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THE EIGHT PRINCIPAL

Rasas of the Hindus,

WITH

MŪRTTI AND VRINDAKA,

OR

TABLEAUX AND DRAMATIC PIECES,

ILLUSTRATING THEIR CHARACTER,

BY

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PREFACE.

 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 *Sāstras*, an exposition of the *Rasas*, of the *Bhāvas* (through which the former receive their full development), and of their various ramifications, the names of the *Rāgas* 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 *Rāgas* and *Tālas* 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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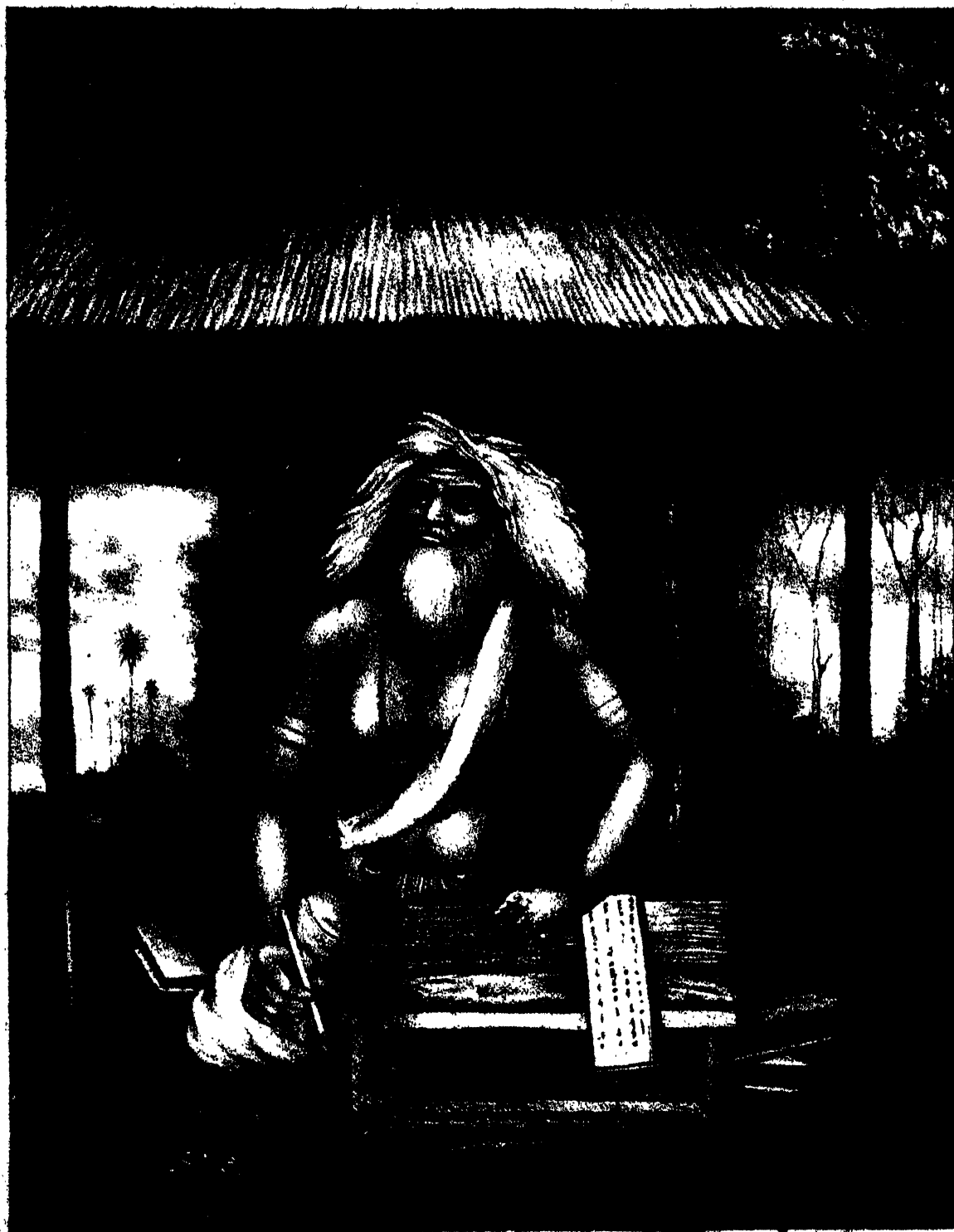
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THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

SHARATA RISHI.

THE FATHER OF HINDU DRAMA,



Litho and Print by Kestelbury Bros.

DESIGNED & LITHOGRAPHED FOR DR S. M. TAGORE.

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The Eight Principal Basas 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) दृश्यमुक्तिवते नद्या द्रष्टव्यमवस्थितः सुरा ।
चकाराक्षय वेदेभ्यो नाचवेदश्च यक्षम् ।
भरताय वदो पूर्व नाचवेदश्चमुखाः ।
त नाचकल्पनीयानि द्रष्टव्येभ्यो मयुक्ताम् ।

(२) नर्तनं निविष्टं नाचं कृतं कथमिति ब्रूयात् ॥
(३) योऽयं कलावो योक्तव्यं नाजायमानतारकम् ।
साङ्गान्मिथयैयुंस्तो नाचमिथुक्ते वृषेः ।

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 *deśī*. (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 *deśī*. (5) The word *Nāṭaka* (drama), is derived from *nata* (hero). The Drama is of two kinds, *mārga* and *deśī*. (6) The Dramas which Brahmā created by dint of austerities, and which he represented before Mahādeva and Pārvatī, are called *Mārga-nāṭyas*. There are twenty kinds of these ; namely, the Drama proper, *prakaraṇa*, *vāṇa*, *prahasana* (farce), *dima*, *vyāyoga*, *samavakāra*, *vīthī*, *aṅka*, *iḥāmriga*, *nāṭikā*, *prākāśhikā*, *vāṇikā*, *haṇsikā*, *vijoginī*, *dipikā*, *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) दृश्यविद्याप्रतीको यस्यासमानसमाश्रितः ।
सविद्यासाधुविद्येयो नृपमिन्मुच्यते बुधैः ॥

(२) मातृविद्येयमातृसु सन्नामिनयवर्जितं ।
साधुकोशमकारिणं नृपं नृपविदो विदुः ॥

(३) एतत् समाहिता प्रोक्तं मार्गदेशीतिमेतत् ॥

(४) ब्रह्माद्यैर्मार्गितं शब्दोः प्रयुक्तं भरतादिभिः ।
मातृवर्ज्यं वादनं नृपं यत् स मार्ग इति स्मृतः ॥

(५) देशे देशे कथादीनां, वराणादकारं यत् ।
मानं वाचं तथा नृपं तद्देशीमुच्यते बुधैः ॥

(६) नटस्यातिप्रवीणस्य नर्तकानामाश्रयमुच्यते ।
मार्गदेशीति नामस्य मेदस्यमुदीरितं ॥

Drama. (1) *Dantila* and other authorities classify sixteen kinds of *Desi-nāṭya* ;—namely, *sattaka*, *trotaka*, *goshtī*, *vrindaka*, *śilpaka*, *preṣṭhāṇa*, *sanlāpaka*, *hrillāsa*, *rāsaka*, *śrīgadita*, *vilukī*, *tumbakī*, *sajjita*, *parivarta*, *mūrti* (or *jhāṅki*) 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 *bībhūti*, which is permeated with diverse æsthetic feelings and sentiments, which is complete in from five to ten acts, which excites the *udātta guṇa*, 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) नट्याया वसपक्ष्या मार्गितं शिवयोः सुरः ।
मार्गनायकं तत् प्राञ्जल्यं विचित्रिचोयते ॥
नाटकं प्रकटं भावं प्रकटं हिमः ।
आयोगसमकारो नीलकं चामुना इति ।
रूपकाचे दृष्टेतामि भावितानि कथयिना ।
नाटिका प्राकटिका च भाविका इति तथा ।
विचित्रिचो च विचित्रा कथोवाचतया सुरः ॥

चिना मुमुक्षुया चैव विचित्रार्थेति दुर्गया ।
एवं मार्गनायकं शिवयोः नट्याचे सुरः ॥
(२) दृष्टिवादिभिस्तत्त्वानि देही नायानि बोधय ॥
सदृकं चोदकं मोडी दृष्टकं ततः परं ।
शिवकं प्रेक्षकं संचायकं चेति ततः परं ।
इतीत्येतावतावुक्तामेव कीमदितं तथा ।
मिथुको मुमुक्षु चैव सज्जितं पदिवर्तकं ।
मूर्तिः प्रवेष्टिका चेति बोधयोजनानि वृद्धिभिः ॥

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 व्यासकृतं व्यास-पञ्चसन्धिसमन्वितं ।
 निष्काशाद्यादिमुखवत् युक्तं नानाविभूतिभिः ॥
 सखदुःखसमुद्भूतिनामाराधनरत्नम् ।
 पञ्चादिका दशपर्यायनाम्नाः परिकीर्तिताः ॥
 प्रस्तावबन्धो राजविर्भीरोदासः प्रतापवान् ।
 दिव्योऽथ दिव्यादिव्यो वा मुखवानावकी मलः ॥
 एक एव भवेदङ्गी सङ्गारो वीर एव वा ।
 सङ्गमन्वे रसाः सर्वे कार्यनिर्माह्वेऽद्भुतः ॥
 कलाटः पञ्च वा मुख्याः कार्यव्याप्तपूजनाः ।
 गोपुच्छायकमायन्तु बन्धनं तस्य कीर्तितं ॥
 प्रत्यक्षनेत्रचरितो रसभावसमुच्चयः ।
 भवेदगुणवन्द्यार्थः सुमधुरैकसंगुतः ॥
 विष्णुनाम्नादेकार्थः किञ्चित् सप्तप्रविन्दुः ।

युक्तो न वज्रभिः कार्यैर्वीजसंहतिमान् न च ॥
 नानाविधानसंगुतो नातिप्रचुरपद्यवान् ।
 आवश्यकानां कार्यान्नामविरोधाद्विनिर्मितः ॥
 नानेकदिननिर्णयकथया सम्प्रयोजितः ।
 व्याससमायकः याज्ञेयुस्तस्मिन्नुदेष्यता ॥
 दुराक्रान्तं वधो युद्धं राज्यदेशादिविषयः ।
 विवाहो भोजनं शायोत्सर्गौ मृत्यु रसकथा ॥
 दन्तच्छेदं मलच्छेदमन्वदुःशोकाकरञ्च यत् ।
 शयनाभरणानादिसमराद्युपरोधनं ॥
 खानानुषेयने चैभिर्वर्जितो नातिविस्तरः ।
 देवीपरिजनादीनामप्यवशिष्टानामपि ॥
 प्रत्यक्षविषयचरितैर्युक्तो भावरवीन्द्रवैः ।
 अन्तर्निष्कान्तनिश्चितयानोऽङ्ग इति कीर्तितः ॥

of the main action and its conclusion. There should not be much poetry. *Sakuntalā*, *Venīsañhāra* and *Anargha Rāghava* are examples of this species of the Drama.

PRĀKĀRANA.

THAT species of the Drama, the subject of which is fictitious and human, which is based on the *ādi 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*, *Mālatī-mādhava* and *Pushpavūshita*.

(१) अथ प्रकरणे कृतं लौकिकं नायकवियत ।
 प्रह्लादोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा बलिक् ।
 सायायधर्मकामार्थपरो धीरप्रशान्तकः ।
 गौरात्मनायकज्ञानं न दिव्यचरितं न राजसम्प्लोगः ।
 बाह्यजनसंयुक्तं चेयं तत् प्रकरकं नाम ।
 विमलविक्रमचिन्तां पुरोहितमात्यसार्थवाहनाम् ।

चरितं यन्नैकविधं चेयं तत् प्रकरकं नाम ।
 दासविटकेदियुतं वेष्टु उपचारकरवोपेतं ।
 मन्दकुलकीचरितं कायं कार्यं मयोमे तु ।
 सचिवकेदिविवाहपुटोहितामात्यसार्थवाहनाम् ।
 गृहवार्ता यत् भवेत् न तत् वेष्टाकुला कार्या ।
 नायिका कुलजा सापि वेष्टा सापि द्वयं चरित् ।

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 *vīra* 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 *sankīrna* (mixed). With the above-mentioned characteristics, it is *suddha*; and when a harlot, an impotent person, a page, a merchant, or maid-servants

(१) भावः स्वाङ्गुर्लघुर्दितो नानावस्त्रान्तरालम् ।
स्वाङ्गं एकं स्वानं निपुणः पङ्क्तिं विटः ।
रङ्गं प्रकाशयेत् स्वानुभूतमितरेण वा ।

सन्निधनोऽस्मिन्नुत्तरी कुर्वन्निर्वाणभाषितैः ।
सुखेहोदयद्वारे श्रीर्यसोमाश्विनैः ।
तनेतिहसन्मुखायं कतिः प्रायः न भारती ।

form the comic figures, it is called *sankīrṇa*. There should be female dancing in its representation. (1) *Hāsyārṇava*, *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 *hāsyā 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 *ārabhattī vrittis*. No less than ten and six heroes enter into it. (2) *Tripuradāha* is an example of it.

* Mythical characters.

(१) महस्रममिनि विद्येयं द्विविधं शुद्धं तथा च सङ्गीतं ।
भगवत्तापसविप्रैरन्यैरपि हास्यवादसम्पन्नम् ॥
नीचजनसंयुक्तं परिहासाभावप्रपायम् ।
अविज्ञतभावाचारं विज्ञेयभाषोपहासरचितपदम् ॥
नियतप्रतिबन्धविषयं शुद्धं ज्ञेयं महस्रमं तु ।
वेदान्तपुस्तकविटैर्वाङ्मिकादासीजनैर्वा नीचैः ॥
भाववत्प्रतिबन्धकृपासाक्षात्कारैर्विनिर्जितं ।
भवेत्तद्वसनं कृतं निन्द्यानां कविकल्पितं ।
तत्पुनर्भवति द्वाद्दशमपदैकादशनिर्जितं ॥

(२) प्रख्यातवस्तु विषयः प्रख्यातोदात्तनायकचैव ।
वटर्निर्मलस्य यत्तत्तत्तुरङ्गो वै डिमः कार्यः ॥
दृक्कारहास्यवर्जितः श्रेष्ठैरन्यैः समायुक्तः ।
दीप्तरसकाव्योनिर्जनाधिपो डिमः कार्यः ॥
निर्घातचम्रस्योपरगलोत्कावपातसंयुक्तः ।
युद्धनियुद्धनिबद्धसम्प्लेष्टस्य कार्यः ॥
माये मृगाचक्रवर्ज्युद्धयुद्धोत्थानभेदसंयुक्तः ।
देवभुजमेमराक्षसयुद्धपिशाचावकीर्णः ॥
बोद्धव्यनायकवज्रकः सात्वत्कारभटीसंयुक्तः ।
कार्यो डिमः प्रयज्ञात् तज्ज्ञैर्नानाव्यविशेषः ॥

VYĀYOGĀ.

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 *hāya*, *ādi* and *sānta*, should preside in it. (1) *Saugandhikā-harasa*, *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) स्वासे सिद्धो ज्ञायोः सत्यजीवनसंयुतः ।
यदाश्च भवेद्वीर्यमिति सत्यमयोदयः
केचित्कीदृतिरहितः प्रत्यासन्न नायकः ।

राजविदग्ध दिव्यो वा भवेद् वीरोदयः सः ।
वायुश्चक्रारमानोश्च इतरेऽप्यङ्गिनो दयाः ।

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.

VITHI.

In the *Vithi* 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) देवासुरवीरजलतः प्रख्यातोदात्तनायकश्चैव ।
 अङ्गुष्ठा चक्रपटः चित्रवः स्यात् चित्रङ्कारः ॥
 बादशनायकवज्रवी चक्रादशनायिकासमाप्य च ।
 अङ्गुष्ठु समङ्गुष्ठः सचित्रवः सकपटः सवीर्यकः ।
 बादशनाङ्गीविहितः प्रथमः कार्यङ्गतोपेतः ।
 कार्यङ्गुष्ठा द्वितीयः समासितो नाङ्गिकावतश्च ।
 वस्तुसमापनविहितो त्रिनाङ्गिकः चान्तोद्युतः ॥
 यद्द्वन्द्वसम्बन्धो वा द्विगजजन्मसम्बन्धो वापि ।
 मन्त्रोपयोगी वा विज्ञेयो विप्रवक्ष्यविधः ।
 वस्तुमतिज्ञमविहितो देववशाद् वा परमयुक्ती वा ।
 सुखदुःखोत्पत्तिज्ञविधः कपटान्त्यो ज्ञेयः ।

चित्रवश्चात्रविधैः सङ्कष्टवक्त्राद्ययोगविहितार्थः ॥
 चित्रवश्चात्रविधैः सङ्कष्टवक्त्राद्ययोगविहितार्थः ॥
 यत्तु चक्रसमापनमात्रहितं भवति साधनं वज्रधा ।
 प्रतनियमतयौयुक्ती ज्ञेयोऽसौ चक्रङ्कारः ।
 अर्थं स्नेहायोगाद् वज्रधा चैवार्थतोऽर्थङ्कारः ।
 कथाविचोभनं वै प्राप्य कोसुसयोस्तु रङ्गः ।
 रङ्गं वा निम्नं वा विज्ञेयः कामङ्कारः ।
 उच्चैर्गवानुद्भूतं वा हन्तुं च यानि वन्धुवृत्तानि ।
 वृत्तानि समवकारे कविमित्रानि प्रयोक्तव्यानि ।
 एवं कार्यं सङ्कष्टैर्नानावत्सव्यः समवकारे ॥

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

ĀNKA.

THE *Ānka* is called *uterishitikaṅka*. 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 *Sarmishthā Yayāti*.

ĪHĀMRIGA.

THE *Īhāmriga* 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 *sāṅkshova*, 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) वीवी आदेकाङ्ग विषयद्वयार्थं लक्ष्यद्वयार्थं वा ।
अथमोत्तमसंख्याभिर्वृत्ता काल प्रकृतिभिर्विस्तृताः ।
कर्मरसभावसु ता विज्ञेया वीथिका प्रथैवकाः ।
आकाशमागमिषे दत्तेष्विषां प्रभुस्त्रिमासिताः ।
सूचने दम्भेदिग्भ्रष्टरं किञ्चिद्व्याम् रञ्जनायि ।

(२) उत्सृष्टिकाङ्ग दकाङ्गी नेवारः प्रकृता नराः ।
वक्ष्याम्यतः परमं चञ्चलमुत्सृष्टिकाङ्गम् ।
मन्त्रातवकाभिर्विषयप्रकृतः कदाचिदेव काङ् ।
दिग्भ्रष्टरैर्विषयः कः प्रेक्षितैर्भवेद् भुक्तिः ।
कदाचरस्यप्रकृतो निवृत्तवद्वैदमहादत्तः ।
सोपदिष्टे दम्भप्रकृतो निर्वैदितवकाभाषणः ।
उपवनमनमनीषाविहारमादीरविप्रदीपः सु ।

the number of males, *vritti* and sentiment, it resembles the *Vidyoga*, 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. *Kātsiki 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-Vāṇjikā* are its examples.

(१) दिव्यपुरुषाभ्यस्तो दिव्यस्त्रीकारोपगतयुक्तः ।
उदयपुरुषमायः क्षीरोदयमितकाव्यव्यञ्ज ।
सहस्रोमिविविधतः सन्धेः टकाव्यव्यञ्ज ।
क्षीमेदनायहरणे प्रमदेनामातसु व्यङ्ग्यारः ।
हं हामुमसु कार्यव्यङ्ग्यविभूषितवैभ ।
यदुक्तार्थे कार्ये मे युक्ता उक्तयो रक्तवैभ ।
हं हामुमेति ते युः केष्वनैव व्यङ्ग्योः ।
यत्तु यद्येष्टितानीं यन्मो क्षुरयो भवेति युक्तव्यो ।
किञ्चिद्वाचं ज्ञात्वा तेषां युक्तं समविविधव्यञ्ज ।

(२) नाटिका कृतकता स्यात् क्षीमाया ननु रङ्गिका ।
प्रस्तातो धीरवचितकथ क्षीमायको नयः ।
कादन्तः पुरस्सन्धो सङ्गतिर्लोहतावता ।
नवानुरागा नान्यत्र नाटिका नयवर्जना ।
सम्यक्सेत नेताका देवाकासेन शक्तिः ।
देवी पुनर्भवेज्ज्वाला प्रमत्ता नयवर्जना ।
यदे परे मत्स्ययो रङ्गः सङ्गमयो रङ्गः ।
रङ्गः स्यात् कश्चिन्मो कश्चिन्मो रङ्गः पुनः ।

PRAKASHIKA.

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) *Sringaratilaka* is an instance of it.

VANIKĀ.

THAT kind of play in which the actors are richly dressed, which has *katsikā* 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) आनन्दवत्सला नीचो नायकः प्रेमायुक्तः ।

नीचवत्सलमुद्रा नायिका नीचवत्सला ।

सुरायामसमाधौमाधुन्यनीचवत्सला ।

अनन्दवत्सलायुक्ता नीचो नायिका युक्ता ।

(२) भाविका अत्यन्तवत्सला मुद्रावत्सला ।

नीचवत्सलायुक्ता नीचवत्सलायुक्ता ।

उदात्तनायिका अत्यन्तवत्सलायुक्ता ।

उपन्यासोऽथ निन्दितो विरोधः साधनं तथा ।

समर्पणं निन्दितं च संहार इति सप्तमः ।

उपन्यासः प्रसङ्गेन भवेत्साधनं नीचवत्सला ।

निन्दितवत्सलायुक्ता निन्दितवत्सलायुक्ता ।

आनन्दवत्सला विरोधः सात्, निन्दितवत्सलायुक्ता ।

नीचवत्सलायुक्ता नीचवत्सलायुक्ता ।

निन्दितवत्सलायुक्ता निन्दितवत्सलायुक्ता ।

संसार इति च साधनं साधनं 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 *Bhāṅrs*, 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) एकैनाम्नेन सम्पूर्णा शास्त्रीदीपनकाव्यिणी ।
अन्तःकामोत्तमाद्यैश्च सङ्गुणा हंसिका मता ।
नायको रसहीनोऽर्था नायिका रसपूरिता ॥
(२) अल्पवयसा अल्पजीवा चैकाङ्गोदात्तनायिका ।
वियोगवर्धनेः पूर्वा अतिमिदं रमायका ।

वियोगिनीति कथिता काव्यशास्त्रविशारदेः ॥

(३) एकाङ्गा डिपिका मोक्षा निर्बोधनायकान्विता ।
तस्य नायककापयैश्च शास्त्रीमेको भवेत् स तु ।
अन्वोधनोक्तिमन्मुक्ती कुर्व्यादाकाव्यभाषितैः ॥

KALOTSAHATARA.

BOTH the hero and the heroine in the *Kalotsahatara* 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.

CHITRA.

No acting takes place in the *Chitra*. In it a person comes out and exhibits pictures embodying various feelings and sentiments (2). Some of the *Patuās* 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.

JUGUPSITA.

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

(१) कवीसाहसरा द्वाया कृतम् कविकल्पितम् ।
तुल्यवर्णोद्भा जेतुर्भवेद्वैद्य च नायिका ।
कव्यगीतकवामिच्छा द्वाङ्काररसपूरिता ।

(२) यमेवः सुखो रङ्गभूमिमनिल्य दर्शयन् ।
नानाविधाविचक्षणैः सूचिता रसमाचक्षे ।

तस्मा परिचयकाजालं कुर्व्याद्विभागकविकल्पितम् ।
चित्रा सा कविता तज्ज्वलन्मन्त्रादमरशिखी ॥

(३) यमेविकृतमन्त्रकवीभक्त्यरसपूरितम् ।
नायका नायिकाश्चैव भूतप्रेतविद्याचक्रम् ।
रक्षाक्षोकाद्वचनसा कविता सा जुगुप्सिता ॥

VICHITHAĀTHĀ.

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 *Bediya*s or itinerant Indian conjurers exhibit these tricks.

SATTAKA.

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) *Karpūramanjari* is an instance of this variety.

TROṬAKA.

THAT which contains five, seven, eight or nine acts, whose hero is a mortal but whose heroine is heaven-born, is called *Troṭaka*. Every act of it should contain the speeches of the *vidūṣhaka*.† (3) *Vikramorvaś* 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 याचैरङ्गभूमिसमाश्रितैः ।

नामन्त्रजायमत्यन्ताचौकिकं चित्तरञ्जकं ।

दर्शयद्भिः पुरा तत्तत्संन्यसे वस्तुतादिकं ।

कर्त्तव्यं यत्र सेवोक्ता विचित्रार्थो पुरातनैः ॥

(२) सङ्कुलं माञ्जताशेषपात्रं कादम्बेश्वरकं ।

न च विज्ज्वलकोऽप्यत्र मधुरबाहुतो रसः ।

अज्ञा यवनिक्तात्मः स्याः कादम्बप्राटिकाश्रमं ॥

(३) सत्ताटमवपञ्चाङ्गं दिव्यमानुषसंमयं ।

चौटकं नाम तत्प्राञ्जः 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 *kāma-vihāra*, 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) मञ्जुवैजयन्तिः पुंभिर्दशभिर्वाप्यष्टतुता ।
नोदात्तवचना गौडो कैश्चिकीकृत्तिज्ञाविजो ॥
होला गर्भविमर्शायां पञ्चवद्भोजिदन्विता ।
कामवद्भारवद्युक्ता सादकाद्विनिर्दिता ॥

(२) जनेतिदत्तवद्युक्तमनेकाद्वयमन्वितं ।
नानाभातीवयापञ्च इन्द्रकं यदिक्तीर्तितं ।
चित्तवादीनि कृतानि भवेयुः किञ्चु चीमतां ॥

has *Āsāṅśā*,¹ *Tarka*,² *Sandeha*,³ *Tāpa*,⁴ *Udbega*,⁵ *Prasakti*,⁶ *Prajatna*,⁷ *Grathana*,⁸ *Utkanthā*,⁹ *Abahitthā*,¹⁰ *Apratipatti*,¹¹ *Vilāsa*,¹² *Ālasya*,¹³ *Vāmya*,¹⁴ *Praharsha*,¹⁵ *Aslīla*,¹⁶ *Mūratā*,¹⁷ *Sādhanaṇugama*,¹⁸ *Uchchvāsa*,¹⁹ *Vismaya*,²⁰ *Prāpti*,²¹ *Lāva*,²² *Vismriti*,²³ *Sampheta*,²⁴ *Vaisāradya*,²⁵ *Prabodhana*,²⁶ and *Chamutkriti*.²⁷ (1)

P R E ņ K H A Ṇ A .

A PLAY in which the hero is a low character, which has no *Sūtra-dhāra*,* *Vishkambhaka* or *Prabesaka*, which has but one act, which includes war and angry words, which contains every kind of *vṛtti*, and in which benedictory songs are sung within, is called *Prenkhana*. (2) *Bālībadha* 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 शिष्योऽङ्गाः सुखतश्चो हस्तयस्तथा ।
अग्रान्तहास्याच्च रसा नायको नास्त्यो मतः ॥
वर्चनाच्च अग्रानादेर्हीनः स्यादुपनायकः ।
सत्तर्विंशतिरङ्गानि भवन्त्ये तस्य तानि तु ॥
आशंसतर्कसन्देहतापोद्वेगप्रसङ्गायः ।
प्रयत्नयथानोत्पत्तावहित्याप्रतिपत्त्ययः ॥
विवासावस्यवाच्यानि महर्षाञ्चोचनमूढताः ।
साधनानुगमोन्मत्तावित्थयाः मातयस्तथा ॥

नाभविष्णुतिसम्पदे टा वैशारद्यं प्रबोधनं ।
चमत्कृतिसिद्धिमीमां स्यत्वास्तथा नोचते ॥
(२) गर्भावमवर्द्धितं प्रेक्ष्य च हीननायकं ।
असूयधारमेकाग्रमविष्णुमभिवेशकं ॥
निरुद्धसम्पदेयुतं सम्पदसिद्धिसमाप्तिम् ।
नेपथ्ये गीयते नाट्ये तथा तत्र प्रबोधना ॥

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 *Kaiśikī* and *Bhārati*, is entitled *Sānlāpaka*. (1) "*Māyākāpālīka*" is its example.

HRILLĪŚĀ.

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 *kaiśikī vritti*, and which includes various kinds of music, is known by the name of *Hrillīśa*. (2) *Kelkraibataka* is an instance of it.

HĀSAKA.

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

(१) संचारकेऽङ्गाचलारक्षणे वा नायकः पुनः ।
पायकः चात्रसत्तमं सङ्घारकाद्वेतरः ।
भवेयुः पुरस्तरौघच्छब्दसंज्ञमभिप्रकाशः ।
न तत्र दत्तिर्भवेति मारवी न च चेष्टिकी ।

(२) वृद्धीय एव यत्तत्र कलाटी एव वा शिवाः ।
वामुरानेकपुत्रवः केचित्कीदृशितस्तु वा ।
मुक्तान्तिमी वया कथो यत्तत्राचक्षयिषिः ।

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

ŚRĪGĀNĪTĀ.

THAT which has a well-known story, which has one act, which has a celebrated and generous hero, which has the *bhārati vritti* in a large measure, and which contains the word *śrī*, goes by the name of *Śrīgānita*. (2) *Kṛīḍarāṣṭakā* 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 पञ्चपाकं खान्मु खनिर्नद्वयान्वितं ।
भावाविभावाभूयिकं भारतीकैशिकीयुतं ।
असूत्रधारमेकाग्रं खदीयङ्गं कथान्वितं ।
खिडमान्दीयुतं ख्यातनायिकं मूर्खनायकं ।
उदात्तभावविश्वासवर्जितं जेतरोत्तरं ।
इह प्रतिमुखं खनिमपि केचित्प्रकथते ।

(२) प्रख्यातकथमेकाग्रं प्रख्यातोदात्तनायकं ।
प्रसिद्धनायिकं मर्मविमर्शभां विनिर्जितं ।
भारतीकनियङ्गं त्रीतिखन्देन संयुतं ।
मर्तं खीमर्दितं नाम विद्विषयव्ययकं ।
(३) एकाग्रं भीषुको प्रोक्ता भयानकरखान्विता ।
भीषनायकवारिचमर्षजैः खदिपुदिता ।

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

SĀJJITA.

THAT which is presided over by the passion of love, which abounds in dance and song, which is full of the *vidūshaka*, 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 *khyāmtā*-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 *Bahurūpis* and droll characters in some of the Hindu operatic performances.

(१) यथाङ्गो रसो विविधाचक्रोऽङ्गो च विविता ।
तुल्यकोनामवाचक प्रयोगो वाच्यते स्फुटं ॥
तुल्यको नाम सा प्रोक्ता नाच्यवाच्यविशारदः ॥
(२) ब्रह्मादरससम्पूर्णं नृत्यगीतसमाकुचं ।
विदूषकक्रियापूर्वं हीनजायकसंयुतं ॥

अङ्गे नैकेन सम्पदं सुप्रोपाख्यानयोजितं ।
वक्तृभिर्भूषणैर्वैभैः सज्जितं सज्जितं विदुः ॥
(३) आङ्गिकावाचिकावापि सर्वाभिनयमाहते ।
एकः पात्रो रङ्गभूमिं समाम्रिय सुनिश्चयः ॥
सौपुन्यसंकान्ताच्च नामावेष्टविपर्ययः ।
यत्र प्रदर्शयेत् तत्तु परिचरीमुदाहृतं ॥

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, Mathurā, 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) कश्चित् क्वातुतक अभिनेतृमयक वा ।
अभिनेतुः त्रियाहोना मूर्तिरुद्भावबोधिका ।
प्रदर्शिता भवेद् यत्र सूत्रधारोऽथ वरिष्ठा ।
मूर्तिः सङ्गृहिता तेष विवर्तिः सूत्रधारिणिः ।

(२) प्रथमं द्वौ त्रयो वापि विषयाः सुसमाहृतः ।
सुसुटमभिनेतृवाक्यकथनभावयोः ।
योगेनातक चोक्तक वस्तुनोऽभिनयः सङ्गुटं ।
यत्र प्रदर्शितः कान् वा कश्चित् तैः प्रहेलिका ।

DANCING.

Nritya is of two kinds ; *tândava* and *lasya*. *Tândava* accompanies *Sârîta* 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 *Mahâdeva*, the dance is called *tândava*. It is of two kinds ; *pebali* and *vahurûpa*.

That which consists of movements alope, exclusive of the dramatic element, is *pebali*. That in which a person changes his dress frequently, is *vahurûpa*. According to some, the *vahurûpa tândava* consists in the dancer singing a *telenâ* song* to measure, and in his speaking and expressing various languages and sentiments, with changes of dress.

The *lasya* 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*.

Nrîta 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* ance.

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

According to *Nārada Saṁhitā*, *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 *Kārshṇi*.

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 *kurāṅgi*. *Mattāvali* is the dance performed by the drinking folks of Turkey. (1) *Nātya*, *nritya* and *nritya* 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 Sāñthāls and other peoples.

(१) ताण्डवं चाक्षभित्येतद्व्यं वेषा निगद्यते ।
वर्द्धमानैः सारिताद्यैर्गतेष्वपि भुवायुतं ॥
करयैरङ्गुलैश्च माधव्येन प्रवर्तितं ।
तद्युक्तं सात्त्वतीमायप्रयोगं ताण्डवं मतं ॥
पेवचो वज्रकपयन्त्येवं ज्ञात् ताण्डवं विधा ।
अङ्गुलिष्वपि वाङ्मयं तथाभिनयमन्यता ।
यत्र सा पेवचो तस्याः संज्ञा देशीति शोकतः ॥
हेदनं भेदनं यत्र वज्रकपा मुखवची ।
ताण्डवं वज्रकपं तत् सुवेशीकृतमूढेन ॥
तेनैकैर्गतेष्वपि संगुतं वज्रकपकं ।
नामाभावारसोपेतं ताण्डवं कथितं वृधैः ॥
चाक्षन् सुकुमाराणां मकरध्वजवर्द्धनं ।
कुदितं यौवतन्त्रेति तदपि विविधं मतं ॥
यथासाभिनयैर्भावे रसैरास्त्रेवचुम्बनैः ।
जायिकानामप्यौ यत्र नृत्यतन्त्रुदितं हि तत् ॥
मधुरं वदन्तोऽभिर्नटीभिर्वच नृत्यते ।

वशीकरविविधार्थं तन्त्राख्यं यौवतं मतं ॥
नृत्यत्वापि विधा प्रोक्तं विवर्धनं विकटं चतु ।
नृत्यत्वा तत्र विवर्धनं चाक्षभित्येव विदितं ॥
विरूपवेषावयवव्यापारं विकटं मतं ।
तथेवोत्पत्तयेकैरेव सारिताद्यैर्गतेषु स्मृतं ॥
पुनरुक्तं ताण्डवं प्राञ्जः स्त्रीनृत्यं चाक्षभित्येव ॥
अक्षभित्येव नाटीभिरक्षभित्येव स्त्रीनृत्यं ॥
काव्यनृत्यं मन्त्रवति कृतकस्तिकमङ्गलं ॥
पुन्यगुह्यकरी पानमचौ गीता सभाभया ।
तुल्यको नृत्यतो यत्र तद्व्यं नक्तरीति च ॥
नृत्यन्ति सवरा यत्र गायन्ति निजभाभया ।
तदिदं सावरं नृत्यमित्याङ्गनृत्यकोविदाः ॥
सवरीवेषयोर्गुह्याङ्गभूवचयोस्तथा ।
नृत्यं कुरङ्गीति विदुर्गीयतोऽक्ष सभाभया ॥
मत्तानाञ्च तुल्यकाव्यामपि पानादनन्तरं ।
विदुर्मत्तानाञ्चोत्तरं तत्र नर्तनकोविदाः ॥

BHĀVA.

A *Bhāva* is a mental modification. There are three kinds of *Bhāvas* ; *sthāyi*, *vyāvichāri* and *svāttika*. (1) The full development of a *Bhāva* is entitled *Rasa*.

THE STHĀYĪ BHĀVA.

ANY according or disagreeing *Bhāva*, which cannot be hid, and which culminates in a *Rasa* (passion) through *bibhāva*, *anubhāva*, *svāttika* and *sañchāri bhāvas*, is called a *Sthāyī* (permanent) *Bhāva*.

Every *Rasa* (passion) is imbued with a *Sthāyī-bhāva*, which never disappears from it. Even where one *Sthāyī-bhāva* comes into conflict with another, it never loses its individuality, but maintains its separateness intact. Hence the appropriateness of the epithet. Witness, in *Mahāvārata*, 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 *Rāmāyana*, 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 *Sthāyī-bhāvas* may enter into any *Rasa*, yet, on account of the predominance of the latter, its permanency alone is

(१) विज्ञाते मग्नौ भावोऽनुभावो भावोऽङ्गः ।

paramount; the rest will be reckoned as *Byāvichāri-bhāvas*. The *Sthāyi-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) अविवक्षा विवक्षा वा यं तिर्योवांतुमक्षमाः ।
आकांक्षा दुःखोऽसौ भावः कावोति सन्धतः ।
विभाषेदनुभाषेय आक्षिपेत्तुर्भिषादिभिः ।
कावोतिमानः कावत् कावो भावो दुःखः सन्धतः ।
रतिर्वाच्य प्रोक्त कोपोऽसौ भयं तथा ।

मुगुधा विस्मयचेत्यमही प्रोक्ताः प्रमोदयि च ।

(२) रतिर्धर्मोऽनुगुहेऽर्थे मनसः प्रवर्धयितम् ।

(३) वातादिप्रेक्षाचेतोविक्षासौ हास इत्यते ।

(४) दृष्टान्तादिभिचेतो वैकल्यं प्रोक्तमन्धमा ।

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

UTSAHA.

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

BHAYA.

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

JUGUPSA.

THE mental attitude which is induced by the discovery of a person or a thing's worthlessness, is called *Jugupsa* (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) मविभ्रमेणु मेभ्रमसावबोधः कोचद्वयमे ।
 (२) काव्यदिमेणु धर्मसः कोचानुसाह उचते ।
 (३) दौडममग दु मनिनं विममेकमद भव ।
 (४) दोवेकवारिभिरीर्षी मुगुष्टा विमयोद्ववा ।

- (१) विविमेणु वदार्थेणु कोचदीमाविर्लभं ।
 विस्मयार्थेवको वपु व विमय उदाहृतः ।
 (३) समो निदीहापसायामावविश्रामनं दुव ।

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

ĀLAMVĀNA-BIBHĀVA.

THAT which is essential to the awakening of the *Sthāyi-bhāva*, is called the *Ālamvāna-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 *Śvāttika* and *Sanchāri-bhāvas* will be described later on.

(१) अनुभूति का रसोः सौन्दर्यमयं प्रकाशयन् ।
जीवो वा वाच्योऽथ सौन्दर्यमात्रं वाच्यमात्रयोः ।
(२) रसावबोधका जीवो विभाव्य वाच्यमात्रयोः ।
वाच्यमनोदीपकाश्चैव भेदावबोधकौ ।

(३) वाच्यमनं वाच्यवाचिकमात्रमात्रं रसोऽप्यत्र ।
(४) कश्चिद्विभाव्यासौ रसावबोधकश्चैव ।
वाच्यमात्रं चेदत्र रसोऽप्यत्र ।

THE BYAVICHÁRI FEELINGS.

A *bháva* which is adequately developed, yet which sometimes merges in the *Stháyi-bháva*, at others, emerges from it, is called a *Byāvichári* or *San̄chári bháva*. There are thirty-three species of it; namely,—*nirveda*, *ávega*, *dainya*, *srama*, *mada*, *jaratá*, *ugratá*, *moha*, *bibodha*, *sapna*, *apasmára*, *garba*, *marana*, *ālasya*, *amarsa*, *nidrā*, *abāh̥t̥hyā*, *antsukya*, *unmāda*, *sāṅkā*, *smriti*, *mati*, *byādhi*, *santrāsa*, *lajjā*, *harsa*, *asuyā*, *bishāda*, *dhriti*, *chopalatā*, *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)

AVEGA.

FLURRY is called *Ávega*. 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) विवेकादमिच्छते न चरन्ती क्षमिष्यति ।
 क्षमिष्यन्ममनिर्वाणस्यैव तद्दिशः ।
 निर्वाणस्यैव देवस्य मम देवता श्रीममोहो विषयः
 क्षमापद्यादगन्ता मरुतमवस्यतामर्वाणिनावाहय्याः ।
 श्रीकृष्णोन्मादयन्ताः क्षमिमिष्यति विषयाक्षमिष्यन्ममनिर्वाणस्यैव

हर्षाव्यवसायिनाः क्षमिष्यन्ममनिर्वाणस्यैव तद्दिशः ।
 (२) तत्क्षमापद्यादगन्ता मरुतमवस्यतामर्वाणिनावाहय्याः ।
 निर्वाणस्यैव देवस्य मम देवता श्रीममोहो विषयः
 (३) क्षमिष्यन्ममनिर्वाणस्यैव तद्दिशः ।
 क्षमिष्यन्ममनिर्वाणस्यैव तद्दिशः ।

UGHATA.

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 *Swapna*. Anger, excitement, fear, disquiet, pleasure and pain accompany dreams. (4)

(१) शौर्यापराधादिभवं भवेच्छूलमुद्यता ।

तत्र खेदः शिरःकम्पतर्ज्जनाङ्गनादयः ।

(२) मोहो विचिन्ता भीतिदुःखावेमानुचिन्तयैः ।

वर्षनागापवसन्मन्मथदर्वनादिभ्यः ।

(३) निद्रापगमचेतुभ्यो विबोधचेतनात्मनः ।

जन्माङ्गभङ्गनवमभीषणाङ्गावचोक्तम् ।

(४) जग्रे निद्रामुषेतस्य विषयानुसन्धुः ।

कोपावेगमयच्छानिदुःखदुःखदिनादयः ।

APASMAHA.

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) ममःशेषव्यवहारो अज्ञातवैषम्यादिभिः ।

भूपातकर्ममहोदयेनवादिवादिभिः ।

(२) गर्वो मदः प्रभावश्रीविवाहसुकुचवादिभिः ।

अवसावविवाहादुदयेनविम्यादिभिः ।

(३) शराद्यैर्मरणं जीवन्मार्गोऽप्युपमादिभिः ।

(४) आलस्यं अममर्षाद्यैर्नाथं जन्मादिभिः ।

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) निम्नाद्येवापमानादेरमर्षोऽभिनिविष्टता ।
नेत्रयामशिरःकम्पमूर्च्छासर्जनादिकम् ॥
(२) चेतःसम्प्रीत्यर्जं निद्रा समकाममदादिर्जं ।
जम्बाश्लिषीकर्मोच्छ्वासगमभङ्गादिकारणं ॥

(३) भयगौरवशय्यादेर्हर्षाकाङ्क्षान्तिरवहित्या ।
आपाराधनरसजन्यथावभावविचोक्तनादिकरो ॥
(४) दृष्टानवाधेयौत्सुक्यं काचक्षेयाद्यद्विच्युता ।
चित्ताग्रवराजं हरीतनिवृत्तिनादिकम् ॥

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 ņ K Ā .

THE apprehension of evil from another's malice or from the consciousness of guilt is *Sāṇkā*. 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 *Smriti*. 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) चित्तसन्नो ह उन्मादः कामद्वेषभयादिभिः ।
अज्ञानद्वेषादिसमीपमपेक्षयादिभिर्यत् ।
(२) परस्त्रीत्यागरोवाद्यैः प्रज्ञानवैषम्यं तर्क्यं ।
नैवर्त्यकल्पने सत्यं यात्यागोकाशाद्योपपन्नम् ।

(३) सदृशज्ञानविश्लेषैर्बुद्धमुल्लसनादिभिर्यत् ।
स्मृतिः पूर्वानुभूतार्थविषयज्ञानमुच्यते ।
(४) नीतिमात्रानुसृत्यादेरर्थनिर्धारणं मतिः ।
स्मरणा हसितसन्नोभौ वज्रमानसश्च तद्वत्तः ।

ВУАДИ.

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

TRANSA.

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

B R I R Á .

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

H A R S H A.

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 *Asūyā*. Fault-finding, contraction of eyebrows, slighting, malicious winking and expressions of anger, are its concomitants. (5)

- | | |
|--|---|
| (१) आधिपत्यं पश्चिमाश्विनौ भूमीपक्षे तु कल्पनादिभूतः । | (७) हर्षादिपञ्चमपक्षे भूमीपक्षे तु कल्पनादिभूतः । |
| (२) मिथ्याविकृत्य दुष्कृत्योक्ताः कल्पनादिभूतः । | (८) कल्पनादिभूतौ भूमीपक्षे तु कल्पनादिभूतः । |
| (३) आधिपत्यं पश्चिमाश्विनौ भूमीपक्षे तु कल्पनादिभूतः । | (९) कल्पनादिभूतौ भूमीपक्षे तु कल्पनादिभूतः । |

VISHADA.

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

DHRTI.

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

CHAPALATA.

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

GLANI.

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

(१) उपायान्नाशना तु विषादः सत्त्वसंशयः ।
निन्दासोऽपह्नुतापसंशयान्नेवमादिहत् ।
(२) ज्ञानाभोकागमावेषु सम्पूवंसुहता इति ।
सौहृद्यवर्जितविकारविकारविनाशितम् ।

(३) मातृसम्यग्देवरागादेवायकान्वयव्यक्तिः ।
सच भर्तुं समपादककान्दरापरकादयः ।
(४) रज्ज्वीयसमजकापकुपुपिमासादिवन्मया ।
ज्वालिनि प्र्यावर्तकमेवमाजीनृत्वा इत्यादिहत् ।

CHINTĀ.

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

VITARKA.

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 SĀTTVĪKA BHĀVA.

THE mental condition arising from the *Svatta-guṇa* is called *Sāttvika-bhāva*. Still it sometimes assumes different shapes on account of *Anubhāva*. *Stambha*, *sveda*, *romāñcha*, *svara-bhaṅga*, *bepathu*, *vaibarṇya*, *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 द्विगुणयोः शून्यताच्चासनापन्नम् ।
(२) तर्को विचारः सन्देहादभूतिरोऽप्युच्यते ।
(३) विकाराः स्रवस्तन्मूलाः सात्त्विकाः यदि कोऽपि ।
सद्युमाप्नोति तदा नित्यं सत्त्वोन्मादितः ॥

सम्भः सन्देहश्च रोमाश्च स्रवस्तन्मूलाः ।
नैव स्रवस्तन्मूलाः स्रवस्तन्मूलाः स्रवस्तन्मूलाः ।
(४) सम्भश्च स्रवस्तन्मूलाः स्रवस्तन्मूलाः ।

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-bhāṅga*. (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) वयुर्ज्वलोद्गमः खेरो रविचर्चाम्बुमादिभिः ।
 (२) चर्वाहृतमयादिभ्यो रोमाचो रोमचिह्नियः ।
 (३) मरुत्तन्मरीचाद्यैर्बोध्यै मरुदं विदुः ।
 (४) दामदेवसमादिभ्यः कण्ठो मापस्य वेपथुः ।

- (५) विषादमरुदीनाद्यैर्बोध्यै विषवेगः ।
 (६) कण्ठ वेपथुर्द्वारि कौबहुः कण्ठहर्षजः ।
 (७) मरुतः कण्ठदुःखाभां वेका प्रान्तिराह्वयिः ।

clad in all the verdure and freshness of spring, goes by the name of *Sringāra* or *Adi 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 *sthāyi-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*, *maraṇa*, *ālasya* and *jugupsā*, enter into it as *vyabhichārī-bhāvas*. (1) The *Rāsa-hlā** of Krishna is an instance in point.

The *Adi 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 *Karuṇa*. (3)

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

(१) रसदेवकजाकाशनेमोदादिसेवने ।
प्रमोदात्मा रतिः सैव दूरीरस्यवरत्नयोः ।
प्रहस्यमाया प्रहारा मधुराङ्गविनेदिते ।
यदीदां वन्द्यमिलाप वेद्याकाननुरागिणी ।
सायानर्त मायिकाः सुहृन्निवासाय जायकाः ।
चन्द्रचन्दरीचन्द्रवदनासुदीप्य मत् ।

अविद्येयकटाकादिरनुभावः प्रकीर्तितः ॥
व्यक्तौग्यमरवाचस्सजुमुष्ठा अभिचारिणः ।
कायी भावो रतिः प्रामादयोऽयं विवृणुतेवतः ॥
(२) विप्रचलोऽयं सन्मोग इत्येव द्विविधो मग्नः ।
(३) यत्र तु रतिः प्रकृष्टा नाभेदमुपैति विप्रचलोऽसौ ।
स च दूरीरामात्रप्रवासाकवकात्मकानुदां कान् ।

(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, *maranā* (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; *Nīlī*, *Kusumbha* and *Mañjishthā*. (1)

(१) अथवाहर्षनासापि मिथःसंस्पर्शरामयोः ।
दृष्टाविशेषो योऽमाती पूर्व्वरामः स उच्यते ।
नृपस्य भवेत्तत्र दूतवन्दितस्त्रीमुक्तात् ।
दम्पती च विने च साक्षात् सन्ने च दर्शनं ।
अभिलाषाविना सुविगुह्यकानोपे गतमथापि ।
उन्मादोऽथ आचिर्नृपतामसिदिति दृष्ट्वा च कामदृष्टः ।
अभिजातः स्युः वा चित्वा प्राप्नुयथायादिविज्ञानं ।
उन्मादस्यापि चिद्विद्वेत्तमात्रेणैव विज्ञानं ।

अथवाहर्षनासापि मिथःसंस्पर्शरामयोः ।
दृष्टाविशेषो योऽमाती पूर्व्वरामः स उच्यते ।
नृपस्य भवेत्तत्र दूतवन्दितस्त्रीमुक्तात् ।
दम्पती च विने च साक्षात् सन्ने च दर्शनं ।
अभिलाषाविना सुविगुह्यकानोपे गतमथापि ।
उन्मादोऽथ आचिर्नृपतामसिदिति दृष्ट्वा च कामदृष्टः ।
अभिजातः स्युः वा चित्वा प्राप्नुयथायादिविज्ञानं ।
उन्मादस्यापि चिद्विद्वेत्तमात्रेणैव विज्ञानं ।

The flame which endures although it finds few occasions to vent itself, is called *Nirāśa*. (1)

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

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

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

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

is termed *Pranaya-māna*. (5)

- (१) न चातिशीर्षते यज्ञायैति प्रेम मनीषत ।
 लक्ष्मीदीपाममाप्नोति यथा श्रीरामखेतवयोः ।
 (२) कुटुम्बपार्ष्णं च धार्तरथैवेति च श्रीभते ।
 (३) मन्त्रिणाद्यन्तर्गतं यज्ञं येषांतिश्रीभते ।

- (१) मानः कीयः स तु वै धाः प्रत्ययेणात्मन्यः ।
 (२) दयोः प्रत्ययनामः कालमीये सुमहत्वायि ।
 प्रेयः कृष्टिनामित्वात् कीये सः कारयं 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 *sāma* (bland speech), *bheda* (entreaties of female friends), *dāna* (bestowal of ornaments, etc., on pretext), *nati* (falling at the feet), *upekshā* (slight), and *rasántara* (ejection of anger by fright).

(c)—*PRAVĀSA*.

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 *Pravāsa 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 *Pravāsa Vipralambha*. (2)

(१) पश्यन्ममियासङ्गे दृष्टेऽप्यानुमिते श्रुते ।
ईर्ष्यामानो भवेत् स्त्रीर्वा तत्र तनुमितिस्त्रिधा ॥
उत्तुङ्गप्रायितमोगाङ्गोपसङ्गजनसम्भवा ।
साम भेदोऽथ दानञ्च ननुपेक्षे रसान्तरं ।
मङ्गलान्नयतिः कुप्यात् वक्षुपायानिति क्रमात् ॥
तत्र प्रियवचः साम भेदस्तन्नुपायार्जनं ।
दानं व्याजेन भवार्हेः पादयोः पतनं नतिः ॥
सामारी तु परिशीले स्नादुपेक्षावधारणं ।
रभसवासङ्गर्हादेः कोपञ्चो रसान्तरं ॥

(२) प्रवासो भिन्नदेशत्वं कार्य्याच्छापाच्च सम्भूमात् ।
तत्राङ्गभेदमाचिन्त्यमेकवेद्यीधरं शिरः ॥
निश्वासीन्नुसखदितभूमियातादि जायते ।
अङ्गेष्वसौकुर्वन् तापः पाण्डुता कृशतादयिः ॥
अहतिः स्थादनाचम्यसम्पद्योन्मादमूर्च्छनाः ।
मृतिचेति क्रमाच्छेषा रश्मिस्फुरद्भा इव ॥
असौकुर्वन् मन्त्रापत्तिस्त्रापकु विरहज्वरः ।
अवधिर्वक्षुपेराद्यं सर्वभारगिता इति ॥
अनासन्नमता चापि मूर्च्छता ममलः कृता ।
तन्मयं तदुपकाशो हि वाङ्मनस्तदवकाशः ॥

(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.
SAMBHOGA.

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: *Lilā, Vilāsa, Vichchhitti, Vibboka, Kilakinchita, Mottāyita, Kuttamita, Bibhrama, Lakita* and *Mada*. (2)

(a)—LILĀ.

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

(b)—VILĀSA.

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 *Vilāsa*. (4)

(१) युगोद्वेकतरङ्गिण् मत्तवति चोक्तान्तरं युगसंभवे ।
विमनायते यदैककादा भवेत् कादम्बविमलम्भाक्षः ।
(२) दर्शनक्षयार्थनादीनि निवेद्येते विद्यासिनी ।
यन्नायुदभावन्योऽन्धं सन्धोगोऽवमुदाहृतः ।
चेष्टाक्षय प्रवर्तन्ते चोक्तान्तरं दृष्टं योविद्यो ।

दाक्षिण्यमार्धवमेवामनन्तयाः मिथं प्रति ।
(३) चङ्क्रेवैरक्षणादौः प्रेमभिर्बन्धनैरपि ।
प्रीतिप्रयोजितैर्चां मिथस्यानुकृतिं विदुः ।
(४) यान्नायानासनादीनां मुक्तनेपादिकर्षां वा ।
विशेषतः विद्यायां स्थापितसम्पन्ननादिना ।

(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)—KILAKINCHITA.

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 *Kilakinchita*. (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 *Mottayita*. (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) लोकाप्याकम्पयन् विचिह्ति कान्तियोगवत् ।
(२) विमोक्तकामिनीं वक्षुर्वीर्येण्यवदः ।
(३) स्मितमुखवदिवद्विषयात्मनोऽन्तर्महोदयम् ।
साङ्ग्यं विचिह्तिमन्मोहयन्महोदयवदिवत् ।

(४) वक्षुर्वीर्येण्यवदः कान्तियोगवत् ।
मोहायितमिति मत्तः कर्तव्यवदिवत् ।
(५) केशवनाम्नोदयं यो ह्येवमुदयं कर्तव्यम् ।
मत्तः कुडमिव मन्मथवदिवत् ।

(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 *ālabhāna-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) स्वयं दानं दत्तं दानं दानं दानं ।

अथाने भूयसादीनां विद्यासो विभ्रमो मयः ।

(२) सुकुमारवनाङ्गनां विद्यासो अविशं भवेत् ।

(३) मयो विद्यासः श्रीमान्मयीवनाङ्गवधेयः ।

(४) दमयन्तादुत्तमाणाः कथास्रीकादिभिः ।

न दानमाचरेत् किञ्चिन्नर्कमन्त्रं 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 *vyabhichāri-bhāvas*. The *karuṇa 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) उत्तममङ्गलतिर्वीर उद्धाह्वयिभावकः ।
भवेन्नदैवतो हेमवर्षोऽयं समुदाहृतः ।
आसन्नविभावास्तु विजेतव्यादयो मया ।
विजेतव्यादिषेडास्तस्मैदीप्यन्महविभः ।

अनुभावास्तु तत्र ह्यः सहायान्वेषकादयः ।
सहायिषस्तु धृतिमविमर्शस्त्वित्यङ्गरोमाञ्चराः ।
स च दानवस्य बुद्धेर्देवता च समन्वितस्तुर्वा स्मृतः ।

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

IV.—THE RAUDRA RASA.

THE *sthāyi-bhāva* of this sentiment is anger; its color is red; its presiding deity is *Raudra*;* belligerents are its *ālambana-bibhāva*; their endeavours and fighting constitute its *uddīpana-bibhāva*;—its *anubhāva* 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 *byabhichāri-bhāvas* are irascibility, excitement, the bristling of the hairs, sweat, *vepathu*, *mada* and frenzy. (2) The wrath of *Visvāmitra* with *Harischandra* is its example.

V.—THE HĀSYA RASA.

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

* A form of *Siva*.

(१) दृष्टमात्राद निष्ठासिः कथंवाच्यो रसो भवेत् ।
 जोदेः कथितवर्णोऽयं कथितो यमदेवतः ॥
 प्रोक्तोऽपि कायिभावः स्वाच्छोयमात्मनो मत् ।
 तच्च दाहादिकावस्था भवेदुद्दीपनं युगः ॥
 अनुभास देवनिष्ठासुमासकान्दितारयः ।
 मेघर्षाणां निष्ठासुमासकान्दितारयः ॥
 निर्वैदमोहायसादवाचिन्नानिष्ठासुमासः ।
 निवाहमपुत्रीभादितारयः कथितारयः ॥
 प्रोक्तारयित्वा निम्नो विमलभादितारयः ॥

विमलभादितारयः कायि युगः स्वच्छोयमात्मनः ॥
 (२) रौद्रः क्रोधकायिभावो रसो रमादिदेवतः ।
 कायिन्नामरितारय तच्चोद्दीपनं मत् ॥
 अनुभासोऽपि निर्वैदमोहायसादवाचिन्नामरितारयः ॥
 कायिन्नामरितारय तच्चोद्दीपनं मत् ॥
 अनुभासोऽपि निर्वैदमोहायसादवाचिन्नामरितारयः ॥
 उद्यतापेगोमासकान्दितारयः मत् ॥
 मोहामर्षादितारय भावः कथितारयः ॥
 रसात्मकता कायिन्नामरितारयः ॥

sentiment of *Hāsya* or laughter. Its *sthāyi-bhāva* is the laugh ; its color is white ; its presiding god is *Pramatha*, a courtier of Mahādeva ; ludicrous figures, talk and dresses, which 'tickle' the lungs of the audience 'o' the sere,* go to make up its *ālambana-bibhāva* ; the actions of the players are its *uddīpana-bibhāva* ; the drooping of the eye-lids, contraction of the mouth, smile, etc., are its *anubhāva* ; sleeping, laziness and *abahitthā*, are its *vyabhichārti-bhāvas*. (1) The regal days of Kālnemi are an example of it.

Hāsya is of six kinds ; *Smita*, *Hasita*, *Vihāsita*, *Abahasita*, *Apahasita* and *Atihasita*. The good only resort to *Smita* and *Hasita*, the indifferent, to *Vihāsita* and *Abahasita* ; and the vulgar, to *Apahasita* and *Atihasita*.

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 *Vihāsita*. (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) विहसताकारवाग्बोधेयकारेः कुहकार भवेत् ।
हासो हासक्यामिभावः श्वेतः प्रमथरैवतः ॥
विहसताकारवाक्चेष्टं यदाचोक्तं हसंजनः ।
तदावाचनं प्राञ्जल्येहोदीपनं मतं ॥
अनुभावोऽस्ति शरीरवदनस्यारसादिकः ।
निमाचकारविश्रया वा कुर्यान्निमाचरिणः ॥

ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च ।
नीचानामपहसितं तथाऽपि हसितं च वक्ष्यते ॥
(२) ईदृशविकारिणं मयं स्मितं कालं व्यन्दितामरं ।
(३) निविहस्यदिवं तप हसितं कथितं वृत्तेः ॥
(४) मधुरमरं विहसितं वाचमिदं कथ्यते ॥

E.
APAHASITA.

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

F.
ATIHASITA.

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

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

VI.—THE BHAYĀNĀKA RASA.

THE *Rasa* the *sthāyi-bhāva* of, which is fear, whose complexion is black, whose god is *Kāla* (Death), whose *ālambana-bibhāva* is whatever excites terror, in which hard endeavours are the *uddīpana-bibhāva*, whose *anubhāva* are discoloration, an indistinct utterance, *pralaya*, the bristling of the hairs perspiration, trembling and circumspection, and whose *vyabhichārī-bhāvas* are hate, *āvega*, swoon, apprehension, impatience, depression, alarm, *apasmāra*, bewilderment and death, is called the *Bhayānaka Rasa*. (4)

(१) अयं हसितं साक्षात् विचिताङ्गं भवत्यतिहसितं ।
(२) यत् हासः स चेत् हासि साक्षात् न निवर्त्यते ।
तथाप्येव विभावादिसामर्थ्यादुपपन्नम् ।

(३) भयानको भयस्याविभावः साक्षात्तद्वैयर्थ्यः ।
स्त्रीनीचमहाविः कथं मत्तुल्यविचारदेः ।

यस्मादुत्पद्यते भौतिकदशाद्यन्तर्गतं मतं ।
चेत्ता दीर्यराक्षस भवेदुदीयनं युगः ।
अनुभावोऽप्येवैवर्त्यमदुर्गदस्तरभावः ।
प्रलयकरो दोमाद्यन्यदिक प्रेक्षारवः ।
अनुभावेन सज्जो हससासन्धानिदीनताः ।
अपस्मारसन्धानि मृतनाशा अभिचारिकः ।

THE ŚĀNTA RASA (Additional.)

THE *Rasa* the *sthāyi-bhāva* of which is quietude, whose hero is a pious character, which is white like the *kunda* flower,* whose presiding god is Nārāyaṇa, whose *ālambana-bibhāva* is the conviction of the vanity of all earthly things and the recognition of the Deity as the only reality, whose *uddīpana-bibhāva* are visits to holy men and spots, whose *anubhāva* are horripilation, etc., and, finally, whose *vyabhichārī-bhāvas* are *nirveda*, joy, recollection (1), etc., is entitled *Śānta*, 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.

Karūṇa, *Vibhatsa*, *Raudra*, *Vīra* and *Bhayaṇaka* are hostile to *Ādi* ; *Bhayaṇaka* and *Śānta*, to *Vīra* ; *Hāsya* and *Ādi*, to *Karūṇa* ; *Bhayaṇaka* and *Karūṇa*, to *Hāsya* ; *Sringāra*, *Vīra*, *Raudra*, *Hāsya* and *Śānta*, to *Bhayaṇaka* ; *Ādi*, to *Bibhatsa* ; *Hāsya*, *Ādi* and *Bhayaṇaka*, to *Raudra* ; and lastly, *Vīra*, *Ādi*, *Raudra*, *Hāsya* and *Bhayaṇaka*, to *Śānta*. (2)

* A kind of jasmine.

(१) शान्तः प्रमत्तायिभाव उत्तमप्रकृतिर्मनः ।
कुन्देन्दुसुन्दरकृत्यः श्रीमत्तावयवैवतः ।
अनित्यत्वादित्याद्येवककुम्भितोदका तु वा ।
परमात्मनश्चर्यं वा तत्तत्तत्तन्मनिकते ।
पुष्पाग्रमहद्विषेनलीलेन्दुवन्दनारयः ।
महापुरुषवक्त्रावाक्योदीरोमहृदयिकः ।
दीप्तहास्यकामुभवाक्या सुखमिषादिकः ।
निम्बे रश्मिन्दुवन्दनमिषुतदकारकः ॥

(२) आसः कदम्बीभस्वरीवीरभयानकैः ।
भयानकेन कदम्बेनापि हासो विरोधभावः ।
कदम्बो हासश्चक्रादरसाभ्यामपि तादृशः ।
दीप्तसु हासश्चक्रादभयानकद्वयेऽपि ।
भयानकेन शान्तेन तथा वीररसः क्षतः ।
श्चक्रादवीरदीप्तास्त्रहासशान्तेर्भयानकः ।
शान्तसु वीरश्चक्राददीप्तहासभयानकैः ।
श्चक्रादेव तु वीरस्य शान्तास्त्रा विरोधिताः ॥

VRITTI.

IN *Sringara*, *Hasya* and *Karunā*, the *Kaisiki Vritti*; in *Vīra*, *Raudra* and *Adbhuta*, the *Sāttati* and *Bhārati Vrittis*; and in *Bhayānaka*, *Bibhatsa* and *Raudra*, the *Ārabhati 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.

SĀTTATI VRITTI.

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

C.

ĀRABHATI VRITTI.

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

* The quality of righteousness.

(१) हास्यरङ्गारकबोधेतिः स्थातु कैशिकी रसैः ।

सात्वती चापि विज्ञेया वीरवीराह्लासाश्रया ।

भयानके लवीभस्त्रे रौत्रे चारमटी भवेत् ।

भारती चापि विज्ञेया वीरवीराह्लासाश्रया ।

(२) या सत्त्वनेयवर्षिमेवविषा

लोसहृत्वा युष्मन्नचल्यतीता ।

कामोपभोगमभयोपचारा

सा कैशिकी चावविषासयुक्ता ।

(३) सात्वती वज्रया सत्त्ववीर्यव्यामद्वयार्जवैः ।

सहर्षा युगलङ्कारा विज्ञेया साहृता तथा ।

(४) मायेन्द्रजाससंयामकोषोद्भवास्त्रादिबोधितैः ।

संयुक्ता वधव्याघ्रैरुद्वहवारमटी मता ।

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 *Bhārati Vritti*. (1)

THE DIFFERENT LOOKS IN THE DIFFERENT RASAS.

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

In the *Vīra 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 वरप्रयोग्या ।
स्त्रीवर्जिता संज्ञा तयाऽप्युक्ता ।
अनामधेयैर्भवन्तैः प्रयुक्ता
तां भारतीं वृत्तिमुदाहरन्ति ॥
(२) आर्पयन्ती हि दृष्टं या खविकाशानिर्गम्या ।
सन्मुखेपकवक्त्रा वा कान्ता मन्मथवर्द्धिनी ॥

(३) अवलम्बनाधिकश्रिता गम्भीरा वसतारका ।
दीप्ता सङ्गुचिताङ्गा च वीरा जनैर्वराहता ॥
(४) पतितारुण्युता वा या शोकमन्थरतारका ।
नासायमेवानुगता कवचा दृढिदृश्यते ॥
(५) चकितद्विमुदा कम्पवारकावन्तचोद्विता ।
रुक्ता झङ्कुडिभीमोद्या दीप्ती दृढिवराहता ॥

In the *Hāsya 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 *Bhayānaka 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 *Bībhatsa 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 *Ādbhuta 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 *Ādi Rasa*, amorous passages of the hero and heroine ; in the *Vīra Rasa*, wars, etc. ; in the *Karuna*, death of husband or son ; in the *Ādbhuta*, some extraordinary event ; in the *Hāsya*,

(१) किञ्चिदन्तःसमाविष्टविशिष्यन्तसारका ।
आकुञ्चितमुखा मन्दवितारा यथाक्रमतः ।
विस्त्रापनेऽभिनेतव्ये सास्त्रादितिः प्रसज्यते ॥

(२) सञ्जा धृतमुखाव्यन्तचञ्चलौदन्तसारका ।
हृष्टा यथायमाणा च भीता दृष्टिर्भयानकरा ॥

(३) बीभत्सा व्याप्तिचञ्चलौचयका तदन्तसारका ।
हृष्टे तेषां ज्ञयाङ्गी च निकुञ्चितमुखौ जितौ ॥

(४) प्रसन्ना मुदमुखाङ्गा वदितार्त्तसारका ।
हंसन्मुञ्चितपञ्चामाह वायाङ्गविकाशिनौ ॥

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

THE RĀGAS IN RELATION TO THE RASAS.

IN LOVE.—*Mālabasrī*, *madhyamādi*, *pañchama*, *desapālī*, *megha*, *kukubhā*, *mālaba*, *sri*, *hindola*, *saindhabī*, *gujjarī*, *gaundakī*, *torī*, *jayatasrī*, *prathamamañjarī*, *nattā*, *mallāra*, *chhāyā*, *lalita*, *drāvira-gaura*, *sindhurā*, *belābālī*, *gaurī*, *gaura*, *karnātagaura*, *dhannāsikā*, *ballarī*, *susthāvati* and *huñjikā*.

IN HEROISM.—*Nattā*, *saindhabikā*, *belābālī*, *dhānasrī*, *sri*, *gaurī*, *gaura*, *megha*, *soma*, *dhannāsikā*, *megharañgī*, *torī*, *devakritī*, *sañkarā-bharana*, *hindola*, *desākha* *chhāyā*, *lalita*, *bedhagupta*, *drāvira-gaura*, *srikanthikā*, *tārā*, *mālavagaura*, *desapālī*, *mālaba*, *nāgaddhvani*, *turushka-gaura* and *gaurasāraṅga*.

IN TENDERNESS.—*Sāverī*, *kāmodī*, *rāmakelī*, *āsāvarī*, *belābālī*, *saindhavī*, *baṅgāla*, *desī*, *kausikī*, *bhūpālī*, *gāndhāra* and *jayatasrī*.

IN THE IRASCIBLE.—*Turushkagaura*.

(१) आद्ये रसे विहारादिः क्षीयुषो रसभावजं ।
वीरे युद्धादिकं वीरे कवचे पतिपुत्रयोः ॥
विभोगादि तथा हास्ये मानसानन्दकारणं ।
रसेऽङ्गुतेऽपौनिकस्य आपारादि भयानके ॥

भयोत्पादि विधानस्य वीभत्से वृत्तितं तथा ।
अभिप्रायादिकं वीरे आनन्दे नित्यसुखाख्यम् ।
आपारादि विपक्षिद्विषयैर्बन्धीयं प्रयत्नतः ॥

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

IN THE TERRIBLE.—*Mallāra.*

IN DISGUST.—*Pulindikā.*

IN THE WONDERFUL.—*Nattā. (1)*

(१) मासवशीच रागाङ्गपूर्वा सचयभूषिता ।
 मूर्च्छनोत्तरमन्त्रा स्याद्भङ्गाररसमखिता ॥
 वङ्गज्यहाशकन्यासा पूर्वा सैन्धविका मता ।
 मूर्च्छनोत्तरमन्त्राया केषितु बाङ्गविका मता ।
 दिङ्हीना तु भवन्निर्ध्वं रसे बीरे प्रयुज्यते ॥
 रागः पञ्चमको ज्ञेयः पञ्चीनः वाङ्गो मतः ।
 प्रथमा मूर्च्छना यत्र सचयेन विभूषितः ।
 केचित्त्वदन्ति सम्पूर्णे भङ्गाररसपूर्णं ॥
 धैवतचयसंयुक्तः भङ्गाररसदीपकः ।
 सम्पूर्णा मेघरागः स्यादुत्तरायतमूर्च्छनः ॥
 सावेरी धैवतान्ता च गतया मन्त्रमध्यामा ।
 यहाशन्यासवङ्गजा च पञ्चीना कबचे मता ॥
 बाङ्गाल्याः कौशिकी जाता वङ्गज्यासयहाशका ।
 सकल्पमन्त्रगान्धारी हास्ये च कबचे रसे ॥
 कामोदी कबचे हास्ये निरता वङ्गभिर्मता ।
 धैवतांशयहाशका सम्पूर्णा कुकुभा मता ।
 तृतीयमूर्च्छनोत्पन्ना भङ्गाररसमखिता ॥
 धैवतांशयहाशका पूर्वा चेलावली मता ।
 पौरवी मूर्च्छना ज्ञेया रसे बीरे प्रयुज्यते ॥
 वङ्गज्यहाशकन्यासा पूर्वा रामकिरी मता ।
 मूर्च्छना प्रथमा ज्ञेया कबचे सा प्रयुज्यते ॥
 बीरे रसे कञ्जितरोमहर्षा
 शिरोधरावद्विषासबाहुः ।
 प्रांसुः प्रचण्डा किञ्च चन्द्ररागा
 देवास्वसंज्ञा कथिता मुनीन्द्रैः ॥
 सचया हीन-श्लवभा घनाग्नीः बाङ्गवा मता ।

मूर्च्छना प्रथमा ज्ञेया रसे बीरे प्रयुज्यते ॥
 आशावरी मरिच्यन्ता धयहाशा च चौङ्गवा ।
 न्यासस्तु धैवतो ज्ञेयः कबचा रसनिर्भरा ॥
 वङ्गज्यासयहाशीऽयं श्रीरागः सत्यमध्यमः ।
 सायं गेयो रसे बीरे भङ्गारे चेति कीर्तितः ॥
 वेधगुप्तकथा वङ्गजमध्यमर्षभिकोद्भवः ।
 दिङ्हाशी मध्यमान्तो रसे बीरे नियुज्यते ॥
 वङ्गलः कौशिकान्जातः वङ्गज्यासयहाशकः ।
 सकल्पमन्त्रगान्धारी गेयः कबचहास्योः ॥
 बाङ्गजीजातिसमुत्पन्नः वङ्गज्यासयहाशकः ।
 नितारः पटिबाहुज्यो रसे बीरे नियुज्यते ॥
 मेघच्छायागमे गेयः सोमरागो मतः सता ॥
 बीरे धाशयहाशकः वङ्गजधैवतिकोद्भवः ।
 गेयो त्राविङ्गगीऽयं बीरेभङ्गारयोर्निधिः ॥
 गुण्डी दिङ्हाशना च जाता पञ्चमबाङ्गवा ।
 कञ्चिन्नान्तापि सन्नाथी गेया भङ्गारवर्द्धिनी ॥
 मध्यमांशयहाशका तोङ्गिका मुहबाङ्गवा ।
 जाता मध्याह्नसमये गेया भङ्गारवीर्योः ॥
 सैन्धवी पञ्चमाज्जाता यहाशन्यासपञ्चमा ।
 मध्याह्नादूर्ध्वतो गेया भङ्गारे कबचेऽपि च ॥
 वङ्गज्यासयहाशेयं बीरे देववृत्तिमेता ।
 पञ्चमांशयहाशका धरितारा गमोत्पन्ना ।
 भङ्गारे चोत्पन्ने गेया प्रातः प्रथममञ्जरी ॥
 नट्टा नट्टवहाशका सकल्या कञ्चित्तरा ।
 हास्येऽङ्गुते च भङ्गारे मातया निधि मङ्गचे ॥
 धैवतांशयहाशका समन्ता च समन्तरा ।

DANCING IN RELATION TO THE SENTIMENTS.

IN the *Srīṅgāra Rasa*, the *chhūrīta*; in the *Vīra*, the *laghu-nritya*; in the *Karūṇa*, the *pebali*; in the *Raudra*, the *laghu* dance;

शङ्कारे कबखे चैव गेया मेवावली बुधैः ।
 यद्वाङ्मयासङ्गं वा काङ्क्षी गोप्री मासवकीशिकात् ।
 वीरशङ्कारयोगेया सक्त्यान्दोषितकरा ।
 नाटो निशि मुचो वीरे वङ्गजाशो गमकोत्पटः ।
 वीरे निशि निवादाशः शङ्कराभरतः सदा ।
 निवादाशयङ्मयासो गौडः स्यात् पद्मोन्मिषः ।
 वीरशङ्कारयोगेयो दिनायो विरजवर्धनः ।
 एव कर्वाटवङ्गावः शङ्कारे चैकवर्धनः ।
 नेत्रगुप्तोद्भवा देशी रियङ्गन्ता सवर्जिता ।
 महराभरते गेया शान्ते च कबखे रसे ।
 एवा धनसिका जेया मुदकौशिकमध्यमा ।
 रसे वीरे च शङ्कारे गातया सवर्धनः बुधैः ।
 वराचपाङ्गा वन्दारी सन्वासाशयङ्गिता ।
 शङ्काराख्ये रसे गेया हरिनायकसन्मता ।
 सखावली पद्मीना च शङ्कारे निशि गीयते ।
 शङ्कारे दुर्दिने गेया मङ्गारी परिकीर्तिता ।
 गेया यामपथाङ्गं शङ्कारे जङ्गिका बुधैः ।
 गेया वीरे गरुडिता शान्ता श्रीकण्ठिका मता ।
 मांशयङ्गः पद्मीनीऽसौ वीरे मासवगौडकः ।
 वङ्गजयहा मरुडिता ज्ञाया शङ्कारवीरयोः ।
 मध्यमार्दिमयङ्गान्तो मध्यमयामगोचरः ।
 कर्वा सावर्धनः प्रगातया शङ्कारे च रियोन्मिषः ।
 टङ्गान्वयसमुद्भूता देशपात्री रियोन्मिषता ।
 रसे वीरे च शङ्कारे गेया सायमिषं बुधैः ।
 टङ्गान्वयसमुत्पत्तो मासवोऽपि रियोन्मिषः ।
 वीरशङ्कारयोगेयो दिनायो निशि वा बुधैः ।

वङ्गज्यासयाङ्गोऽयं हिन्दोषो रियवर्जितः ।
 कबखे वल्यार्धभाज्जातो वीरशङ्कारयोः सदा ।
 टङ्गान्वयभवो नागधनी रियवर्जितः ।
 वङ्गज्यासयाङ्गोऽयं गेयो वीरे रसे दिवा ।
 एवा वङ्गजयङ्मयासो गौडको परिकीर्तितः ।
 रियङ्गोना दिनादौ तु मातयावरसे बुधैः ।
 टङ्गान्वयसमुद्भूता कविता कवितकरा ।
 शङ्कारवीरयोर्गेया निशान्ते च दिनादिके ।
 वीरे च रीत्रे च तुल्यगौडः ।
 गान्धारको मध्यमजय मान्ता ।
 सयोन्मिषः कान् कबखे सदैव ।
 गयोन्मिषता वङ्गजभवा सदा स्यात्
 मुषिन्दिकाभीष्टरसेषु धान्ता ।
 धयोन्मिषता वङ्गजभवा च गेया
 दिवा च वीरे किञ्च मेघरङ्गी ।
 गान्धारोऽशयङ्मयासो वीरशान्तिरसाश्रिता ।
 सम्पूर्णा गौडसारङ्गी गेया मध्याह्नतः परं ।
 निवादाशयङ्मयासो सम्पूर्णा शङ्कराभिधा ।
 निशीथाय परं गेया रसे हस्ति मयुज्यते ।
 जयतश्रीच सम्पूर्णा यद्वाङ्मयासपद्मा ।
 तमखिन्धां मगातया शङ्कारे कबखे रसे ।
 मध्यमांशयङ्मयासो भूपतिः कबखे दिवा ।
 ताया गेया दिवारात्री युद्धे न्यग्रमवर्जिता ।
 धैवतांशयङ्मयासो मङ्गारः सपर्वजितः ।
 सदा वङ्गरसवर्णी च गमज्जकारसतमः ।

in the *Adbhuta*, the *bahurupa* ; in the *Háśya*, 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 *Háśya*, the *chhutíla* ; in the *Bhayánaka*, the *dhrubapada* ; in the *Bibhatsa*, the *sudhasíla* ; 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) अङ्गारे कुरितं चैव रसे वीरे बहु स्फुटं ।
येवञ्च कबचे रौत्रे बहु नृत्यं तथाङ्गते ॥
वज्रकपं रसे हास्ये विकटञ्च भयानके ।
विश्वैर्महापद्मी नाम वीभक्ष्ये जङ्गलदि मुर्व ॥

(२) निपुटालोऽङ्गते चैवः कम्बुकः कबचे मतः ।
काह्यालो रसे वीरे रसे रौत्रे विनोदकः ॥
भयानके ध्रुवपदे हास्ये कुटिल एव च ।
वीभक्ष्यालो सुवर्णीय आदायमवन्मयीः ।
मन्वाः कथिता एते विश्वैरुदरसाभ्याः ॥

in the *Karunā*, the smoke-colored ; in the *Hāsyā*, the party-colored ; in the *Bhayanaka*, the blue ; in the *Bībhatsa*, 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."

(१) कार्य्या यजनिका तत्र नीरन्ता सुखमासता ।
कार्य्या सुखपनारीभ्यां वृजतु क्वच प्रवेष्टनम् ।
शुभवर्णा च शङ्करे योसा वीरे मय्यसते ।
धूमवर्णा च शङ्करे कर्तव्या कोपमादते ।

हास्ये विचित्रा कर्तव्या नीलवर्णा भयानके ।
बीभत्सवे धूमवर्णा खात्रीने रक्ता मय्यसते ।
अद्भुते शङ्करवर्णा खात्रीने मय्यस्यस्यते ।
शङ्करवर्णा च सर्वेषु कार्य्या यजनिका वृष्टेः ॥

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) को हवाद्युक्तमार्गेण प्राणानिर्वाणमाचरेत् ।
 तस्माच्चोदृत्य वाञ्छन्मभीत्या किञ्चिन्मयोच्यते ॥
 भूयुद्विषयिकर्मादि कृत्वा भित्तिं मयोजयेत् ।
 भित्तिस्थापारे निर्वृते कम्भानां स्थापनं भवेत् ॥
 शुभे दिने सान्द्रं च स्त्रिरनक्षत्रप्रयोगः ।
 कम्भानां स्थापनं कुर्यात् पिराचोपोवितो गुहः ॥
 कम्भाः स्युः स्त्रादिराः स्त्रावाः पानका रात्रचन्द्राः ।
 अये यथोक्तश्रुतिराः सूक्ष्माश्चातिथिचिह्नाः ॥
 यथाचक्षो गुहमेव हिमवाच यथाचक्षः ।
 यथा मिदिमं हेमन्त तथा त्वमचक्षो भव ॥
 एवं मन्त्रं समुच्चार्य स्थापयेत् कम्भमग्रं ।
 दृष्ट्वा यथादेवेनां तदर्थं निश्चयेद्गुहं ॥

तेषां मूल्यानि यत्नेन लिखितानिः मपूरयेत् ।
 विद्वद्दीर्घविस्तारौ तत्र नाद्यानुक्तयतः ॥
 हस्तविंशतिविस्तारा रक्षन्मिमं नीहुरा ॥
 प्राणामध्ये न कर्तव्यं कम्भसं स्थापनं वृष्टेः ।
 कुर्यादुपरिभागस्तु दाहकदिभिराहतं ।
 गवाक्षौर्विविधैश्चैः प्राणभञ्जिभिरग्नितं ।
 कक्षस्यैव यथाकाभिर्विशालैश्चोदयेत् ॥
 ऊर्ध्वभागो यतः कार्यः पुण्यमाख्यं वक्ष्यते ॥
 अधोभागः कुट्टिमः स्त्रावः सुधाभिः परिचयितः ।
 वातिस्तस्यैव कक्षं कुर्यात् पादः स्त्रावति चेत्तथा ।
 धातुसूतीयभागेन नेपथ्यं पश्चिमादिभिः ।
 कारवेदेन पाषाणां वेजानां स्थापनादिभिः ॥

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 *Marga* and the *Desi*. He should be of a cheerful temperament, should receive an æsthetic culture and be well versed in *Kalā* and *Nāṭya*. 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) शाखायाः पूर्वभागे तु कुर्व्यान्नुपतिमखर्चः ।
सर्वापकरवेकुंको दिशेत्तत्र महीपतिः ।
तूय्यचयविशेषज्ञः धारितोभिकरामदः ।
हीनाधिकविशेषज्ञो देशीमार्गविभागवित् ।
हृदय रसभावज्ञः कलानाचविशारदः ।
सुरोन्मयाच विप्राः कुर्मन्त्रयस्य च दक्षिणे ।
अमात्यवाचपुत्राश्च उत्तरा भित्तिमाश्रिताः ।
बन्धिनस्तान्काष्ठैश्च कलानाचविरोऽपि च ।
नाचघातो बहिर्वीधमुखासिद्धिनि यज्ञिभ्यः ।

राजोऽङ्गराजो तैः कार्य्यो यावन्नाटकदर्शनं ।
ततोऽप्यार्याः प्रयत्नेन अविज्ञाताश्च यज्ञिभ्यः ।
तथा मुग्धाः पामराश्च तथा पावकधर्षिणः ।
राजाश्च या सर्वे दशोपविष्टाः स्युः सभासदः ।
अन्यथा पीडिताश्चानां वासादुद्योषो न जायते ।
मध्यस्थाः सावधनाधिराशिना व्यावसायिनः ।
अगम्या रसभावज्ञास्त्रीर्धर्मविक्रमविदः ।
मुद्रिता मुद्रिताभिन्ना आसवादिनिवेशकाः ।
सान्ध्या रसभावज्ञासावन्तः स्युः सभासदः ।

I.

ŚRINGĀRA 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 ।)

सुविमलजलयसुनातटसङ्गततद्गणपरिहृतकुञ्जवने ।
 कोकिलकाकलिनित्यप्रपूरितसन्ततसुरभिमुपुष्पगणे ॥
 वियति सुधाकरमखिलकलान्वितममलकिरणद्वतशुभ्रदिशं ।
 विपिनकुसुमचयमाल्यसुशोभितहरिवल्लोक्य मनोजवशं ॥
 हृदयमवेक्ष्य स विहरति पर्वणि कुचभरनतग्रतगोपवधूः ।
 अभिगत इह निधि काङ्क्षितरासजसुख इतस्तुन्दरवक्त्रविधूः ॥
 कुङ्कनिराद्यतसकलसुरासुरमनुजनिकरनिजनेत्रपथः ।
 सततममलरुचिहास्यविराजितवदनविनिर्गतरागकथः ॥ १ ॥

Adi Rasa,
OR
The Sentiment of Love.

TRANSLATION OF THE SONG.

Harmed 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 Brindabana 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.'

ललितरागरतिखीक (१) ताळाभ्यां ।

आष्टासी ।

(चै)

सा चै म म म म म म म म म म म म म म ग
 ड वि न ल ल ल ल ल ल ना त ड स क त त व

चै चै सा नि सा चै ग प म म प ग म ग चै सा ॥

ग ष प रि ड त कु . झ व . . ने . . . ।

प ध सां सां सां सां सां सां चै चै सां नि सां नि ध प
 को . कि ल ला क लि नि ल म पू . . रि त .

ध चै सां सां नि ध प प म ग प म म म ग चै सा ॥
 व . ना त ड र भि सु पु . . ष ग शे . . . ।

अनारा ।

म ध सां सां सां सां सां सां चै चै चै सां ग चै सा नि ध
 वि व ति सु धा क र म लि ल क सा . नि त . .

प ध सां सां नि नि ध प प ध सां सां सां प ध
 न न ल कि र ष क त सु . भु दि शं वि पि

सां सां सां सां सां सां चै चै सां ग चै सा नि ध प
 न कु सु न व व मा ल सु शो . नि त . . .

प ध चै सा नि ध प म ग प म म ग चै सा ॥
 व रि र व को . क म गो . न व शं . . ।

(१) * * * * रतिखीके चतु गुरु ।

वहारी ।

सां सां सां सां नि ध प म ग प म म ग ग चै
 इ इ उ न वे । ख स वि ह र ति प म वि
 सा चै म म म म ग चै सा चै म म म ध ध
 कु ख भ र न त व त गो । प व धूः ख मि
 ध ध प प प म ग प म म ग ग चै सा चै
 ग त इ ह नि शि का ऋ बि त रा स ख सु ख
 म म ग ग चै सा ग चै चै सा
 इ त सु न्द र व । कु वि धूः ।

आभोगः ।

म ध सां सां सां सां सां सां चै चै चै सां ग चै सां नि ध
 कु ख क नि रा क त स क ख सु रा । कु र ।
 प ध सां सां नि नि ध प प ध सां सां प ध सां सां
 म मु ख नि क र नि ख ने ख प खः स त त न
 सां सां सां सां सां चै ग चै सां नि ध प प ध चै सां
 म ख ह वि शा । ख वि रा । नि त व ह न वि
 नि ध प म ग प म म ग चै सां ::
 नि । ग त रा । ग ख खः ।

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 — — ne — — ko —
ki la ká ka li ni tya pra pú — — ri ta — sa n
ta ta su ra bhi sú pu — ah pa ga ne — — .

Second Strain.



Bi ya ti su dhá 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 dhuh a bhi ga ta i ha
 ni s'i ka ni kshi ta ra sa ja su kha i ta sun da ra
 ba k tra bi dhuh.

Fourth Strain.



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

THE EIGHT PRINCIPAL BHAKTAS OF THE HINDUS.

ŚRĪNĀRA.

RĀS-LILĀ.



Lith and Printed by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR D. 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.

VÍRA RASA.

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 pledged 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 *Vira Rasa*.

वीररसः ।

(गीतम् ।)

कुरुचत विक्रममयि कुरु कार्यं । प्रवनसुतस्त्रिहृन्ति तवार्यं ॥
पालयति च गुरयौवनमद्य । संसदि गुरतरनिजगिरमद्य ॥
तव खलु नश्यति वर्जितसदृशं । इपदसुताम्बरकचधरकलुषं ॥
इदमतिकुपितो वदति स जातं । दुःशासनहृदि पिवति च रक्तं ॥

Vina Rasa,
OR
The Sentiment of Heroism.

TRANSLATION OF THE SONG.

“**O** Haurava, 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 Duhśāsana in the breast, and drank his life-blood.

•

•

बिलावलीरागवीरविक्रम*तालाभ्यां ।

आशावौ ।

चट चट गं चै सा नि नि | ध ध सा सा चट सा | सा चट
 कु ह सु त वि क्र म न वि कु ह का वं । प व
 गं गं गं प प | ग चट गं में ग चट गं चट सा ||
 न सु त लि च च • नि त वा • • वं • ।

अन्तरा ।

ग प धं सां सां सां सां | सां नि चै सां सां सां | सां नि सां
 पा ल य ति च सु ह यौ • व न न द्य सं • •
 धं प प प ग ग | ग चट गं में ग चट गं चट सा ||
 स दि सु ह त र नि ज गि र न • • द्य • ।

सहारी ।

ग ग प प प प प | ध नि धं सां सां ध ध प | ध ध
 त व ख लु न द्य ति व • • र्जि त स ह शं ह्र प
 प प प मे प ग ग | ग चट गं में ग चट सा |
 द सु ता • • स्वर का च ध र क लु वं ।

आभोगः ।

ग ग प धं सां सां सां | सां नि चै सां सां सां | सां नि सां
 द द म ति कु पि तो व द ति स जा तं डः • •
 सां ध प प प | ग चट गं में ग चट गं चट सा ::
 सा स न ह दि पि व ति च र • • तं • ।

* लघुमृतययानो गुरुः स्याद्वीरविक्रमे ।

BELÁBALÍ.

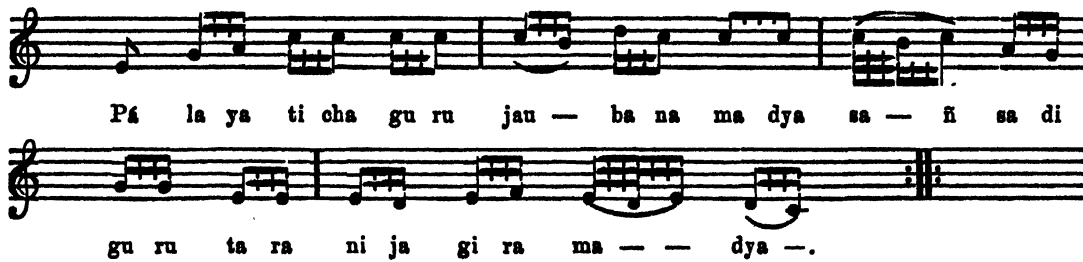
TALA—VIRAVIKRAMA.

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 fi.

Second Strain.



Pá la ya ti cha gu ru jau — ba na ma dya sa — fi 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.

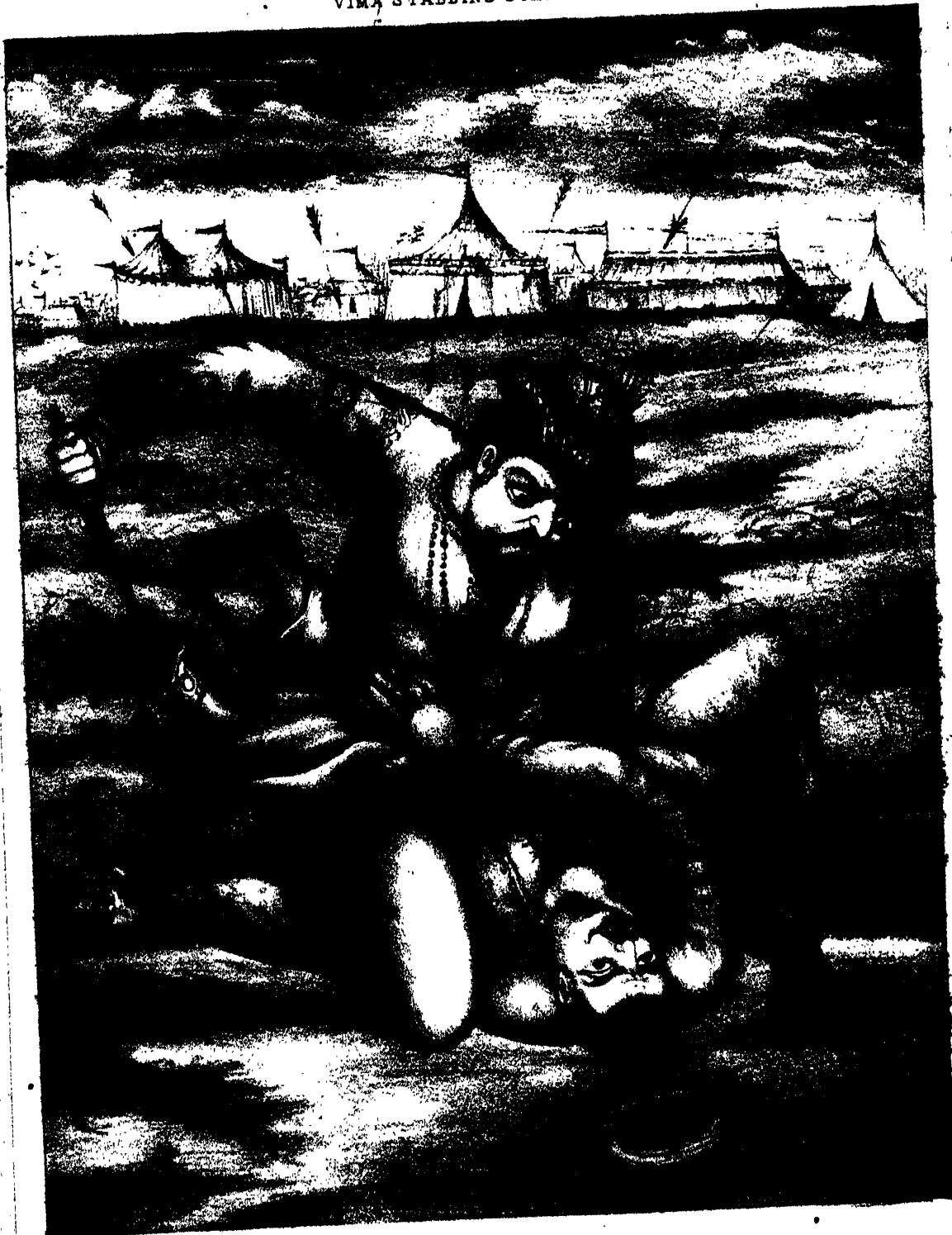
Fourth Strain.



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 fi.

THE EIGHT PRINCIPAL RAMAS OF THE HINDUS.
VÍRA.

VIMA STABBING DUHŚASAÑA.



Lith. and Print. by Kresbury Das.

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

BHIMA DRINKING DUHSÁSANA'S BLOOD.

SCENE.—The Field of *Kurukshetra*.

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, Lakshmaṇa, and his beloved wife, Sítá, accompanied Ráma,—the former actuated by fraternal affection, the latter by conjugal love. While they were residing in the *Pañchabati* 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 Lakshmaṇa to take her to the forest for exile, on some pretext. Lakshmaṇa as a younger brother did as he was directed. The object of Ráma in exiling his beloved wife was to please his subjects.

करुणारसः ।

(गीतम् ।)

आर्य्यतनय हृदि तव किमिदं स्थितमहह कदापि न जाने ।
 कचिदिह जगति न खलु भवदप्रियमहमकरवमिति जाने ॥
 एकश्च इह मम तपनकुलोच्छ्रित निकटीभव गुणसिन्धो ।
 दर्शय निजसुखमोषधिपतिरुचिभार्तिसमाकुलवन्धो ॥
 वीक्ष्य तवास्त्रविधुं सखितं म्रिय एषा चिरमतिकष्टा ।
 दाशरचेर्दयिता रुदती खलु नम्रसुखाशुभदिष्टा ॥
 इत्थं विलपति देवरत्नच्छायाभाषितमतिशयबोरं ।
 श्रुत्वा चिरदिननिजवननिवसतिरूपमधैर्य्यप्रकारं ॥

Raguna Rasa,
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.”

भाष्यायी ।

(ऋ ऌ)

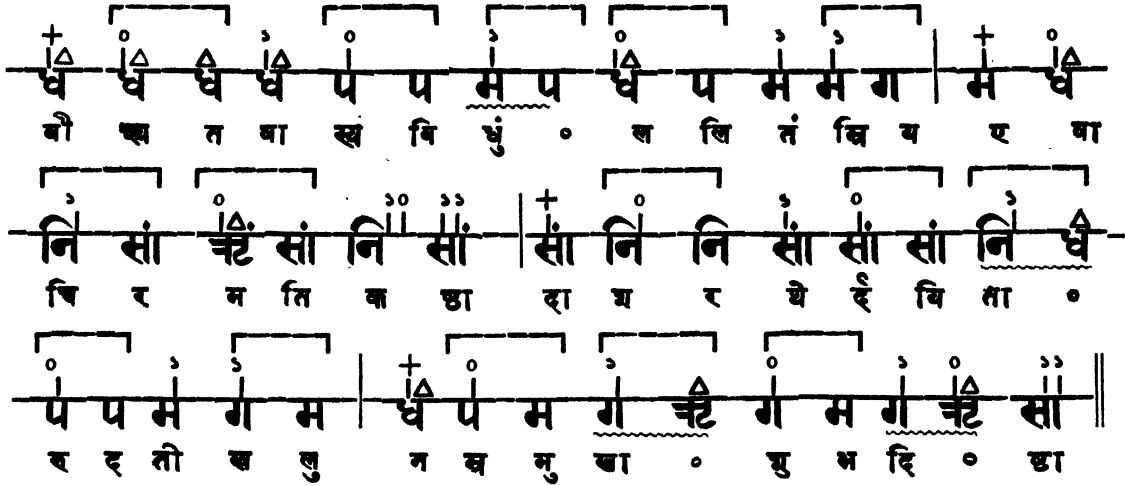
ध ध ध ध प प प म प ध प म ग ग | चै चै
 आ र्य त न व ह दि त व कि मि दं स्थि त न व
 चै ग ग प म ग चै सा | नि सा म ग म प ध
 उ क दा पि न जा ० ने क धि दि ० व ज न
 नि सा नि चै सां सां नि धि प प | नि चै सां सां नि धि
 ति न ख लु भ व द ० प्रि य न व न क र ०
 ध नि सा नि सा चै सां नि सां नि धि प म ग म ||
 व मि ति जा ० ० ० ० ० ० ने ० ० ० ०

अन्तर ।

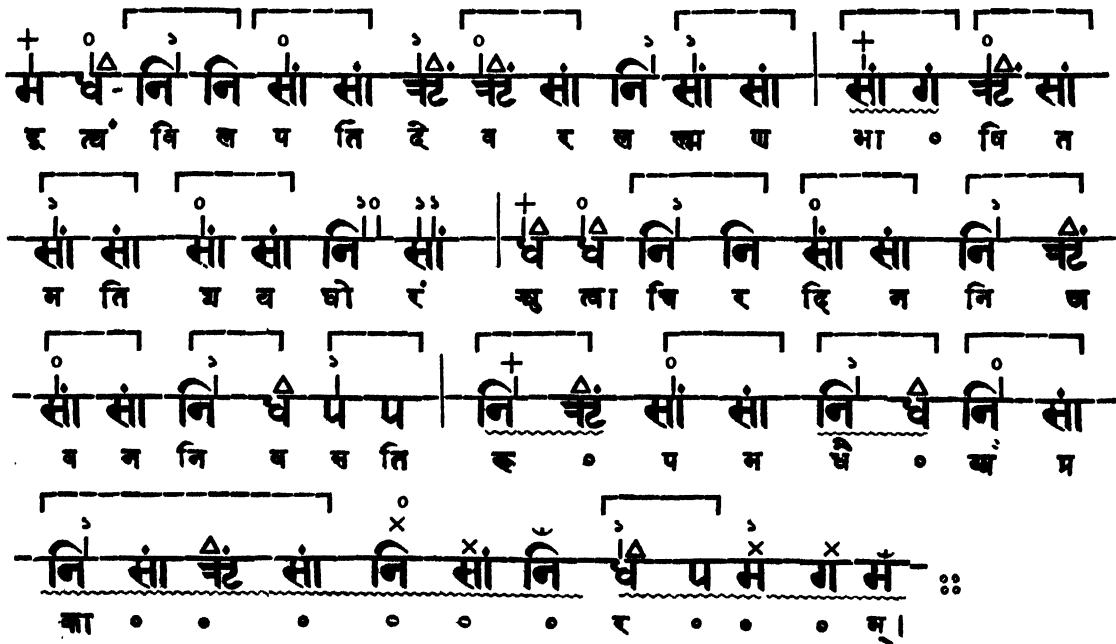
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*** प्रत्यक्षे मगबो जी जी ।**

सञ्चारी ।



आभोगः ।



RĀMAKIRĪ.

TĀLA—PRATYĀṄGA.

First Strain.

Ār yya ta na ya hri di ta ba ki mi dañ sthi ta ma ha ha ka

dā pi na jā — ne kva chi di — ha ja ga ti na kha lu bha ba

da — pri ya ma ha ma ka ra — ba mi ti jā — — — —

ne — — — —.

Second Strain.

E ka s'a i ha ma ma ta pa na ku lo jja la ni ka

tī bha ba gu ṇa sin dho dar s'a ya ni ja mu kha mo — sha dhi

pa ti ru chi mā r ti sa mā — ku la ba — — — — n

dho — — — —.

Third Strain.

Bí kshya ta bá sya bi dhu ñ 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.

Ít thañ bi la pa ti de ba ra la kshma ña 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 EIGHT PRINCIPAL RASAS OF THE HINDUS.

KARUNA
EXILE OF SITA



Lith and Print by Krishnabury Doss

LAKSHMANA

DESIGNED & LITHOGRAPHED FOR D^R S M TAGORE

THE EXILE OF SÍTĀ.

SCENE.—The Hermitage of Bálmiki.

Sítā discovered seated, Lakshmañ standing beside her.

Sít. Dear Lakshmañ, 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.*)

Sít. 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.*)

Sít. Lakshmañ, pray, what ails you? Tell me, dear, what's the news of my lord? Fares he well? (*Takes hold of Lakshmañ'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 Śiva'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 *Ravana* 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.

VISVÁMITRA CURSING HARIS-CHANDRA.

VISVÁMITRA tried by austerities to subdue the three *avidyás*,* 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 Visvámitra names. Wroth at this, the sage cursed the Prince.

* The personification of emotion.

रौद्ररसः ।

(गीतम् ।)

नृपतिकलुष मनुजकीट पामर दृढदर्शति ।
 विक्रममयि पश्य तपसि महति मयि सदा रति ॥
 देवासुरमनुजवारदुःसहमतिदारुणम् ।
 त्वं कारमिव भक्षयामि गिरिश आत्ममोहनम् ॥
 भुवननाथनिष्ठशक्तिमविरतमवगच्छरे ।
 कुपितहृदयकुशिकतनयममरीक्षतमध्वरे ॥
 भाषत इति वक्त्रमूर्त्तिरेष कोपपूरितः ।
 कौशिकीय द्रुपधरकरमवनिनाथमग्रतः ॥
 नावगम्य भर्तृसयन्तमसुमपि नियमान्वितं ।
 भृशमसुख निकटवर्त्तिललनालयरोदितं ॥
 अभिनिश्चय्य समवगम्य हन्तुमङ्गनागणम् ।
 द्यतमतिमतिकठिनमेव तं विशदुभावनम् ॥

Raudra Rasa,

OR

The Sentiment of the Irascible.

TRANSLATION OF THE SONG.

Seeing three women piteously crying by the side of Visvāmitra, son of Kusika, who was absorbed in contemplation, king Hariś-chandra, son of Trisāṅku, 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 ?”

तुलसीदासगौड़रागवसन्त*तालाम्ब्यां ।

आस्थायी ।

म ध नि ध सां सां सां | नि नि ध म म | ग म ध
 द प ति । क लु व न नु ज की ट पा न र
 नि ध | ग म सा सा | सा ग ग ग ग | ध ध म ध ध |
 द त ड । की ते वि क म म वि प द्य त प सि
 नि नि सां सां सां सां | नि ध म ग ||
 म द ति म वि स हा र ते ।

अन्तरा ।

म ध सां सां सां | सां सां सां नि सां सां | म ध सां सां
 दे । वा सु र म नु ज वा । र डः । स द
 सां सां | नि ध म | म ग ग ग ग | ध ध नि सां सां |
 म ति हा द णम् त्वां स्म र मि व म स्म या । मि
 म म सां सां सां | नि ध म ग ||
 नि रि श आ क मो द न म् ।

सङ्घारी ।

सां सां सां सां सां | नि नि ध म म | ग ध ध नि ध
 धु व न ना श नि यु ण श क्ति म वि र त म
 म | म म ग | ग म ध सां नि ध | म म म ग ग ग |
 व ग द रे कु पि त द द य कु शि क त न य
 ध ध नि ध म म | ग म सां सां ||
 म न री । क त म । अ रे ।

* वसन्त मगधः प्रोक्ता,*** ।

म ध सां सां सां सां | सां सां नि सां सां | म ध ध सां
 भा ० व त इ ति व ङ्गि नू ० ति रे ० ष को
 सां | नि ध म | म म ग ग | ध ध नि सां सां सां |
 प नू रि तः कौ शि के य इ नु ध र क र
 सां म म सां सां | नि ध म ग ||
 न व नि ना य न ग्र तः ० ।

सां सां सां सां | नि नि धं मं | गं मं धं नि धं धं |
 ना ब ग ख म त्स य न्न म नु न पि नि य
 मं मं गं | गं मं धं सां नि | धं मं मं मं गं | मं धं
 ना न्नि तम् भु य म नु ख नि क ट व त्ति ख ख
 नि धं मं मं | गं मं सां सां ||
 ना ० च व रो ० दि तम् ।

⁺ ^० ^३ ^० ^३ ^० ⁺ ^३ ^० ^३ ^० ⁺ ^३ ^० ^३ ^०
 म ध ध सां सां | सां सां सां निं सां सां | म ध ध
 अ भि नि श स्य स न न ग ० स्य व ० न्तु
^० ^३ ^० ⁺ ^३ ^० ^३ ^० ^३ ^० ⁺ ^३ ^० ^३ ^०
 सां सां | निं ध म | म म ग ग ग ग | ध ध ध निं सां सां |
 न न ना ग न् क त न ति न ति क ठि न ने ० व
⁺ ^० ^३ ^० ^३ ^० ⁺ ^३ ^० ^३ ^०
 मं गं मं सां सां सां | निं निं धं मं गं ::
 तं ० ० पि [व द्वा जा ० व न न् ।

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 gañ tvāñ sma ra mi ba bha sma yá — mi gi ri
 s'a á tma mo ha na m.

Third Strain.



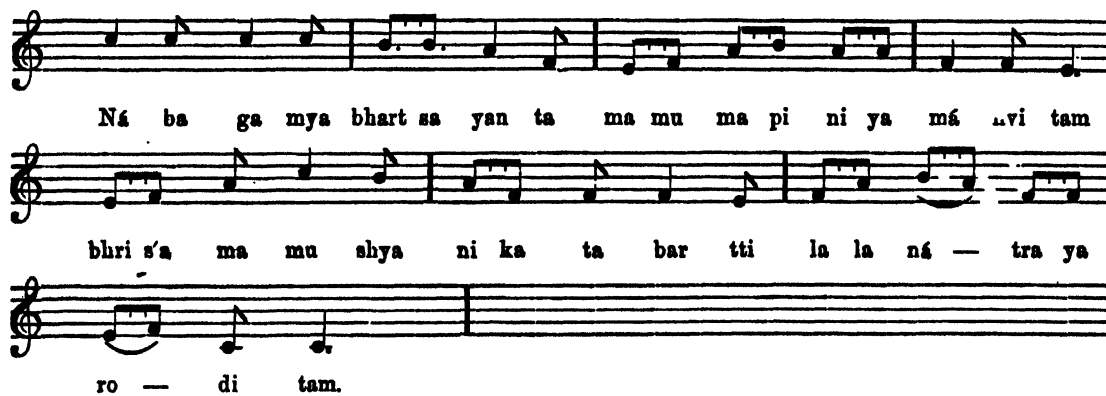
Bhu ba na ná s'a ni pu ga s'ak ti ma bi ra ta ma ba
 gach chha re ku pi ta hri da ya ku s'i ka ta na ya
 ma ma ri — kri ta ma — dhva re.

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 a vi tam
 bhri s'a ma mu shya ni ka ta bar tti la la ná — tra ya
 ro — di tam.

Sixth Strain.

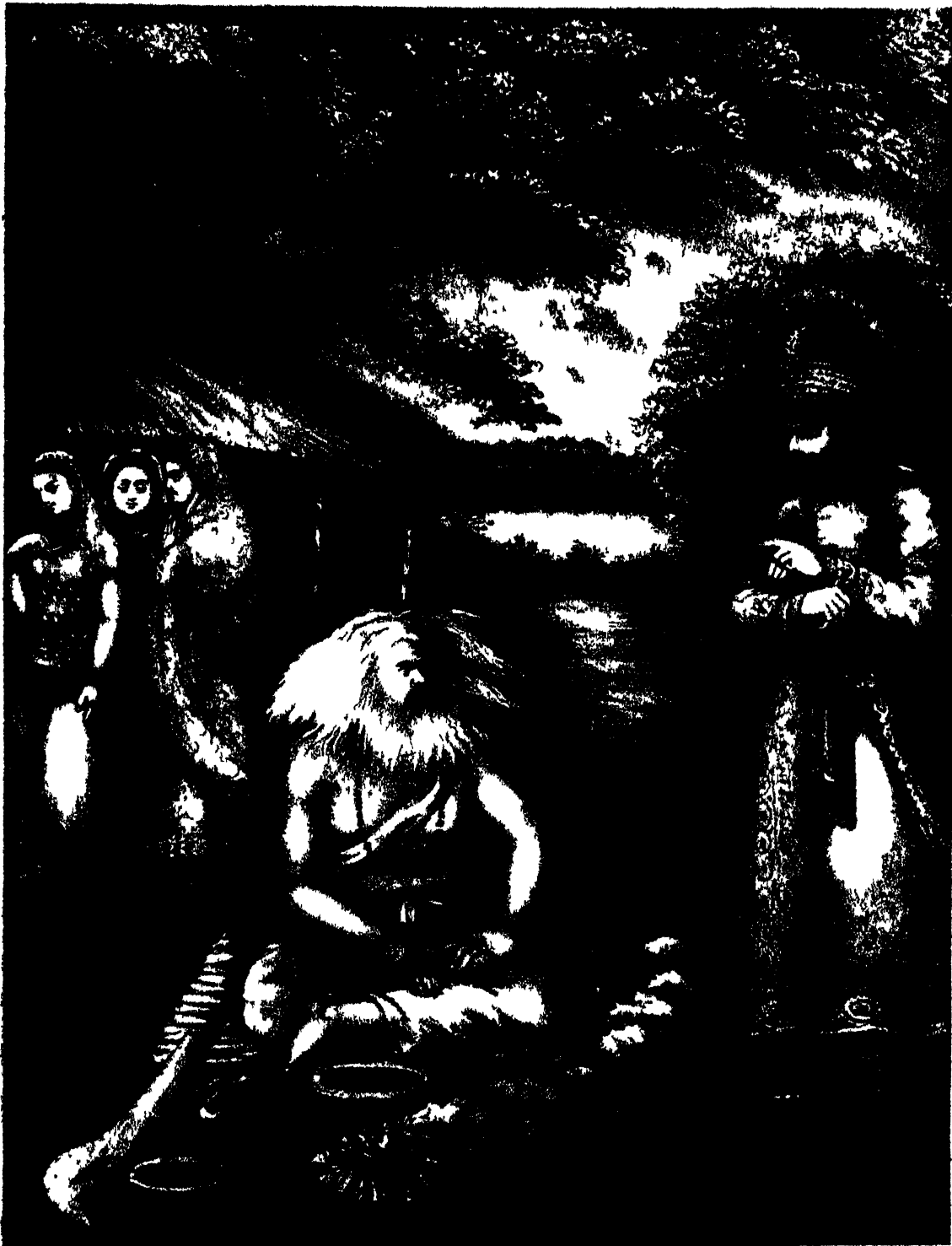


A bhi ni s'a mya sa ma ba ga — mya ha n tu mañ ga
 ná ga gam kri ta ma ti ma ti ka thi na me — ba
 ta — ñ tri s'añ ku bhá ba na m.

THE BANGALORE PRINCIPAL, BANGALORE, AND THE HINDUS -

RAUDRA.

VIŚVAMITRA CURSING HARISCHANDRA



Lith and Print by Kishorey Das

DESIGNED & LITHOGRAPHED FOR D'S 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.

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हास्यरसः ।

(गीतम् ।)

पवनतनयमतिशयवीर्यं । यद्यहमपहन्तुमीश उन्नतरथकार्यं ॥
 लक्ष्मणाय जीवनधनमगतमभिदातुम् ।
 पतिताय शरेण रावणमुदितेन निहन्तुम् ॥
 दास्यतीऽहं राजप्रभवददिति रजनिचरेशः ।
 परिपूरयतु मनोगतमभिज्ञासुमेशः ॥
 किन्तु यच्च तिष्ठति ननु तदहमनुनयेयम् ।
 मयदानवतनया मम हृदयस्त्र हरेयम् ॥
 दीर्घरज्जुमेष कुरुत इति वचनमुदित्वा ।
 स हि रावणमातुलः किल धरणीपरिमित्या ॥
 पीडनाय तोषयति च कठिनवज्रकारीणम् ।
 दयिता निजवाङ्मना पतिमभिनिन्द्य गितान्तम् ॥

Hasya Rasa,
OR
The Sentiment of Laughter.

TRANSLATION OF THE SONG.

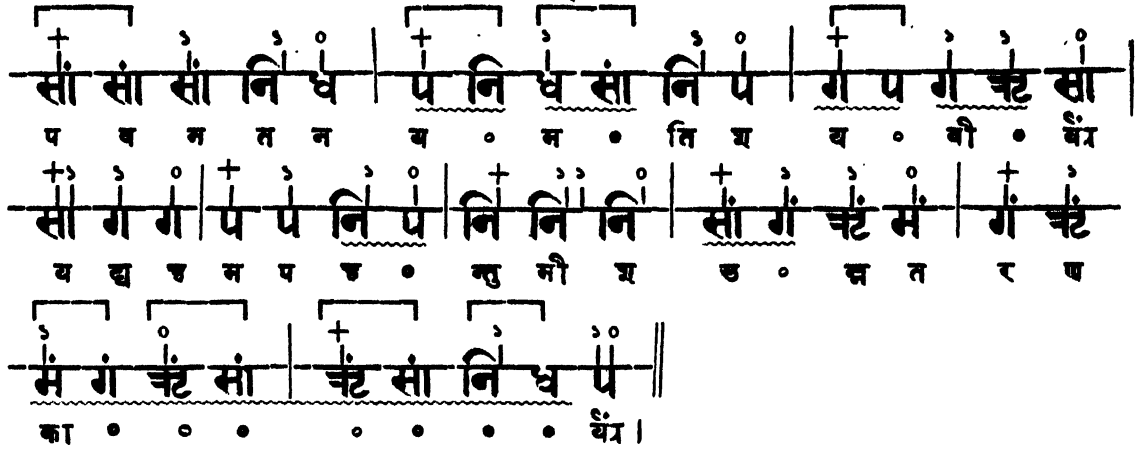
Haluemi, the uncle of Ravana, thought thus within himself :—

“The mighty Hanumana, son of Pavana, has gone to the Gandhamadana 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 ‘Saktisela.’ The King of Lanka has pledged his word that he would grant me one entire half of his Kingdom, if I can anyhow kill Hanumana 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.”

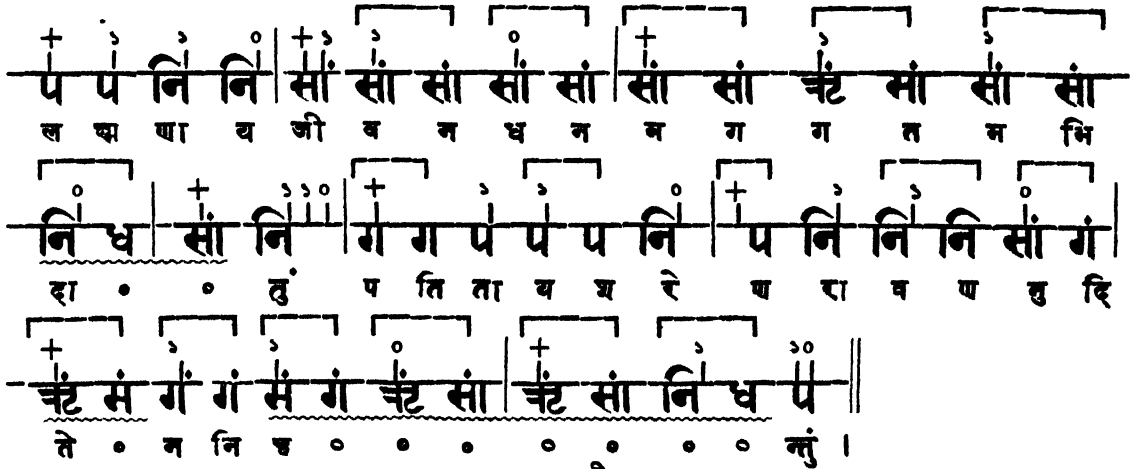
Ruminating thus, he fell to twining a long rope for measuring Lanka.

शङ्करारगोदीक्षण*तालाभ्यां ।

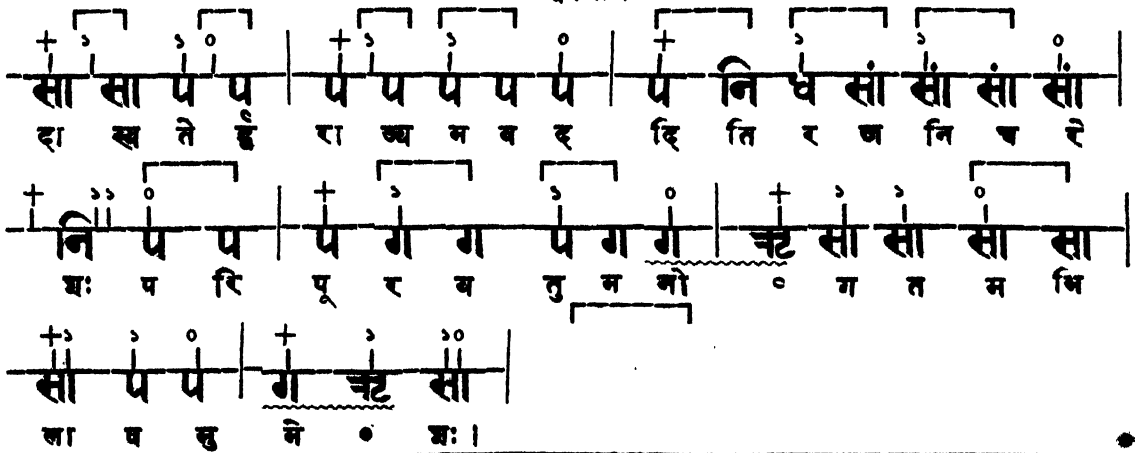
आष्टागी ।



अन्तरा ।

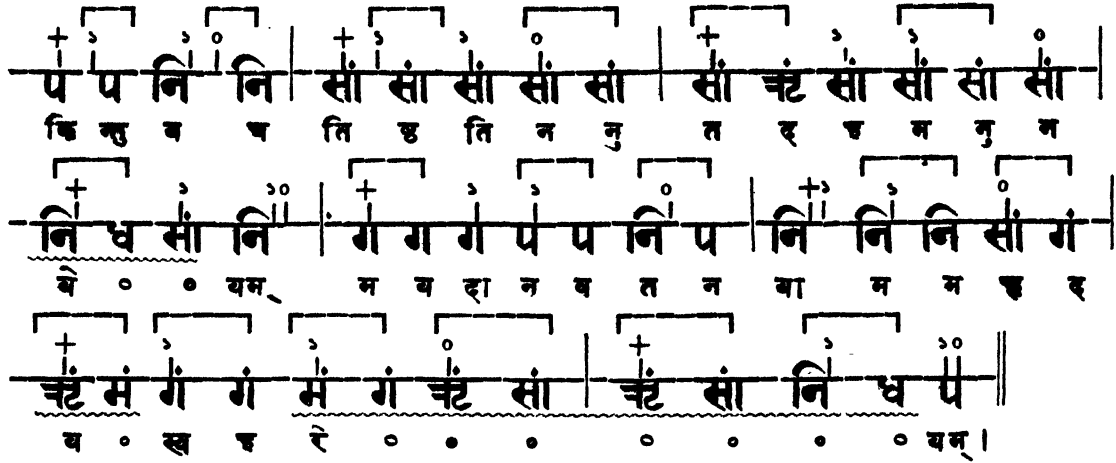


सङ्घारौ ।

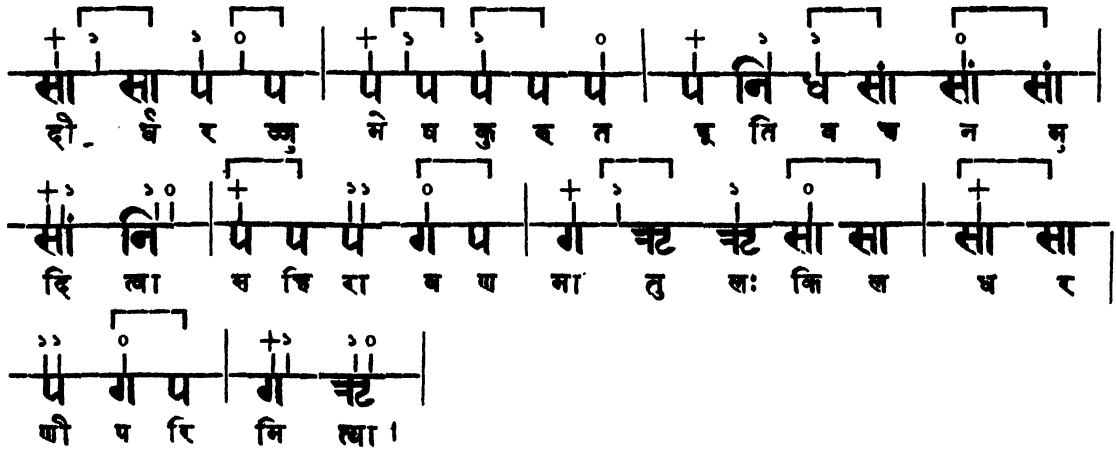


**** जौ हो नुबदरीकः ।

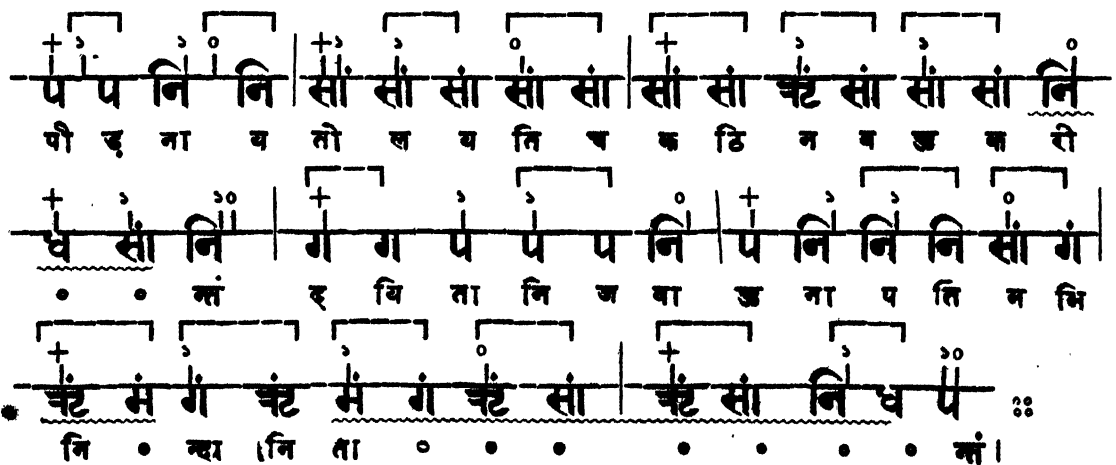
आभोगः ।



सञ्चारी ।



आभोगः ।



ŚAṆKARĀ.

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 ga ká — — —
— — — r yyañ.

Second Strain.

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

Thírd 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.

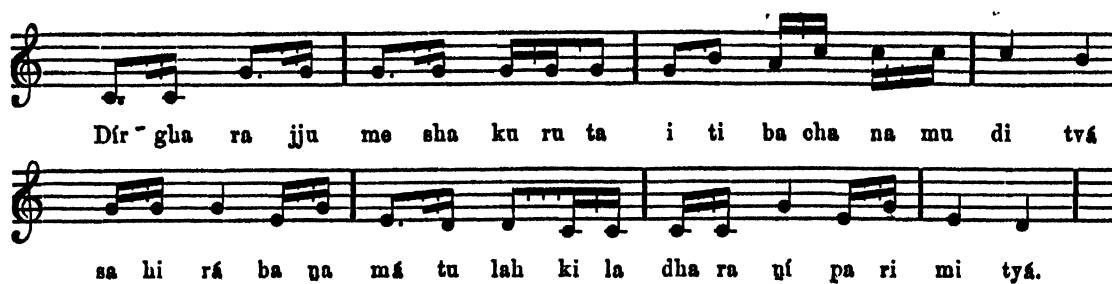


Kin tu ya tra tish tha ti na nu ta da ha ma nu na ye — — yam

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 ga má tu lah ki la dha ra qí 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

ni n dya ni tá — — — — — n tam.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

HĀSYA.

KĀLANEMIS WIFE BEATING HER HUSBAND. WITH A BROOM-STICK.



Litho. and Print. by Kristohary Das.

DESIGNED & LITHOGRAPHED FOR D^R 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 Kálmema'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 Sitá 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 Lañká. 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. Ravana 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. BHAYĀNĀKA RASA.

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 Prahlāda, 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 Prahlāda, "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?" Prahlāda 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 Brahmā 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.

भयानकरसः ।

(गीतम् ।)

सम्भत इह खलु दनुजकुलाधम वसति हरिर्यदि तव कुमते ।
वह्निरेष्यति स तदाप्यधुनैव हि कमलापतिरिह परिनिहति ॥
इति कथनपरं दनु जाधिपमात्मीयतनयमभिकुपितं ।
विग्रहमहङ्ग हिरण्यकशिपुमिह नाशयति हरिसुखेन युतं ॥
हरिरखिलभयं नयनचययुक्तं खरखरकरप्रतिभं ।
अहं नुरिव परिदर्शं तदसुरजप्रीतिवितरमधिनीलनिभं ॥

Bhayanaka Rasa,

OR

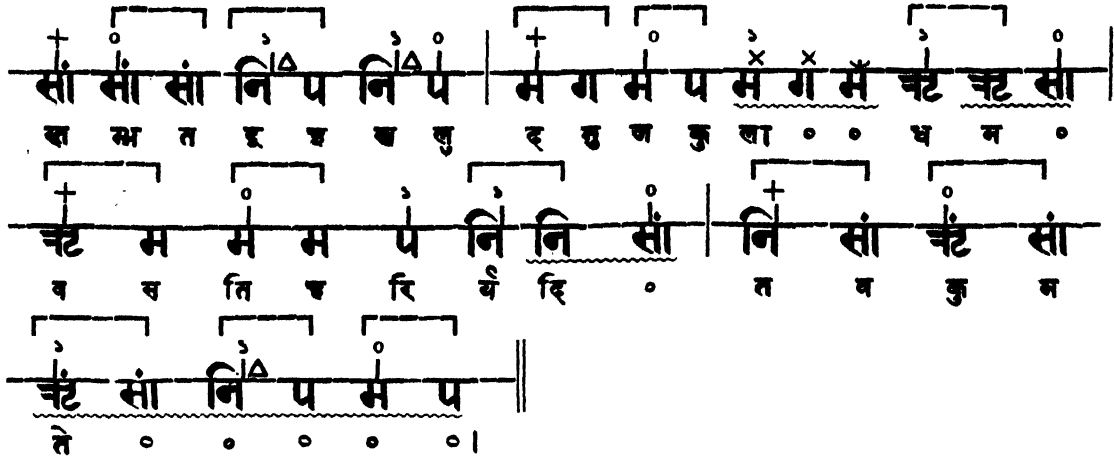
The Sentiment of Terror.

TRANSLATION OF THE SONG.

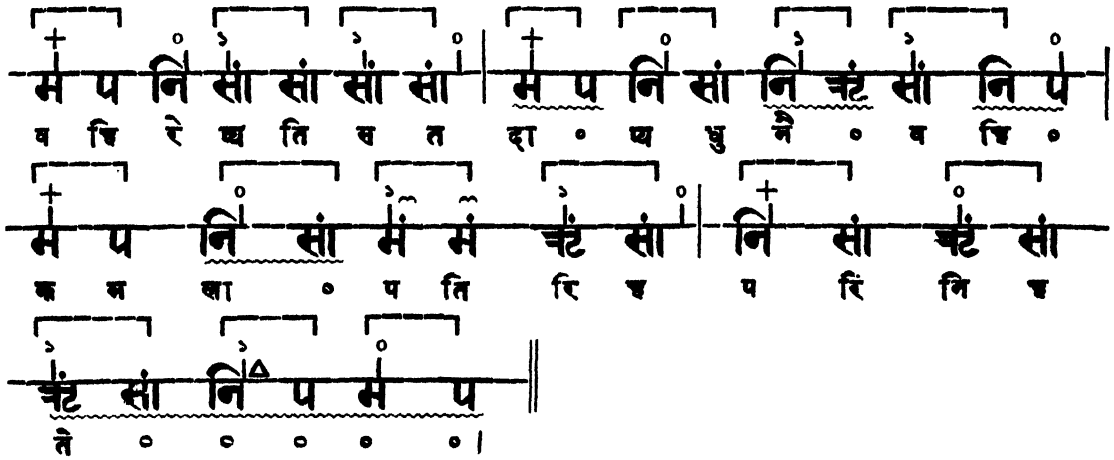
“**O** shame of the daitya race! **O** evil-minded! If your Hari be in this pillar, let him come out now.” Saying this to his son, Prathada, Hiranya-Kasipu, the King of the Daityas, bursts the pillar; when lo! Hari, with three blazing eyes and a face like a lion, comes out of it and destroys the blasphemer.

मङ्गाररागदेविका*तालाभ्यां ।

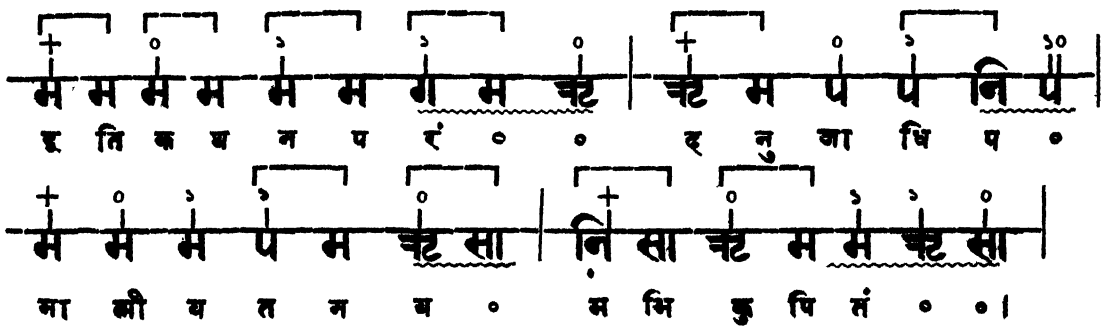
आष्टाशी ।



अष्टारा ।



अष्टारौ ।



* रमणी देविका कैचित् *** ।

आभोगः ।

म प नि नि सां सां सां सां । म प नि सां चं सां नि प ।
 वि । य ह न ह ह हि र । ख न शि पु नि ह
 म प नि सां चं म चं सां । नि सां चं सां ।
 ना । य य ति ह रि मु चे । न ह
 चं सां नि प म प ॥
 तं । । । । ।

सद्यारी ।

म म म म म म ग म चं । चं म प प नि प
 ह रि र शि ख भ मं । न य न च य ।
 म ग प म म म चं चं सां । नि सा चं म ग म चं सां ।
 यु । तं । ख र ख र । क र प्र ति भं । ।

आभोगः ।

म प नि सां सां सां सां । म प नि सां चं सां नि प ।
 य । ईं । नु रि य प रि ह र्ध त ह ख र न
 म प नि सां म म चं सां । नि सा चं सां ।
 प्रो । ति बि त र न धि नौ । ख नि
 चं सां नि प म प ॥
 मं । । । । ।

MALLÁRA.

TALA—~~DHENUKA~~

First Strain.



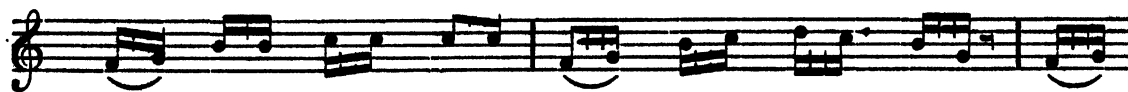
Second Strain.



Third Strain.



Fourth Strain.



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



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

Fifth Strain.



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



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

Sixth Strain.



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



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

THE EIGHT PRINCIPAL RASAS OF THE HINDU.
SHAYANAKA.

NRISINHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU



Lith. and Print by Kriestebury Das

DESIGNED & LITHOGRAPHED FOR D'S M TAGORE

2

4

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.

4

5

वौभत्सरसः ।

(गीतम् ।)

इतमानुषगणपरिपूरित इह सङ्गरभूतकृतः ।
एहि रुधिरप्रिय रक्तमपरिमितमविरतमापिव तूर्यगतः ॥
स्रोतो निवहति शोणितसम्भवमहह विफलमिति भाषयती ।
राक्षसयोषिदुपागतनिजपतिमभिसुखमप्नवती ॥
पत्या सह चिरमस्ति यथास्युहमयच पिवति समराङ्गनतः ।
अस्त्रिसमूहमशेषरुधिरमपि सहसितमेव ततः ॥

Bibhatsa Rasa,

OR

The Sentiment of Disgust.

TRANSLATION OF THE SONG.

“**ॐ** 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.

1

2

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पुलिन्दकारागजयमङ्गल*तालाभ्यां ।

आलापी ।

ॐ म म ॐ म ध म ध सां सां सां नि ध म ध ।
 व त ना • नु व ग व प रि पू रि त व व

नि ॐ नि ध सां ध नि ध म म ॐ म ध नि सां
 व व र भू • त व तः ए वि व धि र प्रि व

नि ॐ नि ध नि ध नि सां म ॐ नि ध नि म ध
 र त न प रि मि त न वि र त ना • पि व

सां नि ध म ॐ सां ॥
 तू र्व ग तः • • ।

अन्तरा ।

म ध म ध सां सां नि ॐ नि सां सां सां नि ॐ नि नि
 लो तो नि व व ति शो पि त व भ व म व व वि

ध ध म ध नि सां नि सां म म म ॐ म ध म
 व व मि ति भा व व ती रा व व बो वि ड पा

* सगर्वाहितव वप स तापो जयमङ्गलः ।

पुलिन्दकारागजयमङ्गल*तालाभ्यां ।

आष्टायी ।

ञ्च॑ म॒ म॒ ञ्च॑ म॒ ध॒ म॒ ध॒ सां॑ सां॑ सां॑ नि॒ ध॒ म॒ ध॒
 ञ॒ त॒ मा॒ ० नु॒ ष॒ ग॒ ष॒ प॒ रि॒ पू॒ रि॒ त॒ द॒ ञ॒

नि॒ ञ्च॑ नि॒ ध॒ सां॑ ध॒ नि॒ ध॑ म॒ म॒ ञ्च॑ म॒ ध॒ नि॒ सां॑
 ष॒ ङ्ग॒ र॒ भू॒ ० त॒ ल॒ तः॑ ए॒ हि॒ द॒ धि॒ र॒ मि॒ व॒

नि॒ ञ्च॑ नि॒ ध॒ नि॒ ध॒ नि॒ सां॑ म॒ ञ्च॑ नि॒ ध॒ नि॒ म॒ ध॒
 र॒ क्त॒ म॒ प॒ रि॒ नि॒ त॒ म॒ वि॒ र॒ त॒ मा॒ ० पि॒ व॒

सां॑ नि॒ ध॒ म॒ ञ्च॑ सां॑ ॥
 तू॒ र्णं॑ ग॒ तः॑ ० ० ।

अन्तरा ।

म॒ ध॒ म॒ ध॒ सां॑ सां॑ नि॒ ञ्च॑ नि॒ सां॑ सां॑ सां॑ नि॒ ञ्च॑ नि॒ नि॒
 स्त्रो॒ तो॒ नि॒ व॒ ञ॒ ति॒ शो॒ णि॒ त॒ स॒ स्म॒ व॒ म॒ ञ॒ ञ॒ वि॒

ध॒ ध॒ म॒ ध॒ नि॒ सां॑ नि॒ सां॑ म॒ म॒ म॒ ञ्च॑ म॒ ध॒ म॒
 ण॒ ल॒ मि॒ ति॒ भा॒ ष॒ य॒ ती॒ रा॒ ञ॒ स॒ यो॒ षि॒ दु॒ पा॒

* सगवद्वितयं यथा स तावो जयमङ्गलः ।

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

³म ³चं ⁰सां ||
 ती ° °।

अन्तरा ।

⁺म ³ध ³म ³ध ⁰सां ⁰सां ³नि ³चं ³नि ³सां ⁰सां ⁰सां | ⁺नि ³चं ³नि ³नि
 प त्या स ह बि र म ति य था ख ह म य च पि

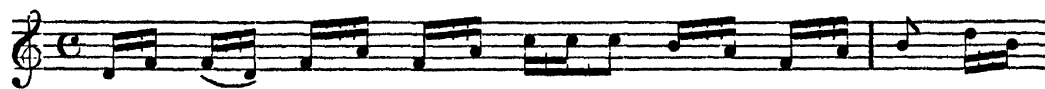
³ध ³ध ⁰म ³ध ³नि ³सां ³नि ³सां | ⁺म ³म ³म ³चं ⁰म ³ध ³म
 न ति स म रा क न तः अ स्थि स मू ह म शे

³ध ³ध ³नि ³नि ⁰सां ⁰सां | ⁺सां ³मं ³चं ³नि ³ध ⁰नि ³ध ³म ³चं ⁰सां ::
 ष ह धि र म पि स ह सि त मे व त तः ° °।

PULINDAKÁ.

TÁLA—JAYAMAṄGALA.

First Strain.



Ha ta má — nu sha ga ṇa pa ri pú ri ta i ha sañ ga ra



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

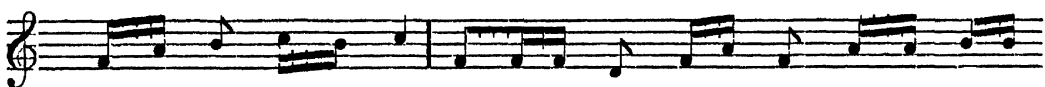


mi ta ma bi ra ta má — pi ba túr ṇa ga tah — —.

Second Strain.



Sro to ni ba ha ti s'o ṇi 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

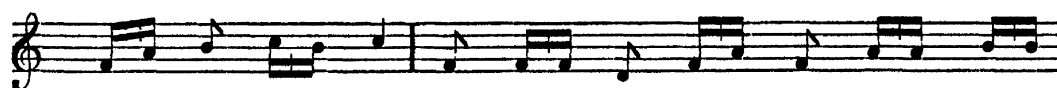


pa ti ma bhi mu kha máp ta ba tí — —.

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 EIGHT PRINCIPAL RASAS OF THE HINDUS.

BIBHATSA.

RUDDHIRA PRIYA AND HIS WIFE FEEDING ON CARCASSES



Lith and Print by Kristohary Das

DESIGNED & LITHOGRAPHED FOR D^R S M TAGORE.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON CORPSES.

SCENE.—The Field of Kurukshetra after the Battle.

Enter Vasú gandhá.

Vasú. (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 AHALYÁ 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 रजोऽङ्घ्रिः सरोजयुगलजनु भवभयहरणमिदन्ते ॥
 पुनरपि वर्षाणि मम करुणार्थं दानादेकश्च एतस्याः ।
 किमपि मनुष्यकलेवरमङ्गुतमर्द्धमुदितमयि भाति विभो ।
 पतिस्तथपनं नैव विनश्यति सम्यगद्य रघुनन्दन यस्याः ॥
 अतिशयदुर्लभतिसुरपतिदुष्कृतस्त्यात्मातकपूर्णा 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 Rāmachandra, son of Dāsāratha, 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 Rāma: "O thou of the complexion resembling the new-born cloud! O son of Raghu! O merciful! O lord of Jānaki! 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."

नटारागगज*तालाव्यां ।

आष्टावही ।

सा सा म म म म म म म प म म ग चट ग ग
 ज व ज य रा घ व ज न क सु ता . ध व
 प नि सा नि प म म ग म म म म म चट चट चट
 नी ला खु द त शु का न्ते वि त र र जोऽ . क्वि स
 नि ध सा सा सा सा सा सा सा सा म ग म चट सा
 रो . ज सु ग ल ज नु म व . . . भ व
 सा ध प म म ग प म चट सा ॥
 व र ण मि द . . . न्ते . ।

अन्तरा ।

प प नि ध सा सा सा सा सा सा नि सा सा नि नि
 पु न र पि व र्ण णि म म क र णा णं व दा ना
 सा नि प म म ग म म म म म चट चट चट
 दे क श ए त स्याः कि म पि म नु . व्य क
 म प प म प प नि सा ध प म म ग ग ग म
 ले व र म कु त म . ई सु दि त म वि भा .
 प म ग चट सा प प नि ध सा सा सा सा सा सा सा
 ति वि भो . . प ति क्त त श य नं नै व वि न

* गजचतुर्लघुः स्यात् * * * ।

सां सां | मं गं मं चं सां ध प म | ग म प म चं सां ||
 स्य ति स ० ० स्य ग द्य र घु न ० न्द न य स्याः ।

अन्तरा ।

प प नि ध सां सां सां | सां सां सां सां नि सां सां |
 स्य ति श य दु र्ध ति सु र प ति ड क्त त

नि नि सां नि प | म म गं | म म म म म चं चं 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 म स्त र वि ० अ ह म भि न व मा ०

प म ग चं 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 म

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

प म चं सां ::
 क 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 ñi ma ma ka ru nar na ba dá ná de ka s'a

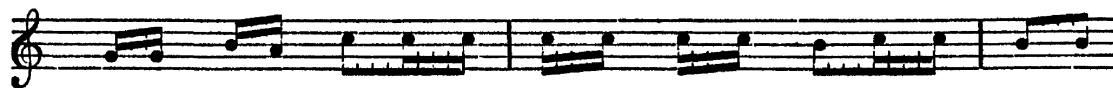
e ta syáh ki ma pi ma nu — shya ka le ba ra mad blu ta ma r

ddha mu di ta ma yi bhá — ti bi bho — — pa ti kri ta

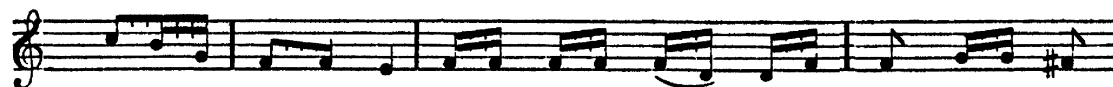
s'a pa nañ nai ba bi na s'ya ti sa — — mya ga dya ra ghu

na n da na ya syah.

Third Strain.



A ti s'a ya dur mma ti su ra pa ti dush kri ta krit tyát



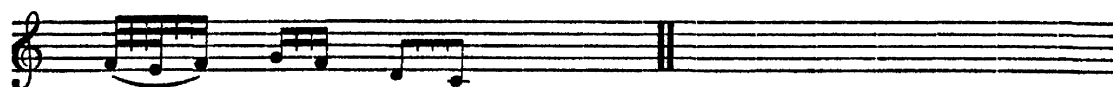
pá ta ka púr ná sá a bhi s'a pa ne — na mu neh kha lu pras



ta ra bi — gra ha ma bhi na ba má p ta ba tí — — ka tha



ya ti bi na yát go ta ma tá pa sa ká — mi ní ti s'a pa



mu — k ta ya e shá.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.
ADBHUTA.

METAMORPHOSIS OF ABALYA



Lith and Print by Kistohury Dan

DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE

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

SCENE.—The Hermitage of Gotama.

Enter Ráma and Laksmāna with Visvámitra.

Rám. O Laksmāña! 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.]

