

CHAPTER-4

BHAKTI RĀSAMṚTASINDHU:
CONTENT-ANALYSIS

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The BRAS is one of the two books by RG which expound *Bhakti-rasa*, the other being UNM. The distinction between the two is that BRAS deals with the theoretical aspect of *bhakti-rasa* wherein RG propounds *bhakti-rasa* as the highest and the principal *rasa* with all its sub-types and paraphernalia whereas UNM deals only with the highest type of *bhaktirasa* the *Madhura rasa* – its characters and components (i.e. *vibhāvas*, *anubhāvas* etc.). The two works – UNM & BRAS—are thus complementary to each other.

The author RG himself explains the design of his work in the beginning. The BRAS is divided into four sections named after the four directions, i.e. *Pūrva*, *Dakṣiṇa*, *Pāścima* and *Uttara*, almost in the order of *Pradakṣiṇā*–‘circumambulation’. Each of the section is further divided into sub-sections called *laharīs*–‘waves’ thus justifying the title of the work as ‘Ocean of the Nectar of *Bhakti*–Sentiment.’

The general layout of the book is like this. In the first *Pūrva*–‘Eastern’ section, (having four *laharīs*), RG treats *bhakti* in its general nature, and its three major types called *Sādhana–bhakti*, *Bhāva–bhakti* and *Prema–bhakti*. In the second *Dakṣiṇa*–‘Southern’ section, he treats in the respective *laharīs* the *vibhāvas*, the *anubhāvas*, the *sāttvikabhāvas*, the *vyabhicāribhāvas*, and the *sthāyibhāvas* of *bhakti*. The third section called *Pāścima*–‘Western’ is the most important one. It deals in five *laharīs* with the five major types of *Bhakti*, in the

ascending order of their importance, i.e. the *Śāntabhakti*, the *Prītabhakti*, the *Preyobhakti*, the *Vatsalabhakti* and the *Madhurābhakti*; the corresponding five types of *bhaktās*—‘devotees’ would be the sages, the *dāśas*, the friends, the elderlies and the beloveds. In the last section called *Uttara*—‘Northern’, the remaining *rasas* (which are all treated as *gauṇa*—‘subordinate’) are dealt with, one in each *laharī* i.e. in order *Hasya-bhaktirasa*, *Adbhuta-bhaktirasa*, *Vīra-bhaktirasa*, *Karuṇa-bhaktirasa*, *Raudra-bhaktirasa*, *Bhayānaka-bhaktirasa*, and *Bībhatsa-bhaktirasa*. These will be seven, since *Śṅgāra*, the *Rasarāja* is identified with the *bhakti-rasa* itself. In the last two *laharīs*, minor topics of the *rasas* in agreement or disagreement, and of *rasābhāsa* are treated.

RG thus establishes in this work *bhakti* as a full-fledged *rasa*, a very important, all pervasive form of *Śṅgāra*, and perhaps seeks to answer indirectly those critics who have denied the status of a *rasa* to *bhakti*; and allowed it only a secondary status of *bhāva* as *devādiviṣayā rati*.

Hereinbelow, we set the contents of the BRAS in some clarifying details for a better understanding of the theory.

I. PŪRVA VIBHĀGA : EASTERN DIVISION

I. i. *Sāmānya Bhakti* : ‘General Characteristics’:

The first *Laharī* of Pūrva-Eastern section naturally, begins with salutation. In verses 1 to 6, the author praises Lord Śrī Kṛṣṇa, Śrī Caitanya Mahāprabhu, the *Bhaktas*—‘devotees’, Śrī Sanātana Gosvāmin and *suhṛd-*

'friendly' persons.¹ Then RG explains the design of the entire work and the four *lahris* of the first section. The work BRAS, he says, is divided into four *Vibhāga*—'Division' respectively entitled *Pūrva*—'East', *Dakṣiṇa*—'South', *Pāścima*—'West' and *Uttara*—'North'. Each of these *vibhāga* is divided into several *Laharīs*—'waves' in keeping with the metaphorical title of the work.²

The first Eastern section, consists of four *laharīs*: The *Samānya-bhakti*—'Religious Devotion in General', *Sādhana-bhakti*—'devotion attainable by special external effort', *Bhāvabhakti*—'devotion resulting from spontaneous inward emotion' and *Premā-bhakti*—'devotion ripened into a sentiment of Love.'³

Then RG defines *Uttama-bhakti* as that constant activity—practice done for Kṛṣṇa which is performed in harmony with the Lord, which is free from all other desires and which is non-covered (conditioned or influenced) by either knowledge or action etc. is called *Uttama-bhakti*.⁴ Even the states like *Sālokya*, etc. show the rise of *bhaktas* to those states and reveal so pure the *bhakti* of the devotees, that they end in the definition (of *bhakti*⁵).

Afterward the author presents the six characteristics of *bhakti* which are as follows⁶ :

1. *Kleśaghñī* : it removes sufferings of three types : those of sins, those of the seeds of sins and those arising from *avidyā* —'nescience', the sins may be

¹ भक्तिरसामृतसिन्धुः — I — i — 1 to 6

² एतस्य भगवद्भक्तिरसामृतयोनिधेः । चत्वारः खलु वक्ष्यन्ते भागाः पूर्वादयः क्रमात् ॥ भक्तिरसामृतसिन्धुः—I—i—७ ॥

³ तत्र पूर्वविभागऽस्मिन् भक्तिभेदनिरूपके । अनुक्रमेण वक्तव्यं लहरीणां चतुष्टयम् ॥ वही ८ ॥

⁴ आद्या सामान्यभक्त्याद्या द्वितीया साधनाङ्किता । भावाश्रिता तृतीया च तुर्या प्रेमनिरूपिका ॥ वही ९ ॥

⁵ अन्याभिलाषिताशून्यं ज्ञानकर्माद्यनावृतम् । आनुकूल्येन कृष्णानुशीलनं भक्तिरुत्तमा ॥ वही ११ ॥

सालोक्येत्यादिपद्यस्थभक्तोत्कर्षनिरूपणम् । भक्ते विशुद्धताव्यत्या लक्षणे पर्यवस्यति ॥ वही १२ ॥

either *Aprārabdha*—‘not maturing’ or *Prārabdha*—‘maturing’ results into one’s birth in lower castes.⁷

2. *Śubhadā* : It bestows good or a person’s welfare which is of four types : pleasing all the people, having love of all people, possessing good qualities, and happiness. Happiness again could be of three types⁸ :
 1. Happiness arising from worldly possessions,
 2. Happiness related to Brahman, and
 3. Happiness related to the Lord supreme.⁹
3. *Mokṣalaghutākṛt* : It makes even emancipation inferior to it. When even a slightest love for lord has been deep-rooted in the heart, than the four *Puruṣārthas*—‘human goals’ (*Dharma*—‘right action’, *Artha*—‘object’, *Kāma*—‘desire’ and *Mokṣa*—‘emancipation’) become worthless like a straw are blade of grass.¹⁰
4. *Sudurlabhā*—‘It is difficult to attain’. It may be of two types. Not achievable by a host of means employed for a long time, and not to be so on granted by the Lord.¹¹
5. *Sāndrānandaviseātmā* : ‘It possesses the peculiar joy of being steeped into it’. This is infinitely higher than the happiness of attaining Brahman and it is known as the Supreme Bliss.¹²

⁷ क्लेशघ्नी शुभदा मोक्षलघुताकृत् सुदुर्लभा । सान्द्रानन्दविशेषात्मा श्रीकृष्णाकर्षणी च सा ॥ वही १३ ॥

⁸ क्लेशास्तु पापं तद्बीजमविद्या चेति ते त्रिधा ॥ भक्तिरसामृतसिन्धु.—I-i-१४ ॥

अप्रारब्धं भवेत् पापं प्रारब्धं चेति तद्विधा ॥ वही १५ ॥

दुर्जातिरेव सवनायोग्यत्वे कारण मतम् । दुर्जात्यारम्भकं पापं यत्स्यात्प्रारब्धमेव तत् ॥ वही १६ ॥

⁹ शुभानि प्रीणन सर्वजगतामनुरक्तता । सद्गुणाः सुखमित्यादीन्याख्यातानि मनीषिभिः ॥ वही १७ ॥

¹⁰ सुखं वैषयिकं ब्राह्ममैश्वर चेति तत्त्रिधा ॥ वही १८ ॥

¹¹ मनागेव प्ररूढाया हृदये भगवद्रतौ । पुरुषार्थास्तु चत्वारस्तृणायन्ते समन्ततः ॥ वही १९ ॥

¹² साधनौघैरनासगैरलभ्या सुचिरादपि । हरिणा चाश्वदेयेति द्विधा सा स्यात्सुदुर्लभा ॥ वही २० ॥

6. *Śrī Kṛṣṇākarṣanī* : 'It attracts Kṛṣṇa and the class of his dear ones.'¹³ RG is going to enunciate in next three *Jaharīs*, three types of *bhakti* and the two qualities each of these will develop in this devotees.¹⁴

Even the slightest liking for the Lord will cause the realization of the essence of theis, *bhakti* but not logic, for logic has been shown to be unestablished (in sciences like *Vedānta* etc.)¹⁵ Thus, the characteristics of super most (*Uttamā*) devotion is given below into this table—

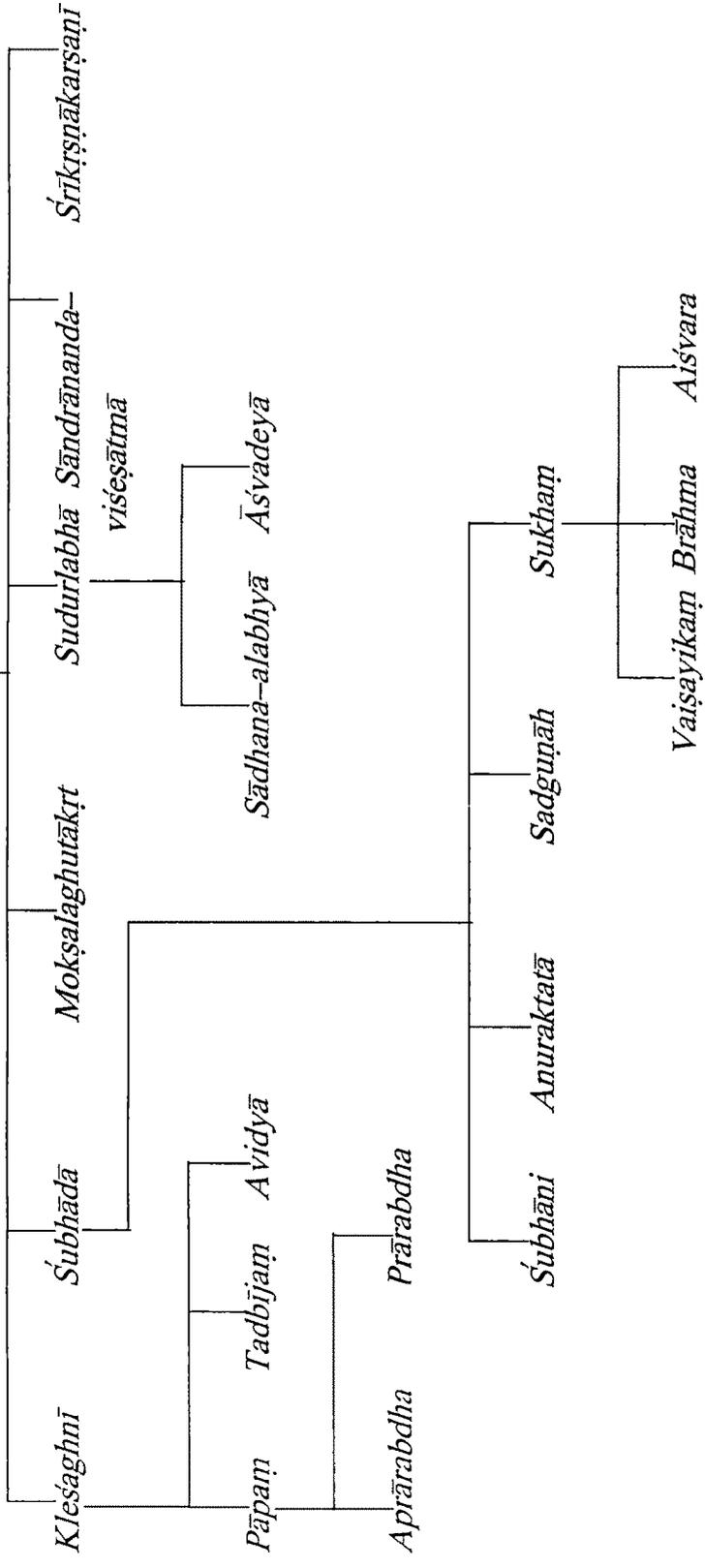
¹³ ब्रह्मानन्दो भवेदेष चेत् परार्द्धगुणीकृतः । नैति भक्तिसुखाम्भोधे. परमाणुतुलामपि ॥ भक्तिरसामृतसिन्धुः—**I-i-21** ॥

¹⁴ कृत्वा हरिं प्रेमभाजं प्रियवर्ग समन्वितम् । भक्तिर्वशीकरोतीति श्रीकृष्णाकर्षिणी मता ॥ वही २२ ॥

¹⁵ अग्रतो वक्ष्यमाणायास्त्रिधा भक्ते रनुक्रमात् । द्विशः षड्भिः पदैरेतन्माहात्म्य परिकीर्तितम् ॥ वही २३ ॥

¹⁶ स्वल्पाऽपि रुचिरेव स्याद्भक्तितत्त्वावबोधिका । युक्तिस्तु केवला नैव यदस्या अप्रतिष्ठिता ॥ वही २४ ॥

Characteristics of the *Uttamā-bhakti*



This *Bhakti* is of three types –1. *Sādhana bhakti*, 2. *Bhāva bhakti*, and 3. *Premā bhakti*.¹⁶

I.ii. *Sādhana Bhakti* : Devotion—Its Means :

In the second *laharī* of the Eastern section, the author describes *Sādhana bhakti*. The first type of *Bhakti*, is called *Sādhana–bhakti* because it is *kṛti–sādhyā* and *sādhyabhāvā*. It is realised by *kṛti*–‘senses’ (i.e. by the actions of the senses) and *Bhāva* i.e. *Prema*—the best type of *Bhakti* for Lord Kṛṣṇa is realised by it. That is, this *Bhakti* is attained by the activities of sense–organs and it leads to the *Premā bhakti*.¹⁷ *Sādhana–bhakti* is of two types: 1. *Vaidhī* and 2. *Rāgānugā*¹⁸

It is *Vaidhī*–‘injunctive’, where the impulse for devotional acts comes entirely from the *Vaiṣṇava śāstras*–‘scriptures’ (*Śāstrasya śāsanenaiva*), and where the state of *Rāga*–‘attachment’ is not reached (*rāgānavāptatvāt*).¹⁹

In all castes and stages there are some injunctions, which are always to be followed; they are called the *nityavidhī*. Though they are to be observed daily, they do possess some fruit, like the observance of *ekādaśī* etc.

Only by some great fortune, there arises in a person some faith while observing these injunctions. He would not be much attached or much detached

¹⁶ सा भक्तिः साधनं भावः प्रेमा चेति त्रिधोदिता ॥ भक्तिरसामृतसिन्धुः—I-ii-१ ॥

¹⁷ कृतिसाध्या भवेत् साध्यभावा सा साधनाभिधा । नित्यसिद्धस्य भावस्य प्राकट्यं हृदि साध्यता ॥ वही २ ॥

¹⁸ वैधी रागानुगा चेति सा द्विधा साधनाभिध ॥ वही ४ ॥

¹⁹ यत्र रागानवासत्वात् प्रवृत्तिरुपजायते । शासनेनैव शास्त्रस्या सा वैधी भक्तिरुच्यते ॥ वही ५ ॥

(*vairāgya*): such a person is called the proper *adhikārī* of this type of devotion.²⁰ This kind of devotees again will be of three types in as much as he is expert in *Śāstra* and logic and has a strong faith. If he has both he will be *Uttama*—‘best’; if he has only strong faith he will be *Madhyama*—‘medial’, if weak in both, he will be *kaniṣṭha*—‘lowest’.²¹

Even among the four types of devotees mentioned in the *Bhāgavad Gītā*, those who have the grace of Lord Kṛṣṇa or His dear ones, will be the *adhikārins* (their individual inclinations—weakening out) of pure *bhakti* like the elephant Gajendra, sage Śaunaka, prince Dhruva, or the four child sages Sanaka etc.²²

RG again, draws another distinction : It is not possible to enjoy the bliss of *bhakti*, till there remains in heart even a vestige of the desires of either worldly joys or even emancipation. Particularly, this *bhakti* overwhelms with love the hearts of those who do not wish to pursue the path of emancipation also.²³ Of course, all the five types of emancipation are to be abandoned, yet the four types *sālokya* etc. are not very much opposed to *bhakti*.²⁴ The reason is this : these four types of *Muktis* are each basically of two types : *Sukhaśvartarā* and *Premasevottarā*²⁵, and the former are not preferred by those who love

²⁰ यः केनाप्यतिभागेन जातश्रद्धोऽस्य सेवने । नातिसक्तो न वैराग्यभागस्यामधिकार्यसौ ॥ भक्तिरसामृतसिन्धुः—I—ii—७ ॥

²¹ उत्तमो मध्यमश्च स्यात्कनिष्ठश्चेति स त्रिधा ॥ वही ८ ॥

शास्त्रे युक्तौ च निपुणः सर्वथा दृढनिश्चयः । प्रौढश्रद्धोऽधिकारी यः स भक्तावुत्तमो मतः ॥ वही ९ ॥

यः शास्त्रादिज्ञनिपुणः श्रद्धावान्स तु मध्यमः ॥ वही १० ॥

यो भवेत्कोमलश्रद्धः स कनिष्ठो निगद्यते ॥ वही ११ ॥

²² तत्र गीतादिभूक्तानां चतुर्णामधिकारिणाम् । मध्ये यस्मिन् भगवतः कृपा स्यात्तत्प्रियस्य वा ॥ वही १२ ॥

स क्षीणतत्तद्भावः स्याच्छुद्धभक्त्याधिकारवान् । यथेभः शौनकादिश्च ध्रुव स च चतुःसन ॥ वही १३ ॥

²³ भुक्तिमुक्तिस्पृहा यावत् पिशाची हृदि वर्तते । तावद्भक्तिसुखस्यात्र कथमभ्युदयो भवेत् ॥ वही १४ ॥

तन्तापि च विशेषेण गतिमण्वीमनिच्छतः । भक्तिर्हृ तमनःप्राणान् प्रेम्णा तान् कुरुते जनान् ॥ वही १५ ॥

²⁴ अत्र त्याज्यतयैवोक्ता मुक्ति सर्वविधाऽपि चेत् । सालोक्यादिस्तथाऽप्यत्र भक्त्या नातिविरुध्यते ॥ वही १७ ॥

²⁵ सुखैश्वर्योत्तरा सेय प्रेमसेवोत्तरेत्यपि । सालोक्यादिर्द्विधा तत्र नाद्या सेवायुषा मता ॥ वही १८ ॥

worship. Only those who enjoy the sweetness of love for Hari do not accept any of the five kinds of emancipation.²⁶

RG pushes this situation a bit further and says that though in principle the devotees of Viṣṇu and those of Kṛṣṇa are the same, yet the lovers of Kṛṣṇa are superior since the form of Kṛṣṇa is superior in *rasa*—‘Sentiment’ relish.²⁷

RG then shows by giving examples from the *Purāṇās* and by quoting the authority of Vaśiṣṭha muni that just as all the persons have a right to take bath in the month of *Māgha*, *similarly all* the persons also have a right to *bhakti*.²⁸ This is important as it means that there is no discrimination of race, sex or community in the path of devotion.²⁹ RG also goes a step further: It is generally accepted that every one must, without fail, perform *nitya*—‘daily or routine’ and *naimittika*—‘incidental’ rites : failure in this respect constitutes a *doṣa*—‘demerit’ which must be expiated.³⁰ But, RG says that according to the Vaiṣṇava scriptures, for a *bhakta*, observing the *aṅgas* of *bhakti* is more important even than the performance of *nitya–naimittika* duties. If he misses his *nitya–naimittika* acts, that can be condoned, but if he fails in any of the *aṅgas* of *bhakti*, that is non–condonable.³¹

²⁶ किन्तु प्रेमैकमाधुर्यभुज एकान्तिनो हरौ । नैवागीकुर्वते जातु मुक्ति पचविधामपि ॥ भक्तिरसामृतसिन्धुः—I–ii–१९ ॥

²⁷ सिद्धाततस्त्वभेदेऽपि कृष्णश्रीशस्वरूपयोः । रसेनोत्कृष्यते कृष्णरूपमेषा रसस्थितिः ॥ वही २१ ॥

²⁸ शास्त्रतः श्रूयते भक्तौ नृमात्रस्याधिकारिता । सर्वाधिकारिता माघस्नानशय ब्रुवता यतः ।

दृष्टान्तिता वशिष्ठेन हरिभक्तिर्नृप प्रति ॥ वही २२ ॥

²⁹ यथा पाद्वे-सर्वेऽधिकारिणो ह्यत्र हरिभक्तौ यथा नृपः ॥

काशीखण्डे च तथा-अन्त्यजा अपि तद्राष्ट्रे शङ्खचक्राङ्गधारिणः । सप्राप्य वैष्णवी दीक्षा दीक्षिता इव सबभुः ॥

³⁰ अननुष्ठानतो दोषो भक्त्यगानां प्रजायते । न कर्मणामकरणादेश भक्त्यधिकारिणाम् ॥ वही २३ ॥

³¹ निषिद्धाचारतो दैवात् प्रायश्चित्त न नोचितम् । इति वैष्णवशास्त्राणा रहस्य तद्विदा मतम् ॥ वही २४ ॥

As this type of *bhakti* follows the *vidhi*-‘injunction’ of the *śāstra*, it is *vaidhi*: and for the same reason it is sometime called *maryādā-mārga*-‘the way of convention.’³²

The *āṅgas* or means of *vaidhi bhakti* are already described in detail in this work *Haribhakti-vilāsa*, but RG refers to only sixtyfour of them and describes them briefly with illustrations from scriptures.³³ They are as follows *Gurupādāśraya*-‘acts of piety-great or small resorting to the spiritual teacher’, and *dikṣa-sīkṣādi*-‘initiation and instruction by him’; *viśrambheṇa gurusevā*-‘serving spiritual teacher with faith’; *sādhu-vartmānuvartanam*-‘following the path of the saintly persons’; *saddharma-prcchā*-‘enquiry into the true *dharma*’; *bhogādi-tyāgaḥ kṛṣṇasya hetave*-‘renunciation of worldly enjoyments for the sake of Kṛṣṇa’; dwelling in *Tirtha*-sacred places of piligrimage like *Dvārakā*, *Mathurā* or the banks of the Gāṅges, worship of the tree of *Āmalaka*-‘emblic myrobalan’ or the *Pīpal* or the holy fig-tree etc.; *bahugrantha-kalābhyaśa-vyākhyā-vāda-vivarjana*-abjuring books (with the exception of the scriptures) ‘as well as the practice of the various arts and controversy’; *Vaiṣṇavacihna-dhāraṇa*-‘putting on the external signs of a Vaiṣṇava’; *Harīnāmākṣara-dhāraṇa*-‘writing the name of Hari on the body by means of sandal’ etc.; *Daṇḍavan natih*-‘prostrate obeisance’; *Arcanā*-‘worship’, *Parikramā*-‘going round the image of the deity’; *Japa*-‘repeating the names of God’, *Nṛtya*-‘dancing in front of the God’; *prāṇamā*-‘bow-down’, *Gīta*-‘singing’ or *saṃkirtana*-‘recital of the name of the Lord’; *naivedyāsvāda*-‘partaking of the offerings made to the deity’,

³² शास्त्रोक्तया प्रबलया तत्तन्मर्यादियाऽन्विता । वैधी भक्तिरिय कैश्चिन्मर्यादामार्ग उच्यते ॥भक्तिरसामृतसिन्धुः-**I-ii-६८** ॥

³³ हरिभक्तिविलासेऽस्या भक्तेरङ्गानि लक्षशः । किं तु तानि प्रसिद्धानि निर्द्देश्यन्ते यथामति ॥ वही २५ ॥

and of the *pādyāsvāda*-‘wash–water after washing His holy feet’; observing *Ekādasī* or other days of fasting, attending the Lords birth festival *Janmāṣṭamī* etc.; constantly resorting to the *Śrīmad–bhāgavata*, the *Tulasī* plant, *Mathurā* and the *Vaiṣṇava* devotees who all are dear to the Lord; and so forth. Of these, the first three ways of cultivation connected with Guru are, however, declared to be of special value.³⁴

But having even slightest connection (let alone faith) in the five means–i.e. lovingly serving the feet of the Lord's image, enjoying the *Bhāgavata*, being in the company of His devotees, reciting His names and residing in places associated with Kṛṣṇa–is enough to create *bhāva* in right–minded persons.³⁵

RG then discusses *bhakti*'s relation to *Jñāna*-‘knowledge’ and *Vairāgya*-‘non–attachment’. These two are only slightly useful for entering into *bhakti*, hence they can not be included amongst its *āṅgas*.³⁶ Wise people believe that the two make the heart harder, whereas *bhakti* makes it tender. Again whatever is to be achieved by the two is achieved by *bhakti* also.³⁷ When a person has liking for the *bhajans* of the Lord, even his strongest attachment for worldly objects will mostly disappear.³⁸ In fact in the case of a person who is non–attached and makes use of the worldly objects appropriately (according to his devotion to Kṛṣṇa), his insistence for an attachment with Kṛṣṇa itself will become an appropriate non–attachment.³⁹

³⁴ भक्तिरसामृतसिन्धुः—I—ii—२७-५५

³⁵ दुरूहाद्भूतवीर्येऽस्मिन् श्रद्धा दूरेऽस्तु पञ्चके । यत्र स्वल्पोऽपि सम्बन्ध सद्द्विया भावजन्मने ॥ ५२ ॥

³⁶ ज्ञानवैराग्ययोर्भक्तिप्रवेशायोपयोगिता । ईषत्प्रथममेवेति नाङ्गत्वमुचित तयो ॥ वही ५६ ॥

³⁷ किन्तु ज्ञानविरक्त्यादिसाध्य भक्त्यैव सिध्यति ॥ वही ५८ ॥

³⁸ रुचिमुद्रहतस्तत्र जनस्य भजने हरेः । विषयेषु गरिष्ठोऽपि रागः प्रायो विलीयते ॥ वही ५९ ॥

³⁹ अनासक्तस्य विषयान् यथार्हमुपयुञ्जत । निर्बन्धः कृष्णसबन्धे युक्त वैराग्यमुच्यते ॥ भक्तिरसामृतसिन्धुः—I—ii—६० ॥

This devotion can not be achieved through the media of wealth and pupils etc., because they can not become a part of devotion, they are far from devotion, and are certainly not the best types of it.⁴⁰ Similarly, the qualifications like *viveka* of an *Adhikāri* person also cannot become the *aṅgas* of *bhakti*,⁴¹ again, the qualities like purification etc. also come to be automatically attached to a *bhakta* inclined to Kṛṣṇa hence they also are not included among the *aṅgas*.⁴²

This *bhakti* is again twofold (1) *ekāṅgi* and (2) *anekāṅgi*—according to the nature of the *bhakti*.

Having thus fully dealt with the *Vaidhī bhakti*, RG, in the last part of this section, now takes up the topic of the *Rāgānugā* type of *bhakti*. This kind of emotional devotion was very visibly shining forth in the persons living in Vraja (with Kṛṣṇa Himself) and the devotion in other *bhaktas* which follows or imitates this emotional devotion is called *Rāgānugā-bhakti*.⁴³ One's natural and inherent absorbing attachment for the loved one is called *rāga*—'love' and the devotion which is infused with it will be called loving devotion.⁴⁴ It could be twofold – passionate and relational.⁴⁵

RG here slightly touches upon the distinctions between *Vaidhī* and *Rāgānugā* types of *bhakti*. The most basic characteristic of *bhakti* is *ānukūlya* 'accordance'. Therefore, fear and jealousy are out of consideration. *Sneha* denotes friendship, so it is included in *Vaidhī*, or, it also denotes love so it is not

प्रायञ्चित्तया बुद्ध्या हरिसम्बन्धिवस्तुनः । मुमुक्षुभिः परित्यागो वैराग्यं फल्गु कथ्यते ॥वही ६१ ॥

⁴⁰ धनशिष्यादिभिर्द्वारिर्था भक्तिरुपपाद्यते । विदूरत्वादुत्तमताहान्या तस्याश्च नाङ्गता ॥वही ६४ ॥

⁴¹ विशेषणत्वमेवैषां संश्रयन्त्यधिकारिणाम् । विवेकादीन्यतोऽमीषामपि नाङ्गत्वमुच्यते ॥वही ६५ ॥

⁴² सा भक्तिरेकमुख्याङ्गाश्रितानैकाङ्गिकाऽथवा । स्ववासनाऽनुसारेण निष्ठातः सिद्धिकृद् भवेत् ॥वही ६७ ॥

⁴³ विराजन्तीमभिव्यक्तं ब्रजवासिजनादिषु । रागात्मिकामनुसृता या सा रागानुगोच्यते ॥वही ६९ ॥

⁴⁴ इष्टे स्वारसिकी रागः परमाविष्टता भवेत् । तन्मयी या भवेद्भक्तिः साऽत्र रागात्मिकोदिता ॥वही ७१ ॥

useful in *Sādhana bhakti*. Those who are the enemies of Kṛṣṇa will also attain to the same goal, they will merge into *brahman* (which is the same as Kṛṣṇa) but not Kṛṣṇa Himself; others shall attain to the stage of *sārūpya* and merge into the joy of that *Mukti*—‘emancipation’. But those who worship Kṛṣṇa with some indescribable bond of love are his beloved beings and shall obtain the nectar of his lotus—feet.⁴⁶

RG then describes the types of *Rāgānugā bhakti*. The *Rāgānugā* is of two types: *Kāmānugā* and *Sambandharūpa*. The devotion here is seen to be arising out of attachment. The attachment can be either out of an intense desire or due to some personal relation with Kṛṣṇa.

The first type consists of *Sam̐bhogatr̥ṣṇā*—‘a desire for erotic—mystic enjoyment’, *Kṛṣṇa—saukhyārtham—eva—kevalam—udyamaḥ*—‘inspired by an exclusive effort to please Kṛṣṇa’, and resulting in *preman*—‘love’ found only in the *Gopīs (vraja—devīṣu)*. Even Uddhava etc. have desired to reach this state of devotion. However the attitude of the Kujā is described as *kāma—prāyā* and not *kāmarūpāatī*; for the desire of enjoyment in her case is as much for her self also as for the pleasure of God,⁴⁷ it is not *kevala—Kṛṣṇa—sukhārtha*.

The Second sub—types: *Sam̐bandha—rūpā* : Consists of a sense of relationship like father, mother, friend etc. with Kṛṣṇa. It is found, for instance, in Nanda, Yaśodā, the Gopas etc. They had no knowledge of the godliness of

⁴⁶ सा कामरूपा सम्बन्धरूपा चेति भवेद्विधा ॥वही ७२॥

⁴⁷ भक्तिरसामृतसिन्धुः—I—ii—७३—७६

⁴⁸ सा कामरूपा सम्भोगतृष्णां या नयति स्वताम् । यदस्या कृष्णसौर्यार्थमेव केवलमुद्यम् ॥ वही ७८ ॥

इय तु ब्रजदेवीषु सुप्रसिद्धा विराजते । आसा प्रेमविशेषोऽय प्राप्तः कामपि माधुरी म् ।

तत्तत्क्रीडानिदानत्वात्काम इत्युच्यते बुधै ॥ वही ७९ ॥

इत्युद्धवादयोऽप्येत वाञ्छन्ति भगवत्प्रिया ॥८०॥

Lord Kṛṣṇa, hence in them only an emotional attachment was important.⁴⁸ Since the emotional attachment is of two types, the *bhakti* that arises from this will also be of two types—*kāmānugā*—‘erotic devotion’ and *Sambandha rupā*—‘relational’—(emotional) devotion.⁴⁹ Hence one who is intent upon achieving the state of undivided emotional devotion of the Vraja residents will be the *adhikārī* of this Bhakti.⁵⁰ It is inspired only by hearing of the sweetness of those emotional relations etc and neither by scripture nor by logic.⁵¹ Here RG indicates that listening to, hearing, praising etc., all these are *Āṅgas*—‘parts’ of *Vaidhī bhakti*. They are counted as *Āṅgas* also of devotion.⁵²

RG then proceeds to describe the *Kāmānugā bhakti*. It is of two type (1) of the nature of a desire for dalliance with Kṛṣṇa and (2) of the nature of a desire to become those persons (with whom the devotee identifies himself).⁵³

That devotee who worships Him according to injunctions maintaining the desire to enjoy dalliance will attain the state of Kṛṣṇa's chief queen.⁵⁴

According to *Padmapurāṇa* even men can follow this way of love of the *Gopīs*, for in the *Mathurā–Māhātmya* of the *Purāṇa*, it is said that the Munis of

कामाप्राया रतिः किन्तु कुञ्जायामेव सम्मता ॥८१॥

⁴⁸ सम्बन्धरूपा गोविन्दे पितृत्वाद्यभिमानिता । अत्रोपलक्षणतया वृष्णीनां बल्लवा मताः ॥

यदैश्वर्यज्ञान शून्यत्वादेशां रागे प्रधानता ॥८२॥

कामसम्बन्धरूपे ते प्रेममात्रस्वरूपके । नित्यसिद्धाश्रयतया नात्र सम्यग्विचारिते ॥८३॥

⁴⁹ रागात्मिकायाद्वैविध्याद् द्विधा रागानुगा च सा । कामानुगा च सम्बन्धानुगा चेति निगद्यते ॥८४॥

⁵⁰ रागात्मिकैकनिष्ठा ये ब्रजवासिजनादयः । तेषां भावाप्तये लुब्धो भवेदत्राधिकारवान् ॥८५॥

⁵¹ तत्तद्भावादिमाधुर्ये श्रुते धीर्यदपेक्षते । नात्र शास्त्रं न युक्तिं च तल्लोभोत्पत्तिलक्षणम् ॥८६॥

⁵² श्रवणोत्कीर्तनादीनि वैधभवत्युदितानि तु । यान्यङ्गानि च तान्यत्र विज्ञेयानि मनीषिभिः ॥९०॥

⁵³ कामानुगा भवेत्तृष्णा कामरूपानुगामिनी ॥९१॥

सम्भोगेच्छामयी तत्तद्भावेच्छाऽऽत्मेति सा द्विधा ॥९२॥

⁵⁴ केलितात्पर्यवत्येव सम्भोगेच्छामयी भवेत् । तद्भावेच्छाऽऽत्मिका तासा भावमाधुर्यकामिता ॥९३॥

Dan̄ḍaka, out of their curiosity to enjoy the sport of Kṛṣṇa, became incarnated as *Gopīs* of *Vṛndāvana*.⁵⁵

[2] *Sam̄bandhānugā* – In it the devotee seeks to realise the feeling of personal relationship like father, mother, brother, friend etc. to Kṛṣṇa, for example the feeling of Nanda, Yaśodā the Gopas etc.⁵⁶ An example of an old carpenter is narrated. He was a devotee of Kṛṣṇa, he lived in Kurupurī and worshipped Kṛṣṇa like his own son, he become a *Siddha bhakta* by the preachings of Nārada.⁵⁷

Finally RG says that this *Rāgānugā-bhakti* is sometimes called *Puṣṭi-mārga*—‘the way of fulfilment’, because it seeks to obtain only the grace of Kṛṣṇa and his dear ones.⁵⁸ Thus types & sub-types of Sādhana bhakti a table is given below. (Table)

⁵⁵ पुरा महर्षयः सर्वे दण्डकारण्यवासिनः । दृष्ट्वा रामं त्रिं भोक्तुमैच्छन् सुविग्रहम् ॥ भक्तिरसामृतसिन्धु – I-ii-२०७-२०८-
प-१७८

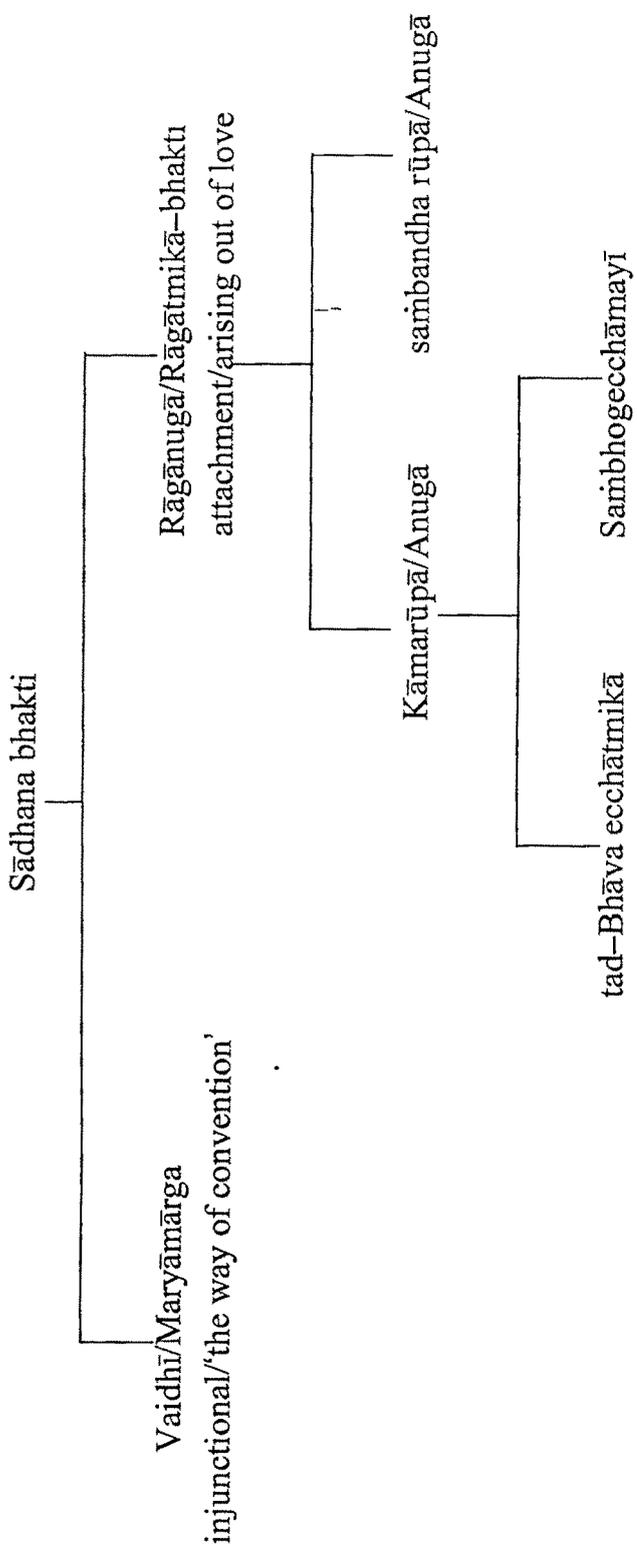
⁵⁶ सा सम्बन्धानुगा भक्तिः प्रोच्यते सद्भिरात्मनि । या पितृत्वादिसम्बन्धमननारोपणात्मिका ॥१६॥

लुब्धैर्वात्सल्यसख्यादौ भक्तिः कार्याऽत्र साधकैः । ब्रजेन्द्र सुबलादीनां भावचेष्टितमुद्रया ॥१७॥

⁵⁷ तथा हि श्रूयते शास्त्रे कश्चित्कुरुपुरीस्थितः । नन्दमन्दोरधिष्ठानं तत्र पुत्रतया भजन् ।

नारदस्योपदेशेन सिद्धोऽभूद् वृद्धवाद्भक्तिः ॥१८॥

⁵⁸ कृष्णतद्भक्तकारुण्यमात्रलाभैकहेतुका । पुष्टि मार्गत्या कैश्चिदिय रागानुगोच्यते ॥१९॥



I.iii. Bhāva Bhakti : Devotion—A Spontaneous Emotion :

In the third laharī RG describes the second type of *Uttama bhakti* viz. *Bhāva-bhakti*. This *Bhāva-bhakti* is devotion based on *Bhāva*-‘emotion’, which has not yet reached the stage of the sentiment of *Preman* ‘Love’. It may arise out of *Sādhana-bhakti*, but it is not the direct result of the extraneous ways and means; it arises according to one's desire, therefore, basically it is a personal feeling; only this feeling has not yet ripened into *Premā-bhakti*.

RG says that it is of the *suddha-sattva-viśeṣa*-‘nature of a pure and innate feeling; is like *prema-sūryāṃśa-sāmya-bhāk*-‘ similar to the the rays of the sun of love’ and by creating liking, it brings about *citta-māṣṇyakṛt*-‘a smoothness of the mind’.⁵⁹

He quotes Tāntra here which says-‘Prema in its first stage is called *bhāva*-‘emotion’. In it the *sāttvikas* like horripilation, tears etc., take place in lesser degree’.[Ex-2]60

RG also quotes *Padma-purāṇa* which defines *bhāva* thus: that meditation of the lotus feet of the Lord which creates Fluidness in the heart is called emotion. This *ārdratā*-‘fluidity’ is of the nature of emotion. [Ex-3]61

This *rati*-‘love’ manifests itself in the mental state of a person and then becomes one with its object; it is itself of the nature of luminousness, and it

⁵⁹ शुद्धिसत्त्वविशेषात्मा प्रेमसूर्याशुसाम्यभाक् । रुचिभिश्चितिमासृण्यकृदसौ भाव उच्यते ॥१॥

appears as luminated object. Actually this *rati* itself is of the nature of relish, but it becomes the cause of relishing the acts (like *mādhurya* etc) of Kṛṣṇa etc.⁶⁰

It can develop in two ways: either through attaching oneself to the means (five, as counted before) *Kṛṣṇa-tadbhaktayoā-prasāḥdeva*—‘through the grace of Kṛṣṇa or His Bhaktas’. Therefore, this *bhāva* may be two-fold.⁶¹

[1] The first of these two i.e. *Sādhana-abhiniveśa* (object) is again divided into two type—

1. *The Vaidhi*—‘injunctional’ and 2. *Rāgānugā*—‘arising out of love’ (for Kṛṣṇa).⁶²

The *Sāghanābhiniveśa* creates liking Lord in the mind of the *bhakta*, which then induces attachment to him and finally creates love for him.⁶³

[2]

1. *Kṛṣṇa-prasādaja*—‘due to the personal favour or grace of Kṛṣṇa’:

When this *rati* arises in the heart of devotee all of a sudden i. e. without any means, it is called *Kṛṣṇa-tadbhakta-prasādaja*—‘arising through his grace or that of his devotees’.⁶⁴ The grace of the Lord could be verbal, given through his sight or through heart.⁶⁵ When the grace is internal it will be

⁶⁰ आविर्भूय मनोवृत्तौ ब्रजन्ती तत्स्वरूपताम् । स्वयंप्रकाशरूपाऽपि भासमाना प्रकाशयवत् ॥२॥

वस्तुतः स्वयमास्वादस्वरूपैव रतिस्त्वसौ । कृष्णादिकर्मकास्वादहेतुत्वं प्रतिपद्यते ॥३॥

⁶¹ साधनाभिनिवेशेन कृष्णतद् भक्तयोस्तथा । प्रसादेनातिधन्याना भावो द्वेधाऽभिजायते ।
आद्यस्तु प्रायिकस्तत्र द्वितीयो विरलोदयः ॥४॥

ध्यायं ध्यायं भगवत् पादाम्बुजयुगं तदा । ईषदिवक्रियामाणात्मा सार्द्रदृष्टिरभूदसौ ॥

⁶² वैधीरागानुगामार्गभेदेन परिकीर्तितः । द्विविधः खलु भावोऽत्र साधनाभिनिवेशजः ॥५॥

⁶³ साधनाभिनिवेशस्तु तत्र निष्पादयन् रुचिम् । हरावासक्तिमुत्पाद्य रति सजनयत्यसौ ॥६॥

⁶⁴ साधनेन विना यस्तु सहसैवाभिजायते । स भावः कृष्णतद्भक्तप्रसादज इतीर्यते ॥९॥

⁶⁵ प्रसादा वाचिकालोकदानहाद्दयो हरेः ॥१०॥

hārdika.⁶⁶ This *rati* is of five types according to five types of bhaktas. This will be explained later.⁶⁷

2. *Kṛṣṇa-tad-bhakta-prasādaja*—‘due to the grace of the followers of Kṛṣṇa’:

Whenever, there is a sprouting of this form of *bhakti*, namely, steadiness of mind (not being disturbed even when there is a cause) (*ksānti*),⁶⁸ an effort to apply one's time to the successful by the grace of Lord, in contact with some real bhaktas, their hearts do receive the reflection of the emotions of the real bhaktas (hence, *Pratibimba*—‘reflection’) and even when they subsequently move away the real bhaktas their hearts do retain some *Samskāras*—‘impressions’ of the emotions of real bhaktas.⁶⁹

The second type of apparent *bhakti*, called *Chāyā*—‘shadow’, consists of trivial curiosity, is fickle, removes misery (though temporarily) and bears some resemblance to the real *bhakti*.⁷⁰ It appears to arise even in ignorant persons from such subordinate causes like actions (Kṛṣṇa's sports) or times (i.e. *Janmāṣṭamī* etc.) or persons (*Rādhā*, *Akrūra* etc) etc. dear to the Lord,⁷¹ but even this shadow-like *bhakti* does not arise in one's heart without good fortune, because once it arises, it can gradually lead one to the greatest blessedness.⁷²

⁶⁶ प्रसाद आन्तरो यः स्यात् स हार्दं इति कथ्यते ॥११॥

⁶⁷ भक्तानां भेदतः सेयः रतिः पंचविधा मता । अग्रेविविच्य वक्तव्या तेन नात्र प्रपच्यते ॥१३॥

⁶⁸ क्षोभहेतावपि प्राप्ते क्षान्तिरक्षुभितात्मता ॥१६॥

⁶⁹ दैवात्सद्भक्तसङ्गेन कीर्तनाद्यनुसारिणाम् । प्रायः प्रसन्नमनसा भोगमोक्षादिरागिणाम् ॥२७॥

केषाचिद्दृदि भावेन्दोः प्रतिबिम्ब उदञ्चति । तद्भक्तहृत्प्रभःस्थस्य तत्संसर्गप्रभावत ॥२८॥

⁷⁰ क्षुद्रकौतूहलमयी चञ्चला दुःखहारिणी । रतेश्छाया भवेत् किञ्चित्सादृश्यावलम्बिनी ॥२९॥

⁷¹ हरिप्रियक्रियाकालदेशपात्रादिसङ्गमात् । अप्यानुषङ्गिकादेशा क्वचिदज्ञेष्वपीक्ष्यते ॥३०॥

⁷² किंतु भाग्यं बिना नासौ भावच्छायाऽप्युदञ्चति । यदभ्युदयत क्षेम तत्र स्यादुत्तरोत्तरम् ॥३१॥

Even this apparent emotion can become real emotion by the grace of Kṛṣṇa's dear ones (i.e devotees or relatives). But if one commits any fault towards such dear ones of Lord, the emotion that has arisen will gradually wane away like a full moon.⁷³

Logically, therefore, when some new devotee becomes closely attached to an established person desirous of emancipation, the emotion of the new devotee also becomes apparent or identical with the Lord. In other words the servant begins to think of himself in the intensity of emotion as identical with the Lord (*Bhajanīyeśa–bhāvata*), similarly in a dancer or an actor also, one may temporarily superimpose the Lordness and attain an apparent *rati*.⁷⁴

If it arises suddenly *avyartha–kālatā*—'without any cause or realisation of this feeling', *virakti*—'distaste for the objects of sense', *māna–sūnyatā*—'lack of pride' (even when one has attained superiority), *āsā–bandha*—'strong bond of hope in the probability of attaining to the Lord', *samutkaṅṭhā*—'eagerness i.e.great desire to obtain one's wish', *nāmagāne ruciḥ*—'taste for singing the name of the deity', *tad–guṇa–vyākhyāne āsaktiḥ*—'desire for the recital of the attributes of the deity' and *tad–vasatithale–prītiḥ*—'pleasure in the place where the Lord lived , e.g Mathura, Vraja etc.'⁷⁵

⁷³ तस्मिन्नेवापराधेन भावाभासोऽप्यनुत्तमः । क्रमेण क्षयमायाति खस्थः पूर्णशशी यथा ॥३३॥

भावोऽप्यभावमायाति कृष्णप्रेष्ठापराधतः । आभासतां च शनकैर्न्यूनजातीयतामपि ॥३४॥

⁷⁴ गाढासङ्गात्सदा याति मु मुक्षौ सुप्रतिष्ठिते । आभासतामसौ कि वा भजनीयेशभावताम् ॥३५॥

अतडएव क्व.चितेषु नव्यभक्तेषु दृश्यते । क्षणमीश्वरभावोऽयं नृत्यादौ मुक्तिपक्षगः ॥३६॥

⁷⁵ क्षान्तिरव्यर्थकालत्व विरक्तिर्मानशून्यता ॥ आशाबन्धः समुत्कण्ठा नामगाने सदा रुचिः ॥१४॥

आसक्तिस्तद्गुणाख्याने प्रीतिस्तद्वसतिस्थले । इत्यादयोनुभावाः स्युर्जातभावाङ्कुरे जने ॥१५॥

Eventhough the characteristics of *rati* like softness etc. are manifested in persons like *mumukṣus*—‘persons desiring *mokṣa*—‘emancipation’, they do not constitute *rati* in itself. Only a child (ignorant) would be astonished by the apparent simiarity of the outward signs, but a knowing person will easily recognise it as *ratyābhāsa*.⁷⁶

Ratyābhāsa again is of two types: *pratibimba*—‘reflection’ and *chāyā*—‘shadow’.⁷⁷

There are persons who actually desire for either worldly objects or for emancipation. But they resort to *bhakti* for the fulfilment of their desires. If at times one sees in them signs like tears, horripilation etc. in the middle of their worship, *bhajanas* etc. one should recognise them not as signs of real *bhakti* but as signs of only apparent *bhakti*, because they resort to *bhakti* not for the sake of *bhakti* itself, but for the sake of same other goals like wordly enjoyments and *mokṣa*; for them, *bhakti* is *gauṇa*, only *sādhana*, through which they wish to attain some other ends.

When such *bhaktas* come, by chance, or in the heart of a devotee, then we should understand that it has come up because of his good deeds in the past lives of which the fruit which was stopped due to some obstacle has begun to appear now.⁷⁸

But that strong emotion which arouses *lokottara*—‘transordinary’ wonder, and gives all power will arise (in the devotee's mind) only through the grace of Kṛṣṇa. (And it is naturally the highest of the four types of *bhāvas*: that aris out

⁷⁶ किन्तु बालचमत्कारकारी तच्चिह्नवीक्षया । अभिज्ञेन सुबोधोऽयं रत्याभासः प्रकीर्तितः ॥२४॥

⁷⁷ प्रतिबिम्बस्तथा छाया रत्याभासो द्विधा मतः ॥२५॥

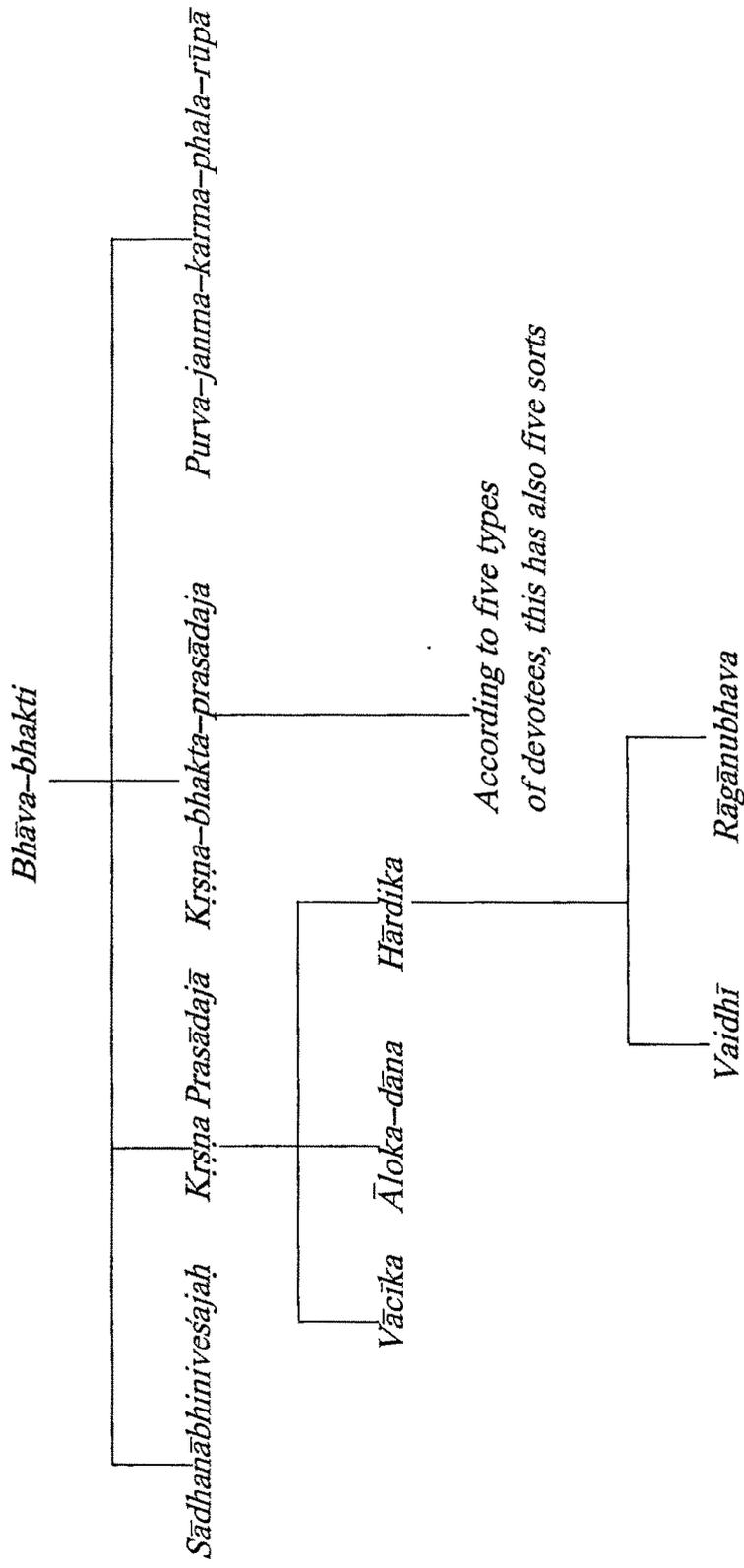
⁷⁸ साधनेक्षां बिना यस्मिन्नकस्माद्भाव ईक्ष्यते । विघ्नस्थगितमत्रोह्य प्राग्भवीय सुसाधनम् ॥३७॥

of attachment to means, that aris out of the grace of Lord Himself, that arising out of the grace of Lord's devotees, and the one arising as fruits of one's meritorious acts of past life.)⁷⁹

Finally RG makes one important statement in relation with such devotees: even when one sees some faults (anti-qualities) in a person in whom the emotion of *rati* for Lord has arisen, one should not blame him or harbor indignation for him; because such a person is already blessed (by the reason of his devotion).⁸⁰ Here a classification of the Bhava-bhakti is tabulated as follows:

⁷⁹ लोकोत्तरचमत्कारकारकःसर्वशक्तिदः । यः प्रथीयान् भवेद्भावः स तु कृष्णप्रसादजः ॥३८॥

⁸⁰ जने चेज्जातभावेऽपि वैगुण्यमिव दृश्यते । कार्य्या तथाऽपि नासूया कृतार्थः सर्वथैव सः ॥३९॥



I. iv. *Premā Bhakti*: Devotion—A Ripened Sentiment of Love :

In the fourth *laharī* of the Eastern division of BRAS, RG describes the third kind of devotion which is called *Premā bhakti*. Author defines it thus : that *bhāva*—‘emotion’ which is marked by an intense feeling of ‘My-ownness’ and which properly softens the inner self of a person and which is itself soaked (emotionally) by nature is called *prema*—‘love’.⁸¹

Bhishma and others give a slightly different definition: that devotion or attachment which is devoid of all other attachments is called *prema*—‘love’.

According to RG, the feeling of attachment when intensified becomes *prema*. According to others, the feeling of attachment pure & simple, the unconditional feeling by itself and for itself, is called *prema*.⁸² It is of two types—

1. *Bhāvottha-prema*—‘arising out of emotion’,
2. *Hareḥ-atiprasādottha prema*—‘arising out of the excessive grace of the Lord.’⁸³ When an *emotion*—‘Bhāva’ develops to highest stage through the constant practice of internal organs, it is called *Bhāvottha prema*—‘love originated from the emotion’.⁸⁴ The former being the *Vaidhi-mārga* and the latter following the *rāgānugā*, when the Lord grants His own company or association to a devotee, that is his excessive⁸⁵ grace. This second type also can be twofold: either arising out of a knowledge of His greatness or which

⁸¹ सम्यङ्मसृणितस्वान्तो ममत्वातिशयाङ्कितः । भावः स एव सान्द्रात्मा बुधैः प्रेमा निगद्यते ॥१॥

अनन्यममता विष्णौ ममता प्रेमसंगता । भक्तिरित्युच्यते भीष्म प्रह्लाक्षेद्वनारदैः ॥

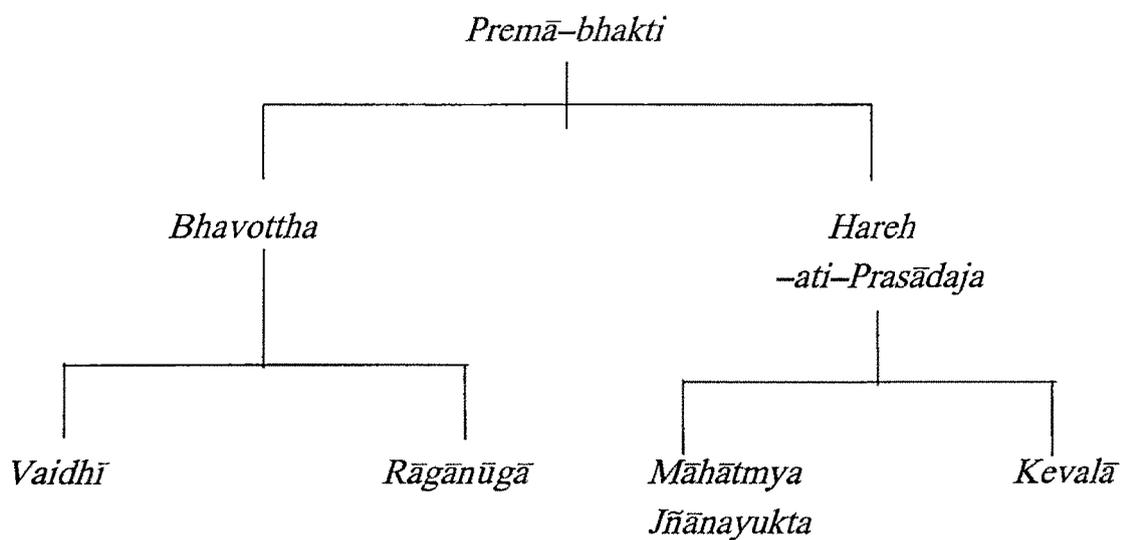
⁸² भक्तिः प्रेमोच्यते भीष्ममुखैर्यत्र तु संगता । ममताऽन्यममत्वेन वर्जितेत्यत्र योजना ॥२॥

⁸³ भावोत्थोऽतिप्रसादोत्थः श्रीहरेरिति स द्विधा ॥३॥

⁸⁴ भाव एवान्तरङ्गाणामङ्गानामनुसेवया । आरूढः परमोत्कर्ष भावोत्थः परिकीर्तितः ॥४॥

⁸⁵ हरेरितिप्रसादोऽय सङ्गदानादिरात्मनः ॥५॥

is association pure and simple.⁸⁶ Those devotees who follow the path of *Vidhi* (religions injunctions) will achieve devotion through the knowledge of this greatness. But those who follow the path of love only will achieve the devotion pure and simple.⁸⁷



⁸⁶ महात्म्यज्ञानयुक्तश्च केवलश्चेति सा द्विधा ॥६॥

⁸⁷ महिमाज्ञानयुक्तः स्याद्विधिमार्गानुसारिणाम् । रागानुगाश्रितानां तु प्रायशः केवलो भवेत् ॥७॥

Rūpagośvāmin then shows as follows the sequence by which this *Premābhakti* develops:

The development of *Prema* begins with *śraddhā*—'faith' (in the statements of scriptures) which leads one to the company of sages and devotees and eventually to the activity of bhajans; by *bhajana-kriyā*, one's evils are removed and one attains a grounding in devotion; then he develops a liking for it, which gradually intensifies into, first, attachment, than emotion and finally into love. This is the order in which the *Prema*—'love' develops itself into the *sādhakas*.⁸⁸

RG then goes on to say that the ways and patterns of behaviour of these devotees in whose hearts this love has blossomed is very hard to be understood even by the *śāstrajñā*—'scholar of the scripture'.⁸⁹ Here only love shines and it is rare even among the devotees. Hence its subtypes like *sneha* etc. are not analysed and described.⁹⁰ The sweet joys of the subtle principles of devotion are all revealed by the lotus—feet of Śrī Sanātana Gosvāmin in his work called *Śrī-bhāgavatāmṛta*.⁹¹ Here a classification of the Bakti—Tridhodiā is presented in a tabular form:

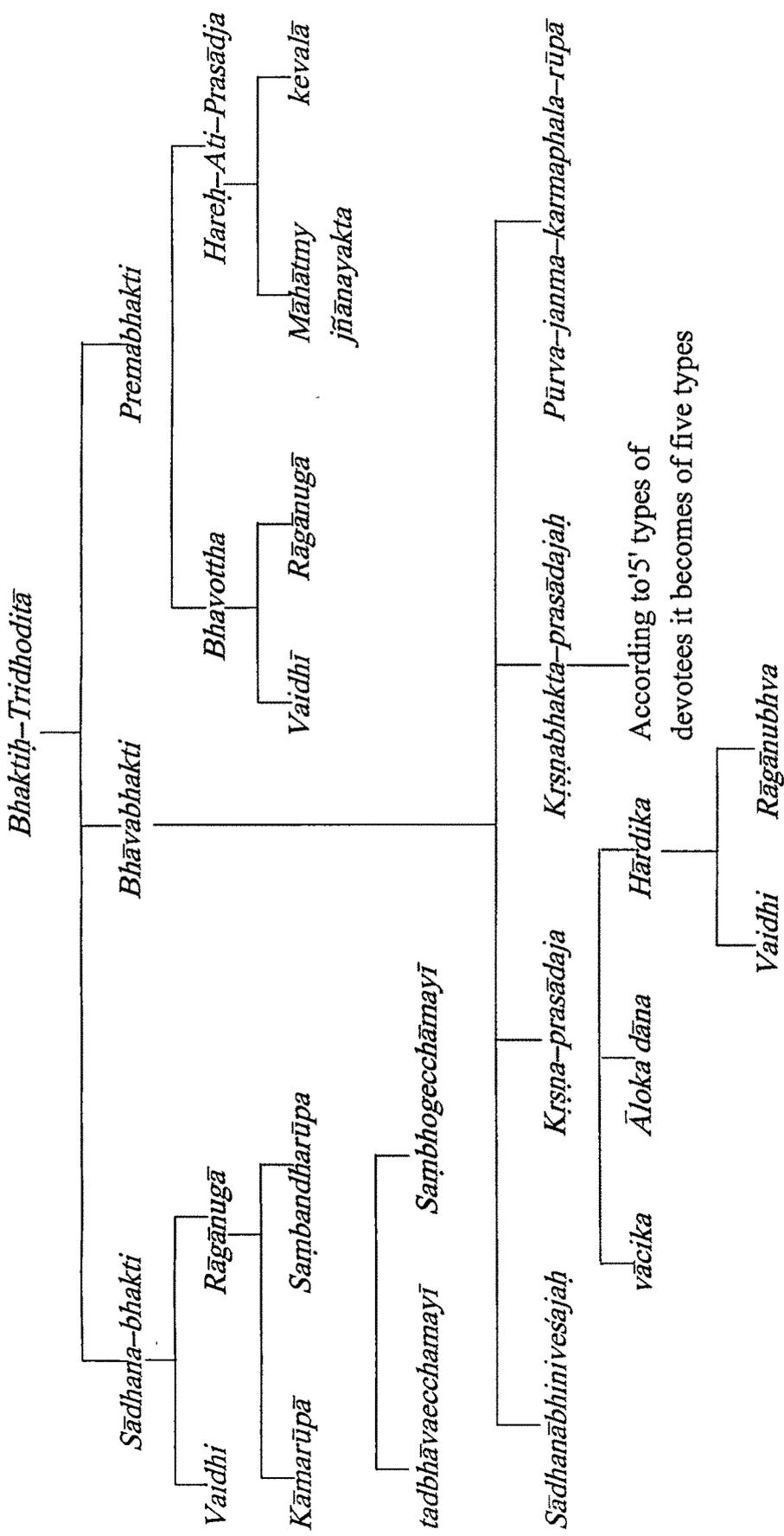
⁸⁸ आदौ श्रद्धा ततः साधुसङ्गोऽथ भजनक्रिया । ततोऽनर्थनिवृत्तिः स्यात्ततो निष्ठा रूचिस्ततः ॥८॥

अथासक्तिस्ततो भावस्ततः प्रेमाऽभ्युदञ्चति । साधकानामय प्रेम्णः प्रादुर्भावि भवेत् क्रमः ॥९॥

⁸⁹ धन्यस्याय नवः प्रेमा यस्योन्मीलति चेतसि । अन्तर्वाणिभिरप्यस्य मुद्रा सुषुडु सुदुर्गमा ॥१०॥

⁹⁰ प्रेम्ण एव विलासत्वाद्वैरल्यात्साधकेष्वपि । अत्र स्नेहादयो भेदा विविच्य नहि शसिताः ॥११॥

⁹¹ श्रीमत्प्रभुपदाम्भोजैः सर्वा भागवतामृते । व्यक्तीकृताऽस्ति गूढाऽपि भक्तिसिद्धान्तमाधुरी ॥



II. DAKṢIṆA VIBHĀGA : SOUTHERN DIVISION

II.i. Vibhāva : Determinants (or Excitants) of Bhakti :

In this second section RG describes the *Bhagavad-bhakti rasa*, (1) where, in five *laharīs*, he systematically deals respectively with the *Vibhāvas*—‘determinants’, *Anubhāvas*—‘consequents/ensuants’, *Sāttvikabhāvas*—‘the involuntary expressions’, *Vyabhicāri-bhāvas*—‘the transitory feelings/moods’ and the *Sthāyi-bhāvas*—‘the dominant/permanent emotions’ in relation to *bhakti* conceived as *rasa*.⁹²

The love for Kṛṣṇa in the devotee is broiught by the *Vibhāvas*, *Anubhāvas*, *Sāttvikas* and *Vyabhicārīs* in the from of hearing etc. to the statement of relish; thus the permanent emotion of love for Kṛṣṇa becomes the sentiment of devotion.⁹³

This relish of *bhakti-rasa* takes place in the heart of those who possess the instinctive impression of good devotion either old or new (i.e. from past life or present life).⁹⁴

The excitants make the dominant emotion of *Kṛṣṇa-rati*—‘capable of being relished’, they are *Ratyāsvāda-hetavah*; They may be of two kinds: *Ālambana*—‘the substantial’ and *Uddīpana*—‘the enhancing’.⁹⁵

The *Ālambana-vibhāva* of *Kṛṣṇa-rati* is either Kṛṣṇa or His devotees. They are both the object of love as well as its support.⁹⁶

⁹² भक्तिरसामृतसिन्धुः-II-i-1to4

⁹³ विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः । स्वाद्यत्व हृदि भक्तानामानीता श्रवणादिभिः । एषा कृष्णरतिः स्थायी भावो भक्तिरसो भवेत् ॥ वही ५ ॥

⁹⁴ प्राक्तन्याधुनिकी चास्ति यस्य सद्भक्तिवासना । एष भक्तिरसास्वादस्तस्यैव हृदि जायते ॥भक्तिरसामृतसिन्धुः-II.i.६

⁹⁵ तत्र ज्ञेया विभावास्तु रत्यास्वादनहेतवः । ते द्विधाऽऽलम्बना एके तथैवोद्दपनाः परे ॥ वही १४ ॥

Lord Kṛṣṇa himself, the crest Jewel of the heroes, is the *ālabana* of Kṛṣṇa-*rati*. In him all the qualities always shine.⁹⁷

This Lord Kṛṣṇa, the object of the *rati* of the *bhakti* as could be of two forms: *Āvṛta*-‘covert’ and *Prakāṣa*-‘obvious’. *Prakāṣa* is the obvious, regular form of Kṛṣṇa as Kṛṣṇa himself. The Covert is that of His form under which he often conceals Himself by means of other dresses etc. e.g. Kṛṣṇa adorning the dress of a lady and so on.⁹⁸

This form of Kṛṣṇa has infinites qualities and excellences a few of which are counted below:

- 1) *Suramīyāṅga*-‘Possessing fine symmetrical limbs’,
- 2) *Sarva-sallakṣaṇānvita*-‘possessing all the excellent *lakṣaṇas*-‘characteristics’. Which are twofold-*guṇottha* and *aṅkotha*.
- 3) *Rucira*-‘good-looking’,
- 4) *Taijasa*-‘powerful and shining’: It may be of two types-*dhāma* and *prabhāva*,
- 5) *Baliyān*-‘strong’,
- 6) *Vayasānvita*-‘youthful’,
- 7) *Vividhādbhuta-bhāṣāvit*-‘acquainted with many and strange languages’,
- 8) *Satya-vākyaḥ*-‘of truthful speech’,
- 9) *Priyamvadah*-‘capable of pleasant speech’,

⁹⁷ कृष्णश्च कृष्णभक्ताश्च बुधैरालम्बना मता । रत्यादेर्विषयत्वेन तथाऽऽधारत्याऽपि च ॥ वही १५ ॥

⁹⁸ नायकानां शिरोरत्नं कृष्णस्तु भगवान् स्वयम् । यत्र नित्यतया सर्वे विराजन्ते महागुणाः ॥

सोऽन्यरूपस्वरूपाभ्यामस्मिन्नलम्बनो मतः ॥ वही १६ ॥

⁹⁹ अन्यवेषादिनाऽऽच्छन्नं स्वरूपं प्रोक्तमावृतम् ॥ वही १८

- 10) *Vāvadūkaḥ*—'expert in conversation': it may be twofold—*śruti*—*preṣṭha* and *akhilavāg-guṇānvita*.
- 11) *Supāṇḍityaḥ*—'learned and wise',
- 12) *Buddhimān*—'intelligent', and *sukṣmadhīḥ*—'sharp-minded',
- 13) *Pratibhānvita*—'Possessed of genius',
- 14) *Vidagdhaḥ*—'well-versed in the arts',
- 15) *Caturaḥ*—'ingenious',
- 16) *Dakṣaḥ*—'dexterous and quick',
- 17) *Kṛtajñāḥ*—'grateful',
- 18) *Sudṛḍha-vrataḥ*—'resolute',
- 19) *Deśakālasupātraññāḥ*—'possessing a knowledge of proper time, proper place and proper object,'
- 20) *Sāstracakṣuḥ*—'acting according to the scriptures',
- 21) *Śucih-pāvanaḥ*—'pure' and *Viśuddha*—'pure',
- 22) *Vaśī*—'continent',
- 23) *Sthiraḥ*—'steadfast',
- 24) *Dāntaḥ*—'capable of suffering',
- 25) *Kṣamāsīlaḥ*—'forgiving'
- 26) *Gambhīraḥ*—'profound',
- 27) *Dhṛtimān*—'contented and placid' ,
- 28) *Samāḥ*—'equable',
- 29) *Vadānyaḥ*—'liberal in gift',
- 30) *Dhārmika*—'dutiful',
- 31) *Śūraḥ*—'brave',

- 32) *Karuṇah*–‘compassionate’,
- 33) *Mānya–mānakṛt*–‘respectful’,
- 34) *Dakṣiṇah*–‘amiable and well–behaved’,
- 35) *Vinayī*–‘humble’,
- 36) *Hrīmān*–‘modest’,
- 37) *Śaraṇāgata–pālaka*–‘protector’,
- 38) *Sukhī*–‘happy’: it may be of two kinds–1.*bhoktā* and 2.
ḍṅkhagandhaih asprṣṭah,
- 39) *Bhakta–suhṛt*–‘friend of the devotee’: it may be of two types–
susevyaḥ and *dāsabandhah*
- 40) *Prema–vaśya*–‘controllable by love’,
- 41) *Sarva–śubhaṅkaraḥ*–‘beneficent to all’,
- 42) *Pratāpī*–‘subjugator of enemies’,
- 43) *Kīrtimān*–‘famous’,
- 44) *Rakta–lokaḥ*–‘popular’,
- 45) *Sādhu–samāśraya*–‘partial to the good’,
- 46) *Nārīgaṇamanohārī*–‘charmer of women’,
- 47) *Sarvārādhyā*–‘pre–eminently adorable’,
- 48) *Samṛddhimān*–‘prosperous’,
- 49) *Varīyān*–‘pre–eminent’,
- 50) *Īśvara*:–twofold *svatantraḥ*–‘independent’ and *durlaṅghyajñāḥ*–
‘supreme’.⁹⁹

⁹⁹ ||भक्तिसामृतसिन्धुः - II.i.19-25 1/2

All these qualities are found in all the souls in varying degrees. But they are described as residing in Lord Kṛṣṇa to their highest degree.¹⁰⁰

The five additional qualities are :

- (1) *Sadā-svarūpa-samprāptaḥ*—'always in His own original form i.e. unconditioned',
- (2) *Sarvajñāḥ*—'omniscient',
- (3) *Nityanūtanḥ*—'ever new',
- (4) *Sat-cid-ānanda-sāndrāṅgaḥ*—'having self-existent, self-conscious, blissful compact form',
- (5) *Sarva-siddhi-niṣevitaḥ*—'possessed of all powers and perfection',

These qualities Lord Kṛṣṇa shares also with Lord Śiva.¹⁰¹

However, as *Narāyaṇa* (of whom he is often considered an incarnation) his five exclusive theological qualities are:

- (1) *Avicintya-mahā-sakti*—'possessed of infinite and indescribable powers',
- (2) *Koṭi-brahmāṇḍa-vigraha*—'container of infinite worlds',
- (3) *Avatārāvali-bīja*—'the seed of incarnations',
- (4) *Hatāri-gati-dāyaka*—'giver of salvation even to his enemies (after they are) killed', and
- (5) *Ātmārāma-janākarṣin*—'attractor of the liberated wise'.¹⁰²

¹⁰⁰ जीवेष्वेते वसन्तोऽपि बिन्दुबिन्दुतया क्वचित् । परिपूर्णतया भान्ति तत्रैव पुरुषोत्तमे ॥ वही २६ ॥

¹⁰¹ अथ पञ्चगुणा ये स्यु रशेन गिरिशादिषु ॥ वही २९ ॥

सदास्वरूप सम्प्राप्तः सर्वज्ञो नित्यनूतनः । सच्चिदानन्दसान्द्राङ्गः सर्वसिद्धिनिषेवितः ॥ वही ३० ॥

¹⁰² अथोच्यन्ते गुणा. पञ्च ये लक्ष्मीशादिवर्तिनः । अविचिन्त्यमहाशक्ति कोटि ब्रह्माण्डविग्रहः ॥ भक्तिरसामृतसिन्धु -

II.i.३१ ॥

अवतारावली बीज हतारिगतिदायकः । आत्मा रामगणाकर्षोत्थमी कृष्णे किलाद्भुताः ॥ वही ३२ ॥

And finally the four special qualities exclusive only to His form as Lord Kṛṣṇa are these:

- (1) *Līlā*—'divine sport',
- (2) *Premṇā priyādhikya*—'abundance of beloved persons obtained by love',
- (3) *Veṇu-mādhurya*—'sweetness of His flute' and
- (4) *Rūpa-mādhurya*—'sweetness of His beauty'.

Therefore, all these qualities together (50+5+5+4=64) add up to number sixty-four; they are His physical, mental and spiritual qualities and are elaborately defined and illustrated in verses by the author.¹⁰³

RG winds up this list of qualities with the remarks that Kṛṣṇa, the Lord Supreme, possesses infinite qualities even beyond these, but only these qualities which are important among many are mentioned and described here.

Kṛṣṇa, the supreme among all the heroes, is adorned with the eternal qualities. Even so, the qualities appear in him in three degrees of fulness: *Pūrṇatama*—'most complete', *Pūrṇatara*—'more complete' and *Pūrṇa*—'complete'. These degrees of revelation of the qualities are associated with His stays respectively in Gokula, in *Mathurā* and in *Dwārakā*.¹⁰⁴

RG then also applies the traditional fourfold divisions of heroes to Lord Kṛṣṇa: that is:—

- 1) *Dhīrodātta*—'high-spirited', 2) *Dhīroddhata*—'haughty'

¹⁰³ भक्तिरसामृतसिन्धु - II.i. ३६-७४

¹⁰⁴ हरिः पूर्णतमः पूर्णतरः पूर्ण इति त्रिधा । श्रेष्ठमध्यादिभिः शब्दैर्नाट्ये य परिपद्यते ॥ वही १०४ ॥
प्रकाशिताखिलगुणः स्मृतः पूर्णतमो बुद्धैः । असर्वव्यञ्जकः पूर्णतरः पूर्णोऽल्पदर्शकः ॥ वही १०५ ॥
कृष्णस्यपूर्णतमता व्यक्ताऽभूद् गोकुलान्तरे । पूर्णपूर्णतरता द्वारकामथुराऽऽदिषु ॥ वही १०६ ॥

3) *Dhīra-lalīta*-'sportive', 4) *Dhīra-prasānta*-'serene'¹⁰⁵

Eventhough many of these qualities are antagonistic to eachother, yet due to the supremacy of the Lord, all the contradictory qualities also are present in Him simultaneously.¹⁰⁶

Thereafter the author describes a set of eight main qualities of Kṛṣṇa which are like *sattva-bheda*-'inherent excellences'.

They are

- | | |
|-------------------------------------|--------------------------------------|
| 1) <i>Śobhā</i> -'beauty' | 2) <i>Vilāsa</i> -'gracefulness' |
| 3) <i>Mādhurya</i> -'sweetness' | 4) <i>Māṅgalya</i> -'auspiciousness' |
| 5) <i>Sthairya</i> -'steadfastness' | 6) <i>Tejas</i> -'lustre' |
| 7) <i>Lalita</i> -'beautiful' | 8) <i>Audārya</i> -'generosity' |

(1) *Śobhā*-'beauty' is that in which pity for poorer beings, competition with higher person, bravery, enthusiasm, skill and truth all these are present .

(2) *Vilāsa*-'gracefulness' is that where his movement is dignified like that of a bull, his sight is steady and his speech with a smile.

(3) *Mādhurya*-'sweetness', covetable beauty in all activities.

(4) *Māṅgalya*-'auspiciousness', trustability for the whole world.

(5) *Sthairya*-'steadfastness', that by which one though surrounded by obstacles is not disturbed in one's duty.

(6) *Tejas*-'lustre', the quality by which one impresses the hearts of all. (It may also mean in-tolerability of one's own neglect by others.)

(7) *Lalita*-'beautiful', activities generally abounding in erotic impact.

¹⁰⁵ स पुनश्चतुर्विधः स्याद् धीरोदात्तश्च धीरललितश्च । धीरप्रशान्तनामा तथैव धीरोद्धतः कथितः ॥भक्तिरसामृतसिन्धु.-

II.i.१०७ ॥

¹⁰⁶ मिथोविरोधिनोऽप्येते केचिन्निगदिता गुणा । हरौ निरङ्कुशैश्वयत्किोऽपि न स्यादसम्भवः ॥ वही ११९

(8) *Audārya*—'generosity', capacity to donate even one's own self.¹⁰⁷

After describing the qualities of the hero at length, RG mentions the assistants of the hero like Garga etc., in religious practices like *Yuyudhāna* etc, in matters of war and like Uddhava etc., in consultations.¹⁰⁸

RG then mentions the Kṛṣṇa—bhaktas. They also are endowed with the 'twenti nine' qualities (beginning from *satyavākya* and ending with *hrīmān*) mentioned above.¹⁰⁹ They are divided and subdivided as follows.

The devotees of Kṛṣṇa are those whose hearts are steeped in the love of Kṛṣṇa. They are of two types, *sādhakas* and *siddhās*.¹¹⁰ The *sādhakas* are those in whom love of Kṛṣṇa is created and who though fit for realization of the Lord have yet not reached the state of *Nirvighnatā*—'not facing obstacles', like Bīlvamaṅgala and others.¹¹¹ The *siddhas* are those who have become free from the taste of all afflictions, who are always engaged in Kṛṣṇa's activities and immersed in the relish of the joy of love of Kṛṣṇa. These latter again are of two types—*samprāpta siddha* and *nitya siddha*.¹¹² Those are *samprāpta* who achieve the *siddhi* through either [1] *Sādhana* (like Mārkaṇḍeya etc.)¹¹³ or through [2] the

¹⁰⁷ भक्तिरसामृतसिन्धुः - II.i.१२१-१३१

¹⁰⁸ अस्य गर्गादयो धर्मे युयुधानादयो युधि । उद्धवाद्यास्तथा मन्त्रे सहायाः परिकीर्तिताः ॥ वही १३४ ॥

¹⁰⁹ तद्भावभावितस्वान्ताः कृष्णभक्ता इतीरिताः ॥ वही १३५ ॥

ये सत्यवाक्य इत्याद्या ह्रीमानित्यन्तिमा गुणाः । प्रोक्ताः कृष्णोऽस्य भक्तेषु ते विज्ञेया मनीषिभिः ॥ वही १३६ ॥

¹¹⁰ ते साधकाश्च सिद्धास्व द्विविधाः परिकीर्तिताः ॥ वही १३७ ॥

¹¹¹ उत्पन्नरतयः सम्यङ् नैर्विच्यमनुपागताः । कृष्णसाक्षात्कृतौ योग्याः साधका इति कीर्तिताः ॥ वही १३८ ॥

¹¹² बिल्वमङ्गलतुल्या ये साधकास्ते प्रकीर्तिताः ॥ भक्तिरसामृतसिन्धुः - II.i.१३९

अविज्ञाताखिलक्लेशाः सदा कृष्णाश्रितक्रियाः । सिद्धाः स्युः प्रेमसौख्यास्वादपरायणोः ॥ वही १४०

संप्राप्तसिद्धयः सिद्धा नित्यसिद्धास्व ते द्विधा ॥ वही १४१

¹¹³ मार्कण्डेयादयः प्रोक्ताः साधनैः प्राप्तसिद्धयः ॥ वही १४३

Kṛpā—'grace of the Lord' (like the wives of sacrificing brahmins like Vairocanī, Śuka etc).¹¹⁴

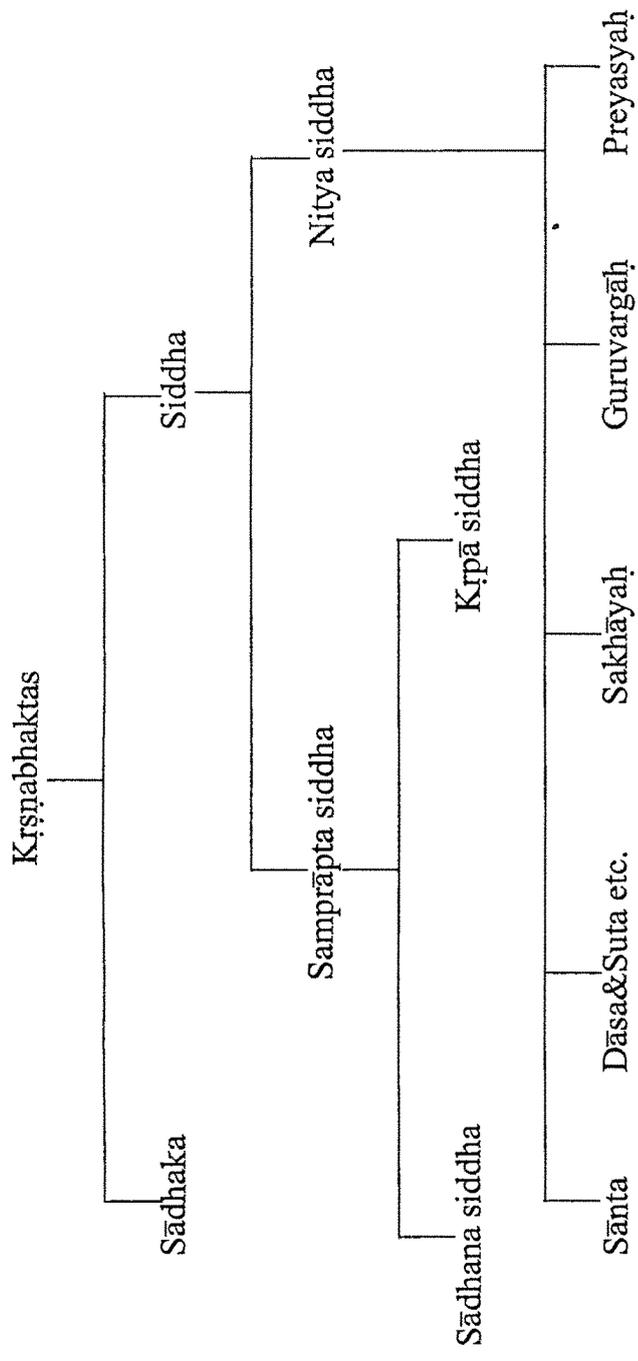
Ultimately, the *nitya siddhas* represent the best type of Bhaktas. They like *Mukūṇḍa*, love the Lord crores of times more than their own selves and possess qualities like eternal bliss. Thus the residents of *Vraja* are his eternal beloveds. The *Yādavas* and the shepherds are called His eternal beloveds and their behaviour towards *Murāri* also are like those of ordinary worldly persons.¹¹⁵ These bhaktas show five types of love—attitudes towards Lord Kṛṣṇa: they are either equanimous to Him, or His servants and sons, or friends, or groups of elders, or His beloveds.¹¹⁶ These will form the bases of the five types of *Bhakti*, to be described in the next section.

The types of Kṛsnabhaktas as well as those of Alambanvibhavas of Kṛsna-rati are presented below in tabular forms.

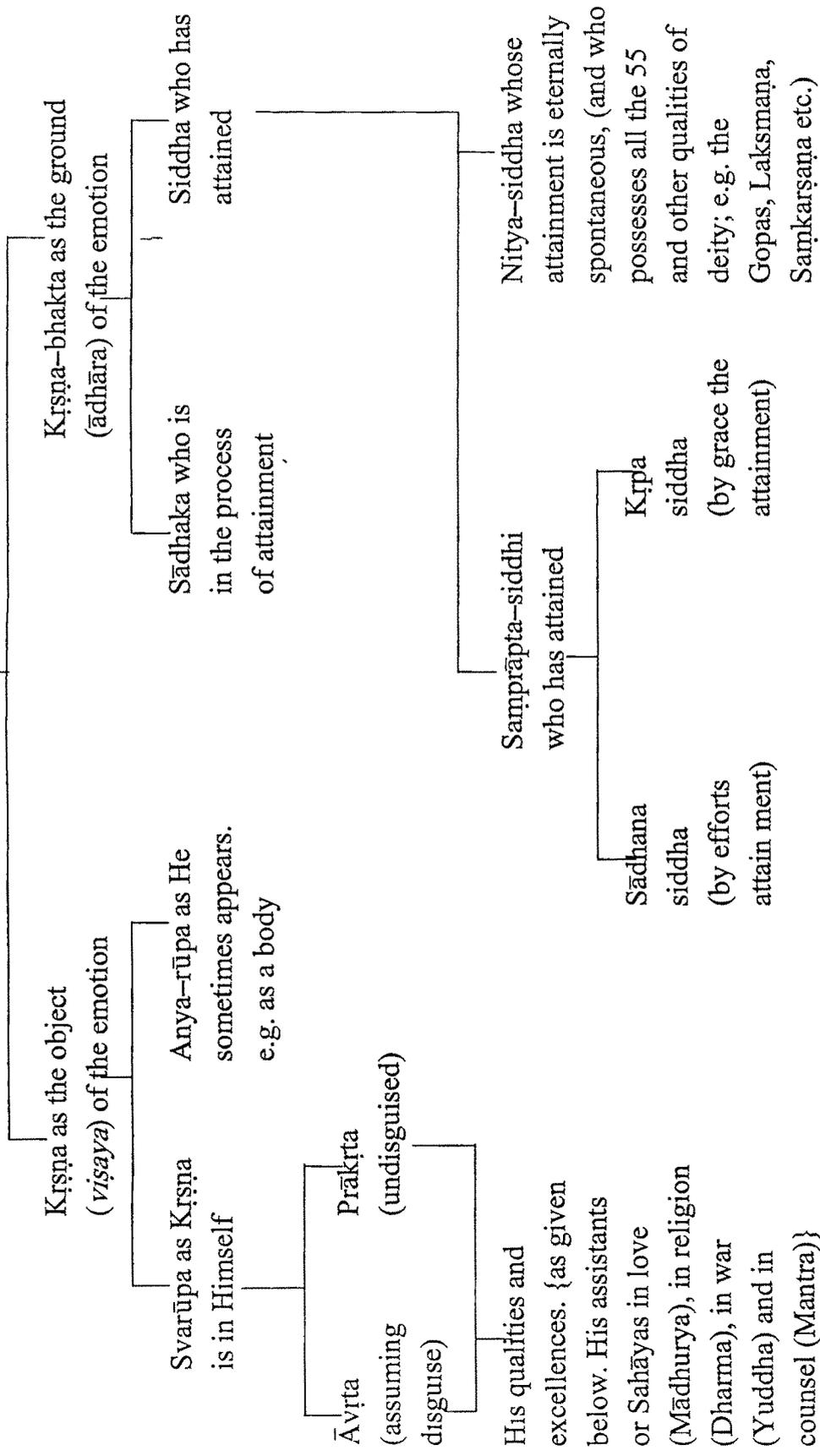
¹¹⁴ साधनैः कृपया चास्य द्विधा संप्राप्तसिद्धयः ॥वही १४२

¹¹⁵ भक्तिसामृतसिन्धुः - II.i. १४५-१४७

¹¹⁶ भक्तास्तु कीर्तिता. शान्तास्तथा दाससुतादयः । सखायो गुरुवर्गाश्च प्रेयस्यश्चेति पञ्चधा ॥वही १४९



The Ālambana Vibhāva of Kṛṣṇa-rati



Reproduced from *Vaisnava Faith and Movement* by S. K. De, p. 183.

[1] *Uddīpana vidhava*—‘enhancing excitant’

Those things that arouse or enhance the love/emotion (that has been already aroused) are called *Uddīpana-vibhavas*. They are fourteen : 1) His qualities, 2) His activities, 3) His embellishments, 4)

These are such conditions of time, place and circumstances as serve to foster the feelings. They are described as follows.¹¹⁷

[1] *Guṇas*—‘qualities’; of three types:

1) *Kāyika*—‘physical’ 2) *Vācika*—‘verbal’ and 3) *Mānasika*—‘mental’¹¹⁸

Kāyika include *vayaḥ*—‘age’, *saundarya*—‘natural beauty’, *rūpa*—‘beauty (due to embellishment)’ and *mṛdutā*—‘softness’ etc. Which are the physical qualities of Lord Kṛṣṇa.¹¹⁹ Though these are known as his physical qualities associated with His form itself, yet they are described distinctly as the enhancing excitants.¹²⁰ The form of the Lord is the *ālabhana vibhava* only and only His ornament etc, can be enhancers. Yet they are accepted both as substantial as well enhancing excitants.¹²¹

The age of Kṛṣṇa also may be in there stages¹²²

1. *Kaumāra*—‘infancy’ upto His five years, accepted into the *vatsala rasa*.

2. *Paugānda*—‘boyhood’ from 5 to 10 years, introduced in the *preyas rasa*.

¹¹⁷ उद्दीपनास्तु ते प्रोक्ता भावमुद्दीपयन्ति ये । ते तु श्रीकृष्णचन्द्रस्य गुणाश्चेष्टाः प्रसाधनम् ॥वही १५०

स्मिताङ्गसौरभे वशशृङ्गनूपुरकम्बवः । पदाङ्कः क्षेत्रतुलसीभक्ततद्वासरादयः ॥वही १५१

¹¹⁸ गुणास्तु त्रिविधाः प्रोक्ताः कायवाङ् मानसाश्रया ॥१५२

¹¹⁹ वयः सौन्दर्यरूपाणि कायिका मृदुताऽऽदयः ॥भक्तिरसामृतसिन्धु. -II.i.१५३

¹²⁰ गुणाः स्वरूपमेवास्य कायिकाद्या यदप्यमी । भेदस्वीकृत्यं वर्णयन्ते तथाऽप्युद्दीपना इति ॥वही १५४

¹²¹ अतस्तस्य स्वरूपस्य स्यादालम्बनतैव हि । उद्दीपनत्वमेव स्याद् भूषाणादेस्तु केवलम् ॥वही १५५

एषामालम्बनत्वं च तथोद्दीपनताऽपि च ॥वही १५६

¹²² वयः कौमारस्पौगण्डकैशोरमिति तत् त्रिधा ॥वही १५७

3. *Kaiśora*—'adolescence' from 10 upto 16 years, under this all the *rasas* arise, yet mainly it excites *ujjvala* or *madhura rasa*.

Kaiśora may be in three stages:—

1. *Ādya*—'early' 2. *Mādhya*—'middle' 3. *Śeṣa*—'late'.¹²³

RG describes characteristics of these three stages of adolescence with some details. An indescribable glow of complexion, red tinge in the corues of eyelashes, appearance of the line of soft hair are seen in the early stage of adolescence;¹²⁴ Lord wears a long garland (*vaijayanti*) tuft of hair etc. (like an expert actor); sweetness of flute, beautiful clothes etc.¹²⁵ His activities show the sharpness of nail—ends, bow—like movement of brows, smearing teeth with colourful powder etc.¹²⁶

In the middle stage some indescrible lustre of two thighs, two arms and chest and the sweetness of his growing physical form, His smartness, love—festivals in bowers, beginnings of *Rāsa-līlā* and graceful demeanour of movements.¹²⁷

The late adolescence which may as well be called fresh youth is marked by a more beautiful grace of limbs wherein the three folds of stomach etc, are apparent.¹²⁸

[2] *Ceṣṭā*—'exploits' like slaying of the wicked etc., sports and *Rāsa* etc.¹²⁹

¹²³ भक्तिरसामृतसिन्धुः—II.i.१५८-१६१

¹²⁴ वर्णस्योज्ज्वलता काऽपि नेत्रान्ते चारुणच्छविः । रोमावलिप्रकटता कैशोरे प्रथमे सति ॥वही १६२

¹²⁵ वैजयन्तीशिखण्डादिनटप्रवरवेषता । वंशीमधुरिमा वस्त्रशोभा चात्र परिच्छदः ॥वही १६३

¹²⁶ खरताऽत्र नखाग्राणां धनुरान्दोलिता भ्रुवोः । रदानां रञ्जनं रागचूर्णैरित्यादि चेष्टितम् ॥भक्तिरसामृतसिन्धुः—II.i.१६४

¹²⁷ भक्तिरसामृतसिन्धुः—II.i.१६५-१६७

¹²⁸ पूर्वतोऽप्यधिकोत्कर्षबाढमङ्गानि बिभ्रति । त्रिवलिव्यक्तिरित्याद्य वैशारे चरमे सति ॥वही १६८

¹²⁹ चेष्टा रासादिलीलाः स्युस्तथा दुष्टवधादयः ॥वही १७७

[3] *Prasādhana*—'embellishment'. *The Vasana*—'dress', *Ākalpa*—'decoration and *Mandana*—'ornament' etc. are the embellishments of Kṛṣṇa.¹³⁰ Such types of dress will be found in several colours like *Keśara*, *Haratāla*, *Navārkaśmī*—'rays of the new sun' this dress may be presented in three ways like *yuga*—'twofold', (i.e. Upper and lower garments), *Catuṣka*—'fourfold', *Bhūyiṣṭha*—'manifold', the variegated dress for festive times.¹³¹

In *catuṣka* are included:—

1. *Kañcuka*—'bodice',
2. *Uṣṇīṣa*—'head-dress',
3. *Tunda-bandha*—'waist-band',
4. *Uttarīyakam*—'upper garment'.¹³²

His *Bhūyiṣṭha* garment is that which is found broken and unbroken with several colours and in many types of clothes.¹³³

Ākalpa i.e. *keśabandhana*—'tying of the hair' is second type of embellishment of Kṛṣṇa. It can be of four types:

1. *Jūṭaḥ*—'binding at the back of the neck'
2. *Kabarī*—'binding with flowers'
3. *Cūḍā*—'binding in a top-knot' and
4. *Veṇī*—'braid'.

Ālepa—'besmearing' of three types :—

1. *Pāṇḍurah*—'grey'
2. *Karbūra*—'variegated'
3. *Pīta*—'yellow'¹³⁴

Mālā—'garland', of three types:—

1. *Vaijayantī*—'multicoloured garland/the long necklace'
2. *Ratnamālā*—'necklace of jewels'
3. *Vana-srajaḥ etc.*—'garland of different kinds of flowers and leafs'.¹³⁵

¹³⁰ कथितं वसनाकल्पमण्डनाद्य प्रसाधनम् ॥वही १७८

¹³¹ नवार्करश्मिकाशमीरहरितालादिसन्निभम् । युग चतुष्क भूयिष्ठं वसन त्रिविध हरे ॥वही १७९

¹³² चतुष्क कञ्चुकोष्णीषतुन्दबन्धोत्तरीयकम् ॥वही १८१

¹³³ खण्डिताखण्डितं भूरि नटवेषक्रियोचितम् । अनेकवर्णवसनं भूयिष्ठ कथितं बुधैः ॥भक्तिरसामृतसिन्धुः-**II.i.१८२**

Citra–‘painting (of the face)’, *Tāmbūla*–‘betel’, *Kelipadma*–‘play–lotus’, *Viśṣaka*–‘mark on forehead’ of several different colours like yellow, blue, white, red etc. in several signs like fish etc.¹³⁶

Ornaments of Kṛṣṇa like crown, ear–orament, necklace, a kind of four stringed ornament for the neck, bracelet, ring, armlet, anklet etc. These ornaments could be made with different types of materials like flower, gold, diamonds and other precious stones etc.¹³⁷ Among these, those made by flowers are called *Vanyamañdana* and those by jewels and gold etc: the *Ratna mañdana*.¹³⁸

4. *Smita*–‘smile’

5. *Anigasaurabha*–‘fragrance of the body’

6. *Vamśa*–‘bamboo, i.e. wind instrument for music’, again of three types

1. *Veṇu* 2. *Muralī* and 3. *Vaṃśī*.¹³⁹

7. *Sṛiṅga*–‘the trumpet made out of a buffalo–horn’. It is called *Mandraghosa*–‘sombre–sound’. It is made from the horn of of a buffalo, the front and back portions of which are adorned with gold and the middle portion with a cluster of jewels.¹⁴⁰

8. *Nūpura*–‘anklets’,

¹³⁶ स्याज्जूटः कबरी चूडा वेणी च कचबन्धनम् । पाण्डुरः कर्बुरः पीत इत्यालेपस्त्रिधा मतः ॥वही १८४

¹³⁷ माला त्रिधा वैजयन्ती रत्नमाला वनम्रजः । अस्या वेकक्षकापीडप्रालम्बाद्या भिदा मताः ॥वही १८५

¹³⁸ मकरीपत्रं भङ्गाद्यं चित्रं पीनसितारूपा । तथा विशेषकोऽपि स्यादन्यदूह्य स्वयं बुधैः ॥वही १८६

¹³⁹ किरोटं कुण्डले हारचतुष्कीवलयोर्मयः । केयूरनूपुराद्ये च रत्नमण्डलमुच्यते ॥वही १८७

¹⁴⁰ कुसुमादिकृतं चेदं वन्यमण्डनमीरितम् । धातुक्लृप्तं च तिलकं पत्रभङ्गलताऽऽदिकम् ॥वही १८८

¹⁴¹ एष त्रिधा भवेद्वेणुर्मुर्ली वंशिकेत्योपि ॥भक्तिरसामृतसिन्धुः-**II.i.१८९**

¹⁴² शृङ्गं तु गबलं हेमनिबद्धाग्रिमपश्चिमम् । रत्नजालस्फुरन्मध्ये मन्द्रघोषाभिधं स्मृतम् ॥वही १९७

9. *Kaṁbu*—'conch shell'; *daksināvarta*—'with right turning' Kṛṣṇa's conch-shell is well-known by the name of *Pāñca-janya*.¹⁴¹

10. *Padānika*—'foot-prints'

11. *Kṣetra*—'place of sports'

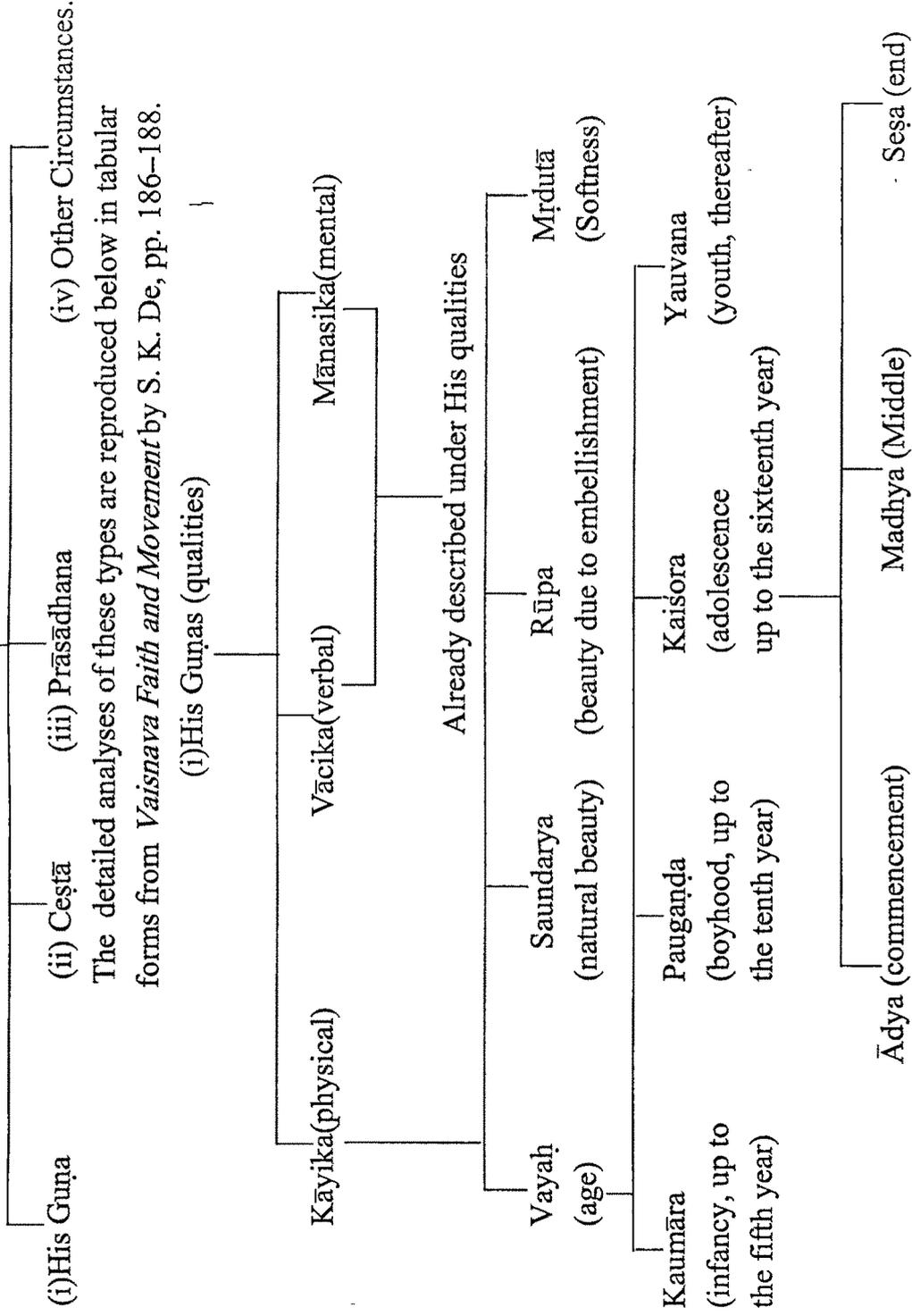
12. *Tulasī*—'the sacred basil plant'

13. *Bhaktas*—'the devotees'

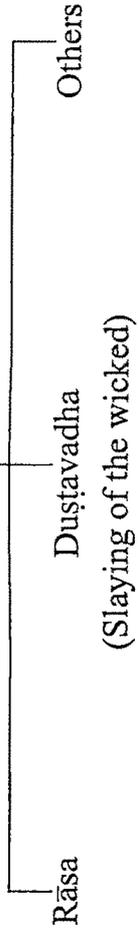
14. *Tad-vāsara*—'His days' (i.e. his birth day, day of his marriage with *Tulasī* etc.) These and such others are known as *Uddīpana vibhāvas*.

¹⁴¹ कम्बुस्तु दक्षिणावर्त पाञ्चजन्यतयोच्यते ॥वही १९८

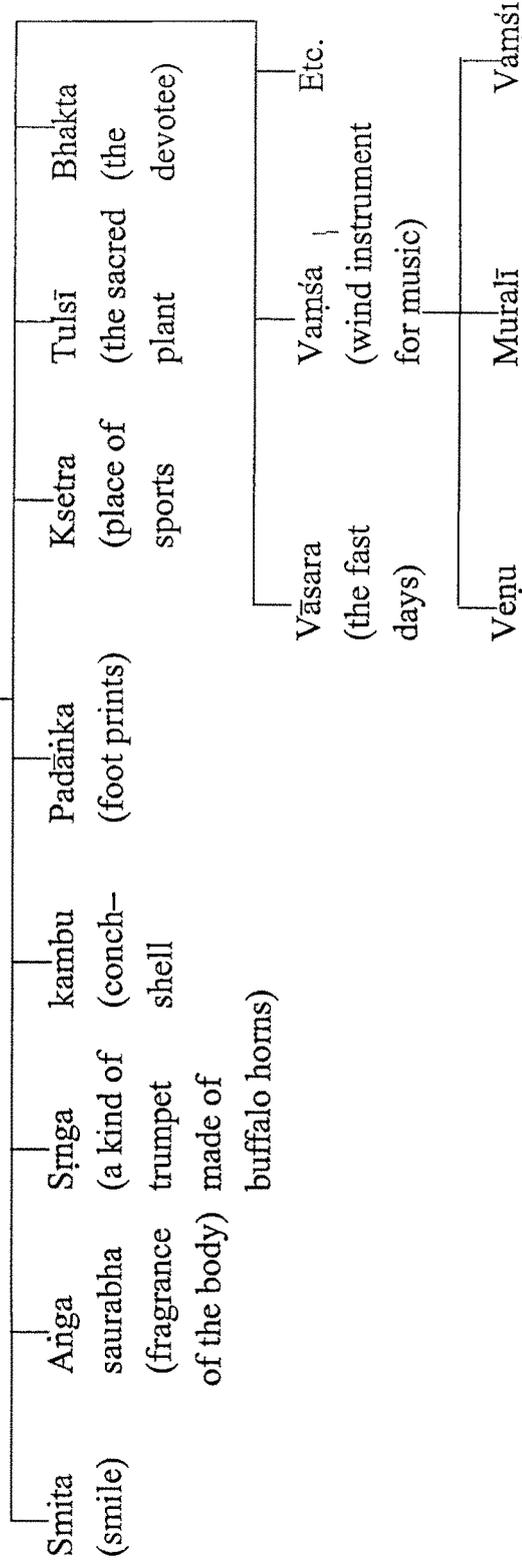
The Uddīpana vibhāvas of Kṛṣṇa-rati



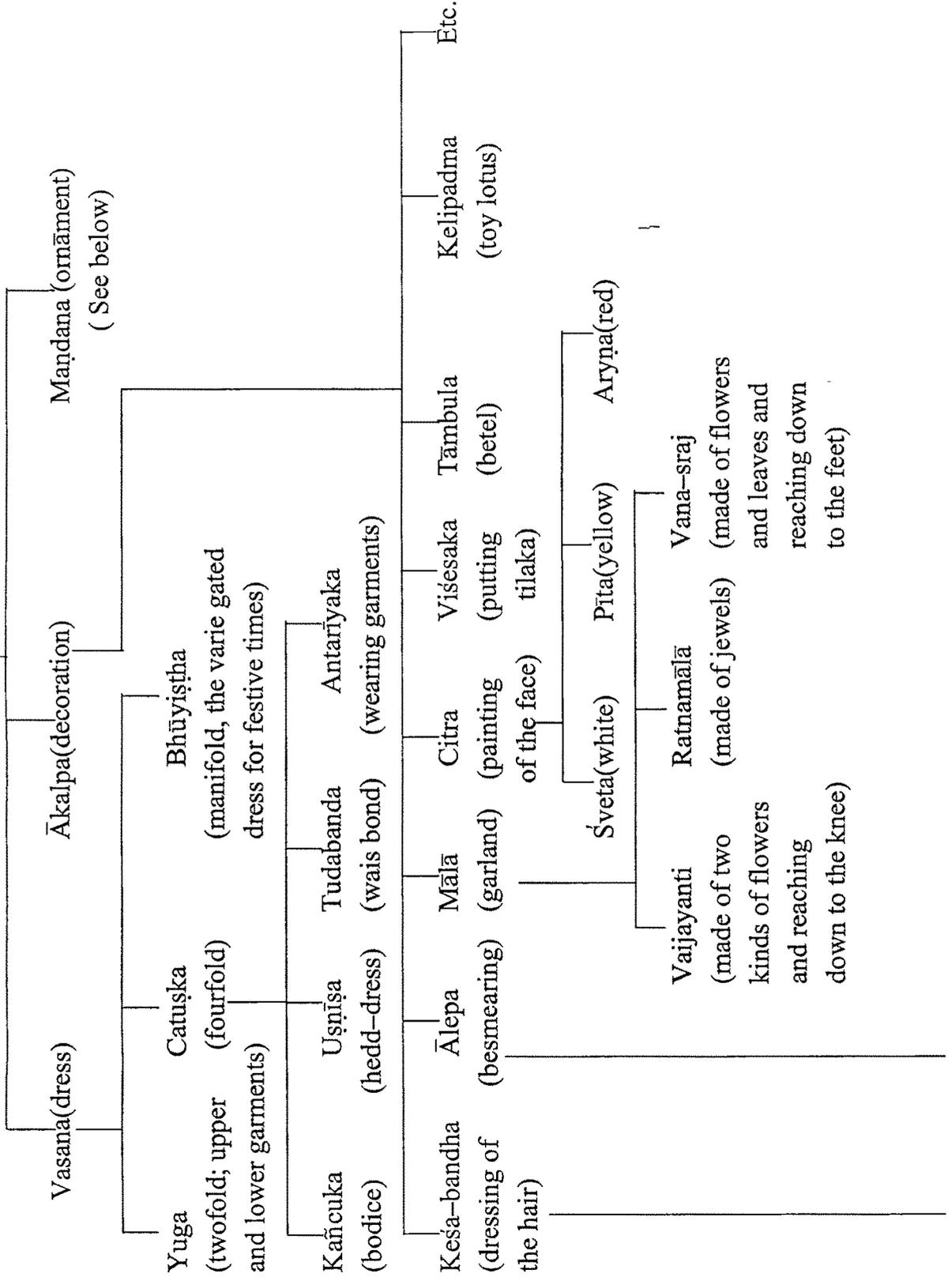
(ii) His ceṣṭā (exploits)

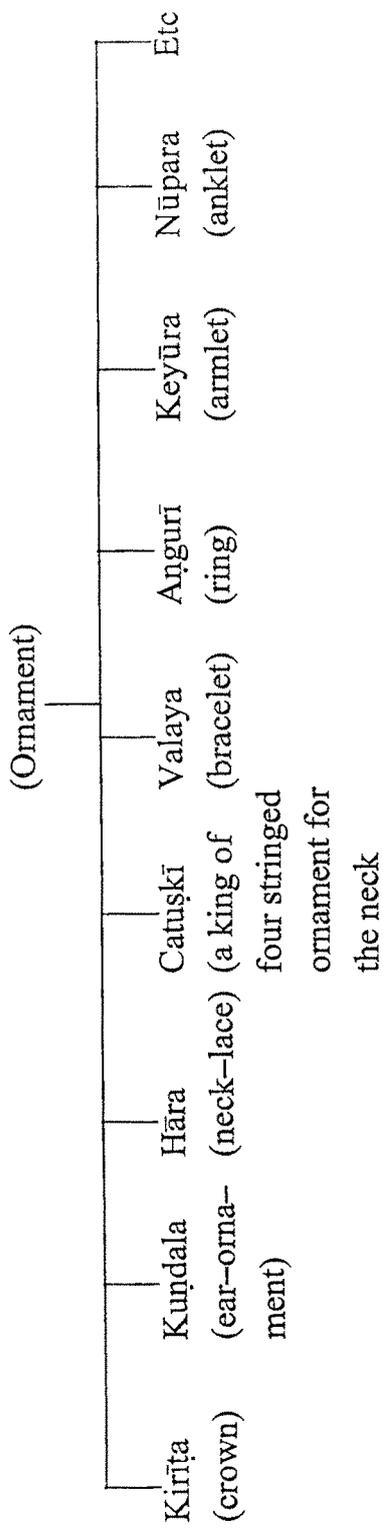
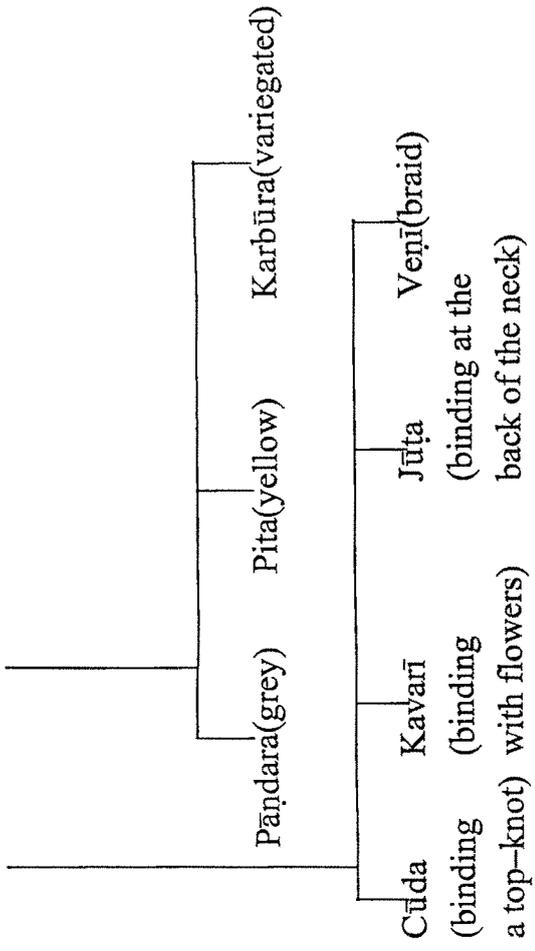


(iv) Other circumstances



(iii) Prasādhana (embellishment)





II. ii. *Anubhāva* : Consequents (or Ensuanants) :

In the second *laharī* of the *Dakṣiṇa Vibhāga* RG treats the *anubhāvas*–‘consequents’. They are the indicators of the emotions in the mind and comprise mostly of their outward manifestations. They are called *udbhāsvaras*.¹⁴²

RG counts them as follows :–

nṛtya–‘dancing’, *vilulita*–‘rolling on the ground’, *gīta*–‘singing’, *krośana*–‘loudly crying’, *tanu-moṭana*–‘twisting of the body’, *humikāra*–‘making the sound of hum’, *jīmbhā*–‘yawning’, *śvāsa-bhūman*–‘profusion of sighs’, *lokānapekṣitā*–‘disregard for popular opinion’, *lālā-srava*–‘dripping of saliva’, *aṭṭahāsa*–‘laughing loudly’, *ghūṛṇā*–‘giddiness’ and *hikkā*–‘hiccup’ etc.¹⁴³ It may be represented into two kinds–*sīta*–‘cold’ and *kṣepaṇa*–‘casting/throwing impelling’. In it singing, yawning etc. are called cold ensuanants, and dancing etc. are throwing ensuanants.¹⁴⁴

Afterwards the author says that some consequents are rarely found: e.g. *Prafullatā*–‘cheerfulness’, and ‘sweat’. Prasveda–Hence, they are not counted in the regular list of consequents.¹⁴⁵

II. iii. *Sāttvika Bhāvas* :Involuntary Expressions :

In the third *laharī* of South divisionem RG treats the topic of *Sāttvika bhāvas*–‘involuntary expressions of internal emotions’. He defines *Sāttvika bhāva* thus: a mind overwhelmed directly or indirectly by emotions related with

¹⁴² अनुभावास्तु चित्तस्थ भावानामवबोधकाः । ते बहिर्विक्रियाप्रायाः । प्रोक्ता उद्भासुराख्यया ॥ भक्तिरसामृतसिन्धुः - II.ii.१

¹⁴³ नृत्य विलुठितं गीतं क्रोशनं तनुमोटनम् । हुङ्कारो जृम्भण श्वास भूमा लोकानपेक्षिता ॥

लालाम्रवोऽदृहासश्च घूर्णा हिक्काऽऽदयोऽपि च ॥वही २

¹⁴⁴ ते शीतोः क्षेपणाश्चेति यथाऽर्थाख्या द्विधोदिता । शीता स्युर्गीतजृम्भाऽऽद्यानृत्याद्याः क्षेपणाभिधा ॥वही ३

Kṛṣṇa is called *sattva*,¹⁴⁶ and the mental states arising out of this are called *Sāttvika bhāvas*. These may be of three types; *Snigdha*—'soft', *Digdha*—'smeared', and *Rūkṣa*—'harsh'.¹⁴⁷ Of these the first, the *snigdha*, is of two types: *Mukhya*—'principal or direct' and *Gauṇa*—'secondary or indirect'.¹⁴⁸ When the mind is over-whelmed with the principal love, the emotions are *sāttvika*. Here the 'direct or principal' should be understood in relation with Kṛṣṇa.¹⁴⁹ The involuntary emotions like stupor, perspiration, etc. when arising from Kṛṣṇa's direct relation are called 'principal'.¹⁵⁰

The second, the *digdha* occurs when these *bhāvas* (*mukhya* & *gauṇa*) are secondary, and arise from indirect relation with Kṛṣṇa i.e. with some relatives of Kṛṣṇa or with Kṛṣṇa's possessions.¹⁵¹ When there is no real *rati* for Kṛṣṇa, but one exhibits such signs as tears etc. only from casual listening to the stories and legends of Lord Kṛṣṇa, such *sāttvika-bhāvas* are called *rukṣa*—'harsh'; these, however, arise very rarely in a person.¹⁵²

RG then describes the process of the rising of *sāttvika-bhāvas* in the minds and expressing themselves on the body of the connoisseurs. The intense *citta*—'mind' becoming *sattva* immerses itself in the *prāṇa*—'vital-air' and *prāṇa* experiencing *vikāra*—'disturbance' creates agitation in the body. Then these

¹⁴⁶ वपुरुत्फुल्लतारक्तोद्भमाद्याः स्युः परेऽपि ये । अतीव विरलत्वात्ते नैवात्र परिकीर्त्रिताः ॥वही ५

¹⁴⁷ कृष्णसम्बन्धिभिः साक्षात्किञ्चिद्वा व्यवधानतः । भावैश्चित्रमिहाक्रान्तं सत्वमित्युच्यते बुधैः ॥भक्तिरसामृतसिन्धुः-

II.iii.१

¹⁴⁸ सत्त्वादस्मात् समुत्पन्ना ये भावास्ते तु सात्विकाः । स्निग्धा दिग्धास्तथा रूक्षा इत्यमी त्रिविधा मताः ॥वही २

¹⁴⁹ स्निग्धास्तु सात्विका मुख्या गौणाश्चेति द्विधा मताः ॥वही ३

¹⁵⁰ आक्रमान्मुख्ययाः रत्या मुख्यास्युः सात्विका अमी । विज्ञेयः कृष्णसम्बन्धः साक्षादेवात्र सूरिभिः ॥वही ४

¹⁵¹ मुख्यः स्तमम्भोऽयमित्थं ते ज्ञेयाः स्वेदादयोऽपि च ॥वही ५

¹⁵² रतिद्वयविनाभूतैर्भावैर्मनस आक्रमात् । जने जातरतौ दिग्धास्ते चेद्रत्यनुगामिनः ॥वही ७

¹⁵³ मधुराश्चर्यद्वात्तोत्पन्नैर्मु द्विस्यादिभि । जाता भक्तोपे रूक्षा रतिशून्ये जने क्वचित् ॥वही ९

stambha etc. appear into the bodies of the devotees.¹⁵³ When the vital air takes shelter into earth, water, tejas—'lustre/brilliance' and sky than there respectively arise stupor, tears, sweat and change of colour as well as loss of consciousness.¹⁵⁴ When *Prāṇa* resides in its own place, its threefold intensity i.e. its *maṇḍatva*—'slowness', *madhyatva*—'middle' and *tīvratva*—'strong intensity gives rise' respectively to the *sāttvika-bhāvas* of horripilation, trembling and break of voice gradually.¹⁵⁵ These *sāttvika-bhāvas* create disturbance both internally and externally, hence they are called both *bhāvas*, *anubhāvas*.¹⁵⁶

RG, thereafter *gradually* mentions the same eight *sāttvika bhāvas* as given by Bharatamuni. They are:

1. *Stambha*—'stupor': It is produced due to excitants like joy, tear, despondency, impatience or opposition etc. Where the consequents are: absence of speech, motionlessness, sluggishness etc.¹⁵⁷
2. *Sveda*—'perspiration': It is generated by the excitants like joy, fear, anger etc.¹⁵⁸
3. *Romāñca*—'horripilation': It arises due to fear, joy, enthusiasm, etc. The consequents are rising of hair and (a feeling like) touching of limbs etc.¹⁵⁹

रूक्षोऽयं रतिशून्यत्वाद्गोमाञ्चः कथितो बुधेः । मु मुक्षुप्रभृतौ पूर्व यो रत्याभास ईरितः ॥वही १०

¹⁵³ प्राणस्तु विक्रियां गच्छन् देहं विक्षोभयत्यलम् । तदा स्तम्भादयो भावा भक्तदेहे भवन्त्यमी ॥भक्तिरसामृतसिन्धुः-

II.iii.११

¹⁵⁴ चत्वारि क्षमाऽऽदिभूतानि प्राणो जात्ववलम्बते । कदाचित्स्वप्रधानः सन् देहे चरति सर्वतः ॥वही १३

स्तम्भं भूमिस्थितः प्राणस्तनोत्यश्रु जलाश्रयः । तेजस्थः स्वेदवैवर्ण्येप्रलयं वियदाश्रितः ॥वही १४

¹⁵⁵ स्वस्थ एव क्रमान्मन्दमध्यतीव्रत्वभेद भाक् । रोमाञ्चकम्पवैश्वर्याण्यत्र त्रीणि तनोत्यसौ ॥वही १५

¹⁵⁶ बहिरन्तश्च विक्षोभविधायित्वादतः स्फुटम् । प्रोक्ताऽनुभावताऽमोषां भावता च मनीषिभिः ॥वही १६

¹⁵⁷ स्तम्भो हर्षभयाश्चर्यविषादामर्षसम्भवः । तत्र वागादिराहित्यं नैश्चल्यं शून्यताऽऽदयः ॥वही १७

¹⁵⁸ स्वदो हर्षभयक्रोधादिजः स्वेदकरस्तनौ ॥वही १८

4. *Svarabheda*—'break of voice': Due to despondency, wonder, impatience, joy, fear etc. there may be caused change of voice, distortion of voice stammering etc.¹⁶⁰
5. *Vepathu*—'trembling': From fear, impatience, joy etc, is created trembling of limbs.¹⁶¹
6. *Vaivarṇya*—'change of colour' is produced by the excitants like despondency, anger, fear etc. According to some experts excitants are *mālinya*—'disaffection or dislike' and *kṛśatā*—'thinness/weakness' etc. Thus in despondency sometimes whiteness is observed, sometimes paleness, sometimes darkness. In anger one finds redness in fear, sometimes blackness, sometimes whiteness. In excess of joy sometimes redness etc. There however are no universal rules for these.¹⁶²
7. *Aśru*—'tears' in eyes due to joy, anger, despondency etc.. Tears of joy are cool, those of anger are hot, but moving of eyelashes, colour, weeping tears are present in all cases.¹⁶³
8. *Pralaya*—'loss of consciousness', due to either (extreme) pleasure or pain, stopping of action and loss of sense is *pralaya*. Its consequents are falling on

¹⁶⁰ रोमाञ्चोऽयं किलाश्चर्यहर्षोत्साहभयादिजः । रोम्णामभ्युद्गमस्तत्र गात्र संस्पर्शनादयः ॥वही १९

¹⁶¹ विषादविस्मयामर्षहर्षभीत्यादिसम्भवस् । वैस्वर्य्यं स्वरभेदः स्यादेष गद्गदिकाऽऽदिकृत् ॥भक्तिरसामृतसिन्धुः-

II.iii.२०

¹⁶² वित्रासामर्षहर्षाद्यैर्वेपथुगात्रिलौल्यकृत् ॥वही २१

¹⁶³ विषादरोषभीत्यादेवैवर्ण्यं वर्णदिक्रिया । भावज्ञैरत्र मालिन्यकाश्चर्याद्याः परिकीर्तिताः ॥वही २२

विषादे श्वेतिमा प्रोक्तो धासूर्य्यं कालिमा क्वचित् । रोषे तु रक्तिमा भीत्यां कालिमा क्वापि शुक्लिमा ॥वही २३

रक्तिमा लक्ष्यते व्यक्तो हर्षोद्रेकेऽपि कुत्रचित् । अत्रासार्वत्रिकत्वेन नैवास्योदाहृतिः कृता ॥वही २४

¹⁶⁴ हर्षरोष विषादाद्यैरश्रु नेत्रे जलोद्गमः । हर्षजेऽश्रुणि शीतत्वमौष्ण्य रोषादिसम्भवे ॥

सर्वत्र नयनक्षोभरागसमार्जनादयः ॥वही २५

the earth/ground etc.¹⁶⁴ At the root of all these *sāttvika-bhāvas* lies only the *sattva* due to which they are called *sāttvika bhāvas*.¹⁶⁵

RG then explains the process of the *sāttvika bhāvas*. Agitation of soul and body depends upon the degree or intensity (less or more) of *sattva* 'truth/existence'. Due to this it (sequence) is found in all the *sāttvikas*.¹⁶⁶ And by this reason, the *sāttvika-bhāvas* get developed gradually and afterwards are presented in four ways.¹⁶⁷

1. *Dhūdmāyita*-'smouldering', when there are only one or two *sāttvikas*, and they are not intense and can be covered.¹⁶⁸
2. *Jvalita*-'flaming'; when there are two or three *sāttvikas* and are somewhat strong and can be covered with difficulty.¹⁶⁹
3. *Dīpta*-'burning', when there are three, four or five *sāttvikas*, are strong and appear simultaneously and are impossible to be covered.¹⁷⁰
4. *Uddīpta*-'brightly burning', when five or six or all the *sāttvikas* are expressed and have reached a high pitch;¹⁷¹ all these *sāttvikas* are well flared up and greatly intensified in the one *mahābhāva*; and when all reach the highest pitch, then they are called *sudīpta*.¹⁷²

¹⁶⁴ प्रलयः सुख दुःखाभ्यां चेष्टाज्ञाननिराकृतिः । तत्रानुभावाः कथितामहीनिपतनादयः ॥भक्तिरसामृतसिन्धुः-**II.iii.२६**

¹⁶⁵ सर्वे हि सत्वमूलत्वाद्भावा यद्यपि सात्विकाः । तथाऽप्यमीषा सत्त्वेक मूलत्वात्सात्विकप्रथा ॥वही २७

¹⁶⁶ सत्वस्य तारतम्यात्प्राणतनुक्षोभतारतम्यं स्यात् । तत एव तारतम्यं सर्वेषां सात्विकानां स्यात् ॥वही २८

¹⁶⁷ धूमायितास्ते ज्वलिता दीप्ता उद्दीप्तसञ्ज्ञिताः । वृद्धि यथोत्तर यान्तः सात्विकाः स्युश्चतुर्विधाः ॥वही २९

¹⁶⁸ अद्वितीया अमी भावा अथ वा सद्वितीयकाः । ईषद्व्यक्ता अपन्होतुं शक्या धूमायिता मताः ॥वही ३७

¹⁶⁹ ते द्वौ त्रयो वा युगपदान्तः सुप्रकटां दशाम् । शक्याः कृच्छ्रेण निन्होतु ज्वलिता इति कीर्तिताः ॥वही ३८

¹⁷⁰ प्रौढां त्रिचतुरा व्यक्ति पञ्च वा युगपद्गताः । सवरीतुमशक्यास्ते दीप्ता धीरैरुदाहृताः ॥वही ३९

¹⁷¹ एकदा व्यक्तिमापन्नाः पञ्चषा. सर्व एव वा । आरूढा. परमोत्कर्षमुद्दीप्ता इति शब्दिताः ॥वही ४०

¹⁷² उद्दीप्ता एव सूद्दीप्ता महाभावे भवन्त्यमी । सर्व एव परा कोटि सात्विका यत्र विभ्रति ॥वही ४१

RG says, the intensity of these *sāttvikabhāvas* is also expressed in these three characteristics:—

1. *Bhūri-kāla-vyāpi*—‘It may extend upto long time’,
2. *Bahvaṅga-vyāpi*—‘It may pervade many limbs’ (except in eyes and voice),
3. *Svarūpeṇa Utkarṣaḥ* ‘It may attain climax by its own nature’;¹⁷³ where tears and break of voice have their own particular features because they are restricted to one organ and hence are unable to pervade several limbs.¹⁷⁴

Finally RG deals with the apparent semblance of *sāttvikas*, which are presented in four ways.¹⁷⁵

1. *Ratyābhāsa-bhāva* : Those which arise from the semblance of *rati*.
2. *Sattvābhāsa-bhāva* : Those which arise in the feeble-hearted people who are by nature incapable of them.¹⁷⁶ As for example when a grammarian or an old *mimāṃsaka* listens to the descriptions of the *vilāsa*—‘sensuousness’ of he also experiences Kṛṣṇa, feeling of joy and his body will show some bristling.¹⁷⁷
3. *Niḥsattva* : There are persons who are naturally dirty (of mind); when they are engaged in studies of the scriptures, they are rather without much feeling. In them, involuntary expressions like tears, horripilations etc. do take place,

¹⁷³ सा भूरिकालव्यापित्वं बह्वङ्गव्यापिताऽपि च । स्वरूपेण तथोत्कर्ष इति वृद्धिस्त्रिधा भवेत् ॥भक्तिरसामृतसिन्धुः-

II.iii.३०

¹⁷⁴ तत्र नेत्राम्बुवैस्वर्यजर्जनामेव युज्यते । बह्वङ्गव्यापिताऽमीषां तयोः काऽपि विशिष्टता ॥वही ३१

¹⁷⁵ अथात्र सात्त्विकाभासा विलिख्यन्ते चतुर्विधाः ॥वही ४२

रत्याभासभवास्ते तु सत्त्वाभासभवास्तथा । निःसत्त्वाश्च प्रतीपाश्च यथापूर्वममी वरा. ॥वही ४३

¹⁷⁶ मुद्विस्मयादेराभासः प्रोद्यन् जात्या श्लथे हृदि । सत्त्वाभास इति प्रोक्तः सत्त्वाभासभवास्ततः ॥वही ४५

¹⁷⁷ भक्तिरसामृतसिन्धुः-हरनमीमासकस्यापि शृण्वतः कृष्णविभ्रमम् । हृष्टायमानमनसो बभूवोत्पुलकं वपुः ॥II.iii.८७-३८५

but the very essence, the emotion, the *sattva* is absent in them. Hence they are *nihsattva*.¹⁷⁸

4. *Pratīpa* : Those which arise in people due to anger, fear etc. appearing in characters hostile to Kṛṣṇa. Since they do not arise from Kṛṣṇa-*rati*, but from Kṛṣṇa-*śatru-rati*, they are naturally *pratīpa*-‘against the stream.’

In the end the author says that actually there is no meaning in describing these semblances of *sāttvikas*, but they are described only for the reason of the knowledge of *sāttvikas*,¹⁷⁹ and a proper distinction between the real and the apparent.

II. iv. *Vyabhicāi-bhāva* : Transient Moods :

After describing the *sāttvika bhāvas* RG treats the topic of *vyabhicāribhāvas*-‘transient emotions’; they are likened, in the orthodox manner to the waves of the sea, where the dominant emotion is understood to be the sea. These are subsidiary feelings, more or less of transitory nature, are accessory, and accompany the ‘permanent mood’, without however supplanting them. Here RG follows the views of Bharata Muni and enumerates the thirty three¹⁸⁰ *vyabhicāri-bhāvas* which are categorically accepted from Bharata Muni and are defined and illustrated with reference to Kṛṣṇa *rati*. They are:—

1. *Nirveda*-‘self-disparagement’,
2. *Viśāda*-‘despondency’,

¹⁷⁸ निसर्गपिच्छिलस्वान्ते तदभ्यासपरेऽपि च । सत्त्वाभास विनाऽपि स्युः क्वाप्यश्रुपुलकादयः ॥भक्तिरसामृतसिन्धुः-

II.iii.४६

¹⁷⁹ नास्त्यर्थः सात्त्विकाभासकथने कोऽपि यद्यपि । सात्त्विकानां विवेकायदिक् तथाऽपि प्रदर्शिता ॥वही ४९

¹⁸⁰ अथोच्यन्ते त्रयस्त्रिंशद्भावा ये व्यभिचारिणः । विशेषणाभिमुख्येन चरन्ति स्थायिनं प्रति ॥
वागङ्गसत्त्वसूच्या ये ज्ञेयास्ते व्यभिचारिणः । संचारयन्ति भावस्य गतिं संचारिणोऽपि ते ॥
उन्मज्जन्ति निमज्जन्ति स्थायिन्यमृतवारिघ्नौ । ऊर्मिबद्धवर्द्धयन्त्येन यान्ति तदरुपतां च ते ॥

- | | |
|---|---|
| 3. <i>Dainya</i> -'depression', | 4. <i>Glāni</i> -'debility', |
| 5. <i>Śrama</i> -'weariness', | 6. <i>Mada</i> -'intoxication', |
| 7. <i>Garva</i> -'arrogance', | 8. <i>Śaṅkā</i> -'apprehension', |
| 9. <i>Trāsa</i> -'alarm', | 10. <i>Āvega</i> -'flurry', |
| 11. <i>Unmāda</i> -'madness', | 12. <i>Apasmāra</i> -'dementedness', |
| 13. <i>Vyādhi</i> -'sickness', | 14. <i>Moha</i> -'distraction', |
| 15. <i>Mṛti</i> -'death', | 16. <i>Ālasya</i> -'indolence' |
| 17. <i>Jādyā</i> -'stupefaction', | 18. <i>Vrīḍā</i> -'shame', |
| 19. <i>Avahittha</i> -'dissembling', | 20. <i>Smṛti</i> -'recollection', |
| 21. <i>Vitarka</i> -'doubt', | 22. <i>Cintā</i> -'reflection', |
| 23. <i>Mati</i> -'resolve', | 24. <i>Dhṛti</i> -'equanimity', |
| 25. <i>Harṣa</i> -'joy', | 26. <i>Autsukya</i> -'longing', |
| 27. <i>Ugratā</i> -'sternness', | 28. <i>Amarṣa</i> -'impatience of
opposition', |
| 29. <i>Asūyā</i> -'envy', | 30. <i>Cāpalya</i> -'unsteadiness', |
| 31. <i>Nidrā</i> -'drowsiness', | 32. <i>Supti</i> -'dreaming', |
| 33. <i>Bodha</i> -'awakening'. ¹⁸¹ | |

These moods are presented by RG into three categories :

1. *Śreṣṭha*-'best, eminent' 2. *Madhya*-'middle' and 3. *Kaniṣṭha*-'minor'.

भक्तिरसामृतसिन्धुः - II.iv.१-३

¹⁸¹ निर्वेदोऽथ विषादो दैन्यं ग्लानिश्रमो च मदगर्वो । शङ्कान्नासावेगा उन्मादापस्मृती तथा व्याधिः ॥

मोहो मृतिरालस्यं जाड्यं ब्रीडाऽवहित्या च । स्मृतिरथ वितर्कचिन्तामतिधृतयो हर्ष उत्सुकत्व च ॥

औग्रयामर्षासूयाश्चापत्य चैव निद्रा च । सुप्तिर्बोध इतीमे भावा व्यभिचारिण समाख्याता ॥भक्तिरसामृतसिन्धुः-

II.iv.४-६

RG also mentions other transient emotions which are not mentioned by Bharata.

1. *Mātsarya*–‘envy’–? 29
2. *Udvega*–‘distress’
3. *Dambha*–‘pride’
4. *Īrṣyā*–‘jealousy’
5. *Viveka*–‘discrimination’
6. *Nirṇaya*–‘determination’
7. *Klaivy*–‘weakness’–? 5
8. *Kṣam*–‘patienceā’
9. *Kutuk*–‘complacencyā’
10. *Utkanṭhā*–‘longing’–? 26
11. *Vinaya*–‘propriety’
12. *Samśaya*–‘doubt’–? 21
13. *Dhārṣṭya*–‘audacity’

14. *Matī*–‘thought/opinion’ etc. N.P. But then he says, they are included in one or the other of the above traditional list of thirty–three; for example, *mātsarya* is included into *asūyā*, *dambha* into *avahitthā*, *kṣamā* into *dhṛti* and so on.¹⁸²

RG then makes some independent observations on the nature of these

¹⁸² इति भावास्त्रयस्त्रिशत्कथिता व्यभिचारिणः । श्रेष्ठमध्य कनिष्ठेषु वर्णनीया यथोचितम् ॥
मात्सर्योद्वेगदम्भेष्या विवेको निर्णयस्तथा । क्लैव्य क्षमा कुतुकमुत्कण्ठा विनयोऽपि च ॥
सशयो धार्ष्ट्यमत्याद्या भावा ये स्युः परेऽपि च । उक्तेष्वन्तर्भवन्तीति न पृथक्त्वेन दर्शिता ॥
असूयाया तु मात्सर्यं त्रासेऽप्युद्वेग एव तु । दम्भस्तथाऽहित्यायामीर्ष्याऽमर्षे मतावुभौ ॥
विवेको निर्णयश्चेमौ दैन्ये क्लैव्य क्षमा धृतौ । औत्सुक्ये कुतुकोत्कण्ठे लज्जाया विनयस्तथा ॥
सशयोऽन्तर्भवेत्तर्के तथा धार्ष्ट्यं च चापले ॥ भक्तिरसामृतसिन्धुः - II.iv.७०-७४

transitory moods. They have a peculiar feature that in some places these also act as a determinant or consequent factor etc. or act in double capacity. For example, *īṛṣyā* becomes excitant for *nirveda*, and a consequent to the *asūyā*; similarly, *cintā* become excitant for *nidrā*, *prahāra* becomes excitant of *sañmoha* and *pralya* and so on.¹⁸³

He goes on to make some fine distinctions: He says: except the six viz. *trāsa*-‘alarm’, *nidrā*-‘drowsiness’, *śrama*-‘weariness’, *ālasya*-‘indolence’, *mada*-‘intoxication’, and *bodha*-‘awakening’, all other transitory moods are acceptable in the *rati*-‘love’ as *anubhāvas*. These six transients have no direct contact with *rati*. Only through the medium of Kṛṣṇa's sports these become related, to *rati* according to tradition.¹⁸⁴

He also distinguishes the nine viz. doubt, resolve, self-disparagement, equanimity, recollection, joy, *Avidyādhvanisajabodha*, depression and dreaming as often depictable as excitants of *rati*-‘love’.

These transient moods could be either *paratantra*-‘dependent’ or *svatantra*-‘independent’. The first, again is of two categories :- *vara*-‘higher’ and *avara*-‘lower’.¹⁸⁵ *Vara* can be either, *sākṣāt*-‘direct’ or *vyavahita*-‘indirect’ as it

¹⁸³ एषां संचारिभावनां मध्ये कश्चन कस्यचित् । विभावश्चानुभावश्च भवेदेव परस्परम् ॥७५
निर्वेद तु यथेष्याया भवेदत्र विभावता । असूयायां पुनस्तस्या व्यक्तमुक्ताऽनुभावता ॥७६
औत्सुक्यं प्रति चिन्तायाः कथिताऽत्रानुभावता । निद्रां प्रति विभावत्वमेवं ज्ञेयाः परेऽप्यमी ॥७७
निन्दायास्तु विभावत्वं वैवर्ण्यमिर्षयोर्मतम् । असूयाया पुनस्तस्याः कथितैवानुभावता ॥७९
प्रहारस्य विभावत्वं संमोहप्रलयौ प्रति । औग्र्यं प्रत्युनभावत्वमेवं ज्ञेयः परेऽपि च ॥भक्तिरसामृतसिन्धुः-II.iv.-८०

¹⁸⁴ त्रासनिद्राश्रमालस्यमदभिद्बोधवर्जिनाम् । संचारिणामिह क्वापि भवेद्रत्यनुभावता ॥८१
साक्षाद्रतेर्न सम्बन्धः षडभिस्त्रासादिभिः सह ।
स्यात्परम्परया किन्तु लीलाऽनुगुणताकृते ॥भक्तिरसामृतसिन्धुः-II.iv.८१-८२

¹⁸⁵ वरावरतया प्रोक्ता परतन्त्रा अपि द्विधा ॥वही ८५

might enhance the principal *rati* or the subordinate one.¹⁸⁶ The one which does not support or enhance either will of course be the lower.¹⁸⁷ Though these transient moods by their very nature are always dependent and subordinate to some other major sentiment, yet even they are sometimes depicted as independent emotions. The well-known example is that of a king who becomes subordinate on the occasion of his servants marriage or from another angle, a servant of any kind becomes independent at the time of collecting tax on behalf of his king.¹⁸⁸ According to some learned scholars there independent transitory moods are of three types:—

1. *Ratisūnya*—‘devoid of *rati*’
2. *Ratyānusparśana*—‘having a touch of *rati*’ and
3. *Ratigandhi*—‘fragrant with *rati*’.¹⁸⁹

The first kind of transitory moods which occurs in persons without Kṛṣṇa *rati* is obviously independent.¹⁹⁰ The second also would be free of any touch of *rati* in its own nature, but may later on have a touch of *rati* owing to some occasion.¹⁹¹ And the third is independent of any smell of *rati* yet reveals its fragrance.¹⁹²

¹⁸⁶ साक्षाद् व्यवहितश्चेति वरोऽप्येष द्विधोदितः ॥

मुख्यामेव रतिं पुष्णन् साक्षादित्यभिधीयते ॥

पुष्णाति यो रतिं गौणी स तु व्यवहितो मतः ॥ भक्तिरसामृतसिन्धुः - II.iv.८६-८८

¹⁸⁷ रसद्वस्याप्यङ्गत्वमगच्छन्नवरो मतः ॥ वही ९०

¹⁸⁸ सदैव पारतन्त्र्येऽपि क्वचिदेषां स्वतन्त्रता । भूपालसेवकस्येव प्रवृत्तस्य करग्रहे ॥ वही ९२

¹⁸⁹ भावज्ञै रतिशून्यश्च रत्यनुस्पर्शनस्तथा । रतिगन्धिश्च ते त्रेधा स्वतन्त्राः परिकीर्तिताः ॥ वही ९३

¹⁹⁰ जनेषु रतिशून्येषु रतिशून्यो भवेदसौ ॥ वही ९४

¹⁹¹ यः स्वतो रतिगन्धेन विहीनोऽपि प्रसङ्गतः । पश्चाद्रति स्पृशेदेष रत्यनुस्पर्शनो मतः ॥ वही ९५

¹⁹² यः स्वान्त्र्येऽपि तद्गन्ध रतिगन्धिर्व्यनक्ति सः ॥ वही ९६

the devotee.¹⁹⁸ The adventitious emotion will be like red colour added to a cloth etc., and will be contemplated and shine forth in the devotees by their respective excitants.¹⁹⁹

The last significant thing that RG says about these transient moods is that almost all the moods attain speciality or peculiarity on account of two factors; the peculiarity of their excitants and the distinctions of the devotees.²⁰⁰ The mind of the devotees are of manifold natures but they mainly reveal twofold tendencies. Those with dignified, sober, grand or harsh dispositions will be able to conceal their moods though strongly aroused.²⁰¹ Those with flippant, open, small or tender dispositions will loudly show their moods though these be only slightly aroused.²⁰² RG then goes on to describe these dispositions with some analytical zeal but ultimately concedes that however dignified or sober or grand a devotee's mind only be, the great force of the flood of emotions of love for Kṛṣṇa will certainly strongly agitate his mind and, it is implied, will exhibit the strong transient moods in external consequents.²⁰³

मञ्जिष्ठाऽऽद्ये यथा द्रव्ये रागस्तन्मय ईक्ष्यते । अत्र स्यान्नाममात्रेण विभावस्य विभावता ॥वही ११२

¹⁹⁸ एतेन सहजेनैव भावेनानुगता रतिः । एकरूपाऽपि या भक्तेविविधा प्रतिभात्यसौ ॥भक्तिरसामृतसिन्धुः-**II.iv.११३**

¹⁹⁹ आगन्तुकस्तु यो भावः पटादौ रक्तिमेव सः । तैस्तैर्विभावैरेवाय धीयते दीप्यतेऽपि च ॥वही ११४

²⁰⁰ विभावनादिवैशिष्ट्याद्भक्तानां भेदतस्तथा । प्रायेण सर्वभावानां वैशिष्ट्यमुपजायते ॥वही ११५

²⁰¹ विविधानां तु भक्तानां वैशिष्ट्याद्विविधं मनः । मनोऽनुसाराद्भावानां तारतम्यं किलोदये ॥वही ११६

चित्ते गरिष्ठे गम्भीरे महिष्ठे कर्कशादिके । सम्यगुन्मीलिताश्चामी न लक्ष्यन्ते स्फुटजनैः ॥वही ११७

²⁰² चित्तेलघिष्ठे चोत्ताने क्षोदिष्ठे कोमलादिके । मनागुन्मीलिताश्चामी लक्ष्यन्ते बहिरूल्वणाः ॥वही ११८

²⁰³ कृष्णभक्तविशेषस्य गरिष्ठत्वादिभिर्गुणैः । समवेत सदाऽमीभिर्द्वित्रैरपि मनो भवेत् ॥१२७

किन्तु सुष्ठु महिष्ठत्वं भावो बाढमुपागत । सर्वप्रकारमेवेदं चित्तं विक्षोभयत्यलम् ॥वही १२८

II.v. *Sthāyī Bhāva* : Permanant Feelings

Finally in the fifth *laharī* RG deals with the *Bhakti rasa* in two ways: first, he establishes and analyses the details of *Bhakti rasa*, both in its principal and its subordinates²⁰⁴. And then, in the second part of the *laharī* he discusses the problems of and objections to the acceptance of *Bhakti* as an independent and major *rasa*.

The permanent feeling in the case of *Bhakti rasa* will be *Śrī Kṛṣṇa-viṣayā ratī*—‘attachement for Lord Kṛṣṇa’²⁰⁵. The attachement occurs in various types of characters like (a) detached persons such as general people, learned scholars, practising sages²⁰⁶ etc; (b) persons younger or subordinate to Kṛṣṇa, (c) equal or friends; (d) elders senior in age, females of *Vraja* like *Gopīs Rādhā*, and His queens *Rūkmīṇī* and others. According to the variety of relations in which these characters stands with Kṛṣṇa, even the *bhakti-rasa* will be of five types²⁰⁷. Broadly it can be of persons either non-related or related²⁰⁸. The *bhakti* of non-related person will be *Śuddhā bhakti*—‘Pure devotion’—that of commoners or scholars or sages²⁰⁹. Among the characters related with Kṛṣṇa, their relation will be either non-erotic or erotic.²¹⁰ The non erotic relation can be either of persons lower or younger to Kṛṣṇa or of His equals (in age and relation) or of elders in age and position²¹¹. The first is characterised by *Dāsyā-bhāva* and is called

²⁰⁴ मुख्या गौणी च सा द्वेधा रसज्ञैः परिकीर्तिताः ॥भक्तिरसामृतसिन्धुः-**II.v.** २

²⁰⁵ स्थायी भावोऽत्र सम्प्रोक्तः श्रीकृष्णविषया रतिः ।

²⁰⁶ सामान्याऽसौ तथास्वच्छा शान्तिश्चेत्यादिमा त्रिधा ।८(१)

²⁰⁷ शुद्धा प्रीतिस्तथा सख्यं वात्सल्यं प्रियतेत्यसौ । स्वपरार्थैव सा मुख्या पुनः पञ्चविधा भवेत् ॥६

²⁰⁸ शुद्धसत्त्वविशेषात्मा रतिर्मुख्येति कीर्तिता । मुख्याऽपि द्विविधा स्वार्था परार्था चेति कीर्त्यते ॥३

²⁰⁹ एषाऽङ्गकम्पतानेन्द्रमीलनोन्मीलनादिकृत् ॥८(२)

²¹⁰ मानसे निर्विकल्पत्वं शम इत्यभिधीयते ॥१३

²¹¹ भक्तिरसामृतसिन्धुः-**II.v.** ९-१२

Prīti; the second by *Sakhya*—‘friendliness’ and called *sakhya* itself; the third by parental feelings and called *Vātsalya*²¹². The highest type of *bhakti rasa* is characterised by the erotic emotion and called *Priyatā*, also called *Madhurā bhakti*²¹³. Either the females of *Vraja* or His queens stand with Kṛṣṇa in this relation. And their love and devotion for Lord Kṛṣṇa is of the highest emotional intensity and is rightly said to be the highest type of the *bhakti-rasa*.²¹⁴ It is this type the details of which like the characters the excitants, the consequents, the transitories etc. are described in fullest details in his other work called UNM by RG himself.

After dealing with the five main type of *bhakti rasa*, he deals with *Gauṇī*—‘subordinate’ type where the permanent (*sthāyī*) of *bhakti* will be subordinate to the remaining seven permanent feelings. Thus giving us the seven types of subordinate devotional sentiments.²¹⁵ He points out that among all the seven types the presence of devotion or *Kṛṣṇa-rati* is essential because Kṛṣṇa is the *Ātyantika sthāyī* in all the devotees and without it all other emotions will fall meaningless. He also points out that Kṛṣṇa cannot be determinant (*vibhāva*) in *bibhatsa rasa*. Because *sthāyī bhāva* of *jugupsā* Kṛṣṇa can not be properly its *vibhāva*. These seven types of subordinate devotional sentiments are dealt with in last section the presents work.²¹⁶

²¹² अथ भेदत्रयी हृद्या रतेः प्रीत्यादिरीर्यते । गाढानुकूलतोत्पन्ना ममत्वेन सदाश्रिता ॥१६

कृष्णभक्तेष्वनुग्राह्यसखिपूज्येष्वनुक्रमात् । त्रिविधेषु त्रयी प्रीतिः सख्य वत्सलतेत्यसौ ॥१७

²¹³ मिथो हरेर्मुगाक्ष्याश्च सम्भोगस्यादिकारणम् । मधुरापरपर्याया प्रियताऽऽख्योदिता रतिः।भक्तिरसामृतसिन्धुः ॥.v. 25

²¹⁴ अस्या कटाक्षभूक्षेपप्रियवाणीस्मितादयः ॥२५

²¹⁵ विभावोत्कर्षजो भावविशेषो योऽनुगृह्यते । संकुचन्त्या स्वय रत्या स गौणी रतिरूच्यते ॥२७

हासो विस्मय उत्साहः शोकः क्रोधो भय तथा । जुगुप्सा चेत्यसौ भावविशेषः सप्तधोदितः ॥२८

²¹⁶ अपि कृष्णाविभावत्वमाद्यषट्कस्य सम्भवेत् । स्याद्देहादिविभावत्व सप्तम्यास्तु रतेर्वशात् ॥२९

हासादावत्र भिन्नोऽपि शुद्धसत्त्वविशेषतः । परार्थाया रतेर्योगाद्रतिशब्दः प्रयुज्यते ॥३०

RG here after deals with some problems and characteristics of *bhakti rasa*. First he mentions that the *bhāvas* are forty nine (33 transient emotions + 8 involuntary expressions + 8 permanent moods)²¹⁷ and they arise out of the three qualities of *Sattva, Rajas & Tamas* and or either pleasant or painful. If pleasant they will be cool, if (they will be) painful than they will be hot. However *rati* being full of *Paramānanda* will be warm.²¹⁸ Secondly he points out that Kṛṣṇa and His beloved are the causes of *rati, stambha* etc, are the consequents and *Nirveda* etc. are the assisting emotions for the development of the *Kṛṣṇa-rati*.²¹⁹ In the context of the experience of the devotional sentiment, they give up their nature of being the cause, effect and transient emotions or auxiliary emotion. Hence they are indicated, by the terms determinants, ensuants a permanent mood etc.²²⁰ Then he says:

महाशक्तिविलासात्मा भावोऽचिन्त्य स्वरूपभाक् ।
 रत्याख्य इत्ययं युक्तो न हि तर्केण बाधितुम् ।
 भारताद्युक्तिरेषा हि प्राक्तनैरप्युदाहृता ॥²²¹

RG seems to argue that Kṛṣṇa is the highest entity the supreme being itself and therefore when *rati* for Kṛṣṇa is depicted in literary work or presented in artistic performances, this fact cannot be contradicted by logic because the permanent emotion for *rati* for the Supreme Being in the form of Kṛṣṇa is of *acintya* nature, that is of nature is beyond the capacity of thought.²²²

²¹⁷ चेत्स्वतन्त्रास्त्रयस्त्रिंशद्भवेयुर्व्यभिचारिणः । इहाद्यौ सात्त्विकाश्चैते भावाख्यास्तानसंख्यकाः ॥५१

²¹⁸ तत्र स्फुरन्ति ह्रीबोधोत्साहाद्याः सात्त्विका इव । तथा राजसवद्गर्वहर्षसुप्तिहसादयः ।

विषाददीनतामोहशोकाद्यास्तामसा इव ॥५३

प्रायः सुखमयाः शीता उष्णा दुःखमया इह । चित्रेय परमानन्दसान्द्राऽप्युष्णा रतिर्मता ॥५४

²¹⁹ रतेः कारणभूता ये कृष्णकृष्णप्रियादयः । सतम्भाद्याः कार्यभूताश्च निर्वेदाद्याः सहायकाः ॥६०

²²⁰ हित्वा कारणकार्यदिशब्दवाच्यत्वमत्र ते । रसोद्बोधे विभावादिव्यपदेश्यत्वमाप्नुयुः ॥६१

²²¹ भक्तिरसामृत सिन्धु-२-५-६७

²²² यथोक्तमुद्यमपर्वणि - अचिन्त्याः खलु ये भावा न तांस्तर्केण योजयेत् । प्रकृतिभ्यः पर यच्च तदचिन्त्यस्य लक्षणम् ॥

RG here seems to answer the prevalent notion that *devādiviṣayā rati* cannot attain to the state of sentiment. The underlying argument perhaps is that when *rati* is portrayed in the character of ordinary god like Indra, Śiva etc., it may not reach the level of sentiment. But Kṛṣṇa is the Supreme Being and on the one hand, the intensity of the emotion can be seen in the life of the person like Caitanya as, on the other hand the poetic excellence of the works like *Bhāgavat*, *Gītagovinda* and *līlā Śukta* etc. also testify to the potentiality of Kṛṣṇa-*viṣayā rati* reaching the state of *rasa* called *bhakti*. This therefore is an important statement of RG in favour of and leading to the case of *Bhakti* as *rasa* against the traditional view that the *devādiviṣayā rati* cannot be *rasa*.

In this context he shows that just as the ocean gives rise to cloud from its own water and again fills itself by their rains, similarly the *Manjulā rati* make, Kṛṣṇa etc. the determinants and by these determinants the *rati* nourishes itself reaching upto the state of *rasa*. Obviously RG here seems to follow the *Upacaya* view of Lollata in *rasanīṣpatti* theory.²²³

In this context he passingly refers to the concept of *sadhāraṇīkaraṇa*, to that of relishability of misery and painful emotion in the aesthetics in an artistic production, to the view that *rasa* does not reside in the historical and literary characters²²⁴ but resides in the *sahṛdayas*—‘the connoisseurs’ in the present case the *Bhaktas* or the *Haripriyās*, and that the *rati* having Kṛṣṇa as its *ālambana* reaches the most intense level of aesthetic delight.²²⁵

²²³ एतैरेव तथाभूतेः स्व सबद्धयति स्फुटम् ॥६८

यथास्वैरेव सलिलैः परिपूर्य्य बलाहकान् । रत्नाल्यो भवत्येभिवृष्टैस्तैरेव वारिधिः ॥६९

²²⁴ एतेषां तु तथाभावे भगवत्काव्यनाट्ययोः । सेवामाहुः पर हेतुं केचित्तत्पक्षारागिणः ॥६५

किन्तु तत्र सुदुस्तर्कमाधुर्याद्भुतसंपदः । रते रस्याः प्रभावोऽयं भवेत्कारणमुत्तमम् ॥६६

²²⁵ तदुक्तं श्रीभरतेन-शक्तिरस्ति विभावादेः काऽपि सादारणीकृतौ । प्रमाता तदभेदेन स्व यथा प्रतिपद्यते ॥

At this stage RG refers to the divisions of *bhakti-rasa*. It is twofold principal and subordinate. The principal is fivefold (according to five types of devotees) and the subordinate is of seven types (each resulting into one of the seven other *rasas*), one principal and seven subordinate would give eight types of *bhakti-rasa* or five fold principal and seven subordinate would give the twelve divisions. RG then mentions the colours and God of various types of various *rasas*.²²⁶

He then mentions the five states of mind related to the aesthetic enjoyments of various *bhakti rasas*. These are *Priti*-'fulfilment', *Vikāsa*-'cheerfulness', *Vistāra*-'exaltation', *Kṣobha*-'agitation', *Vikṣepa*-'perturbation of mind'.²²⁷ He says; the though enjoyment of all *rasas* is *Akhaṇḍa-sukha-rūpa*, yet at times there appears this or that peculiar taste tinging the delight of the aesthetic experience.²²⁸

Next he touches upon the question of the relish of *Karuṇa* or such other *rasas*. Since the worldly material is turned into the aesthetic *vibhāvas* etc., even the painful event of the world become aesthetically relishable in the artistic creation.²²⁹

RG then says that this *bhakti-rasa* should be protected from the dry *Mīmāṃsakas*. It will be enjoyed only by the devotees of the Lord because their hearts are overwhelming with the bright essence of the devotion.²³⁰

²²⁶ पूर्वमुक्ताद् द्विधा भेदान्मुख्यगौणतया रतेः । भवेद्भक्तिरसोऽप्येष मुख्यगौणतया द्विधा ॥८६

पञ्चधाऽपि रतेरैक्यान्मुख्यस्त्वेक इहोदितः । सप्तधाऽत्र तथा गौण इति भक्तिरसोऽष्टधा ॥८७

²²⁷ पूर्त्तर्विकाशविस्तारविक्षेपक्षोभतस्तथा । सर्वभक्तिरसास्वादः पञ्चधा परिकीर्तितः ॥९३

²²⁸ अखण्डसुखरूपत्वेऽप्येषामस्ति क्वचित् क्वचित् । रसेषुगहनास्वादविशेषः कोऽप्यनुत्तम ॥९५

²²⁹ तथा च नाट्यादौ-करुणादावपि रसे जायते यत्परं सुखम् । सुचेतसामनुभवः प्रमाणं तत्र केवलम् ॥

²³⁰ फल्गुवैराग्यनिर्दग्धाः शुष्कज्ञानाश्च हेतुकाः । मीमांसका विशेषेण भक्त्यास्वादबहिर्मुखाः ॥१०१

General Table of Rasas

	Sentiments Verse-88	Permanant moods Verse-5 1/2	Colour Vers-91	Deities Verse-92
1	<i>Sānta</i> -‘Quietism’	<i>Suddha/samā/kevalā</i> -‘Unmixed and placid/equable’	<i>Svetaḥ</i> -‘white’	Kapil
2	<i>Dāsyā/Pṛīṭā</i> -‘Faithfulness’	<i>Pṛīṭi</i> -‘grace’	<i>Citraḥ</i> -‘variegated’	Mādhava
3	<i>Sakhya/Preyān</i> -‘Friendship’	<i>Sakhya</i> -‘fellowship’	<i>Aruṇaḥ</i> -‘red’	Upendra
4	<i>Vātsalya</i> -‘Parental sentiment’	<i>vātsalya</i> -‘Parental affection’	<i>Śaṇaḥ</i> -‘crimson’	Nṛsimha
5	<i>Madhura</i> or <i>Ujjvala</i> -‘Erotic sentiment’	<i>Priyatā/Madhurā/Signār Rati</i> -‘erotic love’	<i>Śyāmaḥ</i> -‘dark’	Kṛṣṇa/Nāndana
6	verse-89+89 1/2 <i>Hāsyā</i> -‘The comic’	Verse-28 <i>Hāsa-rati</i> -‘Mirth’	<i>Pāṇḍara</i> -‘greyish/yellowish white’	Balarāma/Balabhahdra
7	<i>Adhuta</i> -‘The marvelous’	<i>Vismaya-rati</i> -‘Wonder’	<i>Piṅgalaḥ</i> -‘brown’	Kūrma
8	<i>Vīra</i> -‘The Heroic’	<i>Utsāha-rati</i> -‘courage/energy’	<i>Gauraḥ</i> -‘fair’	Kalkin
9	<i>Karuṇā</i> -‘The Pathetic’	<i>Śoka-rati</i> -‘sorrow’	<i>Dhūmataḥ</i> -‘smoke-coloured’	Rāghava/Rāma
10	<i>Raudra</i> -‘The Furious’	<i>Krodha-rati</i> -‘anger’	<i>Raktaḥ</i> -‘crimson’	Bhārgava/Parasurām
11	<i>Bhayānaka</i> -‘The terrible’	<i>Bhaya-rati</i> -‘fear’	<i>Kālaḥ</i> -‘black’	Varāha
12	<i>Bibhatsa</i> -‘The disgusting or abhorrent’	<i>Jugupsā-rati</i> -‘disgust or aversion’	<i>Nīla</i> -‘blue’	Matsya/Buddha

III. PAŚCIMA VIBHĀGA : WESTERN DIVISION

III.i. Śānta-bhakti-rasa : Quietistic Devotion (Devotion as Quietistic)

The third section, or the western section, describes the five major types of *Bhakti-rasa* with their excitants, consquents, *sāttvikas*, transitory moods and permanant moods in its five *laharies*. They are *Śānta*, *Prita*, *Preyas*, *Vatsala* and *Madhura-rasa*.²³¹ These are the original contribution of RG and as such are important in the history of Sanskrit literature and also in *Vaiṣṇava-Rasa-Śāstra*; since these are original, it will be profitable to take a close look at them.

RG treats all the *rasas* other than *Bhakti śṛṅgāra* as subordinate *rasas*. He adds the term *rati* to their permanant moods and calls them *Śānta-rati*, *Prita-rati*, *Sakhya-rati*, *Vātsala rati* and *Priyatā*. And the *rasa* arising out of these are *Śānta-bhakti*, *Prīta-bhakti* etc. When these permanent moods are nourished by their respective *Ālambana vibhāvas*, they develop into intensity and become *rasas*. Thus RG seems to apparently accept the *puṣṭivāda* or *upacayavāda* of *rasa-niṣpatti*.

In the first *laharī* RG describes the *Śānta-bhakti-rasa* when the permanent emotion of *Śānta-rati* becomes an object of relish of the ascetics through the *Vibhāvas* etc, (being mentioned below) it will become *Śānta-bhakti-rasa*.²³² RG distinguishes here between the relish-being enjoyed by the ascetics and that by the other devotees; the relish of ascetics is *svasukhajātīya*

²³¹ रसामृताब्धेभगिडज्ञ तृतीये पश्चिमाभिधे । मुख्यो भक्तिरसः पञ्चविधः शान्तादिरीर्यति ॥भक्तिरसामृतसिन्धुः-III.i.२
अतोऽत्र पाञ्चविधेन लहर्यः पञ्चकीर्तिताः । अथामी पञ्च लक्ष्यन्ते रसाः शान्तादयः क्रमात् ॥ वही ३

²³² वक्ष्यमाणैर्विभावाद्यैः शमिनां स्वाद्यता गतः ।स्थायी शान्तिरतिधीरिः शान्तभक्तिरसः स्मृतः ॥ वही ४

sukham i.e. the relish of experiencing oneness with one's own self (i.e. *ātman* pure) which however is not dense, but the joy of devotion to the Lord (in a concrete form) is more intense. Even, in this the joy of experience of oneness with the Lord is greater than the experience of the feelings of servitude etc.²³³

The *ālambana vibhāva* of a *Śāntabhakti* rasa will be the four-handed form of the Lord Kṛṣṇa and His devotees only.²³⁴ He is the highest self—the supreme Brahma controller of sense organs, giver of emancipation, the highest entity Himself.²³⁵

The *Śānta bhaktas* are of two types: *Ātmārāmas*—‘emancipated *Rṣis*’ and *Tāpasas*.²³⁶ In *Ātmārāmas* like Sanaka, Sanandana etc. who are only of the five/six year-stage with *Gaurāṅga*—‘white body’ and wearing air (i.e. unclad) splendid with lustre, moving together etc.²³⁷ And other ones are *Tāpasas*—‘ordinary ascetic/penancing sages’.

Its Uddīpanas are of two types: *Asādhāraṇa*—‘uncommon/peculiar’ and *Sādhāraṇa*—‘common/general’

The peculiar uddīpanas for these sages and ascetics are

1. Listening to Upaniṣads,
2. Staying in a secluded place,
3. Cultivating a special kind of inner attitude,

²³³ प्रायः स्वसुखजातीयं सुखं स्यादत्र योगिनाम् । किन्त्वात्मसौख्यमघनं घनस्त्वोशमयं सुखम् ॥ भक्तिरसामृतसिन्धुः - III.i.५
तत्रापीश स्वरूपानुभस्यैवोरुहेतुता । दासादिवन्मनोजत्वलीलाऽदेर्न तथा मताः ॥ वही ६

²³⁴ चतुर्भुज शान्ताश्च तस्मिन्नालम्बना मताः । वही ७

²³⁵ सच्चिदानन्दसान्द्राङ्ग आत्मारामशिरोमणिः । परमात्मा पर ब्रह्म शमो दान्तः शुचिर्वशी ॥ ८
सदा स्वरूपसम्प्राप्तो हतारिगतिदायकः । विभुरित्यादिगुणवानस्मिन्नालम्बनो हरिः ॥ वही ९

²³⁶ शान्ता स्युः कृष्णतल्पेष्ठकारुण्येन रतिं गताः । आत्मारामास्तदीयाध्वबद्धश्रद्धाश्च तापसाः ॥ वही १०

²³⁷ आत्मारामास्तु सनकसनन्दनमुखा मताः । प्राधान्यात्सनकादीना रूप भक्तिश्च कथ्यते ॥ वही ११

4. Discussing the essence of life–throbbing etc.²³⁸

And general *Uddīpanas* are–lotus feet of the Lord, sound of conch–shell, holy mountain, the auspicious forest *Vṛṇḍāvana*, holy place, reducing of heavenly *Gānges*–‘the milky way’ etc. topic /subject etc.²³⁹

The consequents, are also peculiar and general : divided into two classes steady eyes on the tip of nose, giving up all action, not looking further than a step, not being angry even at Hari's enemy, adopting *jñānamudrā*, not great attachment for the dear ones, great respect for *siddhatā* and for deliverance while being alive, non–desire, detachment, non–ego, adopting silences etc are the comelments peculiar to *sānta*–*rasa* where as the,²⁴⁰ general comelments are yawning, stretching the body's limb, preaching of devotion, praying and penancing to Lord Kṛṣṇa etc.²⁴¹

In its *stambha*, *sveda* etc. all the *sāttvika bhāvas* are accept the except the *pralaya*–‘loss of sense’.²⁴² All the transitory moods *nirveda* etc are admissible in *Sānta*–*rasa*,²⁴³ The permanent mood, of course is *Sānta*–*rati* and this is *suddhā*

²³⁸ श्रुतिर्महोपनिषदां विविक्तस्थानसेवनम् । अन्तर्वृत्तिविशेषोऽस्य स्फूर्तिस्तत्त्वविवेचनम् ॥ १४
विद्याशक्तिप्रधानत्वं विश्वरूपप्रदर्शनम् । ज्ञानिभक्तेन संसर्गो ब्रह्मसन्नादयस्तथा ।
एष्वसाधारणाः प्रोक्ता बुधैरुद्दीपना अमी ॥ वही १५

²³⁹ पादाब्जतुलसीगन्धः शङ्खनादो मुरद्विषः । पुण्यशैलः शुभारण्यं सिद्धक्षेत्रं स्वरापगा ॥ भक्तिरसामृतसिन्धुः - III.i.१६
विषयादिक्षयिष्णुत्वं कालस्याखिलहारिता । इत्याद्युद्दीपनाः साधारणास्त्वेषां किलाश्रितैः ॥ वही १७

²⁴⁰ नासाग्रन्यस्तनेत्रत्वमवधूतविचेष्टितम् । युगमात्रेक्षितगतिज्ञानमुद्राप्रदर्शनम् ॥ वही १८
हरेर्द्विष्यपि न द्वेषो नातिभक्तिः प्रियेष्वपि । सिद्धतायास्तथा जीवन्मुक्तेश्च बहुमानिता ॥ वही १९
नैरपेक्ष्य निर्ममता निरहंकारिता तथा । मौनमित्यादयः शीता स्युरसाधारणाः क्रिया ॥ वही २०

²⁴¹ जृम्भाऽङ्गमोटनं भक्तेरूपदेशो हरेर्नतिः । स्तवाद्यस्त्वं दासाद्यैः शीताः साधारणाः क्रियाः ॥ वही २१

²⁴² रोमाञ्चस्वेदकम्पाद्याः सात्त्विका प्रलय विना ॥ वही २२

²⁴³ सञ्चारिणोऽत्र निर्वेदो धृतिर्हर्षो मतिः स्मृतिः । विषादोत्सुकताऽऽवेगवितर्काद्याः प्रकीर्तिताः ॥ वही २४

Kṛṣṇa-viṣayā rati. This *Śānta-rati* may be of two kinds: *Samā*—‘equable’ and *Sāndrā*—‘compact’.²⁴⁴

The *Śānta rasa* is of two types : *Pāroḥṣa*—‘indirect’ and *Sākṣātkāra*—‘direct’.²⁴⁵

Explaining this further, RG says: Even when one is devoted to knowledge at first, yet if he is graced by Lord Kṛṣṇa he will show attachment in *Bhakti* only. His impressions of knowledge will become loose by His grace and he like sage *Śuka* will be expert in the joy of devotion.²⁴⁶

Some expert dramatists believe that since *samā* is without any modifications it is not acceptable (as *Sthyibhāva* of *Śānta rasa*). But our position is not contradicted by their view, because we have accepted *rati*—‘love’ called (of the type of) *Śāntā*. As the Lord has said: *Śama* means fixing one's intellect in me. And without this *Śānti-rati*, it is difficult to fix the intellect in Him.²⁴⁷

As said in *Viṣṇu-dharmottara-purāṇa*, that is known as *Śānta-rasa* where there is no happiness, no misery, no jealousy, no impatience, and which is equal to all creatures.²⁴⁸

And if one attain to the state of the total egolessness, then the *Dharmavīra* etc. will be included in it only.²⁴⁹

²⁴⁴ अत्र शान्तिरतिः स्थायी समा सान्द्रा तु सा द्विधा ॥ वही २५

²⁴⁵ शान्तो द्विधैष पारोक्ष्यसाक्षात्कारविभेदतः ॥ वही २६

²⁴⁶ भवेत्कदाचित्कुत्रापि नन्दसूनोः कृपाभरः । प्रथमं ज्ञाननिष्ठोऽपि सोऽङ्गैव रतिमुद्वहेत् ॥२७
तत्कारुण्यश्लथीभूतज्ञानसंस्कारसन्ततिः । एष भक्तिरसानन्दनिपुणः स्याद्यथा शुकः ॥ वही २८

²⁴⁷ शमस्य निर्विकारत्वान्नाट्यज्ञैर्नैष मन्यते । शान्त्याख्याया रतेरत्र स्वीकारान्न विरुध्यते ॥ २९

शमो मन्निष्ठता बुद्धेरिति श्रीभगवद्वचः । तन्निष्ठा दुर्घटा बुद्धेरेता शान्तिरतिं बिना ॥ वही ३०

²⁴⁸ नास्ति यत्र सुखं दुःखं न द्वेषो न च मत्सर । समः सर्वेषु भूतेषु स शान्तः प्रथितो रसः ॥ वही ३१

²⁴⁹ सर्वथैवमङ्गाररहितत्वं ब्रजन्ति चेत् । अत्रान्तर्भविमर्हन्ति धर्मवीरादयस्तदा ॥भक्तिरसामृतसिन्धु -III.i.३२

Some believe *dhṛti* to be the permanent emotion the *Śānta rasa*, some believe it to be *nirveda*. If *nirveda* towards worldly object arises out of philosophical knowledge then it will be the permanent emotion of *Śānta*, but if it has arisen out of being separated from the desired object and attached with undesired object it will be only transitory.²⁵⁰

III. ii. *Prīta–bhakti–rasa* : Affectionate Devotion (Devotion as Faithfulness) :

In the second *laharī* of Western Division RG deals with the topic of *Prīta–bhakti rasa*. It has two types:

A. *Sambhrama–prīta*–‘affection due to honour/respectful devotion’,

B. *Gaurava–prīta* –‘affection due to pride, devotion pride’²⁵¹

In the first, it is including/involving *dāsatva*–‘servitude’, where Kṛṣṇa and His servants are all *Ālambana Vibhāva*.²⁵² Of whom Kṛṣṇa is an ocean of grace, omnipotent, omnipresent, supremely worshipped, omniscient, ordour, energetic/ brilliant etc. these are all the merits.²⁵³

And the latter (servant) are divided into four kinds:²⁵⁴

1. *Adhikṛta*–‘controlled’ ; as for its example *Brahmā, Śankara, Indra* etc.²⁵⁵

²⁵⁰ धृतिस्थायिनमेके तु निर्वेदस्थायिन परे ।शान्तमेव रसम्पूर्वे प्रोचुरेकमनेकधा ॥ ३३

निर्वेदो विषये स्थायी तत्त्वज्ञानोद्भवः स चेत् ।इष्टानिष्टवियोगासिक्तस्तु व्यभिचार्यसौ ॥ वही ३४

²⁵¹ भिद्यते सम्भ्रमप्रीतो गौरवप्रीत इत्यपि ॥भक्तिरसामृतसिन्धुः-III.ii.४॥

²⁵² हरिश्च तस्य दासाश्च ज्ञेया आलम्बना इह ॥ वही ६ ॥

अनुग्राह्यस्य दासत्वाल्लाल्यत्वादपाय द्विधा ।

²⁵³ आलम्बनोऽस्मिन् द्विभुजः कृष्णो गोकुलवासिषु । अन्यत्र द्विभुजः क्वापि कुत्राप्येष चतुर्भुजः ॥७॥

ब्रह्माण्डकोटिधामैकरोमकूप कृपाऽम्बुधिः । अविचिन्त्यमहाशक्ति सर्वसिद्धिनिषेवितः ॥८॥

अवतारावलीबीज सदात्मारामहृद्गुणः । ईश्वरः परमाराध्यः सर्वज्ञः सुदृढ व्रतः ॥९॥

समृद्धिमान् क्षमाशीलः शरणागतपालकः । दक्षिणः सत्यवचनो दक्षः सर्वशुभङ्करः ॥१०॥

प्रतापी धार्मिकः शास्त्रचक्षुर्भक्तसुहृदत्तमः । वदान्यस्तेजसा युक्तः कृतज्ञः कीर्तिसश्रयः ॥११॥

वरीयान, बलवान् प्रेमवश्य, इत्यादिभिर्गुणैः । युतश्चतुर्विधेष्वेष दासेष्वालम्बनो हरिः ॥ वही १२ ॥

knowledge of different languages, being a learned scholar, merciful, intelligent, of forgiving disposition etc.²⁸⁰ And his friends are of the same age, form, merits, clothing/garments and adornments etc.²⁸¹ The friendship may be of two types – 1. Related to *Pura* and 2. Related to *Vraja*.²⁸² Arjuna, Bhīma, Draupadī and *Śrīdāmā* etc. are related to *pura*.²⁸³ Arjuna being the best of them all.²⁸⁴ And those who are playing with Kṛṣṇa and know that He is all etc., are friends related to *Vraja*.²⁸⁵ These friends are again divided into four categories:

1. *Suhṛd*—‘a little older in age’
2. *Sakhā*—‘a little younger in age’
3. *Priya sakhā*—‘of same age’ and
4. *Priya narma-sakhā*—‘assistant in love affairs’.²⁸⁶

In *suhṛd* group, *Maṇḍalībhadrā* and *Balabhadra* are the best,²⁸⁷ in *sakhā* group *Devaprasthā* is the best,²⁸⁸ *Śrīdāmā* is the best in all the *priya-vayasyas*²⁸⁹ and *Subala* and *Ujjvala* among the last type of friend.²⁹⁰

Again these friends are divided into three types ;

-
- ^{२८०} सुवेषः सर्वसल्लक्ष्मलक्षितो बलिना वरः । विविधाद्भुतभाषाविद्विद्वकः सुपण्डितः ॥४॥
विपुलप्रतिभो दक्षः करुणो वीरशेखरः । विदग्धो बुद्धिमान् क्षन्ता रक्तलोकः समृद्धिमान् ॥
सुखी वरीयानित्याद्या गुणास्तस्येह कीर्तिताः ॥ वही ५ ॥
- ^{२८१} रूपवेषगुणाद्यैस्तु समाः सम्यगयन्त्रिताः । विश्रम्भसम्भृतात्मानो वयस्यास्तस्य कीर्तिताः ॥ वही ६ ॥
- ^{२८२} ते पुरब्रजसम्बन्धाद् द्विविधाः प्राय ईरिताः ॥ भक्तिरसामृतसिन्धुः-III.iii.७ ॥
- ^{२८३} अर्जुनो भीमसेनश्च दुहिता द्रुपदस्य च । श्रीदामभूसुराद्यश्च सखायः पुरसंश्रयाः ॥ वही ८ ॥
- ^{२८४} श्रेष्ठ पुरवयस्येषु भगवान् वानरध्वजः ॥ वही ९ ॥
- ^{२८५} क्षणादर्शनतो दीनाः सदा सहाविहारिणः । तदेकजीविताः प्रोक्ता वयस्या ब्रजवासिनः ।
अतः सर्ववयस्येषु प्रधानत्व भजन्त्यमी ॥ वही १० ॥
- ^{२८६} सुहृदश्च सखायश्च तथा प्रियसखा. परे । प्रियनर्मवयस्याश्चेत्युक्ता गोष्ठे चतुर्विधाः ॥ वही ११ ॥
- ^{२८७} सुहृत्सुमण्डलीभद्रबलभद्रौ किलोत्तमौ ॥ वही १४ ॥
- ^{२८८} सर्वेषु सखिषु श्रेष्ठो देवप्रस्थोऽयमीरितः ॥ वही १७ ॥
- ^{२८९} मरन्दकुसुमापीडमणिबन्धकरन्धमा । इत्यादयः सखायोऽस्य सेवासौख्यैकरागिणः ॥
एषु प्रियवयस्येषु श्रीदामा प्रवरो मत ॥ वही २१ ॥
- ^{२९०} प्रियनर्मवयस्येषु प्रवलौ सुबलोऽज्वलौ ॥ वही २३ ॥

1. *Nityapriya*,
2. *Suracara* and
3. *Sādhaka*.²⁹¹

Among its *Uddīpana* the age of Kṛṣṇa will be of three stages:

1. *Kaumāra*—'childhood',
2. *Paugaiṇḍa*—'boyhood', in three stages like *Ādya*, *Madhya* & *Śeṣa paugaiṇḍa*,²⁹²
3. *Kaiśora*—'Adolescence'.²⁹³

Other excitants are form, *śṛiṅgī*, *veṇu*, *bānurī vinoda*—'plesantry', *narma*—sport, conch, valour/valiant deed, qualities, different types of activities etc,²⁹⁴

Its consequents are divided into two types.

1. Common consequents
2. Uncommon consequents

Common consequents are: combat/contest, playing foot–ball, gambling, play at *laguḍālagudi*, sleeping with them on the bed, sitting with them on the swing, getting knowledge, playing, dancing, singing, caring for his cows, pressing his body etc.²⁹⁵ Whereas adorning with a *tilaka*, drawing figure for

²⁹¹ नित्याप्रियाः सुरचराः साधकाश्चेति ते त्रिधा । केचिदेषु स्थिरा जाता मन्त्रिवत्तमुपासते ॥ वही २६ ॥

²⁹² आद्यं मध्य तथा शेषं पौगण्डं च त्रिधा भवेत् ॥ वही ३३ ॥

²⁹³ वय कौमारपौगण्डे कैशोरञ्चे चेह सम्मतम् । गोष्ठे कौमारपौगण्डे कैशोर पुरगोष्ठयोः ॥ वही ३१ ॥

²⁹⁴ उद्दीपना वयरूपशृङ्गवेणुदरा हरेः । विनोदनर्मक्रान्तिगुणाः प्रेष्ठजनास्तथा ।

राजदेवातारादिष्टानुकरणादयः ॥ भक्तिरसामृतसिन्धुः - III.iii.३० ॥

²⁹⁵ नियुद्धकन्दुकदू तबाह्यबाहादिकेलिभिः । लगुडालगुडि क्रीडासङ्गरैचास्य तोषणम् ॥ ४५ ॥

पल्यङ्कासनदोलासु सहस्वापोपवेशनम् । चारुचित्रपरीहासो विहार सलिलाशये ॥ ४६ ॥

युग्मत्वे लास्यगानाद्याः सर्वसाधारणा क्रिया ॥ वही ४७ ॥

Kṛṣṇa, adorning Kṛṣṇa, Serving Him as messengers in His love-affairs with the Vraja-girls/young women etc. are all the acts/consequents of *sakhās* & *priyanarma sakhās*.²⁹⁶

Its transitory moods are all except sternness, alarm and indolence. Some of these appear at the time of union, excepting *mada*, *harṣa*, *garva*, *nidrā* & *dhṛ-ti*. Some appear at the time of separation-like *mṛti*, *klama*, *apasmāra* and *dīnatā*.²⁹⁷

Its permanent moods are *sakhya-rati* or 'the stornng of friendship' and *Viśrambhātmā*-'confidence'; this *rati* develops and intensifies gradually into five stages like *sakhya*, *praṇaya*, *prema*, *sneha* & *rāga*.²⁹⁸

In all these the sentiment (*preyo-rasa*) is dear one. And the devotee who can realise the feeling of friendly completely can relish the sentiment of *preyobhakti* also.²⁹⁹

III. iv. *Vātsalya-bhakti-rasa* : Parental Devotion (Devotion as Parent Feeling) :

In the forth *laharī* RG treats the *Vatsala Bhakti Rasa*-Devotion as Parent-'sentiment'.

Its excitants / determinants may be presented into two ways:³⁰⁰

²⁹⁶ युक्तायुक्तादिकथनं हितकृत्ये प्रवर्तनम् । प्रायःपुरसरत्वाद्याः सुहृदाभीरिताः क्रियाः ॥४८॥
ताम्बूलाद्यर्पणं वक्त्रे तिलकस्थासकक्रिया । पत्राङ्कुरविलेखादि सखीनां कर्मकीर्तितम् ॥४९॥
निर्जितीकरणं युद्धे वस्त्रे धृत्वाऽस्य कर्षणम् । पुष्पाद्याच्छेदनं हस्तात्, कृष्णेन स्वप्रसाधनम् ॥
हस्ताहस्ति प्रसङ्गाद्याः प्रोक्ताः प्रियसखक्रियाः ॥ वही ५० ॥

²⁹⁷ औग्रयं त्रासं तथाऽऽलस्यं वर्जयित्वाऽखिलाः परे । रसे प्रेयसि भावज्ञैः कथिता व्यभिचारिणः ॥५५॥
तत्रायोगे मदं हर्षं गर्वं निद्रा धृतिं बिना । योगे मृति क्लमं व्याधिं बिनाऽपस्मृतिदीनते ॥ वही ५६ ॥

²⁹⁸ विमुक्तसंभ्रमा या स्याद् विश्रम्भात्मा रतिर्द्वयोः । प्रायः समानयोरत्र सा सख्य स्थायिशब्दभाक् ॥५७॥
विश्रम्भो गाढविश्वासविशेषोयन्त्रणोज्झित । एषा सख्यरतिर्वृद्धि गच्छन्ती प्रणयः क्रमात् ॥
प्रेमा स्नेहस्तथा राग इति पञ्चभिदोदिता ॥ वही ५८ ॥

²⁹⁹ प्रेयानेव भवेत्प्रेयानतः सर्वरसेष्वयम् । सख्यसंपृक्त हृदयैः सद्भिरेवानुबुध्यते ॥भक्तिरसामृतसिन्धुः-III.iii.६४॥

³⁰⁰ कृष्ण तस्य गुरुश्चात्र प्राहुरालम्बनान् बुधाः ॥भक्तिरसामृतसिन्धुः-III.iv.२॥

1. *Ālambana* of *vatsla rasa* will be Kṛṣṇa Him self. the *vatsala bhakti* being in the elders like the preceptor, parents Nanda, Yaśodā, Vāsudeva, Devakī, Kuntī, Sāndīpanī etc., among these *Nanda* and *Yaśoda* are the best.³⁰¹
2. The *Uddīpanas* are: Kṛṣṇa's age *kaumāra* (again in three stages), appearance, dress, childish pranks, sweet speech, smile etc.;³⁰² smelling His head, caressing the body, blessing, ordering, beneficial advice, rearing etc. are consequents;³⁰³ kissing, embracing, calling by name, scolding etc. are common consequents;³⁰⁴ *stambha*–‘stupor’, *sveda*–‘sweat’ etc. all the eight and another one is *stanya*–*srāva*–‘the flowing of the breasts’ are the nine *sāttvika bhāvas* and its transitory moods, here accepted which are all mentioned in the *Prīta*–*bhakti*–*rasa* along with *apasmāra*–‘dementedness’.³⁰⁵ Its permanent mood is *Vātsalya rati*.³⁰⁶ This permanent mood will be of three kinds in accordance with its intensity as shown in the previous two sentiments. They will be called *prema*, *sneha* & *rāga* (in two states *utakanthā* and *viyoga*).³⁰⁷ In the end of this section, RG says this *Vatsala* is accepted by some dramatists as *rasa*. If there is no *rati*–‘love’ for *Hari*, *Prīta Rasa* can not

³⁰¹ देवकी तत्सपत्न्यश्च कुन्ती चानकदुन्दुभिः ।सान्दीपनिमुखाश्चान्ये यथापूर्वममी वराः ॥

ब्रजेश्वरी ब्रजाधीशौ श्रेष्ठौ गुरुजनेष्विमौ ॥ वही ७ ॥

³⁰² कौमारादिवयोरुपवेशाः शैशवचापलम् । जल्पितस्मितलीलाद्या बुधैरुद्धीपनाः स्मृता ॥ वही ८ ॥

³⁰³ अनुभावाः शिरोघ्राणं करेणाङ्गाभिर्माज्जनम् । आशीर्वादो निदेशश्च लालनं प्रतिपालनम् ।

हितोपदेशदानाद्या वत्सले परिकीर्तिताः ॥ वही २१ ॥

³⁰⁴ चुम्बाश्लेषौ तथाऽऽहवानं नामग्रहणपूर्वकम् । उपालम्भादयश्चात्र मित्रैः साधारणाः क्रिया ॥ वही २२ ॥

³⁰⁵ अत्रापस्मारसहिता प्रीतोक्ताः व्यभिचारिणः ॥ वही २४ ॥

³⁰⁶ सम्भ्रमादिच्युता या स्यादनुकम्प्येऽनुकम्पितुः । रतिः सैवात्र वात्सल्यं स्थायी भावो निगद्यते ॥ वही २५ ॥

³⁰⁷ चुम्बाश्लेषौ तथाऽऽहवानं नामग्रहणपूर्वकम् । उपालम्भादयश्चात्र मित्रैः साधारणाः क्रिया ॥

नवात्र सात्त्विका स्तन्यसाव. स्तम्भादयश्च ते ॥

अत्रापस्मारसहिता प्रीतोक्ता. व्यभिचारिणः ॥

सम्भ्रमादिच्युता या स्यादनुकम्प्येऽनुकम्पितुः । रतिः सैवात्र वात्सल्यं स्थायी भावो निगद्यते ॥

यशोदाऽदेस्तु वात्सल्यरतिः प्रौढा निसर्गत । प्रेमवत्स्नेहवद्भाति कदाचित्किं किल रागवत् ॥ वही २२-२६ ॥

be nourished, *Preyān* will disappear but there will be no harm in accepting to *Vatsala rasa*.³⁰⁸

Finally he says that these three rasas beginning from *Prīta* are very wonderful. In some of the devotees these can be found in a mixed form i.e. more than one *rasas* can be cited in a single character.³⁰⁹ He gives some examples of this, Sankarṣaṇa for example has the *rasa* of *sakhya* but also mixed with *Prīti* and *Vatsalya*; *Yudhiṣṭhira* will have *Vātsalya* but with friendliness and so on.³¹⁰

III. v. *Madhura–bhakti–rasa* : Sweet Devotion(Devotion as the Erotic sentiment) :

In the fifth *laharī* RG deals with the topic of *Madhurā bhakti*–‘Devotion as the Erotic sentiment’. As this topic is reserved for a more detailed treatment in RG's next work *Ujjvalanīlamanī*, it is only briefly dealt with here.³¹¹ Its determinants are divided into two parts: *Ālambana*–‘the Substantial’ and *Uddīpana*–‘the enhancing’. In the first Kṛṣṇa and His beloved *Gopīs*³¹² (of whom *Rādhā* is the main; are included³¹³) in the *Uddīpana*–the melodies of His flute etc;³¹⁴ side-glances, smile etc. are consequents;³¹⁵ *stambha*–‘stupor’,

³⁰⁸ अप्रतीतौ हरिरतेः प्रीतस्य स्यादपुष्टता । प्रेयसस्तु तिरोभावो वत्सलस्यास्य न क्षतिः ॥भक्तिरसामृतसिन्धुः-

III.iv.२९ ॥

³⁰⁹ एषा रसत्रयी प्रोक्ता प्रीतादिः परमाद्भुता । तत्र केषु चिदप्यस्या सकुलत्वमुदीर्यति ॥ वही ३० ॥

³¹⁰ सङ्कर्षणस्य सख्य तु प्रीतिवात्सल्यसङ्गतम् । युधिष्ठिरस्य वात्सल्य प्रीत्या सख्येन चान्वितम् ॥ वही ३१ ॥

³¹¹ निवृत्तानुपयोगित्वाद् दुरूहत्वादय रसः । रहस्यत्वाच्च संक्षिप्य वितताङ्गोऽपि लिख्यते ॥भक्तिरसामृतसिन्धुः-**III.v.२** ॥

³¹² अस्मिन्नालम्बनः कृष्ण. प्रियास्तस्य च सुभ्रुयः ॥३॥

असमानोर्ध्वसौन्दर्यलीलावैदग्ध्यसम्पदाम् । आश्रयत्वेन मधुरे हरिरालम्बनो मतः ॥ वही ४ ॥

³¹³ प्रेयसीषु हरेरासु प्रवरा वार्षभानवी ॥ वही ५ ॥

³¹⁴ उद्दीपना इह प्रोक्ता मुरलीनिस्वनादयः ॥ वही ६ ॥

sveda–‘sweat’ etc. are *sāttvika bhāvas* and except indolence and sternness all the remaining transitory moods are accepted here.³¹⁶ Its permanant mood is *Madhurā rati*.³¹⁷

Madhhura rasa divided in the two types–

1. *Sambhoga*–‘love in Union’
2. *Vipralambha*–‘love in seperstion’³¹⁸

While, the joy of union of the two is *Sambhoga*, the love–in–separation is of many types (since it can arise out of many causes) like *Pūrva-rāga*, *Māna*, *Prema-vaicitti*, *Pravāsa* etc. i.e. affection before meeting, pride, the ever–present mutual fear of losing the dear one, journey etc.³¹⁹

IV. *UTTARA VIBHĀGA* : NORTHERN DIVISION

In the Northern division there are nine *laharīs*. *Lahāris* 1 to 7 treat the seven *rasas*: *Hāsyā*–‘the comic’, *Adbhuta*–‘the marvellous’, *Vīra*–‘the heroic’, *Karuṇā*–‘the pathetic’, *Raudra*–‘the furious’, *Bhayānaka*–‘the terrible’ and *Bībhatsa*–‘the abhorrent’; the eighth deals with all the *rasas* in their mutual relations, their friendly or inimical dispositions towards each other and the ninth deals with the topic of *Rasābhāsa*–‘semblance/apparent sentiment’.³²⁰

³¹⁶ अनुभावास्तु कथिता दृगन्तेक्षास्मितादयः ॥ वही ७ ॥

³¹⁷ आलस्यौग्रये बिना सर्वे विज्ञेया व्यभिचारिणः ॥ वही ८ ॥

³¹⁸ स्थायी भावो भवत्यत्र पूर्वोक्ता मधुरा रतिः ॥ वही ९ ॥

³¹⁹ स विप्रलम्भसम्भोगभेदेन द्विविधो मतः ॥ भक्तिरसामृतसिन्धु. - III.v. ११ ॥

³²⁰ स पूर्वरागो मानश्च प्रवासादिमयस्तथा । विप्रलम्भो बहुविधो विद्वद्विरिह कथ्यते ॥ वही १२ ॥

³²⁰ रसामृताब्धे भगिडत्र तुरीये तूत्तराभिधे । रस सप्तविधो गौणो मैत्रीवैरस्थितिर्मिथः ॥ २ ॥

रसाभासाश्च तेनात्र लहय्यो नव कीर्तिता ॥ वही ३ ॥

प्रागत्रानियताधाराः कदाचित् क्वाप्युदित्वरा. । गौणा भक्तिरसाः सप्त लेख्या हास्यादयः क्रमात् ॥ वही ४ ॥

RG treats all the *rasas* other than *bhakti-sṅgāra* as subordinate *rasas*. He adds the term *rati* to their *sthāyibhāvas*, calls them *Hāsarati*—‘mirth love’, *Vismaya rati*—‘astonishment–love’ and so on, and the *rasas* arising out of these are *Hāsya bhakti*, *Adbhuta bhakti*, *Vīra bhakti* etc. When these permanent mutual states are nourished by their respective *Ālambana vibhāvas*, they develop into intensity and become *rasas*. Thus RG seems to apparently accept the *puṣṭivāda* and follow the *rasa*–theory of *Bhaṭṭa–Lollaṭa*.

वक्ष्यमाणैर्विभावाद्यैः पुष्टिं हासरतिर्गता

हास्यभक्ति रसो नाम बुधैरेष निगद्यते ॥³²¹

In most of the other details RG seems to follow the *Nāṭya Śāstra*—it will, therefore, be sufficient to indicate the details only briefly and point out only when there are some deviations from N.S.VI.

IV. i. *Hāsya–bhakti–rasa* : The Comic Devotion :

Thus the first to be treated among the subordinate *rasas* is the *Hāsya–bhakti–rasa*.

Under it Śrī Kṛṣṇa and His old relatives, children and in some cases *śreṣṭha pravaras*—‘respected persons’ etc. are its *Ālambana vibhāva*.³²² And Kṛṣṇa's astonishing speech, face, character etc., will be the *Uddīpana vibhāvas*; throbbing of nose and the cheek, biting the lips etc. are its consequents; joy, idolence, dissembling etc. are transitory moods, its permanent mood being *Hāsarati*.³²³

³²¹ भक्तिरसामृतसिन्धु-IV-१-६

³²² अस्मिन्नालम्बनः कृष्णस्तथाऽन्योपि तदन्वयी । वृद्धाः शिशुमुखाः प्रायः प्रोक्ता धीरैस्तदाश्रयाः ॥ विभावनादिवैशिष्ट्यान्प्रवराश्च क्वचिन्मताः ॥ वही ७ ॥

³²³ उद्दीपना हरेस्तादृग्वाग्बेषचरितादयः ॥ अनुभावास्तु नासौष्ठगण्डनिस्पन्दनादयः ॥ वही ९ ॥

हर्षालस्यावहित्याऽऽद्या विज्ञेया व्यभिचारिण । सा हासरतिरेवात्र स्थायिभावतयोदिता ॥१०॥

Hāsa rati has six types just as in NS.

1. *Smita*—'gentle smile',
2. *Hasita*—'slight laughter',
3. *Vishasita*—'open laughter',
4. *Avahasita*—'laughter of ridicule',
5. *Apahasita*—'obscene laughter' and
6. *Atihasita*—'boisterous laughter',

which are in pairs characteristic of the characters of high rank, middle/ordinary people and mean/low people.³²⁴

IV. ii. *Adbhuta-bhakti-rasa* : The Sentiment of Marvellous Devotion :

The second *laharī* of Northern division deals with the *Adbhuta-bhakti-rasa*—'marvellous devotion sentiment'. Its permanent mood is *vismayarati*—'wonder love'.

In it all types of devotees are (*Āśraya*) dependence. But here only Kṛṣṇa is capable to do the transcendental acts, therefore, Only he is accepted as *Ālambana vibhāva*.³²⁵ His distinct type of marvellous acts are here *uddīpana vibhāva*; opening of eyes, falling tears, horripilation etc. are its consequents; flurry, joy, stupefaction etc. are its transitory moods; *vismaya-rati* is of two types: *sākṣāt*—'direct' and *Anumita*—'inferred'.³²⁶

³²⁴ षोढा हासरतिः स्यात् स्मितहसिते विहसितावहसिते च । अपहसितातिहसितके ज्येष्ठादीनां क्रमाद् द्वे द्वे ॥ वही ११ ॥

³²⁵ भक्तः सर्वविदिधोऽप्यत्र घटते विस्मयाश्रयः । लोकोत्तरक्रियाहेतुर्विषयस्तत्र केशवः ॥२॥

³²⁶ तस्य चेष्टाविशेषाद्यास्तस्मिन्नुद्दीपना मताः । क्रियास्तु नेत्रविस्तारस्त भाश्रुपुलकादयः ॥ वही ३ ॥
आवेगहर्षजाड्याद्यास्तत्रस्यु व्यभिचारिणः । स्थायी स्याद्विस्मयरतिः सा लोकोत्तरकर्मतः ॥
साक्षादनुमितं चेति तच्च द्विविधमुच्यते ॥ वही ४ ॥

IV. iii. *Vīra-bhakti-rasa* : The Sentiment of Heroic Devotion :

In the third *Jaharī* RG deals with the *Vīra-bhakti-rasa*. It is divided in four types: *Yuddhavīra*, *Dānavīra*, *Dayāvīra* and *Dharmavīra*. And these four are the *Ālambana vibhāva* of this sentiment,³²⁷ in all of which the permanent mood is *Utsāharati*,³²⁸ and *stambha*-‘stupor’ etc., are the *sāttvika-bhāvas*.

1. *Yuddha-vīrabhakti*-In it Kṛṣṇa's friends or His relatives are found as *Ālambana vibhāva*;³²⁹ praising of self, glory fame, slapping the arms, raising the weapons etc. are here *Uddīpana-vibhāvas*;³³⁰ giving consolation/assurance of security/fearlessness to a fearful person lion's roar etc, are consequents,³³¹ and *Garva*-‘arrogance’, *Harṣa*-‘joy’, *Smṛti*-‘recollection’ etc. are its transitory moods.³³² Its permanent emotion is *yuddhotsāharati*. Desire to win against Kṛṣṇa or His devotees etc., This desire will be of four types: it can be *āhāryā*-‘acquired’ or *sahajā*-‘natmal’, each either by ones own self or obtained through assistants. In the different activities and sports through the good manner.³³³

2. *Dānavīra* is further divided into two: 1. *Bahuprada*, who gives more than demanded—even his own self—without hesitation for the love of the Lord, and 2.

³²⁷ युद्ध-दान-दया-धर्मैश्चतुर्धा वीर उच्यते । आलम्बन इह प्रोक्त एष एव चतुर्विधः ॥२॥

³²⁸ उत्साहस्त्वेष भक्तानां सर्वेषामेव सम्भवेत् ॥ वही ३ ॥

³²⁹ चतुष्टयेऽपि वीराणां निखिला एव सात्त्विकाः ॥परितोषाय कृष्णस्य दधदुत्साहमाहवे ॥

सखा बन्धुविशेषो वा युद्धवीर इहोच्यते ॥ वही ४ ॥

³³⁰ कथितास्फोटविस्पर्धाविक्रमास्त्रगहादयः । प्रतियोधास्थिता. सन्तो भवन्त्युद्दीपना इह ॥ वही ७ ॥

³³¹ कथिताद्याः स्वसंस्थाश्चेदनुभावाः प्रकीर्तिताः । तथैवाहो पुरुषिकाश्चेडिताक्रोशबलानम् ॥ वही ८ ॥

असहायेऽपि युद्धेच्छा समरादपलायनम् । भीताभयप्रदानाद्या विज्ञेयाश्चापरे बुधैः ॥ वही ९ ॥

³³² गवविगधृतिव्रीडामतिहर्षावहित्तिकाः । अमर्षोत्सुकताऽसूयास्मृत्याद्या व्यभिचारिणः ॥ वही १० ॥

³³³ युद्धोत्साहरतिस्त्वस्मिन् स्थायिभावतयोदिता । या स्वशक्तिसहायाद्यैराहार्या सहजाऽपि वा ।

जिगीषा स्थेयसी युद्धे स युद्धोत्साह ईर्यते ॥ वही ११ ॥

Upasthita-durāpārtha-tyāgī—'one who abandons the most difficult to obtain boons', when the Lord Himself wants to bestow it upon him.³³⁴

The first is further divided into i.e. *ābhyudāyika* and *Sampradānaka*,³³⁵ as when one gives everything either (2) for the *abhyudaya* either (1a) of Lord Kṛṣṇa³³⁶ or (1b) having known his greatness.³³⁷ It also could take place either out of *priti*—'love' or out of *pūjā*—'worship'.³³⁸ The type and sub types of Dānavīras are given as follows:

3. Dayāvīrā— It is *dayārdra*—'kindful', when one surrenders to god.³³⁹ In it mercy/ kindness is *Uddīpana vibhāva*; acts like *Rakṣā*—'protection', *Śīlātā*—'virtuousness of character', *Āśvāsana-vacana*—'assurance speech', steadiness etc. are consequents,³⁴⁰ and *autsukya*—'longing', *mati*—'resolve' and *harṣa*—'joy' etc, are transitory moods³⁴¹ and its permanent mood is *dayā-utsāharatī*.³⁴² As for its example Moradhvaja is devoted to Lord Kṛṣṇa in the form of a *Brāhmaṇa*.³⁴³

³³⁴ द्विविधो दानवीरः स्यादेकस्तत्र बहुप्रदः । उपस्थितिदुरापार्थत्यागी चापर उच्यते ॥१३॥

सहसा दीयते येन स्वयं सर्वस्वमप्युत । दामोदरस्य सौख्याय प्रोच्यते स बहुप्रदः ॥ वही १४ ॥

³³⁵ द्विधा बहुप्रदोऽप्येष विद्वद्भिरिह कथ्यते । स्यादाभ्युदयिकस्त्वेकः परस्तत्संप्रदानक ॥ वही १८ ॥

³³⁶ कृष्णस्योभ्युदयार्थं तु येन सर्वस्वमर्प्यते । अर्थिभ्यो ब्राह्मणादिभ्यः स आभ्युदयिको भवेत् ॥ वही १९ ॥

³³⁷ ज्ञातये हरये स्वीयमहन्तामयताऽऽस्पदम् । सर्वस्वं दीयते येन स स्यात्तत्संप्रदानकः ॥ वही २० ॥

³³⁸ तद्दानं प्रीतिपूजाभ्यां भवेदित्युदितं द्विधा ॥ वही २१ ॥

³³⁹ आश्वासनोक्तयः स्थैर्यमित्याद्यास्तत्र विक्रियाः । औत्सुक्यमतिहर्षाद्या ज्ञेयाः संचारिणी बुधैः ॥ वही ३१ ॥

³⁴⁰ निजप्राणव्ययेनापि विपन्नत्राणशीलता ॥ वही ३० ॥

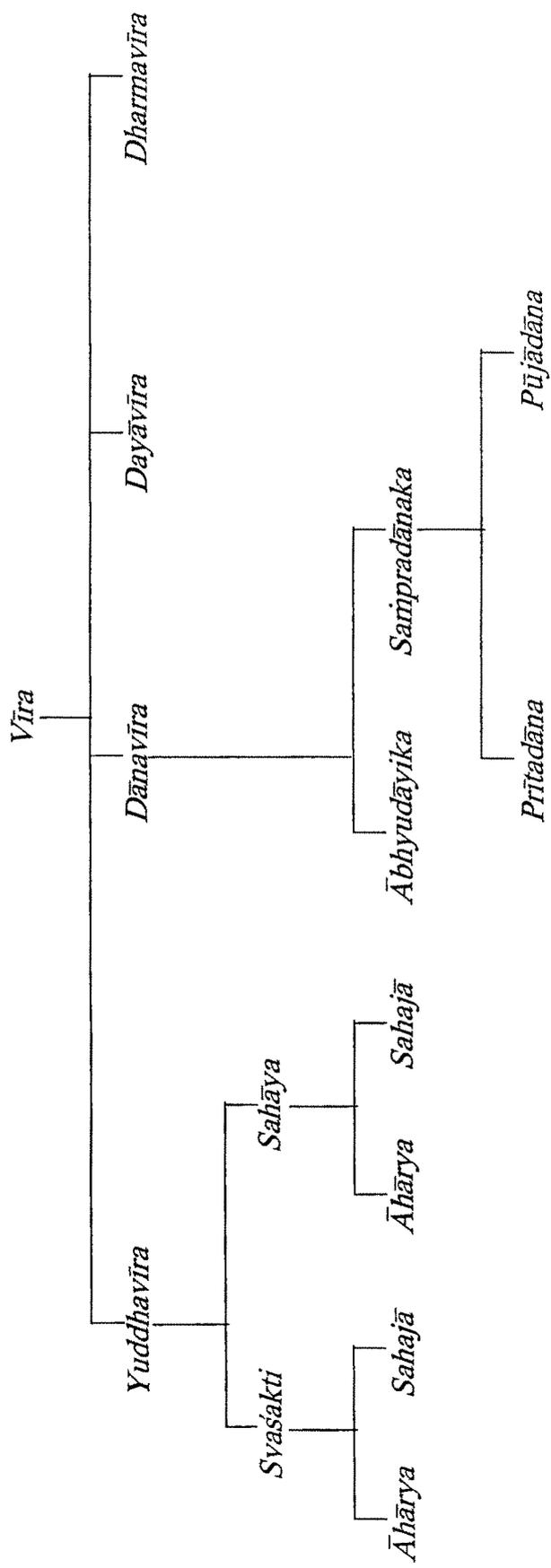
³⁴¹ आश्वासनोक्तयः स्थैर्यमित्याद्यास्तत्र विक्रियाः । औत्सुक्यमतिहर्षाद्या ज्ञेयाः संचारिणी बुधैः ॥ वही ३१ ॥

³⁴² दयोत्साहरतिस्त्वंत्र स्थायिभाव उदीर्यते ।

³⁴³ हरेश्चेत्रत्वविज्ञानं नैवास्य घटते दया । तदभावे त्वसौ दानवीरेऽन्तर्भवति स्फुटम् ॥ वही ३३ ॥

वैष्णवत्वाद्गतिः कृष्णे क्रियतेऽनेन सर्वदा । कृताऽत्र द्विजरूपे च भक्ति स्तेनास्य भक्तता ॥३४॥

Types of *Vīra – Bhakti – Rasa*



4. *Dharmavīra*—When one believes in Kṛṣṇa is *Dharmavīra*. One has to be patient and of peaceful nature. In this *Vīra rasa*, listening to *Śāstras* etc. are the *Uddīpana vibhāvas*; *yama*, *niyama*—‘principle’, *āstikatā*—‘belief/accepting the evidences which is presented in the *śruti-smṛti* etc.,’ etc. are consequents; *mṛti*—‘death’, *smṛti*—‘recollection’ etc. are transitory moods;³⁴⁴ and its permanent moods is *Dharmotsāharati*.³⁴⁵

According to our author's opinion most of the *Dharmavīra* devotees are become supreme *Vaiṣṇavas*; for example—*Yudhiṣṭhira* etc.³⁴⁶

IV. iv. *Karuṇa-bhakti-rasa* : The Sentiment of Pathetic Devotion :

The 4th *laharī* deals with the *Karuṇa-bhakti-rasa*—‘pathetic devotional sentiment’. Its *sthāyibhāva* is *śokarati*.³⁴⁷ There are three types of its *viṣayālabhana* (a) Kṛṣṇa, (b) His dear ones—relatives or devotees and (c) *kinṣmen*, of devotees friends who are non-devotees (and hence deprived of the great joy of bhakti). These who know these three types of *Ālabhana vibhāva* are the devotee of three types; and Kṛṣṇa's acts and qualities etc. are the *Uddīpana vibhāva*; parching of mouth, crying/lamentation, beating of breasts, falling down on the earth etc., are *anubhāvas*; tears, trembling etc, all are the

³⁴⁴ उद्दीपना इह प्रोक्ताः सच्छास्त्रश्रवणादयः । अनुभावा नयास्तिक्यसहिष्णुत्वयमादयः ।

मति स्मृतिप्रभृतयो विज्ञेया व्यभिचारिणः ॥ वही ३७ ॥

³⁴⁵ धर्मोत्साहरतिर्धैरैः स्थायीभाव इहोच्यते । धर्मैकाभिनिवेशस्तु धर्मोत्साहो मतः सताम् ॥ वही ३८ ॥

³⁴⁶ यज्ञः पूजाविशेषोऽस्य भुजाद्यङ्गानि वैष्णवः । ध्यात्वेन्द्राद्याश्रयत्वेन यदेष्वाहुतिरर्प्यते ॥ वही ३९ ॥

अयं तु साक्षात्तस्यैव निदेशात्कुरुते मखान् । युधिष्ठिरोऽम्बुधिः प्रेम्णा महाभागवतोत्तमः ॥ वही ४० ॥

³⁴⁷ हृदि शोकतयाऽशेन गता परिणति रतिः ।

उक्ता शोकरतिः सैव स्थायी भाव इहोच्यते ॥७॥

sāttvika bhāvas and *nirveda*—‘self disparagement’, *mṛtyu*—‘death’, *moha*—‘distraction’ etc. are transitory moods.³⁴⁸

The peculiar feature of *Karuṇa-bhakti-rasa* is that while other *rasas hāsa* etc. can and may arise without *rati*,³⁴⁹ *Karuṇa* can never arise without *rati*. This characteristic—*śoka*'s invariable relation with *rati* is the most peculiar feature of *karuṇa bhakti*. Hence when this *śoka* arises and intensifies it bears some very special movement of happiness.³⁵⁰

IV. v. *Raudra-bhakti-rasa* : The Sentiment of Furious Devotion :

The fifth *laharī* is about *Raudra bhakti*. Its permanent mood *krodha-rati* has three types of *visayālamāna*: *Śrī Kṛṣṇa*, *hita*—‘His friends’ and *ahita*—‘His enemies’.³⁵¹

Again the second type of *ālamāna* the *hita*—‘friend’ is of three types—*anavahita*, *sāhasī*—‘brave/bold’ and *irṣyu*—‘malevolent/jealous’.³⁵² The third type *Ahita* also is of two types: one's own *ahita* and Kṛṣṇa's *ahita*.³⁵³

Acts like *upahāsa*—‘joking’ at Kṛṣṇa, making for him innuendo speech, his dishonour/ disrespect etc. are the *uddīpan vibhāvas*;³⁵⁴ and wringing the hands,

³⁴⁸ तत्तद्वेदी च तद्भक्त आश्रयत्वेन च त्रिधा । सोऽप्यौचित्येन विज्ञेयः प्रायः शान्तादिवर्जितः ॥

तत्कर्मगुणरूपाद्या भवन्त्युद्दीपना इह ॥ वही ४ ॥

अनुभावा मुखे शोषो विलापः स्रस्तगात्रता । श्वासक्रोशन भूपातघातोरस्ताऽनादयः ॥ वही ५ ॥

अत्राष्टौ सात्विका जाड्यनिर्वेदग्लानिदीनता । चिन्ताविषाद औत्सुक्यचापलोन्मादमृत्यवः ॥

आलस्यापस्मृतिव्याधिमोहाद्या व्याभिचारिणः ॥ वही ६ ॥

³⁴⁹ रतिं बिनाऽपि घटते हासादेरुद्गमः क्वचित् । कदाचिदपि शोकस्य नास्य सम्भावना भवेत् ॥८॥

³⁵⁰ रतेर्भूमना कृशिम्ना च शोको भूयान् कृशश्च सः । रत्या सहाविनाभावात्काप्येतस्य विशिष्टता ॥ वही ९ ॥

³⁵¹ कृष्णो हितोऽहितश्चेति क्रोधस्य विषयस्त्रिधा । कृष्णे सखीजरत्याद्याः क्रोधस्याश्रयता गता ॥

भक्ताः सर्वविधा एव हिते चैवाहिते तथा ॥ वही २ ॥

³⁵² हितस्त्रिधाऽनवहितः साहसी चेषुरित्यपि ॥ वही ६ ॥

³⁵³ अहित स्याद् द्विधा स्वस्य हरेश्चेति परभेदतः ॥ वही १० ॥

becoming quiet/keeping silence, trembling the head, hanging down the mouth etc., are consequents³⁵⁵; *stambha*–‘stupor’ etc., all the *sāttvika–bhāvas* are accepted here³⁵⁶; its transitory moods are *āvega* –‘flurry’, *śrama*–‘weariness’ etc.³⁵⁷

Afterwards, RG deals with its permanent mood. *Krodha–rati* is the permanent mood of *Raudra–Bhakti–Rasa*. It is of three types–*kopa*–‘wrath’ (towards enemies), *manyu*–‘anger’ (towards relatives) and *roṣa*–‘indignation’ (of ladies towards their loved ones).³⁵⁸ Again *manyu* is divided in three types according to the objects of anger–*pujya*–‘respected/elders’, *sama*–‘equal’ and *nyuna*–‘younger ones’.³⁵⁹

Finally, RG says that under this sentiment even though the *Bhakta* is angry at Kṛṣṇa, yet Kṛṣṇa’s *rati* has to be necessarily present in his mind/soul/heart. If it is not so then it will remain a *krodha* only, and will not develop into a *bhakti rasa* but it will be accepted as only *Raudra–rasa* (simple *Raudra–rasa*). As for example anger of *Sisupāla* was without *rati* for Kṛṣṇa.³⁶⁰

³⁵⁵ सोल्लुण्ठहासवक्रोक्तिकटाक्षानादरादयः । कृष्णाहितहितस्थाः स्युरमी जद्दीपना इह ॥ वही १३ ॥

³⁵⁶ हस्तनिष्पेषण दन्तघट्टनं रक्तनेत्रता । दष्टौष्ठाताऽतिभ्रुकुटी भुजास्फालनताडनाः ॥ वही १४ ॥

तूष्णीकता नतास्यत्वं निश्वासो भुग्नदृष्टिता ।

भर्त्सनं मूर्द्धविधुतिर्दृगन्ते पाटलच्छविः । भ्रू भेदाधर कम्पाद्या अनुभावा इहोदिताः ।

³⁵⁷ अत्र स्तम्भादयः सर्वे प्राकट्यं यान्ति सात्विकाः ॥ वही १६ ॥

³⁵⁸ आवेगो जडता गर्वो निर्वेदो मोहचापले । असूयौग्रय तथाऽमर्षश्रमाद्याव्यभिचारिणः ॥ वही १७ ॥

³⁵⁹ अत्र क्रोधरतिः स्थायी स तु क्रोधस्त्रिधा मतः । कोपो मन्युस्तथा रोषस्तत्र कोपस्तु शत्रुगः ॥ वही १८ ॥

³⁶⁰ मन्युर्बन्धुषु ते पूज्यसमन्यूनास्त्रिधोदिताः । रोषस्तु दयिते स्त्रीणामतो व्यभिचरत्यसौ ॥ वही १९ ॥

³⁶⁰ क्रोधाश्रयाणां शत्रूणां चैद्यादीनां स्वभावतः । क्रोधो रतिविनाभावान्न भक्तिरसता ब्रजेत् ॥ वही २२ ॥

IV. vi. *Bhayānaka-bhakti-rasa* : The Sentiment of Terrible Devotion :

In the sixth *lahari's* describe the *Bhayānaka-bhakti-rasa*—'the sentiment of terrible devotional sentiment'. Its permanent mood is *bhaya-rati*. When *Bhaya-rati* is nourished it becomes *Bhayānaka bhakti rasa*.³⁶¹ In it Kṛṣṇa and *Dāruṇa* or '*Bhayaṅkar āsura*' are the two types of *viśayālarībanas*. *Dāruṇa* are of three types: *dāruṇa*—'fearful' in *darsana*—'seeing', in *śravaṇa*—'listening' or in *smaraṇa*—'remembering'.³⁶²

Its *uddīpana vibhāvas* are *Bhṛūkuṭī*—'frowning brows' etc; consequents are drying of mouth, watching again and again, hiding oneself etc; except tears, all the *sāttvika bhāvās* are accepted; death, depression, distraction etc., are transitory moods³⁶³ and *Bhaya-rati* is its permanent mood. This *Bhaya rati* is presented in three ways, i.e.

1. *Ākṛti*—'form /shape/bodily appearance'
2. *Prakṛti/svabhāva*—'nature/character'
3. *Prabhāva*—'power/influence'³⁶⁴

for example Putanā etc. are fearful in their *Ākṛti*—'bodily appearance', Śisupāla etc. are fearful in their nature and Lord Śiva etc. can create fear by their influence/power.³⁶⁵

³⁶¹ वक्ष्यमाणैर्विभावाद्यैः पुष्टिं भयरतिर्गता । भयानकाभिधो भक्तिरसो धीरैरुदीर्यते ॥१॥

³⁶² कृष्णश्च दारुणाश्चेति तस्मिन्नालम्बना द्विधा । अनुकम्प्येषु सागः सु कृष्णस्तस्य च बन्धुषु ॥ वही २ ॥

दारुणाः स्नेहतः शश्वत्तदनिष्टासिदशिषु । दर्शनाच्छ्रवणाच्चेति स्मरणाच्च प्रकीर्तिताः ॥ वही ३ ॥

³⁶³ विभावस्य भ्रुकुट्याद्यास्तस्मिन्नुदीपना मताः । मुखशोषणुच्छ्वासः परावृत्य विलोकनम् ॥४॥

स्वसङ्गोपनमुद्धूर्णा शरणान्वेषण तथा । क्रोशनाद्याः क्रियाश्चात्र सात्विकाश्चाश्रुवज्रिताः ॥ वही ५ ॥

इह सन्नासमरणचापलावेगदीनता । विषादमोहापस्मारशङ्काद्या व्यभिचारिणः ॥ वही ६ ॥

³⁶⁴ अस्मिन् भयरतिः स्थायी भावः स्यादपराधतः । भीषणैभ्येश्च तत्र स्याद्बहुधैवापराधिता ॥ वही ७ ॥

तज्जा भीर्नपरत्र स्यादनुग्राह्यजनान् विना । आकृत्या ये प्रकृत्या ये ये प्रभावेण भीषणाः ॥ वही ८ ॥

³⁶⁵ आकृत्या पूतनाऽऽद्याः स्युः प्रकृत्या दुष्टभूजः । भीषणास्तु प्रभावेण सुरेन्द्रगिरिशायः ॥ वही १० ॥

Author has neglected *kaṁsa* etc. as the *Ālambana vibhāvas* as he was always fearful of Lord Kṛṣṇa, but he had no *rati*-‘love’ for Kṛṣṇa.³⁶⁶

IV. vii. *Bibhatsa-bhakti-rasa* : The Sentiment of Abhorrent Devotion :

When *jugupsā-rati* is nourished it becomes *Bibhatsa-bhakti-rasa*.³⁶⁷ Its *ālambana* determinants are *śānta* etc.³⁶⁸; spitting, trembling, sweating etc. are the *anubhāvas*³⁶⁹ and *glāni, śrama* etc., are its transitory moods.³⁷⁰

Jugupsā can be of two types: arising out of *viveka*-‘discriminatory understanding’ and of mere general type.³⁷¹ When a Kṛṣṇa-devotee is disgusted in the body etc, it is of the first type;³⁷² when he feels disgust towards unpure things it is of the second type.³⁷³

IV. viii. *Rasānām-maitrī-vaira-sthiti* : The Friendly and Inimical Sentiments :

In the eighth, RG treats the topic of the friendly and inimical disposition of sentiments. He thus shows that for *Śānta*-‘quietistic’, *Prīta*-‘faithfulness’, *Bibhatsa*-‘disgusting/odious’ and *Dharmavīra*-‘religious hero’ and *Adbhuta*-

³⁶⁶ सदा भगवतो भीतिं गता आत्यन्तिकीमपि । कंसाद्या रतिशून्यत्वाद्वा नालम्बना मताः ॥ वही ११ ॥

³⁶⁷ पुष्टि निजविभावाद्यैर्जुगुप्सा रतिरागता । असौ भक्तिरसो धीरैर्विभत्साख्य इतीर्यते ॥१॥

³⁶⁸ अस्मिन्नाश्रितशान्ताद्या धीरैरालम्बना मताः ॥ वही २ ॥

³⁶⁹ अत्रनिष्ठीवनं वक्त्रकूणनं घ्राणसंवृतिः । धावनं कम्पपुलकप्रस्वेदाद्याश्च विक्रियाः ॥३॥

³⁷⁰ इह ग्लानिश्रमोन्माद-मोह-निर्वेद-दीनताः । विषाद-चापलावेग-जाड्याद्या व्यभिचारिणः ॥ वही ४ ॥

³⁷¹ जुगुप्सारतिरत्र स्यास्थायी सा च विवेकजा । प्रायिकी चेति कथिता जुगुप्सा द्विविधा बुधैः ॥ वही ५ ॥

³⁷² जातकृष्णरतेर्भक्तविशेषस्य तु कस्यचित् । विवेकोत्था तु देहादौ जुगुप्सा स्याद्विवेकजा ॥ वही ६ ॥

³⁷³ अमेध्यपूत्यनुभवात्सर्वेषामेव सर्वतः । या प्रायो जायते सेयं जुगुप्साप्रायिकी मता ॥ वही ७ ॥

'marevellos/mysterious' are friendly³⁷⁴ and *Śuci/Madhura*-'sweet', *yuddhavīra*, *Raudra*-'furious' and *Bhayānaka*-'terrible/terrific' are inimical.³⁷⁵

Friendly of *Prīta/Dāsyā*-'faithfulness/servitude' are *Bibhatsa*, *Śānta*, *Dharmavīra* and *Dānavīra*, and inimical are *Madhura*, *Yuddhavīra*, *Raudra* respectively.³⁷⁶

For *Preyās*, *Madhura*, *Hāsya* and *Yuddavīra* are friendly and *Vatsala*, *Bibhatsa* and *Bhayānaka* are inimical.³⁷⁷

Hāsya, *Karuṇa* and *Bhayānaka* are friendly of *Vatsala* and its inimical are *Madhura*, *Yuddha-vīra*, *Prīta* and *Raudra* respectively.³⁷⁸

For *Madhura*, *Hāsya* and *Preyas* are friendly and *Vatsala*, *Bibhatsa*, *Śānta*, *Raudra* and *Bhayānaka* are inimical.

RG says that according some scholars *Dharmavīra* and *Yuddhavīra* are friendly for *śānta* and according to other they are inimical.³⁷⁹

For *Hāsya*, *Bibhatsa*, *Madhura*, *Preyas* and *Vatsala* are friendly and *Karuṇa* & *Bhayānaka* are inimical.³⁸⁰

Friendly of *Adbhuta* are *Vīra* and *Śānta* etc, and its inimical are *Raudra* and *Bibhatsa*.³⁸¹

³⁷⁴ शान्तस्य प्रीतबीभत्सधर्मवीराः सुहृद्वराः । अद्भुतश्चैव विज्ञेयः प्रीतादिषु चतुर्ष्वपि ॥२॥

³⁷⁵ द्विषन्नस्य शुचिर्युद्धवीरो रौद्रो भयानकः ॥ वही ३ ॥

³⁷⁶ सुहृत्प्रीतस्य वीभत्सः शान्तो वीरद्वयं तथा । वैरी शुचिर्युद्धवीरो रौद्रश्चैकविभावकः ॥ वही ४ ॥

³⁷⁷ प्रेयसस्तु शुचिर्हास्यो युद्धवीरः सुहृद्वराः । द्विषो वत्सलवीभत्सरौद्रा भीष्मश्च पूर्ववत् ॥ वही ५ ॥

³⁷⁸ वत्सलस्य सुहृद्वस्यः कर्णो भीष्मभित्तथा । शत्रुः शुचिर्युद्धवीरः प्रीतो रौद्रश्च पूर्ववत् ॥६॥

³⁷⁹ शुचेर्हास्यस्तथा प्रेयान् सुहृदस्य प्रकीर्तितः । द्विषो वत्सलबीभत्सशान्तरौद्रभयानकाः ॥

प्राहुरेकस्य सुहृद वीरयुग्मं परे रिपुम् ॥ वही ७ ॥

³⁸⁰ मित्रंहास्यस्य वीभत्सः शुचिः प्रेयान्सवत्सलः । प्रतिपक्षस्तु कर्णस्तथा प्रोक्तो भयानकः ॥ वही ८ ॥

³⁸¹ अद्भुतस्य सुहृद्वीरः पञ्च शान्तादयस्तथा । प्रतिपक्षो भवेदस्य रौद्रो वीभत्स एव च ॥ वही ९ ॥

For *Vira*, *Adbhuta*, *Hāsya*, *Preyān* and *Prīta* are friendly and *Bhayānaka* is inimical; according to some even *Sānta* is inimical of *vīra*.³⁸²

For *Karuṇa Raudra* and *Vatsala* are friendly and *Hāsya*, *Sambhoga-Śṛṅgāra* and *Adbhuta* are inimical.³⁸³

For *Raudra*, *Karuna* and *Vīra* are friendly and *Hāsya-Sambhoga-Śṛṅgāra* and *Bhayānaka* are inimical.³⁸⁴

For *Bhayānaka*, *Bībhatsa* and *Karuṇa* are friendly and *vīra*, *Śṛṅgāra*, *Hāsya* and *Raudra* are inimical.³⁸⁵

For *Bībhatsa*, *Sānta*, *Hāsya* and *Prīta* are friendly and *Madhura* and *Preyān* are inimical.³⁸⁶

Those which are not mentioned should be considered as *taṭastha*, i.e. indifferent.

He then takes up the topic the *aṅga-aṅgī-bhāva*-‘principal subordinate relations of *rasas*’.

While looking into RG's discussion of the *aṅga-aṅgī-bhāva* of *rasas*, we must once again remember that according to RG the five major *rasas* are *Sānta*, *Prīta*, *Preyān*, *Vatsala* and *Madhura* and the seven *rasas* (from *hāsya* to *bībhatsa*) will be minor *rasas*.³⁸⁷

³⁸² वीरस्य त्वद्भुतो हास्यः प्रेयान् प्रीतस्तथा सुहृत् । भयानको विपक्षोऽस्य कस्यचिच्छान्त एव च ॥ वही १० ॥

³⁸³ करुणस्य सुहृद्रौद्रो बत्सलश्च विलोक्यते । वैरी हास्योऽस्य सम्भोगशृङ्गारश्चाद्भुतस्तथा ॥ वही ११ ॥

³⁸⁴ रौद्रस्य करुणः प्रोक्तो वीरश्चापि सुहृद्वरः । प्रतिपक्षस्तु हास्योऽस्य शृङ्गारो भीषणोऽपि च ॥ वही १२ ॥

³⁸⁵ भयानकस्य वीभत्सः करुणश्च सुहृद्वरः । स्त्रिषस्तु वीरशृङ्गार हास्यरौद्राः प्रकीर्तिताः ॥ वही १३ ॥

³⁸⁶ वीभत्सस्यभवेच्छान्तो हास्यः प्रीतस्तथा सुहृत् । शत्रुः शुचिस्तथा प्रेयान् ज्ञेया युक्त्या परे च ते ॥ १४ ॥

³⁸⁷ अथाङ्गत्वं प्रथमतो मुख्यानामिह लिख्यते । अङ्गता यत्र सुहृदो मुख्या गौणाश्च बिभ्रति ॥ वही १९ ॥

The first simple rule is that whatever *rasa* principal, its subordinate should be its friendly *rasa* only.³⁸⁸ Thus where *sānta* is principal, *prīta*, *bībhatsa*, and *adbhuta* only will be its subordinate. When *prīta* is principal, *sānta*, and *bībhatsa* and *vira* will be subordinate, when *preyas* is principal *śuci* & *hāsya* will be subordinate and so on.

The peculiarity of *Vatsala rasa* is that when *Vatsala* is principal, none of the other four major *rasas* (i.e. *sānta*, *prīta*, *preyān* and *madhura*) can be employed as subordinate.³⁸⁹

Accordingly, when any of the major or minor *rasa* is principal the other *rasas* will act as subordinate and will be employed as transitory moods.³⁹⁰

RG draws one important distinction between major and minor *rasas* acting as subordinate to each other. When a major is principal and minor acts as its subordinate, the minor subordinate will immerse itself in the major principal so fully that its independent entity will not at all be recognisable; on the contrary, when minor is principal and major subordinate, the independent entity of the major will still be recognised.³⁹¹

One more important point made by RG is this: each of the devotees is bound to have his peculiar disposition and therefore, his mental set-up will be attuned to a particular sentiment to such an extent that his mind will be consantly occupied by that sentiment only—be it major or minor. And when he

³⁸⁸ भवेन्मुख्योऽथ वा गौणो रसोऽङ्गी किल यत्र सः । कर्तव्यं तत्र तस्याङ्गं सुहृदेव रसो बुद्धैः ॥ वही १८ ॥

³⁸⁹ केवले वत्सले नास्ति मुख्यस्य खलु सौहृदम् । अतोऽत्र वत्सले तस्य नतरां लिखिताऽङ्गता ॥ वही २० ॥

³⁹⁰ प्रौद्यन्विभावनोत्कर्षात्पुष्टिं मुख्येन लम्बितः । कुञ्चता निजनाथेन गौणोऽप्यङ्गित्वमश्नुते ॥ २५ ॥

³⁹¹ अनादिवासनोद्भासवासिते भक्तचेतसि । भात्यते न तु लीनः स्यादेष संचारिगौणवत् ॥ वही २७ ॥

अङ्गी मुख्यः स्वमत्राङ्गभविस्तैरभिवर्द्धं यन् । सजातीयैर्विजातीयैः स्वतन्त्रः सन् विराजते ॥ वही २८ ॥

employs that sentiment in his creation that only will be principal and all other rasas will become subordinate.³⁹²

When a subordinate sentiment does not help the principal in its development in any way, it is useless just as a straw or a blade of grass in a *pānaka-sherbet*-‘drink’. Similarly, an inimical sentiment, when employed with the principal one, only creates a distaste.³⁹³

Almost the same argument applies for *Vatsala rasa*. Since *Vatsala* is possible only in the depiction of devotion to Kṛṣṇa in his child's form, no other major *rasa* can be employed, since whether *sānta* or *prīta* or *preyān* or *madhura*, all these *rasas* are depictable in the context of grown up stage of Kṛṣṇa and are not agreeable to the sentiment of devotion of child Kṛṣṇa.³⁹⁴

RG, then describes the rules of removing the inimical sentiments because depicting or developing *virodhī*-‘inimical’ sentiments will generally result into *rasābhāsa*.³⁹⁵ An inimical sentiment detracts from the impact of the principal sentiment, hence it should not be employed. For example, *Madhura* is inimical to *sānta* and when employed as subordinate it will suppress the experience of *Sānta*. [1, page-809] The inimicalness of a sentiment is removed when:

1. Either it is depicted in a memory-form to enhance contrast with the principal *rasa*; or
2. When it is depicted as equal; or

³⁹² यस्य मुख्यस्य यो भक्तो भवेन्नित्यनिजाश्रयः । अंगी स एव तत्र स्यान्मुख्योऽप्यन्योऽङ्गता व्रजेत् ॥ वही २९ ॥

³⁹³ यथा मृष्टरसालायां यवसादेः कथं-चन । तच्चर्वणे भवेदेव सतृणाभ्यवहारिता ॥ वही ३० ॥

आस्वादोद्रेकहेतुत्वमङ्गस्याङ्गत्वमङ्गिनि । तद्विना तस्य सम्पातो वैखल्यायैव कल्पते ॥ वही ३१ ॥

³⁹⁴ केवले वत्सले नास्ति मुख्यस्य खलु सौहृदम् । अतोऽत्र वत्सले तस्य नतरा लिखिताऽङ्गता ॥ २० ॥

³⁹⁵ एवमन्याऽपि विज्ञेया प्राज्ञै रसविरोधिता । प्रायेणेय रसाभासकक्षया पर्यवस्यति ॥ वही ३४ ॥

3. When a third *rasa* (which is either indifferent or favourable) is depicted as buffer between the two inimical sentiments; or
4. When the two inimical sentiments are depicted in two different characters (but in this option, RG says, there will be sometimes some tastelessness, through the devotees will the of knowledge would not accept it so);³⁹⁶ or
5. When two mutually inimical sentiments are depicted as subordinate to the third principal one (just as two mutually inimical servant can both serve the same master),³⁹⁷ or
6. When two inimical sentiments are depicted in one character, but different times,³⁹⁸ In the end RG says: Even when depicted in a different place or different character, a contradictory *rasa* will certainly create distaste in the enjoyment of the principal *rasa*; however, when a grand sentiment is depicted, all the contradictory *rasas* merge together without creating contradiction.³⁹⁹ And sometimes in some grand character, all the various *rasas* are introduced for the variety of taste and therefore do not constitute contradiction.⁴⁰⁰

³⁹⁶ स्मर्यमाणतयाऽप्युक्तौ साम्येन रचनेऽपि च ॥ वही ३५ ॥

रसान्तरेण व्यवधौ तटस्थेन प्रियेण व । विषयाश्रयभेदे च गौणेन द्विषता सह ॥

इत्यादिषु न वैरस्यं वैरिणोर्जनयेद्युतिः ॥ वही ३६ ॥

³⁹⁷ भृत्ययोर्नायकस्येव निसर्गद्विषिणोरपि । अंगयोरङ्गिनः पुष्टौ भवेदेकत्र सङ्गतिः ॥४०॥

³⁹⁸ विषयाश्रयभेदेऽपि मुख्येन द्विषता सह । सङ्गतिः किल मुख्यस्य वैरस्यायैव जायते ॥ वही ३८ ॥

³⁹⁹ अधिरुढे महाभावे विरुद्धैर्विरसा युतिः । न स्यादित्युज्ज्वले राधाकृष्णयोर्दर्शितं पुरा ॥ वही ४२ ॥

⁴⁰⁰ क्वाप्यचिन्त्यमहाशक्तौ महापुरुषशेखरे । रसावलि समावेशः स्वादायैवोपजायते ॥ वही ४३ ॥

IV. ix. *Rasābhāsa* : The Semblance of Sentiment :

In the ninth *Jaharī*, RG treat the topic of *Rasābhāsa*. The author accepts the prevalent views, of previous authors and defines *Rasābhāsa* thus: "The *Rasabhasa* occurs where the ingredients of the *rasa* are either *Anga-hīnatva*—'insufficient' or *Anga-vairūpya*—'improperly developed'.⁴⁰¹ He then moulds the prevalent view of *Rasābhāsa* from the point of view of *Kṛṣṇa-bhakti* and divides the instances of *Rasābhāsa* into three levels—*Uttama*—'best', *Madhyama*—'middle' and *Kaniṣṭha*—'lowest' and calls them *Uparasa*, *Anurasa* and *Aparasa*.⁴⁰²

The *Uparasa* types of *Rasābhāsa* can occur in all the principal as well as subordinate *rasas*. It is defined as where that where the excitants, consequents and permanent moods attain to (*Anga-vairūpya*) deformity.⁴⁰³

RG than defines and illustrates the, *Uparasa* type of *Rasābhāsa* of the five major sentiments individually and even among these he treats the *Uparasa* of *śṛṅgāra* in full details.

Thus, it will be *śānt uparasa*, (i.e. *Rasābhāsa* of *śānta* or sages) when one sees

1. *brahman*—'the supreme principle' in *para-brahman*—'the supreme Incarnate i.e. Lord Kṛṣṇa', or
2. sees non-distinction (between the cause Lord Kṛṣṇa and its effects—the world) in an excessive degree, or
3. sees the sentiment of odious in everything.⁴⁰⁴

⁴⁰¹ पूर्वमेवानुशिष्टेन विकलाः रसलक्ष्मणा । रसा एव रसाभासा रसज्ञैरनुकीर्तिताः ॥ १ ॥

⁴⁰² स्युस्त्रिधोपरसाश्चानुरसाश्चापरसाश्च ते । उत्तमा मध्यमाः प्रोक्ताः कनिष्ठाश्चेत्यमी क्रमात् ॥ वही २ ॥

⁴⁰³ प्राप्तैः स्थायिविभानुभावाद्यैस्तु विरूपताम् । शान्तादयो रसा एव द्वादशोपरसा मताः ॥ वही ३ ॥

It will be *Prita-uparasa* (i.e. *Rasābhāsa* of *prita* or *dāsya*) when one shows great audacity before Lord Kṛṣṇa or shows neglect to Kṛṣṇa's devotees, or sees superiority else where than in his own personal God or transgresses the boundaries.⁴⁰⁵

It will be *Preyas-uparasa* (i.e. *Rasābhāsa* of *preyas* or *sakhya*) when there is one-sided friendship, or neglect of or constant quarrels with the friends of Kṛṣṇa.⁴⁰⁶

It will be the *Vatsala-uparasa* (i.e. *Rasābhāsa* of *Vatasala*—'parental affection') when one knows the Lord to be superior, and consequently makes an effort to bring up Lord Kṛṣṇa or when pathetic sentiment is excessive.⁴⁰⁷

It will be *śuci* or *ujjala* or *madhura* or *śṛṅgāra-uparasa* (i.e. *Rasābhāsa* of *śṛṅgāra*) when (1) the love is one-sided, or (2) the *sthāyin* appears to dwell in many places (3) or when the deformity of *vibhāvas* is transferred to the *sthayibhāva*. Here the intended absence of *rati-sthayibhāva* must be understood as total.⁴⁰⁸ Otherwise, if *Rati*—'love' is absent only in the beginning, it will be *śānta-uparasa*. According to some scholars, when one hero has equal affection for many heroines, then also it will be *Śṛṅgāra uparasa*.⁴⁰⁹

⁴⁰⁵ ब्रह्मभावात्परब्रह्मण्यद्वैताधिक्ययोगतः । तथा बीभत्सभूमादेः शान्तो ह्युपरसो भवेत् ॥४॥

⁴⁰⁶ कृष्णास्याग्नेऽतिघाष्ट्येन तद्भक्तेष्ववहेलया । स्वाभीष्टदेवतोऽन्यत्र परमोत्कर्षवीक्षया ॥
मर्यादाऽतिक्रमच्चैश्च प्रीतोपरसता मता ॥ वही ५ ॥

⁴⁰⁷ एकस्मिन्नेव सख्येन हरिमित्राद्यवज्ञया । युद्धभूमादिना चापि प्रेयानुपरसो भवेत् ॥ वही ६ ॥

⁴⁰⁸ सामर्थ्याधिक्यविज्ञानाल्लालनाद्यप्रयत्नतः । करुणस्यातिरेकादेस्तुर्यश्चोपरसो भवेत् ॥७॥

⁴⁰⁹ द्वयोरेकतरस्यैव रतिर्या खलु दृश्यते । याऽनेकत्र तथैवास्य स्थायिनः सा विरूपता ।
विभावस्यैव वैरूप्यं स्थायिन्यत्रोपचर्यति ॥ वही ८ ॥

⁴⁰⁹ केचित्तु नायकस्यापि सर्वथा तुल्यरागतः । नायिकास्वप्यनेकासु वदन्त्युपरस शुचिम् ॥ वही १० ॥

Absence of smartness or brilliance itself is the deformity of determinants, it occurs in the case of creepers, animals, tribal women and old womens.⁴¹⁰

When there is one-sided love, it is deformity of *sthāyin* and will result in the deformities of *vibhāvas* also.⁴¹¹

RG then recounts the deformities of determinants, cansequents etc.⁴¹²

He then leaves the details and illustrations of the *Upa rasas* of minor sentiments like *Hāsyā* etc, to the good sense of the wise man.⁴¹³

RG then defines *Anurasa*: When the devotees employ determinants etc. having absolutely no reference to Kṛṣṇa, it will be the eight-types-of the *Anurasa* of *Sānta* as well as of the seven minor sentiments.⁴¹⁴ Also when these eight occur in indifferent characters as resulting from the determinants of Kṛṣṇa etc. they will be *Anurasas* of these sentiments i.e. *Rasābhāsa* of middle type.⁴¹⁵

But when they occur in the antagonists of Kṛṣṇa, they will always be called *Aparasas*.⁴¹⁶ In the same way shpuld be known the other *aparasas* like marvellous *Aparasa* etc. Some scholars have accepted all these *Rasābhās* of the best-type as *rasa* only.⁴¹⁷

⁴¹⁰ वैदग्ध्यौज्ज्वलविरहो विभावस्य विरूपता । लतापशुपुलिन्दीषु वृद्धास्वपि स वर्तते ॥ वही ११ ॥

⁴¹¹ स्थायिऽनोत्र विरूपत्वमेकरागतयापि चेति । घटेतासौ विभावस्य विरूपत्वेऽप्युदाहृतिः ॥ वही १२ ॥

⁴¹² शुचित्वौज्ज्वलवत्यवैदग्ध्यात्सुवेषत्वाच्च कथ्यते । शृङ्गारस्य विभावत्वमन्यत्राभासता ततः ॥ वही १३ ॥

भावाः सर्वे तदाभासा रसाभासाश्च केचन । अमी प्रोक्ता रसाभिज्ञैः सर्वेऽपि रसनाद्रसाः ॥ वही १७ ॥

⁴¹³ एवमेव तु गौणानां हासादीनामपि स्वयम् । विज्ञेयोपरसत्वस्य मनीषिभिरुदाहृतिः ॥ वही १८ ॥

⁴¹⁴ एवमेव तु गौणानां हासादीनामपि स्वयम् । विज्ञेयोपरसत्वस्य मनीषिभिरुदाहृतिः ॥ वही १८ ॥

⁴¹⁵ एवमेवात्र विज्ञेया वीरादेरप्युदाहृतिः ॥ वही २० ॥

अष्टावमी तटस्थेषु प्राकट्य यदि विभ्रति । कृष्णादिभिर्विभावाद्यैस्तदाऽप्यनुरसा मता । ॥ वही २१ ॥

⁴¹⁶ कृष्णतत्वप्रतिपक्षाश्चेद्विषयाश्रयतां गताः । हासादीनां तदा तत्र प्राज्ञैरपरसा मताः ॥ २२ ॥

⁴¹⁷ एवमन्येऽपि विज्ञेयास्तेऽद्भुतापरसादयः । उक्तमास्तु रसाभासाः कैश्चिद्रसतयोदिताः ॥ वही २३ ॥

Ultimately RG says that the four types of *vṛttis*–‘activities’ are already treated in his other work *Nāṭaka-candrikā*.⁴¹⁸ He does not mention but the topic of the characteristics of dramatic persons, mainly the hero and the heroine (in their minute typifications) is also treated in another work i.e. UNM. Hence this work–BRAS ends here with a single benedictory verse.

⁴¹⁸ भारत्याद्याश्चतस्रस्तु रसावस्थानसूचिकाः । वृत्तयो नाट्यमातृत्वादुक्ता नाटकलक्षणे ॥ वही २४ ॥