

RANDHAWA AND
BHAMBRI
BASOHLI PAINTINGS
OF THE RASAMANJARI

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M S RANDHAWA AND S D BHAMBRI

About the Book

This book presents a complete translation of Bhanudatta's *Rasamanjari*. The text is illustrated with 80 paintings of the Basohli and Nurpur Schools, which are characterized by vibrant colours and passionate expression.



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Basohli Paintings
Of
The Rasamanjari



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M. S. RANDHAWA and S. D. BHAMBRI



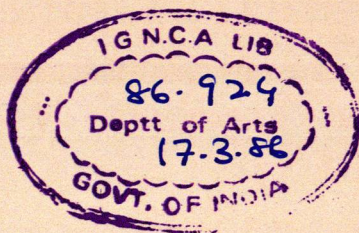
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Contents

	Preface	vii
	List of Illustrations	xi
Chapter	I Bhanudatta's Rasamanjari	1
	II Classification of Nayikas	9
	The Artless, the Adolescent and the Mature	9
	III Parakiya Nayika	28
	Nayika who is in love with another man	28
	IV Love in Separation	42
	Pride and Obduracy, Garva and Mana	42
	V Proshita Bhartrika Nayika	48
	Nayika whose lover or husband is away	48
	VI Khandita Nayika	54
	Nayika who has been wronged	54
	VII The Nayika Estranged by a Quarrel	59
	Kalahantarita	59
	VIII The Neglected Nayika	65
	Vipralabdha	65
	IX The Yearning Nayika	70
	Utkā	70
	X Nayika Waiting for Her Lover with Bed Prepared	76
	The Vasakasajja	76
	XI The Loyally Loved	83
	Svadhina-patika	83

XII	Nayika Who Goes Out to Seek Her Lover Abhisarika	89 89
XIII	Nayika Anticipating Separation Pravatsyat-patika Nayika	97 97
XIV	Another Classification of Nayikas Uttama, Madhyama, Adhama	103 103
XV	Sakhis—Female Friends of the Nayika and Their Functions	107
XVI	Nayaka	114
XVII	Sakhas—Nayaka's Friends	129
XVIII	Love in Separation	133
XIX	Seeing the Lover Darshana	144 144
	References	149

Preface

Shringara literature in Sanskrit and Hindi classics has a unique place in world literature. Shringara refers to love as represented in literature. Nayaka is the hero or lover. Nayika is the heroine or woman who is loved. Nayikas are classified according to their age or experience, their physique and talent.

Shringara literature has its roots in Bharata's *Natyashastra*, a treatise on dramaturgy, which dates back to 100 B.C. to second century A.D. It deals with the doctrine of *rasa* or flavour, and *bhavas* or emotions. Then follows a subtle classification of women, according to mood, sentiment and situation called *Nayika-bheda*. The eight-fold classification of heroines is given, and female messengers, their qualities and functions are described.

Jayadeva, the court poet of Lakshmanasena (A.D. 1179-1205), wrote the Sanskrit poem, the *Gita Govinda*, in which he described the love of Radha and Krishna in all its stages. Here Radha is the *Nayika*, and Krishna is the *Nayaka*.

Eastern India became an important centre of Radha and Krishna cult in the fifteenth century. Vidyapati (fl A.D. 1400-1470) the poet of Bihar wrote in the sweet Maithili dialect on the loves of Radha and Krishna. A contemporary of Vidyapati was Chandi Das (fl A.D. 1420) who lived at Nannura in Birbhum district of West Bengal. In his *Krishna Kirtana*, Chandi Das describes the love of Radha and Krishna in different phases.

Following the same tradition Bhanudatta, who belonged to Tirhut in Bihar, wrote his *Rasamanjari*, or *Bouquet of Delight*, in the fifteenth century. In *Rasamanjari*, the subject of *Nayika-bheda* is treated for its own sake for the first time in Indian literature. *Rasamanjari* has a unique place in Sanskrit love poetry. In the close of the sixteenth century, it provided the base for the *Rasikapriya* of the Hindi poet, Keshav Das of Orchha, which contains a more elaborate classification of *Nayikas* and *Nayakas*, and their moods and feelings.

It is surprising how the Rasamanjari did not attract the attention of the British orientalists, who assiduously translated so many Sanskrit classics. It is the studies of Indian miniature paintings and their texts, which drew the attention of scholars to this delightful poem in the current century. The pioneer of studies in Indian miniature paintings, Dr Ananda K. Coomaraswamy, recorded eight paintings of the Rasamanjari in Basohli style (or Jammu, as he called it) in 1926. However, he could not relate them to the Rasamanjari. Hirananda Shastri in 1936 read the colophon of series of paintings and discovered that the text of these paintings relates to Bhanudatta's Rasamanjari.

As a translation of the Rasamanjari in English was not available, scholars of Indian miniature paintings gave imaginary interpretation of the scenes shown in the paintings. In a painting, a cat and a rat are shown on roof-top below which the Nayika is sitting along with her Sakhi. The cat was interpreted as Krishna, chasing the rat, who was Radha. It is for the first time, a complete translation of the Rasamanjari has been provided, and it leaves no room for fanciful interpretation of animals or human beings depicted in paintings.

The Rasamanjari is a long poem. It is only for convenience of the reader that the text has been split up into nineteen chapters. In this book we relate 87 paintings to the text.

Collection of photographs of paintings which were scattered in collections of private collectors and museums was an arduous task. We are grateful to late Dr W.G. Archer, Keeper Emeritus, Victoria & Albert Museum, London, and the Keeper, Indian Section, Museum of Fine Arts, Boston, for providing photographs of the Rasamanjari paintings in their collections. We also acknowledge the help given by the Curator, Dogra Art Gallery, Jammu; Partap Museum, Srinagar; Chandigarh Museum; National Museum, New Delhi; Bharat Kala Bhavan, Banaras; Seth Kasturbhai Lalbhai, Ahmedabad; and Professor J.K. Galbraith in allowing the reproduction of photographs of paintings of the Rasamanjari in their collections. We further record our gratitude to Mr F.S. Aijazuddin for providing photographs of the paintings of the Rasamanjari in the collection of Lahore Museum and Pakistan Museum, Karachi.

This Bouquet of Delight of Bhanudatta illustrated with delightful paintings in Basohli and Nurpur styles of Pahari paintings will provide joy to many persons who will savour the sensuous beauty of Bhanudatta's poem and its rendering in painting by the artists of the Punjab Hill States.

M. S. Randhawa
S. D. Bhambri



List of Illustrations

Plate

1. Prayer to Lord Shiva; Collection: Raja Dhruv Dev Chand of Lambagraon
2. Characteristics of Sviya Nayika (devoted wife) (3); Collection: Dogra Art Gallery, Jammu
3. Ajnata-Yauvana-Mugdha (Nayika unconscious of her youth) (5); Collection: Dogra Art Gallery, Jammu
4. Jnata-Yauvana-Mugdha (Nayika conscious of her youth) (6); Collection: Dogra Art Gallery, Jammu
5. Mugdha-Navodha (Nayika newly wedded) (7); Collection: Dogra Art Gallery, Jammu
6. Ativishrabdha-Navodha (Nayika with much love and trust) (9); Collection: Dogra Art Gallery, Jammu
7. Rati-Priya-Pragalbha (mature Nayika who delights in love) (10); Collection: Dogra Art Gallery, Jammu
8. Madhya-Dhira Nayika (youthful Nayika who expresses her anger ironically but remains firm in love) (12); Collection: Alma Latifi, Bombay
9. Praudha-Dhira (mature Nayika who expresses her anger ironically but remains firm in love)
10. Praudha-Adhira Nayika (mature Nayika who expresses her anger bitterly) (16); Collection: Dogra Art Gallery, Jammu
11. Praudha-Dhira-adhira (mature Nayika who expresses her anger ironically and bitterly) (17); Collection: Dogra Art Gallery, Jammu
12. Dhira-Jyeshtha and Kanishtha (the two Dhira Nayikas; Jyeshtha, who is loved more, and Kanishtha, who is loved less) (18); Collection: Dogra Art Gallery, Jammu
13. Dhiradhira (Jyeshtha and Kanishtha Praudha Nayikas) (20); Collection: Dogra Art Gallery, Jammu
14. Praudha Parakiya (married Nayika who is in love with another man) (21); Collection: Dogra Art Gallery, Jammu

15. Parakiya Gupta (Parakiya Nayika who conceals evidence of meeting with her lover) (22); Collection: Victoria and Albert Museum, London
16. Vag-Vidagdha-Parakiya Nayika (clever in speech) (23); Collection: Kasturbhai Lalbhai, Ahmedabad
17. Kriya-Vidagdha Nayika (clever in deed) (24); Collection: Victoria and Albert Museum, London
18. Lakshita-Parakiya Nayika (whose love has been disclosed) (25); Collection: Victoria and Albert Museum, London
19. Anushayana-Prathama Nayika (who is sad on account of her meeting place having been destroyed) (27); Collection: Partap Museum, Srinagar
20. Tritiyanushayana-Parakiya Nayika (who is sad at being unable to reach the meeting place) (29); Collection: Kasturbhai Lalbhai, Ahmedabad
21. Kanyaka (unmarried Parakiya Nayika) (31); Collection: Dogra Art Gallery, Jammu
22. Samanya Vanita Vasakasajja Nayika (courtesan) (32); Collection: Kasturbhai Lalbhai, Ahmedabad
23. Anya-Sambhoga Dukhita Nayika (who is grieved at her beloved's love for another woman) (33); Collection: Partap Museum, Srinagar
24. Prem-Garvita Nayika (who is proud of her lover's love for her) (34); Collection: Victoria and Albert Museum, London
25. Rupa-Garvita (who is proud of her beauty) (35); Collection: Victoria and Albert Museum, London
26. Laghu-Mana (Nayika's low pride) (36); Collection: Dogra Art Gallery, Jammu
27. Guru Mana (Nayika's high pride) (38); Collection: Prof. J.K. Galbraith, Harvard University, Cambridge, USA
28. Mugdha Proshita-Bhartrika (Mugdha Nayika whose husband is away) (39); Collection: A.K. Coomaraswamy
29. Madhya Proshita-Bhartrika (Madhya Nayika whose husband is away) (40); Collection: Dogra Art Gallery, Jammu
30. Praudha Proshita-Bhartrika (Praudha Nayika whose husband is away) (41); Collection: Dogra Art Gallery, Jammu

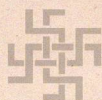


31. Samanya Proshita-Bhartrika (courtesan whose lover is away) (43); Collection: Kasturbhai Lalbhai, Ahmedabad
32. Mugdha Khandita (Mugdha Nayika who has been wronged) (44); Collection: National Museum, New Delhi
33. Samanya Khandita (courtesan who has been wronged) (48); Collection: Kasturbhai Lalbhai, Ahmedabad
34. Mugdha Kalahantarita (Mugdha Nayika estranged by a quarrel) (49); Collection: Dogra Art Gallery, Jammu
35. Praudha Kalahantarita (Praudha Nayika estranged by a quarrel) (51); Collection: Dogra Art Gallery, Jammu
36. Parakiya Kalahantarita (Parakiya Nayika estranged by a quarrel) (52); Collection: Dogra Art Gallery, Jammu
37. Samanya Kalhantarita (courtesan estranged by a quarrel) (53); Collection: Dogra Art Gallery, Jammu
38. Mugdha Vipralabdha (the neglected Mugdha Nayika) (54); Collection: Dogra Art Gallery, Jammu
39. Parakiya Vipralabdha (the neglected Nayika) (57); Collection: Dogra Art Gallery, Jammu (Colour)
40. Samanya Vipralabdha (the neglected courtesan) (58); Collection: Dogra Art Gallery, Jammu
41. Mugdhotka (the yearning Mugdha Nayika) (59); Collection: Kasturbhai Lalbhai, Ahmedabad
42. Madhyotka (the yearning Madhya Nayika) (60); Collection: Kasturbhai Lalbhai, Ahmedabad
43. Praudhotka (the yearning Praudha Nayika) (61); Collection: Kasturbhai Lalbhai, Ahmedabad
44. Parakiya Utkha (the yearning Parakiya Nayika) (62); Collection: Kasturbhai Lalbhai, Ahmedabad

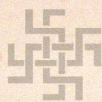
(Please read Illustration No. 43 on page 74 as Illustration No. 44.)

45. Samanya Utkha (the yearning courtesan) (63); Collection: Kasturbhai Lalbhai, Ahmedabad
46. Mugdha Vasakasajja (Mugdha Nayika waiting and preparing herself for the lover) (64); Collection: Dogra Art Gallery, Jammu
47. Madhya Vasakasajja (Madhya Nayika waiting and preparing herself for the lover) (65); Collection: Lahore Museum (Colour)

48. Praudha Vasakasajja (Praudha Nayika waiting and preparing herself for the lover) (66); Collection: Dogra Art Gallery, Jammu
49. Praudha Vasakasajja's desire (67); Collection: Kasturbhai Lalbhai, Ahmedabad
50. Parakiya Vasakasajja (Parakiya Nayika waiting and preparing herself for the lover) (68); Collection: Punjab Museum, Chandigarh (Colour)
51. Samanya Vasakasajja (the courtesan waiting and preparing herself for the lover) (69); Collection: Dogra Art Gallery, Jammu
52. Madhya Svadhina-Patika (Madhya Nayika who is loyally loved) (71); Collection: Dogra Art Gallery, Jammu
53. Praudha Svadhina-Patika (Praudha Nayika who is loyally loved) (72); Collection: Dogra Art Gallery, Jammu
54. Parakiya Svadhina-Patika (Parakiya Nayika who is loyally loved) (73); Collection: Dogra Art Gallery, Jammu
55. Samanya Svadhina-Patika (courtesan who is loyally loved) (74); Collection: Dogra Art Gallery, Jammu
56. Mugdha Abhisarika (Mugdha Nayika who goes out to seek her lover) (75); Collection: A.K. Coomaraswamy
57. Madhya Abhisarika (Madhya Nayika who goes out to seek her lover) (76); Collection: Dogra Art Gallery, Jammu
58. Praudha Abhisarika (Praudha Nayika who goes out to seek her lover) (77); Collection: Dogra Art Gallery, Jammu
59. Parakiya Abhisarika (Parakiya Nayika who goes out to seek her lover) (78); Collection: Dogra Art Gallery, Jammu
60. Jyotsna Abhisarika (Nayika who goes out to seek her lover on a moonlit night) (79); Collection: National Museum, New Delhi
61. Samanya Abhisarika (courtesan who goes out to seek her lover) (82); Collection: Dogra Art Gallery, Jammu
62. Madhya Pravatsyat-Patika (Madhya Nayika anticipating separation) (85); Collection: Kasturbhai Lalbhai, Ahmedabad
63. Parakiya Pravatsyat-Patika (Parakiya anticipating separation) (87); Collection: Dogra Art Gallery, Jammu
64. Madhyama (Nayika who, though loving, reviles her lover for his lapses) (90); Collection: Dogra Art Gallery, Jammu



65. Adhama (Nayika who, though loved, insults her lover) (91);
Collection: Kasturbhai Lalbhai, Ahmedabad
66. Mandana (decoration of Nayika by Sakhi) (92); Collection:
Kasturbhai Lalbhai, Ahmedabad
67. Upalambha (reproachful complaint by Sakhi) (93); Collection:
Dogra Art Gallery, Jammu
68. Shiksha (instruction by Sakhi) (94); Collection: Kasturbhai
Lalbhai, Ahmedabad
69. Sakhikrita Parihasa (jesting by Sakhi) (95); Collection: Dogra
Art Gallery, Jammu
70. Virahanivedana (narration of the pain of separation by messenger-
girl) (99); Collection: Dogra Art Gallery, Jammu
71. Anukula Nayaka (Nayaka devoted only to his wife) (101);
Collection: Bharat Kala Bhavan, Banaras
72. Shatha Nayaka (Nayaka the rakish and hypocritical husband)
(104); Collection: Museum of Fine Arts, Boston
73. Upapati (Nayaka loving another's wife) (105); Collection:
Museum of Fine Arts, Boston
74. Adhama Vaishika (Nayaka the rake) (109); Collection: Museum
of Fine Arts, Boston
75. Mani (the proud Nayaka) (110); Collection: Museum of Fine
Arts, Boston
76. Vaka Chatura (Nayaka clever in speech) (111); Collection:
National Museum, New Delhi
77. Cheshta Chatura (Nayaka clever in deed) (112); Collection:
Museum of Fine Arts, Boston
78. Proshitapati (Husband in separation) (113); Collection: Victoria
and Albert Museum, London
79. Proshita Upapati (Upapati in separation) (114); Collection:
National Museum of Pakistan, Karachi (Colour)
80. Vidushaka Sakha (Nayaka's friend, the clown) (120); Collection:
Victoria and Albert Museum, London
81. Vipralambha (separation) (123); Collection: Victoria and Albert
Museum, London
82. Smriti (reminiscence) (126); Collection: Victoria and Albert
Museum, London



83. Udvega (agitation) (128); Collection: Kasturbhai Lalbhai, Ahmedabad
84. Unmada (frenzy) (130); Collection: Kasturbhai Lalbhai, Ahmedabad
85. Jadata (stupor) (133); Collection: Victoria and Albert Museum, London
86. Chitra Darshana (seeing of lover in picture) (135); Collection: Museum of Fine Arts, Boston
87. Sakshat-Darshana (seeing lover to face face) (136); Collection: Bharat Kala Bhavan, Banaras



Bhanudatta's Rasamanjari

India has had a tradition of love poetry since the time of the Vedas. In Bharata's *Natyashastra*, a treatise on poetics and dramaturgy dating almost to the 1st century B.C., the theme of the Eight Nayikas is clearly mentioned. In *Natyashastra* as well as other early Sanskrit works the theme of *Nayika-bheda* is however treated as incidental to other subjects. It was in Bhanudatta's *Rasamanjari* that the subject of *Nayika-bheda* was treated for its own sake for the first time.

Bhanudatta belonged to Tirhut in Bihar and flourished in the close of the fifteenth century. In the last verse of *Rasamanjari*, numbered 138, Bhanudatta mentions that he was the son of the poet Ganeshwara, a resident of the city of Mithila.

Rasamanjari is an important record of the social life of the upper classes in India in the close of the fifteenth century. It reveals an ease-loving society in which plurality of wives was common. Most of the piquant situations described by Bhanudatta arise when the *Nayaka* tries to make love to his favourite without exciting the jealousy of the other. Apart from being a record of social life *Rasamanjari* also reveals the spiritual aspiration of the Hindus in the age. From its pages we learn how *Krishnaism*, the cult of a loving God, was finding popularity among the people.

From the sixteenth century onwards *Nayika-bheda* became the favourite subject of Hindi poets. The most celebrated among them was Keshav Das who flourished about A.D. 1580. His home was in Tehri in Garhwal State and he migrated to Orchha in Central India. His *Rasikapriya* is obviously based on Bhanudatta's *Rasamanjari*. Keshav Das, however, illustrated the various types of *Nayakas* and *Nayikas*

with examples derived from contemporary life. In this work Krishna is the Nayaka and Radha is the Nayika. In some verses Shiva is the Nayaka and Parvati the Nayika. In few Rama is the Nayaka and Sita is the Nayika. Though it has a remote religious flavour, Rasikapriya was written for the enjoyment of a prince with a large harem. Hence the subtle classification and analysis based on situation, moods, and physical traits of women.

In due course Moslem rulers also acquired taste for this type of literature. The next Hindi work of importance is Sundarasringara written by Sundar Das, court poet of Shah Jahan in A.D. 1631.

In the latter half of the seventeenth century Akbar Shah wrote Sringaramanjari in Telugu. The work is based on Rasamanjari of Bhanudatta and a commentary on it called Amoda. The patron was Abdul Hasan Tana Shah, the king of Golconda, a liberal-minded ease-loving Muslim who enjoyed mixing with his Hindu subjects and participated in their festivals. A translation of Sringaramanjari in English has been provided by Raghavan in a monograph entitled Sringaramanjari by Saint Akbar Shah.

Paintings of the Rasamanjari

In the seventeenth and eighteenth centuries Rasamanjari became a favourite text with the rulers of Rajasthan and the Punjab hill states. A series of paintings based on this text were painted for Raja Kirpal Pal of Basohli.

Coomaraswamy published two paintings of the Rasamanjari in 'Rajput Paintings' (1916), viz., Plates XXVII A and B from his own collection which he described Pahari (Jammu). The first one he described as Virahini and the second as Abhisarika Nayika. He assumed that Plate XXVII B related to Keshav Das's Rasikapriya.

In addition to the two paintings mentioned above, Coomaraswamy recorded eight more paintings in the Catalogue of the Indian Collections of the Museum of Fine Arts, Boston, Part V, Rajput Paintings (1926). He could not relate them to Rasamanjari and merely states: 'Evidently from an extensive series illustrating some treatise on Nayika-bheda.

The numbering of the folios represented ranges from 15-133. The series is characterised by strong colour with red borders onto which the picture intrudes.* He also mistranslates some of the inscriptions.

The discovery that this set of paintings relates to Bhanudatta's Rasamanjari was made by Hirananda Shastri in 1936. Shastri also established that Basohli was the provenance of these paintings, and the patron was Raja Kirpal Pal of Basohli (A.D. 1675-1694). The painting which bears the colophon illustrates verse 136 of Rasamanjari describing "Sakshat-Darshan" (Fig. 81), and is now in the Bharat Kala Bhavan, Benares. The translation of the inscription on the colophon as provided by Shastri is as below:

"In order to see the creation of God and to realise the hollowness of the world this (Chittarasamanjari), containing many pictures (which are) the wealth (i.e., creation) of mind, was caused to be prepared by Raja Kirpal Pal. (It was completed) on the auspicious day, the seventh tithi of the bright fortnight of Magha in the Vikrama year (which is) counted by the eyes, the arrows, the sages and the moon, i.e., 1752, in the town called Visvasthali (the modern Basohli) which lies on the beautiful banks of the Airavati (the modern Ravi), by Devidasa who is well-versed in the art of painting."**

After Coomaraswamy and Hirananda Shastri, the next scholar who studied the Rasamanjari paintings is W.G. Archer. Discussing the theme of Basohli paintings and the work of Basohli artists in *Loves of Krishna* (1957), Archer observes—"Their greatest achievements, however, were two versions of Bhanudatta's Rasamanjari, one of them completed in 1695, shortly after Raja Kirpal Pal's death, the other almost certainly fifteen years earlier. The text in question is a treatise on poetics illustrating how romantic situations should best be treated in Sanskrit poetry—the conduct of mature mistresses, experienced lovers, sly go-betweens, clowns or jokers being all subjected to analysis. The subject of the text is secular romantic poetry and Krishna himself is never mentioned. Nonetheless, in producing their

*Coomaraswamy, A.K.—*Catalogue of the Indian Collections of the Museum of Fine Arts, Boston, Part II Rajput Painting*, p. 170.

**Shastri—*Indian Pictorial Art as Developed in Book Illustrations*, p. 9.



illustrations, the artists made Krishna the central figure and we can only conclude that eschewing the obvious Rasikapriya, Raja Kirpal Pal had directed his artists to do for Sanskrit what Keshav Das had done for Hindi Poetry—to celebrate Krishna as the most varied and skilled of lovers and as a corollary show him in a whole variety of romantic and poetic situations. As a result Krishna was portrayed in a number of highly conflicting roles—as husband, rake, seducer, paramour and gallant.’*

Archer’s inferences regarding the dating of paintings of Rasamanjari we will discuss later on. As a complete translation of the text of Rasamanjari was not available, his remark, that Krishna is not mentioned by name in the verses of Rasamanjari, is based on surmise. There are eleven verses in the Rasamanjari, viz , 29, 41, 61, 86, 94, 96, 99, 102, 119, 125 and 136, in which Krishna is mentioned by name. In some of these Radha is also mentioned as the Nayika.

The Rasamanjari opens with a prayer to Shiva (verse 1) and in verse 16 Shiva and Parvati are again mentioned. The artist who painted the Basohli Rasamanjari of the Dogra Art Gallery, Jammu and other related collections usually depicts the Nayaka as Krishna even where his name is not mentioned in the text, and only in very few illustrations the Nayaka is a common mortal. On the other hand in the Nurpur Rasamanjari the Nayaka is depicted as a young man with moustache and shaven chin or a bearded gallant and only in a few as Krishna.

In 1958 Karl Khandalavala gave a review of the existing knowledge of the Rasamanjari paintings in his Pahari Miniature Painting. He dates Kasturbhai Lalbhai’s Rasamanjari nearabout A.D. 1720 on the grounds of style and costumes. He also published a painting of Madhya Dhira Nayika (Fig. 8) which as he mentions in the text is from Alma Latifi collection, but in the caption he states that it is from the Kasturbhai Lalbhai’s collection. In the study supplement he reproduced fourteen paintings of the Rasamanjari, of which two are from the Bharat Kala Bhavan which were originally with Hirananda Shastri, one from the National Museum, six from the

*Archer, W.G.—*Loves of Krishna*, p. 105.

Catalogue of the Museum of Fine Arts, Boston, and five from the Kasturbhai set.

Khandalavala published a note entitled 'The Rasamanjari in Basohli Painting' in *Lalit Kala* nos. 3-4, 1956-57 (actually published in 1959) in which he quoted Shastri's translation of the colophon of the series, and recorded twelve illustrations of Rasamanjari from the collections of Kasturbhai Lalbhai, Bharat Kala Bhavan, Benares, National Museum, New Delhi, and Museum of Fine Arts, Boston. He also provides a gist of classification of Nayakas and Nayikas based on Raghavan's translation of 'Akbar Shah's Sringaramanjari'. He further provides a translation of the text of five Rasamanjari paintings. He violently disagrees with Archer regarding the Nurpur provenance of Kasturbhai paintings without giving any sound reason.

The Rasamanjari paintings reproduced here relate to three series. The most extensive of these is distributed in the Dogra Art Gallery, Jammu, the Museum of Fine Arts, Boston, the Victoria and Albert Museum, London, the Central Museum, Lahore, the Chandigarh Museum, Chandigarh, and with private collectors. The entire series comprises 135 paintings. Rasamanjari has 138 verses out of which three cannot be illustrated. The paintings of this series have a horizontal format, red borders with inscriptions on the top in Takri characters and serial numbers in Takri on the left. The Sanskrit verses are inscribed on the back in Devanagari. Very often the picture intrudes into the border. The architecture of pavilions is characteristic, with turrets, panelled doors, latticed windows, and plinths ending in grotesque animal heads. The interiors of rooms have alcoves in which fruit trays, rose water sprinklers, and flasks of wine are placed. The carpets have crude floral designs. Another characteristic is the highly conventionalised representation of trees out of which mangoes, cypresses, pomegranates, and rhododendrons can be identified. The treatment of clouds, lightning and rain is also typical. Above all, they are characterised by a charming facial formula for women, with a receding forehead, high nose, and wide lotus petal-like eyes. The women wear pearl necklaces, and some of their ornaments are studded with shining bluish green pieces cut out of beetle's wings. Profuse portrayal of pearl necklaces is very characteristic of this series. The clothes of men are jamas of Aurangzeb period. Except for this, there is nothing Mughal about these paintings,

which have an individual style which stands out of the rest of Indian painting.

The Rasamanjari paintings in the Dogra Art Gallery, Jammu, were in the collection of Pahda Kunj Lal of Basohli, whose ancestors were royal physicians to the rulers of Basohli. In 1956 Kunj Lal presented these paintings to Bakshi Ghulam Mohammad, Prime Minister of Jammu and Kashmir, who donated them to the Dogra Art Gallery, Jammu. Out of this collection we reproduce thirty-five. The senior author saw these paintings in 1957 on a visit to Basohli and Jammu. This collection is important as it is definitely linked with Basohli. The Rasamanjari paintings in the Victoria and Albert Museum, London, out of which we reproduce ten, and those in the Museum of Fine Arts, Boston, out of which six are reproduced here, all belong to the same series and have been probably acquired from the same source. I saw three paintings in the Pratap Museum, Srinagar, which are also out of the same series. Fig. 25 in the collection of Prof. J.K. Galbraith now gifted to Fogg Art Museum, Harvard University, Boston, and paintings in the collection of Central Museum, Lahore, and the Chandigarh Museum, Chandigarh, are also from the same series. The senior author published four paintings in colour from this series in his book 'Basohli Painting' (1959). In an article published in the Roopa-Lekha, Vol. XXXI (1960) the senior author published ten paintings of the Rasamanjari from the collection of the Dogra Art Gallery, Jammu, and also provided English translation of the Sanskrit verses inscribed on the back. The Nayika in these paintings resembles the female attendants depicted in a portrait of Kirpal Pal published in 'Basohli Painting'. This fact taken along with the appearance of Kirpal Pal who is shown as a middle-aged person indicates that these Rasamanjari paintings were very probably painted circa A.D. 1680-1690.

The second series of these paintings partly in the Bharat Kala Bhavan, Benares, and partly in the National Museum, New Delhi, were painted by artist Devi Das whose name is given in the colophon and the year as A.D. 1695. In these paintings the figures are squat, the nose is aquiline, and the facial formula is different (Figs. 67, 72 and 82). However, these paintings do not duplicate those in the first series. Maybe they belong to the same series. Surely a number of artists were employed to illustrate the Rasamanjari by Kirpal Pal, and hence

the differences in the facial formula and the treatment of landscape.

The third series comprising 31 paintings is in the collection of Seth Kasturbhai Lalbhai of Ahmedabad, which he acquired from G.N. Tagore of Calcutta. This series is very distinctive in style and can easily be distinguished from the set in Dogra Art Gallery, Jammu and in other related collections. This series was possibly painted at Nurpur about A.D. 1730 under the patronage of Raja Daya Dhata according to Archer. Daya Dhata figures as the Nayaka in this series. In the collection of the Wazir family of Nurpur are a number of paintings in which the female facial formula as well as the treatment of clouds and architecture is very similar to that in Kasturbhai Lalbhai's Rasamanjari. Out of this set we reproduce seventeen paintings. Fig. 1 in the collection of the Raja of Lambagraon is very likely also from the same series.





1 PRAYER TO LORD SHIVA; Collection: Raja Dhruv Dev Chand of Lambagraon

आत्मीयं चरणं दधाति पुरतो निम्नोन्नतायां भुवि
स्वीयेनैव करेण कर्षति तरोः पुष्पं श्रमाशंकया ।
तत्पे किंच मृगत्वचा विरचिते निद्राति भागैर्निजै-
रन्तः प्रेमभरालसां प्रियतमामंगे दधानो हरः ॥ १ ॥

Prayer to Lord Shiva

Apprehensive of discomfort to his sweetheart, Lord Shiva holds Parvati—who is languid with excessive love—to the left portion of his body; he extends his right foot forward on uneven ground; plucks a flower from the tree with his right hand, and sleeps to the right on the bed covered with a deer-skin. (1)

INTRODUCTION

Bhanudatta is composing this Rasamanjari to provide aesthetic joy to the minds of the multitude of scholars, as if it were honey to the bees. (2)

Classification of Nayikas

The Artless, the Adolescent and the Mature

Bhanudatta classifies Nayikas into three categories, viz., one's own (Sviya), another's (Parakiya), and anybody's (Samanya).

Sviya is again divided into three types: the artless (Mugdha), the adolescent (Madhya), and the mature (Praudha).

The Mugdha is divided into four types: Ajnata-Yauvana-Mugdha (Nayika unconscious of her youth), Jnata-Yauvana-Mugdha (Nayika conscious of her youth), Mugdha-Navodha (Nayika newly wedded), Vishrabdha-Navodha (Nayika who has just begun to love and trust), and Ativishrabdha-Navodha (Nayika with much love and trust).

The adolescent (Madhya) is divided into six categories, viz., Madhya-Dhira (youthful Nayika who expresses anger ironically but remains firm in love), Madhya-Adhira (youthful Nayika who expresses anger bitterly), Madhya-Dhiradhira (youthful Nayika who expresses her anger ironically and bitterly), Praudha-Dhira (mature Nayika who expresses her anger ironically but remains firm in love), Praudha-Adhira (mature Nayika who expresses her anger bitterly), and Praudha-Dhiradhira (mature Nayika who expresses anger ironically and bitterly).

The mature (Praudha) Nayika is divided into two categories, viz., Rati-Priya-Pragalbha (mature Nayika who delights in love), and Ananda-Sammohavati-Praudha (mature Nayika excessively delighting in love).

A Nayaka may have two Nayikas. Out of these one who is loved more is called Jyeshtha, and one who is loved less is called Kanishtha.

They are divided into three categories, viz, Dhira-Jyeshtha and Kanishtha (the two Dhira Nayikas; Jyeshtha, who is loved more, and Kanishtha, who is loved less), Adhira-Jyeshtha and Kanishtha Nayikas, and Dhiradhira-Jyeshtha and Kanishtha Praudha Nayikas.





2 CHARACTERISTICS OF SVIYA NAYIKA (devoted wife) (3); Collection: Dogra Art Gallery, Jammu

स्वीयाधर्म

गतागतकुतूहलं नयनयोरपांगावधि
स्मितं कुलनतभ्रुवामधर एव विश्राम्यति ।
वचः प्रियतमश्रुतेरतिथिरेव कोपक्रमः
कदाचिदपि चेत्तदा मनसि केवलं मज्जति ॥ ३ ॥

Characteristics of Sviya Nayika (devoted wife)

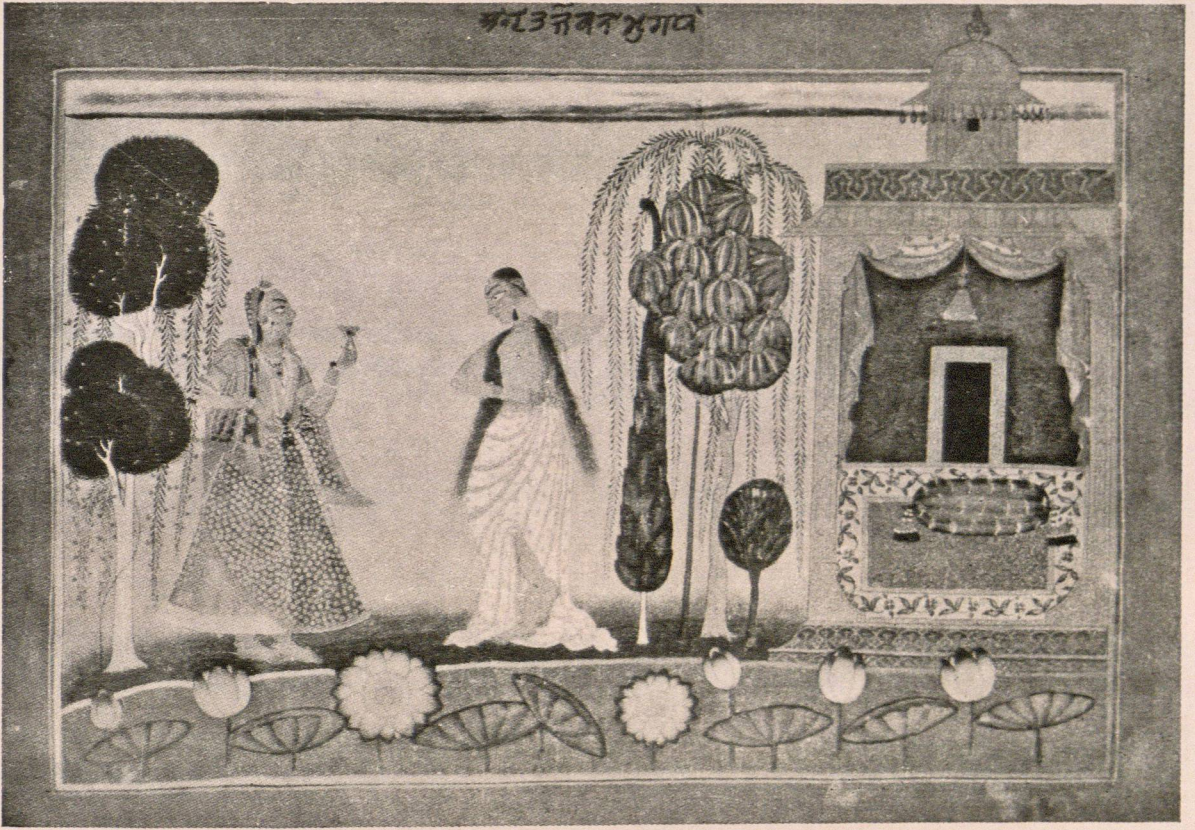
In a high-born woman, curiosity is confined within the corners of her eyes, and her smile stays on her lower lip. Her voice is meant to reach only her beloved's hearing; and, if ever anger rises in her, it is only to get drowned in her mind. (3)

मुग्धा

आज्ञप्तं किल कामदेवधरणीपालेन काले शुभ
वस्तुं वास्तुविधिं विधास्यति तनौ तारुण्यमेणीदृशः ।
दृष्ट्या खंजनचातुरी मुखरुचा सौधाधरी माधुरी
वाचा किंच मुधासमुद्रलहरीलावण्यमामन्त्र्यते ॥ ४ ॥

Mugdha Nayika (young and artless)

Ordained by Kamadeva, the King, to reside for a long time in the body of the doe-eyed Nayika, her youth has resolved to worship her Lord at an auspicious moment with all the rituals of love. For this purpose, her eyes have invited the tremulousness of the Khanjana bird, her face the radiance of the moon, and her speech the sweetness of the waves of the nectarous sea. (4)



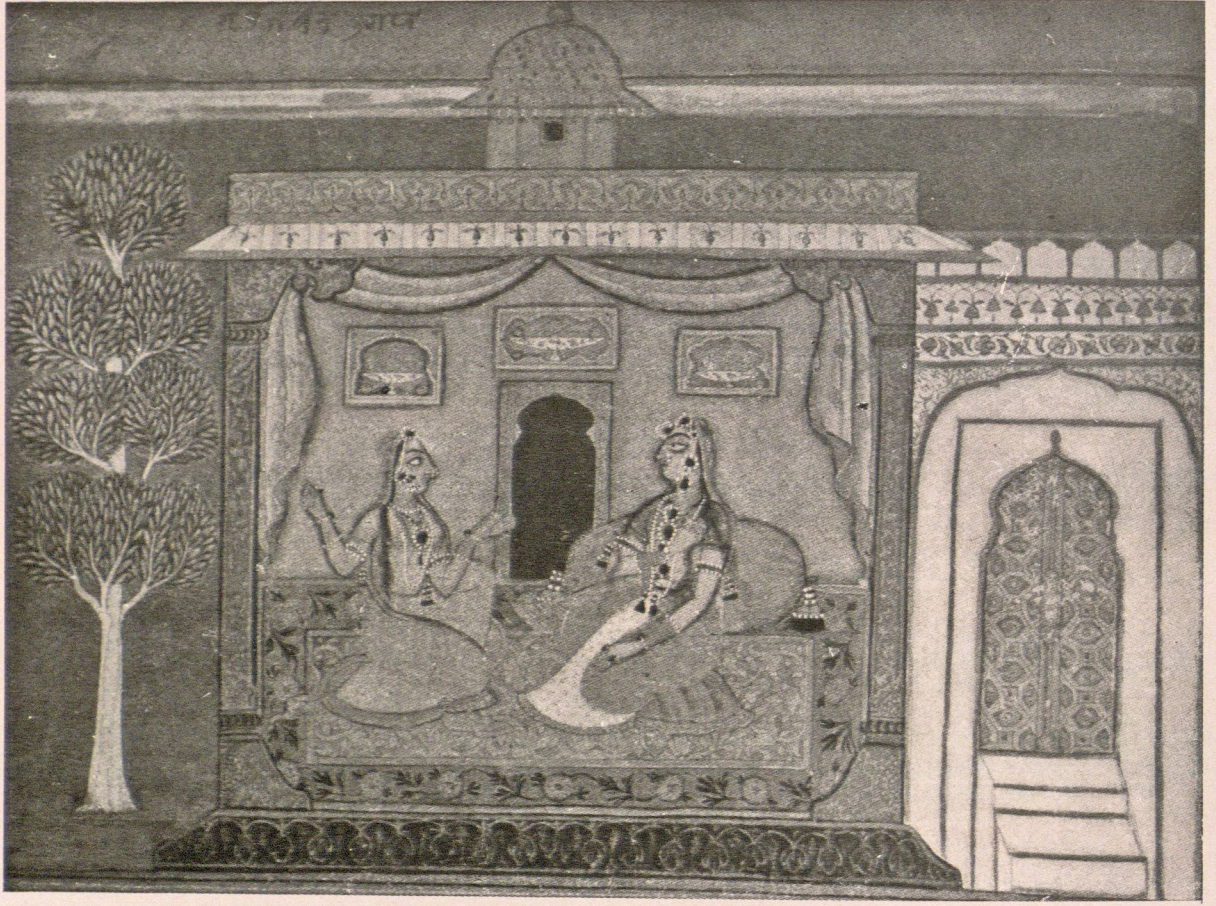
3 AJNATA-YAUVANA-MUGDHA (Nayika unconscious of her youth) (5); Collection: Dogra Art Gallery, Jammu

अज्ञातयौवना मुग्धा

नीरात्तीरमुपागता श्रवणयोः सीम्नि स्फुरन्नेत्रयोः
 श्रोत्रे लग्नमिदं किमुत्पलमिति ज्ञातुं करं न्यस्यति ।
 शैवालांकुरशंकया शशिमुखी रोमावलीं प्रोच्छति
 श्रान्ताऽस्मीति मुहुः सखीमविदितश्रोणीभरा पृच्छति ॥ ५ ॥

Ajnata-Yauvana-Mugdha (Nayika unconscious of her youth)

Youth has come unknown. The Nayika with moon-like face stands drying herself beside the pool. Her full-blown eyes look like lotuses in the reflection, and thinking that perhaps the flowers have stuck to her ears, she moves her hands to brush them away. Next her eyes drift to the downy hair on her person which she mistakes for algae and tries to wipe off. Her hips feel heavy, and in virginal innocence she asks her companion again and again, 'Can it be that I am tired?' (5)



4 JNATA-YAUVANA-MUGDHA (Nayika conscious of her youth) (6); Collection: Dogra Art Gallery, Jammu

ज्ञातयौवना मुग्धा

स्वयम्भूः शम्भुरम्भोजलोचने ! त्वत्पयोधरः ।

नखेन कस्य धन्यस्य चन्द्रचूड़ो भविष्यति ॥ ६ ॥

Jnata-Yauvana-Mugdha (Nayika conscious of her youth) *Sakhi to Nayika*

“O lotus-eyed beauty! Who will be the lucky one to imprint nail-marks on your blissful, well-grown bosom—as if to decorate Lord Shiva’s mop of hair—with the crescent moon?” (6)



5 MUGDHA-NAVCDHA (Nayika newly wedded) (7); Collection: Dogra Art Gallery, Jammu

मुग्धा नवोढा

हस्ते धृताऽपि शयने विनिवेशिताऽपि
 क्रोडे कृताऽपि यतते बहिरेव गन्तुम् ।
 जानीमहे नवबधूरथ तस्य वश्या
 यः पारद स्थिरयितुं क्षमते करेण ॥ ७ ॥

Mugdha-Navodha (Nayika newly wedded)

Drawn gently to the bed and locked in loving arms, the new bride out of modesty struggles to free herself. I believe it is as difficult to win over a new bride as it is to hold quicksilver steady on the palm. (7)

विश्रब्ध नवोढा

दरमुकुलितनेत्रपालिनीवीनियमितबाहुकृतोरुयुग्मबन्धम्
करकलितकुचस्थलं नवोढा स्वपिति समीपमुपेत्य कस्य यूनः ॥ ८ ॥

Vishrabdha-Navodha (Nayika who has just begun to love and trust)

A separated lover to himself

“Who can be the (lucky) youth, whom the newly-married Nayika approached and with whom she sleeps with half-closed eyes, with one hand on her breasts, the other on the knot of the cord of her lower garment and her thighs tightly pressed together?” (8)





6 ATIVISHRABDHA-NAVODHA (Nayika with much love and trust (9); Collection: Dogra Art Gallery, Jammu

अतिविश्रब्ध नवोढा

स्वापे प्रियाननविलोकनहानिरेव स्वापच्युतौ प्रियकरग्रहणप्रसंगः ।
इत्थं सरोरुमुखी परिचिन्तयन्ती स्वापं विधातुमपि हातुमपि प्रपेदे ॥ ६ ॥

Ativishrabdha-Navodha (Nayika with much love and trust)

The modest Nayika is in a dilemma. To fall asleep is to lose sight of the adored one; to remain awake is to risk physical possession. Faced with this dilemma, she tosses restlessly on the bed. (9)



7 RATI-PRIYA-PRAGALBHA (Mature Nayika who delights in love) (10); Collection: Dogra Art Gallery, Jammu

रतिप्रिया प्रगल्भा

संस्पृश्य स्तनमाकलय्य वदनं संश्लिष्य कण्ठस्थलं
 निष्पीयाधरबिम्बमम्बरमपाकृष्य व्युदस्यालकम् ।
 देवस्याम्बुजिनीपतेः समुदयं जिज्ञासमाने प्रिये
 वामाक्षीवसनांचलैः श्रवणयोर्नीलोत्पलं निह्नुते ॥ १० ॥

Rati-Priya-Pragalbha (mature Nayika who delights in love)

The fugitive night flees as the lover busily consummates one love-rite after another—now sucking the nether lip (red like the *Bimba* fruit) touching the bosom, hugging the neck, loosening the braid, and removing the last veiling garments. Drowsily he asks if the sun has risen. The Nayika, lest the morning should bring the love-play to a close, hastily covers the lotuses in her ears with the hem of her garment, so that their opening may not announce the day. (10)

आनंद संमोहवती प्रौढ़ा

नखक्षतुमुरः स्थलेऽधरतल रदस्य व्रणं

च्युता बकुलमालिका विगलिता च मुवतावलिः ।

रतान्तसमये मया सकलमेतदालोकितं

स्मृतिः क्व? च रतिः क्व? च क्व? च तवालि! शिक्षाविधिः ॥ ११ ॥

Ananda-Sammohavati-Praudha (mature Nayika excessively delighting in love)

Nayika to Sakhi

O Sakhi! I noticed the scratches on my bosom, the bites on my lower lip, the falling apart of my garland of *maulashri* flowers, and the shattering of my pearl-necklace only after the love-game. Where was gone my recollection of your advice about the proprieties of love-sport? (11)





8 MADHYA-DHIRA NAYIKA (youthful Nayika who expresses anger ironically but remains firm in love) (12)
Collection: Alma Latifi, Bombay.

मध्या धीरा

लोलालिपुंजे व्रजतो निकुंज स्फारा बमूवुः श्रमवारिधाराः ।
देहे समीहे भवतो विधातुं धीरं समीरं नलिनीदले न ॥ १२ ॥

Madhya-Dhira (youthful Nayika who expresses anger ironically but remains firm in love)

Nayika to unfaithful Nayaka

“My darling, you appear to be coming from a bower full of a swarm of agitated bees, for your hot streaming perspiration afflicts you. I wish to comfort your limbs with this fan of lotus leaves”. (12)

The swarm of agitated bees are other women to whom the unfaithful lover has been making love.

मध्या अधीरा

जातस्ते निशि जागरो, मम पुनर्नेत्राम्बुज शोणिमा,
निष्पीतं भवता मधु प्रविततं, व्याघ्रूणितं मे मनः ।
भ्राम्यद्भृगंधने निकुंजभवने लब्धं त्वया श्रीफलं,
पंचेषुः पुनरेव मां हुतवहकूरैः शरः कृन्तति ॥ १३ ॥

Madhya-Adhira (youthful Nayika who expresses anger bitterly)

Nayika to unfaithful Nayaka

“You did not sleep the whole night, but redness is in my lotus eyes. Sweet wine (of love) was tasted by you to your heart’s content, but, contrarily, it is my mind which is agitated. You gained the Shriphala* in the green bower crowded with hovering bees, but Kama-deva is piercing me with flaming arrows”. (13)

*This is suggestive of the other women’s bosom.

मध्या धीराधीर

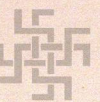
कान्तानुरागचतुरोऽसि मनोहरोऽसि
नाथोऽसि किंच नवयौवनभूषितोऽसि ।
इत्थं निगद्य सुदृशा वदने प्रियस्य
निःश्वस्य बाष्पलुलिता निहिता दृगन्ताः ॥ १४ ॥

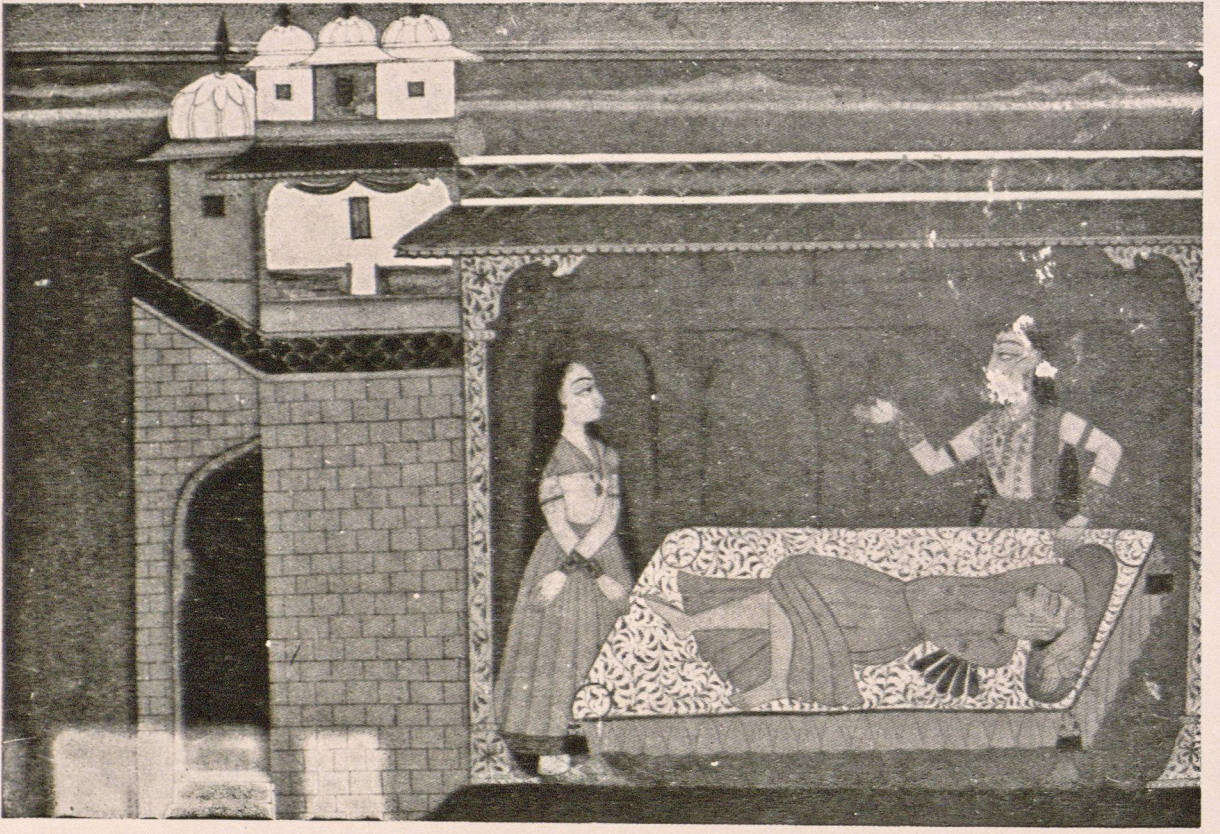
Madhya-Dhiradhira (youthful Nayika who expresses her anger ironically and bitterly)

Nayika’s taunting remarks to Nayaka who is suspected of wooing another woman

“You are well-versed in the art of pleasing your sweet-hearts. You are charming, you are my lord and you are glorious in your youthfulness”.

Thus saying, the sweet-eyed Nayika sighed deeply and looked at her beloved’s face from the corners of her tear-laden eyes. (14)





9 PRAUDHA-DHIRA (mature Nayika who expresses her anger ironically but remains firm in love)

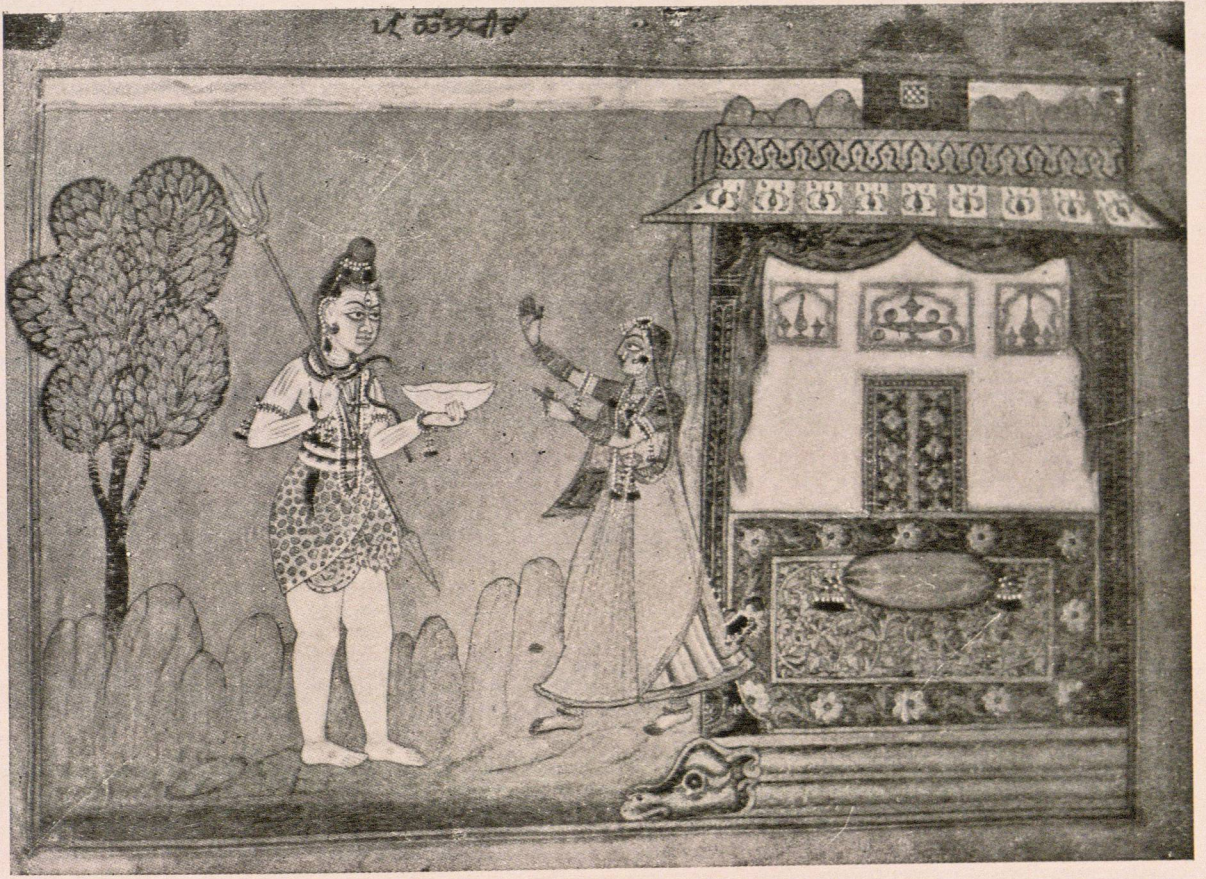
प्रौढा धीरा

नो तल्पं भजसे न जल्पसि सुधाधाराऽनुकारा गिरो
दृक्पातं कुरुषे न वा परिजने कापप्रकाशच्छलात् ।
इत्थं केतकगर्भगौरि! दयिते! कोपस्य संगोपनं
तत्स्यादेव, च चेत्पुनः सहचरी कुर्वीत साचि स्मितम् ॥ १५ ॥

*The guilty Nayaka tries to amuse his Nayika who is trying to hide her anger
Nayaka to Nayika*

“My sweet-heart, you are fair like the inner leaf of *Ketaki*. You are hesitating to sit on my bed and to speak gently to me. You are even avoiding to look towards me, on the pretext of showing anger to your servants. You are doing all this to conceal your anger, for otherwise why does your Sakhi smile obliquely”. (15)

Ketaki is *Pandanus odoratissimus* which produces fragrant spathes during rains. Its tender sword-like leaves are white.



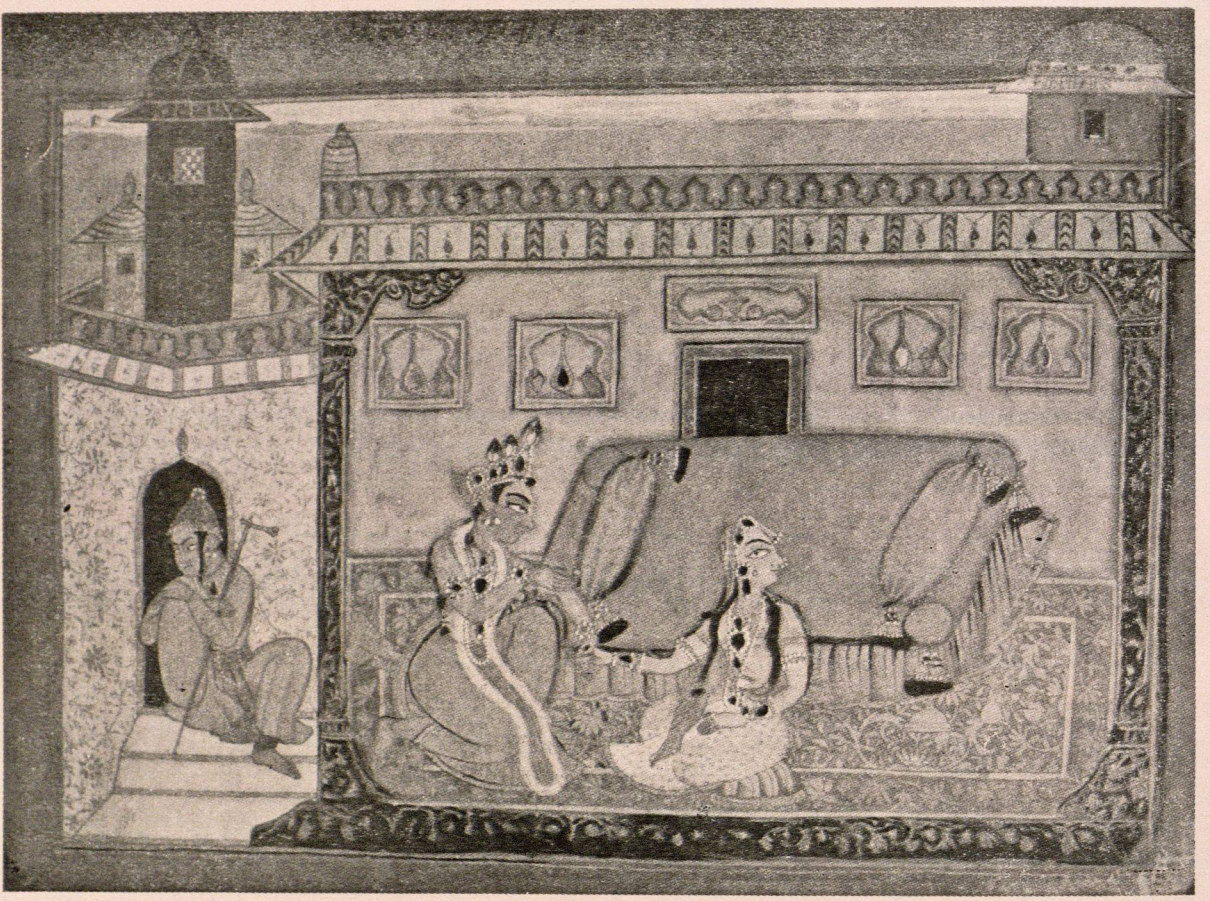
10 PRAUDHA-ADHIRA NAYIKA (mature Nayika who expresses anger bitterly) (16); Collection: Dogra Art Gallery, Jammu.

प्रौढा अधीरा

प्रतिफलमवलोक्य स्वीयमिन्दोः कलायां
हरशिरसि परस्या वासमाशंकमाना ।
गिरिशमचलकन्या तर्जयामास कम्प-
प्रचलवलयचंचत्कान्तिभाजा करेण ॥ १६ ॥

Praudha-Adhira (mature Nayika who expresses anger bitterly)

When the daughter of the King of Mountains (Parvati) saw her reflection in the Moon on Lord Shiva's forehead, she mistook it for another Nayika sporting with the Lord. So in anger she raised her trembling hand, adorned with glittering bracelets, to reproach her lord. (16)



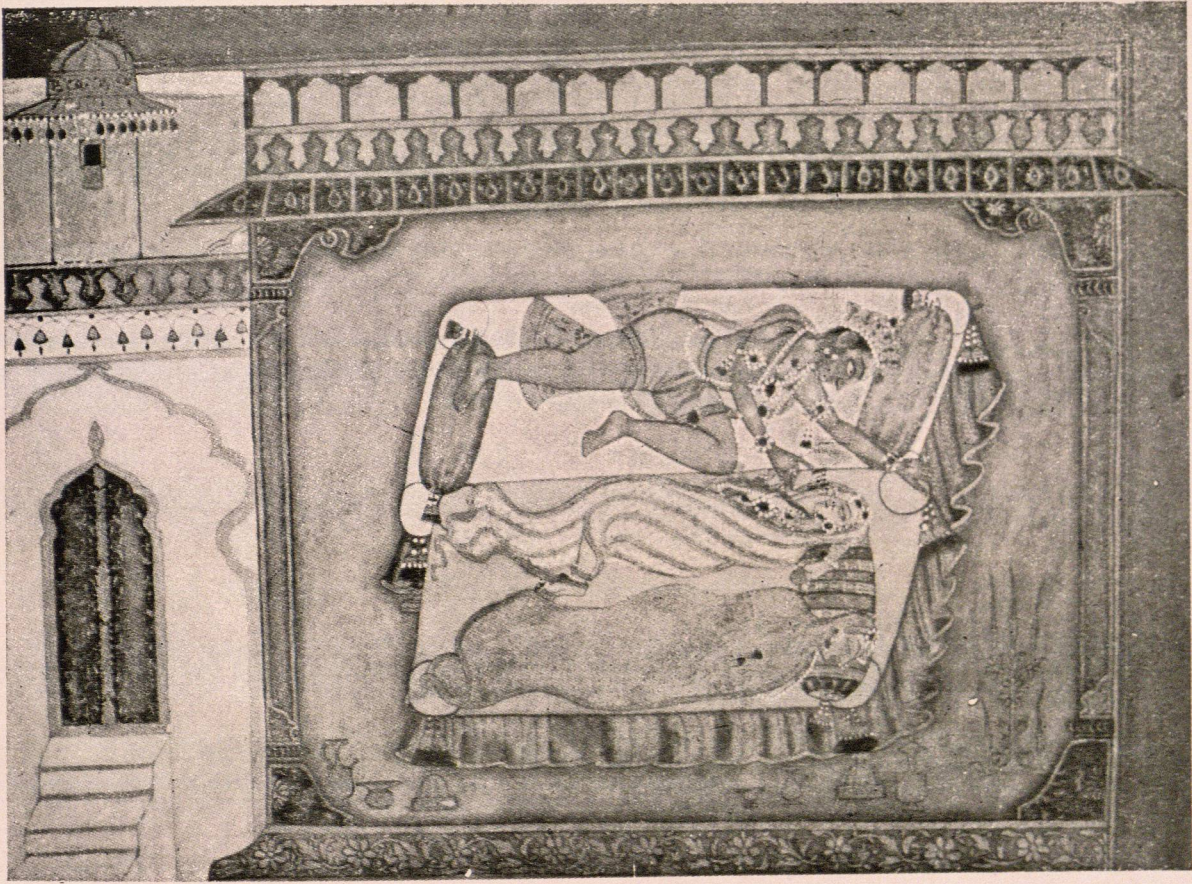
11 **PRAUDHA-DHIRA-ADHIRA** (mature Nayika who expresses anger ironically and bitterly) (17); Collection: Dogra Art Gallery, Jammu.

प्रौढ़ा धीराऽधीरा

तल्पोपान्तमुपेयुषि प्रियतमे वक्रीकृतग्रीवया
 काकुव्याकुलावाचि साचिहसितस्फूर्जत्कपोलश्रिया ।
 हस्तन्यस्तकरे पुनर्मृगदृशा लाक्षारसक्षालित-
 प्रोष्ठीपृष्ठमयूखमांसलरुचो विस्फारिता दृष्टयः ॥ १७ ॥

Praudha-Dhira-adhira (mature Nayika who expresses anger ironically and bitterly)

When the lover drew near her bed, the deer-eyed Nayika turned her face away. When she heard him imploring in a heavy and agitated voice, she smiled a little, and her cheeks became flushed. But as he took hold of her hand, she—with eyes wide open (with rage)—cast upon him a glance, which possessed the profuse brilliance of the rays emanating from the back of a fish dipped in molten lac. (17)



12 DHIRA-JYESHTHA AND KANISHTHA (the two Dhira Nayikas; Jyeshtha, who is loved more, and Kanishtha, who is loved less) (18); Collection: Dogra Art Gallery, Jammu.

धीरा ज्येष्ठा कनिष्ठा च

एकस्मिन् शयने सरोरुहदृशोर्विज्ञाय निद्रां तयो-
रेकां पल्लवितावगुण्ठनपटामुत्कन्धरो दृष्टवान् ।
अन्यस्याः सविधं समेत्य निभृतव्यालोलहस्तांगुलि-
व्यापारैर्वसनांचलं चपलयन् स्वापच्युतिं क्लृप्तवान् ॥ १८ ॥

Dhira-Jyeshtha and Kanishtha (the two Dhira Nayikas; Jyeshtha, who is loved more, and Kanishtha, who is loved less)

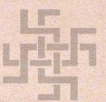
When the Nayaka raising his head, saw both of his lotus-eyed beloveds sleeping together in one bed, one of whom was veiling her face, he stealthily drew near the other, and gently pulled her sari and thus roused her from sleep. (18)

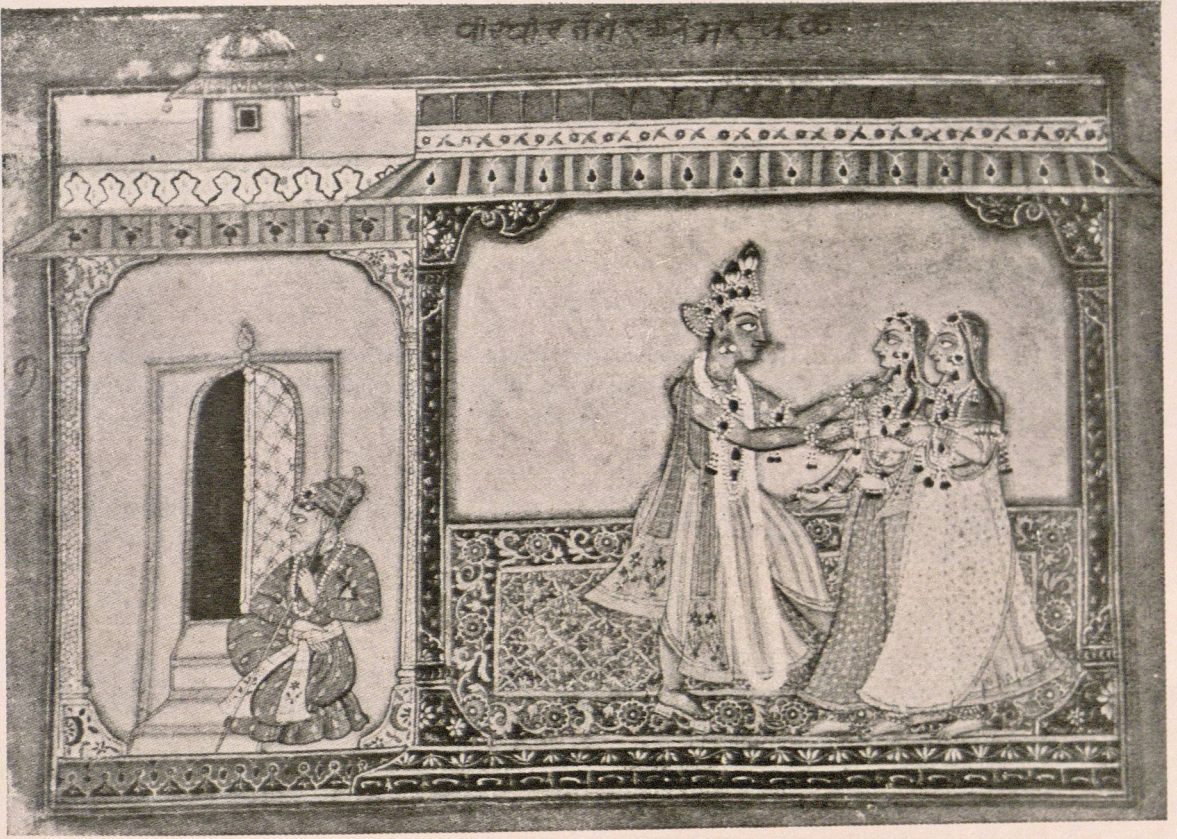
अधीरा ज्येष्ठा कनिष्ठा च

अन्तः कोपकषायिते प्रियतमे पश्यन् घने कानने
पुष्पस्यावचयाय नम्रवदनामेकां समायोजयत् ।
अर्धोन्मीलितलोचनांचलचमत्काराभिरामाननां
स्मेराद्राधरपल्लवां नववधूमन्यां समालिङ्गति ॥ १६ ॥

Adhira-Jyeshtha and Kanishtha Nayikas

Seeing both his beloved Nayikas red with anger, the Nayaka sent the elder one, whose face was down-cast, to the thick forest to fetch flowers. He then, embraces the younger one wearing a shining garment and with an attractive face who looks at him with drowsy eyes and a smile on her moist lips. (19)





13 DHIRADHIRA (Jyeshtha and Kanishtha Praudha Nayikas) (20); Collection: Dogra Art Gallery, Jammu.

धीराऽधीरा ज्येष्ठा कनिष्ठा च

धैर्यार्धैर्यपरिग्रहग्रहिलियारंणीद्रशाः प्रीतये

रत्नद्वन्द्वमन्नकान्तिरुचिरं मुष्टिद्वये न्यस्तवान् ।

एकस्याः कलयन् करे प्रथमतो धूर्तः परस्या प्रियो

हस्ताहस्तिमिषात्स्पृशन् कुचतटीमानन्दमाविन्दति ॥ २० ॥

Dhiradhira Jyeshtha and Kanishtha Praudha Nayikas

To please both the Nayikas—the cunning Nayaka held two shining and beautiful jewels in the palms of his hands. He gave one to the elder one, and, on the pretext of handing over the second to the other, enjoyed the touch of her bosom. (20)

Parakiya Nayika

Nayika who is in love with another man

Bhanudatta classifies Parakiya nayikas into eleven categories according to their intelligence, discovery of their love affair by others, etc.

The first two categories are Parodha and Gupta. Parodha is a married Nayika who is in love with another man. Parakiya Gupta is one who conceals evidence of her meeting with her lover.

Another two categories are the clever Nayikas. The one who is clever in speech is Vag-Vidagdha-Parakiya. The one who is clever in deed, is Kriya-Vidagdha Nayika. Parakiya Nayika whose love has been disclosed is called Lakshita-Parakiya Nayika. The Nayika who has a large number of lovers is called Kulata. The Nayika whose meeting place has been destroyed is called Anushayana Prathama Nayika. The Nayika who is sad on account of her future meeting place having been destroyed is designated as Dvitiyanushayana Nayika-Parakiya. Nayika who is sad at being unable to reach the meeting place is called Tritiyanushayana-Parakiya Nayika. The Nayika who is happy at the prospect of fruition of love is called Mudita Parakiya Nayika. An unmarried Nayika who is in love with another person is called Kanyaka. A Nayika who loves for the sake of money is called Samanya Vanita. A Nayika who is cheated by her messenger girl is called Anya-Sambhoga Dukhita Nayika.





14 PARODHA PARAKIYA (married Nayika who is in love with another man) (21); Collection: Dogra Art Gallery, Jammu.

परकीया परोढा

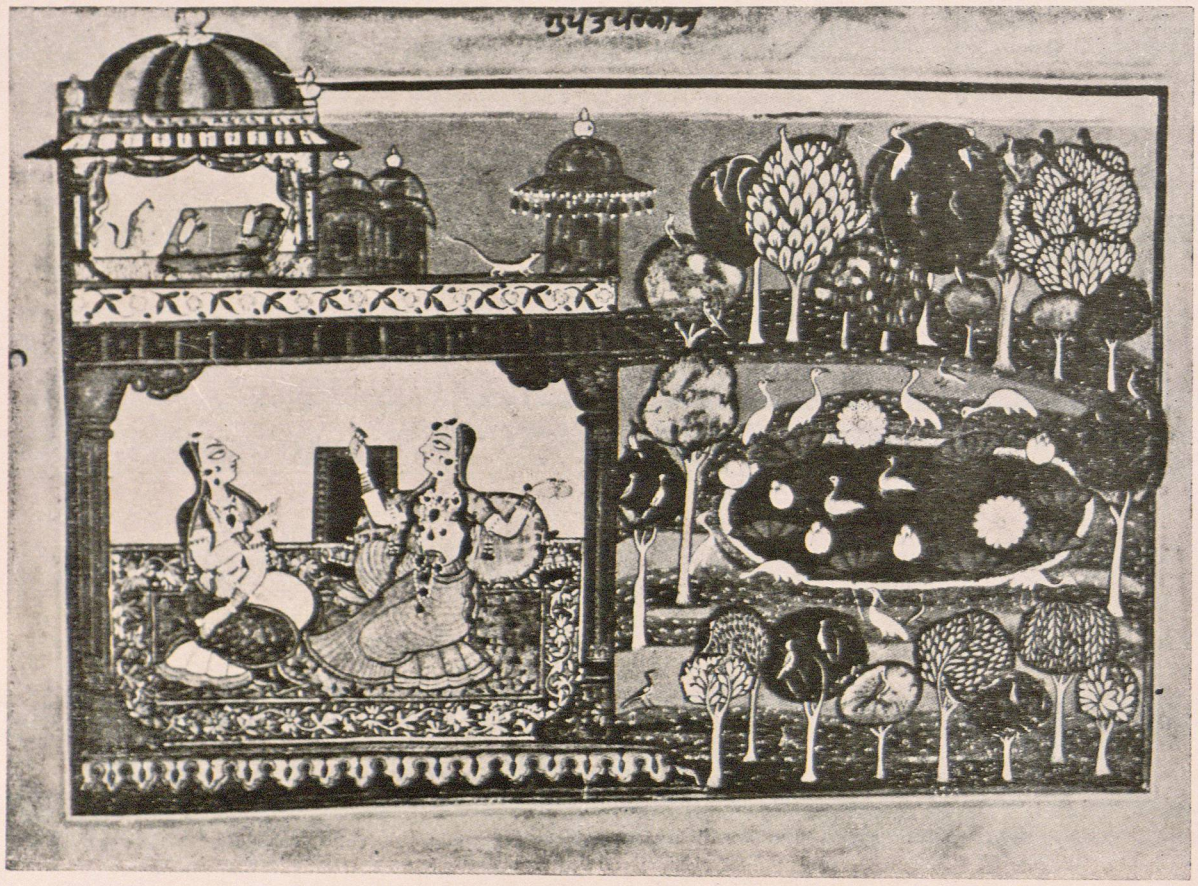
अयं रेवाकुंजः कुसुमशरसेवासमुचितः
समीरोज्यं वेलादरविदलदेलापरिमलः ।
इयं प्रावृट् धन्या नवजलदविन्यासचतुरा
पराधीनचेतः सखि! किमिति कर्तुं मृगयते ॥२१॥

Parakiya Parodha (married Nayika who is in love with another man)

Nayika to Sakhi

“O Sakhi! This arbour on the bank of the Reva is a befitting place for propitiating Kama. The breeze is fragrant with the odour of half-blown cardamom flowers. This rainy season which brings forth new clouds laden with rain is a blessing.

“O Sakhi! My heart is under another’s control and longs to give itself up to unspeakable pleasures”. (21)



15 PARAKIYA GUPTA (Parakiya Nayika who conceals evidence of meeting with her lover) (22); Collection: Victoria and Albert Museum, London.

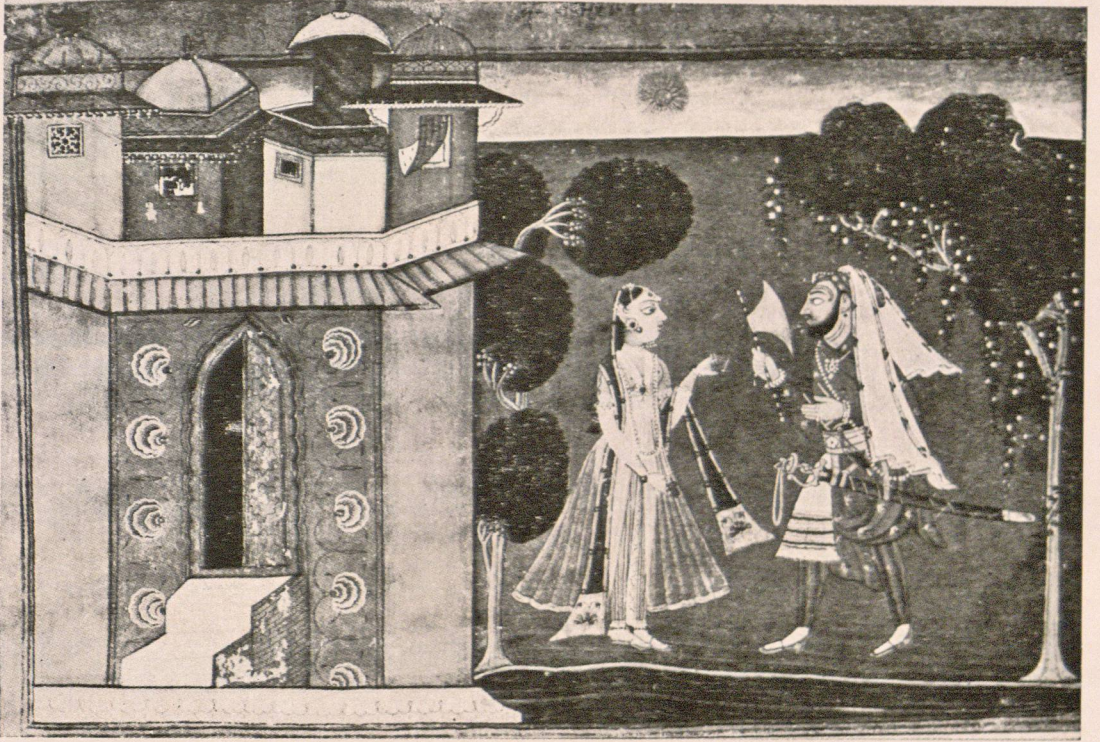
परकीया गुप्ता

इवश्रूः क्रुध्यतु विद्विषन्तु सुहृदो, निन्दन्तु वा यातरः,
तस्मिन् किन्तु न मन्दिरे सखि! पुनः स्वापो विधेयो मया ।
आखोराक्रमणाय कोणकुहरादुत्फालमातन्वती
मर्जारी नखरैः खरैः कृतवती, कां कां न मे दुर्दशाम् ॥ २२ ॥

Parakiya Gupta (Parakiya Nayika who conceals evidence of meeting with lover).

Nayika to Sakhi

“O Sakhi! My mother-in-law may get angry, my friends may become hostile to me, and sisters-in-law may slander me; but I shall not sleep again in that house where the cat, suddenly pouncing in her attempt to attack a mouse coming out of a hole in the corner, scratched my body with her sharp nails”. (22)



16 VAG-VIDAGDHA-PARAKIYA NAYIKA (clear in speech) (23); Collection: Kasturbhai Lalbhai. Ahmedabad.

वाग्विदग्धा

निबिडतमतमालवल्ली विचकिलराजिविराजितोपकण्ठे ।

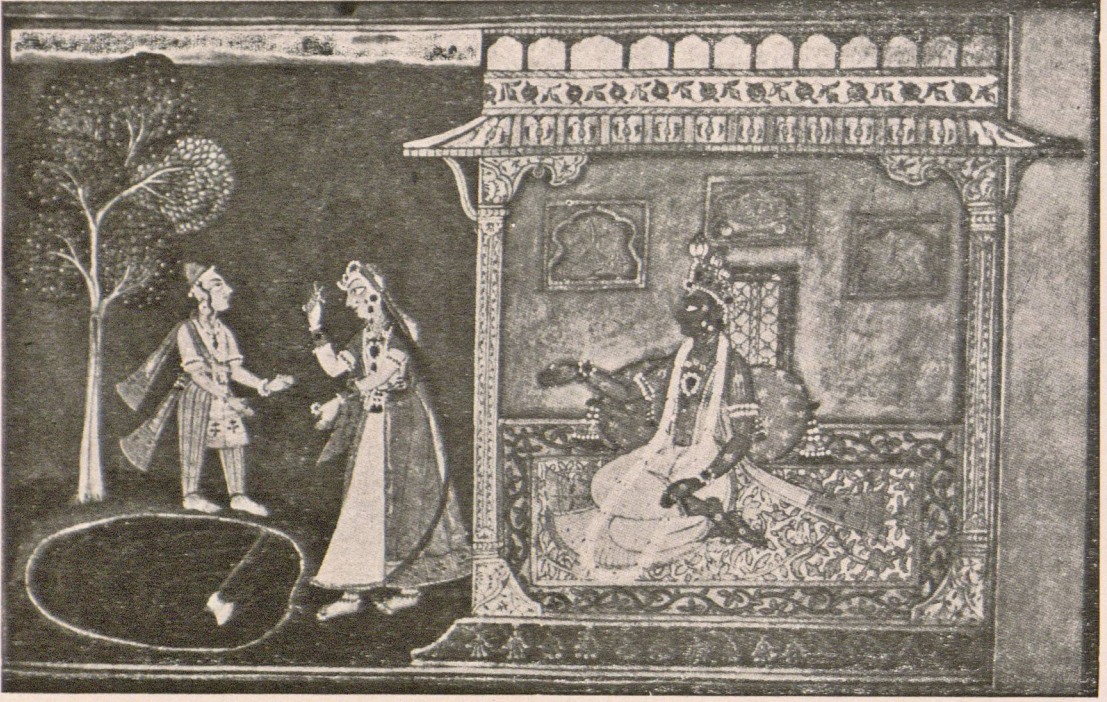
पथिक! समुचितस्तवाद्य तीव्रे सवितरि तत्र सरित्तटे निवासः ॥ २३ ॥

Vag-Vidagdha-Parakiya Nayika (clever in speech)

“O traveller, the sun being piercingly hot today, it is proper for you to rest on the bank of the river, adorned with rows of jasmine creepers entwining *tamala* trees”. (23)

Tamala—*Cinnamomum tamala*, an evergreen tree with a dark trunk and fragrant leaves. The reference by the Nyaika to Tamala trees entwined with jasmine creepers is an invitation for love-making.





17 KRIYA-VIDAGDHA NAYIKA (clever in deed) (24); Collection: Victoria and Albert Museum, London.

क्रियाविदग्धा

दासाय भवननाथे बदरीमपनेतुमादिशति ॥

हेमन्ते हरिणाक्षी पयसि कुठारं विनिक्षिपति ॥ २४ ॥

Kriya-Vidagdha Nayika (clever in deed)

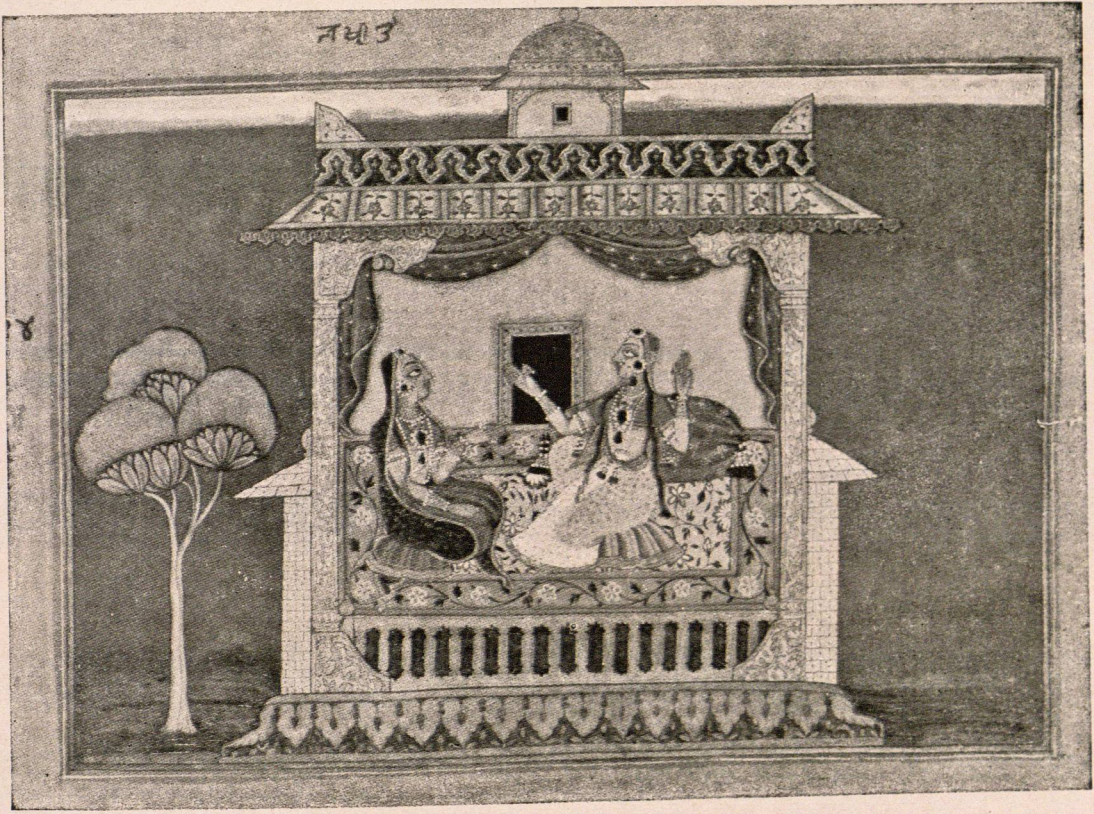
A Sakhi to another

“In the winter season, her husband having bidden the servant to cut the ‘ber’ tree, the doe-eyed Nayika dropped the axe into the water”.
(24)

The implication is that the ‘ber’ tree was the place of rendezvous for the Parakiya Nayika which she did not like to be destroyed.

This painting has been reproduced in colour in Barrett and Gray’s “*Painting of India*”, p. 103.

Ber—Zizyphus jujuba—a thorny tree which bears delicious plum-like fruit in March.



18 LAKSHITA-PARAKIYA NAYIKA (whose love has been disclosed) (25); Collection: Victoria and Albert Museum, London.

लक्षिता

यद् भूतं तद् भूतं यद् भूयात्तदपि वा भूयात् ॥

यद्भवति तद्भवति वा विफलस्तव कोऽपि गोपनायासः ॥ २५ ॥

Lakshita-Parakiya Nayika (whose love has been disclosed)

A Sakhi who knows the Nayika's secret, speaks to her thus in jest :

“What was to happen has happened; what is to happen will happen; and what is happening is also happening. Any effort on your part at concealment is therefore useless.” (25)

कुलटा

एते वारिकणान् किरन्ति पुरुषान् वषन्ति नाम्भोधराः ।
शैलाः शाद्वलमुद्वमन्ति न सृजन्त्येते पुनर्नायिकान् ॥
त्रैलोक्ये तखः फलानि सुवते नैवारभन्ते जनान् ।
घातः कातरमालपामि कुलटाहेतोस्त्वया किं कृतम् ॥ २६ ॥

Kulata Nayika (the Immoral Nayika)

Nayika complains :

“These clouds rain drops of water; they do not rain men. These mountains give birth to new plants but do not produce young men. The trees of the three worlds bear various kinds of fruits but not Nayakas. O God! I bemoan helplessly, for you have done nothing for me.” (26)





19 ANUSHAYANA-PRATHAMA NAYIKA (who is sad on account of her meeting place having been destroyed)(27) ; Collection : Partap Museum, Srinagar.

अनुशयाना प्रथमा

समुपागतवति चैत्रे निपतति पत्र लवंगलतिकायाः ।

सुदृशः कपोलपाली शिव शिव तालीदलद्युति लभते ॥ २७ ॥

Anushayana-Prathama Nayika (who is sad on account of her meeting place having been destroyed)

The sweet-eyed Nayika turned pale like the leaves of a palmyra tree when she learnt that the clove creepers, which grew at her trysting place, had shed their leaves at the advent of the month of Chaitra. (27)

द्वितीयानुशयाना

निद्रालुकेकिमिथुनानी कपोतपोत
व्याधूतनूतनमहीरुहपल्लवानि ॥
तत्रापि तन्वि ! न वनानी कियन्ति सन्ति
खिद्यस्व न प्रियतमस्य गृहं प्रयाहि ॥ २८ ॥

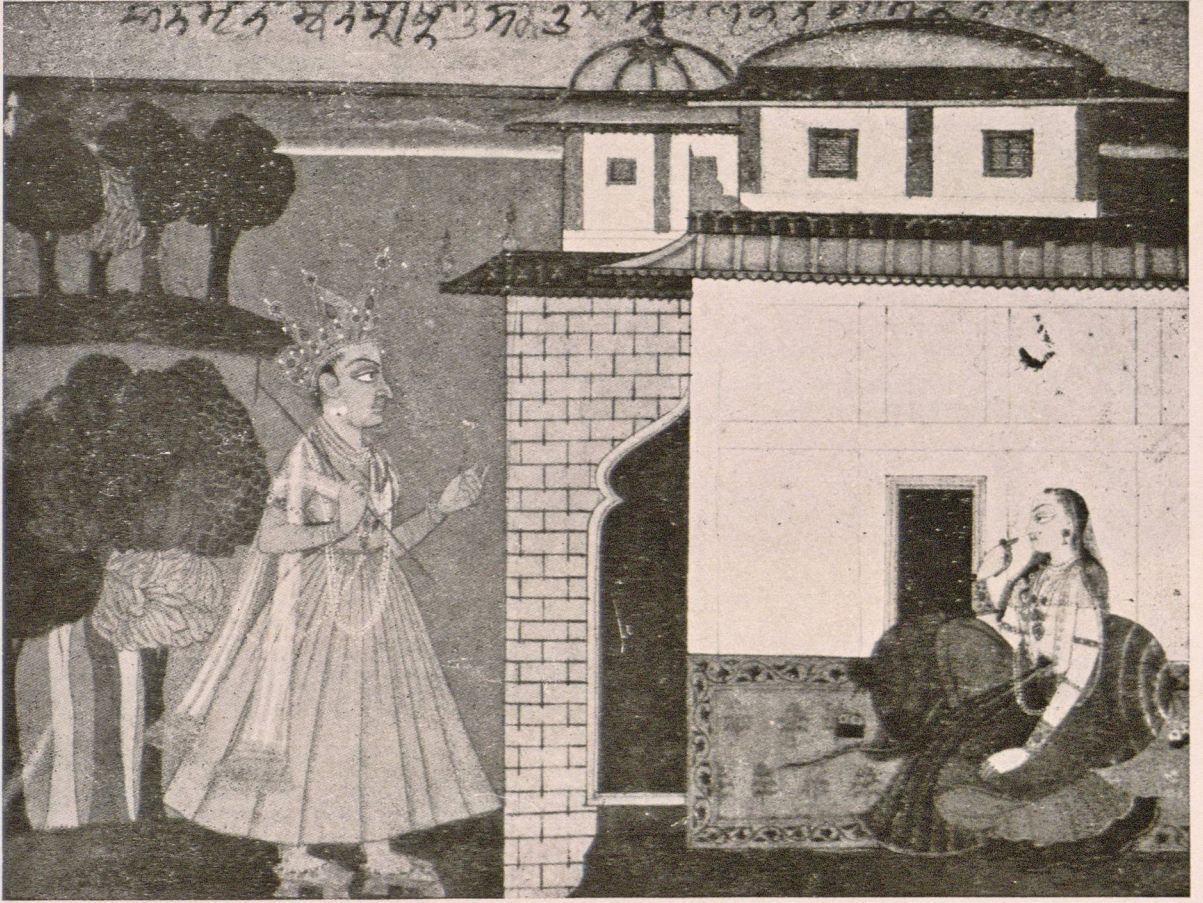
Dvitiyanushayana-Parakiya Nayika (who is sad on account of her future meeting place having been destroyed)

A Sakhi consoles Nayika :

“O slender girl! Don't be distressed if there are no longer any forests of trees covered with tender leaves, shaken by young pigeons and inhabited by drowsy pairs of peacocks. Pray, go and meet your beloved one in his house.” (28)

The Sakhi's advice is sound and practical.





20 TRITIYANUSHAYANA-PARAKIYA NAYIKA (who is sad at being unable to reach the meeting place) (29);
Collection: Kasturbhai Lalbhai, Ahmedabad.

तृतीयानुशयाना

कर्णकल्पितरसालमंजरीपिंजरीकृतकपोलमण्डलः ।

निष्पतन्नयनवारिधारया राधया मधुरिपुर्निरीक्ष्यते ॥ २६ ॥

Tritiyanushayana-Parakiya Nayika (who is sad at being unable to reach the meeting place)

Radha's eyes were filled with tears (with remorse at not having kept the tryst) when she saw Lord Krishna wearing mango blossoms in his ears and his cheeks yellow with pollen (which was the proof of his having been to the proposed meeting-place). (29)

मुदिता

गोष्ठेषु तिष्ठति पतिर्बधिरा ननन्दा
नेत्रद्वयस्य न हि पाटवमस्ति यातुः ॥
इत्थंनिशम्य तरुणी कुचकुम्भसीम्नि
रोमांचकंचुकमुदंचितमाततान ॥ ३० ॥

Mudita-Parakiya Nayika (Nayika happy at the prospect of fruition of love) (30)

On learning that her husband lived at the cowshed, that her *nanad** was deaf and *deorani*** blind, the young Nayika was excited with joy and her bodice well-nigh burst by the pressure of her swelling bosom.

*Husband's sister.

**Wife of husband's younger brother.





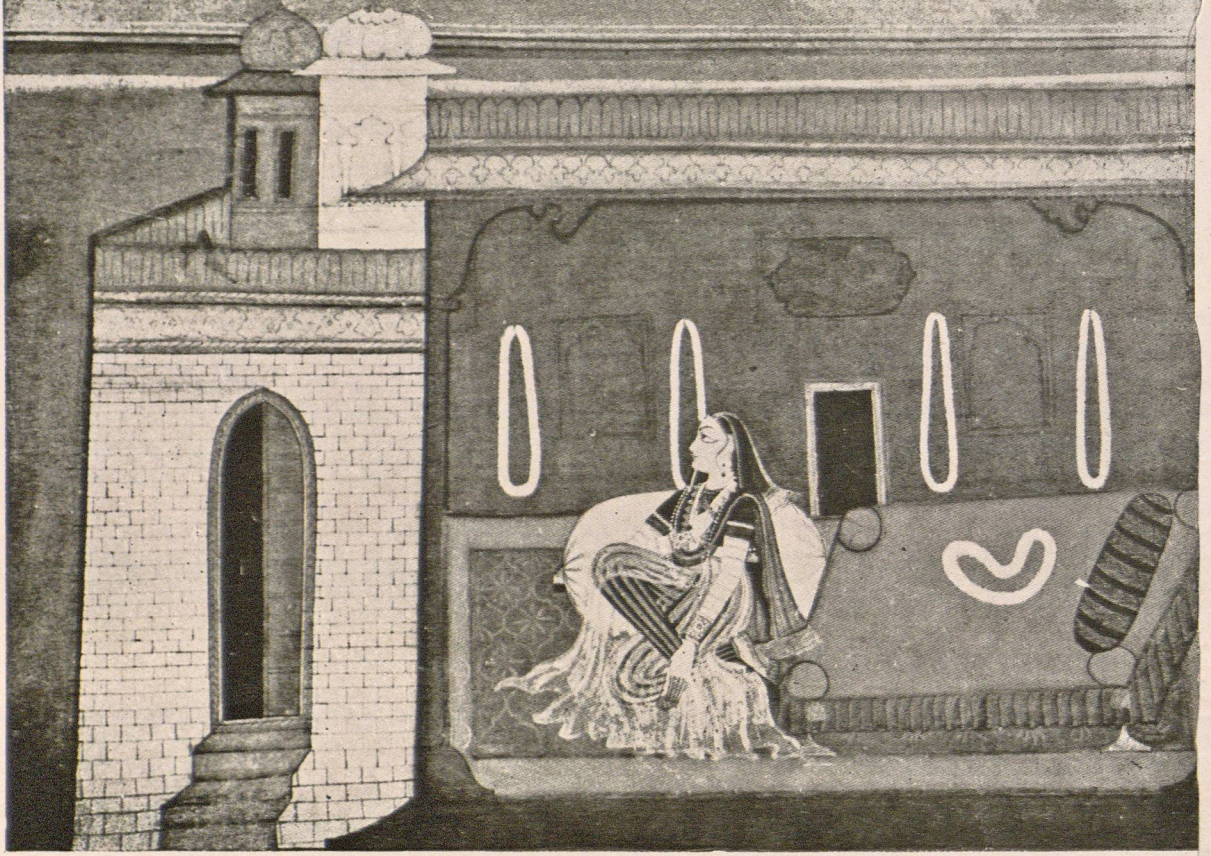
2 KANYAKA (unmarried Parakiya Nayika) (31); Collection: Dogra Art Gallery, Jammu.

कन्यका

किञ्चित्कुञ्चितहारयष्टि सरलभ्रूवल्लि साचिस्मित
 प्रान्तभ्रान्तविलोचनद्युति भुजापर्यस्तकरणोत्पलम् ॥
 अंगुल्या स्फुरदंगुलीयकरुचा गण्डस्य कण्डूयनं
 कुर्वाणा नृपकन्यका सुकृतिनं सव्याजमालोक्ते ॥ ३१ ॥

Kanyaka (unmarried Parakiya Nayika)

Her necklace swung to one side, her eye-brows straight, smiling from a corner of her mouth, the radiance of her agitated eyes streaming from the corners, and with the drooping lotus flower in her ear touching her arm, the Nayika is looking at some fortunate youth, while pretending to scratch her cheek with a finger, adorned with a ring studded with a glittering jewel. (31)



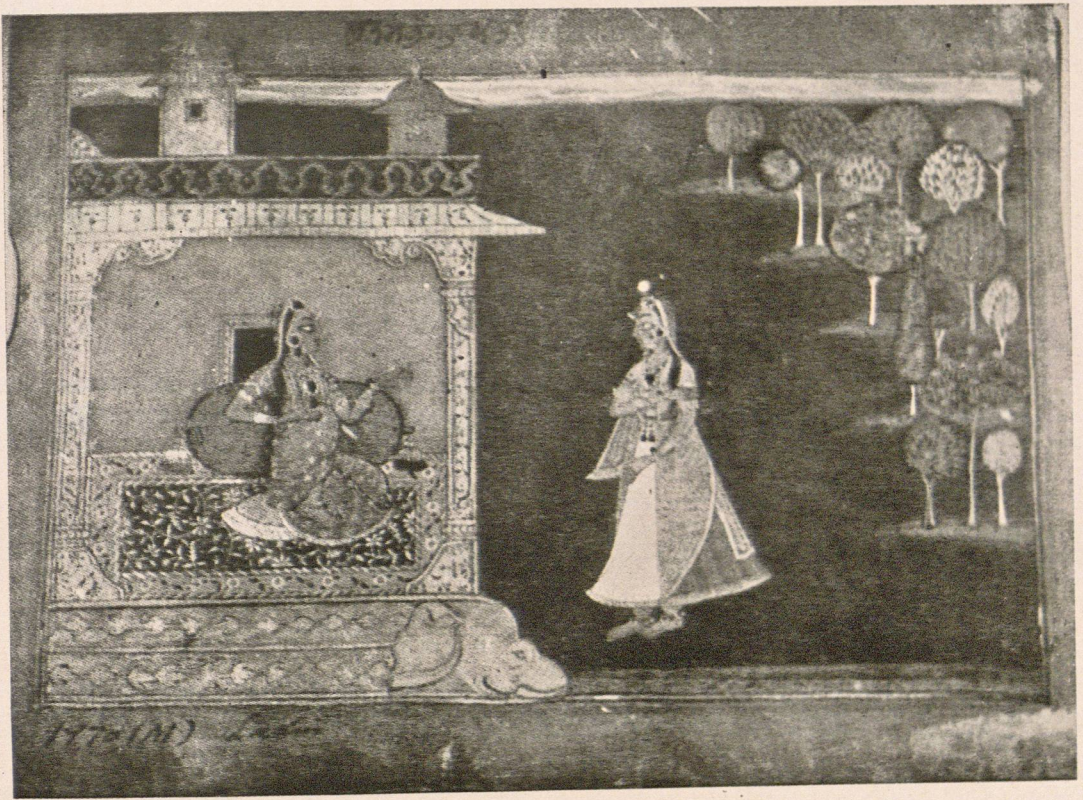
22 SAMANYA VANITA VASAKASAJA NAYIKA (courtesan) (32); Collection: Kasturbhai Lalbhai, Ahmedabad.

सामान्य वनिता

सामान्य वनिता वासकसज्जा नायिका
 दृष्ट्वा प्रांगणसन्निधौ बहुधनं दातारमभ्यागतं
 वक्षोजौ तनुतः परस्परमिवाश्लेषं कुरंगीदृशः ॥
 आनन्दाश्रुपयांसि मुंचति मुहुर्मालामिषात्कुन्तलो
 दृष्टिः किञ्च धनागमं कथयितुं कर्णान्तिकं गच्छति ॥ ३२ ॥

Samanya Vanita (Nayika who loves for the sake of money)

Seeing a rich man come near her house, the doe-eyed courtesan is so happy and possessed by passion that her breasts seem to be embracing each other. Her tresses are releasing tears of happiness in the form of the flowers from the garlands decorating them, and her eyes eager to tell the news of the advent of fortune are stretching to the ears. (32)



23 ANYA-SAMBHOGA DUKHITA NAYIKA (33); Collection: Partap Museum, Srinagar.

अन्य संभोगदुःखिता

त्वं दूति! निरगाः कुंजं न तु पापीयसो गृहम् ॥

किंशुकाभरणं देहे दृश्यते कथमन्यथा ॥ ३३ ॥

Anya Sambhoga Dukhita Nayika (who is grieved at her beloved's love for another woman)

Nayika is scolding the messenger girl whom she had sent to call Nayaka :

“O girl! You do not seem to have gone to the house of my wicked lover, but instead to the arbour; for otherwise, these ornaments of red *kinshuka* flowers (or red nail-marks) would not have been seen on your body.” (33)

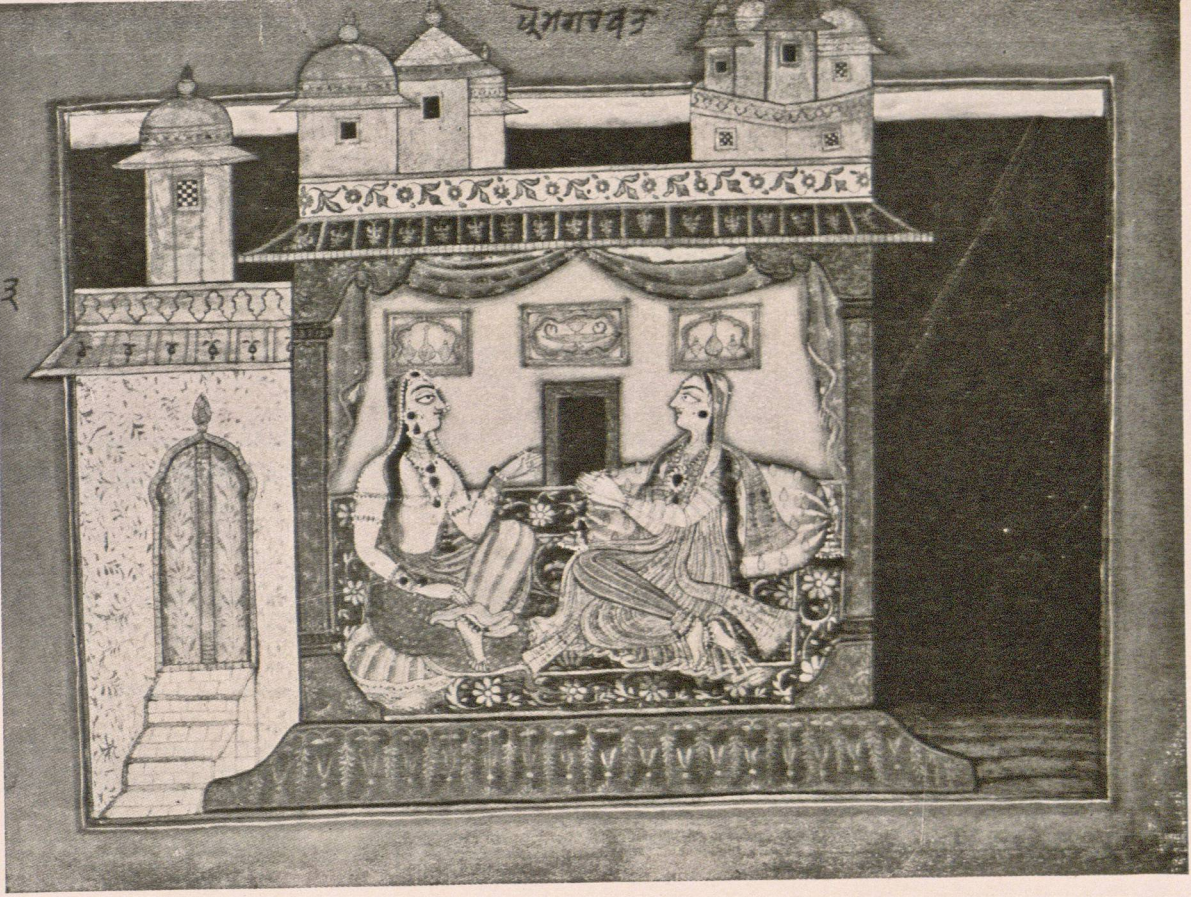
Refers to nail-marks on the person of the messenger girl.

Love in Separation

Pride and Obduracy, Garva and Mana

Mana is separation of lovers on account of jealousy, obduracy, pride, impropriety of speech or conduct, or coldness. Mana may be low (laghu), medium (madhyama), or high (guru).

A Nayika who is proud is called Garvita Nayika. The one who is proud of her lover's love for her is called Prem-Garvita. The one who is proud of her beauty is called Rupa-Garvita.



24 PREM-GARVITA NAYIKA (who is proud of her lover's love for her) (34); Collection : Victoria and Albert Museum, London.

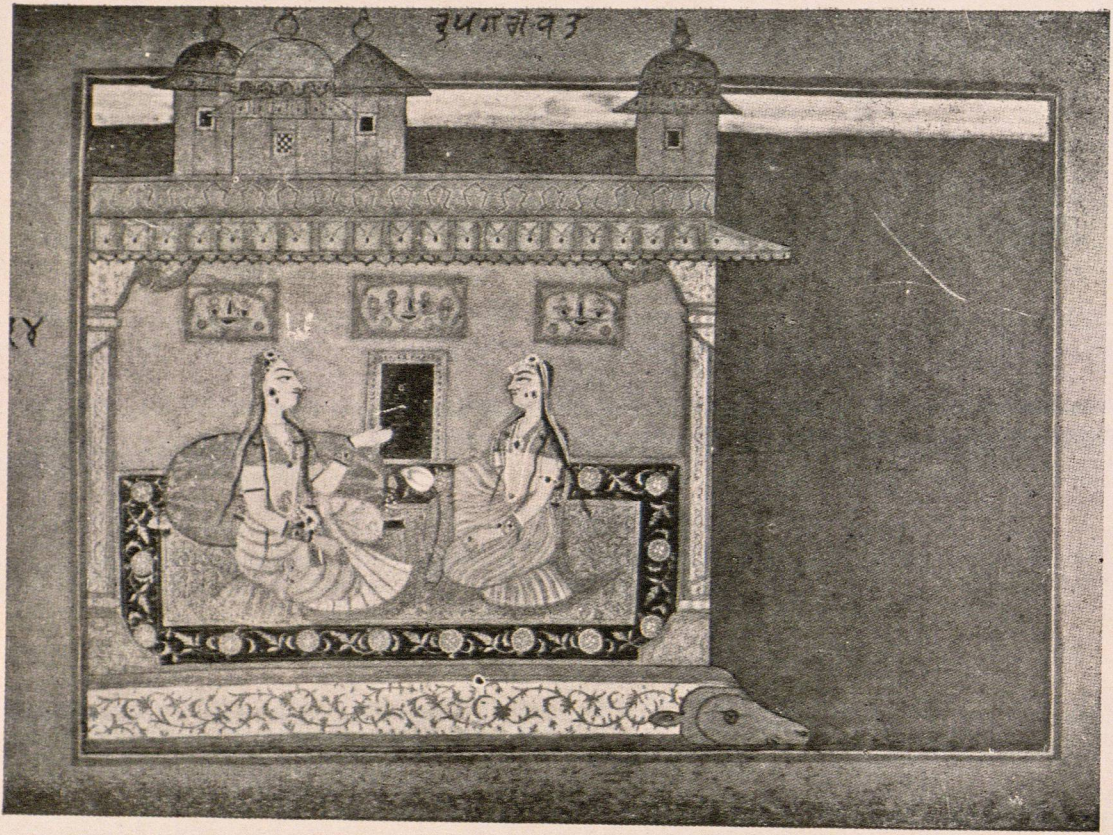
प्रेमगर्विता

वपुषि तव तनोति रत्नभूषां
 प्रभुरिति धन्यतमाऽसि किं ब्रवीमि ।
 सखि! तनुनयनान्तरालभीरुः
 कलयति मे न विभूषणानि कान्तः ॥ ३४ ॥

Prem-Garvita Nayika (who is proud of her lover's love for her)

Nayika to Sakhi :

“O Sakhi! I am unable to say how lucky you are, for your lover adorns your body with jewel-studded ornaments. But my beloved, afraid even of a slight interruption in his gazing at me, does not so decorate me.” (34)



25 RUPA-GARVITA (who is proud of her beauty) (35); Collection: Victoria and Albert Museum, London.

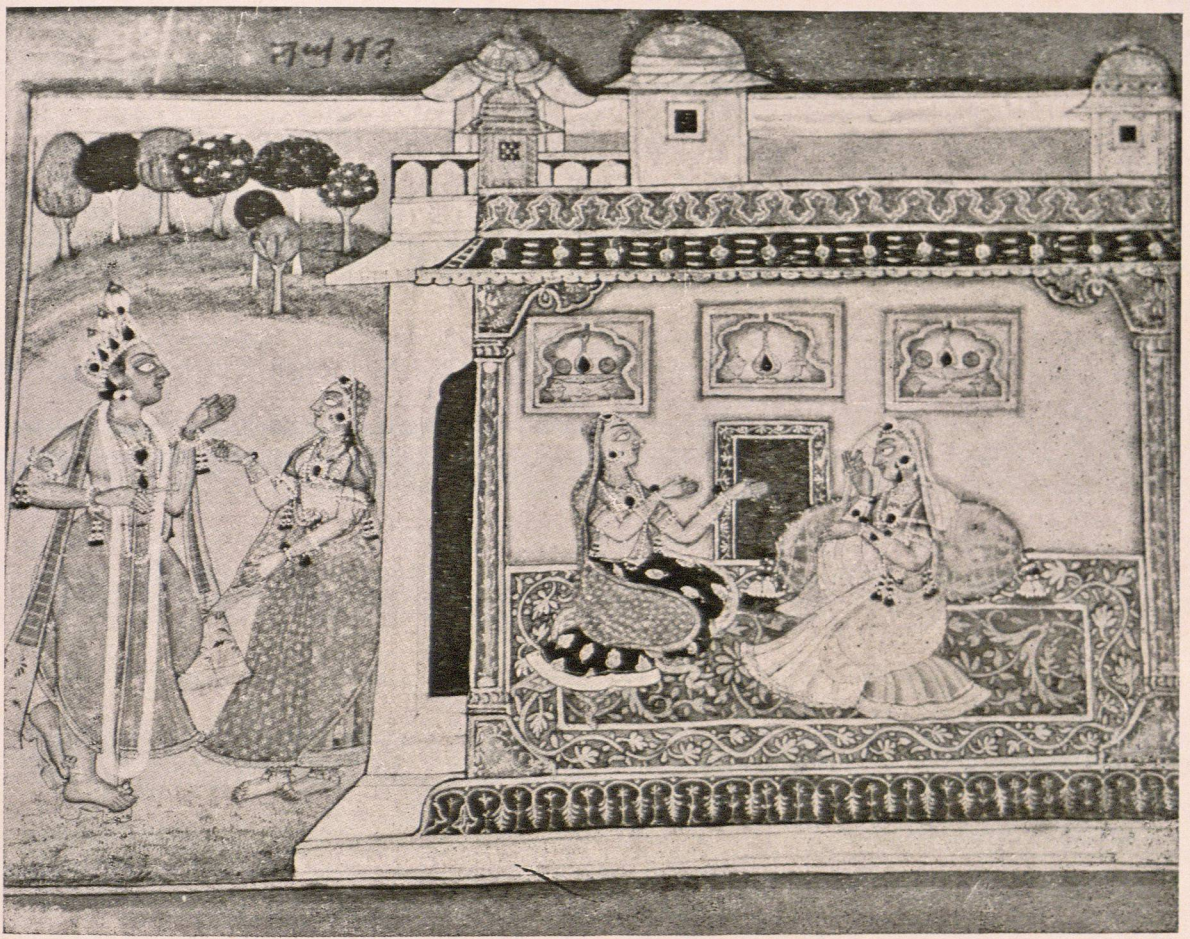
रूपगर्विता

कलयति कमलोपमानमक्ष्णोः
 प्रथयति वाचि सुधारसस्य साम्यम् ॥
 कथय सखि! किमाचरामि कान्ते
 समजनि तत्र सहिष्णुतैव दोषः ॥ ३५ ॥

Rupa-Garvita (who is proud of her beauty)

Proud of her beauty, Nayika thus speaks to her Sakhi :

“O Sakhi, how should I treat my lord who compares the beauty of my eyes only with that of lotus flowers and the sweetness of my speech only with that of nectar? Forbearance is my only fault.” (35)



26 LAGHU-MANA (Nayika's low pride) (36); Collection: Dogra Art Gallery, Jammu.

लघु मान

स्वेदाम्बुभिः क्वचन पिच्छिलमेतदंगं
 शोतोदरि! क्वचन कण्टकितं चकास्ति ॥
 अन्यं विलोकयति भूषयति प्रियेऽपि
 मानः क्व दास्यति पदं तव तन्न विद्मः ॥ ३६ ॥

Laghu Mana (Nayika's low pride)

Sakhi to Nayika :

“O slim-waisted beauty! On seeing your beloved adorning another woman, your limbs moist with drops of perspiration appear charmingly smooth. Where is room for your indignation?” (36)

मध्यम मान

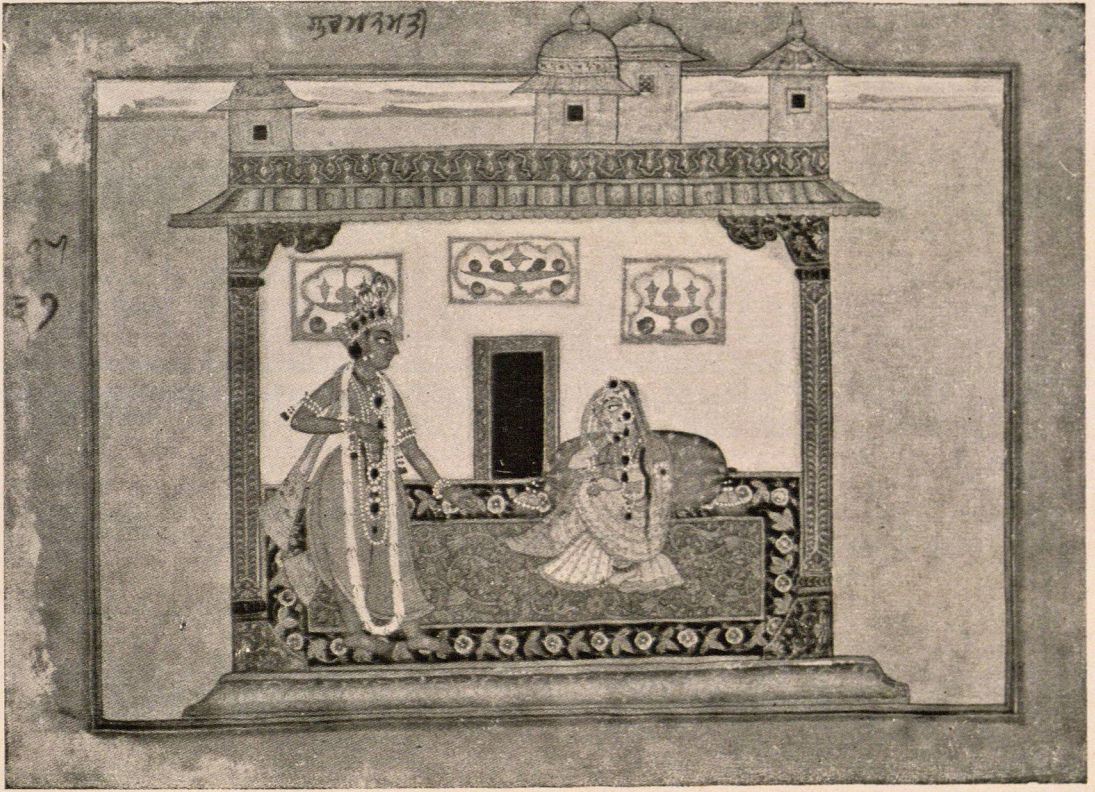
यद्गोत्रस्खलनं तत्र भ्रमं यदि न मन्यसे ॥
रोमालिव्यालसंस्पर्शं शपथं तन्वि ! कारय ॥ ३७ ॥

Madhyama Mana (Nayika's medium pride)

Nayaka to Nayika :

“O slender girl! If on my uttering by mistake the name of another woman, you do not regard your feeling as one of misconceived suspicion, you should say this on oath by touching me with your serpentine tresses.” (37)





27 GURU MANA (Nayika's high pride) (38); Collection: Prof. J.K. Galbraith, Harvard University, Cambridge, U.S.A.

गुरु मान

दयितस्य निरीक्ष्य भालदेशं

चरणालक्तकपिजरं सपत्न्याः ॥

मुदृशो नयनस्य कोणाभासा

श्रुतिमुक्ताः शिखरोपमा बभूवुः ॥ ३८ ॥

Guru Mana (Nayika's high pride)

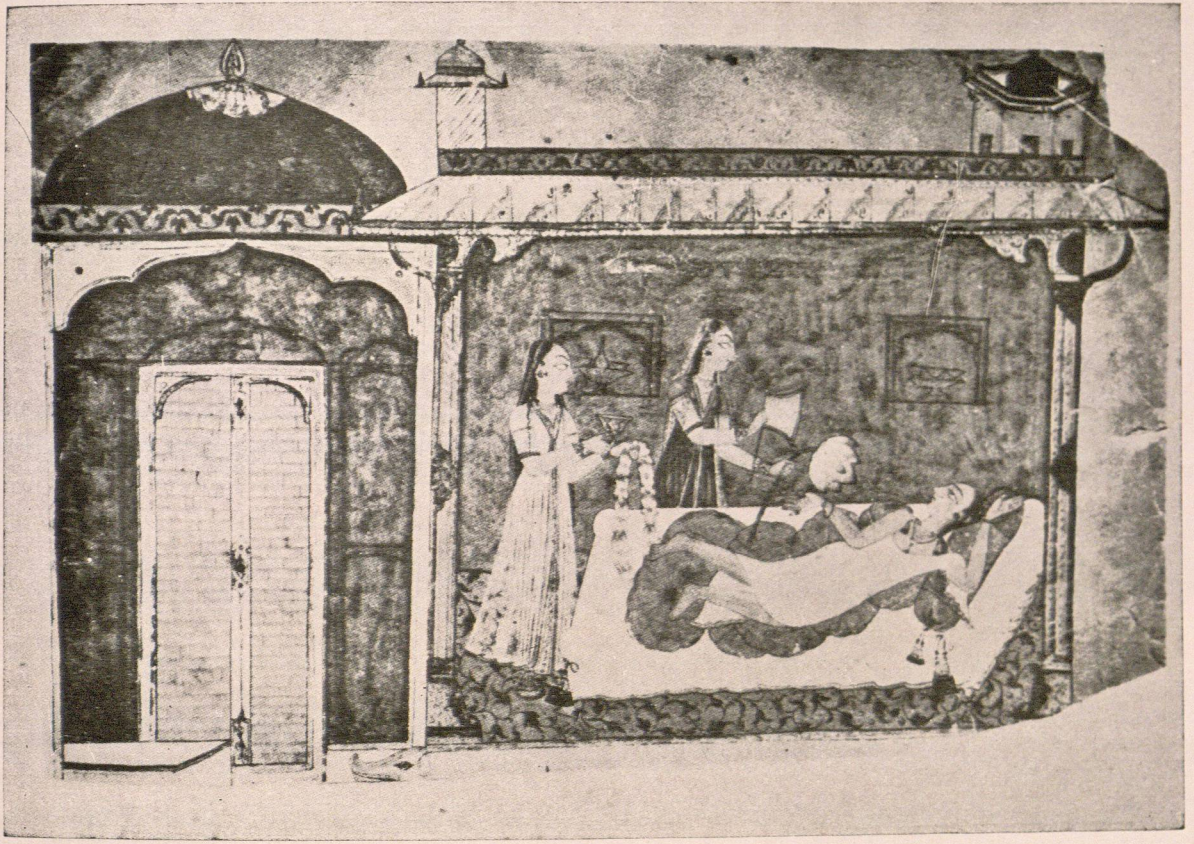
Seeing her beloved's forehead red with the colour of the paint from another woman's feet, the radiance of the corners of the eyes of the sweet-eyed Nayika made the pearls in her ears red as rubies. (38)

The Nayika became very angry on detecting evidence of her lover's unfaithfulness.

Proshita Bhartrika Nayika

Nayika whose lover or husband is away

Proshita Bhartrika Nayika is a Nayika whose lover or husband is away. Such Nayika is classified into three categories, viz. Mugdha, Madhya and Praudha. Other two categories are Parakiya and Samanya.



28 MUGDHA PROSHITA-BHARTRIKA (Mugdha Nayika whose husband is away) (39); Collection : A.K. Coomaraswamy.

मुग्धा प्रोषितभर्तृका

दुःखं दीर्घतरं वहन्त्यपि सखीवर्गयि नो भाषते
 शिवालैः शयनं सृजन्त्यपि पुनः शेते न वा लज्जया ॥
 कण्ठे गद्गदवाचमंचति दृशा धत्ते न बाष्पोदकं
 सन्तापं सहते यदम्बुजमुखी तदुवेद चेतोभवः ॥ ३९ ॥

Mugdha Proshita-Bhartrika (Mugdha Nayika whose husband is away)

Though suffering the agony of separation for a long time, she does not speak to her friends. Having made a bed of water-lilies, she does not sleep on it out of modesty. Though her speech has been choked with emotion—she is controlling her tears out of bashfulness. Kamadeva alone knows the pains of separation suffered by the lotus-faced Nayika. (39)



29. MADHYA PROSHITA-BHARTRIKA (Madhya Nayika whose husband is away) (40); Collection: Dogra Art Gallery, Jammu.

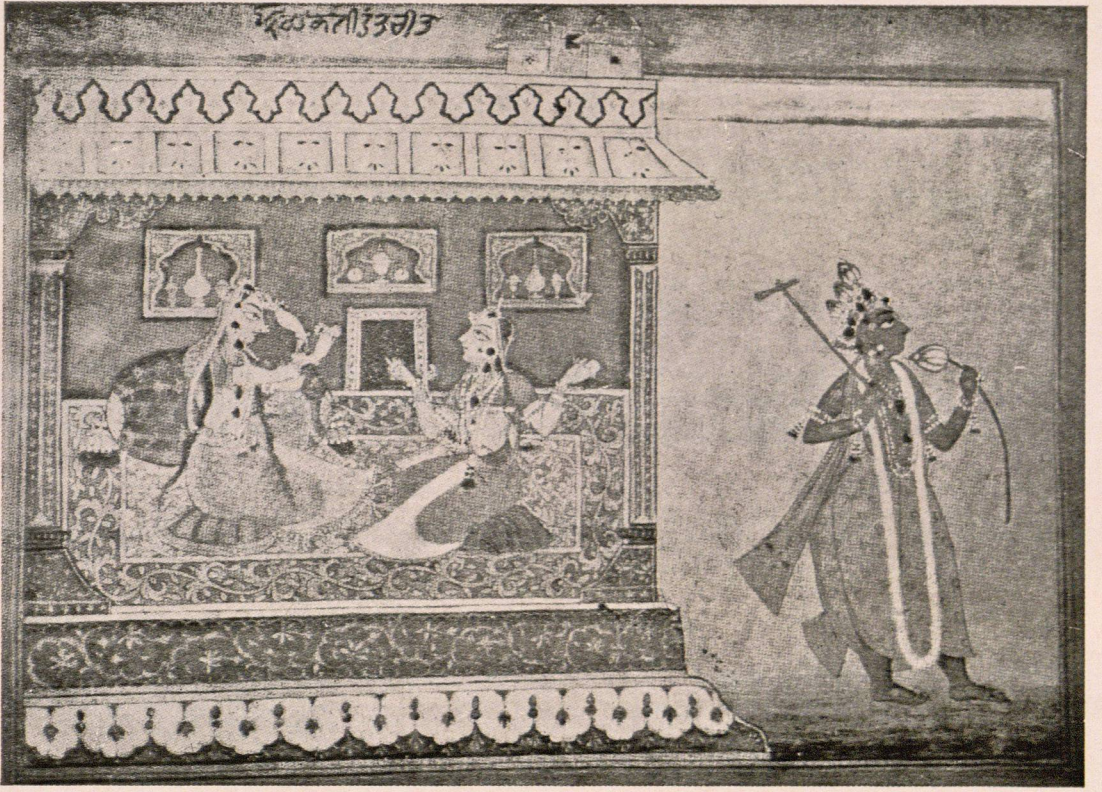
मध्या प्रोषितभर्तृका

वासस्तदेव वपुषो वलयं तदेव
हस्तस्य सैव जघनस्य च रत्नकांची ॥
वाचालभृंगसुभगे सुरभौ समस्त-
मद्याधिकं भवति ते सखि । किं निदानम् ॥ ४० ॥

Madhya Proshita-Bhartrika (Madhya Nayika whose husband is away)

Nayika to Sakhi :

“O Sakhi! The garments on my body are the same; so are the bracelets on my wrist and the be-jewelled girdle round my waist. But in the springtime, made beautiful by noisy bumble-bees, all these things are now unbearable for me. What is the cause of this?” (40)



30. PRAUDHA PROSHITA-BHARTRIKA (Praudha Nayika whose husband is away) (41); Collection: Dogra Art Gallery, Jammu.

प्रौढा प्रोषितभर्तृका

माला बालाम्बुजदलमयी मौक्तिकी हारयष्टिः

कांची याते प्रभवति हरौ सुभ्रुवः प्रस्थितैव ॥

अन्यद् ब्रूमः किमिह धमनी वतंते वा नवेति

ज्ञातुं बाहोरहह वलयं पाणिमूलं प्रयाति ॥ ४१ ॥

Praudha Proshita-Bhartrika (Praudha Nayika whose husband is away)

With the departure of her Lord Krishna, the Nayika (who has beautiful eye-brows) has discarded her garland of lotus-petals, her necklace of pearls and her girdle. Not only that, her armlet has reached her wrist as if to feel her pulse.* (41)

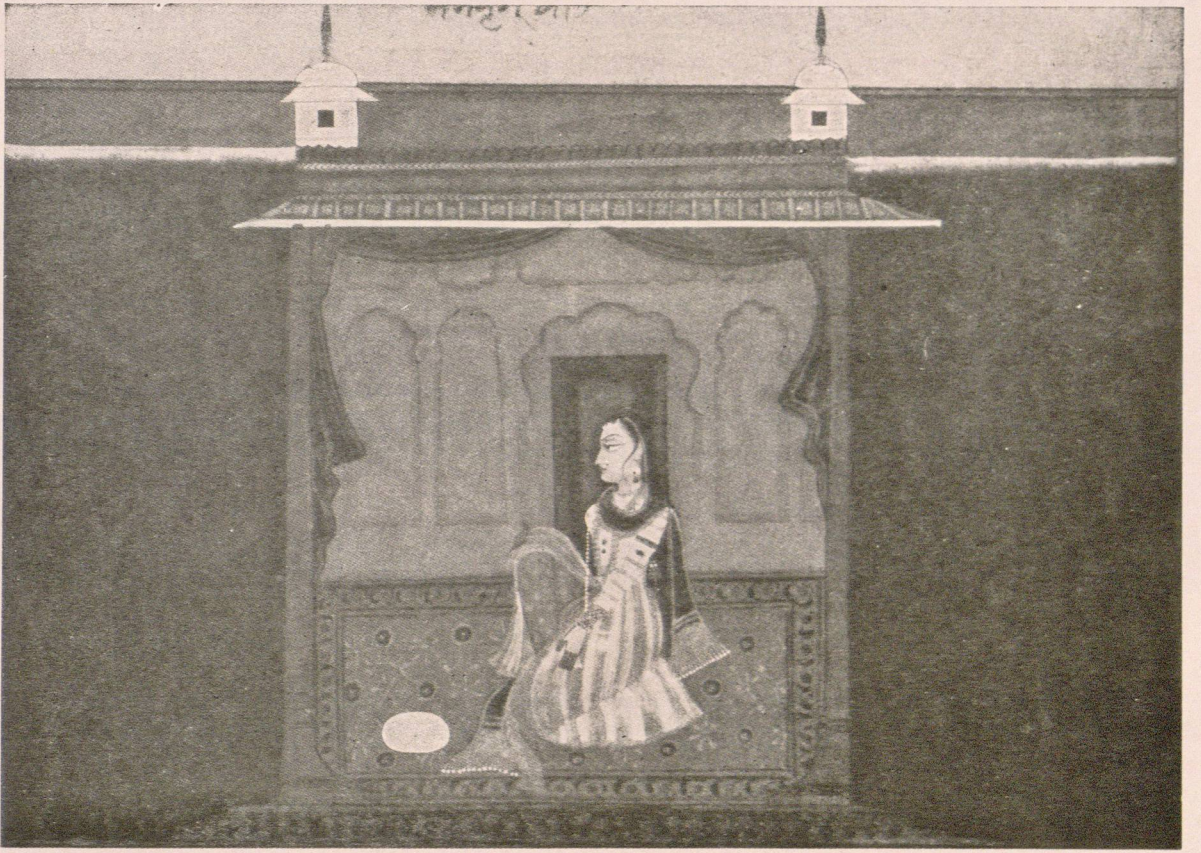
*This is suggestive of the Nayika's pining away.

परकीया प्रोषितभर्तृका

श्वश्रूः पद्मदलं ददाति तदपि भ्रूसंज्ञया गृह्यते
सद्यो मर्मरशंकया न तु तया संस्पृश्यते पाणिना ।
यातुर्वाचि सुहृद्गणस्य वचसि प्रत्युत्तरं दीयते!
श्वासः किन्तु न मुच्यते हुतवहकूरः कुरंगीदृशा ॥ ४२ ॥

Parakiya Proshita-Bhartrika (Parakiya whose lover is away)

The deer-eyed Nayika accepts, with the movement of her eyebrows, the lotus leaves offered by her mother-in-law; she does not touch them with her hand for fear of producing the crackling sound of dry leaves. She replies to the questions of her sister-in-law and Sakhis, but (for fear of discovery) does not give out her breath, which is blazing like fire. (42)



31 SAMANYA PROSHITA-BHARTRIKA (Courtesan whose lover is away) (43); Collection: Kasturbhai Lalbhai, Ahmedabad.

सामान्या प्रोषितभर्तृका

विरहविदितमन्तः प्रेम विज्ञाय कान्तः
 पुनरपि वसु तस्मादेत्य मे दास्यतीति ।
 मरिचनिचयमक्ष्णोर्न्यस्य बाष्पोदबिन्दून्
 विमृजति पुरयोषिद् द्वारदेशोपविष्टा ॥ ४३ ॥

Samanya Proshita-Bhartrika (Courtesan whose lover is away)

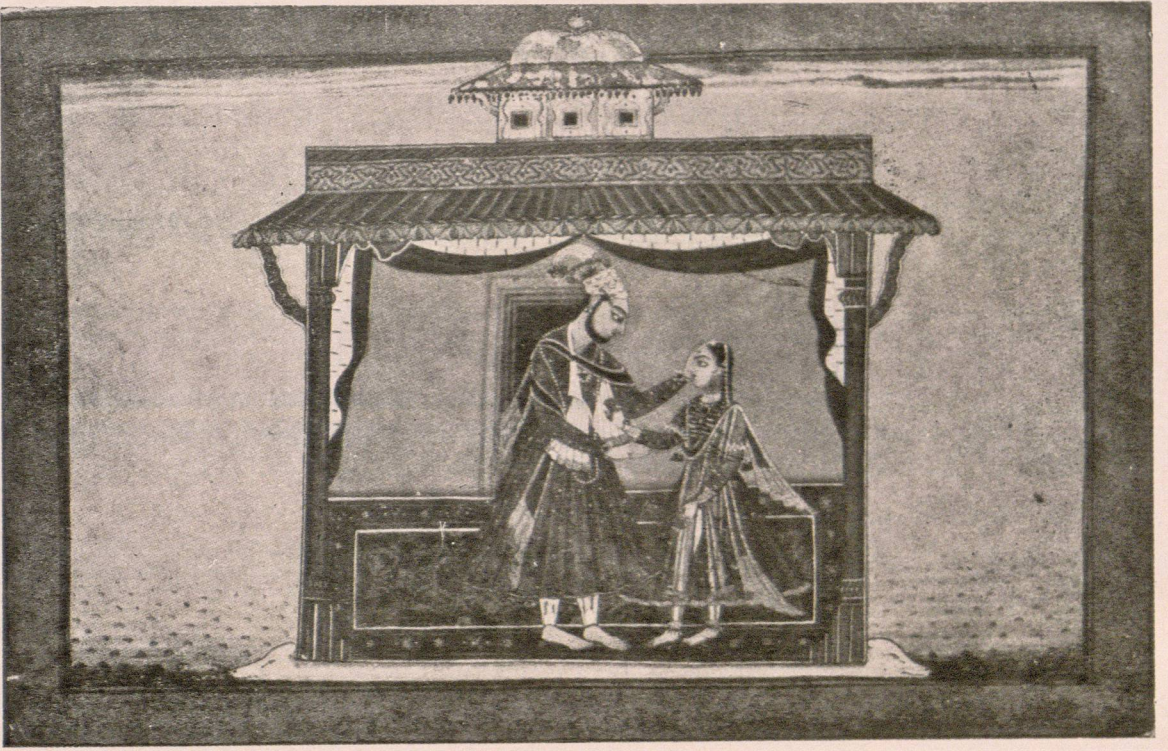
Sitting at the door of her house, the courtesan sheds tears from her eyes by applying chilli-powder with the intention that her lover, on returning from the distant country and coming to know of her heart-felt love born of separation, will give money to her. (43)

Khandita Nayika

Nayika who has been wronged

Khandita is the Nayika who has been wronged by her lover or husband. Bhanudatta classifies the Khandita into five categories. The first three are Mugdha, Madhya and Praudha. The next two are Parakiya and Samanya.





32. MUGDHA KHANDITA (Mugdha Nayika who has been wronged) (44); Collection: National Museum, New Delhi.

मुग्धा खंडिता

वक्षः किमु कलशांकितमिति किमपि प्रष्टुमिच्छन्त्याः ।
नयनं नवोदमुदृशः प्राणेशः पाणिना पिदधे ॥ ४४ ॥

Mugdha Khandita (Mugdha Nayika who has been wronged)

As the newly married, beautiful-eyed Nayika wished to ask her lord regarding the imprint of *kumkum* from another woman's bosom on his chest, he covered her eyes with his hands. (44)

मध्या खंडिता

वक्षोजचिह्नितमुरो दयितस्य वीक्ष्य
दीर्घं न निश्चवसिति जल्पति नैव किञ्चित् ॥
प्रातर्जलेन वदनं परिमार्जयन्ती
बाला विलोचनजलानि तिरोदधाति ॥ ४५ ॥

Madhya Khandita (Madhya Nayika who has been wronged)

In the morning, seeing the chest of her lord spotted with *kumkum* marks from the other woman's bosom, the Nayika neither heaves deep sighs nor admonishes him. She washes her face with water, thus concealing her tears. (45)

प्रौढा खंडिता

मामुद्वीक्ष्य विपक्षपक्षमलदृशः पादाम्बुजालक्तकै-
रालिप्ताननमानतीकृतमुखी चित्रापितेवाभवत्
रूक्षं नीकतवती न वा कृतवती निश्श्वासकोष्णे दृशौ
प्रातर्मंगलमंगना करतलादादर्शमादर्शयत् ॥ ४६ ॥

Praudha Khandita (Praudha Nayika who has been wronged)

Guilty husband to his friend :

“Seeing in the morning my face coloured with the red paint of the other woman's feet, my wife cast her face down and remained still as a painted picture. She did not utter harsh words, not did she let her eyes become inflamed with anger. Instead of holding the mirror in the palm of her hand, she put it in front of me.” (46)

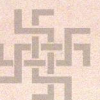


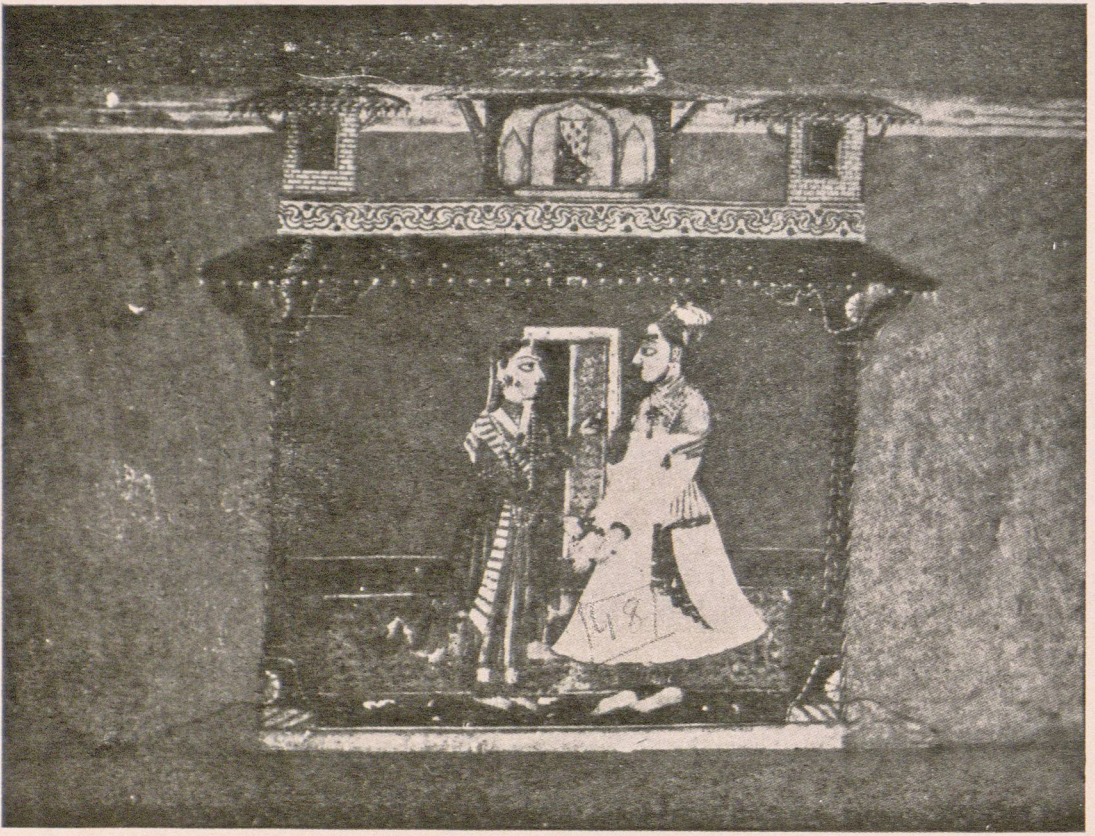
परकीया खंडिता

कान्तं निरीक्ष्य वलयांकितकण्ठदेशं
मुक्तास्तया परभिया परुषा न वाचः ।
दूतीमुखे मृगदृशा स्खलदम्बुपूरा
दूरात्परं निदधिरे नयनान्तपाताः ॥ ४७ ॥

Parakiya Khandita (Parakiya Nayika who has been wronged)

Seeing the imprint of another woman's bracelets on her lover's neck, the Nayika did not speak harsh words, out of fear of discovery by other people. From a distance she hesitatingly cast a side glance on the messenger girl through flooding tears. (47)





33. SAMANYA KHANDITA (Courtesan who has been wronged) (48); Collection: Kasturbhai Lalbhai, Ahmedabad.

सामान्या खंडिता

उरस्तव पयोधरांकितमिदं कुतो मे क्षमा
ततो मयि निधीयतां वसु पुरा यदंगीकृतम् ।
इति प्रचलचेतसः प्रियतमस्य वारस्त्रिया
ववणत्कनककंकणं करतलात् समाकृष्यते ॥ ४८ ॥

Samanya Khandita (Courtesan who has been wronged)

“O Cheat! How can you be excused by me when I see your chest bearing red marks of some woman’s bosom? Give unto me, therefore, the riches you had previously promised.”

So saying, the courtesan snatched the jingling bangle of gold from the hand of the lover, whose mind was wavering. (48)



The Nayika Estranged by a Quarrel

Kalahantarita

The Nayika estranged from her lover by a quarrel is called Kalahantarita. Bhanudatta divided Kalahantarita into five categories. The first three are based on age and experience, viz. Mugdha, Madhya and Praudha. The next two categories are Parakiya and Samanya.





34. MUGDHA KALAHANTARITA (Mugdha Nayika estranged by a quarrel) (49); Collection: Dogra Art Gallery, Jammu.

मुग्धा कलहान्तरिता

अनुनयति पतिं न लज्जमाना
 कथयति नापि सखीजनाय किञ्चित् ।
 प्रसरति मलयानिले नवोढा
 वहति परन्तु चिराय शून्यमन्तः ॥ ४९ ॥

Mugdha Kalahantarita (Mugdha Nayika estranged by a quarrel)

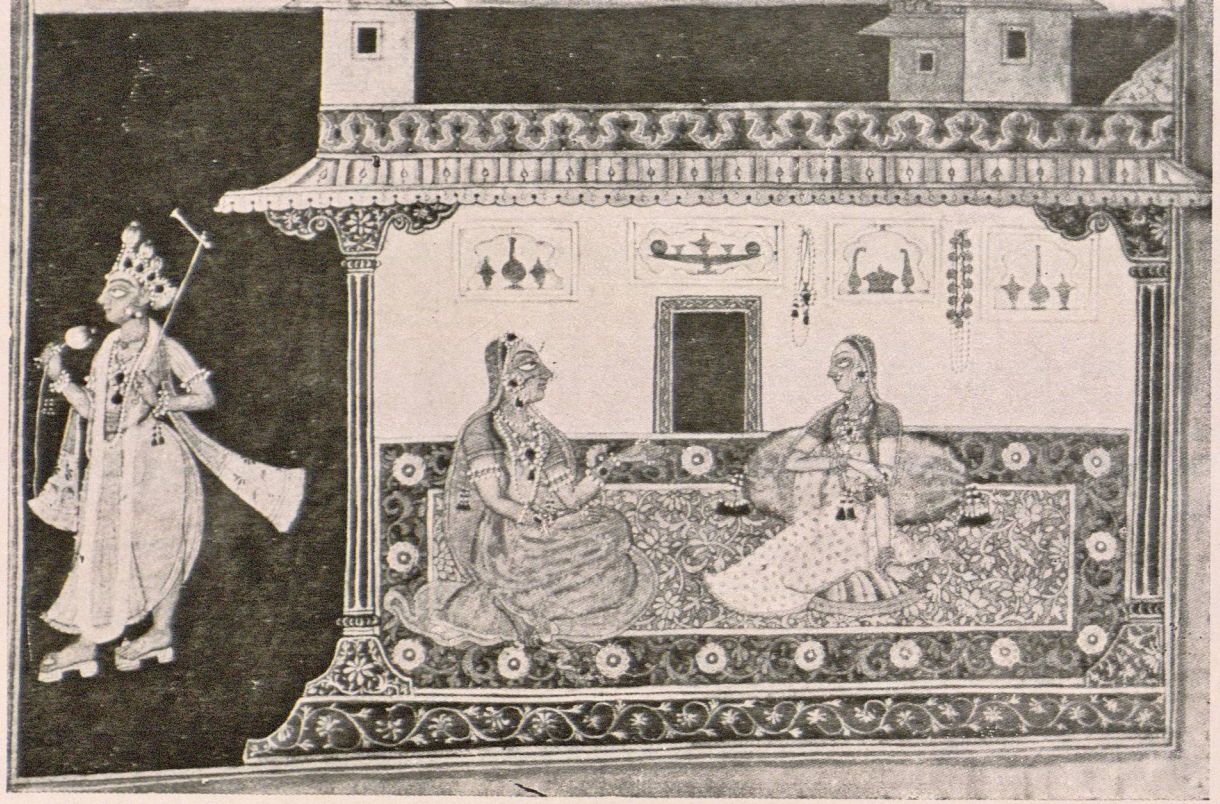
Out of modesty, the newly-wedded Nayika does not appease her husband, nor does she say anything to her friends. But when the Malaya* breeze blows, she feels an emptiness within. (49)

*Name of a southern mountain, covered with sandal forests.

मध्या कलहांतरिता
विरमति कथनं विना न खदः
सति कथने समुपैति काऽपि लज्जा ।
इति कलहमधोमुखी सखीभ्यो
लपितुमनालपितुं समाचकांक्ष ॥ ५० ॥

Madhya Kalahantarita (Madhya Nayika estranged by a quarrel)

Without telling her Sakhis about her quarrel with her lord, the Nayika cannot relieve her misery; but her formidable modesty prevents her. Thus, wanting to express herself and yet not to express herself before her friends, she stays with her face downcast. (50)



35. *PRAUDHA KALAHANTARITA* (Praudha Nayika estranged by a quarrel) (51); Collection: Dogra Art Gallery, Jammu.

प्रौढा कलहान्तरिता

अकरोः किमु नेत्र! शोणिमानं

किमकार्षीः कर पद्मतर्जनं वा ।

कलहं किमधा मुधा रसज्ञे!

हितमर्थं न विदन्ति दैवदृष्टाः ॥ ५१ ॥

Praudha Kalahantarita (Praudha Nayika estranged by a quarrel)

Nayika is repenting for her show of anger to Nayaka after the latter had apologised to appease her:

“O eyes! It was in vain that you became red (with anger).
O hand! Why did you threaten to assault him with the lotus-stalk?
O tongue! Why did you utter quarrelsome words? Indeed, those who
are in bad luck, cannot judge their own interest.” (51)

The Nayika repents for her harsh treatment of the lover who is shown in the painting departing in a dejected mood.



36. PARAKIYA KALAHANTARITA (Parakiya Nayika estranged by a quarrel) (52); Collection: Dogra Art Gallery, Jammu.

परकीया कलहान्तरिता

भर्तुर्यस्य कृते गुरुधुरभूद् गोष्ठी कनिष्ठीकृता
 धैर्यं कोशधनं गतं सहचरी नीतिः कृता दूरतः ।
 निर्मुक्ता तृणवत्त्रपा परिचिता स्रोतस्विनी बिन्दुवत्
 स क्रोधादवधीरितो हतधिया मातर्बलीयान विधिः । ५२ ॥

Parakiya Kalahantarita (Parakiya Nayika estranged by a quarrel)

“In anger I insulted and disappointed my love for whose sake once I belittled elders, ignored assemblages of people, gave up all patience, deserted my companions, discarded modesty considering it worthless like straw, and took the mighty river as a mere drop of water. O, mother! My reason was blighted, for fate is all powerful.” (52)



37. SAMANYA KALAHANTARITA (Courtesan estranged by a quarrel) (53); Collection: Dogra Art Gallery, Jammu.

सामान्या कलहांतरिता

यत्पंकेरुहलक्ष्म पाणिकमलं भाग्यालये यद् गुरु-
 न्यस्तं व मम यल्ललाटफलके भाग्याक्षरं वेधसा ।
 तत्सर्वं सखि! यो यथार्थमकरोत्तस्मिन् प्रकोपः कृतो
 धिक् मां धिक् मम जीवितं धिगतनुं धिक् चेष्टितं धिग्वयः ॥ ५३ ॥

Samanya Kalahantarita (Courtesan estranged by a quarrel)

Nayika to Sakhi

“O Sakhi, there is a sign of lotus in my palm; Jupiter dominates the house of fortune in my horoscope and good luck has been written by God on my forehead. All these auspicious signs had fructified through my lover. Yet upon him I let loose my temper. Cursed is my life, my love, my conduct and my youth.” (53)

The Neglected Nayika

Vipralabdha

The Nayika who is neglected by her lover is called Vipralabdha. Bhanudatta classifies Vipralabdha into five classes. The first three are by age and experience, viz. Mugdha, Madhya and Praudha. The next two are in relation to their lovers, viz. Parakiya and Samanya.



38 MUGDHA VIPRALABDHA (the neglected Mugdha Nayika) (54); Collection: Dogra Art Gallery, Jammu

मुग्धा विप्रलब्धा

आलीभिः शपथैरनेककपटैः कुंजोदरं नीतया
 शून्यं तच्च निरीक्ष्य विक्षुभितया न प्रस्थितं न स्थितम् ।
 न्यस्ताः किन्तु नवोदनीरजदृशा कुंजोपकण्ठे रुषा
 ताम्यद्भृङ्गकदम्बडम्बरचमत्कारस्पृशो दृष्टयः ॥ ५४ ॥

Mugdha Vipralabdha (the neglected Mugdha Nayika)

The new, lotus-eyed bride was taken to the bower by her Sakhis with trickery. Seeing it empty, her mind was stricken with agitation and she could neither stay nor leave the place. In this bewilderment, her indignant gaze fell on the marvel of the expansive Kadamba grove, full of frustrated bees, beyond the bower. (54)

मध्या विप्रलब्धा

संकेतकेलिगृहमेत्य निरीक्ष्य शून्य-
मेणीदृशो निभृतनिश्वसिताधरायाः ।
अर्धाक्षरं वचनमर्धविकासि नेत्रं
ताम्बूलमर्धकवलीकृतमेव तस्थौ ॥ ५५ ॥

Madhya Vipralabdha (the neglected Madhya Nayika)

When the doe-eyed Nayika reached the lover's tryst and did not find him, there was an unuttered sigh on her lip, her speech to the Sakhi was a mere half-spoken word, her eyes remained half-open, and in her trance she could not chew the betel leaf.* (55)

*Lit. she could make a half morsel of the betel leaf.

प्रौढा विप्रलब्धा

शून्यं कुंजगृहं निरीक्ष्य कुटिलं विज्ञाय चेतोभवं
दूती नापि निवेदिता सहचरी पृष्टाऽपि नो वा तया ।
शम्भो! शंकर! चन्द्रशेखर! हर! श्रीकण्ठ! शूलिन्! शिव!
त्रायस्वेति परन्तु पंकजदृशा भर्गस्य चक्रे स्तुतिः ॥ ५६ ॥

Praudha Vipralabdha (the neglected Praudha Nayika)

Not finding her lord in the bower, and knowing Kamadeva's villainy, the lotus-eyed lady made no request to the messenger girl, nor did she say anything to her Sakhi; instead, she began praying to Lord Shiva to save her from Kama.* (56)

*Shiva was the destroyer of Kama.





39 PARAKIYA VIPRALABDHA (the neglected Nayika) (57); Collection : Dogra Art Gallery, Jammu

परकीया विप्रलब्धा

दत्त्वा धैर्यभुजंगमूर्ध्नि चरणावुल्लंघ्य लज्जानदी-
मंगीकृत्य खलान्धकारपटलं तन्व्या न दृष्टः प्रियः ।
सन्तापाकुलया तयास्थ परितः पाथोधरे गर्जति
क्रोधाक्रान्तकृतान्तमत्तमहिषभ्रान्त्या दृशौ योजिते ॥ ५७ ॥

Parakiya Vipralabdha (the neglected Parakiya Nayika)

The slim Nayika, trampling with her feet the head of the serpent of patience and crossing the river of modesty, thrust her way in darkness to love's tryst. When she did not find her lover there, she was heart-broken. The thundering black clouds overhead appeared to her like the roaring angry buffalo of Yama (the King of Death). (57)



40 SAMANYA VIPRALABDHA (the neglected courtesan) (58); Collection: Dogra Art Gallery, Jammu

सामान्या विप्रलब्धा

कपटवचनभाजा केनचिद्वारयोषा
 सकलरसिकगोष्ठीवंचिका वचिताऽसौ ।
 इति विहसति रिगद्भृंगविक्षिप्तचक्षु-
 विकचकुसुमकान्तिच्छद्मना केलिकुंजः ॥ ५८ ॥

Samanya Vipralabdha (the neglected courtesan)

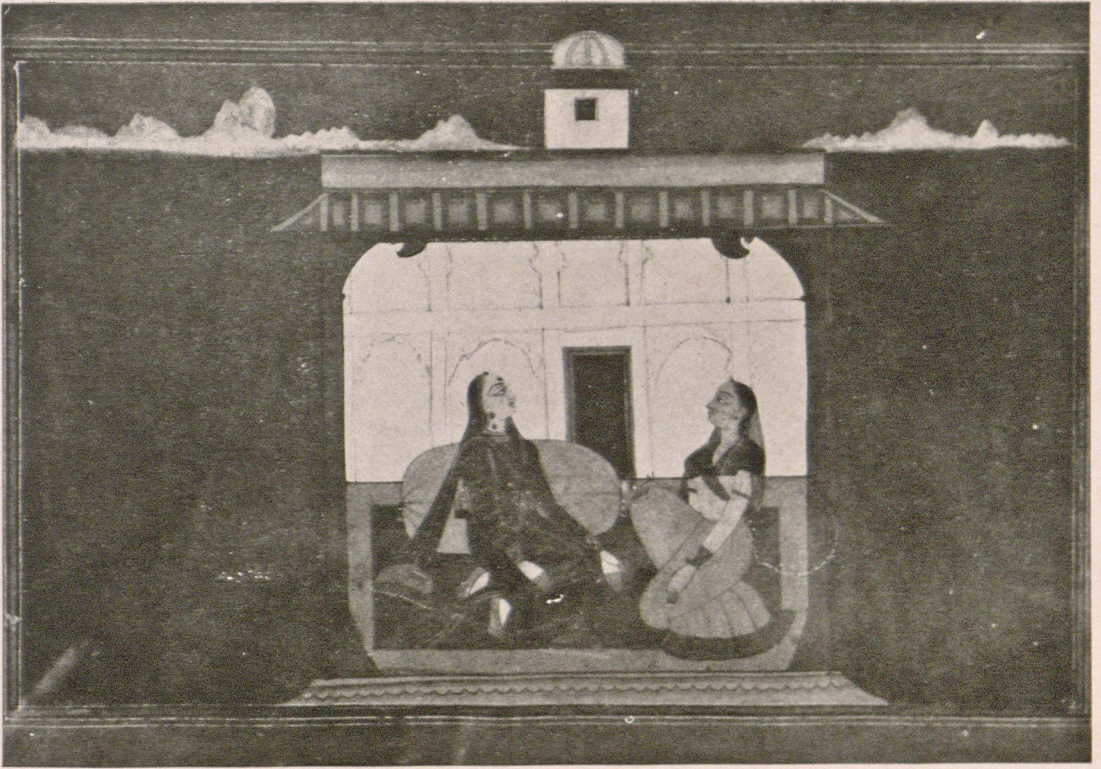
Though adept in beguiling the entire lot of her lovers, the courtesan has herself been deceived (this time) by some one with the trickery of false words (of a promise to meet at the appointed place).

The bower, as if looking around with restless bees as its eyes, seems to be laughing at the Nayika through its full-blown flowers. (58)

The Yearning Nayika

Utkā

Utkā is the Nayika who yearns for her lover. Utkā is divided, firstly into three categories according to age and experience, viz. Mugdhotkā, Madhyotkā and Praudhotkā. The next two categories of Utkā are in relation to their lovers, viz. Parakiya and Samanya.



41 MUGDHOTKA (the yearning Mugdha Nayika) (59); Collection: Kasturbhai Lalbhai, Ahmedabad

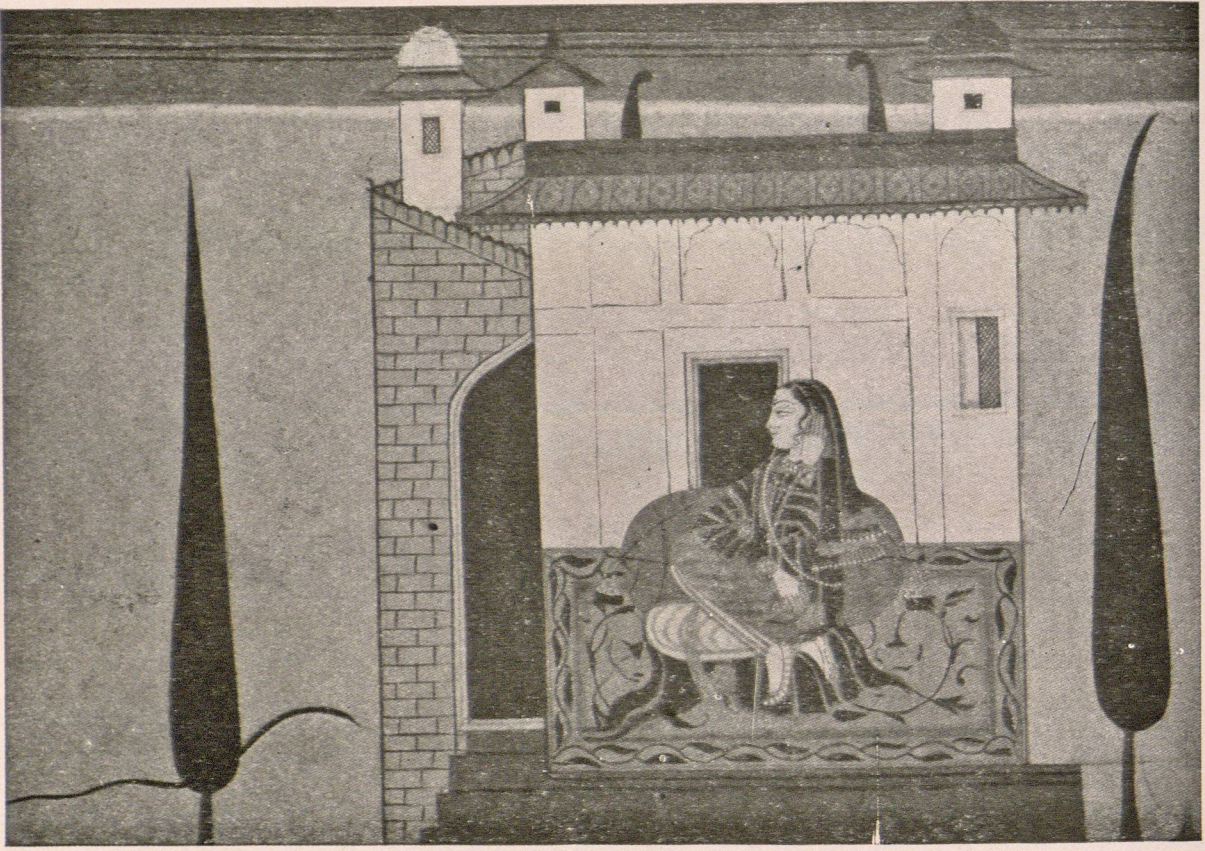
मुग्धोत्का

यन्नाद्यापि समागतः प्रिय इति प्रायः प्रपेदे परा-
मित्थं चेतसि चिन्तयन्त्यपि सखीं न व्रीडया पृच्छति ।
दीर्घं न श्वसितं दधाति चकितं न प्रेक्षते केवलं
किञ्चित्पक्वपलाण्डुपांडुररुचिं धत्ते कपोलस्थलीम् ॥ ५६ ॥

Mugdhotka (the yearning Mugdha Nayika)

Her lover not having come to her, the Nayika, though suspecting that he frequently visits another woman, does not, out of modesty, express herself to her Sakhi, nor heaves deep sighs, nor looks agitated; only her cheeks have turned somewhat pale.* (59)

*Lit. pale like an onion



42 MADHYOTKA (the yearning Madhya Nayika) (60); Collection: Kasturbhai Lalbhai, Ahmedabad

मध्योत्का

आनेतुं न गता किमु प्रियसखी? भीतो भुजंगात्किमु?
 क्रुद्धो वा प्रतिषेधवाचि प्राणेश्वरो वर्तते ।
 इत्थं कर्णमुवर्णकेतकरज पातोपघातच्छला-
 दक्ष्णोः कोऽपि नवोदनीरजमुखी बाष्पोदकं मुंचति ॥ ६० ॥

Madhyotka (the yearning Madhya Nayika)

“Did my dear Sakhi not go to call him; or has he been frightened by snakes (on the way); or has he felt indignant on my having refused his advances towards me?” Thus contemplating, the Nayika, with her face like a newly-blown lotus, sheds tears, pretending pain in her eyes as if caused by the falling pollen-grains from the yellow *ketaki* flowers worn in her ears. (60)



43 PRAUDHOTKA (the yearning Praudha Nayika) (61); Collection: Kasturbhai Lalbhai, Ahmedabad

प्रोढोत्का

भ्रातर्निकुंज! सखी यूथि! रसाल बन्धो!
 मातस्तमस्विनि! पितस्तिमिर! प्रसीद ।
 पृच्छामि किंचिदिति नीरधराभिरामो
 दामोदरः कथय किं न समाजगाम ॥ ६१ ॥

Praudhotka (the yearning Praudha Nayika)

In spite of the promise, Krishna did not reach the love tryst. So Radha asks the trees etc.

“O brotherly bower; O friendly jasmine; O affectionate mango trees; O motherly dark night; O paternal darkness. Be pleased to tell me, for I ask you, why Lord Krishna bewitching as the clouds—has not come.” (61)



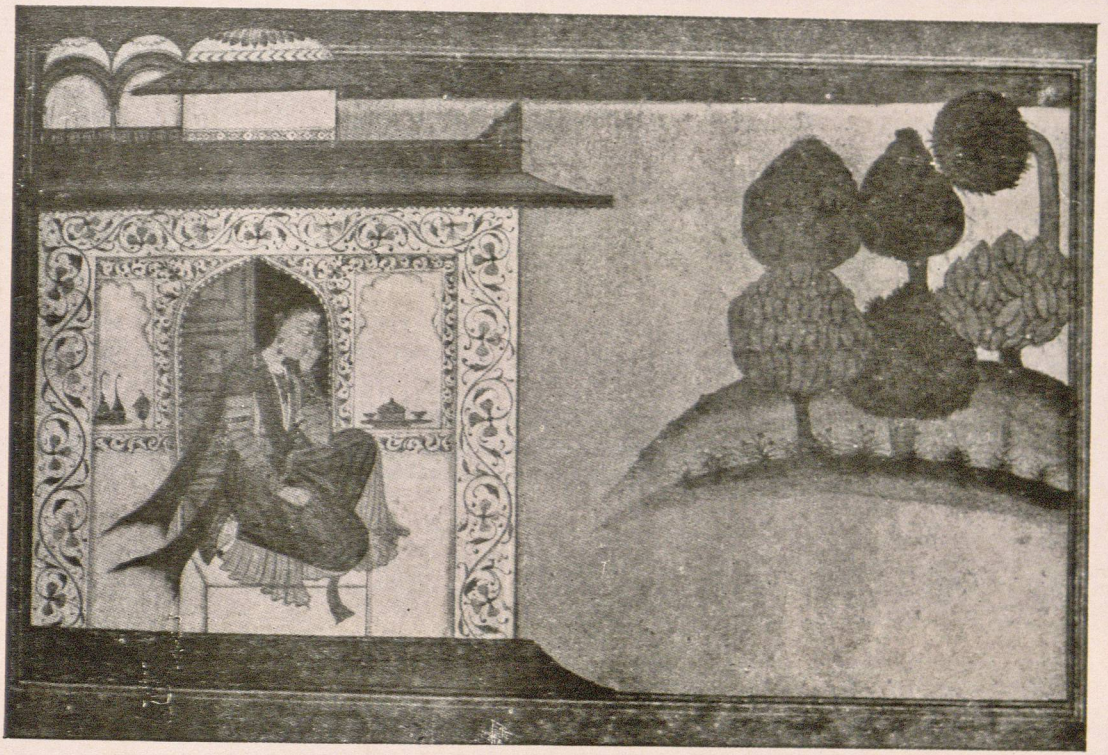
43 PARAKIYA UTKA (the yearning Parakiya Nayika) (62); Collection: Kasturbhai Lalbhai, Ahmedabad

परकीया उत्का

स्नातं वारिदवारिर्भिविचितो वासो घने कानने
 पुष्पैश्चन्दनबिन्दुभिर्मनसिजो देवः समाराधितः ।
 नीता जागरणव्रतेन रजनी व्रीडा कृता दक्षिणा
 तप्तं किं न तपस्तथापि स कथं नाद्यापि नेत्रातिथिः ॥ ६२ ॥

Parakiya Utka (the yearning Parakiya Nayika)

I drenched myself in the rain, dwelt in the dense forest, worshipped the god Kama with sandal paste and flowers, passed a sleepless night and gave up my bashfulness. What penance have I not done? And still, my Lord does not gratify my eyes with his presence. (62)



45 SAMANYA UTKA (the yearning courtesan) (63); Collection: Kasturbhai Lalbhai, Ahmedabad

सामान्या उत्का

कथं न कान्तः समुपैति कुंज-
मित्थं चिरं चेतसि चिन्तयन्ती
अस्त्रावयन्निष्पतदश्रुधारा
वारांगना कोऽपि धनाभिलाषात् ॥ ६३ ॥

Samanya Utka (the yearning courtesan)

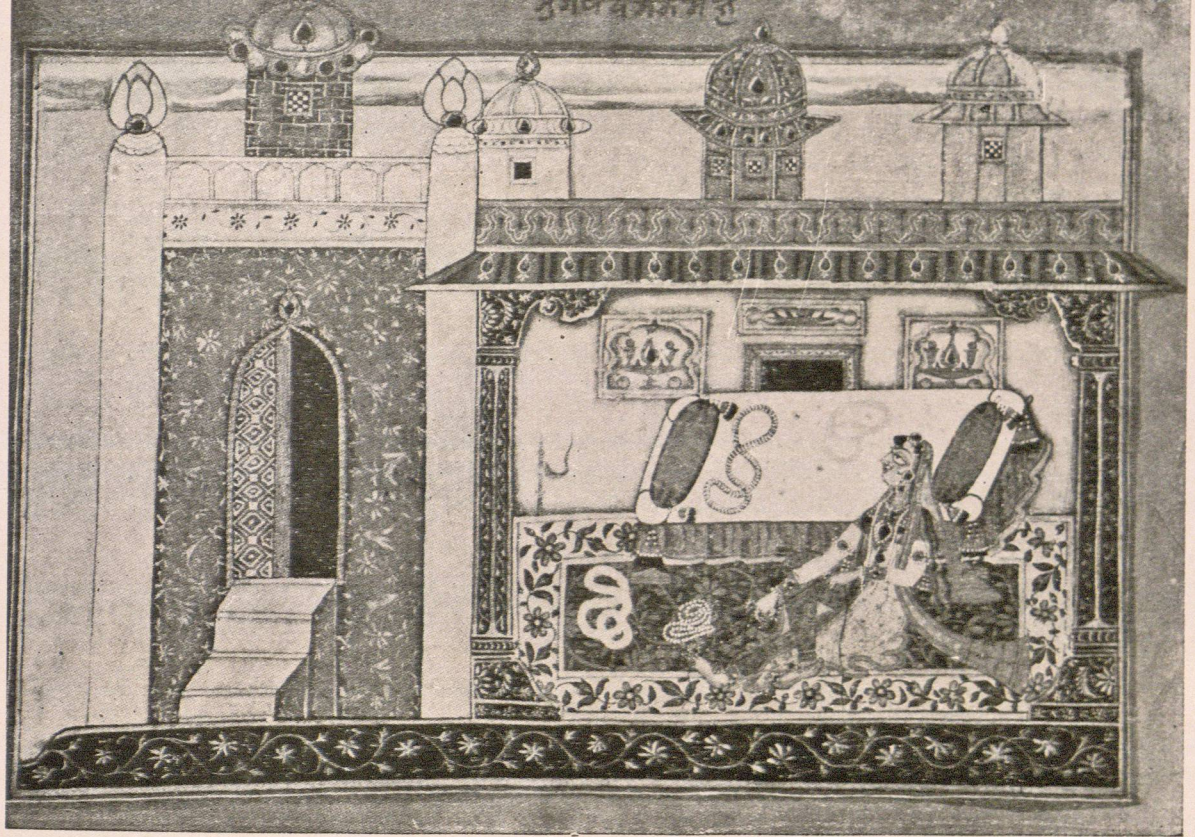
Wondering for a long time why her lover did not come to the bower, the Nayika, stricken with her desire for money, sheds tears. (63)

Nayika Waiting for Her Lover with Bed Prepared

The Vasakasajja

The Vasakasajja is the Nayika, who waits for her lover with bed prepared. Vasakasajja is divided into three categories according to age and experience, viz. Mugdha, Madhya and Praudha. In the 67th doha Bhanudatta states Praudha Vasakasajja's desire. The next two categories are Parakiya and Samanya.





46 MUGDHA VASAKASAJJA (Mugdhya Nayika waiting and preparing herself for the lover) (64); Collection: Dogra Art Gallery, Jammu

मुग्धा वासकसज्जा

हारं गुम्फति पारकाऽतिरुचिरं ग्रथ्नाति कांचीलतां
दीपं न्यस्यति किन्तु तत्र बहुलं स्नेहं न दत्ते पुनः ।
अलीनामिति वासकस्य रजनौ कामानुरूपां कियं
साचिस्मेरमुखी नवोदमुमुखी द्वारात्मुद्वीक्षते ॥ ६४ ॥

Mugdhya Vasakasajja (Mugdhya Nayika waiting and preparing herself for the lover)

The pretty newly-wedded Nayika, with her smiling face, watches from a distance the preparations, befitting lover's desires, of the sleeping chamber, being made by her Sakhis. While one of them is busy making a pearl necklace shining like stars, another is fashioning a creeper-like girdle, and yet another lighting a lamp having put in it only a little oil. (64)



47 MADHYA VASAKASAJJA (Madhya Nayika preparing herself for the lover) (65); Collection: Lahore Museum, Lahore

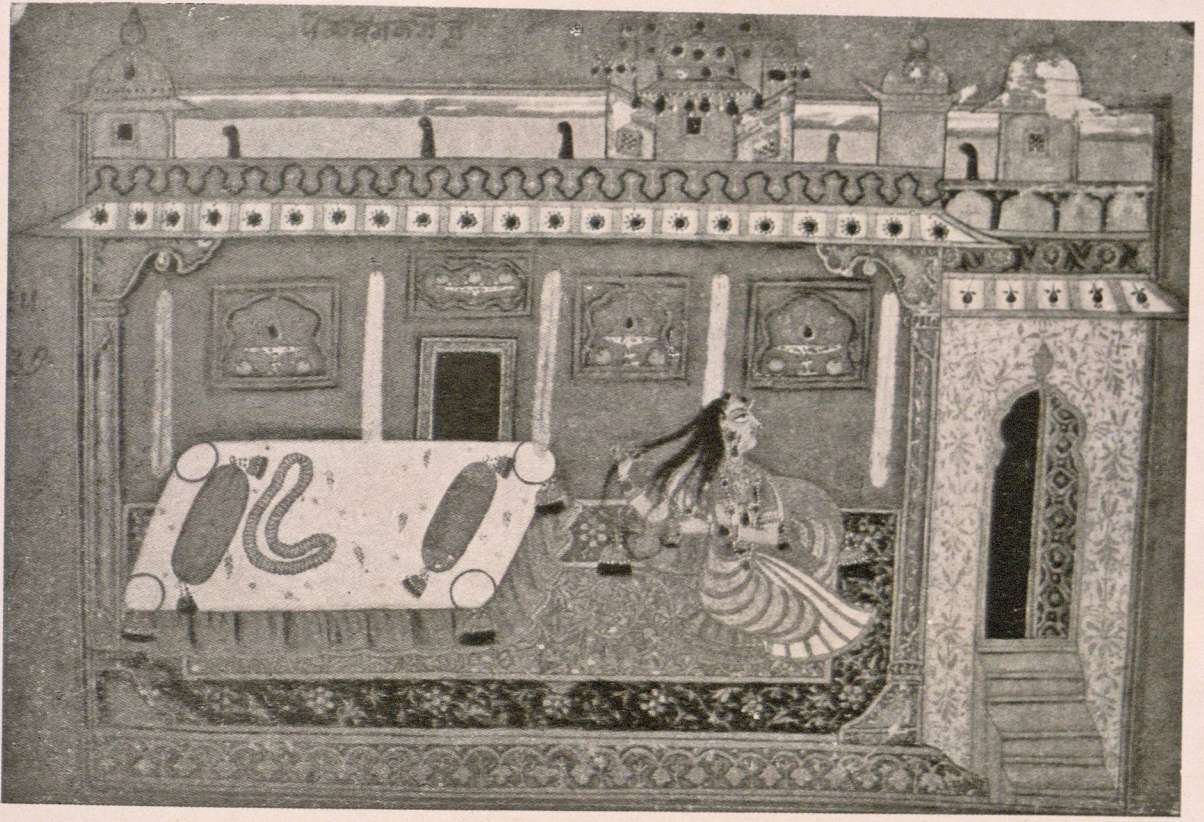
मध्या वासकसज्जा

शिल्पं दर्शयितुं करोति कुतुकात् कल्हारहारस्रजं
चित्रप्रेक्षणं कैतवेन किमपि द्वारं समुद्दीक्षते ।
गृह्णात्याभरणं रवं सहचरीभूषाजिगीषामिषा-
दित्थं पद्मदृशः प्रतीत्य चरितं स्मेराननोऽभूत्स्मरः ॥ ६५ ॥

Madhya Vasakasajja (Madhya Nayika waiting and preparing herself for the lover)

Eager to show her art, the Nayika prepares a garland of beautiful *Kalhara** flowers. She looks, with a slanting glance, at the door on the pretext of looking at the paintings thereon. Pretending to excel her Sakhis she wears new ornaments. Thus seeing the behaviour of the lotus-eyed Nayika, Kamadeva was pleased. (65)

*A kind of white lily.



48 **PRAUDHA VASAKASAJJA** (Praudha Nayika waiting and preparing herself for the lover) (66); Collection: Dogra Art Gallery, Jammu

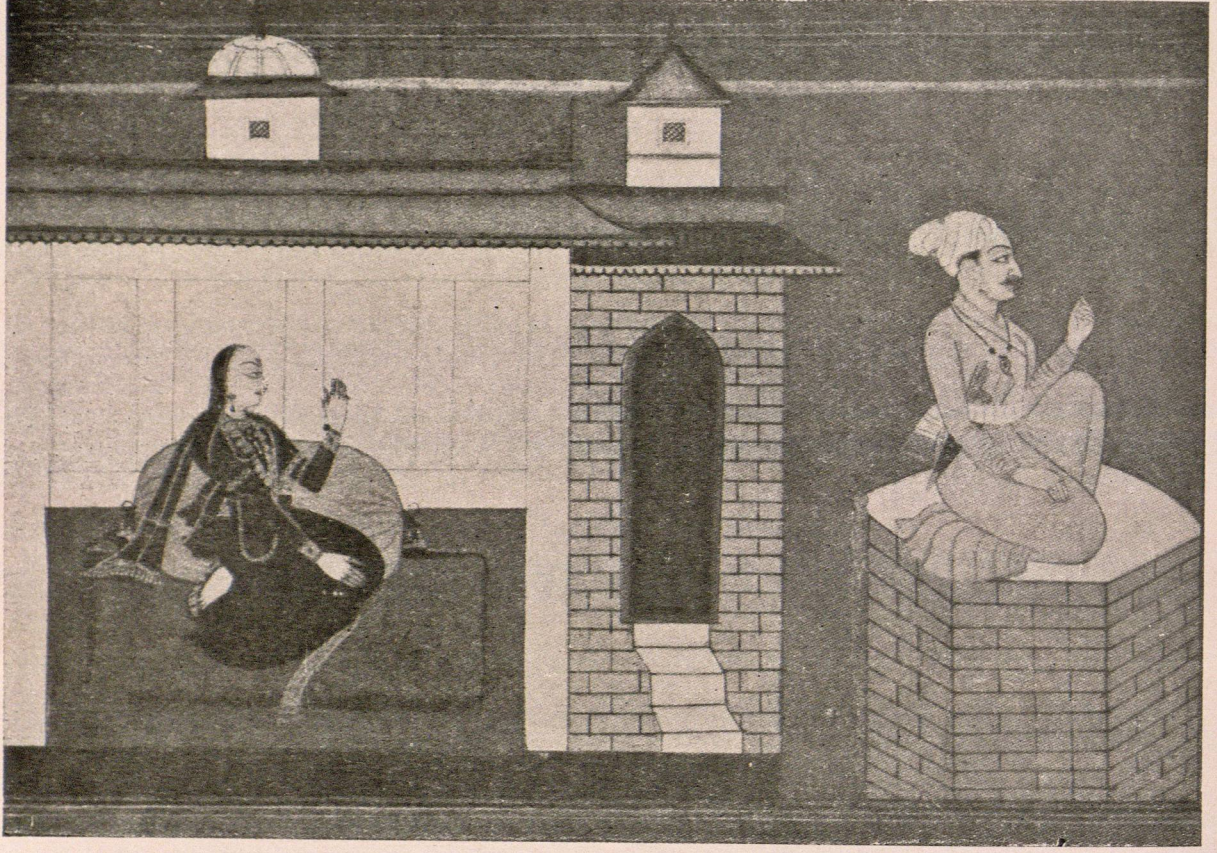
प्रादु वासकसज्जा

कृतं वपुषि भूषणं चिकुरधोरणी घृषिता
 कृता शयनसन्निधौ क्रमुकवीटिका सम्भृतिः ।
 अकारि हरिणीदृशा भवनमेत्य देहत्विषा
 स्फुरत्कनककेतकीकुसुमकान्तिभिर्दुर्दिनम् ॥ ६६ ॥

Praudha Vasakasajja (Praudha Nayika waiting and preparing herself for the lover)

The deer-eyed Nayika adorned herself with flowers and ornaments, scented her curly hair and put betel leaves beside her bed. Her fair body bedecked with gold and *ketaki* flowers lighted up the chamber. (66)





49 PRAUDHA VASAKASAJJA'S desire (67); Collection: Kasturbhai Lalbhai, Ahmedabad

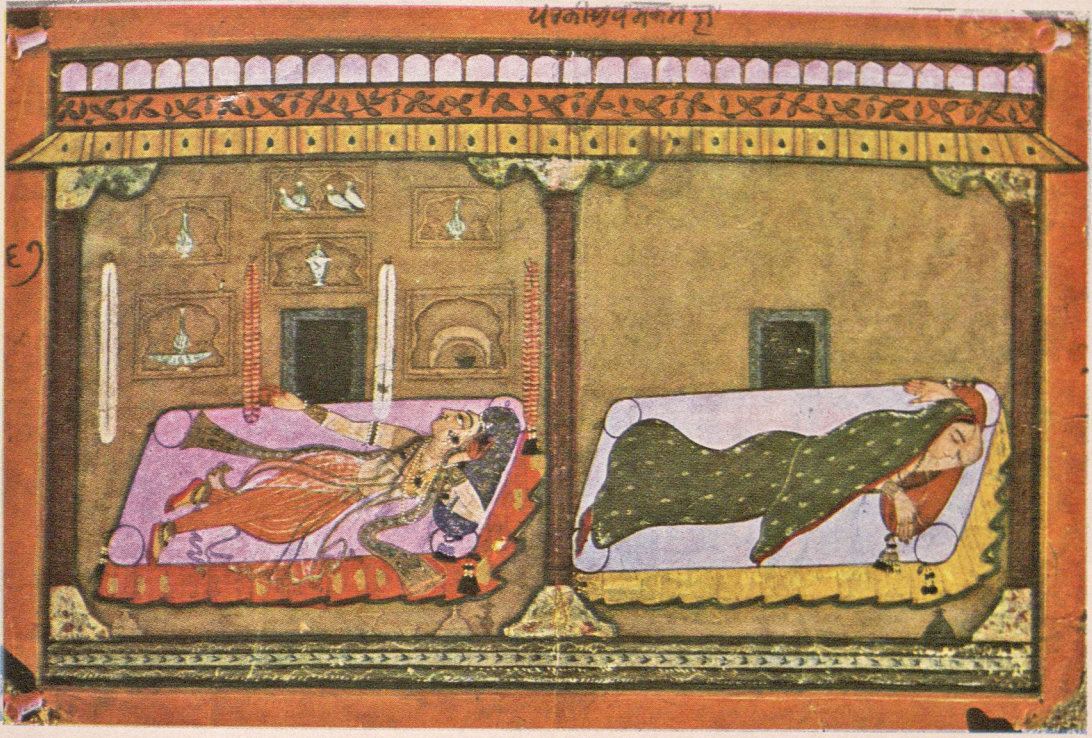
मनोरथ

आवयोरंगयोद्वैते भूयो विरहविप्लवः ॥

अवद्वैते च स्मितस्फीतं न स्यादन्योजन्यवीक्षणम् ॥ ६७ ॥

Praudha Vasakasajja's desire

When distance parts our bodies, there is great agony of separation; when there is union there is no chance of relishing the sweet sight of each other's smiling faces. (67)



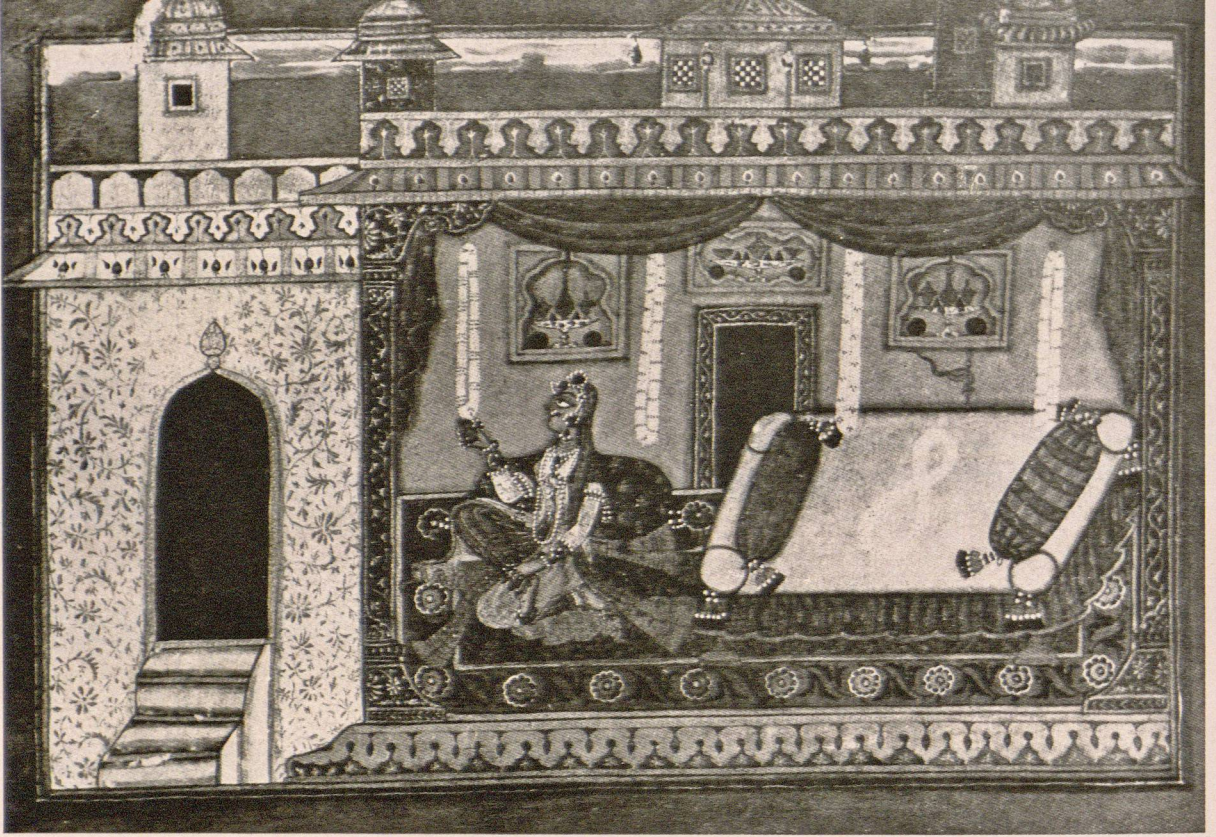
50 PARAKIYA VASAKASAJJA (Parakiya Nayika waiting and preparing herself for the lover) (68);
Collection: Chandigarh Museum, Chandigarh

परकीया वासकसज्जा

स्वश्रूँ स्वापयति च्छलेन च तिरोधत्ते प्रदीपांकुरं
धत्ते सौधकपोतपोतनिनदैः सांकेतिकं चेष्टितम् ।
शश्वत्पार्श्वं विवर्तितगलिकं लोलत्कपोलद्युति
क्वापि क्वापि कराम्बुजं प्रियधिया तल्पान्तिकेन्यस्यति ॥ ६८ ॥

Parakiya Vasakasajja (Parakiya Nayika waiting and preparing herself for the lover)

By sweet trickery she puts her mother-in-law to sleep, covers the flame of the lamp, and by producing sound like the cooing of pet doves, makes a sign to her lover to come. She rolls her creeper-like body on the bed, while the radiance of her lovely cheeks is increasing (with excitement). Now and then she stretches out her lotus-like hands as if to hold her lover, thinking that perhaps he is close. (68)



51 SAMANYA VASAKASAJJA (Courtesan waiting and preparing herself for the lover) (69); Collection: Dogra Art Gallery, Jammu

सामान्या वासकसज्जा

चोलं नीलनिचोलकर्पणविधौ चूडामणिं चुम्बने
याचिष्ये कुचयोः करार्पणविधौ कांची पुनः कांचनीम् ।
इत्थंचन्दनचर्चितैर्मृगमदैरंगानि संस्कुर्वति
तत्किं यन्न मनोरथं वितनुते वारेषु वारांगना ॥ ६९

Samanya Vasakasajja (the courtesan waiting and making preparation to receive her lover)

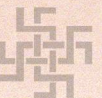
Longings of a prostitute who prepares herself to receive her lover:

“When my lover cajoles me to remove the upper garment, I shall ask for a *saree*; when he kisses me I shall demand jewels for my hair; and on his touching my bosom, I shall request for a golden girdle.” Thus contemplating, the Nayika scents herself with musk and sandal-paste and cherishes every desire for the moment of union with her lover. (69)

The Loyally Loved

Svadhina-patika

The Nayika who is loyally loved by her lover is called Svadhina-patika. According to age and experience, Svadhina-patika is divided into three categories, viz. Mugdha, Madhya and Praudha. The next two categories are Parakiya and Samanya.



मुग्धा स्वाधीनपतिका

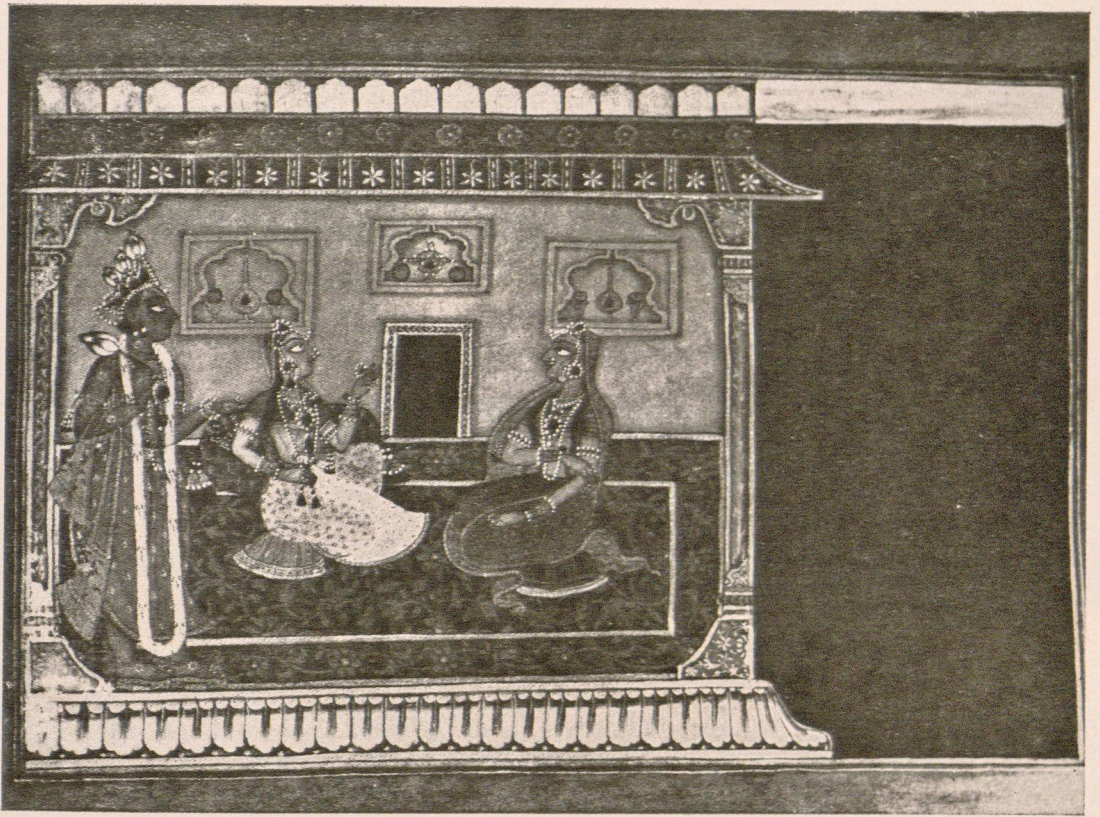
मध्ये न कृशिमा स्तने न गरिमा देहे न वा कान्तिमा
श्रोणौ न प्रथिमा गतौ न जडिमा नेत्रे न वा वक्रिमा ।
लास्य न द्रढिमा न वाचि पटिमा हास्ये न वा स्फीतिमा
प्राणेशस्य तथाति मज्जति मनो मय्येव किं कारणम् ॥ ७० ॥

Mugdha Svadhina-patika (Mugdha Nayika who is loyally loved)

Nayika to Sakhi:

“My waist is not slim; my bosom is not youthful; my body is not lustrous; my hips are narrow, my gait is without languor; my gaze is not artful; my dancing is immature; my speech is without wit; and my laughter is not vivid. How, then, O Sakhi, does my Lord dote on me alone?” (70)





52 MADHYA SVADHINA-PATIKA (Madhya Nayika who is loyally loved) (71); Collection: Dogra Art Gallery, Jammu

मध्या स्वाधीनपतिका

यदपि रतिमहोत्सवे नकारो
यदपि करेण च नीविधारणानि ।
प्रियसखि! पतिरेष पार्श्वदेशं
तदपि न मुंचति तत्किमाचरामि ॥ ७१ ॥

Madhya Svadhina-patika (Madhya Nayika who is loyally loved)

Nayika to Sakhi:

“Though I refuse his amorous advances and do not surrender my modesty, yet my sweetheart does not give up close proximity of me. What shall I do, then, O Sakhi?” (71)



53 PRAUDHA SVADHINA-PATIKA (Praudha Nayika who is loyally loved) (72); Collection: Dogra Art Gallery, Jammu

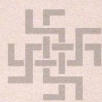
प्रौढा स्वाधीनपतिका

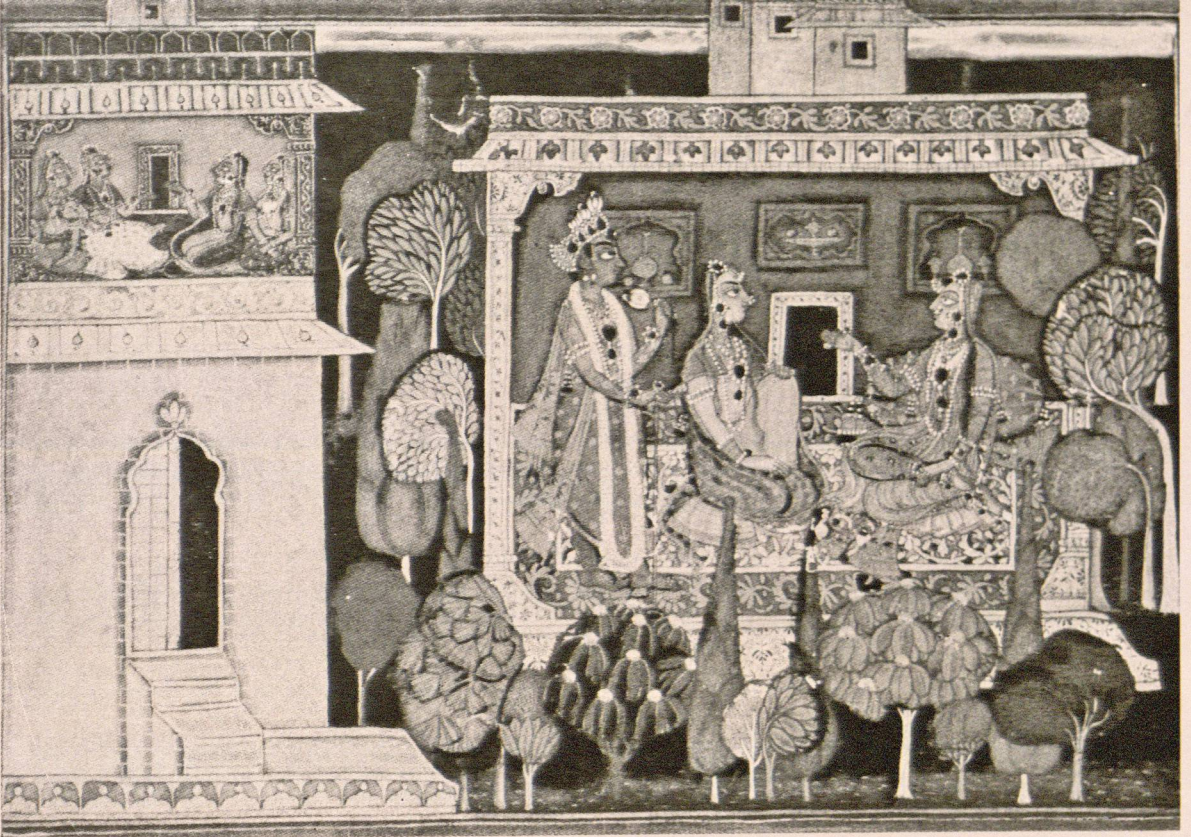
वक्त्रस्याधरपल्लवस्य वचसो हास्यस्य लास्यस्य वा
 धन्यानामरविन्दमुन्दरदृशां कान्तस्तनोति स्तुतिम् ।
 स्वपनेनापि न गच्छति श्रुतिपथं चेतः पथं दृक्पथं
 काऽप्यन्या दयितस्य मे सखि! कथं तस्यास्तु भेऽग्रहः ॥७२॥

Praudha Svadhina-patika (Praudha Nayika who is loyally loved)

Nayika to Sakhi:

“Lucky, indeed, are those lotus-eyed beauties whose lovers admire their faces, leaf-like lips, speech, laughter and dancing skill. But, how can my beloved compare me with another woman, for he has not seen, heard or thought of one, even in dream?” (72)





54 PARAKIYA SVADHINA-PATIKA (Parakiya Nayika who is loyally loved) (73); Collection: Dogra Art Gallery, Jammu

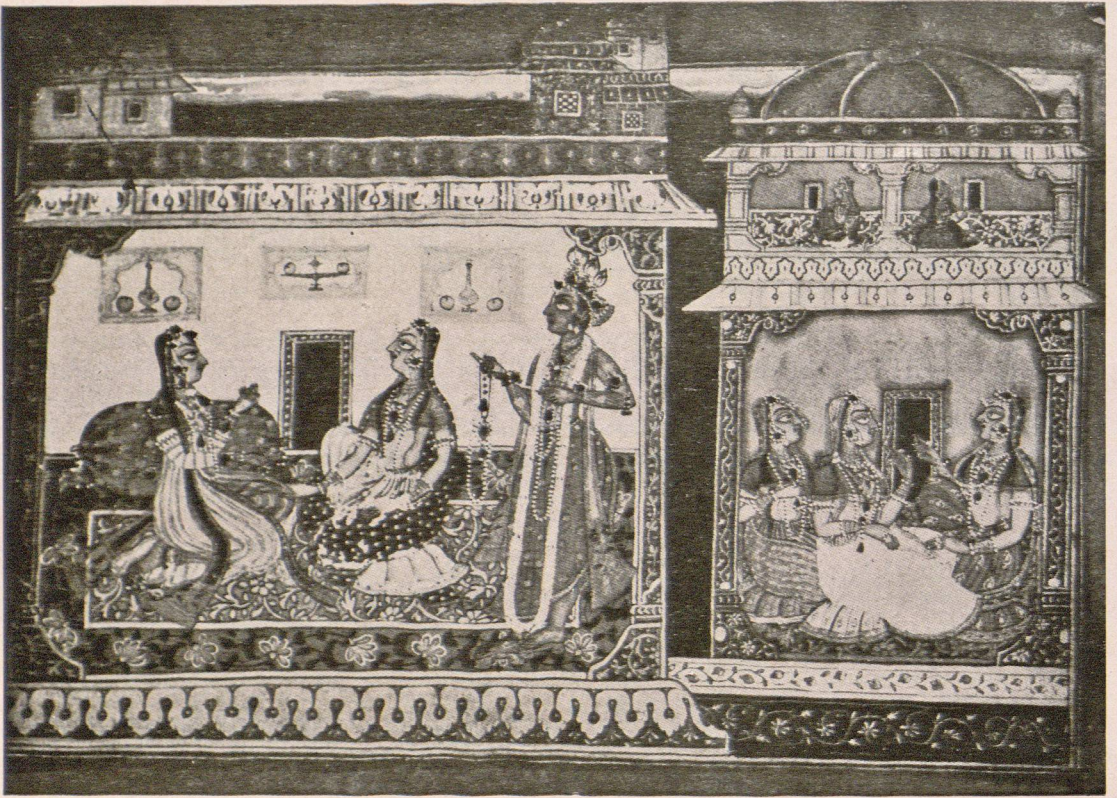
परकीया स्वाधीनपतिका

स्वीयाः सन्ति गृहे गृहे मृगदृशो यासां विलासकृवणत्-
कांधोकुण्डलहेमकंकणभण्टकारो न विश्राम्यति ।
को हेतुः ? सखि ! कानने पुरपथे सौधे सखीसन्निधौ
भ्राम्यंती मम वल्लभस्य परितो दृष्टिर्न मां मुंचति ॥ ७३ ॥

Parakiya Svadhina-patika (Parakiya Nayika who is loyally loved)

Nayika to Sakhi:

“O Sakhi, how is it that my lover’s gaze—wandering in all directions and seeking me in the forest, on the street, in the house and in the company of Sakhis—chases me unceasingly, although there are beautiful deer-eyed damsels in every house, whose girdles, ear-rings and golden bracelets constantly make rhythmic sound by their movements.” (73)



55 SAMANYA SVADHINA-PATIKA (Courtesan who is loyally loved) (74); Collection: Dogra Art Gallery, Jammu

सामान्या स्वाधीनपतिका

सन्त्येव प्रतिमन्दिरं युवतयो यासां सुधासागर-
 स्रोतः स्यूतसरोजमुन्दरचमत्कारा दृशो विभ्रमाः ।
 चित्रं किन्तु विचिरन्मथकला वैशद्यहेतोः पुन-
 र्वित्तं वितहरं प्रयच्छति युका मय्येव किं कारणम् ॥ ७४ ॥

Samanya Svadhina-patika (courtesan who is loyally loved)

Nayika to Sakhi:

“O Sakhi, there are, in every house, young damsels, the tremulous gaze of whose eyes has the radiant beauty of lotuses growing in streams emerging from the sea of nectar, this beauty having been caused by the manifestation of wondrous arts of love. But, it is strange that the young lover gives away his wealth only to me.” (74)

Nayika Who Goes out to Seek Her Lover

Abhisarika

Abhisarika is the Nayika who goes out to meet her lover. According to her age and experience she is divided into three categories, viz. Mugdha, Madhya and Praudha. Further, she may be Parakiya and Samanya. There are further three categories, viz. a Nayika may go to meet her lover in a dark night, in moonlight or in daytime.



56 MUGDHA ABHISARIKA (Mugdha Nayika who goes out to seek her lover) (75); Collection A.K. Coomaraswamy

मुग्धा अभिसारिका

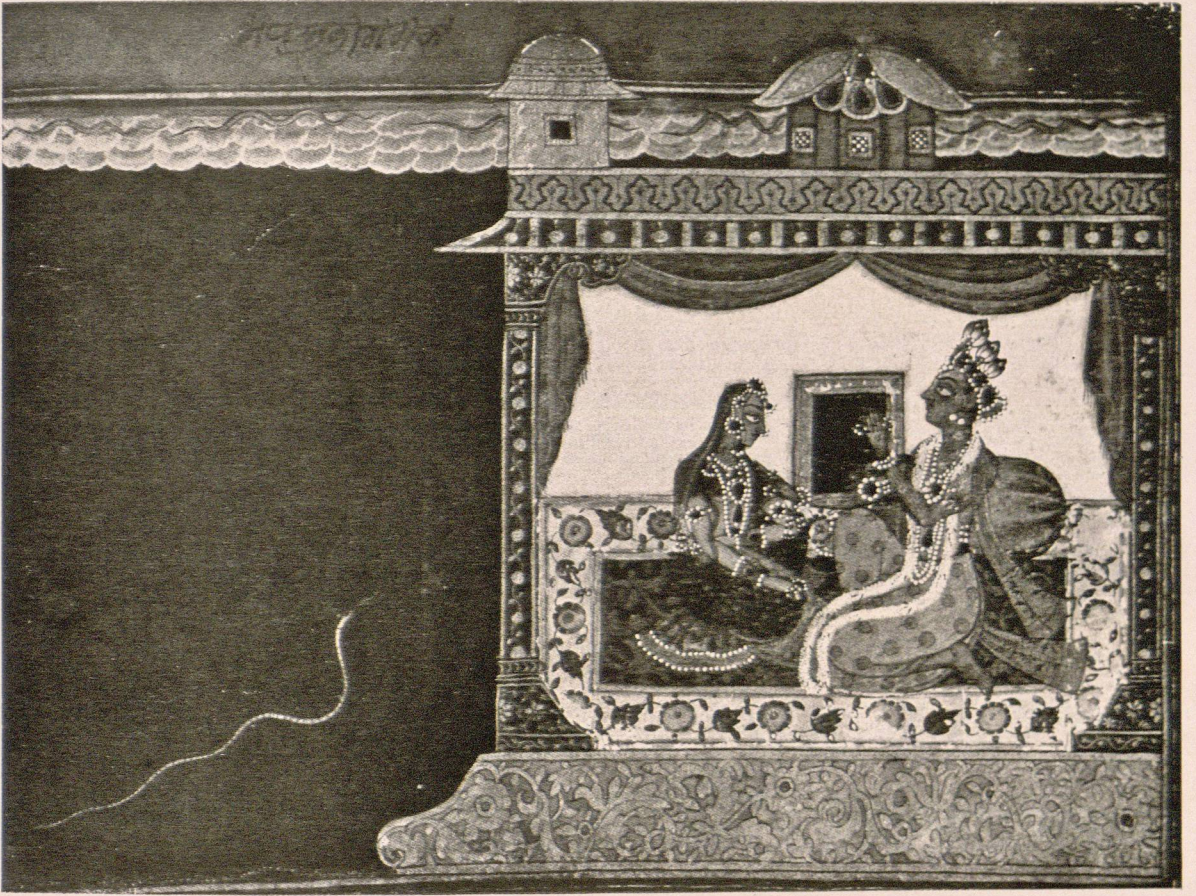
दूती विद्युतदुपागता सहत्ररी रात्रिः सहस्थायिनी
 दैवज्ञो दिशति स्वनेन चलदः प्रस्थानवेलां शुभाम् ।
 बाचं मांगलिकीं तनोति तिमिरस्तोमोऽपि झिल्लीरवे-
 र्जातोऽयं दयिताभिसारसमयो मुग्धे विमुंच त्रपाम् ॥ ७५ ॥

Mugdha Abhisarika (Mugdha Nayika who goes out to seek her lover)

Sakhi to bashful Nayika:

“O my young friend! Lightning, like a messenger, brings an invitation for you; the night, like a companion, is your guide; the cloud, like an astrologer, is predicting with its thunder this auspicious moment of departure; the engulfing darkness of the night is, as if, reciting benedictions through the chirping of crickets.

“Give up your bashfulness, for this is the proper time for you to go out and meet your sweetheart.” (75)



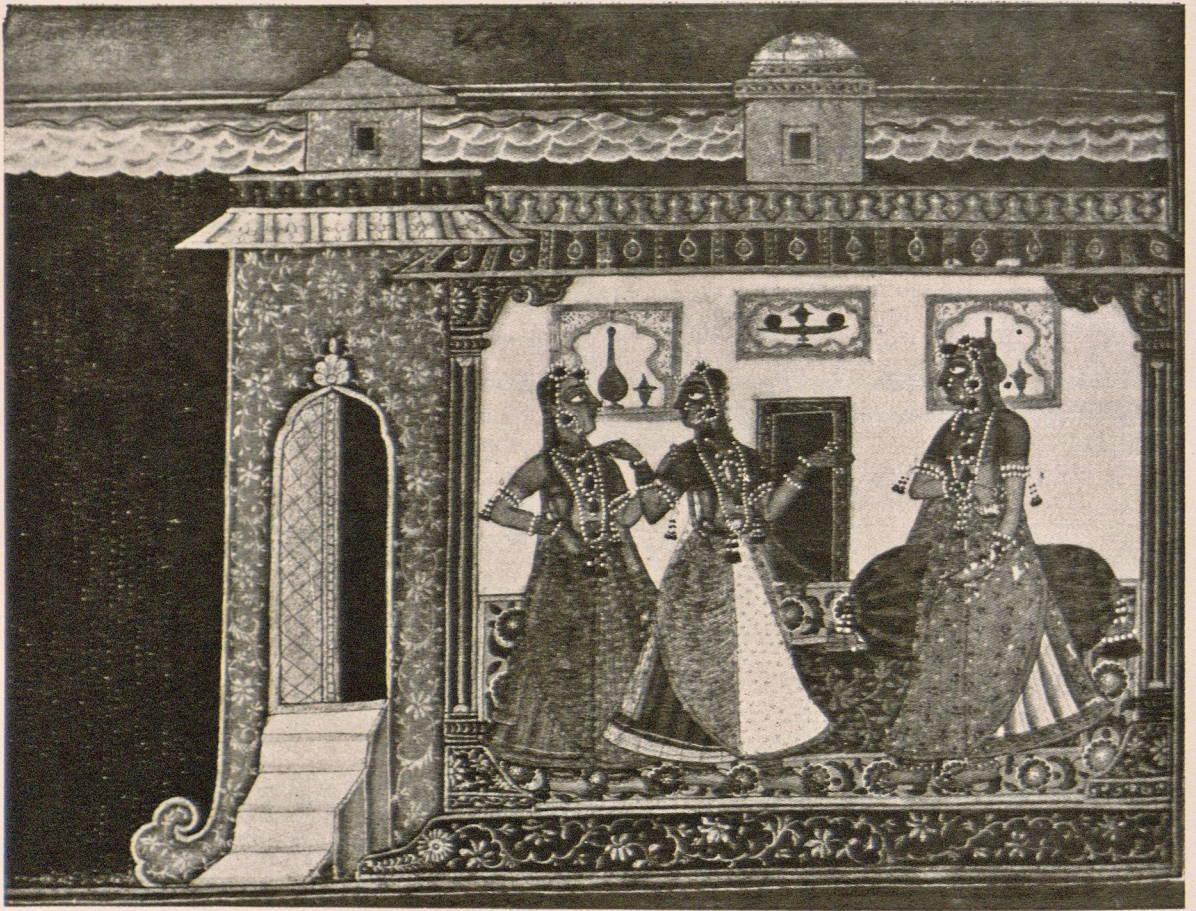
57 MADHYA ABHISARIKA (Madhya Nayika who goes out to seek her lover) (76); Collection: Dogra Art Gallery, Jammu

मध्या अभिसारिका

भीताऽसि नैव भृजगात्पथि मद्भुजस्य
 संगे पुनः कमपि कम्पमुरीकरोषि ।
 अम्भोधरध्वनिभिरक्षुभिताऽसि तन्वि !
 मद्वाचि साचिवादनाऽसि किमाचरामि ॥ ७६ ॥

Madhya Abhisarika (Madhya Nayika who goes out to seek her lover)

“O my slender beauty, you, whom even the snakes could not frighten on the way, now tremble at the mere touch of my arm. The thundering clouds could not shake you, and yet you turn your face away at a mere word of love. What am I to do?” (76)



58 PRAUDHA ABHISARIKA (Praudha Nayika who goes out to seek her lover) (77); Collection: Dogra Art Gallery, Jammu.

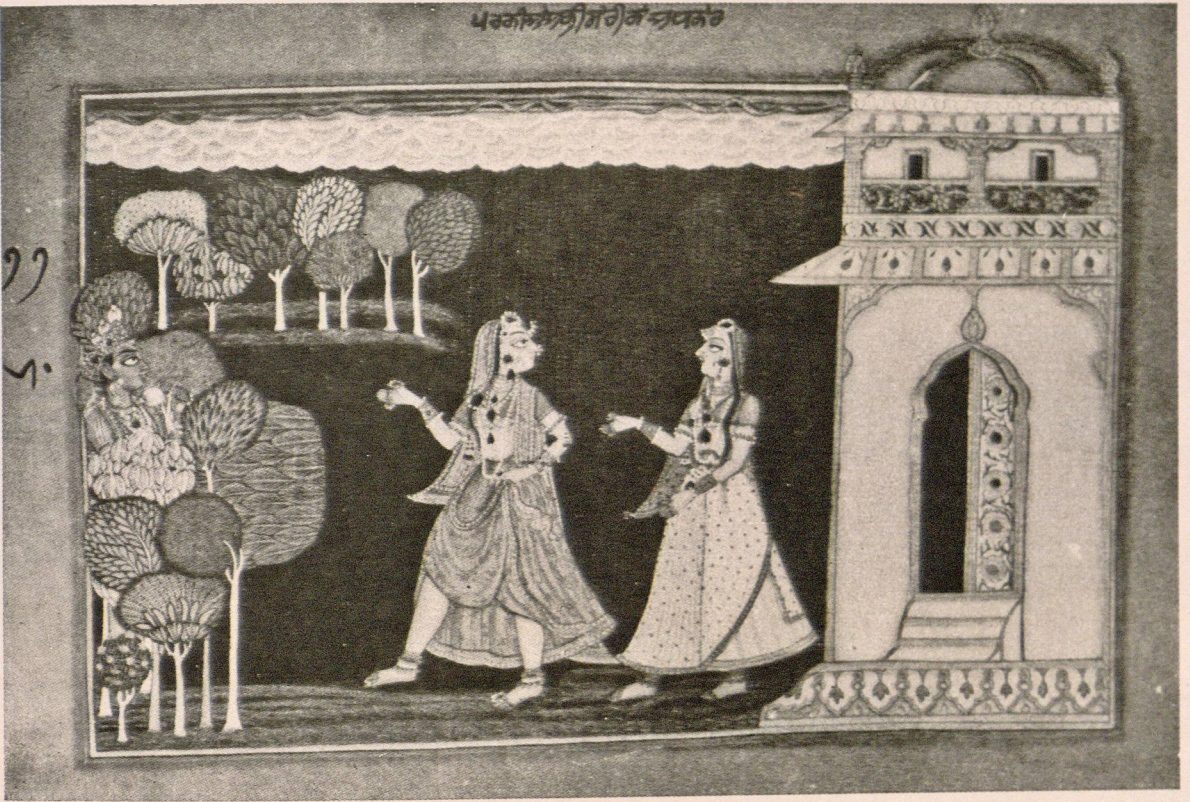
प्रौढा अभिसारिका

स्फुरदुरसिजभारभंगुरांगी किसलयकोमलकान्तिना पदेन ।

अथ कथय कथं सहेतुं यदि न निशासु मनोरथो रयः स्यात् ॥ ७७ ॥

Praudha-Abhisarika (Praudha Nayika who goes out to seek her lover)

How could the Nayika who is burdened with the weight of her swelling bosom, whose tender feet have the soft lustre of new leaves, bear to go out in the night to meet her sweetheart, unless it were with the help of the chariot of her longings? (77)



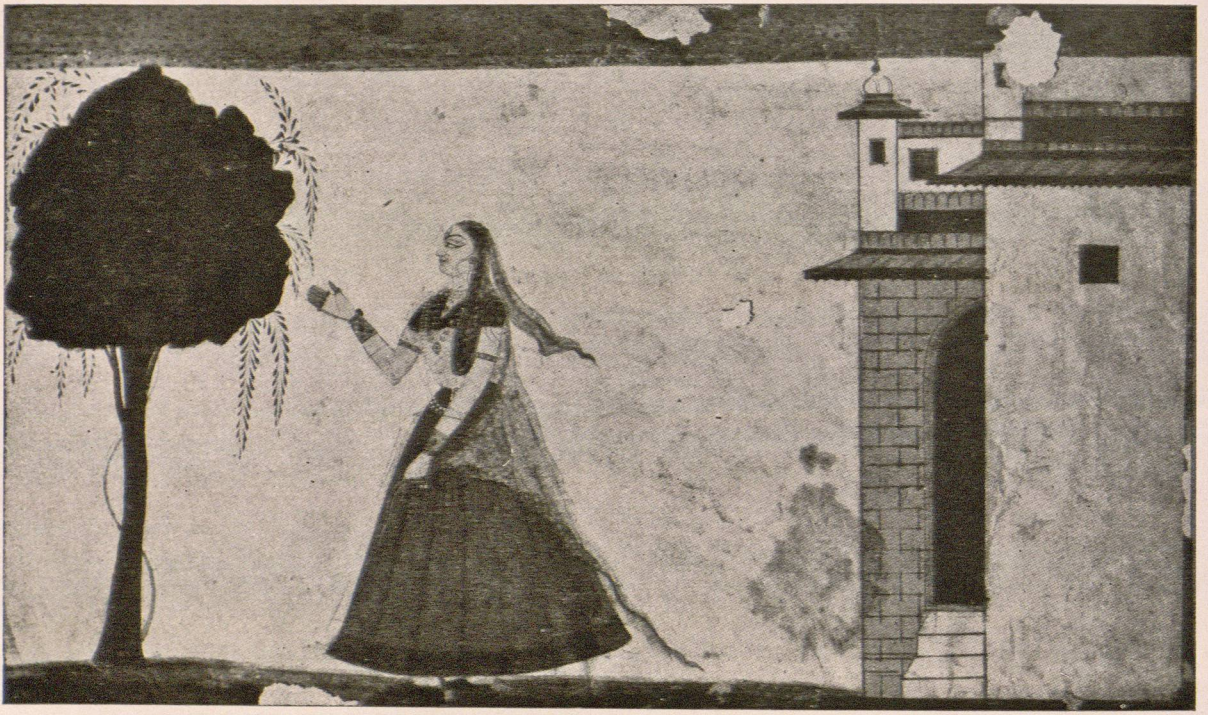
59 PARAKIYA ABHISARIKA (Parakiya Nayika who goes out to seek her lover) (78); Collection: Dogra Art Gallery, Jammu.

परकीया अभिसारिका

सभसादभिसर्तुमुद्यतानां
वरितानां सखि ! वारिदो विवस्वान् ।
रजनी दिवसोज्झकारमर्चि-
विपिनं वेश्म विमार्ग एव मार्गः ॥ ७८ ॥

Parakiya Abhisarika (Parakiya Nayika who goes out to seek her lover)

“Sakhi! For maidens who are ready to set out with eagerness to meet their sweetheart, even the clouds are like the sun, the night as day, darkness as light, the forest as their own home, and pathless wilderness a smooth passage.” (78)



60 JYOTSNA ABHISARIKA (Nayika who goes out to seek her lover on a moonlit night) (79) Collection: National Museum, New Delhi

ज्योत्स्ना अभिसारिका

चन्द्रोदये चन्दनमङ्गकेषु विहस्य विनस्य विनिर्गतायाः ।

मनो निहन्तुं मदनोऽपि बाणान् करेण कौन्दान् विभराम्बभूव ॥ ७९ ॥

Jyotsna Abhisarika (Nayika who goes out to seek her lover on a moonlit night)

Having decorated her body with sandal-paste, the lady, with a beaming face, set out in the moonlight to meet her lover. Kamadeva, too, took up the arrows of jasmine flowers to pierce her heart. (79)

तमिस्रा अभिसारिका

नाम्बुजैर्न कुमुदैरुपमेयं स्वैरिणीजनविलोचनयुग्मम् ।

नोदये दिनकरस्य नवेन्दोः केवले तमसि तस्य विकासः ॥ ८० ॥

Tamisra Abhisarika (Nayika who goes out to seek her lover on a dark night)

As the eyes of abhisarikas bloom only at night, they cannot be compared with lotus-flowers, which bloom at sunrise; nor with the lilies which open at moonrise. (80)

दिवसाभिसारिका

पल्लीनामधिपस्य पंकजदृशां पर्वोत्सवामन्त्रण

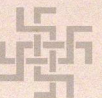
जाते सद्मजना मिथःकृतमहोत्साहं पुरः प्रस्थिताः ।

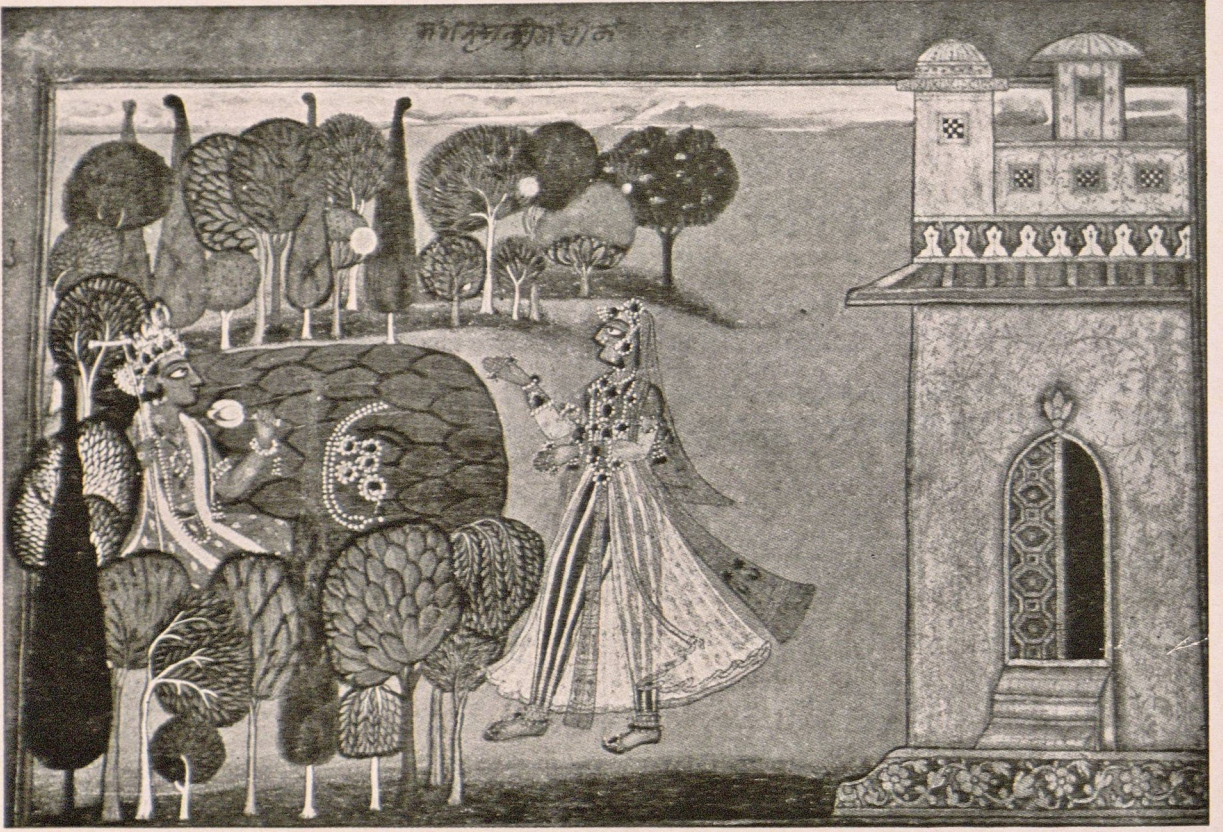
सव्याजं स्थितयोर्विहस्य गतयोः शुद्धान्तमश्रान्ते

यूनोः स्विन्नकपोलयोजियते कोऽप्येष कण्ठग्रहः ॥ ८१ ॥

Divasabhisarika (Nayika who goes out to seek her lover during daytime)

The householders eagerly set out, on the invitation of the village-headman, to the festival of young women. Meanwhile, the young pair stayed back on a false pretext and smilingly entered the inner chamber. There, while their cheeks were moist with perspiration, they tasted the ecstasy of warm embraces. (81)





61 SAMANYA ABHISARIKA (Courtesan who goes out to seek her lover) (82); Collection: Dogra Art Gallery, Jammu.

सामान्या अभिसारिका

लोलचोलोचमत्कृति प्रविलसत्कांचीलताभंकृति
 न्यंचत्कंचुकवन्धुरचलद्वक्षोजकुम्भोन्नति ।
 स्फूर्जद्दीधिति चलच्चामीकरालंकृति
 क्रीडाकुंजगृहं प्रयाति कृतिनः कस्यापि वारांगना ॥ ८२ ॥

Samanya Abhisarika (Courtesan who goes out to seek her lover)

Her shining upper garment is fluttering; her charming girdle is tinkling; her full bosom is heaving on the tightly fastened string of her bodice; her gold ornaments are dangling; and with her brisk gait, she is spreading her charm in all directions.

Thus goes the Nayika to meet her lucky beloved in his bower.
 (82)

Nayika Anticipating Separation

Pravatsyat-patika Nayika

Pravatsyat-patika is the Nayika who anticipates separation from her lover. She may be Mugdha, Madhya or Praudha according to her age and experience. Further she may be Parakiya or Samanya.

प्रवत्स्यत्पतिका

प्रस्थानं वलयैः कृतं प्रियसखेरस्त्रै रत्नं नतं
घृत्या न क्षणमासितं व्यवसितं बुद्धयाऽपि गन्तं पुर ।
यातुं निश्चितचेतसि प्रियतमे सर्वेसमं प्रस्थिता
गन्तव्ये सति जीवित ! प्रियमुह्यत्सार्थः किमु त्यज्यते ॥ ८३ ॥

Pravatsyat-patika Nayika (Nayika anticipating separation)

Nayika to herself within Nayaka's hearing:

“Hearing of the decision of my beloved to depart, my bracelets have left my hands, and my tears are trickling down constantly. My patience has refused to stay even for a moment, and my senses have departed, too, ahead of others. Oh my life, why do you remain behind giving up your friends, who have departed.” (83)

मुग्धा प्रवत्स्यत्पतिका

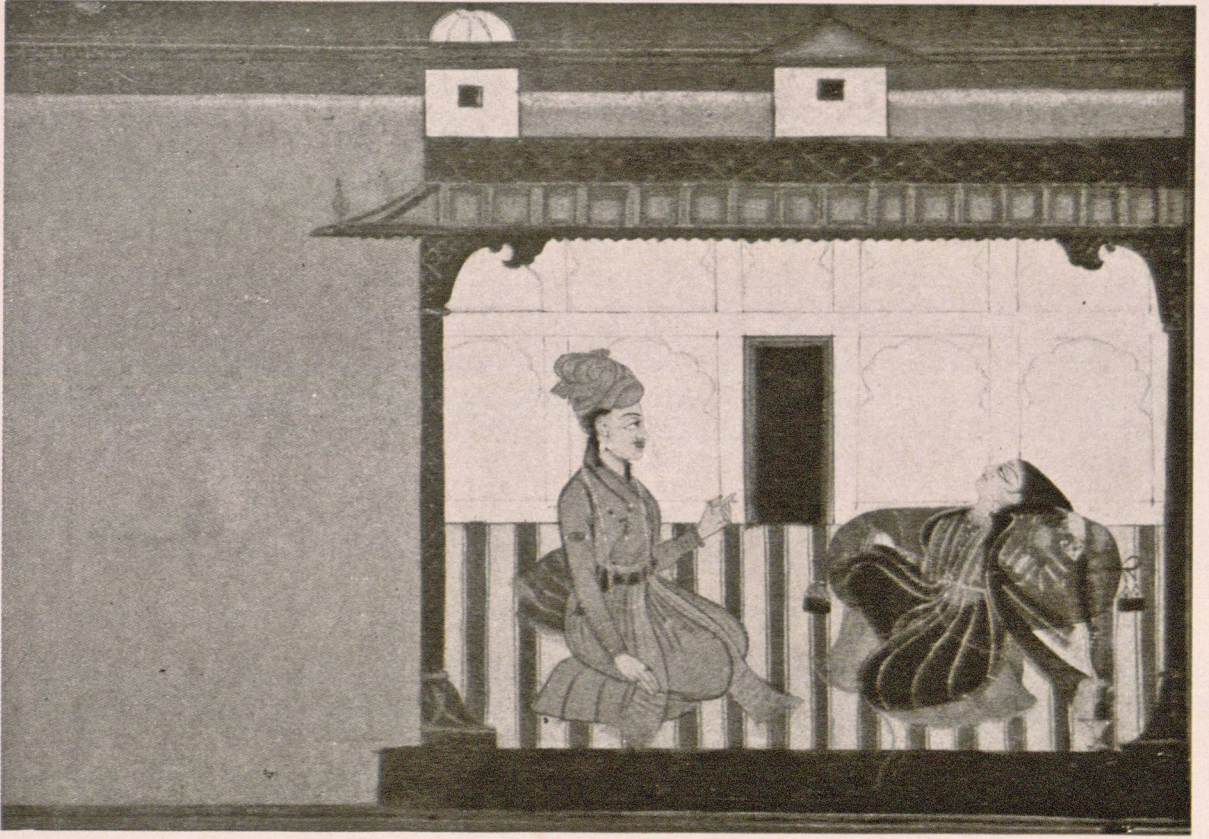
प्राणेश्वरे किमपि जल्पति निर्गमाय
क्षामोदरी वदनमानमयांचकार ।
आली पुनर्निभृतमेत्य लतानिकुंज-
मुन्मत्तत्तकोकिलकलध्वनिमाततान ॥ ८४ ॥

Mugdha Pravatsyat-patika (Mugdha Nayika anticipating separation)

On her Lord mumbling something about his proposed departure, the slender-waisted Nayika cast her face down. Thereupon, her Sakhi slipped stealthily into the bower of creepers and produced sweet notes like those of an infatuated cuckoo. (84)

This is to remind the Nayaka of the advent of spring season, a time not appropriate for departure.





62 MADHYA PRAVATSYAT-PATIKA (Madhya Nayika anticipating separation) (85); Collection: Kasturbhai Lalbhai, Ahmedabad

मध्या प्रवत्स्यत्पतिका

गन्तुं प्रिये वदति निश्चिंतं दीर्घ-
 मासीन्न वा नयनयोर्जलमाविरासीत्
 आयुर्लिपिं पठितुमेणदृशः परन्तु
 भालस्थलीं किमु कचः समुपाजगाम ॥ ८५ ॥

Madhya Pravatsyat-patika (Madhya Nayika anticipating separation)

When the lover told the doe-eyed Nayika about his departure, she neither heaved a sigh, nor dropped a tear from her eyes. A lock of her curls crept on her forehead, as if to read in its lines the remaining span of her life (i.e. she fainted). (85)

प्रौढा प्रवत्स्यत्पतिका

नायं मुंचति सुभ्रवामपि तनुत्याग वियोगज्वर
स्तुनाहं विहितांजलिर्यदुपते ! पृच्छामि सत्यं वद ।
ताम्बुलं कुसुमं पटीरमुदकं यद् बन्धुभिर्दीयते
स्यादत्रे परत्र तत्किमु विषज्वालावलीदुस्सहम् ॥ ८६ ॥

Praudha Pravatsyat-patika (Praudha Nayika anticipating separation)

Nayika to Nayaka:

“O Lord of the Yadus*! the fever of separation will not leave the (love-stricken) maidens even after their death. I, therefore, pray to you, with folded hands, to tell me truthfully whether the betel leaves, flowers and sandal-paste, offered to departed souls by their dear ones, produce the same unbearable flames of passion in the other world, as they do in this world.”** (86)

*Krishna.

**In the event of separation.



63 PARAKIYA PRAVATSYAT-PATIKA (Parakiya anticipating separation) (87); Collection: Dogra Art Gallery, Jammu

परकीया प्रवत्स्यत्पतिका

न्यस्तं पन्नगमूर्हिन पादयुगलं भक्तिर्विमुक्ता गुरो-
स्त्यक्ता नीतिरकारि किं न भवतो हेतोर्मया दुष्कृतम् ॥
श्रंगानां शतयातना नयनयोः कोऽपि क्रमो रौखः
कुम्भीपाकपराभवश्च मनसो युक्तं त्वयि प्रस्थिते ॥ ८७ ॥

Parakiya Pravatsyat-patika (Parakiya anticipating separation)

Nayika to Nayaka

“I have trodden on the heads of snakes, disobeyed my elders and given up all discretion. What sins have I not committed, for your sake? Now, after your departure, it will be just for my eyes, body and soul to suffer the tortures of Raurava, Kumbhipaka and other hells.” (87)

सामान्या प्रवत्स्यत्पतिका

मुद्रां प्रदेहि वलयाय भवद्वियोग-
मासाद्य यास्यति बहिः सहसा यदेतत् ।
इत्थं निगद्य विगलन्नाम्बुधारा
वारांगना प्रितमं करयोर्बभार ॥ ८८ ॥

Samanya Pravatsyat-patika (Courtesan anticipating separation)

“O dear! In your separation, my bracelets will become loose (on my thinned arms) and drop away; so, please give me your ring to wear in place of the bracelets.” So saying, the courtesan filled her eyes with tears and held her lover with both hands. (88)



Another Classification of Nayikas

Uttama, Madhyama, Adhama

There is another classification of Nayikas according to their reaction to their lover's character. Uttama is the Nayika who treats her lover well, though he is blame-worthy. Madhyama is the Nayika, who, though loving, reviles her lover. Adhama is the Nayika who insults her lover and she is reviled by her Sakhi.

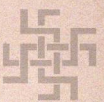


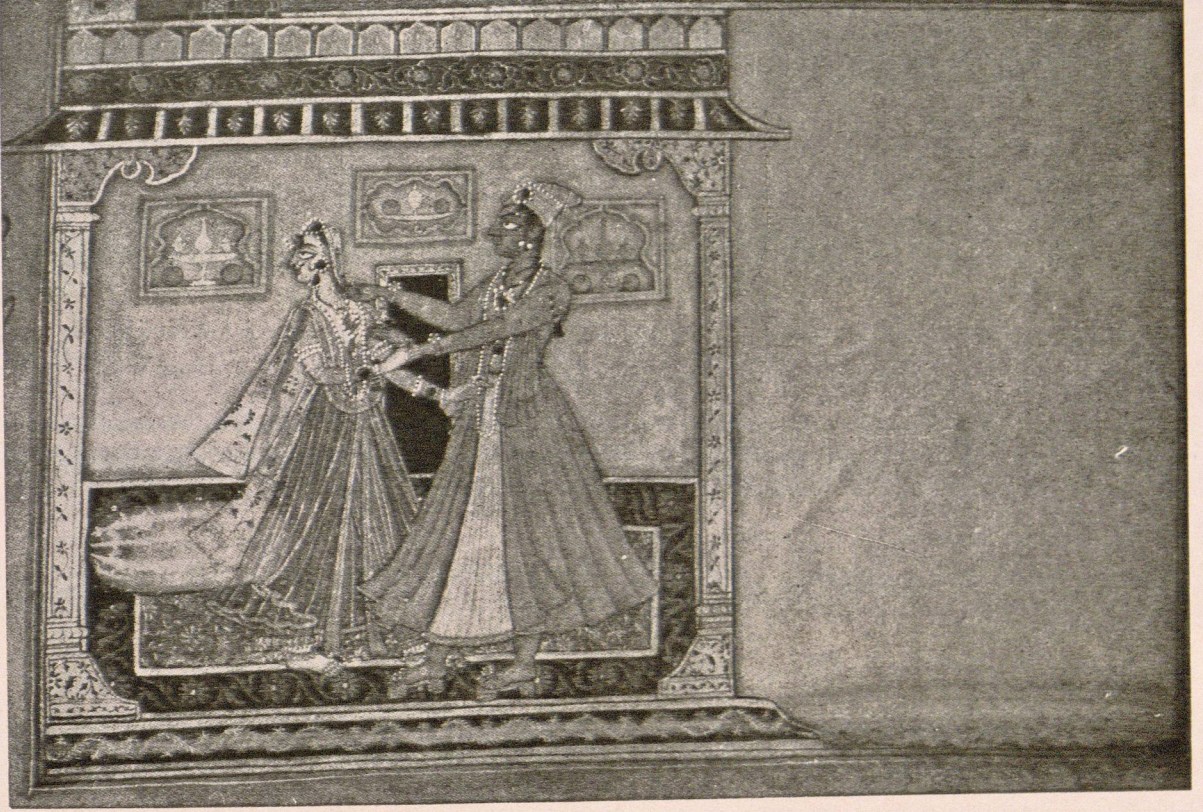
उत्तमा

पतिश्शयनमागतः कुचविचित्रितोरस्थलः
प्रसन्नवचनामृतैरयमर्तपि बाभ्रुमवा ।
अर्चच्चि सुभगस्मितद्युतिपटीरपंकद्रवै-
रपूजि विलसद्विलचनचमत्कृतैरम्बुजैः ॥ ८६ ॥

Uttama (Nayika who treats her lover well in spite of his blameworthiness)

When her husband entered her chamber bearing on his chest the imprints of another woman's bosom, the gentle Nayika—gifted with beautiful eyebrows—offered him the nectar of sweet words, cooled him with the sandal-paste of radiant smiles and worshipped him with the lotus flowers of her brightly dancing eyes. (89)





64 MADHYAMA (Nayika who, though loving, reviles her lover for his lapses) (90); Collection: Dogra Art Gallery, Jammu

मध्यमा

कान्ते सागसि कंचुकस्पृशि तया साचीकृतप्रीवया
 मुवताः कोपकषायमन्मथशरक्रूराः कटाक्षांकुराः ।
 साकूते दरहासकेसरवचोमाधवीकधारालसा
 प्रीतिः कल्पलतेव काचन महादानीकृता सुभ्रुवा ॥ ६० ॥

Madhyama (Nayika who, though loving, reviles her lover for his lapses)

When the lover gently touched her bodice, the beautiful-eyed Nayika, turning away her neck, shot on him piercing glances, fierce like the red-hot arrows of angry Kama. But on his pacifying her, she presented him with her love enriched with soft smiles and sweet words, as if her love were the *Kalpalata** drooping with the weight of flowers laden with honey. (90)

**Kalpalata* : Mythical wish-granting creeper.



65 ADHAMA (Nayika who, though loved, insults her lover) (91); Collection: Kasturbhai Lalbhai, Ahmedabad

अधमा

प्रस्थाने तव यः करोति कमलच्छायां मुखाम्भोरुहे
श्रीखण्डद्रवधारया शिशिरया मार्गं पुरः सिंचति ।
तस्मिन् प्रेयसि विद्रुमद्रवनदीरिगततरंगभ्रमि-
भ्रान्तक्लान्तसरोजपत्रसदृशा भूयो दृशा कूयसि ॥ ६२ ॥

Adhama (Nayika who, though loved, insults her lover)

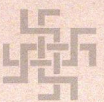
Sakhi to Nayika

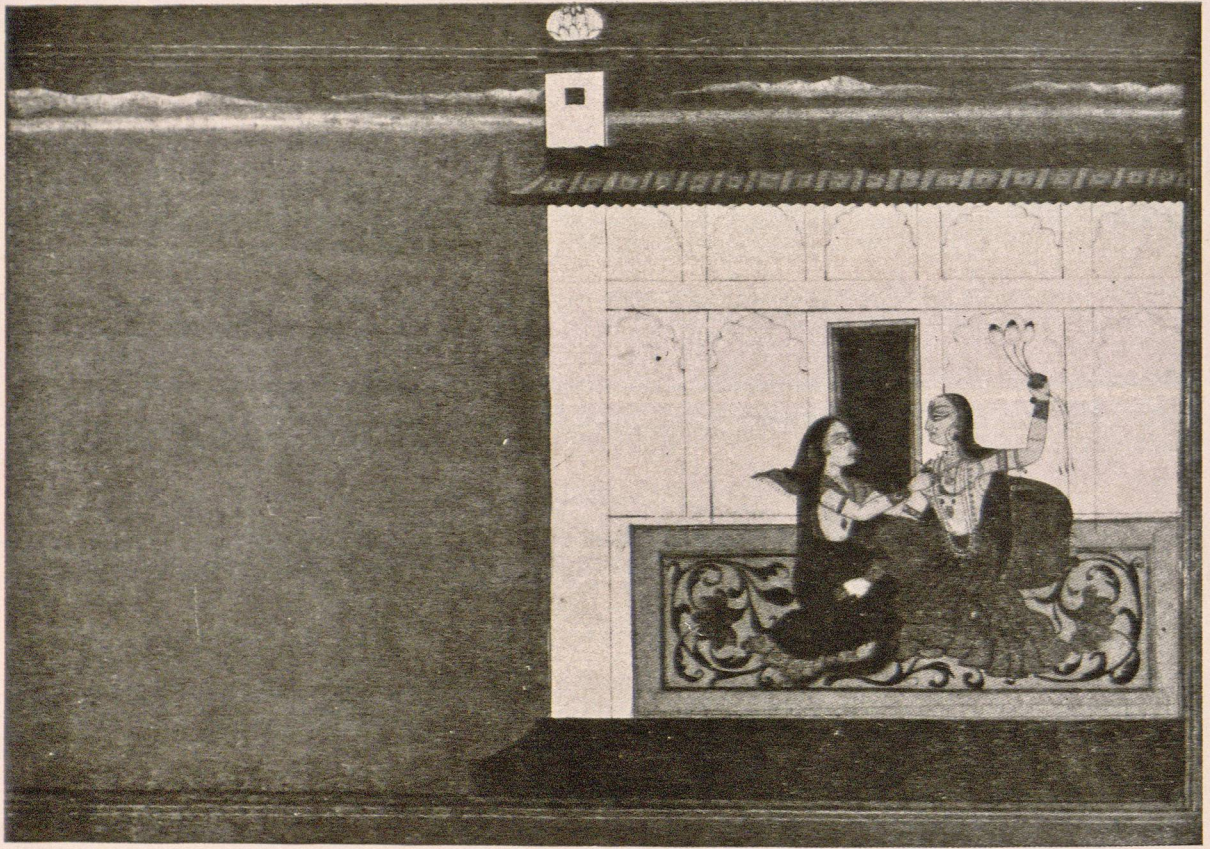
“With your eyes resembling a pair of faded lotuses circling in the whirlpool of the agitated waves of the coral river, you express your annoyance to your (doting) sweetheart, who, during your journeys, has always protected your lotus-like face (from the heat of the sun) by providing shade with lotus leaves (held by him over your face), and sprinkled cooling sandal water in your path.” (91)

Sakhis

Female Friends of the Nayika and their functions

Sakhis are the female friends of the Nayika. Bhanudatta thus describes their functions. They decorate her body. They reproach the Nayaka for his coldness towards the Nayika, even when the monsoon season is delightful for love encounters. She gives instructions to Nayika how to meet her lover. She jests with her. She arranges stratagems for uniting the lovers.





66 MANDANA (decoration of Nayika by Sakhi) (92); Collection: Kasturbhai Lalbhai, Ahmedabad

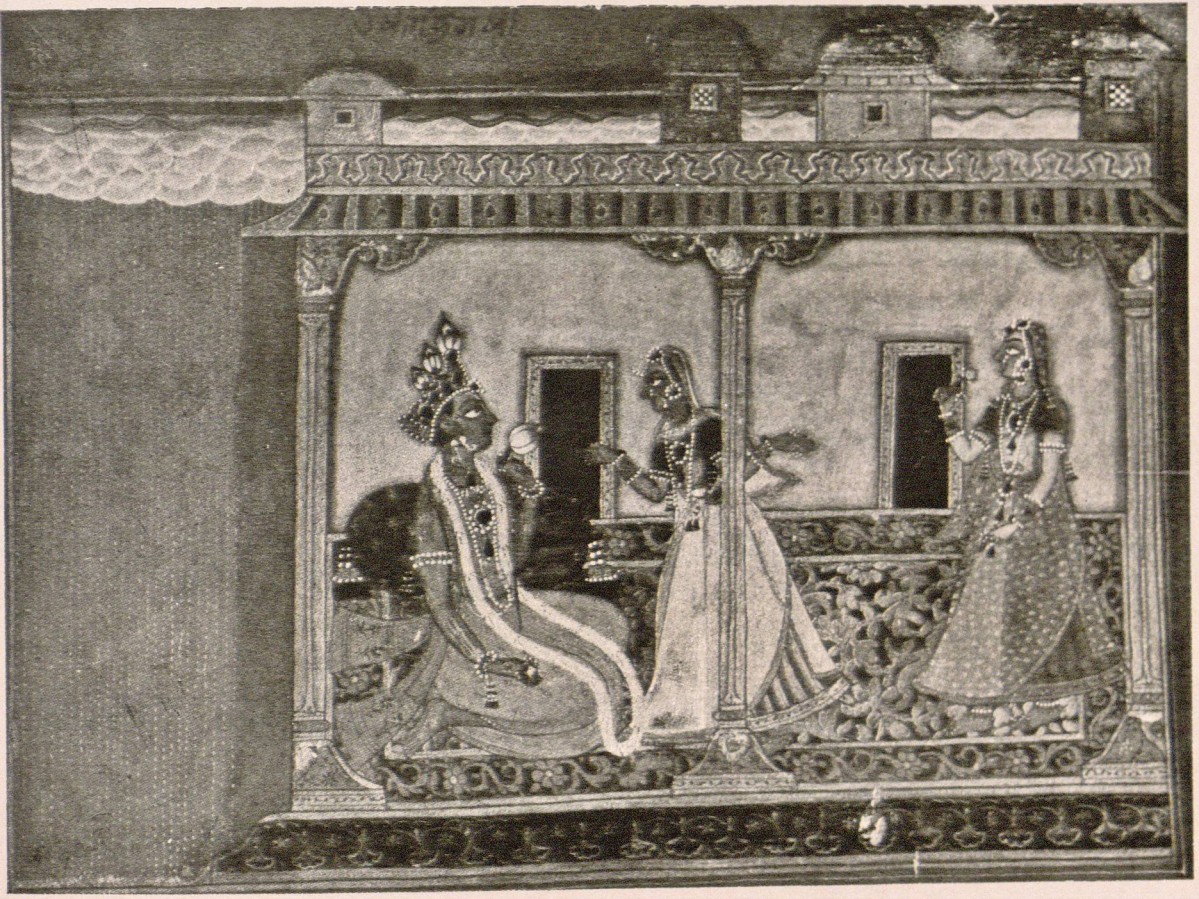
मंडन

स्तनकनकमहीधरोपकण्ठे प्रियकरपल्लवमुल्लसत्प्रमोदम् ।

रहसि मकरिकामिषाल्लिखन्ती कमलमुखी कमलैः सखीं जघान ॥ ९२ ॥

Mandana (decoration of Nayika by Sakhi)

In the lonely chamber of her house, the lotus-faced lady reproachingly hit her Sakhi, who, on the pretext of painting a fish beneath her fair elevated bosom, has made a picture of the hands of her overjoyed lover. (92)



67 UPALAMBHA (reproachful complaint by Sakhi) (93); Collection: Dogra Art Gallery, Jammu

उपालम्भ

सान्द्रध्वानर्मुखरितदिशश्चेणयस्तोयदानां
 धारासारैर्धरणिवलयं सर्वतः प्लावयन्ति ।
 तेन स्नेहं वहति विपुलं मत्सखी युक्तमेव
 त्वं निःस्नेहो यदसि तदिदं नाथ ! मे विस्मयाय ॥ ६३ ॥

Upalambha (reproachful complaint by Sakhi to Nayaka)

“The thunder of clouds is resounding in all directions, and the rolling clouds are flooding the earth all around with incessant rain. So, it is befitting for my sakhi to entertain a deep feeling of love. But, my lord, I am surprised that you are so cold.” (93)



68 SHIKSHA (instruction by Sakhi) (94); Collection: Kasturbhai Lalbhai, Ahmedabad

शिक्षा

सानन्गमालि ! वनमालिविलोकनाय
निर्गच्छ कुंजमिति किन्तु विचारयेथाः ।
भंकारिणो मधुलिहो दिवसे भ्रमन्ति
रात्रौ पुनश्चपलचंचुपुटाश्चकौराः ॥ ६४ ॥

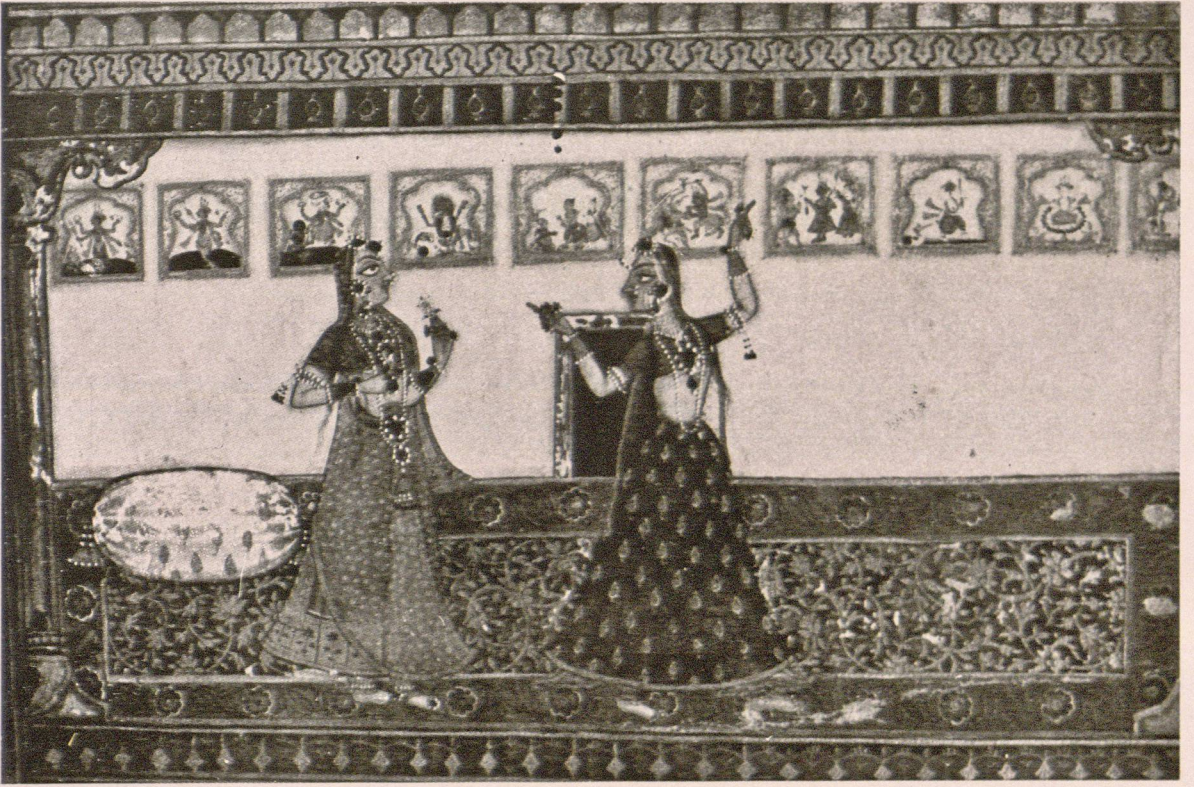
Shiksha (instruction by Sakhi)

Sakhi to Nayika

“My friend, you may gladly proceed to the bower to see Krishna, but be careful of the humming bees hovering there during day-time, and of the *chakoras** roaming at night, with their garrulous beaks.” (94)

The implicit meaning is that, owing to the presence of these insects and birds, which are symbols of scandal-mongers, there is fear of disclosure.

**Chakoras* – Moon partridges



69 SAKHIKRITA PARIHASA (jesting by Sakhi) (95); Collection: Dogra Art Gallery, Jammu

सखीकृत परिहास

आगारभित्ति लिखितासु निवेदयस्व
 कः सप्तमो दशसु मूर्तिषु लोकभर्तुः ।
 इत्थं सखीजनवचः प्रतिपद्य सद्यः
 सीता स्मितद्युतिभिरुतरयांचकार ॥ ६५ ॥

Sakhikrita Parihasa (jesting by Sakhi)

“O, Sita! name the seventh,” said the Sakhi, pointing to the ten paintings on the wall of the chamber, depicting the incarnations of God. Sita looked up and smiled. The smile on her face was the answer. (95)

Rama is the seventh incarnation of Vishnu and a wife never utters the name of her husband.

प्रियकृत परिहास

भूसंज्ञयाऽऽदिशसि तन्वि ! सखीं न वाग्भि-
रित्थं विहस्य मुखैरिणि भाषामाणे ।
राधा चिराय दशनव्रणदुयमान-
बिम्बाधरा वदनमानमयांचकार ॥ ६६ ॥

Priyakrita Parihasa (jesting by Nayaka)

“O slender girl! Why do you converse with your Sakhi through the movement of your eyebrows and not by word of mouth?”

On being spoken to like this jocularly by Krishna, Radha, whose *bimba*-like lower lip—having been bitten—was smarting, remained for a long time with her face downcast. (96)

प्रियाकृत परिहास

दिव्यं वारि कथं, यतः सुरधुनी मौलौ कथं पावको
दिव्यं, तद्धि विलोचनं, कथमर्हिदिव्यं स चांगे तव ।
तस्माद् द्यूतविधौ त्वयाज्य मुषितो हारः परित्यज्यता-
मित्थं शैलभुवा विहस्य लपितः शम्भुः शिवायास्तु वः ॥ ६७ ॥

Priyakrita Parihasa (jesting by Nayika)

“Surrender unto me my necklace, which you have today stolen during our game of dice. (It is no use denying the theft) I cannot accept your swearing by the holy Ganges, which you carry on your head, nor your swearing by the holy fire which you hold in your eyes, nor your swearing by the snakes which you wear on your body.”

Thus spoke Parvati to Lord Shiva and smiled. May this bless all. (97)

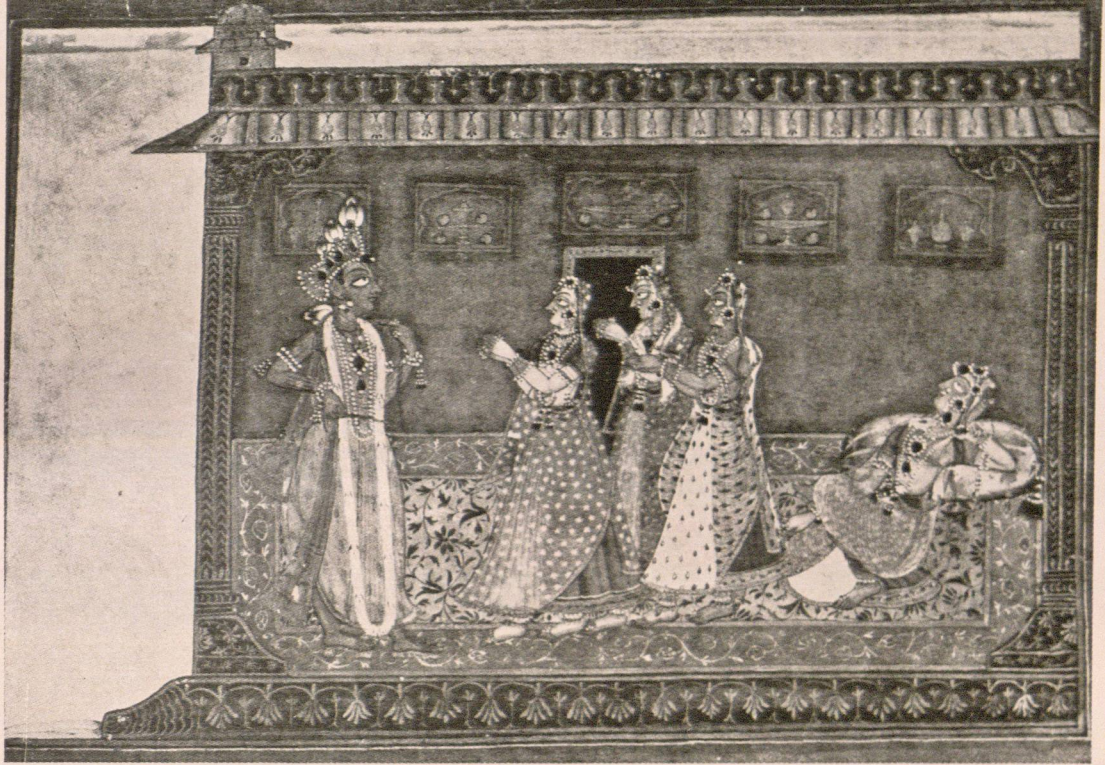
संघट्टन

अंचति निरुदंचति तिमिरमदं चंचति मनोभूः ।
उक्तं न त्यज युक्त विरचय स्क्तं मनस्तस्मिन् ॥ ६८ ॥

Sanghattana (messenger girl's device to unite lovers)

Duti to Nayika:

“Night is approaching, darkness is growing and Kama is becoming restless. Pray, don't disregard my opportune advice and let your soul relish the love of your lord.” (98)



70 VIRAHANIVEDANA (narration of the pain of separation by messenger-girl) (99); Collection: Dogra Art Gallery, Jammu

विरहनिवेदन

चक्रे चन्द्रमुखी प्रदीपकलिका धात्रा धरामण्डले
तस्या देववशाद्दशाऽपि चरमा प्रायः समुन्मीलति ।
तद् ब्रूमः शिरसा नतेन सहसा श्रीकृष्ण ! निक्षिप्यतां
स्नेहस्तत्र तथा यथा न भवति त्रैलोक्यमन्धं तमः ॥ ६६ ॥

Virahanivedana (narration of the pain of separation by the messenger-girl)

Sakhi describing to Nayaka Nayika's condition in separation:

“God created the moon-faced Radha like a flame of light for this earth. As ill luck would have it, this flame is dying out and before its end is bursting into a flare. O Krishna, we therefore request you, with all humility, to revitalize this flame immediately with your love,* so that the three worlds are not immersed in darkness.” (99)

*There is a pun on the word ‘Sneha’ which means both ‘love’ and ‘oil’.

Nayaka

Nayaka is the lover or husband. The Nayaka is classified by Bhanudatta into seventeen categories. When Nayaka is the husband, he is called Pati. When the Nayaka is devoted only to his wife he is called Anukula. When a Nayaka has a number of wives and he loves them equally, he is called Dakshina. Evil type of Nayakas are divided into two categories, viz. Dhrista, the shameless, and Shatha, the rake. The Nayaka who loves another's wife is called Upapati. The Nayaka who is in love with a courtesan is called Vaishika. A Vaishika is divided into two categories, i.e. Uttama and Madhyama. A rake is designated as Adhama Vaishika. A Nayaka who is proud is called Mani. Then come two categories of Nayakas who are clever. The one who is clever in speech is called Vaka Chatura, and the one who is clever in deed is called Cheshta Chatura. When the Nayaka is separated from his sweet-heart he is called Proshitapati. The Upapati in separation from his beloved is called Proshita Upapati. The Vaishika Nayaka separated from his beloved is Proshita Vaishika. The Nayaka who is ignorant of the ways of love is called Abhasa.



पति

त्वं पीयूषमयूख ! मुंच शिशिरस्निग्धान्सुधाशीकरान्
त्वं भोगीन्द्र ! विलम्बसे किमु फणाभोगैः शनैर्वीजय ।
त्वं स्वर्वाहिनि ! किंच सिंच सलिलैरंगैः शिरीषोपमैः
सेयं शैलसुता कठोरमहसः कान्त्या पथि क्लाम्यति ॥ १०० ॥

Pati (Nayaka, the husband)

Shiva seeing Parvati exhausted addresses the moon etc.:

“O moon! Shower your cooling nectar drops on her; O King Cobra, please do not delay but fan gentle breezes unto her with your out-spread hood! O Ganga! moisten with your waters the shirish-like limbs of Parvati, who is withering on the footpath in the oppressive heat of the sun.” (100)





71 ANUKULA NAYAKA (Nayaka devoted only to his wife) (101); Collection: Bharat Kala Bhavan, Banaras

अनुकूल नायक

पृथ्वि ! त्वं भव कोमला दिनमणे ! त्वं शैत्यमंगी कुरु
 त्वं वर्त्मन् ! लघुतां प्रयाहि पवन ! त्वं खेदमुत्सारय ।
 सान्निध्यं श्रय दण्डकावन ! गिरे ! निर्गच्छ मार्गाद्वहिः
 सीताऽसौ विपिनं मया सह यतो निर्गन्तुमुत्कण्ठते ॥ १०१ ॥

Anukula Nayaka (Nayaka devoted only to his wife)

Imagining the hazards Sita would encounter, while accompanying him to the forest, Lord Rama prays to the Earth, etc.:

“O Earth, become soft; O sun, assume coolness; O footpath make yourself short; O breeze, relieve her fatigue; O Dandaka forest, come near; O mountain, remove yourself from our way, for Sita is desirous of accompanying me to the forest.” (101)

दक्षिण नायक

एतत्पुरः स्फुरति पद्मदृशां सहस्र-
मक्षिद्वयं कथय कुत्र निवेशयामि ।
इत्याकलय्य नयनाम्बुरुहे निमील्य
रोमांचितेन वपुषा स्थितमच्युतेन ॥ १०२ ॥

Dakshina Nayaka (Nayaka equally devoted to all his wives)

“O friend, thousands of lotus-eyed girls are present before me.
On whom should I fix my eyes?”

Having spoken thus, Krishna closed his eyes and experienced the
thrill of romance. (102)

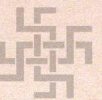
धृष्ट नायक

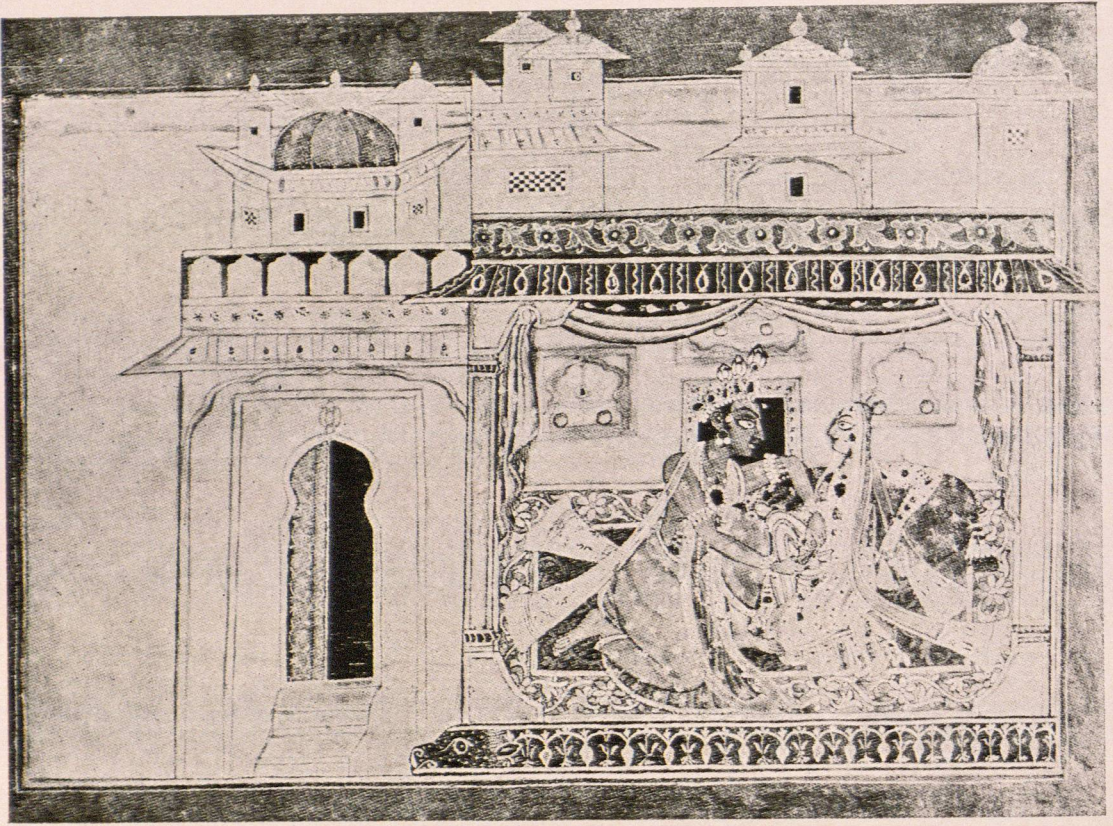
वद्धो हारैः करकमलयोर्द्वारितो वारितोऽपि
स्वापं ज्ञात्वा पुनरुपगतो दूरतो दत्तदृष्टिः ।
तल्पोपान्ते कनकवलयं भ्रष्टमन्वेषयन्त्या
दृष्टो धृष्टः, पुनरपि मया पार्श्वे एव प्रसुप्तः ॥ १०३ ॥

Dhrishhta Nayaka (Nayaka the shameless husband)

Nayika to Sakhi:

“In spite of having been forbidden by me at the door previously
when he had come up to me with his hands tied together with pearl-
necklaces, my shameless husband approached me again, after some
time, seeing me from a distance and finding me asleep. When I got up
to look for my gold bracelet which had dropped near the bed, I found
him asleep beside me.” (103)





72 SHATHA NAYAKA (Nayaka the rakish and hypocritical husband) (104); Collection: Museum of Fine Arts, Boston

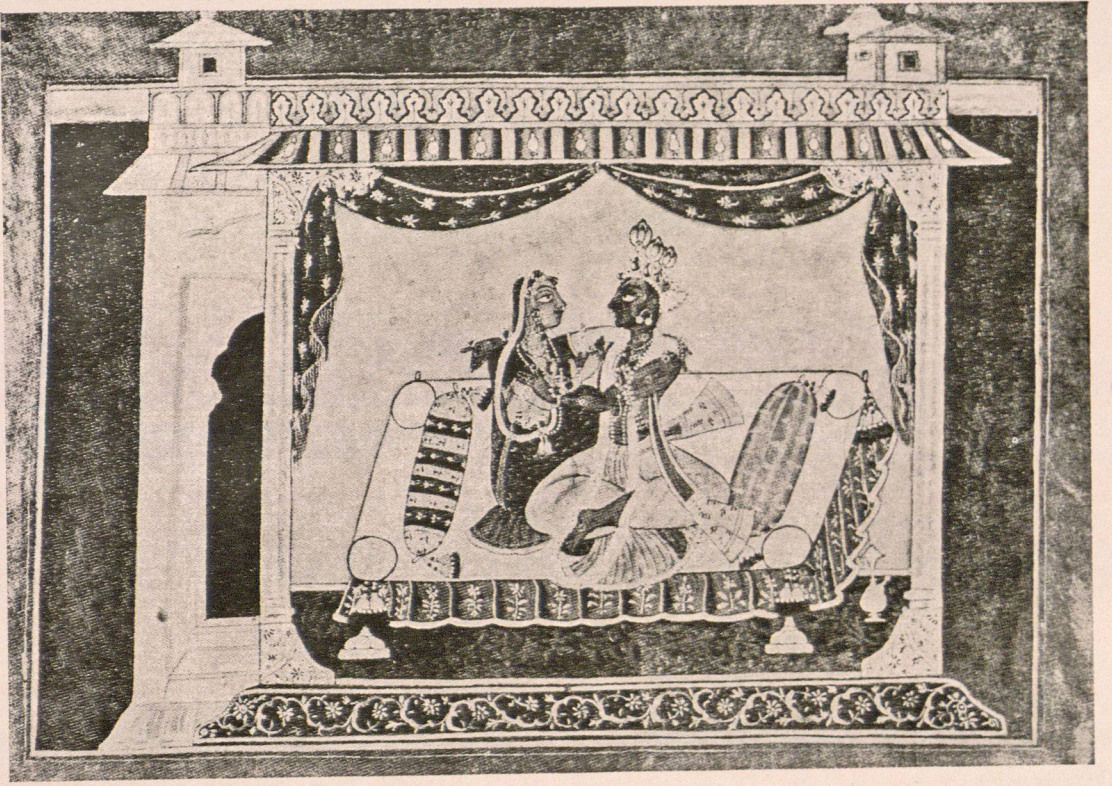
शठ नायक

मौलौ दाम विधाय भालफलके व्यालिख्य पत्रावली
 केयूरे भुजयोनिधाय कुचयोर्विन्यस्य मुक्तास्रजम् ।
 विश्वासं समुपार्जयन् मृगदृशः कांचीनिवेशच्छला-
 न्नीवीग्रन्थिमपाकरोति मृदुना हस्तेन वामभ्रुवः ॥ १०४ ॥

Shatha Nayaka (Nayaka the rakish and hypocritical husband)

Sakhi to another Sakhi:

“The cunning lover won the confidence of his doe-eyed nayika by decorating her braid with garlands, painting floral designs on her forehead with sandal-paste, putting armlets on her upper arms, and by placing a necklace of pearls on her bosom. Winning the confidence of the fawn-eyed lady he slyly loosens the knot of her skirt, with his soft hand, on the pretext of touching her girdle.” (104)



73 UPAPATI (Nayaka loving another's wife) (105); Collection: Museum of Fine Arts, Boston

उपपति

शंकाशृङ्खलितेन यत्र नयनप्रान्तेन न प्रेक्ष्यते
 केयूरध्वनिभूरिभीतिचकितं नो यत्र वाऽऽश्लिष्यते ।
 नो वा यत्र शनैरलग्नदशनं बिम्बाधरः पीयते
 नो वा यत्र विधीयते च मणितं तत्किरतं कामिनोः ॥ १०५ ॥

Upapati (Nayaka loving another's wife)

Sakhi describing the secret loves of Upapati:

“Fear of detection does not permit the eager lovers’ gaze to meet. Scared of the jingling sound of the armlets, they desist from embracing. They kiss each other’s lips without the contact of their teeth. Their union is hushed, too.

“Such a love is indeed void of joy.” (105)

वैशिक

कांचीकलकवणितकोमलनाभिकान्ति
पारावतध्वनितचित्रितकण्ठपालिम् ॥
उद्भ्रान्तलोचनचकोरमनंगरंग-
माशास्महे कमपि वारविलासवत्याः ॥ १०६ ॥

Vaishika (Nayaka in love with a courtesan)

Nayaka to himself or to a friend:

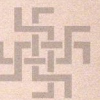
“I long for the revelry of love in the company of a courtesan, whose girdle tinkles, whose navel is delicately beautiful, whose painted neck is resonant with pigeon-like notes and whose eyes are tremulous like *chakoras*.” (106)

उत्तम वैशिक

चक्षुःप्रान्तमुदीक्ष्य पक्ष्मलदृशः शोणारविन्दश्रिय
नोच्चैर्जल्पति, न स्मितं वितनुते, गृह्णाति वीटीं न वा ।
तल्पोपान्तमृपेत्य किन्तु पुलकस्फूर्जत्कपोलद्युतिः
कान्तः केवलमानतेन शिरसा मुक्तास्रजं गुम्फति ॥ १०७ ॥

Uttama Vaishika

Observing the colour of a red lotus within the long eye-lashes of his beloved's eyes, the lover neither speaks aloud, nor smiles, nor accepts the betel-leaf. Instead, having gone near her bed—his cheeks glowing with excitement—he sits with down-cast head, preparing a necklace of gems for her. (107)



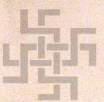
मध्यम वैशिक

आस्यं यद्यपि हास्यवर्जितमिदं लास्येन वीतं वचो
नेत्रं शोणसरोजकान्ति तदपि ववापि क्षणं स्थीयताम् ।
मालायाः करणोद्यमो मकरिकारम्भः कुचाम्भोजयो-
र्धूपः कुन्तलधोरणीषु सुदृशः सायन्तनो दृश्यते ॥ १०८ ॥

Madhyama Vaishika

Advice of a friend to Nayaka:

“There is no expression of smile on her face, there is no sweet song on her tongue, and her eyes have assumed the colour of a red lotus. However, you should stay away somewhere for some time, as the sweet-eyed dame seems to be preparing garlands, beautifying her bosom with paint and scenting her braid for the evening.” (108)





74 ADHAMA VAISHIKA (Nayaka the rake) (109); Collection: Museum of Fine Arts, Boston

अधम वैशिक

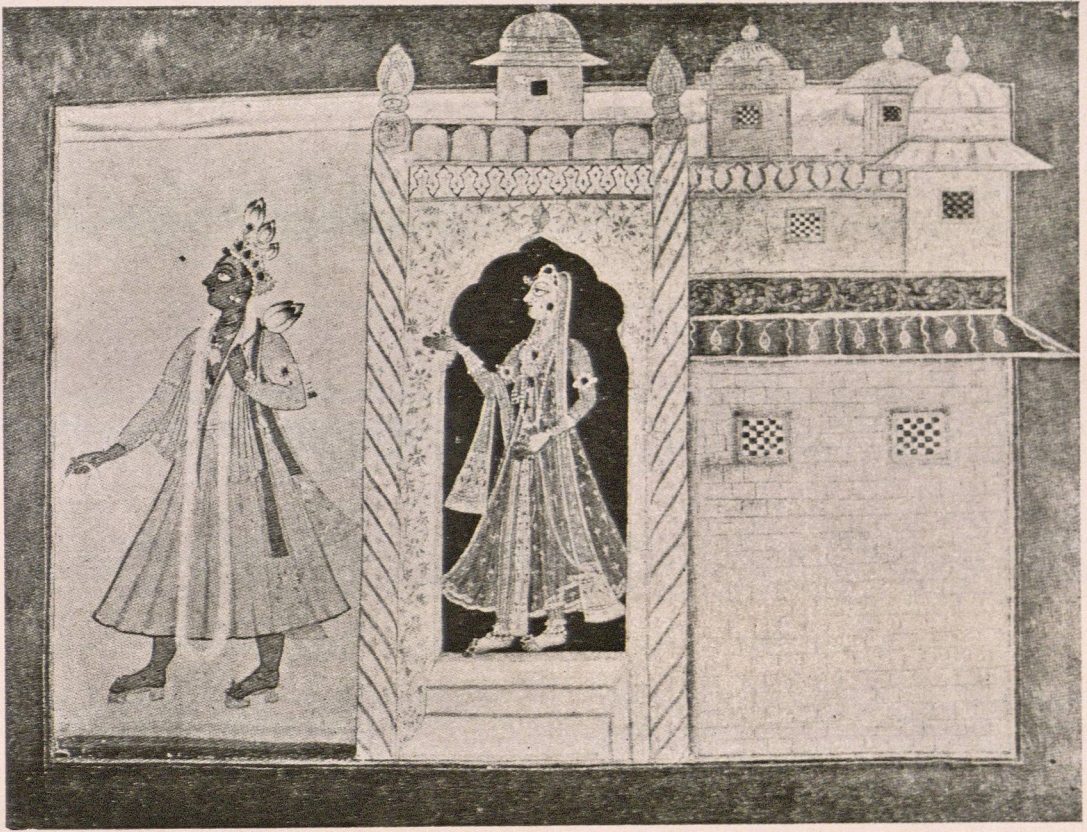
उदयति हृदि यस्य नैव लज्जा,
न च कर्ुणा, न च कोऽपि भीतिलेशः ।
वकुलमुकुलकोशकोमलां मां
पुनरपि तस्य करे न यातयेथाः ॥ १०६ ॥

Adhama Vaishika (Nayaka the rake)

Nayika to Sakhi:

“O Sakhi, I am tender like a bud of *maulshri*.* Pray do not leave me to suffer in the hands of that rake, in whose heart there is no shame, nor pity, nor a trace of fear.” (109)

**Maulshri*—*Mimusops elengi*, a tree with fragrant flowers.



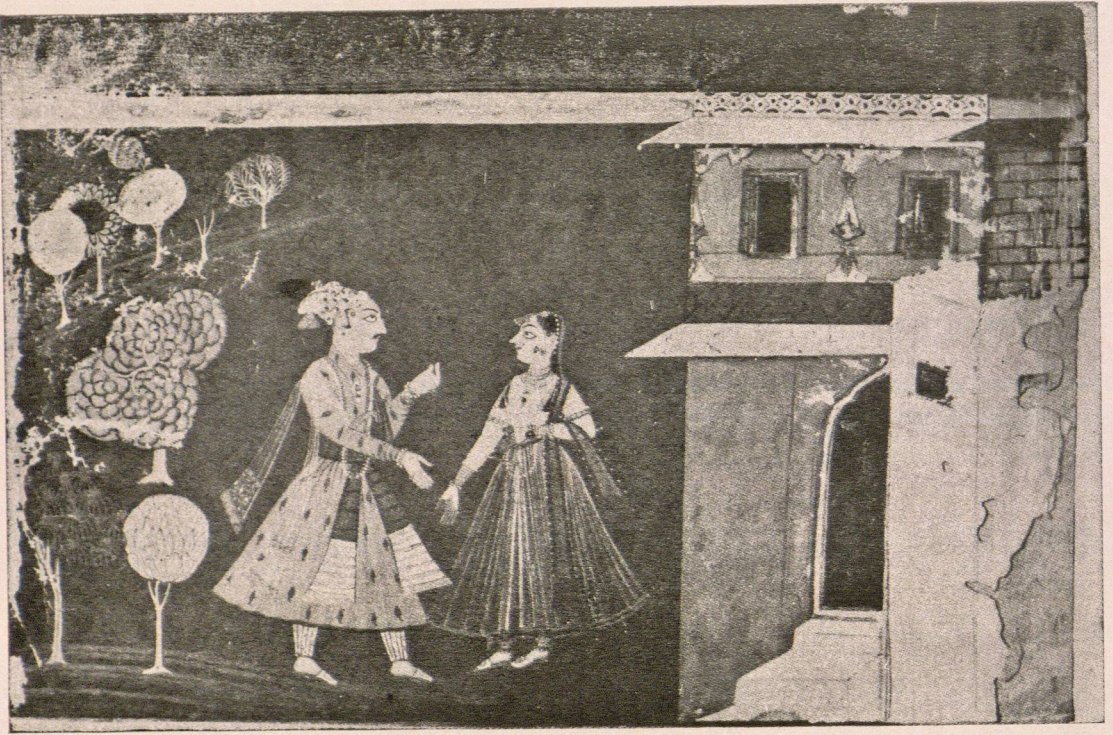
75 MANI (the proud Nayaka) (110); Collection: Museum of Fine Arts, Boston

मानी

बाह्याकृतपरायणं तव वचो वज्रोपमेयं मनः
 श्रुत्वा वाचमिमामपास्य विनयं व्याजाद् बहिः प्रस्थिते ।
 प्रातर्वीतविलोकने परिहृतालापे विवृत्तानने
 प्राणेशे निपतन्ति हन्त कृपणा वामभ्रुवो दृष्टयः ॥ ११० ॥

Mani (the proud Nayaka)

Having heard his beloved woman's remark, alleging that while his speech was adept in superficial meaning, his heart was comparable to stone, the (indignant) Nayaka discarding all humility prepared to depart, on some pretext. He rejected her solicitations, avoided looking at her, shunned conversation and turned his face away, while—alas—his sweet-heart, with her beautiful eyebrows, looked at him helplessly. (110)



76 VAKA CHATURA (Nayaka clever in speech) (111); Collection: National Museum, New Delhi

वाक चतुर

तमोजटाले हरिदन्तराले काले निशायास्तव निर्गतायाः ।

तटे नदीनां निकटे वनानां घटेत शातोदरि ! कः सहायः ॥ १११ ॥

Vaka Chatura (Nayaka clever in speech)

Nayaka to Nayika:

“After you have set out at a time of the night, when the long tresses of darkness are, as if, pervading all space, who will be your protector—O slender-waisted girl—on the bank of the stream near the woods?” (111)



77 CHESHTA CHATURA (Nayaka clever in deed) (112); Collection: Museum of Fine Arts, Boston

चेष्टा चतुर

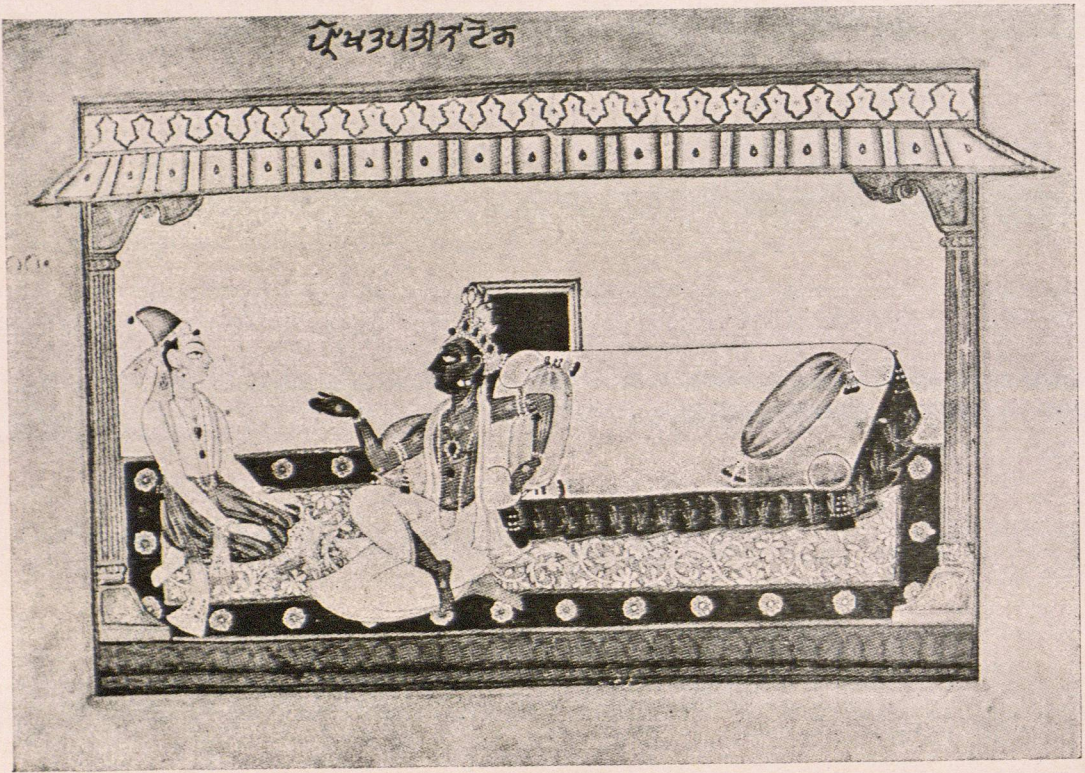
कान्ते कनकजम्बीरं करे किमपि कुर्वति ।

आगारलिखिते भानौ बिन्दुमिन्दुमुखी ददौ ॥ ११२ ॥

Cheshta Chatura (Nayaka clever in deed)

When the lover holds in his hand the golden lime fruit, the moon-faced Nayika puts a dot on the sun painted on the wall. (112)

The lime fruit is suggestive of a woman's bosom, and a dot on the painted sun of sunset. Nayaka's action conveys his invitation to a secret meeting, while Nayika's action indicates her consent to meet after sunset.



78 PROSHITAPATI (Husband in separation) (113); Collection: Victoria and Albert Museum, London

प्रोषितपति

ऊरु रम्भा, दृगपि कमलं शवलं केशपाशो,
 वक्रं चन्द्रो, लपितममृतं, मध्यदेशो मृणालम्
 नाभिः कूपो, वलिरपि सरित्, पल्लवः किञ्च पाणि-
 र्यस्याः सा चेदुरसि, न कथं हन्त तापस्य शान्तिः ॥ ११३ ॥

Proshitapati (Husband in separation)

Nayaka's *plaint*:

“My sweet-heart, whose thighs are like plantains, eyes like lotus, locks of hair like *Saivala*, face like the moon, speech like nectar, waist like a lotus-stalk, navel like a pit, fold in the belly like a stream, and hands like leaves—dwells in my heart. Alas, there is still no abatement of the fever of my heart.” (113)



79 PROSHITA UPAPATI (Upapati in separation) (114); Collection: National Museum of Pakistan, Karachi

प्रोषित उपपति

यान्त्याः सरः सलिलकेलिकुतूहलाय
 व्याजादुपेत्य मयि वर्तमनि वर्तमाने ।
 अन्तः स्मितद्युति चमत्कृतदृक्तरंगै-
 रंगीकृत किमपि वामदृशः स्मरामि ॥ ११४ ॥

Proshita Upapati (Upapati in separation)

Nayaka to himself:

“I remember how she had accepted my unspoken request with her surprised sidelong glance lit up as if by an inner smile, when I had approached the path of the sweet-eyed damsel and stood there, on a pretence, while she was going to the pool for the pleasure of playing in water.” (114)

प्रोषित वैशिक

अधृतपरिपतन्निचोलबन्धं मुषितनकारमवक्रदृष्टिपातन् ।

प्रकटहसितमुन्नतास्यबिम्बं पुरमुदृशः स्मरचेष्टितं स्मरामि ॥ ११५ ॥

Proshita Vaishika (Vaishika in separation)

Nayaka to himself:

“I remember the amorous desire of the sweet-eyed courtesan, who did not hold up her loosened upper garment, who did not utter any words of refusal, whose gaze was frank, whose laughter was manifest, and whose face was turned up towards me.” (115)

आभास नायक

शून्ये सद्मनि योजिता बहुविधा भंगी वनं निर्जनं

पुष्पव्याजमुपेत्य निर्गतमथ स्फारीकृता दृष्टयः ।

ताम्बूलाहरणच्छलेन विहितौ व्यक्तौ च वक्षोरुहा-

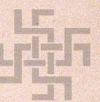
वेतेनापि न वेत्ति दूति ! कियता यत्नेन स ज्ञास्यति ॥ ११६ ॥

Abhasa Nayaka (the ignorant Nayaka)

Nayika to Sakhi:

“In many ways I dropped hints to him in the uninhabited house. We went into the unfrequented forest, on the pretext of picking flowers, and came out. I gazed at him with wide-open eyes. While accepting the betel-leaf from him, I revealed to him my bosom.

“O girl, in spite of these hints he did not understand. How else will he know?” (116)



Sakhas—Nayaka's Friends

The Sakhas are Nayaka's friends. A Sakha who appeases the indignant Nayika is called Pithamarda. A Sakha who is adept in love-lore is called Vita. A Nayaka's friend, who, with his cleverness, brings about the meeting of the lovers, is called Cheta Sakha. A Nayaka's friend who plays tricks on the lovers is called Vidushaka Sakha, or clown.



पीठमर्द सखा

कोऽयं कोपविधिः ? प्रयच्छ करुणागर्भं वचो, जायतां
पीयूषद्रवदीर्घिकापरिमलैरामोदिनी मेदिनी ।
आस्तां वा स्पृह्यालुलोचनमिदं व्यावर्तयन्ती मुहु-
यंस्मै कुप्यसि तस्य सुन्दरी ! तपोवृन्दानि वन्दामहे ॥ ११७ ॥

Pithamarda Sakha (Nayaka's friend who appeases indignant Nayika)

Nayaka's friend to Nayika:

“Strange is the way in which you show your indignation. Please speak sweet words, so that the whole earth may feel joyous as if with fragrant nectar. You should look at him with desirous eyes; for he, on whom you express your anger, is worthy of our adoration for his profuse devotion.” (117)

विट सखा

आयातः कुमुदेश्वरो, विजयते सर्वेश्वरो मारुतो,
भृंगः स्फूर्जति भैरवो न निकटं प्राणेश्वरो मुंचति ।
एते सिद्धरसाः प्रसूनविशिखो वैद्योऽनवद्योत्सवो
मानव्याधिरसौ कृशोदरि ! कथं त्वच्चेतसि स्थास्यति ॥ ११८ ॥

Vita Sakha (Nayaka's friend who is adept in love-lore)

Nayaka's friend to indignant Nayika:

“O slender beauty! The moon has arisen, life-giving breeze is blowing with all resplendence; the fierce bees are humming; your sweet-heart, too, does not give up proximity; and Kamadeva, whose festivities are beyond reproach, has also arrived.

“How can your pride, which is like a disease, stay in the presence of these sure remedies?” (118)

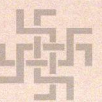
The Sanskrit words used in the text for “the moon”, “breeze” etc. namely kumudeshvara, sarveshvara, bhairava and praneshvara—are also names of famous Ayurvedic medicines.

चेट सखा

सा चन्द्रमुन्दरमुखी स च नन्दसूनु-
देवान्निकुंजभवनं समुपाजगाम ।
अत्रान्तरे सहचरस्तरणौ कठोरे
पानीयपानकपटेन सरः प्रतस्थे ॥ ११६ ॥

Cheta Sakha (Nayaka's friend, who, with his cleverness, brings about the meeting of the lovers)

It so happened that the moon-faced beauty (Radha) and the son of Nanda (Krishna) reached the bower, at the same time. Meanwhile, the sun having become oppressive, Krishna's friend set out towards the pool, on the pretence of drinking water. (119)





80 VIDUSHAKA SAKHA (Nayaka's friend, the clown) (120); Collection: Victoria and Albert Museum, London

विदूषक सखा

आनीय नीरजमुखीं शयनोपकण्ठ-
 मुत्कण्ठितोऽस्मि कुचकंचुकमोचनाय ।
 अत्रान्तरे मुहुरकारि विदूषकेण
 प्रातस्तनस्तरुणकुक्कुटकण्ठनादः ॥ १२० ॥

Vidushaka Sakha (Nayaka's friend, the clown)

Nayaka to friend:

"Having coaxed my lotus-faced girl to come near the couch, I eagerly prepared to loosen her bodice. Meanwhile, the clown, my friend, repeatedly crowed like a young rooster, as if heralding the dawn." (120)

Love in Separation

The manifestation of a mental state through the face, eyes and speech is Bhava. Sattvika Bhava is involuntary expression of emotions. The Nayika suddenly sees the Nayaka on the highway. Her mental state is described by Bhanudatta in doha 121.

When desire for union is not fulfilled, according to Bhanudatta nine conditions result therefrom. These are Abhilasha (desire), Chinta (anxiety), Smriti (reminiscence), Guna Kirtana (recalling the qualities of the beloved), Udvega (agitation), Utkantha (longing), Unmada (frenzy), Vyadhi (sickness), and Jadata (stupor).

Later rhetoricians like Keshav Das add a tenth one, Marana (death). Thus according to Keshav Das there are ten states of love in separation (Dasa Dashas).

In between Sattvika Bhava and the nine states of love in separation, Bhanudatta interposes a poetic description of Sambhoga (union) and Vipralambha (separation). No illustrations of these two have come to our notice.

सात्त्विक भाव

भेदो वाचि, दृशोर्जलं, कुचतटे स्वेदः, प्रकम्पोऽधरे,
पाण्डुर्गण्डतटी, वपुः पुलकितं, लीनं मनस्तिष्ठति ।
आलस्यं नयनश्रियश्चरणयोः स्तम्भः समुज्जृम्भते,
तत्किं 'राजपथे' निजामधरणीपालोऽयमालोकिताः ॥ १२१ ॥

Sattvika Bhava (involuntary expression of emotions)

Sakhi to Nayika:

“There is interruption in your speech, water in your eyes, perspiration on your bosom, tremor on your lips, and pallor on your neck. Your body is horripilated and your mind is engrossed. Languor is becoming manifest in your eyes and numbness in your feet. Is it so because you have seen the lover on the highway?” (121)

सम्भोग

वियति विलोलति जलदः
स्खलति विधुश्चलति कूजति कपोतः ।
निष्पतति तारकातति-
रान्दोलति वीचिरमरवाहिन्याः ॥ १२२ ॥

Sambhoga (union)

Clouds are floating in the sky and the moon is, as if, coursing haltingly. The pigeon is cooing; the cluster of stars is dropping down and the lustre of the heavenly Ganges is tremulous. (122)

The above figurative description of the lovers' union refers to the locks of Nayika's hair floating on her back, the expression of hesitation on her moon-like face, her sweet moaning, the dropping away of the pearl-necklace and the beauty of the moving fold of her belly.



81 VIPRALAMBHA (separation) (123); Collection: Victoria and Albert Museum, London

विप्रलम्भ

प्रादुर्भूते नवजलधरे त्वत्पथं द्रष्टुकामाः
 प्राणाः पंकेरुहदलदृशः कण्ठदेशं प्रयान्ति ।
 अन्यत् किं वा तव मुखविधुं द्रष्टुमुड्डीय गन्तुं
 वक्षः पक्षं सृजति बिसिनीपल्लवस्य च्छलेन ॥ १२३ ॥

Vipralambha (separation)

Sakhi to Nayaka:

“The lotus-eyed maiden is desirous of watching your footpath. With the appearance of new clouds, her heart goes as if into her throat to choke it.

“Wishing to go flying so as to see your moon-like face, her heart is, as if, growing wings in the form of lotus leaves.

“What else shall I say?” (123)

अभिलाषा

तस्यां सुतनुसरस्यां चेतो नयनं च तिष्पतितम् ।
चेतो गुरु तु निमग्नं लघुनयनं सर्वतो भ्रमति ॥ १२४ ॥

Abhilasha (desire)

Nayaka to friend:

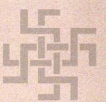
“The beauty of that slender girl is like a pool, into which my heart and my eyes have dropped. The heart, being heavy, has been completely submerged; the eyes, being light, are floating all round.” (124)

चिन्ता

मया विधेयो मुहुरद्य तस्मिन् कुंजोपकंठे कलकण्ठनादः
राधा मधोर्विभ्रममावहन्ती कुर्वीत नेत्रोत्पलतोरणानि ॥ १२५ ॥

Chinta (anxiety)

When Radha heard in the bower yonder the notes of a cuckoo, creating the illusion of spring-time, her lotus-like eyes bore the semblance of arched gateway. (125)





82 SMRITI (reminiscence) (126); Collection: Victoria and Albert Museum, London

स्मृति

रामो लक्ष्मणदीर्घदुःखचकितो नाविष्करोति व्यथां
श्वासं नोष्णतरं जहाति सलिलं धत्ते न वा चक्षुषि ।
वातावर्तविवर्तमानदहनक्रूरैरनंगज्वरैः

क्षामः किन्तु विदेहराजतनयां भूयः स्मरन् वर्तते ॥ १२६ ॥

Smriti (reminiscence)

After Sita's stealing by Ravana:

“Fearing lest the agony of Lakshmana should increase, Rama neither expresses his own pain, nor heaves hot sighs, nor lets his eyes be filled with tears. Pining away in the fever of love, which burns like a fierce fire fanned by a strong wind, he remembers Sita continuously.” (126)

गुण कीर्तन

स्पर्शः स्तनतटस्पर्शो वीक्षणं वक्त्रवीक्षणम् ।

तस्याः केलिकलालापसमयः समयः सखे ॥ १२७ ॥

Guna Kirtana (recalling of the qualities of the beloved)

Nayaka to friend:

“The most exquisite touch is that of her bosom; the most bewitching sights that of her face; and the most ecstatic time is that spent in exchange of words during the sport of love.” (127)





83 UDVEGA (agitation) (128); Collection: Kasturbhai Lalbhai, Ahmedabad

उद्वेग

गरलद्रुमकन्दमिन्दुबिम्ब करुणावारिजवारणो वसन्तः ।

रजनी स्मरभूपतेः कृपाणी करणीयं किमतः परं विधातः ? ॥ १२८ ॥

Udvega (agitation)

(Lover, in separation, to himself)

“The moon affects me like a poisonous root; springtime is undoing the effect of merciful lotuses; the night pierces me like the sword of Kamadeva. What shall I do, my God?” (128)

उत्कंठा

अद्विसंवीक्षणं चक्षुरद्विसम्मीलनं मनः ।

अद्विसंस्पर्शनः पाणिरद्य मे किं परिष्यति ॥ १२६ ॥

Utkantha (longing)

Lover to friend:

“My eyes have not seen anyone other than my beloved, nor has my mind cherished the thought of another person, nor, indeed, has my hand known the touch of another person. What, then, shall I do (in my present state of separation) ?” (129)



84 UNMADA (frenzy) (130); Collection: Kasturbhai Lalbhai, Ahmedabad

उन्माद

प्रतिफलममृतांशोर्वीक्ष्य कान्तो मृगाक्ष्या
मुखमिति परिहासं कर्तुमभ्युद्यतो भूत् ।
अथ शिथिलितवाचो मानमाशंक्य तस्याः
स्पृशति पुलकभाजा पाणिपङ्केहेरुण ॥ १३० ॥

Unmada (frenzy)

Seeing the reflection of the moon and mistaking it for the face of his doe-eyed girl, the lover prepared to say entertaining words. Thereafter, suspecting that the beloved was not speaking up because of her pride, he is touching (or caressing) the reflection with his thrilled lotus-like hand. (130)

वाचिक उन्माद

किं रे विधो ! मृगदृशो मुखमद्वितीयं
कन्दर्प ! दृप्यसि दृग्भुजमन्यदेव ।
भंकारमावहसि भृंग ! तनुर्न तादृक्
कर्माणि धिङ् न पुनरीदृशमीक्षणीयम् ॥ १३१ ॥

Vachika Unmada (frenzied speech)

Lover, in separation, raves:

“O moon! In vain do you feel proud (of your beauty), for the face of my doe-eyed girl is incomparable. O Kamadeva! You, too, unreasonably pride yourself (on the effectiveness of your arrows) for the lotus-like eyes of my beloved are something unique. O bee! You are buzzing (mistaking my beloved for a creeper), but her body is more slender than a creeper. Fie on your doings; no one like her will ever be seen.” (131)

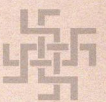
व्याधि

कोदण्डं विशिखो मनोनिवसतिः कामस्य तस्या अपि
भ्रूवल्ली नयनांचलं मनसि ते वासः समुन्मीलति ।
इत्थं साम्यविधौ तयोः प्रभवति स्वामिस्तथा स्निह्यतां
तन्वाना तनुतां क्रमादतनुतां नैषा यथा गच्छति ॥ १३२ ॥

Vyadhi (sickness)

Sakhi to Nayaka:

“The bow and arrows of Kama lodge themselves in the heart (of a lover); so, also, the curved lines of your beloved’s eyebrows and her slanting gaze lodge themselves in your heart. There being such similarity between Kamadeva and your beloved girl, you should give her your affection, my lord, so that, while languishing more and more, she does not get disembodied (like Kamadeva).” (132)





85 JADATA (stupor) (133); Collection: Victoria and Albert Museum, London

जड़ता

पाणिर्नीरवकंकणः स्तनतटी निष्कम्पमानांशुका
दृष्टिर्निश्चलतारका समभवन्निस्ताण्डवं कुण्डलम् ।
कश्चित्त्रापितया समं कृशतनोर्भेदोभवेन्नो यदि
त्वन्नामश्रवणेन कोऽपि पुलकारम्भः समुज्जृम्भते ॥ १३३ ॥

Jadata (stupor)

Sakhi to Nayaka:

“The bracelet on her hand is producing no sound; the garment on her bosom is not waving; the gaze of her pupils is fixed; and her ear-rings are dancing no more. There is no difference between her and one painted on canvas, unless a ripple of thrill is awakened in her on her hearing your name.” (133)

Seeing the Lover

Darshana

Darshana, is seeing the lover. The lover may be seen in dream, in a picture, or face to face.



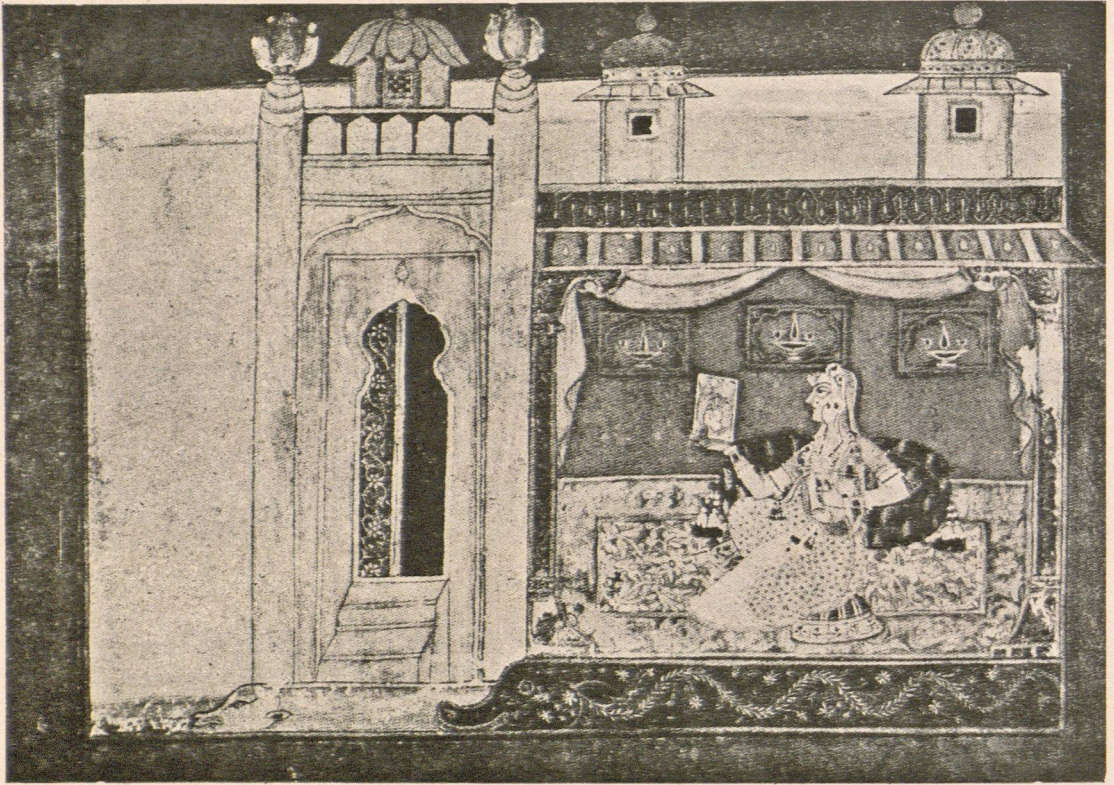
स्वप्न दर्शन

मुक्ताहारं न च कुचगिरेः कंकणं नव हस्तात्
कर्णात् स्वर्णभरणमयि ! वा नीतवान्नैव तावत् ।
अद्य स्वप्ने बकुलमुकुलं भूषणं सन्दधानः
कोऽयं चोरो हृदयमहरत्तन्वि तन्न प्रतीमः ॥ १३४ ॥

Svapna Darshana (seeing lover in dream)

Gopi to Sakhi, having seen Krishna in dream:

“O slender girl, I do not know the thief, who appeared in my dreams today, wearing ornaments of *maulashri* buds, and stole neither the pearl-necklace from my bosom, nor the bracelet from my hand, nor the gold ear-ring from my ear, but stole away only my heart.” (134)



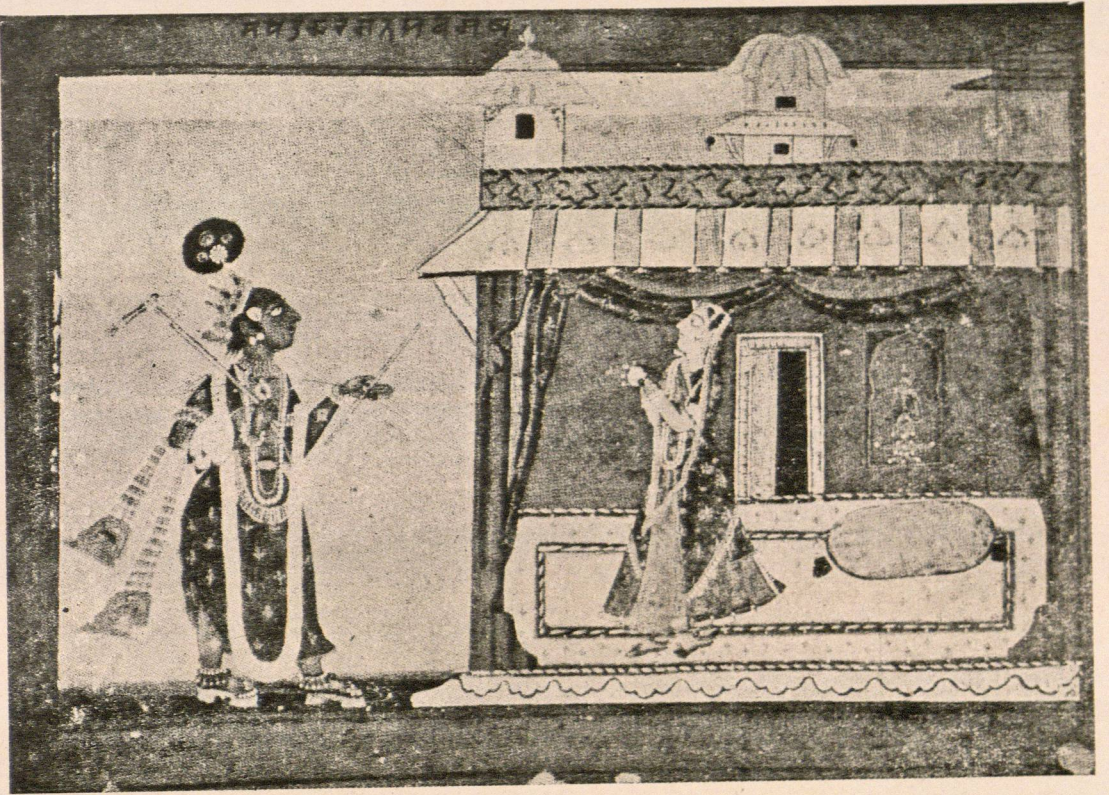
86 CHITRA DARSHANA (seeing of lover in picture) (135); Collection: Museum of Fine Arts, Boston

चित्र दर्शन

नीवीं हरेदुरसिजं विलिखेन्नखेन
 दन्तच्छदं च दशनेन दशेदकस्मात्
 इत्थं पटे विलिखितं दयितं विलोक्य
 बाला पुरेव न जहार विहारशंकाम् ॥ १३५ ॥

Chitra Darshana (seeing of lover in picture)

The young girl, seeing the picture of her lover, could not, as before, discard the fear of love-making, fearing lest he should suddenly loosen the knot of her garment, injure her bosom with his nails, and bite her lips with his teeth. (135)



87 SAKSHAT DARSHANA (seeing lover face to face) (136); Collection: Bharat Kala Bhawan, Banaras

साक्षात् दर्शन

चेतश्चंचलतां त्यज, प्रियसखि व्रीडे ! न मां पीडय,
 भ्रातमुंच दृशौ निमेष ! भगवन् काम ! क्षणं क्षम्यताम् ।
 बहू मूर्धनि कर्णयोः कुवलयं वंशं दधानः करे
 सोऽयं लोचनगोचरो भवति मे दामोदरः सुन्दरः ॥ १३६ ॥

Sakshat Darshana (seeing lover face to face)

Nayika's prayer on seeing Shri Krishna in person:

"O my mind, give up your playfulness. O my friend-like bashfulness, pray do not afflict me (i.e. do not inhibit me). O my brotherly eyelids, let my eyes open wide. O Lord Kamadeva, forgive me for a moment. The comely Krishna, wearing a peacock feather on his forehead and blue lotuses in his ears and carrying a flute in his hand, is appearing before my eyes." (136)

This painting bears the colophon mentioning the name of the artist Devidasa, and his patron Raja Kirpal Pal of Basohli.

उपसंहार

माध्वीकस्यन्दसन्दोहसुन्दरीं रसमंजरीम् ।

कुर्वन्तु कवयः कर्ण-भूषणं कृपया मम ॥ १३७ ॥

May the poets, in their kindness, make my *Rasamanjari* which has been beautified as if by an excessive flow of honey, the ornament of their ears. (137)

(May they hear the sweet poetry of my book, *Rasamanjari*.)

आत्म परिचय

तातो यस्य गणेश्वरः कविकुलालंकारचूडामणि-

दर्शो यस्य विदेहभूः सुरसरित्कल्लोलकिर्मीरिता ।

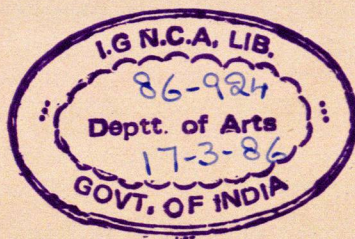
पद्येन स्वकृतेन तेन कविना श्रीभानुना योजिता

वाग्देवीश्रुतिपारिजातकुसुमस्पर्धाकरी मंजरी ॥ १३८ ॥

Bhanudatta, who is the son of the most distinguished poet, Ganeshwara, and who is a resident of the city of Mithila, which is washed by the waves of the Ganges, has composed with his own verses this *Rasamanjari*, which vies with the flowers of the heavenly tree *Parijata*—adorning the ears of the Goddess Saraswati. (138)

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About the Authors

Dr M. S. Randhawa was Adviser to the Planning Commission from 1960 to 1964. As a Special Secretary to the Ministry of Food and Agriculture, Government of India, he piloted the schemes of intensive agriculture which resulted in the Green Revolution. As Chief Commissioner of the Union Territory of Chandigarh he founded the Art Museum. His last official assignment was as Vice-Chancellor of the Punjab Agricultural University from 1968 to 1976. He made P.A.U. the leading agricultural university in Asia. He is an authority on Pahari Painting and has a number of books on this subject to his credit. His co-author, Shri S. D. Bhambri, is a senior I. A. S. officer who is at present Chief Secretary to the Haryana Government. He is a renowned scholar who has command over English as well as Sanskrit. Apart from the *Rasamanjari*, he has also translated the *Rasikapriya* of Keshav Das.

