

## **CHAPTER-5**

*UJJVALA-NĪLA-MANĪ:*  
COMPLIMENTING THE THEORY

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The main purpose of composing this work *Ujjvalanīlamanī*(UNM) is this, the author has dealt with the *Bhakti-rasa* culminating in *Madhurā bhakti* in BRAS, in this work, he deals exclusively with the details of *Madhura bhakti* and presents under 17 sections, topics related this with the characters of that *Madhura-rasa* like hero, heroines, sub-types of both, their determinants, consequent, involuntary emotion, transitory moods, permanents moods etc. as well as types and sub-types of *Madhurya-bhakti-rasa* etc. And while presenting them the illustrations are taken from the Epics, *Purāṇas*, *Samhitā*, *Tantra*, *Nāṭya-śāstra*, *Rasa-sudhākāra*, *Daśarūpaka*, *Tantra*, *Nāṭya-śāstra*, *Rasa-sudhākāra*, *Daśarūpaka*, some poetical and dramatic works including his own. This work mainly deals with the characters of the erotic-‘*Śṛṅgāra*’ sentiment of poetics, under the comprehensive *Bhakti-rasa*. The general terminology and main concepts belong to its current stock-in-trade. Its rhetorical psychology is worked out from the point of view of Kṛṣṇa as an ideal hero; aspects and situations of this erotic sentiment are enumerated; the aim is really not to present a formal discourse upon the *rasa* itself, but upon the precise details of its hero and heroines their adjuncts and characteristics as well as an analysis of their several excellences and expressions of love.

The permanent mood of the *Ujjvala* or *Madhura rasa* is *Priyatā*– ‘the fondness’ or *Madhurā rati*–‘sweet feeling’ the highest among all the types of

*Bhakti*. Which inspires the mutual attraction and desire among Lord Kṛṣṇa and the *Gopīs*. This, when brought to a state of relish into the heart of the *Bhakta* (*svādyatām hṛdi Bhaktānām-ānīta*) by means of its appropriate determinants, consequents etc., becomes the erotic *Madhura rasa*, which is also called by the name of *Bhakti-rasa-rāja*—the chief among the devotion sentiments.<sup>1</sup>

The material ground as well as the object of this *Madhura-bhakti-rasa* is Kṛṣṇa Himself and His beloveds, particularly Rādhā and the *gopīs*<sup>2</sup>; Kṛṣṇa is endowed with several excellences. A list of Kṛṣṇas twenty-five excellences as a lover is given thus :

- 1) *Suramyāṅga*—‘possessing fine symmetrical limbs’,
- 2) *Rucira*—‘good-looking’,
- 3) *Sarva-sallakṣṇāvītaḥ*—‘possessed of all the excellent characteristics’,
- 4) *Balīyān*—‘strong’,
- 5) *Navatārūṇyaḥ*—‘youthful’,
- 6) *Vāvadūkaḥ*—‘expert in conversation’,
- 7) *Priyaṃvadaḥ*—‘capable of pleasant speech’,
- 8) *Sudhīḥ*—‘learned and wise’,
- 9) *Sapratibhaḥ*—‘possessed of genius’,
- 10) *Dhītraḥ/sthira*—‘steadfast’,
- 11) *Vidagdhaḥ*—‘well-versed in the arts’,
- 12) *Caturaḥ*—‘ingenious’,
- 13) *Sukhī*—‘happy’,

<sup>1</sup> वक्ष्यमाणैर्विभावाद्यैः स्वाद्यता रति । नीता भक्तिरसः प्रोक्तो मयराख्यो मनीषिभिः ॥३॥

<sup>2</sup> अस्मिन्नलम्बनाः प्रोक्ता कृष्णस्तस्य च वल्लभाः ॥४॥

- 14) *Kṛtajñā*—‘grateful’,
- 15) *Dakṣiṇā*—‘amiable and well-behaved’,
- 16) *Prema*—‘*vaśya*—controllable by love’,
- 17) *Gambhīratāmbudhiḥ*—‘ocean of profundity’,
- 18) *Varīyān*—‘all are eager to meet Him’,
- 19) *Kīrtimat*—‘famous’,
- 20) *Nārī(gaṇa) mohanaḥ*—‘charmer of women folk’,
- 21) *Nitya-nūtaṇa*—‘ever-new’,
- 22) *Keli/līlā*—‘divine sport’,
- 23) *Saundarya & Rūpamādhuryayuktaḥ*—‘sweetness and beauty of form’,
- 24) *Preṣṭha*—‘most beloved’,
- 25) *Vamśīvananīkitaḥ*—‘spotted by the tunes of His flute’,<sup>3</sup>

These characteristics are however mostly included in the previous list of His 64 general excellencies which are enumerated in the BRAS.<sup>4</sup> Again among the traditional four types of *Nāyaka* viz, 1) *Dhīrodātta*—‘the brave and the high-spirited’, 2) *Dhīroddhata*—‘the brave and haughty’, 3) *Dhīra-lalita*—‘the brave and sportive’ and 4) *Dhīra-prasānta*—‘the brave and serene’.<sup>5</sup> Kṛṣṇa will always be the husband or a paramour.<sup>6</sup> He is the husband of the ladies at *Mathurā* and *Dvārakā*,<sup>7</sup> and *paramour* of the *Vraja-gopīs* whose passion overcomes all their

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<sup>3</sup> अयं सुरम्यो मधुरः सर्वलक्षणान्वितः । बलीयान्नवतारुण्यो बावदूकः प्रियवदः ॥५  
 सुधीः सप्रतिभो धीरो विदग्धश्चतुरः सुखी । कृतज्ञो दक्षिणः प्रेमवश्यो गम्भीरताम्बुधिः ॥६  
 वरीयान्कीर्तिमान्नारीमोहनो नित्यनूतनः । अतुल्यकेसोन्दर्यः प्रेष्ठवशीस्वनाकितः ॥७  
<sup>4</sup> इत्यादयोऽस्य शृङ्गारे गुणाः कृष्णस्य कीर्तिताः । उदाहृतिरमोषा तु पूर्वमेव प्रदर्शिता ॥८  
<sup>5</sup> पूर्वोक्तधीरोदात्तादिचतुर्भेदस्य तस्य तु । पतिश्चोपपतिश्चे प्रभेदाविह विश्रुतौ ॥९  
<sup>6</sup> उक्तः पतिः स कन्याया यः पाणिग्राहको भवेत् ॥१०  
<sup>7</sup> इति सकल्पमाचेर्याः गोकुलकुमारिकाः तास्वेव । कियतीना तु पतिभावो हरावभूतः ॥११

sense of conventional duties.<sup>8</sup> This also, in a way, establishes the superiority of the erotic sentiment among all the *rasas*<sup>9</sup>. According to some scholars, however such types of heroes are barely allowed.<sup>10</sup> RG remarks about the exception in this case and says that such remarks can be applied only to a *Prākṛta Nāyaka*—‘a common—a lay hero’, and not to Kṛṣṇa, who is the essence of all incarnate the sentiments.<sup>11</sup>

Further, RG asserts that as hero, He may become *Pūrṇatama*—‘the most complete’ in *Vraja*, *Pūrṇatara*—‘more complete’ in Mathurā and *Pūrṇa*—‘complete’ in Dvārakā. In both the types as hero, either a paramour or a *pati*, he is shown to be of four kinds, 1) *Anukūla*—‘the faithful’, *Dakṣiṇa*—‘the gallant’, *Śaṭha*—‘the sly’ and *Dhṛṣṭa*—‘the saucy’.<sup>12</sup> In this way the 96 distinguished aspects of Kṛṣṇa are given by author.<sup>13</sup> The relevant divisions are presented in a tabular form below : (See Table – I )

In the second section author deals with assistants of the Hero i.e. Kṛṣṇa. who are very clever and helpful between the love of Kṛṣṇa & Rādhā. They are expert and always (very) loving to Kṛṣṇa, knower of time & place, eleven in making the enraged *Gopīs* calm and giving secret /mysterious counsel/ advice to two lovers etc.<sup>14</sup> They fall into the categories like *Ceta*, *Viṭa*, *Vidūṣaka*,

<sup>8</sup> रागेणोल्लस्यन्धर्म परकीयाबलार्थिना । तदीयप्रेमवसितर्बुधैरुपपतिः स्मृत ॥१३

<sup>9</sup> अत्रैव परमोत्कर्षः शृंगारस्य प्रतिष्ठतः ॥१४

<sup>10</sup> Rudraṭa XIV. 12–13; Rudrabhaṭṭa, ii,40, also Daśa-rupaka ii.9, (nānyoḍhāṅgi-rase kvacit). But Śingabhūpala (Rasārṇa-sudhākara, 1.79) classified the Nāyaka into pati, Upa-pati and Vaiśika.

<sup>11</sup> लघुत्वमत्र य त्प्रोक्तं तत्तु प्राकृतनायके । न कृष्णे रसनिर्यासस्वादार्थमवतारिणि ॥१५

<sup>12</sup> अनुकूलदक्षिणशठ धृष्टश्चेति द्वयोरथोच्यन्ते । प्रत्येकं चत्वारो भेदा युक्तिभिरमी वृत्त्या ॥१६

शाट्यधाष्ट्ये परं नाट्यप्रोक्ते उपपतेरुभे । कृष्णे तु सर्वं नायुक्तं तत्तद्भावस्य सभवात् ॥१७

<sup>13</sup> उदात्ताद्यैश्चतुर्भेदैस्त्रिभिः पूर्णतमादिभिः । द्वादशात्मा चतुर्विंशत्यात्मा पत्यादि युग्मतः ॥२४

नायकं सोऽनुकूलाद्यै स्यात्षणवतिघोचितः । नोक्तो धूर्तादिभेदस्तु ने सत्यभादतः ॥२५

<sup>14</sup> नर्मप्रयोगे नैपुण्यं सदा गाढानुरागिता । देशकालज्ञता दाक्ष्यं रुष्टगोपीप्रसादनम् ।

*Pīṭhamarda* and *Priyanarma*.<sup>15</sup> In the present context RG present Bhaṅgura, Bhr̥ṅga etc., in *Braja* as *Ceṭa* as well as the servants;<sup>16</sup> Kaḍāra, Bhāratibandhu etc. as *Viṭa*,<sup>17</sup> *Vasanta*, *Kokilā*, etc. as *Vidūṣaka*,<sup>18</sup> and Śrīdāma and other *Gopa* friends as *Pīṭhamarda*<sup>19</sup> and *Priyanarma* friends (Subala, Arjuna etc) who knows the secret topics and are attached to Kṛṣṇa and Rādhā.<sup>20</sup> Later in the *Haripriya prakarana* RG refers to these assistants of the Hero and says that others should be known as female messengers.<sup>21</sup>

The third chapter is called *Haripriyā*—‘the beloved of Hari’ of course from the devotional points of view. RG says that these *Nāyikās* are accepted here through the concept of classical poetics. This heroine may be either *Svīyā*—‘one’s own’ or *Parakīyā*—‘of another’.<sup>22</sup> The first follows the order of her husband and also the rules and regulations of the scriptures.<sup>23</sup> These are the queens of Kṛṣṇa in *Dvārikā*—16108 in number each of whom possesses 1000 female friends and 1000 maids. The friends also are said to possess the attributes and excellences of *Svakīyā*, but have them in some lesser degree. Among the *Svīyās* the eight, viz. Rukmiṇī, Satyabhāmā, Jāmbavatī, Kālindī, Śaibyā, Bhadrā, Kauśalyā and Mādrī are chief; among these eight, again, Rukmiṇī and

निगूढमन्त्रतेत्याद्याः सहायानां गुणाः स्मृता ॥२॥

<sup>15</sup> अथैतस्य सहायाः स्युः पञ्चधा चेदको विटः । विदूषकः पीठमर्दः प्रियनर्मसखस्तथा ॥१॥

<sup>16</sup> स तु भंगुरभृंगारादिकः प्रोक्तोऽत्र गोकुले ॥३॥

<sup>17</sup> कडारो भारतीबन्धुरित्यादिर्विट ईरितः ॥४॥

<sup>18</sup> अथ विदूषकः बसन्ताद्यभिधो ॥५॥

<sup>19</sup> पीठमर्दः स कथितः श्रीदामा स्याद्यया हरेः ॥६॥

<sup>20</sup> स (प्रियनर्मसखः) गोकुले तु सुबलस्तथा स्यादर्जनादयः ॥७॥

<sup>21</sup> हरिप्रिया-प्रकरणे वक्ष्यन्ते यास्तु दूतिका । अत्रापि ता यथायोग्यं विज्ञेया रसवेदिभिः ॥९॥

<sup>22</sup> स्वकीया परकीयाश्च द्विधा ता परिकीर्तिता ॥२॥

<sup>23</sup> करग्रहविधिप्राप्ता पत्न्युरादेशतत्परा । पातिव्रत्यादविचला स्वकीया कथिता इह ॥३॥

Satyabhāmā are superior, Rukminī the most majestic and Satyabhāmā the most favorite.<sup>24</sup>

The other important type is that of *Parakīyā*. When there is a mutual surrender due to passion and when the union is not sanctified by the marriage-rites, the heroine is called *Parakīyā*. *Parakīyā* will be of two types viz. *Kanyakā*—‘maiden’ and *Paroḍhā*—‘married to other’.<sup>25</sup> It is the who establish the norms of the *Madhurābhaktirasa*. Naturally, the *paroḍhā* is classified into many categories and sub-categories as follows: ( See Table— II )

In the forth section RG describes only the qualities of Rādhā. Rādhā is superior to all the *Yūthes'varīs*, even to the eight chief queens.<sup>26</sup> She is known as *Gandharvā* (of *Gopālottara tāpanī Upaniṣad*) and the *Hlādinī Māhāsakti* in the *Tantra*,<sup>27</sup> and eternal consort of Kṛṣṇa, is the foremost beloved. She adopts sixteen(16) means of beautification's and then dons the twelve(12) types of ornament, made of golds, diamonds, etc.<sup>28</sup> RG furnishes twenty five (25) attributes,<sup>29</sup> which are divided into four categories :

- 1) *Āngika*—‘related to body’,
- 2) *Vācika*—‘verbal/oral’,
- 3) *Mānasika*—‘mental’, and

<sup>24</sup> तास्तु श्रीयदुवीरस्य सहस्राण्यस्य षोडश । अष्टोत्तरशताग्राणि द्वारवत्या सुविश्रुता ॥४॥  
आसां सख्यश्च दास्यश्च प्रत्येकं स्यः सहस्रशः । तुल्यरूपगुणाः किञ्चिन्नयूतास्तु दासिका ॥५॥  
तत्रापि रुक्मिणी सत्याजाम्बवत्यर्कनन्दिनी । शैब्या भद्रा च कौशल्या माद्रीत्यष्टौ गणाग्रिमा ॥६॥  
अत्रापि रुक्मिणी सत्य वरीयस्यो प्रकीर्तिते । एश्वर्याद्विक्मिणी तत्र सत्या सौभाग्यतो वरा ॥७॥  
<sup>25</sup> रागेणैवार्पितात्मानो लोकयुग्मानपेक्षिणा । धर्मेणास्वीकृता यास्तु परकीया भवन्ति ताः ॥११॥  
कन्यकाश्च परोढाश्च परकीया द्विधा मतः ॥१२॥

<sup>26</sup> तयोरप्युभयोर्मध्ये राधिका सर्वथाधिका । महाभावस्वरूपेयं गुणैरतिवरीयसी ॥३॥

<sup>27</sup> गोपालोत्तरतापिन्या यद्गान्धेरि विश्रुता ॥४॥ ( १/३ )

ह्लादिनी या महाशक्तिः सर्वशक्तिवरीयसी । तत्सारभावरूपेयमिति तन्त्रे प्रतिष्ठिता ॥५॥

<sup>28</sup> सुष्ठु कान्तस्वरूपेय सर्वदा वार्षभावनी । धृतषोडशशृङ्गारा द्वादशाभरणाश्रिता ॥६॥

<sup>29</sup> उज्ज्वलनीलमणि, राधा-प्रकरण-७-११

#### 4) *Parasambandhaḥ*—'relation with anothers'<sup>30</sup>

In the end, RG describes five types of her female friends. The five types are 1) friends, 2) permanent friends, 3) bosom friends, 4) dear friends and 5) the most best friend.<sup>31</sup> The names of these friends, categoriwise are 1) Kusumikā, Vindhyā etc. 2) Kastūrī, Maṇimañjarī etc, 3) Śaśīmukhī, Vāsantī, Lasikā etc., (these in Vṛndāvana have almost attained a similarity of form to Rādhā), 4) Kuraṅgākṣī, Kamalā etc. and 5) the eight called Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Rangadevī & Sudevī.<sup>32</sup> Of these also the first two are more important because of their most intense love for Rādhā.<sup>33</sup>

In the fifth section RG denotes the types of *Nāyikā*—'heroine'. In the first place, he begins by—referring to the two basic types: *Svīyā* and *Paroḍhā*, and clears the case of *Sāmānyā*—'common heroines' like *Sairandhrī* by showing that they will have to be counted among the *Paroḍhās*.<sup>34</sup> Then he first divides the heroines into three types according to their state of love—experience as *Mugdhā*, *Madhyā* and *Paroḍhā* (simple, advanced and bold)<sup>35</sup>. He points out one peculiar circumstance wherein *Kanyā*—'virgin' can only be a *Mugdhā*. She can never be *Madhyā* or *Paroḍhā*.<sup>36</sup> Hence the first division of the heroines will be as follows:

( See Table – III )

When the heroines have advanced into their love experience to any extent, they may according to the situation be either patient or eager or both

<sup>30</sup> इत्यंगोक्तिमनः स्थास्ते परसम्बन्धगास्तथा । गुणा वृन्दावनेश्वर्या इह प्रोक्ताश्चतुर्विधाः ॥१२॥

<sup>31</sup> तास्तु वृन्दावनेश्वर्या सख्यः पञ्चविधा मता । सख्यश्च नित्यसख्यश्च प्राणशख्यश्च काश्चन ।

प्रियसख्यश्च परमश्रेष्ठसख्यश्च विश्रुता ॥१७॥

<sup>32</sup> उज्ज्वलनीलमणि, राधा-प्रकरण – १८-२१

<sup>33</sup> आसां सुष्ठु द्वयोरेव प्रेम्ण परमकाष्ठया । क्वचिज्जातु तदाधिक्यमिवेक्ष्यते ॥२२॥

<sup>34</sup> सामान्याया रसाभासप्रसगात्तादृगप्यसौ । भावयोगात्तु सैरघ्नी परकीयैव सम्मता ॥५॥

<sup>35</sup> स्वकीयाश्च परोदाश्च या द्विधा परिकीर्तिताः । मुग्धा मध्या प्रगल्भेति प्रत्येकं तास्त्रिधा मता ॥६॥



patient and eager (simultaneously) as the case may be.<sup>37</sup> These states are not to be looked for in the *Mugdhās* who do not have any experience of love.<sup>38</sup> Thus, the last four of the above seven division will be again divided into three each *Dhīrā*, *Adhīrā* and *Dhīrādhīrā*, thus leading the numbers to fifteen.<sup>39</sup>

Each of these fifteen will be divided according to their eight *Avasthās*—states as follows.

- 1) *Abhisārikā*—‘the heroine, who meets her lover is assignation’,
- 2) *Vāsakasajā*—‘the heroine in full dress expectant of her lover’,
- 3) *Utakaṇṭhitā*—‘the heroine disappointed in her assignation through misadventure or involuntary absence’,
- 4) *Khaṇḍitā*—‘the heroine outraged by the discovery of marks of unfaithfulness on the lover’,
- 5) *Vipralabdā*—‘the heroine deceived’,
- 6) *Kalahāntarītā*—‘the heroine separated by quarrel, also called *Abhisandhitā*’,
- 7) *Proṣita-bhartṛkā*—‘the heroine pining for the absence of her lover gone abroad’, and
- 8) *Svādhīna-bhartṛkā*—‘the heroine who has the lover under absolute control’.<sup>40</sup>

Thus the number of divisions will come to 120. These agains can be divided each into three according to their intensity of love for Kṛṣṇa : *Uttamā*,

<sup>37</sup> भेदत्रयमिदं कैश्चित्स्वीयाया एव वर्णितम् । तथापि सत्कविग्रन्थे दृष्टत्वात्तदनादृतम् ॥७

<sup>38</sup> त्रिघासौ मानवृत्तेः स्याद्धीराधीरोभयात्मिकी । १२

<sup>39</sup> मुग्धा नववयः कामा रतौ वामा सखीवशा । रतेचेष्टासु सत्रीडचारुगूढप्रयत्नभाक् ॥८  
कृतापराधै दयिते बाष्पसद्भावलोकना । प्रिया प्रियोक्तौ चाशक्ता माने च विमुखी सदा ॥९

<sup>40</sup> त्रिघासौ मानवृत्तेः स्याद्धीराधीरोभयात्मिकी । १२

मानवृत्तैः प्रगल्भापि त्रिघा धीरादिभेदतः ॥१८

<sup>40</sup> अथावस्थाष्टकं सर्वनायिकानां निगद्यते । तत्राभिसारिका वासकसज्जा चोत्काष्ठिता तथा ॥२७

खण्डिता विप्रलब्धा च कलहान्तरितापि च । प्रोषितप्रेयसी चैव तथा स्वाधीनभर्तृका ॥२८

*Madhyamā* and *Kanisthā*. This will lead to 360 division of the *Nāyikas*—the beloved heroines of Kṛṣṇas.<sup>41</sup>

The sixth section deals with the types *Yūtheśvarīs*—‘leaders of the groups’. They are divided on the basis of 1) their *Saubhāgya*—‘good fortune, luck’ and 2) their *Vākya*—‘speaking’ and under both there will three types strong, middle and mild thus giving nine types as shown below<sup>42</sup> : ( See Table – IV)

In addition, two more types under *Adhikā* are recognised : *Ātyantikī* and *Āpekṣikī*<sup>43</sup> and one more under *Laghu* as *Ātyantika laghu*.<sup>44</sup> This give 12 types of *Yūtheśvarīs*.<sup>45</sup> However, it is difficult to find a purpose for these divisions. Nor do we know how to apply this analysis to the queens of *Kṛṣṇa-Rādhā* and the eight chief queens.

In the seventh section RG deals with the topic at *Dūtī*—messenger of love. These *Dūtīs* are supposed to help both Rādhā & Kṛṣṇa in their union. They are divided into two categories : (i) *Svayam dūtī*—‘self-appointed, voluntary, messenger, and (ii) *Āptā*—‘never betraying, ever-faithful’. The first can carry the message in a number of ways which are mainly grouped under three categories: (1) *Vācika*—‘verbally’: she can employ all the tricks and types of *Dhvani*—suggestion.<sup>46</sup> or,

<sup>41</sup> पूर्व याः पञ्चदशधा प्रोक्तास्तासां शतं तथा । विशतिश्चाभिरत्र स्यादवस्थाभिः किलाष्टभिः ॥४५॥

पुनश्च त्रिविधैरेभिः प्रभेदैरुत्तमादिभिः । त्रिशती स्पष्टमुक्तात्र षष्ट्या युक्ता मनीषिभिः ॥४६॥

<sup>42</sup> सौभाग्यादेरिहाधिकादधिका साम्यतः समा । लघुत्वाल्लघुरित्युक्तास्त्रिधा गोकुलसुभ्रुवः ॥२॥

प्रत्येक प्रखरा मध्या मृद्वी चेति पुनस्त्रिधा ॥३॥

<sup>43</sup> तत्र अधिकात्रिकम्-आत्यन्तिकी तथैवापेक्षिका द्विधा ॥५॥

<sup>44</sup> अन्या यतोऽसि न न्यूना सा स्यादात्यन्तिकी लघु । त्रैविध्यसंभवेऽप्यस्या मदुतैवोचिता भवेत् ॥११॥

<sup>45</sup> इत्यासौ यूथनाथानां भिधा द्वादशधोदिता ॥१४॥

<sup>46</sup> दूती स्वयं तथासा च द्विधात्र परिकीर्तिता ॥२॥

अत्यौत्सुक्यत्रुटिद्वीडा या च रागातिमोहिता । स्वयमेवाभियुङ्क्ते सा स्वयदूती तत स्मृता ॥३॥

स्वाभियोगास्त्रिधा प्रोक्ता वाचिकागिकचाक्षुषाः ॥४॥

वाचिको व्यंग्य एवात्र स शब्दार्थभवो द्विधा । उक्तौ व्यंग्यौ च तौ कृष्णपुर स्थविष्यौ द्विधा ॥५॥

2) *Āṅgika*—‘though gestures’, She can convey her feelings for her love through various physical gestures like snapping the fingers, covering body under some pretext, searching ground with bigot’s, scratching the ears, putting mark on forehead, acting like a harlot, moving eyebrows, embracing the friend or beating her, biting lips, weaving garlands, tinkling ornaments, revealing armpits, scratching Kṛṣṇa’s name, or uniting the creeper with the tree in front of Kṛṣṇa – such and other activities would convey the sense of her love for Kṛṣṇa,<sup>47</sup> or

3) *Cākṣuṣa*—‘the through eye-movements’ through the various movements of her eyes suggesting her love for Him like; smiling with eyes, half-closing them, looking aglance, seeing with left eye etc.<sup>48</sup>

(1) The second (i.e. *āptā*) can cause the message of love in three ways. She can either act on her own or (2) when requested to do so, or (3) can carry the love-letter of the lovers to the loved ones.<sup>49</sup> These messengers could be anyone like an artisan, a soothsayer, a nun, a servant, a foster-mother, a sylvan deity, a friend or any one of the type.<sup>50</sup> The message of love also is divided into two as it might be explicit or implicit under some pretext.<sup>51</sup> Even the mode of appointing the messenger into her task is divided into two – either by suggestion through her actions or by asking explicitly verbally.<sup>52</sup>

<sup>47</sup> अंगुलिस्फोटनं व्याजसंभ्रमाद्यंगसंवृति । पदा भूलेखनं कर्णकण्डूतिस्तिलकक्रिया ॥११

वेशक्रिया भ्रुवोर्धूतिः सख्यामाश्लेषताडने । दशोऽधरस्य हारादिगुम्फो मण्डनशिञ्जितम् ॥१२

दोर्मूलादिप्रकटनं कृष्णनामाभिलेखनम् । तरौ लताया योगाद्याः कृष्णस्याग्रे स्युराकिका ॥१३

<sup>48</sup> नेत्रस्मितार्धमुद्रत्वे नेत्रान्तर्भ्रमकूणने । साचीक्षा वामदृक्प्रेक्षा कटाक्षाद्याश्च चाक्षुषा ॥१४

<sup>49</sup> स्निग्धा च वाग्मिनी चासौ दूती स्याद्गोपसुभ्रुवाम् । अमितार्था निसृष्टार्थ पत्रहारीति सा त्रिधा ॥१८

<sup>50</sup> ता. शिल्पकारौ दैवज्ञा लिङ्गिनी परिचारिका । धात्रेयी वनदेवी च सखी चेत्यादयो ब्रजे ॥२२

<sup>51</sup> वाच्य व्यगयमिति द्वेधा तद्दूत्यमुभयोरपि ॥२६

<sup>52</sup> यथा नायिकया दूत्ये वयस्याया नियोजनम् । कृष्णाय क्रियते तस्य प्रकारोऽयं विलिख्यते ।

नियोजन क्रियासाध्य वाचिकं चेति तद्विधा ॥२८

Some of the illustrations show that even Kṛṣṇa might require to employ some messenger.

The next chapter deals with the types of *Sakhīs*—‘female friends’. *Sakhīs* are classified almost on the same basis as those of *Yūtheśvarīs*; Only three more types of *Āpekṣikādhikā* with reference to their intensities and nine more of *Laghu-prakharā* on the basis of their attitude toward the hero are added. Thus, the *Sakhi laghu-prakharā* may be *Vāmā*, always ready to pick-up pride or and being even cruel to the hero are counted as subtypes of *Sakhīs*.<sup>53</sup> Similarly *Nitya-Nayikā* and *Nitya-Sakhīs* are also defined and classified in minute details.

There also follows a small chapter on the types of the *Sakhī* and than again there is a chapter on *Hari-vallabhas*—‘the beloveds of Lord Kṛṣṇa’, who are divided into four types as *Svapakṣa*—‘interested in herself’, *Suhṛt-pakṣa*—‘interested in her friend’, *Taṭastha*—‘indifferent’, and *Vipakṣa*—‘hostile’,<sup>54</sup> Strangely this chapter deals with the *pratipakṣa* types of ladies in detail.

The reason perhap is that *Svapakṣa* and *Suhṛt-pakṣa*, the beloved heroines and the friends or female messengers, are already dealt with in details in the previous chapter.<sup>55</sup> And the *taṭastha* type of ladies or women need not be elaborated upon. Therefore only the *Pratipakṣa* type remains to be described.<sup>56</sup> And here they are described, first according to their contrary emotion like pretext, jealousy, intolerance, anger, pride, ego, mockery, intoxication,

<sup>53</sup> सा लघुप्रखरा द्वेधा भवेद्वामाथ दक्षिणा ॥१९

मानग्रहे सदोद्युक्ता तच्छैथिल्ये च कोपना । अभेद्या नायके कूरा वामेति कीर्त्यते ॥२०

<sup>54</sup> आसां चतुर्विधो भेदः सर्वासाम् ब्रजसुधुवाम् । स्वात्स्वपक्षः सुहृत्पक्षस्तदस्थः प्रतिपक्षकः ॥१

<sup>55</sup> सुहृत्पक्षस्तदस्थौ तु प्रासंगिकतयोदितौ । द्वौ स्वपक्षविपक्षस्थौ भेदावेव रसप्रदौ ॥२

<sup>56</sup> प्रोक्तं स्तत्र स्वपक्षस्य विशेषः पूर्वमेव हि । सुहृत्पक्षादिभेदानां दिगेव किल दृश्यते ॥ ३

haughtiness etc. and then with reference to the types of their expression and utterance.<sup>57</sup>

In the remaining portion of the text the *Śṅgāra-bhakti-rasa* is described in fullest details of its *excitants*, consequent, *sāttvikās*—'involuntaries', transitory moods, permanent mood.

Lastly, in five chapters of various lengths the *Śṅgāra-bhakti-rasa* is described in all its imaginable details.

The first among these five describes the *Vipralambha* and its types, also called as *Pūrvarāga*. It describes all the causes and effects consequences of the love in separation.

The next chapter on *Māna*—'pride' deals with its causes and means of removing it.

The third chapter called *Vipralambha-bheda* gives the causes of *Vipralambha* as *pravāsa*—journey and its tenfold effects leading up to death of the beloved.<sup>58</sup> A small chapter of two *slokās*—'verses' called *saṁyoga-viyoga-sthiti* treats of the situation of cowherdesses in which Kṛṣṇa had left them in middle of the *Rāsa*.<sup>59</sup>

The last chapter treats of the *Śaṁbhoga-Śṅgāra* from the points of both the *Nāyaka* and *Nāyikā* and treats it from its sprouting through its various stages including *svapna*—'dream', *vartmarodhana*—'barring the path', *Rāsa*, playful—stealing of the flute, water—sports, stealing the clothe, the flowers etc., hiding in

<sup>57</sup> छद्मेष्वाचापलासूयामत्सरामर्षगर्वितम् व्यक्ति । यात्युक्तिचेष्टाभि प्रतिपक्षसखीष्विदम् ॥७

<sup>58</sup> चिन्तात्र जागरोद्वेगौ तानव मलिनागता । प्रलापो व्याधिरुन्मादो मोहमृत्युर्दशा दश ॥८८

<sup>59</sup> हरेर्लीलाविशेषस्य प्रकटस्यानुसारत । वर्णिता विरहावस्था गोष्ठवामभ्रु वामसौ ॥९४

वृन्दारण्ये विहरता सदा रासादिविभ्रमै । हरिणा ब्रजदेवीना विरहोऽस्ति न कर्हिचित् ॥९५

bower, drawing of clothes, kisses, embraces, nail-marks and ultimately the union of the lovers and the consequent utterances of the beloved.<sup>60</sup>

This entire work thus seems to deal with all the practical aspect and details of the *Bhakti-sṅgāra* and is intended to complement the other work of RG on the *Bhakti-siddhānta*, the BRAS, which deals with the *Bhakti-siddhānta* from a theoretical point of view.

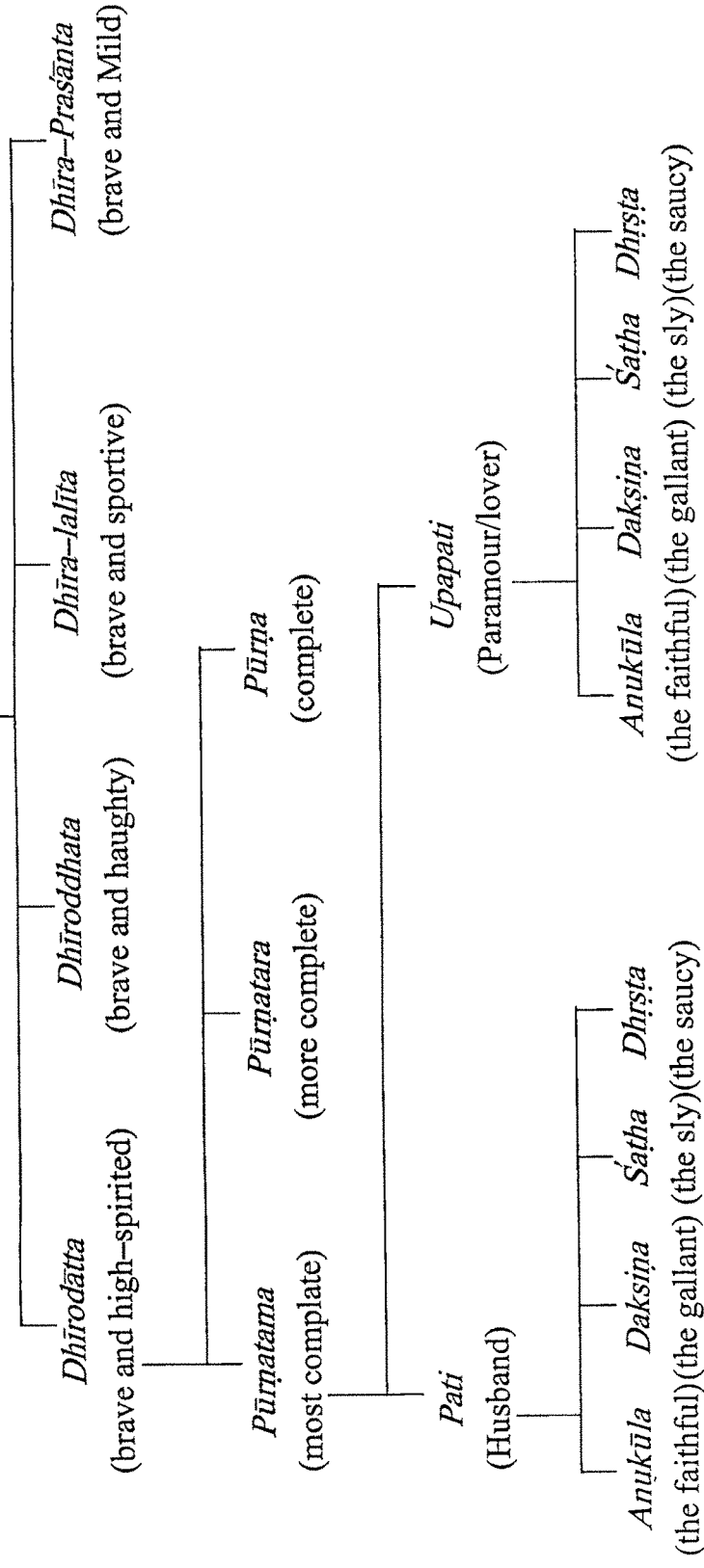
How thorough and detailed is the analysis of the two types of *Sṅgāra* given by RG in the last two chapters can be seen from the tabular analysis of its contents given below. ( See Table – V)

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<sup>60</sup> ते तु सदरुनल ऑलु सुडरुनल वलुडरुनल । रलसवुनुदलवनकुरीडलडडुनललुडुकेलडु ॥११७  
 वुतकुरीडल डलकृषुलुडुडुलशुलुषु नखलडणडु । डलडुडलधरसुधलडलन सणुडुडुगलदडु डतल ॥११९

**TABLE - I**

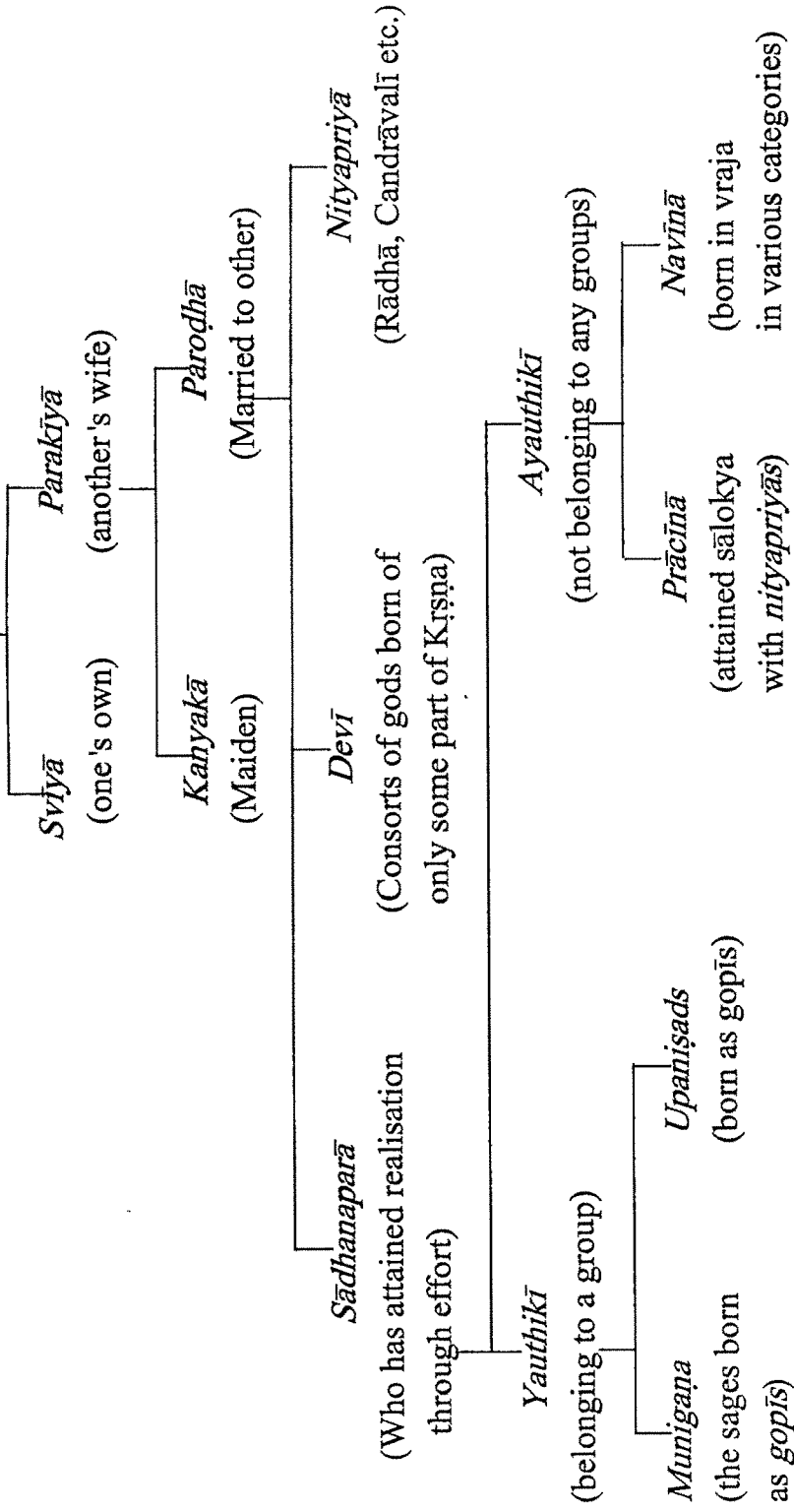
Kṛṣṇa as Hero



Note : 2(*Dhīroddhata*), 3(*Dhīralalīta*) and 4 (*Dhīraprasānta*) are also classified like first (*Dhīrodātta*) 4(*Anukūla* etc.) x 2 (*Pati-upapati*) x 3 (*Pūṇatama* etc.) x 4 (*Dhīrodātta* etc.) =96 (types of Kṛṣṇa as Hero)

**TABLE - II**

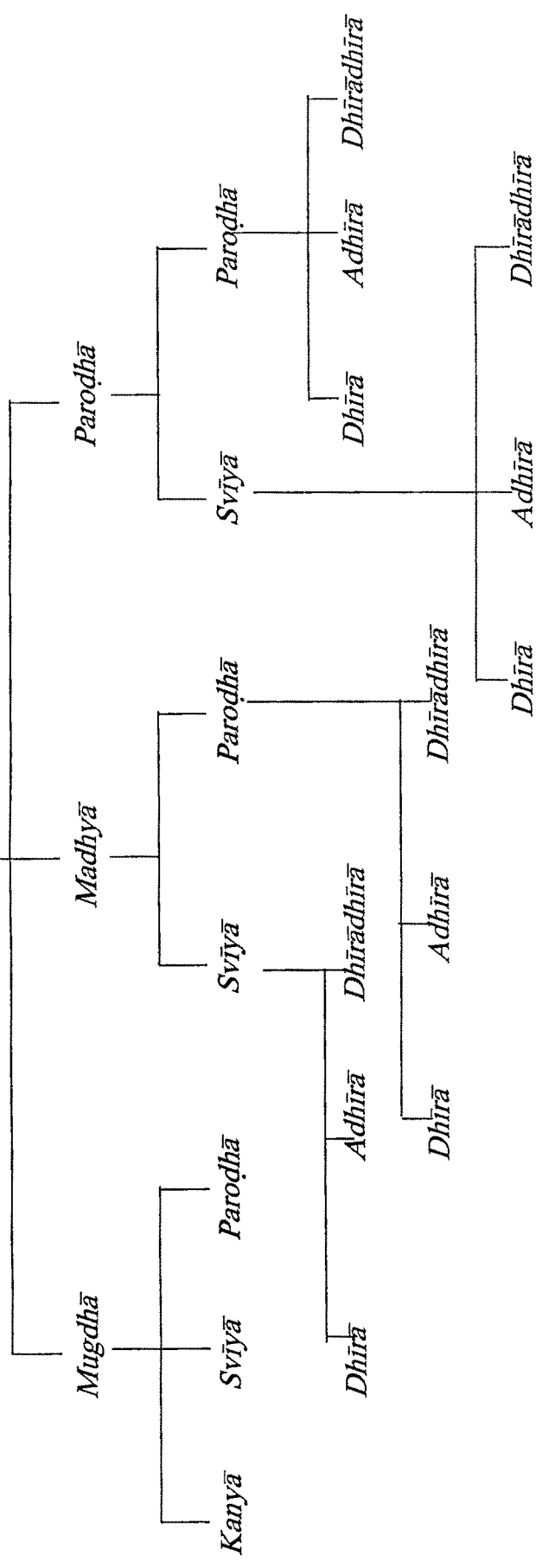
The Beloveds of Kṛṣṇa (*Harivallabhā*)



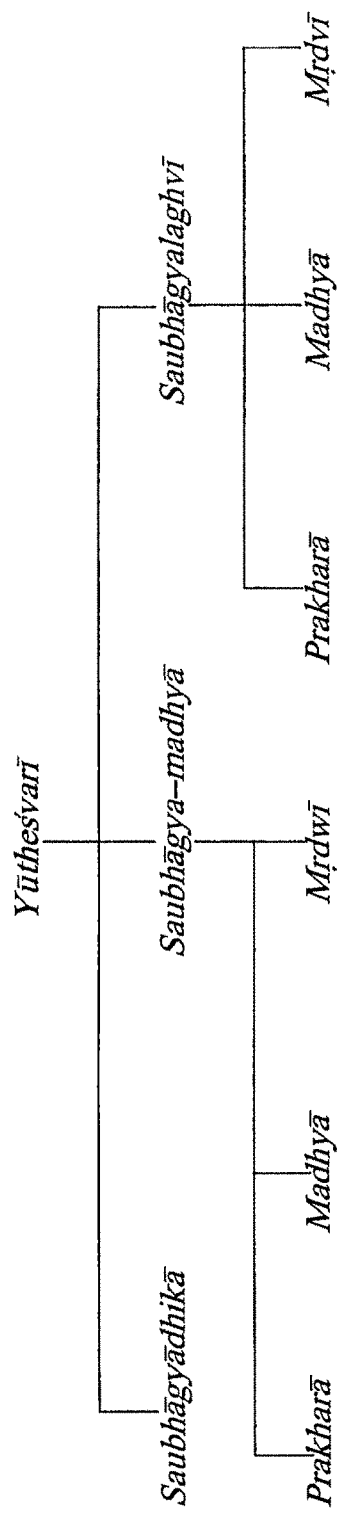


**TABLE - III**

*Nāyikā (Heroine)*



**TABLE - IV**



**TABLE - V**

*Śṛṅgāra*(erotic) / *Ujjvala/Madhura/raśa-rāja*(the highest type of erotic sentiment)

