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# THE EIGHT PRINCIPAL Rasas of the Hindus,

WITH  
MURTTI AND VRINDAKA,

OR  
TABLEAUX AND DRAMATIC PIECES,  
ILLUSTRATING THEIR CHARACTER,

BY  
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&c., &c., &c., &c.

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## PREFACE.

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**A** GROWING desire is now perceptible amongst our countrymen and foreign friends to have a clear knowledge of the various elements that combine to give Hindu Music and Drama such an interesting character. In order to arrive at a correct estimate of the main principles underlying these æsthetic arts, it is necessary to attain an insight into the nature of the *Rasas* or *Sentiments*, which are their life and soul, and which give them such variety. I have attempted in these pages to furnish the curious reader with short accounts of the dramatic laws of the Hindus, the definitions of the various dramatic compositions as recognized in the *Sástras*, an exposition of the *Rasas*, of the *Bhavas* (through which the former receive their full development), and of their various ramifications, the names of the *Rágas* adapted to each *Rasa*, a brief notice of the Aryan Stage and of the color of the drop-scene peculiar to each, and such other matters as have been found to bear on the subject. With the view of illustrating the eight principal *Rasas* of the Hindus, I have selected well-known scenes from our classical writings, given their *Tableaux* and composed short dramatic pieces illustrating their character, preceded by descriptive songs set to such *Rágas* and *Tálas* as have been declared appropriate to them by the authorities. No one is better aware of the imperfections of this work than myself; the only excuse for bringing it before the enlightened public is the steady encouragement I have hitherto received from them for my humble attempts at bringing within their reach a few relics of the untold musical and literary treasures bequeathed to us by our illustrious forefathers.

S. M. TAGORE.







DEDICATED

BY PERMISSION

TO

A. W. CROFT, ESQ., M.A.,

*Director of Public Instruction, Bengal,*

BY

His Most Humble and obliged Servant,

SOURINDRO MOHUN TAGORE.





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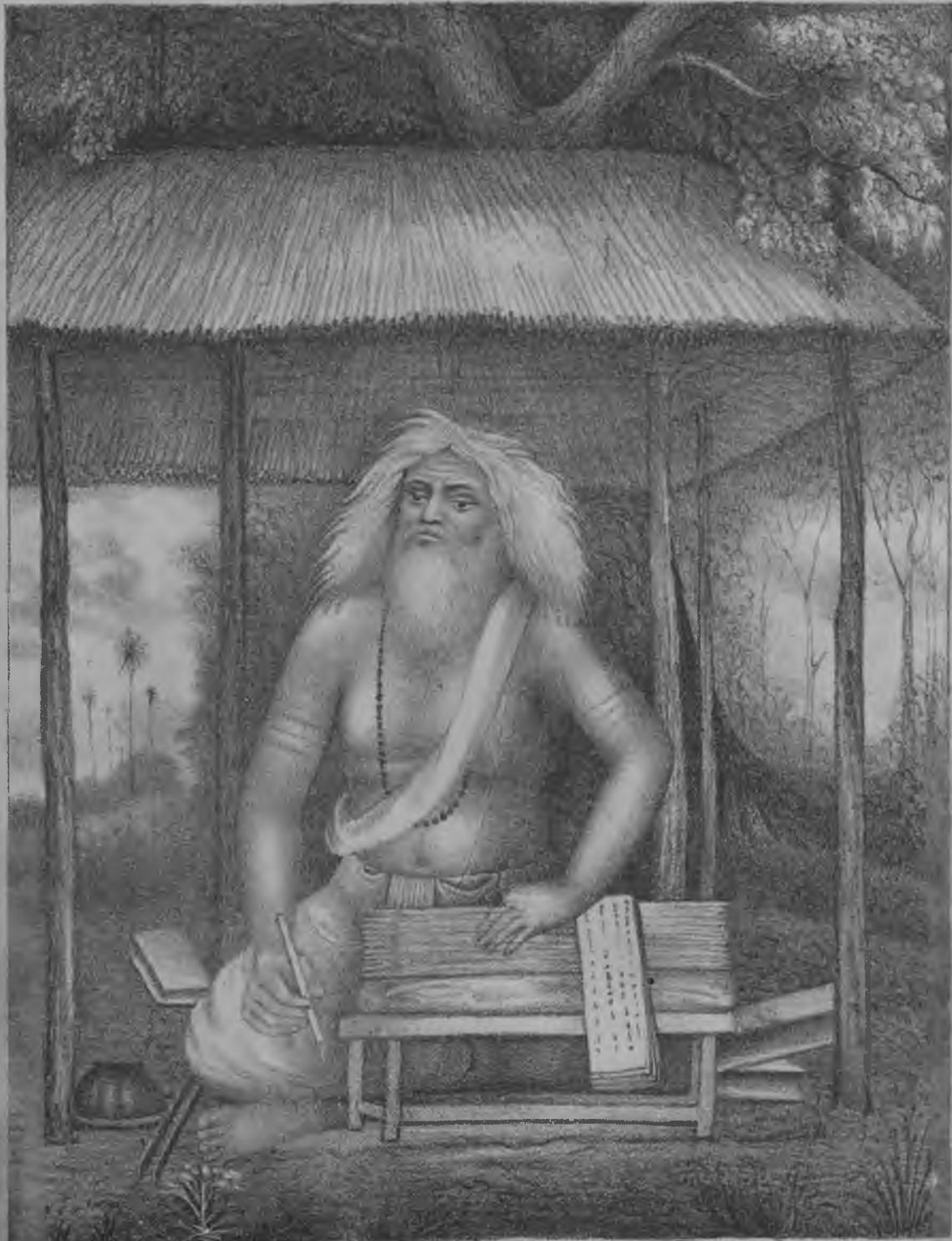
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THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

BHARATA RISHI.

THE FATHER OF HINDU DRAMA,



Litho. and Print by Kristokury Das.

DESIGNED & LITHOGRAPHED FOR DR S. M. TAGORE.



# The Eight Principal Rasas of the Hindus.

## THE CHARACTER OF THE DRAMA.

HAVING created the four Vedas, Brahmá evolved the fifth out of them and called it the Drama. The sage Bharata first learnt it from Brahmá, and played before Mahádeva. (1) The Drama consists of three parts ; namely, *Nátya* ( the drama proper ), *Nritta* and *Nritya* (dancing.) (2) The art which 'holds the mirror up to nature' by personating different characters, and by representing different costumes and gestures, is the dramatic. (3) Many things are requisite in a Drama ; but we shall not enter into them on the ground of their irrelevancy. The curious reader may, however, refer to the Sanskrit Drama, of which well he may drink his fill. On mature consideration, it will clearly appear that sentiment is the corner-stone of theatrical representations ; since it is their avowed object to awaken sentiments in the minds of the audience similar to those which they body

(१) इहानुक्रियते ब्रह्मा शक्रेणाभ्यसितः पुरा ।  
शकाराकृत्य वेदेभ्यो नाच्यवेदश्च पञ्चमं ॥  
भरताय ददौ पूर्वं नाच्यवेदश्चतुर्मुखः ।  
स नाच्यनृत्यगीतानि शम्भोरग्रे प्रयुक्तवान् ॥

(२) नर्तनं त्रिविधं नाच्यं नृत्तं नृत्यमिति क्रमात् ॥

(३) योऽयं स्वभावो लोकस्य नानावस्थान्तरार्थकः ।

साङ्गाभिनयनैर्युक्तो नाच्यमित्युच्यते बुधैः ॥

forth. The ten kinds of art which teach various measured movements of the limbs and the trunk with *vilāsa*, together constitute *Nrīta* or dancing. (1) *Nrīta*, without the dramatic element, is called *Nrītya* (simple dancing) (2). *Nrītya* is of two sorts ; viz., *mārga* and *desī*. (3) That kind of entertainment composed of music and dancing which was performed by Bharata before Mahādeva, and which had previously been sought by Brahmā of Mahādeva, goes by the name of *mārga* ; (4) and that which is in vogue amongst us, and which is performed before kings by men for their entertainment, by the name of *desī*. (5) The word *Nātaka* (drama), is derived from *nata* (hero). The Drama is of two kinds, *mārga* and *desī*. (6) The Dramas which Brahmā created by dint of austerities, and which he represented before Mahādeva and Pārvatī, are called *Mārga-nātyas*. There are twenty kinds of these ; namely, the Drama proper, *prakarana*, *vāna*, *prahasana* (farce), *dima*, *vyāyoga*, *samavakāra*, *vīthī*, *aṅka*, *iḥāmriga*, *nātikā*, *prākashikā*, *vānikā*, *hānsikā*, *vīyoginī*, *dīpikā*, *kalotsāhatarā*, *chitrā*, *jugupsitā* and *vichitrārthā*. The ten first species were founded by Mahādeva ; the remainder, by Pārvatī. Mahādeva and Pārvatī first instructed Brahmā in these twenty varieties of the

(१) दृशविद्याप्रतीतो यस्तालमानलयाश्रितः ।  
सविलासाङ्गविद्येपो नृत्तमित्युच्यते बुधैः ॥

(२) गानविद्योपमान्तु सर्वाभिनयवर्जितं ।  
आङ्गिकोक्तमकारिण नृत्यं नृत्यविदो विदुः ॥

(३) यतत् क्रमाद्दिधा प्रोक्तं मार्गदेशीतिभेदतः ॥

(४) ब्रह्माद्यैर्मार्गितं शम्भोः प्रयुक्तं भरतादिभिः ।  
गान्धर्वं वादनं नृत्यं यत् स मार्ग इति स्मृतः ॥

(५) देशे देशे नृपादीनां यदाकादकरं परं ।  
गानं वाद्यं तथा नृत्यं तद्देशीत्युच्यते बुधैः ॥

(६) नटस्यातिप्रवीणस्य कर्मत्वान्नाच्यमुच्यते ।  
मार्गदेशीति नाचस्य भेदद्वयमुदीरितं ॥

Drama. (1) *Dantila* and other authorities classify sixteen kinds of *Desi-nātya* ;—namely, *sattaka*, *trotaka*, *goshthi*, *vrindaka*, *silpaka*, *preñkhāna*, *sanlāpaka*, *hrillisa*, *rāsaka*, *srīgadita*, *viluki*, *tumbaki*, *sajjita*, *parivarta*, *mūrti* (or *jhānki*) and *prahelikā*. (2)

### NĀTAKA.

THAT species of composition which is based on historical incidents, which consists of five *sandhis*, which contains *vilāsa* and various kinds of *bibhūti*, which is permeated with diverse æsthetic feelings and sentiments, which is complete in from five to ten acts, which excites the *udātta guna*, which celebrates the lives of mighty princes sprung from celebrated dynasties, or of great celestial or earthly characters, which is like the tail of the cow (*i.e.*, whose acts *gently* grow shorter and shorter), which is acted by four or five principal men, which is mainly concerned with the *vīra* or the *ādi rasa* and but secondarily with the others, whose characters are clad in the splendour of *rasa* and *bhāva*, whose duration is not too

(१) ब्रह्मणा यत्तपस्तप्त्वा मार्गितं शिवयोः पुरः ।  
मार्गिनाद्यच्च तत् प्राञ्जल्यच्च विंशतिघोचते ॥  
नाटकञ्च प्रकरणं भाग्यं प्रहसनं डिमः ।  
व्यायोगसमवकारौ वीथ्यङ्गे ह्यमृगा इति ।  
रूपकाले दशैतानि भाषितानि कपर्दिना ॥  
नाटिका प्राकषिका च भाषिका हंसिका तथा ।  
वियोगिनी च डिपिका कलौत्साहतरा पुनः ॥

चिन्ता जुगुप्सिता चैव विचित्रार्थेति दुर्गया ।  
एवं मार्गिनाद्यमुक्तां शिवाभ्यां ब्रह्मणे पुरा ॥  
(२) दन्तिलादिभिरुक्तानि देशी नाट्यानि घोषश्च ॥  
सट्टकं चोटकं गोष्ठी वृन्दकञ्च ततः परं ।  
शिल्पकं प्रेङ्क्षयं संलापकञ्चेति ततः परं ॥  
हृल्लोशरासकावुक्तावेवं श्रीगदितं तथा ।  
भिलुको तुम्बकी चैव सज्जितं परिवर्त्तकं ।  
मूर्तिः प्रहेलिका चेति घोडशोक्तानि सूरिभिः ॥

long, whose language is simple and whose incidents are imbued with harmonizing *bhāvas*, goes by the name of *Nāṭaka*. (1) The hero should exist along with four or five subsidiary characters. The performance excludes these:—hallooing from a distance, killing, war, insurrection, marriage, eating, cursing, passing urine or stool, death, sexual commerce, biting, scratching with the nails, and other actions of an unsightly nature;—also lying down, kissing, laying siege, bathing, and using any essence on the stage. The acts should not be over-long. The characters of the queen and her handmaids, of courtiers and merchants, should be developed æsthetically; and on the conclusion of each act, the actors should go out as a man. There should be no episodes, yet the way should be open to the conclusion of the subject;—simplicity of action is also desirable; and the Drama should also unfold the origin

(१) नाटकं ख्यातव्यं स्यात्, पञ्चसन्धिसमन्वितं ।  
 विष्णुसाक्षादिगुणवत्, युक्तं नानाविभूतिभिः ॥  
 सुखदुःखसमुद्भूतिनानारसनिरन्तरं ।  
 पञ्चादिका दशपरान्तराङ्गाः परिकीर्त्तिताः ॥  
 प्रख्यातवंशो राजर्षिर्घोरोदात्तः प्रतापवान् ।  
 दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ॥  
 एक एव भवेद्दङ्गी प्रहङ्गारो वीर एव वा ।  
 अङ्गमन्ये रसाः सर्वे कार्यनिर्वाहणेऽद्भुतं ॥  
 चत्वारः पञ्च वा मुख्याः कार्यव्याप्तपूरुषाः ।  
 गोपुच्छायसमाग्रन्तु वचनं तस्य कीर्त्तितं ॥  
 प्रत्यक्षनेत्रचरितो रसभावसमुज्ज्वलः ।  
 भवेद्गूढशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥  
 विच्छिन्नावान्तरैकार्थः किञ्चित् संलग्नविन्दुकः ।

युक्तो न वज्रभिः कार्यैर्वीजसंहतिमान् न च ॥  
 नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।  
 आवश्यकानां कार्याणामविरोधाद्विनिर्म्मितः ॥  
 नानेकदिननिर्वृत्यकथया सम्प्रयोजितः ।  
 आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥  
 दूराङ्गानं वधो युद्धं राज्यदेशादिविप्रुवः ।  
 विवाहो भोजनं प्रापोत्सर्गौ मृत्यु रतन्तथा ॥  
 दन्तच्छेद्यं नखच्छेद्यमन्यद् द्रोडाकरञ्च यत् ।  
 शयनाधरपानादिनगराद्युपरोधनं ॥  
 स्वानानुलेपने चैभिर्वर्जितो नातिविस्तरः ।  
 देवीपरिजनादीनाममाव्यवधिजामपि ॥  
 प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।  
 अन्तनिष्क्रान्तनिखिलपात्रोऽङ्ग इति कीर्त्तितः ॥

of the main action and its conclusion. There should not be much poetry. *Sakuntalá*, *Venisānhára* and *Anargha Rághava* are examples of this species of the Drama.

### PRAKARANA.

THAT species of the Drama, the subject of which is fictitious and human, which is based on the *ádi rasa*, whose hero is a courtier, a Brahmin, or a merchant, actuated by earthly motives, whose plot, although without the interest incidental to the delineation of royal or celestial personages, is nevertheless charming, which has servants, pages, merchants and harlots or vulgar women for its *dramatis personæ*, whose heroine alternates between a woman of a family and a prostitute, both of whom being sometimes introduced, is called *Prakarana*. (1)

No prostitute should be present at any conversation of the courtier, merchant, Brahmin, priest, prime minister, and travelling merchants. These characters should be discriminated clearly. The examples are *Mritchhakatika*, *Málatí-mádhava* and *Pushpavúshita*.

(१) भवेत्प्रकरणे वृत्तं शौकिकं कविकल्पितं ।  
 षडङ्कारोऽङ्गी नायकस्तु विप्रोऽमालोऽथवा वणिक् ।  
 सापायधर्मकामार्थपरो धीरप्रशान्तकः ॥  
 नोदात्तनायकवृत्तं न दिव्यचरितं न राजसम्भोगः ।  
 वाह्यजनसंयुक्तं ज्ञेयं तत् प्रकरणं नाम ॥  
 विप्रवणिक्सचिवानां पुरोहितामात्यसार्थवाहानां ।

चरितं यन्नैकविधं ज्ञेयं तत् प्रकरणं नाम ॥  
 दासविटश्रेष्ठियुतं वेश्चतुःप्रचारकरणोपेतं ।  
 मन्दकुलस्त्रीचरितं काव्यं कार्यं प्रयोगे तु ॥  
 सचिवश्रेष्ठिब्राह्मणपुरोहितामात्यसार्थवाहानाम् ।  
 षडह्वार्त्ता यत्र भवेत् न तत्र वेशाङ्गना कार्य्या ॥  
 नायिका कुलजा कापि वेशा कापि द्वयं क्वचित् ॥

## VĀNA.

THAT kind of the Drama, the subject of which is a cunning person, which includes a variety of incidents, which consists of one act and whose hero is cunning, learned and accomplished in music and dancing, is called *Vāna*. He is to hold discourse with the air, and thus to unfold the intended circumstances. Its plot is fictitious; and it should largely describe heroism, puissance, and prosperity. In it the *vira* and *ādi rasas* preponderate. Its *Vritti* is *Bhārati* (1), and its example *Sārada-tilaka* and *Lilāmadhukara*.

## PRAHASANA.

THE hero of the *Prahasana* (farce) is an anchoret, a Brahmin, or any other person. Its subject is imaginary; and partly consists in running down bad characters. It consists of one or two acts. It should deal principally with risibility; and the ludicrous talk of vulgar people enters into it in a large measure. The dialogues of the actors should be really comic. There is but one hero in it. The *Prahasana* is of two kinds;—*suddha* (pure) and *sankirna* (mixed). With the above-mentioned characteristics, it is *suddha*; and when a harlot, an impotent person, a page, a merchant, or maid-servants

(१) भाग्यः स्याद्भूतचरितो नानावस्थान्तरात्मकः ।  
एकाङ्ग एक एवात्र निपुणः पण्डितो विदः ॥  
रङ्ग प्रकाशयेत् खेनानुभूतमितरेण वा ।

सम्बोधनोक्तिप्रत्युक्ती कुर्व्यादाकाशभाषितैः ॥  
सूचयेद्द्वोरष्टङ्कारौ शौर्यसौभाग्यवर्णनैः ।  
तत्रेतिदृष्टमुत्पाद्यं दृष्टिः प्रायः च भारती ॥

form the comic figures, it is called *sankīrna*. There should be female dancing in its representation. (1) *Hāsya-rnava*, *Kautuka-sarvaswa*, *Kandarpakeli*, *Dhūrta-charita* and *Dhūrta-nartaka* are instances of it.

### D I M A .

THE subject of the *Dima* is famous, and its hero celebrated and generous. It is complete in four acts. It only excludes *ādi* and *hāsya rasas*; but whatever may be the sentiment, its movements should be powerful and taking. It is mainly concerned with eclipses of the sun and moon, with falling stars and wars. It should touch upon magic, jugglery, &c., and particularly describe gods, serpents, *rākshasas*, *yakshas*,\* ghosts and goblins. It should have *sāttatī* and *ārabhatī vrittis*. No less than ten and six heroes enter into it. (2) *Tripuradāha* is an example of it.

\* Mythical characters.

(१) महसर्नमिति विज्ञेयं द्विविधं शुद्धं तथा च सङ्कीर्णं ।  
भगवत्तापसविप्रैरन्यैरपि हास्यवादसम्पन्नम् ॥  
नीचजनसंयुक्तं परिहासाभाषणप्रायम् ।  
अविकृतभाषाचारं विशेषभावोपहासरचितपदम् ॥  
नियतान्तितवस्तुविषयं शुद्धं ज्ञेयं प्रहसनं तु ।  
वेष्टानपुंसकवितैर्वाणिकदासीजनेन वा कीर्णं ॥  
भाषावत्सन्धिसन्ध्याङ्गलास्याङ्गाङ्गैर्विनिर्मितं ।  
भवेत्प्रहसनं दृत्तं निन्दरानां कविकल्पितं ।  
तत्पुनर्भवति द्वयङ्गमथवैकाङ्गनिर्मितं ॥

(२) प्रख्यातवस्तुविषयः प्रख्यातोदात्तनायकश्चैव ।  
घट्निर्गल्लक्षणाद्युक्तश्चतुरङ्गो वै डिमः कार्य्यः ॥  
प्रदङ्कारहास्यवर्जितः शैवेरन्यैः समायुक्तः ।  
दीप्तरसकाव्ययोर्निर्नानाचित्रो डिमः कार्य्यः ॥  
निर्घातचन्द्रसूर्योपरागसौल्कावपातसंयुक्तः ।  
युद्धनियुद्धनिवद्धसम्फटस्तत्र कर्त्तव्यः ॥  
मायेन्द्रजालवज्रवज्रपुबवोल्यानभेदसंयुक्तः ।  
देवभुजगेन्द्रराक्षसयक्षपिशाचावकीर्णश्च ॥  
घोडशनायकवज्रलः सात्त्वत्यारभटीसंयुक्तः ।  
कार्य्यो डिमः प्रयत्नात्तज्ज्ञैर्नानाश्रयविशेषः ॥

## VYĀYOGA.

THE hero of the *Vyāyoga* is some god or personage of the blood royal; but he should be proud, haughty, arrogant and boastful. Few women should enter into its *dramatis personæ*. It is complete in one act, and should treat of wars, &c., but they should not owe their origin to a female interest. Its *vritti* is *Kaisikī*. Other *rasas*, than *hāsya*, *ādi* and *sānta*, should preside in it. (1) *Saugandhikā-harana*, *Jāmadagnya-jaya* and *Dhananjaya-vijaya* are its instances.

## SAMAVAKĀRA.

THE *Samavakāra* is concerned with gods and *asuras*. Its hero should be endowed with a large measure of greatness. It is complete in three acts. Every act should severally take up three kinds of hypocrisy, of escape and of dalliance. There should be twelve heroes and eighteen heroines in it. The first act should be finished in twenty-four, the second in eight, and the third in four, *dandas*.\* Its plot should include wars, water, fire and elephants. The flight in it is first owing to panic in fight or to water; secondly, to elephants or fire; thirdly, to seige. Dissimulation is of three kinds, according to the sources of happiness or misery; and every poet should ascertain

\* A *danda* is equal to twenty-four minutes.

(१) ख्याते विदितो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।  
एवाङ्गुलं भवेदस्त्रीनिमित्तसमरोदयः  
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ।

राजविरथ दिव्यो वा भवेद् घोरौहतश्च सः ।  
हास्यप्रदङ्गारप्रान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥

the character of each, to meet the exigencies of his case. Dissimulation arises first from the exigencies of a case; secondly, from accident; thirdly, from persuasion. *Vihāra* also is of three kinds, according to virtue, wealth and lust. The *vihāra* undertaken for the welfare of one's self, agreeably to the *vrata*\*-rulings, is called *Dharmavihāra*; that *vihāra* which is observed for the acquisition of wealth, is called *Arthavihāra*; and that which is effected by pleasing a girl and lying with her in secret, is called *Kānavihāra*. This species of the drama contains complex metres replete with passion and sentiment. (1) *Samudra-Manthana* is an example.

### VITHĪ.

IN the *Vithī* there is one act and one or two actors. Like the *Vāna*, it consists of dialogues with the air. It is good, bad or indif-

\* A voluntary act of penance.

(१) देवासुरवीजकृतः प्रख्यातोदात्तनायकश्चैव ।  
 अङ्गस्तथा त्रिकपटः त्रिविधवः स्यात् त्रिशृङ्गारः ॥  
 द्वादशनायकवज्रणीं च्छष्टादशनायिकासमाप्यस्य ।  
 अङ्गस्तु सप्तदशनः सविधवः सकपटः सर्वोद्योगः ॥  
 द्वादशनाडीविहितः प्रथमः कार्य्यकृतोपेतः ।  
 कार्य्यस्तथा द्वितीयः समाश्रितो नाडिकाश्चतस्रश्च ।  
 वस्तुसमापनविहितो त्रिनाडिकः स्वात्तृतीयस्तु ॥  
 दक्षजलसम्भवो वा ह्यभिगजनेत्रसम्भवो वापि ।  
 नगरोपरोधजो वा विज्ञेयो विद्रवस्त्रिविधः ॥  
 वस्तुगतिक्रमविहितो दैववशाद् वा परप्रयुक्तो वा ।  
 सुखदुःखोत्पत्तिकृतस्त्रिविधः कपटाश्रयो ज्ञेयः ।

त्रिविधश्चात्र विधिज्ञैः पृथक्पृथक्काव्ययोगविहितार्थः ॥  
 त्रिविधकृतशृङ्गारो ज्ञेयो धर्मार्थकामेषु ।  
 यत्र तु धर्मसमापकमात्महितं भवति साधनं वज्रधा ।  
 व्रतनियमतपोयुक्तो ज्ञेयोऽसौ धर्मशृङ्गारः ॥  
 अर्थस्येच्छायोगाद् वज्रधा चैवार्थतोऽर्थशृङ्गारः ।  
 कन्याविलोभनं वै प्राप्य स्त्रीपुंसयोस्तु रहः ।  
 रम्यं वा निभृतं वा विज्ञेयः कामशृङ्गारः ॥  
 उष्णिग्वानुष्टुप् वा छन्दःसु च यानि वन्धकुटिलानि ।  
 वृत्तानि समवकारे कविभित्तानि प्रयोज्यानि ।  
 एवं कार्य्यं सज्जुर्नानारससंश्रयः समवकारे ॥

ferent. It includes every sentiment. As the *ádi rasa* preponderates in it, some say that the latter is its soul. (1) *Málavikágnimitra* is an example.

### A Ñ K A .

THE *Anka* is called *utsrishtikánka*. It consists of one act ; its subject is fictitious ; and sometimes celebrated, at others, insignificant. The characters are terrene only. It should deal principally with the sentiment of tenderness ; but should never include excessive beating calculated to result in death. The dialogues should turn upon self-accusation. It should consist mainly of lamentation by women ; and should treat adequately of resorting to groves, playing, dalliance and cohabitation. (2) Its example is *Sarmishthá Yayáti*.

### I H Á M R I G A .

THE *Ihámriga* consists of four acts. Its hero is a god ; its heroine, a goddess. The former is arrogant ; the latter irascible. It should deal largely of *sankshova*, flight, angry words &c. No sexual intercourse should take place between the hero and the heroine, in consequence of quarreling, ravishment, intoxication, &c. In its action,

(१) वीथी स्यादेकाङ्गा द्विपाचहार्या तथैकहार्या वा ।  
अधमोत्तममथाभिर्युक्ता स्यात् प्रकृतिभित्तिरुभिः ।  
सर्वरसभावयुक्ता विज्ञेया वीथिका ह्यथैतस्याः ॥  
आकाशभाषितै रक्तैश्चित्रां प्रत्युक्तिमाश्रिताः ।  
सूचयेद्भूरिष्टङ्कारं किञ्चिदन्यान् रसानपि ॥

(२) उत्सृष्टिकाङ्ग एकाङ्गी नेतारः प्रकृता नराः ।  
वक्ष्याम्यतः परमहं सच्चरामुत्सृष्टिकाङ्गस्य ।  
प्रख्यातवस्तुविषयोऽप्रख्यातः कदाचिदेव स्यात् ॥  
दिव्यपुरुषैर्वि युक्तः शशैरन्यैर्भवेत् पुंभिः ।  
करुणारसप्रायकृतो निवृत्तवद्वोद्धतमहारसु ॥  
स्त्रीपरिवेदनवज्जघो निर्व्वेदितवाक्यभाषणम् ।  
उपवनगमनक्रोडाविहारनादीरतिप्रमोदाः स्युः ॥

the number of males, *vritti* and sentiment, it resembles the *Vyáyoga*, with the exception that in it arms may be used. Fighting between the combatants should be avoided on some plea or other. (1) *Kusuma-Sekhara-Vijaya* is an instance of it.

### NĀTIKĀ.

THE subject of the *Nātikā* is imaginary. It has a good many heroines. It is complete in four acts. *Kaisiki vritti* ought to be present in it. The hero should be a prince, celebrated, meek and good-natured ; the heroine should be born in the purple ; and should live in the inner apartment ;—she should also be skilled in dancing ; she should be a virgin, with a bosom newly inflamed with love. The hero, although attached to the fair one, should be constantly fearful of awakening the jealousy of his prince-descended, talkative and sensitive queen. The power too of effecting the union of the couple should rest with her. (2) *Ratnāvalī* and *Biddhasāla-Vānjikā* are its examples.

(१) दिव्यपुरुषाश्रयकृतो दिव्यस्त्रीकारणोपगतयुक्तः ।  
उद्धतपुरुषप्रायः स्त्रीरोधप्रथितकाव्यबन्धश्च ॥  
सङ्क्षोभविद्रवकृतः सम्फटककृतस्तथैव ।  
स्त्रीभेदेनापहरणे प्रमदेनापातस्तु प्रदङ्कारः ।  
इहामगस्तु कार्य्यश्चतुरङ्गविभूषितश्चैव ॥  
यद्व्याधोगे कार्य्यं ये पुरुषा वृत्तयो रसाश्चैव ।  
इहामृगेऽपि ते स्युः केवलनेत्रस्त्रयोगः ॥  
यत्र तु वधेऽपितानां वन्द्यो ह्युदयो भवेद्धि पुरुषाणां ।  
किञ्चिद्व्याजं कृत्वा तेषां युद्धं समर्थितव्यञ्च ॥

(२) नाटिका क्लृप्तकृता स्यात्, स्त्रीप्राया चतुरङ्गिका ।  
प्रख्यातो धीरललितस्तत्र स्त्रान्नायको नृपः ॥  
स्यादन्तःपुरसम्बद्धा सङ्गीतव्याप्तताथवा ।  
नवानुरागा कन्याश्च नायिका नृपवंशजा ॥  
सम्भवत्तत्र नेतास्यां देव्यास्त्रासेन शङ्कितः ।  
देवो पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥  
पदे पदे मानवतो तद्वशः सङ्गमयो द्वयोः ।  
वृत्तिः स्यात्, कैशिकी स्वल्पविमर्षाः सन्धयः पुनः ॥

### PRĀKĀSHIKĀ.

THIS species of the drama treats principally of licentiousness. Both its hero and its quasi-hero should come of vulgar parentage; as also its heroine, who should also be of low propensities. Bacchanalian orgies, dance and song should form a part and parcel of the representation. It consists of two acts only. (1) *Sriṅgāratilaka* is an instance of it.

### VĀNIKĀ.

THAT kind of play in which the actors are richly dressed, which has *kaisikī* and *bhārati vrittis*, which has only one act, whose heroine is excellently generous, but whose hero is extremely ill-natured, which is complete in seven divisions respectively treating of *upanyāsas*,\* self-accusation, the disabusing of false notions, lying, utterance of hard words through anger or disease, the description of some sign, and the conclusion. (2) *Kāmadattā* is its example.

\* The introduction of the subject incidentally.

(१) लाम्प्यवज्जला नीचो नायकश्चोपनायकः ।  
नीचवर्णसमुद्भूता नायिका नीचतत्परा ॥  
सुरापानसमायोगानृत्यगीतसमाकुला ।  
अङ्गद्वयसमायुक्ता ज्ञेया प्राकषिका बुधैः ॥

(२) भाषिका स्त्रज्ञानेपथ्या मुखनिर्व्वृष्टान्विता ।  
कौशिकीभारतीवृत्तियुक्तैकाङ्गविनिम्बिता ॥

उदात्तनायिका मन्दपुरुषोऽत्राङ्गसप्तमं ।  
उपन्यासोऽथ विन्यासो विवोधः साध्वसं तथा ॥  
समर्पणं निवृत्तिश्च संहार इति सप्तमः ।  
उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनं ॥  
निर्वेदवाक्यव्युत्पत्तिर्विभ्यास इति स स्यूतः ।  
भ्रान्तिनाशो विवोधः स्यात् मिथ्याख्यानन्तु साध्वसं ॥  
सोपालम्भवचः कोपपीडयेद्द्वयं समर्पणं ।  
निदर्शनस्योपन्यासो निवृत्तिरिति कथ्यते ॥  
संहार इति च प्राङ्गर्थत्वार्थस्य समापनम् ॥

## HĀNSIKĀ.

THIS is complete in one act. It consists mainly of music, but the latter should be defective in measure. Its hero is destitute of the æsthetic feeling ;—but its heroine is brimming over with the amorous humour. It is comic. (1) *Yādabodaya* is an example of it.

## VIYOGINĪ.

THE *Viyoginī* should largely deal in separation and the consequent pangs of lovers. It is complete in one act. Its heroine is generous ; but its hero is very cruel. At intervals there should be dance and song. (2) *Bindumati* is an instance.

## DĪPIKĀ.

THE hero of the *Dipikā* should be foolish ; and the play should mainly concern itself with the comical exhibition of his folly. It consists of one act and has one actor. The speeches should be addressed to the air. (3) We have not seen any example of this species in the Sanskrit works. It somewhat resembles the performance of the *Bhāṅgs*, who sometimes entertain the audience in the intervals of *nautches*. The performers generally come from Lucknow and other places in the North-Western Provinces of India.

(१) एकेनाङ्केन सम्पूर्णां हास्योद्दीपनकारिणी ।  
अतालगीतवाद्यैश्च सङ्गुला हंसिका मता ।  
नायको रसहीनोऽस्यां नायिका रसपूरिता ॥  
(२) स्वल्पवत्यां स्वल्पगीता चैकाङ्गोदात्तनायिका ।  
वियोगवर्धनेः पूर्णां अतिनिष्ठु रनायका ।

वियोगिनीति कथिता काव्यशास्त्रविशारदैः ॥

(३) एकाङ्गा डिपिका मोक्ता निर्वोधनायकान्विता ।  
तस्य कार्यकलापैश्च हास्योद्रेको भवेत् स तु ।  
सम्बोधनोक्तिप्रवृत्तौ कुर्व्यादाकाशभाषितैः ॥

### KALOTSÁHATARÁ.

BOTH the hero and the heroine in the *Kalotsáhatará* should be of equal descent. The heroine should be well up in music and dancing, and full of love. It consists only of two acts : its subject is fictitious. (1) We do not find any specimens of this kind, either in the Sanskrit literature, or in recent works.

### CHITRÁ.

No acting takes place in the *Chitrá*. In it a person comes out and exhibits pictures embodying various feelings and sentiments (2). Some of the *Patuás* of Western Bengal exhibit in pantomime series of historical or mythological characters and incidents, with a running commentary in verse, and with or without music.

### JUGUPSITÁ.

THE sentiment of this kind of the drama is disgust. It is complete in one act. The *dramatis personæ* should be *rákshasas*, ghosts, goblins, &c. (3) An instance of this species occurs in the *Benísanhára-Nátaka*. We have reproduced it in the present treatise, under the heading, "*Vibhatsa Rasa*."

(१) कलोत्साहतरा इत्या वृत्तञ्च कविकल्पितं ।  
तुल्यवंशोद्भवा नेतुर्भवेदत्र च नायिका ।  
नृत्यगीतकलाभिज्ञा शृङ्गाररसपूरिता ॥

(२) यत्रैकः पुरुषो रङ्गभूमिसाञ्चित्य दर्शयन् ।  
नानाविधाश्चित्रमूर्त्तौः सूचिका रसभावयोः ।

तासां परिचयव्याजात् कुर्याद्वाग्जालविस्तरं ।  
चित्रा सा कथिता तज्ज्ञैश्चमत्कारप्रदर्शिनी ॥

(३) यत्रेतिवृत्तमत्यन्तवीभत्सरसपूरितं ।  
नायका नायिकाश्चैव भूतप्रेतपिशाचकाः ।  
रक्षांस्येकाङ्गसम्बद्धा कथिता सा जुगुप्सिता ॥

## VICHITRĀRTHĀ.

Six or seven persons are introduced in this species of the drama. It contains no plot. The men should display feats of jugglery, with comments on them. (1) The *Bediyās* or itinerant Indian conjurors exhibit these tricks.

## SĀTTAKA.

THAT which is mostly composed in *prākṛita*,\* which has only one character, and which professes to excite the emotion of the wonderful, is entitled *Sattaka*. For the rest, it resembles the *Nāṭikā*. (2) *Karpūramanjarī* is an instance of this variety.

## TROTAKA.

THAT which contains five, seven, eight or nine acts, whose hero is a mortal but whose heroine is heaven-born, is called *Trotaka*. Every act of it should contain the speeches of the *vidūshaka*.† (3) *Vikramorvasī* is an example of it.

\* A *patois* derived from Sanskrit and put in the mouths of women and insignificant characters.

† This comic character figures in almost every Sanskrit drama. His wretched jokes generally turn upon eating. He bears a resemblance to the sack-loving and capon-greedy Falstaff—that is, only as to *character*; the inimitable witticisms of the latter being all his own.

(१) पञ्चभिः सप्तभिः पात्रैरङ्गभूमिसमाश्रितैः ।  
नानन्दजालमत्यन्तालौकिकं चित्ररङ्गकं ॥  
दर्शयद्भिः पुरा तत्तत्सम्बन्धे वक्रुतादिकं ।  
कर्त्तव्यं यत्र सैवोक्ता विचित्रार्था पुरातनैः ॥

(२) सट्टकं माहताशेषपात्र्यं स्यादप्रवेशकं ।  
न च विश्वम्भकोऽप्यत्र मचुरश्चाद्भुतो रसः ।  
अङ्गा यवनिकाख्याः स्युः स्यादन्यमाटिकासमं ॥  
(३) सप्ताष्टनवपञ्चाङ्गं दिश्यामानुषसंश्रयं ।  
चोटकं नाम सत्ताजः प्रत्यङ्गं सविदूषकं ॥

## GOSHTHÍ.

THAT which introduces nine or ten men and five or six women, which is destitute of decent talk, which contains the *kaisikí vritti*, which consists of one act and which is mainly concerned with *káma-vihára*, goes by the name of *Goshthí*. (1) *Raibata-madaniká* is an instance of it.

## VRINDAKA.

THE play in which various stories are represented, whose *dramatis personæ* are men of different castes, and which is not tied down to a fixed number of acts, is called *Vrindaka*. The stories should be fascinating. (2) We have not found out any specimens of this variety.

## SILPAKA.

THAT which is complete in four acts, which has four *vrittis*, which handles every *rasa* with the exception of the sentiments of quiescence and mirth, whose hero is a Brahmin, which contains descriptions of cremation-grounds, whose *quasi*-hero is a vulgar fellow, and which

(१) मकृतैर्नवभिः पुंभिर्दशभिर्वाप्यलङ्कृता ।  
नोदात्तवचना मोहो कौशिकीवृत्तिशालिनो ॥  
होना गर्भविमर्शाभ्यां पञ्चषड् योविदन्विता ।  
कामवृह्णारसंयुक्ता स्यादकाङ्गविनिर्भिता ॥

(२) नानेतद्वृत्तसंयुक्तमनेकाङ्गसमन्वितं ।  
नानाजातीयपात्रञ्च वृन्दकं परिकीर्तितं ।  
चित्तद्वारीणि वृत्तानि भवेयुः किन्तु धीमतां ॥

has *Asānsá*,<sup>1</sup> *Tarka*,<sup>2</sup> *Sandeha*,<sup>3</sup> *Tápa*,<sup>4</sup> *Udbega*,<sup>5</sup> *Prasakti*,<sup>6</sup> *Prajatna*,<sup>7</sup> *Grathana*,<sup>8</sup> *Utkanthá*,<sup>9</sup> *Abahitthá*,<sup>10</sup> *Apratipatti*,<sup>11</sup> *Vilása*,<sup>12</sup> *Alasya*,<sup>13</sup> *Vámya*,<sup>14</sup> *Praharsha*,<sup>15</sup> *Aslila*,<sup>16</sup> *Múratá*,<sup>17</sup> *Sáadhanánugama*,<sup>18</sup> *Uchchvása*,<sup>19</sup> *Vismaya*,<sup>20</sup> *Prápti*,<sup>21</sup> *Láva*,<sup>22</sup> *Vismriti*,<sup>23</sup> *Sampheta*,<sup>24</sup> *Vaisáradya*,<sup>25</sup> *Prabodhana*,<sup>26</sup> and *Chamutkriti*.<sup>27</sup> (1)

### PRENKHANA.

A PLAY in which the hero is a low character, which has no *Sútra-dhára*,\* *Vishkambhaka* or *Prabesaka*, which has but one act, which includes war and angry words, which contains every kind of *vritti*, and in which benedictory songs are sung within, is called *Prenkhana*. (2), *Bálibadha* is an instance of it.

- 1 Desire. 2 The arguing of a doubtful point. 3 The doubt of the existence or otherwise of a thing. 4 The mental heat incident to separation from a lover. 5 The fear of a king. 6 Attachment. 7 Quick endeavour. 8 Episode. 9 Impatience at delay. 10 Contraction of the body through fear, shame or self-respect. 11 Inattention, or disrespect. 12 Efforts for cohabitation. 13 Lassitude incident to toil or pregnancy. 14 Hostility. 15 Ecstasy. 16 Obscene language. 17 Foolishness. 18 Endeavours after minor means. 19 Chapter. 20 Wonder. 21 Attainment of happiness. 22 Mercantile gain. 23 Forgetfulness. 24 Angry words. 25 Skill. 26 Awakening from sleep. 27 Astonishment.

\* An actor who explains to the audience gaps in the plot.

(१) चत्वारः शिल्पके ऽङ्गाः सुखस्तस्यो वृत्तयस्तथा ।  
अशान्तहास्याच्च रसा नायको ब्राह्मणो मतः ॥  
वर्णनात्र भ्रमशानादेर्हीनः स्यादुपनायकः ।  
सप्तविंशतिरङ्गानि भवन्त्ये तस्य तानि तु ॥  
आश्रंसातर्कसन्देहतापोद्देगप्रसक्तयः ।  
प्रयत्नग्रथनोत्कण्ठावहिल्याप्रतिपद्ययः ॥  
विलासात्स्यवाभ्यानि प्रहर्षास्त्रीलमूढताः ।  
साधनानुगमोच्चासविस्मयाः प्राप्तयस्तथा ॥

लाभविस्तृतिसम्पत्ता वैशारद्यं प्रबोधनं ।  
चमत्कृतिसैत्यमीषां स्पष्टत्वाल्लक्ष्यं नोचते ॥  
(२) गर्भावमर्घरहितं प्रेङ्क्ष्यं हीननायकं ।  
असूत्रधारमेकाङ्गमविक्रमभवेष्टकं ॥  
नियुद्धसम्पत्तयुतं सर्व्ववृत्तिसमाश्रितं ।  
नेपथ्ये गीयते नान्दी तथा तत्र प्ररोचना ॥

## SĀNLĀPAKA.

A PLAY which consists of three or four acts, whose hero is a reprobate, which contains other *rasas* than the *ādi* and *karuṇa*, which treats of mock fights, blockade, and flight, and which includes other *vrittis* than *Kaisikī* and *Bhārati*, is entitled *Sanlāpaka*. (1) "*Māyākāpālika*" is its example.

## HRILLISĀ.

THE play which is complete in one act, which has seven, eight or ten women, which has one hero, which contains words pregnant with worth, which contains the *kaisikī vritti*, and which includes various kinds of music, is known by the name of *Hrillisa*. (2) *Keliraibataka* is an instance of it.

## RĀSAKA.

THIS has only one act and five *dramatis personæ*. It should largely display various languages. Its *vrittis* are *kaisikī* and *bhārati*. There should be no *Sūtradhāra*. Like the *Vithi*, the entire act should abound in music and dancing. Its benedictory verses should be sarcastical.

(१) संलापकेऽज्ञास्वतारस्त्रयो वा नायकः पुनः ।  
पावण्डः स्यादसस्त्रत्र प्रदङ्गारकण्ठेतरः ॥  
भवेयुः पुरसंरोधच्छलसंयामविद्रवाः ।  
न तत्र वृत्तिर्भवति भारती न च कैशिकी ॥

(२) हृल्लोष एव शकाङ्गः सताष्टौ दृश वा स्त्रियः ।  
वागुदात्तै कपुस्रसः कै शिकीवृत्तिसङ्गुलः ।  
मुखान्तिमौ तथा सन्धौ वज्रताललयस्थितिः ॥

The heroine should be famous, and the hero, a numskull. It should be replete with greatness, developed gradually. (1) *Menakáhita* is an example.

### ŚRĪGĀDĪTĀ.

THAT which has a well-known story, which has one act, which has a celebrated and generous hero, which has the *bháratī vritti* in a large measure, and which contains the word *śrī*, goes by the name of *Śrīgādita*. (2) *Krīrārasātala* is an example of it.

### VĪLUKĪ.

THAT which has mainly to do with the passion of terror, which is complete in one act, and which exhibits a poltroon of a hero, is named *Vilukī*. (3) We have not seen any specimens of this variety.

### TUMBĀKĪ.

A PLAY in which the passion of the wonderful predominates, which introduces two or three characters, and in the performance of which the instrument *tumbakī*\* is played, goes by the name of

\* A wind instrument resembling the Gaelic bag-pipe. (तुम्बकी।)

(१) रासकं पञ्चपात्रं स्थान्मु खनिर्ब्रह्मान्वितं ।  
भाषाविभाषाभूयिष्ठं भारतीकैशिकीयुतं ॥  
व्यसूत्रधारमेकाङ्कं सवीथ्यङ्गं कलान्वितं ।  
स्मिष्टनान्दीयुतं ख्यातनायिकं मूर्खनायकं ॥  
उदात्तभावविन्याससंश्रितं चोत्तरोत्तरं ।  
इह प्रतिमुखं सन्निमपि केचित्प्रचक्षते ॥

(२) प्रख्यातवृत्तमेकाङ्कं प्रख्यातोदात्तनायकं ।  
मसिद्धनायिकं गर्भविमर्षाभ्यां विवर्जितं ॥  
भारतीवृत्तिवज्जलं श्रुतिशब्देन संयुतं ।  
मतं श्रोगदितं नाम विद्विष्टरूपरूपकं ॥  
(३) एकाङ्का भौलुकी प्रोक्ता भयानकरसाश्रिता ।  
भौरनायकचारित्रवर्णनैः परिपूरिता ॥

*Tumbakí.* (1) It somewhat resembles the performances of the Indian jugglers, who generally come from Madras and other parts of Southern India.

### SAJJITA.

THAT which is presided over by the passion of love, which abounds in dance and song, which is full of the *vidúshaka*, whose hero is of low caste, which is complete in one act, which has a small story, and which displays rich dresses and ornaments, is known as *Sajjita* (ornamented). (2) Something like this kind of entertainment is sometimes exhibited by *khyámtá-dancing* girls, in the intervals of the dance.

### PARIVARTTA.

THAT which has only one character, which is destitute of language or pantomime, and in which the actor entertains the audience by assuming the diverse guises of women, men, and eunuchs, is called *Parivartta* (changed). (3) These Protean changes are frequently exhibited by *Bahurúpis* and droll characters in some of the Hindu operatic performances.

(१) यत्राद्भुतो रसो विचित्राचक्रोडा च वर्णिता ।

तुम्बकीनामवाद्यस्य प्रयोगो लक्ष्यते स्फुटं ॥

तुम्बकी नाम सा प्रोक्ता नाद्यशास्त्रविशारदैः ॥

(२) शृङ्गाररससम्पूर्णं नृत्यगीतसमाकुलं ।

विद्वेषकक्रियापूर्णं हीननायकसंयुतं ॥

अङ्गे नैकेन सम्बद्धं दुरोपाख्यानयोजितं ।

वज्रभिर्भूषणैर्वेशैः सज्जितं सज्जितं विदुः ॥

(३) आङ्गिकाहाचिकाहापि सर्वाभिनयनादृते ।

एकः पात्रो रङ्गभूमिं समाश्रित्य मुनिश्चलः ॥

स्त्रीपुंनपुंसकानाञ्च नानावेशविपर्ययं ।

यत्र प्रदर्शयेत् तत्तु परिवर्त्तमुदाहृतं ॥

## MŪRTTI.

THAT species of the drama which has no acting, but in which celebrated historical characters are represented, without any expressive pantomimic gestures, and in which a *Sūtradhāra* is introduced, who explains the mute figures, is called *Mūrtti*. (1) The *Jhānki* or *Tableaux Vivants* of mythological and other figures is exhibited by a certain class of players coming chiefly from Bombay, Mathurá, and other parts of India. The *Mūrtti* of the six principal *Rāgas* was, on several occasions, exhibited at the writer's house, under his own supervision.

## PRAHELIKĀ.

THAT which at first consists of brief representations of two or three subjects, and in which the names of the emotions underlying them being added, performance subsequently takes place by the individuals whose names have emerged, is entitled *Prahelikā*. (2) This kind of performance is now known in Europe as the *Charades*. No specimens of it have yet been met with in the Sanskrit works. A performance of this nature, called *Vira-vadra*, was recently held in Bengali at the residence of the writer.

(१) कस्यचित् ख्यातवृत्तस्य अभिनेद्वगणस्य वा ।  
अभिनेतुः क्रियाहीना मूर्त्तिस्तद्भावबोधिका ॥  
प्रदर्शिता भवेद् यत्र सूत्रधारेण वर्णिता ।  
मूर्त्तिः सङ्गृहिता सैव विद्वद्भिः सूत्रादर्शिभिः ॥

(२) प्रथमं द्वौ त्रयो वापि विषयाः सुसमासतः ।  
सुस्पष्टमभिनेतव्यास्ततस्तद्रसभावयोः ॥  
योगेनात्तस्य लोकास्य वस्तुनोऽभिनयः स्फुटं ।  
यत्र प्रदर्शितः स्यात् सा कथिता चैः प्रहेलिका ॥

## DANCING.

*Nritya* is of two kinds ; *tāndava* and *lāsya*. *Tāndava* accompanies *Sārīta* having *Dhruvas* and other kinds of songs. It has various movements of the eyes, eye-brows and hands chiming in with the sentiment of love. Having been first performed by *Tandu*, an attendant spirit of *Māhādeva*, the dance is called *tāndava*. It is of two kinds ; *pebali* and *vahurūpa*.

That which consists of movements alone, exclusive of the dramatic element, is *pebali*. That in which a person changes his dress frequently, is *vahurūpa*. According to some, the *vahurūpa tāndava* consists in the dancer singing a *telenú* song\* to measure, and in his speaking and expressing various languages and sentiments, with changes of dress.

The *lāsya* dancing excites amour in the bosom of youth. It is divided into two parts ; *chhurita* and *yauvata*. The dance of the hero and heroine in a representation exciting love, including sentiment, passion, &c., bears the appellation of *sfurita* or *chhurita*. The extremely graceful dance of dancing girls, accompanied with various gamesome movements—the magic to charm and bewitch—is entitled *yauvata*.

*Nrīta* is of three kinds ; *vishama*, *vikata* and *laghu*. *Vishama* is rope-dancing with acrobatic feats ; the movements of a person in a frightful dress are *vikata* dancing ; graceful upward tripping and that sort of thing constitute the *laghud* dance.

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\* A song which is composed of certain unmeaning conventional letters or words ; such as—  
ता, ना, दिम्, &c.

According to *Nārada Saṅhitā*, *pūn-nritya* (male-dancing),\* or *tan-dava* and *strī-nritya* (female dancing), are generally known as *lāsya*.

The dance which was performed by eight milkmaids, around eight figures of Krishna, with auspicious words, is called *Kārshni*.

The dance which flushed Turkish men and women bearing *boquets*, performed in amorous mood, accompanied with native songs, is called *jakkari*. The dance which the Sabarast† perform with songs, is entitled *Sābara*. The dance which men and women in *Savari* dresses, ornamented with *gunjā* berries, perform, carolling native airs, is called *kurangi*. *Mattāvālī* is the dance performed by the drinking folks of Turkey. (1) *Nātya*, *nritya* and *nritta* alike depend upon *bhāva*.

\* It is certain that notwithstanding its present absence, male-dancing was in vogue in classic India.

† A race of mountaineers formerly seen in the mountainous regions of Western India. The kind of dance mentioned here is still in vogue among the Sānthāls and other peoples.

(१) ताण्डवं लास्यमित्येतद्वयं द्वेधा निगद्यते ।  
वर्द्धमानैः सारिताद्यैर्गीतैस्तत्र ध्रुवायुतं ॥  
करगौरङ्गहावैश्च माधान्येन प्रवर्तितं ।  
ताण्डवं सात्त्वतीप्रायप्रयोगं ताण्डवं मतं ॥  
पेवली वङ्गरूपश्चेत्येवं स्यात् ताण्डवं द्विधा ।  
अङ्गविच्छेपवाङ्मल्यं तथाभिनयशून्यता ।  
यत्र सा पेवली तस्याः संज्ञा देशीति लोकोक्तः ॥  
केदनं भेदनं यत्र वङ्गरूपा मुखापली ।  
ताण्डवं वङ्गरूपं तत् सुवेषीकृतमूढेजं ॥  
तेनकैर्गीतवाद्यैश्च संयुतं वङ्गरूपकं ।  
नानाभाषारसोपेतं ताण्डवं कथितं बुधैः ॥  
लास्यन्तु सुकुमाराणां मकरध्वजवर्द्धनं ।  
कुरितं यौवतश्चेति तदपि द्विविधं मतं ॥  
यथाद्याभिनयैर्भावे रसैरास्त्रेषुचसुनैः ।  
नायिकाभाषकौ यत्र नृत्यतश्चुरितं हि तत् ॥  
मधुरं वदलोकाभिनंटीभिर्यत्र नृत्यते ।

वशीकरणविद्याभं तक्षास्यं यौवतं मतं ॥  
नृत्तञ्चापि त्रिधा प्रोक्तं विषमं विकटं क्षुब्धु ।  
नृत्तञ्च तत्र विषमं साद्रज्जुभ्रमणादिकं ॥  
विरूपवेप्रावयवव्यापारं विकटं मतं ।  
तथैवोत्पतनैरुद्धैरक्षिताद्यैर्षु स्युतं ॥  
पुन्दर्यं ताण्डवं प्राङ्गः स्त्रीन्दर्यं लास्यमुच्यते ॥  
अष्टभिर्गोपनारीभिरष्टभिः कृष्णमूर्त्तिभिः ।  
कार्ष्णिन्दर्यं मद्रवति कृतस्वस्तिकमङ्गलं ॥  
सुष्यगुच्छकरो पानमत्तौ गीत्वा स्वभाषया ।  
तुष्टकौ नृत्यती यत्र तद्रत्यं जक्करीति च ॥  
नृत्यन्ति सवरा यत्र गावन्ति निजभाषया ।  
तदिदं सावरं नृत्यमित्याङ्गन्दर्यकौविदाः ॥  
सवरीवेषभोगुञ्जागुञ्जभूषणयोस्तथा ।  
नृत्यं कुरङ्गीति विदुगीयतोश्च स्वभाषया ॥  
मत्तानाश्च तुष्टकाणामपि पानादनन्तरं ।  
विदुर्मत्तावलीन्दर्यं तत्र नर्तनकौविदाः ॥

## BHÁVA.

A *Bháva* is a mental modification. There are three kinds of *Bhavas* ; *stháyi*, *byárichári* and *sváttika*. (1) The full development of a *Bháva* is entitled *Rasa*.

## THE STHÁYÍ BHÁVA.

ANY according or disagreeing *Bháva*, which cannot be hid, and which culminates in a *Rasa* (passion) through *bibháva*, *anubháva*, *sváttika* and *san̄chári bhavas*, is called a *Stháyi* (permanent) *Bháva*.

Every *Rasa* (passion) is imbued with a *Stháyi-bháva*, which never disappears from it. Even where one *Stháyi-bháva* comes into conflict with another, it never loses its individuality, but maintains its separateness intact. Hence the appropriateness of the epithet. Witness, in *Mahávarata*, heroism and other sentiments have been introduced on account of wars and other events ; still the prevailing sentiment, which is quiescence, has not suffered the slightest diminution. So also in *Rámáyana*, various other passions come into play incidentally, but never to interfere with the presiding sentiment, grief. Quiescence and grief are respectively the prevailing sentiments of the two epics. From this, it is manifest that although many *Stháyi-bhavas* may enter into any *Rasa*, yet, on account of the predominance of the latter, its permanency alone is

(१) विकारो मानसो भावोऽनुभावो भावबोधकः ।

paramount ; the rest will be reckoned as *Byāvichāri-bhāvas*. The *Sthāyī-bhāvas* are divided into eight classes ; viz.,—*rati*, *hāsa*, *soka*, *krodha*, *utsāha*, *vaya*, *jugupsā* and *vismaya*. Some include *sama* in the list. (1)

### RATI.

*Rati* is the passion which links together the hero and the heroine ;—namely, love. (2)

### HĀSA.

THE expansion of the facial muscles at something ludicrous to see or hear, is the counterpart of the mental expansion, which goes by the name of *Hāsa* (laugh). (3)

### SOKA.

THE mental agitation which is occasioned by the loss of friends and relatives, or by the wreck of some interest, goes by the name of *Soka* (grief). (4)

### KRODHA.

THE nervous and mental irritation—in extreme cases merging in frenzy—which is produced by the experience of wrong, and which

(१) अविबुद्धा विबुद्धा वा यं तिर्योघातुमक्षमाः ।  
आस्त्रादाङ्गु रकन्दोऽसौ भावः स्थायीति सम्मतः ॥  
विभावैरनुभावैश्च सात्त्विकैर्बुभिचारिभिः ।  
आनीयमानः स्वाद्यत्वं स्थायी भावो रसः स्युतः ॥  
रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।

जुगुप्सा विस्मयश्चेत्यमष्टौ प्रोक्ताः श्रमोऽपि च ॥

(२) रतिर्म्मनोऽनुकूलोऽर्थे मनसः प्रवणायितम् ।

(३) वाग्गादिवैक्यताच्चेतोविकासो हास इत्यते ॥

(४) इष्टनाशादिभिश्चेतो वैक्यत्वं शोकशब्दभाक् ।

shows itself in sundry expressions of mouth, is called *Krodha* (anger). (1)

### UTSĀHA.

THE pains which one is at on entering upon a course, constitute *Utsāha* (encouragement). (2)

### BHAYA.

THE apprehension of danger, accompanied with a painful emotion—unhinging in extreme cases—is called *Bhaya* (fear). (3)

### JUGUPSĀ.

THE mental attitude which is induced by the discovery of a person or a thing's worthlessness, is called *Jugupsā* (aversion). (4)

### VISMAYA.

THE shock of excitement which one feels on seeing or hearing something never seen or heard before, is called *Vismaya* (wonder). (5)

### SAMA.

THE renunciation of the pleasures of the world, and the absorption of the spirit in the Deity, is entitled *Sama*. (6)

- (१) मतिक्लेशु तैश्च प्रस्थावबोधः क्रोधो ज्ञयते ॥  
 (२) कार्यान्भेषु संरम्भः स्थेयानुत्साह उच्यते ।  
 (३) रौद्रशक्त्या तु जनितं चित्तवैकल्यं भयं ॥  
 (४) दोषेक्षणादिभिर्गर्हा जुगुप्सा विवयोद्भवा ।

- (५) विविधेषु पदार्थेषु लोकासीमातिवर्तिषु ॥  
 विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः ।  
 (६) शमो निरीहावस्थायामात्मविश्रामजं सुखं ॥

## ANUBHĀVA.

*Anubhāva* consists of the actions which are the expressions of any emotion, and which are described in a poem or represented in a play. (1)

## BIBHĀVA.

THE causes of any *Sthāyī-bhāva* which enter into the composition of any poem or drama, are called *Bibhāva*. *Bibhāva* is of two kinds ; viz., *ālamvana* and *uddipana*. (2)

## ĀLAMVANA-BIBHĀVA.

THAT which is essential to the awakening of the *Sthāyī-bhāva*, is called the *Ālamvana-bibhāva*; such as the hero and the heroine, who are the mutual stay of each other. (3)

## UDDIPANA-BIBHĀVA.

THAT which excites a *rasa* is called the *Uddipana-bibhāva*. *Uddipana-bibhāva* constitutes the endeavours of the character concerned, and his experience of a feeling of similarity as to time and place. (4)

The character of the *Svāttika* and *Sanchāri-bhāvas* will be described later on.

(१) उद्बुद्धं कारणैः स्वैः स्वैर्विद्भिर्भावं प्रकाशयन् ।  
लोके यः कार्यरूपः सोऽनुभावः काव्यनाच्ययोः ॥  
(२) रत्याद्युद्बोधका लोके विभावाः काव्यनाच्ययोः ।  
आलम्बनोद्दीपनाख्यौ तस्य भेदावुभौ स्मृतौ ॥

(३) आलम्बनं नायकादिस्तमात्मन्य रसोद्गमात् ।  
(४) उद्दीपनविभावास्ते रसमुद्दीपयन्ति ये ।  
आलम्बनस्य चेष्टाया देशकालादयत्तया ॥

### THE BYAVICHĀRI FEELINGS.

A *bhāva* which is adequately developed, yet which sometimes merges in the *Sthāyi-bhāva*, at others, emerges from it, is called a *Byāvichāri* or *Sanchāri bhāva*. There are thirty-three species of it ; namely,—*nirveda*, *āvega*, *dainya*, *srama*, *mada*, *jaratā*, *ugratā*, *moha*, *bibodha*, *sapna*, *apasmāra*, *garba*, *maraṇa*, *ālasya*, *amarsa*, *nidrā*, *abāhātthyā*, *autsukya*, *unmāda*, *saṅkā*, *smriti*, *mati*, *byādhi*, *santrāsa*, *lajjā*, *harsa*, *asuyā*, *bishāda*, *dhriti*, *chapatatā*, *glāni*, *chintā* and *vitarka*. (1)

#### NIRVEDA.

THE feeling of self-humiliation which arises from danger, envy, the hearing of *Purānas*, and the knowledge of the supernatural, goes by the name of *Nirveda*. *Nirveda* gives birth to poverty, mental cogitation, sighs, tears, discoloration, &c. (2)

#### ĀVEGA.

FLURRY is called *Āvega*. If physical, it brings disease ; if it arises from an external cause, it brings on fixture ; if from fire, it brings tears, &c. (3)

(१) विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः ।  
स्थायिन्युन्मद्यनिर्म्मास्त्रयस्त्रिंशच्च तद्भिराः ॥  
निर्वेदावेगदैव्यश्रममदजडता औग्रमोहौ विबोधः  
स्वप्नापस्मारगर्वा मरणमलसतामर्षनिद्रावद्विष्याः ।  
औत्सुक्योन्मादशङ्काः स्मृतिमतिरहितव्याधिसंज्ञासलज्जा

हर्षासूयाविषादाः सधृतिचपलताग्लानिचिन्तावितर्काः ॥  
(२) तत्तु ज्ञानापदीर्थोर्निर्वेदः स्वावमानना ।  
दैव्यचिन्ताश्च निश्चासवैवर्ण्योच्छ्वसितादिहृतः ॥  
(३) आवेगः सम्भ्रमस्तत्र वर्धते पीडिताङ्गता ।  
उत्पातजे क्षम्भताङ्गे धूमाद्याकुचताम्रिजे ॥

## DAINYA.

THE weakness incident to poverty goes by the name of *Dainya*. Discoloration, etc., are the effects of this condition. (1)

## SRAMA.

THE perspiration which comes out after co-habitation or through fatigue, is called *Srama*. Hard breathing and dead sleep are its effects. (2)

## MADA.

THE insensibility or the ecstasy which accompanies intoxication is called *Mada*. The good in this state lie down, the indifferent laugh and sing, while the bad use hard words and weep. (3)

## JARATA.

THE fixture which follows the sight or the mention of a dear, a hateful, or a strange person or thing, is called *Jarata*. During this state a person sees steadfastly, or is struck dumb. (4)

- (१) दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनतादिक्रत् ।  
 (२) खेदो रत्यध्वगत्यादेः श्वासनिद्रादिक्रच्छमः ॥  
 (३) सम्प्रोहानन्दसम्भे दो मदो मद्योपयोगजः ।  
 अमुना चोत्तमः श्रेते मथ्यो हसति गायति ।

अधमपक्रतिश्चापि परुषं वक्ति रोदिति ॥

- (४) अप्रतिपत्तिर्जडता खादियानिष्टदर्शनश्रुतिभिः ।  
 अनिमिषनयननिरीक्षणतूष्णीम्भावादयस्तत्र ॥

## UGRATĀ.

THE heat which is generated by feats of heroism, or on the experience of wrong, goes by the name of *Ugratā*. Its expressions are perspiration, the shaking of the head, and fury. (1)

## MOHA.

THE restlessness caused by *āvega*, fear or by brooding over misfortune, is called *Moha*. Dizziness, trance, roaring and inattention to surrounding things are the effects of this condition. (2)

## VIBODHA.

THE returning of consciousness after sleep is called *Vibodha*. It manifests itself in yawning, the stretching of the limbs, the shutting of the eyes, and the examining of the body. (3)

## SVAPNA.

MENTAL activity during sleep is known as *Svapna*. Anger, excitement, fear, disquiet, pleasure and pain accompany dreams. (4)

(१) शौर्यापराधादिभवं भवेच्चण्डत्वमुद्यता ।

तत्र खेदः शिरःकम्पतर्ज्जनानाङ्गनादयः ॥

(२) मोहो विचिन्ता भीतिदुःखावेगानुचिन्तनैः ।

घूर्णनागात्रपतनभ्रमणादर्शनादिक्रान् ॥

(३) निद्रापगमहेतुभ्यो विवोधश्चेतनागमः ।

जम्भाङ्गभङ्गनवनमीचनान्नावलीककृत् ॥

(४) खण्डो निद्रामुपेतस्य विषयानुभवस्तु यः ।

कोपावेगभयग्लानिसुखदुःखादिकारकः ॥

## APASMĀRA.

THE agitation of mind under astral influence is called *Apasmāra*. It brings on falls, tremblings, perspiration, foaming at the mouth, etc. (1)

## GARBHA.

THE pride generated by power, wealth, learning, or family dignity, is entitled *Garbha*. It leads to *hauteur*, a display of the person, and rudeness. (2)

## MARANA.

DEATH from an arrow-wound, etc., is called *Marana*. Its expression is the falling down of the body. (3)

## ALASYA.

THE lassitude brought on by fatigue or pregnancy, is called *Alasya*. It results in yawning and the discoloration of the skin. (4)

## AMARSHA.

THE pain which is felt at calumny or disgrace, is what is known by *Amarsha*. Its expressions are the reddening of the

(१) मनःक्षो प्रस्वपस्त्रारो यद्वाद्यावेशनादिजः ।  
भूपातकम्पस्र्खेदफेनशालादिकारकः ॥  
(२) गर्वो मदः प्रभावश्रीविद्यासत्कुलतादिजः

अवज्ञासविलासाङ्गदर्शनाविनयादिद्वत् ॥

(३) शराद्यैर्मरणं जीवत्यागोऽङ्गपतनादिद्वत् ।

(४) आलस्यं अमगर्वाद्यैर्जाद्यं जटम्भासितादिद्वत् ॥

eyes, the shaking of the head, frowning and general fury of demeanour. (1)

### NIDRĀ.

THE disappearance of consciousness through fatigue, mental exhaustion or intoxication is *Nidrā*. It is heralded by yawning, the closing of the eyes, heavy breathing, and the stretching of the limbs. (2)

### ABAHITTHĀ.

THE contraction of the body occasioned by fear, glory, shame, delight, etc., is called *Abahitthā*. This condition leads to the sudden stoppage of an action,—the abrupt introduction of another subject than that of the conversation, and looking away. (3)

### AUTSUKYĀ.

IMPATIENCE at the delay in the attainment of the longed-for object, is entitled *Autsukya*. Agitation of mind, hurry, perspiration, and sighs are known to accompany this condition. (4)

(१) निन्दाक्षोपापमानादेरमर्षोऽभिविद्यता ।

नेत्ररागशिरःकम्पम्भङ्गोत्कर्षनादिक्रतुः ॥

(२) चेतःसम्भोजनं निद्रा श्रमक्लममदादिजं ।

षट् स्याद्विमीलनोच्छ्वासगात्रभङ्गादिकारणं ॥

(३) भयगौरवज्जादेर्हर्षाद्याकारगुप्तिरवहित्या ।

व्यापारान्तरसक्तग्रन्थथावभाषणविलोकनादिकरी ॥

(४) इष्टानवाप्तेरौत्सुक्यं कालक्षेपासच्छिष्यता ।

चित्ततापलराखेददीघनिश्चसितादिक्रतुः ॥

## U N M Ā D Ā .

THE complete up-setting of the mind induced by lust, grief, fear, or any other over-mastering emotion, is known as *Unmāda* (insanity). It leads to unseasonable laughter, crying and singing, as also to unmeaning talk. (1)

## S Ā N K Ā .

THE apprehension of evil from another's malice or from the consciousness of guilt is *Sānkā*. Paleness, trembling, the falling of the voice, looking around, the withering of the countenance, etc., are its accompaniments. (2)

## S M R I T I .

THE feeling of similarity at the sight of a thing is called *Smṛiti*. It is seen in the contraction of eye-brows, etc. (3)

## M Ā T I .

THE ascertaining of a question by a process of didactic ratiocination is called *Mati*. Smile, patience, contentment and respect accompany this condition. (4)

(१) चित्तसम्भोह उन्मादः कामशोकभयादिभिः ।  
अस्थानहासबदितगीतमलपनादिहृत् ॥  
(२) परक्रीर्यात्मदोषाद्यैः शङ्कानर्थस्य तर्कणं ।  
वैवर्ण्यकम्पवैस्त्रय्यापान्त्रालोकास्यशोषकृत ॥

(३) सदृशज्ञानचिन्ताद्यैर्भ्रूसमुन्नमनादिहृत् ।  
स्मृतिः पूर्वानुभूतार्थविषयज्ञानमुच्यते ॥  
(४) नीतिमार्गानुसृत्यादेरर्थनिर्द्धारणं मतिः ।  
स्मरेता दृतिसन्तोषी वज्रमानश्च तद्गवाः ॥

## BYÁDHI.

THE agitation of the bodily humours through imperfect oxidation or through biliousness, is known as *Byádhi* (disease). Inclination to lie down on the ground, trembling, &c., are its symptoms. (1)

## TRÁSA.

THE trepidation generated by frightful sounds, lightning and falling stars, is entitled *Trása*. Its manifestation is through trembling. (2)

## BRIRÁ.

THE witnessing of the decline of one's good name through indiscreet acts is *Brirá*. Looking down, etc., are its expressions. (3)

## HARSHA.

THE delight at attaining our ends is *Harsha*. It vents itself in tears and a choked utterance. (4)

## ASÚYÁ.

THE impatience which a vain man feels at witnessing another's praise or prosperity, is *Asúyá*. Fault-finding, contraction of eyebrows, slighting, malicious winking and expressions of anger, are its concomitants. (5)

(१) व्याधिर्ज्वरादिव्याताद्यैर्भूमिच्छोत्कन्मनादिहत् ।

(२) निर्घातविद्युदुक्त्वाद्यैस्त्रासः कल्पादिकारकः ॥

(३) घाह्याभावो ब्रीडा वदनानमनादिहत् दुराचारात् ।

(४) हर्षस्त्रिष्टावापेर्मानः प्रसादोऽसुगद्गदादिकरः ॥

(५) असूयान्यगुणहर्षीनामौहत्यादसहिष्णुता ।

दोषोद्घोषम्भूविभेदावज्ञाक्रोधेङ्कितादिहत् ॥

## VISHĀDA.

THE fruitless pining which results in exhaustion, is called *Vishāda*. It causes hard breathing, mental perturbation, and a search for remedy. (1)

## DHRITI.

THE desire which is generated through knowledge and cherished objects is *Dhriti*. It manifests itself in profitable talk, delight, laugh, &c. (2)

## CHAPALATĀ.

THE vasillation which is bred of pride, spite, or anger, is called *Chapalatā*. Scolding and wantonness are its accompaniments. (3)

## GLĀNI.

THE languor which is felt after sexual intercourse and labor, and in grief, hunger and thirst, is called *Glāni*. It shows itself in trembling, leanness, and depression of spirits. (4)

(१) उपायाभावजन्मा तु विषादः सत्वसंक्षयः ।

निश्वासोक्त्वासहृतापसहायान्नेषणादिक्रतु ॥

(२) ज्ञानाभौष्टागमाद्यैस्तु सम्यूर्णसृष्टता धृतिः ।

सौहित्यवचनोक्त्वाससहासप्रतिभादिक्रतु ॥

(३) मातृसख्यैर्देषरागादेश्चापल्यन्वनवस्थितिः ।

तत्र भर्तुं सनपाख्यस्वच्छन्दाचरणादयः ॥

(४) रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ।

ग्लानिर्निष्प्राणताकम्पकाशानुत्साहतादिक्रतु ॥

### CHINTĀ.

PINING disappointment goes by the name of *Chintā*. Vacant look and sighs are its adjuncts. (1)

### VITĀRKA.

To argue an obscure point is called *Vitarka*. Contraction of the eye-brows and movements of the head and fingers are the signs. (2)

### THE SĀTTVIKA BHĀVA.

THE mental condition arising from the *Svatta-guna* is called *Sāttvika-bhāva*. Still it sometimes assumes different shapes on account of *Anubhāva*. *Stambha*, *sveda*, *romāñcha*, *svara-bhañga*, *bepathu*, *vaibarnya*, *asru*, and *pralaya* constitute the *Sāttvika-bhāva*. (3)

### STAMBHA.

THE mental stupor which is generated by fear, excessive joy and disease, is called *Stambha*. (4)

(१) ध्यानं चिन्ता हितानाम्नेः शून्यताश्चासतापकृत ।  
 (२) तर्को विचारः सन्देहाट्भूशिरोऽङ्गुलिनर्तकः ॥  
 (३) विकाराः सत्त्वसम्भूताः सात्त्विकाः परिकीर्त्तिताः ।  
 सत्त्वमात्रोद्भवत्वात्ते भिन्ना अप्यनुभावतः ॥

स्तम्भः खेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ।  
 वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्युताः ॥  
 (४) स्तम्भश्चेष्टाप्रतीघातोभय हर्षामयादिभिः ।

## S V E D A .

THE perspiration which comes out after co-habitation, from toil or heat, is called *Sveda*. (1)

## R O M A N C H A .

THE standing on end of the hairs of the body, for delight, wonder or fear, is *Romāncha*. (2)

## S V A R A - B H A Ņ G A .

THE hoarse voice which is occasioned by intoxication, joy or disease, is named *Svara-bhāᅅga*. (3)

## V E P A T H U .

THE trembling of the body through anger, envy, or fatigue, is *Vepathu*. (4)

## V A I B A R N Y A .

THE discoloration which is caused by intoxication, sorrow, or anger, is known as *Vaibarnya*. (5)

## A S R U .

THE tears which fall through anger, grief or excessive joy, are called *Asru*. (6)

## P R A L A Y A .

THE inactivity, physical and mental, which is induced by happiness or misery, is *Pralaya*. (7)

- (१) वपुर्ज्वल्लोद्गमः खेदो रतिघर्षाश्रमादिभिः ॥  
 (२) हर्षाद्भ्रतभयादिभ्यो रोमाञ्चो रोमविक्रिया ।  
 (३) मदसम्मदपीडाद्यैर्व्येख्यैर्गद्गदं विदुः ॥  
 (४) रागद्वेषश्रमादिभ्यः कम्पौ गात्रस्य वेपथुः ।

- (५) विषादमदरोषाद्यैर्वर्णान्यत्वं विवर्णता ॥  
 (६) अश्रु नेत्रोद्भवं वारि क्रोधदुःखप्रहर्षजं ।  
 (७) मलयः सुखदुःखाभ्यां चेष्टा ज्ञाननिराकृतिः ॥

## RASAS.

WHEN *rati* or any other *Sthāyī-bhāva*, being expressed through *bībhāva*, *anubhāva* and *sāñchāri bhāvas*, delightfully vibrates over the heart-strings of the audience, it is called a *Rasa*. There are nine *Rasas* in all ;—namely, *Srīngāra*, *Vīra*, *Karuna*, *Raudra*, *Hāsya*, *Bhayānaka*, *Bibhatsa*, *Advuta*, and *Sānta*. But dramatists recognise eight only, merging the *Sānta* in the *Karuna Rasa*. (1)

These eight species give rise to mental expansion, elation, perturbation, and withdrawal of mind ; *i.e.*, *Srīngāra* and *Hāsya*, to the first ; *Vīra* and *Advuta*, to the second ; *Bibhatsa* and *Bhayānaka*, to the third ; and lastly, *Raudra* and *Karuna*, to the fourth.

### I.—ŚRĪNGĀRA.

THE feeling which springs up in the minds of the hero and the heroine at the sight and embrace of each other in elegant raiments, under the warm influence of music and a beautiful scenery

(१) विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा ।  
रसतामेति रत्यादिः स्थायिभावः सचेतसां ॥  
शृङ्गारवीरकरुणारौद्रहास्यभयानकाः ।  
वीभत्सोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः ॥

विकाशविस्तरक्षीभविक्षेपैः स चतुर्विधः ।  
शृङ्गारवीरवीभत्सरौद्रेषु मनसः क्रमात् ॥  
हास्याद्भुतभयोत्कर्षकरुणानां त एव हि ।  
अतस्तज्जन्यता तेषामतएवावधारणं ॥

clad in all the verdure and freshness of spring, goes by the name of *Śrīngāra* or *Ādi Rasa*. The heroine should be other than another's wife, or a cold prostitute ; and the hero should act so as befits a lover. Its color (when it is looked on as a person) is dark-brown ; and its presiding deity, Vishnu. In this *Rasa*, *rati* is the *sthāyī-bhāva* ; the hero and the heroine are the *ālambana-bibhāva* of each other ; the moon, sandal, the black bee and other objects apt to excite love are its *uddīpana-bibhāva* ; contraction of eye-brows and side-glances are its *anubhāva* ; other *bhāvas* than *ugratā*, *marāṇa*, *ālasya* and *jugupsā*, enter into it as *byabhichāri-bhāvas*. (1) The *Rāsa-līlā\** of Krishna is an instance in point.

The *Ādi Rasa* is divided into two kinds :—*Vipralambha* and *Sambhoga*. (2)

## A.

## VIPRALAMBHA.

WHEN a lover pines for the sight of his or her beloved, it is called *Vipralambha*. It is divided into four classes :—*Pūrbba-rāga*, *Māna*, *Pravāsa* and *Karuna*. (3)

\* A religious festival celebrating the loves of Krishna, Rādhā and the milk-maids of Vrindāban.

(१) रम्यदेशकलाकालवेधभोगादिसेवनैः ।  
प्रमोदात्मा रतिः सैव यूनोरन्यन्यरक्तयोः ।  
प्रहृद्यमाणा प्रहङ्गारो मधुराङ्गविचेष्टितैः ॥  
परोप्रां वर्जयित्वा च वेष्ट्याच्चाननुरागिणीं ।  
आलम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥  
चन्द्रचन्दनरोलम्बहताद्युद्दीपनं मतं ।

भूविचेष्टकटाक्षादिरनुभावः मकीर्त्तितः ॥  
त्यक्तौग्रमरणालस्यजुगुप्सा व्यभिचारिणः ।  
स्थायी भावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ॥  
(२) विप्रलम्बोऽथ सम्भोग इत्येव द्विविधो मतः ।  
(३) यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्बोऽसौ ।  
स च पूर्वरागमानप्रवासकरणात्मकश्चतुर्धा स्यात् ॥

## (a)—PÚRBBA-RÁGA.

THE mental condition of the hero and the heroine, who have seen each other personally by magic or in dreams, who have seen each other's likeness only, or who have heard of each other's beauty and charms through messengers, maids or heralds, and who burn for a sight of each other, is called *Púrbbā-rāga* (first emotion).

The *Púrbbā-rāga* shows itself in *abhilāsa* (desire), *chintā* (searching of means), *smṛiti* (brooding), *guṇa-kathana* (enlarging on the loved one's perfections), *udbega* (excitement), *pralāpa* (absent talking), *unmāda* (insanity), *byādhi* (sighing, pallor and leanness), *jaratā* (dullness of mind and body), and finally, *marana* (death). Death should never enter into a play, on the ground of its disturbing the flow of sentiment; except when the person is restored to life. But the drama may explicitly land him on the verge of the grave, without *actually* letting it close over his bones. First the *Púrbbā-rāga* of the heroine and then that of the hero ought to be displayed through signs. There are three kinds of it; *Nīli*, *Kusumbha* and *Mañjishthā*. (1)

(१) श्रवणादर्शनाद्यपि मिथःसंरुद्ररागयोः ।  
दशाविशेषो योऽप्राप्तौ पूर्वरोगः स उच्यते ॥  
श्रवणन्तु भवेत्तत्र दूतवन्दिसखीमुखात् ।  
इन्द्रजाले च चित्रे च साक्षात् स्वप्ने च दर्शनं ॥  
अभिलाषस्त्रिन्ता स्मृतिगुणकथनोद्देशसंयत्नापाश्च ।  
उन्मादोऽथ व्याधिर्जडतामृतिरिति दशाश्च कामदशाः ॥  
अभिलाषः स्याद्वा चिन्ता प्राप्तिप्रयायादिचिन्तनं ।  
उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥

अलक्ष्यवाक् प्रलापः स्याच्चेतसो भ्रमणाद्भ्रमं ।  
व्याधिसु दीर्घनिःश्वासपाण्डुताकृशतादयः ॥  
जडता हीनचेष्टलमङ्गानां मनसस्तथा ।  
रसविच्छेदहेतुत्वान्मरणं नैव वर्ण्यते ॥  
जातप्रायन्तु तद्वाच्यं चेतसाकाङ्क्षितं तथा ।  
वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्याददूरतः ॥  
आदौ वाच्यः स्त्रिया रोगः पुंसः पश्चान्निदिङ्गितैः ।  
नीलीकुसुम्भमङ्गिष्ठाः पूर्वरागोऽपि च त्रिधा ॥

(1)—*Nīli-Rāga*.

THE flame which endures although it finds few occasions to vent itself, is called *Nīli-rāga*. (1)

(2)—*Kusumbha-Rāga*.

THE feeling which, though manifesting its energy through appropriate expressions, suddenly vanishes, is called *Kusumbha-rāga*. (2)

(3)—*Mañjishthá-Rāga*.

THAT which manifests its presence by appropriate actions, is distinguished as *Mañjishthá-rāga*. (3)

(b)—*MÁNA*.

THE anger—child of love and jealousy—which the hero and heroine feel, is called *Mána*. (4)

(1)—*Pranaya-Mána* (Love-anger).

THE baseless anger which the hero or the heroine feels, because he or she

“Loves not wisely but too well,”

is termed *Pranaya-mána*. (5)

(१) न चातिशोभते यन्नापैति प्रेम मनोगतं ।  
तन्नीचीरागमाखान्ति यथा श्रीरामसीतयोः ॥  
(२) कुसुम्भरागं तं प्राञ्जर्यदपैति च शोभते ।  
(३) मञ्जिष्ठारागमाञ्जस्तं यन्नापैत्यतिशोभते ॥

(४) मानः कोपः स तु द्वेषा प्रणयेर्व्यासम्भूयः ।

(५) द्वयोः प्रणयमानः स्वात्ममोदे सुमहत्त्वयि ।

प्रेम्नः कुटिलगामित्वात् कोपो यः कारणं विना ॥

(2)—*Irshyá-Mána*.

THE wrathful emotion which is excited in the mind of the heroine on seeing her lover in the company of another mistress or on simply hearing of or inferring such a circumstance, is called *Irshyá-mána*. (1) It may be pacified in these six ways :—by *sáma* (bland speech), *bheda* (entreaties of female friends), *dána* (bestowal of ornaments, etc., on pretext), *nati* (falling at the feet), *upekshá* (slight), and *rasántara* (ejection of anger by fright).

(c)—*PRAVÁSA*.

WHEN on urgent business, on account of a curse or through hurry, the hero unavoidably leaves behind him the heroine, she undergoes certain changes, which are called *Pravása Vipralambha*. Untidiness of limbs and dress, a single braid, sighs, weeping, falling on the ground, feverish excitement, sallowness, leanness, indifference to everything, apathy, vacancy of thought, visions of the lover, raving, trance and finally death, are gradually brought about by *Pravása Vipralambha*. (2)

(१) पत्युरन्यप्रियासङ्गे दृष्टेऽथानुमिते श्रुते ।  
ईर्ष्यामानो भवेत् स्त्रीणां तत्र त्वनुमितिस्त्रिधा ॥  
उत्सन्नप्रथितभोगाङ्गोत्रसखलनसम्भवा ।  
साम भेदोऽथ दानञ्च नत्युपैक्षे रसान्तरं ।  
तद्भङ्गाय पतिः कुर्यात् षडुपायानिति क्रमात् ॥  
तत्र प्रियवचः साम भेदस्तत्सख्य पाञ्चनं ।  
दानं व्याजेन भूषादेः पादयोः पतनं नतिः ॥  
सामादौ तु परिच्छिण्णं स्याद्पेक्षावधारणं ।  
रभसत्रासहर्षादेः कोपश्च शो रसान्तरं ॥

(२) प्रवासो भिन्नदेशत्वं कार्याच्छापाच्च सम्भ मात् ।  
तत्राङ्गचेलमास्त्रिन्यमेकवेणीधरं शिरः ॥  
निश्चासोच्छ्वासवदितभूमिपातादि जायते ।  
अङ्गं च्छसौष्ठवं तापः पाण्डु ता क्रशतावचिः ॥  
अवृत्तिः स्यादनालम्बनस्तन्मयोन्मादमूर्च्छनाः ।  
मृत्तियेति क्रमाज्ज्ञेया दृश स्मरदृशा इह ॥  
असौष्ठवं मलापत्तिस्तापस्तु विरहज्वरः ।  
अरुचिर्वस्तुवैराग्यं सर्वत्रारागिता वृत्तिः ॥  
अनालम्बनता चापि शून्यता मनसः सूता ।  
तन्मयं तत्प्रकाशो हि वाच्याम्बन्तरतस्तथा ॥

## (d)—KARUNA VIPRALAMBHA.

THE unavailing lamentation of the hero or the heroine at her or his death, in the fond hope of recalling the loved image back, is termed *Karuna Vipralambha*. (1)

## B.

## S A M B H O G A .

WHEN the hero and the heroine see and fold each other in love's ecstatic embraces, it is called *Sambhoga*.

In dalliance, the actions of the heroine towards the hero arising out of generosity, modesty and love, are classified under these ten heads: *Lilá*, *Vilása*, *Vichchitti*, *Vibboka*, *Kilakinchita*, *Mottáyita*, *Kuttamita*, *Bibhrama*, *Labita* and *Mada*. (2)

## (a)—LÍLÁ.

THE heroine's imitation of the hero by gestures, attitudes, dress, ornaments and loving expressions, constitutes *Lilá*. (3)

## (b)—VILÁSA.

AT sight of the hero, when the fair one puts things—such as carriages and furniture—in elegant order, and displays her talk and look to the best advantage, it goes by the name of *Vilása*. (4)

(१) युनोरेकतरस्मिन् गलधति लोकान्तरं पुन संभ्ये।  
विमनायते यदैकस्तदा भवेत् करुणविप्रलम्भाख्यः ॥  
(२) दर्शनस्यर्शनादीनि निषेवेते विलासिनौ ।  
यचानुरक्तावन्योऽन्यं सम्भोगोऽयमुदाहृतः ॥  
चेष्टास्तत्र प्रवर्तन्ते लीलाद्या दश योषितां ।

दाक्षिण्यमाद्देवप्रेम्णामनुरूपाः प्रियं प्रति ॥  
(३) व्यद्वैवशैरुक्ताः प्रेमभिर्बचनैरपि ।  
प्रोतिप्रयोजितैर्लीलां प्रियस्यानुकृतिं विदुः ॥  
(४) यानस्थानासनादीनां मुखनेत्रादिकर्मणां ।  
विशेषस्तु विलासः स्यादिष्टसन्दर्शनादिना ॥

## (c)—VICHCHHITTI.

THE heroine's putting on of a spare dress, such as is calculated to heighten her personal attractions, is called *Vichchhitti*. (1)

## (d)—VIBBOKA.

WHEN the heroine slights a thing through haughtiness, it is *Vibboka*. (2)

## (e)—KILAKIÑCHITA.

THE blending of smile, pretended crying, laughter, fear, anger and fatigue—all arising out of the heroine's vivid joy at meeting the loved one, is known as *Kilakiñchita*. (3)

## (f)—MOTTAYITA.

WHEN the heroine absorbed in the contemplation of her lover, scratches her ear and does that sort of thing, her action is called *Mottáyita*. (4)

## (g)—KUTTAMITA.

THE shaking of the heroine's hand or her head, which follows the hero's sudden holding of her by the hair, the bust or the nether lip, is entitled *Kuttamita*. (5)

(१) श्लोकाप्याकल्परचना विचिन्तिः कान्तिपोषकम् ।

(२) विव्वोकस्त्वितिर्गर्व्या वस्तुनीष्टेऽप्यनादरः ॥

(३) स्मितशुष्कवदित हसितवासक्रोधश्रमादीनां ।

साङ्गय्यं किञ्चकिञ्चित्तमभोद्यतमसङ्गमादिजाडघातं ॥

(४) तद्भावभाविते चित्ते वल्लभस्य कथादिषु ।

मोहायितमिति माऊः कर्णकण्ठयनादिकं ॥

(५) केशस्तनाधरादीनां ये हे हृषेऽपि सम्भ मात ।

माऊः कुडमितं नाम शिरःकारतिधूननं ॥

## (h)—BIBHRAMA.

*Bibhrama* is the heroine's putting on ( through flurry at the intelligence of the hero's approach) of an ornament on a wrong member. (1)

## (i)—LALITA.

WHEN a beautiful woman makes an elegant toilette, her action is called *Lalita*. (2)

## (j)—MADA.

THE pride begot of good fortune and youth is known as *Mada*. (3)

The lover should prepare for the 'master and main action,' through seemly amorous arts ; but he should never allow himself to exhibit vulgar or gross actions. (4)

## II.—VĪRĀ RĀSĀ.

THE *Rasa*, the *sthāyi-bhāva* of which is *utsāha* (high spirits), the color of which is golden, whose presiding god is the great *Indra*, and in which the antagonists are the *ālambana-bibhāva*, their endeavours to beat each other, the *uddīpana-bibhāva*, their search for help, etc., the *anubhāva*, and *dhairyya* (patience), *muti*, *garbha*, (pride) *smṛiti*, *vitarka* and horripilation, the *byabhichāri-bhāvas*, is recognised as *Vira Rasa*. A great person should be the hero of this *Rasa*. There are four classes of it, according to *dāna* (gift), *dharmma* (merit),

(१) त्वरया हर्षरागादेर्दयितागमनादिषु ।  
अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ॥  
(२) सुकुमारतयाङ्गानां विन्यासो क्षणितं भवेत् ।

(३) मदो विकारः सौभाग्ययौवनाद्यवशेषजः ।  
(४) रमयेषाद्दुःखान्तः कलाक्रीडादिभिश्च तां ।  
न याम्यमाचरेत् किञ्चिन्नर्षभंशकरं न च ॥

*dayā* (kindness) and *yuddha* (fighting). The hero of the first class is *Parasurāma*; that of the second, *Yudhishtira*; that of the third, *Jīmūtavāhana*; and that of the fourth, the hero proper, *Rāmachandra*. (1) The drinking of Duhsāsana's life-blood by Bhīma is an instance in point, and one which we shall insert as an example of this *Rasa*.

### III.—THE KARUNA RASA.

THIS sentiment is excited at the loss of what we love or like and at the befalling of what we do not like. Its color is like that of the Indian rock-dove;\* its presiding deity is *Yama*;† its *sthāyi-bhāva* is grief; its *ālambana* are objects of grief; the cremation of them constitutes its *uddīpana-bībhāva*; declamation against the gods, falling down on the ground, lamentation, discoloration, sighs, raving and fixtured are its *anubhāva*; self-accusation, swoon, *apasmāra*, disease, langour, remembrance, labor, grief, immobility, insanity and anxiety are its *byabhichāri-bhāvas*. The *karuna Rasa* is distinguished

\* "In birds as extensively distributed as the Rock Dove (*Columba livia*), slight local or geographical variations constantly occur. Thus, in India, all the wild Blue Rocks have ash-coloured feathers over the rump, whereas the European birds, as is well-known, white rumps; and, as is well-known to most fanciers, this white rump is one of the most difficult points to 'breed out' in any of our Blue varieties; whereas the Blue breeds derived from the Indian birds have, as might be expected, Blue rumps."

W. B. TEGETMEIER, F. Z. S., on "Pigeons."

† The Hindu Pluto.

(१) उत्तममङ्गतिर्वीर उसाहस्याभिभावकः ।  
भहेन्द्रदेवतो हेमवर्णाऽयं समुदाहृतः ॥  
आलम्बनविभावास्तु विजैतव्यादयो मताः ।  
विजैतव्यादिचेष्टाद्यास्तस्योदीपनरूपिणः ।

अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥  
सहायिणस्तु धृतिमतिगर्वस्त्वितकरोमाञ्जाः ।  
स च दानधन्मयुद्धैर्दयया च समन्वितश्चतुर्धा स्यात् ॥

from *Karuna Vipralambha* by the existence of *soka* (grief) as its *stháyi-bháva* ; *rati* (love) being the *stháyi-bháva* of the latter, owing to the presence in it of *sambhoga* (sexual commerce). (1) The exile of *Sitá* is its brightest example.

#### IV.—THE RAUDRA RASA.

THE *stháyi-bháva* of this sentiment is anger ; its color is red ; its presiding deity is *Raudra* ;\* belligerents are its *álambana-bibháva* ; their endeavours and fighting constitute its *uddipana-bibháva* ;—its *anubháva* are frowning, the biting of the nether lip, the striking of the arms, general fury of demeanour, the shooting of arrows and a rhodomontade display of one's perfections ; and its *byabhichári-bhavas* are irascibility, excitement, the bristling of the hairs, sweat, *vepathu*, *mada* and frenzy. (2) The wrath of *Visvámitra* with *Harischandra* is its example.

#### V.—THE HASYA RASA.

THE ludicrous actions and dialogues of actors possessing ludicrous persons and tricked out in ludicrous dresses, excite the

\* A form of *Siva*.

(१) इष्टनाशाद निष्ठापिः कृष्णाख्यो रसो भवेत् ।  
धीरेः कपोतवर्णाऽयं कथितो यमदैवतः ॥  
शोकोऽत्र स्थायिभावः स्याच्छोकमालम्बनं मर्त ।  
तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥  
अनुभावा देवनिन्दाभूपातक्रन्दितादयः ।  
वैवर्ष्याच्छासनिश्चासस्तम्भमलपनानि च ॥  
निर्वेदमोहापस्मारव्याधिग्लानिस्तृतिश्रमाः ।  
विषादजङ्गतोन्मादचिन्ताद्या व्यभिचारिणः ॥  
शोकस्थायितया भिन्नो विमलम्भादयं रसः ।

विमलम्भे रतिः स्थायी पुनः सम्भोगहेतुकः ॥  
(२) रौद्रः क्रोधस्थायिभावो रक्तो रुद्राधिदैवतः ।  
आलम्बनमरिस्तत्र तत्रैष्टोदीपनं मर्त ॥  
भूविभङ्गोत्थनिर्द्देशवाङ्मोटनतर्जनाः ।  
आत्मावदानकथनमायुधोत्क्षेपणानि च ॥  
अनुभावास्तथाक्षेपकूरसन्दर्शनादयः ।  
उग्रतावेगरोमाक्षस्त्रदेवपथवो मदः ।  
मोहामर्षादयश्चात्र भावाः स्युर्व्यभिचारिणः ॥  
रक्ताख्यनेत्रता चात्र भेदिनी युद्धवीरतः ।

sentiment of *Hásya* or laughter. Its *stháyi-bháva* is the laugh ; its color is white ; its presiding god is *Pramatha*, a courtier of Mahádeva ; ludicrous figures, talk and dresses, which 'tickle' the lungs of the audience 'o' the sere,\* go to make up its *álambana-bibháva* ; the actions of the players are its *uddípana-bibháva* ; the drooping of the eye-lids, contraction of the mouth, smile, etc., are its *anu-bháva* ; sleeping, laziness and *abahitthá*, are its *byabhichári-bhávas*. (1) The regal days of Kálnemi are an example of it.

*Hásya* is of six kinds ; *Smita*, *Hasita*, *Vihásita*, *Abahasita*, *Apahasita* and *Atihásita*. The good only resort to *Smita* and *Hasita*, the indifferent, to *Vihásita* and *Abahasita* ; and the vulgar, to *Apahasita* and *Atihásita*.

A.  
S M I T A .

IN *Smita*, the eyes look slightly expanded and the nether lip quivers. (2)

B.  
H A S I T A .

THAT laugh which discovers the teeth a little is called *Hasita*. (3)

C.  
V I H A S I T A .

THE graceful smile is called *Vihásita*. (4)

D.  
A B A H A S I T A .

IN *Abahasita*, the head and shoulders shake. (5)

\* *Vide Hamlet, Act II, Scene 1.*

(१) विकृताकारवाग्वेशचेष्टादेः कुहकाद् भवेत् ।  
हासो हासस्थायिभावः श्वेतः प्रमथदेवतः ॥  
विकृताकारवाक्चेष्टं यदासौक्यं हसंजनः ।  
तदत्रालम्बनं प्राञ्जलचेष्टोद्दीपनं मतं ॥  
अनुभावोऽक्षिसङ्कोचवदनस्तरतादिकः ।  
निद्रासखावह्नित्याद्या अत्र स्युर्वाभिचारिणः ॥

व्येष्टानां स्मितहसिते मथ्यानां विहसितावहसिते च ।  
नीचानामपहसितं तथातिहसितञ्च षड्भेदाः ॥  
(२) ईषत्तदिकाग्नि नयनं स्मितं स्वात् स्पन्दिताघरं ।  
(३) किञ्चिद्व्यद्विजं सत्र हसितं कथितं बुधैः ॥  
(४) मधुरस्वरं विहसितं सांसशिरःकम्पमवहसितं ।

E.  
A P A H A S I T A.

*Apahasita* is 'Laughter holding both his sides.' Its expressions are 'drops of sorrow.' (1)

F.  
A T I H A S I T A.

THAT which convulses the whole frame is *Atihasita*. (2)

Sometimes, even in the absence of ludicrous accompaniments, *bibháva* and *anubháva* excite laughter. (3)

VI.—THE BHAYÁNĀKA RASA.

THE *Rasa* the *stháyi-bháva* of which is fear, whose complexion is black, whose god is *Kála* (Death), whose *álambana-bibháva* is whatever excites terror, in which hard endeavours are the *uddipana-bibháva*, whose *anubháva* are discoloration, an indistinct utterance, *pralaya*, the bristling of the hairs perspiration, trembling and circumspection, and whose *byabhichári-bhavas* are hate, *ávega*, swoon, apprehension, impatience, depression, alarm, *apasmára*, bewilderment and death, is called the *Bhayánaka Rasa*. (4)

(१) अपहसितं साक्षात्तं विक्षिप्ताङ्गं भवत्यतिहसितं ॥

(२) यस्य हासः स चेत् क्वापि साक्षान्नैव निवध्यते ।

तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥

(३) भयानको भयस्थायिभावः कालाधिदैवतः ।

स्त्रीनीचमकृतिः कृष्यो मतस्तत्त्वविशारदः ॥

यस्मादुत्पद्यते भोक्तित्त्वात्तन्मनं मतं ।

चेष्टा घोरतरास्तस्य भवेदुद्दीपनं पुनः ॥

अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणं ।

प्रलयस्वेदरोमाश्चकम्पदिक प्रेक्षणादयः ॥

जुगुप्सावेगसम्भोहसन्वासग्लानिदीनताः ।

प्रङ्गापस्मारसम्भ्रान्तिमृत्युवाद्या व्यभिचारिणः ॥

## VII.—THE BIBHATSA RASA.

THE *Rasa* whose *sthāyi-bhāva* is disgust, whose color is blue, whose god is Mahākāla,\* whose *ālambana-bibhāva* are putrid flesh, etc., whose *uddipana-bibhāva* are the coming out of worms generated in them, etc., whose *anubhāva* are spitting, grotesque gesticulations, and the drawing in of the eye-lids, and whose *byabhichāri-bhāvas* are trance, *apasmāra*, *āvega*, disease and death, is known as the *Bibhatsa Rasa*. The gorging by *rākshasas* and *rākshasis* of corpses is an example of it. (1)

## VIII.—THE ADBHUTA RASA.

THE *Rasa* whose *sthāyi-bhāva* is wonder, whose color is yellow, whose presiding deity is a *Gandharbba*,† whose *ālambana-bibhāva* is some extraordinary object, whose *uddipana-bibhāva* is the glorification of that object, whose *anubhāva* are fixture, perspiration, horripilation, a choked utterance, hurry and staring, and whose *byabhichāri-bhāvas* are *vitarka*, *āvega*, joy, etc., goes by the name of *Adbhuta*. The leaving by Ahalyā of her stone-body is an instance of this *Rasa*. (2)

\* A form of Siva.

† Celestial musician.

(१) जु गुप्तास्थायिभावस्तु वीभत्सः कथ्यत रसः ।  
नीलवर्णा महाकालदेवतोऽयमुदाहृतः ॥  
दुर्गन्धमांसपिण्डितमेदांस्त्यालम्बनं मतं ।  
तत्रैव क्लमिपाताद्यमुद्दीपनमुदाहृतं ॥  
निष्ठीवनास्यवचननेत्रसङ्कोचनादयः ।  
अनुभावास्तत्र मतास्तथा स्थुर्भ्यभिचारिणः ।  
मोक्षोऽपस्मार आवेगो व्याधिश्च मरणादयः ॥

(२) अद्भुतो विस्मयस्थायिभावो गन्धर्वदेवतः ।  
प्रीतवर्णा वस्तु लोकातिगमालम्बनं मतं ॥  
गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ।  
स्तम्भः स्वेदोऽय रोमाञ्चगद्गदस्वरस्तम्भ माः ॥  
तथा नेत्रविकाशाद्या अनुभावाः प्रकीर्त्तिताः ।  
वितक्काविगसम्भान्ति हर्षाद्या अभिचारिणः ॥

## THE SÁNTA RASA (Additional.)

THE *Rasa* the *stháyi-bháva* of which is quietude, whose hero is a pious character, which is white like the *kunda* flower,\* whose presiding god is *Náráyana*, whose *álambana-bibháva* is the conviction of the vanity of all earthly things and the recognition of the Deity as the only reality, whose *uddípana-bibháva* are visits to holy men and spots, whose *anubháva* are horripilation, etc., and, finally, whose *byabhichári-bhávas* are *nirveda*, joy, recollection (1), etc., is entitled *Sánta*, etc.

This *Rasa* excludes happiness, misery, anxiety, malice, anger ;— in short, all passion and all desire ;—it is, according to the rhetorical writers, the *Rasa par excellence*.

## CONFLICTING RASAS.

*Karuna*, *Vibhatsa*, *Raudra*, *Vira* and *Bhayánaka* are hostile to *Ádi* ; *Bhayánaka* and *Sánta*, to *Vira* ; *Hásya* and *Ádi*, to *Karunā* ; *Bhayánaka* and *Karuna*, to *Hásya* ; *Sringára*, *Vira*, *Raudra*, *Hásya* and *Sánta*, to *Bhayánaka* ; *Ádi*, to *Bibhatsa* ; *Hásya*, *Ádi* and *Bhayánaka*, to *Raudra* ; and lastly, *Vira*, *Ádi*, *Raudra*, *Hásya* and *Bhayánaka*, to *Sánta*. (2)

\* A kind of jasmine.

(१) शान्तः शमस्थायिभाव उन्तमप्रकृतिर्मतः ।  
कुन्देन्दुसुन्दरच्छायः श्रीनारायणदेवतः ॥  
अनित्यत्वादिनाशेषवस्तुनिःसारता तु या ।  
परमात्मस्वरूपं वा तस्यालक्षणमिष्यते ॥  
युष्माश्रमहरिचोत्रतीर्थरन्ध्रनादयः ।  
महापुरुषसङ्गाथास्तस्योद्दीपनरूपिणः ॥  
रोमाश्चाद्याश्चानुभावास्तथा सुख्यभिचारिणः ।  
निल्वेददृष्टसंसारगतभूतदयादयः ॥

(२) आद्यः करुणवीभत्सरौद्रवीरभयानकैः ।  
भयानकेन करुणेनापि हास्यो विरोधभाक् ।  
करुणो हास्यशृङ्गाररसाभ्यामपि तादृशः ।  
रौद्रस्तु हास्यशृङ्गारभयानकरसैरपि ॥  
भयानकेन शान्तेन तथा वीररसः स्मृतः ।  
शृङ्गारवीररौद्राख्यहास्यशान्तेर्भयानकः ॥  
शान्तस्तु वीरशृङ्गाररौद्रहास्यभयानकैः ।  
शृङ्गारेण तु वीभत्स इत्याख्याता विरोधिता ॥

## VRITTI.

IN *Sringara*, *Háśya* and *Karuná*, the *Kaisiki Vritti*; in *Vira*, *Raudra* and *Adbhuta*, the *Sáttati* and *Bhárati Vrittis*; and in *Bhayánaka*, *Bibhatsa* and *Raudra*, the *Árabhati Vritti*, are respectively employed. (1)

A.

## KAISIKI VRITTI.

WHEN the actors and actresses—mostly the latter—discourse excellent music and perform dancing, with amorous accompaniments, it is called *Kaisiki Vritti*. (2)

B.

## SÁTTATI VRITTI.

THE *Vritti* which is replete with *sattaguna*,\* heroism, bounty, kindness and simplicity, which has just a sprinkling of *Ádi Rasa*, which is devoid of grief and which excites joy, is named *Sáttati Vritti*. (3)

C.

## ÁRABHATI VRITTI.

THE powerful *Vritti* which contains *máyá*, jugglery, war, anger, imprisonment, killing, etc., goes by the name of *Árabhati*. (4)

\* The quality of righteousness.

(१) हास्यशृङ्गारकरुणैर्दत्तिः स्यात् कैशिकी रसैः ।

सात्वती चापि विज्ञेया वीररौद्राद्भुताश्रया ॥

भयानके सवीभस्से रौद्रे चारभटी भवेत् ।

भारती चापि विज्ञेया वीररौद्राद्भुताश्रया ॥

(२) या सत्त्वगुणेष्विष्यविशेषचिन्ता

सौसद्गुणा मुक्कसन्दत्यगीता ।

कामोपभोगप्रभवोपचारा

सा कैशिकी चारुविलासयुक्ता ॥

(३) सात्वती वज्रला सत्त्वशौर्यत्यागदयार्ज्वैः ।

सहर्षा क्षुद्रशृङ्गारा विशोका साद्भुता तथा ॥

(४) मायेन्द्रजालसंयामक्रोधोद्भ्रान्त्यादिचेष्टितैः ।

संयुक्ता वधवन्धाद्यैरुदतारभटी मत्ता ॥

D.

## BHARATĪ VRITTI.

THAT which is full of grave speeches, conducted by great men only, and which moreover is mostly carried on in Sanskrit, is entitled the *Bhāratī Vritti*. (1)

## THE DIFFERENT LOOKS IN THE DIFFERENT RASAS.

THE look in the *Adi Rasa* should be ardent, cheerful, chaste, graceful and languishing ; and it should be ardently directed at the beloved object. (2)

In the *Vira Rasa*, the look should be open, grave, fixed, dazzling and contracted. (3)

In the *Karuna Rasa*, the eyes should be half-shut ; the pupils should betoken grief ; and the look should be directed at the tip of the nose. (4)

The *Raudra Rasa* requires restless lids, and the fixed, red, hard, frowning look. (5)

(१) या वाक्प्रधाना न्द्वरप्रयोज्या  
स्त्रीवर्जिता संस्कृतपाठयुक्ता ।  
स्वनामधेयैर्भवेनः प्रयुक्ता  
तां भारतीं वृत्तिमुदाहरन्ति ॥  
(२) व्यापिवन्ती हि दृशं या सविकाशातिनिम्बला ।  
सम्भूतोपकपस्या सा कान्ता मन्मथवर्द्धिनी ॥

(३) अवक्ष्णाविकशिता गम्भीरा समतारका ।  
दीप्ता सङ्गु चिताङ्गा च वीरा जनैरुदाहृता ॥  
(४) पतिताङ्गुष्ठा सा या शोकमन्थरतारका ।  
नासायमेवानुगता करुणा दृष्टिरिच्छते ॥  
(५) चकितद्विपुटा सन्धतारकात्यन्तचोहिता ।  
रूक्षा भ्रुकुटिभूमौया रौद्री दृष्टिरुदाहृता ॥

In the *Hásya Rasa*, the pupils should be partly hid and be rolling ; at times the lids should be partially closed. The pupils should now be fixed, and now active. (1)

The lids in the *Bhayánaka Rasa* should sometimes be stretched fully, at others, closed ; the look should at times be restless and be cast around fearfully, as if seeking the way to fly. (2)

In the *Bibhatsa Rasa*, the eyes should be partially shut, and the lids and pupils, restless ; the side-glance and very contracted look go in as adjuncts. (3)

In the *Adbhuta Rasa*, the look should be cheerful and contracted, with starling orbs and full pupils ; the eyes should be half-shut. (4)

### THE SUBJECTS OF THE RASAS DETERMINED.

In the *Ádi Rasa*, amorous passages of the hero and heroine ; in the *Vira Rasa*, wars, etc. ; in the *Karuna*, death of husband or son ; in the *Adbhuta*, some extraordinary event ; in the *Hásya*,

(१) किञ्चिदन्तःसमाविष्टविचित्रस्वान्तारका ।  
आकुञ्चितपुटा मन्दतीव्रतारा यथाक्रमात् ।  
विस्मापनेऽभिनेतव्ये हास्यदृष्टिः प्रशस्यते ॥

(२) श्लब्धा धृतपुटाल्यन्तचञ्चलोद्गततारका ।  
इष्टा मलायमाना च भीता दृष्टिर्भयानका ॥

(३) बोभत्सा स्थान्मिषल्लोचपक्षा तरलतारका ।  
दृश्ये त्वेका ह्यपाङ्गौ च निकुञ्चितपुटौ श्रिता ॥

(४) प्रसन्ना शुद्धभुक्ताङ्गा वहिर्गीमिसुतारका ।  
ईषत्कुञ्चितपक्षायाद्भ्रतापाङ्गविकाशिनौ ॥

ludicrous and comic displays ; in the *Bhayánaka*, actions and things calculated to excite terror ; in the *Bibhatsa*, disgusting images ; in the *Raudra*, cursing, etc., and lastly in the *Sánta*, endeavours after contentment, are respectively treated of. (1)

### THE RĀGAS IN RELATION TO THE RASAS.

IN LOVE.—*Málabasrī, madhyamādi, pañchama, desāpālī, megha, kukubhá, málaba, srī, hindola, saindhavī, gujjarī, gaundakī, torī, jayatasrī, prathamamañjarī, nattá, mallára, chháyá, lalita, drāvira-gaura, sindhurá, belábalī, gaurī, gaura, karnátagaura, dhannásiká, ballarī, susthāvati* and *huñjiká*.

IN HEROISM.—*Nattá, saindhaviká, belábalī, dhānasrī, srī, gaurī, gaura, megha, soma, dhannásiká, megharañgī, torī, devakriti, sañkará-bharana, hindola, desákha chháyá, lalita, bedhagupta, drāvira-gaura, srikanthiká, tárá, málavagaura, desāpālī, málaba, nágaddhvani, turushka-gaura* and *gaurasāraṅga*.

IN TENDERNESS.—*Sáverī, kāmōdi, rāmakeli, ásāvārī, belábalī, saindhavī, baṅgāla, desī, kausikī, bhūpālī, gāndhāra* and *jayatasrī*.

IN THE IRASCIBLE.—*Turushkagaura*.

(१) अद्य रसे विहारादि स्त्रीयुंसो रसभावजं ।  
वीरे युद्धादिकं घोरं कसणे पतिपुत्रयोः ॥  
वियोगादि तथा ह्यस्ये मानसानन्दकारणं ।  
रसेऽद्भुतेऽलौकिकश्च व्यापारादि भयानये ॥

भयोत्यादि विधानञ्च वीभत्से दृष्टितं तथा ।  
अभिशापादिकं रौत्रे शान्ते नित्यसुखास्पदं ।  
व्यापारादि विपश्चिद्विषण्णीयं प्रयत्नतः ॥

IN MIRTH.—*Kausiki, kāmōḍi, saṅkarū, baṅgāla* and *nattā*.

IN THE TERRIBLE.—*Mallāra*.

IN DISGUST.—*Pulindikā*.

IN THE WONDERFUL.—*Nattā*. (1)

(१) मालवशीख रागाङ्गपूर्णा सत्रयभूषिता ।  
 मूर्च्छनोत्तरमन्त्रा स्याच्छृङ्गाररसमण्डिता ॥  
 घड्जग्रहांशकन्यासा पूर्णा सैन्धविका मता ।  
 मूर्च्छनोत्तरमन्त्राख्या कैश्चित् घाडविका मता ।  
 रिचीना तु भवन्नित्यं रसे वीरे प्रयुज्यते ॥  
 रागः पञ्चमको ज्ञेयः पद्हीनः घाडवो मतः ।  
 प्रथमा मूर्च्छना यत्र सत्रयेण विभूषितः ।  
 केचिद्वदन्ति सम्पूर्णं शृङ्गाररसपूरकं ॥  
 धैवतत्रयसंयुक्तः शृङ्गाररसदीपकः ।  
 सम्पूर्णां मेघरागः स्यादुत्तरायतमूर्च्छनः ॥  
 सावेरी धैवतान्ता च गातव्या मन्द्रमध्यमा ।  
 यद्ग्राह्यासघड्जा च पद्हीना करुणे मता ॥  
 वाङ्गाल्याः कौशिकी जाता घड्जन्यासग्रहांशका ।  
 सकम्पमन्द्रगान्धारी हास्ये च करुणे रसे ॥  
 कामोदी करुणे हास्ये निरता बद्धभिर्मता ।  
 धैवतांशग्रहन्त्यासा सम्पूर्णा कुकुभा मता ।  
 तृतीयमूर्च्छनोत्तरा शृङ्गाररसमण्डिता ॥  
 धैवतांशग्रहन्त्यासा पूर्णा विलावली मता ।  
 पौरवी मूर्च्छना ज्ञेया रसे वीरे प्रयुज्यते ॥  
 घड्जग्रहांशकन्यासा पूर्णा रामकिरी मता ।  
 मूर्च्छना प्रथमा ज्ञेया करुणे सा प्रयुज्यते ॥  
 वीरे रसे व्यङ्गितरोमहर्षा  
 शिरोधरावद्विलासनाङ्गः ।  
 प्रांशुः प्रचण्डा किल चन्द्ररागा  
 देशाख्यसंचा कथिता मुनीन्द्रैः ॥  
 सत्रया हीन-ऋषभा घनाश्रीः घाडवा मता ।

मूर्च्छना प्रथमा ज्ञेया रसे वीरे प्रयुज्यते ॥  
 आशावरी गरित्यक्ता धग्रहांशा च औडवा ।  
 न्यासस्तु धैवतो ज्ञेयः करुणा रसनिर्भरा ॥  
 घड्जन्यासग्रहांशोऽयं श्रीरागः स्वल्पमध्यमः ।  
 सायं गेयो रसे वीरे शृङ्गारे चेति कीर्तितः ॥  
 वेधगुप्ततथा घड्जमध्यमर्षभिकोद्भवः ।  
 रिग्रहांशो मध्यमान्तो रसे वीरे नियुज्यते ॥  
 वङ्गालः कौशिकाजजातः घड्जन्यासग्रहांशकः ।  
 सकम्पमन्द्रगान्धारी गेयः करुणाहास्ययोः ॥  
 घाड्जीजातिसमुत्पन्नः घड्जन्यासग्रहांशकः ।  
 नितारः परिवाङ्गल्यो रसे वीरे नियुज्यते ॥  
 मेघच्छायागमे गेयः सोमरागो मतः सतां ॥  
 वीरे धांशग्रहन्त्यासः घड्जधैवतिकोद्भवः ।  
 गेयो द्राविडगौडोऽयं वीरशृङ्गारयोर्निशि ॥  
 गुज्जरी रिग्रहान्ता च जाता पञ्चमघाडवा ।  
 क्वचिन्मान्तापि सत्राचौ गेया शृङ्गारवर्द्धिनी ॥  
 मध्यमांशग्रहन्त्यासा तोडिका शुद्धघाडवा ।  
 छाता मध्याङ्गसमये गेया शृङ्गारवीरयोः ॥  
 सैन्धवो पञ्चमाज्जाता ग्रहांशन्त्यासपञ्चमा ।  
 मध्याङ्गादूर्द्धतो गेया शृङ्गारे करुणेऽपि च ॥  
 घड्जन्यासग्रहांशेयं वीरे देवकृतिर्मता ।  
 पञ्चमांशग्रहन्त्यासा धरितारा गमोत्कटा ।  
 शृङ्गारे चोत्सवे गेया प्रातः प्रथममङ्गरी ॥  
 नट्टा नट्टवदाख्याता सकम्पा कथितस्वरा ।  
 हास्येऽद्भुते च शृङ्गारे गातव्या निशि मङ्गले ॥  
 धैवतांशग्रहन्त्यासा समन्त्रा च समस्वरा ।

## DANCING IN RELATION TO THE SENTIMENTS.

IN the *Sringāra Rasa*, the *chhurita*; in the *Vira*, the *laghu-nritya*; in the *Karuna*, the *pebali*; in the *Raudra*, the *laghu* dance ;

शृङ्गारे करुणे चैव गेया वेषावली बुधैः ॥  
 यद्वांश्यासवङ्गजा स्याद् गौडी मालवकौशिकात् ।  
 वीरशृङ्गारयोग्या सकम्पान्दीक्षितस्वरा ॥  
 नाटो निशि शुचौ वीरे षड्जांशो गमकोत्कटः ॥  
 वीरे निशि निषादांशः शङ्कराभरणः सदा ॥  
 निषादांशग्रह्यासो गौडः स्यात् पञ्चमोज्ज्वितः ।  
 वीरशृङ्गारयोग्यो दिनान्ते विरलवर्धनः ।  
 शष कर्णाटवङ्गालः शृङ्गारे चैकवंशजः ॥  
 वेद्यगुप्तोद्भवा देशी रियद्धान्ता धवर्जिता ।  
 प्रहराभ्यन्तरे गेया शान्ते च करुणे रसे ॥  
 एषा धन्नासिका ज्ञेया शुद्धकौशिकमध्यमा ।  
 रसे वीरे च शृङ्गारे गातथा सर्वदा बुधैः ॥  
 वराचपाङ्गा वन्दारी सन्यासांश्याहाङ्गिता ।  
 शृङ्गाराख्ये रसे गेया हरिनायकसम्भता ॥  
 सुस्थावती पद्मीना च शृङ्गारे निशि गीयते ।  
 शृङ्गारे दुर्दिने गेया मङ्गारी परिकीर्तिता ॥  
 गेया यामत्रशाङ्क शृङ्गारे ऊर्ध्विका बुधैः ॥  
 गेया वीरे गरहिता धान्ता श्रीकण्ठिका मता ॥  
 मांशग्रहः पद्मीनोऽसौ वीरे मालवगौडकः ॥  
 षड्जग्रहा मरहिता काया शृङ्गारवीरयोः ॥  
 मध्यमादिमयद्धान्तो मध्यमयामगौचरः ।  
 अयं सायं प्रगातयः शृङ्गारे च रिपोज्ज्वितः ॥  
 टङ्गान्वयसमुद्भवा देशपात्तो रिपोज्ज्विता ।  
 रसे वीरे च शृङ्गारे गेया सायमियं बुधैः ॥  
 टङ्गान्वयसमुत्पन्नो मालवोऽपि रिपोज्ज्वितः ।  
 वीरशृङ्गारयोग्यो दिनान्ते निशि वा बुधैः ॥

षड्जन्यासग्राह्यांशोऽयं हिन्दोचो रिपवर्जितः ।  
 अथै वत्यार्षभाज्जातो वीरशृङ्गारयोः सदा ॥  
 टङ्गान्वयभवो नागध्वनी रिपरिवर्जितः ।  
 षड्जन्यासग्राह्यांशोऽयं गेयो वीरे रसे दिवा ॥  
 एषा षड्जग्रह्यासा गौडकी परिकीर्तिता ।  
 रिधहीना दिनादौ तु गातथावरसे बुधैः ॥  
 टङ्गान्वयसमुद्भवा क्षिता क्षितस्वरा ।  
 शृङ्गारवीरयोग्या निशान्ते च दिनारिके ॥  
 वीरे च रौद्रे च तुल्यगौडः ॥  
 गान्धारको मध्यमजश्च मान्तः  
 सपोज्ज्वितः स्यात् करुणे सदैव ॥  
 गपोज्ज्विता षड्जभवा सदा स्यात्  
 पुलिन्दिकाभीष्टरसेषु धान्ता ॥  
 धपोज्ज्विता षड्जभवा च गेया  
 दिवा च वीरे किल मेघरङ्गी ॥  
 गान्धारांशग्रह्यासा वीरशान्तिरसाश्रिता ।  
 सम्पूर्णा गौडसारङ्गी गेया मध्याह्नतः परं ॥  
 निषादांशग्रह्यासा सम्पूर्णा शङ्कराभिधा ।  
 निशीचाश्च परं गेया रसे हास्ये मयुच्यते ॥  
 जयतश्रीश्च सम्पूर्णा यद्वांश्यासपञ्चमा ।  
 तमस्विन्यां प्रगातया शृङ्गारे करुणे रसे ॥  
 मध्यमांशग्रह्यासो भूपतिः करुणे दिवा ॥  
 तारा गेया दिवारात्रौ युद्धे न्यंशमवर्जिता ॥  
 धैवतांशग्रह्यासो मङ्गारः सपवर्जितः ॥  
 सदा षड्जसवर्धी च गमन्तकारसप्तमः ॥

in the *Adbhuta*, the *bahurupa* ; in the *Hásya*, the *vikata*-dancing ; in the *Bhayánaka*, the *mattábali* ; and in the *Bibhatsa*, the *jakkari* dance, should be employed. (1)

### OF THE DIFFERENT KINDS OF SONG IN RELATION TO THE DIFFERENT RASAS.

In the *Sringára Rasa*, the *amritabandhaka* ; in the *Vira*, the *láhari* ; in the *Karuna*, the *kambuka* ; in the *Raudra*, the *vinodaka* ; in the *Hásya*, the *chhutila* ; in the *Bhayánaka*, the *dhrubapada* ; in the *Bibhatsa*, the *sudhasila* ; and in the *Adbhuta*, the *triputa*, songs are employed. (2)

### THE DROP-SCENE IN RELATION TO THE RASAS.

THE scene which hangs before the audience before the commencement of the play, or which drops in the intervals between the scenes, is called *Yabaniká*. It should be painted on a piece of finely thin yet holeless cloth. As in every act and its sub-divisions, scenes are changed, so the drop-scene should also change. In classic times two comely girls appeared and removed the two wings of every scene. In the *Ádi Rasa*, the white ; in the *Vira*, the yellow ;

(१) षडङ्गारे कुरितं ज्ञेयं रसे वीरे लघु स्फुटं ।  
पेवलि करणे रौद्रे लघु नृत्यं तथाद्भुते ॥  
वज्ररूपं रसे हास्ये विकटञ्च भयानके ।  
विद्यैर्मत्तावली नाम वीभत्से जक्करि भ्रवं ॥

(२) त्रिपुटाख्योऽद्भुते ज्ञेयः कम्बुकः वाक्ये मतः ।  
लाहृद्याख्यो रसे वीरे रसे रौद्रे विनोदकः ॥  
भयानके भ्रुवपदो हास्ये कुटिल एव च ।  
वीभत्साख्ये शुद्धशील व्यादावसतवन्धकः ।  
मगन्धाः कथिता एते विद्यैरस्यरसाश्रयाः ॥

in the *Karunā*, the smoke-colored ; in the *Hāsya*, the party-colored ; in the *Bhayānaka*, the blue ; in the *Bibhatsa*, the smoke-colored ; in the *Adbhuta*, the black ; in the *Raudra*, the red, drop-scene should be used. According to some, the red color is of universal use. (1)

[In order to show the very 'form and pressure' of the *Rasas*, and to impress them strongly on the reader's imagination, I have given the *tableaux vivants* and specimens of the *Rasas*. A short account of the Aryan Stage has been introduced, as a matter of necessity, by reason of the *tableaux vivants*.]

### THE STAGE.

ACCORDING to *Kohala* and other authorities, the foundations of the stage should be laid with an invocation of the gods, and other auspicious rites. After fasting three days, the Director should plant the pillar of the stage at an auspicious moment of an auspicious day, under happy astral influence. The pillar should be composed of gold, or *catechu*, *kāntāla*, or red sandal wood ; its top should be hollow, but its bottom comparatively thick and smooth. " Oh ! Pillar, as the mountains, Himalaya, Sumeru and Mahendra are fast and immovably fixed on the ground, be thou even like them."

(२) कार्य्या यवनिका तत्र नीरव्या सूक्ष्मवास्तवा ।  
घार्या सुरूपनारीभ्यां तत्तत् पात्र प्रवेशने ॥  
शुभ्रवर्णा च प्रदङ्गारे पीता वीरे प्रशस्यते ।  
धूमवर्णा च करुणे कर्त्तव्या कोपनादृते ॥

इत्ये विचित्रा कर्त्तव्या नीलवर्णा भयानके ।  
वीभत्सके धूमसा स्याद्भौरे रक्ता प्रशस्यते ॥  
अद्भुते क्षणवर्णा स्यादेत्प्राचीनसम्भर्त ।  
अदृश्यापि च सर्वत्र कार्य्या यवनिका वृधैः ॥

This is the invocation with which the well-selected Pillar should be established. The pit should take in one-half of it; and the open spaces should then be carefully filled up with sand. The dimensions of the Stage should vary with the character of the representations intended to be performed on it. Dámodara says, that it should measure thirty feet, be handsomely constructed and fitted up. The pillar should not be planted in the centre. The platform of the Stage should be made of wood; and windows should be placed all round it. The top should be adorned with wooden figures, cupolas, flags of various colors, gates and garlands of flowers; and the bottom should be white-washed. The platform should not be slippery, lest the feet of the actors slip. On the west of the Stage and occupying one-third of the whole space, there should be the Green-room. (1)

(१) कोहलाद्युक्तमार्गेण शालानिर्माणमाचरेत् ।  
 तस्माच्चोद्भूत्य वाङ्मयभीत्या किञ्चिन्मयोच्यते ॥  
 भूशुद्धिवलिकस्मादि द्वावा भित्तिं प्रयोजयेत् ।  
 भित्तिव्यापारे निर्वृत्ते स्तम्भानां स्थापनं भवेत् ॥  
 शुभे दिने सानुकूलं स्थिरनक्षत्रलग्नयोः ।  
 स्तम्भानां स्थापनं कुर्यात् त्रिरात्रोपोषितो गुरुः ॥  
 स्तम्भाः स्युः खादिराः खाणाः पानसा राक्तचन्दनाः ।  
 अथे यथोक्तशुधिराः स्थूलाराश्चातिपिच्छलाः ॥  
 यथाचलो गुरुर्मरुर्हिमवांश्च यथाचलः ।  
 यथा गिरिमंहेन्द्रश्च तथा त्वमचलो भव ॥  
 एवं मन्वं समुच्चार्य स्थापयेत् स्तम्भमव्रणं ।  
 दृश्यते यावदेतेषां तदहं निखनेदभुवि ॥

तेषां मूलानि यत्नेन सिकताभिः प्रपूरयेत् ।  
 विदध्याद्दीर्घविस्तारौ तत्र नाद्यानुरूपतः ॥  
 हस्तविंशतिविस्तारा रङ्गभूमिर्मनोहरा ॥  
 शालामध्ये न कर्तव्यं स्तम्भसंस्थापनं वधैः ।  
 कुर्यादुपरिभागान्तु दारुवृद्धिभिरावृतं ॥  
 गवाक्षैर्विधैश्चित्रैः शालभङ्गिभिरन्वितं ।  
 कलसैश्च पताकाभिर्विशालैस्तोरणैरपि ॥  
 ऊर्ध्वभागो युतः कार्यः मुष्पमाख्यैश्चन्द्रकृतैः ।  
 अधोभागः कुट्टिमः स्यात् सुधाभिः परिलपितः ॥  
 नातिस्त्रुत् स्थलं कुर्यात् पादः स्वर्णतश्चेत्तथा ।  
 धाम्नास्तृतीयभागेन नेपथ्यं पश्चिमादिभिः ।  
 कारयेदत्र पात्राणां वेधाणां स्थापनादिकं ॥

## THE ASSEMBLY.

THE eastern division of the theatre should be reserved for the prince and the insignia of royalty. He should be a good judge of music and dancing, and be open-handed. He is also expected to be a sound critic and to be well versed in the distinctions between the *Mārga* and the *Desi*. He should be of a cheerful temperament, should receive an æsthetic culture and be well versed in *Kalā* and *Nātya*. The Bráhmīns should sit in the front, the courtiers and little children on the south, on the north the heralds and connoisseurs, while the royal the body-guards should remain outside. The theatre should be closed against the untidy, heretics, strange armed people, the immoral, the sick, the inappreciating and the reprobate. The presiding men should be capable of being umpires, and be remarkable for carefulness, gravity, justice, modesty, taste, cheerfulness and a sound knowledge of music and dancing. (1)

(१) शास्त्रायाः पक्षेभागे तु कुर्याद्द्रुपतिमण्डलं ।  
 सर्वोपकरणैर्युक्तो रिशेत्तत्र महीपतिः ॥  
 तूय्यत्रयविशेषज्ञः पारितोषिकदानदः ।  
 हीनाधिकविवेकज्ञो देशीमार्गविभागवित् ।  
 हृष्टश्च रसभावज्ञः कलानाञ्चविशारदः ॥  
 पुरोभूयाश्च विप्राः सुमेण्डपस्य च दक्षिणे ।  
 अमात्यवाचपुत्राश्च उत्तरां भित्तिमाश्रिताः ।  
 वन्दिनस्तावकाश्चैव कलानाञ्चविदोऽपि यं ॥  
 नाश्रयान्ते वहेर्धो धमस्वास्ति उन्ति शस्त्रिणः ।

राज्ञोऽङ्गरत्ना तैः कार्या यावन्नाटकदर्शनं ॥  
 तत्रोत्सर्ग्याः प्रयत्नेन अविज्ञाताश्च शस्त्रिणः ।  
 तथा मुञ्छ्याः पामराश्च तथा पाण्डुर्धर्मिणः ॥  
 राजाञ्च या सर्वं एवोपविष्टाः स्युः सभासदः ।  
 अन्यथा योद्धिताज्ञानां वासाद्बोधो न जायते ।  
 मध्यस्थाः सावधनाश्चिरासिनो न्यायवादिनः ।  
 अगर्वा रसभावज्ञास्तैर्यत्रितयकोविदः ॥  
 पुटिता लुटिताभिज्ञा आसवादिनिषेधकाः ।  
 सानन्दा रसभावज्ञास्तावन्तः स्युः सभासदः ॥



## I.

## ŚRĪŅĀRA RASA.

## RĀSA-LĪLĀ.

THE *Gopinis* (milk-maids) of *Brindābana*, charmed by the beauty and grace of Krishna and fascinated by the soft strains of his magic pipe, ardently desired to be his wives. With that view they celebrated the *Kātyāyanī-vrata* and prayed to the goddess to fulfil their desire. The goddess granted their request; in consequence of which Krishna took kindly to the fair ones, and promising to make love with them at one and the same time, assumed countless shapes for the purpose, and commenced upon the affair in right earnest. This is called the *Rāsa-līlā*.



## आदिरसः ।

( गीतम् । )

सुविमलजलयसुनातटसङ्गततरुगणपरिष्टतकुञ्जवने ।  
 कोकिलकाकलिनित्यप्रपूरितसन्ततसुरभिसुपुष्पगणे ॥  
 वियति सुधाकरमखिलकलान्वितममलाकिरणकृतशुभ्रदिशं ।  
 विपिनकुसुमत्रयमाल्यसुशोभितहरिवलोक्य मनोजवशं ॥  
 हृदयमवेक्ष्य स विहरति पर्वणि कुचभरनतशतगोपवधुः ।  
 अभिगत दूह निशि काङ्क्षितरासजसुख इतसुन्दरवक्त्रविधुः ॥  
 कुहकनिराकृतसकलसुरासुरमनुजनिकरनिजनेत्रपथः ।  
 सततममलरुचिहास्यविराजितवदनविनिर्गतरागकथः ॥ १ ॥



Adi Rasa,  
OR  
The Sentiment of Love.

---

## TRANSLATION OF THE SONG.

Warmed by the balmy breath of love at sight of the full moon, and bearing about his neck a sweet garland of wild flowers, how sweetly Krishna laughs and sports on the green banks of the clear Yamuna, in the moon-lit grove breathing fragrance around and redolent of the natural music of the coel, with the countless fair milkmaids of Brindavana bending with the weight of their busts. Krishna has made a magic pavilion, in order to screen his merry-making from the gaze of the immortals, who have thronged the air, desirous of witnessing the 'mirth and fun.'



ललितरागरतिलील (१) तालाभ्यां ।

आस्थायी ।

( चैट )

सा चैट म म म म म म म म म म म म म म ग  
सु वि म ल ज ल य सु ना त ट स क्त त त न

चैट चैट सा नि सा चैट ग प म म प ग म ग चैट सा  
ग ण प रि ट त कु ० अ व ० ० ने ० ० ० ।

प ध सां सां सां सां सां सां चैट चैट सां नि सां नि ध प  
को ० कि ल का क लि नि ल्य प्र पू ० ० रि त ०

ध चैट सां सां नि ध प प म ग प म म म ग चैट सा  
स ० न्त त, सु र भि सु पु ० ० ष्य ग णे ० ० ० ।

अन्तरा ।

म ध सां सां सां सां सां सां चैट चैट चैट सां गं चैट सां नि ध  
वि य ति सु धा क र म खि ल क ला ० न्वि त ० ०

प ध सां सां नि नि ध प प ध सां सां सां प ध  
म म ल कि र ण क्त त शु ० मु दि शं वि पि

सां सां सां सां सां सां सां चैट चैट सां गं चैट सां नि ध प  
न कु सु म च य मा ल्य सु शो ० भि त ० ० ०

प ध चैट सां नि ध प म ग प म म ग चैट सा  
ह रि र व लो ० ष्य म नो ० ज व शं ० ० ० ।

(१) \* \* \* \* रतिलीले लघु गुरु ।

## सञ्चारी ।

<sup>+</sup>सां सां सां सां नि ध प म ग प म म | <sup>+</sup>ग ग ञै  
 इ द य म वे ० च्य स वि ह र ति प र्ब णि  
<sup>३</sup>सां ञै म म म म ग ञै | <sup>+</sup>सां ञै म म म | <sup>३०३०</sup>ध ध  
 कु च भ र न त श त गो ० प व धुः अ भि  
<sup>३</sup>ध ध प प प म ग प म म | <sup>+</sup>ग ग ञै सां ञै  
 ग त इ ह नि शि का ड् जि त रा स ज सु ख  
<sup>०</sup>म म ग ग ञै | <sup>+</sup>सां ग ञै ञै सां | <sup>३०३०</sup>  
 इ त सु न्द र व ० त्रु वि धुः ।

## आभोगः ।

<sup>+</sup>म ध सां सां सां सां सां सां ञैं ञैं ञैं | <sup>+</sup>सां गं ञैं सां नि धं  
 कु ह क नि रा ह त स क ल सु रा ० सु र ० ०  
<sup>३</sup>प ध सां सां | <sup>+</sup>नि नि ध प प ध सां सां | <sup>३०</sup>प ध सां सां  
 म नु ज नि क र नि ज ने च प थः स त त म  
<sup>३</sup>सां सां सां सां सां ञैं गं ञैं | <sup>+</sup>सां नि ध प प ध ञैं सां  
 म ल ह चि हा ० स्य वि रा ० जि त व द न वि  
<sup>३</sup>नि ध प म | <sup>+</sup>ग प म म ग ञै सां ::  
 नि ० गं त रा ० ग क थः ० ० ।

LALITA.

TALA-RATILILA.

First Strain.

Su bi ma la ja la ya mu ná ta ta sañ ga ta ta ru  
 ga na pa ri bri ta ku ñ ja ba — — no — — ko —  
 ki la kã ka li ni tya pra pã — — ri ta — sa n  
 ta ta su ra bhi su pu — sh pa ga no — —

Second Strain.

Bi ya ti su dhã ka ra ma khi la ka lá — nvi ta — —  
 ma ma la ki ra na kri ta s'u — bhra di s'añ bi pi na ku  
 s'u ma cha ya má lya su s'o — bhi ta — — ha ri  
 ra ba lo — kya ma no — ja ba s'a — ñ.

## Third Strain.

Hri da ya ma be — kshya sa bi ha ra ti par bba ni ku cha  
 bha ra na ta s'a ta go — pa ba dhúh a bhi ga ta i ha  
 ni s'i ká ñ kshi ta rá sa ja su kha i ta sun da ra  
 ba k tra bi dhúh.

## Fourth Strain.

Ku ha ka ni rá kri ta sa ka la su rá — su ra — —  
 ma nu ja ni ka ra ni ja ne tra pa thah sa ta ta ma  
 ma la ru chi há — sya bi rá — ji ta ba da na bi ni r  
 ga ta rá — ga ka thah — —

THE ... ..



PHOTOGRAPHED FOR D'S. M. TACORE

THE EIGHT PRINCIPAL SONGS OF THE HINDUS

Third Strain.

ma u ja ni ka ra ni ja no tra sa thah so ta ma  
ma la re chi ha - - - - -  
bi k tra bi dhah.

Fourth Strain.

ma u ja ni ka ra ni ja no tra sa thah so ta ma  
ma la re chi ha - - - - -  
ma la re chi ha - - - - -

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

ŚRĪNGĀRA.

RAS-LILĀ.



Lith and Printed by Kriatohury Das.

DESIGNED & LITHOGRAPHED FOR D<sup>R</sup>. S. M. TAGORE



## RĀSA-LĪLĀ.

SCENE.— A Grove in *Brindāban*.

*Enter some Gopinis.\**

*1st Gop.* Where, girl, where's our charmer ?

*2nd Gop.* God knows ! I sought him as far as the *Kadam* tree ;  
but in vain.

*3rd Gop.* Where can he have gone then ? I search'd for him  
thro' wood and grove, hill and valley, by river and fountain ; but  
where is he ?

*1st Gop.* Well, maiden, didn't you anywhere mark his foot-  
prints ?

*3rd Gop.* Yes, once only ; 'twas in the wood. No doubt the foot-  
marks were his ; for I knew his sacred marks. But as I passed  
on, they were no longer seen. But, girl, tell me why some  
delicate foot-prints, possibly of a woman, were at times seen along  
with his.

*1st Gop.* They might be his sweet-heart's, dear. Methinks he  
every now and then carried her on his shoulders, when her feeble  
limbs were weary with walking.

*3rd Gop.* Likely.

*4th Gop.* It appears the gallant means to disappoint us, then.

\* Milk-maids of *Brindāban*.

5th Gop. How so? If he does, who told him to lure these simple hearts by his sweet pipe? I've come here, scorning the fear of my guardian.

6th Gop. 'Tis sad; I've stolen out, hood-winking my husband.

7th Gop. And I, leaving my babe, who is now crying for suck.

8th Gop. Where will the sly rake go? Could I but once get hold of him, I would confine him in my bosom by clasping him in these longing arms.

*Enter Krishna laughing.*

*Gopinis (Joyfully.)* Here, here comes the brazen-face! (*With hasty steps they catch hold of him, casting side-glances with various amorous tricks.*)

1st Gop. Where have you been so long? Eh? Don't you know it is for you that we have come into this wood, leaving our home and everything dear?

2nd Gop. Charming creature! Stand you still a moment, while I stamp your lov'd image on my soul. (*Stands in his way.*)

3rd Gop. Lord! I am so fatigued with the long walk! Dear, I will now refresh myself a little. (*Throws her arms round him.*)

4th Gop. Charmer, my youth is the queen of this bosom; you are its liege subject. Do you now render tribute to it. If you delay, it will exact its due by these arms. (*Takes hold of his hand.*)

5th Gop. I am athirst with the long walk, honey. Pray, quench my rising thirst with the nectar of your lips. (*Attempts to kiss.*)

[Curtain.]

## II.

## V I R A R A S A .

## BHIMA DRINKING DUHSÁSANA'S BLOOD.

ACTUATED by envy at Yudhisthira's power and renown, Duryodhona intrigued with his uncle Sakuni to lure the former into a play at dice with him, thereby hoping to deprive the former of his kingdom and power. Blinded by the intoxication of gambling Yudhisthira pléged his all, and lastly his own self, his four brothers and their wife, Draupadí. When Duhsásana dragged the forfeited Draupadí by the hair to the court and called her a 'slave,' Bhima vowed that one day he should drink the miscreant's life-blood. This is the subject of the *Yira Rasa*.



## वीररसः ।

( गीतम् । )

कुरुषुत विक्रममयि कुरु कार्यं । पवनसुतस्त्रिह हन्ति तवायं ॥  
पालयति च गुरुयौवनमद्य । संसदि गुरुतरनिजगिरमद्य ॥  
तव खलु नश्यति वर्जितसदृशं । द्रुपदसुताम्बरकचधरकलुषं ॥  
इदमतिकुपितो वदति स जातं । दुःशासनहृदि पिवति च रक्तं ॥

1870

Received of the Treasurer of the  
County of ... the sum of ...  
for ...

John ...

# Vira Rasa,

OR

## The Sentiment of Heroism.

TRANSLATION OF THE SONG.

“**O** Kaurava, art thou blinded by the pride of youth? Villain! mark how Bhima here makes good his rare vow, by slaying thy accursed self! Sure this day thou shalt pay dear for having impiously dragged Draupadi by the hair and stripped her nude in the midst of the full assembly.” Thereupon Bhima, in a transport of rage, stabbed Duhshasana in the breast, and drank his life-blood.



बेलावलीरागवीरविक्रम\*तालाभ्यां ।

आस्थायी ।

ॐ ॐ गं ॐ सा नि नि | ध ध सा सा ॐ सा | सा ॐ

कु रु सु त वि क्र म म धि कु रु का यं । प व

गं गं गं पं पं | गं ॐ गं मं गं ॐ गं ॐ सा ||

न सु त खि ह ह ० न्ति त वा ० ० यं ० ।

अन्तरा ।

गं पं धं सां सां सां सां | सां नि ॐ सां सां सां | सां नि सां

पा ल य ति च यु रु यौ ० व न म द्य सं ० ०

धं पं पं पं गं गं | गं ॐ गं मं गं ॐ गं ॐ सा ||

स दि यु रु त र नि ज गि र म ० ० द्य ० ।

सञ्चारी ।

गं गं पं पं पं पं | धं नि धं सां सां धं धं पं | धं धं

त व ख लु न श्य ति व ० ० र्जि त स ह शं ह्र प

पं पं पं मं पं गं गं | गं ॐ गं मं गं ॐ सा ||

द सु ता ० ० ख र क च ध र क लु प्रं ।

आभोगः ।

गं गं पं धं सां सां सां | सां नि ॐ सां सां सां | सां नि सां

इ द म ति कु म्बि तो व द ति स जा तं दुः ० ०

सां धं पं पं पं | गं ॐ गं मं गं ॐ गं ॐ सा ||

शा स न ह्दि पि व ति च र ० ० क्तं ० ।

\* लघुद्रुतदयचान्ते गुरुः स्यादुवीरविक्रमे ।



## BELĀBALĪ.

TĀLA—VIRĀVIKRAMA.

## First Strain.

Ku ru su ta bi kra ma ma"yi ku ru ká yañ pa ba na su ta  
stvi ha ha n ti ta bá — — ya ñ.

## Second Strain.

Pá la ya ti cha gu ru jau — ba na ma dya sa — ñ sa di  
gu ru ta ra ni ja gi ra ma — — dya —.

## Third Strain.

Ta ba kha lu na s'ya ti ba — r ji ta sa dri s'añ dru pa  
da su tá — m ba ra ka cha dha ra ka lu shañ.

## Fourth Strain.

I da ma ti ku pi to ba da ti sa já tañ duh — — s'á  
sa na hri di pi ba ti cha ra — k ta ñ.



THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

VĪRA.

VĪRA STABBING DURĪĀSANA



Painted and Engraved by Erishary Das

DESIGNED BY THE ARTIST



## BHIMA DRINKING DUHSĀSANA'S BLOOD.

SCENE.—The Field of *Kurukhsetra*.

*Enter Bhima and Duhsāsan fighting.*

*Bhim.* Villain! Was it not thou that dragged'st Draupadi by her hair and stripped'st her nude before the full assembly? Ah! Now's the time to send thee to hell. I've found thee out after a long search. Knave! Thou art doomed.

*Duh.* Dog, I defy thee. (*Shoots an arrow at Bhima, who falls down senseless.*)

*Bhim.* (*Soon recovers from his faint, and with a terrible shout, strikes his mace at the head of Duhsāsan, who struggles under the deadly blow.*) Wretch! Hell-hound! Now pay dearly for thy impious deed. (*In a loud voice.*) O ye Kaurava warriors! Where are ye now? Come and witness Duhsāsan's plight. Low lies his head! If ye dare, come forward to his rescue. See, how I fulfill my vow. (*Planting his knee on Duhsāsan's breast and plunging his dagger deep into his vitals, drinks his life-blood and dances.*) Ha! This is sweeter than my mother's milk!

[Curtain.]



## III.

## KARUNA RASA.

## THE EXILE OF SÍTÁ.

RÁMA-CHANDRA in compliance with the injunctions of his father, who had made a promise to his step-mother to oblige her at any cost, went to the wilderness. His affectionate brother, Lakshmana, and his beloved wife, Sítá, accompanied Ráma,—the former actuated by fraternal affection, the latter by conjugal love. While they were residing in the *Pāñchabati* forest, in came Rávana, lord of *Lañká*, and ravished away Sítá. Ráma after a world of pains defeated and slew the ravisher with all the male members of his family; and after Sítá had passed through the fiery ordeal to prove her chastity, she was accepted of her husband. There lived then a washerman in *Ayodhyá*, who rebuked his wife in the following terms, for her having kept away one night: "What! Do you take me for Ráma-chandra that I shall take you back? Sítá lived for a whole year with Rávana, yet the king has taken her back. Not so I." The man divorced his wife. Having come to hear it, and thinking the action of the washerman as a mark of general dissatisfaction with his own conduct, on account of Sítá, Ráma directed Lakshmana to take her to the forest for exile, on some pretext. Lakshmana as a younger brother did as he was directed. The object of Ráma in exiling his beloved wife was to please his subjects.

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## करुणारसः ।

( गीतम् । )

आर्ध्यतनय हृदि तव किमिदं स्थितमहह कदापि न जाने ।  
 क्वचिदिह जगति न खलु भवदप्रियमहमकरवमिति जाने ॥  
 एकश दूह मम तपनकुलोज्ज्वल निकटीभव गुणसिन्धो ।  
 दर्शय निजमुखमोषधिपतिरुचिभार्त्तिसमाकुलवन्धो ॥  
 वीक्ष्य तवास्यविधुं ललितं म्रिय एषा चिरमतिकष्टा ।  
 दाशरथेर्दयिता रुदती खलु नम्रमुखाशुभदिष्टा ॥  
 इत्थं विलपति देवरलक्षणभाषितमतिशयघोरं ।  
 श्रुत्वा चिरदिननिजवननिवसतिरूपमधैर्य्यप्रकारं ॥



Kaṇva Rāsa,  
OR  
The Sentiment of Tenderness.

TRANSLATION OF THE SONG.

Hearing from the lips of Lakshmana the terrible tidings of her life-long exile, Sita, daughter of Janaka, hung down her head and broke out into the following lamentation:—

“Husband! That it should come to this! Alas! I did not dream of such an event. I never gave you cause, why then do I suffer thus? But, O best of men, O pride of the solar line, O friend of the wretched, do you appear once before me. I shall just bless these eyes with your dear face, and then bid you farewell for ever.”





## मञ्जारी ।

$\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   
 ध ध ध ध प प म प ध प म म ग म ध  
 वी श्य त वा स्य वि धुं । ल लि तं म्रि य ए षा  
 $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{30}{\Delta}$   $\overset{33}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   
 नि सां च्छे सां नि सां सां नि नि सां सां सां नि ध  
 चि र म ति क ष्टा दा श र ये र्दे वि ता ।  
 $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{33}{\Delta}$   
 प प म ग म ध प म ग च्छे ग म ग च्छे सां  
 रु द ती ख लु न म्र मु खा । शु भ दि । ष्टा

## आभोगः ।

$\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   
 म ध नि नि सां सां च्छे च्छे सां नि सां सां सां गं च्छे सां  
 इ त्यं वि ल प ति दे व र ल ल्प ण भा । धि त  
 $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{30}{\Delta}$   $\overset{33}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   
 सां सां सां सां नि सां ध ध नि नि सां सां नि च्छे  
 म ति श य घो रं श्रु त्वा चि र दि न नि ज  
 $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{+}{\Delta}$   $\overset{0}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   $\overset{3}{\Delta}$   
 सां सां नि ध प प नि च्छे सां सां नि ध नि सां  
 व न नि व स ति रु । प म धै । यं प्र  
 $\overset{3}{\Delta}$   
 नि सां च्छे सां नि सां नि ध प म ग म  
 का । । । । । । र । । । म् ।

RĀMAKIRĪ.

TĀLA—PRATYANGA.

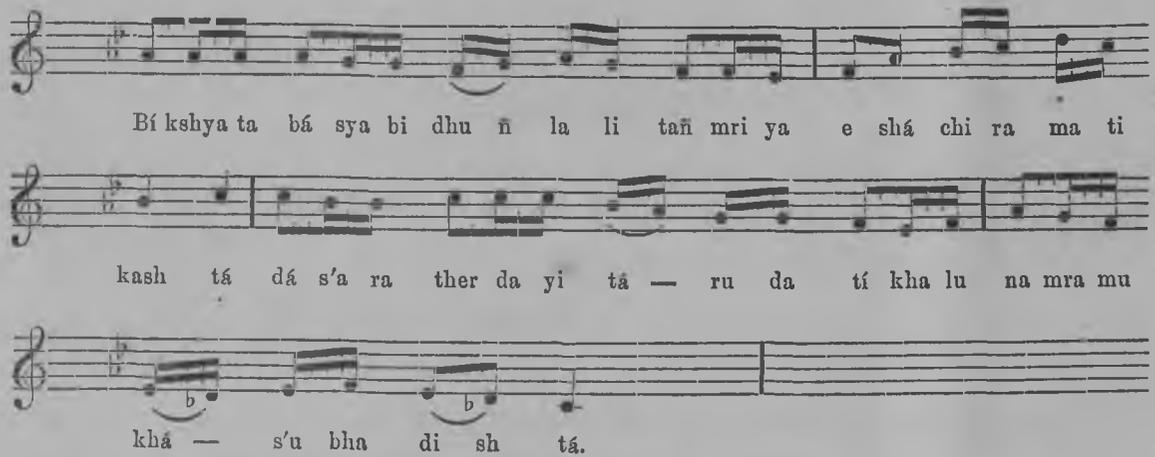
First Strain.

Ar yya ta na ya bri di ta ba ki mi dan sthi ta ma ha ha ka  
 dá pi na já — ne kva chi di — ha ja ga ti na kha lu bha ba  
 da — pri ya ma ha ma ka ra — ba mi ti já — — — — —  
 ne — — — — —

Second Strain.

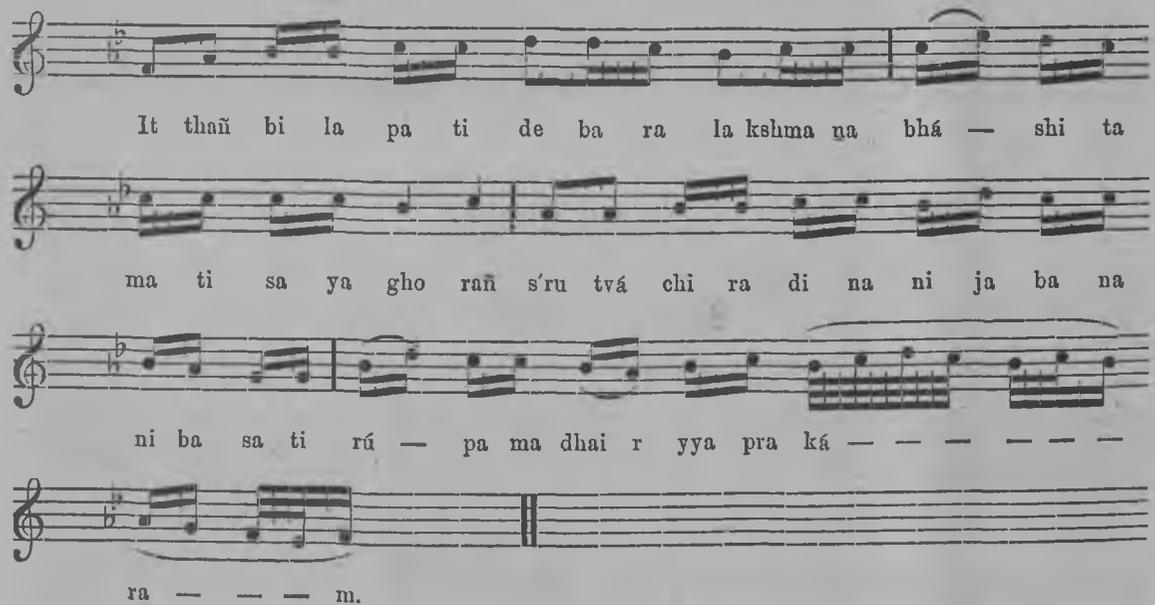
E ka s'a i ha ma ma ta pa na ku lo jjva la ni ka  
 tí bha ba gu na sin dho dar s'a ya ni ja mu kha mo — sha dhi  
 pa ti ru chi má r ti sa má — ku la ba — — — — — n  
 dho — — — — —

## Third Strain.



Bí kshya ta bá sya bi dhu n la li tañ mri ya e shá chi ra ma ti  
 kash tá dá s'a ra ther da yi tá — ru da tí kha lu na mra mu  
 khá — s'u bha di sh tá.

## Fourth Strain.



It thañ bi la pa ti de ba ra la kshma na bhá — shi ta  
 ma ti sa ya gho rañ s'ru tvá chi ra di na ni ja ba na  
 ni ba sa ti rú — pa ma dhai r yya pra ká — — — —  
 ra — — — m.



THE ...

THE ...

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the staff.

... na ...

... ru ... na ... kbe lu ... na ...

THE ...

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the staff.

... kshpa ...

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

KARUNA.

EXILE OF SITA.



Lith. and Print. by Rameshwar Doss.

LAKSHMANA

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE



## THE EXILE OF SĪTĀ.

SCENE.—The Hermitage of Bālmiki.

*Sitā discovered seated, Lakshmaṅ standing beside her.*

*Sit.* Dear Lakshmaṅ, how is it that such a tranquil scene fails to delight me? A sudden uneasiness troubles my mind. I feel a dead weight upon my heart. Why so, dear? Again, my right eye shakes. What means this omen? Does it bode any evil? I don't know how it fares with my dear lord. O! I have acted foolishly in leaving his sweet side. My mind misgives me. (*With tears in her eyes.*) Dear, my heart forebodes these eyes shall never see his lov'd face more.

*Lak.* (*Looks down and sighs.*)

*Sit.* Why are you so sad? Has any evil befallen us? Why don't you speak? Eh?

*Lak.* What shall I say, lady? O curst Fate! Did'st thou mean I should execute such a cruel behest? (*Strikes his head.*)

*Sit.* Lakshmaṅ, pray, what ails you? Tell me, dear, what's the news of my lord? Fares he well? (*Takes hold of Lakshmaṅ's hand.*) Out, I pray. Your gloomy look alarms me.

*Lak.* (*Aside.*) How shall I tell her such cruel tidings? Can't help. (*Aloud.*) Gentle lady, they doubt your virtue on account of your long abode with the wicked demon. At this, His Majesty——(*Pauses*).

*Sit.* Has done what? Tell me, pray—has forsaken me?

*Lak.* Ay, good lady, I have been ordered to leave you in this hermitage.

*Sit.* (*Confounded.*) What? He exiles me? He so full of loving kindness! But why has he exiled me? Why has he cast a lasting stain on my fair fame by thus leaving me—his innocent, unoffending spouse—to my fate? Has he been led away by the vulgar report? Ah me! I have passed unscathed through the fiery ordeal; still, still, is there room for such suspicion? Nay, he knows full well I am his, body and soul. Perhaps he has done this simply to satisfy his subjects. He is not to blame, but this curst lot. (*Heaves a sigh.*) Alack! Was I born for this? Breathes there on earth another soul so wretched as I am? O cruel Fate! Did'st thou mean to make me ever miserable? O, thou hast doomed me to pine in endless woe, but never hast, for a moment, given me to taste of the cup of bliss. When my dear lord took my hand, after breaking Síva's great bow, methought from the bride of a hero, I should ere-long be a queen and the happiest being alive; but alas! for my hopes! When about to ascend the throne, my love had to go to

wilderness and I accompanied him. But for all that, I enjoyed paradise in the wild in his company, till wicked *Rāvana* came disguised as a saint and ravished me away. O, what a gloomy dungeon—that foul abode of his! I was then more dead than alive. O, the heart shrinks to recall the pangs I felt on account of my separation from my dear love. But he rescued me after a world of pains. He entered *Lañká*, bridging over the mighty deep itself, and delivered me from the demon's grasp, killing him in a bloody battle. We were again restored to each other's arms, and thought we should pass our days happily in each other's embrace. But who knew that cruel Destiny had not yet been satisfied? O envious Fate! Did'st thou intend to cast me again adrift on this wide sea of woe? Hast thou not again doomed me to a life of lone wretchedness? (*Pauses.*) Dear, I don't so much care for dangers and sufferings; I passed many an evil day in the wild. (*Weeps.*) But, dear! what answer shall I return to the girls of the hermitage, when they will ask me for the reason of my exile? Woe's me! They would doubt my virtue. O, the thought! How shall I appear before them? How look? O shame! *Lakshmañ*, were I not with child, I would drown myself outright in the Ganges. Who knows what anguish may not my dear husband suffer on my account. O, how he is bewailing my separation! But what avails now this idle lamentation! Beloved, don't droop and pine for me. *Lakshmañ*, pray, hasten to him and console his sorrowing self. Let him never remain alone; for loneliness fans the flame of grief. Pray, tender him

my love, and tell him he has acted well, as it is the one duty of a king to satisfy his subjects. Tell him also not to forget me quite, though he has renounced me for ever. Brother, I shall constantly pray in this solitude for his happiness and prosperity, and for the blissful union of our souls in a world where parting is unknown. But enough.

[Curtain.]

## IV.

## THE RAUDRA RASA.

## VISVĀMITRA CURSING HARIS-CHANDRA.

VISVĀMITRA tried by austerities to subdue the three *avidyās*,\* when *máyá* assumed a human shape and cried aloud for help. Prince Haris-chandra had come to the forest for hunting. Hearing the wail, he went to the spot and without fully enquiring into the matter, fell to calling Visvāmitra names. Wroth at this, the sage cursed the Prince.

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\* The personification of emotion.



## रौद्ररसः ।

( गीतम् । )

नृपतिकलुष मनुजकीट पामर धृतदुर्भते ।  
 विक्रममयि पश्य तपसि महति मयि सदा रते ॥  
 देवासुरमनुजवारदुःसहमतिदारुणम् ।  
 त्वं स्मरमिव भस्त्रयामि गिरिश आत्ममोहनम् ॥  
 भुवननाशनियुग्णशक्तिमविरतमवगच्छरे ।  
 कुपितहृदयकुशिकतनयममरीकृतमध्वरे ॥  
 भाषत इति वङ्गिभूर्त्तिरेष कोपपूरितः ।  
 कौशिकेय दूषुधरकरमवनिनाथमग्रतः ॥  
 नावगम्य भर्त्सयन्तममुमपि नियमान्वितं ।  
 भृशममुष्य निकटवर्त्तिललनावयरोदितं ॥  
 अभिनिशम्य समवगम्य हन्तुमङ्गनागणम् ।  
 कृतमतिमतिकठिनमेव तं विशङ्खुभावनम् ॥



## Raudya Rasa,

OR

## The Sentiment of the Irascible.

### TRANSLATION OF THE SONG.

Seeing three women piteously crying by the side of Visvamitra, son of Kusika, who was absorbed in contemplation, king Naris-chandra, son of Trisanku, thought within himself,—

“Methinks this hard-hearted rascal intends to kill these helpless women,” and he thereupon fell to rebuking him. At this the irascible sage, seeing the king stand before him with his bow and arrow, wrathfully addressed him thus :—“Thou wretch ! thou virmin ! thou rascal ! thou worker of iniquity ! thou evil-minded ! I am constantly engaged in austerities ; do thou witness my might ! Mortal or asura or god, none is proof against my power. As in days of yore Mahadeva reduced Madana to ashes by the flame of his wrath, even so will I consume thee. Dost thou forget that I can, if I will, destroy the three worlds ?”



तुरङ्गगौड़रागवसन्त\*तालाभ्यां ।

आस्थायी ।

$\overset{+}{\text{म}} \overset{0}{\text{ध}} \overset{3}{\text{नि}} \overset{0}{\text{ध}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{0}{\text{नि}} \overset{3}{\text{ध}} \overset{0}{\text{म}} \overset{0}{\text{म}} \mid \overset{+}{\text{ग}} \overset{3}{\text{म}} \overset{0}{\text{ध}}$   
 वृ प ति ° क लु ष म नु ज कौ ट पा म र  
 $\overset{3}{\text{नि}} \overset{0}{\text{ध}} \mid \overset{+}{\text{ग}} \overset{0}{\text{म}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{3}{\text{ग}} \overset{0}{\text{ग}} \overset{3}{\text{ग}} \overset{0}{\text{ग}} \mid \overset{+}{\text{ध}} \overset{3}{\text{ध}} \overset{0}{\text{म}} \overset{3}{\text{ध}} \overset{0}{\text{ध}}$   
 ध त ड ° आं ते वि क्र म म यि प ष्य त प सि  
 $\overset{+}{\text{नि}} \overset{0}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{0}{\text{ध}} \overset{3}{\text{म}} \overset{0}{\text{ग}}$   
 म ह ति म यि स दा र ते ° ।

अन्तरा ।

$\overset{+}{\text{म}} \overset{0}{\text{ध}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \mid \overset{+}{\text{म}} \overset{0}{\text{ध}} \overset{3}{\text{सां}} \overset{0}{\text{सां}}$   
 दे ° वा सु र म नु ज वा ° र दुः ° स ह  
 $\overset{3}{\text{सां}} \overset{0}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{0}{\text{ध}} \overset{3}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{ग}} \overset{0}{\text{ग}} \overset{3}{\text{ग}} \overset{0}{\text{ग}} \mid \overset{+}{\text{ध}} \overset{3}{\text{ध}} \overset{0}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{सां}}$   
 म ति दा रु णम् त्वां स्म र मि व भ स्म या ° मि  
 $\overset{+}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{0}{\text{ध}} \overset{3}{\text{म}} \overset{0}{\text{ग}}$   
 गि रि श आ ल मो ह न म् ।

सञ्चारी ।

$\overset{+}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{0}{\text{नि}} \overset{3}{\text{ध}} \overset{0}{\text{म}} \overset{0}{\text{म}} \mid \overset{+}{\text{ग}} \overset{3}{\text{ध}} \overset{0}{\text{ध}} \overset{3}{\text{नि}} \overset{0}{\text{ध}}$   
 भु व न ना श नि यु ण श क्ति म वि र त म  
 $\overset{0}{\text{म}} \overset{+}{\text{म}} \overset{3}{\text{म}} \overset{0}{\text{ग}} \mid \overset{+}{\text{ग}} \overset{0}{\text{म}} \overset{3}{\text{ध}} \overset{0}{\text{सां}} \overset{3}{\text{नि}} \overset{0}{\text{ध}} \mid \overset{+}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{म}} \overset{0}{\text{ग}} \overset{3}{\text{ग}} \overset{0}{\text{ग}}$   
 व ग ष्च रे कु पि त ह द य कु शि क त न य  
 $\overset{+}{\text{ध}} \overset{0}{\text{ध}} \overset{3}{\text{नि}} \overset{0}{\text{ध}} \overset{3}{\text{म}} \overset{0}{\text{म}} \mid \overset{+}{\text{ग}} \overset{0}{\text{म}} \overset{3}{\text{सां}} \overset{0}{\text{सां}}$   
 म म री ° क त म ° ध रे ।

\* वसन्ते मगयाः प्रोक्तो \* \* \* ।

## आभोगः ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{ध} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{नि} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \\ \text{म} \quad \text{ध} \quad \text{ध} \quad \text{सां} \end{array}$   
 भा ० ष त इ ति व ङ्गि मू ० त्ति रे ० ष को  
 $\begin{array}{c} 0 \\ \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{म} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{म} \quad \text{ग} \quad \text{ग} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ध} \quad \text{ध} \quad \text{नि} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \mid \\
 प पू रि तः कौ शि के य इ षु ध र क र  
 $\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{मं} \quad \text{मं} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{म} \quad \text{ग} \end{array} \parallel \\
 म व नि ना थ म ग्र तः ० ।$$

## सञ्चारी ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{नि} \quad \text{ध} \quad \text{म} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ग} \quad \text{म} \quad \text{ध} \quad \text{नि} \quad \text{ध} \quad \text{ध} \end{array} \mid \\
 ना व ग स्य भ त्स य न्त म मु म पि नि य  
 $\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{म} \quad \text{ग} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ग} \quad \text{म} \quad \text{ध} \quad \text{सां} \quad \text{नि} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ध} \quad \text{म} \quad \text{म} \quad \text{म} \quad \text{ग} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{ध} \end{array} \mid \\
 मा न्वि तम् भृ श म मु ष्य नि क ट व त्ति ल ल  
 $\begin{array}{c} 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{म} \quad \text{म} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ग} \quad \text{म} \quad \text{सां} \quad \text{सां} \end{array} \parallel \\
 ना ० च य रो ० दि तम् ।$$$

## आभोगः ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{ध} \quad \text{ध} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{नि} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \\ \text{म} \quad \text{ध} \quad \text{ध} \end{array} \mid \\
 अ भि नि श स्य स म व ग ० स्य इ ० न्तु  
 $\begin{array}{c} 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{म} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{म} \quad \text{ग} \quad \text{ग} \quad \text{ग} \quad \text{ग} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ध} \quad \text{ध} \quad \text{ध} \quad \text{नि} \quad \text{सां} \quad \text{सां} \end{array} \mid \\
 म ङ्ग ना ग णम् क्त त म ति म ति क टि न मे ० व  
 $\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{मं} \quad \text{गं} \quad \text{मं} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \mid \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{नि} \quad \text{ध} \quad \text{म} \quad \text{ग} \end{array} \parallel \\
 तं ० ० चि श ङ्गु भा ० व न म् ।$$$

## TURUSHKA-GAURA.

TALA—BASANTA.

First Strain.



Nri pa ti — ka lu sha ma nu ja kí ta pá ma ra dhri ta  
 du r mma te bi kra ma ma yi pa s'ya ta pa si ma ha  
 ti ma yi sa dá ra te —.

Second Strain.



De — bá su ra ma nu ja bá — ra duh — sa ha ma ti  
 dá ru nañ tvāñ sma ra mi ba bha sma yá — mi gi ri  
 s'a á tma mo ha na m.

Third Strain.



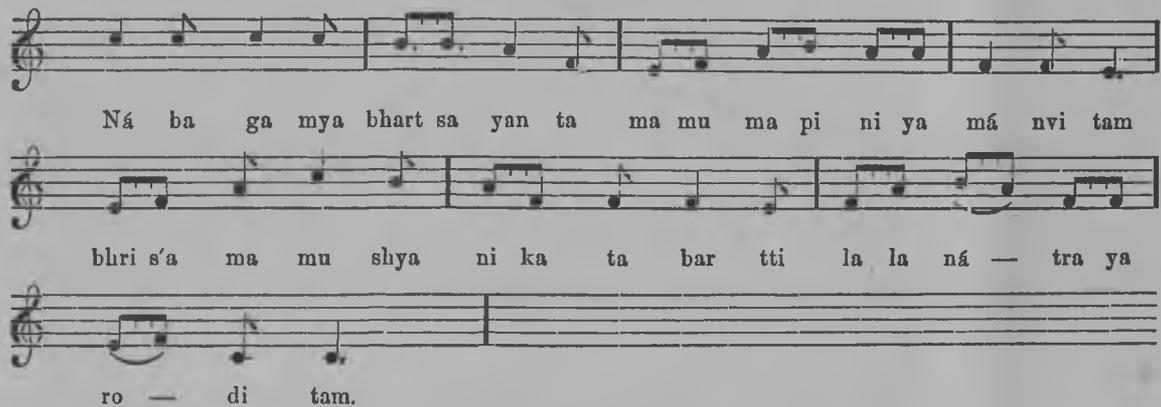
Bhu ba na ná s'a ni pu na s'ak ti ma bi ra ta ma ba  
 gach chha re ku pi ta hri da ya ku s'i ka ta na ya  
 ma ma rí — kri ta ma — dhva re.

## Fourth Strain.



Bhá — sha ta i ti ba hni mú r tti re — sha ko pa  
 pú ri ta kau s'i ke ya i shu dha ra ka ra  
 ma ba ni ná tha ma gra tah —.

## Fifth Strain.



Ná ba ga mya bhart sa yan ta ma mu ma pi ni ya má nvi tam  
 bhri s'a ma mu shya ni ka ta bar tti la la ná — tra ya  
 ro — di tam.

## Sixth Strain.



A bhi ni s'a mya sa ma ba ga — mya ha n tu mañ ga  
 ná ga nam kri ta ma ti ma ti ka thi na me — ba  
 ta — ñ tri s'añ ku bhá ba na m.

THE LIGHT HOUSE, BARRA, SCOTLAND

1848

THE LIGHT HOUSE, BARRA, SCOTLAND



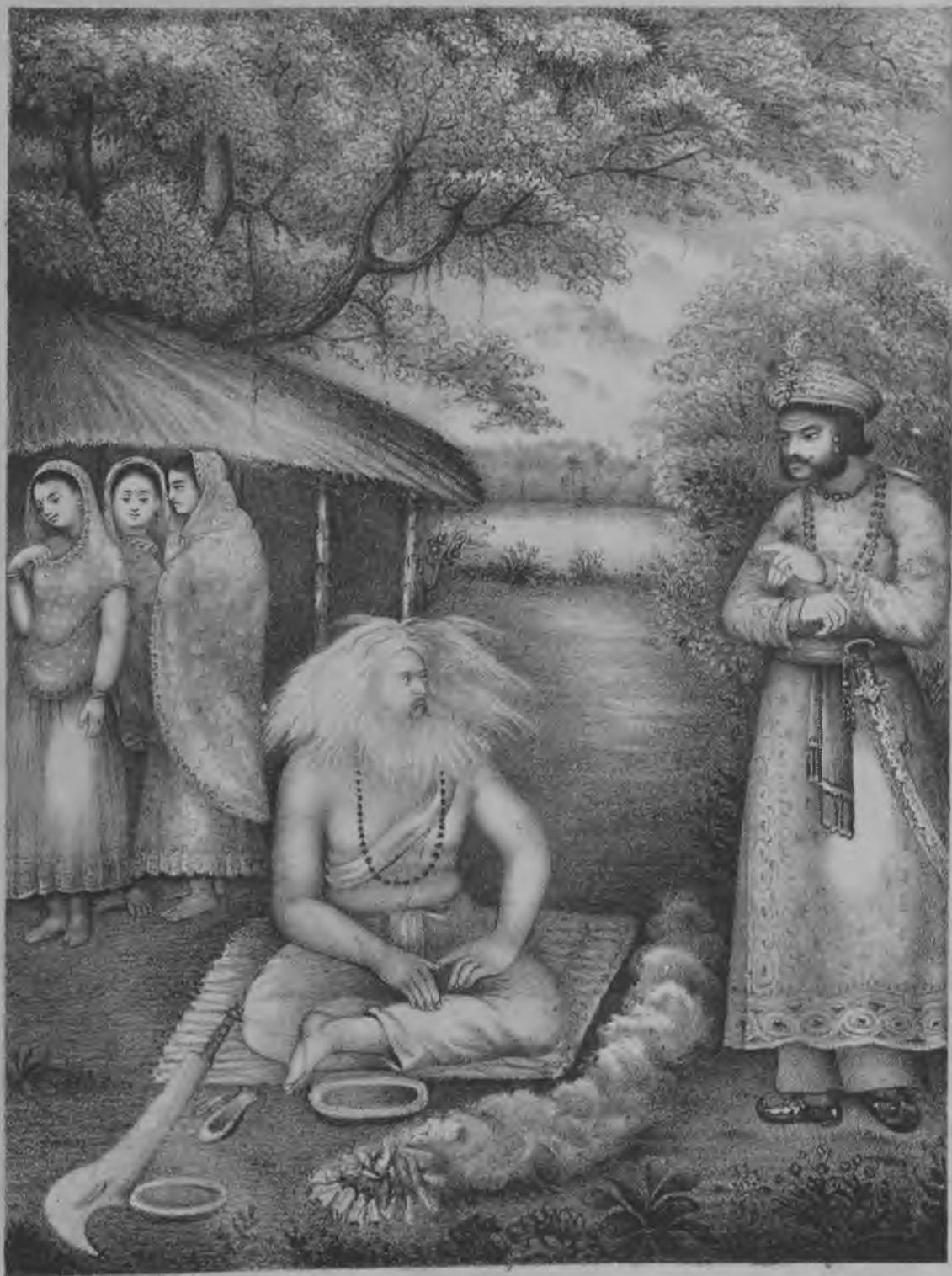
THE LIGHT HOUSE, BARRA, SCOTLAND



THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

RAUDRA.

VISVAMITRA CURSING HARISCHANDRA.



Lith. and Print. by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR D<sup>S</sup>. M. TAGORE.



## VISVÁMITRA CURSING HARIS-CHANDRA.

SCENE.—The Hermitage of *Visvámitra*.

*Visvámitra* discovered seated in a religious posture, three nymphs weeping beside him.

1st Nym. O kind-hearted, virtuous Haris-chandra, where are you now?

2nd Nym. O Prince, come and witness our plight. This wretch has brought us captive here. O help us, for we are about to be led as victims to the altar.

3rd Nym. Where are you, O Mercy's self!

*Enter Haris-chandra.*

*Haris.* (*Approaching the nymphs.*) What's the matter? No fear! Courage! I've come to your rescue. Who is the author of all this? (*Looking forward.*) Ah, here's the culprit! Villain, thou art bent on killing helpless females! Know'st thou not this is my domain? Know'st thou not that violence can never be safely committed here, and that it is my mission to extirpate the pernicious practices of superstition? But thou shalt pay dearly for this atrocious deed. Thy flesh shall feed the sacrificial fire ere thou doest any sort of harm to these innocent creatures. O hypocrite! O impostor! Dost thou clothe thyself in bark, wear beads, bear a

head of matted hair, mutter *mantras*\* with closed eyes? Scoundrel, now thou art the captive of my weapon. (*Flourishes his sword high in the air.*)

*Vis.* (*Wrathfully.*) Who is it that thus rashly disturbs my holy meditations?

(*Arises from his seat.*)

*Nymphs.* Hey! Victory to Haris-chandra! Victory to the Prince!

(*Vanish.*)

*Vis.* (*Seeing Haris-chandra.*) O! Haris-chandra, son of Tri-saṅku! Be thou Haris-chandra or one of the Holy Three, thou art doomed. Thou shalt become as fuel to my rage. I am engaged here in austerities, and thou hadst the audacity to interrupt me? Arrogant fool, I will humble thy pride. (*Aside.*) Ah! how shall I punish him? (*Lays his left hand upon his bow, and raises the right to curse Haris-chandra.*) Punish him I must, be it by weapon or by curse. (*Tightens his belt and makes sundry other manifestations of an intention to combat; then pauses a little.*) Ah, that's it! As Śiva consumed him of the flowery bow by the flame of his wrath, even so will I punish this meddling varlet.

[Curtain.]

\* Set forms of prayer.

## V.

## HĀSYA RASA.

KALNEMI'S WIFE BEATING HER HUSBAND WITH  
A BROOM-STICK.

HEARING that Lakshmana was lying moribund under the wound inflicted by Ravana with his mighty spear, *Sakti*, and that Hanumana was going to the Gandhamadana mountain for the medicinal herb, with the view of reviving the dying hero, Ravana anxiously called in his uncle, Kalnemi, and promised to give him one-half of his kingdom, if the latter could anyhow contrive Hanumana's death. The *Rakshasa* expressing before his wife his intention of claiming the share to which should fall Mandodari, the fair daughter of the *danava*, Maya, his wife began to belabour him mercilessly with a broom-stick. This is the subject of the *Hasya Rasa* as illustrated.



## हास्यरसः ।

( गीतम् । )

पवनतनयमतिशयवीर्यं । यद्यहमपहन्तुमीश उन्नतरणकार्यं ॥  
 लक्ष्मणाय जीवनधनमगतमभिदातुम् ।  
 पतिताय शरेण रावणनुदितेन निहन्तुम् ॥  
 दास्यतेऽर्द्धराजप्रमवददिति रजनिचरेशः ।  
 परिपूरयतु मनोगतमभिलाषसुमेशः ॥  
 किन्तु यत्र तिष्ठति ननु तदहमनुनयेयम् ।  
 मयदानवतनया मम हृदयस्य हरेयम् ॥  
 दीर्घरज्जुमेष कुरुत इति वचनमुदित्वा ।  
 स हि रावणमातुलः किल धरणीपरिमित्या ॥  
 प्रीडनाय तोलयति च कठिनवज्जकरोन्तम् ।  
 दयिता निजवाङ्मना पतिमभिनिन्द्य नितान्तम् ॥



## Vāsyā Rāsa,

OR

## The Sentiment of Laughter.

### TRANSLATION OF THE SONG.

Kālnemi, the uncle of Ravana, thought thus within himself :—

“The mighty Hanumāna, son of Ravana, has gone to the Gandhamādāna mountain for the herb of power, with the view of reviving Lakshmana who is lying senseless in consequence of the wound inflicted by Ravana’s ‘Saktiseta.’ The King of Lānka has pledged his word that he would grant me one entire half of his Kingdom, if I can anyhow kill Hanumāna on his return. May the Lord of Uma fulfil my heart’s desire ! But I shall be content with nothing less than the portion which contains the residence of my darling, Mandodori, the fair daughter of the Danava, Maya.” Ruminating thus, he fell to twining a long rope for -measuring Lānka.



शङ्करारागोदीक्षण\*तालाभ्यां ।

आस्थायी ।

सां सां सां नि धं । प नि धं सां नि पं । ग प गं चं सां ।  
 प व न त न य ० म ० ति श य ० वी ० र्यं  
 सां ग गं प पं नि पं नि नि नि । सां गं चं मं । गं चं  
 य द्य ह म प ह ० न्तु मी श उ ० न्न त र ण  
 मं गं चं सां । चं सां नि धं पं ॥  
 का ० ० ० ० ० ० ० ० र्यं ।

अन्तरा ।

प पं नि नि । सां सां सां सां सां । सां सां चं सां सां सां  
 ल क्ष ण य जी व न ध न म ग ग त म भि  
 नि धं सां नि नि । ग ग पं पं पं नि । प नि नि नि सां गं  
 दा ० ० हुं प ति ता य श रे ण रा व ण सु दि  
 चं मं गं गं मं गं चं सां । चं सां नि धं पं ॥  
 ते ० न नि ह ० ० ० ० ० ० ० ० न्तुं ।

सञ्चारी ।

सां सां पं पं । पं पं पं पं पं । पं नि धं सां सां सां सां ।  
 दा स्य ते इ रा ज्य म व द दि ति र ज नि च रे  
 नि पं पं । पं ग गं पं ग गं । चं सां सां सां सां  
 शः प रि पू र य तु म नो ० ग त म भि  
 सां पं पं । गं चं सां ।  
 ला व सु मे ० शः ।

\*\*\* लौ द्वौ गुरवोदीक्षणः ।

आभोगः ।

$\begin{array}{c} + \quad 3 \quad 3 \quad 0 \\ \text{प} \quad \text{प} \quad \text{नि} \quad \text{नि} \quad | \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad | \quad \text{सां} \quad \text{चं} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array}$   
 किं न्तु य च ति छ ति न नु त द ह म नु न  
 $\begin{array}{c} + \quad 3 \quad 3 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{सां} \quad \text{नि} \quad | \quad \text{ग} \quad \text{ग} \quad \text{ग} \quad \text{प} \quad \text{प} \quad \text{नि} \quad \text{प} \quad | \quad \text{नि} \quad \text{नि} \quad \text{नि} \quad \text{सां} \quad \text{गं} \end{array}$   
 ये ० ० यम् म य दान व त न या म म ह द  
 $\begin{array}{c} + \quad 3 \quad 3 \quad 3 \quad 0 \\ \text{चं} \quad \text{मं} \quad \text{गं} \quad \text{गं} \quad \text{मं} \quad \text{गं} \quad \text{चं} \quad \text{सां} \quad | \quad \text{चं} \quad \text{सां} \quad \text{नि} \quad \text{ध} \quad \text{पं} \end{array}$   
 य ० स्र ह रे ० ० ० ० ० ० ० यम् ।

सञ्चारी ।

$\begin{array}{c} + \quad 3 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{प} \quad \text{प} \quad | \quad \text{प} \quad \text{प} \quad \text{प} \quad \text{प} \quad \text{प} \quad | \quad \text{प} \quad \text{नि} \quad \text{ध} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array}$   
 दी र्घ र ज्जु भेष कु रू त दू ति व च न मु  
 $\begin{array}{c} + \quad 3 \quad 3 \quad 0 \\ \text{सां} \quad \text{नि} \quad | \quad \text{प} \quad \text{प} \quad \text{प} \quad \text{ग} \quad \text{प} \quad | \quad \text{ग} \quad \text{चं} \quad \text{चं} \quad \text{सां} \quad \text{सां} \quad | \quad \text{सां} \quad \text{सां} \end{array}$   
 दि त्वा स हि रा व ण मा तु लः कि ल ध र  
 $\begin{array}{c} 3 \quad 3 \quad 0 \\ \text{प} \quad \text{ग} \quad \text{प} \quad | \quad \text{ग} \quad \text{चं} \end{array}$   
 णी प रि मि त्या ।

आभोगः ।

$\begin{array}{c} + \quad 3 \quad 3 \quad 0 \\ \text{प} \quad \text{प} \quad \text{नि} \quad \text{नि} \quad | \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad | \quad \text{सां} \quad \text{सां} \quad \text{चं} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{नि} \end{array}$   
 षी ड ना य तो ल य ति च क ठि न व ड क री  
 $\begin{array}{c} + \quad 3 \quad 3 \quad 3 \quad 0 \\ \text{ध} \quad \text{सां} \quad \text{नि} \quad | \quad \text{ग} \quad \text{ग} \quad \text{प} \quad \text{प} \quad \text{प} \quad \text{नि} \quad | \quad \text{प} \quad \text{नि} \quad \text{नि} \quad \text{नि} \quad \text{सां} \quad \text{गं} \end{array}$   
 ० ० न्तं द वि ता नि ज वा ड ना प ति म भि  
 $\begin{array}{c} + \quad 3 \quad 3 \quad 3 \quad 0 \\ \text{चं} \quad \text{मं} \quad \text{गं} \quad \text{चं} \quad \text{मं} \quad \text{गं} \quad \text{चं} \quad \text{सां} \quad | \quad \text{चं} \quad \text{सां} \quad \text{नि} \quad \text{ध} \quad \text{पं} \end{array}$   
 नि ० न्दा नि ता ० ० ० ० ० ० ० न्तं ।

## ŚĀṆKARĀ.

TĀLA—UDIKSHANA.

## First Strain.

Pa ba na ta na ya — ma — ti s'a ya — bí r yyañ ya dya ha  
 ma pa ha n tu mí s'a u n na ta ra na ká — — —  
 — — — r yyañ.

## Second Strain.

Lak shama ná ya jí ba na dha na ma ga ga ta ma bhi dá — —  
 tum pa ti tá ya s'a re na rá ba na nu di te — na ni  
 ha — — — — — n tum.

## Third Strain.

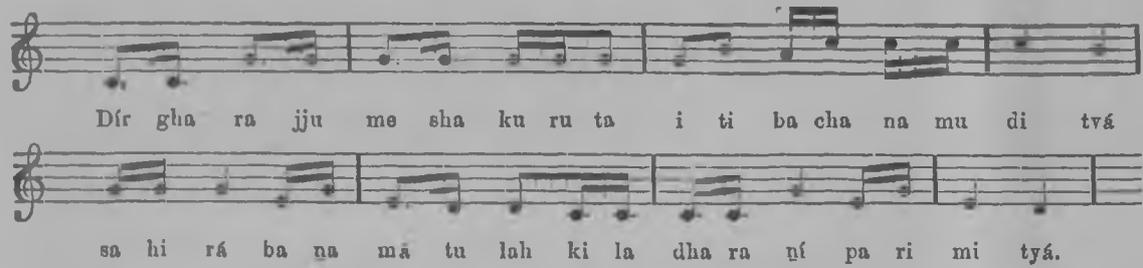
Dá sya ter ddha rá jya ma ba da di ti ra ja ni cha re s'ah pa ri  
 pú ra ya tu ma no — ga ta ma bhi lá sha mu me — s'ah.

## Fourth Strain.



Kin tu ya tra tish tha ti na nu ta da ha ma nu na ye — — yam  
 ma ya dá na ba ta na yá ma ma hri da ya — sya ha  
 re — — — — — yam.

## Fifth Strain.



Dír gha ra jju me sha ku ru ta i ti ba cha na mu di tvá  
 sa hi rá ba na má tu lah ki la dha ra ní pa ri mi tyá.

## Sixth Strain.



Pí ra ná ya to la ya ti cha ka thi na ba hu ka  
 rí — n tam da yi tá ni ja bá hu ná pa ti ma bhi  
 ní n dya ní tá — — — — — n tam.



Figure 204

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup>S. M. TAGORE.



TRINIDAD



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150



TRINIDAD



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TRINIDAD



THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

HĀSYA.

KALANEMIS WIFE BEATING HER HUSBAND WITH A BROOM-STICK.



Lith. and Print. by Kirtobury Das.

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE.



## KÁLNEMI'S WIFE BEATING HER HUSBAND WITH A BROOM-STICK.

SCENE.—A part of Lañká.

*Kálnemi discovered seated before his Hut.*

*Kál.* (*Solus, with joy.*) Man is the sport of Fortune ; when she smiles on him, he is blessed with cheering plenty. But this is true only of ordinary mortals—as for me, I am above her smile or frown. My star is *Vrihaspati*, who even cannot compete with me in good luck. Though the priest of the gods, he is ever destined to drag his existence in a hovel. True, I live now in a lowly hut, but the dawn of morrow will find me in a stately palace, on a throne flaming with gems, bards singing my praises around, and celestial damsels waving *chowris*, sprinkled with fragrant waters, over my august person. I will do nothing but command—I shall hold the celestials in fee. They shall stand on tiptoe to receive commands from our royal lips. Why shall? Methinks they already do so. Thrice-happy day ! Ha, ha, ha, ha ! What a torrent of good fortune—what an abyss of joy ! I am mad for very ecstasy—my brain reels. Ha, ha, ha ! One half of the kingdom—one *entire* half ! No light matter indeed ! (*Smiles.*) But the division must be equitable and just to the breadth of a hair. (*Draws a plan of Lañká on the ground.*) Suppose this is Lañká—this side must be mine—that, *Rávana's*. When he would throw himself at my feet and humbly supplicate—“Uncle, give me a *bit* more—one *bit* more,” I would not listen to him. Now that the kingdom is as good as *divided* between us, I am as fine a man as *Rávana*. He is in no way superior to me. What, if I've got one mouth, and he, ten? 'Tis not much. Stomach he has one, so

have I too. What the fellow will eat with ten mouths, I shall do so with one. (*Startles from his reverie.*) Oh! I must practise betimes how to sit right royally on the throne, or else the rascally subjects will defer their homage. (*Holds a broom-stick in his right hand and assumes a ridiculous attitude in the air as of sitting on a throne.*) No,—not in this way. (*Changes his posture.*) Yes, that's it. Look, how my majesty shines, sceptre in hand! (*Starts.*) Bless me! my waist aches. Very well, let me now pace a little like a king. (*Strides up and down with an air of haughtiness.*) Guards are before me and guards are behind me. Who dares approach the royal presence now? The mighty Lord of Lañká stalks the earth. (*Smiles complacently.*) Methinks the sharer of our royal bed hasn't yet received the happy tidings. I don't know what she will do, when she comes to hear this. I fear lest she die of joy. No, I don't think so, for she is my wife, and is expected to share my matchless strength of mind. Perhaps, she is gone out. On her return, of course, she will learn all this, and at once hasten to grace my side like a queen. Though of mean parentage, her luck is not so bad, or else why should she come by such a *worthy* husband? But now, no use of wasting further time. Let me at once make a rope of the bundle of straw lying here, as I require one, early next morning. When Rávana should ask for a rope to measure the kingdom with, I would immediately throw it at his nose. 'Tis well. (*Begins to twine a rope, and hums with a nasal tone.*)

*Enters Kálnemi's Wife.*

*Kál's Wife.* I say, what are you about, man?

*Kál.* (*Aside.*) I won't speak; 'tis not fit for princes and potentates to reply at the first address.

*K. W.* Beshrew you! Not a word! Are you struck deaf?

*Kál.* (*Hums again.*)

*K. W.* What a curious fellow! Look at his way! He indulges in mirth, while his miserable wife passes her days with brass armlets on. Shame! A plague on your merriment!

*Kál.* Patience, good woman! Fortune will soon smile, nay she has already smiled on you, dear. Put off those unseemly ornaments. Don't you see what I am engaged upon?

*K. W.* What is it? You are making a rope! Are you going to hang yourself with it? Why do you make it of straw then, and not a stout one of jute?

*Kál.* Come, listen, how it stands: Lakshmana is struggling under the mortal wound of *Sakti*, and Hanumana is going to the *Gundhamadan* for the life-restoring herb. If he can return with it ere break of morrow, the dying hero will live. Ravana says to me with humble entreaties:—"Uncle, if you can anyhow plot Hanu's death, or by an illusion defeat his object, steeping his senses in forgetfulness for the night, Lakshmana will surely die, and his broken-hearted brother will follow in his wake, and Sita will be mine. Should it so happen, we would share the kingdom equally between ourselves." I've accordingly so ordered it that, to be sure, he is already lost in the mazes of illusion. Pooh! Pooh! Do you think he will be able to go to the mountain still? I am now twining a rope for measuring Lañka. With my own share, to-morrow, I shall become a king. O happy day!

*K. W. (Joyfully.)* Is it so? Gracious me! Then I shall be your queen?

*Kál. (Joyfully.)* Why, dear? You are as good as *seated* beside me on a "throne of royal state."

*(They dance a reel.)*

*K. W.* Well then, you are a king, and I, your queen. But what about my ornaments, pray?

*Kál.* O, about your ornaments? That too has been settled. Rávana has pledged his word that he should adorn you from top to toe with jewels of rare excellency. In sooth, you will hardly be able to move with their weight.

*K. W.* Ha! Is it so? *(Laughs.)* Let me put off these beggarly gear, then. *(Casts off the brass armlets.)* But shall I not also have a share of Mandodari's jewels?

*Kál.* Foolish woman! And why jewels alone? Her very self will fall to my share.

*K. W. (Indignantly.)* What, dotard? Do you mean to wive Mandodari, your nephew's wife? The Devil take you! You lust after her! *(Takes up the broom-stick and beats him mercilessly.)*

[Curtain.]

## VI.

## BHAYANAKA RASA.

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 NRI-SINGHA RIPPING OPEN THE BOWELS OF  
HIRANYA-KASIPU.

HIRANYA-KASIPU, king of *daityas*, hated Hari (Vishnu) with all his heart ; so much so that he beheaded any one in his kingdom that dared to pronounce the name of *Hari*. In order to revenge himself for this, Hari made Prahláda, son of Hiranya, a lover of his name, as early as the fifth year of his age. Highly indignant at this, the *daitya*-king tried his best to dissuade the boy from taking that hated name, but in vain. At last he tried to kill his son by casting him into the fire, beneath an elephant's feet, by steel, poison, &c. ;— all which proved vain, for Hari saved his own worshipper. One day, the king asked Prahláda, "How have you come unhurt from these dangers?" The son replied—"It is my Hari who has saved me by his protecting arm." At which the father rejoined—"Where's the residence of your vaunted Hari?" Prahláda said—"Everywhere ; the universe is his home and the firmament his handiwork." "Is he here within this pillar?" said Hiranya. "Yes," was the reply. At this, the enraged king struck at the pillar with his sword ; when lo ! comes out a figure, upper part lion and below man, and kills the impious wretch. The occasion of this Nri-singha incarnation is that Brahmá had granted the *daitya's* prayer by saying that "none of women-born should have power over him." Our illustration shews Nri-singha in the act of ripping open the bowels of Hiranya.

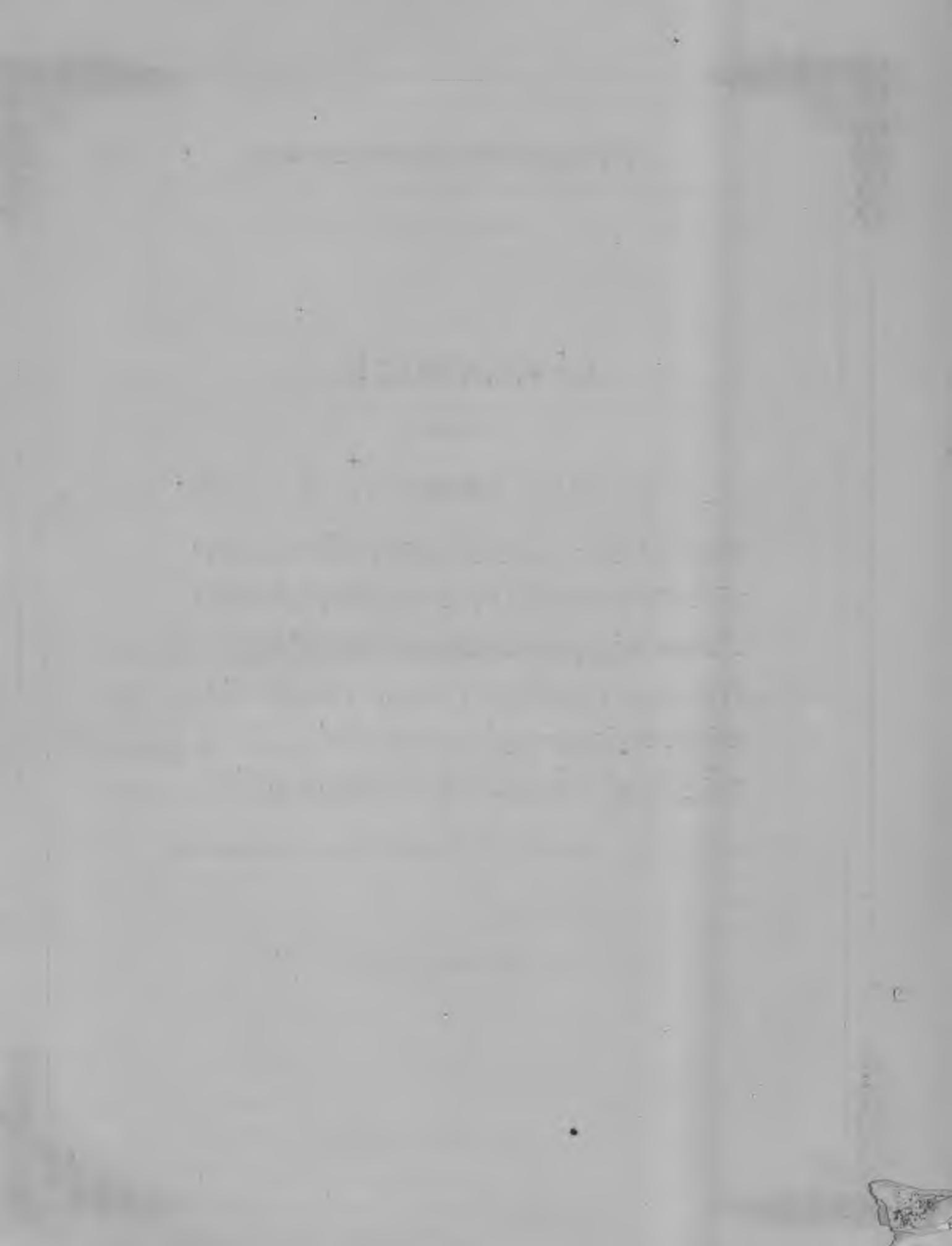
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## भयानकरसः ।

( गीतम् । )

स्तम्भत इह खलु दनुजकुलाधम वसति हरिर्यदि तव कुमते ।  
वह्निरेष्यति स तदाप्यधुनैव हि कमलापतिरिह परिनिहते ॥  
इति कथनपरं दनु जाधिपमात्मीयतनयमभिकुपितं ।  
विग्रहमहह हिरण्यकशिपुमिह नाशयति हरिमुखेन युतं ॥  
हरिरखिलभयं नयनत्रययुक्तं खरखरकरप्रतिभं ।  
अर्द्धं नुरिव परिदर्श्यं तदसुरजप्रीतिवितरमधिनीलनिभं ॥



## Bhayanaka Rasa,

OR

## The Sentiment of Terror.

TRANSLATION OF THE SONG.

“O shame of the daitya race! O evil-minded! If your Hari be in this pillar, let him come out now.” Saying this to his son, Pralhada, Hiranya-Kasipu, the King of the Daityas, bursts the pillar; when lo! Hari, with three blazing eyes and a face like a lion, comes out of it and destroys the blasphemer.



मञ्जाररागढेङ्गिका\*तालाभ्यां।

आस्थायी।

$\overset{+}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\Delta}{\text{नि}} \overset{\Delta}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\times}{\text{म}} \overset{\times}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}}$   
 सा म्भ त इ ह ख लु द नु ज कु ला ० ० ध म ०  
 $\overset{+}{\text{चं}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}}$   
 व स ति ह रि र्यं दि ० त व कु म  
 $\overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \overset{\Delta}{\text{नि}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \parallel$   
 ते ० ० ० ० ० ।

अन्तरा।

$\overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{प}}$   
 व हि रे ष्य ति स त दा ० ष्य धु नै ० व हि ०  
 $\overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}}$   
 क म ला ० प ति रि ह प रि नि ह  
 $\overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \overset{\Delta}{\text{नि}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \parallel$   
 ते ० ० ० ० ० ।

मञ्जारी।

$\overset{+}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{चं}} \mid \overset{+}{\text{चं}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{प}}$   
 इ ति क थ न प रं ० ० द नु जा धि प ०  
 $\overset{+}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}}$   
 मा ली य त न य ० म भि कु पि तं ० ० ।

\* रगणो ढेङ्गिका कैश्चित्\*\*\*।

## आभोगः ।

$\overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{नि}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \quad | \quad \overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{चं}} \overset{3}{\text{सां}} \overset{0}{\text{नि}} \overset{3}{\text{प}}$   
 वि० अ ह म ह ह हि र० ए क शि पु मि ह  
 $\overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{चं}} \overset{3}{\text{मं}} \overset{0}{\text{चं}} \overset{3}{\text{सां}} \quad | \quad \overset{+}{\text{नि}} \overset{0}{\text{सां}} \overset{3}{\text{चं}} \overset{0}{\text{सां}}$   
 ना० श य ति ह रि मु खे० न यु  
 $\overset{3}{\text{चं}} \overset{0}{\text{सां}} \overset{3}{\text{नि}} \overset{0}{\text{प}} \overset{3}{\text{म}} \overset{0}{\text{प}}$   
 तं०००००॥

## सञ्चारी ।

$\overset{+}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{म}} \overset{3}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{म}} \overset{0}{\text{ग}} \overset{3}{\text{म}} \overset{0}{\text{चं}} \quad | \quad \overset{+}{\text{चं}} \overset{0}{\text{म}} \overset{3}{\text{प}} \overset{3}{\text{प}} \overset{0}{\text{नि}} \overset{3}{\text{प}}$   
 ह रि र खि ल भ यं०० न य न च य०  
 $\overset{+}{\text{म}} \overset{0}{\text{ग}} \overset{3}{\text{प}} \overset{3}{\text{म}} \overset{0}{\text{म}} \overset{3}{\text{म}} \overset{0}{\text{चं}} \overset{3}{\text{चं}} \overset{0}{\text{सां}} \quad | \quad \overset{+}{\text{नि}} \overset{0}{\text{सां}} \overset{3}{\text{चं}} \overset{0}{\text{म}} \overset{3}{\text{ग}} \overset{0}{\text{म}} \overset{3}{\text{चं}} \overset{0}{\text{सां}}$   
 यु० तं० ख र ख र० क र प्र ति भं०००

## आभोगः ।

$\overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \overset{3}{\text{सां}} \overset{0}{\text{सां}} \quad | \quad \overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{चं}} \overset{3}{\text{सां}} \overset{0}{\text{नि}} \overset{3}{\text{प}}$   
 च० इ० तु रि व प रि द र्शे त द सु र ज  
 $\overset{+}{\text{म}} \overset{0}{\text{प}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{0}{\text{मं}} \overset{3}{\text{मं}} \overset{0}{\text{चं}} \overset{3}{\text{सां}} \quad | \quad \overset{+}{\text{नि}} \overset{0}{\text{सां}} \overset{3}{\text{चं}} \overset{0}{\text{सां}}$   
 प्रौ० ति वि त र म धि नी० ल नि  
 $\overset{3}{\text{चं}} \overset{0}{\text{सां}} \overset{3}{\text{नि}} \overset{0}{\text{प}} \overset{3}{\text{म}} \overset{0}{\text{प}}$   
 भं०००००॥

## MALLARA.

TALA—DHENKIKĀ.

## First Strain.

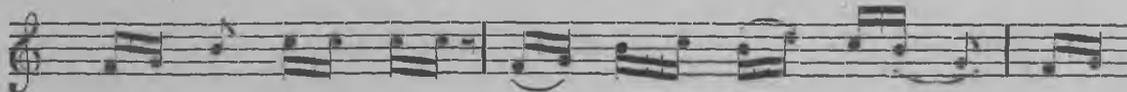


Stam bha ta i ha kha lu da nu ja ku lá — — dha ma —



ba sa ti ha rir ya di — ta ba ku ma te — — — —

## Second Strain.

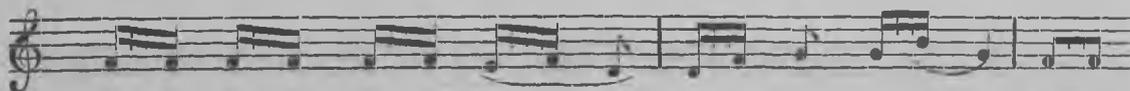


Ba hi re shya ti sa ta dá — pya dhu nai — ba hi — ka ma



lá — pa ti ri ha pa ri ni ha te — — — —

## Third Strain.



I ti ka tha na pa ra — ñ da nu já dhi pa — māt mí



ya ta na ya — ma bhi ku pi ta — m.

## Fourth Strain.



Bi — gra ha ma ha ha hi ra — nya ka s'i pu mi ha ná —

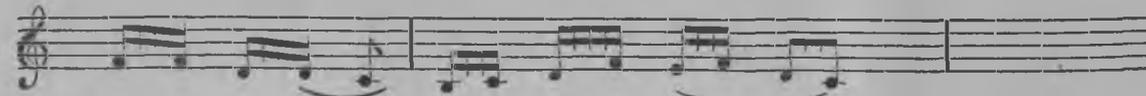


s'a ya ti ha ri nau khe — na yu ta — — — m.

## Fifth Strain.



Ha ri ra khi la bha ya — n̄ na ya na tra ya — yu k ta n̄



kha ra kha ra — ka ra pra ti bha — — m.

## Sixth Strain.



A r ddha n̄ nu ri ba pa ri dar s'ya ta da su ra ja prí —



ti bi ta ra ma dhi ni — la ni bha — — — m.





THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

BHAYANAKA.

NRISINHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU.



Lith. and Print by Kristobury Das

DESIGNED & LITHOGRAPHED FOR D<sup>r</sup> S. M. TAGORE.



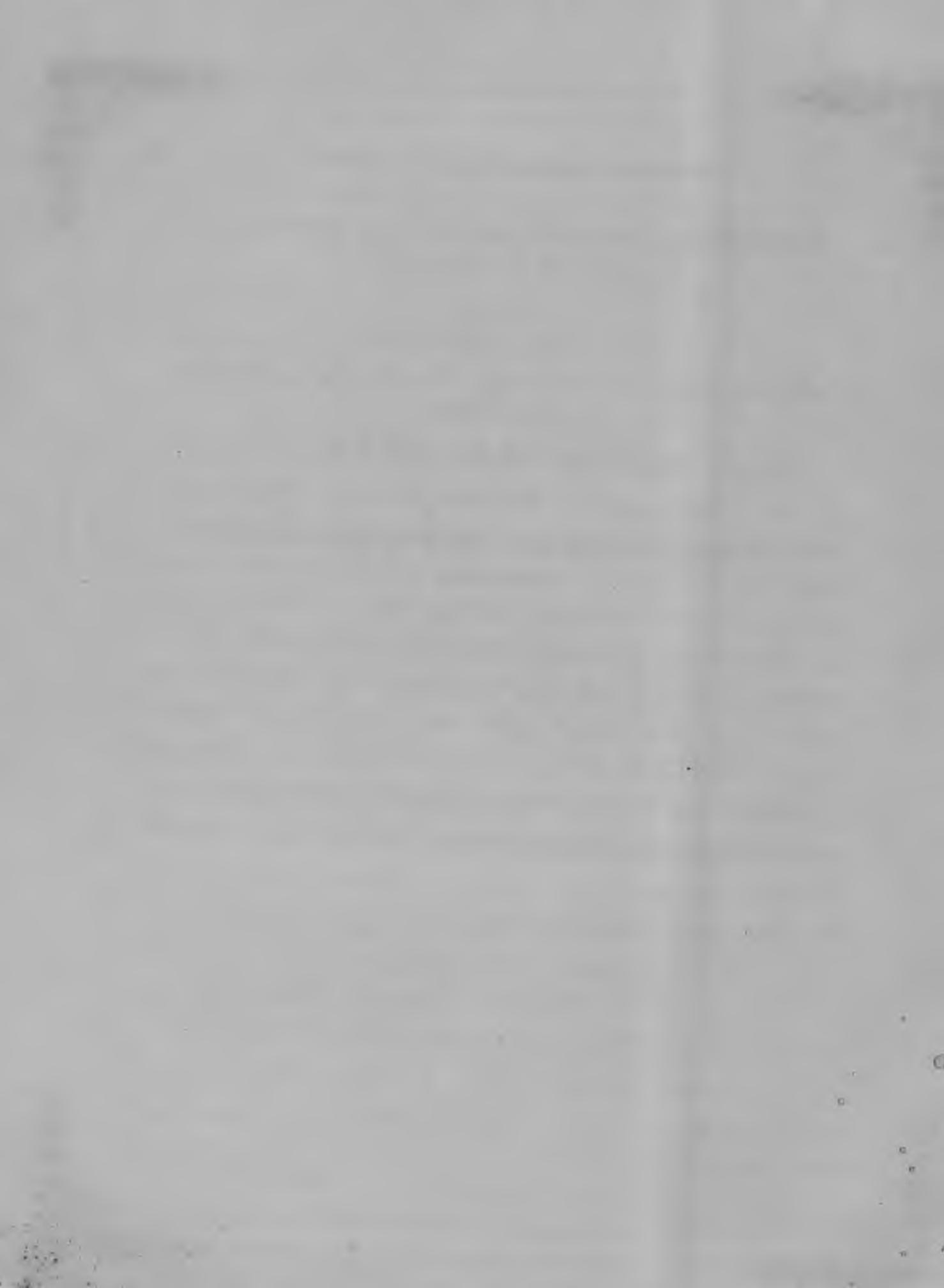
## NRI-SINGHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU.

SCENE.—Hiranya-Kasipu's Court.

*Nri-siṅha Avatāra discovered seated ; Hiranya-Kasipu standing at  
a little distance.*

*Hiranya.* What's this? What's this? What have we here? Ah me! What a marvel! O horror of horrors! What a monstrous figure! How has it come? Why comes it? Quick as thought, it has come forth from the crystal pillar, bursting it asunder, just as I struck at it with my sword! Dear me! Has the Almighty taken this shape for my utter ruin? Its angry manes stand on end; its rolling eyes flash fire. My hairs bristle on my body; my blood runs cold. I am struck almost dumb. What shall I do now? Shall I strike it with my sword? And how can I? My hands are paralysed. Nor can I seek safety in flight, my heels seem so nailed to the ground. What a preter-natural figure! It looks, Oh, prodigious! more like a lion than a man! O my God! What a tremendous roar! The earth herself totters to her ruin. Ha! It is going to destroy me? Woe is me! I am gone! Who on earth can deliver me from its giant grasp? Before this I was a stranger to fear. What has become of me now? Mercy me!. A cold shudder creeps all over me. 'Tis too late—too late for retreat. I am undone—utterly undone! There it comes, there, there! (*Nri-siṅha jumps upon Hiranya-Kasipu's breast and rends it in twain.*)

[Curtain.]



## VII.

## BIBHATSA RASA.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON  
CORPSES.

WHEN Dronáchárya, the preceptor of the *Kurus* and *Pándavas*, hearing of the death of his son, fell in the field after performing prodigies of valor, both the belligerents forsook the field for grief. Seeing the occasion, Rudhira-Priya (blood-loving), a *rákhasa*, and Vasá-gandhá (grease-smelling), his wife, entered the field of the slain and began to feast heartily upon the flesh and blood of the sleeping heroes.



## वीभत्सरसः ।

( गीतम् । )

हतमानुषगणपरिपूरित इह सङ्गरभूतलतः ।  
एहि रुधिरप्रिय रक्तमपरिमितमविरतमापिव तूर्णगतः ॥  
स्रोतो निवहति शोणितसन्भवमहह विफलमिति भाषयती ।  
राक्षसयोषिदुपागतनिजपतिमभिसुखमाप्तवती ॥  
पत्या सह चिरमन्ति यथास्पृहमथच पिवति समराङ्गनतः ।  
अस्थिसमूहमशेषरुधिरमपि सहसितमेव ततः ॥

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## Bibhatsa Rasa,

OR

## The Sentiment of Disgust.

TRANSLATION OF THE SONG.

“**O** Rudhira-priya (blood-loving), do you come to this field of the slain, and drink your fill of blood. Alas! the stream of blood is running to waste.” A rakshasi thus addressed her mate, and the latter immediately responded to her call. Then both with a frightful laughter, fell to drinking the blood and gnawing the bones.



पुलिनन्दकारागजयमङ्गल\*तालाभ्यां ।

आस्थायी ।

$\overset{+}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{म}} \overset{3}{\text{म}} \overset{3}{\text{च}} \overset{3}{\text{म}} \overset{0}{\text{ध}} \overset{3}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{0}{\text{म}} \overset{3}{\text{ध}}$   
 च त मा ० नु ष ग ण प रि पू रि त इ च

$\overset{+}{\text{नि}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{सां}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{म}} \overset{3}{\text{म}} \overset{3}{\text{च}} \overset{3}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{सां}}$   
 स इ र भू ० त ल तः ए छि र धि र प्रि य

$\overset{3}{\text{नि}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{मं}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{म}} \overset{3}{\text{ध}}$   
 र क म प रि मि त म वि र त मा ० पि व

$\overset{3}{\text{सां}} \overset{3}{\text{नि}} \overset{3}{\text{ध}} \overset{3}{\text{म}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{सां}}$  ॥  
 तू णं ग तः ० ० ।

अन्तरा ।

$\overset{+}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{नि}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{नि}} \overset{3}{\text{च}} \overset{3}{\text{ट}} \overset{3}{\text{नि}} \overset{3}{\text{नि}}$   
 ह्यो तो नि व च ति शो णि त स म्भ व म च च वि

$\overset{3}{\text{ध}} \overset{3}{\text{ध}} \overset{3}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{म}} \overset{3}{\text{म}} \overset{3}{\text{म}} \overset{3}{\text{च}} \overset{3}{\text{म}} \overset{3}{\text{ध}} \overset{3}{\text{म}}$   
 फ ल मि ति भा ष य ती रा च स थो षि डु पा

\* सगणद्वितयं यत्र स तालो जयमङ्गलः ।

<sup>3</sup>ध <sup>3</sup>ध <sup>3</sup>नि <sup>3</sup>नि <sup>0</sup>सां <sup>0</sup>सां | <sup>+</sup>सां <sup>3</sup>मं <sup>3</sup>चं <sup>3</sup>नि <sup>3</sup>ध <sup>0</sup>नि <sup>0</sup>ध  
 ग त नि ज प ति म भि मु ख मा ष व

<sup>3</sup>मं <sup>3</sup>चं <sup>0</sup>सां ||  
 ती ० ०।

अन्तरा ।

<sup>+</sup>मं <sup>3</sup>धं <sup>3</sup>मं <sup>3</sup>धं <sup>0</sup>सां <sup>0</sup>सां <sup>3</sup>नि <sup>3</sup>चं <sup>3</sup>नि <sup>3</sup>सां <sup>0</sup>सां <sup>0</sup>सां | <sup>+</sup>नि <sup>3</sup>चं <sup>3</sup>नि <sup>3</sup>नि  
 प त्या म ह चि र म न्ति य था ष्टु ह म थ च पि

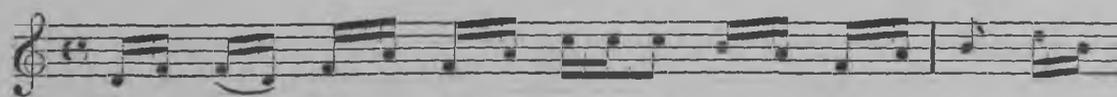
<sup>3</sup>धं <sup>3</sup>धं <sup>0</sup>मं <sup>3</sup>धं <sup>3</sup>नि <sup>3</sup>सां <sup>3</sup>नि <sup>3</sup>सां | <sup>+</sup>मं <sup>3</sup>मं <sup>3</sup>मं <sup>3</sup>चं <sup>0</sup>मं <sup>3</sup>धं <sup>3</sup>मं  
 व ति स म रा ङ्ग न तः अ स्थि स लू ह म शे

<sup>3</sup>धं <sup>3</sup>धं <sup>3</sup>नि <sup>3</sup>नि <sup>0</sup>सां <sup>0</sup>सां | <sup>+</sup>सां <sup>3</sup>मं <sup>3</sup>चं <sup>3</sup>नि <sup>3</sup>धं <sup>3</sup>नि <sup>3</sup>धं <sup>3</sup>मं <sup>3</sup>चं <sup>0</sup>सां ००  
 ष ह धि र स पि स ह सि त मे व त तः ० ०।

## PULINDAKÁ.

## TÁLA—JAYAMANGALA.

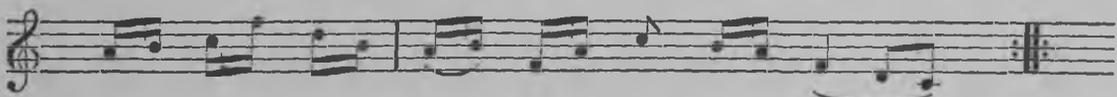
## First Strain.



Ha ta má — nu sha ga na pa ri pū ri ta i ha sañ ga ra

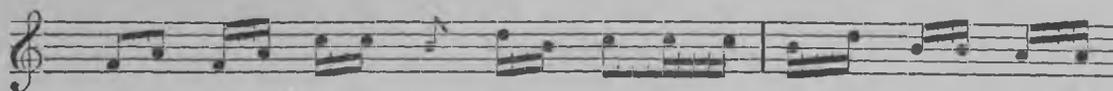


bhū — ta la tah e hi ru dhi ra pri ya rak ta ma pa ri

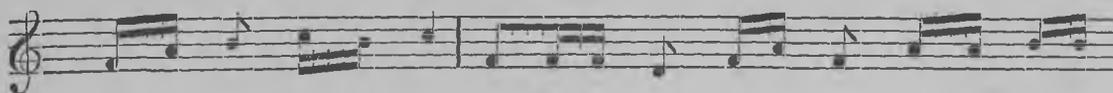


mi ta ma bi ra ta má — pi ba túr na ga tah — —

## Second Strain.



Sro to ni ba ha ti s'o gi ta sam bha ba ma ha ha bi pha la

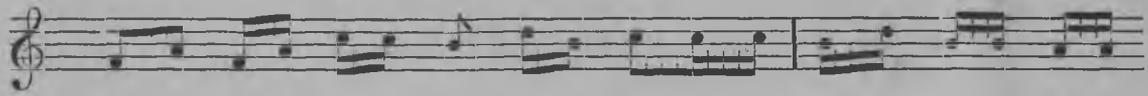


mi ti bhá sha ya tí rák sha sa yo shi du pá ga ta ni ja

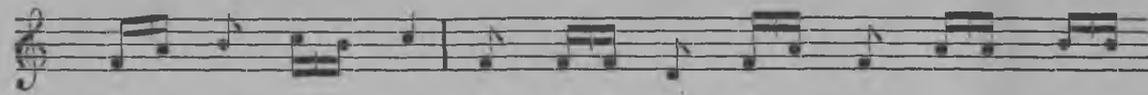


pa ti ma bhi mu kha máp ta ba tí — —

## Third Strain.



Pa tyá sa ha chi ra mat ti ya thás pri ha ma tha cha pi ba ti



sa ma ráñ ga na tah as thi sa mú ha ma s'e sha ru dhi ra



ma pi sa ha si ta me ba ta tah — —

THE ... OF ...  
HIGH TSA  
RULING-PRINCE AND ...



...

Third Strain



ra 356 ma ta da ra ma ra pa he ra ma ma pi ba ti



ra ma da pa ra ta ra ma da da ra ma ra ma pi ba ti

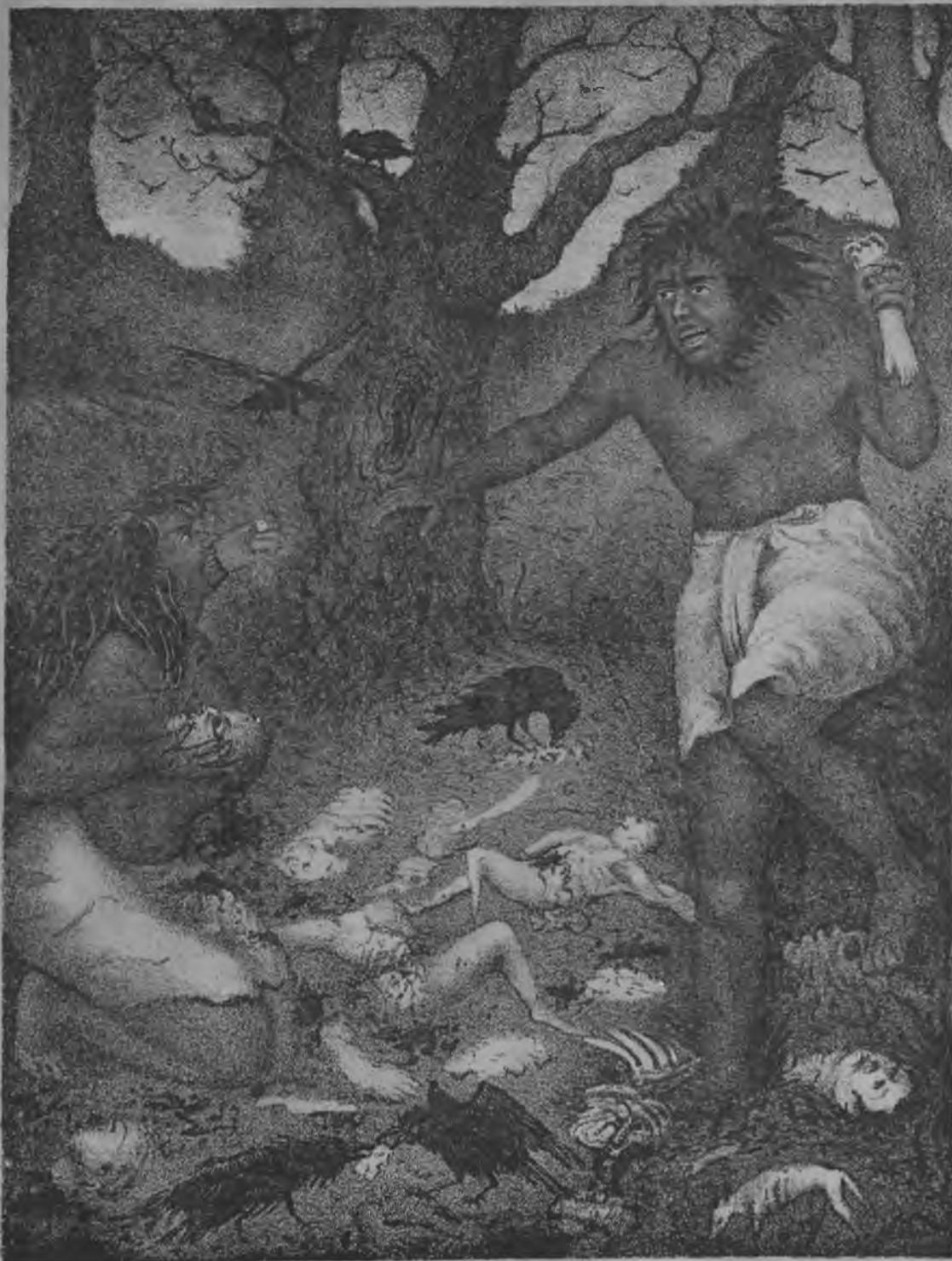


ra ma da pa ra ta ra ma da da ra ma ra ma pi ba ti

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

BIBHATSA.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON CARCASSES



Lith. and Print by Kristohary Das

DESIGNED & LITHOGRAPHED FOR D<sup>R</sup>.S.M. TAGORE.



## RUDHIRA-PRIYA AND HIS WIFE FEEDING ON CORPSES.

SCENE.—The Field of Kurukshetra after the Battle.

*Enter Vasá-gandhá.*

*Vasá.* (*Dancing with joy.*) Hey! What a battle has raged here! Lo! the earth is deluged with blood. Myriads of corpses are lying scattered around. O joy! What a happy day! I wish the battle may extend over a thousand years. The brains of the elephants, dashed out of their skulls, are lying in heaps. O, I will eat my fill of them! What a sweet smell has filled the whole air! It adds keenness to my growing appetite. I will feast upon these delicacies right heartily. (*Dances.*) But where's my dear Rudhira-priya gone! O, how he hungers after reeking flesh and blood! Let me call him anon. These delicious things will lose their relish unless he partakes with me. (*In a loud voice.*) Oho! Rudhira-priya, ho! Come, come, make haste, here's a hearty repast for you.

*Enter Rudhira-priya with a putrid Corpse on his shoulders.*

*Rudhi.* Where, good woman, where are you? Here I've got for you a putrid body. Help yourself with it and appease your craving appetite. 'Twas lying under the press of a dead elephant. Well rotten! Look, what a thick swarm of maggots are eating into it. O, most delicious!

*Vasá.* Where, where's it? (*Eagerly takes hold of the corpse.*)

*Rudhi.* Well, you have so strong a craving for rotten flesh?

*Vasá.* O, you always feast upon fresh meat; how can you be expected to have a taste for *putrid* flesh. Flesh is never so palatable as when well rotten. If you have no liking for it, you better help yourself with this fresh blood and meat. Again the battle will be fought to-morrow; and no doubt you will have a good entertainment then.

*Rudhi.* Is it so? Again to-morrow? O joy! (*Dances.*)

[Curtain.]

## VIII.

## ADBHUTA RASA.

TRANSFORMATION OF AHALYA FROM A STONE INTO  
HER PREVIOUS HUMAN FORM.

ONCE Indra, bewitched by the beauty of Ahalyá, spouse of Gotama, became his disciple, and afterwards opportunely taking the shape of his master, lay with her. On coming to know this, her husband cursed her to be a stone. She, with tears in her eyes, tried to vindicate her innocence. Convinced of it, Gotama said,—“Very well; when the Deity, assuming the Ráma incarnation, will touch you with his feet, you shall be restored to your original form.” Our illustration shows the transformation of the woman from the stone into her previous human form.



## अद्भुतरसः ।

( गीतम् । )

जय जय राघव जनकसुताधव नीलाम्बुदतनुकान्ते ।  
 वितर रजोऽङ्घ्रिसरोजयुगलजनु भवभयहरणमिदन्ते ॥  
 पुनरपि वर्ष्मणि मम करुणार्णव दानादेकश एतस्याः ।  
 किमपि मनुष्यकलेवरमद्भुतमर्द्धमुदितमयि भाति विभो ।  
 पतिहृतशपनं नैव विनश्यति सम्यगद्य रघुनन्दन यस्याः ॥  
 अतिशयदुर्म्भितिसुरपतिदुष्कृतकृत्यात्पातकपूर्णा सा ।  
 अभिशपनेन मुनेः खलु प्रस्तरविग्रहमभिनवमाप्तवती ।  
 कथयति विनयात् गोतमतापसकामिनीति शपमुक्तय एषा ॥



## Adbhuta Rasa,

OR

## The Sentiment of the Wonderful.

### TRANSLATION OF THE SONG.

Having been cursed by her husband, for lying with the wicked Indra, Ahalya, the spouse of the sage Gotama, was lying as a stone, when Kamachandra, son of Dasaratha, touched her with his feet; and lo! the upper part of Ahalya's body became like that of the person of a goddess. She then thus supplicated Rama: "O thou of the complexion resembling the new-born cloud! O son of Baghu! O merciful! O lord of Janaki! One touch of thy hallowed feet has thus rendered the upper part of my body so beautiful; but I have not yet been able to get quit of my husband's curse. Do thou therefore, O remover of the world's fear, once more touch the other stony half of my body with thy lotus feet."



नट्टारागगज\*तालाभ्यां ।

आस्थायी ।

सा	सा	म	म	म	म	म	म	प	म	म	ग	चट	ग	ग	
ज	य	ज	य	रा	घ	व	ज	न	क	सु	ता	०	ध	व	
प	नि	सां	नि	प	म	म	ग	म	म	म	म	चट	चट	चट	
नी	ला	भु	द	त	नु	का	नो	वि	त	र	र	जोऽ	०	द्वि	स
नि	ध	सां	मं	गं	मं	चट	सां								
रो	०	ज	नु	ग	ल	ज	नु	भ	व	०	०	०	भ	य	
सां	ध	प	म	म	ग	प	म	चट	सां						
ह	र	ण	मि	द	०	०	०	नो	०						

अन्तरा ।

प	प	नि	ध	सां	सां	सां	सां	सां	सां	सां	नि	सां	सां	नि	नि
पु	न	र	पि	वं	ष्	णि	म	म	क	रु	णा	ण	व	दा	ना
सां	नि	प	म	म	ग	म	म	म	म	म	चट	चट	चट		
दे	क	श	ए	त	स्याः	कि	म	पि	मं	नु	०	थ	क		
म	प	प	म	प	प	नि	सां	ध	प	म	म	ग	ग	ग	म
ले	व	र	म	हु	त	म	०	इ	भु	दि	त	म	धि	भा	०
प	म	ग	चट	सां	प	प	नि	ध	सां						
ति	वि	भो	०	०	प	ति	क	त	श	प	नं	नै	व	वि	न

\* गजश्चतुर्लघुः स्याच्च \* \* \* ।

सां सां | मं गं मं चंटा सां ध प म | ग म प म चंटा सां ||  
 श्य ति स ० ० स्य ग द्य र षु न ० न्दन य स्याः ।

अन्तरा ।

प प नि ध सां सां सां | सां सां सां सां नि सां सां |  
 अ ति श य दु र्मा ति सु र प ति ड ष्कृ त

नि नि सां नि प | म म गं | म म म म म चंटा चंटा म |  
 कृ त्वात् पा त क पू र्णा सा अभि श प ने ० न सु

म प प म प प | नि सां ध प म म ग ग | ग म |  
 नेः ख लु प्र स्त र वि ० अ ह म भि न व मा ०

प म ग चंटा सां | प प नि ध सां सां सां | सां सां सां |  
 म व ती ० ० क थ य ति वि न यात् गो त न

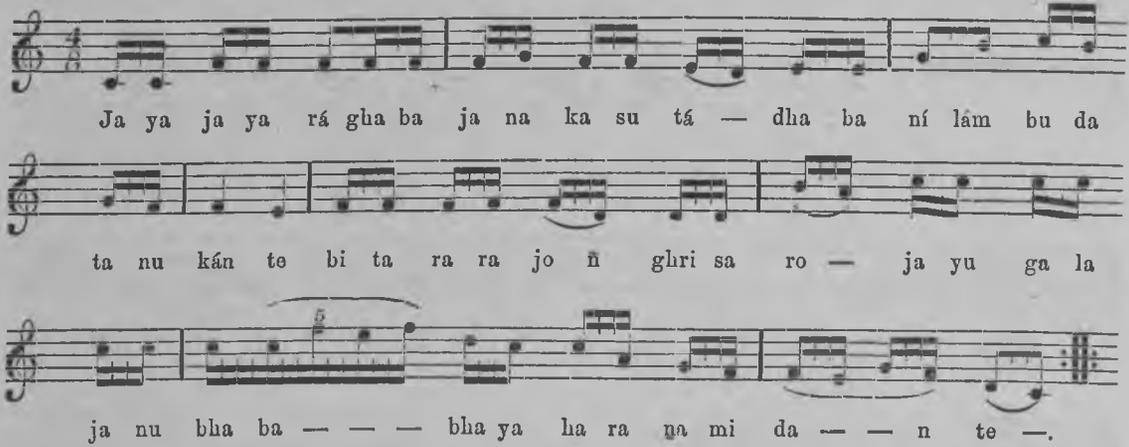
नि सां सां | सां मं मं चंटा सां ध प | मं गं मं |  
 ता प स का ० मि नी ति श प सु ० ०

प म चंटा सां ::  
 क्त य ए षा ।

## NATTÁ.

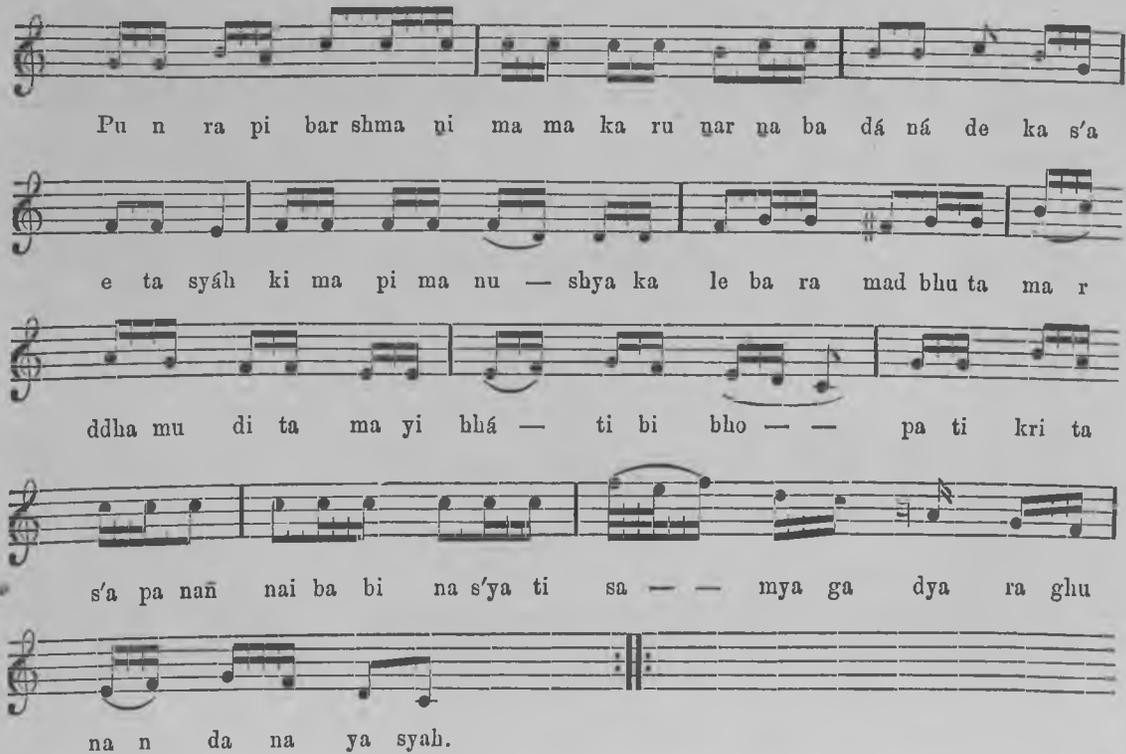
TALA—GAJA.

First Strain.



Ja ya ja ya rá gha ba ja na ka su tá — dha ba ní lám bu da  
 ta nu kán te bi ta ra ra jo ñ ghri sa ro — ja yu ga la  
 ja nu bha ba — — — bha ya ha ra na mi da — — n te —.

Second Strain.



Pu n ra pi bar shma ni ma ma ka ru nar na ba dá ná de ka s'a  
 e ta syáh ki ma pi ma nu — shya ka le ba ra mad bhu ta ma r  
 ddha mu di ta ma yi bhá — ti bi bho — — pa ti kri ta  
 s'a pa nañ nai ba bi na s'ya ti sa — — mya ga dya ra ghu  
 na n da na ya syah.



THE GREAT GARDEN FOUNTAIN  
1894





THE EIGHT PRINCIPAL RASAS OF THE HINDUS.  
ADBHUTA.  
METAMORPHOSIS OF AHALYA



Lith. and Print by Kristohary Das.

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.



TRANSFORMATION OF AHALYÁ FROM A STONE INTO HER  
PREVIOUS HUMAN FORM.

SCENE.—The Hermitage of Gotama.

*Enter Ráma and Laksmána with Visvámitra.*

*Rám.* O Laksmána! Lo! What a calm reigns in this still solitude? Surely it must have been some hermitage. We must be standing on sacred ground. Dear, don't you feel a tranquil delight in entering it?

*Lak.* Yes, dear lord, I do. But why is it so void of life?

*Rám.* I too was thinking of it. Well, let us better ask our reverend sage about it. (To Visvámitra.) Sire, pray, tell me, was this once the abode of some holy man?

*Visv.* Yes, noble prince! 'Twas Gotama held his hermitage here.

*Rám.* O! the holy sage, Gotama? But why is it so lonely now? What stillness! In the air there's not a fly stirring. Strange indeed!

*Visv.* Pray, come along and satisfy your curiosity.

*Rám.* I follow, sire. (They go to a spot, and as soon as Ráma steps on a stone, it is transformed into a woman.)

*Rám.* What's this? What's this? What a marvel!

*Lak.* What a wonder ! I never beheld such a miracle before.

*Rám.* What can this be ? Is this a mortal or a celestial ? That look, that sweet expression, seems something super-human. What innocence ! Holy sire ! You are all-wise ; pray tell me who this is.

*Visv.* Prince, she is Ahalyá Devi, the wife of Gotama, by whose curse she had been transformed into the stone. By the holy touch of your feet, she has regained her former self.

*Rám.* O ! I remember having heard from you her story. 'Tis a pity that so virtuous and innocent a lady should fare thus ;—a thousand pities !

*Lak.* I was at first struck with fright ; but now that I have heard all about it, my mind has found rest. Thro' the favor of the sage, however, we have this day seen a wonder.

*Rám.* What wonders have we not witnessed here in the wilderness in his company ?

*Visv.* O Ráma ! All this is thy work. Thou art the life and light of this universe. Everything in thy creation is wonderful because of thee. The planets perform their daily rounds in the starry heavens by thy force. Is this not a wonder ? Now the sky is calm and serene, the next moment it is o'ercast with clouds, and down comes the rain ! A small grain grows up into a large tree ! One living being comes out of another ! How wonderful are thy works !

[Curtain.]







