poets of the twelfth century, journeyed from Kashmir to the Deccan, and four centuries later the Andhra poet-scholar Jagan·natha sojourned in Delhi, Assam, and Udaipur. Why should Bhanu not have sought patronage in the south, especially in a new and ascendant political context where other Sanskrit intellectuals, such as Dala·pati·raja, author of a great work on law (c. 1500) and who describes himself as “minister and record-keeper of Nijáma Saha, overlord of all Yávanas [Muslims],” were enjoying royal support? Moreover, a Deccani provenance for at least the “Bouquet of Rasa” would go some way in explaining the impact of the work on poets at other southern sultanates, such as Golconda in the mid-seventeenth century, where the work was deeply studied (a fact also reflected in the large number of manuscripts of the work in Telugu script), as well as the presence of a relatively early painting tradition at Aurangabad, where an illustrated “Bouquet of Rasa” was prepared for a Sisodia Rajput in 1650.

In addition to the two texts edited and translated here, Bhanu produced at least one other treatise on rhetoric, the “Forehead Ornament of Figures” (Alaṅkāratilaka); the Gitāgaurīpatikāvyya, a short poem on Shiva and Gauri modeled on the “Gita·govīnda”; a mixed prose-verse work, the Kumārabhārgaviyacampū, narrating the story of the deity Kartikéya; and an anthology of his own and his father’s poetry called the “Heavenly Tree of Rasa” (Rasapārijāta). Several other attributed works have not survived. The “Bouquet of Rasa” is an early composition; it certainly precedes the “River of Rasa,” which refers to it (6.14), and hence the two texts are presented in that order here.
INTRODUCTION

Bhanu-datta and the Blurred Genre of Science-Poetry

The two works of Bhanu-datta presented here are representatives of a somewhat blurred genre in Sanskrit literary history. Although Indian thinkers always viewed science (śāstra) as fundamentally distinct from literature (kāvya), at a relatively early date poets began experimenting with a form of text that mixed the two categories. One variety, science-poetry (śāstra/kāvya), as the genre came to be called, makes use of a well-known narrative, say the story of Rama, to illustrate the rules of grammar or rhetoric; “Bhatti’s Poem” (Bhaṭṭikāvya) from the early eighth century is a good example. Another is the purely scientific treatise that aspires to the condition of poetry, such as Varāhamihira’s mid-sixth-century astronomical work, the “Great Compendium” (Brhatsamhitā). Yet a third type is constituted by treatises of literary theory or rhetoric (alaṅkāra/śāstra), where the rules of literary art are set out and illustrated with poems. Or more justly put, this third variety, which we might call “rhetorical science-poetry,” became a new genre in its own right thanks to the efforts of poet-scholars like Bhanu-datta, who achieved a degree of literary excellence in the form that few earlier authors equaled. A brief review of the formal history of Sanskrit rhetoric will show this and at the same time permit me to say a word about its conceptual history.

In texts on Sanskrit rhetoric from the earliest period, such as Dandin’s late seventh-century “Mirror of Literature” (Kāvyādarśa), the illustrative poems were of the author’s own making, written ad hoc and entirely pedestrian.
Within two centuries, poeticians had begun to draw illustrations from their own literary works; Udbhata (c. 800), for instance, took all his examples from his own courtly epic (the Kumārasambhava, no longer extant). When, however, in a momentous transformation that took place in mid-ninth-century Kashmir, the focus of literary theory suddenly shifted from how to write poetry to how to read it, scholars began to use citations from existing literature, almost exclusively, in making their theoretical arguments. Bhanu thus represents something of a throwback—though also a harbinger, since many later Sanskrit writers were to follow his example—in producing new poetry of a very high order to illustrate the aesthetic and rhetorical practices of Sanskrit literature.9 He thereby fired the imagination of vernacular poets who were seeking—as Joachim du Bellay, a contemporary vernacular writer half a world away, wrote in 1549—at once to “defend and illustrate [i.e., ennoble]” their emergent literary languages. For them the science-poetry of Bhanu’s sort offered the perfect vehicle. The poetic oeuvre of many Old Hindi poets in particular came to include what they called a “definition work” (lakṣaṇa/granthā)—often marked by extraordinary literary finesse—based on Bhanu’s “Bouquet” or “River.”10

These two works, viewed from one angle, function something like user manuals for Sanskrit literature, of a sort essential for readers of the Clay Sanskrit Library. As we will see momentarily, understanding the characterology, so to call it, of Sanskrit literature, to say nothing of rasa, or the emotion produced through the literary work, is crucial to our capacity to appreciate the presuppositions and goals of
Sanskrit writers. Viewed from another angle, Bhanu’s texts provide a glimpse into the workshop of the Sanskrit poet, his tools and materials and ways of composition. There are other types of Sanskrit texts that bring us even deeper into that workshop—the so-called “instruction manuals for poets” (kavi/śikṣā), which set forth, for example, how to choose the best Sanskrit word for “king” from among the scores of synonyms to fit a certain complex Sanskrit metrical pattern. But Bhanu not only informs, he delights with far more accomplished poetry than that which we find in instruction manuals.

Even a few examples suffice to show this. Take the poem that Abu al-Fazl found worthy of translating into Persian (it was also known to and imitated by the great Telugu poet Kshetrayya a century and a half later):

You stayed awake all night, and yet it’s my eyes that are throbbing;
you were the one who drank the rum, and yet it’s my head that’s splitting;
and in the bower buzzing with bees it was you who stole beauty’s fruit,
yet I’m the one the Love God wounds with his arrows that burn like fire.

(“Bouquet of Rasa” v. 13)

The poem illustrates the nāyikā, literally the “leading lady” or heroine, who is “average unsteady,” whose desire and modesty are in balance and who, when confronted with infidelity on the part of her lover, does not mince her words. Bhanu deftly reveals the sorrow her lover has caused by showing how each of what are fleeting pleasures for him
transforms into enduring pains for her. Another poem, about the same “average” nāyikā, perfectly embodies her definition as one whose desire and modesty are in precise and, as the poet shows, impossible balance:

She thought, “If I fall asleep right now I’ll lose the chance to see my love’s face; and if I stay awake, his hands might start to roam.”
Over and over she thought it through, that girl with lotus eyes, and finally decided to go to sleep and to stay awake.

(“Bouquet of Rasa” v. 9)

Yet a third poem, showing the same average nāyikā confronted by “lipstick on his collar,” expresses her constitutive ambivalence by reflecting on the ambivalence, so to put it, of the material world itself:

When she saw her husband’s chest stained with cream from another’s breasts, she didn’t heave a long, deep sigh and didn’t say a single word; she only began to wash her face just as she did every morning and with the water hid the water that came pouring from her eyes.

(“Bouquet of Rasa” v. 45)
Contemporary readers who might be disappointed by the conventional nature of these poems do well to understand that such is in fact their whole point. Bhanu’s purpose is to show what poets can do when working within the tightest of constraints. He uses śastra both to explain and to defend this tradition of voluntary self-limitation while exemplifying the especially intense pleasure that can come from inventiveness within narrow boundaries. This is not to say that Bhanu cannot produce something entirely new, either in pure play, as when he manufactures Sanskrit words in a way that some of his more fastidiously grammatical commentators found scandalous:

My figure shows no curvitude,  
my breasts no altitude,  
my body has no pulchritude,  
my hips no amplitude,  
my walk suggests no gravitude,  
my eyes no magnitude,  
my charm reveals no plenitude,  
my speech no aptitude,  
and my laugh no latitude—  
why in the world has my lover given  
his heart to me and me alone?

madhye na kraśimā stane na garimā  
dehe na vā kāntimā  
śroṇau na prathimā gatau na jaḍimā  
netre na vā vakrimā  
lāsye na draḍhimaṇā na vāci paṭimā  
hāsyey na vā spītimā
prāṇ’jēśasya tath’ āpi majjati mano
mayy eva kim kāraṇam?
(“Bouquet of Rasa” v. 70)

Or in aspiring almost to the condition of music, with something like the rhymes so characteristic of the new vernaculars:

tamoljaṭāle hariḏantarāle
kāle niśāyās tava nirgatāyāḥ
taṭe nadinām nikaṭe vānānāṃ
ghaṭeta sāt’ôdari kāḥ sahāyāḥ?

When nighttime lets down its thick black hair all around and you leave your house, slender girl, who will be there to stand by your side on the riverbank at the edge of the forest?
(“Bouquet of Rasa” v. 111)

All in all, Bhanu·datta does represent something of the return ad fontes that is characteristic of much early modern Sanskrit culture. He does so not only in the formal dimension of his work as described earlier, but also in the ideas that inform it. I examine first the broad theory of literary art in the “River of Rasa,” before going on to discuss the subset of that theory constituted by the characterology of the “Bouquet of Rasa.”

Rasa, or How Literature Creates Emotion

From the beginning of their systematic reflection on literature, Indian thinkers were preoccupied by the question of how human emotion comes to be produced by words
inscribed on a page or recited on stage accompanied by gestures and other physical expressions—and not just how emotion was produced, but what kinds of emotion, and why those kinds. The foundational work in this domain is the “Science of Drama” (Nātyaśāstra) of Bhárata (perhaps composed in the third or fourth century, but subject to substantial revision up to the ninth century), and the analysis it set out was never fundamentally contested.

In accordance with the widespread tendency in Sanskrit culture toward schematic thinking and the simplification of complexity in the interests of orderly analysis, Bhárata and all later Indian aestheticians promoted a theory of literary representation that reduced the vast welter of human emotions to a set of eight (a ninth would be added in later centuries). These eight aesthetic emotions they called rasas, “tastes,” analogizing from the sense of taste on the grounds both of the physicality of emotion—it is something we feel, not something we think—and of the blending of ingredients that complex tastes and aesthetic moods both evince. The basic ingredient is called a “stable” or primary emotion (sthāyi/bhāvas), such as desire in the case of the erotic rasa, to which are added “underlying factors” (ālambana/vibhāvas) such as the beloved, “stimulant factors” (uddīpana/vibhāvas) such as a moonlit night or swinging earrings, “transitory feelings” (vyabhicāri/bhāvas) such as longing or worry or shame, and “physical reactions” (anubhāvas) such as perspiring or weeping. A stable emotion, when fully “developed” or “matured” by these factors, transforms into a rasa. Such a transformation was originally thought to be something that comes about in the main character of a
poem or drama; it is Rama who feels the stable emotion of desire for Sita (not you or I) and who eventually relishes the erotic rasa that develops out of this desire. On this view, the reader’s or viewer’s response to the emotion is of little or no concern. On the contrary, rasa theory arose to enable literary analysis to grasp, as the American New Critics Wimsatt and Beardsley put it in their famous 1949 essay “The Affective Fallacy,” how poetry “fix[es] emotions, making them more permanently perceptible.” And this purpose would reign unchallenged for six or more centuries after Bhárata.

The sudden shift of perspective that led Kashmiri thinkers such as Ánanda-várdhana (fl. 850) to focus on reading rather than writing (and therefore to cite already existent poetry rather than to create it ad hoc), concomitantly led them, less than a century later, to turn their attention away from how the literary text or the dramatic performance produces emotion and toward how readers and viewers respond to that emotion. Why do we not leap from our seats in the theater and rush the stage the moment Rávana reveals himself and prepares to abduct Sita? Why do we not shun sad stories like the “Ramáyana,” as we shun sorrow in everyday life? In other words, how precisely does literary emotion differ from the non-literary? I say “from the non-literary” rather than “from real emotion,” since the emotions of fear, sadness, and so on that we experience when watching a “Ramáyana” play are certainly real. After all we do feel them; they are just different from the emotions we experience outside the theater. Clearly, these are core questions not just of literature but of human existence: the very capacity to distinguish aesthetic from pragmatic emotion, even
to respond to aesthetic emotion, is one of the things that make people cultured, perhaps even human. And they are questions that took Indian scholarship by storm in the late tenth century, transforming Indian aesthetic thought once and for all time.

At least this is what most scholars believe. In fact—and to register this fact is to record a historical truth, and not of course to denigrate the profound insights of the innovators—many later Indian literary theorists appear to have been entirely indifferent to the new ideas originating in Kashmir. Bhanu-datta is most certainly one of them throughout his exposition in the “River of Rasa.” His are largely the old concerns of how literature creates emotion, the concerns of, say, King Bhoja, the great encyclopedist who synthesized the “normal science” of aesthetics in the mid-eleventh century. Only rarely does Bhanu depart from the classical doctrine—hence his close dependence on the Nātyaśāstra—and the few times he does so, he reveals that he is far more a poet than a thinker. (His distinction between “ordinary” and “extraordinary” rasa—which differentiates between a rasa that arises for a character from normal contact with the underlying object and a rasa that arises for a character in dreaming, imagining, or witnessing a mimetic representation—does mark a noteworthy if undeveloped advance.) It is for the poetry we should enter into the “River of Rasa,” not the science—though of course having the science clearly in our heads, as Bhanu makes it very convenient to do, is the only way to fully engage with the poetry.
CASTING ACCORDING TO TYPE

As with his “River of Rasa,” it is above all for the poetry that we enjoy Bhanu’s “Bouquet of Rasa,” though the doctrine of the work and its systematicity and (if such is conceivable) completeness were found impressive in their own right and were everywhere imitated.

The catalogue of character types with which the “Bouquet” is concerned fits, of course, perfectly into the thought world of rasa; indeed, it is its necessary complement. Rasa is all about typicality: A young man’s desire, upon seeing a beautiful young woman with swinging earrings on a moon-lit evening, will typically develop or mature into the erotic rasa—or to put this more strictly, for the erotic rasa to develop in literature, the nāyaka, literally the “leading man” or hero, must be young, the nāyikā must be beautiful, and so on. Atypicality—an old woman in love with a young man, for example—would have been considered vi/rasa, or “tasteless.” Such themes would not become the stuff of literature until modernity; one can even say that what makes a literary text modern is precisely its violation of the expectations of the traditional social text. (Thus, in the iconic drama of early modernity, Corneille’s Le Cid, one of the things that enraged critics in 1637 was the marriage of the heroine to her father’s assassin, in violation of what the French critics, in an idiom remarkably similar to that of their Indian counterparts, called “propriety and probability”). Sanskrit poets were interested in exploring typicality and, accordingly, needed to master it across the whole universe of emotion. How were women expected to act when first falling in love, when confronted by an act of infidelity on the part of their
lovers, when desiring someone other than their husband? To answer such questions a discourse arose that aimed to construct a typology of characters.

Again, Bhanu enters this discourse after a millennium or more of its cultivation by dozens of writers. Bhárata had already discussed eight types of women (and five types of men) in the erotic setting. An important late-tenth-century treatise on dramaturgy, the “The Ten Dramatic Genres” (Daśarūpaka) elaborated further, as did Bhoja half a century later in his “Light on Desire” (Śrīgāraprakāśa). In the same epoch, it seems, a writer named Rudra (or Rudra Bhaṭṭa) composed the “Forehead Ornament of the Erotic” (Śrīgāratilaka), the first systematic account of the subject prior to Bhanu, who knew the work well and adapted it to his purposes, which were, however, far more ambitious.¹⁴

Just as in the case with his rasa theory, Bhanu’s own contribution to the discourse on character types, aside from being the first entirely independent treatise on the subject, is relatively modest and consists largely in identifying new subtypes of heroines. Yet the work was viewed as original enough to provoke serious critical comment in the following centuries. At the court of Abul Hasan Qutb Shah of Golconda in the last quarter of the seventeenth century, the “Bouquet of Rasa” was answered by the “Bouquet of the Erotic Rasa” (Śrīgāramaṇjari), composed (or commissioned) by Akbar Shah, one of the intellectuals who formed the sultan’s remarkable literary circle.¹⁵

Readers of the “Bouquet” will again be struck in the first instance by what will appear to be Bhanu’s taxonomic obsessions. When he concludes his overview of female charac-
ters by stating, “This makes 128 types. All these can be further distinguished as ‘excellent,’ ‘average,’ and ‘low,’ which thus gives 384 types,” our jaws are likely to fall slack at the hypertrophy of categories. We certainly feel a sense of relief when he spares us further elaboration, saying, “I reject the argument that there can be a further subdivision according to whether the nāyikā is divine, not divine, or semidivine—which would give us 1,152 types” (“Bouquet of Rasa” 81). Newcomers to such a style of analysis are likely to react with the same incomprehension and impatience of the colonial officer surveying “native education” in 1830s Bengal, who rebuked Indian scholars for “wasting their learning and their powers in ... recompounding absurd and vicious fictions, and revolving in perpetual circles of metaphysical abstractions never ending still beginning” (Basu 1941: 276–77).

Yet as I have tried to suggest, Bhanu’s typological thinking is an essential adjunct to the aesthetic theory in which it is embedded, and that theory does a better job of dissecting literary emotion than any other on offer. Its fault, if fault it is, lies in the excess of detail in the attempt to follow out every possible permutation to its logical conclusion. What ancient Indian scholars realized, and most of us moderns—to our surprise and sometimes repulsion—have not, is that we can bring analytical order even into realms that seem constitutively anarchic, the world of human feeling, for instance, or the apparently infinite ways, ways of pleasure and of pain, in which men and women interact with each other.
Bhanu-datta’s Words Painted

Another indication of the importance of Bhanu-datta’s work is the impact it made on the emergent painting traditions of early modern India. The “Bouquet of Rasa” was one of the best-loved poems in the sub-imperial realm of miniature painting that arose with the consolidation of Mughal rule at the end of the sixteenth century. The poem was illustrated in Mewar perhaps as early as the 1630s, in the Deccan in the 1650s, in Basohli between 1660 and 1690, in Chamba about 1690, in Nurpur in the 1710s, and elsewhere. The earliest album, from Udaipur, is an uneven assemblage from various artists (or, in some cases, evidently art students), but a number of paintings strongly suggest, to an inexpert viewer such as myself, the atelier if not the hand of the celebrated painter Sāhibdīn. The commentary provided in this CLAY SANSKRIT LIBRARY edition refers to surviving folios of this early and largely hitherto unpublished album.

What accounts for the remarkable appeal the “Bouquet of Rasa” held for early modern artists? Its attractiveness may partially lie in the new and intriguing challenges of capturing complex and subtle verbal narratives in visual imagery. In the preceding century and a half (little Indian painting is extant prior to 1500), the almost exclusive objects of painterly attention were narratively uncomplicated religious or epic texts such as Jain sutras, the “Maha-bhárata,” and the Harivamśa. As Sanskrit poetry began to be illustrated, the texts chosen were also largely straightforward in their narrative—poems like the “The Fifty Stanzas of a Thief” (Caurapañcāśikā) or the “Gita-govīnda.”
The “Bouquet of Rasa,” by contrast, offers the fascination of what’s difficult in representing in the medium of line and color the subtle emotional situations that Bhanu depicts in sophisticated and often oblique or indirect language. (The same is true of the Rasikapriyā, Keshavdas’s great Hindi poem of 1591, which presents some of the same kinds of interpretive challenges and was painted in Udaipur between 1630 and 1640.) The creators of the Udaipur album certainly took the challenges of Bhanu’s text seriously. The poems themselves appear on the front of the painting, not, as in later periods (Basohli, for example), on the back, and were accompanied by an Old Gujarati translation (on the verso). If it is true that later artists often painted what they wished to paint regardless of the text of the poem they were illustrating, this was decidedly not the case in the early Udaipur album. How the artists met the narrative challenge still has the power to charm, as well as to instruct as if they were commentaries in paint.19

Text and Annotation

The texts that form the basis for my editions of the Rasamañjarī and the Rasatarāṅgiṇī are found in the collected works of Bhānudatta published by Trilokanatha Jha in 1988. Jha in fact only reprints already published texts for the two works, and I chose his edition merely as the most recent and convenient starting point for my own work. In the case of the Rasamañjarī, nothing approaching a critical edition has ever been produced. I was able to make use of collations from two manuscripts in Malayalam script (Triv. A and B) and, occasionally, the Old
Gujarati translation on the back of the Udaipur album. For the Rasatarāṅgiṇī it was possible to supplement Jha with the edition of Urmila Sharma. Sharma assembles a good deal of additional textual material (on the basis of ten manuscripts), though some editorial judgments are decidedly odd and the number of misleading typographical errors surprisingly large.

The transmission of the two poems has in fact been highly stable, with no substantial variation, let alone the development of regionalized recensions that characterize so many Sanskrit literary texts. When I depart from Jha and Sharma, I do so on the evidence of readings offered by one or another of the dozen commentators I consulted. Many of these commentators were also editors and frequently comment on and weigh variants, and I have taken their arguments into account. I supply the evidence for my editorial decisions in the critical apparatus to the text; however, I refrain from reporting information already available in earlier editions and also omit variants that have no real bearing on the sense. Occasionally, even if I do not accept the commentators’ readings, I record them if they seem worthy of further consideration, especially if they are not noticed in either Jha or Sharma, neither of whom made use of several of the still-unpublished commentaries to which I have had access.

Even a truly critical edition of Bhānu’s works, however rigorously prepared, would never enable us to make editorial choices with anything approaching the ideal of stemmatic necessity. We would still be exposed to the potential delusions of our own subjectivity, assuming, of course, we
are aiming for something approaching authorial intention, an aim that no contemporary theory leads me to entirely devalue. But this subjectivity becomes somewhat less unreliable to the degree it is disciplined by the commentators, ideal readers if there ever were ones. Their commentaries offer some of the most learned reflections on any Sanskrit literary text from the early modern period—some approximate veritable treatises on aesthetics in their own right—even as they provide further evidence of Bhānudatta’s astonishing popularity. A few of the more accomplished exegetes and poeticians I draw upon, among the ten who wrote on the *Rasatarāṅgini* and the fifteen on the *Rasamañjarī*, include (in chronological order): Śeṣa Cintāmaṇi, younger brother of Śeṣa Kṛṣṇa, the most celebrated grammarian of the late sixteenth century (Kanpur/Varanasi, 1553—this is within a generation or two of Bhānu); Gopāla Bhaṭṭa (son of Harivamśa Bhaṭṭa), a direct disciple of Caitanya and teacher of the renowned Bangla poet Kṛṣṇadāsa Kavirāja (place unknown, 1572); Anantapaṃḍita, grandfather of the logician Mahādeva, and commentator on the *Āryāpṛtaśatī* and *Mudrārākṣasa* (Ahmadnagar/Varanasi, 1636); Veṇīdatta Bhaṭṭācārya, author of the *Alaṅkāracandrodaya* (Bareilly, c. 1700); Nāgeśa Bhaṭṭa, the most remarkable polymath of the early eighteenth century (Varanasi, 1713); Gaṅgārāma Jāde, pupil of the *Mahābhārata* commentator Nilakāṇṭha Caturdhara, and a scholar learned in both *alaṅkāra/sāstra* and logic (Varanasi, 1742); and Viśveśvara, author of the *Alaṅkārakaustubha*, the last of the important independent works on *alaṅkāra/sāstra* (Almora, d. 1750).²⁰
The most insightful of these commentaries for the Rasa-
mañjarī is without question Viśveśvara, probing the poems
as he does with a very learned eye. In a category by himself
is Anantapaṇḍita, who clearly has pretensions to be more
than mere commentator: he appears to want to claim for
his exegesis a status of expressivity almost equal to that of
the poet himself, producing what at times approaches art-
prose, though often with more heat than light. The most
knowledgeable of Rasatarāṅgini commentaries is undoubt-
edly the still-unpublished work of Veṇīdatta, and I have
frequently profited from his deep knowledge of Sanskrit
poetry. Space is available in the annotations to record only
significant commentarial alternatives to the preferred trans-
lation.

There are several earlier translations of these two works
of Bhāṇudatta. The Rasaṁaṅjarī, or at least its verses, has
been rendered several times by Indian translators; a re-
cent Italian dissertation offers a version as well. The Rasat-
taraṅgini was translated only once, and only partially, into
French by Paul Regnaud in 1884, as part of a study of the
Nātyaśāstra. The present volume represents the first com-
plete translation of both works to be published together and
on the basis of texts established and interpreted with the
help of the most important extant commentaries.

Notes

1 See discussion of the commentators, Hindi riti literature, and the
painting traditions that follows. 6 [3] (missed by the translator),
256–58; Bhānudatta is not named but the verses are unmistakably his). The European mentioned is Sir William Jones, who wrote in reference to the RM, “I have read this delightful book four times at least” (1807: vol. 13: 409); he attractively translated the title as “The Analysis of Love.”

2 V cites the verse in RT 4.22 (f. 25v).

3 Kṛpārām’s Hittaraṅgiṇī, the first work on the typology of heroines in Brajbhasha, is dated 1541 (the interpretation of the chronogram has been questioned, but unpersuasively), borrows from the RM, and thus supplies a definite terminus ante quem (Allison Busch, personal communication). This would be corroborated by the date of Śeṣa Cintāmaṇi’s commentary on the RM, 1553, assuming that early date is indeed correct.

4 See also De 1959 and Kane 1991: 304–09. An argument for a terminus ante quem of 1428 is based on a false dating of a commentary on the RM (Dasgupta and De 1962: 561; the Rasamañjariprakāśa, which exists in a single MS., seems in fact to be the Rasikaraṅjanī of Gopāla Bhaṭṭa, which was also composed in 1572). An argument for a terminus ante quem of 1314 is based on the false attribution to Bhānu of a lawbook called Pārijāta cited in another text dated 1315 (Bhānudatta’s literary anthology Rasapārijāta is confused with the dharmaśāstra Pārijāta by Gode 1953: 444–51 (the verses cited are actually from the former) who is also unaware of the verse on Nijāma).

5 Kane 1997: 860–68; Minkowski 2004: 331. We cannot be certain that the Nizam in question was not Burhan Nizam Shah (r. 1508–53) rather than Ahmad Nizam Shah, as some assert. I pass over here arguments identifying Bhānudatta and a much anthologized poet named Bhānukara, whose references would link Bhānudatta with other Muslim rulers such as Shershah. (The evidence is collected in Chaudhuri 1942: 3–32, though not sifted critically; see also De 1959: 147.)
On Golconda, see the remarks on Akbar Shah that follow; Sanskrit manuscript catalogues list a large number of Telugu MSS. of the RM, with only two (incomplete) MSS. in Mithilā and very scanty holdings elsewhere in the northeast. DOSHI 1972: 25–26 discusses the Aurangabad RM.

Forthcoming in the CSL, translated by Oliver Fallon.

For the changeability of the category “literature” in Sanskrit literary history, see POLLOCK 2003: 55–60.

His only real peer is Jagannātha (fl. 1650). Southern writers used their own poetry for illustrations at least from the time of Vidyānātha (c. 1300).

The list of such works is long and their authors distinguished. It includes, in addition to Kr̥pārāma’s Hittaraṅgini (based on the RT), Nanddās’ Rasmañjarī (c. 1585, based on the RM); Rahim’s Barvai Nāyikābhed (c. 1600, based on the RM); Sundar’s Sundarśṛṅgār (1631, based on the RM); Mahākavi Dev’s Bhāvvilās (1689, based on the RT). Bhānu’s influence continued well into the eighteenth century. (I owe this list to Allison Busch.)

Note the echo in Kṣhetrayya (RAMANUJAN et al. 1994: 65), though the Telugu poet emends to beautiful ironic effect: the lover used to tell her that their bodies were one—and now she knows why. Kṣhetrayya was patronized by the same Golconda court at which the Śṛṅgārāmañjarī was later produced (RAGHAVAN 1951: 8).

See POLLOCK 1998.

See RT 6.2. Another significant if under-argued innovation concerns the possibility of śānta constituting a ninth rasa (RT 7.63).

For the earlier history see NS ch. 24; DR ch. 2; SP ch. 15.

The work itself has an interesting history, being first written in Telugu and then translated into Sanskrit (the latter version being adopted into Hindi by the celebrated poet Cintāmaṇi Tripāṭhi). See RAGHAVAN 1951: 73–90 for a detailed review of Akbar Shah’s
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critique of the RM. This critique is itself answered by one of Bhânû’s later commentators, Trivikrama Miśra.

16 The paintings are themselves undated and have been placed everywhere between 1625 and 1660. The best of them strongly resemble the rāgamālā works of Sahibdin of 1630–40, perhaps even anticipating him. Compare, for example, Barrett and Gray 1963: 135–39; Khandalavala and Doshi 1987: 126; Williams 2007: pl. 6 (with which compare RM pl. 21). On the Basohli paintings, see Randhawa and Bambhri 1981, Beach 1992: 171; for Nurpur, Archer 1976: plates 71–72.

17 The original album has been dispersed. Some seventeen images have been published, while more than forty remain unpublished in a variety of private collections and museums. A number of the latter have been made available on the CSL website.

18 See CSL editions prepared by Richard Gombrich and Lee Siegel, respectively.

19 For discussions of particular paintings, see the notes to 19 [9], 47 [22], 53 [25], 65 [32], 125 [58], 134 [62], 154 [71], and 156 [72].

20 There are thorny problems of dating that I must ignore in this brief notice; I offer best guesses.

21 A copy of his unpublished commentary, the Rasikarañjani, has been made available on the CSL website, with the kind permission of the British Library.

22 For the former, see, e.g., Randhawa and Bambhri 1981; for the latter, Rossella 2000 (unavailable to me).
Abbreviations

GENERAL

DR = Daśarūpaka
J = Trilokanatha Jha, ed. Kavirājabhūnudattagranthāvalī
KS = Kāmasūtra
NŚ = Nātyaśāstra
RM = Rasamañjarī
RT = Rasataraṅgīṇī
SD = Sāhityadarpaṇa
ŚM = Śrīgāramañjarī of Akbar Shah
ŚT = Śrīgāratilaka of Rudra Bhaṭṭa
a, b, c, d = first, second, third, fourth quarter verse respectively
pl. = plate
v. = verse
v.l. = varia lectio
References in the notes are to CSL paragraphs, unless accompanied by “v.”

RASAMAṆJARĪ

A = Commentary of Anantapaṇḍita (Vyaṅgārthakaumudi)
B = Bangla recension of Vidyāsāgara (in Kāvyasamgraha)
G = Commentary of Gopāla Bhaṭṭa (Rasikaraṅjanī)
J = Jha edition (Kavirājabhūnudattagranthāvalī)
N = Commentary of Nāgeśa (Prakāśa)
OG = Old Gujarati translation (on verso, Udaipur album)
R = Commentary of Raṅgaśāyin (Āmoda) (excerpts printed in Tripathi 1981)
Ś = Commentary of Śeṣa Cintāmaṇi (Parimala)
Jha = Commentary of Bhadrinath Jha (or Sharma) (Surabhī)
T = Commentary of Trivikrama Miśra (Rasāmoda)
U = Udaipur album
Triv. A = Trivandrum MS. no. 2656

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Triv. B = Trivandrum MS. no 6986 (breaks off in the middle of v. 52)
V = Commentary of Viśeśvara (Samañjasā)

RASATARAŃGIŃĪ

B = Commentary of Bhagavadbhaṭṭa (Nūtanatari)
G = Commentary of Gaṅgārāma Jaṭe (Nauka)
J = Jha edition (Kavirājabhānudattagranthāvali)
N = Commentary of Nemasāha (sometimes Nemiśāha) (Kāvyasudha)
O = Commentary of Jivanathaji Ojha
Ś = Sharma edition
V = Commentary of Veṇīdatta Bhaṭṭācārya (Rasikarańjani)
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Śrīgāratilaka of Rudrāṭa Bhaṭṭa. Kavyamala gucchaka III, pp. 111–52 (also Richard Pischel, ed. Rudraṭa’s Āngāratilaka and Ruyyaka’s Sahādayalilā [Kiel: Haeseler, 1886]).

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Indian Paintings from Rajasthan, from the Collection of Sri Gopi Krishna Kanoria of Calcutta. 1958. Circulated by the Smithsonian Institution.


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Rossella, Daniela. 2000. I personaggi femminili (nayika) nella lirica indiana classica, tesi di Dottorato di Ricerca in “Studi Indologici (Classici e Medioevali)” approvata presso l’Università degli Studi di Roma “La Sapienza.”


Appendix on Literary Allusions

Bhanu·datta’s original audience would have been familiar with a wide range of stories that most contemporary readers are unlikely to know.

He makes frequent allusions to the avatars or embodiments of the god Vishnu. These include: the Fish, whereby he saved the Vedas; the Tortoise, upon which Mount Mándara rested when it was used as the stick to churn the primal milk ocean (which produced the goddess Lakshmi, Vishnu’s wife, and his cosmic jewel, the Káustubha); the Boar, on whose tusk he hooked the Earth and raised it from the ocean; the Dwarf (in this form Vishnu received from the demon king Bali as much territory as he could cover in three strides, and he crossed all earth, the atmosphere, and heaven); the Man-Lion, a form half man, half lion, whereby Vishnu killed the demon Hiránya·káshipu, who could not be slain by god or man or beast; Páraluru·rama, or Rama with the Axe, a brahmin who slaughtered the kshatriya clans twenty-one times; and Krishna, who as a child lived among the cowherds (the majority of the allusions here concern Krishna’s beloved, Radha, and his other amorous exploits).

The avatar to which Bhanu·datta most frequently refers is Rama, son of Dasha·ratha, immortalized in the epic poem, the “Ramáyana.” Rama was set to become king but was sent into exile with his wife Sita (also known as Jánaki [daughter of King Jánaka], Vaidéhi [princess of Vidéha], and Máithili [princess of Míthila]) and his younger brother Lákshman. During his sojourn in the forest his wife was abducted by
Rávana, the ten-headed king of the rákshasas, who took her back to Lanka, his island fortress. Rama made an alliance with the monkeys, chief of whom was Hanumán, and having found his way to Rávana’s kingdom killed the rákshasas and their king. Vibhíshana, Rávana’s brother, lent his support to Rama and was crowned king of Lanka.

Reference is also often made to the second great Indian epic, the “Maha·bhárata,” above all as a repository of heroic deeds. The warring factions were the sons of Pandu and the sons of Dhrita-rashtra. Among the former were the great warriors Árjuna and Bhima, among the latter, their half-brother Karna, who was also a paragon of generosity.

The stories associated with the Great God Shiva (also known as Hara and Shambhu) supply material for many allusions as well. Central to his biography is his marriage with Párvati (“Daughter of the [Himálaya] Mountain,” also known here as Bhaváni). Shiva fell in love with Párvati thanks to the efforts of the god of love Kama (literally, “desire”), but in the process Kama was incinerated by a flame from Shiva’s third eye, and was mourned by his wife Rati (“passion”). Shiva’s accoutrements include a snake necklace and a tall headdress in which the crescent moon is fixed.
BOUQUET OF RASA
DESCRIPTION OF THE NÁYIKA
śrī|Sarasvatyai namaḥ

ātmīyaṁ caraṇaṁ dadhāti purato
nimn’|ōnnaṭāyāṁ bhuvi,
svīyen’ āiva kareṇa karṣati taroḥ
puṣpaṁ śram’|āśaṅkayā,
talpe kiṁ ca mrga|tvacā viracite
nirdrāti bhāgair nijair
antaḥ|prema|bhar’|ālasāṁ priyatamām
āṅge dadhāno Haraḥ.* [1]

vidvat|kula| mano|bhṛṅga| rasa| vyāsaṅga| hetave
eśa prakāśyate śrīmad| Bhānunā Rasa| maṅjarī. [2]

tatra raseṣu śṛṅgārasy’ abhyarhitatvena tad | ālambana |
vibhāvatvena nāyikā tāvan nirūpyate. sā ca tri|vidhā svīyā
parakīyā sāmānya|vanitā c’ ēti. tatra svāminy ev’ ānuraktā
svīyā. na ca pariniṭāyāṁ para|gāminyām ativyāptih.†
 atra
pati|vratāyā eva laksyatvāt. tasyāś ca para|gāmitayā parakīyāt-
vam api samāyāti.

5 asyāś ceṣṭā bhartuḥ† suśrūṣā śīla|saṃrakṣāṇam ārjavāṁ
kṣamā c’ ēti. yathā:

____________________

4 ativyāptih Š T V : avyāptih J A
5 bhartuḥ A N Š T V : om. J

i Shiva ii “Leading lady,” or principal female character
Homage to Sarásvati, Goddess of Language

Lest she feel fatigue, Hara\(^{1}\) plants his foot, his own foot, first on the rocky ground, and with his own right hand he plucks a flower from the tree, and on the couch spread with his rough garment, an antelope skin, falls asleep on his right side, within his body bearing his beloved, fatigued from her deep inner love.*

Glorious Bhanu: the sun here publishes: opens to view
this sweet “Bouquet of Rasa: nectar”
where bees—the minds of swarms of learned readers—may acquire rasa: nectar.

Now, among these rasas the most prized is the erotic. Insofar as the náyika\(^{2}\) is the underlying factor of the erotic rasa, she will be described first. She is of three sorts: one’s own wife, another man’s wife, or a courtesan. Among these, “one’s own” implies a woman in love exclusively with her husband.* This definition of the category is thus not so wide as to include* a married woman in love with another man. In the case of the category one’s own, fidelity is the constitutive feature, whereas it is the very fact of a married woman’s being in love with another man that causes her to be classified as “another’s.”

The characteristic behavior of one’s own náyika consists of obedience to her husband, modesty, sincerity, and forgiveness.* For example:
gat’|āgata|kutūhalaṃ
  nayanayor apāṅg’|āvadhi;
  smitaṇ kula|nata|bhruvām
  adhara eva viśrāmyati.
  vacaḥ priyatama|śruter
  atithir eva; kopa|kramaḥ
  kadā cid api cet, tadā
  manasi kevalaṃ majjati. [3]

sviyya tu tri|vidhā. mugdhā madhyā pragalbhā c’ ēti. tatr’
āṅkurita|yauvanā mugdhā. sā c’ ā|jñāta|yauvanā jñāta|yau-
vanā ca. s” āiva kramaśo lajjā|bhaya|parādhīna|ratir nav’|
ōḍhā. s” āiva kramaśah sa|praśrayā viśrabdha|nav’|ōḍhā.
asyāś ceṣṭā kriyā|hriyā mano|harā, kope mārdavaṃ, nava|
bhūṣaṇe samihā ca.

mugdhā yathā:

ājñapaṭaṃ kila Kāma|deva|dharaṇī|
  pālena kāle śubhe
  vastuṇ vāstu|vidhīṃ vidhāsyati tanau
  tāruṇyam eṇi|dṛśaḥ:
  dṛṣṭyā khaṇjana|caturī, mukha|rucā
  saudhādharī mādhrūrī,
  vācā kiṃ ca sudhā|samudra|laharī|
  lāvaṃyam āmantryate. [4]
Highborn women with curving brows don’t care to look this way or that. Instead, they keep their eyes downcast, their smiles coming to rest on their lips. To their lovers’ ears alone their talk arrives as a welcome guest. And if highborn women get angry they bury their anger within their hearts.*

One’s own náyika is herself of three types: the naïve, the average, and the sophisticated. The naïve is a girl who is just reaching puberty, and she may or may not understand its manifestations.* The same naïve náyika is in due course a “newly married” woman, who is bashful and timid in her desire; and, in due course, a “confident newly married” woman, who is more compliant. Her characteristic behavior is as follows: she enchants with the modesty of her actions,* she is mild in her love-anger, and eager for new ornaments.

An example of the naïve náyika:

Womanhood, ordered by the monarch himself, the God of love, to take up its dwelling in a young girl’s body, performs the housewarming rite at the auspicious hour: her glancing eye is directed to start to dance like the wagtail bird, her complexion to shed a glow like the full moon’s light, her speech to sound like waves on the nectar ocean.*
10 ajñātalayauvanā yathā:

nīrāt tīram upāgata śravaṇayoḥ
śīmni sphuran|netrayoḥ
«śrotre lagnam idaṃ kim utpalam?» iti
jñātumḥ karaṃ nyasyati.
śaival'|āṅkura|śaṅkayā śaśi|mukhī
rom'|āvaliṃ prośchati.
«śrānt” āsm’» īti muhuḥ sakhīṃ a|vidita|
śroṇiḥ|bharā prcchati. [5]

jñātalayauvanā yathā:

Svayam/bhūḥ Śambhur, ambhoja|
locane, tvat|payo/dharah
nakhena kasya dhanyasya
candra|cūdo bhaviṣyati? [6]

nav’|ōḍhā yathā:

15 haste dhṛt” āpi, śayane viniveśīt” āpi,
krode kṛt” āpi yatate bahir eva gantum.
jānīmahe nava|vadhūr atha tasya vaśyā
yāḥ pārataṃ sthirayitumṃ kṣamate kareṇa. [7]
An example of a girl who does not understand the manifestations of puberty:

Leaving the water for the bank, she thought she saw a lotus petal caught at her ear, and to be sure reached out her hand—only to touch the corner where her eye was flashing bright. Then the moonfaced girl tried to wipe away the line of hair by her navel, thinking it seaweed, and repeatedly asked her friend why she felt so tired, unaware that her hips were filling out.*

An example of a girl who does understand the signs:

Lotus-eyed girl, these breasts of yours are growing on their own so graciously Self-existent, All-gracious, Ganga-bearing. What lucky man will get to crown them with a moon scratched on them with his nails?*

An example of the first type of newly married naïve náyika:

Although I took her by the hand and set her on the bed and held her tight in my arms, she never stopped struggling to get out. Now I understand why they say the man who can control a newlywed girl is the man who can hold mercury in his palm.
viṣrabdha|nav’|ōḍhā yathā:

dara|mukulita|netra|pāli, nīvī|
niyamita|bāhu, kṛt’|ōru|yugma|bandham,
kara|kalita|kuca|sthalaṇ nav’|ōḍhā
svapiti samīpam upetya kasya yūnah? [8]

samāna|lajjā|madanā madhya. eṣ” āiv’ ātipraśrayād ativi-
śrabdha|nav’|ōḍhā. asyāś ceṣṭā s’āgasi preyasi dhairye vakr’| ोktir, a|dhairye paruṣa|vāk. yathā:

«svāpe priy’|ānana|vilokana|hānir eva;
svāpa|cyutau priya|kara|grahaṇa|prasaṅgaḥ.»
itthaṇ saroruha|mukhī paricintayanti
svāpaṇ vidhātum api hātum api prapede. [9]

pati|mātra|viṣayaka|keli|kalāpa|kovidā pragalbhā. veśyā-
yāṃ kulaṭayāṃ pati|mātra|viṣayatv’|ā|bhāvān na tatr’† āti-
vyāptiḥ. asyāś* ceṣṭā rati|prītir, ānandāt saṃmohaḥ. pra-
thamā yathā:

pati|mātra|viṣayaka|keli|kalāpa|kovidā pragalbhā. veśyā-
yāṃ kulaṭayāṃ pati|mātra|viṣayatv’|ā|bhāvān na tatr’† āti-
vyaṃkṛt. asyāś* ceṣṭā rati|prītir, ānandāt saṃmohaḥ. pra-
thamā yathā:

20   tatr’ : om. J
An example of the newly married naïve náyika who is becoming more confident:
Lucky the fellow whose new bride steals beside him to sleep, her eyes half closed, one hand on her belt, one covering her breasts, and her thighs locked tight together.*

A náyika is average if her desire and modesty are in balance. Because of her extreme compliance in lovemaking, the same woman is sometimes also classified as a very confident new bride.* Her characteristic behavior is as follows: if she is steady in her composure, she reacts with clever sarcasm when her lover has been unfaithful; if she is not, she reacts with insults.* An example:
She thought, “If I fall asleep right now I’ll lose the chance to see my love’s face; and if I stay awake, his hands might start to roam.” Over and over she thought it through, that girl with lotus eyes, and finally decided to go to sleep and to stay awake.*

The experienced náyika is skilled in all the arts of lovemaking, which takes place solely with her husband. Again, since this takes place only with her husband, the definition is not so wide as to include courtesans or promiscuous women (that is, another’s náyika). Her characteristic behavior is as follows:* she enjoys sexual intercourse, and she can lose all awareness in the bliss of lovemaking. An example of the first:
saṃspṛṣya stanam, ākalayya vadanaṁ,
   saṃśliṣya kaṇṭha|sthalam, 
niśpī’ ādharā|bimbam, ambaram apā- 
   krṣya, vyudasy’ ālakam, 
devasy’ āmbujinil|pateḥ samudayaṁ 
jijñāsamāne priye 
vām’ākṣi vasaṇ’|ānculaiḥ śravaṇayor 
nil’|otpalaṁ nihnute. [10]

dvitiyā yathā:

nakha|kṣatam uraḥ|sthale, 
   ’dharā|tale* radasya vraṇaṁ, 
cyutā bakula|mālikā, 
   vigalitā ca mukṛ”|āvaliḥ. 
rat’|ānta|samaye mayā 
sakalam etad ālokitaṁ. 
smṛtih kva* ca ratiḥ kva ca, 

madhyā | pragalbhe praty | ekaṁ mān’ | āvasthāyaṁ tri | vidhe. dhīr”, ā|dhīrā, dhīr’|ā|dhīrā c’ ēti. vyaṅgya|kopa| 
prakāśā dhīrā. a|vyāṅgya|kopa|prakāś | ā|dhīrā. vyāṅgy’ | 
ā|vyāṅgya|kopa|prakāśā dhīr’|ā|dhīrā. iyāṁs tu viśeṣaḥ. 
madhyā|dhīrāyāḥ kopasya gīr vyaṅjikā. a|dhīrāyāḥ paruṣa| 
vāk. dhīr’|ā|dhīrāyāś ca vacana|rudite kopasya prakāśake. 
praudhā† | dhīrāyās tu rat’|āudāsyam, a|dhīrāyās tarjana | 
tāḍan’|ādi, dhīr’|ā|dhīrāyā rat’āudāsyam| tarjana|tāḍan’|ādi

24 praudhā- Ś A T N : pragalbhā- (passim) J
He fondled her breasts and drew her face to his and held her tight around the neck; he drank deep at her full lips and pulled her wrap away and mused her hair. But as he wondered aloud if the god, the king who rules day-blooming flowers, had risen, the woman took the hems of her sari and covered the blue lotus at her ears.*

An example of the second:

His nails had scratched my chest, his teeth had bitten deep into my soft lips, my bákula wreath had fallen, my necklace had broken and pearls were everywhere. But it was only when lovemaking had ended that I noticed all this.

What have passion and mindfulness, my friend—let alone your advice—to do with each other?

The average and the experienced náyikas each have three subtypes with respect to states of anger: steady, unsteady, and mixed (that is, both steady and unsteady). In the steady náyika, anger is made manifest by implication; in the unsteady, anger is made manifest explicitly; in the mixed, it can be both implied and explicit. The distinctions between the average and experienced angry náyikas are these: the average steady náyika uses subtle language to suggest her anger; the average unsteady náyika makes direct use of verbal abuse (and tears and the like); the average mixed...
ca kopasya prakāśakam. dhīr”|ādi|bhedaḥ svīyāyā eva, na parakīyāyā iti prācīna|likhanam ājñā|mātram. dhīrātvam a|dhīrātvam tad|ubhayaḥ vā māna|niyatam; parakīyāyāṁ mānaś cet, tadā teṣām apy† āvasyakatvāt. mānaś ca svakīyāyā eva,† na parakīyāyā iti vaktum a|śakyatvāt.

25 madhyā dhīrā yathā:

lol’|āli|puñje vrajato nikuṇje
sphārā babhūvuh śrama|vāri|dhārāḥ?
dehe samīhe bhavato vidhātuṁ
dhīraṁ samīraṁ nalinī|dalena. [12]

madhy” â|dhīrā yathā:

jātas te niśi jāgaro, mama punar
netr’|āmbuje śoṇimā;
niṣpītaṁ bhavata madhu pravitataṁ,
vyāghūrṇitaṁ me manah;
bhrāmyad|bhṛṅgal|ghane nikuṇja|bhavane
labdhaṁ tvaṁ śrī|phalaṁ,
Paṅcesuḥ punar eṣa† māṁ hutavaha|
krūraiḥ śaraiḥ kṛntati.* [13]

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náyika both suggests her anger by subtle words and expresses it in tears and verbal abuse. The experienced steady náyika shows indifference to lovemaking; the experienced unsteady náyika does such things as threatening and striking her lover; and the experienced mixed náyika implies her anger by indifference to lovemaking and expresses it by threatening and striking her lover. The view of older writers, that these subclasses (“steady” and the rest) apply only to one’s own náyika and not to another’s, is an empty assertion. For being steady or unsteady or a combination of the two is a function of anger alone, and if we admit that another’s náyika is subject to anger, then she, too, must be susceptible to these subtypes. And who could maintain that it is only one’s own and not another’s náyika who is subject to anger?*

An example of the average steady náyika:

Oh, so you’re only soaked with sweat from rushing
Shall I try to cool you down a little
to the bower where the bees are buzzing?
with a steady breeze from this lotus petal?*

An example of the average unsteady náyika:

You stayed awake all night, and yet
it’s my eyes that are reddened;
you were the one who drank all that rum,
and yet it’s my head that’s splitting;
and in the bower buzzing with bees
it was you who stole beauty’s fruit,
yet I’m the one the Love God wounds
with his arrows that burn like fire.*
madhya dhīr’â|dhīrā yathā:

«kānt”|ânurāga|caturo ’si, manoharo ’si;
nātho* ’si, kim ca nava|yauvana|bhūsito ’si.»
itthaṇ nigadya sudṛśā vadane priyasya
niḥśvasya bāspa|lulitā nihitā dṛg|antāḥ. [14]

praudhā dhīrā yathā:

no talpaṃ bhajase, na jalpasi sudhā|
dhār”|ânukārā giro,
ḍṛk|pātaṃ kuruṣe na vā, parijane
kopa|prakāśa|cchalāt.
ittham, ketaka|garbha|gauri, dayite
kopasya saṅgopanaṃ;
tat syād eva, na cet punaḥ sahacari
kurvīta sāci smitam. [15]

prauḍh” â|dhīrā yathā:

pratiphalam avalokya svīyam indoḥ kalāyāṃ,
Hara|śirasi parasyā vāsam āśaṅkamānā,
Giriśam Acala|kanyā tarjayāṃ āsa kampa|
pracala|valaya|cañcat|kānti|bhājā kareṇa. [16]
An example of the average mixed náyika:

“You really know how to make a woman love you; you’re handsome, adorned with the bloom of youth, and my husband,”
the lovely woman said, and with tear-filled eyes she gazed upon her lover’s face and sighed.*

An example of an experienced steady náyika:

You won’t come to bed and won’t release the nectar that flows when you speak, not even cast a glance, staring at your girlfriends in a show of anger. In this way you try to hide your anger at the man who loves you, woman pale as a kétaka bud. It might have worked had your confidante not slyly smiled.*

An example of an experienced unsteady náyika:

The daughter of the holy Mountain caught her own face reflected in the digit of the moon on Hara’s crown of hair. She thought, “So he’s keeping another woman!” and she began to slap Shiva, and her hand shimmered with the glow of bracelets shaken in a rage.*
prauḍhā dhīr’ādhīrā yathā:

talp’|ōpāntam upeyuṣī priyatame
vakrī|kṛta|grīvayā,
kāku|vyākula|vāci sāci|hasita|
sphūrjat|kapola|śriyā,
hasta|nyasta|kare punar mṛga|dṛśā
lākṣā|rasa|kṣālita|
proṣṭhī|prṣṭha|mayūkha|māṁsala|ruco
visphāritā dṛṣṭayah. [17]

ete ca dhīr”|ādi|ṣaḍ|bhedā dvi|vidhāḥ, jyeṣṭhā kaniṣṭhā ca.† dhīrā jyeṣṭhā kaniṣṭhā ca. a|dhīrā jyeṣṭhā kaniṣṭhā ca. dhīr’|a|dhīrā jyeṣṭhā kaniṣṭhā ca. pariṇītate sati bhar-
tur adhika|snehā jyeṣṭhā. pariṇītate sati bhurtur nyūna|snehā kaniṣṭhā. adhika|snehāsu nyūna|snehāsu parakīyāsu†
sāmānya|vanitāsu n’ ātivyāptīḥ, pariṇītal|padena vyāvartanāt.

dhīrā jyeṣṭhā kaniṣṭhā ca yathā:

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35 prauḍhā dhīr’ādhīrā yathā:

talp’|ōpāntam upeyuṣī priyatame
vakrī|kṛta|grīvayā,
kāku|vyākula|vāci sāci|hasita|
sphūrjat|kapola|śriyā,
hasta|nyasta|kare punar mṛga|dṛśā
lākṣā|rasa|kṣālita|
proṣṭhī|prṣṭha|mayūkha|māṁsala|ruco
visphāritā dṛṣṭayah. [17]

ete ca dhīr”|ādi|ṣaḍ|bhedā dvi|vidhāḥ, jyeṣṭhā kaniṣṭhā ca.† dhīrā jyeṣṭhā kaniṣṭhā ca. a|dhīrā jyeṣṭhā kaniṣṭhā ca. dhīr’|a|dhīrā jyeṣṭhā kaniṣṭhā ca. pariṇītate sati bhar-
tur adhika|snehā jyeṣṭhā. pariṇītate sati bhurtur nyūna|snehā kaniṣṭhā. adhika|snehāsu nyūna|snehāsu parakīyāsu†
sāmānya|vanitāsu n’ ātivyāptīḥ, pariṇītal|padena vyāvartanāt.

dhīrā jyeṣṭhā kaniṣṭhā ca yathā:

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37 jyeṣṭhā kanisthā ca om. J parakīyāsu om. J
An example of an experienced mixed náyika:

When her lover stole close to the bed, she turned her head away; when she heard his strained and wheedling tone of voice, her cheeks flushed with a dismissive laugh; but when he tried to pat her hand, the eyes of the doe-eyed girl gave off a glow as rich as the beams that would flash from the back of a darting fish were it stained with the reddest lac.*

These six types of angry women are again divisible into two subtypes, depending on whether the náyika is more loved or less loved. We thus have a “steady more loved” and a “steady less loved” average náyika; an “unsteady more loved” and an “unsteady less loved” average náyika; and a “mixed more loved” and a “mixed less loved” average náyika.* The woman who, being married, enjoys a greater share of her husband’s affection is “more loved,” whereas the “less loved” is the woman who, again, being married, enjoys a lesser share. The definition is not so wide as to include another’s náyika or a “common” náyika who happens to enjoy a greater or lesser share of her lover’s affection, since that is ruled out by the condition of being married.

An example of both the more loved and the less loved steady náyikas:
ekasmin šayane saroruha|drśor
vijñāya nirdrāṃ tayor,
ekāṃ pāllavit’|āvaguṇṭhana|paṭām
utkandharo drśṭavān;
anyasyāḥ savidhaṃ sametya nibṛṭa|
vyālola|hast’|āṅguli|
yāpārair vasan’|āṅcalaṃ capalayan
svāpa|cyutim klptavān. [18]

adhīrā jyeṣṭhā kaniṣṭhā ca yathā:
antaḥ|kopa|kaśyite priyatame
paśyan, ghane kānane
puspasy’ āvacaya ā namra|vadanām
ekāṃ samāyojayaṭ.
ardh’|ōṃmīlita|locan’|āṅcala|camat|
 kār’|abhirām’|ānanāṃ
smer’|ārdhʿ|ādhara|pallavāṃ nava|vadhūṃ
anyāṃ samāliṅgati. [19]
dhīr’|ā|dhīrā jyeṣṭhā kaniṣṭhā ca yathā:
dhairy’|ā|dhairyya|parigraha|grahilayor
eṇi|drśoḥ prītaye†
ratna|dvandvam an|anta|kānti|ruciram
muṣṭi|dvaye nyastavān
eksyāḥ kalayan kare prathamato
ratnam,† parasyāḥ priyo
hastāhasi|mīṣat sprśan kuca|taṭīm
ānandam āvindati. [20]
Finding his two women to be asleep on a single bed, he craned his neck and saw that one lay wrapped up tight within the cocoon of her veil. And so he stole close to the other girl and, with oft-repeated movements of his trembling fingers, rustled the edge of her garment and woke her up.*

An example of both the more loved and the less loved unsteady náyikas:

He could tell that his two wives were almost livid with rage, so he entreated the one to go off into the thick woods to gather flowers, and as she bowed her head to the task he embraced the other, his new wife, and her face began to glow with eyes half-open and glancing and lips half-formed in a smile.

An example of both the more loved and the less loved mixed náyikas:

His two wives were being now hard, now soft in their anger, and so to win them over he brought them two sparkling gems held tight within his fisted hands. One he placed straightway in one wife’s palm, but he made the second fight for hers in hand-to-hand combat and had the joy of feeling her full and heavy breasts.*
Bouquet of Rasa

a|prakāṭa|para|puruṣ’|ānurāgā parakīyā. sā ca dvi|vidhā.
par’|ōḍhā kanyakā ca. kanyakāyāḥ pitr|ādy|adhīnatayā parakīyatā. asyā gupt” āiva sakalā cēṣṭā. par’|ōḍhā yathā:

45 ayaṁ Revā|kuñjaḥ
Kusumaśara|sevā|samucitaḥ;
samīro ’yaṁ velā|
dara|vidalad|elā|parimalaḥ;
iyaṁ prāvrḍh dhanyā
navaljalada|vinyāsa|caturā—
par’|ādhīnąm cetaḥ,
sakhi, kim api kartuṇ mṛgayate. [21]

guptā|vidagdhā|lakṣitā|kulaṭ”|ānuśayānā|muditā|prabhṛ-tīnām parakīyāyām ev’ āntar|bhāvaḥ. guptā tridhā. vṛṭta|surata|gopanā, vartisyaṁaṇa|surata|gopanā, vṛṭta|vartisya-
māṇa|surata|gopanā ca. tritayam api yathā:

22
A náyika that is another’s is in love with another man, but her love is kept hidden.* This náyika is of two sorts, either married to another man or not yet married. The latter is another’s insofar as she is under the power of her father and other males. The characteristic behavior of this náyika is total secretiveness.* An example of another’s náyika who is married to another man:

This grove by the Reva is just the place to worship the flower-arrowed God of love; the wind is fragrant with cardamom now bursting into blossom by the shore; the blessed rainy season has arrived with its skilled arrangement of fresh clouds—my heart is no longer my own and now is looking to do I don’t know what.

Within the class of another’s náyika various subtypes are included: the secretive, the cunning, the discovered, the promiscuous, the anxious, the joyfully expectant. The secretive girl is of three sorts, according to whether she conceals an episode of sexual intercourse that has taken place, or one that is about to take place, or one that already has taken place and will again. An example of all three types:*
śvaśrūḥ krudhyatu, vidviṣantu suḥṛdo,  
nindantu vā yātaras.  
tasmin kim tu na mandire, sakhi, punaḥ  
svāpo vidheyo mayā.  
ākhor ākramaṇāya koṇa|kuharād  
upṛhalam ātanvatī  
mārjārī nakharaiḥ kharaiḥ kṛtavatī  
kāṃ kāṃ na me durdaśām! [22]

vidagdhā ca dvi|vidhā. vāg|vidagdhā kriyā|vidagdhā ca.  
tatra vāg|vidagdhā yathā:

nibiḍatama|tamāla|valli|vallī|  
vicakila|rājī|virājit’|ōpakaṃṭhe,  
pathika, samucitas tāv’ ādya tīvre  
savitari tatra sarit|taṭe nivāsaḥ. [23]

50 kriyā|vidagdhā yathā:

dāsāya bhavana|nāthe  
badarīm apanetum ādiśati  
hemante hariṇ’|ākṣi  
payasi kuṭhāraṃ vinikṣipati. [24]

lakṣitā yathā:

yad bhūtaṃ tad bhūtaṃ;  
yad bhūyāt tad api vā bhūyāt;  
yad bhavati tad bhavati vā;  
viphalas tava ko ’pi gopaṇ’|āyāsaḥ. [25]

24
Mother-in-law can rant, and friends condemn, and sisters-in-law reprove. How am I possibly to sleep another night in that house? That cat of theirs is forever springing out of a corner niche to catch a mouse, and you see what all she’s done to me with her sharp claws!*

The cunning one is of two sorts, with respect either to what she says or what she does. An example of the former:

Traveler, it’s wise to rest now—the sun’s so hot—by the river where the jasmine blooms and the vines twine tightly around dense thickets of tamála trees.

An example of the latter:

When the slave was told by his master to go cut down the jujube tree, the doe-eyed girl stole the axe and threw it deep in the ice-cold lake.*

An example of the discovered girl:

What’s past is past; whatever will be will be; and as for what is now happening, it’s happening, and the most valiant effort to hide it will be in vain.*
kulaṭā yathā:

\[55\]

ete vāri|kaṇān kiranti, puruṣān
varṣānti n’ āmbho|dharāḥ;
śailāḥ śādvalam udvamanti, na srjanty
ete punar nāyakān;
trailokye taravaḥ phalāni suvate,
n’ āiv’ ārabhante janān—
Dhātaḥ, kātaram ālapāmi, kulaṭā|
hetos tvayā kim kṛtam? [26]  

anuśayānā yathā. vartamāna|sthāna|vighaṭanena bhāvi|sthān’|â|bhāva|śaṅkayā sv’|ān|adhiśthita|saṅketa|sthalaṁ
prati bhartur gaman’|ānumānen’† ānuśayānā tridhā. praty|
ekam udāharaṇāni.

samupāgatavati caitre
nipatita|patre* lāvaṅgā|latikāyāḥ,
suḍrśaḥ kapola|pālī,
Śiva Śiva, tālī|dala|dyutim lebhe. [27]

nidrālu|keki|mithunāni, kapota|pota|
vyādhūta|nūtana|mahīruha|pallavāni
tatr’ āpi, tanvi, na vanāni kiyanti santi.
khidyasva na, priyatamasya grhaṁ prayāhi. [28]

\[56\] ca add J V
An example of the promiscuous girl:

The clouds in the sky rain down drops of rain, not torrents of boyfriends; the only thing the green hills produce is grass, not crops of noble lovers; and in all the universe the fruit of trees is simply fruit, not men—
I’ve a bone to pick, dear Lord, about the arrangements you’ve made for girls like me.*

The anxious another’s náyika is of three sorts, depending on whether she is anxious over a disturbance to her normal meeting place; from concern whether any meeting place will be available; or from inferring that her lover went to the meeting place when she wasn’t there.* Here follow examples of each:

When the cold month of spring came and the poor clove tree vines lost their leaves, the lovely woman’s cheeks turned paler, dear God, than the palest palm tree leaves.

Don’t worry, girl, go off to your lover’s house. There are dense groves without number there, filled with peacocks sleepy after mating and baby doves rustling the fresh dense foliage.*
karṇa|kalpita|rasāla|maṇjarī|
pīṅjarikṛta|kapola|maṇḍalaḥ
nispata|nayana|vāri|dhārayā
Rādhayā Madhu|ripur nirikṣyate. [29]

muditā yathā:

«goṣṭheśu tiṣṭhati patir, badhirā nanāndā,
netra|dvayasya ca na pāṭavam asti yātuḥ,»†
itthaṁ niśamya taruṇī kuca|kumbha|śimni
rom|lāṅca|kaṅcukam uḍaṅcitam ātatāna. [30]

kanyakā yathā:

kiṅcita|kuṅcita|hāra|yaṣṭi, sarala|
bhrū|vallī, sāci|smitaṁ,
prānta|bhrānta|vilocaṇa|dyuṭi, bhujā|
paryasta|karṇ’|ōtpalāṁ
aṅgulīḥ sphurād|aṅgulīyaka|rucā
ganḍasyā* kaṇḍūyaṇaṁ
kurvāṇā ṇrpa|kanyakā sukṛtinaṁ
sa|vyājam ālokate. [31]
Krishna was coming, and he had by his ear
a mango twig that yellowed his cheeks,
and Radha saw him and no sooner saw the twig
than tears came streaming from her eyes.*

An example of the joyfully expectant another’s náyika: 60

“The husband’s always off in the cowshed,
the sister’s a deaf mute,
and the wife of her brother-in-law
is blinder than a bat,”
she heard her girlfriend saying to him,
and felt the goosebumps spread
across her high firm breasts like armor
for the battle to come.*

An example of another’s náyika who is not yet married:

Idly playing with her necklace, her brows
not archly raised, her smile half hidden,
glances flashing as she looks askance
and the lily dropping from ear to arm
as she scratches her cheek with fingers sparkling
with rich gems, the princess looks,
but barely looks, pretending not to look,
at the luckiest man in the world.*
vitta|mātré|ôpādhika|sakala|purus’|ânurāgā sāmānya|vanitā. na c’ Âgnimitre kṣiti|patāv anuraktāyām Airāvatyām a|vyāptiḥ. tatra vitta|mātré|ôpādher a|bhāvad iti cen—m”âivaṁ. s”âpi kāśmīra|hīr’|ādi|dātari mahā|rāje ’nuraktā na tu maha”|rṣau ten’ āvagyamyste tatr’ âpi vitta|mātram ev’ôpādhir iti. sāmānyavaniṭyā yathā:

65  drṣṭvā prāṅgaṇa|sannidhau bahu|dhanaṃ
dātāram abhyāgataṃ,
vakṣojau tanutaḥ parasparam iv’ ā-
śleṣāṃ kuraṅgī|drśāḥ,
ānand’|āśru|payāṃsi muṅcati muhur
māḷā|miṣāt kuntalo,
drṣtīḥ kiṃ ca dhan’|āgamaṃ kathayituṃ
karṇ’|ântikam gacchati. [32]

etā anya|sambhoga|duḥkhitā vakr’|ôkti|garvitā māna-
vatyas c’ ēti tisro bhavanti.

tatr’ ānya|sambhoga|duḥkhitā yathā:
A common náyika is one whose passion is directed toward all men, the only necessary condition being their money. It would be erroneous to argue that such a definition is too narrow to include Airávati’s passion for King Agni·mitra, on the grounds that the condition—the payment of money—is absent. Her passion was directed toward a king, after all, capable of giving her saffron, diamonds, and so on, and not toward, say, an indigent holy man; and this leads us to affirm that the necessary condition, money, was indeed present.* An example of the common náyika:

From across the wide forecourt
the doe-eyed courtesan caught sight
of a rich big spender on the way,
and it was as if her high, full breasts
were giving each other a great big hug,
and in the guise of flowers dropping from her hair
when she motioned, tears of joy streamed down
and her eye slipped back to her ear
as if to report on the profits to come.*

All three of these náyikas are subject to three further states: they can be unhappy at their lover’s infidelity; they can be proud, their pride being expressed by clever indirectness in speech; or they can be filled with love-anger.*

An example of the náyika who is unhappy at her lover’s infidelity:
tvāṁ, dūti, niragaḥ kuṇjaṁ,
na tu pāpiyasa grāham?
kiṃśuk’ābharanaṁ dehe
dṛśyate katham anyathā? [33]

vakr’|ōkti|garvī ṅa|vidhā, prema|garvitā saundaryā|garvitā ca.

70 tatra prema|garvitā yathā:

vapuṣi tava tanoti ratnā|bhūṣāṁ
prabhar, iti dhanyatamā ‘śi. kiṃ bravīmi,
sakhi? tanu|nayan’|āntara|bhīruḥ
kalayati me na vibhūṣaṇāni kāntaḥ. [34]

saundarya|garvitā yathā:

kalayati kamal’|ōpamānam akṣnoḥ,
prathayati vāci sudhā|rasasya sāmyam.
sakhi, kathaya, kim ācarāmi kānte?
samajani tatra sahiṣṇut” āiva doṣaḥ. [35]

mānavaṭī yathā.† priy’|āparādha|sūcikā ceṣṭā mānah.
sa ca laghur madhyamo guruś ca. alp’|āpaneyo laghuḥ.
kaṣṭatar’|āpaneyo madhyamaḥ. kaṣṭatam’|āpaneyo guruḥ.
a|sādhyas tu ras’|ābhāsaḥ. aparā|strī|darśan’|ādi|janmā
laghuḥ. gotra|skhalan’|ādi|janmā madhyamaḥ. aparā|strī|saṅga|janmā guruḥ.
anyathā|siddha|kutūhal’|ādy|āpaneyo

74 mānavaṭī yathā Ś A N Triv. A : om. J V
You didn’t go to that scoundrel’s house, you went to the woods, didn’t you, go-between? How else could you have gotten that garland of flame-tree flowers you’re wearing?*

The proud náyika who expresses her pride by clever indirectness in speech is of two sorts: she can be proud on account of being loved or on account of her beauty.

An example of the náyika who is proud on account of being loved:

Lucky girl to have a lover who covers your body with precious jewels. What’s there to say, dear friend? Mine won’t put any jewelry on me for fear some part might be concealed.

An example of the náyika who is proud on account of her beauty:

What am I to do, my friend, with a lover who claims my eyes compare with lotuses and insists my voice is almost as sweet as nectar? Tolerating his insults is my one shortcoming.*

Now the angry náyika. Anger is a type of behavior indicative of a transgression on the part of her lover.* It can be mild, average, or intense, that is to say, being appeased with no difficulty, some difficulty, or extreme difficulty, respectively. Anger represented as completely unappeasable creates a “semblance of rasa.”* Mild anger arises from his looking at another woman and so on; average anger from his calling her by another woman’s name, and so on; and intense anger from his having sexual relations with another

33
laghuḥ. anyathā | vāda | śapath’ | ādy | apaneyo madhyamaḥ. 
caraṇa|patana†|bhūṣaṇa|dān’|ādy|apaneyo guruḥ. 
apara|strī| 
darśan’|ādijanmā yathā:

75 sved’|āmbubhiḥ kva 
cana picchilam aṅgam etat, 
śat’|ōdari, kva 
cana kaṇṭakitaṃ 
cakāsti, 
anyāṃ vilokayati bhāṣayati†* priye ’pi. 
mānāḥ kva 
dāsyati padam tava, 
tan na vidmaḥ. 

[36]

gotra|skhalan’|ādijanmā yathā:

eyad gotra|skhalanaṃ, tatra 
bhramo†*—yadi na manyase, 
rom’|āli|vyāla|saṃsparśaṃ 
śapathaṃ, tanvi, kāraya. [37]

apara|strī|saṅgaljanmā yathā:

dayitasya nirikṣya bhāla|desaṃ 
caraṇ’|ālaktaka|piṇjaraṃ 
sa|patnyāḥ, 
sudṛṣo nayanasya koṇa|bhāsa† 
śruti|muktāḥ śikhar’|ōpamā 
babhūvuh.* [38]

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74  -patana- J Triv. A : -pāta- Ś A V 75 bhāṣayati Ś R N B : bhūṣayati 
G A V U J 77 bhramāḥ A N : bhramam J 79 koṇabhāsā G V R : 
koṇabhāsah J A N
Description of the Nāyika

woman. The first is appeased by her naturally rekindled interest; the second by the lover’s denials, oaths, and so on; the third by his falling at her feet, giving her jewelry, etc. An example of a nāyika’s anger arising from his looking at another woman and the like:

He looked at another woman
and even spoke with her,
but your body, slender girl,
became so slick with sweat
and dense with goosebumps sharp as thorns,
there’s nowhere I can see
that your love-anger with him
could hope to find a foothold.*

An example of her anger arising from his calling her by another woman’s name:

It was just a simple mistake, my stumbling
over your name—if you don’t believe me
then make me swear an oath by touching a snake,
that thin black snake just below your waist.*

An example of her anger arising from his having sexual relations with another woman:

When the woman saw her husband’s forehead
stained by tawny lac from a rival’s foot,
the pearls at her ear were turned redder than rubies
by the flash of anger from the corner of her eye.*
etāḥ śoḍaś āpy aṣṭābhīra avasthābhīḥ praty ākam aṣṭaṃ
vidhāḥ: proṣita|bhartṛkā, khaṇḍitā, kalah’|āntaritā, vipralabdha”, ōtkā, vāsaka|sajjā, sv’|ādhīna|patik”, ābhisārikā c’
ēti gaṇanāda etāśāṃ vimsatā|adhikamāṃ śataṃ bhedā bhavanti. tāśāṃ āpy uttama|madhyam’|ādhama|bheda|gaṇanāya catur|adhik’|āsiti|yutaṃ śataṃ|trayaṃ bhedā bhavanti.

yat tv etāśāṃ divy’|ā|divy’|ōbhaya|bhedena gaṇanayā
dvi|paṅcāsad|adhikā|śata|yutaṃ sahasraṃ bhedā bhavan-
ti—divyā Indrāṇy|ādayaḥ, a|divyā Mālaty|ādayaḥ, divy’|ā|divyāḥ Sīt”|ādaya iti—tan na. avasthā|bheden’ āiva nā-
yikānaṃ bhedāt. jāti|bhedena bheda|svikāre nāyakānām
āpy evam ānantyaṃ syāt. tathā bhedā nāyakānām āpi santi.
divyā Indr’|ādayo. a|divyā Mādhav’|ādayaḥ. divy’|ā|di-
vyā Rām’|ādaya iti. yady āpi mugdhāya yathā dhīr’|ādi|
bhed’|ā|bhāvas tathā|vidha|prajnā|sāmagry|a|bhāvat, tath”
ātr’ āpy aṣṭa|vidhatv’|ā|bhāvo bhavitum arhati; tathā ’pi
prācīnā|lekhan’|ānurodhena nav’|ōdhām ālamby’ āite bhedā
avagantavyāḥ.

80

81 rāma- J : arjuna- Š A N : kṛṣṇa- V

i “Leading man,” or principal male character
Each of the sixteen types of *náyikas* described so far* can be further subdivided into eight sorts: the woman whose lover is away on travels, the woman whose lover has cheated on her, the woman separated from her lover by a quarrel, the jilted woman, the worried woman, the woman preparing for the occasion, the woman whose lover is under her thumb, and the woman who goes on a secret rendezvous. This makes 128 types. All these can be further distinguished as excellent, average, and low,* which thus gives 384 types.

I reject the argument that there can be a further subdivision according to whether the *náyika* is divine (e.g., Indrání), not divine (e.g., Málati), or semidivine (e.g., Sita)—which would give us 1,152 types. *Náyikas* differ only by reason of temporary condition. If we were to differentiate them on the basis of species, the same would have to apply to *náyakas*¹ as well, for they, too, can be differentiated into divine beings such as Indra, non-divine beings such as Mádhava, and semidivine beings such as Rama.* Insofar as the varieties “steady” and so on do not apply to the naïve *náyika*, since she lacks the requisite degree of intelligence, these eight varieties do not pertain to her. However, in deference to the writings of the older authorities, these types may be understood to apply, but only to the naïve *náyika* of the newly married type.
deś’|ântara|gate preyasi santāpa|vyākulā prośita|bhartṛkā. utkā|kalah’|ântaritā|vipralabdhnāṁ patir deś’|ântara|gato na bhavat’, ìti na tatr’ åtvīyāptiḥ. asyāś ceṣṭā daś’|åvasthā, tās tv agre vakṣyante.

mugdhā prośita|bhartṛkā yathā:

duḥkhaṁ dīrghataraṁ vahanty api sakhi|vargāya no bhāṣate;
śaivālaṁ śayanaṁ sṛjanty api punah
śete na vā lajjayā;
kaṇṭhe gadgada|vācam añcati, dṛśā
dhatte na bāṣp’|ôdakaṁ.
santāpaṁ sahate yad ambuja|mukhī,
tad veda ceto|bhavaḥ. [39]

madhyā prośita|bhartṛkā yathā:

vāsas tad eva vāpuṣo, valayaṁ tad eva,
hastasya s” āiva jaghanasya ca ratna|kāṅcī.
vācāla|bhṛṅga|subhage surabhau samastam
ady’ ādhikaṁ bhavati te, sakhi, kiṁ nidānam? [40]

prauḍhā prośita|bhartṛkā yathā:

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i In 265    ii The God of love
A náyika whose lover is away on travels is a woman distraught with grief at her lover’s absence in another land. The definition is not so wide as to include the worried náyika, the náyika separated by a quarrel, and the jilted náyika, for though in each case the lover is absent, he is not in another land. Her characteristic behavior consists of the ten conditions, to be defined at a later point.¹

An example of a naïve náyika whose lover is away:

The young girl’s been upset so long
but says nothing to her friends;
she spreads out a bed of cool water plants
but is too embarrassed to lie on it;
she holds her sobs deep in her throat
and won’t let a tear into her eye.
How sick with grief she really is
none knows but the god born in the heart.ii

An example of an average náyika whose lover is away:

The dress is one you’ve worn before,
and the bracelet on your wrist
and the jeweled belt you carry on your hips.
So why does it all seem too big,
dear friend, on this lovely spring day
that buzzing bees make lovelier?*

An example of the experienced náyika whose lover is away:
mālā bāḷ’āmbuja|dalamaẏī,
mauktikī hāra|yaśṭīḥ,
kāṅcī yāte prabhavati Harau
subhruvaḥ prasthit’” āiva.*
anyad brūmaḥ: kim iha dhamanī
vartate vā na v” ēti
jñātuṁ bāhor, ahaha, valayaṁ
pāṇi|mūlaṁ prayāti. [41]

parakīyā proṣita|bhartṛkā yathā:

90 śvaśrūḥ padma|dalaṁ dadāti, tad api
bhrū|saṁśīnayā gṛhyate,
sadyo marmara|saṅkayā na tu† tayā
saṁspṛśyate pāṇinā.
yātur vāci suhrḍ|gaṇasya vacasi
praty|uttaraṁ dīyate,
śvāsah kim tu na mucyate huta|vaha|
krūraḥ kuraṅgī|drśā. [42]

sāmānya|vanitā proṣita|bhartṛkā yathā:

«viraha|viditam antaḥ|prema vijñāya kāntaḥ
punar api vasu tasmād etya me dāsyat’» īti
marica|nicayam akṣṇor nyasya bāśp’|ōda|bindūn
visṛjati pura|yoṣid dvāra|deś’|ōpaviṣṭā. [43]
Her garland made of fresh water lilies, her necklace strung with pearls, and the belt she wore—all left her the moment her lover, Hari, left. And there’s one thing more to tell: her armlet slipped down her thin arm to the wrist, poor thing, as if to see if any pulse was left.*

An example of another’s náyika whose lover is away:

When her mother-in-law offered a lotus leaf, she raised a brow in thanks but wouldn’t touch it with her hand for fear it would dry to the point of kindling. And while she answered her friends when they spoke, and her sister-in-law as well, she never let out her breath, which was burning hotter than a ritual fire.*

An example of a common náyika whose man (chief customer) is away:

“If he sees I love him—and my grief at his absence will prove it—I know that he’ll come back and shower me with presents.” And with this thought the courtesan took her place in the doorway and began to cry the big round tears some pepper in the eyes can always summon forth.
any’|ôpabhoga|cihnitāḥ prātar āgacchati patir yasyāḥ sā khaṇḍitā. prātar ity upalakṣaṇam. asyās ceṣṭā a|śpūṭ’|ālāpā| cintā|santāpa|niḥśvāsa|tūṣṇīmbhāv’|āśru|pāt’|ādayāḥ.

mugdhā khaṇḍitā yathā:

vakṣāḥ kimu kalaś’|āṅkitam?
   iti kim api praṣṭum icchantyāḥ
nayanaṁ nav’|ōḍha|sudṛśaḥ
   prāṇ’|ēśaḥ pāṇinā pidadhe. [44]

madhyā khaṇḍitā yathā:

vakṣoja|cihnitam uro dayitasya vīkṣya,
   dīrghaṁ na niḥśvasiti, jalpati n’ āiva kiṃ cit;
prātar jalena vadanāṁ parimārjayantī
bālā vilocana jālāni tirodadhāti. [45]

prauḍhā khaṇḍitā yathā:

mām udvikṣya vipakṣa|pakṣmala|drśaḥ
   pād’|āmbuj’|ālaktakair
   ālipt’|ānanam, ānatī|kṛta|mukhī
citr’|ârpit” ēv’ ābhavat.
rūkṣaṃ n’ ōktavatī, na vā kṛtavatī
The “cheated on” náyika is one whose husband (or lover) returns at daybreak bearing the marks of having made love with another woman. “Daybreak” is meant to include other times as well. Her characteristic behavior consists of muttering, pensiveness, sadness, sighing, silence, weeping, and so on.

An example of a naïve náyika who has been cheated on:

The new bride seemed about to ask, “What are those two large jug marks upon your chest?” when her husband covered up the lovely girl’s eyes with his hand.*

An example of an average náyika who has been cheated on:

When she saw her husband’s chest stained with cream from another’s breasts, she didn’t heave a long, deep sigh and didn’t say a single word; she only began to wash her face just as she did every morning and with the water hid the water that came pouring from her eyes.*

An example of an experienced náyika who has been cheated on:

When she saw my face smeared with lac from the foot of her large-eyed rival, she only lowered her face and fell as still as if painted in a picture, said nothing harsh nor warmed the air
niḥśvāsa|koṣṇe disaḥ†—
prātar maṅgalam aṅganā kara|talād
ādarśam ādarśayat. [46]

parakīyā khaṇḍitā yathā:

kāntaṁ nirīksya valay’|āṅkita|kaṇṭha|deśaṁ,
muktās tayā para|bhīyā paruṣā na vācaḥ.
dūti|mukhe mṛga|drśā skhalad|ambu|pūrā
dūrāt paraṇ nidadhīre* nayan’|ānta|pātāḥ. [47]

sāmānya|vanitā khaṇḍitā yathā:

«uras tava payodhar’|ān- 
kitam idaṁ—kuto me kṣamā?
tato mayi nidhīyatāṁ
vasu, purā yad aṅgikṛtam.»
itī pracala|cetasah
priyatamasya vāra|striyā
tvaṇat|kaṇaka|kaṅkaṇaṁ
kara|talāt samākrṣyate. [48]

patim avamatya paścāt paritaptā kalah’|āntaritā. asyaś 
ceṣṭā bhrānti|sanṭāpa|saṃmohā|niḥśvāsa|jvara|pralāp’| 
ādayah.

99 disaḥ Triv. A : drśau J
around her with her sighs—
she only had me look in the mirror
she carried mornings for good luck.*

An example of another’s náyika who has been cheated on:

She looked at her lover, the marks of another’s bracelet on his neck,
but the doe-eyed woman used no cruel words,
afraid others might hear.
All she did was fix a sidelong glance
from afar upon the face
of her friend, her go-between,
tears welling in her eyes.*

An example of a common náyika who has been cheated on:

“This chest of yours is marked by another’s breasts—
and you tell me to relax?
You will still have to pay me the amount
you earlier agreed to pay.”
And with this, the courtesan approached
her gallivanting lover
and snatched away from his wrist a golden bracelet
that jingled as it went.

A woman who spurns her lover and later regrets it is “separated by a quarrel.” Her characteristic behavior consists of confusion, remorse, mental disorder, sighs, fever, raving, and so on.
mugdhā kalah’|ântaritā yathā:

anunayati pati|m na lajjamānā,
kathayati n’ āpi sakhī|janāya ki|m cit;
prasaratī Malay’|ânile nav’|ōdhā
vahati param tu cīrāya sūnyam antah. [49]

madhyā kalah’|ântaritā yathā:

«viramati kathana|m vinā na kheda,h,
sati kathane samupaiti k” āpi lajjā.»
iti kalaham adho|mukhī sakhībhya
lapitum an|ālapitu|m samācakāṅkṣa. [50]

praudhā kalah’|ântaritā yathā:

akaro|h kimu, netra, śo|mimāna|m?
kim akārṣīh, kara, padma|tarjana|m vā?†
kalaham kim adhāh krudhā,† rasaljñē?
hitam artha|m na vidanī daiva|daśtāh. [51]

105    mugdhā kalah’|ântaritā yathā:

109 akaro|h kimu, netra, śo|mimāna|m?

110    akaro|h kimu, netra, śo|mimāna|m?


46
An example of a naïve náyika separated by a quarrel:

The new bride won’t make up with her husband; she’s too ashamed, and won’t tell her friends a thing; but when the breeze from Malabar starts blowing, she learns how heavy an empty heart can be.*

An example of an average náyika separated by a quarrel:

“The pain won’t stop unless I tell, but if I tell I know I’ll die of shame.” The girl was so embarrassed that she wanted to tell her friends about the quarrel and at the same time wanted them to never hear.

An example of an experienced náyika separated by a quarrel:

Why, my eye, did you have to become so awfully red? And my hand, why did you go and hit him with the lotus? And you, my tongue, why did you go scold him in anger? When fate’s not on your side, everything turns out wrong.*
parakīyā kalah’|ântaritā yathā:

bhartur yasya kṛte guru laghur abhūd,
goṣṭhī kaniṣṭhī|kṛtā,
dhairyaṁ kośa|dhananāṁ gataṁ, saha|carī
nītīḥ kṛtā dūrataḥ,
nirmuktā trīṇavat trapā, paricitā
srotasvinī binduvat—
sa krodhād avadhīrito hata|dhiyā.
mātār, baliyān vidhiḥ! [52]

sāmānya|vanitā kalah’|ântaritā yathā:

yat paṅkeruha|lakṣma pāṇi|kamalaṁ,
bhāgy’|ālaye yad Gurur,
nyastaṁ vā mama yal lalāṭa|phalake
bhāgy’|āksaraṇ Vedhasā—
tat sarvaṁ, sakhi, yo yath”|ārtham akarot,
tasmin prakopaḥ kṛto
dhiṁ māṁ, dhiṁ mama jīvitaṁ, dhig Atanuṁ,
dhik cēśitaṁ, dhig vayaḥ. [53]

115 saṅketa|niketane priyam an|avalokyam samākula|hṛdayā
vipralabdha. asyāś cēśā nirveda | niḥśvāsa | santāp’ | ālāpa |
bhaya|sakhi|jan’|ōpālambha|cint”|āśrul|pāta|mūrch”|ādayah.
Description of the Náyika

An example of another’s náyika separated by a quarrel:

For my lover’s sake I outlawed my in-laws,
I ignored my closest circle of friends,
squandered the poise that was money in the bank,
destroyed my close friendship with common sense,
didn’t care a straw for modesty, and learned
to treat a raging river like a puddle—
and now, foolish me, I’ve thrown him out in anger.
Ah mother, what all can fate not make you do?*

An example of a common náyika separated by a quarrel:

My hand with a lotus birthmark, Jupiter in my
astral house,
the lucky letters on my forehead written by
the Creator—
the man who made it all come true I’ve spurned
because of anger.
A curse on me, youth, life, and Love,
a curse on all my ways.*

The jilted náyika is one who becomes distraught while waiting at the rendezvous place and not seeing her lover. Her characteristic behavior consists of despair, sighing, remorse, complaining, fear, blaming her female friends, pensiveness, weeping, fainting, and so on.*
mugdhā vipralabdhā yathā:

ālībhiḥ śapathair aneka|kapaṭaiḥ
kuṇj’|ōdaram nītayā,
śūnyaṃ tac ca nirīkṣya vikṣubhitayā
na prasthitaiḥ na sthitam.
nyastāḥ kim tu nav’|ōdha|nīraja|dṛśā
kuṇj’|ōpakaṇṭhe trṣā†*
tāmyad|bhṛṅga|kadamba|ḍambara|camat|
kāra|spṛśo dṛṣṭayāḥ. [54]

madhyā vipralabdhā yathā:

saṅketa|keli|grham etya, nirīkṣya śūnyam,
ena|dṛśo nibhṛta|nīśvasit’|ādharāyāḥ
ardh’|āksaraṃ vacanam, ardha|vikāsi netraṃ,
tāmbūlam ardha|kabali|kṛtam eva tasthau. [55]

prauḍḥā vipralabdhā yathā:

śūnyaṃ kuṇjalgrhaṃ nirīkṣya, kuṭilaṃ
vijñāya ceto|bhavam,
dūti n’ āpi niveditā, saha|carī
prṛṣ” āpi no vā tayā.
«Śambho, Śaṅkara, Candrasekhara, Hara,
Śrikanṭha, Śūliṅ, Chiva,
trāyasv’!» ēti paraṃ tu paṅkaja|dṛśā
Bhargasya cakre stutih. [56]

117 trṣā G Ś V : ruṣā J A N
An example of a naïve náyika who is jilted:

Her friends swore up and down, made every excuse to get her into the woods. Seeing he wasn’t there, she was too distraught to go or yet to stay. The lotus-eyed bride could only cast glances of longing toward the grove, glances like bees, just as wild and craving, and swarming just as densely.*

An example of an average náyika who is jilted:

When she reached their meeting place and saw that it was empty, a hot but secret sigh began to dry the woman’s full lips, she left half said what she was saying, left the betel leaf half chewed, and left her eyes, her doe-like eyes, half closed—and half open.

An example of an experienced náyika who is jilted:

When she saw the grove was empty and grasped how cruel love is, she didn’t tell the go-between or ask her confidante. She intoned—“Benefactor, Beneficent, Moon-crested, Remover, Shri·kantha, Trident-bearer, Bharga! Save me!”—a hymn to Shiva.*
parakīyā vipralabdha yathā:

dattvā dhairyā|bhujāṅga|mūrdhni caraṇāv,
ullaṅghya lajjā|nadīm,
āṅgīkṛtya khal’†|ândhakāra|paṭalāṃ,*
tanvyā na drṣṭāḥ priyāḥ.
santā’|ākulayā tayā ca paritaḥ
pāthodhare garjati
krodh’|ākrānta|Kṛtānta|mattā|mahiṣa|
bhrāntyā drśau yojite. [57]

sāmānya|vanitā vipralabdha yathā:

{kapaṭa|vacana|bhājā kena|cid vāra|yośā
sakala|rasika|goṣṭhi|vaṃcikā vaṃcit” āsau!}
iti vihasati riṅgad|bhṛṅga|vikṣipta|cakṣur
vikacā|kusuma|kānti|cchadmanā keli|kuñjaḥ. [58]

saṅketa|sthalāṃ prati bhurtaḥ an|āgamana|kāraṇaṃ yā
cintayati sā utkā. avadhi|divas’|ān|āgata|preyasi proṣita|
patikāyāṃ n’ âtivyāptiḥ. tasyā bhurtaḥ avadhi|divase bhavan’|āgamana|niyama iti saṅketa|padena vyāvartanāt. asyāś ceṣṭā a|rati|santāpa|jṛmbh’|āṅg’|ākṛṣṭi|kapaṭa|rudita|sv’|âvasthā|kathan’|ādayaḥ.

\footnote{khala A N V (v.l.) U : ghana J G}

123 125
An example of another’s náyika who is jilted:

She stomped the snake of self-control, crossed the deep river of shame, and befriended that shady character, the cover of dense darkness. When she didn’t see her lover, her grief turned the rumbling cloud before her eyes into the wild bull of Death bearing straight down on her.*

An example of a common náyika who is jilted:

“The courtesan deceives every man who’ll let himself be taken in but has just found herself deceived by some smooth-talking guy!” or so the pleasure grove seems to snicker with its bright laughter of blooming white flowers and the darting glances of quick black bees.*

The worried náyika is one who frets over why her lover has not come to their meeting place. This definition is not so wide as to include “one whose lover is away on travels” when he has not returned on the appointed day, for the latter is restricted to the case where it is to home the lover is expected to return on the appointed day, which I exclude by adding the condition “meeting place” here.* Her characteristic behavior consists of despondency, sadness, yawning, shrinking into herself, weeping on any pretext, and talking about her condition.
mugdhā utkā yathā:

«yan n’ ādy’ āpi samāgataḥ priya, iti prāyaḥ prapede parām,»
itthaṁ cetasi cintayanty api sakhīṁ
na vrīḍayā prcchati,
dīrghaṁ na śvasitaṁ dadhāti, cakitaṁ
na prekṣate, kevalaṁ
kiṁ|cit|pakva|palāṇḍu|pāṇḍura|rucīṁ
dhatte kapola|sthalīṁ. [59]

madhyā utkā yathā:

«ānetuṁ na gatā kimu priya|sakhī,
bhīto bhujaṅgāt kimu,
kruddho vā pratiśedha|vāci kim asau
prāṇ’|ēśvaro vartate?»
itthaṁ karṇa|suvarṇa|ketaka|rajaḥ|
pāt’|ōpaghāta|cchalād
akṣnoḥ k” āpi nav’|ōḍha|nīraja|mukhī
bāśp’|ōdakaṁ muṇcati. [60]

prauḍhā utkā yathā:

bhrātar nikuṇja, sakhi yūthī, rasāla bandho,
mātas tamasvini, pitas timira, prasīda!
prcchāmi kiṁ cid iti nīradhar’|ābhirāmo
Dāmodaraḥ, kathaya, kiṁ na samājagāma? [61]
An example of a naïve náyika who is worried:

“It’s late and my love still hasn’t come, he must have gone to another,” she thought, but was too ashamed to ask her confidante about it or sigh a heavy sigh or watch anxiously—it was only her cheeks that were growing paler than a barely ripened onion.

An example of an average náyika who is worried:

“Maybe my girlfriend didn’t go to bring him out of fear, or because of a snake, or maybe he’s angry with me for refusing him.” At this thought the lotus-faced new bride begins to cry, pretending it’s pollen in her eye from the golden kétaka flower by her ear.*

An example of an experienced náyika who is worried:

Bower, my brother, and you, vine, my friend, cousin mango, mother night, father darkness, take pity! Can’t you tell me when I ask why he hasn’t come to meet me, Damódara,¹ who is as dark as a rain cloud in the rains?*
parakīyā utkā yathā:

snātaṁ vārīda|vāribhir, viracito
vāso ghane kānane,
śītais† candana|bindubhir manasiljo
devaḥ samārādhitaḥ,
nītā jāgaraṇa|vratena rajanī,
vrīḍā kṛtā dakṣiṇā—
taptaṁ kiṁ na tapas, tath” āpi sa katham
n’ ādy’ āpi netr’|ātithiḥ. [62]

sāmānya|vanitā utkā yathā:

«katham na kāntaḥ samupaiti kuṇjām?»
itthaṁ ciraṁ cetasi cintayantī
asrāvayan niṣpatad|āśru|vārā†
vār’|āṅganā k” āpi dhan’|ābhilāśān.†* [63]

adya me priya|vāsara iti niścitya yā surata|sāmagrīṁ
sajjikaroti sā vāsaka|sajjā. vāsako vāraḥ. asyāś ceṣṭā mano|
ratha|sakhī|parihāsa|dūtī|praśna|sāmagrī|sampādana|mārga|
vilokan’|ādayaḥ.

134 śītais Ś A N V : puspaś J  136 -vārā Ś (G?): -dhārā J
136 -abhilāśān Ś V : -abhilāśat J G R A
An example of another’s náyika who is worried:

I’vedwelledinthedeepforest,performed ablutionsinthepouringrain, worshipped with cool sandalwood drops the god born in the heart, kept vigil all through the long dark night and renounced all modesty— every penance I’ve done, and still he’s not shown himself to me.*

An example of a common náyika who is worried:

“Why isn’t my lover coming to the woods?” the courtesan was thinking ceaselessly, and with the tears pouring from her eyes she washed all hope of money down the drain.

The woman who prepares all the accoutrements for lovemaking, thinking, “Today is the occasion of my beloved,” is one who “prepares for the occasion.” “Occasion” literally means day.* Her characteristic behavior consists of wishing, joking with her friends, questioning the go-between, preparing the accoutrements, looking out toward the road he would take, and so on.
mugdhā vāsaka|sajjā yathā:

hāraṃ gumphati tārak”|ātiruciram,*
grathnāti kāncī|latāṃ,
dipam nyasyati, kim tu tatra bahulaṃ
sneham na datte punah—
ālīnām iti vāsakasya rajanau
kām’|ānurūpāṃ kriyāṃ
sāci|smera|mukhī nav’ōḍha|sumukhī
dūrāt samudvīkṣate. [64]

madhyā vāsaka|sajjā yathā:

śilpaṃ darśayitum karoti kutukāt
kahlāra|hāra|srajaṃ;
citra|prekṣaṇa|kaitavena kim api
dvāraṃ samudvīkṣate;
grhṇāty ābharaṇaṃ navaṃ sahacarī|
bhūṣā|jigīṣā|miṣād.
ittham padma|drśaḥ pratītya caritaṃ
smer’|ānana ’bhūt Smraḥ. [65]

pragalbhā vāsaka|sajjā yathā:

kṛtaṃ vapuṣi bhūṣaṇaṃ,
cikura|dhorani dhūпитa,
kṛtā sāvana|sannidhau
kramuka|viṭikā|sambhṛtiḥ.
akāri hariṇī|drśā
bhavanam etya deha|tviṣā
DESCRIPTION OF THE NÁYIKA

An example of a naïve náyika who prepares for the occasion:

One strings a necklace brighter than stars,
one weaves a vine-like belt,
one puts a lamp in place but puts
just a drop of oil in it—
while her friends prepare the love toys
as day turns into night
the new bride watches, but only from far off,
and smiles, but only faintly.*

An example of an average náyika who prepares for the occasion:

As if to show her skill, she tries
to plait a necklace of lilies;
she stares at the doorway on the pretext
of examining a painting;
she puts new jewelry on, pretending
to outdo her friends.
And Love understands the things the girl
with lotus eyes does, and smiles.*

An example of an experienced náyika who prepares for the occasion:

She put on all her jewelry,
perfumed her thick head of hair,
and at her bedside had them place
areca nut and betel leaf.
And the bedroom, when the woman
entered, her body all aglow,
sphurat|kanaka|ketakī|
kusuma|kāntibhir dur|dinam. [66]

mano|rathaś ca yathā:

āvayor aṅgayor dvaite
bhūyo viraha|viplavaḥ;
a|dvaite ca smitaṃ sphītaṃ
na syād anyonya|vikṣaṇam.* [67]

parakīyā vāsaka|sajjā yathā:

śvaśrūm svāpayati, cchalena ca tiro-
dhatte pradīp’|âṅkuraṃ,
dhatte saudha|kapotal|pota|ninadaiḥ
sāṅketikaṃ ceśītam.
śaśvat|pārśva|vivartīt’|âṅga|latikaṃ
lolat|kapola|dyuti
kv’ āpi kv’ āpi kar’|âmbujaṃ priya|dhiyā
talp’|ântike nyasyati. [68]

sāmānya|vanitā vāsaka|sajjā yathā:

«colaṃ nīla|nicola|karṣaṇa|vidhau,
cūḍā|maṇiṃ cumbane
yāciṣye, kucayoḥ kar|ârpaṇa|vidhau
kāṅciṃ punah kāṅcaniṃ.»
itthaṃ candana|carcitair mṛgā|madair
aṅgāni saṃskurватī
tat kiṃ yan na mano|rathaṃ vitanute
vāreṣu vār’|âṅganā. [69]
was a darkened overcast day
set ablaze by golden kétaki flowers.*

An example of wishing:*

When our bodies are apart,
the separation is calamitous,
but when together, neither can see
how richly the other one is smiling.*

An example of another’s náyika who prepares for the occasion:

She tricks her mother-in-law to go to sleep
and removes the shining lamp
and makes a sound like the dovecote chicks,
the signal for their meeting.
Tossing ceaselessly from side to side,
her cheeks beginning to flush,
she feels around the bed with her lotus-soft hand,
hoping to find her lover.

An example of a common woman who prepares for the occasion:

“I’ll demand a new bodice
just for drawing back my dark veil,
a hairpin for a kiss, a belt of gold
for the chance to fondle my breasts”—
what dreams doesn’t the courtesan
dream about her many lovers
as she carefully rubs her body
with creams of musk and sandalwood.
sadā s’ākūṭ’ājñākara|priyatamā sv’ādhīnapatikā. nir-
antar’ājñākara|priyatvam ity arthaḥ. asyāś ceṣṭā vana|vihār’
ādi|madana|mah”|ōtsava|mad’āhaṅkāra|mano|rath’āvāpīt
prabhṛtayāḥ. mado harṣ’ōtkarṣaḥ.

mugdhā sv’ādhīnapatikā yathā:

madhye na kraśimā, stane na garimā,
   dehe na vā kāntimā,
   śroṇau na prathimā, gatau na jaḍimā,
   netre na vā vakrimā,
   lāsyē na draḍhimā, na vāci paṭimā,
   hāsyē na vā sphītimā—
   prāṇ’ēśasya tath” āpi majjati mano
   mayy eva kiṃ kāraṇam? [70]

madhyā sv’ādhīnapatikā yathā:

yad api rati|mah”|ōtsave na|kāro,
   yad api kareṇa ca nīvi|dhāraṇāni,
   priya|sakhi, patir eṣa pārśva|deśaṃ
tad api na muṅcati. tat kiṃ ācarāmi? [71]
A woman whose lover always obeys her command at the slightest prompting is one whose lover is under her thumb.* That is, he does what she wants without hesitation. Her characteristic behavior consists of such things as outings to the forest, worshipping the God of love, intoxication, pride, and getting her way. “Intoxication” here means extreme joy.*

An example of a naïve náyika whose lover is under her thumb:

My figure shows no curvitude,
my breasts no altitude,
my body has no pulchritude,
my hips no amplitude,
my walk suggests no gravitude,
my eyes no magnitude,
my charm reveals no plenitude,
my speech no aptitude,
and my laugh no latitude—
why in the world has my lover given
his heart to me and me alone?*

An example of an average náyika whose lover is under her thumb:

Although I say no to the festival of love
and keep my hand on my belt at all times,
still my lover refuses to leave my side.
What am I going to do with him, dear friend?*
  

praudhā
. sv’|âdhīna|patikā yathā:



vaktrasy’, âdhara|pallavasya, vacaso,
hāsyasya lāsyasya vā
dhanyānām aravinda|sundara|drśā
. m
.
kāntas tanoti stutim.
svapnen’ âpi na gacchati śruti|patham,
.
cetah. |patham,
. drk
. |patham,
.
k” âpy anyā dayitasya me. sakhi, katham
.
tasy’ âstu bheda|grahah?
. []
parakīyā sv’|âdhīna|patikā yathā:
svīyāh. santi grhe
. saroruha|drśo†
.
yāsām
. vilāsa|kvanat
. |
kāñcī|kun. dala
. |hema|kaṅkana
. |jhanat
. |
kāro na viśrāmyati.
ko hetuh,
. sakhi, kānane, pura|pathe,
saudhe, sakhī|sannidhau
bhrāmyantīm api† vallabhasya parito
dr. s. tir
. na mām
. muñcati?* []
sāmānya|vanitā sv’|âdhīna|patikā yathā:





g.rhe saroruhad.rśo A U G B Ś A V Triv. A : g.rhe g.rhe m.rgad.rśo J
bhrāmyantīm api B A V Triv. A : bhrāmyantī mama J G


An example of an experienced nāyika whose lover is under her thumb:

How lucky are those women whose lovers extol their mouth or lips, their talk or laugh or grace. My lover has never seen, heard, thought, or dreamed of another woman. What’s he to compare me with?*

An example of another’s nāyika whose lover is under her thumb:

At home he has his own lovely women whose bell-studded belts and earrings and golden bracelets never stop jingling with their graceful movements. So why, my friend, wherever I may go—forests, city streets, or rooftop terraces, or even among my friends—won’t my lover take his eyes off me?*

An example of a common nāyika whose lover is under her thumb:
santy eva prati|mandiraṃ yuvatayo
yāśāṁ sudhā|sāgara|
srotaḥ|syūta|saroja|sundara|camat|
kārā dṛśo vibhramāḥ.
citraṃ kim tu, vicitra|manmatha|kalā|
vaiśadya|hetoḥ punar
vittaṃ citta|haraṃ prayacchati yuvā
mayy eva kim kāraṇam? [74]

svayam abhisarati priyam abhisārayati vā yā s” abhisārikā.
asyāś ceṣṭā samay’|ānurūpa|veṣa|bhūṣaṇa|śaṅkā|prajñā|
naipūṇya|kapaṭa|sāhas’|ādaya iti parakīyāyah. svīyās tu
prakṛta eva kramaḥ,* alaksyatā|sampādakasya śvet’|ādy|
ābharaṇasya svīy’|ābhisaṅkhyām aśambhavāt.

mugdh” abhisārikā yathā:

dūtī vidyud upāgatā, sahacarī
rātriḥ saha|sthāyinī,
daivaljño diṣati svanena jaladaḥ
prasthāna|velaṃ śubhām,
vācaṃ māṅgalikim tanoti timira|
sto mo ’pi jhilli|ravair.
jāto ’yaṃ dayit’|abhisāra|samayo;
mugdhe, vimuñca trapām. [75]
In every single house you can find women whose lovely eyes dart like lotuses bobbing on a wave of the nectar ocean. Yet amazingly—I can’t see why—the boy pays me a small fortune for the sake of seeing some refinement in the complex arts of love.*

The woman who goes on a secret rendezvous either goes out herself to meet her lover or has him brought to her. When she is another’s náyika, her characteristic behavior consists of wearing jewelry and clothing appropriate to the time of the month,* worry, intelligence, skill, deceptiveness, recklessness, and so on. In the case of one’s own náyika, the procedures regarding dress and the like are her normal ones, since she has no need to wear special white clothing and jewelry to keep her from being noticed.

An example of a naïve woman who goes on a secret rendezvous:

The swift go-between, lightning, has arrived, your fast friend, night, will go along, the cloud, that wise astrologer, declares with a rumble that this is the right time, and the deep darkness is giving you his blessing with the chirping of the cicadas. It’s now time to go meet him; enough of your shyness, you silly girl.
madhy” ābhisārikā yathā:

bhīt” āsi n’ āiva bhujagāt pathi, mad|bhujasya sai[ āge punaḥ kim† api kampam urī|karōṣi. ambhodhara|dhvanibhir a|kṣubhit” āsi, tanvi, mad|vāci sāci|vadan” āsi. kim ācarāmi? [76]

prauḍh” ābhisārikā yathā:

sphurad|urasija|bhāra|bhaṅgur’|āṅgi kisalaya|komala|kāntinā padena—atha kathaya, kathaṁ saheta gantuṁ yadi na niśasu mano|ratho rathaḥ syāt. [77]

parakīy” ābhisārikā yathā:

rabhasād abhisartum udyatānāṃ vanitānāṃ, sakhi, vārido vivasvān, rajanī divaso, ’ndhakāram arcir, vipinaṃ veśma, vimārga eva mārgaḥ. [78]

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165  kim Ś A N V T : kam J

68
An example of an average woman who goes on a secret rendezvous:

What am I to do with you? You’re completely unafraid of snakes on the way, but at my very touch you tremble like a leaf. And the rumble of storm clouds leaves you unshaken, but one word from me and your face goes taut.*

An example of an experienced woman who goes on a secret rendezvous:

With a body like hers—almost bent double from the weight of full breasts, and with feet soft as petals—don’t tell me she’d ever come out in the night if her desire weren’t transporting her.

An example of another’s woman who goes on a secret rendezvous:

To women impassioned for an assignation, night is day, clouds sun, and darkness light, the forest home, and the longest way around, my friend, is the shortest way of all.
jyotsn”|âbhisārikā yathā:

candr’|ôdaye candanam aṅgakeṣu
vihasya vinyasya vinirgatāyāḥ
mano nihantuṁ Madano ’pi bāṇān
kareṇa kaundān bibharāṁ babhūva. [79]

tamisr’|âbhisārikā yathā:

n’ āmbujair na kumudair upameyaṁ
svairi-niljana|vilocana|yugmam—
n’ ôdaye dinakarasya na v” ēndoḥ,
kevale tamasi tasya vikāsaḥ. [80]

divas’|âbhisārikā yathā:

pallīnām adhipasya paṅkajā|dṛśāṁ
parv’|ôtsav’|āmantraṇe
jāte, sadmaljanā mithaḥ kṛta|mah”|ôt-
sāhaṁ puraḥ prasthitāḥ.
sa|vyājaṁ sthitayor vihasya gatayoh
śuddh’|ântam atr’|ântare
yūnoḥ svinna|kapolayor vijayate
ko ’py eṣa kaṇṭha|grahaḥ. [81]
An example of a woman who goes on a secret rendezvous in moonlight:

At moonrise she left with a sly smile on her face, having rubbed her pale limbs with white sandalwood cream. But the God of love, to cut her down to size, drew out his white night-blooming jasmine arrows.*

An example of a woman who goes on a secret rendezvous in darkness:

You can’t compare to day lilies or night lotuses the eyes of women who do just what they please—for their eyes don’t blossom at sunrise or moonrise but only in the deepest dark of night.*

An example of a woman who goes on a secret rendezvous by day:

At the invitation from the village headman to his wives’ new-moon fête the whole household went rushing off together, bursting with excitement. But the young couple made some excuse to stay back, and laughing they went off to the bedroom—and how they held each other tight, cheek by sweating cheek.*
sāmāṇya|vanit” âbhisārikā yathā:

lola|ccela†|camatkṛti, pravilasat|
kānci|latajhaṅkṛti,
nyaṅcat|kaṅcuka|bandha|bandhura|calad|
vakṣoja|kumbh’|ōnnati,
sphūrjad|dīdhi, visphurad|gati, calac|
cāmikar’|ālaṃkṛti—
kṛdā|kuñja|ṛhaṃ prayāti kṛtinaḥ
kasy ’ āpi var’āṅganā. [82]

mugdha’yā lajjā|prādhānyena; madhya’yā lajjā|madana|
sāmyena; pragalbhāyāḥ prākāśya|prādhānyena; dhīrāyā dhairya|prādhānyen’; ā|dhīrāyā a|dhairya|prādhānyena;
dhīr’|ā|dhīrāyā dhairy’|ā|dhairy|prādhānyena; jyeṣṭhāyāḥ sneh’|ādhikya|prādhānyena; kaniṣṭhāyāḥ sneha|nyūnatva|prādhānyena; par’|ōḍhāyāḥ saṃgupti|prādhānyena; mug-
dhāyā iva kanyakāyāś ca; sāmāṇya|vanitāyā dhana|prāpti|prādhānyen’; āṣṭa|vidha|nāyikā|varṇanam iti viśeṣaḥ.

177  -cela- V T : -cola- J G
An example of a common woman who goes on a secret rendezvous:

Charm of fluttering cloak, shining belt jingling, undulation
of breasts bulging in a tight bodice
and heaving almost out,
brilliant sparkle, gold jewelry jangling,
quick step—the courtesan
sets off to the garden house
of some lucky man.*

Thus the eight-fold typology of náyikas (“the woman whose lover is away on travels” and so on) can be differentiated for the naïve náyika with her predominant characteristic of shame; the average, with her predominant characteristic of shame balanced by desire; the experienced, with her predominant characteristic of directness; the steady, unsteady, and steady-unsteady with their varying degrees of steadiness; the better loved with her greater degree of affection, and the less loved with her lesser degree; the náyika married to another with her secretiveness; the unmarried girl, who is like the naïve náyika (as far as shamefulness is concerned); and the common náyika, with her predominant characteristic of money-making. In view of such ancient compositions as the following:
prasthānaṁ valayaiḥ kṛtam; priya|sakhair
asrair aljasraṁ gataṁ;
dhṛtyā na kṣaṇam āsitaṁ; vyavasitaṁ
cittena gantum puraḥ.
yātur niścita|cetasi priyatame
sarve samaṁ prasthitā.
gantavye sati, jīvita, priya|suhṛt|
sārthaḥ kimu tyajyate? [83]

180 ity|ādi|prācīna|grantha|lekhanād agrima|kṣaṇe des’|āntara|niścita|gamane preyasi proṣyat|patik” āpi navami nāyikā bhavitum arhati. tathā hi, tasyaḥ proṣita†|patikā|vipralabdhi’|ōtkāsu n’āntarbhāvah. bhartuḥ sannidhi|vartitvāt. na kalah’|āntaritāyāṁ antarbhāvah. kalah’|ā|bhāvād an|avamānita|patitvāc ca. n’ āpi khaṇḍitāyāṁ antarbhāvah. priyasy’ āny’|ōpabhoga|cihnitas’ āgaman’|ā|bhāvāt. priyāyāḥ kop’|ā|bhāva|darśanāt kāku|vacana|kātara|prekṣaṇ’|ādi|pakṣa|pāta|darśanāc† ca. na vāsaka|sajjāyāṁ antarbhāvah. vāra|niyam’|ā|bhāvāt. sajjīkaraṇ’|ā|bhāva|nirved’|ādi|darśanāc ca. na sv’|ādhīna|patikāyāṁ antarbhāvah. agrima|kṣaṇa eva saṅga- sya viccheda|darśanāt. na hi sv’|ādhīna| patikāyāḥ kadā

180 proṣyat-ŚA NV: pravatsyat- (passim) J 180 ādipakṣapātadarśanāc V: ādisaṅcintāntahpakṣapātivadarśanāc J A N: ādisaṅcintāntahpakṣa-pātadarśanāc Ś B
My bracelets have left; my tears, those beloved friends, have been streaming away; my fortitude couldn’t stay a moment; my mind was the first to choose to go. They departed all at once when the man I love decided to leave. It’s time to go, my life, for how can you abandon the troop of your dear friends?*

It would seem that there should be a ninth type of nāyika, one whose lover is about to go away on travels*—given that her lover has decided to leave for another country and might depart at any moment. That is to say, this type cannot be included in the category of “the woman whose lover is away on travels” or the “jilted woman” or the “worried woman,” since her lover is still present. She cannot be included in the category of “the woman who is separated from her lover by a quarrel,” since there has been no quarrel and she has not spurned her lover. Nor can she be included in the category of the “angry” nāyika, since her lover has not appeared with telltale marks of lovemaking with another woman, and accordingly she does not show any anger with him but on the contrary shows a predilection for sarcasm, anxious glances, and so on. She cannot be included in the category of “the woman preparing for the occasion,” for there is no restriction in this case as to occasion, and she shows, not the preparing of her bedchamber, but rather despair, and so on. She cannot be included in the category of “the woman whose lover is under her thumb,” because here their relationship will be interrupted the very next moment,
cid api saṇga|viccheda, iti saṃpradāyaḥ. vrajann api patiḥ sv’|âdhīna|patikayā nirudhyate, ’nyathā bhartari svādhīna-tvam eva bhajyeta. n’ āha tathā. sarvathā bhartur videśa|ga-
manāt. kiṃ ca nirved’|âśru|pāta|niḥśvāsa|vana|vihār’|ādi|madana|mah”|ôtsava|vyatireka|darśanāc ca. n’ āpy abhisā-
rikāyām antarbhāvaḥ. abhisār’|ôtsav’|â|bhāvāt. antas|tāpa|darśanāc c’; ēti yuktam utpaśyāmah.

lakṣaṇaṃ tu: yasyāḥ patir agrima|kṣaṇe deś’|ântaraṃ yā-
syaty eva sā proṣyat|patikā. asyāś ceṣṭā kāku|vacana|kātara|
prekṣaṇa|gamana|vighn’|ôpadarśana|nirveda|santāpa|saṃ-
moха|niḥśvāsa|bāsp’|ādayaḥ.

mugdhā proṣyad|bhartṛkā yathā:

prāṇ’|ēśvare kim api jālpati nirgamāya
kṣām’|ōdarī vadanam ānamayāṃ cakāra.
ālī punar nibhṛtam etya latā|nikuṇjaṃ
unmatta|kokila|kala|dhvanim ātatāna. [84]
and it is conventional in that category for the relationship never to be shown as interrupted: a woman whose lover is under her thumb can prevent him from going even when he is on the point of setting out—otherwise the very fact of the lover’s being under her power would dissolve—and that is clearly not the case here, where the lover goes on foreign travel despite her. In the present case we also find sighing, weeping, depression—the very opposite of outings to the forest, worshipping the God of love, and so on. Nor, finally, can she be included in the category of “the woman who goes on a secret rendezvous,” because there is no joyous undertaking of a rendezvous; on the contrary, she shows anguish. It is therefore appropriate that we anticipate this category.

She is defined as a woman whose lover is about to leave for another country at any moment. Her characteristic behavior includes sarcasm, anxious glances, providing reasons to stop him from going, despair, sorrow, bewilderment, sighing, tears, and so on.

An example of a naïve náyika whose lover is about to go away on travels:

As the lord of her life began to mumble something about setting out, the slender woman only hung her head, but her friend stole off to the bower and made the long sweet call of the maddened cuckoo.*
madhyā proṣyat|patikā yathā:

gantum priye vadati niḥśvasitaṇa dīrgham
āsīn, na vā nayanayor jalam āvir|āsīt.
āyur|lipiṃ paṭhítum eṇa|ḍrśaḥ paraṃ tu
bhālā|sthālīṃ kimu kacah samupājagāma? [85]

prauḍhā proṣyat|patikā yathā:

n’ āyaṃ muṃcati subhruvām api tanu|
tyāge viyogal|jvaras.
ten’ āhāṃ vihit’|ānjalir, Yadu|pate,
pṛccchāmi, satyaṃ vada:
tāmbūlaṃ, kusumaṃ, paṭīram, udakaṃ
yad|bandhubhir dīyate,
syād atr’ éva* paratra tat kimu viṣa|
jvāl’|āvalī|duḥsaham? [86]

parakīyā proṣyat|patikā yathā:

nyastaṃ pannaga|mūrdhni pāda|yugalaṃ,
bhaktir vimuktā guros,
tyaktā nītir—akāri kim na bhavato
hetor mayā duṣkrītam?
āṅgānāṃ śata|yātanā, nayanayoḥ
ko ’pi kramo rauravaḥ,
Kumbhīpākalparābhavaś ca manaso
yuktaṃ tvayi prasthite. [87]

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i Krishna
An example of an average *nāyika* whose lover is about to go away on travels:

> When her lover said he would be leaving, she didn’t heave a deep sigh, not one round tear formed in her eyes; just a strand of hair fell down to her forehead—to read how short her lifeline was?*

An example of an experienced *nāyika* whose lover is about to go away on travels:

> I’m not sure even death can release a woman from this pain of love’s loss. So I ask in all sincerity, Yadu lord,¹ tell me the truth: do the betel leaf, the flowers, the sandalwood cream, and the cool water that kinsmen offer to the dead burn in the other world as they burn here, with the unbearable flames of fever’s poison?*

An example of another’s *nāyika* whose lover is about to go away on travels:

> I trod barefoot on snakes and disrespected my elders, renounced all modesty—I committed every wrong and all because of you. And now that you’re leaving, it’s only right the infernal pain in my eyes should begin, the thousand tortures in every limb, the torment of my heart baking in the hell called Potter’s Kiln.*
sāmānya|vanitā proṣyat|patikā yathā:

«mudrāṇaḥ pradehi valayāya: bhavad|viyogam
āśādyā yāsyati bahiḥ sahasā yad etat.»
itthaṃ nigadya vigalaṃ|nayan’|âmbu|dhārā
vār’|âṅganā priyatamaṃ karayor babhāra. [88]

a|hita|kāriṇy api priyatame hita|kāriṇy uttamā. asyā ut-
tam” āiva ceṣṭā. yathā:

patiḥ śayānām āgataḥ kuca|vicitrī’t|ôrah|sthalaḥ;
prasanna|vacan’|âmṛtair ayam atarpi vāma|bhruvā,
acarci subhaga|smita|dyutī|paṭīra|paṅka|dravair,
apūji vilasad|vilocana|camatkṛtair ambujaiḥ. [89]

hit’|â|hita|kāriṇi priyatame hit’|â|hita|ceṣṭāvati madh-
yamā. asyās tu vyavahār’|ânusāriṇī ceṣṭā. yathā:
An example of a common náyika whose lover is about to go away on travels:

“Give me a ring for a bracelet, since this one is sure to slip right off the moment you leave,” the courtesan insisted, her eyes streaming tears while holding her lover tightly by the hands.*

The náyika who is kind to her lover even though he is unkind to her is termed “excellent,” for her characteristic behavior is of this sort.* For example:

When he came to bed she saw his chest dappled with cream from another’s breasts, and still his wife offered him the ambrosia of sweet words for his refreshment and rubbed him with the rich sandalwood cream of her lovely shining smile, and paid him worship with open lotuses, her beautiful, her sparkling eyes.

A náyika whose characteristic behavior is kind or otherwise as her lover is kind or otherwise is termed average; her characteristic behavior is simply a response to his conduct. For example:
kānte s’āgasi kaṅcukasprṣi tayā
sācikṛtaṅgrīvayā
muktāḥ kopa|kaśāya|Manmatha|śara|
krūrāḥ kaṭ’ākṣ’āṅkurāḥ.
s’ākūte dara|hāsa|kesara|vaco|
mādhvīka|dhār”|ālasā*
prītiḥ kalpa|lat” ēva kā cana mahā|
dānī|kṛtā su|bhruvā. [90]

hita|kārīṇy api priyatame ’|hita|kārīṇy adhamā. eṣ” āiva
nirnimitta|kopanā caṇḍ” īty abhidhiyate. asyā niśkāraṇa|
kopatvād adham” āiva ceṣṭā. yathā:

prasthāne tava yāḥ karoti kamala|
cchāyāḥ mukh’|āmbhoruhe,*
śrī|khaṇḍa|drava|dhārayā śīśirayā
mārgaṃ puraḥ śiṅcati,
tasmin preyasi vidruma|drava|nadī|
riṅgat|taraṅga|bhrami|
bhrānta|klānta|saroja|patra|sadṛśā
bhūyo dṛśā krudhyasi. [91]

vistara | bhiyā praty | ekam etāsām uttama | madhyam’ | ādhama|bhedā n’ odāḥṛtā iti.

viśvāsa|viśrāma|kārīṇī pārśva|cārīṇī sakhi. asyā maṇḍan’|
opālabhā|śikṣā|pariḥsā|prabhṛtīni karmāṇi. tatra maṇḍa-
naṃ yathā:

82
When her cheating lover reached for her blouse she turned her face away, unleashing a storm of looks sharp as Love’s arrows when he grows purple with anger. But when he showed contrition, what cheerfulness she bestowed—a wish-granting vine, laden with shoots, her half smile, and a steady stream of nectar, her expressions of love.*

A náyika who is mean to her lover even when he is kind is termed “low.” She is also called “irascible” because her anger is wholly groundless.* And it is precisely because her anger is groundless that her behavior is considered low. For example:

When you step out, your lover will shade your face with a lotus and besprinkle the path before you with cool sandalwood essence, and yet you show him unrelenting anger with those glances, petals wilting in swirling pools of a coral tree’s red sap.*

For fear of prolixity I will not cite examples of the excellent, average, and low categories into which each of the various types of náyika can be subdivided.*

A friend is a companion who gives comfort and consolation. Her actions consist in such things as adorning, reproving, instructing, teasing the náyika, and so on. An example of adorning:
stana|kanaka|mahīdhar’|ôpakaṇṭha
priya|kara|pallavam ulla sa|pramodam
rahasi makarikā|miśāl likhantīṁ†*
kamala|mukhī kamalaiḥ sakhīṁ jaghāna. [92]

upālambho yathā:

sāndra|dhvānair mukharita|diśaḥ
śreṇayas toya|dānāṁ
dhār”|āśārair dharaṇī|valayaṁ
sarvataḥ plāvayanti.
tenā snehaṁ vahati vipulāṁ
mat|sakhī yuktam eva;
tvaṁ niḥsneho yad asi, tad idaṁ,
nātha, me vismayāya. [93]

śikṣā yathā:

s’|ānandam, āli, vana|māli|vilokanāya
nirgaccha kuṅjam; iti kiṁ tu vicārayethāḥ:
jhaṅkāriṇo madhuliho divase bhramantī,
rātrau punaś capala|caṅcu|puṭāś cakorāḥ. [94]

 likhantīṁ G Ś : likhantī J A N V
In private her girlfriend pretended to draw upon her breasts—two golden hillocks—the usual design, but drew instead the quivering hand of her lover. And the lotus-faced girl beat her as hard as she could with lotus flowers.*

An example of reproving:

Massed clouds roaring incessantly make every horizon resound, and the whole wide world is swimming in streams of steady rain. It’s only right my friend should fall *more deeply in love: become wetter,* but I’m amazed, my lord, that you *should feel no love: be not wet at all.*

An example of instructing:

Go off in joy to the grove, my friend, to see your lover decked in his wildflower garland, but don’t forget: by day bees buzz about, eager for honey, by night *chakóras fly, beaks pecking for moonbeams.*
parihāso yathā:

«āgāra|bhittil|ikhītāsu nivedayasya,
   kaḥ saptamo dasasu mūrtisu loka|bhartaḥ?»
itthaṃ sakhi|jana|vacaḥ pratipadya sadyaḥ
   Sītā smita|dyutībhīr uttarayāṃ cakāra. [95]

sakhyaḥ parihāsavat priyasy’ āpi parihāsaḥ. yathā:

«bhrū|sāṃjñay” ādiśasi, tanvi, sakhīṃ, na vāgbhir?”
itthaṃ vihasya Mura|vairiṇī bhāṣaṃāṇe
   Rādhā cīrāya daśana|vraṇa|dūyamāna|
   bimb’|ādhara vadanam ānamayāṃ cakāra. [96]

priyasya parihāsavat priyāyā āpi parihāsaḥ. yathā:

«divyaṃ vāri katham? yataḥ Suradhunī
   maulau. kathaṃ pāvako
   divyaṃ? tadd hi vilocanaṃ. katham ahir
   divyaṃ? sa c’ āṅge tava.
   tasmād dyūta|vidhau tvay” ādya muṣito
   hāraḥparityajyatām.»
itthaṃ Śaila|bhuvā vihasya lapitaḥ
   Śambhūḥ śivāy’ āstu vaḥ. [97]
An example of teasing:

“Here on the wall of the house are drawn ten incarnations of God. Now tell us, what is the name of the seventh one among them?” her girlfriends asked, and the answer they got came straight away in the flashing of the smile that Sita flashed at them.*

A lover can tease his beloved no less than her friend can. For example:

Krishna was laughing as he said, “Why do you signal your girlfriend with your brows instead of simply telling her what to do?” And for a long time Radha stood there, her face lowered in shame, while her full lips were throbbing where Krishna had bitten them.

The beloved can tease her lover just as he teases her, for example:

“You carry the Ganga on your head, so what good is an oath by water? Or by fire—it’s your third eye? Or by snakes—your ornaments? You stole my necklace at dice so give it back!” said the Mountain’s daughter with a laugh to Shiva—and may he show you his grace.*
dūtya | vyāpāra | pāraṅgamā dūtī. tasyāḥ saṃghaṭṭana |
viraha|nivedān’|ādīni karmāṇi. saṃghaṭṭanaṃ yathā:
aṅcati rajanir, udaṅcati
    timiram idaṃ, caṅcati Manobhūḥ:
    uktaṃ na tyaja yuktan,  
    viracaya raktaṃ manas tasmin. [98]

viraha|nivedanaṃ yathā:

cakre candra|mukhī pradīpa|kalikā
dhātrā dharā|maṇḍale.
tasyā daiva|vaśād daś” āpi caramā
    prāyaḥ samunmālati.
tad brūmaḥ śirasā natena, sahasā,
    śrī|Krṣṇa, nikṣipyatām
    snehas tatra tathā, yathā na bhavati
    trailokyaṃ andhaṃ tamaḥ. [99]

215 iti nāyikā|nirūpaṇam
A go-between is an expert in the business of mediation. Her characteristic behavior consists of arranging the lovers’ meeting, informing them of the other’s loneliness, and so on. An example of her arranging their meeting is as follows:

Night is coming, darkness is closing in,  
and Love begins his dance:  
Don’t break your solemn promise, but put  
your heart and soul into it.*

The go-between also can inform the lover of the beloved’s loneliness. For example:

God made the moon-faced girl the single lamp  
of beauty on earth,  
and Fate would have it that her final hour  
is nearly upon her.  
I bow my head and beg you, dear Krishna, hurry  
and pour a drop of love: oil  
in her, to keep deep darkness from engulfing  
the entire universe.*

The end of the Description of the Náyika
DESCRIPTION OF THE NÁYAKA
AND RELATED MATTERS
Sṛṅgārasyāḥ 'ōbhaya | nirūpyatvān nāyako 'pi nirūpyate.

sa ca tri|vidhah: patir, upapati, vaiśeṣīkaś c' ēti. vidhivat|pāṇi|grāhakaḥ patiḥ. yathā:

tvaṁ, piyūṣa|mayūkha, muṇca śīśira|
    snigdhān sudhā|śīkarān.
tvaṁ, bhog'īndra, vilambase kimuir phañ”|ā-
    bhogaiḥ śanair vījaya.
tvaṁ, svar|vāhini, kim ca siṅca salilair.
    aṅgaiḥ śīrīṣ’|ŏpamaiḥ
    s” ēyaṁ Śaila|sūtā kaṭhora|mahasaḥ
    kāntyā pathi klāmyati. [100]

anukūla|dakṣiṇa|dhṛṣṭa|śātha|bhedāt patiś caturdhā.
    sārvakālika|par’|āṅganā|parān|mukhatve sati sarva|kālam
    anurakto ’nukūlaḥ. yathā:

    pṛthvi, tvaṁ bhava komalā; dina|maṇe,
        tvaṁ śaityam aṅgī|kuru;
    tvaṁ, vartman, laghutāṁ prayāhi; pavana,
        tvaṁ khedam utsāraya.
    sānnidhyāṁ śraya, Daṇḍakā|vana; gire,
        nirgaccha mārgād bahiḥ:
    Sīt” āsau vipināṁ mayā saha yato
    nirgantum utkaṇṭhate. [101]

[\footnote{i} Shiva speaks. \footnote{ii} Rama speaks.]
Since the erotic rasa requires a description of both partners, the náyaka, too, will now be described. There are three kinds of náyakas: “husband,” “paramour,” and “libertine.” A “husband” is married to a woman according to the proper rites. For example:

You there, moon with nectar rays,  
shower your cool moist drops of ambrosia.  
Why so slow here, serpent king?  
Start fanning gently with your coils.  
You, river of heaven, sprinkle water.  
The Mountain’s daughter, with limbs soft  
as flowers, is tiring on her way  
under the fierce glare of the sun.*

There are four types of husbands: faithful, gallant, brazen, and deceptive.* A husband is faithful if he is constant in affection toward his wife while constant in his lack of interest in the wives of other men. For example:

You, earth, be soft, and you, sun, now cool down,  
grow short, you, road, and you, wind, remove  
her sweat.  
Come close, Dándaka forest, and mountain,  
begone:  
My Sita is eager to leave with me for the forest.*
sakala|nāyikā|viṣayaka|sama|sahaj’|ānurāgo dakṣiṇah.
yathā:

«etat puraḥ sphurati padma|dṛśāṁ sahasram.
akṣi|dvayam, kathaya, kutra niveśayāmi?»
ity ākalayya nayan’|āmburuhe nimilya
rom’|āṅcitenā vapuṣā sthitam Acyutena. [102]

bhūyo niḥśaṅka|kṛta|doṣo ’pi bhūyo nivārito ’pi bhūyaḥ
praśraya|parāyaṇo dhṛṣṭaḥ. yathā:

baddho hāraiḥ kara|kamalayor,
dvārato vārito ’pi,
svāpaṁ jñātvā punar upagato
dūrato datta|dṛṣṭih.
talp’|ōpānte kanaka|valayam
muktam† anveśayantyā
dṛṣṭo dhṛṣṭaḥ punar api mayā
pārśva eva prasuptaḥ. [103]

muktam Ś A N V : bhraṣṭam J
He is gallant when he is naturally and equally affectionate toward all women:

“Before me flash a myriad eyes of lotus-eyed women. So tell me, where am I supposed to rest this pair of mine?”

With this, Krishna simply closed his lotus eyes and stood stock still while the goosebumps slowly spread over his whole body.*

He is brazen when, although not hesitating to commit repeated infidelities while being repeatedly reproved, he repeatedly ends up groveling before the nāyika. For example:

They bound his hands with necklaces and kept him away from the door but peering in at a distance he saw that I was fast asleep. And when I woke and searched the bed for the bracelet that had come undone, what did I see but the brazen fellow once more asleep right by my side!*
kāminī|viṣayaka|kapaṭa|paṭuḥ śaṭhaḥ. yathā:

maulau dāma vidhāya, bhāla|phalake
vyālikhya patr’āvalīṁ,
keyūraṁ bhujayor nidhāya, kucayor
vinyasya muktā|srajam,
viśvāsaṁ samupārjayan mṛga|dṛśaḥ
kānci|niveśa|cchalān
nīv|granthim apākaroti mṛduṇā
hastena vāma|bhruvaḥ. [104]

ācāra|hāni|hetuḥ patir upapatiḥ. yathā:

śaṅkā|śṛṅkhalitena yatra nayana|
prāntena na prekṣyate,
keyūra|dhvani|bhūri|bhīti|cakitaṁ
no yatra v” āśliṣyate,
no vā yatra śanair a|lagna|daśanaṁ
bimb’|ādharaḥ piyate,
no vā yatra pidhiyate† ca maṇitaṁ—
tat kiṁ rataṁ kāminoh? [105]

upapatiḥ api caturdhā. paraṁ tu śaṭhatvaṁ tatra niyatam.
a|niyatāḥ pare.

227  pidhiyate V : vidhiyate J
He is deceptive if he is clever in deceiving his mistress.* For example:

He placed a tiara on her head, painted a dot of musk on her brow, set bangles on her arms, and draped a pearl necklace over her breasts. Thus gaining her confidence, and pretending to adorn her with a belt, he untied the skirt of the doe-eyed girl with a very careful hand.*

A man who causes a woman to forsake her virtue is a paramour.* For example:

Where you don’t have to look at one another with glances checked by anxiety, don’t have to embrace with obsessive care lest her bracelets make a noise, don’t have to keep your teeth from sinking deep as you sip the ripe fruit of her lips, and she needn’t hide the moan a woman will moan—what kind of lovers’ love is that?*

The paramour is subdivided into the same four types as the husband.* All necessarily comprise qualities of the deceptive náyaka; the qualities of the others may, but do not necessarily, pertain to him.
bahula|vesy”|òpabhoga|rasiko vaiśīkaḥ. yathā:

kāṇcī|kala|kvaṇita|komala|nābhi|kāntiṃ,
pāravata|dhvanita|citrita|kaṇṭha|pālim,
udbhrānta|locana|cakoram an|aṅga|raṅgam
āśāsmāhe kam api vāra|vīlāsavatyaḥ. [106]

vaiśīkas t’ úttama|madhyam’|âdhama|bhedāt tridhā. day-
itāyā bhūyaḥ prakope ’py upacāra|parāyaṇa uttamaḥ. yathā:

cakṣuḥ|prāntam udīkṣya pakṣmala|dṛśaḥ
 śoṇ’|âravinda|śriyamḥ,
n’ ōccair jalpati, na smitaṃ vitanute,
grḥnāti viṭīṃ na vā.
talp’|ôpāntam upeta kiṃ tu pulaka|
bhrājat†|kapola|dyutiḥ
kāntaḥ kevalam ānatena śirasā
muktā|srajaṃ gumphati. [107]
A libertine is a man who has a great taste for affairs with courtesans, for example:

A midriff made more lovely by bells ringing gently on the belt, a throat magnificently full with sounds like the cooing of doves and eyes as wild as thirsty chakóra birds—how I long to visit Love’s grand playhouse when a courtesan with real grace is starring.*

Libertines are classified as excellent, average, and low. The libertine who shows great indulgence despite the beloved’s intense anger is termed excellent. For example:

He spied the corner of her long-lashed eye, and it was red as a lotus. He didn’t raise his voice or smile or reach for the betelnut. The lover just came to the edge of the bed, cheeks flushed with excitement, and only lowered his head and began restringing her necklace of pearls.*
priyāyāḥ prakopam anurāgaṃ vā na prakaṭayati, ceṣṭayā manoḥbhāvaṃ gṛhaṇāti sa madhyamaḥ. yathā:

āsyam yady api hāsyayarjitaṃ idaṃ,
lāsyena vītaṃ vaco,
netraṃ śoṇaṃsarōjakaṃti, tad api
kv’ āpi kṣaṇam sthīyatāṃ.
mālāyāḥ karaṇāḥ̄dṛḍyamo, makarik’ā-
rambhaḥ kuc’āmbhojayor,
dhūpaḥ kuntalaḥḍhorāṇīṣu suḍṛṣaḥ
sāyantana drṣyate. [108]

bhayaḥkrpālajjāśūnyāḥ kāmaḥkrīḍāyāṃ akrtaḥkrty’āḥ
krtyaviccāro ’dhamaḥ. yathā:

udayati hṛdi yasya n’ āiva lajjā,
na ca karunā, na ca ko ’pi bhītiṃleṣaḥ,
bakula|mukula|kośa|komalāṃ māṃ
punar api tasya kare na yātayethāḥ. [109]
The libertine who takes no notice of his beloved’s anger or passion but infers her affection from her private behavior is termed average. For example:

Laughter may have left her face,  singing may have left her tongue,  her eyes may be red as a red lotus,  but just be patient for a moment.  You’ll see her working on her garlands,  painting her breasts with Love’s emblems,  and scenting that thick mass of hair with perfume for the evening hour.

The libertine who is devoid of fear, pity, or shame, and who gives no thought to what he should and should not do in the game of love, is termed low. For example:

He feels no shame whatever in his heart,  no compassion, not a trace of fear.  Don’t let him get his hands on me again  or I’ll be crushed like a bákula bud.
mānī caturaś ca śaṭha ev’ āntar|bhavati. mānī yathā:

«bāhy’|ākūta|parāyaṇaṁ tava vaco, 
vajr’|ōpameyaṁ manah.»
śrutvā vācam imām, apāsyā vinayaṁ 
vyājād bahiḥ prasthite,
prātar víta|vilokane pariḥṛt’|ā-
lāpe vivṛtt’|ānane 
prān’|ēśe nipatanti hanta karuṇā†
vāma|bhruvo dṛṣṭayaḥ. [110]

cacā|ceṣṭā|vyaṅgya|samāgamaś caturaḥ. vacana|vyaṅ-
gya|samāgamo yathā:

240   tamorjaṭāle harid|antarāle 
kāle niśāyās tava nirgatāyāḥ 
taṭe nadināṁ nikaṭe vanānāṁ 
ghaṭeta, sāt’|ōdari, kaḥ sahāyaḥ? [111]

ceṣṭā|vyaṅgya|samāgamo yathā:

kānte kanakaljambīraṃ 
kare kim api kurvati, 
āgāralikhite bhānau 
bindum indu|mukhi dadhau. [112]

238  karuṇā Ś A N Triv. A : kṛpaṇā J V
DESCRIPTION OF THE NÁYAKA

The love-angry and the clever are classed under the deceiving náyaka. An example of the former:

When he heard her say, “You only talk of love, your heart is hard as a diamond,” he dropped all show of courtesy and went off, or at least pretended to, at dawn without a look or a single word, just turning his back on her, while her pitiful glances fell—as he knew they would fall—on the lord of her life.*

The clever lover is able, even in a crowd, to intimate a rendezvous by a word or a gesture. An example of the former:

When nighttime lets down its thick black hair all around and you leave your house, slender girl, who will be there to stand by your side on the riverbank at the edge of the forest?*

An example of the latter:

When her lover held up a lemon, luscious and golden, the girl with the full-moon face drew a circle on the sun painted on the wall.*
proṣitaḥ patir upapatir vaiśīkaś ca bhavati.† proṣitaḥ|patiḥ proṣit’|ōpapatiḥ proṣitaḥ|vaiśīkaś c’ ēti trayāḥ. krameṇ’ ōdā-haraṇāṇi.

ūru rambhā, dṛg api kamalaṇ,  
śaivalaṃ keśa|pāso,  
vaktraṃ candro, lapitam amṛtaṃ,  
madhya|deśo mṛṇālam,  
nābhiḥ kūpo, valir api sarit,  
pallavaḥ kim ca pāṇir  
yasyāḥ, sā ced urasi, na kathāṃ  
hanta tāpasya śāntiḥ? [113]

yāntyāḥ saraḥ salila|keli|kutūhalāya,  
vyājād upetya mayi vartmani vartamāne,  
antah|smita|dyuti† camat|kṛta|dṛk|taraṅgair  
aṅgī|kṛtaṃ kim api vāma|dṛśaḥ smarāmi. [114]

a|dhṛta|paripatan|nicola|bandham,  
muṣita|na|kāram, a|vakra|dṛṣṭi|pātam,  
prakaṭa|hasitam, unnap‘āśya|bimbaṃ  
pura|sudṛśaḥ smara|ceṣṭitaṃ smarāmi. [115]
The husband, the paramour, and the libertine can each be absent náyakas, giving three more types. We will illustrate them in order:

Her thighs are palms, her eyes lotus leaves, her hair a dark plant from the sea, her face the moon, her voice pure ambrosia, her midriff the breadth of a lily’s stem, her navel a deep well, her waist a flowing river, her hand a tender frond … she’s all this—and if she were in my arms, wouldn’t this burning fire be quenched?

How well I remember the day she went to the lake to bathe; we met on the road, I approached on some pretext, and she said yes to me by waves in the clear pools of her eyes and the faint flash of a smile.

When her garment slipped, she let it fall away completely, “no” was a word unknown to her, she looked you in the eye and her smile was broad, her face a bright circle of light held high— how well I remember the way the city girl made love.
an|abhijño nāyako nāyak’|ābhāsa eva. yathā:

śūnye sadmani yojitā bahul|vidhā
bhaṅgī. vanaṃ nirjanaṃ
puṣpa|vyājam upetya nirgatam atha
sphārī|kṛtā drṣṭayaḥ,
tāmbūl’|āharaṇa|cchalena vihita
vyaktau ca vakṣo|ruhāv.
eten’ āpi na vetti! dūti, kiyatā
yatnena sa jñāsyati? [116]

na ca nāyikāyā iva nāyakasya’ āpi te te bhedāḥ santv iti vā-
cyam. tasyā avasthā|bhedena bhedāt† tasya ca sva|bhāvena
bheda iti viśeṣat. anukūlatvaṃ, dakṣiṇatvaṃ, dhrṣṭatvaṃ,
śaṭhatvam iti catvāra eva nāyakasya sva| bhāvā iti. anyac
c’* āvasthā|bhedena bhedo yadi nāyakasya syāt, tad” ōtka|
vipralabdha|khaṇḍir’|ādayo nāyakā āpi svī|kartavyāḥ. tathā
c a saṅketa|vyavasthāyāṃ strīnāṃ anāgamane† v” ā|sampra-
dāyād† anya|samāgama|saṅkā. dhūrtatvaṃ v” ānya|sam-
bhoga|cihnitatvaṃ vā nāyakānāṃ na tu nāyikānām.* tān
prati tad|udbhāvane ras’|ābhās’|āpattir iti.

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bhedāt Ś A N : bhedāh J V  anāgamane Ś V : gamane J
asampradāyād G Ś V : sampradāyād J

106
An innocent náyaka is termed a “semblance of a náyaka,” for example:

The house was empty, and I’d used every charm I knew. So I took him to the woods (not a soul was there) on the pretext of picking flowers, and I looked at him with longing, and pretending to offer him betel, I let him see my breasts in full. He still doesn’t get the point! O go-between, what must I do to make him get it?*

Now, one should not suppose that the náyaka has the same subclassifications as the náyika. An essential distinction lies in the fact that the náyika’s different classifications derive from her different temporary states, whereas the náyaka’s derive from his inherent character, and there are only four such sorts of character: the faithful, the gallant, the brazen, and the deceptive. Moreover, if the náyaka were subject to subclassification according to his different temporary states, then we should have also to recognize a type of náyaka who is worried, jilted, cheated on, etc.* And this means that we would have a “worried” náyaka at the time of a rendezvous if the woman did not come, though this is contrary to literary convention. And it is only the náyaka, and not the náyika, who can be a cad or actually bear the marks of having made love with someone else.* To impute those temporary states to the náyaka would produce a semblance of rasa.
teṣāṃ narma|sacivaḥ pīṭhamardā|viṣa|ceṭaka|vidūṣaka|
bhedāc caturdhā. kupita|strī|prasādakaḥ pīṭha|mardaḥ.
yathā:

ko ’yaṃ kopa|vidhiḥ? prayaccha karuṇā|
garbham vaco, jāyatāṃ
pīyūṣa|drava|dīrghikā|parimalair
āmodinī medinī.
āstāṃ vā. spṛhayālu locanam idaṃ
vyāvartayantī muhur
yasmai kupyasi, tasya, sundari, tapo|
vṛṇḍāni vandāmahe. [117]

kāma|tantra|kalā|kovido viṭaḥ. yathā:

āyātaḥ kumud’|ēśvaro, vijayate
sarv’|ēśvaro māruto,
bhṛṅgaḥ sphūrjati bhairavo, na nikaṭaṃ
prāṇ’|ēśvaro muṇcati—
ete siddha|rasāḥ, prasūna|viśikho
vaidyo ’n|a|vady’|ōtsavo:*
māna|vyādhir asau, krṣ’|ōdari, kathāṃ
tvac|cetasi sthāsyati? [118]

---

i The moon

108
The boon companion of the *náyaka* can be one of four types: mediator, rake, pander, and clown. The mediator mollifies his friend’s angry mistress:

Why show such anger, lovely woman? Speak just one word of compassion and perfume the entire world with fragrance from pools of your ambrosial sound. Or let it be. For him to be fixed, your anger’s object, in your jealous gaze must be the reward for ascetic acts, hard acts devoutly to be admired.*

The rake is proficient in all the branches of the art of love, for example:

The lord of lotuses has risen,\(^1\) the south wind, the sovereign lord, is triumphant, the bees are buzzing loudly, and the lord of your life won’t leave your side—

all proven potions: all things from which [the erotic] *rasa arises,* these, and the doctor, the God of love, is a sure bet: How can this sickness—your anger—shapely lady, hang on so tenaciously?
sandhāna|caturaś ceṭakah:

sā candra|sundara|mukhī, sa ca nanda|sūnur
daivan nikuṇja|bhavanaṁ samupājagāma.
atr’|ántare saha|caras taraṇau kaṭhore
pāṇīyal|pānā|kapatena sarāḥ prastasthe. [119]
aṅg’|ādi|vakṛtyair hāṣya|kārī vidūṣakaḥ. yathā:

ānīya nīraja|mukhīṁ sayan’|ōpakanṭham,
uttakānt̄hito ’smi kuca|kañcuka|mocanāya.
atr’|ántare muhur akāri vidūṣakeṇa
prātastanas taruṇa|kukkuta|kaṇṭha|nadaḥ. [120]

stambhaḥ, svedo, ’tha rom’|āncaḥ,
svara|bhaṅgo, ’tha vepathuḥ,
vaivarṇyam, āṣru, pralaya—
ity aṣṭau sāttvikāḥ smṛtāḥ.

yathā:

bheda vāci, dṛśor jalaṁ, kuca|taṭe
svedaḥ, prakampo ’dhare,
pāṇḍur ganda|taṭī, vapuḥ pulakitaṁ,
līnaṁ manas tiṣṭhati,
ālasyaṁ nayaṇa|śriyaś, caraṇayoḥ
stambhaḥ samujjīmbhate—
 tat kim rāja|pathe Nijāma|dharaṇī|
pālo† ’yam ālokitaḥ. [121]

260 nijāmadharaṇipālo J : vrajendratanayah krṣṇas G Triv. A

1 Krishna
The pander is skillful in promoting the lovers’ union, for example:

A girl fairer than the full moon
and the son of Nanda
met one day by chance* in a bower,
and no sooner did they meet
than his companion set off to the pond,
offering as pretext
the heat of the summer sun
to slake a sudden thirst.

The clown amuses the lovers with different antics, such as pulling faces, and so on. For example:

I finally got the girl to the edge of the bed
and was aching to take off her bodice,
when suddenly
the clown began imitating the cry
a young rooster makes at the break of dawn.*

There are eight involuntary physical reactions: paralysis, sweating, horripilation, a breaking voice, trembling, pallor, weeping, and absorption.

An example:

Her voice breaks, tears well up in her eyes,
her breast is beaded with sweat,
her lips tremble, her smooth cheeks grow pale,
goosebumps cover her body,
her mind absorbed, the light in her eyes dying,
her legs paralyzed—
did she, too, chance to glance at the royal highway
and see King Nijáma?*
rati|sthāyi|bhāvah śrīgāraḥ. sa ca dvi|vidhaḥ, sambhogo vipralambhaś ca. saṃbhogo yathā:

viyati vilolati jalādaḥ,
skalati vidhuś calati, kūjati kapotaḥ,
nispata ti tārakā|tatir,
āndolati vīcīr a|mara|vāhinyāḥ. [122]

vipralambho yathā:

prādur|bhūte naval|jala|dhare
tvat|pathaṃ draṣṭu|kāmāḥ
prāṇāḥ paṇke|ruha|dala|drśaḥ
kaṇṭha|deṣaṃ prayānti,
anyat kiṃ vā tava mukha|vidhum
draṣṭum uḍḍīya gantuṃ
vakṣaḥ pakṣaṃ sṛjati bisinī|
pallavasya cchalena. [123]

vipralambhe c’ ābhilāṣa|cintā|smṛti|guṇa|kīrtan’|ôdvēga|
pralāp’| ōnṃāda | vyādhi | jaḍatā | nidhanāni daś’| āvasthā bhavanti.

tatra saṅgam’|ēcch” ābhilāṣaḥ. yathā:

tasyaṃ sutanu|sarasyaṃ
ceto nayanaṃ ca nispatitam
ceto guru tu nimagnaṃ
laghu nayanaṃ sarvato bhramati. [124]
The rasa in which desire is the stable emotion is the erotic. It is of two sorts, enjoyment and frustration. An example of the former:

In the sky a dark cloud floats, the moon swims in and out of view, a dove coos, numberless stars are shooting, and on the river of the gods the waves are dancing.*

An example of the latter:

When the lotus-eyed girl beheld the first cloud of the rains, her life leapt to her throat to watch the road you might be taking, and so that her breast might rise to see your moon-like face the cooling lotus stalks she wore seemed to turn into wings.*

In the frustrated variety there are ten conditions: desire, pensiveness, remembrance, glorification, distress, raving, madness, sickness, stupor, and death.*

Desire is the longing to be together, for example:

That woman is a flowing river, my heart and eye fell in. My heavy heart sank down, but my eye is light and floats about.*
saṃdarśana|santoṣayoh prakāra|jijñāsā cintanam.† yathā:

mayā vidheyo muhur adya tasmin
kuñj’|ōpakaṇṭha kala|kaṇṭha|nādaḥ.
Rādhā madhor vibhramam āvahantī
kurvīta netr’|ōtpala|toraṇāni. [125]

270 priy’|āśrīta|ceṣṭ”|ādy|udbodhita†|saṃskāra|janyaṃ jñā-

naṃ smṛtiḥ. yathā:

Rāmo Lakṣmaṇa|dīrgha|duḥkha|cakito
n’ āviṣ|karoti vyathāṃ,
śvāsaṃ n’ oṣṇataram jahāti, salilaṃ
dhatte na vā cakṣuṣi.
vāt’|āvarta|vivartamāna|dahana|
krūrāir an|āṅga|jvaraiḥ*
kṣāmaḥ kiṃ tu Videha|rāja|tanayāṃ
bhūyah smaran vartate. [126]

viraha | kālika | kāntā | viṣayaka | praśaṃsā | pratipādanaṃ
guṇa|kīrtanam. yathā:

sparśaḥ stana|taṭa|sparśo,
vikṣaṇaṃ vaktra|vikṣaṇam,
tasyaḥ keli|kath”†|ālāpa|
samayaḥ samayaḥ, sakhe. [127]

268 cintanam Š A N V : cintā J 270 -ceṣṭādyudbodhita- J Š V :
-ceṣṭādyudvegabodhita- A N 273 -kathā- Š A N V : -kalā- J

† Krishna speaks.
Pensiveness is a desire for an encounter and its shared pleasures. For example:

Today near the bower I should make the cry
the sweet cuckoo makes, again and again;
then Radha might think spring’s come and
welcome me
with a garland of dark lotuses—her glances.*

Remembering is a thought produced by a latent impression when stimulated by some action on the part of the beloved. For example:

For fear of adding to Lákshmana’s grief
Rama would not show his pain,
the sighs he sighed were not too heavy,
no tears welled up in his eyes.
He just continued wasting ever away,
recalling the princess of Vidéha,
from a love fever hotter than a bonfire
whipped up by a whirlwind.

Glorification is an expression of praise with reference to an absent beloved. For example:

The only sight worth seeing is her face,
the only thing worth touching her breasts,
and the times she whispers sweet nothings
    in my ear,
my friend, are the only times for me.
kāma|kleśa|janita|sakala|viṣaya|heyatā|jñānam udvegaḥ.
yathā:

garala|druma|kanda indu|bimbaḥ.
karuṇā|vārija|vāraṇo vasantaḥ.
rajanī|dmara|bhū|pateḥ kṛpāṇī.
karaṇīyaṃ kim atah param, vidhātāḥ? [128]

priy’|āśrita|kālpanika|vyavahāraḥ pralāpaḥ. kalpanāyāḥ
kāraṇam antah|karaṇa|vīkṣepaḥ. tasya ca nidānam utkaṇṭhā.
yathā:

a|dvi|saṃvīkṣaṇaṃ cakṣur,
a|dvi|saṃmīlanam manaḥ,
a|dvi|saṃsparśanaḥ pāṇir
adya me kiṃ karisyati? [129]

autsukya|santāp’|ādi|kārita|mano|viparyāsa|samutthā|
priy’|āśrita|vrthā|vyāpāra unmādaḥ. viparyāso vyākula|
vyāpāraḥ. sa ca kāyiko vācikaś ca. yathā:

pratiphalam amṛt’|āṃśor vīkṣya kānto, mṛg’|ākṣyā
mukham iti parihāsaṃ kartum abhyudyato ’bhūt.
atha śīthilita|vāco mānam āśaṅkya tasyāḥ
sprṣati pulaka|bhājā pāṇi|pankeruhaṇa. [130]
Distress is the feeling, produced by the sorrows of love, that everything is worthless. For example:

Full moon—root of the poison tree.
Springtime—elephant on the lotus of pity.
Evening—dagger of the king of love.
Dear god, what am I supposed to do now?*

Raving is a fantastic declaration referring to the beloved. The cause of the fantasy is a mental distraction produced by unfulfilled desire:

There’s only one thing my eyes can see
and only one thing my mind can think,
and my hands can touch only one thing—
what’s to become of me now?

Madness is irrational behavior with reference to the beloved, which comes from mental derangement produced by longing, anguish, and so on.* By “derangement” is meant confused behavior, either physical or verbal. An example of the former:

The lover saw the reflection
of the full moon and thought
it was his lady’s face,
and he started joking with her.
But when he noticed the face
remained silent, he feared
she was angry and went to touch her
with a hand trembling with desire.
vāciko yathā:

kiṁ, re vidho? mṛga|dṛśo mukham a|dvitiyaṁ
Kandarpa, dṛpyasi! dṛg|ambujam anyad eva.
jhaṅkāram āvahasi, bhṛṅga! tanur na tāḍik.
karmāṇi dhiṁ! kva† punar īdṛśam īkṣaṇīyam?

[131]

madana|vedanā|samuttha|santuṇa|kārśy'|ādi|doṣo vyā-
dhiḥ. yathā:

kodaṅḍaṁ, viśikho, mano|nivasatiḥ
kāmasya. tasyā api
bhrū|vallī, nayan'|āṅcalam, manasi te
vāsaḥ samunmīlati.
itthaṁ sāmya|vidhau tayoh prabhavati,
svāmiṁs, tathā sniḥyatāṁ,
tanvānā tanutaṁ kramād a|tanutaṁ
n’ āiśā yathā gacchati. [132]

viraha|vyathā|vikāra|mātra|vedyaṁ† jīvan’|āvasthānaṁ
jaḍata. yathā:

285 pāṇir nīrava|kaṅkaṇaḥ, stana|taṇi
niśkampamān’|āṃśukā,
dṛṣṭir niścalatārakā samabhavan,
nistāṇḍavaṁ kuṇḍalam—
kaś citr’|ārpitayā samaṁ kṛśa|tanor
bhedo bhaven, no yadi

281 kva G V : na J Ś A 284 vikārāmātraivedyam Ś V : āvīṣkārāmātra-
vedyam G : āvīṣkāramātram eva J A N

¹ The God of love, whose body was destroyed by Shiva
An example of verbal derangement:

What, you bloody moon? There is nothing like my woman’s face.
And you, conceited God of love!
Her eyes are unique.
Buzz around all you want, black bee!
Her body is without compare.
Damn this work that takes me from home!
Where to find such a vision again?*

Sickness is a state in which the pain of infatuation brings about illness such as fever, weight loss, and so on. For example:

Kama\(^1\) has a bow and arrows, and lives in the heart.
Her brows, too, are arched,
glances dart from the corners of her eyes,
and she lives within your heart.
The two are enough alike already. O master,
love her, lest her slender body waste away and she gradually becomes,
like Kama, bodiless as well.*

Stupor is a state in which the only sign of life is a physical reaction produced by the pain of separation. For example:

No sound from the bracelet on her arm,
no flutter in the blouse on her breast,
the pupils of her eyes unmoving,
her earrings no longer dancing—
you couldn’t tell the slender girl from a painting of a woman
tvan|nāma|smaraṇeṇa† ko ’pi pulak’ā-rambhaḥ samujjirmbhate. [I 33]

nidhanasy’ ā|maṅгалatvān n’ ōdāḥṛtir udāḥṛtā.

svapna | citra | sākṣād | bhedena darśanaṁ tridhā. tatra svapna|darśanaṁ yathā:

muktā|hāraṁ na ca kuca|gireḥ,
   kaṅkaṇaṁ n’ āiva hastāt,
   karṇāt svarṇ|ābharaṇaṁ api† vā
   nītavān n’ āiva tāvat?
adya svapne bakula|mukulaṁ
   bhūṣaṇaṁ sandadhānaḥ
   ko ’yaṁ cauro hṛdayam aharat,
   tanvi, tan na pratīmaḥ. [I 34]

citra|darśanaṁ yathā:

«nīvīṁ hared, urasijaṁ vilikhen nakhena,
   dantā|cchadaṁ ca daśanena daśed akasmāt.»
itthaṁ paṭe vilikhitaṁ dayitaṁ vilokya
   bālā pur” ēva na jahāra vihāra|śaṅkām. [I 35]
were it not for the goosebumps rising
at the mention of your name.

As for “death,” I forego citing an example, since it would
be inauspicious to do so.

There are three different modes of seeing the beloved: in
a dream, in an artistic representation (e.g., a painting), and
in person.* An example of the first:

He didn’t take the necklace of rich pearls
from your high breasts, my girl,
he didn’t take the bracelet from your wrist,
or the gold earrings from your ears?
We cannot understand what kind of thief,
garlanded with bákula,
came to you last night as you lay dreaming
and stole your heart away.*

An example of the second:

“He might untie my skirt or scratch
my breast with his nails
or without warning sink his teeth
deep into my lips,”
the girl thought as she stared at her love
painted on canvas
and felt all the worries of making love
she ever felt in his presence.
sākṣād|darśanaṁ yathā:

cetaś, cañcalatāṁ tyaja; priya|sakhi
vrīde, na māṇi pīḍaya.
bhrātar, muṇca dṛśau, nimeṣa; bhagavan
kāma, kṣaṇaṁ kṣamyatāṁ:
barhaṁ mūrdhani, karṇayoh kuvalayaṁ,
vaṁśaṁ dadhānaḥ kare
so 'yaṁ locanal|gocaro bhavati me
Dāmodaraḥ sundaraḥ. [136]

iti nāyak'|ādi|nirūpaṇam
An example of the last:

Heart, don’t be unsteady, and modesty,
dear friend, don’t go and bother me.
Blinking, my brother, leave my eyes alone,
and blessed love, be still a minute:
With a peacock feather on his head
and a lily at his ear
and a bamboo flute in hand, the lovely Krishna
has finally come into view.*

The end of the Description of the Náyaka
and Related Matters
MĀDHVĪKA|SYANDA|sandroha|
sundarīṁ Rasamañjarīṁ
kurvantu kavayaḥ karṇaḥ|
bhūṣaṇam kṛpayā mama. [137]

295
tāto yasya Gaṇēśvaraḥ kaviḥ|kul’|ā-
laṃkāra|cūḍā|maṇīr,
deśo yasya Videhaḥ|bhūḥ suraḥ|sarit|
kallola|kīṃrītā,
padyena svaḥ|kṛtena tena kavinā
śrī|Bhānumā yojita
vāg|devī|śrutī|pārijāta|kusuma|
spadrā|karī maṇjarī. [138]

iti Maithili|śrotṛiya|kula|tilaka|mahā|kavi|
Bhānumattā|viracitā Rasamañjarī sampūrṇā
Poets, take pity on me and deck your ears with flowers from my Bouquet of Rasa, for it is as sweet as such a bouquet can be with the essence of its flowing nectar.*

His father was Ganéshvara, brightest jewel in the crown of poetry, his land, Vidéha country, where waves of the holy river ripple. With verse of his own making Shri Bhanu the poet arranged this Bouquet to rival the flower of the coral tree at the ear of the Goddess of Language.

The end of the “Bouquet of Rasa” composed by the great poet Bhanu-datta, forehead ornament of the clan of learned brahmins of Míthila
RIVER OF RASA
THE FIRST WAVE
DESCRIPTION OF THE STABLE EMOTIONS
LAKŚMĪM ĀLOKYA lubhyan,
nigamam upaharaṇ,†* chocayan yajñajjantūn,
kṣatram śoṇ’|ākṣi paśyan,
samiti Daśa|mukhaṃ
vikṣya rom’|āṅcam aṅcan,
hṛtvā haiyaṅgavīnaṃ
cakitaṃ apasaraṃ, mleccha|raktair dig|antān
siṅcan, dantena bhūmiṃ
tilam iva tulayan—pātu vaḥ pīta|vāsāḥ. [1]

Bhāratayāḥ śāstra|kāntara|śrāntāyāḥ śānti|kārini
kriyate Bhānunā bhūri|rāsā Rasatarāṅgini. [2]

vāṇi kamalinī Bhānor
eśā Rasatarāṅgini;
haṃsāḥ kṛta|dhiyas tatra—
yuktam atra pratīyatāṃ! [3]

girāṃ, devi, taraṅgiṇyāṃ vāraya krūra|vāraṇān,
yad bhaviṣyati lokānām āvilo vimala* rasaḥ. [4]

---

1.1 upaharan N : upahasan J

i Vishnu
He looked at Lakshmi with longing, 
retrieved the Vedas, 
and grieved for the victims of sacrifice; 
beheld the kshatriyas with his reddened eye,*
and spied 
Rāvana in battle with delight; 
stole fresh butter and ran in fear, bedaubed
the horizon with barbarians’ blood, and balanced 
the earth like a sesame seed on his tusk—
may this God 
of the yellow robe† protect you!*

To refresh the Goddess of Language, weary
from wandering the jungle of rhetoric,
Bhanu has made this “River of Rasa”
such that it overflows with \textit{water: rasa}.

This “River of Rasa,” the language of sun-like
Bhanu, is a pond of daylight lotuses, 
and subtle readers are the geese upon it—
keep the logic of this in mind!

O Goddess of Language, keep away
all wild elephants from this River
so the turbid \textit{water: rasa} may grow 
crystal clear for everyone.
hetoḥ pūrva|vṛttitva|niyamād ataḥ pūrvaṃ eva tasy’ ōpanyāsaḥ samucitaḥ. rasasya hetavo bhāv’|ādayah. tena rase-bhyah pūrvaṃ bhāv’|ādayo nirūpyante. ras’|ānukūlo vikāro bhāvaḥ. vikāraś c’ ānyathā|bhāvaḥ. sa dvi|vidhaḥ. āntaraḥ, śārīraś ca. āntaro ’pi dvi|vidhaḥ. sthāyī bhāvo, vyabhicārī bhāvaś c’ ēti. śārīras tu sāttvikaḥ. yat tu mano|vikāro bhāvas, tathā ca deha|vikāre sved’|ādau bhāva|pada|prayogo gauṇa iti. tan na. tulyavad ubhayatra bhāva|pada|prayogeṇa vinigantum a|śakyatvāt. lakṣaṇ’ |ānurodhena lakṣy’|ā|vyavasthiteḥ.

itara|bhāvasy’ ātma|bhāvatv’|ōpanāyakatve sati sajātiya|vijātiya|bhāv’|ān|abhibhāvyayāḥ prathamaḥ. par’|ān|abhibhāvyo mano|vikāro vā. sakala|pradhāno mano|vikāra iti vā sthāyī bhāvaḥ. na ca vyabhicāriniṇi sāttvika|bhāve v” ātivyāptiḥ. tasy’ ētara|bhāvasy’ ātma|bhāvatv’|ōpanāyakatv’|ā|bhāvāt. carama|samaya|paryanta|sthāyitvād asya sthāyitva|vya-padesaḥ. sa c’ aṣṭadha. tatra Bharataḥ:
Since the source of a thing must by definition precede it, we are right to deal first with the sources of rasa. These are the emotions and so on. Thus the emotions will be described prior to the rasas. An emotion is a transformation conducive to rasa. “Transformation” refers to a modification and is of two sorts: internal and bodily. The internal is also two-fold: stable and transitory. A bodily transformation is an involuntary physical reaction. We reject the argument that “emotion” refers exclusively to a mental transformation and therefore the use of the term in reference to bodily transformations such as sweating must be purely figurative. Since the word “emotion” is found in use equally in both cases, it is impossible to decide the matter one way or the other, since after all one does not determine the nature of things so they may accord with their definitions.∗

The first, or stable, emotion is defined as one that is not displaced by other emotions whether similar (that is, stable) or dissimilar (that is, transitory), insofar as it has the capacity to subordinate other emotions to itself; or more simply, as a mental transformation that is not displaced by any other stable emotion; or better yet,* as a mental transformation dominant over all others. The definition is not so wide as to include either transitory emotions or physical reactions, because neither has the capacity to subordinate all other emotions to itself. This emotion is referred to as “stable” since it remains stable up to the climax.* It is eight-fold, as Bhárata has declared:
«ratir, hāsaś ca, sokaś ca, 
krodh’|ôtsāhau, bhayaṃ tathā,
jugupsā, vismayaś c’ ēti 
sthāyi|bhāvāḥ prakīrtitāḥ.»

tatr’ ēṣṭa|vastu|samihā|janita|mano|vikār’|ākrītir a|pari-
pūrṇā ratiḥ. sā kva cid darśanena, kva cic chravaṇena, kva cit smareṇena. yathā:

caḵṣur yasya kṛṣīvalo, nigaditaṃ 
piyūṣa|pāthodharo, 
bhrū|saṃjñā paricārikā samajani, 
sphīta|smitaṃ dohadam;
santāpaṃ, taruṇ’|ārka|karkaśa|rucim, 
niḥśvāsa|vāt’|āhatim 
kasmād eva sahiṣyate, sakhi, ca me 
prema|drumaḥ komalaḥ? [5]

komala|padād a|pūrṇatā.

kutūhala|ṛṭa|vacana|veṣa|vaisādṛśya|ṛṭo mano|vikāraḥ 
parimīto hāsaḥ. vacana|bheda|veṣa|bheda|ṛṭe bhaye krodhe 
vā n’ ātivyāptih. tatra kutūhala|ṛṭatva|’ā|bhāvāt. yathā tāta| 
caraṇānām:
“Stable emotion comprises desire, humor, grief, anger, energy, fear, revulsion, and wonder.”

Among these, desire is a mental transformation not fully matured,* produced by longing for some wished-for object. It can arise from seeing, hearing, or remembering. An example:

It is planted by the eye and watered by the ambrosial cloud of sweet words, tended daily by eyebrows’ play, and fertilized by bright smiles. The tree of love is delicate, my friend, how can it withstand the harsh sunlight of worry, the buffeting from the high winds of sighs?*

The word “delicate” indicates that the emotion is not fully matured.*

Humor is an incomplete mental transformation produced by an incongruity of speech or dress that is meant for amusement. The definition is not so wide as to include fear or anger brought about by a peculiar type of speech or dress, since the element of amusement is absent there. An example from my honored father:*
ägacchan nagar’|ôpakaṇṭha|militair
äveṣṭito bālakaiḥ,
śuddh’|ânte paricārikābhīr a|ciraṁ
s’|ōllaśam āveditaḥ,
s’|ākūtaṁ sa|kutūhalam Bali|vadhū|
vṛnde puro dāpayaty
annyaṁ kīṁ cid, udaṅcita|smita|lavo
pāyāt sa vo Vāmanaḥ. [6]
lava|padād a|pūrṇatā.

iṣṭa|viśleṣa|janito raty|an|āliṅgito parimīto mano|vikāraḥ
śokaḥ. na ceṣṭa|viśleṣa|janita|viprālambha|śṛṅgārasya karuṇa|rasatv’|āpattih. tasya raty|āliṅgitavat. na ca ratiḥ prītis,
tayā vinā śoko ’pi n’ ātpadyata, iti tathā c’ a|sambhava
iti vācyam. iṣṭa|saṁīhā|janita|mamo|vikṛte rater uktavat.
Kumāra | sambhave Ratyaḥ Kādambaryāṁ Mahāśvetāyā
Raghu| kāvye ’jasya pralāpe karuṇa eva rasaḥ. tatra tatra
bādha|niścayād iṣṭa|vastu|saṁīhāyā a|bhāvāt. yatra ca mṛte
jīvit’|āśā tatra śṛṅgāra eva rasaḥ. bādha|sandehasya grāhya|
sandeha|paryavasitatayā saṁīhāyām a|pratibandhatvāt.
tathā ca yūnor ekatarasmin mṛte pralāpaḥ karuṇa|rasaḥ.
jīvitayor viśiṣṭayoh pralāpaḥ śṛṅgāraḥ. ata eva Rasa|ratna|
dīpikāyāṁ karuṇa|ras’|ōdāharaṇam:
As he approached he was surrounded by lads congregating near the town, and before long he was being warmly welcomed into the private quarters by servants, and as the wives of Bali, amused and eager, put a little food before him he gave the bare hint of a smile—the Dwarf, and may He ever protect you.*

The word “hint” indicates that the emotion is not fully matured.

Grief is an incomplete mental transformation produced by separation from a cherished object and emptied of all desire. Nor would such a definition entail that the rasa called the erotic frustrated, which is produced by separation from a desired object, turns out to be the same as the sorrowful rasa, since the former is alloyed with desire. Nor can one argue that “desire” really means “love” and that without love grief cannot come into existence, so that it cannot be as it has been described (unalloyed with desire). For we have defined desire as a mental transformation produced by longing for some wished-for object. In the case of Rati’s raving in “The Birth of Kumára,” that of Mahá·shveta in the “Princess Kadámbari,” and that of Aja in “The Lineage of Raghu,” the rasa can only be the sorrowful since in each of these cases there is no longing for some wished-for object because of the certitude that the object is no longer accessible. Where the love object is actually dead and yet there is still hope of life,* it remains the erotic rasa: since the uncertainty that the object is no longer accessible can issue
«ayi, jīvita|nātha, jīvas’?» īty
abhidhāy’ ôthitayā tayā puraḥ
dadṛśe puruṣ’|ākṛti kṣītau
harakop’|ānala|bhasma kevalam. [7]

iti. nanu vipralambha|śrṅgārasya pūrv’|ānurāga|māna|
pravāsa|karuṇ’|ātmakatvāj jivator api vipralambhasya karuṇa|rasatvam āyātam iti cet—satyam. tatra karuṇa|rasasy’
āṅgatvena bhāsamānatvāt tatra karuṇ’|ātmakatva|vyapadeśaḥ. yathā:

virahā|jvara|mūrchhayā patantīṁ,
nayanen’ āśru|jalena sicyamānām
samaveksya Ratiṁ viniḥśvasantīṁ
karuṇā kuḍmalitā babhūva Śambhoḥ. [8]

kuḍmalit” īty a|paripūrṇatā.

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i Rati laments the incineration of her husband, Kama, by Shiva.
ii Shiva
in the uncertainty that it may be recoverable, the former presents no hindrance to the desire. In short, when one of two young lovers is actually dead the lamentation constitutes the sorrowful rasa; when both are alive but separated, the lamentation constitutes the erotic rasa. Accordingly, the follow example of the sorrowful rasa is given in the “Jewel Lamp of Rasa”:* 

“Ah lord of my life, are you alive?” she cried, and rising, she saw before her on the ground the ash of Hara’s anger that had the shape of a man. 

One may object that even when both lovers are alive, the erotic frustrated, consisting as it does of the sorrow of unrequited love, or separation through jealous anger or travel, approaches the sorrowful rasa. And that is true: we may apply the designation “sorrowful” to frustrated love because the sorrowful rasa appears as one of its components. An example:

As Rati fell in a faint, overcome by the fever of loss, and sighed a deep sigh and was sprinkled with teardrops from her eyes Shambhu looked at her, and his sorrow began to bud.

“To bud” indicates that the emotion is not fully matured.
RIVER OF RASA

avajñ” | ādi | kṛtaḥ pramoda | pratikūlaḥ parimito mano |
vikāraḥ krodhaḥ. pramoda | pratikūla iti višeṣaṇād Daśa-
mukha | durvacan’ | āvamānitasya Rāmasya vīra | rase n’ āti-
vyāptiḥ. yathā Paraśurāma | vākyam:

1.20  n’ ādy’ ārabhya karomi kārmuka | latā |
vinyasta | hast’ | āmbujaḥ
kiñcit | pāṭala | bhāsi locana | yuge
tāvan nimeṣ’ | ōdayān,
yāvat sāyaka | koṭi | pāṭita | ripu |
KŚMā | pāla | mauli | skhalan |
mallī | mālya | patat | parāga | paṭalair
n’ āmodinī medinī. [9]

kiñcit | pāṭalatvād apūrṇatā.

śaurya | dāna | day” | ānyatama | kṛtaḥ parimito mano | vikāra
utsāhaḥ. vīras tu yuddhavīra | dānavīra | dayāvīra | bhedāt tri-
dhā. yuddha | vīrasy’ ātsāho yathā:

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Anger is an incomplete mental transformation produced by an act of disrespect or something similar that one finds disagreeable. The qualification “that one finds disagreeable” prevents the definition from being so wide as to include the heroic rasa, as in the case of Rama when shown disrespect by the Ten-headed Rávana.* An example is the following speech of Párashu-raja:

Having once commenced today, with my lotus hands fixed on the pliant stalk that is my bow, I shall not allow a blink to rise in either of my pale red eyes until the heaps of pollen falling from the jasmine wreaths dislodged from the crowns of enemy kings cut down by my myriad arrows have ceased to perfume the earth.

Here the phrase “pale red” indicates that the emotion is not fully matured.

Energy is an incomplete mental transformation produced by any one of the following: valor, munificence, or compassion. The heroic,* for its part, can be one of three types: the heroic in war, in munificence, or in compassion. The energy pertaining to the heroic in war is illustrated in the following:
«senāṃ saṃghaṭayan, dyutiṃ dvi|guṇayañ,
cāpaṃ camatkārayan
netrasy’ ābhimukho bhaviṣyati jagad|
vidrāvaṇo Rāvaṇah.»
ity utsāha|vicāra|mūḍha|hṛdayo*
ddeo Raghūṇāṃ patir
jyā|vinyāsa|vidhiṃ vin” āiva viśikhaṃ
bāṇ’|āsane nyastavān. [10]

atra vicārād al|pūrṇatā.

1.25 dāna|vīrasy’ ōtsāho yathā:
ādarsāya śaś’|āṅka|maṇḍalam idaṃ,
harmyāya Hem’|ācalam,
dīpāya dyu|maṇiṃ mahīṃ iva kathaṃ
no bhikṣave dattavān?
dītsā|pallavita|pramoda|salila|
vyākīrṇa|netr’|āmbujo,
jānīmo, Bhṛgu|nandanaṃ tad akhilaṃ
na prāyaśo dṛṣṭavān. [11]

pallavitaṃ na tu phalitam ity al|pūrṇatā.
dayā|vīrasy’ ōtsāho yathā:
dustāra|saṃsāra|payodhi|pāra|
prakāram ālocayatāṃ janānām
samutthito vakṣasi Kaṭabh|āreḥ
kṛp”|āṅkuraḥ Kaustubha|kaitavena. [12]

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i Rama  ii After his destruction of the kshatriyas, Párašu-rama gave the earth to the sage Kāshyapa.
“Forming his battalion, redoubling his majesty, setting his bow to twanging, he is about to come before my eyes at last, Rávana, ravisher of worlds!” — with his mind thus frenzied in reflecting on how to unleash his energy, the lord of the Raghus, the mighty king, placed his arrow on his bow without even stringing it.

Here the word “reflecting” indicates that the emotion is not fully matured.

The energy pertaining to the heroic in munificence is illustrated in the following:

Why did he not give the mendicant the moon for a mirror, the Himálaya for a house, the sun for a lamp in just the way he bestowed the earth itself? We know: the desire to give had budded and produced in Bhrigu’s son such joy that his eyes were blinded by tears that made it almost impossible to see any of this at all.

Here the word “budded”—rather than “flowered”—indicates that the emotion is not fully matured.

The energy pertaining to the heroic in compassion is illustrated in the following:

For the people seeking some way to reach the far shore of the vast ocean of rebirth a sprout of pity appears on the chest of Vishnu in the guise of the Káustubha jewel.*
1.30 aṅkur’|ōpanyāsād a|pūrṇatā.

aparādha|vikṛta|rava|vikṛta|sattv’|ādi|janito ’|paripūrṇo mano|vikāro bhayam. yathā:

Tārḵṣya|pakṣa|pavan’|ōpasevitaḥ
vikṣya vikṣya Yadu|nandanaṁ puraḥ
bhīta|bhīta iva tatra Kāliyo
manda|mandam apasartum udyataḥ. [13]

iv’ ōpanyāsād a|pūrṇatā.

a|hṛδya|darśana|śravaṇa†|sparśaṇa|janitā* mano|vikṛtir a|paripūrṇā jugupsā. yathā:

1.35 śārdūla|śāvaka|caṭac|caṭa|pātyamāna|
sāraṅga|ṛṣigavati bhūbhṛti Rāma|bhadraḥ
vāsaṁ cakāra, na babhāra tathā jugupsāṁ:
duḥkheṣu duḥkha|matir eva na duḥkhitānām.

[14]

na tath” ēti padād a|pūrṇatā.

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1.34 -śravaṇa- V : -smarana- J Š
Here the mention of “sprout” indicates that the emotion is not fully matured.

Fear is a mental transformation, not fully matured, produced by such things as a transgression* or a gruesome sound or creature. For example:

The more he stared at the joy of the Yadus, who stood before him, fanned by Gáruda’s wings, the more afraid Káliya* seemed to become and the more he sought to slink away.

Here the mention of “seemed” indicates that the emotion is not fully matured.

Revulsion is a mental transformation, not fully matured, produced by a disgusting sight, sound, or memory. For example:

Good Rama made his dwelling on the mountain where tiger cubs would munch with a crack the horns of deer—and yet felt no great revulsion: those in pain can feel no pain when new pains come.*

From the phrase “no great” we understand that the emotion is not fully matured.
camatkāra|darśana|smarāṇa\textsuperscript{†}|janito ’|paripūrṇo mano| vikāro vismayaḥ. yathā:

yudhyantam Arjunaṃ vikṣya
ke vā devā na vismitāḥ?
na mene bahu Govindo
dṛṣṭa|Karṇa|parākramaḥ. [I 5]

na mene bahv iti|padād a|pūrṇatā.

śrīṅgār’|ādau camatkāra|darśanād yatra mano|vikāro ’ṅgatayā bhāsate, tatra śrīṅgāra eva rasaḥ. prādhānyena yatra bhāsate, tatr’ ādbhuta eva rasaḥ. āṅgatayā yathā:

vaiśamyaṃ śruti|paṅkajāt prakaṭayaty
ānanda|nīraṃ dṛśoḥ;
svaṃ’|ālaṅkaraṇād vyanakti pulako
vaidharmyam aṅga|śriyāḥ;
tasyā nūpura|padmarāga|mahasaḥ
pād’|āraṇvinda|śriyo
bhedam siṅjitam eva vakti—kim ataḥ
śilpaṃ Vidher varṇyatām? [I 6]

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\textsuperscript{†}Árjuna and Karna are warriors in the “Maha-bhārata;” Govinda is Krishna.
Wonder is a mental transformation, not fully matured, produced by a marvelous sight or memory. For example:

What god was not lost in wonder watching Árjuna fight?
But Govínda had seen Karna’s bravery and wasn’t much impressed.*

From the phrase “wasn’t much impressed” we understand that the emotion is not fully matured.

When, in the case of the erotic or other rasa, the mental transformation that results from seeing something wondrous appears as a subordinate component, we have the erotic (or other) rasa. Where it appears as the dominant component, we have the amazing rasa. The following is an example where it is subordinate:

The only thing that distinguishes her eyes from the lotuses
at her ears is her tears of joy;
the only thing that differentiates the beauty of her limbs
from her golden jewelry is her goosebumps;
and the only thing that separates the splendor of her lotus feet
from the glow of her ruby anklet
is its jingle—if God ever crafted anything finer than this
it must beggar description.*
prādhānyena yathā:

vinā sāyaṁ ko ’yaṁ
 samudayati saurabhya|subhagaḥ,
kiraṅ|jyotsnā|dhārām,
 adhīdharaṇī tārā|parivṛddhaḥ,
 dhanur dhatte smāraṁ,
 tirayati vihāraṁ na tamasāṁ,
nirātaṅkaḥ* paṅke-
 ruha|yugalam aṅke naṭayati. [17]

iti śrī|Bhānudatta|viraṇīyāṁ Rasatarāṅgiṇyāṁ
 sthāyi|bhāva|nirūpaṇaṁ nāma prathamās taraṅgaḥ.
The following is an example where it is dominant:

What kind of moon is this, arising though it’s not yet night, that’s fragrant and spreads moonlight on the earth, that does nothing to dispel the darkness, and carries the bow of Love and has no spot and sets a pair of lotuses to dancing nearby?*

The end of the Description of the Stable Emotions, the First Wave of Bhanu·datta’s “River of Rasa.”
THE SECOND WAVE
DESCRIPTION OF THE FACTORS
2.1 A tha vibhāvā nirūpyante. viśeṣaṇa bhāvayanty ut-
pādayanti ye rasāṁs te vibhāvāḥ. te ca dvi | vidhā: ālambana|vibhāvā uddīpana|vibhāvās c’ ēti. yam ālambya rasa utpadyate sa ālambana|vibhāvāḥ. yo rasam uddīpayati sa uddīpana|vibhāvāḥ. ālambana|vibhāvo yathā:

prāṇasya pratimūrtiḥ,
pratyātmā puṇya|latikāyāḥ,
adhidaivataṁ nayanayor
sā mama yā kā ’pi, sā s” āiva. [1]
śrṅgārasy’ ōddīpana|vibhāvāḥ. tatra Bharataḥ:

ṛtu|māly’|ālaṅkāraih
priyajana|gāndharva|kāvyya|sevābhīḥ
upavana|gamana|vihāraiḥ
śrṅgāra|rasāḥ samudbhavati.

2.5 candra | candan’| ādaya ūhanīyāḥ. uddīpana|vibhāvasy’ ōdāharaṇaṁ yathā:

sandhyā|śoṇ’|āmbarajavanikā
kāminoḥ prema nātyaṁ
nāndī bhṛāmyad|bhramara|virutaṁ
māriṣaḥ ko ’pi kālaḥ
tārā|puṣp’|ānjalim iva kiran
sūcayan puṣpa|ketor
nṛty’|ārambhaṁ praviśati sudhā|
dīdhitiḥ sūtra|dhāraḥ. [2]
The factors will now be described. The factors are called vi-bhava in Sanskrit because to a high degree (vi) they cause (bhávayanti) or engender the rasas. They are of two sorts, underlying factors and stimulant factors. An underlying factor is the thing or person that underlies the coming into being of rasa. A stimulant factor stimulates a rasa. An example of an underlying factor is the following:

Exact copy of my life breath, the very image of the flowering vine of my merit from past births, the supreme deity for my eyes to worship—whatever she may be, she is mine and she alone.

The stimulant factors of the erotic have been discussed by Bhárata:

“The time of year, garlands and ornaments, the presence of close friends, listening to music or poetry, outings to parks—these co-produce the erotic rasa.”

One can extrapolate from this to such things as the full moon, sandalwood cream, etc. An example of a stimulant factor is the following:

The passion of two lovers is a play: the red garment of twilight is the curtain, the buzz of flitting bees the invocation, the right hour the supporting actor, and entering, scattering stars—handfuls of flowers—to signal the start of the dance of the flower-banneered God of love comes the moon, director of it all.
atha hāsya|rasasya vibhāvāḥ. tatra Bharataḥ:

«viperīt’|ālaṅkārair,
vikṛt’|ācār’|abhidhāna|veśaiś ca,
vikṛtair artha|viśeṣair
hasat’ iti rasah smṛto hāsyaḥ.»

aṅga|vaikṛty’|ādaya āhanīyā. yathā:

2.10 keyūraṃ gharharayan,
bhramayan maulim, vivartayan bāhum,
netr’|āṅcalaṃ capalayan
naṭayati māyā|śīśuś chāyām. [3]

atha karuṇa|rasasya vibhāvāḥ. tatra Bharataḥ:

«iṣṭaljanasya vināśāc,
chāpāt, klesāc ca, bandhanād, vyasanāt—
etair artha|viśeṣaiḥ
karuṇ’|ākhya|rasaḥ samudbhavati.»

bandhu|vaiklavy’|ādaya āhanīyāḥ. yathā:

tvāṃ paśyato bhujaga|pāśa|nibaddha|deham
ady’ āpi me yad asavo na bahīḥ prayānti—
netre nimilayasi, paśyasi n’ āiva tāvad
āsyam madiyam iti, Lakṣmaṇa, yuktam eva. [4]

i Baby Krishna  ii Rama speaks.
The factors* of the comic rasa have been discussed by Bhárata:

“Ornaments askew, grotesque behavior or speech or costume: such grotesque things* provoke laughter—this is the comic rasa.”

One can extrapolate from this to such things as grotesque movements of the body, etc. An example:

Making his bracelet sound and shaking his head and waving his arms and rolling his eyes about, the magic child† made his shadow dance.

The stimulant factors of the sorrowful rasa have been discussed by Bhárata:

“The loss of one’s beloved, a curse, hardship, jail, misfortune are the specific things that co-produce the sorrowful rasa.”

One can extrapolate from this to such things as the discomfiture of one’s kin, etc. An example:‡

To see you caught in the coils of this snake* and not to have the breath of life yet leave me—it’s good your eyes are closed, Lákshmana, so you cannot see my mouth.
2.15 atha raudrasya vibhāvāḥ. tatra Bharataḥ:

«āyudha|khaḍg’|ābhibhavād,
vaikṛṭa|bhedād vidāraṇāc c’ āiva,
śaṅgrāma|sambhav’|ārthād—
ebhyaḥ sañjāyate raudraḥ.»

vairi|daṛśana|nirbhartsan’|ādaya ūhanīyāḥ. yathā:

   tanvantī timira|dyutim, kṛtavatī
   pratyarthi|cakra|vyathām,
   eṣā, Bhārgava, tāvaki vijaye
   nistriṃśa|dhārā niśā
yuddha|kruddha|vipāṣa|pakṣa|vidālā|
matt’|ēbha|kumbha|ṣthali|
bhraśyan|mauktika|kaitavena pārta
tār”|āvaliṃ varṣati. [5]

atha vīra|rasasya vibhāvāḥ. tatra Bharataḥ:

2.20 «utsāḥ’|ādhyavasāyād,
a|viṣāditvād, a|vismayā|mohat,†
vividhād artha|viṣeṣād
vīra|raso nāma sambhavati.»

† a vismayāmohat NŚ : a vismayān mohat J

1 Pārashu-rama
The factors of the furious rasa have been discussed by Bhárata:

“No attack by arms, swords, and the like; from hideous injuries or wounds; from any untoward event of war—from such arises the furious rasa.”

One can extrapolate from this to such things as the sight of an enemy, his insults, etc. An example:

It spreads a gleaming darkness,* and fills with dread those *chakra* birds,* your foes, and, in the guise of pearls scattered about from the splitting forehead lobes* of rutting elephants in the ranks of enemies furious in battle, the night that is your victorious sword blade, O Bhárgava, rains down a crowd of stars.

The factors of the heroic rasa have been discussed by Bhárata:

“No intentness on unleashing one’s energy without despondency, pride, or confusion—from various events of this sort arises the heroic rasa.”*
vinaya|bal'|ādaya ūhanīyāḥ. yuddha|vīra|vibhāvo† yathā:

«Laṅk”|ādhipeḥ saṁyati śaṅkanīyo
Jambh’|āri|dambh’|āpaha|bāhu|vīryāḥ.»
ity ālapantaṃ Hanumantam eṣa
Rāmaḥ smitair uttarayāṃ cakāra. [6]

dāna|vīrasya vibhāvo yathā:

vapuṣā vinayaṃ vahanti ke cid,
vacasā ke ’pi caranti cāru|caryām,
atithau samupāgate saparyāṃ
pulakaiḥ pallavayanti ke ’pi santaḥ. [7]

dayā|vīrasya vibhāvo yathā:

katham aviralajāgrad|
   bhakti|bhājo niśāyāṃ
tamasi dur|avagāhe
   prāṇino vikṣanīyāḥ—
iti kimu samudaṅcad|
dīpa|lekh’|ābhirāma|
dyutim urasi Murāriḥ
   Kaustubhaṃ sambabhāra. [8]

2.21 yuddhaviravibhāvo Š: om J

† Rāvana   ‡ Indra (literally “foe of [the demon] Jambha”) is king of the
gods   ‡ⅲ Vishnu

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One can extrapolate from this to such things as restraint, strength, etc. An example of the factor of the heroic in war:

“Lanka’s lord is formidable in battle, strong enough to dispel Indra’s pretensions.”

As Hánuman gave his anxious report, the only reply Rama gave was a smile.

An example of the factor of the heroic in munificence:

Some good men humbly bend their bodies, others give welcome with words, still others show hospitality by shivers of delight when a guest arrives.

An example of the factor of the heroic in compassion:

Wondering how he might behold his worshippers—whose devotion to him was ever wakeful—during the nighttime when the darkness is so dense, Murári placed upon his chest the Káustubha jewel that glowed like a row of luminous lamps.
RIVER OF RASA

nanu sva | niṣṭha utsāhaḥ, katham uddīpana | vibhāvo bhavat’ īti cet—satyam. uddīpana|vibhāvo jñāyamāna eva gamakaḥ. sa ca sva|niṣṭhaḥ para|niṣṭho v” īti na viśeṣaḥ. anubhāvas tu sva|niṣṭha eva gamakaḥ. tasy’ ānumāpakatve-na pakṣa|vṛttitv’|ādi|niyamād iti.

nanu dayā|vīraḥ kathaṃ karuṇa eva n’ āntarbhavatī? nir-upādhi|para|duḥkha|prahāṇ’|ēcchā dayā, sā ca karuṇayā vinā na sambhavat’ īti cen—na, karuṇasya sthāyi|bhāvaḥ śoko, dayā|vīrasya sthāyi|bhāva utsāha, iti sthāyi|bhāva|bhedena bhedāt. nanu dayā|vīre karuṇa|rasatva|pratīteḥ kā gatir iti cet—satyam, karuṇayā vinā dayā|vīrasy’ ān|anubhavād, iti tatra karuṇāyā anubhāvakatvād iti.

atha bhayānakasya vibhāvāḥ. tatra Bharataḥ:

2.30 «vikṛta|rava|sattva|darśana|
saṅgrām’|āraṇya|śūnya|grha|gamanāt,
guru|nrpayor aparādhāt
kṛtakaś ca bhayānako jñeyaḥ.»
One might legitimately ask how, when the stable feeling of energy is located in Vishnu, the jewel that he himself wears can be a stimulant factor. The answer is that a stimulant factor is communicative merely upon becoming known; whether it is located in one person or another is immaterial. A physical reaction, on the other hand, is communicative only if it is located in oneself: since it prompts an inference, it must of necessity exist in the locus where the object of inference (the stable emotion) itself is located.

Another question: Why is the heroic in compassion rasa not included in the sorrowful rasa? For compassion is the desire to unconditionally alleviate the pain of others, and without a sense of sorrow such a desire cannot even exist. The answer is that the stable emotion of the sorrowful rasa is grief, whereas that of the heroic in compassion is energy, and since the two stable emotions are different, their associated rasas must be different. It would, however, be legitimate to rejoin that this is no solution, since we actually perceive in the heroic in compassion the fact of its being the sorrowful rasa. And accordingly, since we do not experience the heroic in compassion without the sorrowful rasa, that rasa can be said to enable our experience of it.

The factors of the fearful rasa have been discussed by Bhárata:

“From a ferocious roar or seeing ferocious creatures or going to a battlefield, a jungle, or an empty house arises the fearful rasa; a transgression against a guru or a king produces fear of a secondary sort.”*
ghāṭika | bandhu | bandhana | śravaṇa | śmaśāna | darśan’ |
ādaya ūhanīyāḥ. yathā:

udyat|kānti|kaṭhora|kesara|dalat|
pāthodhara|praskhalad|
vidyud|didhiti|kāñcanīkṛta|jagan|
niḥśeṣa|bhūmīdharaḥ,
sphūrjat|kanṭha|nināda|bhinna|vasudhā|
mārga|praviṣṭa|dvija|
praudh’|āsir|vacana|praharṣita|Balir
vyāloki māyā|hariḥ. [9]

atha bibhatsasya vibhāvāḥ. tatra Bharataḥ:

«an|abhimata|darśanena ca,
gandha|rasa|sparśa|śabda|doṣaiś ca,
udvejanaiś ca bahubhir
bibhatsa|rasaḥ samudbhavati.»

2.35  a | hṛṣya | vastūnāṃ śravaṇa | smaraṇ’ | ādaya ūhanīyāḥ.
yathā:

________________________________

i The underworld    ii The Man-Lion avatar of Vishnu
One can extrapolate from this to such things as the report of the arrest of a relative by a night watchman,* the sight of cremation grounds, etc. An example:

Gilding all the mountains of the world
with streaks of lightning falling from the clouds
rent by the coruscating and rough
strands of hair of his lion’s mane
and making Bali’s realm† shudder
at the fervent prayers uttered by the brahmins
entering by the paths of the earth that split
at his deafening roar, there appeared
the magic Lion.*ii

The factors of the disgusting rasa have been discussed by Bhárata:

“The sight of something displeasing, foul smells or tastes, touches or sounds—the many sources of revulsion such as these co-produce the disgusting rasa.”

One can extrapolate from this to such things as hearing about or remembering unpleasant things. An example:
yodhānām adharair aśoka|kusumair,
netraiḥ sitair ambujair,
dantaiḥ kunda|dalaiḥ, karaiḥ sarasijaiḥ
sampādyā puṣpa|śriyam,
jhīlīṃ karṇa|yuge vidhāya, kariṇāṃ
rakt’|āvasikt’|āṅgakaiḥ
pretānāṃ baṭubhiḥ puraḥ Purabhido
nṛtyaṃ samārabhyate. [10]

ath’ ādbhuta|rasasya vibhāvāḥ. tatra Bharataḥ:

«yat tv atiśay’|ārthalyuktam
vākyāṃ śilpaṃ ca karma|rūpan ca,
tat|sambaddhair arthai
raso ’dbhuto nāma sambhavati.»

māy”|ēndraljāl’|ādaya† ūhanīyāḥ. yathā:

uddām’|ōddāma|mādyat|
pratibhaṭa|dalan’|ōdagrajāgrat|prabhāvaḥ
so ’yaṃ devo mude vo
bhavatu Naraharis tārit’|ā|śeṣa|viśvah,
yasya prauḍha|pratāp’|ōd-
bhaṭa|viṣṇa|sāṭa|koṭibhiḥ pāṭitānāṃ
antrāny ambho|dharāṇāṃ
bahir iva niragur vidyutāṃ kaitavena. [11]

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2.39 jālādaya G : jālārthalābhādaya J Ś

† Dances begin with an offering of flowers.
In front of Indra the dance of the dead begins as the corpses of young soldiers strew lovely flowers—the red *ashókas* are their bleeding lips, the lotusies the whites of their rolled-back eyes, the jasmine petals their teeth, the crimson lilies their bloody hands, while crickets on their ears are their sounding earrings, and the gore of slain elephants the lacquer on their feet.*

The factors of the amazing rasa have been discussed by Bhárata:

> “Hyperbolic speech or special effects or an extraordinary act*—events associated with such things produce the amazing rasa.”

One can extrapolate from this to such things as magic, legerdemain, etc. An example:

May the god bring you joy, the Man-Lion who rescued all the world, whose supreme power was fully awakened when tearing to pieces his wildly raving enemies and whose terrible sharp-tipped mane, awesome in its mighty power, rent the clouds so much that their innards spilled across the sky in the guise of lightning.
indraljalo yathā:

vyomni prāṇgaṇa|simni sāndhya|kiraṇaṁ
vīstārya cel'|āñcalaṁ,
dhvāntaiḥ kārmaṇaḥ|pāṁśubhis trījagatāṁ
netrāṇi sammohayan,
tārā|sauktika|mauktikāṇi vihaga|
śreṇī|rava|cchadmanā
jiñjikṛtya bahiḥ karoti vadanāt
Paṅcāśugo māyikaḥ. [12]

iti śrī|Bhānudatta|viracitāyāṁ Rasatarāṅgiṇyāṁ
vibhāva|nirūpaṇaṁ nāma dvitiyas taraṅgaḥ.
An example of legerdemain:
In the courtyard that is the sky
the magician that is Love
spread out his cape, the twilight glow,
and bedazzled the eyes of all the world
with his magic dust, the darkness,
and in the guise of birdcalls he cried
“Abracadabra!” and from his mouth produced
the oyster pearls that are the stars.

The end of the Description of the Factors,
the Second Wave of Bhanu-datta’s “River of Rasa.”
THE THIRD WAVE
DESCRIPTION OF THE PHYSICAL REACTIONS
A

TH’ ÂNUBHĀVĀ nirūpyante. ye rasān anubhāvayanty—
anubhava | gocaratām nayanti—te ’nubhāvāḥ kaṭ’ |
ākṣ’ | ādayaḥ. karaṇatven’ anubhāvakatā. karaṇatvaṁ ca
phal’|âyoga|vyavacchedena†* sambandhitvam.
nanu rase katham anubhāvak’|âpekṣ” eti cet—satyaṁ,
sthāyī bhāvaḥ pūrṇo rasas, tasya c’ āntaratvāj jñāpakena
vinā katham jñānam, ity anubhāvakasy’ āpekṣāṇियतvāt.
nanu kaṭ’|ākṣ’|ādayaḥ katham uddipana|vibhāva na bha-
vantī? dṛṣṭe kaṭ’|ākṣ’|ādau kāminor* mano|vikāraḥ pari-
pūrṇo bhavati. anubhava|siddhatven’ āpahnotum a|sakya-
tvāt. kim ca prācīna|sammatir api.

īṣad|vakrita|pakṣma|paṅktibhir, an|ā-
kūta|smitair vikṣitair*
etair eva tav’ ādya, sundari, kara|
kroḍe jagad vartate.
antah|pāṁsula|hema|ketaka|dala|
droṇī|durāpa|śriyo
dor|mūlasya vibhāvanād iha† punah,
krūre, kim ākāṅkṣasi? [I]

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3.1 phalāyoga|vyavacchedena Š : phalayogā|vyavacchedena] 3.4 vibhāva-
nād iha V J : vibhāvanādiṣu Š

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Next, the physical reactions will be described. Things that show a rasa being “reacted to”—in other words, that make a rasa an object of reaction—are called “reactions.” These include sidelong glances, etc. Their being reactions derives from the fact that they are instruments, an instrument being something directly connected with an effect.

One might well ask why there should be any need for something that shows a rasa being reacted to. True enough, a rasa has been defined as a fully matured stable emotion, but since it is an internal phenomenon we cannot have knowledge of it without something else to make it known, hence the necessity of a physical reaction.

But one might also ask why sidelong glances and the like are not reckoned as stimulant factors, since when a sidelong glance is seen, a mental transformation in the two lovers becomes fully matured—this is proven by experience and so cannot be denied. Moreover, there is a consensus of the ancients on this point, as poems like the following show:

Your eyes with half-closed lashes, your aimless smiles and idle glances
are enough to bring the whole world into the palm of your hand.
So what can you be seeking here, cruel lady, by revealing
a sight rarer than kétakā’s golden stamen—your underarm?*
3.5 | ādaya iti cet—satyam. kaṭ’|ākṣ’|ādīnāṃ karaṇatven’
ānubhāvavakatvaṃ, viṣyatven’ oddipana|vibhāvatvam. tathā
kātmanī† raś’|ānubhāvavatvena nāyakaṃ† prati kaṭ’|ākṣ’|ādayo ’nubhāvāḥ. te ca drṣṭi|gocarī|bhūtāḥ kāminor mano|
vikāraṃ kārayanto viṣyatven’ oddipana|vibhāvā iti.

    te c’ ānubhāvāḥ† kāyika|mānas’|āhārya|sāttvika|bhedaṃ
caturdhā. kāyikā bhuj’|ākṣep’|ādayaḥ. mānasāḥ pramoḍ’|ādayaḥ. nātye† Caturbhujatvaljānāṅ|ādaya āhāryāḥ. sāttvikā
rom’|ânc’|ādayaḥ.

atha śṛṅgārasy’ ānubhāvāḥ. tatra Bharataḥ:

«ayana|vadana|prasādaiḥ,

   |smita|madhura|vacaḥ|pramodaiś ca,

vividhair aṅga|vikārais

tasy’ ābhinayaḥ prayoktavyaḥ.»*

kaṭ’|ākṣa|bhuj’|ākṣep’|ādaya āhanīyāḥ. yathā:

3.5 ātmani Ś : nāyakātmanī J  3.5 nāyakaṃ V : nāyikāṃ J Ś  3.6 te
cānubhāvāḥ Ś : sa cānubhāvāḥ J  3.6 nātye J N : nātya- Ś
This is all true, but insofar as sidelong glances and the like are factors they can be classified as things that show rasa being reacted to; insofar as they are objects of perception they can be classified as stimulants. Accordingly, sidelong glances directed toward the náyaka are reactions insofar as they are a cause for showing the rasa being reacted to in herself.* When these glances themselves come under observation they bring about a mental transformation in the two lovers and hence, being objects, act as stimulant factors.

Physical reactions are of four kinds: voluntary, mental, costume-related, and involuntary. “Voluntary” refers to shaking the arms and so on; “mental” to joyfulness and so on; “costume-related” occurs in drama and consists in the representation of the Four-armed Vishnu and the like; “involuntary” refers to goose bumps, etc.

With regard to the physical reactions of the erotic rasa, Bhárata says:

“It is to be represented by displaying clear eyes and a bright face, smiles, gentle words, joyfulness, and various movements of the limbs.”

One can extrapolate from this to such things as sidelong glances, shaking the arms, etc. An example:
muktāḥhāraḥ stanaḥkalaśayoh,
karṇayoh karṇikāraṃ,
maulau mālā paribhavaḥbhayād
eva dūre nyavāri.
drṣte ’bhīṣte samajani punaḥ
suḥbhruvo bhūṣanāya
prātarvāt’ōttaralakamala|
drohaḥdakṣaḥ kaṭ’ākṣaḥ. [2]

atha hāsyasy’ ānubhāvāḥ. tatra Bharataḥ:

«vikṛṭ’ākārair vākyair
aṅgaḥvikāraś ca vikṛṭaḥveśaṁ ca†
hāsyam janayed yasmāt
tasmāj jñeyo raso hāsyah.»

asy’ ādharavicāraṇa†daśana|darśana|nāśā|kapola|spanda|
drṣṭiḥvyākośa|kuñcan’†ādaya ūhanīyāḥ. yathā:

pātrī|kṛtya kapola|maṇḍalam idaṃ,
piyūṣā|bhānoḥ kalām
vartī|kṛtya, phaṇā|maṇi|m phaṇī|pateḥ
sampādyā tasyāṁ śikhām,
sāyaṁ dīpa|vidhim vitanviti śiśau
mandaṁ hasantyā tayā
kim cīt kim cīd apāṅga|bhaṅga|kuṭilā
drṣṭiḥ samāropitā. [3]

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3.10 ca vikṛtavesaiḥ ca NS : vikṛtaviśesaiḥ J : vikṛtavesaiḥ ca Ś

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A pearl necklace upon jug-like breasts,
a flower behind the ear,
a wreath in the hair—all were avoided
since all would pale in comparison.*
But at the sight of her lover something new
appeared on its own to adorn her:
a sidelong glance that could shame a lotus petal
trembling in the morning breeze.

With regard to the physical reactions of the comic rasa,
Bhárata says:

“Since by means of distorted speech, disfigured
limbs, or disordered clothes one can provoke hu-
mor, the rasa is known as the comic.”

One can extrapolate from this to such things as making
the lips quiver, baring the teeth when laughing, flaring the
nostrils or puffing out the cheeks, bugging out or squinting
the eyes, etc. An example:

Turning the skull into an bowl,
the crescent moon into a wick,
and the jewel upon the hood
of the serpent into a flame,
her child tried to make a lamp
in the evening, and his mother
gently laughed and cast a glance
at him, just wrinkled at the edge.*
3.15 atha karuṇ’|ânubhāvāḥ. tatra Bharataḥ:

«niḥśvasitena ca ruditair†
moh’|āgamanal|paridevanais c’ āiva†
abhineyāḥ karuṇa|raso
deh’|āghāt’|ādibhiś c’ āiva.»
mukha|śoṣāṇa†|pralāpa|vaivarṇy’|ādaya uhanīyāḥ. yathā:

tāte nirgacchati* Gaṇapatau
nākam, ady’ āpi tasyā
vācāṃ devyās tyajati śithilam
kaṅkaṇam n’ āiva doṣnoḥ,
ady’ āpy ārdriḥ bhavati kucayor
n’ āiva† pāṭīra|paṇko,
netre niryat|payasi na punaḥ
kajjalaṃ sthairyam eti. [4]

atha raudrasy’|ânubhāvāḥ. tatra Bharataḥ:

3.20 «nānā|praharanā|saṃkula|
sirasaḥ kampaṅḥ, kar’|āgra|niṣpeṣaiḥ,*
ghorair artha|viṣeṣais
tasy’ ābhinayaḥ prayoktavyaḥ.»

bhrū|kuṭi|daṇḍ’|auṣṭhal|piḍan’|ādaya uhanīyāḥ. yathā:

3.16 niḥśvasitena ca ruditair J V N B : niḥśvasitaśvasanaruditair Š
3.16 mohāgamanaparidevanais caiva Š : mohaiḥ pralāpaparidevanapra-

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With regard to the physical reactions of the pitiful rasa, \textsuperscript{3.15} Bhárata says:

“The pitiful rasa is to be represented by means of sighs, weeping, fainting, lamentation, beating the breast, etc.”

One can extrapolate from this to such things as a sad face, raving, pallor, etc. An example:

From the day my father, Gana-pati, went to heaven the bangles on the wrists of the goddess of language have been slipping off, the saffron cream on her breasts has not stayed moist,* and the dark rich lampblack on her eyes—with the tears streaming out—has not ceased to run.

With regard to the physical reactions of the furious rasa, Bhárata says:

“By shaking the head ringing from multiple blows, \textsuperscript{3.20} by pounding the fist*—by dreadful things such as these should one represent the furious rasa.”

One can extrapolate from this to such things as knitting the brow, gnashing the teeth, biting the lips, etc. An example:
River of Rasa

ye ye Bhīmena baddhaḥ
ḥṛujkuṭīghanaṛavaṁ dantaṇiśpīdit’ōṣṭhaṁ
vikṣiptā vyomni Vindhya’ā-
calaṇaṭulaṇacamatkāraḥbhājaḥ kar’indrāḥ,
teṣām eṣā kapolād†
iva* bhayaḥvidhutāt† kā cid uḍḍīya lagnā
bimbe pīyūṣaḥbhānor
madhukaraḥpaṭalilāṅchanasya cchalena. [5]

atha vīraḥrasaḥānubhāvāḥ. tatra Bharataḥ:

«śauryair, vīryair, dhairyair,
utsāhāḥparākramaḥprabhāvaiś ca,
vākyairākṣepaḥkrṭair
vīraḥrasaḥ samyag abhineyāḥ.»

3.25 vijaya bal’ ādaya ūhanīyāḥ. nanv atindriyasya rasasya
jñāpakāḥ śarīraḥdharmā bhavitum arhanti. ta eva ca† sar-
vatr’ōktāḥ. tathā ca dhairy’ōtsahau na śarīraḥdharmāv
iti cet—satyam. dhairyapadena cāṅcaly’āḥbhāva, utsāhaḥ
padena c’āśruḥpulak’ādayo vivakṣitāḥ. yad v”ānubhāvaś
caturḥvidhāḥ. tatra mānaso ’py anubhāva uktaḥ. tasya ca
jñānam ev’ānubhāvakaṁ.† tac ca mānasam aindriyakaṁ c’
ēti na viśeṣāḥ.


† One of the heroes of the epic “Maha-bhārata”
Knitting his brow and roaring an awful roar and biting his lip, Bhima hurled the war elephants into the sky like so many Vindhya peaks, and from their cheeks as if shaking in fear a swarm of bees flew into the sky and attached themselves to the disk of the moon in the guise of its jet-black streak.

With regard to the physical reactions of the heroic rasa, Bhárata says:

“By boldness, heroism, steadfastness, energy, audacity, and magnificence, and by statements laden with double meanings,* is the heroic rasa properly represented.”

One can extrapolate from this to such things as triumphalism, force,* etc. One might well object that the reactions have to be physical properties—and they have been so described elsewhere—if they are to give us some sense of rasa, which is itself imperceptible, but steadfastness and energy are not such properties. True enough, but by the word “steadfast” was meant the absence of physical movement, and by “energy,” things like tears and horripilation. Or we could reply that the physical reactions are of four sorts, and mental reactions have been included among them. Awareness of that mental reaction is what makes clear the particular rasa being reacted to. It makes no difference whether that awareness is mental or perceptible.*
yuddha|vīrasy’ ānubhāvo yathā:

«agre Vāsavajit samagragramara|
vyāpāravidhasaguruḥ.
pārśve tasya vipakṣapakṣadamana|
krīḍādhano Rāvanaḥ.»

itthaṃ jalpati sarvataḥ pari Jane
sandhyā|ṃrtim kurvataḥ
śrī|Rāmasya na kumbhakasya pavane
kṣunṇaḥ sa ko ’pi kramaḥ. [6]

dayā|vīrasy’ ānubhāvo yathā:

dhvāntastoma|dhare, jagad|vyayakarem
pāthodhare vṛṣatim,
krodha|vyākula|vatsago|kula|dayā|
dīn|ekṣaṇaḥ Keśavaḥ
hasta|nyasta|mahīdhara|cyuti|bhiyā
n’ āiv’ āṅgulī|pallavair
veṇum sramam urikaroti, na tanoḥ
sramānam haraty aṃśukam. [7]

1 Megha-nada, the son of Rāvana  2 Kēshava (Krishna) protected the calves by holding over them a mountain like an umbrella.
An example of the physical reactions of the heroic in war:

“Before him stands Vásavajit, high priest in all the rituals of war. At his side Rávana, master sportsman in defeating the enemy ranks.” With his companions fretting at this thought glorious Rama continued with twilight worship and did not miss a step in his yoga breathing.

An example of the physical reactions of the heroic in compassion:

As stormclouds, casting pitch darkness, terrifying the world, began to burst, Késhava looked with compassion at the herds of cows and calves scared in his embrace, and from fear of dropping the mountain he held in his hands he would not pick up the flute that he had let slip, nor pull up the garment slipping off his body.
3.30 dāna|vīrasy’ ânubhāvo yathā:

audāsyam na vidhehi, gaccha na grhāt
samvīksya mṛd|bhājanaṃ.
yāce kin tu bhavantam etad a|khilaṃ,
Kautsa, kṣaṇam kṣamyatām.
dāsaś ced aham, asmi ced, vasumatī
sarv’ āiva samgrhyatām.
svarṇam ced guru|dakṣiṇā, Dhanapater
āṇiya sampādyate. [8]

atha bhayānakasy’ ânubhāvāḥ. tatra Bharataḥ:

«kara|caraṇa|netra|mastaka|
sarv’|āṅgānāṃ prakampanaiś c’ āiva,
śuṣk’|āuṣṭha|tālu|kaṇṭhair
bhayānako nityam abhineyāḥ.»

rom’|āṅca|vadana|vaivarnya|svara|bhed’|ādaya ūhanīyāḥ.
yathā:

3.35 nyasta|srasta|tṛṣ’|āvaliḍha|vadana|
vyaṅkīrṇa|phen’|ōccayam,
kāku|vyākula|ghora|gharghara|ravan,
sphāribhava|locanam,
kampa|praskhalad|āṅghri, vāmana|tanu,†
śvās’|ōrmī|nunn’|ādharam,
visīrṇe bhujagasya vaktra|kuhare
Kṛṣṇasya gāvah sthitāḥ. [9]

3.35 vāmanatanu Ś : vāmanatanuḥ J

† King Raghu speaks to his priest at the conclusion of a sacrifice where he gave away all his wealth. †† The god Kubera ††† Krishna and his cowherds entered the mouth of the demon Agha, mistaking it for a cave.
An example of the physical reactions of the heroic in munificence:\(^1\)

Please do not, seeing this earthen bowl of mine, leave my house in despair. All that I would ask of you, Kautsa, is to pause a moment. If I am your slave, and still alive, take the whole world for your own. If gold is your teacher’s gift, I’ll get it from the Lord of Wealth\(^\text{ii}\) himself.

With regard to the physical reactions of the fearful rasa, Bhárata says:

“By the quivering of the hands, feet, eyes, head, and all the limbs, by parched lips, palate, and throat is the fearful rasa always to be represented.”

One can extrapolate from this to such things as horripilation, pallor, a breaking voice, etc. An example:

Mouths smeared with foam and mouthfuls of grass falling in a heap; with an awful bellowing pierced with a screech, and eyes bulging wide, and bodies shrinking, quivering on tripping feet, lips pounded by waves of sighs, they stood in the vast gaping cave of the serpent’s maw, those cows belonging to Krishna.\(^\text{iii}\)
atha bibhats’|ānubhāvāḥ. tatra Bharataḥ:

«ānana|netra|vighūrṇana|locana|nāsā|pidhānaiś ca,
avyaktalpāda|patanair bibhatsaḥ samyang abhineyāḥ.»
sarv’|ānga|saṃhāra|niṣṭhīvan’|ādaya uhanīyāḥ. yathā:
kapata|Harer* mukhakuhare
vikṛte saṃvīkṣya dinakaraṃ Lakṣmīḥ
hata|daitya|palala|kavala|
bhrāntyā mukham aṃṣukaiḥ pidadhe. [10]

3.40 ath’ ādbhuta|ras’|ānubhāvāḥ. tatra Bharataḥ:

«sparśa†|grahaḥ’|ollāsaś, *
hā|hā|kāraś ca, sādhu|vādaś ca,
vepathu|gadgada|vacanaiḥ,
svara|bhedair abhinayas tasya.»
nirnimeśa|prekṣaṇa|rom’|āṅc’|ādaya uhanīyāḥ. yathā:

Pāṇḍavaṃ vīkṣya dor|daṅda|
khandaṅ|ārati|maṇḍalam,
ady’ āpi nākināṃ netre
nimeśā n’ āiva jāgrati. [11]

iti śri|Bhānudatta|viracitāyāṃ Rasatarāṅgiṇyām
anubhāva|nirūpaṇaṃ nāma tṛṭīyas taraṅgāḥ.

3.41 sparśa- Š : karasparśa- J

i Hari (Vishnu) in the form of the Man-Lion devoured the demon Hirānya-kāshipu

ii Ārjuna
With regard to the physical reactions of the disgusting rasa, Bhárata says:

“By eyes rolling in one’s head, by covering the eyes or nose, and by indistinct footfalls* is the disgusting rasa properly represented.”

One can extrapolate from this to such things as physically recoiling, spitting, etc. An example:

Lakshmi thought she saw the sun in the mouth, the gruesome mouth, of Hari in disguise, confusing it with gobs of the dead demon’s flesh, and had to cover her face with her garment.¹

With regard to the physical reactions of the amazing rasa, Bhárata says:

“By an eager touching or grasping, with cries of ‘Oh my!’ or ‘Bravo!’ by quivering or stammering or a breaking voice is it to be represented.”

One can extrapolate from this to such things as unblinking staring, horripilation, etc. An example:

Once having seen the Pándavaṁ destroy the enemy ranks with his punishing arm, the eyes of those who live in heaven stay even today unblinkingly awake.*

The end of the Description of the Physical Reactions, the Third Wave of Bhanu-datta’s “River of Rasa.”
THE FOURTH WAVE
DESCRIPTION OF THE INVOLUNTARY
PHYSICAL REACTIONS
atha sāttvikā|bhāvā nirūpyante. tatra Bharataḥ:

«stambhah, svedo, ’tha rom’āńcaḥ,
svara|bheda, ’tha vepathuh,
vaivarnyam, āsru, pralaya
ity aṣṭau sāttvikā matah.»

nanv asya sāttvikatvam katham, vyabhicāritvam na kutaḥ, sakala|rasa|śādharanyād iti cet. atra ke cit: sattvaṃ nāma para|gata|duḥkha|bhāvanāyām atyan’|ānukuṇālatvam.
tena sattvena dhṛtāḥ sāttvika iti vyabhicāritvam an|ādṛtya sāttvika|vyapaḍeśa iti. tan na, nirveda|smṛti|dhṛtinām api sāttvikatva|vyapaḍeś’|āpatteḥ. na ca para|gata|duḥkha|bhāvanāyām aṣṭāv eva† samutpadyanta ity anukūla|sabd’|ārthah. ata eva sāttvikatvam apy eṣām iti vācyam. nirved’|āder api para|duḥkha|bhāvanāyām utpätter iti. atra’ ēdaṃ pratibhāti sattva|sabdasya prāṇi|vācakatvāt. atra sattvaṃ jīvac|charīraṃ, tasya dharmāḥ sāttvikāḥ. tathā ca sārīrā bhāvah stambh’|ādayaḥ sāttvikā bhāvā ity abhidhīyante. sthāyino vyabhicāriṇaś ca bhāvā āntaratayā te sārīra|dharmā iti.

4.1

4.3 eva V : ete J Š
Next, the involuntary physical reactions will be described. With reference to them, Bhárata says:

“Paralysis, sweating, horripilation, a breaking voice, trembling, pallor, weeping, and absorption are held to be the eight involuntary reactions.”

It could be asked why these are reckoned as involuntary reactions (sáttvika) rather than transitory feelings, given that they are likewise common to all the rasas. Some have answered that the word satvya refers to a feeling of deep sympathy for the experience of sorrow on the part of others, and this produces the involuntary physical reactions; that is why the designation sáttvika is used for them without regard to their transitory character. But that answer cannot be correct, since the designation sáttvika would then have to be applied to such transitory feelings as despair, remembrance, and fortitude.* Nor does the meaning of the word “sympathy” refer to the fact that only the eight reactions arise in response to the experience of sorrow on the part of others, since despair and so on also arise in response to another’s sorrow. What seems to be at issue here is this: The word satvya refers to a living being, satvya in this context being the enlivened body. The properties of a satvya, or being, are called sáttvika, and accordingly bodily reactions are called sáttvika reactions. Because the stable emotions and the transitory feelings are internal they are not properties of the body.
śarīra| dharmatve sati gati| nirodhaḥ stambhaḥ. na ca nidr”| āpasmār’| ādāv ativyāptilḥ, śarīra| dharma| padena teṣām vyāvartanāt. pralaya| bhāve tu ceṣṭā| nirodho na tu gati| nirodhaḥ. tasya vibhāvā harṣa| rāga| bhaya| duḥkha| viṣāda| vismayā| krodhaḥ. yathā:

4.5 «śroṇi pīnatarā, tanuḥ kṛṣatarā,
bhūmī| dharāt pīvarā
vakṣojasya taṭi. kathaṁ nija| kuṭī,
mātar, mayā gamyate?”
ity udbhāvya, kadamba| kuṅja| nikaṭe
nirvisya manda| smitaṁ
Govindaṁ samudikṣya pakṣmala| drśā
stambhas tiro| dhīyate. [1]

vapuṣi salil’| ōdgamaḥ svedaḥ. asya vibhāvā manas| tāpa|
harṣa| lajjā| krodha| bhaya| śrama| pīḍā| ghāta| mūrch”| ādayaḥ.
yathā:

kānte, tava kuca| prānte rājante sveda| bindavahṛṣyatā Madanen’ ēva kṛtāḥ kusuma| vrṣṭayaḥ. [2]

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1 A term of affection here, addressed to her girlfriend

ii Krishna
Paralysis, being a property of the body, is the obstruction of ambulatory movement. This definition is not so wide as to include transitory feelings such as sleep or possession, since those are excluded by the words “property of the body.” Paralysis is distinguished from absorption, where all motion is obstructed. Its factors are joy, passion, fear, sorrow, depression, wonder, and anger. An example:

“My hips are so wide, and my waist so thin, and heavier than a mountain are my breasts. How then, dear mother, am I supposed to go back to my own hut?”

So the lovely woman confessed, but when Govinda entered the kadámba grove slyly smiling, she looked up and saw him—and at once her paralysis vanished.

Sweating is the arising of perspiration on the body. Its factors are remorse, joy, shame, anger, fear, fatigue, pain, distress, fainting, etc. An example:

My beloved, drops of sweat are glistening on your breasts like a rain of flowers showered down by the joyful God of love.
vikāra | samuttha | rom’ | őtthānam | rom’ | âṅcaḥ. asya vibhāvāḥ sīt’āliṅgana|harsa|bhaya|krodhāḥ. yathā:

bakula|mukula|kośa|roṣa|niryan|
madhukara|kūjita|bhāji kuṇja|bhūmau
pulakayati kapola|pālī|māli
smita|subhagāḥ katham adya Nanda|sūnuḥ? [3]

4.10 gadgadatva | prayojākībhūta | svara | bhāva | vailakṣaṇyaṃ
svara|bhāṅgaḥ. asya vibhāvāḥ krodha|bhaya|harṣa|madāḥ.
yathā:

«vyaktīḥ syāt svara|bhedasya
kopād, uktīḥ kriyeta cet.»
iti patyuḥ puro Rādhā
maunam ādhāya tiṣṭhati. [4]

bhāvatve sati śarīra|nispando vepathuḥ. bhāvatve sat’ īti
viśeṣan’|ōpādānāt sūcaka|spand’|ādau n’ ātivyāptīḥ. śarīra|
padam ceṣṭ”|āśraya|mātra|paraṃ, tena śarīr’|āvayava|kampe
n’ ā|vyāptīḥ. asya vibhāvā āliṅgana|harsa|bhīty|ādayaḥ.
yathā:

kathaya, katham uroja|dāma|hetor
Yadu|patir esa cinoti campakāṇi,
bhavati kara|tale yad asya kampaḥ?
priya|sakhi, mat|smṛtir eva mat|sapatnī. [5]

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i Krishna ii Krishna’s principal mistress, angry here at his unfaithfulness iii One of Krishna’s mistresses speaks. iv Krishna; the Yadus are his clan.
Horripilation is the bristling of hair in consequence of some transformation. Its factors are cold,* an embrace, joy, fear, and anger. An example:

In the grove filled with the buzz of bees darting in anger from the bákula buds why is Nanda’s son¹ smiling today, and why is the fuzz stiffening on his cheek?*

A breaking voice is a deformation in the nature of the voice that occasions stammering. Its factors are anger, fear, joy, and intoxication. An example:

“If I spoke, my voice would clearly break in anger.”

So Radha²i simply stood in silence before her husband.

Trembling, in the discourse on aesthetic feeling, is a quivering of the body. The qualification “aesthetic feeling” is used to exclude gesturing toward something or twitching. The word “body” refers merely to the locus of the action, and thus the definition is not so narrow as to exclude the shaking of a body part. Its factors are an embrace, joy, fear, etc. An example:³iii

Tell me, how can the Yadu lord⁴ gather châmpakas for my garland when his hand is shaking so? Dear friend, his thinking of me is my undoing!
vikāra|prabhava|prakṛta|varṇ’|ânyathā|bhāvo vaivarṇ-yam. asya vibhāvā moha|bhaya|krodha|śīta|tāpa|śramāḥ. yathā:

4.15  
kukkuṭe kurvati kvāṇam ānanaṃ śliṣṭayos tayoḥ  
divākara|kar’|ākrānta|śāśi|kāntim iv’ ādadhau. [6]

vikāra|janitam akṣi|salīlam āsru. asya vibhāvā harṣ’|â|  
marṣa|dhūma|bhaya|śoka|jrmbhā|śīta|nirnimeṣa|prek-  
ṣaṇāṇī. yathā:

«visṭja, visṭja, citta, duḥkha|dhārām,  
ayam upakaṇṭham upāgato Murāriḥ.»
iti kathayitum āsru|bindur akṣor  
nipatati vakṣasi pakṣmal’|āyat’|āksyāḥ. [7]

śārīratve sati ceṣṭā|nirudhaḥ pralayaḥ. śārīratve sat’ īti  
viṣeṣaṇān nidr”|ādau n’ ātivyāptiḥ. stambh’|ādayaḥ śārīra|  
dharmās teṣāṁ sāhacarya|kathanena pralayo ’pi śārīra|  
dharma eva. ten’ ātra ceṣṭā|padena śārīra|ceṣṭ” āiv’ ābhi-  
matā. manasas tu karma bhavati na tu ceṣṭā. ata eva ceṣṭ”|  
āśrayaḥ śārīram iti śāstrīyaṁ lakṣaṇam. asya vibhāvā rāg’|  
āutkaṇṭhy’|ādayaḥ. yathā:

\[Krīṣṇa\]

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Pallor is a change in one’s natural coloring as a result of some transformation. Its factors are confusion, fear, anger, cold, heat, and exhaustion. An example:

As the cock began to crow
their faces, lying cheek by cheek,
took on the pale glow of the moon
flooded by the rays of the sun.

Tears are water in the eyes produced by some transformation. Its factors are joy, vindictiveness, smoke, fear, grief, yawning, cold, and unblinking staring. An example:

“Give up, poor heart, give up this sorrow,
here is Murári\(^1\) headed this way,”
the stream of tears proclaimed as it fell
upon the large-eyed woman’s breast.

Absorption, being a bodily property, is the obstruction of all motion. By the qualification “being a bodily property” the definition is not so wide as to include transitory feelings such as sleep. Paralysis and the rest are properties of the body, and by being mentioned along with them, absorption too must be considered a property of the body. And thereby the word “motion” here must be taken as referring solely to the motion of the body. The mind has actions but not motions—thus the scientific definition of “body,” namely, that it is the locus of motion. The factors of absorption are passion, longing, etc. An example:
no vaktraṃ namitaṃ, dhutaṃ na ca śiro,
vyāvartitaṃ no vapur,
vāso na ślatham āhṛtaṃ, nigaditaṃ
no vā niśedh’āksaram,
śoṇaṃ n’ āpi vilocanaṃ viracitaṃ.
krīḍā|kalā|kātaram
ceṭā kevalam ānane Mura|ripor
vyāpāritaṃ Rādhayā. [8]

4.20 ājṛmbhā ca navamaḥ sātviko bhāva iti pratibhāti. yathā:

ujjṛmbh’ānanam,† ullaśat|kuca|yugam,
vidyat|kapola|sthalam,
kuñcat|pākṣma, galad|dukuḷam, udayan|
nābhi, bhramad|bhrū|latam
bāḷ” āgr’|āṅguli|baddha|bāhu|paridhi,
nyaṇcad|vīrtta|trikam,
truṭyat|kaṇcuka|sandhi|darśita|lasad|
dor|mūlam ujjṛmbhate. [9]

ity | ādau Śṛṅgāra | tilak’ | ādau ca sātvika | bhāva | sām-
ānādhikaraṇya | daśanat. na ca† sā† bhāv’ | ānubhāva iti
viparītam eva kiṃ na syād iti vācyam. saty anubhāvatve
bhāvatv’| ā| virodhāt pulak’| ādīnāṃ tathā drṣṭvatvāt. na c’
āṅg’| ākṛṣṭi | netra | mardan’| ādīnāṃ api bhāvatv’| āpattih.
teśam bhāva | lakuṣṭa’| ā | bhāvat. ras’ | ānukūlo vikāra iti

4.21 ujjṛmbhānanam V: ārjann ānanam J O 4.22 na ca V J: nanu Ś
4.22 sā V Ś: sātvika- J

† Her eyes are red with passion.
She did not lower her face, shake her head, turn her body aside, catch her garment slipping down, or utter a single simple “No,” nor even turn toward him a reddened eye.¹ All Radha did was focus her mind, so bashful in the arts of love, upon Murári’s face.

Yawning would appear to be a ninth involuntary physical reaction. An example:

With mouth gaping, a pair of breasts heaving, cheeks beaded with sweat, drooping lashes, slipping dress, and navel showing, eyebrows playing, arms in a circle clasped by her small fingers, hips turned and inclined, with bodice bursting and armpits peeking through the young girl stands there yawning.

In such poems as the above, and in the “Forehead Ornament of the Erotic”* and similar works, we find that yawning is referred to in parallel with other involuntary physical reactions. As for the argument that this should be reversed—that this yawning is an effect of an involuntary physical reaction—there is no force to it. So long as it is an effect there is nothing contradictory about its being a reaction, given that this is precisely what we see in such things as horripilation. Nor does this mean that things such
tasya lakṣaṇaṃ. Kadambaryāṃ Mahāśvet’ādīnāṃ sāttvika|bhāva|varṇane tad|anulekhāc ca.† aṅg’ākṛṣṭyādayo hi na vikārāḥ kin tu śarīra|ceṣṭāḥ. pratyakṣa|siddham etad aṅg’|ākṛṣṭir aksi|mardanaṃ ca puṣuṣair iṣṭatayā vidhiyate par-ityajyate ca. jṛmbhā ca vikārād eva bhavati tan|nivrīttau ni-vartate c’ eti. yathā:

ādhāya mānaṃ rahasi sthitāyāḥ
sambhāvyā jṛmbhām Acal’ātmajāyāḥ
cuṭat†|kṛtiṃ smera|mukho Maheśāḥ
kar’āṅgulibhiḥ kalayāṃ cakāra. [10]

iti śrī|Bhānudatta|viracitāyāṃ Rasatarāṅgīṇyāṃ
sāttvika|bhāva|nirūpaṇaṃ nāma carturthas taraṅgaḥ.

4.22  kadambaryāṃ mahāśvetādīnāṃ sāttvikabhāvavarṇane tadanulekhāc
da. add J  4.23  cuṭat- J : caṭur- Š N

† In RT 1.5  ii A Sanskrit prose poem  iii Shiva and Pārvati have quarreled.
as stretching or batting the eyes would thereby also become involuntary physical reactions, for the simple reason that they do not share the definition of a reaction (which has been defined as a “transformation conducive to rasa”), and because we find references to that effect in the description of the involuntary physical reactions of Mahá·shveta and others in the “Kadámbari.” Things like stretching are not transformations but motions of the body. And it is furthermore empirically known that stretching or batting the eyes is something people do or do not do at will, whereas yawning arises from some transformation and ends when that ends.* An example:

As the daughter of the Mountain
nursed her love-anger in private
the Great Lord saw her yawn,* and smiling
started snapping his fingers.iii

The end of the Description of the Involuntary Physical Reactions, the Fourth Wave of Bhanu·datta’s “River of Rasa.”
THE FIFTH WAVE
DESCRIPTION OF THE TRANSITORY FEELINGS
ATHA VYABHICĀRĪ|BHĀVĀO nirūpyante. tatra Bharataḥ:

«nirveda|glāni|śaṅk”|ākhyās,
   tath” āsūyā|mada|śramāḥ,
   ālasyaṃ c’ āiva, dainyaṃ ca,
   cintā, mohaḥ, smṛtir, dhṛtiḥ,
   vṛiddā, capalatā, harṣa,
   āvego, jaḍatā tathā,
   garvo, viṣāda, autsukyaṃ,
   nidr”, āpasmara eva ca,
   suptir, vibodho, ’|marṣaś c’ āpy,
   avahittham, ath’ āgratā,
   matir, vyādhis, tath” ānmādas,
   tathā maraṇam eva ca,
   trāsaś c’ āiva, vitarkaś ca vijneyā vyabhicāriṇāḥ.
   trayas|triṃśat samākhyaṭā nāmnā tu vyabhicāriṇāḥ.»

itas tato raseṣu saṅcāritvam aneka|rasa|niṣṭhatvam aneka|
   rasa|vyāpyatvaṃ vā vyabhicāritvam. na ca rom’|âṅc’|ādāv
   ativyāptis, teṣām api saṃgrāhyatvāt. te ca bhāvāḥ sārīrā
   vyabhicāriṇāḥ. ete c’ āntara vyabhicāriṇāḥ, iyān viśeṣāḥ.
   nanu nirved’|ādeḥ sthāyitvaṃ vyabhicāritvaṃ ca katham iti
cen—na. rasa|paryanta|sthāyitvam itas|tato|gāmitvaṃ c’ ēty
   upādhī|bhedam ādāy’ ōbhaya|sambhavāt.

\footnote{That is, for the tranquil rasa}
Next, the transitory feelings will be described. With reference to them, Bhárata says:

“Despair, fatigue, worry, resentment, intoxication, exhaustion, torpor, despondency, pensiveness, confusion, remembrance, fortitude, shame, recklessness, joy, shock, being dumbfounded, pride, depression, longing, sleep, possession, dreaming, waking, vindictiveness, dissimulation, ferocity, wisdom, sickness, madness, dying, fright, and speculation are known as the transitory feelings, and they are thirty-three in number.”

Their being transitory comes from the fact that they move to and fro transiently through the rasas, or because they relate to multiple rasas, or because they pervade them. It should not be objected that this definition is so wide as to include horripilation and so on, because the latter are in fact meant to be included: they are bodily transient feelings, whereas these are internal transient feelings—they differ only in this degree. The objection as to how despair, for example, can be both a stable emotion and a transitory feeling is groundless. It can be both, given that it is subject to different conditions: in the first case it remains stable throughout the rasa; in the second, it moves to and fro through the rasas.
sv’|âvanâmāṇaṁ nirvedāḥ, saṃśāre heyatva|buddhir vā nirvedaḥ. tatra vibhāvās tattva|jnân’|ā|parijihīrś”|ādayaḥ. anu-
bhāvāḥ sveda|prakāśa|cint”|āśru|pār’|ādayaḥ. yathā:

kṣoṇi|paryaṭanaṁ śramāya vihitam, vādāya vidy” ārjita.
māna|dhvāmsana|hetave paricitās te te dhar”|ādhīśvarāḥ.
viśleṣāya saroja|sundara|dṛśām āsyē kṛtā dṛṣṭayah.
kuljñānena mayā Prayāga|nagare n’ ārādhi Nārāyaṇaḥ. [1]

glānir nirbalatā niḥsaḥatā vā. tatra vibhāvā raty|āyāsa|trī|kṣudhi”|ādayaḥ. anubhāvā vaivarṇya|śaithilya|drī|bhrāmaṇ’|ādayaḥ. yathā:

vyāhartuṁ punar īkṣaṇāya na girāḥ
kaṇṭhād bahir niḥṣṛtāḥ.
śeś’|āsleṣa|vidhiṁ vidhātum api vā n’ āiv’ ānnaṁ dōr|latā.
prātas talpam apāsyā gacchati Harau caṇḍ'|āmśu|caṇḍ’|ātapa|
śliṣṭa|kliṣṭa†|kuraṅga|bhaṅgura|rucas tasyāḥ sthitā dṛṣṭayah. [2]

\[5.10 \]  śliṣṭakliṣṭa- V N : kliṣṭaśliṣṭa- J Ś

i Vishnu ii The confluence of the Ganga and Yāmuna rivers, also known as Allahabad iii Krishna; Radha watches him depart at dawn.
Despair is either self-reproach or the notion that life is not worth living. Its factors are cleaving to the truth about reality, etc. Its physical reactions are the appearance of perspiration, pensiveness, the shedding of tears, etc. An example:

I roamed the earth—and exhausted myself thereby. I acquired knowledge—for mere debate. I gained familiarity with many kings—to the loss of my self-esteem. I gazed on the face of lotus-eyed women—only to lose them in the end. What I didn’t do, fool that I am, is worship Naráyana\textsuperscript{i} at Prayága.\textsuperscript{ii}

Fatigue is either the absence of strength or the inability to bear something.* Its factors are the exertion of lovemaking, thirst, hunger, etc. The reactions are pallor, lassitude, rolling of the eyes, etc.* An example:

The words couldn’t leave her throat to tell him “Look at me one more time.” Nor could her arms be raised to give him one remaining hug. When early in the morning Hari\textsuperscript{iii} left the bed, she simply stared, the light dying in her eyes like a doe’s struck by the blazing sunlight.
utkaṭa|koṭik’|âniṣṭa|pratisandhānam iṣṭa|hāni|vicāro vā śaṅkā. tatra durnaya|para|kraury’|ādayo vibhāvah. kampa|kriyā|prachchādan’|ādayo ’nubhāvāḥ. yathā:

«ete citta|vilocanā guruljanā,
   jihv”|āgra|doṣāḥ khalāḥ,
paurāḥ krūra|vacaḥ|prapañca|paṭavaḥ,
   śvaśṛūś ca cakṣuh|śravāḥ.
kim syād ittham?» an|artha|bījam a|sakṛt
   saṅcintya vakṣo|ruhi
   sphurjat|kiṃśuka|dāma vāma|nayanā
   niḥśvasya vinyasyati. [3]

par’|ōtkarṣ’|ā|sahiṣṇutā par’|āniṣṭa|cikīrśā v” āsūyā. tatra
   vibhāvā manyu|daurjany’|ādayāḥ. anubhāvāḥ kopa|ceṣṭā|
doṣ’|ōdbhāvan”|ādayāḥ. yathā:

«Hara|śirasi may” āpy a|labdha|vāse
   nivasati k” āpi kalā tuṣāra|bhānoḥ!»
   iti likhati Vidhuntudasya mūrtiṃ
   pratibhavanaṃ pratibhūdharaṃ Bhavānī. [4]

5.15 harṣ’|ōtkarṣo madaḥ. duḥkh’|ā|sambhinna|sukh’|ānu-
bhava utkarṣaḥ.

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i To hide the red nailmarks left by her lover   ii Shiva   iii Pārvati
Worry is the expectation of something extremely bad or anxiety about the loss of something good. Its factors are poor advice, the cruelty of others, etc. The reactions are shaking, hiding one’s actions, etc. An example:

“My elders can see into my mind, and these villains have slurs on the tips of their tongues. The townsfolk are real experts in spreading slander, and my mother-in-law is a snake.* What will happen?” She sighed as she thought over the seeds of her misfortune, and then she laid upon her breast a garland of flame-red kinshuka flowers.¹

Resentment is the inability to tolerate someone else’s success or the desire to do something bad to someone else. Its factors are anger, wickedness, etc. The reactions are angry behavior, fault-finding, etc. An example:

“On the head of Hara,² where even I can’t find a place, some little crescent of the cool-rayed moon has got her dwelling!” Thus thinking, Bhavān³ sets about the task of drawing the face of the demon Eclipse on every house and every mountain.*

Intoxication is a superabundance of joy. “Superabundance” indicates the experience of happiness unalloyed with unhappiness.
tatra vibhāvaḥ pānam. anubhāva uttamānaṁ nidrā, madhyamānaṁ hasitam, adhamānaṁ rodanam. indriya | sammohana|rūp” ātra nidrā. tasmād indriya|sammohe nayan|ghūrṇana|sāmyena nidr” ēva nidrā. na ca harṣa|vyabhi- cāri|bhāve ’tivyāptiḥ. tatra harṣa|mātrasya sattvāt. na tu tatra harṣ’|ōtkarṣa|niṣṭho jāti|viśeṣaḥ. kim ca tatra mano|moho ’tra ca manaḥ|prasāda iti sva|rūpa|bhedāt. tatra nidrā|rodan’| ādayo ’tra ca pulak’|ādayo ’nubhāva ity anubhāva|bhedāc ca. nanu «tiṣṭha tiṣṭha kṣaṇaṁ, mūḍha, madhu yāvat pibāmy aham,» ity |ādau vīra|rase ’pi mado dṛṣṭo ’sti. tatra nidrā rodanam vā katham anubhāvo? na hi yodhaḥ saṁyati roditi nidrāti v” ēti cet—satyam. rasa|bhedan’ ānubhāva|bhedāḥ, śṛṅgāre tu te ’nubhāvakāḥ. vire nayan’|āruṇya|camatkār’| ādayaḥ. saṁānyena ca made nayana| ghūrṇana | vacana | skhalan’|ādayaś c’ ēti. yathā:

«rasanā rasayaty asau madhu;
svayam asmākam an|arthakaṁ januḥ.»

iti tatra samastam indriyaṁ
pratibimbasya miṣeṇa majjati. [5]

āyāsa|prabhavaḥ parābhavaḥ śramaḥ. tatra vibhāva raty|adhva|gaty|ādayaḥ. anubhāvaḥ sveda|niḥsahat”|ādayaḥ. yathā:

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i On the surface of the wine
The factor of intoxication is drinking. The reactions are, for the high characters, sleep; for the average, laughter; for the low, weeping.* Here “sleep” refers to sensory distortion; it is sleep-like, since when such distortion is present, one’s eyes similarly roll back. Its definition is not so wide as to include the transitory feeling called joy, because there only joy itself is present, not the particular state pertaining to the superabundance of joy. Moreover, they differ both in form (since in the one case there is mental confusion, in the other, mental clarity), as well as in reactions (since in the one case there is sleep, weeping, and so on, in the other, horripilation, etc.). One may object that we find intoxication also in the heroic rasa, as in the verse “Wait, just wait a moment, you fool, while I drink my wine,”* and how could the reaction here be either sleep or weeping, given that a warrior neither weeps nor sleeps in battle. This is true enough, but reactions vary in accordance with the rasa. Those are the reactions in the case of the erotic rasa; in the heroic, the reactions are redness of the eyes, delectation, etc. Generally speaking, the reactions of intoxication are the rolling back of the eyes, slurred speech, etc. An example:

“The tongue all by itself can taste the wine; as for us, existence has no point at all.”
As if with this in mind, all his senses, in the guise of his reflection, i seem to ebb.

Exhaustion is tiredness arising from exertion. Its factors are lovemaking, journeying, etc. The reactions are sweating, enervation, etc. An example:
RIVER OF RASA

sa Rāmacandraḥ saha nirgatāyāḥ
sved’āmbu|saṃsikta|payodharāyāḥ
apāṅga|pātain Mithil’ātmajāyāḥ
śramān aṣeṣāṁ chithilī|cakāra. [6]

5.20 utthān’ādy’a|kṣamatvam ālasyam. tatra vibhāvā garbh’|ādayaḥ. anubhāvāḥ kriyā|kātary’|ādayaḥ. yathā:

Haraḥ harantaḥ stanaḥ|hāraḥ|yaṣṭim
kareṇa roddhum na ṣaśaka tāvat
gireḥ sutā garbhavatī vihasya
dṛg|aṇcalaṃ kātarayāṃ cakāra. [7]

duravasthā duḥkh’|ātireko vā dainyam. an|aujjvalyam iti
ke cit. tan na. tasya bahir|viṣayatvena tad|anubhāvakatvāt.
vibhāvā viraha|dāridry’|ādayaḥ. anubhāvāḥ kāya|kleśa|kṣut|pīḍ”†|ādayaḥ. yathā tāta|caraṇānām:

aṃse kuntala|mālikā, stana|tate
netr’|āmbhasāṃ nimna|gā,
mādyan|Mānmatha|kuñjar’|ēndra|daśana|
prānte vilagnamā manah. 
kiṃ c’ ānyad|virah’|ānalena sa|rasam
sandahyamānaṃ vapur
gānde pāṇḍima|kaitavena sultaṇoh
phen’|ōccayaṇa muṇcati. [8]

5.22 -pīḍā- V : -pipāsā- J : -pīdana- Ś

† Sita

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The daughter\(^1\) of the king of Míthila departed with Rama, the sweat coating her breasts, but with his sidelong glances he soothed her exhaustion, every bit.

Torpor is the inability to rise to one’s feet, etc. Its factors are pregnancy, etc. The reactions are a reluctance to engage in action, etc. An example:

As Hara snatched her necklace away
Párvati in her pregnancy hadn’t strength enough to raise a hand, only to laugh and flutter her eyes.

Despondency is a state of wretchedness, or extreme sorrow. Some define it as somberness, but that is incorrect because somberness, as an external object of perception, constitutes a reaction to sadness. Its factors are separation from a loved one, poverty, etc. The reactions are bodily pain, the pinch of hunger, etc. An example, from my honored father:

Her hair falls over her shoulders, a stream of tears washes over her breasts, her mind is caught on the tip of the tusk of the raging bull elephant, Love.
And while the woman’s fresh young body burns with the fire of parting it releases a white smoke on her cheek under the guise of pallor.
cintā dhyānam. dhyai cintāyām ity anuśāsanāt. dhyānaṁ
cā na smaraṇ’|ātmakaṁ smṛti|bhāvasy’ āgre ṗṛthaktvena
kathanāt, kin tu citt’|āīkāgryam. tatr’ ēṣṭ’|ān|avāpti|pra-
bhṛtayo vibhāvāḥ. anubhāvās tāpā|vaivārya|bāśpa|śvās’|
ādayaḥ. yathā:

Śambhūṇaḥ dhyāyasi, Śaila|rāja|tanaye—
kiṁ nāma* jānīmahe?
tasy’ āiv’ ākṣi|tanūnapād iva tanau
tāpāḥ samumnīlātī;
ākṣṇor āsrul|mīśena gacchati bahir
Gaṅgā|taraṅg’|āvalīḥ;
pāṇḍimnāḥ kapatena candra|kalikā|
kāntīḥ samujjīmbhate. [9]

moho vaicittyam. muha vaicittya iti dhātoḥ. mohanaṁ
moha iti bhāva|vyutpanno moha|śabdaḥ. vaicittyaṁ kāry’|
ākāry’|ā|paricchedaḥ. tatra vibhāvā bhīty|āveg’|ānucintan’†|
ādayaḥ. anubhāvāḥ stambha|pāta|ghūrṇan’|ādarśana|vi-
maran’|ādayaḥ. yathā:

antaḥ|śmera|suvarṇa|ketaka|dala|
droṇī|dyuti|drohiṇīṁ
Lakṣmīṁ vikṣya samudyaṁ|indu|vadanaṁ
kṣīr’|āmbudher utthitām,
Śambhuḥ stambha|śat’|ākulaḥ, Śatamakhaḥ
kartavya|mūḍh’|ēndriyaḥ,

5.25

5.26 -anucintana- Ś : -anaucitya- J

† Shiva holds the Ganga in his headdress.
Pensiveness is brooding, given the grammatical definition of the verbal root “to worry” as “brooding.” Brooding is not memory, since the transitory feeling of remembrance is something separate that will be described below. Rather, it is singlemindedness. Its factors are failing to acquire what is desired, etc. The reactions are distress, paleness, weeping, sighing, etc. An example:

You are brooding on Shambhu, Párvati—
how do we know, you ask?
The fire in his own third eye has become burning distress in your body;
in the guise of your tears the Ganga river\textsuperscript{1} is pouring out in waves;
and the glow of his crescent moon is spreading in the form of your pallor.

Confusion is bewilderment, given that the root “to be confused” is defined as “bewilderment.” The word is derived from the action word meaning “being confused.” Bewilderment is the inability to decide what to do and what not to do. Its factors are fear, shock, worrying, etc. The reactions are paralysis, falling, staggering, inattentiveness, forgetfulness, etc. An example:

As Lakshmi emerged from the milk ocean, lifting up her moon-like face, putting to shame the radiance of the leaves of a blooming golden kétaka tree, Shambhu was utterly paralyzed, the god of a hundred rites was confused what to do,
so ’py aljñāna|bhujāṅga|pāśa|patito
jātas tri|loki|patiḥ.* [10]

saṃskāra | janyam jñānaṃ smṛtiḥ. saṃskāra | janyam jñānaṃ pratyabhijñāna|ṛupaṃ smaraṇa|ṛupaṃ ca. saṃskāra | janyatven’ ābhaya | samgrahaḥ. anyatha pratyabhi-jñāyāḥ prthag | bhāvatv’ | āpatteḥ. atra vibhāvāḥ saṃskār’| odbodhakāḥ sadṛśa|ādṛṣṭa|cint”|ādyāḥ.* anubhāvāḥ bhrū| samunnayan’|ādayaḥ. pratyabhijñā yathā:

Kālindī|sarasaḥ sametya nabhasaḥ
kroḍe parikriḍate
cakra|dvandvam idam sudhā|kara|kalām
ākramya visphūrjati,
candro ’pi smara|cāpa|cāpala|camat|
kāraṃ samālambate.
tasmā t” āiva kadamba|kuṇja|kuhare
Rādhā paribhrāmyati. [11]

5.30 smṛtir yathā:

vadan’|āmbuja|lagna|drṇ|nipāte
mayi badhnaty avatamsam aṃsa|mūle,
dara|kuṅcita|drṣṭi Rādhikāyāḥ
smita|kirmiśritam ānanaṃ smarāmi. [12]

dhṛtiḥ santoṣo, duḥkhe ’py a|duḥkha|buddhir vā. vibhā-
va jñāna|śakty|ādayaḥ.* anubhāvā a|vyagra|bhog’|ādayaḥ. yathā:

\[1 \text{The three gods mentioned here are Shiva, Indra, and Brahma, respectively.} \]
\[\text{ii Yāmuna} \]
and the lord of the triple world, even he, was caught in the coils of the snake of ignorance.¹

Remembrance is a form of knowledge produced by latent memories. The “form of knowledge produced by latent memories” can be in the form of either recognition or recollection, both being included in the category “produced by latent memories,” since otherwise recognition would turn out to have some sort of separate existence. Its factors are the sight of something similar, concentration,² etc. The reactions are raising the eyebrows, etc. An example of recognition:

Reuniting from the pond of the Kálindi river,² ii this pair of chakras plays in the sky’s embrace, rejoicing in their defeat of the moon,² while the moon itself takes on the look of instability of the Love God’s bow. Therefore that must be Radha wandering deep in the kadámba grove.*

An example of recollection:

I remember Radha’s flashing smile, with her eyes half closed, as I placed an earring on her upper arm and fixed my eyes on her lotus face.*

Fortitude is contentment even in the face of pain, or the notion that it is not in fact pain. Its factors are the power of knowledge, etc. The reactions are single-minded enjoyment, etc. An example:
bhūṣā bhasma|rajāṃsi, veśma vipināṃ,
vṛddho vṛṣo vāhanaṃ,
celaṃ carma—tath” āpi Manmatha|ripor
bhogaḥ kimu bhraśyati,
īśatvaṃ kimu hīyate, kimu Mahā|
dev’ ēti no giyate,
kimḥ vā tasya ca Deva|deva iti vā
saṃjñā janaś tyaiyate? [13]

svacchanda|kriyā|saṅkoco vṛḍā. na ca saṅkāyāṃ trāse c’
ātivyāptiḥ. tatra tatra kriyā|viraha eva na tu kriyā|saṅkocaḥ.
atra vibhāvā durācār’|ādayo ’nubhāvāḥ śiro|namana|nayana|
vadana|pracchādan’|ādayaḥ. yath” Âyodhyā|varṇanam:

bhittau bhittau pratiphalal|gataṃ
bhāla|sindūra|bindum
ḍṛṣṭvā ḍṛṣṭvā kamala|nayanā
deli|dipa|bhramena
kānte cailaṃ harati haritaṃ
lolaṃ ālokayanti
gātraṃ pracchād-
ayati sahasā pāṇi|paṅkeruheṇa. [14]

itar’|êtara|kriyā|karaṇaṃ* kriyāyāḥ śighratā vā capalatā.
mātsarya|dveṣa|rāg’|ādayo vibhāvāḥ. anubhāvā vaira†|dar-
śana|vāk|pārusya|pahār’|ādayaḥ.* yathā:

5.35

itar’|êtara|kriyā|karaṇaṃ* kriyāyāḥ śighratā vā capalatā.
mātsarya|dveṣa|rāg’|ādayo vibhāvāḥ. anubhāvā vaira†|dar-
śana|vāk|pārusya|pahār’|ādayaḥ.* yathā:

5.36 vaira- V (pāṭha) : vairi- J Ś

† Shiva, in reference to his destruction of Kama
His ornaments are ash, his abode the woods, his mount an aged bull, his cloak a hide—and yet, does the foe of Love have any less enjoyment, is his lordship diminished, is he not called “the Great God” in hymns, do people not use for him the epithet “the very God of gods”?

Shame is a constraint on one’s ability to act freely. This definition is not so wide as to include worry or fright, for in each of those cases there is a lack of, not a constraint on, action. Its factors are a wrongdoing, etc. The reactions are hanging the head, covering the eyes or face, etc. An example is this description of Ayódhya:

Her bright vermilion forehead dot was reflected on each bedroom wall and every time the woman looked she thought it was the bedroom lamp. So when she saw her lover begin to gently remove her dark blue bodice, she suddenly stretched out her lotus hand to cover her body as best she could.

Recklessness is performing an act in a helter-skelter way or too hastily. Its factors are envy, hatred, passion, etc. The reactions are a display of hostility, verbal abuse, blows, etc. An example:
Being so thin, according to the conceit, her waist could easily break.
As Rama—having made his way to Lanka, built the bridge, enjoyed himself in battle, delighted men of refinement with his words—stood before him brandishing his bow, one could infer from the sound of his bracelets shaking in his arrogance at the start of battle that the arrows had all at once been shot by the twenty hands of ten-faced Rávana.

Joy is mental radiance.* Its factors are the sight of one’s beloved, the birth of a son, etc. The reactions are horripilation, perspiration, weeping, a breaking voice, etc. An example:

As Radha made her way to see Mukúnda’s moon-face, the down stiffening on her breasts, she lost all fear of the fragility* of her waist and gave not a thought to the heaviness of her hips.

Shock is either an internal transformation* arising from a completely unforeseen accident—whether welcome or unwelcome—or agitation.* Its factors are the sight of an enemy, receiving some news about one’s beloved, an omen, etc. The reactions are impetuosity, physical stumbling, mental misapprehension, etc. An example:
eko vāsasi viślathe, sahacarī
skandhe dvitiyaḥ karaḥ;
apścād gacchati cakṣur ekam, itarad
bhurtur mukhe bhrāmyati;
ekaṃ kaṇṭaka|viddhham asti caraṇāṃ,
nirgantum utkaṇṭhathe
c’ ānyad vairi|mṛgī|drśāṃ Raghu|pater
ālokya senā|carān. [17]

sakala|vyavahār’|ākṣama|jñānavattā jaḍatā. na ca mūrch”|āpasmāra|nidrā|svapneṣv ativyāptiḥ. tatra jñāna|virahāt.
na c’ ālasya|bhīti|trāseṣv ativyāptiḥ. tatra tatra katipayā|vyavahārasya sattvāt. iṣṭ’|ān|iṣṭa|darśan’|ādayo vibhāvāḥ.
anubhāvā an|avabhāṣaṇa|nirnimeṣa|prekṣaṇ’|ēṣṭ’|ān|iṣṭ’|ā|
paricched’†|ādayaḥ. yathā:

duṣpāra|vāri|nidhi|pāram udāra|vīryam
āgacchato Hanumato hasitaṃ vitenuḥ;
udvīkṣya nīra|nidhi|nīram adhīra|vīciṃ
citr’|ārpitā iva punaḥ kapayo babhūvuh. [18]

ātmani sarv’|ādhikatva|buddhiḥ sarvasminn adhamatva|buddhir vā garvāḥ. bal’|āiśvary’|ābhijana|lāvaṇy’|ādayo vi-
bhāvāḥ. anubhāvā avajñā|bhrū|drśṭi|ceṣṭita|hasita|pauruṣa|prakāś’|ādayaḥ. yathā Paraśurāma|vākyam:

5.42 -apariccheda- Ś : -pariccheda- J
One hand on the slipping garment,  
the other on the handmaid’s shoulder,  
one eye glancing warily behind,  
the other flitting on the husband’s face,  
one foot pierced by a thorn, the other  
longing to get away—this is how  
the wives of the enemy reacted  
when they caught sight of Rama’s soldiers.

Being dumbfounded is the awareness that one is incapable of communicating in any way. This definition is not so wide as to include fainting, possession, sleep, or dreaming, since there is no awareness in those states; nor torpor, fear, or fright, since some communication remains possible in those states. Its factors are the sight of something welcome or unwelcome. The reactions are non-responsiveness in speech, unblinking staring, inability to distinguish between what is welcome and what is unwelcome, etc. An example:

When the monkeys saw Hánuman bravely  
approaching  
the shore of the vast ocean, they chortled with joy,  
but when they saw the ocean’s crashing waves,  
they stood as if painted in a picture.\*  

Pride is the sense of one’s own superiority to everyone else, or of everyone’s inferiority to oneself. Its factors are one’s strength, lordliness, noble birth, beauty, etc. The reactions are scornfulness, particular movements of the brows or eyes, laughter, and a display of harshness. An example is this declaration of Páráshu-rama:
niṣpīte kalaś’ōdbhavena jaladhau
Gaurī[pater Gaṅgayā
hotuṁ hanta vapur lalāṭa|dahane
yāvat kṛtaḥ prakramaḥ,
tāvat tatra mayā vipakṣa|nagarī|
nārī|dṛg|ambhoruha|
dvandva|praskhalad|aśru|vāri|paṭalaiḥ
sṛṣṭāḥ payo|rāśayaḥ. [19]

iṣṭa|saṁśayo ’n|iṣṭal|jijñāsā vā visādah. iṣṭa|padena jīvana|
dhana|yaśah|śāriḥ|putra|kalarṇ’|ādaya uktah. aparādha|
dhana|gaman’|ādayo vibhāvah. anubhāvā uttamānāṁ sa-
hāy’|ānveṣan’|opāya|cintan’|ādayah, madhyamānāṁ viman-
skatā, adhamānāṁ iṣṭa|dhyāna|dhāvana|mukha|śoṣaṇa|
nidrā|niḥśvās’|ādayah. yathā:

pratyāṛtya yadi vrajāmi bhavanaṁ,
vācāṁ bhavet prayayo.
nirgacchāmi nikuṅjam eva yadi vā,
ko veda kim syād itaḥ?
tiṣṭhāmy eva yadi kva cid vana|taṭe,
kim jātam etāvatā?
madhye|vartma kalā|nidheḥ samudayo,
mātaḥ,† kim ātanyatām? [20]

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5.47 mātaḥ V N : jātaḥ J : jātaḥ Ś

† Radha has sneaked out at night to see Krishna and fears being revealed by the bright light of the moon.
When the sage born in an urn
had drunk up the ocean
and Ganga prepared to consign her body
to Shiva’s forehead fire,
I created oceans with the floods
of tears that flowed gushing
from the lotus eyes of the women
in the cities of my foes.*

Depression is uncertainty about the arrival of something
welcome, or preoccupation with the arrival of what is un-
welcome. By the word “welcome” what is meant are life,
wealth, great renown, a son, a wife, etc. The factors of de-
pression are a transgression, the loss of wealth, etc. The
reactions are, among the high character types, searching
for help, pondering over remedies, and so on; among the
average types, disheartenment; among the low, obsession
with what is welcome, flight, parching of the mouth, falling
asleep, sighing, etc. An example:

If I turn and go back home,
I’ll be breaking my word,
but if I go on to the grove,
who knows what will come of it,
and what’s the point of waiting somewhere
on the edge of the forest?
What to do, mother! with the moon rising
midway on my path?"
autsukyaṁ kāl’ā|sahiṣṭuṭa sakal’ēndriyaṇām ekad” āiva kriy”ārambhō vā. priya|saṃsmaraṇ’ādayo vibhāvāḥ. anubhāvās tandrā|gātralgaurv’ādayaḥ. yathā:
ādyah kair api keli|kautuka|mano|
rājyaṁ, dvitiyaḥ punar
mallī|kesara|cāru|campaka|nav’ām-bhoja|srajaṁ gumphanaiḥ,
kānci|kuṇḍala|hāra|hema|valaya|
nyāsais tṛtīyas tato
nītaḥ, sundari, vāsarasya. caramo
yāmaḥ katham yāsyati? [21]

5.50 itarad ēndriyam apahāya manas tvaci yadā vartate tadā nīdṛā. upstasya kāraṇatvāt uṣṭāt prāṇ nīdṛā Bharaten’ ēktā. svapna|vaha|nāḍikāyāṁ mano yadā vartate tadā svapn’ādī|sambhavāḥ. tatra vibhāvāḥ sva|bhāva|cint”|ālasya|klam’|ādayaḥ. anubhāvāḥ pārśva|karaṇa|nayana|bhrū|calana|vi-bhrama|vacana|svapna|darśan’ādayaḥ. yathā:
gacchan kacchaṁ† tapana|duhituḥ
piccha|gucch’āvataṁsaḥ,
paśyann asmad|vadanam a|sakṛc
caksuṣa kuṇcitena,
śnigdh’āpaṅgaḥ, śithila|caraṇaḥ,
stoka|vispaṭa|hāsaḥ
svapne drṣṭaḥ kamala|kalikā|
maṇḍano megha|khaṇḍaḥ. [22]

5.51 gacchan kacchaṁ Š : gacchaṁs tiram J

† A longing nāyika is addressing her girlfriend (or the reverse). ‡ Radha is describing Krishna.
Longing is impatience or the simultaneous engagement of all the senses. Its factors are recollecting the beloved, etc. The reactions are lassitude, heaviness of the limbs, etc. An example:

The first watch of the day we passed
in games and jokes and wishing;*
the second, in stringing jasmine, késara, chámpaka, and fresh lotuses;
the third, in putting on golden bracelets, necklaces, earrings, and belts.
But how, my lovely, are we going
to pass the fourth, the night?i

Sleep is when the mind, dissociating itself from the other senses, abides in the tactile sense alone. Because it is the factor of dreaming, sleep is treated by Bhárata prior to dreaming. Dreams and the like come about when the mind abides in the canal that conveys dreams. Its factors are one’s particular nature, pensiveness, torpor, fatigue, etc. The reactions are rolling on the side, fluttering the eyes and brows, incoherent speech, seeing dreams, etc. An example:

Going to the shore of the Yámuna river,
a peacock’s feather at his ear,
looking repeatedly at my face
from a half-closed eye,
with luscious sidelong glances, weak-kneed,
and a faintly visible smile—
this I saw in my dream,* a lotus-bedecked mass of darkening cloud.ii
bhūta|saṅcār’|ādi|sambhūta āveśo† ’pasmāraḥ. tatra vi-
bhāvā apāvitrya|śūnya|grha|sthitī|dhātu|vaiśamy’|ōtkatā|
duḥkhā|bhay’|ādayaḥ. anubhāvāḥ kampa|phena|niḥśvāsa|
|bhū|patana|viparyāsaljihvā|lolan’|ādayaḥ. yathā:

udvelan|nava|pallav’|ādhara|rucaḥ,
| paryasta|śākhā|bhujāḥ,
| sphūrjat|koraka|phena|bindu|paṭala|
| vyākīrṇa|deha|śriyāḥ,
| bhrāmyad|bhṛṅga|kalāpa|kuntalajjuṣaḥ,
| śvās’|ānil’|ōtkampitāḥ
| sailaṁ prekṣya kaper nipātītam apa-
| smāramṛ dadhur bhūruhāḥ. [23]

mūrcha c’ ātr’ āiv’ āntar|bhavati.

5.55 tvacam api vihāya manaḥ purītati† yadā vartate tadā sup-
tam. nidrā vibhāvāḥ. anubhāvā netra|nimīlana|pralaya|śvās’|
|ōcchvās’|ādayaḥ. yathā:

śvās’|ōcchvāsa|pracalad|adhar’|ō-
pāntam, āmīlit’|ākṣaṁ
| kriḍā|kuṇje tapana|duhituḥ
| supyataḥ śrī|Mur’|āreḥ
| antaḥ|smeraṁ, nibhṛta|nibhṛtaṁ
| k” āpi karn’|āvataṁsaṁ
| kā cid bāhvoḥ kanaka|valayaṁ,
| dāma muṣṇāti kā cit. [24]

5.52 bhūtasaṅcārādisambhūta āveśo conj. : bhūtasaṅcārādisambhūto veśo
J : grāhyādyāveśo Ś 5.55 purītati Ś : purītatiṁ J

i Krishna

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Possession is the state of being controlled by such things as a haunting ghost. Its factors are a state of impurity, residence in an empty house, disturbance of the bodily humors, extreme pain or fear, etc. The reactions are shaking, foaming at the mouth, sighing, falling to the ground, thrashing about, lolling the tongue. An example:

The *pállava* buds their swelling lower lips, the tangled branches their arms, the sprouting blossoms the flecks of foam that dimmed their bodies’ beauty, the masses of flitting bees their wild hair, the winds the sighs that shook them—the mountains seemed possessed to behold the peak dropped by the monkey.*

Fainting is included in possession.

“Dream” is when the mind withdraws from the tactile body and abides in the canal of the heart. Its factor is sleep. The reactions are fluttering of the eyes, insentience, steady breathing, etc. An example:

As Murári† slept in the pleasure grove of the Yámuna river, the edge of his lips quivering with his breathing, his eyes almost closed, smiling secretly, ever so cautiously one girl stole the flower at his ear, one, the golden bracelets from his arms, and a third, his garland.
indriyāṇāṁ prathama|prakāśo vibodhaḥ. nidrā|cchedo vibhāvaḥ. anubhāvaṁ aṅg’ākrṣṭi|jṛmbh’ākṣi|mardan’āṅguli|moṭan’ādayaḥ. yathā:

Rādhāyāḥ sahasā dṛśā kuvalaya|

droṇī|daridram* nabhaḥ

kurvantyā kalakaṇṭha|kaṇṭha|ninadaiḥ

sāṅketikair jagrataḥ

aṅg’ākrṣṭi|vivartamāna|vapuo

devasya Kaṃsa|dviṣo

loḷ’āpāṅga|taraṅga|bhaṅga|caturāṁ

netr’āmbujaṁ pātu vaḥ. [25]

par’āhaṅkāra|prasaman’ōtkata|samīḥ” āmarṣaḥ. vibhā-
vā avamān’ādhikṣepan’ādayaḥ. anubhāvaḥ sveda|śiraḥ|
kampa|nayan’āruṇy’ādayaḥ. yathā:

ady’ ājñā n’ āiva bhartuḥ.†

sarasiya|nayanā|sūnu|senā|sametaṁ

baddhvā lāṅgula|mule

Daśa|mukham abhito bhūtale bhṛmāyāmāḥ?

śaśvam mārg’āvaloka|

pracala|nayanayā Sītayā sākam enāṁ

Laṅkām utpātya kim vā

Raghuṣapati|caran’āmbhojayor yojayāmāḥ? [26]

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§.60 adyājñā naiva bhartuḥ V N J : ājñā ced adya bhartuḥ Š

† Krishna, who killed his uncle Kansa  ‡ Soldiers in Rama’s monkey army speak.  ″ Megha-nada, the son of Rāvana and Mandódari
Waking is the first light of the senses. Its factor is being roused from sleep. The reactions are stretching the limbs, yawning, rubbing the eyes, cracking the fingers, etc. An example:

As Radha, beggaring all of space of its dark lotus petals by her own eyes, suddenly let out a cuckoo’s cry telling of their rendezvous, the god Kansa’s foe, awoke and began to twist his body as he stretched his limbs—and may the graceful sidelong glances cast from his lotus eyes be your salvation.

Vindictiveness is the powerful desire to destroy a rival’s arrogance. Its factors are being scorned, insulted, etc. The reactions are perspiring, shaking the head, redness of the eyes, etc. An example:

We have as yet no order from our commander. Should we tie up with our tails Ten-faces and the whole army of his fair wife’s offspring, and twirl them about on the ground? Or should we rip up Lanka by the roots and place it at Rama’s lotus feet, along with Sita, her eyes ever darting to watch the road for his approach?
ākāra|vyavahāra|saṅgopanam avahittham. vibhāvā vrīḍā|dhārṣṭya|kauṭilya|gaurav’|ādayaḥ. anubhāvā anyathā|karaṇ’|ānyathā|prekṣaṇ’|ānyathā|kathan’|ādayaḥ. yathā:

«tyaktvā veśma Vibhīṣaṇaḥ sa gatavān,
baddhaḥ sa pātho|nidhiḥ,
kim cit krudhyati so ’pi Sāraṇir; atah
Sītā parityajyatām.»
ity ākarnya suhṛd|gaṇasya vacanaṁ
smer’|ānana Rāvaṇo
muktā|dāma kareṇa kaṇṭha|savidhe
Kīrasya vinyasyati. [27]

ugratā nirdayatā. vibhāvā aparādha|doṣa|kīrtana|caury’|ādayaḥ. anubhāvās tarjana|tāḍan’|ādayaḥ. yathā Rāmaṁ
prati Paraśurāma|vākyāṁ:

kodaṇḍaṁ raṇa|bhīna|bhū|pati|bhujā|
daṇḍaiḥ pracaṇḍaiḥ kṛtaṁ.
tatra jyā pratipakṣa|rāja|ramaṇī|
veṇī|guṇair gumphitā.
krūr’|ākāra|kuṭhāra|tāra|patana|
prabhraṣṭa|duṣṭa|dvipa|
truṭyad|danta|dalaiḥ kṛto ’sti viśkhas,
tal lakṣyam udvīkṣyate. [28]

¹ Sārani (usually Sārana) and Kira (usually Shuka; both names mean “parrot”) were counselors sent by Rāvana to assess Rama’s might.
Dissimulation is hiding one’s expression or actions. Its factors are shame, impudence, slyness, vanity, etc. The reactions are doing something different, looking elsewhere, or speaking of something else, etc. An example:

“Vibhíshana quit his house and left, the ocean has been spanned, even Sáráni¹ is in a rage. Let Sita be released.”
Rávana listened to the words of his friends and smiled, and took a string of pearls and placed it on the throat of Kira.¹

Ferocity is pitilessness. Its factors are a transgression, the recitation of one’s shortcomings, theft, etc. The reactions are threats, blows, etc. An example is the statement of Páráshu·rama to Rama:

My bow is made of the strong arm bones of kings slain in battle.
Its string is woven of strands of hair of the wives of enemy princes.
And my arrow is made of the broken tusks of wild elephants killed by the sharp blows of my cruel axe—and it’s been seeking a target.¹
5.65 yath”|ārtha|jñānamātih. atra vibhāvāḥ sāstra|cintan’| ādayaḥ. anubhāvāḥ śisy’|ōpadesa|bhrū|kṣepa|kara|cālana| cātury’|ādayaḥ. yathā:

Lāṭī|netra|puṭī|payodhara|ghaṭī| krīḍā|kuṭī|dos|taṭī|
pāṭīra|druma|varṇanena kavibhir mūdhair dinaṃ niyate.
Govind’ ēti, Janārdan’ ēti, jagatāṃ
nāth’ ēti, Krṣṇ’ ēti ca
vyāhāraiḥ samayas tad|eka|manasāṃ puṃsāṃ parikrāmati. [29]
naya|vinay’|ānunay’|ōpadeś’|ōpālambhā* atr’ āiv’ āntar-bhavanti. upadeśo yathā:

vasu pradeyaṃ, khalato ‘vadheyaṃ,
mano nidheyaṃ caraṇe Harasya.
niṣaṃ vidheyaṃ kṛtibhir vidheyaṃ,
vidher vidheyaṃ vidhir eva vetti. [30]

upālambho ’pi dvi|vidhaḥ, praṇay’|ātmā kop’|ātmā c’ ēti.
praṇay’|ātmā yathā:

5.70 pāsāne yadi mārdavaṃ, yadi payo-
dhāraḥ hutāś”|ōdare,
vyālīnāṃ vadane sudhā yadi, raver
garbhe himāṇī yadi,
sthemā kiṃ ca samīraṇe yadi, tadā
svapne bhavet satyatā—
kiṃ nāma, Smara|bhūmi|pāla bhagavan,
krodhān mudhā dhāvasi? [31]
Wisdom is correct knowledge. Its factors are reflection on the holy texts, etc. The reactions are raising one’s eyebrows when teaching students,* or gesturing with one’s hands, or displaying skill, etc. An example:

Stupid poets spend their days describing Lata women’s eyes and breasts and arms,* pleasure domes and sandalwood trees. Men singlemindedly devoted to god will pass their time uttering his names: Govínda, Janárdana, Lord of the world, and Krishna.

Included in wisdom are the teaching of good judgment, comportment, and obedience, or reproof thereof. An example of teaching:

Give away wealth, watch out for rogues, direct your thoughts to the feet of Hara. Wise men should do the duties they must, what fate will do fate alone can know.

Reproof can be either affectionate or angry. An example of affectionate reproof:

If there were softness in stones, and streams of water in the belly of fire, if there were nectar in serpents’ mouths and ice in the womb of the sun, if there were fixity in the wind, there might be truth in dreams—so why, O Love God, blessed king, do you rage about in vain?
kop’|ātm’|āmarśa ev’ āntarbhavatī. yathā:

janayasi jagad eva, deva|dev’|ā-
bharaṇa, sudhā|rasa|śīlalāṃ, sudh”|āṃśo;
urasi vahasi me tath” āpi tāpaṃ—
Yadu|pati|vaktra|sakh” āsi. kiṃ bravīmi? [32]

jvar’|ādi|vikāro vyādhiḥ. kupita|dhātu|bhaya|kāma|kleṣ’|
ādayo vibhāvāḥ. anubhāvā deha|kārsy’|ādayaḥ.†* yathā:

dātuṃ svīyam an|arghya|didhitī|padam
 tasyāḥ kuraṅgī|dṛśaḥ
keyūram kanak’|āṅgulīyakam iv’ ā-
netuṃ bahir gacchati.
anyat, Krṣṇa, nivedayāmi. kim ito
veṇī|miśat Kāliyo
dṛṣṭvā locana|vāri Kāliya|saro|
bhrāntyā paribhrāmyati. [33]

vīnā vicāram ācāra unmādaḥ. na c’ ā|gamyā|gamane
’tivyāptih. vīnā vicāram iti padena tad|vyāvartanat. tatra
sukham uddeṣyam, tad|aṃṣe vicāra eva kriyā. na samicīn”
ēty anyad etat. a|prekṣya|kārit” īṃmāda iti yasya mataṃ,
tat’ ēdaṃ duśaṇam. tatra vibhāvāḥ priya|viyoga|vibhava|
bhrāṃś’|ādayaḥ. anubhāvā vṛthā|vilapita|vṛthā|hasita|vṛthā|
rodan’|ādayaḥ. yathā:

5.75 vinā vicāram ācāra unmādaḥ. na c’ ā|gamyā|gamane
’tivyāptih. vīnā vicāram iti padena tad|vyāvartanat. tatra
sukham uddeṣyam, tad|aṃṣe vicāra eva kriyā. na samicīn”
ēty anyad etat. a|prekṣya|kārit” īṃmāda iti yasya mataṃ,
tat’ ēdaṃ duśaṇam. tatra vibhāvāḥ priya|viyoga|vibhava|
bhrāṃś’|ādayaḥ. anubhāvā vṛthā|vilapita|vṛthā|hasita|vṛthā|
rodan’|ādayaḥ. yathā:

5.73 dehakārsyādayaḥ conj. V : dasopadravāḥ J

i Radha speaks. ii A girlfriend of Radha’s speaks to Krishna. iii A ser-
pent that lived in a black pond near the Yāmuna river
Angry reproof is included in vindictiveness. An example:\textsuperscript{i}

Ambrosial moon, jewel of the god of gods,
you cool the whole world with your liquid nectar,\textsuperscript{*}
and yet to me you bring burning heartache—
what can I say? You are the peer of Krishna’s face.

Sickness is a physical change such as fever. Its factors are
an imbalance in the humors, fear, desire, pain, etc. The re-
actions are the wasting away of the body, etc. An example:\textsuperscript{ii}

The bracelet of the doe-eyed girl
has quit its splendid place
and gone away, it seems, to get
a golden ring instead.\textsuperscript{*}
What more to say, Krishna? Kāliya,\textsuperscript{iii}
in the guise of her braid,
sees her tears and wanders there,
mistaking it for his pond.

Madness is acting without thinking. The definition is not
so wide as to include having sexual relations with inappro-
priate women, since that is excluded by the use of the phrase
“without thinking.” In such sexual relations pleasure is one’s
objective, and in that respect at least there is thinking; the
fact that the act is wrong is another matter altogether. The
same criticism applies to the view that madness is acting
without foreseeing the consequences. The factors of mad-
ness are separation from the beloved, loss of wealth, etc. The
reactions are irrational lamenting, laughing, weeping, etc.
An example:
A girlfriend of Radha’s describes Krishna’s behavior.
“That’s no golden vine coming into view, it’s my beloved Radha. But why is she not responding when asked? It must be because she’s fainted.”*

Lost in these thoughts, alas, he sprinkled it with his tumbling tears, fanning with his hand, folding in his embrace, soothing with his words.¹

Death is the departure of one’s life breaths. Its factors and reactions are obvious. An example:

As Lanka’s king fell on the battlefield, limbs splayed, arms outstretched, the wind would not dare to touch his hair, paralyzed with fear, the hot-rayed sun would not shine a hot ray upon his lotus face, and even the gods, in their private abodes, would not discuss it freely.

Fright is mental shock. That is to say, fear is mental shock that arises upon reflection, whereas fright is sudden mental shock. The two may be categorized as one only by reason of this shock. Its factors are hearing a dreadful sound, seeing a dreadful creature, etc. The reactions are paralysis, sweating, horripilation, going weak in the knees, etc. An example:
śṛṇvāno Hariṇāma Rāma|vadanād,
Indrasya śaṅkāṁ vahan,
kurvan kātaram āntaram sa bhagavān
Maināka|bhūmidharaḥ
kuṇcat|paksati, bhugnita|śruti, kṛta|
pratyāṅga|cel’|āvṛti,
tyakta’|vyāhṛti sindhu|paṅka|kuhare
nirmaṅktum ākāṅkṣati. [36]

vicāro vitarkaḥ. vibhāvāḥ vipratipatti|saṃśaya|sādhaka|
bādhaka|māna|samudbhavan’|ādayaḥ. anubhāvāḥ śirah’|
kampa|bhrū|cālan’|ādayaḥ. vitarkaś catur|vidho, vicār’|
ātmā saṃśay’|ātm” ān|adhyavasāy’|ātmā vipratipatty|ātmā
c’ ēti. an|adhyavasāya utkāṭa|koṭikaḥ saṃśayaḥ. pratyekam
udāharaṇāni:

Kālindī|viluṭhat|kaṭhora|kaṃṭha|
krūraṁ dhanuḥ Śāmbhavaṁ;
Rāmo bāla|mṛṇāla|komala|vapur;
vaṃśo ’vataṁso bhūvaḥ;
vyaḥāra|prakharāḥ khalāḥ; kṣitiḥ|bhṛtāṁ
goṣṭhī gariṣṭhā yatas,
tasmāt kevalam eṣa tiṣṭhati mama
śreyas|karō bhāskaraḥ. [37]

5.80 -cela- V N : -cola- J Ś  5.80 tyakta- Ś : vyakta- J
Hearing the name of Hari from Rama’s mouth, blessed Mount Maináka was racked with worry that Indra might be near and took faint within. With his wings folded and his ears pinned back, wrapped up tight in a cloak, in total silence he sought a place to hide in the ocean’s muddy cave.*

Speculation is reflection. The factors are disagreement, doubt, the co-presentation of positive and negative evidence, etc. The reactions are shaking the head, raising the brows, etc. Speculation is of four types, depending on whether it consists of reflection, doubt, indecision, or disagreement. Indecision is a doubt based on a irresolvable dilemma. An example of each:

The bow of Shambhu is hard as the shell of a tortoise adrift in the Kálindi, while Rama’s body is softer than a lotus; my clan adorns the world, but villains say cruel things, and yet the assembly of kings is very weighty. So the only source of succor for me is the lordly sun above.*
saundaryasya Manobhavena gaṇanā|
lekhā kim eśā kṛtā?
lāvanīyasya vilokitum trijagatīm
eśā kim udgrīvikā?
ānanda|druma|mañjarī nayanayoḥ
kim vā samujjṛmbhate?
Rādhāyāḥ kimu vā sva|bhāva|subhagā
rom|ālir unmīlati? [38]
kathaya, kathaya, k” ēyaṃ khaṅjanaṃ khelayantī
viharati Yamunāyāḥ pāthasi svarṇa|vallih?
ayam udayati ko vā śāradaḥ śīta|bhānus
tad|upari timirāṇām eśa ko vā vivartah. [39]

iyaṃ na vilasat|sudhā|
kara|kal”|ādhikā Rādhikā:
karaṃ kiraṅa|mālinaḥ
kimu saheta v” āsyaḥ vapuh?
na vā kanaka|mañjarī,
vahati khaṅjarītaṃ yatas.
tataḥ Smara|mad|ālasā,
kathaya, k” ēyam unmīlati? [40]

\[8.5\] vāsyā J : tasyā Ś
\[8.5\] vāsyā J : tasyā Ś

\[i\] The images refer respectively to the woman’s eyes, body, face, and hair.
Is this a tally mark made by Love counting up his beauties?
Or Charm itself craning its neck to behold the world?*
Or a sprig of the tree of Bliss appearing before the eyes?
Or is it the hair at Radha’s navel in all its natural beauty?

Tell me, is that a golden vine that makes the wagtail dance and bobs about so playfully on the Yāmuna stream?*
And is that the autumn moon rising in the sky?
And there above the moon, is that a thick mass of darkness?i

That’s not my beloved Radha, a woman lovelier than the crescent moon, for how could her body bear the touch of the rays of the beaming sun?
Nor is it a golden sprig, since sprigs don’t flutter like two wagtail birds.
So tell me, what is that coming into view, languorous with Love’s passion?
nunu daś’| āvasthāsv abhīlāṣa| guṇa| kathā| pralāpā vyabhicāri| bhāv’| ābhyan tarare na gaṇitās, tat kim śva| tantrā eva te sant’ iti cen—na. autsukye ’bhilāṣasya vaṇṇan’| ātmaka| smṛtau guṇa| kathāyā unmāde pralāpasy’ āntarbhāvāt.

atra pratibhāti cchalam adhiko vyabhicāri| bhāva iti.

ekatṛ’| āsana| saṃsthitiḥ parihṛtā
pratyudgamād dūratas;
tāṃbūl’| āharaṇa| cchalena rabhasā
śleṣo ’pi saṃvighnitaḥ;
alāpo ’pi na miśritaḥ pari janaṃ
vyāpārayantyā tayā.
kāntaṃ praty upacārataś caturayā
kopāḥ kṛt’| ārthī| kṛtāḥ. [41]

iti śṛṅgāre darśanāt. raudre c’ ēndra| jāl’| ādi| darśanāt. hāsy ca vyapades’| āny’| āpadesayor darśanād, vīthi| bheda| gaṇanāc ca.

5.90 saṅgupta| kriyā| sampādanaṃ chalam. vibhāvā avamānana| pratipakṣa| ku| ceṣ’t’| ādayah. anubhāvā vakr’| ōkti| nibhṛta| smita| nibhṛta| vikṣaṇa| prakṛti| prachādan’| ādayah. śṛṅgāre yathā:

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i See RM 265.
Three items listed among the “ten conditions,” namely yearning, recounting the beloved’s good qualities, and raving, have not been numbered among the transitory feelings. Does this mean they are entirely independent? No, insofar as yearning is included in longing, the recounting of good qualities in remembrance of the sort that consists of description, and raving in madness.

On this topic it would appear that trickery is an additional transitory feeling.* This is so because in a poem like the following,

She avoided sitting on the same seat with him
by rising when at a distance;
by the trick of rushing to bring him paan
she stopped him from embracing her;
she didn’t exchange words with him by engaging
her servants in conversation.
By politesse toward her lover she quickly
satisfied her anger.*

we see trickery in the case of the erotic rasa; similarly, we see the use of magic in the case of the furious rasa, and being deceived and deceiving others in the case of the comic rasa. Moreover, trickery is counted as an additional transitory feeling according to different schools of thought.

Trickery is engaging in surreptitious activity. Its factors are being scorned, ill-treatment on the part of an enemy, etc. The reactions are indirection in speech, secret smiling, secret glances, hiding one’s true feelings, etc. An example in the case of the erotic rasa:
Śrī Krishna and Rāvana had seven moats magically built around Lanka.

Hānuman

\[ \text{sapt' âpi klptán kapaṭ'âmbu|rāśín} \\
\text{pur'ōpakaṇṭhe punar īkṣamāṇaḥ} \\
\text{drśau kap'îndrasya mukhe sa|khedam} \\
\text{āyojyām āsa sa Rāmacandraḥ.} \] [43]

5.95 ālasy’āugrya|jugupsāḥ sambhoge varjyāḥ. vipralambhe c’
ālasya|glāni|nirveda|śrama|śaṅkā|nidr”|āutsuky’|āpasmāra|
supta|vibodh’|ōnmāda|jāḍy’|āsūyā vyabhicāriṇaḥ. hāsyeye
vahitth’ālasya|nidrā|supta|prabodh’|āsūyā vyabhicāriṇaḥ.
karuṇe moha|nirveda|dainya|jāḍya|viṣāda|śram’†|āpasmār’

5.95 -śrama- Ś : -bhrama- J

i Krishna
ii Rāvana had seven moats magically built around Lanka.
iii Hānuman

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As they entered the rendezvous thicket equally desirous, and trying to disguise the way they looked equally timorous, and, bending their limbs this way and that, covered their bodies with fronds, Radha and Mádhava\textsuperscript{1} craned their necks to peer from the bower—
and may that look protect you.

And in the case of battle:

As he looked again at the seven magical lakes\textsuperscript{ii} constructed around the city, Rama·chandra painfully fixed his eyes\textsuperscript{*} on the face of the lordly monkey.\textsuperscript{iii}

Lest this book become overly long, not all instances of transitory feelings have been cited.

In the erotic enjoyed subtype, torpor, ferocity, and revulsion are to be avoided; in the erotic frustrated, the transitory feelings torpor, fatigue, despair, exhaustion, worry, sleep, longing, possession, dreaming, waking, madness, being dumbfounded, and resentment; in the comic rasa, the transitory feelings dissimulation, torpor, sleep, dreaming, waking, resentment; in the pitiful rasa, transitory confusion, despair, despondency, being dumbfounded, depression, exhaustion, possession, madness, sickness, torpor, remembrance, trembling, paralysis, a breaking voice, tears; in the furious rasa, the transitory feelings energy, remembrance, sweating, shock, vindictiveness, horripilation,
ônmāda|vyādhy|ālasya|smṛti|vepathu|stambha|svarabhed’| āśrūṇi vyabhicārīṇi. raudra utsāha|smṛti|sved’|āveg’|âmarṣa|rom’|âńca|cañcalat”|ōgratā|svarabheda|kampā vyabhicārī-ṇaḥ. vire utsāha|dhṛti|mati|garv’|āveg’|âmar’|āugrya|romāṅcā vyabhicārīṇaḥ. bhayānake stambha|sveda|gadga- datā|romāṅca|vaivarṇya|śaṅkā|moh’|āvega|dainya|cāpala| trās’|āpasmāra|pralaya|mūrchā vyabhicārīṇaḥ. bibhatse ’pasmāra|moh’|āvega|vaivarṇyāni vyabhicārīṇi. adbhute stambha|sveda|gadgadat”|âśru|romāṅca|vibhrama|smayā vyabhicārīṇaḥ. anye ca vyabhicāri|bhāvā ras’|ânukūlāḥ svayam ūhyāḥ.

sthāyino ’pi vyabhicaranti. hāsaḥ śṛṅgāre. ratīḥ śānta| karuṇa|hāsyēṣu. bhaya|śokau karuṇa|śṛṅgārayoḥ. krodho vire. jugupsā bhayānake. utsāha|vismayau sarva|rāseṣu.

iti śrī|Bhānudatta|viracitāyāṃ Rasatarāṅginiyāṃ vyabhicāri|bhāvā|nirūpanaṃ nāma pañcamas taraṅgaḥ.
recklessness, ferocity, a breaking voice, shaking; in the heroic rasa, energy, fortitude, wisdom, pride, shock, resentment, ferocity, horripilation; in the fearful rasa, the transitory feelings paralysis, sweating, stammering, horripilation, pallor, worry, confusion, shock, despondency, recklessness, fright, possession, absorption, fainting; in the disgusting rasa, the transitory feelings possession, confusion, shock, pallor; in the amazing rasa, paralysis, sweating, stammering, tears, horripilation, confusion, surprise. One may extrapolate on one’s own from these to other transitory feelings that are appropriate to a given rasa.

Stable emotions can become transitory: the humorous in the case of the erotic rasa; desire in the case of the tranquil, pitiful, and comic rasas; fear and grief in the case of the pitiful and erotic rasas; anger in the case of the heroic rasa; revulsion in the case of the fearful rasa; energy and wonder in all the rasas.

The end of the Description of the Transitory Feelings, the Fifth Wave of Bhanu-datta’s “River of Rasa.”
THE SIXTH WAVE
DESCRIPTION OF RASAS
Atha rasā nirūpyante. vibhāv' | ânubhāva | sāttvika | bhāva|vyabhicāri|bhāvair upaniyamānah* paripūrṇaḥ sthāyi bhāvo rasyamāno rasaḥ. bhāva|vibhāv'|ânubhāva|vyabhicāri|bhāvair mano|viśramo yatra kriyate sa vā rasaḥ. prabuddha|sthāyi|bhāva|vāsanā vā rasaḥ. prabodhaka vibhāv'|ânubhāva|vyabhicāri|bhāvah. na ca yunoḥ pratam'|ânurāge ’|vyāptih pūrv’|ânubhav’|â|bhāvād iti vacyam. tatr’ āpi janm’|ântariy’|ânubhava|sattvād iti.

sa ca raso dvi|vidho, laukiko ’|laukikaś c’ ēti. laukika|sannikarṣa|janmā raso laukiko, ’|laukika|sannikarṣa|janmā raso ’|laukikaḥ. laukikaḥ sannikarṣaḥ śoḍhā viṣaya|gataḥ. a|laukikaḥ sannikarṣo jnānam. teṣu c’ ânubhūteṣu sākṣād etajjjanm’|ân|anubhūteṣy api teṣu prāktana|saṁskāra|dvārā jnānam eva prayāsattih. a|laukiko rasas tridhā: svāpniko, mānorathiṣka, apanayikaś c’ ēti. apanayikaś ca kāvya | pada|pad’|ārtha|camatkāre nātye ca. parantu dvayor apy ānanda | rūpatā. nanu mānorathiṣka raso na prasiddha iti cet—satyam.
The rasas will now be described. When a stable emotion is represented by the factors, the voluntary and involuntary physical reactions, and the transitory feelings and thereby becomes fully matured, it is “tasted” and thus becomes a rasa. Another definition: rasa is that upon which the mind is brought to focus by the emotions, the factors, the physical reactions, and the transitory emotions. Yet another definition: a rasa is the trace memory of a stable emotion when this trace has been awakened, and what awakens it are the factors, the physical reactions, and the transitory emotions. This last definition is not so narrow as to exclude the love at first sight of two young people, on the grounds that they have no previous experience (and hence no memory). For even in their case there exists an earlier experience—namely, in a former birth.

Rasa is of two sorts, ordinary and extraordinary. The former is produced by ordinary contact, the latter by extraordinary contact. Ordinary contact is of six types and depends on a physical object; extraordinary contact is mental. That is, the mental state itself supplies the contiguity, either directly, when the causes and so on have actually been experienced, or by way of latent memories, when these factors have been experienced but not in the present birth. Extraordinary rasa is of three sorts, occurring in a dream, in the imagination, or in a representation. The last is found in the beauty of drama as well as in the beauty of the words and themes of poetry; both these forms consist of bliss that is pure and unmixed. It might be fair to object that the rasa occurring in the imagination has no traditional standing. But in a poem such as the following,
dhanyānām giri|kandare nivasatāṁ,
jyotiḥ paraṁ dhyāyatām,
ānand’|āśru payah pibanti śakunā
nihśaṅkam aiṅke|śayāḥ.
asmākaṁ tu mano|rath’|ôparacita|
prāsāda|vāpī|taṭa|
krīḍā|kānana|keli|kautuka|juśām
āyuḥ parikṣiyate. [1]

ity|ādau mānorathika|śrṅgāra|śravaṇāt śāstre sukhasya
traividhya|gaṇanāc ca rasena vinā ca sukh’|āṅ|utpatter iti.

6.5 tatra viśeśāḥ. yath” āha Bharataḥ:

«śrṅgāra|hāsyā|karuṇā|
raudra|vīra|bhayānakāḥ
bibhats’|ādbhuta|saṃjñau ca
nātye c’ āṣtau rasāḥ smṛtāḥ.»

sakal’|ādhidaivataṁ Viṣṇuḥ. sa ca śrṅgārasy’ āpi dai-
vatam. tena sakal’|ākāṅkṣā|viṣayatven’ ārādhyatayaḥ ca
prathamaṁ śrṅgār’|ōpanyāsaḥ. nanu vātsalyaṁ, laulyaṁ,
bhaktiḥ, kārpanyaṁ vā katham na rasaḥ? ārdrat”|ābhilāśa|
Fortunate are those who dwell in mountain caves and contemplate the highest light as birds alight in their laps without fear and drink their flowing tears of joy. As for my life, it wastes away in endless pursuit of diversions in pleasure groves or on the ledges of pools or palaces imagined only in my dreams.*

we are actually reading about an erotic fantasy; moreover, bliss is reckoned in authoritative texts to be threefold,* and bliss cannot come into being without rasa.

Now to the particularities. According to Bhárata:

“The names of the eight rasas in drama are: the erotic, the comic, the sorrowful, the furious, the heroic, the fearful, the disgusting, and the amazing.”

The presiding deity over all these rasas is Vishnu. He is also the deity of the erotic. Accordingly, since he is the object of all desires and worship, the erotic will be treated first. One might ask why affection for a child, covetousness, devotion to a god, and even avarice are not rasas, given the presence there of the stable feelings of tenderness, craving, faith, and greed respectively. The answer is that these (affection for a child and so on) are not stable feelings but instead transitory emotions, all aspects of desire. One might then well ask what rasas they are supposed to be transitory emotions of. The answer is that in the case of affection for a child, the rasa is the sorrowful; in the case of covetousness, the comic; in the case of devotion to a god, the tranquil;*
śraddhā|spṛhāṇāṃ sthāyi|bhāvanāṃ tatra sattvād iti cen—na, teṣāṃ vyabhicāri|raty|ātmakatvāt.* nanu kasya rasasya te vyabhicāri|bhāvā bhaveyur iti cet—satyam, vātsalye kuruṇa eva raso, laulye hāsyo, bhaktau sāntaḥ, kārpaṇye ’pi hāsyā eva. nanv evaṃ paratra* klāptatvād atra vyabhicāritven’ āva-śyakatvād, dharmi|kalpanātō* dharma|kalpanāyāṃ laghu-tvāc ca vyabhicāriṇī ratir ev’ āstu; kīṃ kuruṇen’ ēti cen—na, rateḥ śoka iti śoka|kāraṇatāyāṃ rater upakṣayāt.*

kīṃ ca rateḥ kasya rasasya vyabhicāritvam? na śṛṅgāra|hāsyā|raudra|vīrāṇāṃ yuva|mithuna|paraspara|prīti|hāsa|krodh'|otsahānāṃ tatr’ ā|bhāvāt. na vā bībhatasya, jugup-sāyas tatr’ ā|bhāvāt. n’ āpy adbhutasya vismayasy’ āpi tatr’ ā|sthiratvāt. tasmāc chokasya sthāyitayā śoka|sthāyi|bhāvakaḥ kuruṇ’|ākhyo ’tirikto rasa iti.
in the case of avarice, likewise the comic. But why then (in the case of love for a child) shouldn’t desire as a transitory emotion alone be in operation? What is the need for bringing in the sorrowful rasa? For in the former case the phenomenon is actually in existence, whereas in the latter it has to be postulated through there being an emotion that is transitory for it, and it is more parsimonious to postulate a property (in this case, desire) than an entity (in this case, the sorrowful rasa). The reason is that the desire expends itself in producing grief, since grief comes from desire.

Moreover, for what other rasa could this kind of desire (found in affection for a child) be a transitory emotion? Not for the erotic, the comic, the furious, or the heroic, since the corresponding stable emotions of these rasas, i.e., a couple’s lovemaking or mutual affection (that constitutes the desire of the erotic), laughter, anger, or energy are not found in it. Nor for the disgusting, since the corresponding stable emotion, revulsion, is not found in it. Nor for the amazing, since wonder isn’t stably connected with that kind of desire. Accordingly, since what is stable in this (affection for a child) is grief, the only possible rasa is the remaining one, the sorrowful, whose stable emotion is grief.
nanu ratir ev’ āstu, kiṃ hāsyen’ ēti cet. kasy’ āsau vyabhicārini, karuṇa|raudra|vīra|bhayānaka|bīhatsānāṁ na tatr’ ān|avakāsāt. n’ āpy adbhutasya, vismayasya tatr’ ā | sthiratvāt. na śrṅgārasya, rateḥ sthāyitv’ | ā | patteḥ. parantu ratyā saha hāsasya sāṅkaryam. nanu rati|hāsāyor a | sāṅkīrṇa|sthal’ | ā | bhāvāt pṛthaktvaṇḥ katham syād iti cen—na. hetor a|sādhāraṇyād. a|sādhāraṇyam atra sthāyitvam. yathā rati | sāṅkarye ’pi sthāyi|śokād a|sādhāraṇāt kāraṇāt karuṇo bhidyate tathā tat|sāṅkarye ’pi sthāyi|hāsā|bhāvād a|sādhāraṇāt kāraṇaḍḍ hāsyo bhidyate. śānte ’py evam ūhyam. na ca vātsaly’|ādāv apy a|sādhāraṇā hetava ārdrat”|ādayaḥ sant’, īti teśām api rasatv’|āpattir iti vācyam, ārdrat”|ādinām api ratitvāt. tasyās ca tatra tatr’ ā|sādhāraṇye śrṅgāra|rasatv’|āpattīḥ. nan’ ûtsāha|krodhāv ubhayatra, tas-mād vīra|raudrayor anyatara eva raso vartatām iti cen—na, sthāyi|bhedena bhedāt. ûtsāha|vāsanā vīre, na tu raudre. krodha|vāsanā raudre, na tu vīre.
Why again, one might ask, shouldn’t desire alone be in operation in the case of covetousness? What is the need for bringing in the comic rasa? Yet as a transitory emotion the kind of desire found in covetousness has to pertain to some rasa, and what other rasa could it pertain to? Not the sorrowful, the furious, the heroic, the fearful, or the disgusting, since their stable emotions have no place in that kind of desire. Nor the amazing, since wonder isn’t stably connected with that kind of desire. Nor the erotic, since then it would become a stable emotion and not a transitory one. There is, on the other hand, an essential commingling of laughter and the kind of desire or craving that is found in covetousness. One might ask how, if there are no places where desire and the comic are not commingled, they can be separate entities. The answer is because the cause of each is unique. Here, uniqueness signifies an emotion’s stability. For example, even though there may be an admixture of desire in the sorrowful rasa, given that the stable emotion of the sorrowful, namely grief, is unique to it, the sorrowful is a distinct rasa. Similarly, though desire may be admixed in the comic, given that the stable emotion of the comic, namely, laughter, is unique to it, the comic is a distinct rasa. The same may be extended to the tranquil rasa. In the case of affection for a child and the others, however, one may not claim that since the factors, the feelings of tenderness and so on, are unique to them they must accordingly turn out to be rasas, for the simple reason that those feelings too are nothing more than desire, and if desire were to be unique to each of these, they would turn out to be the erotic. One might further object that since energy and anger are in both
yūnoḥ parasparaṁ paripūrṇaḥ pramodah samyak|pari-pūrṇa | rati | bhāvo vā śṛṅgāraḥ. yūnor ekasya pramoda | ratyor ādhikye nyūnatāyāḥ vyatireke vā paripūrter a|bhā-vād ras’| ābhāsa iti. sa ca dvi | vidhaḥ, sāmbhogo vipralambhaś c’ ēti. tatra darśana|sparśana|saṃlāp’|ādibhir itar’| ētaram anubhūyamānaṃ sukham paraspara|saṃyogen’ ōtpadyamāna ānando vā sāmbhogah. saṃyogo bahir|indriya|sambandhaḥ. asya daivataḥ Viṣṇur, varṇaḥ śyāmah. yathā:

stobhena cātu|vacanāni parāhatāni,
pāṇīḥ payodhara|gato jaḍatāṃ jagāma.
Lakṣmyāḥ paran tu pṛthu|vepathur eva nīvīṃ visraṃsayan suhṛd abhūn Madhusūdanasya. [2]

yathā vā:

nirdrāṅ’|ēkṣaṇam unnamayya vadanaṃ
kānte kuc’|āntah|sprśi,
srastavayastadukūla|darśita|vali|
pravyakta|nābhi|śriyaḥ
Rādhāyā daral|ghūṛṇadh|utpala|dala|

\(^{1}\) Madhu-sūdana is Vishnu; Lakshmi (Shri) is his consort.
the heroic and the furious, only one of these should be a rasa. But they are different because their stable emotions differ. The trace memories of energy are found only in the heroic, not in the furious, whereas the trace memories of anger are found only in the furious and not in the heroic.

The fully matured mutual pleasure of a young couple, or the properly matured feeling of desire, is the erotic. If one of the pair has greater pleasure or desire than the other, or a lesser feeling, or if there is any differential, we have the absence of full maturation and hence what is termed a semblance of rasa. The erotic is of two sorts, enjoyment and frustration. Enjoyment is the pleasure mutually experienced through seeing, touching, or conversing, or the bliss arising from union with one other. Enjoyment is external sensory contact. Its superintendent deity is Vishnu, and its color is dark blue. An example:

His sweet nothings were thwarted by stuttering, and his hand fell limp the moment it touched her breasts.

But Madhu-súdana¹ had an ally, Lakshmi’s intense trembling, which caused her skirt to slip right off.

Another:

As her lover lifted Radha’s face—eyes closed* in sleep—and touched her breasts her silk dress fell in a heap to reveal her lovely navel amidst her curves, but what made their passion so long-lived were the waves
deśanāṃ samayānāṃ nāyikānāṃ ca bhedena nāyakayor
avasthā|bhedena ca bahavo bhedās. te ca Rasa|mañjaryāṃ
višešato darśītā, iha punar vistara|bhiyā na pradarśyanta iti.

6.15 atha hāvā nirūpyyante. tatra Bharataḥ:

«līlā|vilāso, vicchittir, vibhrāmah, kilakiṅcitam,
moṭṭāyitaṁ, kuṭṭamitaṁ, bibboko, lalitaṁ tathā,
vihṛtaṁ c' ēti vijñeyā daśa hāvas tu yośitām.»

nārīṇāṃ śṛṅgāra|ceṣṭā hāvah. sa ca svabhāvaljo nārīṇām.
nanu bibboka|vilāsa|vicchitti|vibhramāḥ puruṣāṇām api
sambhavant' ēti cet—satyaṁ, teṣāṁ tv aupādhikāḥ, sva-
bhāvalāḥ strīṇām eva. nanv evaṁ yadi, tāsāṁ sad” āiva te
kathaṁ na bhavant’ ēti cet—satyam. uddīpak’ānvaya|vya-
tirekābhyaṁ nāyikānāṁ hāv’āvirbhāva|tirobhāvāv iti.
līlā|vilāsa|vicchitti|vibhrama|lalitāni  śārīrāṇi. moṭṭāyita|kuṭṭa-
mita|bibboka|vihṛtānā antarāṇi. kilakiṅcitam ubhaya|saṅ-
kīrṇam iti.
of glances from her eyes
that put to shame the pride of the petals
of bobbing dark lotuses.

There are many differentiations of the erotic according to differences of time, place, type of female character, and mental state of the male and female characters. These have been examined in detail in the “Bouquet of Rasa” and will not be examined further here lest this book grow too long.

Now the charms will be described. According to Bhárata: 6.15

“The ten charms of women are mimicry, coquetry, negligence, disarray, turmoil, coyness, saying no when meaning yes, giving the cold shoulder, adornment, and reticence.”

A charm is an erotic action on the part of a woman, and it is something natural to women. It might be objected that giving the cold shoulder, coquetry, negligence, and disarray are found among men, too. But among men they are conditional, whereas they are natural to women. It might be further objected that if women are permanently in possession of these charms, then they could never not have them. The answer is that women show or hide these charms according to the presence or absence of their stimulant factors. Mimicry, coquetry, negligence, disarray, and adornment are physical; coyness, saying no when meaning yes, giving the cold shoulder, and reticence are internal; turmoil is an intermingling of the two.
priya|bhūṣaṇa|vacan’|ādy|anukṛtīr līlā. tatra vibhāvāḥ
sakhī|kautuka|kalāpaḥ. anubhāvāḥ priya|parihāsāḥ. yathā:

caṇḍ’|āṃśau caram’|ādri|cumbini, mano
jijñāsitum subhruvāṃ
nyaṅcat|kautukayā tāyā viracite
vaṃśī|rave Rādhayā,
«esa sphūrjati kasya niḥsvana?» iti
krodhād vrajan kānanaṃ,
Rādhāṃ vikṣya latā|pratāna|pihitāṃ
smero Hariḥ pātu vah. [4]

6.20 gamana|nayana|vadana|bhrū|prabhṛtīnāṃ yaḥ kaś cid
utpadyate viśeṣaḥ, sa vilāsaḥ. atra vibhāvāḥ priya|darśana|
smaraṇ’|ādayaḥ. anubhāvā abhilaśa|vaidagdhya|prakāśan’|
ādayaḥ. yathā:

kūjat|kāṇci, dara|sphurad|vali, naṭad|
bhrū|valli, vellad|vapur,
valgat|kuṇḍala|kānti, sācī|valita|
grīvaṃ vadanṭyā vacaḥ
prātar nartita|puṇḍarīka|pariṣat|
pāṇḍitya|pāṭaccarī
dṛṣṭir yam prati jāyate vara|tanor
vakrā, sa Śakr’|ādhikaḥ. [5]

______________________________
\[i \text{Krishna’s} \quad ii \text{Indra}\]
IMITATING ONE’S LOVER’S ORNAMENTATION, LANGUAGE, AND SO ON IS CALLED MIMICRY. ITS FACTORS* ARE AMUSEMENTS FOR THE SAKE OF GIRLFRIENDS. THE REACTIONS* ARE GENTLE MOCKERY OF THE LOVER. AN EXAMPLE:

JUST AS THE SUN KISSED THE WESTERN HILLS, THE LOVELY RADHA GREW KEEN TO AMUSE HER LOVELY FRIENDS AND LEARN HARI’SⅠ MIND, AND SO SHE RAISED THE SOUND OF HIS FLUTE

HE RUSHED TO THE GROVE AND IN ANGER CRIED, “WHO’S MAKING THAT SOUND?” AND THERE SAW RADHA HIDDEN IN THE LATTICE OF THE VINES, AND SMILED—AND MAY HE THUS PROTECT YOU.

A SPECIAL VARIATION IN THE GAIT OR IN THE PLAY OF THE EYES OR MOUTH OR BROWS IS CALLED COQUETRY. ITS FACTORS ARE THE SIGHT OR MEMORY OF THE BELOVED. THE REACTIONS INCLUDE A DISPLAY OF DESIRE, SOPHISTICATION, ETC. AN EXAMPLE:

katipaya|bhūṣaṇa|vinyāso vicchittih. tatra vibhāvā saukumārya|priya|saubhāgya|saundarya|garva|krodha|kleś’|ādayah. anubhāvāḥ garva|māna|kleśa|prakāśan’|ādayah. yathā:

keyūraṃ na kare, pade na kaṭakaṃ, maulau na mālā punaḥ;
kastūrī|tilakaṃ tath” āpi tanute saṃsāra|sāraṃ śriyam.
sarv’|ādhikyam alekhi bhāla|phalake yad Vedhasā subhruvo,
jānīmah kimu tatra Manmatha|mahi|pālena mudrā kṛtā. [6]

vāg|aṅga|bhūṣānāṃ sthāna|viparyāso vibhramaḥ. tatra vibhāvā dhana|mada|rāg’|āutkaṭy’|ādayah. anubhāvāḥ priya|sakhyādy|upahās’|ādayah. yathā:

6.25 tyakte keli|vidhau nij’|āṃśuka|dhiyā Pītāmbarasy’|āṃśukaṃ Padmāyāḥ paridhāya padma|sayanāt prātaḥ prayāntyā bahiḥ ādātmā vasan’|âṅcalaṃ capalayan,
kopaṃ dṛśā darśayaṃ, vācā kautukam ācaran, smita|sudhā|snigdho Hari pātu vaḥ. [7]

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i Lakshmi ii Vishnu
Wearing only a few pieces of jewelry is called negligence. Its factors are the woman’s delicacy, her sexual power over her lover, her pride in her beauty, the perturbation of anger, etc. The reactions are displaying pride or the perturbation of jealous anger, etc. An example:

She wore no bracelet on her wrist, no anklet on her foot, no wreath on her head, and yet she bore a forehead mark of musk, the essence of worldly beauty. The Creator inscribed her sovereignty, I guess, upon her forehead, and that must be the seal by which Love, the king, confirmed it.

A disorderliness in the arrangement of body ornaments or words is called disarray. Its factors are pride of wealth,* wild passion, or the like. The reactions are the laughter of the beloved, the girlfriend, etc. An example:

When they had left off making love, Padma\(^i\) put on his yellow robe thinking it was her own and began to leave the lotus bed at dawn. But Hari\(^ii\) shook the garment’s hem to get it back, looked crossly, began to tease, and broke out in a tender smile—and may this god keep you from harm.
śram’|âbhilāṣa|garva|smita|harṣa|bhaya|kroḍhānāṃ saṅkaraḥ kilakiṅcitam. tad āhuḥ:

«śram’|âbhilāṣa|garvāṇāṃ,
smita|harṣa|bhaya|kroḍhām
a|sakṛt saṅkaraḥ prājñair
vijñeyaṃ kilakiṅcitam.»

iti. atra vibhāvā nava|yauvan’|ôdbheda|cāñcaly’|ādayaḥ.
anubhāvāḥ kartavy’|ā|nirdhāraṇ’|ādayaḥ. yathā:

kodaṇḍam ārohati caṇḍimānaṃ,
madhū|vrataḥ kāṅkṣati śoṇimānaṃ,
padmaṇṛ|sudhāṃ varṣati vepamānaṃ,
svarna|ācalaḥ khidyati—kim nidānam? [8]

6.30 yathā vā:

kroḍh’|āgāra|samutthitaḥ, samudayat|
saṃtrāsa|tail’|ārdita,*
vrīḍābhīḥ parimarditaḥ, smita|sudhā|
dhārābhīr udvartitaḥ,
snātaḥ sneha|rasair, mano|bhava|kalā|
mālābhīr ābhūṣitaḥ—
pāyāsur mayi Śaila|rāja|duhituḥ
sphītāḥ kaṭ’|ākṣa|cchaṭāḥ. [9]

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i The references are to the girl’s brows, eyes, face (and ambrosial words), and breasts.  
ii The goddess Pārvati
A mixture of fatigue, desire, pride, smiling, joy, fear, and anger is called turmoil. Thus it is said:

“The continuous mixing of fatigue, desire, pride, smiling, joy, fear, and anger is how the learned define turmoil.”*

Its factors are the fickleness occasioned by the coming of puberty, etc. The reactions are uncertainty about what to do, etc. An example:* 

The bow is bending,* the black bees are reddening, the trembling lotus is showering nectar, and those golden mounds are making so much trouble\(^i\)—what could be the cause?

Another:

Leaving her room—her jealous anger—and salved with the oils of her mounting concern, massaged by modesty, lathered with streams of ambrosial smiles, bathed in affection’s waters, and ornamented with a wreath of all the arts of the God of love—may those lustrous glances of the daughter of the Mountain king\(^i\) provide me refuge.*
vārtā|vaimukhye sati nibhṛta|bhūyo|darśana|spṛhā mo-
ṛtāyatam. atra vibhāvāḥ sapatnī | trāsa | laj”| ādayah. anu-
bhāvāḥ manaḥ | prema | kathana | saṅketa | nivedan’| ādayah.
yathā:

na snehasya kathā|rasaṃ katham api
śrotuṃ samutkaṇṭhate
Rādhā, kin tu vikīrṇa|ratna|kapaṭād
āgatyā saudhād bahiḥ,
nṛtyan|netra|puṭi, sphurat|kuca|ghati,
sved’|ōllasad|dos|taṭi,
vyaṃvalgd|bhrū|kuṭi, skhalat|kaṭi* punaḥ
Krṣṇ’|ântike bhrāmyati. [10]
sukhe duḥkha|ceṣṭā kuṭṭamitam. atra vibhāvā rāg’|āut-
kaṇṭhya|daśana|karaja|kṣata|kuntal’|âdhara|graḥaṇ’|āda-
yah. anubhāvāḥ kapaṭa|kāya|saṅkoca|kapaṭa|sītkār’|ādayah.
yathā:

6.35 roddhunḥ pāṇiḥ pracaḷati cīrād,
aṅgulir niścal” āsau,
bhrū|vikṣepo bhavati kuṭiło,
netram antaḥ|prasannam;
gāḍh’|āśleṣe bhavati sutanor
ardha|mātro na|kāraḥ;
kampo mūrdhnaḥ prasarati, mukhaṃ
sammukhaṃ ca prayāti. [11]
A keenness to secretly behold the lover repeatedly while seeming to be indifferent to any talk about him is called coyness. Its factors are fright or shame before the co-wives, etc. The reactions are revealing the love in her heart, hinting at the rendezvous place, etc. An example:

Radha has no desire at all
to hear sweet talk of love,
she simply leaves her house, pretending
to gather her scattered jewelry.
And with eyelids fluttering, breasts bobbing,
arms glistening with sweat,
eyebrows playing, and hips swaying
she finds her way to Krishna.

Acting as if in pain when actually feeling pleasure is saying no when meaning yes. Its factors are the lover’s pulling her hair or the lower lip, scratching with his nails, or biting her in the grip of passion. The reactions are pretending to shy away, pretending to gasp, etc. An example:

Her hand goes out to stop him too late
and the fingers will not move,
she arches her brows in anger and yet
her eyes are soft within,
when he takes her in his arms she cries
“No” but it’s only half-said,
and even while shaking her head
her face draws near his face.
garv’|âbhimâna|sambhûto vikāro ’n|âdar’|âtmâ bibbo-
kaḥ. atra vibhāvā yauvana|mada|dhana|mada|kula|mada|
priy’|âparâdh’|âdayaḥ. anubhāvā avahittha|durvacana|duḥ-
prekṣaṇ’|âdayaḥ. yathā:

kṛt’|ânjaliḥ, kātara|dṛṇ|nipātaḥ
prāṇ’|ēśvarah pārśvam upājagāma.
sakhī|mukhe kuṇḍala|ratna|lekhām
eṣā punaḥ prekṣītum ācakānkṣa. [12]

sakal’|âṅga|sāmicīna|bhūṣaṇa|vinyāso lalitam. atr’ āiva
smit’|âdayo ’ntar|bhavanti. tatra vibhāvā manaḥ|prasāda|
priyatam’|âdar’|ânurāga|dhīratv’|âdayaḥ. anubhāvāḥ priya|
vaśikaraṇa|lok’|ânurāga|camatkār’|âdayaḥ. yathā:

kala|kvānita|mekhalaṃ,
capala|cāru|netr’|âṅcalam, 
prasanna|mukha|maṇḍalam, 
śravaṇa|saṅcarat|kuṇḍalam, 
sphurat|pulaka|bandhuraṃ, 
lapita|śobhamāṇ’|âdharaṃ, 
vihasya ratī|mandiraṃ 
vaṛjati kasya śat’|ōdarī? [13]
A mental transformation arising from arrogance and egotism and consisting of scorn is called giving the cold shoulder. Its factors are pride in youthful beauty, wealth, or family; a transgression on the part of the lover, and so on. The reactions are dissimulation, insults, dirty looks, and so on. An example:

As her lover came beside her
with hands folded and a sheepish look,
she continued to study the earring
aglow upon her girlfriend’s face.

The proper ornamentation of the whole body is adornment; smiling and the like are also included in it. Its factors are being well disposed toward the lover, respect for him, the continuity of passion, etc. The reactions are the enchantment of the lover, the admiration and attraction of other people, etc. An example:

With jeweled belt gently tinkling,
tender glances quivering,
with countenance serene, and earrings
gently swinging at the ear,
the soft down on the body stiffening,
the lower lip adorned with small talk—
whose bedroom has the slender girl
gone off to visit with a smile?
priya | sannidhāv abhilāp’ | ā | paripūrtir* vihṛtam. tatra
vyāja|lajj”|ādayo vibhāvāḥ. anubhāvā anyathā|ceṣṭit’|ānyathā|vyavahār’|ādayaḥ. vyājād yathā:

abhilaṣāti kapole candra|cūde vidhātuṃ
tilakam, udayad|antaḥ|kopa|bhājā Bhavānyā
phaṇī|patī|bhāya|kūṭād aṅgam utkampayantyā
pracala|vasana|vātair vighnitāḥ keli|dīpāḥ. [14]

lajjāto yathā:

«ānanda|bhājo Yadunandanasya
kar’|āvarodhaṃ na kareṇa kuryāḥ.»
sakhiṁ lapantim iti saṅjaghāna
cakora|netrā culuk’|ōdakena. [15]

yūnor anyonyaṃ muditānāṃ paṅc’| ēndriyāṇāṃ sambandh’|ā|bhāvo ’bhīṣṭ’|ā|prāptir vā vipralambhaḥ. na ca
mān’| ātmake vipralambhe ’|vyāptir iti vācyam. mudita|paṅc’|ēndriya|sambandh’|ā|bhāva|rūpasya viśiṣṭ’|ā|bhāvasya tatr’ āpi sattvāt. tadānīṃ yūnor indriyāṇāṃ muditātvāt.†* nanu yā priyam abhisarati sā priya|yuktā bhaved iti
cet—satyaṃ, sā priya|yukt” āiva. a|cira|darśana|pratyāś”|ānvṛttā|pramodena viraha|dharmasyā’ āśru|pāt’āder a|sambhava iti.

6.44 muditatvāt B: muditatvābhāvāt J

i Shiva  ii Pārvati  iii Belonging to Krishna
Breaking off talking in the presence of the lover is reticence. Its factors are pretense or shame. The reactions are acting or behaving in some distracting way. An example of pretense:

As the moon-crested god sought to draw on her cheek an ornament, Bhaváni grew angry* and with limbs trembling, pretending to recoil in fear from the snake, she snuffed the lamp with the breeze from her rustling dress.

An example of shame:

As her girlfriend was saying “You shouldn’t block Yadu·nándana’s hand with your hand when he’s overcome with bliss,” the large-eyed woman silenced her with the water held in her cupped hands.

The absence of any joyous mutual sensory connection between a young couple or the failure to attain their desire is called frustration. This definition is not so narrow as to exclude frustration in the case of love-anger. For in the case of love-anger, too, we find this particular type of absence, namely, the absence of a joyous sensory connection, since the couple’s senses are at the time still joyous. There is some truth to the objection that while going on a secret rendezvous to her lover a woman can be said to be separated (from her lover, and thus be frustrated), but in fact she is really only separated. There is no weeping, and none of the
6.45 sa ca vipralambhaḥ pañcadhā, des’|ântara|gamanād, 
guru| nidesād, abhilāṣād, īrṣyāyāḥ, śāpāc c’ ēti. samayād, 
daiwād, vidvarād† ity|ādayo ’py unneyāḥ.

des’|ântara|gamanād yathā:

prsthānāya kṛt’|ōdyame priyatame 
doh|kaṅkaṇena cyutaṁ, 
dhairyeṇa skhalitaṁ, madena galitaṁ, 
netr’|āmbhasā niḥśṛtam, 
jīven’ āpi yiyāsunā «Śiva, Śiva!»

prārmbhi vāma|bhruvaḥ 
kamp’|āndolita|kiṅkiṇī|kala|rava| 
vyājena Vainya|smṛtiḥ. [16]

yathā vā tāta|caranānām:

viṇām aṅke katham api sakhi| 
prarthanābhīr nidhāya 
svairaṃ svairaṃ sarasi|ā|drśā 
gātum ārabdham eva. 
tantri|buddhyā kim api viraha| 
kṣīṇa|dīn’|āṅga|vallim 
enām eva sprṣati bahuśo 
mūrcchā—citram etat. [17]

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6.45 vidvarād B G : dvidvarād J : vidravād Ś

† Prithu, son of Vena, one of the epic heroes sometimes invoked before a journey
other expressions of her missing him are present, because she is continuously joyful with the hope of seeing him again shortly.

Frustration has five varieties, depending on whether it results from the lover’s going to another country, the orders of a parent, desire, jealousy, or a curse. Additional causes can be supposed, such as time, fate, or a calamity.

An example of frustration caused by the lover’s going to another country:

When her lover started to go,
the woman’s bracelet fell from her wrist,
her steadiness tripped, her passion dipped,
the tears poured from her eyes,
and in the guise of the sweet sound of bells
  tinkling on her shaking arm
her life, about to leave, cried out
  “Dear god!” and turned its thoughts to Vainya.¹

Another example, from my honored father:

Her friends implored her, and finally
the lotus-eyed woman
took the lute upon her lap
and slowly began to sing.
But—how strange—her limbs were so sadly wasted from separation
that Fainting* thought they were the strings and touched them repeatedly.
6.50 guruṇideśād yathā:

bhāsvāṃs cūta|tarur, gurur manasijaḥ,
ko ’py eṣa bhṛṅgas tamo,
mando gandha|vahah, sito malayajo,
doṣ’ākaro* mādhavaḥ,
aṅgāro nava|pallavaḥ, para|bhṛto
vijño—guror ājñayā
niryāto ’si; vicāritāḥ katham amī
krūrās tvayā na grahāḥ? [18]

abhilāṣād yathā:

āgār’ābhimukhaṃ mukhaṃ racayator,
vakrī|kṛta|grīvayor,
vyastaṃ colam ajānatoḥ, kva cid api
vyājāt punas tiṣṭhatoh,
mārgaṃ vismaratoḥ kva cit, kva cid api
tyakt’āksaraṃ jalpatoh
sācī|prekṣitam āvayor yad abhavad,
bhūyas tad āśāsmāhe. [19]

\[\text{\textsuperscript{1}}\text{A woman speaks to her secret lover before his departure.}\]
An example of frustration caused by the orders of a parent:

The mango tree is *gleaming*: the sun;  
the God of love is *a guru*: Jupiter; the black bee is  
*darkness*: Eclipse;  
the breeze is *gentle*: Saturn; the sandalwood is  
*pure white*: Venus;  
the spring is *a source of faults*: the moon;  
the new sprout burns like *a firebrand*: Mars;  
the cuckoo is *adept*: Mercury—  
you left at the command of my father but why  
did you not first take thought for these cruel planets?

An example of frustration caused by desire:

Directing our heads toward the rendezvous house  
and twisting our necks,  
garments on inside out, standing around  
idly on a pretext;  
forgetting the way, leaving things half said—  
may the two of us have,  
time and again, the furtive glances we had  
in all these different acts.
īrṣyāto yathā:

6.55 prāṇ’|ēśasya prabhavati!* manah| prema hema|prasūnaḥ, 
cetas cūtaṁ, dṛg api kamalāṁ, 
jiṇaṇaṁ bandhujīvam. 
āśā|sūtre grathitam a|khilaṁ 
vedhasā, yasya bhaṅge 
syād eteśām api nipatanaṁ—
caṇḍi, mānaṁ vimuṇca. [20]

śāpād yathā:

anyatra yadi nirgantum icchā, nirgaccha dūrataḥ; 
priyā|viraha|tāpeṇa śāpa|dagdho bhaviṣyasi. [21]

samayād yathā:

viśleṣa|jiṇana|vṛīḍā| 
pīḍā|vidhura|mānasā 
tasthau prātaḥ priyam vikṣya 
cakrī vakrī|kṛt’|ānanā. [22]

6.60 daivād yathā:

jīvane ’|sati† viśleṣo, 
viśleṣe ’|sati† jīvanam. 
dvayor apy anayor yūnām 
aham eva nidarśanam. [23]

6.61 ’sati V (?) : sati J 6.61 ’sati V (?) : sati J
An example of frustration caused by jealousy:

The love in the heart of your husband
is a golden flower, the mind
a mango bud, the eye a lotus,
and life itself a bandhu-jiva bloom.
The creator has strung these all together
upon the string called hope, and if
you break that string the flowers are lost—
so no more anger, hot-headed girl.

An example of frustration caused by a curse:

If you really want to leave,
go far away or you’ll be burned
by a curse from the burning pain
of separation from your beloved.*

An example of frustration caused by time:

Brokenhearted at the painful shame
of surviving even though parted,
the chakra-vaki bird gazed at dawn
on her mate and hung her head.*

An example of frustration caused by fate:

Some people are never separated while alive,
and some never live once separated.
But here am I, alone among youths,
an example of both.*
viḍvarāḍ†* yathā:

kelī|grhe vā maṇi|mandire vā
śaśāma Laṅkā|nagare hut’|āśaḥ.
itas tataḥ prasthitayor na yūnor
viyogaljanmā virarāma vahniḥ. [24]

iti Śrī|Bhānudatta|viracitāyām Rasatarāṅgiṇyām
rasa|nirūpaṇaṃ nāma ṣaṣṭhas taraṅgaḥ.
An example of frustration caused by an calamity:

The flames in Lanka city burned themselves out in jeweled palaces and pleasure rooms, but the fire of young couples’ separation was unceasing as they wandered thence from place to place.*

The end of the Description of Rasas, the Sixth Wave of Bhanu-datta’s “River of Rasa.”
THE SEVENTH WAVE
DESCRIPTION OF RASAS CONTINUED
Hāsasya paripoṣo hāsyah. varṇo 'śya śuklo† śuddho, daivataṁ pramathah. sa ca dvi|vidhaḥ: sva|niṣṭhaḥ para|niṣṭhaś c' ēti. tāv apy uttama|madhyam'| âdhama|bhedāt tridh’ ēti ṣaḍ|vidhaḥ. sva|niṣṭho ’pi ṣaḍ|vidhaḥ. para|niṣṭho ’pi ṣaḍ|vidha iti dvādaśa|vidho hāsyah. tathā hi uttamānāṁ sva|niṣṭhe para|niṣṭhe ca smita|hasite. madhyamānāṁ sva|niṣṭhe para|niṣṭhe ca vihasit’|ōpahāsite. adhamānāṁ sva|niṣṭhe para|niṣṭhe c’ āpahāsit’|âtihasite. uttamānāṁ iṣad|vikasita|kapolam, a|vyakta|daśanam, apāṅga|suṣṭhu|vīkṣaṇaḥ smitam. utphulla|kapolaḥ, kiṅcil|lakṣita|daśanaḥ hasitam. madhyamānāṁ samay’|ōcitam uttama|svanam, ākuṅcita|mukham, āvirbhūta|vadana|rāgaḥ vihasitam. utphulla|nāsā|putaṁ, kuṭila|vikṣitaṁ, kuṅcita|grīvaṁ, sphuṭa|svanam upahasitam. adhamānāṁ uddhatam, udyd|aśru, kampita|mauli, sphuṭatara|svanam apahasitam. atyuddhatam, bahal’|āśru, sphuṭatama|svanam, āśliṣṭa|pārśva|janam, ârabdha|kara|tālam atihasitam.

7.1 śuklo Ś: śuddho J

†Goblin-like companions of the god Shiva
The full development of the humorous stable emotion is called the “comic” rasa. Its color is white, and its presiding deity is the troop of the prámathas. The comic is of two types: self-directed and other-directed. Each of these is divided into high, average, and low, giving six varieties. The self-directed and other-directed comic together have twelve varieties. To be specific: In the case of high characters, the self-directed and other-directed comic consist of smiling and laughing; in the case of average characters, the self-directed and other-directed comic consist of chuckling and chortling; in the case of low characters, the self-directed and other-directed comic consist of guffawing and belly-laughing. In the case of high characters we have smiling, which consists of partially puckered cheeks with the teeth hidden and subtle sidelong glances, and laughing, which consists of cheeks fully blossomed and teeth partially visible; in the case of average characters, we have chuckling, which consists of modulating the pitch of one’s voice as appropriate to the occasion, the head slightly inclined, the face blushing, and chortling, which consists of the nostrils flaring, sly looks, neck fully inclined, and a shrill pitch of the voice; in the case of low characters, we have guffawing, which consists of intense whooping with head shaking and tears starting, and belly-laughing, which consists of very intense shrieking, tears pouring out, hugging the people at one’s side, and wildly clapping the hands.
sva|niṣṭhaṃ smitaṃ yathā:

lekhanīṁ ita ito vilokayat
kutra kutra na jagāma Padmabhūḥ.
tāṁ punaḥ śravaṇa|sīmni lambhitāṁ
prāpya, sannata|mukhaṃ smitaṃ dadhau. [1]

sva|niṣṭhaṃ hasitaṃ yathā:

7.5 vyom’|āṅkuraṃ vyoma|gataṃ rad’|āgram
ugra|dyutiṁ svīyam udīkṣya Viṣṇoḥ
yad āsa ṇāsyat kimu tat payodhav
ady’ āpi phena|stabakāyamānam. [2]

para|niṣṭhaṃ smitaṃ hasitaṃ ca yathā:

Hara|vṛṣabhajmukhe sā|khelam āyo-*
jayati suvarṇa|sa|varṇa|kāntil|parṇam,
dṛśi Bhujagaj|ateḥ śiuḥ Šadāsyāḥ
kalayati kajjalam antike Bhavānyāḥ. [3]

para|niṣṭhaṃ vihasitaṃ yathā:

niśāsu tailasya dhiyā ṇṛhitair
masījalaṁ lipta|mukh’|āravindam
gopaṁ prabhāte skhala|mukh’|āravindam
a|dhīra|nādaṃ jahasus tarṇyaḥ. [4]

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[1] In his Boar incarnation
[2] Pārvati watches her son Skanda playing with Shiva’s bull and the cosmic snake Shesha.

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An example of self-directed smiling:

Here and there and everywhere
Brahma went searching for his pen,
and when he found it fixed behind
his ear, he lowered his face and smiled.

An example of self-directed laughing:

When Vishnu saw his dreadful tusk\textsuperscript{1} flash in the sky like a root of the sky
he laughed—and even today that laugh remains in the form of the foam of the sea.*

An example of other-directed smiling and laughing:

Playfully, the Six-headed god, her little child,
put a golden leaf on Nandi’s snout
and painted the eyes of the Lord of serpents
with lampblack, as Bhaváni was looking on.\textsuperscript{ii}

An example of other-directed chuckling:

At night the cowherd took a pot of ink,
thinking it oil, and rubbed it on his face,
and at dawn the girls laughed at him,
the sound half-suppressed, tears welling in their eyes.
paraṇiṣṭham upahasitaṁ yathā:

«yo nirodho may” ārabdha…»
iti padyaṁ paṭhan budhah
śaśvad|utphulla|nāsena
taṭasthen’ ṭopahasyate.† [5]

paraṇiṣṭham apahasitaṁ yathā:

rat’|ōtsave vallabha|yajña|sūtraṁ
kaṇṭh’|āvalagnāṁ parimocayantīm
dvij’|āṅganāṁ dirghataraṁ śvasantīṁ
tāra|svaram vāra|vadhūr jahāsa. [6]

paraṇiṣṭham atihasitaṁ yathā:

coraḥ Kāma|ripor gṛhaṁ niśi gataḥ
śūlaṁ kapālaṁ haran,
bījaṁ dhūrtal|phalasya taṇḍula|dhiyā
nītvā punar bhuktavān.
vyāvalgan, pracalan, skhalan, paripatan,
muhyan, vighūrnāṁ, hasann,
att’|āṭṭa|dhvani mukta|mauli|kusumaṁ
svar|vēśyayā hāsyate. [7]

7.11 upahasyate Ś : upahāsyate J
An example of other-directed chortling:

As the poet recited his verse
saying, “I cunt begin to tell …”*
the bystanders burst out laughing at him,
their nostrils flaring wide with glee.

An example of other-directed guffawing:

The courtesan began to roar with laughter
when she caught sight of the brahmin’s wife
breathlessly trying to untangle the sacred thread*
around her husband’s neck when making love.

An example of other-directed belly-laughing:

A thief at night went to the house of Shiva
and stole his trident and skull bowl,
and took and ate some datura* seeds,
thinking they were grains of rice.
And as he swayed and tottered and stumbled
and fell,
swooned and spun and laughed out loud,
the whores of heaven were in stitches, teeth
flashing white,
flowers spilling from their hair.
śokasya paripoṣhaḥ karuṇaḥ. āśā|vicchēde sati sarv’|ēndaṛya|klamo vā. na ca vipralambhe ’tivyāptih. tatr’ ēṣṭ’|āśayāḥ sattvāt. tad|vicchēde tu sa vipralambhaḥ karuṇa eva. śoko duḥkham. varṇo ’syā kapota|citrito, daivataṁ Varuṇaḥ. sa ca sva|niṣṭhaḥ para|niṣṭhaś ca. sva|śāpa|bandhana|kleś’|ān|iṣṭair vibhāvaiḥ sva|niṣṭhaḥ. par’|ēṣṭa|nāśa|śāpa|bandhana|kleś’|ādīnāṃ darśana|smaraṇair vibhāvaiḥ para|niṣṭhaḥ.

sva|niṣṭho yathā:

tava, nātha, śaraḥ, sār’|āsanaṇ
tava dehena saḥ’ āiva bhasmasāt.

aḥam asmi, tataḥ pratīyate:

tava n’ āsm’ iti—kim ucyatām itaḥ? [8]

para|niṣṭho yathā:

7.20

anuvanam anuyāntaṁ, bāspa|vāri tyajantaṁ,
mṛditā|kamala|dāmajksāmam ālocya Rāmam,
dinam api ravi|rociṣṭāpam antaḥ prasūte;
rajanir api vidhatte tārakā|bāspa|bindūn. [9]

—anuvanam anuyāntaṁ, bāspa|vāri tyajantaṁ,
mṛditā|kamala|dāmajksāmam ālocya Rāmam,
dinam api ravi|rociṣṭāpam antaḥ prasūte;
rajanir api vidhatte tārakā|bāspa|bindūn. [9]

1 Rati, the wife of the God of love, laments at his death by fire from Shiva’s third eye.
The full development of the stable emotion grief is called the pitiful rasa. Or it may be thought of as a deadening of all the senses when all hope is lost. This definition is not so wide as to include the rasa called the erotic frustrated, because there hope of the beloved still exists; it is precisely when all such hope is lost that the erotic frustrated becomes the pitiful rasa. Grief is sorrow. Its color is speckled dove gray, and its presiding deity is Vāruna. The pitiful rasa, too, is either self-directed or other-directed. The former comes about through such underlying factors as a curse upon oneself, one’s imprisonment, or some catastrophe or other unwelcome occurrence. The latter comes about through such underlying factors as another’s losing some cherished person, a curse upon him, his imprisonment or other troubles, whether actually seen or only remembered.

An example of the self-directed pitiful rasa:

Your bow and arrows, master, are truly yours, since when your body burned they were burned, too.
But I remain alive, and so I know—what else to say?—I was not really yours.\(^1\)

An example of the other-directed pitiful rasa:

Watching Rama shedding tears and wandering from forest to forest, weak as a trampled lotus, even the day felt pain—the blazing sun—even the night shed tears in the shape of stars.
रिवर ऑफ रसा

परिपुर्णाः क्रोधो रूढः, सर्वैं एंद्रियाणाम आउद्धत्यां वाः वर्णो श्या रक्तो, दैवताम् रूढः। यथा:

शक्तिः आम्शुह दिति नाक्रम, भुजागा पतिर असां वार्तात वाः नापांह?
कुंताः किंम दंतीदंताः,

ना का गिरिरा असानी? दितिः नास्वातीं किंम नास्वातीं किम अन्याईः?
धृमो श्यां दुस्ताः डर्यो-

द्वानाः निधानाः सामुदाः

dांदा बाहु प्रकाशदाः

प्रत्याव्रत्ताः प्रकोपाः

प्रलायाः हुतावहो—

नां अस्मि कस्याः अपी वाश्याः। [१०]

यथा वा:

कृदाः तुङ्गाः तुराङ्गाः तापा पाटली

क्षर्वे क्र्त्य ओरविधाराः

श्रेणी भूर्जिताः धुली धोरानी तामाः

स्तोमाः अवलिधां हजात

बद्धाः स्पर्धाः कर्तिः इंद्राः विंदाः कराणाः

व्याभुग्नाः भोग्य इश्वराः

व्यागः ओडागरः फ्हं्नः अग्रः रत्नाः रुचिभर

विद्योतयायो वयाम। [११]

7.२५ परिपुर्णाः उत्साहाः सर्वैं एंद्रियाणाम प्रहरः वाः विरः। वर्णो श्या गाउराः। दैवताम् शक्राः। सा का त्रिधाः: युद्धाः विराः

dानाः विराः दानाः विराः दानाः विराः भेदात। यांमस तु विशेशाः। सा कूटसाहो युद्धाः विरे प्रतापः अध्यावासायः अदिः प्रभावाः।

दानाः विरे दानाः सामरथ्याः अदिः प्रभावाः। दानाः विरे अदिः प्रभावाः। युद्धाः विरो यथाः:

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Fully matured anger—or a state of intensification of all the senses—is the furious rasa. Its color is red, and its presiding deity is Rudra. An example:

Isn’t the sun a discus, the cosmic serpent a rope? Aren’t elephant tusks lances, and mountains crashing bolts? I have no need for any other armaments. I am Bhima, my tree-trunk arm upraised to kill the wicked Duryódhana, the doomsday fire of my anger reignited—and I answer to no one.*

Another example:

The world’s been swallowed in a mass of darkness from the blanket of dust thrown up by the string of mountains that were flattened by their galloping spirited warhorses, but with the rays from the gems on the upraised hood of Shesha, brought low by the feet of the herds of our competing elephants, we shall shed illumination.*

Fully matured energy—or an enlivenment of all the senses—is the heroic rasa. Its color is pale yellow, and its presiding deity is Indra. It is threefold: the heroic in war, in munificence, and in compassion. The difference here is only that in the first case, the energy arises from intentness on martial fervor, and so on; in the second, from the capacity for bestowing gifts, and so on; and in the last, from feelings of pity, and so on. An example of the heroic in war:
saṅgrām’|āṅgaṇām āgate Daśamukhe
Saumitriṇā vismitaṃ,
Suṅrīṇa vicintitaṃ, Hanumatā
vyāłolam ālokitaṃ.
śrī|Rāmeṇa paraṇ tu pīna|pulaka|
spṛjrjl|kapola|śriyā
sāndr’|ānanda|ras’|ālasā nidadhire
bāṇ’|āsane dṛṣṭayaḥ. [12]

dāna|vīro yathā:

abhyāgacchati mandiraṃ dvija|kule,
 «khaṇḍāya khaṇḍ’|āmbudhiṃ,
kṣar’|ābdhiṃ lavanaṃya, dugdhaljaladhiṃ
dugdhāya ced dāsyati,
durvāro viraho bhaved,» iti bhiyā
din” ēva divy’|āpagā
yasyā’|āṅghriṃ na jahāti, vipra|vapuṣe
Rāmāya tasmai namaḥ. [13]

dayā|vīro yathā:

dayā|bijaṃ Harer netram,
aṅkuras tatra bhāskaraḥ,
tataḥ samutthitāv etau
pallavau Rāma|Lakṣmaṇau. [14]

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1 Pārashu-rama  ii The sun is Vishnu’s right eye, as well as the progenitor of the clan to which Rama and Lākshmana belonged.
When Rávana reached the battlefield,  
Lákshmana stood amazed,  
Sugríva fretted, Hánuman  
looked anxiously about.  
But glorious Rama, the hair bristling  
thickly on his cheeks,  
set his eyes, heavy with rapturous  
bliss, upon his bow.

An example of the heroic in munificence:

As the horde of brahmins assembled at the temple  
the Ganga wondered: “If he gives  
the salt sea to them for salt, the candy sea  
for candy, the milk sea for milk,  
I will inevitably be bereft,”  
and so as if dejected the river  
cleaves to his feet in fear*—all praise to him,  
that Rama in the brahmin’s form.\(^{i}\)

An example of the heroic in compassion:*  

Vishnu’s eye was the seed of compassion,  
the sprout from this seed was the sun,  
and from it there arose those two  
blossoms, Rama and Lákshmana.\(^{ii}\)
bhayasya paripoṣaḥ sarv’|ेन्द्रियाःपः विक्रोभो वा ब्हयानाकः. वर्णो ’स्या म्यामः. दावताः यामः. sa ca sva|niṣṭhaḥ para|niṣṭhaś ca.

aparādhat sva|niṣṭho yathā:

gopī|क्षिरा|घातिः|विलुः|हना|vidhi| vyāpāra|vārtā|vidoḥ
pitros tāḍana|सानकयाः|शिसु|vapur
devaḥ prakāśya jvaram,
rom’|ान्वकयाः racayan, dṛśau mukulayan,
pratyaṅgam utkampayan,
sīt|kurvaṃs tamasi prasarpati gṛhaṃ
sayaṃ samāgacchati. [15]

para|niṣṭho yathā:

7.35 Gaṅgāyaḥ salile nimajjati, jaṭā|
jūte paribhrāmyati,
bhraśaty akṣi|hut’|āśane, phaṇi|phaṇ’|ā-
bhogo kva cil līyate,
kubjī|bhūya Harasya karṇa|sūśiraṃ
nirgantum utkaṇṭhate—
Rāhor āsyam udikṣya kiṃ na kurute
bālas tuṣāra|dyutiḥ? [16]

---

i Krishna  ii Shiva’s attributes include a crescent moon in his headdress, along with the Ganga and matted locks, a fiery third eye in the middle of his forehead, and a snake around his neck.
The full development of the stable emotion fear—or an agitation of all the senses—is called the fearful rasa. Its color is blue-black, and its presiding deity is Yama. It can be self-directed or other-directed.*

An example of the self-directed fearful rasa arising from a transgression:

His parents had heard talk of his behavior, how he looted the milkmaids’ pots, and so the god in a child’s body was scared they’d spank him. He pretended fever, produced chills, and kept his eyes half shut, trembling in every limb and groaning as he made his way home in the evening with darkness coming on apace.

An example of the other-directed fearful rasa:

It plunges into Ganga’s waters, wanders among the matted hair, leaps into the third eye’s fire, disappears amid the snake’s coils, and even makes itself a midget trying to escape through Shiva’s ear—when it sees the yawning mouth of Eclipse, what won’t the crescent moon attempt?ii
vikṛta|ninadāt para|niṣṭho yathā:

kurvāṇe daśabhir mukhair Daśa|mukhe
nādaṇ, suraiḥ kampitaṃ,
diṇānāgaiś cakitaṃ, Harer api hayair
utpuccham ādhāvitam.
Sugrīvas tu samuchchalah|jala|nidhi|
vyaśo|vici|bhrami|
bhraśyat|setu|viśaṅkayā Hanumato
vatre drśau sandadhe. [17]

jugupsāyāḥ paripoṣo bibhatsaḥ, sarv’|êndriyānāṃ saṅkoco
vā. varṇo ’syā nilo, daivataṇ Mahākālaḥ. sa ca sva|niṣṭhaḥ
para|niṣṭhaḥ c’ ēti.

sva|niṣṭho yathā:

7.40

Kālī|Kuṇḍalinī|kutūhala|mithaḥ|
prārabdha|thūthūt|kṛti|
nyaṅcad|vici|calad|vihāyasi valaj|
jhilli|nipāta|sprṣi
baddha|spardha|vipakṣa|pakṣa|rudhira|
srotasvinī|srotasi
bhraśyat, udbhramati, skhalaty atha raṇa|
krodh’|ākulo Bhārgavaḥ. [18]

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i Rāvana ii A form of Shiva iii Malevolent forms of the mother goddess
An example of the other-directed fearful rasa arising from a gruesome sound:

As Ten-heads\textsuperscript{1} raised a battle cry in all ten mouths at once the gods trembled, the heavenly elephants quaked, even the Sun’s horses bolted, their tails in the air. But Sugríva, fearing that the bridge would break as the wild waves were cresting over the heaving ocean, fixed his gaze upon the face of Hánuman.

The full development of the stable emotion revulsion—or a recoiling of all the senses—is called the disgusting rasa. Its color is blue, and its presiding deity is Mahá-kala.\textsuperscript{ii} It can be self-directed or other-directed.

An example of the self-directed disgusting rasa:

Kali and Kúndalini,\textsuperscript{iii} with equal relish, started to gibber and squeal, the sky itself moved under the crashing waves, circling vultures swooped down,* and in that swift current of the river of blood of contending enemy ranks Bhárgava, blind with battle rage, began to slip and slide and fall.
paraṇiṣṭho yathā:

«chatrām kumbh’īndrakarnair
   viracaya, vitatam† cāmaram vāji†|pucchair,
   mālāṃ munḍaighth pracaṇḍaighth
   sṛjā, gajajaghanair maṇḍapam† yojayasva,
   antraīr nīrājanāyāḥ
   kalaya vidhim.» iti preta|vrddh’ānganānām
   ālāpaḥ Kuṇḍalīnyās
   tanaya|parinay’ārambhaljanmā babhūva. [19]

vismayasya samyak samṛddhir adbhutaḥ, sarv’|ēndriyā-
   ūnām tātasthyāṃ vā. varṇo ’syā pīto, daivataṁ Brahmā. sa ca
   svaṇiṣṭhah paraṇiṣṭhaś ca.

svaṇiṣṭho yathā:

7.45
   līlā|nibaddhā|pāthodhir,
   helā|hatajDaś’ānanaḥ
   sa Rāmaḥ Śitay” āśīstam
   ātmānām bahv amanyata. [20]

paraṇiṣṭho yathā:

tyaktā jīrṇa|dukuḷavad vasumati,
   baddho ’mbudhir binduvaḥ,
   bāṇ’|āgreṇa jaraṁ|kapotaka iva
   vyāpādito Rāṇaḥ,
   Laṅkā k” āpi Vibhīṣaṇāya sahasā
   mudr” ēva hast’|ārpitā—
   śrutv” āivaṁ Raghu|nandanasya caritam
   ko vā na romāṅcati? [21]
An example of the other-directed disgusting rasa:

“Fashion a parasol from elephant ears, a wide one, a fly whisk from horses’ tails, string a garland of gruesome hairless skulls, build a marriage hall of elephant parts, perform the holy lamp ceremony with entrails.” So the old women among the ghosts gave orders to commence the wedding of Kúndalini’s son.

The proper expansion of the stable emotion wonder—or a neutralization of all the senses—is the amazing rasa. Its color is yellow, and its presiding deity is Brahma. It can be self-directed or other-directed.

An example of the self-directed amazing rasa:

Though he had bridged the ocean in sport and slain ten-headed Rávana for fun, Rama only took pride in himself when Sita took him in her arms.

An example of the other-directed amazing rasa:

To give up the earth like a worn-out garment, to bridge the sea like a droplet, to put an end to Rávana with an arrow like an age-worn pigeon,* to hand Lanka straightway to Vibhíshana like a signet ring— who could listen to these acts of Rama’s and not succumb to shivering?
atyukti|bhram’|ôkti|citr’|ôkti|virodh’|ābhāsa|prabhṛtayo ’dbhutā eva.

atyuktir yathā:

7.50
bhūyād eṣa satāṁ hitāya bhagavān
kol’|āvatāro Hariḥ,
sindhoḥ klesam apāṣya yasya daśanaḥ
prānte sthitāyā bhuvāḥ
tārā hārati, vārīdas tilakati,
svarvāhinī mālyati,
krīḍādarpaṇatī kṣapā|patir, ahar|
devaś ca tāṇkati. [22]

yathā vā:
divya|Harer mukhako|kuhare
vistirṇe parnatī vyoma,
cūrṇati candrah, kramukati
Kanaka|giriḥ, khadirasārati khar’|āṃśuḥ. [23]

bhram’|ôktir yathā:
tīvrais tigma|rucaḥ karaiḥ paricitāṁ
sektum kapola|sthaliṁ
nīrāṇāṁ nikaraṁ kareṇa haratā
tucchikṛte vāridhau,
Mainākaṁ samudikṣya paṅka|patitaṁ,
śālūka|saṅkā|juśo
Herambasya punātu danta|śikhara|
vyāpāra|līlā|rasaḥ. [24]

i The mountain that took refuge in the ocean when Indra was cutting off the mountains’ wings
Hyperbole, misinterpretation, fantasy, and apparent contradiction are all forms of the amazing rasa.*

An example of hyperbole:

May Vishnu bring welfare to the good in his Boar incarnation when Earth sat poised on the tip of his tusk, set free from the ocean’s chafing, and the stars made her a necklace, the cloud a forehead ornament, the heavenly river a garland, the moon a mirror, the sun an earring.

Another:

In the vast maw of the divine Lion* the sky was a betel leaf, the moon lime paste, the Golden Mountain areca, the sun cutch juice.*

An example of misinterpretation:

When his cheek was burned by the hot rays of the blazing sun and he drew water in his trunk to bathe it and thereby emptied the ocean, Ganésha saw MainákaⅠ fallen in the mud, and thinking him a root, he played with him with the tip of his tusk—and may that play protect you.
yathā vā:

antah|krodh’|âgni|jâgrat|
kapat|Narahari|sphâra|nihśvâsa|vâta|
vâdhûtâ vâri|vahâhâ,
kula|dharanibhûtaḥ sânuṣu praskhalantaḥ
diṅ|nâgair nâga|buddhyâ,
vana|hariṇa|kulaiḥ śaṅkayâ śâdvalânaṇ, châyâ|bhrântyâ kirâtaiḥ,
śiti|vasana|dhiyâ vikṣitâḥ svar|vadhûbhiḥ. [25]
citr’|ôktir yathā:
girir vamati mauktik’|ā- valim, ali|dvayaṁ sthâvaraṁ,
śarat|tuhina|didhitir
vyajana|mûrtaṁ vânchati,
dhanuḥ svapiti mânmathaṁ,
śithila|bandham andhaṁ tamo,
namo manasî|jâya te,
kim api kautukaṁ tanvate. [26]
lakṣaṇikam akhilaṁ citr’|ôktir eva.

virodh’|âbhâso yathā:

ko ’py asau tava, Mukunda, nandako
 ’|nandako bhavati Kaṁsa|sampadah;
kuṇḍali tvam asi, Kâliyaṁ kuto
dûrato nayasi—tan nivedaya. [27]

i The God of love ii Mukúnda, or Krishna, killed his uncle Kansa and the serpent Kâliya.
Another:

The winds of the mighty sighs of that artifice, the Man-Lion, awakened by the fire of his anger, tossed the clouds about and they went scuttling onto the slopes of the ancient mountain: The guardian elephants of the quarters believed them other elephants; the herds of forest deer, mounds of grass; the country people, shadows; and the women of heaven, elegant black gowns.

An example of fantasy:

A mountain that spits out pearls, a pair of bees absolutely still, an autumn moon that calls, yearning for a breeze from a fan, a bow of Love that lies asleep, deep darkness that falls disheveled— praise be to you who are born in the mind, \(^i\) and who so excite our fancy.*

Fantasies as such are based entirely on metaphorical or metonymymical identification.

An example of apparent contradiction:

How remarkable, Mukúnda, is your source of joy: your sword named Nándaka, for it was no source of joy to the fortunes of Kansa, and you are a coil-possessing snake: wear earrings and yet you drive Káliya away—tell me why.
nāṭye ca sarve rasā ānanada|rūpāḥ, adbhut’ākhyāḥ, para|niṣṭhā eva.∗

citta|vṛttir dvedhā, pravṛttir nivṛttiś ca. nivṛttau yathā|śānta|rasas, tathā pravṛttau māyā|rasa iti pratibhāti. ekatra|ras|ōtpattir, aparatra n’, ēti vaktum a|śakyatvāt. na ca sa ratir|eva. tarhi sa kasy’ āstu vyabhicārī? na śṛṅgārasya, tad|vairiṇo|bibhatsasy’ āpi tatra sattvād; ata eva na bibhatsasy’ āpi. na|hāsyasya, tad|vairiṇah|karuṇasy’ āpi tatra sattvād; ata eva na|karuṇasy’ āpi. na raudrasya, tad|vairiṇo ’dbhutasy’ āpi tatra|sattvād; ata eva n’ ādbhutasy’ āpi. na vīrasya, tad|vairiṇo|bhayānakasy’ āpi tatra sattvād; ata eva na bhayānakasy’ āpi.|n’ āpi śāntasya tad|virodhītvāt.

na ca sāmānya eva rasas, tad|viśeṣā itare bhavanti. śānta|rasasya tarhi ras’ābhāsatv’|āpatteḥ. kim tu vidyuta iva rati|hāsa|śoka|krodh’|ōtsāha|bhaya|jugupsā|vismayās tatr’ ēt-
In drama, all rasas are joyful, are fundamentally the amazing rasa, and are solely other-directed.

Now, there are two basic states of mind, engagement and disengagement. In the case of disengagement we have the tranquil rasa, and in the same way, in the case of engagement it would appear we have a rasa of phenomenal reality,* for we cannot argue that rasa arises in the former case but not in the latter. Nor can this phenomenal rasa be desire as such (counterposed to the absence of desire in the tranquil rasa), since were that so, phenomenal rasa would then have to be a transitory feeling of some other rasa—but which one? Not the erotic, because of the presence in the phenomenal rasa of the disgusting, which is inimical to the erotic—and so desire could not be a transitory feeling for the disgusting, either. Nor the comic, because of the presence in the phenomenal rasa of the pitiful, which is inimical to the comic—and so it could not be a transitory feeling for the pitiful, either. Nor the furious, because of the presence in the phenomenal rasa of the amazing, which is inimical to the furious—and so it could not be a transitory feeling for the amazing, either. Nor the heroic, because of the presence in the phenomenal rasa of the fearful, which is inimical to the heroic—and so it could not be a transitory feeling of the fearful, either. Nor the tranquil, because it is diametrically opposed to the phenomenal rasa.

Furthermore, this phenomenal rasa cannot be purely a genus, of which the other rasas are species, for then the tranquil would be excluded and thereby turn out to be a semblance of rasa. Instead, like flashes of lightning, desire
Actions leading to good and bad karma respectively
together with humor, grief, anger, energy, fear, revulsion, and wonder arise and vanish in this phenomenal rasa, and hence for it, all these stable emotions function as transitory feelings. The definition of phenomenal rasa is this: it is a latent impression, consisting of false consciousness, that comes to be stimulated. This false consciousness is its stable emotion; its underlying and stimulant factors are dharma and adharma, which underwrite experience in the world, whereas its reactions are such things as a child, a wife, success, pre-eminence. An example:

A garden that enchants with the lotus eyes of Lata women, a lovely pond, a bed like the moon, a beloved who reveals her mastery of love in union, a body suited for love, a jeweled mansion so beautiful, affectionate kin—
O lord of the world, upon whose house in the world don’t you always bestow everything?*

Except in drama there is a ninth rasa, the tranquil, whose stable emotion is dispassion. The full development of dispassion—or an extinguishing of the vices—is called the tranquil rasa. The vices are desire, anger, etc. Its underlying factors and stimulant factors are reflection on the baseness of worldly objects, disenchantment, etc. Its reactions are tears of bliss, horripilation, stammering, etc. An example:
heyaṃ harmyam idaṃ, nikuṇjaḥbhavanaṃ śreyam,†* pradeyaṃ dhanaṃ;
peyam tīrthaṃ payo, Harer bhagavato
geyaṃ pad’āmbhoraham;
neyam janma cirāya darbhaśayane,
dharme nidheyaṃ manaḥ,
stheyaṃ tatra sit’āsitasya savidhe,
dhyeyam purāṇaṃ mahaḥ. [29]
yathā vā:

Vedasya’ ādhyayanaṃ kṛtaṃ, paricitaṃ 
śāstraṃ, Purāṇaṃ śrutām—
sarvam vyartham idaṃ, padaṃ na Kamalā| 
kāntasya cet kirtitaṃ.
utkhātaṃ, sadṛṣī|kṛtaṃ, viracitāḥ
seko ’mbhasā bhūyasā—
sarvam niṣphalam, ālavāla|valaye 
kśiptaṃ na bījaṃ yadi. [30]

7.70 iti śrī|Bhānudatta|viracitāyāṃ Rasatarāṅgīnyāṃ 
rasa|nirūpaṇaṃ nāma saptamas taraṅgaḥ.

7.67 śreyam G : śreyah J Ś

† The confluence of the Ganga and Yāmuna, that is, Prayāga
Mansions should be abandoned, a forest hut made home, and money given away; water at sacred fords should be drunk, the feet of blessed Vishnu intoned in song; life should be lived* every night on darbha grass and one’s thoughts given to dharma, one’s time should be spent where white water meets black,^{1} and the ancient light contemplated.

Another example:

You can study the Vedas, learn the shastras and listen to the Puránas, but this will all be for nought if you do not extol the feet of Vishnu. You can dig and level the ground and sprinkle water night and day, but it will all be fruitless unless you place into the hole a seed.

The end of the Description of Rasas Continued, the Seventh Wave of Bhanu-datta’s “River of Rasa”
THE EIGHTH WAVE
MISCELLANY
8.1 STHAYI | BHAVA | JĀ DRŚṬIR ĀŚṬADHĀ: SNIGDHĀ, HṚṢṬĀ, DĪNĀ, 
KRUDDHĀ, DRPTĀ, BHĪTĀ, JUGUPŚITĀ, VISMITĀ Č’ ĖTI. VYA-
BHICĀRI | BHAVA | JĀ DRŚṬIR VIṂŚATIDHĀ: ŚUNYĀ, MALINĀ, ŚRĀNTĀ, 
LAJJITĀ, ŚAŇKITĀ, MUKUL”, ĀRDHA|MUKULĀ, GLANĀ, JIHMĀ, KUṆ-
CITĀ, VITARKIT”, ĀBHITAPTĀ, VIṢAṆṆĀ, LALITĀ, KEKARĀ, VIKOŚĀ, VI-
BHRAṆṬĀ, VIDYUTĀ, TRASTĀ, MADIRĀ Č’ ĖTI. RASA|BHEDĀD ĀŚṬADHĀ 
RASA|DRŚṬIḤ: KĀNTĀ, HĀSYĀ, KARUṆĀ, RAUDRĀ, VĪRĀ, BHAYĀNAKĀ, 
BĪBHATS”, ĀDBHUTĀ Č’ ĖTI ŚĀṬ|TRĪṂŚAD|BHEDĀ DRŚṬAYĀH. KUṆITĀ, 
VIKASIT”, ĀRDHA|VIKASITĀ, CAKITĀ, SUPTĀ, GHŪRNĪT”, ĀLASĀ, VIVAR-
TIT”, ĀRDHA|VIVARTITĀ, PARYASTĀ, ŚUNYĀ, STIMITĀ Č’ ĖTY|ĀDAYO 
DRŚṬI|BHEDĀ UḤANIYĀH. TATRA LALITĀ YATHĀ:

MANASIJA|NṛPATIR VĀ, 
MaṇḍANAM VĀ MADO VĀ, 
ṢAṢI|MUKHI, BHAVANAM VĀ, 
YAUVANAM VĀ, VAYAṆ VĀ—
AKHILAM API KRṬ'|ĀRTHAM 
VIṢI|VIKŚEPA|KHELAT| 
KAMALA|VIJAYA|LĪLĀ| 
ŚĀLINĀ LOCANENA. [1]

GLĀṆĀ YATHĀ:

PARYAST’|ĀLAKA|ROCIṢAH, ŚRAMALJUṢAH, 
PRASPANDA|GAṆḌA|TVIṢAH, 
ŚAMBHAU ŚIKARA|ŚĪTALENA ŚAṢIŅĀ

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From the stable emotions are produced looks,* which are of eight types: the amorous, amused, sad, angry, energetic, afraid, disgusted, and wonder-struck. From the transitory emotions also are produced looks, which are of twenty types: the vacant, dark, exhausted, embarrassed, doubtful, closed, half-closed, fatigued, side-long, skewed, speculative, distressed, depressed, seductive, squinty, wide-eyed, wild-eyed, flashing, timorous, and drunken. And given the differentiation among rasas, there are also eight rasa-looks: the loving, funny, piteous, furious, heroic, fearful, disgusting, and amazing. There are thus in sum thirty-six looks. Other types of looks can be extrapolated from these, including the hurt, blossomed, half-blossomed, frightened, sleepy, rolling, languorous, open, half-open, crossed, vacant,* frozen, etc. An example of the seductive look:

His majesty the God of love,  
your jewelry and passion,  
the house where you live, O moon-faced girl,  
your youth, and we ourselves  
have all found their purpose in life  
thanks to something lovely  
as a lotus playfully bobbing  
on a wave-swept pond—your eye.

An example of the fatigued look:

As she lay exhausted, her glorious hair disheveled,  
her cheeks glistening with sweat,  
and Shiva fanned her with his crescent moon*  
cooled by droplets of nectar,
vātaṃ samātanvati,
jiyāstām Acal’ādhirāja|duhitur
niḥspanda|nīl’ōtpalā|
cchāyā|nidrita|caṅcarīka|mithuna|
spardhā|samṛddhe dṛśau. [2]

8.5 evam anyā apy udāharaṇīyāḥ.
atha rasānāṃ janyaljanaka|bhāvaḥ. tatra Bharataḥ:
«śṛṅgārāt tu bhavedd hāsyo,
raudrāc ca karuṇo mataḥ;
virāt syād adbhut’ōtpattir,
bibhatsāc ca bhayānakāḥ.»

ayam utsargaḥ, pareśām api rasānāṃ kārya|kāraṇa|bhāva|
darśanāt. pūrvalgraṇthakāra|sammatir api:
«kathā|saṅgrahalyogāc ca, vivakṣā|vaśataḥ kaveḥ,
anyonyaṃ janyaljanakā rasa|bhāva bhavanty amī.»

8.10 yathā:
mātur drṣṭvā dṛg|ambho|
ruhāyugala|galad|bāspa|dhārām udārāṃ,
tātasya prekṣya vakṣaḥ|
sthala|rudhira|cayaṃ, krudhyata Bhārgaveṇa
haste nyastaḥ Sahasr’Ār-
juna|damana|samārmbha|gambhīra|vīrya|
sphūrjad|dor|vallī|hallī-
saka|sakala|kalā|sūtra|dhāraḥ kuṭhāraḥ. [3]

1 Shiva’s wife, Pārvati, daughter of the Himālaya
the daughter of the Mountain King looked at him—
and all glory to those eyes
that vied in beauty with two bees asleep
in the shade of a motionless lotus.

In the same way illustrations for all the others could be added.

Rasas can have a generative relationship with other rasas. Thus Bhárata:

“The comic can be produced by the erotic, the piti-ful by the furious; the amazing can arise from the heroic, and the fearful from the disgusting.”*

This is only a general formulation, since we find that other rasas, too, stand in causal relationship with yet other rasas. Earlier scholars likewise concur in this view:

“Depending on the construction of the narrative or the intention of the poet, rasas and feelings can be mutually generative.”*

An example:

Seeing the swollen stream of tears that gushed from his mother’s lotus eyes,
and the blood that streamed from his father’s chest,
Bhárgava flew into a rage
and took in hand his axe, that dancing master expert in all the ballet arts
of arms entwined in the heroic undertaking
of killing Thousand-armed Árjuna.*
atra vīraṁ prati karuṇa|bībhatseyoḥ kāraṇatā. yathā vā tāta|pādānām:

kuraṅg’|âksyā vēṇīṁ,
subhaga, viparīte rati|vidhāv
adhi|skandhaṁ drṣṭvā
kim api nipatantim arī|bhaṭah,
adhi|grīvaṁ yuṣmat|
pracēla|karavāla|vyatikaraṁ
smarann eva stabdho
viramati parīrambhaṇa|rasāt. [4]

atra bhayānakaṁ prati śṛṅgārasya kāraṇatā. yathā vā:

8.15 yudhi kupita|kṛt’|ânta|
syandana|spardhi|nādaṁ
diśi diśi Daśa|kaṇṭhas
tyaktavān vārid’|āstram.
taḍiti Janaka|putryāḥ
sāmyam ālokyamānas
tyajati na pavan’|āstraṁ
Rāghavah śvinnal|pānih. [5]

atra śṛṅgāraṁ prati vīrasya kāraṇatā.

i Sita  ii The Wind Weapon counteracts the Cloud Weapon by dispersing it.
In the above poem, the rasas of pity and disgust function as causes with respect to the heroic rasa.* Another example, from my honored father:

As the doe-eyed girl was making love
on top, your enemy,
my lucky king, caught sight of her long braid somehow falling upon his shoulder,
and remembering the action of your sword as it once swept by his throat,
he went stiff as a board and lost his taste for the pleasure of her embrace.

In the above poem, the erotic rasa functions as a cause with respect to the fearful. Another example:

As the battle raged Ten-necked
Rávana released far and wide
a Cloud Weapon that equaled the din of the chariot of wrathful Death,
but seeing the likeness of Jánaki in the lightning of the clouds,
Rama began to sweat and his hands couldn’t wield the Wind Weapon.ii

In the above poem, the heroic rasa functions as a cause with respect to the erotic.
etese am ang’ângi|bhav’|âpananâṃ rasa|saṅkara iti nāma lokā lapanti. rasânāṃ mitho virodho ’pi. tatra Bharataḥ:

«śrṅgāra|bibhatsa|rasau,
      tathā vīra|bhayānakau,
      raudr’|ādbhutau, tathā hāsyā|
      karuṇau vairīnau mithāḥ.»

vairi|rasa iva vairi|rasasya vibhav’|ānubhāva|vyabhicāri|
bhāvā api rasa|hāni|karā, iti tān api vārayet. tatra prācīna|sammatiḥ:

8.20 «na ca vairi|rasaṃ brūyad, vairīṇo na vibhāvakam,
        n’ānubhāvaṃ, na saṅcāri|bhāvaṃ c’ āpi kadā cana.»

iti. kin tv ang’|ângi|bhav’|ān|āpannayor eka|deśe sati vairam. deśa|bhede sati na vairam, vṛkṣe kapī|saṃyoga|tad|
a|bhavayor iva. samaya|bhede sat’ īty api na vairam, bhū|tale ghaṭa|tad|a|bhavayor iva. vairāṃ yathā:

priyeṇ’ ālingyamānāyāḥ priyāyāḥ kuca|kumbhayoh |
kara|kṣata|nirmuktaṃ rudhiraṃ kuṅkumāyate. [6]
These rasas can enter into a relationship of dominant and subordinate, to which people give the name “commingling of rasas.” Rasas can also be mutually contradictory, as Bhárata says:

“The erotic and the disgusting rasas, the heroic and the fearful, the furious and the amazing, the comic and the pitiful stand in a relationship of mutual conflict.”*

Just like a conflictual rasa itself, its underlying factors, stimulant factors, reactions, and transitory emotions can cause damage to the rasa and so should be avoided. The ancients are in consensus on this point:

“One should not give voice to a conflictual rasa, nor to its factors, reactions, or transitory emotions, under any circumstances.”*

However, with respect to two rasas that have not entered into a relationship of dominant and subordinate, there is conflict only if they are located in a single place; if they are in different places there is no conflict, as in the case of a monkey in one part of tree but not in another. There is also no conflict if they occur at different times, as in the case of a pot that at one time is on the ground but at another time is not. An example of conflict:

As the lover embraced his beloved, the blood bloomed like vermillion on her breasts where he had scratched her.
deśā|bhede sati virodh’|ābhāvo yathā:

ekaḥ Sindhubhuvaḥ kare vilulitaḥ,
cakre dvitīyaḥ sthitaḥ,
Kāma|dhvaṃsini Kālakūṭa|kavala|
klīṣṭe tṛṭīya dhṛtaḥ,
bhūyaḥ kṣīra|nidher ghanal|pramathane
saktaś caturthas tathā—
pāyāsuḥ Kamalā|pater bhagavato
nānā|rasāḥ pāṇayaḥ. [7]

8.25 atra śṛṅgāra|raudra|karun’|ādbhutānāṃ rasānāṃ virodh’|ā|bhāvaḥ. samaya|bhedena yathā:

bhagnaṃ Kāma|ripor dhanuḥ, pariḥtaṃ
rājyaṃ, sthitaṃ kānane,
nirbhinnas Triśirāḥ, Kharasya piśitaṃ
sprṣṭaṃ, kapir lālitaḥ,
Laṅk”|ēśo dalitaś, cirāya ruditaṃ
Laṅkā|vadhūnāṃ śrutaṃ,
nītā sadma Videha|bhūs—tad|akhilaṃ
Rāmasya lok’|ōttaram. [8]

atr’ ādbhuta|śānta|bhayānaka|raudra|bhīhatsa|hāsyā|vīra|
karuṇa|śṛṅgārāṇāṃ virodh’|ābhāvaḥ.

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1 Tri-shiras and Khara are two rākṣasas slain by Rama.  ii Sita
If there is a difference of place, there is no contradiction. An example:

One trembles on the hand of Sea-born Lakshmi, the second takes up the discus, the third holds Shiva, slayer of Love, tormented by swallowing the cosmic poison, the fourth stands ready to continue churning the primeval ocean of milk—may blessed Vishnu’s hands and their many rasas, provide you with protection.*

In the above poem there is no contradiction among the rasas: the erotic, the furious, the pitiful, and the amazing, respectively. Nor if they occur at different times, as in the following example:

Breaking the bow of Shiva, renouncing kingship, dwelling in the dreadful jungle, slaying Tri·shiras, touching Khara’s mangled flesh, i coddling the monkey king, killing the lord of Lanka, listening long to the weeping Lanka women, taking Vaidéhi ii home—all this is the work, the supernatural work, of Rama.

In the above poem there is no contradiction among the rasas: the amazing, tranquil, fearful, furious, disgusting, comic, heroic, pitiful, and erotic, respectively.
रिवर ऑफ रसा

agn’|āngi|bhāv’|ān|āpannānāṁ rasaṇānāṁ niveśo yatra sa rasa|śabala iti veditavyam. tasy’ āpy etad ev’ odāharaṇam.

agnayor vaire ’pi na rasa|hānir, bhaṭayor vaire prabhhor iva. yathā:

8.30  Sītāṁ saṃsmarya vīci|

pracala|kuvalaya|spardhi|cakṣuḥ kṣipantīṁ,

senāṁ saṃvīkṣya rakṣaḥ|

śara|dalita|vapuḥ|śoṇit’|āsāra|siktām,

Rāmeṇa krodha|ṛpyad|

Daśa|mukha|nipatan|mūṇḍa|lābha|pramoda|

krīḍat|Kāli|karāla|

bhru|kuṭi|sahacarī sandadhe cāpa|yaṣṭiḥ. [9]

atra śṛṅgāra|bībhatṣayor virodhe ’pi na rasa|hāniḥ. evam aṅ’|āṅgi|bhāv’|āpannayor virodhinor ekatra bhāve ’pi na rasa|hāniḥ. yathā:

bhaujaṅgamaṇ, girimayaṇ, jalad’|ātmakanaḥ vā 
śastraṇ yad eva mumuce Daśa|kandhareṇa,

sarvaṇ Videha|tanaya|vīrah’|ākulena 
Rāmeṇa vahnimaya|śastraṇ iva vyaloki. [10]
Eighth Wave

Where there is an arrangement of rasas that have not entered into a relationship of dominant and subordinate we have what is known as a mosaic of rasas. The preceding poem serves as an illustration of this as well.

While two subordinate rasas might be in conflict, there is no damage to the rasa, just as there is no damage to a king when two of his soldiers are in conflict. An example:

Thinking of Sita, how she would cast her glances that vied with blue lotuses stirred by waves, and seeing his army splashed with streams of blood, their bodies torn by rākshasa arrows, Rama took his bow in hand, the very image of the frowning awful brows of Kali dancing for joy at each falling skull she took from the furious Ten-faced demon.

In the above poem there is no damage to the rasa even though there is a contradiction between the erotic and the disgusting. Similarly, even when two contradictory rasas in a relationship of dominant and subordinate are found in a single place, there is no damage to the rasa. An example:

Whatever weapon Rávana launched—serpentine, aqueous, adamantine—seemed to Rama, in his longing for Sita, to become a weapon of fire.*
nanu bībhsa | śṛṅgārayoḥ saha | jaṃ vairam kutaḥ? 
madhu nipīya niṣṭhīvatoḥ sambhoga | darśanād iti cet—
satyam. bībhsasya jugupsā sthāyi|bhāvah. sā ca tad|darśan
nena taṭa|sthasya bhavati, na tu tayo, rāg’|āutkaṭyād iti.
nanu tath’” āpi bībhatse śṛṅgāro drśyate. tathā hi:

yad api hṛdi viśālā muṇḍa|mālā, na pāṇis
 tyajati nara|kapālaṃ, rauravaḥ carma|cailam,
 tad api Giri|sutāyāḥ pākṣa|pātaḥ Purārau
 samudayati—vicitraḥ kāminoḥ prema|bandhaḥ.

[11]

8.35  ity|ādāv iti cet, satyam. nija|bhurtur adhame ’pi bhūṣane 
bhakty | atiśayena patnyās tatra jugups” āiva n’ āvatarati.
jugupsitatvena pratīyamānam eva hi jugups” | ōtpādakaṇ
bhavati. kiṃ ca priya|sambandh’|ōpādhikam adhikaṇ tatra 
prem’ āiv’ ōtpadyate. tasmāt sthāyi|bhāv’|ā|bhāvād bībhs-
sas tatra na jāyata iti.

nanu vīrasya yudhi gacchataḥ sarpa|sparśe cakitatā drś-
yate, raudre c’ ākasmik’ | ōtpāt’ | ātipāte vismaya iti cet—
satyam; cakitatā vismayaś ca tatra tatra ras’ | āvesān na

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One might object that the disgusting and the erotic are not irreducibly conflictual, since we find such things as lovers taking pleasure in drinking and spraying each other with rum. That may be true, but revulsion is the stable emotion of the disgusting, and that arises in an outside observer of the act, not in the two who are in the throes of passion. Even so, one might object further, we find the erotic in the disgusting, in such poems as the following:

Although he wears upon his chest a necklace of heads and his hand never releases the human skull or the antelope skin he wears, still the Mountain’s daughter adores the Enemy of the City—how inscrutable the bond of affection that unites two lovers.*

While that may be true, there is not the slightest sense of revulsion in the wife at her husband’s lowly adornment because of the high degree of her devotion to him. For only something that is perceived as revolting can become a source of revulsion. On the contrary, what actually arises in this case is a more intense love conditioned by their bond of affection. Accordingly, given the absence of the requisite stable emotion, the disgusting rasa does not come into being in this poem.

One might further object that when a hero is heading into battle, we find that he might touch a snake and be frightened; or when a man is in a fury, that he might feel wonder at the sudden appearance of a portent. While that
bhavaty eva, sati vā viśaya|bhedo. vīrasya na pratibhaṭād bhayaṁ, kin tu bhujaṅgāt. raudre ca na pratibaṭa|bal|ādhi-kye vismayaḥ, kin t’ ātpāte.

rasa|vairasy’ ātpādakam akhilam avadheyam. tatra pūrv’|ācāryāḥ:

«anyac ca rasa|vairasy’ ātpādakaṃ vacanaṃ tathā na vācyam rasa|bhāvaljñair nātya|śāstra|viśāradaiḥ.»

vacanam ity upalakṣaṇam evam vibhāv’|ānubhāveṣv api draṣṭavyam.

8.40 kv’ āham, kva tvam? kva madhu|samayaḥ,
   kutra vā dūtik” āsau,
   megha|cchāyā|pravicalam idam
   prema vā kutra yūnoḥ?
āyur vāyu|pracala|nalini|
   vārī|bind’|ūpamānaṃ.
   mānaṃ, mugdhe, visṛja sakalaṃ—
   tuccham eva pratīmaḥ. [12]

atra nirveda|pratipādakam akhilaṃ, tac ca śrīgāra|vi-
rodhi. an | aucityaṃ sarvath” āvadheyam. tatra prācīna |
grantha|kṛtaḥ:
may be true, the fright in the one case and the wonder in the other do not come about in conjunction with a rasa; and even if we were to admit that they did, there is a difference in object: the hero fears not an enemy but a snake; and the man in a fury feels wonder not at the presence of the enemy’s overwhelming force but rather at the presence of a portent.

In general, anything that produces a conflict of rasas must be carefully avoided. Earlier teachers have addressed this:

“All speech that may produce a conflict of rasas must not be spoken, according to those skilled in dramaturgy, men who know rasas and feelings.”*

“Speech” is meant to comprise factors as well as reactions.

What have we in common, you and I? 8.40
The spring, that go-between,
a young couple’s love, more changeable than a shadow cast by a cloud,
while life is like a droplet on a lotus buffeted by the breeze.
Give up your anger, innocent girl—nothing has any meaning at all.

In the above poem, the entire speech communicates dispassion, and that is contradictory to the erotic. Impropriety must by all means be carefully avoided. The ancient writers have addressed this:
«an|aucityād ṛte n’ ānyad 
rasa|bhaṅgasya kāraṇam.
prasiddh’|āucitya|bandhas tu 
orasasy’ ὁpaniṣat parā.»

iti. udvega| karam an| aucityam. loka|yātra| prasiddhi| 
siddhatvam† aucityam. tasmād dvayor yūnor yatra mitho 
ratis, tatr’ āiva rasāḥ. ekasy’ ēiva ratiś ced, ras’|ābhāsa ev’; 
āikasyā eva ratiś ced, ras’|ābhāsa eva. krameṇ’ ὀdāharaṇam:

Sītā|samāgama|ślāghā |
bandhuraṇ Daśa|kandharam 
prahartuṇ kṣamate Kāmo—
Rāmo vā—niśitaiḥ śaraḥ. [13]

atra Rāvaṇasy’ āiva ratir na tu Sītāyāḥ.

nidhuvana|vana |
prānte yāntaṇ calair nayan’|āṅcalaiḥ 
kim iti valita |
grīvaṇ, mugdhe, muhur muhur īkṣase?
viphalam akhilaṇ, 
yūnor no ced udeṭi parasparaṇ 
ratir. atha mano|
janmā devaḥ sa eva niṣevyatām. [14]

8.43 prasiddhisiddhatvam ] : -prasiddham Š
“There is nothing that destroys rasa more than impropriety. Composing in a way that keeps to the canons of propriety is the priceless secret of rasa.”*

Impropriety causes disruption, whereas propriety confirms the currency of the general state of affairs. Thus we can have rasa only in the case of a young couple who feel desire for each other. If only the man feels desire, we have what is known as the semblance of rasa, and so also if only the woman does. An example of each, in order:

Rávana is so delirious with desire
at Sita’s arrival
that only the sharp arrows of Love can quell him—or those of Rama.

In the above poem, only Rávana feels desire, not Sita. 8.45

Simple girl, why crane your neck and look again and again with fluttering glances
at that fellow as he passes by the woods where people go to make love?
It’s all in vain unless a young couple feels desire for one another.
So there is nothing to do but worship the god who takes birth in the heart.
atra nāyikāyā eva ratir na tu nāyakasya. evam ekasy’ ān| eka|viṣayā ratī ras’|ābhāsa eva. paran tu eṣa viśeṣaḥ. yasya vyavasthitā bahvyo nāyikā bhavanti, tatra na ras’|ābhāsas; tathā sati Kṛṣṇasya sakal’|ōttama|nāyakasya bahu|kāminī| viṣayāyā rater ābhāsat” | āpatteḥ. tasmād a | vyavasthita | bahu|kāminī|viṣayaka|vaiśīka|nāyaka†|param etat. ata eva vaiśikānāṃ veśyānāṃ ca ras’|ābhāsa iti prācīna|matam. eka- syā an|eka|viṣayā ratir yathā:

sampat kasy’ ādyā tārā,
 bhavati taralitā yat|puro netra|tārā?
 drṣṭā ken’ ādyā Kāṅcī,
 yad|abhimukhal|gataḥ vepeate ratna|kāṅcī?
 Ugraḥ kasy’ ādyā tuṣṭaḥ,
 sakhi, yad|anugame kaś cid ugro ’bhitāpāḥ?
 snātaṃ ken’ ādyā Veṇī|
 payasi, vilulitā yat|kṛte k” āpi veṇī? [15]

atra kimo bāhulyena veśyātvam.

8.50 ekasy’ ān|eka|viṣayā ratir yathā:

8.47 -kāminivaiśayakavaisiikanāyaka- B : -kāminikavaisikanāyaka- J :
-kāminikavaiśikabahunāyaka- Ś
In the above poem, only the náyika feels desire, not the náyaka. Similarly, if one man feels desire for many women at the same time, we have a semblance of rasa. But there is one distinction to be drawn: For someone who has a determinate number of multiple náyikas, there is no semblance of rasa. Otherwise, Krishna, the supreme náyaka of all, whose desire is directed to multiple lovers, would turn out to have a semblance of desire. Hence the definition concerns a náyaka who is a libertine, whose object of desire is an indeterminate number of lovers. Accordingly, the view of the ancients is that semblance of rasa applies to libertines and courtesans. An example of one woman feeling desire for many men:

Who just acquired so vast a fortune to make you bat your eyes in front of him?
Who just saw holy Kanchi, that the gems on your belt should shimmer before him?
Who just appeased the awful Shiva, my friend, that you feel such awful pain when he leaves?
Who just bathed at the River Braid that your braid, your gorgeous braid, should be loosened for him?*

The multiple use of “who” shows this is a courtesan.*

An example of one man feeling desire for many women:
pañc’|ēṣu|kṣitipal|pratāpal|lahārī|
pṛitis tvadiyā punah:*
kāśāṃ na stana|kāṅcan’|ācala|taṭe
kāśmīrapaṅkāyate?
kāśāṃ mūrdhāni n’ âiva paṅkaja|dṛśāṃ
sindūralekhāyate?
kāśāṃ vā na ca karṇayoh, priyā|sakhe,
māṇikyabhūṣāyate? [16]

atra’ āpi vaisiṅkatā prāgyad eva.

yatra rāṣā bahavaḥ sa rasa|śabalaḥ. yatra bhāvā bahavaḥ sa
bhāva|śabalaḥ. atra rasa|śabalo darśītaḥ. bhāva|śabalo yathā:

pravrajy” âiva śubhāya me! śrutil|pathaṁ
jāyeta tasyā vacaś!
cakr’|āgre mama kaḥ Smaras? triljagati
śūnyā vinā Rādhayā.
nirmukt” âiva manas|trapā? mṛga|dṛśo
lāvaṇyam anyādṛśaṃ.
dhig janma! kva gat” āsi? kim vilapitaiḥ?
kv’ āsi? prasannā bhava! [17]

8.55 nirved’ | āutsuky’ | āmarṣa | bhrama | mati | smṛṭi | viśāda |
dainyānāṃ* bhāvānāṃ sānkaryād eṣa bhāva|śabala iti.

i Krishna speaks.
Your passion is a wave of the power of the king, the God of love: what women’s golden moundlike breasts has it not stained like saffron, what women’s heads, with their lotus eyes, has it not marked like vermilion, and on what women’s ears, my friend, has it not hung like earrings?

In the above verse, too, we are presented with a libertine, for the reason stated for the previous example.

Where there are many rasas we have a mosaic of rasas, and where many emotions, a mosaic of emotions. The mosaic of rasas has already been shown. An example of a mosaic of emotions:¹

Renunciation is my one salvation!
If only I could hear her voice!
Who is Love in the face of my discus? The universe is utterly empty without Radha.
Have I completely lost all shame? The woman’s beauty is without equal.
A curse on my birth! Where have you gone?
What use is weeping? Where are you? Be kind!

This mixture of despair, longing, vindictiveness, confusion, wisdom, remembrance, depression, and despondency produces a mosaic of emotions.*
atha rasa | bhāv’ | ālaṅkārāṇām abhivyaktiḥ. rasas tri | vidho ’bhimukho vimukhaḥ para|mukhaś c’ ēti. vyaktair bhāva|vibhāv’|ānubhāvair yasy’ abhivyaktiḥ so ’bhimukhaḥ. bhāva|vibhāv’|ānubhāvānām an|uktavat kaśṭ’|āvagamo vimukhaḥ. para | mukho ’pi dvi | vidho ’laṅkāra | mukho bhāva| mukhaś c’ ēti. alaṅkāra|mukhe ’laṅkāro mukhya mano|viśrāma|hetutvād, raso gauṇaḥ. bhāva|mukhe bhāvo mukhya mano|viśrāma|hetutvād, raso gauṇaḥ. atra prācīna| sammatiḥ:

«alaṅkāre ca rucire
mano|viśrānti|kāriṇī
alaṅkārasya mukhyatvaṃ,
gauṇatvaṃ rasa|bhāvayoh.»

iti. abhīmukhaḥ sva|svapraṇaraṇa udāhṛtā eva. vimukho yathā:

Maithili, Lākṣmaṇo, Rāmaḥ,
Sugrīvaḥ, Pavan’|ātmajāḥ
Laṅkā|puraṃ parityajya
pāraṃ vāri|nidher yayuḥ. [18]

atra saṅkataṃ akhilaṃ samuttiṃry’ āite samāgataḥ, ity ad- bhuto rasaḥ kaṣṭād avagamyate.

i Sita  ii Hānuman
Finally, we turn to the manifestation of rasas, emotions, and figures of sense. Rasa is three-fold, being direct, oblique, or mediated. Rasa is direct when it is manifested by emotions, factors, and reactions that are themselves clearly manifest. It is oblique when emotions, factors and reactions are not clearly stated, and it is therefore hard to understand. It is mediated in two ways: by means of either a figure of sense or an emotion. When rasa is mediated by means of a figure, the figure is primary because it is there that the mind comes to repose, and the rasa is secondary; when it is mediated by way of an emotion, the emotion is primary because it is there that the mind comes to repose, and the rasa is also secondary. The ancients are in consensus on this point:

“When there is a striking figure that causes the mind to pause, the figure is primary and the rasa and emotion secondary.”*

The direct rasas have been exemplified each in its own section. An example of an oblique rasa:

Máithili,¹ Lákshmana, and Rama, Sugríva, and the son of the Wind,² abandoning the city of Lanka crossed to the ocean’s further shore.*

In the above poem the amazing rasa—which derives from the fact that the persons mentioned overcame all adversity and were reunited—is very hard to grasp.
alaṅkāra|mukho yathā:

eṣā na lekha bhramatām alīnāṃ
bhāti prabhāte nava|kairaviṇyāḥ.
āliṅgataḥ kin tu tuṣāra|bhānoḥ
kāntiḥ kalaṅkasya vapur|vilagnā.* [19]

atr’ āpahnuter alaṅkārasya mukhyatā.

bhāva|mukho yathā:

8.65 sapta|āṃbhoh|nidhi|nīra|hīra|paṭal|ā-
laṅ|kāriṇīṃ mediniṃ
dātuṃ vipra|kulāya yojitavatāḥ
saṅkalpa|vāky’|ōdyamam
nābhī|nīraruhāt saroruha|bhuvā
tat|kālam āviṣ|kṛte
hast’|āṃbhoruhi Bhārgavasya kim api
vṛdā†|smitaṃ pātu vaḥ [20]

atr’ ādabhuta|bhāvasya mukhyatā. dāna|vīra|raso gauṇāḥ.

vidvad|vāridharāḥ sneham tathā varṣata santatam,
labhate vipulāṃ vṛddhim yathā Rasataraṅgini. [21]

8.65 vṛdā- J : kṛdā- Ś

† The blue lotus blossoms in moonlight.
An example of mediation by means of a figure of sense:

Those can’t be bees on the blue lotuses—bees do not appear at dawn.
It must instead be the mark of the moon\(^1\) left on their bodies from its embrace.

In the above poem the figure known as denial is primary.

An example of mediation by means of an emotion:

When Bhárgava undertook his declared intention
to bestow as a gift upon the brahmins
the whole world adorned with those masses
of diamonds, the seven seas,
at that moment the god born in the lotus
reached out from the navel lotus
his lotus hand, which brought a smile of shame
to Bhárgava—may it protect you.*

In the above poem, the emotion of amazement is pri-
mary and the heroic rasa, of the munificence subvariety, is secondary.

May those rain clouds—men of learning—
forever pour down their moisture: affection
so this “River of Rasa” will grow
ever greater in grandeur.
avagāhasva, vāg|devi, divyāṁ Rasatarāṅgiṇīṁ;
asmat|padyena padmena racaya śruti|bhūṣaṇam. [22]

yāvad Bhānoḥ sutā k” āpi Kālindī bhuvi vartate,
tāvat tiṣṭhatu me Bhānor eṣā Rasatarāṅgiṇī. [23]

8.70

iti śrī|Bhānudatta|mīśra|viracitāyāṁ
Rasatarāṅgiṇyāṁ prakīṛṇakaṁ nām’ āṣṭamas taraṅgaḥ.
Goddess of Language, plunge
into this “River of Rasa”
and make of this lotus, my verse,
an ornament for your ear.
As long as the Ká índi flows on earth,
the daughter of Bhanu the sun,
may this work of mine stay current,
Bhanu’s River of Rasa.

The end of the Miscellany, the Eighth Wave of Bhanu-datta’s “River of Rasa.”
NOTES

Bold references are to the English text; bold italic references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated.

Bouquet of Rasa

2 [1] Ś reports the v.l. *dadāti* (for *dadhāti*) in *a*. There is some disagreement about the accusative reading *antahpremabharālasām*. For *A, N* (disputed by *V*; *G* reads *antahpremarasālasām*), this emphasizes Gaurī’s love for Śiva, which establishes the reciprocity between lovers that is required if the erotic rasa is to be successful. It would also explain why Śiva is worried about Gaurī’s fatigue. Ś reads the nominative -bharālasaḥ (*N* reports the reading -rasālasaḥ) and criticizes the accusative reading, claiming that a cause for Śiva’s actions must be provided.

2 [1] The verse plays upon the image of the androgynous Śiva. His wife Gaurī occupies the left half of his body, and Śiva does everything possible with the other half to spare her any discomfort. I add right to side with *A*. The flower is something Gaurī herself wants as an ornament (*N*) or for their lovemaking (*Ś*).

4 Husband: *svāmin*, “master” or even “owner.” The word is probably used to allow for the possibility that the woman and man are not married. All related terms used here, including “husband” (*bhartṛ, pati*) and “married,” are often rendered ambiguous by the commentators and cannot be translated uniformly throughout the poem; attention to context often requires flexibility.

4 This definition …: the ŚM (p. 3) critiques the RM’s position here at length.

5 Obedience, *śuṛśūsā*, is missing in some MSS.; *ārjavam* is offered by all MSS. and editions; but OG understands “sweet
temper” (*komalabhdva*), suggesting that the Sanskrit before the eyes of the translator was *mrdavam*. But the verse seems to mention (as we expect it to do) the four traits of the definition one after the other. “Obedience” is therefore required, and there is no room for OG’s “sweet temper,” which is also made redundant by *ksam*ā.

6 [3] **Highborn women**: taking *natabhrū* in the sense of woman, and *kulanatabhrū* as equal to *kulavadhū*. Alternatively: “those who lower their eyes even in the presence of family members,” let alone others (A). The translation attempts to capture both senses. Such women never look around to see what is going on (since they are preoccupied with obediently serving their husbands, so A), and they never bare their teeth when they smile (see RT 7.1). The verse is cited (without being recognized as such) in *Ain-i Akbari* (trans. Jarrett), p. 256.

7 **She may or may not understand its manifestations**: according to A: whose manifestations are not understood, i.e., by another, or whose manifestations are understood by her, and he calls attention specifically to the girl’s understanding in 13 [6].

7 **Of her actions**: commentators disagree on whether *kriyā* is in compound. N is adamant, and I follow him.

9 [4] The syntax of the first two *pādas* allows other constructions (I follow Ś; V understands *ājñaptam* as impersonal passive). *Pādas c–d*, literally, “the play of the wagtail is commanded [to be provided] by her glance…” Commentators strive here, without great success, to find the three kinds of characteristics of the new bride (behavior enchanting for its modesty, moderate love-anger, eagerness for new ornaments) in her glancing eye, her ambrosial glow, and the constantly changing waves of her speech. What is not clear is how the verse illustrates (as it should, in view of the typology and the following verse) the naïve *nāyikā* who does not understand the manifestations of
puberty. The wagtail bird is a common sexual symbol in Sanskrit poetry; some commentators here connect it with the girl’s black darting eyes or her bashfulness (since the bird shows itself only infrequently) or her hidden excellences, since there is a tradition that the wagtail appears over buried treasure (V, N). For $d$, cf. Byron: “There be none of Beauty’s daughters / With a magic like thee; / And like music on the waters / Is thy sweet voice to me” (“Stanzas for Music”). OG understands that womanhood is commanded by the God of love to dwell in the body itself. All the commentators take the king, the Love god, to be preparing a fortress where he himself can reside and launch his conquest of the world.

11 [5] N, V rightly remark that it is self-evident that the nāyikā would have seen the lotus petal in her reflection in the water. The line of hair appearing at the navel with the onset of puberty is a favorite image of Sanskrit poets.

13 [6] How the verse demonstrates the girl’s understanding vexes the C. N (as well as Ś) is probably correct: the only reason the friend asks this question is because she knows her friend to be sophisticated enough to answer it. Or rather: the very question presupposes that the nāyikā understands the manifestations of womanhood. The verse includes a pun: Since your breasts are self-existent and all-gracious (and even perhaps “water/milk-bearing,” i.e., Ganga-bearing), that is, since they are Śiva, they must be crowned with a crescent moon, as Śiva himself.

17 [8] One hand on her belt: A, N, and others point out that nīvī, “belt,” can also signify “treasure.”

18 Because of her extreme compliance: A notes that this sentence may be an interpolation but he finds ways to allow it (it is given in U). G remarks that the line is a variant and both unexemplified in the treatise and impossible (yā hy atidhāṛṣṭyavatī tasyāṁ kathāṃ prayuktavaksyamāṇamadhyāvavahārasaṁbhavah, presumably in reference to the trait in the following sentence,
since the “insolence” of the average nāyikā is nowhere else described).

18 Examples of these last two traits are not provided, and they seem out of place, since they are discussed after the second illustration of the “experienced” woman in 23 [11].

19 [9] My love: it is her “lover” rather than her “husband,” say A and N (being perhaps too clever), and this explains her anxiety of losing the chance to see him. In pl. 9, the twist of the verse is realized in the nāyikā’s pulling her sari up around her, indicating sleep (cf. pl. 18 and pl. 65), while her eyes remain wide open.

20 Most commentators read asyās tu for asyās.

20 As several commentators point out, what follows are two different subtypes of pragalbhā nāyikā, not the behavior of one and the same; as A states, the examples “first” and “second” that follow bear this out.

21 [10] The dual ears with the singular lotus is hard to explain (A and V claim unpersuasively that the one lotus serves to ornament both ears). The plural hems suggests she is hiding all the petals of the lotus (Ś). Blue lotuses bloom at dawn. A observes that the lover desires to know if the god … who rules day-blooming flowers, i.e. sun, has risen for either of two reasons. The first is because it would then be time to cease (according to the injunction, “One should not make love in the daytime”; various commentators point out that the word “god” hints it is time for the morning worship of the sun). This is more likely, and would explain the nāyikā’s actions (note that it cannot mean it’s time for him to go away, since this is “his own” nāyikā, though this is apparently how the OG takes it). The second reason is because the woman is one of the types of nāyikā who can achieve climax only in the daylight (the padmini, he cites Anāṅgaraṅga 1.20 to this effect), and the lover, having performed foreplay
(bāhyarata), desires to know whether it is time to begin intercourse (āntararata; this interpretation would mean that the nāyikā prefers that he continue foreplay rather than begin intercourse, and might construe better with the definition of the first type of “sophisticated” nāyikā). Yet another interpretation combines the two: he is not aware that she is a padmini-type of woman, though she is, and she does not want him to break off his lovemaking.

23 [11] The v.l. in a reported by A (dale for tale) and accepted by V (by reason of the alliteration) is found in U (G reads tale).

23 [11] kva ... kva are adversative (so Ś), rather than coordinate (thus A, N, V); that is: how could I have remembered (generally), let alone remembered the lovemaking or your advice?

24 The average and the experienced: A asks why the types of anger response are not attributed to the naïve nāyikā and concludes that they should have been, as least in the case of the naïve nāyikā who understands the manifestations of puberty.

26 [12] In a, lola- could of course be vocative, “inconstant” (so V). One assumes the last line is sarcastic: it is no more likely that he became sweaty from going off to the dark cool forest than that she could cool him down with a single lotus leaf (Sh takes it improbably as an expression of the nāyikā’s good will). The implication of the plural “bees”—that there are many lovers (suggested by Ś; A takes alilāli as a śleṣa, in the second sense signifying “girlfriends,” that is, her rivals)—is not borne out by the painted version (Lalitkalā 23; the nāyikā in the painting’s lower right-hand corner is presumably putting on her jewelry again after lovemaking). V rejects the interpretation (that a single nāyaka would be making love with multiple nāyikās in the grove) as violating convention (asāṃpradāyikā).


U illustration of this verse, now in the Kanoria collection, is reproduced in “Indian Paintings from Rajastan.”

30 [14] I read nātho with G, Š, Triv. A, and B, U, and OG (which is to be taken ironically, as G notes, nātho śi prabhur asi. upatāpako 'sti vakroktih); A, N have yogyo (“eligible”).

30 [14] The first half of the verse shows her steadiness, the second, her unsteadiness. In the first, she could be speaking as easily about the perception of another woman as of her own, hence her sarcastic cleverness. A observes, “In these [foregoing] examples, the coherence (saṅgāti) of the woman’s being an average nāyikā is suspect,” that is, it is not easy to see how they show the woman to be average. The U illustration of this verse, now in the Cleveland Art Museum, may be found at http://www.clevelandart.org under accession number 1960.52.

32 [15] The woman is angry with her lover, but as an “experienced steady” nāyikā she refuses to show it and prefers simply to feign indifference to him (so essentially Š, V), which constitutes the “indifference to lovemaking” in the definition. N, Š are correct, I think, in believing that the speaker is the lover (not a girlfriend, as per G, and A, first interpretation); there is no difficulty in the lover’s referring to himself as dayite (A unnecessarily takes this as a feminine vocative). Š, Triv. A, U read parijanakrodha-, which removes the repetition with c.

34 [16] V notes that the descriptor daughter of the Mountain (i.e., the Himālaya) would normally be used to indicate that she is firm and steadfast, though here the opposite is implied. For N, the shimmering glow of the bracelet is meant to suggest the terrifying quality of her fury.

36 [17] Š thinks the lover misinterprets each of her gestures as a sign that she is mollified, and so he proceeds to the next step. The final image is an imaginary one (technically a kind of utprekṣā, or poetic fantasy: while a woman’s eyes are often compared to
the small, darting \textit{śaphari} fish, here such a fish could compare with her angry glances only if its back were painted with red lacquer.

37 And a “steady more loved” and a “steady less loved” [experienced] \textit{nāyikā}, etc., as well.

39 [18] The woman \textbf{wrapped in her veil} (who thereby shows her indifference to lovemaking) is an average \textit{nāyikā}, the other, experienced; they are both angry at his infidelity, which has made them momentary allies (A, N).


44 \textbf{Kept hidden}: except from her friends or other perceptive people. ŚM disputes the adequacy of the definition precisely on this point, the knowledge of the \textit{parakiya}’s attachments—especially since in two of the subvarieties, the discovered and the promiscuous, such knowledge is essential—and therefore rejects the condition “hidden.” See also RAGHAVAN 1951: 76.

44 \textbf{Total secretiveness}: the unmarried \textit{parakiya} is never shown to be marked or promiscuous or any of the other varieties.

46 \textbf{All three types}: A notes that the third type is implicit in the other two (\textit{arthasamājjasiddha}) and does not actually constitute a separate category.

47 [22] The \textit{nāyikā} is attempting to hide the reason for the scratch marks on her body left by her lover. The verse is cited in \textit{Ain-i Akbari} (trans. JARRETT), p. 258. The U artist has produced a striking painting, in narrative terms (see pl. 22). Bhānu says this verse illustrates all three types of \textit{guptā nāyikā}. The commentators say there can be only two types, for the third must be comprised within the second. The lover sucking on a blade of grass (as in pl. 11) is presumably the continuing lover.

51 [24] \textbf{The jujube tree} would be the place where she meets her lover.
The friend is advising the nāyikā (so Ś, V), rather than the reverse (so A, N); this seems to be corroborated by the ko ‘pi in d, which the nāyikā would not attribute to herself. (N reports the v.l. gopi for ko ‘pi in d.) The verse presented a challenge to the U painter, given the exiguous narrative situation. The question of who speaks is a problem here, too. The hand gestures are no doubt key to the painting, the nāyikā perhaps making a denial to her friend, who is showing amazement.

The rainy season is conventionally associated with the erotic rasa, and it is therefore meant as an irony that the clouds disappoint the promiscuous girl. In all the universe: even the wish-granting trees of heaven do not produce what she most treasures, which adds to her sense of being cursed (N). Ś seems to want a crescendo in her complaints (humans, men, lovers), but that is not easily read out of the text.

Lover: bhartuh cannot have its normal sense of “husband,” since this is another’s nāyikā. For V, the three types intimate that the parakīyā is not concerned with any particular lover.

V tries to justify the compound nipatitapatre, which has an awkward sāpeksā relationship with -latikāyāḥ, and suggests either that the latter may be ablative, or, more persuasively, that the correct reading may be nipatati (though no MS. offers this).

The qualifications in the last two lines indicate, among other things, that the forests are undisturbed by people and offer good camouflage.

The mango tree would be where the lovers had their meeting place. V: “Rādhā is another’s nāyikā insofar as she is an unmarried girl, not because she is a married woman, which would be completely inappropriate for someone who is an avatar of Mahālakṣmī.” But this is clearly not the view of Bhānu, who does not deal with the unmarried parakiyā until 63 [31] (see 44).
The situation suggested is that the nāyikā’s girlfriend is speaking to a passing stranger. Some commentators understand tarunaṅkuca- in compound, taking ātatāṇa intransitively, but this makes the construction of niśamya awkward.

Some commentators read karnasya for gaṇḍasya in c.

The girl is trying to signal her lover while at the same time hiding her message from her nearby friends (Ś, A). A and N provide specific messages intended by each of her movements (e.g., by hiding her bright-white smile she means to indicate that her lover is not to come while the moon is bright). That she is a princess indicates how closely guarded she is and how secretive she must be.

Airāvati: presumably the reference is to Kālidāsa’s Mālavikāg-nimitra, but there Irāvatī (sic, so read here only by J) is King Agnimitra’s second wife, and I do not see what evidence Bhānu had for thinking of her as a courtesan. At the end of the prose section here A and N include an additional sentence: “Passion for a holy man based on physical beauty is a sporadic condition, whereas with respect to what is invariably concomitant it would appear that wealth is the sole condition.” If the sāmānya-vanitā falls in love, with money playing no part, she ceases to be a sāmānyavanitā. Passion based on money is therefore invariably concomitant with the definition of the sāmānyavanitā, passion based on physical attraction is not, and therefore cannot pertain to the definition.

Her breasts are, so to say, overjoyed at the thought that they will be receiving a new necklace (A). The U painter here (see pl. 32) exhibits remarkable delicacy in the depiction of the dropping flowers.

A notes that the naïve nāyikā is not subject to these three additional states.

The implication is that the go-between has gone to the man’s house and has made love with him; the garland of flame-tree
flowers is a euphemism for the love scratches on the girl’s body. (It is slightly odd to use a vakrokti verse as illustration, since the definition does not require it.) N distinguishes between this nāyikā and the khanditā, that is, the nāyikā whose lover has cheated on her: the latter sees on her lover’s body the evidence of lovemaking with another woman, whereas this nāyikā sees such evidence on the other woman’s body.

His insults: she is saying that her eyes and speech are incomparable, and yet her lover has the temerity to compare them to such mundane things.

That is, her anger is revealed by behavior showing she is aware of her lover’s infidelity (A, N).

A semblance of rasa: love that produces the śṛṅgāra rasa must be capable of being consummated. A: such an anger is not real.

The variant bhūsayati (“gave her jewelry”) for bhāṣayati (“spoke with her”) is found in the U illustration, where the rival is shown pointing to her necklace (pl. 36).

Slender girl: even her waist affords no place for anger to stand.

B: bhramam for bhramo.

The commentators assume that swearing an oath by a snake was a common ordeal, but I know no parallel.

I follow V in my interpretation of c-d and in reading koṇabhāsā (this must also be G’s reading, given his gloss prāntakāntyā). A and N, reading koṇabhāsah (which V reports but takes as ablative singular), understand c-d as “flashes from the corner [of her eye] released near her ear,” or “the flashes from the corner [of her eye] became pearls redder,” or “the pearl earrings [brought by the nāyaka],” or, “worn by the nāyaka who is bowed at her feet”. V denies that the pearls at her ear are supposed to be gifts from the lover meant to assuage her anger (so A, and in accordance with the definition and in conformity with the two previous verses that illustrate appeasement), since the lover is not
supposed to be aware of the lac on his forehead and therefore
could not have anticipated the nāyikā's anger. On V's interpr-
etation the conciliation (falling at her feet, giving her jewelry) is
only implicit in the verse. G interprets sikhara as “pomegranate
seeds,” a meaning I have not found for the word.

The lover’s forehead would have become marked either through
the inverted position of lovemaking or through bowing to his
mistress’s feet in an attempt to assuage her own anger (N).

Sixteen types: that is, the thirteen subtypes comprised of “one’s
own” (the naïve, the average, and the sophisticated, the latter
two of which can be steady, unsteady, or steady-unsteady,
and either more loved or less loved), the two types of another’s
(married and unmarried), and the one type of “common.”

The three types are described below, from 192. See also ŚT
1.88; NŚ (KM ed.) 23.34ff., pp. 268ff., where the category
refers to personality traits, especially degrees of quarrelsomen-
ness. So in the case of some nāyakas (231). Different is the so-
cial hierarchy to which the terms refer in RT 5.16 and RT 7.1.

The logic here is unclear to me. Presumably, as various com-
mentators point out, once the criterion of species is allowed
there would be no end to categories, since species are innu-
merable: one could differentiate according to place (A) or ac-
cording to subspecies such as vidyādharas (among the divine)
or castes (among the nondivine) (V). This would force us,
as A and N torturously explain, to ascribe all other subtypes
such as “the jealous one” to the nāyaka as well; but since
that would be contrary to literary convention—we never find
verses on a nāyaka whose mistress has cheated on him (de-
spite the presence of the category another’s nāyikā)—we de-
terminate that nāyikās are not to be differentiated according to
jāti (this is Bhānu’s own position, see 249). Commentators
point out that Vātsyāyana and others do accept differentiation
based on species. Indrāṇī is the wife of Indra, king of the gods;
Mālatī, the betrothed of Mādhava, in an eighth-century drama of Bhavabhūti; and Sītā, the wife of Rāma. The semidivinity of Rāma was a problem for many manuscripts, which replace him with Arjuna or Kṛṣṇa.

86 [40] I follow V here: A friend is trying to dress the nāyikā for the spring festival and finds that everything is too big (adhika), since the nāyikā is wasting away with loneliness. The fact that she does not tell her friends the truth of the matter is a sign of her modesty, while her thinness is a sign of her passion (the defining trait of the madhyā nāyikā, see 18). Less satisfactory Ś: “Before the start of spring the woman would wear her jewelry and so on to conceal her loneliness; but with the start of spring she became too distraught with her intense passion and found the jewelry and the rest too much to bear (another possible meaning of adhika)—which implies that her desire and modesty are in balance.”

88 [41] V reports the variant kim ca tvayi yadupate prasthite for yāte prabhavati harau subhruvaḥ, as well as a locative singular, pravasati, which I cannot easily construe.

88 [41] The lotus garland and the pearl necklace would have been expected to cool down the nāyikā’s sorrow for her lover’s absence, but she abandons them because they do the opposite; and she has grown so thin that she cannot keep the armlet on her upper arm.

90 [42] She is burning with the pain of separation, which would reveal itself to her mother-in-law by reducing the lotus to ash if she were to touch it, and to her friends if they were to feel the heat of her breath. Her mother-in-law would have offered the lotus as a good-luck charm for the well-being of the nāyikā’s husband (V). According to G’s interpretation of b, the “dry sound” of the leaf—presumably, the sound of the leaf having become desiccated by her mere touch—would give away her feelings (yā marmaraśaṅkā śuśkaparṇadhvaniśaṅkā tayā. sparśamātreṇaiva
šuṣke 'śmin dale mama virahatāpaṃ mā jñāsid iti śaṅkayā ity arthaḥ).

95 [44] Jug marks: his mistress’s breasts would have been smeared with saffron paste; so in the next verse. The girl does not actually ask because of her shame, and this illustrates her “muttering” (N). B reads draṣṭum for praṣṭum (the ed. of V prints this in error). V unpersuasively criticizes A’s interpretation that the nāyikā, being naïve, wouldn’t think these are the marks of breasts but mistakenly believes they’re the marks of jugs, and equally unpersuasively insists the girl is asking her girlfriend, not her husband.

97 [45] The U illustration of this verse is published in EHNBO 1985: 47.

99 [46] The mirror she carried mornings for good luck: glancing in a mirror first thing in the morning was considered auspicious. In c B’s reading vyaktam for rūksam (cf. 101 [47]b) admittedly fits better with asphuṭālāpam in the definition but has no other MS. support. V has two extra verses here, which I omit.

101 [47] In d V reads rurudhire for nidadhire, which he seems to want to interpret as “her tears being held back.”

101 [47] She is afraid others might hear and thereby realize she is having an affair with the man (so N). It is unclear whether she stares at the go-between because she suspects her of having embraced the man (probable) or because she wants her to reprove him (so G, svadūtyasya phalavaicitryam avalokayeti dhiyā). U interpreted it in the latter sense, placing another woman at the lower left of the painting, see pl. 47.

106 [49] Learns how heavy an empty heart can be: literally, “she bears an empty heart for a long time.”

110 [51] When fate’s not on your side: literally, “those bitten by fate,” a rare expression (G, Ś, V read more banally -duṣṭāḥ). Tongue: rasajña, literally, “knower of taste,” used to imply that while the
hand and eye don’t “have taste” and so would be expected to do what they have done, this is not the case with the tongue.

112 [52] I take bhartr in the sense of lover, with V (who effectively critiques the other possible constructions). The river is that leading to their secret meeting place. The vocative mother is often used as an exclamation (see Uttararāmacarita (Pollock 2007) 2.58 and 4.32 n.)

114 [53] The **lucky letters on my forehead**: the lines on the forehead were thought to be writing foretelling the person’s fate (see also 185 [85]). The other two signs also portend good fortune (the lucky astral house is the ninth, according to C).

115 The **characteristic behaviors** listed here do not clearly line up with the examples in the three verses that follow.

117 [54] A, N read ruṣā and seem to construe it with the following compound (since it makes little sense in the case of a naïve nāyikā). G, Ś read instead tṛṣā, “with longing,” but also connect it with the compound (the bees are longing for flower-nectar); I follow V, who reads similarly but more sensibly understands the word *apo koinou*.

117 [54] The naïve nāyikā cannot leave because it would be embarrassing if her girlfriends knew that she knew they brought her to see her lover; and she sees no purpose in staying if her lover is not there (so V, who reports the simpler interpretation that if she goes she might miss him and if she stays she would feel the pain of his absence). **Glances like bees**: the compound in *d* literally means “her glances attaining the beauty of wild swarms of bees growing languid.” The commentators offer a variety of reasons for her looking toward the grove, including scanning the area for a lover, avoiding having to see her girlfriends, and searching for a way out since staying there is intolerable.

121 [56] She prays to Śiva as the traditional enemy of the God of love (V appears to suggest instead that she invokes him because she
now feels enmity, not love, toward her lover). The various epi-
thets are imaginatively interpreted by the C. “Śrīkaṇṭha” (“pos-
sessing a throat of glory”) is generally taken to refer to Śiva’s
drinking the cosmic poison produced at the primal churning
of the milk ocean. “Bhargsa” (possibly “Destroyer”) is associ-
ated with the death of Kāma.

123 [57] A, N, V report (U reads) the v.l. khalva for ghana (“dense,” or “of
clouds”), which I accept, since it parallels the first two images
(as V sees).

123 [57] The wild bull of Death: the buffalo bull is the mount of Yama,
god of death. As Ś says simply, the sight of clouds, for a woman
separated from her lover, is like death.

125 [58] The U painter (pl. 58) represents the courtesan waiting in the
trysting grove, with the glances turned into actual bees.

126 Bhānu’s requirement that this nāyikā should be thinking about
a meeting outside the home is ignored in U in the next two
paintings (pls. 59 and 60).

130 [60] Nāyakas are never shown to be frightened of anything, and so
it is impossible to understand bhito bhujāṅgāt as a masculine
participial phrase. I therefore essentially agree with V, in un-
derstanding bhito as ablative and seeing two different reasons
(but I take bhujāṅga literally, while V understands the word as
referring to her preoccupation with her own lover). I also agree
with V in taking navoḍha- as the pūrvapada of a karmadhrāraya
compound.

132 [61] There is no suggestion here that the nāyikā is talking about
hiding her transgressions (as N believes), since one’s own and
not another’s nāyikā is speaking (recall that one’s own does not
have to be married, only faithful to her lover). V sees this and
rightly interprets more complexly. He suggests an allusion to
Yājñavaṅkalvyaśmṛti that requires a father, grandfather, brother,
kinsman, and mother in that order, the previous one failing,
to be responsible for giving away a girl in marriage (1.63). The bower and so on are compared to each of these relations as things capable of bringing her together with her lover. Presumably her “experience” consists in her knowing who is responsible for her happiness. Dāmodara’s dark complexion should make it even easier for him to come in the night (so most C).

134 [62] Each act can be interpreted simultaneously as erotic and religious (sandalwood cream, for example, would be smeared on the woman’s breasts as well as on the image of the deity). Renounced: kṛtā daksīṇā, literally, “made the sacrificial fee,” continuing the ritual trope. A, N point out that something given away as a sacrificial fee can never be reclaimed—which suggests the degree of the nāyikā’s attachment. Commentators do not convincingly explain how the nāyikā’s being another’s is expressed in the verse. Note the U painter’s solution to the problem of “the god born in the heart,” pl. 62.

136 [63] G, Š, V read aksālayan (for asrāvayan) in c and (excepting G) dhanābhilaśān (for dhanābhilāsāt) in d (U aksālayan … -dhārā … dhanābhilāsāt; B aksālayan … -dhārām … dhanābhilāsāt). Š’s original reading in c was (pace the printed edition), -vārā (instrumental of vār), which I believe is correct (he lists -dhārā as a v.l.; so apparently G [pace the MS.], who glosses nipatadaśrujaleṇa). R calls the accusative dhanābhilaśān “completely incoherent,” arguing unpersuasively that we should supply “her chest” or “the grove (that she would be cleaving to)” as the direct object.

137 There is disagreement among ālāṅkārikas about the term vāsakasajjā. Bhoja, for example, interprets it more credibly as “a woman who, ‘once the bed chamber has been prepared,’ adorns herself and awaits him, reclining on the bed” (Sarasvatī-kaṇṭhābharaṇa 5.117).

139 [64] Various commentators (and U) read tārakānti- for tārakāti-.
V (and N, second interpretation, and U) alone understand the syntax of the verse correctly.

Both A and N say the verse illustrates her average character by the mix of embarrassment and smiling. But the smile is that of the Love God, however much the love is actually inside of her (as Ś points out, only Love knew what was going on, since Love is “born in the heart”). V again correctly: her being average is shown by Love’s recognizing that even while he is growing in her she cannot abandon her embarrassment.

The U illustration of this verse is published in Bautze 1991: 135.

N is rightly troubled that among the various types of behavior of the nāyikā who “prepares for the occasion” only “wishing” is illustrated. But all editions and commentators carry the prose and following verse.

V reads in e more easily smitasphītam (adjective to anyonyavikṣanam) instead of smitāṁ sphītam. V appears to have read aṅgā yad for aṅgayor in a.

That is, because their embraces are deep and constant. The “wish” presumably lies in how the nāyikā can avoid both “difficulties” (so T) though the latter is of course only an apparent one.

Bhānu’s definition, especially the qualification “always,” is disputed in the ŚM, p. 15. Those criticisms are answered by T.

Contrast RT 5.17 [5] and RT 5.15.

For A and N the verse shows the nāyikā’s egotism (so in the following two verses as well). Far from being charmed by the poet’s wordplay, Ś, A, and N are troubled by the use of the morpheme -man, which in some of the cases (according to Ś, grammarian’s son that he was) no grammatical rule sanctions. The U illustration of this verse, now in the Kanoria Collection, Patna, Bihar, India, can be found at the Huntington Archive.
of Buddhist and Related Art under scan number 0060468: http://huntington.wmc.ohio-state.edu/public/index.cfm?fuse action=showThisDetail&ObjectID=30029295.

154 [71] In the U album, the entire power of the painting seems to be concentrated in the birds (see pl. 71). Part or all of the human narrative is re-presented in the bird narrative.

156 [72] The U painter here achieves something remarkable in his quest for turning text into image, see plate 72.

158 [73] The reading in a, grhe grhe, is faulty: the lover doesn’t have a woman “in every house,” but “right at home” (this phrasing may have been infected by 160 [74]). In d, J’s reading (which is also G’s, according to my MS., and not bhrāmyantyā mama, as JHA reports, p. 133; N offers the also possible bhrāmantyā māma) makes no sense: the gaze cannot “wander” yet “never leave.” U’s purato may be preferable to parito as the latter would seem more appropriate to the false reading bhrāmyantī.

158 [73] V notes the crescendo of intimacy in the places mentioned, where the lover’s attentions might be exposed. The U illustration of this verse is published in Pal 1978, p. 7.

160 [74] V shows a sophisticated understanding of the verse, noting for example that the stress “pays me” (and not “pays me”) indicates that it would be false to assume he would pay his own nāyikā but rather that the courtesan wants to praise her own skills by indicating that her lover is prepared to pay her alone for quality services when he could get common services elsewhere.

161 Despite what is printed in the edited text, V reads prakṛta eva kramah (and not sa eva kramah), and omits the explanatory clause that follows. Yet he wants to take this to mean that the behavior of one’s own and of another’s nāyikā are “identical,” that the very fact of her going on a secret rendezvous demonstrates she has something to hide—otherwise she would be
“preparing for the occasion.” This interpretation is confirmed by much other Sanskrit poetry.

161 Clothing appropriate to the time of the month: that is, dark during the new moon, white during the full.

165 [76] The U illustration of this verse may be found at the University of Michigan Museum of Art (accession number 1980/2.242): http://quod.lib.umich.edu/cgi/i/image/image-idx?id=S-MUS ART-X-1980-SL-2.242%5D1980_2.242.JPG.

171 [79] She left with a sly smile on her face: the nāyikā smiles (her smile or laughter, being conventionally represented as white, can easily be hid, according to V) because she thinks she can outwit Love, who has been tormenting her in her absence from her lover. She therefore goes out on a rendezvous undetected, thanks to the ruse of hiding her white body—already pale from the pain of separation—in the white moonlight. Love responds with his jasmine arrows, which increase her longing even more (so generally Ś, A). The flowers are white to show her that Love can defeat her with her own weapons (A, V suggest that it is because Love does not want to disturb her accoutrements, but this makes no sense to me). N does not see the point in Love’s attempt to harm her, and so tries to interpret the verb ni-han differently, and unsuccessfully.

173 [80] This verse is missing in Ś, G, T but found in A, N, and V. The meter is in the rare svāgatā, with yati (typically) after the third syllable.

175 [81] Village headman: literally, “headman of the villages,” the plural implying even greater authority. The commentators disagree on how this verse illustrates a woman who goes on a secret rendezvous. T, for example, imagines that the nāyikā had alerted her lover in advance and advised him to stay home and then arrives. V merely says this is a different kind of secret rendezvous.
The poet stresses the courtesan’s grand display on her rendezvous in order to contrast it with the secrecy of the previously described nāyikās (so too essentially V). Commentators disagree on the meaning of nyaṅcat, either tightly drawn (V) or slipping (A, N).

Amaruṭatakā (ed. NSP), v. 35.

See ST v. 147 (one of the “earlier writers” Bhānu is referring to). For a long critique of the category see SM pp. 32–33. Š, A, N remark on the solecism prosyat (patikā) (strictly, the form should be pravatsyat-, as J has corrected everywhere); V attempts to justify it by assuming its source in a denominative prosyati.

The cuckoo’s passionate call is a sign of spring, a time when the lover would wish to remain with his beloved. The illustration of this verse is published in Binney and Archer 1968: 19.

The lifeline was written on the forehead, see note to 114. According to Š, her hair comes undone from her torment at the thought of the coming separation; for V, her veil and then her hair are disturbed when she drops her head in shame.

V reads, and other commentators report, atraiva for atreva (i.e., do they burn only here or also in the other world?).

The things the nāyikā’s friends give her to assuage her grief are similar to what the bereaved offer the dead at the funeral ceremony. So even if she were to die from her suffering, death would bring her no relief. The suffering woman here is presumably Kṛṣṇa’s lover Rādhā (though for A it is an undefined gopi), and it is his departure from Vraja for Mathurā that is intended (A claims it is the departure for Dvāravatī, but that is not typically the source of virahakāvyā in the Kṛṣṇa cycle), though that is not the sort of “traveling” the genre presupposes.

She imagines that her emotional suffering is the punishment of hell for the transgressions she has acknowledged. Elders:
guror (which I take as jātyekavacana) need not specifically be the father-in-law (Ś, A, N), since another’s nāyikā is not always married (see 44). V takes it to mean husband. Infernal pain in my eyes … thousand tortures in every limb … torment of my heart: T is probably right to connect the three sufferings with the three infractions: the torture of her limbs is result of her treading on snakes (which, like kings and brahmins, are not to be shown disrespect, so Yājñavalkyasmṛti 1.153 cited by V); the pain of her eyes is the result of her lack of veneration for her elders; the torment of her heart is the result of her giving up all modesty.

191 [88] Women wither away in grief for their absent lovers, and their bracelets slip from their wrists. Her wrists will be so thin that even a small ring would fit (so V, correctly). Presumably her strength in holding him back belies her protestations about her growing weakness.

192 I must omit here discussion of the long and complicated argument in some C, especially T, on the propriety of this category.

195 [90] In c, V reads -peśala- for -kesara-, thereby disrupting the extended metaphor (which curiously none of the commentators adequately glosses).

195 [90] Reached for her blouse: as V points out, the lover should have been reaching not for the nāyikā’s blouse but for her feet, in order to appease her. The wish-granting vine grows in heaven.

196 Irascible: caṇḍi, also the proper name of a destructive goddess, though that is probably not meant here.


197 [91] In the final, rather unexpected image the petals are comparable to her eyes and the red sap of the tree to her anger.

198 Each of the various types: that is, each of the 128 types of nāyikā enumerated earlier (80).
The syntax of G’s commentary (if not the MS.) and the gloss of Ś (if not the printed ed.) indicate that both read likhantīṁ in c.

The usual design is makarikā, a pattern of fern-like leaves, presumably of the sort seen today in the art of mehendi. T is not extant from this point on.

The rainy season was viewed as an especially romantic time of the year, but the verse depends on the pun in the word (niḥ)sneha: “(without) moisture” / “(without) affection.”

Beyond the fact that the nāyikā is being compared to a sweet flower and the full white moon (cakora birds live on moon-beams), the implication of the verse is unclear. Some commentators suggest that the noise of the swarming birds and bees might alert observers that she is on a rendezvous; others, that the birds and bees stand for meddlesome people.

The seventh incarnation of Viṣṇu is Rāma, son of Daśaratha, hero of the Rāmāyaṇa, and husband of Sītā. As the commentators imply, the friends are trying to get her to say the name of her husband, which Indian wives typically avoid doing since it is considered unlucky.

The verse has the form of maṅgalācaraṇa, suggesting it was borrowed from some other work of the poet’s (though one I have been unable to identify). Śiva is prepared to swear by water, fire, or snakes (that is, by undergoing an ordeal of one of these three forms) that he did not steal Pārvatī’s necklace, as she is facetiously claims he did, by cheating at their cosmic dice match. V suggests that the irony here lies in the fact that, as the last line intimates, Śiva himself is the granter of all blessings.

It is unclear who the speaker is, whether the nāyikā, nāyaka, or go-between. Most commentators report the v.l. in b ... idam dūti caṅcati (changing the verse from an upagīti to a standard āryā), making clear it is the first (A, V; so G, but without the
NOTES

v.l.) or second (N). The solemn promise is the go-between’s assurance that she would find a way to unite the two lovers.

214 [99] The same pun on sneha as in 202 [93]. Her final hour refers to the last of the ten stages of the pain of separation (listed below in 265).

217 [100] The moon, the cosmic serpent, and the Gaṅgā river are all accoutrements of Śiva, so he has complete command over them (A). Possibly the androgynous form of Śiva is intended here (as in 2 [1]).

218 As V points out, there are additional classifications of nāyakas (principally according to the fourfold scheme romantic, dignified, impulsive, and serene), but these are the four pertinent to the erotic mood.

219 [101] The Dândaka forest is the scene of Rāma’s exile in the Rāmāyana. Although Rāma tried to prevent his wife, Sītā, from accompanying him, she insisted. A points out that though Sītā was born of the earth, who would naturally be kind to her, Rāma’s invocation shows the depth of his love; moreover, there is special propriety in Rāma’s invoking the sun since he is a scion of the solar dynasty.

221 [102] This subcategory refers strictly to husbands (and not lovers), so the women here should be thought of as Krṣṇa’s wives (N, V). Although for a nāyikā to have more than one lover produces a “semblance of a rasa” (rasābhāsa), the reverse is generally not true, and so a nāyaka can be shown to have multiple nāyikās (thus N and V, arguing implicitly against Ś).

223 [103] They: the implied subject of the first line is the nāyikā’s attendants. It is not clear why she is not wearing her bracelet. Ś, R suggest that it is improper to sleep with jewelry on; N, that it came off because she was wasting away from separation from her lover, scoundrel though he is.

224 V explains that the gallant nāyaka is in love equally with his wife and mistress, the faithful only with his wife, whereas the
deceptive is inconstant in his love to both. He goes on to argue that this differentiation might appear to render empty the category of “brazen” or require that it be included either in the gallant or the deceptive. But the greater or lesser degree of love on the part of the deceptive nāyaka is necessarily dependent on particular circumstances; when there is no such regular condition the nāyaka would be classified as brazen.

225 [104] The action of a nāyaka is described here. The collocation bhālaphalake ... patrāvalim is awkward since “designs” are never painted on the forehead. MSS. require keeping the reading of the first compound; I reinterpret the second with V.

226 A man who causes: literally, “a husband who causes.” The word pati is used to suggest the etymology of upapati and should not be taken strictu sensu.

227 [105] V understands the verse correctly: what kind of love refers to the nature of domestic sex, where all is boringly licit, in contrast to the excitement caused by the restrictions imposed on illicit lovers, who must avoid discovery (tat svīyādiratam kim? paraktyāratapēkṣayāpakraśatvam). The alternative interpretation (“what an inferior kind of love is stolen love,” see Ś, tat kimratam sa kimsambhogah kutsitah sambhoga ity arthaḥ) is absurdly censorious. V is also correct to say that those (and he is referring to A) who argue that the self-control shown to be required in illicit love demonstrates that it cannot be all-consuming and hence cannot produce rasa, are talking pure nonsense (pralapitam).

228 Since the faithful nāyaka is defined as “constant in affection toward his wife while constant in his indifference to the wives of other men,” commentators ask how there can be a subtype “faithful” of the “lover.” Ś thinks it a category error. A and N answer that “wives” (and presumably “wife”) in the definition here refers to mistresses.
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230 [106] Love’s playhouse: ananga-ranga-. Commentators gloss merely “love’s festival” (or “battle”), but I stress the theatrical image, especially in view of the fact that courtesans were often actresses. The bells ringing on her belt suggests that the woman is making love on top, for if she were on the bottom it would be her anklets ringing (R). The wild eyes (an indication of her lack of modesty, V) are likened to cakora birds since they are waiting to drink in the beams of her lover’s moon-face (for cakora see note to 204).

232 [107] Corner, -prāntam: for V this implies that her sidelong glance is being directed at the lover. He does not smile in order to indicate that he too is downhearted. And he only approaches the edge of the bed, since she would be angrier still if he tried to climb up, yet if he did nothing, he would appear indifferent. Restrining her pearls is something the nāyikā’s girlfriend would do, and the action indicates the nāyaka’s deep love.

238 [110] Ś inexplicably understands this as an account reported by one man to another.

240 [111] The musicality in the verse is remarkable in Bhānu’s oeuvre.

242 [112] The lemon refers to the nāyikā’s breasts, and the nāyaka is indicating he wants to make love with her; the circle refers either to zero, that is, the setting of the sun, or to the spot on the moon (the Western “man in the moon”), that is, the rising of the moon. (V observes that it is the nāyaka’s action in suggesting a rendezvous that is central here—since the verse is an illustration of his cleverness—not the nāyikā’s determination of the exact time.) Full-moon refers to the woman’s face beaming at her lover’s suggestion (A). Note also the rich alliteration in the verse, /k/ six times.

248 [116] The house was empty … so I took him to the woods: she does not succeed in the house, even though it is empty, because the young man fears someone may come. She then takes him to
the woods, but even there he worries that she may be interested in someone else, so she looks at him with love in her eyes (V).

R alone reads anyathā (for anyac ca), though the sentence is as likely to be offering an additional argument as it is to be elaborating on the one just made.

There appear to be additional corruptions in this passage that unfortunately none of the MSS. available allows us to correct. G offers a number of apparent emendations, reading asampradāyād (which I believe to be necessary), but also (contrary to my understanding) taking -śānka in compound with dhūrtatvam and reading at the end: prayuta [for tān prati] sampradāyam anādṛtyety arthaḥ. tattadudhavane teṣāṃ nāyakānāṃ tāsām utkādyavasthānāṃ.

See 81 along with note to 81, both for the subvarieties and for the argument that classification of the nāyikā is based on temporary states.

It is only the nāyaka…: this seems like a non sequitur, but perhaps the point is to show that the reverse is not true, that is, a nāyaka cannot be either jilted or cheated on.

Or let it be: that is, forget about giving up your anger (so correctly V).

V’s apy avandhyodyamo for anavadyotsavo (G, A, Ś) is not really required, given that utsava can be used in the sense of “effective remedy” (cf. G gloss, tattadbhayādhiṃśakavaidyacikitsārāṃbhah).

The terms in the first half of the verse, kumudeśvara (the lord of lotuses) and the rest, also refer to types of alchemical practices.

Met one day by chance: V notes that “by chance” can mean either that their love is fated or that having met by coincidence, the lovers have nowhere else to go to be alone together.
The early morning call of the *rooster* is a favorite topos in love poetry globally (as demonstrated in A.T. Hatto, “Eos” [London: Mouton, 1965]), usually indicating that it is time for the (illicit) lover to depart. Here, the idea is either that the mistress is being told to stop her usual coyness and proceed directly to lovemaking (N), or the lover, in recollection, is laughing at himself for being fooled and frightened away by the friend’s trick (so essentially Ś), or both lovers are being told to hurry and are thus amused. The reference to the rooster’s being young is meant to indicate that his call is protracted (N, V).

The ninth reaction here, ālasyam, is not one of the canonical number but is usually considered a transitory feeling (see RT 5.2). A identifies “the earth-protector Nijāma” as “king of Devagiri” (see introduction for further discussion). Triv. A and G replace the reading with a reference to Kṛṣṇa (vrajeṇḍratana-yah krṣnas tayā [G, tvayā]; similar B), but G’s reading in particular, given his relationship to the Vaiṣṇava reformer Caitanya, is suspect.

A woman is making love on top of her lover (“in the sky” modifies all the verbs: the point of view is that of the nāyaka below). The *cloud* represents the mass of her dark hair; the *moon*, her fair face; the dove’s *coos*, her moans of pleasure; *stars shooting*, the flowers falling from her hair; *waves* of the river of the gods, i.e., the Gaṅgā as it flows in the sky, either her pearl necklace or the beads of sweat on the folds of skin at her waist. The asyndeton of *b* is possible but improbable, but no commentator or MS. reports a variant. I follow V, or what I take to be his general implication.

First *cloud of the rains*: the coming of the monsoon rains marked the time for lovers to return home to their beloved. *Cooling lotus stalks* would be applied to reduce the fever caused by the pain of separation.

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spoken by men; the commentators who remark on the matter agree that 275 [128] is spoken by a man and 277 [129] by a woman, though there are no markers in the poems to this effect. If the reading -kāntā- in 272 is correct (and it is supported by all C), then for Bhānu “glorification” is only done by a man in reference to his beloved. A and N similarly in their glosses (dividing priyā-āśrita) restrict “raving” (277 [129] and 276) to the nāyaka; V appears to allow it for both. R is very clear in 278 that “madness” pertains to both men and women, so, too, in his comment on “remembering” (271 [126]).

267 [124] My heavy heart sank down, but my eye is light and floats about: that is, his heart, heavy with desire, is lost in the woman, while his eye continues to feast on her sight. An additional implication is suggested by V: The eye engages directly with its object whereas the cognitive faculty (cetabh, here translated “heart”) engages in a mediated way via association with the eye; it is as it were borne by the eye. In the real world, not only lightweight things such as boats float on the water but so do the heavy things they carry. Here, however, this is not the case. R reads samplutam for sarvato.

269 [125] Garland: for the unusual netrotpalatoraṇāṇi I follow G and Ś, who gloss vandanamālā and toraṇamālikāh respectively.

271 [126] One might have expected -vivardhamāna- for -vivartamāna-, but no MS. and none of the commentators read this.

275 [128] What am I supposed to do now? or, “What else do you have in store for me?”

278 Which comes from mental derangement produced: V seems to understand, “which comes … and is produced.” I agree with G and R.

281 [131] The moon, the God of love, and the bee are not functioning here as standards of comparison for the beloved; they are, rather, stimulant factors of the erotic rasa. V persuasively reads
the verse as an example of the rasa type called “a mosaic of feelings” (bhāvaśabalaṁta, see RT 8.53). (Thus, the first line expresses first the lover’s resentment toward the moon and then his pride in the beloved; the second, the lover’s bitterness toward the Love God and then his joy in his beloved; the third, his sadness [at the sign of spring represented by the bee?] and dejection at not being able to be with his beloved; the fourth, his disgust with the world and his longing.) The lack of logistical-syntactical connection between the two sentences in each line is the sign of the lover’s madness.

283 [132] N finds an additional meaning: Kāma cannot tolerate rivals and destroys them, so the lover is being besought to protect his beloved from the Love God’s wrath lest she, too, becomes bodiless. V reports the reading tava (for tayoḥ) in c, which produces a much different ending: since you (the nāyaka) and Kāma are so similar—since like Kāma you have a bow and arrow in her beloved’s brows and glances, and you dwell in her heart—don’t diminish your power by allowing your beloved to lose her body.

287 The connection with what precedes is noted by A, who claims that these three modes form the basis of the aforementioned ten states. But those are states only of frustrated eroticism, and these modes are much broader (not unrelatedly Ś).

288 [134] G, Ś, A, and V all assume the nāyikā herself to be speaking. But she would not use kucagireḥ of herself, or refer to her friend as tanvi, and so I find their explanation odd. For sāndadhānayā V. also suggests “attaching to me a garland” (instead of “garlanded”), since it is “more in keeping with the prefix sam.”

292 [136] Blessed love is asked to be still so the nāyikā can collect her thoughts (N; so essentially V). V notes that the śāstra(kāvyā) of Bhānu concludes with an auspicious invocation in accordance...
with the *Mahābhāsyā*’s requirements for beginning and ending such works.

294 [137] **Flowing nectar: mādhvikasyanda**-. For V the two terms also can refer to the literary qualities of sweetness and clarity.

## River of Rasa

1.1 [1] I read *upaharan* (for *upahasan*, “mocked”) in *a* with N (who clearly read this, glossing *ānayan*). This is a much-disputed variant. The phrase must identify another avatar and so cannot construe with the following (so G with obvious semantic logic but with equally obvious formal difficulty); in the Matsya avatar Viṣṇu recovered the Vedas after slaying the demon Hayagrīva, the humor here lying in God’s having taken the form of a fish.

1.1 [1] **His reddened eye**: redness indicates passion, usually romantic passion, but sometimes, as here, the passion of anger.

1.1 [1] In this verse Viṣṇu’s eight incarnations are linked with the eight rasas. The avatars and their associated rasas may be apportioned as follows (see N): **He looked at Lakshmi**: Nṛṣimha (the Man-Lion), the erotic rasa (*śṛṅgāra*); **recovered the Vedas**: Matsya (the Fish), the comic rasa (*bāsyā*); **grieved for the victims**: the Buddha, the sorrowful rasa (*karuṇa*); **beheld the kshatriyas**: Paraśurāma, the furious rasa (*raudra*); **looked upon Rāvana**: Rāma, the heroic rasa (*vīra*); **stole the fresh butter**: Kṛṣṇa, the fearful rasa (*bhayānaka*); **bedaubed the horizons**: Kalki, the disgusting rasa (*bībhatsa*); **balanced the earth**: Varāha (the Boar), the amazing rasa (*adbhuta*). The **God of the yellow robe**, Viṣṇu, is not to be associated with any particular rasa (*pace* N, who links with *śānta*), since Bhānu generally concerned himself with only eight (though see Bhānu’s remarks on RT 7.63).
vimalo: G and N read the less persuasive vimalo and take the whole clause as a negative purpose (“lest its water be turbid and sparse”).

The definition of emotion is “transformation,” and there are physical as well as mental transformations.

Better yet: to avoid the vicious circle of the previous statement, which essentially defines a stable emotion in terms of itself (V).

Climax: that is, of the scene or work.

Not fully matured: in other words, it has not reached the state of a developed rasa (G, V). Bhānu uses parimita below in the same sense.

The tree of love is tended by the play of eyebrows insofar as the mistress’s girlfriend communicates only by signals and not directly lest anything be divulged (N).

I assume this means: the word “delicate” is the author’s way of signaling that the verse is bhāvakāvya, rather than rasakāvya, and not that the word “delicate” itself somehow makes the verse the one rather than the other.

My honored father: Bhānudatta’s father was also a poet, see 295 [138], RT 3.18 [4].

In his Dwarf incarnation Viṣṇu disguised himself as a mendicant.

There is still hope of life: V adds, “through, for example, the intervention of a divine power,” though this is not really necessary.

Rama when shown disrespect: As the next verse shows, such an insult fills Rāma with energy, not with rage.

The heroic: it is clear from RT 2.28 that Bhānu means by vīra the rasa and not the hero himself.

The compound utsāhavicāramūḍha- puzzles N and G, for whom it seems to mean “confused about what to do and what not to do prior to [the coming into being of] his energy,” that is, when he was filled with anger (which accounts for the underdevelopment of the emotion mentioned next). This may be overreading the verse; very likely, it is simply meant to illustrate the utsāhādhyavasāya in RT 2.20. The main point, however, is that Rāma is planning what to do, not actually doing it—so this is an illustration of the bhāva of utsāha, and not of vīra itself.

Kāustubha jewel: a magic gem obtained by Viṣṇu (literally, “foe of the demon Kaiṭabha”) at the churning of the milk ocean.

See NŚ 7.22. Transgression would include an infraction against a teacher or a king; cf. RT 2.30. It is unclear to me where the stable emotion of fear resides in this case, in the onlooker or (more likely) in the perpetrator.

Kāliya is a serpent slain by Kṛṣṇa (joy of the Yadus), whose mount is the eagle Garuḍa.

V’s reading shows that the otherwise universally attested smarāṇa (memory) is an old corruption (perhaps dittography from what follows). “Hearing” is clearly what is at issue in the illustration.

Horns, śṛṅga-: So G, N, whom I accept pace V. (“peak” of the mountain), since we need something to be crunched.

G, O specify that this concerns Arjuna’s fight with Kṛṣṇa’s kinsman Kṛtavarman, but the point still escapes me.
What is dominant here is the description of the woman’s beauty, hence the wonder is subordinate to it (V).

*nirātankaḥ*: “has no spot,” so N; G, “freed from any attack by Rāhu”; V, oddly, *nirbhayaḥ*.

Unlike the moon, the woman’s face sheds no light in the sky; black hair increases the darkness. The *bow* is her eyebrows, the *lotuses* her eyes. The *spot* is what is known in the West as the man in the moon.

The underlying factors and stimulant factors are treated jointly from this point on to the end of the chapter.

Grotesque things: *vikrtair arthavīśair*. G takes as “grotesque beings,” such as dwarfs and hunchbacks. But compare RT 2.12.

The coils of this snake: or “the coils that are this snake” (N, V).

It spreads a gleaming darkness: as N observes, it is conventional to describe a shining sword as black; here the idea is that the sword also spread darkness over the eyes of the enemy.

Chakra birds: the *cakravāka* bird, which is separated from its mate every night.

Pearls scattered about from the splitting forehead lobes: elephants are conventionally said to contain pearls in their foreheads.

Without ... pride or confusion: see NS 6. 67, where the reading of Abhinavagupta is *avismayāmohāt*, taken as a *dvandva* (p. 319), and this is confirmed in the preceding prose. Commentators read *mohāt*, “frenzy,” so essentially V, who glosses *viparyaya*, “misapprehension,” and says that to deny its role in the heroic rasa is an empty assertion on the part of the ancients; N interprets unjustifiably as “anger.” From the use of *mūḍha* in RT 1.23 [10], one might infer that Bhānu himself actually understood the tradition as V interprets it. Events, *-artha-*. See note to RT 2.8 (V, hopelessly interprets “wealth”).

375
I follow Abhinavagupta here (p. 320).

Night watchman: V glosses rājakīyapurūsa.

This can only refer to the Man-Lion avatar (G). As N points out, Bali has no part in this narrative, but attempts by N and V to interpret as referring to the Dwarf avatar are completely unconvincing. I therefore follow G, who understands bali as balisadma, i.e., the underworld. The first half of the verse is not a rūpaka; although saying that the clouds were split by the lion’s mane may seem to make little sense (G), this signification is certified by RT 2.40 [11].

I agree with V that purabhid refers to Indra (rather than Śiva), since it is Indra who welcomes dead soldiers into heaven.

N Ś 6.75. Abhinava takes b as “an extraordinary act of artistry,” which seems to me improbably in view of the conjunctions.

The reading phal’/āyoga/vyavacbedena is certified by Prakāśikā on Tārkaśaṅgraha 47 phalāyogavyavachcinnaṁ kāraṇaṁ karaṇam.

One might easily conjecture kāmino here on hints provided in V and N, as also on the evidence of the next paragraph, where the use of the dual kāminoh may seem inappropriate: Presumably what is meant is that the nāyikā’s glances are observed not only by the nāyaka directly but by the nāyikā herself indirectly as she sees her lover’s reaction. This may be what V implies (ad viṣayatvena, glossed parasparāṃ drṣṭigocaribhūtatvena).

The reading reported by N, -smitapreśitair, looks like an attempt to avoid the rather awkward anacoluthon.

Rasaratnapradipikā 5.9.

Presumably Bhānu thought of the glances and so on as stimulating the lover’s desire, not “causing it to be experienced” by the beloved (or the audience), though note that in the Rasaratnapradipikā (5.9) the verse is cited as an example of
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sambhogaśrīgāra produced through anubhāvas. Erotic references to the underarm are very rare in Sanskrit poetry, but see RT 4.21 [9]. V is probably right to understand the vague dronī (a favorite word of Bhānu’s) as merely pluralizing the preceding noun (it cannot mean patra, as N often suggests, because it is typically in compound with dala).

3.5 MSS. are very confused here, the confusion resulting from the fact that both nāyikā and nāyaka are meant to be as involved in the reactions as they are in the stimulants (cf. note to RT 3.3). I follow the astute V, who glosses ātmāni rasānubhavapātre nāyakaṁ prati nāyikānirūpitakaṭākṣādayah.

3.8 NŚ 6.48. Abhinava takes dhṛti and pramoda as vyabhicāribhāvas. If J is correct, this may be why Bhānu suppresses dhṛti, which can hardly been taken as a physical reaction.

3.10 [2] Since all would pale in comparison: the nāyikā knows that nothing can adorn her and she puts aside her ornaments paribhavabhayāt, (literally) “out of concern [for them] that they would be disgraced.” Commentators are oddly confused: V: saukumāryātiśayenāṅgānāṁ klesabhayāt; O: mālinyā sāmbhāvanā ke udvega se.

3.14 [3] The skull and crescent moon are attributes of Śiva; serpents were believed to have jewels embedded in their hoods. Mother refers to Śiva’s wife, the child either to Gaṇeṣa or Kārtikeya.

3.18 [4] There is a surprising and irremediable violation of caesura in a (nirgar/charati). One might have thought it a sign of the poet’s grief, but there are comparable metrical problems elsewhere in the work (e.g., RT 3.22 [5], RT 7.7 [3], RT 7.22 [10], RT 8.11 [3]).

3.18 [4] The bangles slip off because she has grown thin in grief; the moist saffron paste is dried by her sighs.

3.20 The entire first line is very weak. The reading -saṃkulaśirasah is a legitimate v.l. in the NŚ, but the whole tenor seems off. NŚ
gives: “By wielding various weapons, by severing the head or the arms of a headless trunk.” What distinguishes raudra from vīra, according to Abhinava, is blind rage, whereby one seeks to kill even what it already dead, and the desire to kill, which is absent in vīra. In raudra, personal greed is primary, which renders any war both illegal and immoral (p. 319).

3.20 **Pounding the fist:** or “slapping with the palms of the hand” (V).

3.22 [5] It is considered a metrical fault for the enclitic-like particle iva to follow a caesura, as here in c.

3.24 **Laden with double meanings,** ākṣepa/kṛtair: one might have thought, in the context of a discussion of vīrasa, that this means “filled with defiant exclamations,” rather than “filled with hints, i.e., statements that are deep and hard to fathom,” as Abhinava takes it (ad NS 6.68, p. 319). But his view seems borne out by other evidence; see, for example, the definition of the dramaturgical feature called gaṇḍam (NS 18. after 118: bahuvacanākṣepakṛtam gaṇḍam pravadanti tattvajñāḥ).

3.25 **Force,** bala: Abhinava glosses “army components,” but that would be fitting in a discussion of vibhāvas, not anubhāvas.

3.25 I do not fully grasp Bhānu’s point here. One might have expected na virodhaḥ for na viṣeṣaḥ, but no MS. offers this, and so I follow V: vṛttijanyopasthiteḥ smaranātmakatve mānasam; pratyabhijñānātmakatve aindriyakam (“When a cognitive event is remembered, it is ‘mental’; when it is recognized, it is ‘perceptible’”). N: “So long as the reaction is cognized it makes no difference whether this happens through inference [his gloss on ‘mental’] or direct perception.”

3.37 **By indistinct footfalls,** avyaktapādadapatanaḥ: this phrase was apparently already obscure by Abhinava’s time (he offers two explanations, neither very persuasive, p. 323).

3.41 The NS reads the rare -ullukasanair (sparśagrabollukasanaith), glossed by Abhinava as a “joyful raising and shaking of the arms” (p. 324).


4.3 Despair, remembrance, and fortitude: as Bhānu goes on to say, these feelings also arise in connection with “sympathy.”

4.4 Either property of the body means “property of the enlivened, conscious body,” or, less likely, Bhānu thought of nidrā and apasmāra (RT 5.51 [22] and RT 5.53 [23]) as mental properties. NS 7.93ff. has a rather different interpretation of the term (iha hi sattvaṃ nāma manahprabhavam, etc.).

4.8 N remarks that whereas cold may be a factor of horripilation, it is not a factor of the involuntary physical reaction of that name. There are similar problems in the preceding verse and in RT 4.14 and elsewhere below (e.g., RT 4.16, where N again remarks that factors of tears are being listed that are not necessarily sattvikabhāvas). But see NS 7.98 and passim.

4.9 [3] A nāyikā’s friend is commenting on Krṣṇa’s reaction to her arrival in the grove. Bees darting in anger: presumably at being disturbed by Krṣṇa.


4.22 N rejects Bhānu’s reasoning here with great vigor.

4.23 [10] V: “The yawning is produced by her fatigue at the unbearable delay of embracing Śiva caused by her love-anger.” O notes that the yawn is a sign that her anger would be easily assuaged.
Snapping the fingers is even today a way to awaken the deity in temples.

5.9 In accordance with V, who argues that the first property is physical, the second internal. As N points out in RT 5.19 [6] below, the distinctions between fatigue, exhaustion, and torpor are vague.

5.9 One factor of fatigue is excessive drinking of alcohol, to which the rolling of the eyes is a reaction (NŚ 7.30–31).

5.12 [3] Snake: cakṣuḥsravah, literally, “famed for its sight.” Snakes were attributed with great knowledge derived from their sharp sense of sight.

5.14 [4] Pārvatī is jealous of the crescent moon (feminine in gender in Sanskrit) in Śiva’s headdress. The demon Eclipse was represented as swallowing the moon.

5.16 The categories refer to social hierarchy, contrast 80.

5.16 The verse is untraced.

5.25 [9] Curiously, V, N, B all construe the particles kim nāma with the preceding clause; I agree with G.

5.27 [10] V reads ajñāta- (unrecorded) instead of aljñāna-. His intended reference to marriage is very far-fetched (ramāparivārakṛta-vivāhanimittaḥbhagapāsapatananūpa ācāro na jñāta iti bhāvah. nāgapāsa iti varasya (?) ācāro lokānām prasiddhaḥ). See the use of pāśa- in RT 2.14 [4], RT 7.22 [10]).

5.28 sadṛṣṭa: among the multiple variants here the most attractive is sadṛṣatādṛṣṭi- (reported by Ś).

5.28 So Abhinava (who glosses praṇidhāna), p. 357.

5.29 [11] There are deep confusions about this verse, and it is hard not to suspect corruption; none of the commentators explains it in a way I find acceptable. The four line-final verbs require a parallelism impossible according to the syntax of the first two
lines as transmitted, and the asyndeton is almost intolerable. One might suppose separating off kālindī from the compound (and perhaps conjecturing rabhasā [cf. RT 5.88 [41]] or rabhasāt [cf. 169 [78]] for nabhasāḥ [though see RT 5.58 [25]]), but even this is hardly compelling since there is no kavisamaya about the Yamunā uniting with a pond; nor does conjecturing visphūrjatīm for visphūrjati help much. It is also entirely unclear what “recognition” is taking place, since the “similarity” behind recognition concerns two experiences of the same entity, not an analogy between entities. And the attempt to supply this similarity via quasi śleṣa (N, O) or to find some parallel between the Yamunā and the sky, the birds and the moon, etc., strikes me as desperate.

5.29 [11] Krṣṇa recognizes Rādhā, who has returned to their rendezvous spot in the hope of meeting him by day.

5.31 [12] Krṣṇa is so enchanted with Rādhā’s beauty that he places on her upper arm an ornament meant for her ear (less likely, head, V), which is what makes her smile (so in part N).

5.32 The compound jñānasakti is a tatpuruṣa, not a dvandva (jñānasakti in NS 7.56 is followed in the prose by śrutivibhava, which Abhinava glosses as bāhuśrutam).

5.36 V glosses itar’/ētara/kriyā/karaṇam as avyavahitadvitrikriyā-karaṇam.

5.36 V argues forcefully that the reading vairi- is an error for vaira-. We clearly have to distinguish this reaction from the underlying factors vairidarśana in RT 5.40. (In a roundabout way this is V’s point, though he does not cite the later occurrence.)

5.38 Mental radiance: that is, sattva unmixed with either rajaḥ or tamaḥ (N).

5.39 [16] Fragility: I follow N, but hesitantly. V is unfortunately illegible in both MSS. (saṁtrudyapatanam?), B impossibly imagines this
to be some sort of gesture (*bhaṅgo laksanaṇyā bhaṅgābhīnayasya tasya bhitiṇī tajjanyaceṣṭām*), G glosses *bhaṅga* weakly as *vyathā*.

**5.40** Internal transformation: I follow V here.

**5.40** A second definition is given since the first might be confused with “being dumbfounded” (*jaḍatā*) in the next verse. (O).

**5.43 [18]** The monkeys first laugh thinking the task will easy to accomplish. The commentators have various problems with this verse (in part perhaps because *pāra* is used not in the normal sense of “further shore” as explicitly defined by Amara but simply as “shore”), and offer various unsatisfactory solutions (such as impossibly understanding *āgacchataḥ* as nominative plural, so V, N).

**5.45 [19]** The sage born in an urn: Agastī (usually Agastya) drank the ocean empty to expose the demons dwelling therein and help the gods to slay them. Ganga prepared to consign her body to Shiva’s forehead fire: the ocean is represented as the husband of rivers; the Gaṅgā is here about to commit sati because of the “death” of her husband. I created oceans … of tears: shed by the widows of the kshatriyas slaughtered by Pāraśurāma. B, V are troubled that oceans in the plural are restored to the Gaṅgā (instead of just a second ocean) and suggest alternate readings or interpretations, unnecessarily.

**5.49 [21]** Games and jokes and wishing, *keli/kautuka/mano/rājyaiḥ*: I see no reason (*pace* V, N, O) not to take this as a *dvandva*, parallel to the compounds in *b* and *c* (so V).

**5.51 [22]** Of course dreams are preceded by sleep (V), but still the verse is an odd choice for illustrating sleep.

**5.53 [23]** Hanumān brought to Laṅkā a mountain peak with a healing herb to revive Lākṣmaṇa (he brings the whole peak at one point because the herbs are hiding, and at another because he is unsure which are the right ones).
This use of *daridram kr*, which here means only something like “surpassed,” is somewhat unusual. N’s reading, *-dronyadaridram*, is attractive but not widely represented.

I follow V and N in interpreting *Kīra* as the name of one of Rāvana’s counsellors, who are explicit in their identification of Kīra. G, B, and O see instead a reference to a parrot: Rāvana places the pearls before the bird to see whether it will mistake them for seeds.

According to the C, the transgression here is Rāma’s breaking of the bow of Śiva, of whom Paraśurāma was a devotee.

Raising one’s eyebrows when teaching students: see Abhinava, *issyopadesalakṣaṇena prayojanena dehavikaṁrāḥ* (p. 369).

Lata women: the women of Lāṭa (southern Gujarat) are famed in Sanskrit poetry for their seductiveness.

B takes *naya/vinay’/ānunay’/āpades’/āpālambbāḥ* as a *dvandva*, which forces him to explain why no examples are given of good judgment and the other two.

Cool the whole world with your liquid nectar: or: make the world as cool as liquid ambrosia (V).

The term *upadrava* (let alone *daśopadrava*) appears nowhere in the rasa literature. V argues powerfully for *deha/kārṣy’/ādayah*, the conjecture adopted.

To get a golden ring instead: see note to 191.

I am satisfied with none of the C’s constructions (G is closest). To me it is clear that Kṛṣṇa is attempting to revive Rādhā. We need therefore to supply *latām* with *siṅcati* and *saṁbhāṣate*, and *latāyām* with *vyātanute*.

Maināka sought refuge in the ocean when Indra was cutting off the wings of the primordial mountains to keep them in place. Hari can refer to “monkey” in addition to Indra and Viśnu;
Rāma could easily be expected to mention the word in reference to Hanumān and his other simian allies, though it is not clear on what occasion Rāma would have spoken the name in the hearing of Maināka. (V suggests, unpersuasively, that on the occasion when Rāma’s passage across the ocean was blocked and he flew into a rage, Maināka [assuming his location to be in the ocean near Laṅkā] would have been expected to be overcome with fear as well [samudram prati krodhakaraṇasamaye mainākasayāpi saṃbhāvyate bhayam]).

5.82 [37] The context is the marriage contest prior to Rāma’s attempt to string the bow of Śiva. Commentators disagree about the speaker; I am in accord with G, who says it is Sītā’s father, Janaka (N ascribes the verse to Sītā, B to Viśvāmitra). Janaka’s concerns are about the pledge he made (to give Sītā in marriage to whoever is able to string the bow of Śiva), and the consequences of the pledge being violated by its very impossibility. He takes refuge in the sun presumably as the primal ancestor of Rāma’s clan.

5.83 [38] Charm itself craning its neck to behold the world: I am uncertain of this translation, which agrees with V (first interpretation; his second is unintelligible), N, G. Possible is B’s reading trijagatām: “the beauty of the triple world craning its neck to look about” (kim ca vilokitum sāmānyato draṣṭum trijagatām trilokānām lāvanya[sy] saundaryasya udgrīvikā). For the rare udgrīvikā as a substantive see Subhāṣitaratnakośa 3.856 and Naiṣadīya 14.53.

5.84 [39] V makes a strong case that a and b are syntactically independent, but that seems a harder construction.

5.87 This is apparently Bhānu’s innovation, despite his attribution to others in RT 5.89 below.

5.88 [41] Amaruṣatakav. 17.
5.93 [43] Painfully fixed his eyes: somehow G understands that Rāma is hereby hiding his own feelings. I do not find this in the Sanskrit, but I also do not otherwise understand the nature of the deception in this verse. The tradition of Rāvaṇa’s having seven magical lakes or moats built around Laṅkā (to which commentators refer) is post-Valmiki and unknown to me.

6.1 One would have assumed upanīyamāṇaḥ to be a corruption of upaciyaṁānaḥ (the latter is read by B, which V records as a pāṭha), but I believe the dominant reading may be authenticated by the use of aupanayika in 6.2.

6.2 Ordinary and extraordinary: B improbably glosses these two terms as svakiya and parakiya.

6.2 Ordinary contact is of six types: contiguity, inherence, and the rest (see Tarkasamgraha 43). V is certainly correct to add: “contact, i.e., of the nāyaka and the nāyikā.”

6.2 The last is found in the beauty of drama:... this refers to an onlooker’s experience of rasa, whereas the rasas of dream and the imagination refer to the nāyaka or nāyikā, and accordingly may have an admixture of sorrow (N, V). Dev’s Bhāvvilās 3.8 illustrates aupanayika rasa in a verse where a nāyikā dresses up as Krṣṇa and plays a flute, and thereby relieves the onlooking gopīs’ sorrow of separation from their beloved (I thank Allison Busch for this reference).


6.4 In authoritative texts: Bhānu’s reference is unclear. He may have in mind Praśastapāda’s analysis, which includes ātmamanahsāmyoga (see Nyāyakośa s.v. sukha). Ś, like others assuming śāstra means Vedanta, points to Pañcadaśī 11.87, which lists three types of bliss (brahmānanda, vāsanānanda, pratibimbānanda), and presumably vāsanānanda is implicated in mānoroṭhika rasa.

6.7 The tranquil: for śāntarasa, see RT 7.63 and note to RT 7.62.
NOTES

6.7 vyabhicäri/raty/ätmakatvät: V glosses vyabhicārabhāvarūparasasvarūpa-.

6.7 V: paratra vātsalye; klptatvāt karuṇasyāntarbhūtatayā klptatvāt. B: paratra śṛṅgāre [sic, but must be false]; klptatvāt sthāyitvenāṅgikytavād atra karuṇe….

6.7 V: dharmikalpanātaḥ karuṇarasarūpadharmikalpanātaḥ dharmakalpanāyaḥ karuṇarasasya vyabhicāribhāvasvarūparatirūpa-tvakalpanāyaḥ.

6.7 V: upakṣayāt anyathāsiddhāt.

6.10 The two types of enjoyment are illustrated sequentially.

6.13 [3] Her eyes would be closed in the pretense of sleep in order to see what her lover would do (V).

6.18 Factors: again Bhānu seems to mix underlying factors and stimulant factors in the examples that follow.

6.18 Reactions: Bhānu appears not to be using anubhāva in the technical sense here.

6.24 Pride of wealth: for dhanamada see RT 6.36.

6.27 Compare NŚ 22.18.

6.28 Since turmoil is both a physical and a mental phenomenon (see earlier), two examples are given.


6.31 [9] V appears to take kroḍh/āgāra as synonymous with kopabhāvana, “anger room” or boudoir, a place to pout; in this context it would be the eye, which as V notes would be red.

6.31 [9] The goddess’s glances appear to be figured as a woman’s morning toilette (the interpretation here is owing to Dániel Balogh, and, I now see, partially confirmed by B). Mounting concern is uncertain; perhaps she is supposed to be remorseful at her show of anger.
Perhaps we should accept the variant -paṭī for -kaṭi, which poeticians often regard as obscene.

The entire textual tradition of the RT reads abhilāṣa, which is not only almost unintelligible in the context of a discussion of the hāvas, but, what is more important, contradicts the entire tradition of poetics (NŚ 22.24–25; SD 3.105cd; and in vernacular poetics, Rasikapriyā 6.33). B’s gloss, however, supports my emendation abhilāpa (avasarāgatavacanaṃ vyājādinā višeṣaṇa hṛtam (or hatam) vihṛtam (or vihatam).

Bhavāni grew angry: her anger, according to N, stems from Śiva’s having a moon for a crest and wanting to offer her only a tilaka mark. Surely it arises from her impatience at his delay in making love, which she remedies with her ruse.

The much-attested reading muditavābhāvāt requires a very forced interpretation: because their senses are not joyous then—i.e., only at the initial moment of love-anger. The reading accepted, muditavāt, indicates that the woman, though angry with her errant lover, still wants to be with him: she is simply punishing him.

Fainting: B finds a ślesa here (mūrchanaḥ also meaning musical scale), but that strikes me as awkward and unnecessary.

To obtain the punning translation “moon,” the word doṣ’/ākaro must be analysed as doṣā/karo.

The use of prabhavati here is peculiar. B helpfully glosses prabhavati tadrūpēṇa pariṇamati.

N and V remark that this verse does not illustrate separation through a curse but rather illustrates a threat from a mistress to keep her lover from going away (B’s desperate attempts to explain otherwise fail).

So B. Or: “(the woman) hanging her head like a cakravāka bird” (N, V). The second translation would require some ex-
planation for the separation, which is proverbial in the case of the cakravāka.

6.61 [23] I emend in accordance with what seems to have been V’s reading, given his gloss: (atra jīve [']sati viśleṣas tu bhavatu nāma. paraṃ viśleṣe sati jīvanam daiṇvā evety aśayah. athavā kasya cit sukṛtino yāvajjivamān viyogābhāvah, anyasya tu viyoge jīvanā-

bhāva eva. te jagatyām sulabhā eva. māḍrśas tu viyogam jīvanam cobhayam api prāpto durlabhah).

6.62 B, reading viḍvara (cf. RT 6.45), calls it “a vernacularism (deśabhāśāśabda), like iṅgāla [= aṅgāra],” though the normal Prakrit form would be viddava (= vidrava), which is what I am assuming this word means here and earlier (V glosses upadraviyam).

6.63 [24] We must follow V (implicitly) and B (explicitly), who take “couple” in a general sense, referring to all the young lovers who had to abandon Laṅkā and each other in the aftermath of the fire caused by Hanumān.

7.1 Generally speaking, the difference here is whether the motivating factor of the emotion is located in the subject or in someone else. When someone has done something funny himself, the comic rasa is self-directed; when someone else has done so, it is other-directed. Or in case of the fearful rasa (RT 7.31–37 [17]), when someone has committed a transgression himself, the fearful rasa is self-directed; when someone else has committed the transgression, it is other-directed.

7.1 High, average, and low: the reference is to the character’s social class.

7.5 [2] Laughter in Sanskrit literature is conventionally represented as white (even when, as here, the teeth are not supposed to be showing).

7.6 It is not easy to infer, as we must, from the narrative of the following verse that the first half provokes a smile from Pārvatī,
the second half a laugh. And the verse itself confuses the C, none of whom explains it convincingly (e.g., V: “the lampblack enables the serpent to see its enemies clearly, which makes it afraid; or perhaps: as a result of the application of the lampblack, tears come to the serpent’s eyes so that it cannot see the enemy at all”). It is also unclear what is funny about this verse. In the case of Śeṣa, it may be the fact that the snake has two thousand eyes. But the significance of the golden leaf on Nandi is completely dark to the commentators and to me.

7.7 [3] *āyo/jayati*: the violation of end-line caesura is considered a gross metrical defect, but it is irremediable in the manuscripts.


7.13 [6] *Sacred thread*: brahmins at all times wear a thread over their left shoulder and under their right.

7.15 [7] The *datura* plant is also known as jimsonweed and thornapple. An interesting description of the effects of datura comes from *Van Linschoten* in 1598: “Out of this blossome groweth a bud, much like the bud of Popie, wherein are certaine small kernels like the kernels of Melons, which being stamped, and put into any meate, wine, water, or any other drinke or composition, and eaten or drunke therewith, maketh a man, in such case as if hee were foolish [or out of his wittes,] so that he doth nothing else but laugh, without any understanding or sence [once] to perceive any thing that is done in his presence” (*Jan Huyghen Van Linschoten, “The Voyage of John Huyghen van Linschoten to the East Indies* [London: Hakluyt Society, 1885 (original 1598)], p. 69).

7.22 [10] The caesura *Duryodhana* is considered a metrical fault.

7.22 [10] Bhīma is making two claims: his arm is weapon enough to slay Duryodhana, and if he so wished he could turn the sun and the rest into weapons for his use (so V).
The word tāpa is probably a Maithili dialect word meaning “hoof,” cf. Nepali tāp.

Unidentified soldiers speak (there is no need to assume this is Bhīma, so B). With V I assume that the horses belong to the enemy. By poetic convention, snakes have jewels in their hoods. The cosmic serpent Śeṣa holds up the world, but the force of the elephants has caused him to bow. The war elephants are “competing” with the war horses (V).

I will inevitably be bereft: by poetic convention, rivers and seas are thought of as wives and husbands. The river cleaves to his feet: the Gaṅgā is sometimes represented as flowing from Viṣṇu’s feet.

The hero in the following verse is Viṣṇu himself, who showed compassion in taking embodiment in the forms of Rāma and Lakṣmaṇa (so V).

Self-directed or other-directed: on this distinction see note to RT 7.1 above. Here and elsewhere V points out that it is the stable emotion of fear that is sva- or paraniṣṭha, not the rasa, for the latter is always located in the audience member (but see introduction on the history of the question of rasa’s location).

Vultures, jhilli: so implied by commentators (normally the word means cricket). For B, the sky is reflected in the river of blood. I take the phrase literally (so N).

Like an age-worn pigeon: the image is odd, but none of the commentators remarks on it.

This four-fold division seems to be an innovation of Bhānu’s.

Divine Lion, divyahari: I am in agreement with B; V, G, O oddly take this as a reference yet again to the varāhvāvatāra.

Betel leaf … cutch juice: the various ingredients of the Indian delicacy known as paan.
7.58 [26] An extended fantasy on a woman’s body after lovemaking, referring successively to her breasts (the pearls are beads of sweat, according to B), eyes, face, eyebrows (though I see no additional reference to her breathing, with G and O), and hair. I believe V is wrong to supply vamati with the second half of a (while N’s transmission of the verse is completely confused).

7.62 The v.l. adbhutākhyāḥ paraniṣṭha eva would make this a separate sentence, and one that logically should have preceded the foregoing sentence, which would make perfectly good sense. But no MS. gives this order. The present order and reading can admittedly be made to bear some meaning: SD (p. 78) reports the view ascribed to one Dharmadatta that all rasas are, in the end, the amazing, for which the motivating factor (see note to RT 7.1 above) can obviously only exist outside of oneself, for otherwise it would not prompt amazement. Nonetheless, the opening sentence (where the ca remains somewhat awkward no matter what the order) is meant to set up a contrast with the definition of śānta rasa, which Bhānu, continuing a tradition that begins with the DR, allows only in poetry, not in drama (see below), and this does require the explanation of the two types of mentality immediately following it.

7.63 Rasa of phenomenal reality, māyārasa, is Bhānu’s invention, necessitated, in his thinking, by the existence of śānta rasa in poetry. My grasp of the sense of the following two paragraphs is imperfect.

7.65 [28] O lord of the world: the addressee is surely God (Brahmā, B), and not a king (V); nor is the compound bandhurāga in apposition to lokeśa (V). The “false consciousness” in the verse should be evident.

7.67 [29] I accept the v.l. of G, śreyam, which must be taken as an anomalous gerund of the root śri. Note that V reads yogyam, which he glosses as saṁgrāhyam.
7.67 [29] Life should be lived: less likely, “one’s birth should be brought,’ sc., to an end” (B).

8.1 According to B, these looks are discussed in treatises on dance-music-singing (sangītaśāstra). The only place I have found them treated is Bhoja’s Samaraṅgasūrabhāra ch. 82, which is concerned with painting.

8.1 The repetition here is Bhānu’s fault; there are no MS. variants.

8.4 [2] Fanned her with his crescent moon: commentators are uncertain about the interpretation of this image and want to find some way around the obvious (the fan is in the shape of the moon, for example). V argues that Śiva nowhere removes the moon from his headdress, so such an image would be unprecedented. But this is clearly what Bhānu is saying.

8.7 NŚ 6.39.

8.9 Untraced.

8.11 [3] The quasi-demon Thousand-armed Ārjuna lusted after the mother of Bhārgava (the “descendent of Bhṛgu” or Paraśurāma) and killed his father, Jamadagni. There is a bad (but again irre- mediable) caesura in c.

8.12 The rasa of pity is generated by the sight of his mother’s sorrow, that of disgust by the sight of his father’s mortal wound.

8.18 ŚṬ 3.21.

8.20 Untraced.

8.24 [7] The churning of the primeval ocean produced the goddess Lakṣmī, along with the drink of immortality (which the demon Rāhu began to drink before Viṣṇu cut off his head with his discus) and the cosmic poison that Śiva swallowed in his mercifulness.

8.32 [10] V (Baroda MS.), B understand the two rasas to be the heroic (dominant) and the erotic frustrated (subordinate), though these are not usually seen as contradictory. For G and O, less
persuasively, the rasas are the heroic (subordinate) and the fearful (dominant).

8.34 [11] **Enemy of the City:** Śiva, who uses a skull for a begging bowl and wears an animal skin as a loin cloth, destroyed the Triple City of the demons.

8.38 Untraced.


8.48 [15] **Kanchi** refers both to the holy temple city in south India, and to a woman’s jeweled belt. The **River Braid** is the confluence of the Gaṅgā and Yamunā at Prayāga.

8.49 V here asks how to understand the type of nāyikā who is not a courtesan but has many lovers, for which he cites 55 [26]. His answer, if I understand correctly, is that there is no rasa in the case of (a poem about?) a promiscuous woman; if the word “rasa” is used in reference to such a woman (he cites a sūtra he attributes to Vātsyāyana), it only refers to the pleasures of lovemaking, not to the aesthetic experience.

8.51 [16] **pratāpalabari:** an obscure collocation, explained by none of the commentators (N reads -pracāra- for -pratāpa-, though this is not much of an improvement).

8.55 We must assume **bhrama** is a synonym (or error) for **moha**. No one, including Bhānu, lists **bhrama** as a **bhāva**.

8.55 Although there is some disagreement among C, compounded by v.l.s, concerning which sentence corresponds with which emotion, the only problematic instance is wisdom, which requires some stretching to relate to the recognition of his shamelessness. (For the others: “renunciation” (despair), “if only” (longing), “who is love” (vindictiveness), “the universe” (confusion), “the woman’s beauty” (remembrance), “a curse” (depression), “where have you gone,” etc. (despondency).)

8.57 Untraced.
B notes that the rasa here is oblique in part because no underlying factors are mentioned.

V remarks on the unusually awkward syntax of this verse (kaśṭānvaya).

The verse plays on both the fact that Brahmā, the god born in the lotus, is a brahmin and should therefore receive the gift, and the fact that Bhārgava (Paraśurāma) is an incarnation of Viṣṇu, the god of the navel lotus from whom Brahmā is born. What remains unclear is whether Bhārgava’s response should be embarrassment (so the reading of J, which I have adopted) or playfulness (Ś). V, B have -tīra- for -nīra- in a, thereby understanding the diamonds concretely, as spread out on the shores of the seas; the metaphorical usage is unusual.
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