THE DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY
THE

DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY

By DHANAMJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT
WITH THE TEXT AND AN INTRODUCTION AND NOTES

By

GEORGE C. O. HAAS, A.M., Ph.D.
SOMETIME FELLOW IN INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY

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TO MY FATHER
PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. WILLIAMS JACKSON.
PREFACE

The publication of the present volume, originally planned for 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli–xlvi of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhanamjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanuka except in a few special cases, the paragraphs headed 'Com.' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers, whose
patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book.

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the Satsaiya of Bihāri and for comments on certain difficult passages; to Professor Charles R. Lanman for placing at my disposal a rare version of the Mahānātaka and giving me suggestions regarding certain parts of my translation; and to Dr. Franklin Edgerton for material from an unpublished MS. of the Vikramacarita. I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H. Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

George C. O. Haas.

July 28, 1912.
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Kale, Moreshwara Rāmachandra: The Sāhityasārasanagraha, being a treatise on Indian Poetics based on the works of Dandin, Dhananjaya, Mammata, Vishwanatha, Jagannatha, etc. Part 1. Bombay, 1891.


1 In spite of the date on the title-page, this edition appeared in the autumn of 1910. It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars.
CONSPECTUS OF EDITIONS OF TEXTS

This list indicates the editions of Sanskrit and Prākrit works to which the citations in this volume refer. Abbreviated designations are given in square brackets after the titles.

Agni-Purāṇa [AP]. Ed. Rājendralāla Mitra, Calcutta, 1879. (For reference to the ed. of Tarkaratna and the tr. of Dutt, add 1 to the chapter numbers after chapter 221.)


Aḷāṃkāra of Vāgbhaṭa, see Vāgbhaṭālaṃkāra.

Aḷāṃkāraśekhara of Keśavamiśra. Ed. Śivadatta and Parab, Bombay, 1895.


Kāvyaprakāśa of Mammaṭa. Ed. Vāmanāchārya, 2d ed., Bombay, 1901. (This work may be consulted also in the translation of Gaṅgānātha Jhā, Benares, 1898, where the sections are correspondingly numbered.)


Conjectures of editions of texts


Dhvanyāloka of Anandavardhana. Ed. Durgāprasad and Parab, Bombay, 1891. (This work may be consulted also in the translation of Jacobi, ZDMG. 56-57.)

Navasāhasāṅkacarita of Padmagupta (also called Parimala). Ed. Vāmana Shastri Islāmāpurkar, Bombay, 1895 (Bombay Sanskrit Series, no. 53).


Pratāparudrayāsobhūṣana of Vidyānātha [Pratāpar.]. Ed. Trivedi, Bombay, 1909¹ (Bombay Sanskrit and Prākrit Series, no. 65).


Bālarāmāyaṇa of Rājaśekhara. Ed. Govinda Deva Śastri, Benares, 1869.

Bhāratīyanāṭyaśāstra [Bh.]. Books 1-14, ed. Grosset, Paris and Lyons, 1898; books 18, 19, 20, 24,² ed. Hall, in The Daśa-Rūpa, Calcutta, 1865, p. 199-241; all other books are cited according to the edition of Śivadatta and Parab, Bombay, 1894. (Books 6 and 7 may be consulted also in Regnau’s Rhétorique Sanskrīte, Paris, 1884, appendix, p. 1-42.)


Mahāvīracarita of Bhavabhūti [Mahāvīra.]. Ed. Ratnam Aiyar, Rangachariar, and Parab, Bombay, 1892.

¹ The method of numbering sections in this publication is irregular and utterly impractical. The printer has made matters worse by omitting the section-numbers in many places. To facilitate reference I have frequently added page-numbers to the citations.

² The last of the four books edited by Hall, really book 24, bears the number 34 in his text.
CONSPECTUS OF EDITIONS OF TEXTS

Māgha-kāvya, see Śīśupālavadha.
Mālatīmādhava of Bhavabhūti [Mālatīm.]. Ed. Telang, Bombay, 1892.
Mālavikāgnimitra of Kālidāsa [Mālav.]. Ed. Parab, Bombay, 1890.

Mrčchakaṭāka of Śūdraka [Mrčch.]. Ed. Parab, Bombay, 1900.
Ratirahasa of Harihara (said to form part of a work entitled Śrṅgāradipikā or Śrṅgārabhedapradipa). Ed. Schmidt, ZDMG. 57 (1903), p. 705–739.

Ratnāvali of Harṣadeva [Ratn.]. Ed. Parab, Bombay, 1895.
Rasamaṅjarī of Bhāṇudatta. Ed. Tailanga, Benares, 1904 (Benares Sanskrit Series).
Rasaratanāhāra of Śivarāma Tripāthin [Rasaratn.]. Published in Kāvyamālā, part 6, Bombay, 1890, p. 118–143.
Vāgbhaṭālaṃkāra of Vāgbhaṭa [Vāgbhaṭāl.]. Ed. Śivadatta and Parab, Bombay, 1895.
Venīsamhāra of Nārāyaṇa Bhaṭṭa [Venī.]. Ed. Parab and Māḍgāvkar, Bombay, 1898.

CONSPECTUS OF EDITIONS OF TEXTS


Sāṅgadharapaddhati [Śāṅg.]. Ed. Peterson (vol. 1, text; no more published), Bombay, 1888 (Bombay Sanskrit Series, no 37).


Śrīgāralilaka of Rudraśa [Rudr. Śṛng.]. Ed. Pischel, Kiel, 1880. (This work may be consulted also in Kāvyamālā, part 3, Bombay, 1887, p. 111-152.)


Śrīgārasātaka of Bhartṛhari [Śṛngāraś.]. In Bhartṛhari-viracitaṃ satakutrayam, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

Sarasvatikanṭhābharanā of Bhojarāja [Sarasv.]. Ed. Jivānanda Vidyāsāgara, 2d ed., Calcutta, 1894. Reference is made also to the edition of Borooah [ed. B.], Calcutta, 1883.²

Sāhityakaumudi of Vidyādbhūṣaṇa. Ed. Śivadatta and Parab, Bombay, 1897.


Sāhityasāra of Aycutasarman (or Aycutārāya). Bombay (Nirnaya Sāgara Press), 1906.

Subhāṣitāvali of Vallabhadeva. Ed. Peterson and Durgāprasāda, Bombay, 1886 (Bombay Sanskrit Series, no. 31).

Hanuman-nāṭaka, see Mahānāṭaka.


¹The title of this work is as follows: Vamana Kavyalakara Sutravrtti, Vagbhata Alamkara, and Sarasvatikanṭhabharana. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.
LIST OF ABBREVIATIONS AND SYMBOLS

AP.   = Agni-Purāṇa.
B.    = Anündoram Borooah (editor of the Sarasvatī-
       kaṇṭhābharaṇa).
BB.   = Bezzenberger's Beiträge.
Bh.   = Bhāratīya-nāṭyaśāstra.
BR.   = Böhtlingk and Roth's Sanskrit-Wörterbuch, 7
       volumes, St. Petersburg, 1855–1875.
com.  = commentary, commentator.
DR.   = Daśarūpa.
ex.   = example.
Hall = Hall's edition of the Daśarūpa, Calcutta, 1865.
Ind. Ant. = The Indian Antiquary.
JRAS. = Journal of the Royal Asiatic Society.
Lévi = Lévi's Théâtre indien, Paris, 1890.
Mālatim. = Bhavabhūti's Mālatimādhava.
Mṛcch. = Śūdraka's Mṛcchakatikā.
Nāgan. = Harṣadeva's Nāgānanda.
Pratāpar. = Vidyānātha's Pratāparudrayaśobhūṣaṇa.
Rasaṅg. = Jagannātha's Rasagaṅgādhara.
Rasaratn. = Śivarāma Tripāṭhin's Rasaratnahāra.
Rasaratar. = Bhānudatta's Rasatarāṅgini.
Ratn. = Harṣadeva's Ratnāvali.
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LIST OF ABBREVIATIONS AND SYMBOLS

Rudr. Śrīṅg. = Rudraṭa's Śrīṅgāraṭīlaka.
Sarasv. = Bhojarāja's Sarasvatiṃthābharaṇa.
Śāṅg. = Śāṅgadharapaddhati.
Sb. = Sitzungsberichte.
SD. = Viśvanātha Kavirāja's Sāhityadarpana.
Skm. = Śrīdharaḍāsa's Saḍuktikarṇaṃṭa (see Aufrecht, ZDMG. 36).
tr. = translated by, translation.
Uttararāma. = Bhavabhūti's Uttararāmacarita.
v. = verse, metrical portion.
Vāgbhaṭāl. = Vāgbhaṭālaṃkāra.
WZKM. = Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG. = Zeitschrift der Deutschen Morgenländischen Gesellschaft.

° indicates the omission of the preceding or following part of a word or stanza.

‖ indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical.
INTRODUCTION

I. CONCERNING THE DAŚARŪPA OF DHANAMĀJAYA

The author and his patron. The Daśarūpa, or Treatise on
the Ten Forms of Drama, one of the most important works on
Hindu dramaturgy, was composed by Dhanamājaya, son of Viṣṇu,
in Mālava in the last quarter of the tenth century A.D., during
the reign of Vākpatirāja II, or Muñja. The monarch’s name
is given by Dhanamājaya in his concluding stanza (DR. 4. 91),
where he states that his ‘intelligence was derived from discourse
with the sovereign lord Muñja.’ This ruler, who had a great
variety of names or epithets (Muñja, Vākpati, Utpalarāja,
Amoghavarṣa, Prthivivallabha, Śrīvallabha), was the seventh

1 The name appears as Daśarūpa or, more frequently, as Daśarūpaka,
with the suffix -ku. For the shorter form, which I use throughout in
referring to the work, we have, as Hall observed (p. 4, notes), the war-
rant of Dhanamājaya himself in his concluding lines (4. 91), as well as
the ‘implied support of Dhanika,’ who gave his commentary the title
Daśarūpāvata. Cf. also the parallel forms Daśarūpa-ṭīkā and Daśarū-
pāka-ṭīkā noted as names of another commentary by Aufrecht, Cat. Cod.
Oxon. p. 135 b.

3 See Bühler (and Zachariae), ‘Über das Navasāhasāṅkacharita des
Ant. 36. 168–170). The last (15th) section of the first prakāśa of
Merutūṅga’s Prabandhacintāmaṇī (completed April, 1306) is devoted to
an account of Muñja; see the translation by Tawney, Calcutta, 1901
(Bibliotheca Indica), p. 30–36. Muñja is mentioned by Sambhu in his
Rājendrakarnapūra, v. 17 (Aufrecht, Catalogus Catalogorum, 1. 460 b).
For inscriptions recording land-grants by Muñja-Vākpati see Archaeol.
Survey of Western India, vol. 3 (Burgess), London, 1878, p. 100 (given
also at Ind. Ant. 6. 48–53); Ind. Ant. 14. 159–161.

* Cf. Bühler, op. cit. p. 620–621; Ep. Ind. 1. 226. See also p. xxiii, below.
For an inscription giving the name Utpalarāja see Ep. Ind. 5. p. vi.
rāja of the Paramāra dynasty of Mālava. He came to the throne in 974 A.D., succeeding his father Siyaka, and held sway until about 995, when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila), whom he had, according to the author Merutuṅga, conquered in six previous campaigns.

Muñja was not only an intrepid warrior, but a poet and patron of letters as well. Padmapārtha, the author of the Navasāhasāṅka-carita, twice calls the king a 'friend of poets' and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets.' The lexicographer Halāyudha also, in commenting on the metrical treatise of Piṅgala, includes stanzas in praise of Muñja's liberality. Furthermore


2 On the date see Bühler, op. cit. p. 624-625.


4 Bühler (op. cit. p. 623) gives the text as follows: ṣapathādānapūrva-kam nipāhyā tam tuḥa nirjitam ity avajñatayā pāyaṁ atirekavātāt tam saritam uttirya skandhādāram nīveśayām āsa. Cf. Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 33. Bühler inadvertently translated środhā as 'sechzehnmal,' and this mistake has been perpetuated by him, Ep. Ind. 1. 227, and by Vincent Smith, Early History of India, p. 317, 328 (2d ed. p. 365, 389).—On Muñja's military exploits see Bühler, Ep. Ind. 1. 227-228. His defeat by Balirāja, a Cāhāmaṇa chief, is mentioned in an inscription of about 1262 A.D.; see Ep. Ind. 9. 71.—For the legendary account of Muñja, as given in the Bhōjaprabandha, see Lassen, Indische Alterthumskunde, 3 (Leipzig, 1858), p. 837-841.

5 Muñja, the author of the Gaūḍavaho, lived early in the eighth century, under King Yaśōvarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (Subhāṣītavali, p. 115) is erroneous. A similar mistake is found in Kāryamāla, part 1 (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalarāja (= Muñja) the authorship of the Pratyabhijñāsūtra, a work composed by a Saivite guru named Utpaladeva, who lived about 930 A.D.

6 Navasāh. 1. 8: kavibōndhava; 11. 93: kaviśītīra.

7 Navasāh. 1. 7. The text is given below, p. xxvi, note 1.

8 For the text of one of them see p. xxv, note 7, below.
Dhanika, poet and commentator, held an official position at the court; Dhanamjaya claims, as we have seen, to have profited by conversations with his august ruler; and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign. Some indication that Muñja himself was regarded as a poet is to be found in the fact that Merutuñga depicts the captive king as versifying his plaints. That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies. One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpā, the author being given in the one case as 'Śri-Vākpatirājadeva' and in the other as 'Śri-Muñja.' Another stanza is reproduced by the later Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasamjīvani, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja.' The poet Kṣemendra (fl. 1037–1066 A.D.) quotes three different stanzas by 'Śrimad-Utpalarāja,' in as many of his works. Two of these, found respectively in the Suvṛttatilaka and the Kavikanṭhābharaṇa, are not otherwise known; the third, a well-known stanza beginning ahau vā hāre vā, recurs in one of the Centuries attributed to Bhartṛhari, where it is probably to be

Cf. page xxxii, below.

In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarvasvatikanṭhābharaṇa, a rhetorical work of some importance (often referred to in my notes). Muñja is mentioned in one of its stanzas (1. 83, p. 60).

Prabandhacintāmani, tr. Tawney, Calcutta, 1901, p. 34–35. — Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, Die Rezensionen des Bhojaprabandha, Darmstadt, 1911, p. 24 (dissertation).

See the com. on DR. 4. 66, 67. On Muñja's various names and epithets see above, p. xxi.

His words are: asmatpūrvajasya VākpatirājakaranāmnōMuñjadavesasya. See Amaruśataka, ed. Durgāprasad and Parab, Bombay, 1889, p. 23.

Suvṛttatilaka 2. 6 (Kāvyamālā, part 2, ed. Durgāprasad and Parab, Bombay, 1886, p. 37); Kavikanṭhābharaṇa 2. 1 (Kāvyamālā, pt. 4, 1887, p. 125); Aucityavīcarārcarcā 16 (Kāvyamālā, pt. 1, 2d ed., 1893, p. 131).
regarded as an interpolation.¹ Vallabhadeva included this same stanza and one other in his anthology,² and two further specimens of the royal author’s verses are found in the Sāṅgadharapaddhati (c. 1363 A.D.).³

Contemporaries of Dhanamjaya. Concerning Dhanamjaya⁴ himself nothing is known save his authorship of the Daśarūpa and his relations with King Muṇja, aside from the fact that a stanza attributed to him is included in Śridharadāsa’s anthology, the Saduktikarṇāmṛta.⁵ Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is Dhaṇika, son of Viṣṇu, who not only wrote poetry in Sanskrit and in Prākrit, but also prepared the current commentary on the Daśarūpa. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet Dhaṇapāla, son of Sarvadeva, who lived at Dhārā,⁶ the Mālava capital, under Vākpati and his predecessor Siyaka.⁷ He was the author of the Pāiyalacchi, a Prākrit vocabu-

¹ Vairāgyaśātaka 40 (= Spr. 844). In Sāṅg, where this stanza also occurs (4102), it is attributed to Bhartṛhari.
² Subhāśītāvali 3413. 3414. The author is given as ‘Śrī-Harṣadevātmaja-Vākpati.’
³ Sāṅg. 126 (by ‘Vākpatirāja’), 1017 (by ‘Utpalarāja’).—According to Aufrecht, Catalogus Catalogorum, 1. 64 b, Utpalarāja is mentioned or quoted also in the Saduktikarṇāmṛta of Śridharadāsa. (But I find no mention of this at ZDMG. 36. 557, in Aufrecht’s article on Skm.)
⁴ On a different (and probably later) Dhanamjaya, who was the son of Vasudeva and who wrote a kāvya called Dvisaṃdhāna, or Rāghavapāṇḍavīya, as well as a brief lexicographical work entitled Nāmamālā, see Zachariae, ‘Die indischen Wörterbücher (Kōsa),’ in Grundlehren der indogermanischen Philologie. 1. 3 b, p. 27–28 (Strassburg, 1897).
⁵ Skm. 3. 211; cf. Aufrecht, ZDMG. 36 (1882), p. 533–534.
⁶ See Pāiyalacchi 277.
⁷ Merutunga mentions both Dhanapāla and his brother Sobhanamuni; see Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 52–62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch’s entourage; cf. Bühler, BB. 4 (1878), p. 73–75. Dhanapāla is mentioned also by Sāntisūri in his Pra-
lary, completed in 972–973 A.D., and, after his conversion to Jainism, of the Rṣabhapañcāśikā, fifty verses in Prākrit in honor of Rṣabha, the first prophet of the Jains. A work named Tilakamañjari is also ascribed to him. Dhanapāla’s younger brother, Sōbhānamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the Sōbhanastutayas, also called Caturvimśatikā, a work on which Dhanapāla later prepared a commentary. Another contemporary writer, Bhāṭṭa Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works. Presumably the oldest of these is a lexicographical compendium, the Abhidhānaratnamālā; the Kāvirahasya was written about the year 950 at Mānyakheta at the court of King Kṛṣṇarāja III; and the Mṛtasamjīvani, a commentary on the Piṅgalachandāḥsūtra, was prepared considerably later at Dvārā at the court of King Muṇja, whose liberality is appreciatively referred to in some of the starzās. The poet Pāḍmāgupta (also called Parimala), bhāvakacarita. On both Dhanapāla and Sōbhānamuni see Bühler, Sb. Akad. Wien, 99 (1882), p. 568–572.

1 The text of the Pāṭyaiacchi has been published by Bühler, BB. 4 (1878), p. 70–166. On the date of completion of this work see ibid. p. 71.

2 The text of the Tilakamañjari, ed. by Bhavadatta Sāstrī and Parab, was published at Bombay in 1903 (Kāvyamālā series, no. 85).


4 On Halāyudha see Heller, Halāyudha’s Kāvirahasya, Göttingen, 1894, p. 20–32 (dissertation).

5 Cf. Zachariae, ‘Die indischen Wörterbücher (Kośa),’ in Grundriss der indo-arithischen Philologie, 1. 3 b, p. 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861.

6 Published by Heller, Halāyudha’s Kāvirahasya, in beiden Recensionen herausgegeben, Greifswald, 1900.

7 This commentary has been printed with Piṅgala’s Sūtras in the editions of Viśvanātha Sāstrī, Calcutta, 1874 (Bibl. Ind.), and of Kedaranañtha and Panashikar, Bombay, 1908 (Kāvyamālā series, no. 91). One
son of Mrgaṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindhuṣaṇa, at whose direction he wrote the Navasāhasāṅkacakarita, a mahākavya in glorification of the sovereign.¹ Dhanika quotes one of his stanzas in his commentary on the Daśarūpa.² To this same period belongs also the Jain author Amītāgati, who finished his Subhāṣītasamdoha, or Subhāṣītaratnasamdoha, in 993 A.D., in the reign of Muṇja.³ Another work of his, entitled Dharmaparikṣā, was written in the year 1014.⁴

**Scope and importance of the Daśarūpa.** In the Daśarūpa Dhananaṃjaya presents, in the form of a brief manual, the rules of the references to Muṇja-Vākpati (for a list of which see Weber, *Indische Studien*, 8. 193-4) is as follows (4. 20): —

\[
\text{sa jayati Vākpatirājah sakalārthimanaṁrathakakalpataruh}
\]
\[
\text{pratyarthibhiaparīthivalakṣmaṁhahaharanadurlalitaṁ.}
\]

Peterson, *Subhāṣītavali*, Bombay, 1886, p. 115, states that this verse is quoted in the Daśarūpāvaloka, but I do not find it in the printed text.

¹ See Bühler and Zachariae, ‘Über das Navasāhasāṅkacakarita des Padmagupta oder Parimala,’ in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583-630 (English translation of this article: *Ind. Ant*. 36. 149-172). The text has been published by Vāmana Shāstrī Islāmpurkar, Bombay, 1895. Padmagupta’s chief reference to his royal patrons is as follows (Navasāh. 1. 7, 8): —

\[
\text{Sarasvatīkalpalataikakandaṁ}
\]
\[
\text{randaṁhe Vākpatirājahdevam}
\]
\[
\text{yasya prasadād vayam apy ananyakuvindracirne pathi samcarāmah.}
\]
\[
\text{divaṁ yiyāsur mama vāci mudrām}
\]
\[
\text{adatta yāṁ Vākpatirājahdevah}
\]
\[
\text{tasyaṁjanaṁ kaviṁdhavasya}
\]
\[
\text{bhinnitī tāṁ samprati Sindhuṣaṇaḥ.}
\]

² See the commentary on DR. 2. 65.

³ Cf. Kielhorn, *Ind. Ant.* 19. 361; Hertel, WZKM. 17. 105-134. The text of this work has been published by Schmidt and Hertel in ZDMG., vols. 59 and 61, and also by Bhavadatta Śāstrī and Parab, Bombay, 1903 (Kāvyamālā series, no. 82).

⁴ On this work see Mironow, *Die Dharmaparikṣā des Amitagati*, Leipzig, 1903 (dissertation).
of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the Bhāratiyanātyaśāstra. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the Daśarūpa accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form.¹ He not only professes great reverence for the rules of Bharata,² but actually adheres for the most part to the terminology and definitions attributed to the venerated sage. Dhananjaya has a somewhat different classification of heroines (DR. 2. 24), and in his treatment of the Erotic Sentiment (DR. 4. 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities). At 3. 48, after quoting (though without indication of source) part of the definition of the nāṭikā given in Bh., he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.³

The excellence of Dhananjaya’s presentation and its convenient form gave the Daśarūpa a prominence that it has retained to the present day. As a compact exposition of the dicta of the Bhāratiyanātyaśāstra, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

¹ Cf. DR. 1. 4 d: kim cit pragnarucanayā lakṣanam samkṣiptāmi.
² Cf. DR. 1. 4 c: pratipadam aparam lakṣma kah kartum īste.
³ The chief points to be noted, with the sections of DR. concerned, are: variations in terminology: 1. 31, 79, 80, 96, 107, 120; 2. 80, 86; divergencies in definition: 1. 41, 48, 50, 102; difference in term and definition: 1. 85, 92; omission of a term in DR: 1. 80. See my notes on these sections.
to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field.

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramaturgic treatises and in the native commentaries on Hindu plays. In the Pratāparudṛiṇya, for example, we find ten quotations from the Daśarūpa, the source being indicated in all but one of the cases; three other passages, also ascribed to the Daśarūpa, are not to be found in our text. The Sāhityadarpana, furthermore, not only refers to the Daśarūpa and criticizes some of its statements, but bases its treatment of dramaturgy to a great extent on Dhanamājaya's work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the Daśarūpa and recognition of its value is found also in other dramaturgic treatises.

**Style and method of treatment.** In style the Daśarūpa differs very largely from the Bhāratiyānāṭyaśāstra (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas, and often uses stock phrases to fill incomplete lines. The Daśarūpa, on the other hand, is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter. In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

---

1 The passages quoted are: DR. 1. 11, 15, 23 a, 27 a, 28 b, 34, 36, 115 b; 3. 4; 4. 1. (DR. 1. 115 b is quoted at Pratāpar. 3. 35. p. 124; for the others see my notes on the various sections.) DR. is mentioned also at Pratāpar. 3. p. 131.


3 See my notes on DR. 1. 50, 55. DR. 3. 37 is quoted, as by Dhanika, at SD. 316.

4 Regarding these criticisms see my notes on DR. 2. 70, 71.

5 Cf. Bh. 18. 3 b; 18. 40; et passim.

6 Cf. Bh. 18. 112 b; 19. 83, 84; et passim.

7 For examples of the occasional use of transitional phrases see DR. 1. 38 (atha laksanaṃ); 1. 67 (laksanaṃ ca pranīyate).
parallel passages that are to be found in other dramaturgic and rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure.\(^1\)

In his definitions of technical terms Dhanamśjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application.\(^2\) As a typical example, and one which shows the method at its best, may be cited the treatment of the word ādhikārika in 1. 19. Analytic in character is the definition of the term vyabhicārin (4. 8)—

\[viśeṣād ābhi-mukhyena ca ranto vy-abhi-cārīnāh\]

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1. 9, 20, 81, 126; 2. 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Erotic Sentiment (4. 56–78) and also of the types of heroine (2. 24–35), the classification of which is shown by a diagram on page 149. Dhanamśjaya fortunately refrains from foolish computation (so often found in later treatises\(^3\)) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case.\(^4\)

**Meters and metrical considerations.** The Daśarūpa is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen stanzas, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence.

\(^1\) Cf. DR. 1. 61, 68, etc.

\(^2\) Such explanations are frequently met with in the Upaniṣads; cf. for example, Brhad-Araṇyaka Up. 1. 2. 7; 1. 3. 22, 23; 1. 4. 1; Chāndogya Up. 1. 2. 10–12.

\(^3\) See my notes on DR. 2. 45.

\(^4\) Cf. DR. 2. 11, com.
<table>
<thead>
<tr>
<th>1. 3</th>
<th>āryā</th>
<th>4. 44</th>
<th>āryā</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>srągdhāra</td>
<td>57</td>
<td>indravajrā (6 lines)</td>
</tr>
<tr>
<td>6</td>
<td>indravajrā</td>
<td>79</td>
<td>vasantatilaka</td>
</tr>
<tr>
<td>129</td>
<td>vasantatilaka</td>
<td>80</td>
<td>śārdūlavikriḍīta</td>
</tr>
<tr>
<td>2. 105</td>
<td>upajāti</td>
<td>81</td>
<td>śārdūlavikriḍīta</td>
</tr>
<tr>
<td>3. 65</td>
<td>vasantatilaka</td>
<td>83</td>
<td>āryā (2 stanzas)</td>
</tr>
<tr>
<td>4. 9</td>
<td>srągdhāra</td>
<td>90</td>
<td>vasantatilaka</td>
</tr>
<tr>
<td>15</td>
<td>āryā</td>
<td>91</td>
<td>indravajrā</td>
</tr>
<tr>
<td>35</td>
<td>srągdhāra</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

One of these stanzas (4. 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States. The second āryā stanza at 4. 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line. As indicated in the notes on that section, I have remedied this by a very simple emendation of the text.

As might well be expected, Dhanamjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the Daśarūpa than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there; cf. 1. 27 (ākhyā); 2. 49 b (tathā); etc. Transitional phrases (such as atha lakṣaṇam), which occur in the Bhāratīyanātyāśāstra with almost unfailing regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1. 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as syāt, bhavet, iṣyate, smṛta, matu, and parikṛtita. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the srągdhāra stanza at 4. 9; others may be found at 1. 38 c, 67, 82, 97; 2. 15, 83 b; 3. 13; 4. 81 d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the
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occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4. 84, 86, 87).

1. Addition or rejection of a suffix such as -ka or -na.

   udghātya (3. 14) = udghātyaka
   janānta (1. 125) = janāntika
   praveśa (1. 118) = praveśaka
   viśkambha (1. 116) = viśkambhaka
   sāṃlāpa (2. 83) = sāṃlāpaka
   sāṃkṣiptikā (2. 88) = sāṃkṣipti
   anumān (1. 75) = anumāna
   avapāta (2. 88) = avapāta
   nirodhana (1. 60) = nirodhana
   paribhāvanā (1. 47) = paribhāvanā
   paribhāṣā (1. 102) = paribhāṣāna
   bhāṣā (1. 97) = bhāṣana

2. Substitution of a different derivative of the same basic stem.

   alasāta (4. 9) = alasāya
   utsukā (4. 9) = utsukya
   udāhṛti (1. 71) = udāhṛti
   aurgrya (4. 9, 57) = ugratā
   svāyā (2. 25) = svā
   cāpala (4. 9) = cāpala
   capalāta (4. 81) = capala
   parikriyā (1. 40) = parikara
   paryupāsti (1. 61) = paryupāsana
   prāgalbhya (2. 57) = prāgalbhata
   vastūttāna (2. 88) = vastūttāpana

3. Addition, change, or omission of a prefix.

   dhīrāprasānta (3. 44) = dhīrāprasānta
   praḥarṣa (4. 79) = harṣa
   sammohā (4. 86) = moka
   vimārśa (3. 60, 61) = avamārśa
   samcārin (4. 54) = vyabhicārin
   sahacārin (4. 84) = vyabhicārin
   smaya (4. 44) = vismaya
   yatna (1. 28) = prayaṭa
   vega (4. 81) = āvega

4. Change or omission of one of the elements of a compound.

   upasāmhāra (1. 97) = kāvyasāmhāra
   praṃpaṃbhāva (1. 66) = praṃpaṃbhāva
   dyutī (1. 58) = narmadyutī
   phalāgama (1. 28) = phalayoga
   sūtraḥpratī (2. 100) = sūtraḥpāra

5. Use of a different, but related, simple or compound term.

   utkā (4. 75) = virahotkaṃthita
   bhayotkarṣa (4. 52) = bhayānaka
   samaprakārṣa (4. 53) = sāntaraṣa
   sūtrin (2. 102; 3. 10) = sūtraḥpāra

6. Substitution of an entirely different word.

   irṣyā (4. 9) = asūyā
   scūpa (4. 87) = nidrā
   uṣpasāhpīṭ (1. 36) = nirvāhana
   ārti (4. 80) = vyādhi
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It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in -dhā, in place of the regular adjective derivatives in -vidha (of which only four examples occur: dvividha, 1. 15; catūrvidha, 4. 52 b; sādvidha, 3. 58; daśavidha, 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates:

dvividhā: 1. 17, 125; 3. 10 b, 45 a; 4. 2 b.
dvedhā: 2. 31, 79 d.
tridhā: 1. 23 a, 122; 2. 24, 79 c; 4. 58, 67 d, 71.
tredhā: 2. 79 d; 3. 45 d, 55; 4. 79 d.
caturdṛhā: 2. 2, 77 a, 88 a, 93.
daśadṛhā: 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: dvividhā, 3. 15 b; 4. 65 a; dvedhā, 1. 113; 3. 14 b; tridhā, 2. 79 b; sōḍhā, 1. 111. The regular adverbial use is exemplified in tredhā, 1. 23 a; pañcadṛhā, 3. 30 a.

2. CONCERNING DHANIKA’S COMMENTARY ON THE DAŚARŪPA

Authorship and date. In most of the manuscripts the Daśarūpa is accompanied by a Sanskrit commentary, in prose, entitled Daśarūpāvaloka,4 or ‘Examination of the Daśarūpa.’ Its author, Dhanika, son of Viṣṇu,2 is described, in one of the manuscripts, as an officer (mahāsādhyapāla) of King Utpalarāja,8

4 Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form Daśarūpāloka.

5 There are known also commentaries on this work by Nṛsimha Bhaṭṭa (Auffrecht, Catalogus Catalogorum, 1. 247 b, 248 a), by Pāṇi, or Devapāṇi (Auffrecht, 2. 53), by Kṣoṇidhara Miśra (Hall, p. 4, notes), by Kuravirāma (Auffrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

8 Wilson, Select Specimens of the Theatre of the Hindus, 3d ed., Lon-
don, 1871. 1. xx, xxi. Wilson’s statement is reprinted by Hall, p. 3, notes.
who is, as we have seen, none other than Muñja, the patron of Dhanamñjaya.\textsuperscript{1} This statement, together with the fact that the work contains (at 2. 65) a quotation from Padmagupta’s Navasāhasāṅkacarita (a poem published after 995 A.D., in the reign of Sindhurāja), enables us to assign Dhanika’s commentary approximately to the end of the tenth century.\textsuperscript{2} It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika Paṇḍita to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpati (= Muñja).\textsuperscript{3} This conclusion as to the age of the Daśarūpāvaloka would seem to be invalidated by the occurrence, at the end of the first book (1. 129, com.), of a quotation from Kṣemendra’s Brhatkathāmañjari, a work composed about 1037 A.D., but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation.\textsuperscript{4}

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the Daśarūpa and its commentator were one and the same person.\textsuperscript{5} This view is supported by the fact that the Daśarūpa is usually referred to in later treatises as the work of Dhanika\textsuperscript{6} and that the commentary seems to form an essential part of the treatise. On the other

\textsuperscript{1} See page xxi, above. Dhanika quotes one of the king’s stanzas in two places in his commentary (DR. 4. 66, 67).

\textsuperscript{2} According to Jacob, JRAS. 1897, p. 304, Dhanika is quoted 16 times in the Sarasvatikaṅṭhābharaṇa (written about 1025 A.D.).

\textsuperscript{3} Cf. Ind. Ant. 6 (1877), p. 51-53; Archaeol. Survey of Western India, vol. 3 (Burgess), London, 1878, p. 100. This grant was first described by Hall, Journ. As. Soc. Bengal, 30 (1861), p. 195-210.


\textsuperscript{5} Wilson, Theatre of the Hindus, 1. xx. Cf. also Lévi, Journal asiatique, 8. série, 7 (1886), p. 220-221.

\textsuperscript{6} As, for instance, at SD. 313, 316, etc., and in other works. Cf. Lévi, Le Théâtre indien, p. 17.
hand, there are in the commentary a number of indications of a difference in authorship,¹ and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhanaṃjaya, very probably his brother, who collaborated in the production of the work.²

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR. 4. 46 it appears that he composed a treatise on poetics, entitled Kāvyaniṅṛaya, of which nothing further is known. His Avaloka also reveals him as a writer of poetry, since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākrit, as illustrations of Dhanaṃjaya's definitions.³ Two of these stanzas are included, under his name, in the Śārīgadharapaddhati, and still another is found in that anthology without indication of authorship.⁴ Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,⁵ for we find his name mentioned with those of

¹ At DR. 2. 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one; at 3. 40 his explanation seems to read a technical meaning into an apparently simple line; at 4. 52 we find the form vikāśa substituted for the vikāśa of the text (this may, of course, be merely a manuscript error). See my notes on these sections. I regard Hall's views (p. 9, notes) regarding Dhanika's interpretation of tulyasamvidhānaprīṣeṇam (DR. 1. 22) as mistaken; the commentator seems to give the meaning intended by the author in this passage.

² Cf. Hall, p. 2-4. That they were brothers is accepted, for example, by Keith, A Catalogue of the Sanskrit and Prākrit MSS. in the Indian Institute Library, Oxford, Oxford, 1903, p. 4.

³ Dhanika's lines occur in the commentary on the following sections of DR.: 2. 8, 16, 22, 26, 29, 50 (Prākrit), 51 (Prākrit), 52, (Prākrit), 57, 60, (Prākrit), 63, 64, 65, 67, 68, 79 (repeated at 4. 69); 4. 3. 34. 35. 67, 69 (three stanzas, one being a repetition of the one at 2. 79), 76, 79. — An introductory stanza, prefixed to the Avaloka in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika.' See Hall, p. 4. notes.

⁴ Sārṅg. 3973 (DR. 2. 16), 3417 (DR. 4. 3), 278 (DR. 4. 79).

⁵ See pages xxii-xxiii, above.
other poets (Kālidāsa, Amara, Sundara, and Saṅkha) in an anonymous stanza recorded by Cowell.¹

**Character and value.** Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly as helpful as the average work of its kind. At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses); often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spāṭam*, ‘[it is] clear.’ Even where Dhanamjaya’s definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika’s Avaloka lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

**Dhanika’s explanatory and illustrative quotations.** In his explanations of Dhanamjaya’s rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,² but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called kāvya productions. Occasionally also he corroborates his statements by an excerpt from the Bhāratiyanātyaśāstra or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses. In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

¹ JRAS. 15. 175.
² As, for example, in the com. on DR. 1. 81; 2. 82; 3. 15; etc.
INTRODUCTION

1. Dramas extant and published

<table>
<thead>
<tr>
<th>Drama</th>
<th>Author</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mṛchakaṭika</td>
<td>Nāgānanda</td>
<td>Veṇīsāṃhāra</td>
</tr>
<tr>
<td>Sakuntalā</td>
<td>Mahāviracarita</td>
<td>Karpūramanījari†</td>
</tr>
<tr>
<td>Vikramorvaśi</td>
<td>Uttararāmacarita</td>
<td>Viddhasālabhaṇjika§</td>
</tr>
<tr>
<td>Mālavikāgnimitra</td>
<td>Mālatimādhava</td>
<td>Anargharāghava§</td>
</tr>
<tr>
<td>Ratnāvali†</td>
<td>Mudrārākṣasa§</td>
<td>Mahānātaka†</td>
</tr>
<tr>
<td>(Priyadarśikā)‡</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Other works of Sanskrit and Prākrit literature

<table>
<thead>
<tr>
<th>Work</th>
<th>Author</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Mahābhārata)†</td>
<td>Śṛṅgāratilaka†</td>
<td>Hālasaptaśati‖</td>
</tr>
<tr>
<td>(Rāmāyaṇa)†</td>
<td>Kirātārjuniya†</td>
<td>Bṛhatṛhariśatakāni‖</td>
</tr>
<tr>
<td>Meghadūta§</td>
<td>(Kādambari)§</td>
<td>Amarusātaka‖</td>
</tr>
<tr>
<td>Kumārasambhava‖</td>
<td>Siśupālavadhana‖</td>
<td>Navasāhasāṅkacarita‖</td>
</tr>
<tr>
<td>Raghuvamśa‡</td>
<td>(Bṛhatkathā)‖</td>
<td></td>
</tr>
</tbody>
</table>

† The Ratnāvali and the Veṇīsāṃhāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since all the plays they conform most strictly to the rules laid down in the text-books.

‡ This play of Harsadeva is referred to at DR. 2. 82, 92.

§ Quoted only at DR. 3. 23, but referred to also at 1. 129 and 2. 86.

‖ One stanza is quoted as an illustration of DR. 3. 16.

‖ Quoted only once, in the comment on DR. 4. 61.

‖ The only quotation from this play is found at DR. 2. 1. Dhanika does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānātaka.

†† Regarding this drama see the following page.

‡‡ Quoted only at DR. 3. 28.

‡§† Mentioned by name at DR. 1. 129; 2. 12, 86; 3. 28, 52. A reference to plots based on the Rāmāyaṇa is found at DR. 2. 90.

||† Quoted only at DR. 4. 71.

||" Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

||‖ Quoted at DR. 2. 1 and 4. 35; mentioned at 4. 74.

\| + Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR. 4. 69, but without indication of source. In Hall’s edition these lines are enclosed in brackets, as a possible interpolation.

\| + One stanza is quoted, as an illustration of DR. 4. 33.

\| + Referred to at DR. 4. 73, 74.

\| ‡ This old collection of stories is mentioned at DR. 1. 129; 4. 43.

\|" Nitiśataka, DR. 2. 1; Śṛṅgāraśataka, DR. 4. 43; Vairāgyaśataka, DR. 4. 10, 14.

\|§ On this mahākāvyya by Padmagupta see p. xix, note 1, and p. xx, above. One stanza from it is given at DR. 2. 65.
INTRODUCTION

3. Dramas unpublished or no longer extant

Udāttarāghava¹ Pāṇḍavānanda² (Taraṅgadatta)³
Chalitarāma³ (Rāmābhuyadaya)⁴ (Puṣpadūṣitaka)⁵

4. Minor and unknown authors or works

Ānanāvardhana — five stanzas (found in his Dhvanyāloka commentary), at DR. 2. 56; 4. 10, 43 (two), 45.
Vikātaṇitambā, poetess — one stanza at DR. 4. 42.
Vākpatirājadeva (= Muṇja)⁶ — one stanza at DR. 4. 66, 67.
Rudra — one stanza at DR. 4. 67.
Dhanika — twenty-four stanzas (see page xxxiv, note 3).
(Bhaṭṭa Bāṇa’s Mahāśvetāvarṇanāvasara, mentioned at DR. 2. 54).

5. Technical works

Bhāratiyanāṭyaśāstra⁷ — DR. 2. 11; 3. 46, 59; 4. 2, 4, 5, 6, 59, 52, 89.
Kāmasūtra of Vātsyāyana — DR. 3. 45; (4. 64).
A treatise by Bhartṛhari (apparently not the Vākyapadiya) — DR. 4. 2.
Kāvyālāṅkāra of Rudraṭa⁸ — DR. 4. 44.
Kāvyanirnaya, by Dhanika himself — DR. 4. 46.

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika’s quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance.

¹ A play by Māyurāja. It is quoted at DR. 2. 91; 3. 3; 4. 15, 35; referred to at DR. 3. 29.
² Quoted at DR. 1. 85; 3. 15, 22.
³ The only quotation from this work occurs at DR. 3. 14.
⁴ Written by Yaśovarman in the latter part of the 7th century. It is referred to at DR. 1. 90 (also at SD. 427). Cf. ZDMG. 36 (1882), p. 521.
⁵ These two plays are mentioned at DR. 3. 45. The name Puṣpadūṣitaka recurs as Puṣpbhūṣita at SD. 512.— At DR. 3. 61 Samudramanthana may possibly be the name of a drama.
⁶ See page xxiii, above.
⁷ The reputed author of the Bh. is designated variously as Bharata (DR. 2. 11), muni (DR. 3. 46), Bharata-muni (DR. 3. 59), or satāsahasraṃ (DR. 4. 2).
⁸ Rudrata’s Kāvyālāṅkāra is not mentioned by name.
In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas and of assignment of speeches to characters other than those indicated in the printed texts. In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers; see, for example, the commentary on DR. 2. 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2. 31 and at 2. 82; a stanza from the Mahāvīracarita is quoted at 2. 1 and recurs at 2. 20 and 4. 22. Usually the passage is repeated in full at each occurrence; occasionally, however, only the opening words are given (cf. the Ratnāvali quotation at 4. 86, which appears in full at 2. 92). The first illustrative excerpt at 4. 86, although introduced with the statement prāg udāhṛtaḥ, 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the Udayanacarita, mentioned at DR. 2. 89, and the Samudramanthana, named at DR. 3. 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the Mahānātaka, or Hanuman-nātaka. The source is indicated in only one instance (DR. 2. 1), but the lines are all to be found in the text of the recension published by Jivānanda Vidyāsāgara. The oldest extant recension of this play, that

1 DR. 3. 18 (Venīsāṃhāra 5. 26); DR. 4. 10 (Mahānātaka 9. 55); DR. 4. 61 (Viddhaśālabhaṇḍikā 1. 31).
2 DR. 1. 94 (Venī. 5, p. 149-150); DR. 3. 10 (Venī. 1, 7, p. 10).
3 At DR. 2. 1 (this stanza recurs in Rājaśekhara's Bālārāmāyana, 4. 60), 5 (repeated at 2. 19), 18; 4. 10, 24.
INTRODUCTION

ascribed to Dāmodara Miśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work. ¹ This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier Hanuman-nāṭaka than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations. As has previously been pointed out, the four lines quoted at DR. 1. 129 from Kṣemendra's Brāhatkathāmaṇjari (a work about half a century later than DR.) are doubtless to be regarded as an interpolation.²

3. CONCERNING PREVIOUS EDITIONS OF THE DASARŪPA

Hall's edition. The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,³ published at Calcutta in 1865 in the Bibliotheca Indica. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35-36), and is in general very satisfactory. Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

¹ Cf. Schroeder, Indiens Literatur und Cultur, Leipzig, 1887, p. 658; Lévi, p. 243-244; Cimmino, L'uso delle didascalie [for full title see p. xiii], p. 142-143.
² See page xxxiii, above.
³ I am informed, on the authority of Mr. Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward'; the title page of his Daśa-Rūpa, however, has the form 'FITZ-EDWARD.' At all events, he should not be referred to as 'F. E. Hall.'
of these were taken from an old copy of the Nātyapradīpa, a work which (as Hall mentions) 'repeats verbatim a large portion of the Daśarūpa.' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form, according to Hindu practise, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the Daśarūpa, the volume contains, as an appendix, the Sanskrit text of four books of the Bhāratiyanātyaśāstra, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18, 19, 20, and 34; the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.¹

Jivānanda Vidyāśāgara's edition. The edition published by Jivānanda Vidyāśāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2. 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the Bhāratiyanātyaśāstra are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

¹See my notes on DR. 1. 80; 3. 63.
Parab's edition. Another reprint of Hall's text, prepared under the supervision of Kāshināth Pāṇḍurang Parab, was published by the Nirṇaya Sāgara Press at Bombay in 1897. Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as 'pātha.' For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition.

This edition is in many respects the most practical of the three. The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes. A group of sections in the first book (1. 53–65; P. 1. 32 b–35; II. 1. 30 b–32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text. The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source.

4. Concerning the Present Edition

Constitution of the text. The Sanskrit text contained in the present edition is not based on any new examination of manuscripts¹ and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition. The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following:

¹ On manuscripts of DR. see Aufrecht, Catalogus Catalogorum, 1. 247 b; 2. 53.
INTRODUCTION

1. I retain antaryavanikā, disregarding Hall's expressed preference (p. 38) for javanikā.

2. Emendation of yāvanānaṅgā to yauvanānaṅgā.

3. Adoption of sphaṛja for sphiṅja.

4. Adoption of narmasphurjā for narmasphiṅjā.

5. Emendation of dayājavaih to dayārjavaih.

6. Emendation of parigrahāḥ to parigraham, to remedy faulty grammatical construction.

7. Emendation of the unintelligible garbhādejahmya to garbhāder jādyām.

8. Adoption of one of Hall's variants, itvarāsvāsa.

9. Substitution of Dhanika's vikāsa for the vikāsa of the printed texts.

10. Change of ati to at to satisfy metrical requirements.

11. Adoption of one of Hall's variants, anīṣṭāpīha.

12. Adoption of lakṣma from Hall's variant reading.

For details see the notes on the respective sections.

The numbering of sections. The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to. Furthermore, the method employed in these editions does not permit of an accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures. I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a simple numerical designation for every definition or part of a definition that is separately treated in Dhanika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall, so that passages may be con-

1 Note, for example, the following variations: P. 1. 67 = H. 1. 60; P. 2. 62 = H. 2. 57; P. 3. 57 = H. 3. 51; P. 4. 67 = H. 4. 61.

2 The brief definition of the term parisarpa, DR. 1. 54, had to be cited heretofore as H. 1. 30 b', c', or as P. 1. 32 b', 33 a'. Similarly DR. 3. 8 = H. 3. 7, 8 a' = P. 3. 7 b, 8 a, b'.

3 Vidyāsāgara's numbering is identical with that of Hall.
sulted with convenience in the present volume, no matter to which edition reference is made.

The translation. In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially when they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as: bindu, ‘drop’; patākā, ‘banner’), but are selected with a view to indicating, as far as possible, the special significance of the original. To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters. It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms; such verbs as bhavet or syāt, especially where they occur in mere definitions, are frequently rendered by the simple ‘is’ or a similar indicative form.

Extracts from the commentary of Dhanika. Under the heading ‘Com.’ is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika’s longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.¹ I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work.² For many references I am indebted to Böhtlingk’s valuable collection of material ‘Zur Kritik und Erklärung verschiedener indischer Werke’ (43. Daçarûpa, in Mélanges asiatiques, 7. 574-577) and to marginal

¹ Especially where already given by Lévi or Regnaud; cf. the com. on DR. 2. 5; 6: 4. 44.
² See pages xxxv-xxxix, above.
annotations by Böhtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations; but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the Sāṅgadharapaddhati or the Subḥāṣitāvali), in a later work (such as the Bhojaprabandha), or in Böhtlingk's Indische Sprüche, I have given its number in such collection in place of the usual phrase 'unidentified stanza'; I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv–xvii, above.

The notes in this volume. Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'Notes,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhanamjaya's terminology and definitions, divergencies between the Daśarūpa and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and—a feature to which I have devoted a great amount of time and labor—a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises—which will enable the reader to make a comparative study of any special point without a laborious search of his own—are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

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As, for example, at 2. 42; 4. 16, 17, 27, 28.
(see the Bibliography, p. xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the Daśarūpa, and parallel passages in other Sanskrit works have been included wherever possible. The references are preceded in every case by the special symbol ‖‖, the parallel bars being intended to suggest the parallel passages. The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture. The Sāhityadarpana, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the Bhāratīyanātyaśāstra. Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the Conspectus of Editions of Texts.
THE DAŚARŪPA

BOOK ONE

1 (P. 1; H. 1).

namas tasmai Ganeśāya yatkaṇṭhaḥ puṣkarāyate
madābhogaghanadhvāno nilakaṇṭhasya tāṇḍave.

‘Homage to that Ganeśa whose throat, deeply resonant in his excessive frenzy (mada-ābhoga), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock!’

Com. ‘According to established usage’ the author begins his work with two stanzas of invocation. — There is here an imperfect pun (khaṇḍaśīla)." 

Notes. As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock. In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line.

2 (P. 2; H. 2).

daśarūpānukāreṇa yasya mādyanti bhāvakāḥ
namalḥ sarvavide tasmai Viṣṇave Bharatāya ca.

‘Homage to that omniscient Viṣṇu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (daśarūpa).’

Notes. Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata. In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

——— A list of abbreviations and symbols will be found on pages xviii-xix; a conspectus of editions of texts referred to, on pages xiv-xvii; remarks concerning the plan of the present volume, on pages xli-xiv.
INTRODUCTORY REMARKS

3 (P. 3; H. 3).

kasya cid eva kadā cid dayayā viṣayaṁ Sarasvatī viduṣaḥ
ghaṭayati kam api tam anyo vrajati jano yena vaidagdhiṁ.

'Sarasvatī through her favor furnishes to any intelligent man
at any time that subject, whatever it be (kam āpi), by which
somebody else becomes cultured.'

Notes. The sense is: The goddess Sarasvatī 'freely provides themes
for literary works to persons of intelligence, and through these works cul-
ture is diffused among others. — Meter: āryā.

4 (P. 4; H. 4).

uddhṛtyoddhṛtya sāram yam akhilanigamān
nātvyavedaṁ Viriṇciś
cakre yasya prayogam munir api Bharatas
tāṇḍavam Nīlakaṇṭhaḥ
Śarvāṇī lāsyam asya pratipadam aparam
lakṣma kāḥ kartum ışte
nātyānāṁ kim tu kim cit praguṇaracanyā
lakṣaṇāṁ saṃkṣipāmi.

'Who, pray, is able to make a new detailed nomenclature
(pratipadam lakṣma) of dramatic science, which Viriṇcī [i. e.
Brahma] created after repeatedly extracting the essence from
the entire sacred writ—[that dramatic science] of which Bharata,
though a seer, gave an exhibition, Nīlakaṇṭha [i. e. Śiva] per-
forming the wild dance (tāṇḍava) and Śarvāṇī [i. e. Pārvatī]
performing the gentle dance (lāsyā)? Yet I shall give concisely,
in orderly arrangement, some sort of description of dramatic
representations.'

Notes. A reference to the legend of the creation of the drama by
Brahma and of the codification and application of its rules by Bharata,
the reputed author of the Bhāratiya-nātyaśāstra. — Meter: sragdharā. — Cf.
Lévi, p. 16.
5 (P. 5; H. 5).

vyākīrṇe mandabuddhīnāṁ jāyate mativibhramah
tasyārthas tatpadais tena saṃkṣīpya kriyate 'ūjasā.

‘In a diffuse [treatise] there arises confusion of mind on the
part of those of slow wit; therefore the import of it [i. e. of the
code of dramatic rules] is given concisely and directly in its
[own] words.’


6 (P. 6; H. 6).

ānandanisyandīṣu rūpakesu
vyutpattimātram phalam alpabuddhiḥ
yo 'pītihāśādivad āha sādhus
tasmai namaḥ svāduparānmukhāya.

‘As for any simple man of little intelligence who says that
from dramas, which distil joy, the gain is knowledge only, as
in the case of history (itīhāsa) and the like—homage to him,
for he has averted his face from what is delightful!’

Com. Spr. 3122. — The statement is ironical (solluntham).

FUNDAMENTAL DEFINITIONS

7 (P. 7 a¹; H. 7 a¹).

avasthānukṛtir nātyaṁ.

‘Drama is the imitating of situations.’

Notes. || SD. 274; Pratāpar. 3. 1, p. 100. Cf. Lévi, p. 29.

8 (P. 7 a²; H. 7 a²).

rūpaṁ dṛṣyatayocyaṭe.

‘It is called a Show (rūpa, lit. form) because of the fact that
it is seen.’

Notes. Cf. Lévi, p. 29.
9 (P. 7b¹; H. 7b¹).

rūpakaṃ tat samāropād.

'It [is called] Representation (rūpaka) because of the assumption [of parts by actors].'

Notes. As noted by Lévi, pt. 2, p. 5, the word rūpaka, although merely a variant of the preceding rūpa, is referred by native theorists to the causative form (ropayati) of the root ruh. It is therefore explained here by a compound derivative of the causative, samāropa.


10 (P. 7b²; H. 7b⁴).

daśadhaiva rasāśrayam.

'It is tenfold, and is based on the Sentiments.'

Notes. With regard to the employment of the different varieties of Sentiment (rasa) in a drama see DR. 3. 36–38.

|| Pratāpar. 3. 1, p. 100 (rasāśraya).

11 (P. 8; H. 8).

nāṭakaṃ saprakaraṇam bhāṇaḥ prahasanaṃ dīmaḥ vyāyogasamavakārau vīthyaṅkehāṃrgā iti.

'[The ten chief varieties of drama are]: the Nāṭaka, the Prakaraṇa, the Bhāṇa, the Prahasana, the Dīma, the Vyāyoga, the Samavakāra, the Vīthī, the Aṅka (= Uṣṛṣṭikāṅka), and the Īḥāṃrga.'

Com. ḍombi śrengad° [quotation from some treatise; see Lévi, p. 146 and cf. Hem. Kāvyān. 8, p. 327].

Notes. No mention is here made of the minor forms of drama (cf. Lévi, p. 145); but one of them, the nāṭika, receives special consideration at DR. 3. 46–52.—This section is quoted at Pratāpar. 3. 2.

|| Bh. 18. 2, 3 a; SD. 275; AP. 337. 1–4; Hem. Kāvyān. 8, p. 317, 327; Vāgbh. Kāvyān. 1, p. 16; Pratāpar. 3. 2. Cf. Lévi, p. 30.

Pantomime and Dancing as Accessories

12 (P. 9a¹; H. 9a¹).

anyad bhāvāśrayam nṛtyaṁ.
'Pantomime (nṛtya), which is based on the [emotional] States, is quite another thing.'

Notes. Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name. The words nāṭya, nṛtya, nṛta are all derived from the root nṛt or its Prākrit form nāṭ and our author seems to have felt the need of differentiating them. But in Pratāpar. — where we find the terms nṛtya and nṛta curiously interchanged — the insertion of definitions of these terms is justified as follows: nṛtānṛtyayor nāṭakā-

dyaṅgatvad iha svarūpanirūpanaṃ kṛtam (3. 2, p. 101).


13 (P. 9a²; H. 9a²).

nṛttam tālalayāśrayam.

'Dancing (nṛta), being based on rhythm and time, [is also different].'


14 (P. 9b; H. 9b).

ādyam padārthābhinhayo mārgo desī tathā param.

'The former, a representation of an object, [is called] "high style" (mārga); the latter, "popular style" (desī).'


15 (P. 10; H. 10).

madhuroddhatabhedena tad dvayaṃ dvividham punaḥ
lāsyatāṇḍavarūpeṇa nāṭakādyupakārakam.

'Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nāṭaka and the other [varieties of drama] because of the exhibition of the gentle dance (lāṣya) and the wild dance (tāṇḍava).'

Notes. Hindu theoreticians recognize ten forms of the lāṣya, which are enumerated at DR. 3. 54. — This section is quoted at Pratāpar. 3. 2, p. 101. — Cf. Lévi, p. 119.
BOOK ONE

BASIS OF CLASSIFICATION OF DRAMAS

16 (P. II a¹; H. II a¹).

vastu netā rasas teśām bhedaṅko.

‘Dramas are classified according to Subject-matter, Hero, and Sentiment.’


SUBDIVISIONS OF THE SUBJECT-MATTER

17 (P. II a²; H. II a²).

vastu ca dvīdhaṅ.

‘The Subject-matter (vastu) is twofold.’


18 (P. II b; H. II b).

tatradhikārikam mukhyam āngam prāsāṅgikam viduḥ.

‘The main [theme] is known as the Principal Subject (ādhi-
kārika), the subordinate as the Incidental Subject (prāsāṅgika).’


19 (P. I2; H. I2).

adhikāraḥ phalasvāmyam adhikārī ca tatprabhuh
tannirvartyam abhyāpy āṛittaḥ syād ādhikārikam.

‘The possession of the desired result [is called] adhikāra, and its possessor [is called] adhikārin; that which contains an incident connected with him [is called] ādhikārika (Principal Subject).’

Notes. abhyāpyi H, V, P; ativyāpyi Hall p. 38.—This is an etymo-
logical explanation of the term ādhikārika. See my notes on 4. 8.

|| Bh. 19. 3–5 a; SD. 296 c, d. Cf. Lévi, p. 31.

20 (P. I3 a; H. I3 a).

prāsāṅgikam parārthasya svārtho yasya prasaṅgataḥ.
The Incidental Subject (prāsaṅgika) is a purpose of another person [by means] of which one’s own purpose is incidentally [furthered].

Notes. The craving for etymological interpretation is here satisfied by the use of the word prāsaṅgatas, ‘incidentally.’ See the notes on 4. 8. || Bh. 19. 5 b; SD. 297. Cf. Lévi, p. 31.

21 (P. 13 b; H. 13 b).

sānubandham patākāhyam prakāri ca pradeśabhāk.

‘When it is continuous it is called Episode (patākā, lit. banner); when of short duration, Episodical Incident (prakāri).’

Notes. || Bh. 19. 23; SD. 320–323; Pratāpar. 3. 7. Cf. Lévi, p. 32.

22 (P. 14; H. 14).

prastutāgantubhāvasya vastuno ’nyoktisūcakam patākāsthānakaṁ tulyasaṁvidhānavišeṣanam.

‘An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (patākāsthānaka), which is characterized by similar situations or attributes.’

Com. Ex.: Ratn. 3. 6, p. 62 [similar situation]; Ratn. 2. 4, p. 32 [similar attributes].

Notes. Bh. and SD. distinguish four kinds of patākāsthānaka; see Lévi, p. 98–100. || Bh. 19. 29 b, 30 a; SD. 298, 299. Cf. Lévi, p. 98.

23 (P. 15, 16 a; H. 15).

prakhyātotpādyamisāratvabhedat tredhā ’pi tat tridhā prakhyātam itihāsāder utpādyam kavikalpitam miśram ca saṃkarāt tābhyaṁ divyamartyādibhedataḥ.

‘This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects. The legendary [variety of subject-matter is derived] from legends of the past and the like; the invented is devised by the poet; the
mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like.'

Notes. tābhyaṁ H, V, P; nānto, tredhā Hall p. 38. — The first line is quoted at Pratāpar. 3. 4, p. 102, but with the formulaic ending tat trividham matam.
|| AP. 337. 18; Pratāpar. 3. 3, p. 102. Cf. Lévi, p. 31.

ELEMENTS OF THE PLOT

24 (P. 16b; H. 16a).

kāryam trivargas tac chuddham ekānekānubandhi ca.

‘The Denouement (kārya) [of the action consists of one of] the three objects of human existence (trivarga); it is either simple or connected with one or both [of the other objects].’

Com. The three objects of human existence are virtue, wealth, and pleasure (dharma, artha, kāma).

Notes. || Bh. 19. 25 b, 26 a; SD. 323 b, c; AP. 337. 7 b. Cf. Lévi, p. 31.

25 (P. 17 a; H. 16 b).

svalpoddisṭas tu taddhetur bijaṁ vistāry anekadhā.

‘The cause of this [Denouement] is the Germ (bijā), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds].’

Com. Ex.: Ratn. 1, p. 4–5 [quoted in part also at DR. 1. 29 and 1. 41]; in the Veṇīsaṁhāra, the energy of Yudhiṣṭhira, increased by the wrath of Bhima and resulting in the binding of the tresses of Draupadi.

Notes. || Bh. 19. 21; SD. 318; AP. 337. 22; Pratāpar. 3. 6. Cf. Lévi, p. 34.

26 (P. 17 b; H. 16 c).

avāntarārthavicchede bindur acchedakāraṇam.

‘When the secondary matter [of the drama] is interrupted, the cause of its being resumed (accheda-kāraṇa) is the Expansion (bindu).’
Com. Ex.: Ratn. 1, p. 20.—‘The bindu [lit. drop] spreads out like a drop of oil in water.’

Notes. || Bh. 19. 22; SD. 319; Pratāpar. 3. 6. Cf. Lévi, p. 34.

27 (P. 18; H. 17).

bijabindupatākākhyaparakārīkāryalakṣaṇaḥ
arthapraṇapātayaḥ pañca tā etāḥ parikārtitāḥ.

‘[The elements] designated as the Germ (bīja), the Expansion (bindu), the so-called Episode (patākā), the Episodical Incident (prakārī), and the Dénouement (kārya)—these are declared to be the five Elements of the Plot (arthapraṇapti).’

Notes. The insertion of the word ākhyā in the enumeration is due merely to the exigencies of the meter.—Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the patākā and the prakārī given in another connection in 1. 21.—This section is quoted in the com. on Hemacandra’s Anekarthasamgraha 2. 230 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 37, foot), and the second line is quoted ibid. 3. 565 (see Extr., p. 142, ‘middle’). The first line is quoted at Pratāpar. 3. 3, p. 105. With the first line compare bijam binduh patākā ca, given in explanation of the word arthapraṇapti in the com. on Maṅkhakośa 390 (ed. Zachariae, Vienna, 1897, p. 50). || Bh. 19. 20; SD. 317; AP. 337. 19. Cf. Lévi, p. 34.

THE FIVE STAGES OF THE ACTION

28 (P. 19; H. 18).

avasthāḥ pañca kāryasya prārdbhasya phalārthibhiḥ
ārambhayatnapraṇpītyāsāniyatāptipalāgamāḥ.

‘There are five Stages of the action which is set on foot by those that strive after a result: Beginning (ārambha), Effort (yatna = prayatna), Prospect of Success (prāptyāśā), Certainty of Success (niyatāpti), and Attainment of the Result (phalāgama = phalayoga).’

Notes. The words kāryasya prārdbhasya phalārthibhiḥ are taken directly from Bh. 19. 13.—The second line is quoted at Pratāpar. 3. 3, p. 105. || Bh. 19. 7, 13; SD. 324; AP. 337. 19 b, 20. Cf. Lévi, p. 32.
29 (P. 20a; H. 19a).

autsukyamātram ārambhaḥ phalalābhāya bhūyase.

'Beginning (ārambha) is mere eagerness for the obtaining of the more important result.'

Com. Ex.: Ratn. 1, 7, p. 5 [also quoted at DR. i. 25 and i. 41].
Notes. || Bh. 19. 8; SD. 325; Pratāpar. 3. 4. Cf. Lévi, p. 32.

30 (P. 20b; H. 19b).

prayatnas tu tadapraāptau vyāpāro 'titvarānvītaḥ.

'Effort (prayatna) is exertion attended with great haste, when this [result] has not been obtained.'

Com. Ex.: Ratn. 2, p. 24 [with variants].
Notes. || Bh. 19. 9; SD. 326; Pratāpar. 3. 4. Cf. Lévi, p. 33.

31 (P. 21a; H. 20a).

upāyāpāyaśaṅkābhhyām prāptyāśā prāptisambhavaḥ.

'Prospect of Success (prāptyāśā) is the possibility of succeeding, with means at hand, [but also] with fear of failure.'

Com. Ex.: Ratn. 3, p. 76 [with variants].
Notes. This is called prāptisambhava in Bh. || Bh. 19. 10; SD. 327; Pratāpar. 3. 5. Cf. Lévi, p. 33.

32 (P. 21b; H. 20b).

apāyābhāvataḥ prāptir niyatāptīḥ suniścītā.

'Certainty of Success (niyatāpti) is the assurance of succeeding because of the absence of risk.'

Com. Ex.: Ratn. 3, p. 73 [with much variation].
Notes. || Bh. 19. 11; SD. 328; Pratāpar. 3. 5. Cf. Lévi, p. 33.

33 (P. 22a; H. 20c).

samagraphalasampatīḥ phalayogayo yathoditaḥ.

'Attainment of the Result (phalayoga) is the accomplishment of the entire result, as previously mentioned.'
Com. As, in the Ratnāvali, the king’s obtaining universal sovereignty through his marriage with Ratnāvali.

Notes. This is called phalāgama in section 28 above, and also in the definition given in Pratāpar.

∥ Bh. 19. 12; SD. 329; Pratāpar. 3. 5. Cf. Lévi, p. 33.

THE FIVE JUNCTURES

34 (P. 22 b, 23 a; H. 21).

arthapraṇātayāḥ pañca pañcāvasthāsamanvitāḥ
yathāsaṃkhyaṇena jāyante mukhādyāḥ pañca saṃdhayāḥ.

‘There are five Elements of the plot (arthapraṇāti), parallel with the five Stages (avasthā) [of the action]; [from these] respectively arise the five Junctures (saṃdhi), beginning with the Opening (mukha).’

Notes. The Junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero’s realization of his purpose. They and their subdivisions are defined in the following sections.—This section is quoted at Pratāpar 3. 3, p. 105.

∥ SD. 330; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

35 (P. 23 b; H. 22 a).

antaraikārthasaṃbandhāḥ saṃdhīr ekānvyate sati.

‘Juncture (saṃdhi) is the connection of one thing with a different one, when there is a single sequence [of events].’

Notes. ∥ SD. 331; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

36 (P. 24 a; H. 22 b).

mukhāpratimukhe garbhāḥ sāvamārapasamāḥṛtiḥ.

‘[The five Junctures are]: the Opening (mukha), the Progression (pratimukha), the Development (garbha), the Pause (avamarṣa), and the Conclusion (upasamāḥṛti = nirvāhana).’

Notes. These are defined in sections 37, 51, 66, 81, 96.—This section is quoted at Pratāpar. 3. 3, p. 104.

∥ Bh. 19. 35 b, 36 a; SD. 332; AP. 337. 21; Sarasv. 5. 128 (ed. B. 5. 129). Cf. Lévi, p. 35.
THE OPENING AND ITS SUBDIVISIONS

37 (P. 24 b, 25 a; H. 23).

mukham bijasamutpattir nānārtharasasambhavā
aṅgāni dvādaśaitasya bijārambhasamanvayāt.

‘The Opening (mukha) is the origination of the Germ (bīja), giving rise to various purposes and Sentiments; it has twelve subdivisions, because of its connection with the Germ and the Beginning (ārmbha).’

Notes. *sambhavā H, V, P; *samārayā Hall p. 38.—The terms bīja
and ārmbha are defined at i. 25, 29.
∥Bh. 19. 37 b, 38 a; SD. 333; AP. 337. 23 (mistranslated by Dutt);
Pratāpar. 3. 8. Cf. Lévi, p. 36.

38 (P. 25 b, 26; H. 24).

upakṣepaḥ parikaraḥ parinyāso vilobhanam
yuktiḥ prāptiḥ samādhanam vidhānam paribhāvanā
ubdhedabhedakaraṇāṇy anvarthāṇy atha laksanām.

‘[The twelve subdivisions of the Opening are]: Suggestion
(upakṣepa), Enlargement (parikara), Establishment (parinyāsa),
Allurement (vilobhana), Resolve (yukti), Success (prāpti),
Settling (samādhanā), Conflict of Feelings (vidhāna), Surprise
(paribhāvanā), Disclosure (ubdheda), Incitement (bheda), and
Activity (karaṇa). [These terms are] intelligible. Now follow
their definitions.’

Notes. ∥Bh. 19. 57 b, 58; SD. 338; Pratāpar. 3. 9.

39 (P. 27 a; H. 25 a).

bijanyāsa upakṣepas.

‘Suggestion (upakṣepa) is the sowing of the Germ
(bīja).’

Com. Ex.: Ratn. i. 6, p. 4 [quoted also at DR. 3. 3 and 3. 10].
Notes. ∥Bh. 19. 69 b; SD. 339; Pratāpar. 3. 9. Cf. Lévi, p. 36.
40  (P. 27 a²; H. 25 a²).

\[ \text{tadbhulyam parikriyā.} \]

‘Enlargement (\( \text{parikriyā} \equiv \text{parikara} \)) is the increase of this [Germ].’

Com.  Ex.: Ratn. 1, p. 4-5.
Notes. || Bh. 19. 70 a; SD. 340; Pratāpar. 3. 9. Cf. Lévi, p. 36.

41  (P. 27 b¹; H. 25 b¹).

\[ \text{tannispatth parinyāso.} \]

‘Establishment (\( \text{parinyāsa} \)) is its lodgment.’

Com.  Ex.: Ratn. 1, 7, p. 5 [quoted also at DR. 1. 25 and 1. 29].
Notes. Bh. defines this as the relating of a matter that is to take place.
|| Bh. 19. 70 b; SD. 341; Pratāpar. 3. 9. Cf. Lévi, p. 37.

42  (P. 27 b²; H. 25 b³).

\[ \text{gūṇākhyānam vilobhanam.} \]

‘Allurement (\( \text{vilobhana} \)) is the mentioning of good qualities.’

Notes. \( \text{gūṇākhyānam} \) Hall p. 38, P; \( \text{gūṇākhyānad} \) H, V. The form \( \text{gūṇākhyānam} \) is found also in SD., where this definition is repeated.
|| Bh. 19. 71 a; SD. 342; Pratāpar. 3. 9. Cf. Lévi, p. 37.

43  (P. 28 a¹; H. 26 a¹).

\[ \text{sampradhāraṇam arthānāṁ yuktiḥ.} \]

‘Resolve (\( \text{yukti} \)) is the determination upon purposes.’

Com.  Ex.: Ratn. 1, p. 5.
Notes. || Bh. 19. 71 b; SD. 343; Pratāpar. 3. 9. Cf. Lévi, p. 38.

44  (P. 28 a²; H. 26 a²).

\[ \text{prāptih sukha-gamaḥ.} \]

‘Success (\( \text{prāpti} \)) is the attaining of happiness.’

Com.  Ex.: Venī. 1, p. 18-19; Ratn. 1, p. 20.
Notes. || Bh. 19. 72 a; SD. 344; Pratāpar. 3. 9. Cf. Lévi, p. 38.
45 (P. 28 b¹; H. 26 b¹).

bijāgamaḥ samādhānam.

'Setting (samādhāna) is the appearance of the Germ (bijā).'

Com. Ex.: Ratn. 1, p. 15-16; Veni. 1, p. 25 [the stanza is quoted also at DR. 1. 98].

Notes. || Bh. 19. 72 b; SD. 345; Pratāpar. 3. 9. Cf. Lévi, p. 38.

46 (P. 28 b²; H. 26 b²).

vidhānam sukhaduḥkhakṛt.

'Conflict of Feelings (vidhāna) is that which causes both joy and sorrow.'

Com. Ex.: Mālatim. 1. 32, p. 35 [quoted also at DR. 4. 56]; Mālatim. 1. 22, p. 24; Veni. 1, p. 30-31.

Notes. || Bh. 19. 73 a; SD. 346; Pratāpar. 3. 9. Cf. Lévi, p. 39.

47 (P. 29 a¹; H. 27 a¹).

paribhāvo 'dbhutāvesa.

'Surprise (paribhāva = paribhāvanā) is intentness upon something marvelous.'

Com. Ex.: Ratn. 1, p. 19 [with many variations]; Veni. 1, p. 29.

Notes. It is evident that the shorter form paribhāva is here used for metrical reasons.

|| Bh. 19. 73 b; SD. 347; Pratāpar. 3. 9. Cf. Lévi, p. 39.

48 (P. 29 a²; H. 27 a²).

udbhedo guḍhahedanam.

'Disclosure (udbheda) is the disclosing of something previously hidden.'

Com. Ex.: Ratn. 1. 23, p. 20 [quoted also at DR. 1. 42]; Veni. 1, p. 27-29.

Notes. Bh. and SD. define the udbheda as a new sprouting of the Germ and the latter cites as example Veni. 1. p. 30-31, which is quoted by Dhanika as an illustration of the vidhāna (DR. 1. 46).

|| Bh. 19. 74 a; SD. 348; Pratāpar. 3. 9. Cf. Lévi, p. 39.
49 (P. 29 b¹; H. 27 b¹).

karaṇam prakṛtārmbho.

‘Activity (karaṇa) is the beginning of the matter in question.’


Notes. || Bh. 19. 74 b; SD. 349; Pratāpar. 3. 9. Cf. Lévi, p. 40.

50 (P. 29 b²; H. 27 b²).

bhedaḥ protsāhanā matā.

‘Incitement (bheda) is the term for an urging on.’

Com. Ex.: Venī. 1, p. 31-32. — Of the twelve divisions of the Opening the following six must always be employed: Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf. SD. 405, com.; Pratāpar. 3. 9, end].

Notes. Bh. and SD., evidently on etymological grounds, explain bheda as a breach of union. As an example SD. quotes Venī. 1, p. 12, where Bhima breaks his alliance with his brothers. The SD. commentary adds: ke cī tu bhedaḥ protsāhanetī vadanti, ‘some say, however, that the bheda is an urging on’ — which is clearly a reference to the definition of DR. (cf. my notes on i. 55; 2. 70, 71).

|| Bh. 19. 75 a; SD. 350; Pratāpar. 3. 9. Cf. Lévi, p. 39, 40.

The Progression and Its Subdivisions

51 (P. 30; H. 28).

lakṣyālakṣyatayodbhedas tasya pratīmukham bhavet binduprayatnānugamād aṅgāny asya trayodaśa.

‘The Progression (pratimukha) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns]. Its subdivisions, [arising] from the sequence of the Expansion (bindu) and the Effort (prayatna), are thirteen [in number].’

Com. Ex.: Ratn. 2, where the love of the king for Sāgarikā prospers and is impeded in turn; Venī. 2. 5, p. 38; Venī. 2. 28, p. 60.

Notes. lakṣyālakṣyatayo° Hall p. 38, P; lakṣyālakṣya ēvo° H, V. — The terms bindu and prayatna are defined at i. 26, 30.

|| Bh. 19. 38 b, 39 a; SD. 334; Pratāpar. 3. 10. Cf. Lévi, p. 40.
52 (P. 31, 32 a; H. 29, 30 a).

vilāśaḥ parisarpāḥ ca vidhūtaṁ śamanarmanī
narmadyutīḥ pragamanāṁ nirodhaḥ paryupāsanam
vajram puṣpam upanyāsō varaṇasāṁhāra ity api.

‘[The thirteen subdivisions of the Progression are]: Amor-rousness (vilāsa), Pursuit (parisarpa), Unrequitedness (vidhūta), Alleviation (śama), Joke (narman), Amusement (narmadyuti), Response (pragamana), Frustration (nirodha), Courtesy (pary-
upāsana), Thunderbolt (vajra), Gallantry (puṣpa), Intimation (upanyāsa), and Combination of the Castes (varaṇasāṁhāra).’

Notes. pragamanāṁ Hall p. 38, P; pragayaṇaṁ H, V (Bh. has praga-
ṇaṁ, praganaṇam; SD., pragamanam; Pratāpar., pragamaḥ).
|| Bh. 19. 59 b, 60, 61 a; SD. 351; Pratāpar. 3. 11.

53 (P. 32 b¹; H. 30 b¹).

ratyaṛthehā vilāśaḥ syād.

‘Amorousness (vilāsa) is desire for the object of pleasure.’


Notes. ratyaṛthehā H, V (in V the letter th is defective, looking like
y), P; ratyutthehā Hall p. 38.
|| Bh. 19. 75 b; SD. 352; Pratāpar. 3. 11. Cf. Lévi, p. 40.

54 (P. 32 b², 33 a¹; H. 30 b², c¹).

dṛṣṭaṇaṣṭāṇusarpaṇaṁ

parisarpā.

‘Pursuit (parisarpa) is the pursuing of one seen and
then lost.’

Com. Ex.: Veṇi. 2, p. 34–35; Ratn. 2, p. 47.

Notes. || Bh. 19. 76 a; SD. 353; Pratāpar. 3. 11. Cf. Lévi, p. 41.

55 (P. 33 a²; H. 30 c²).

vidhūtaṁ syād aratis.
Unrequitedness (vidhūta) is absence of pleasure [due to unrequited love].

Com. Ex.: Ratn. 2, p. 28 [with variations]; Venī., in the case of Bhanumati.

Notes. In SD. this is variously called vidhṛta (ed. Roer), vidhūta (tr. Mitra), and vidhūta (ed. Dviveda and Parab). It is there defined as 'a non-acceptance, at first, of a courtesy,' but the commentary adds: ke cit tu vidhṛtaṁ syād aratīr iti vadanti, 'some say, however, that the vidhṛta is absence of pleasure'—which is clearly a reference to the definition of DR. (cf. the notes on 1. 50 above).

|| Bh. 19. 76 b; SD. 354; Pratāpar. 3. 11. Cf. Lévi, p. 41.

56 (P. 33 a²; H. 30 c³).

Tachamāḥ śamaḥ.

Alleviation (śama) is the allaying of this [Unrequitedness].

Com. Ex.: Ratn. 2, p. 43.

Notes. The SD. (355) substitutes for this an element named tāpana, 'torment,' which it illustrates by the passage from Ratn. (2, p. 28) quoted by Dhanika as an example of the vidhūta (DR. 1. 55).

|| Bh. 19. 77 a; Pratāpar. 3. 11. Cf. Lévi, p. 41.

57 (P. 33 b¹; H. 31 a¹).

Parihāsavaco narma.

Joke (naran) is a humorous remark.

Com. Ex.: Ratn. 2, p. 45; Venī. 2, p. 49.

Notes. This naran must not be confused with the term naran, 'Pleasantry,' defined at 2. 79.

|| Bh. 19. 77 b; SD. 356; Pratāpar. 3. 11. Cf. Lévi, p. 41.

58 (P. 33 b²; H. 31 a²).

Dhṛtis tajjā dyutir matā.

Amusement (dyuti = narmadyuti) is considered to be the satisfaction caused by this [Joke].

Com. Ex.: Ratn. 2, p. 49.
Notes. No definition of the narmadyuti occurs in the text of Bh. 19 given by Hall, although it is mentioned at 19. 60a, in the preliminary enumeration. Ms. P of that work defines it directly after narmā, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p. 8-9).

|| SD. 357; Pratāpar, 3. ii. Cf. Lévi, p. 42.

59 (P. 34a1; H. 31b1).

uttarā vāk pragamanam.

'Response (pragamaṇa) is a reply.'

Com. Ex.: Ratn. 2, p. 39-44.

Notes. pragamanam Hall p. 38, P; pragayanaṃ H, V (Bh. has pragayaṃ, pragahanam [Ms. P, pragayana]; SD., pragamanam; Pratāpar., pragamaḥ).

|| Bh. 19. 78a; SD. 358; Pratāpar, 3. ii. Cf. Lévi, p. 42.

60 (P. 34a2; H. 31b2).

hitarodho nirodhanam.

'Frustration (nirodhana = nirodha) is a beneficial prevention.'

Com. Ex.: Ratn. 2, p. 50.

Notes. Pratāpar. has virodha, as also SD., which defines this subdivision as 'falling into danger.'

|| Bh. 19. 78b; SD. 359; Pratāpar, 3. ii. Cf. Lévi, p. 42.

61 (P. 34b1; H. 32a1).

paryupāstir anunayaḥ.

'Courtesey (paryupāsti = paryupāsaṇa) is politeness.'

Com. Ex.: Ratn. 2, 18, p. 54.


62 (P. 34b2; H. 32a2).

puṣpaṃ vākyam viṣeṣavat.

'Gallantry (puṣpa) is a remark in relation to special [excellent] qualities.'
63 (P. 35 a¹; H. 32 b’).

- upanyāsas tu sopāyām.

‘Intimation (upanyāsa) is [a remark] embodying a stratagem.’

Com. Ex.: Ratn. 2, p. 49.
Notes. || Bh. 19. 79 b; SD. 361; Pratāpar. 3. 11. Cf. Lévi, p. 43.

64 (P. 35 a²; H. 32 b²).

vajram prayaksaniṇīthuram.

‘Thunderbolt (vajra) is a cruel remark made to one’s face.’

Notes. || Bh. 19. 80 a; SD. 362; Pratāpar. 3. 11. Cf. Lévi, p. 43.

65 (P. 35 b; H. 32 c).

cāturvarṇyopagamanam varṇasamhāra iṣyate.

‘Combination of the Castes (varṇasamhāra) is regarded as a coming together of the four castes.’

Com. Ex.: Mahāvīra. 3. 5, p. 93.—The most important divisions of the Progression are: Pursuit, Response, Thunderbolt, Intimation, and Gallantry. [The word praśama should evidently be corrected to pragama. — Cf. SD. 405, com.; Pratāpar. 3. 11, end.]

Notes. cāturvarṇyo Hall p. 38, P; cāturvarṇo H, V.—According to the commentary on SD. 364, Abhinavagupta interpreted varṇa as ‘characters’ and samhāra as ‘drawing together.’ This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p. 47, 49, 50).
|| Bh. 19. 81 a; SD. 364; Pratāpar. 3. 11. Cf. Lévi, p. 43, 44.
THE DEVELOPMENT AND ITS SUBDIVISIONS

66 (P. 66; H. 33).

garbhās tu dhṛṣṭanaṣṭasya bijasyānvesaṇam muhuḥ
dvādaśaṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.

'The Development (garbha) is a searching after the Germ (bija), which is seen and lost by turns. It has twelve subdivisions. [In it] there should be an Episode (patākā), or [else] there should not be Prospect of Success (prāptisambhava = prāpyāśā).'

Com. Ex.: Ratn. 3, p. 73.
Notes. On the Episode see i. 21; on the Prospect of Success, i. 31. Bh. and SD. add a thirteenth subdivision; see DR. i. 80, notes. || Bh. 19. 39 b, 40 a; SD. 335; Pratāpar. 3. 12. Cf. Lévi, p. 44. 57.

67 (P. 37, 38 a; H. 34, 35 a).

abhūtāharaṇam mārgo rūpodhārāne kramaḥ
samgrahaś cānumānam ca toṭakādhibale tathā
udvegasambhramākṣepā lakṣaṇām ca pranīyate.

'[The twelve subdivisions of the Development are]: Misstatement (abhūtāharaṇa), Indication (mārga), Supposition (rūpa), Exaggeration (udāharaṇa), Progress (krama), Propitiation (samgraha), Deduction (anumāna), Quarrel (toṭaka), Outwitting (adhibala), Dismay (udvega), Consternation (sambhrama), and Revelation (ākṣepa). Their definitions are given [in the following sections].'

Notes. Bh. and SD. add a thirteenth subdivision called prārthanā; see DR. i. 80, notes. || Bh. 19. 62 b–64 a; SD. 365 a–c; Pratāpar. 3. 13.

68 (P. 38 b¹; H. 35 b¹).

abhūtāharaṇaṁ chadma.

'Mis-statement (abhūtāharaṇa) is deception.'

Com. Ex.: Ratn. 3, p. 56.
Notes. || Bh. 19. 82 a; SD. 365 d; Pratāpar. 3. 13. Cf. Lévi, p. 44.
69 (P. 38 b²; H. 35 b²).

mārgas tattvārthakīrtanam.

‘Indication (mārga) is a pointing out of one’s real purpose.’

Com. Ex.: Ratn. 3, p. 61 [with variations].
Notes. || Bh. 19. 82 b; SD. 366; Pratāpar. 3. 13. Cf. Lévi, p. 44.

70 (P. 39 a¹; H. 36 a¹).

rūpaṃ vitarkavad vākyam.

‘Supposition (rūpa) is a remark which embodies a hypothesis.’

Com. Ex.: Ratn. 3, p. 65.
Notes. || Bh. 19. 83 a; SD. 367; Pratāpar. 3. 13. Cf. Lévi, p. 45.

71 (P. 39 a²; H. 36 a²).

sotkarṣaṃ syād udāḥṛtiḥ.

‘Exaggeration (udāḥṛti = udāḥaraṇa) is [a remark] that contains an over-statement.’

Com. Ex.: Ratn. 3, p. 60.
Notes. Lévi observes (p. 45): ‘D’après Bharata et Viṣṇuṇātha, udāḥaraṇa désigne l’extraordinaire, le surnaturel.’ I cannot find any warrant for this statement. Bh. and SD. are substantially in accord with DR. on this point, and the example given in the SD. commentary is appropriate. The illustration from the Śakuntalā given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p. 5).

|| Bh. 19. 83 b; SD. 368; Pratāpar. 3. 13. Cf. Lévi, p. 45.

72 (P. 39 b¹; H. 36 b¹).

kramaḥ saṃcintyamānāptir.

‘Progress (krama) is attainment of what one is thinking earnestly about.’

Notes. For parallel passages see the notes on the following section. Cf. Lévi, p. 45.

73 (P. 39 b²; H. 36 b²).

bhāvajñānam athāpare.

‘Others [say it is] a knowledge of the feelings [of another].’


Notes. This is the interpretation of the term krama in Bh. and SD. Lévi mentions still another, ‘knowledge of the future,’ occurring in a line attributed to Bharata in Jagaddhara’s com. on Mālatīm. || Bh. 19. 84 a ; SD. 369; Pratāpar. 3. 13. Cf. Lévi, p. 46.

74 (P. 40 a¹; H. 37 a¹).

samgrahah sāmadānoktir.

‘Propitiation (samgraha) is a speech in making a conciliatory present.’

Com. Ex.: Ratn. 3, p. 61.

Notes. || Bh. 19. 84 b; SD. 370; Prajāpar. 3. 13. Cf. Lévi, p. 46.

75 (P. 40 a²; H. 37 a²).

abhyyūho liṅgato ’numā.

‘Deduction (anumā = anumāna) is an inference from some characteristic sign.’

Com. Ex.: Ratn. 3, p. 72-73.

Notes. || Bh. 19. 85 a; SD. 371; Pratāpar. 3. 13. Cf. Lévi, p. 46.

76 (P. 40 b¹; H. 37 b¹).

adhibalam abhisamādhih.

‘Outwitting (adhibala) is a [clever] deception.’

Com. Ex.: Ratn. 3, p. 66.

Notes. For another definition see the com. on the following section.—This adhibala must not be confused with the adhibala defined at 3. 20. —The word abhibala in Roer’s text of SD. 375 is clearly a misprint. The correct form adhibala occurs in the preliminary enumeration, SD. 365 c. || Bh. 19. 87 a; SD. 375; Pratāpar. 3. 13. Cf. Lévi, p. 47.
77 (P. 40 b²; H. 37 b²).

saṁrabdham toṭakam vacaḥ.

'Quarrel (toṭaka) is an angry speech.'

Com. Ex.: Ratn. 3, p. 78–79; Veni. 3, 34–46, p. 87–93. Quotation from some other treatise:

[P. 41 a] toṭakasyaṁyathābhāvam bruvate 'adhīlam budhāḥ.

'The learned say that the adhibala is another form of toṭaka.' Ex.: Ratn. 3, p. 71. [Continuation of the quotation:]

[P. 41 b] saṁrabdha vacanam yat tu toṭakam tad udāḥṛtam.

'Quarrel (toṭaka) is declared to be the speech of angry persons.' [Or 'an angry speech.'] Ex.: Ratn. 3, p. 70; Veni. 4, p. 106–107 [with variations].

Notes. I follow Hall in regarding these interpolated definitions as part of the commentary, rather than of the text. The first seems to connect (or confuse) this adhibala with the adhibala defined at 3. 20; the second is a mere repetition of the definition of the toṭaka given by DR. Parab prints them in the same type as the text, with the number 41.—In SD. the subdivision defined in this section is called troṭaka.

|| Bh. 19. 86 b; SD. 374; Pratāpar. 3. 13. Cf. Lévi, p. 46, 47.

78 (P. 42 a¹; 38 a¹).

udvego 'rikṛtā bhītiḥ.

'Dismay (udvega) is fear caused by an enemy.'

Com. Ex.: Ratn. 3, p. 79 [with variants]; Veni. 4, p. 97.

Notes. || Bh. 19. 87 b; SD. 376; Pratāpar. 3. 13. Cf. Lévi, p. 47.

79 (P. 42 a²; H. 38 a²).

śaṅkāṭrāsauc ca sambhramaḥ.

'Consternation (sambhrama) is fear and trembling.'

Com. Ex.: Ratn. 3, p. 75 [with variants]; Veni. 3, p. 94; Veni. 3, p. 73.

Notes. This subdivision of the Development is called vidrava in Bh. and SD. See DR. 1. 85 and the notes on that section.

|| Bh. 19. 88 a; SD. 377; Pratāpar. 3. 13. Cf. Lévi, p. 47.

80 (P. 42 b; H. 38 b).

garbhabijasamudbhedād ākṣepaḥ parikīrtitaḥ.
'Revelation (ākṣepa) is declared [to result] from the unfolding of the Germ (bīja) in the Development (garbha).'

Com. Ex.: Ratn. 3, p. 73, 78, 80; Veṇī. 4, p. 105. — The most important of these subdivisions of the Development are: Mis-statement, Indication, Quarrel, Outwitting, and Revelation. The others are employed when possible. [Cf. SD. 405, com.; Pratāpar. 3. 13, end.]

Notes. Bh. gives a definition similar to the above, but employs the designation upakṣipta (as one must emend, following Lévi, p. 47.) In the preliminary summary (Bh. 19. 63 a) it is called ākṣipta, with the change of prefix frequently necessitated by the meter in technical treatises of this kind. The text of Bh. given by Hall, which unfortunately shows evidences of hasty preparation, has prārthanā kṣipram (for prārthanākṣiptam = prārthanā-ākṣiptam) in 19. 63 a, and upashtiham (for upakṣiptam) in 19. 86 a. The Ms. P of Bh. reads kṣipti (Lévi, p. 47). — SD., under the designation kṣipti, gives a somewhat different definition and an obscure example.—Pratāpar. has the following definition: iṣṭārthopāyānusaranānam ākṣepaḥ.

Bh. 19. 85 b and SD. 372 mention and define a thirteenth division of the Development, the prārthanā, 'Invitation', a summons to enjoyment or festivity. This is inserted so that those who exclude the Benediction (pratistī) from the number of divisions of the Conclusion (nirvahana) may still have the full complement of 64 subdivisions (SD. 372, com.).


The Pause and its Subdivisions

81 (P. 43; H. 39).

krodhenāvamṛṣed yatra vyasanād vā vilobhanāt garbhānirbhinnabājārthāḥ so 'vamarśo 'ṅgasamgrahaḥ.

'The Pause (avamarśa, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (avamṛṣed) because of anger or passion or temptation, and which has as its subject the Germ (bīja) that has been unfolded in the Development (garbha).'

Com. Ex.: Ratn. 4, as far as the excitement caused by the fire; Veṇī. 6. 1, p. 158.

Notes. so 'vamarśo 'ṅgasamgrahaḥ V, P; 'sāṅg[r]ahaḥ H; so 'vamarśa iti smṛṭaḥ Hall p. 38 (apparently a reminiscence of Bh. 19. 41 a). — SD. calls this Juncture vimarśa; Bh. (and sometimes DR.), vimarśa. — On the use of avamṛṣed to explain avamarśa see the notes on DR. 1. 19.

82 (P. 44, 45 a; H. 40).

tatāpavādasampheṭau vidravadravaśaktayaḥ
     dyutih prasaṅgaḥ chalanaṁ vyavasāyo virodhanam
     prarocanā vicalanam ādānaṁ ca trayodasa.

'The thirteen [subdivisions] of it [i. e. of the Pause] are: Censure (apavāda), Altercation (samphēta), Tumult (vidrava), Contempt (drava), Placation (śakti), Rebuke (dyuti), Reverence (prasaṅga), Humiliation (chalana), Assertion (vyavasāya), Opposition (virodhana), Foresight (prarocanā), Boastfulness (vicalana), and Summary (ādana).'</notes>

Notes. || Bh. 19. 64, 65, 66 a; SD. 378 a, b, c; Pratāpar. 3. 15.

83 (P. 45 b¹; H. 41 a¹).

doṣaprakhyā 'pavādaḥ syāt.

'Censure (apavāda) is the proclaiming of a fault [of another].'

Com. Ex.: Ratn. 4, p. 82-83, 87; Venī. 6, p. 160-161.'

Notes. || Bh. 19. 89 a; SD. 378 d; Pratāpar. 3. 15. Cf. Lévi, p. 48.

84 (P. 45 b²; H. 41 a²).

samphēto roṣabhāśaṇam.

'Altercation (samphēta) is speaking in anger.'

Com. Ex.: Venī. 6, p. 168-169.

Notes. || Bh. 19. 89 b; SD. 379; Pratāpar. 3. 15. Cf. Lévi, p. 49.

85 (P. 45 c¹; H. 41 b¹).

vidravo vadhabandhādir.

'Tumult (vidrava) is slaying, taking prisoner, and the like.'

Com. Ex.: yenāvṛtya mukh°, stanza from the Chalitarāma [an unpublished drama]; Ratn. 4. 14, p. 99; Ratn. 4, p. 99 [with many variations].

Notes. In Bh. and SD. vidrava is used as the equivalent of the term sambhrāma defined at DR. 1. 79. In place of vidrava as a subdivision of
the avamāra Bh. substitutes an element called vyāhāra, which is defined at 19. 94 b as 'a relating of what one has seen in person'; SD. 385 substitutes kheda, 'Lassitude,' with an example from Mālatīm. 6.—For vadhabandha see Mānavadharmaśāstra 5. 49.

|| Pratāpar. 3. 15. Cf. Lévi, p. 49.

86 (P. 45 c²; H. 41 b²).

dravo gurutiraskṛtīh.

'Contempt (drava) is disrespect to one's elders.'

Com. Ex.: Uttararāma. 5. 34, p. 135; Veṇī. 6, p. 182.
Notes. || Bh. 19. 90 a; SD. 381; Pratāpar. 3. 15. Cf. Lévi, p. 50.

87 (P. 46 a¹; H. 42 a¹).

virodhaśamanam śaktis.

'Placation (śakti, lit. power) is the allaying of disagreement.'

Com. Ex.: Ratn. 4. 1, p. 85; Uttararāma. 6. 11, p. 142.
Notes. From the examples it seems that DR. refers this to a disagreement of facts, SD. to a disagreement between persons.
|| Bh. 19. 90 b; SD. 383; Pratāpar. 3. 15. Cf. Lévi, p. 50.

88 (P. 46 a²; H. 42 a²).

tarjanodvejane dyutiḥ.

'Rebuke (dyuti, lit. flash) is reprimanding and hurting the feelings.'

Com. Ex.: Veṇī. 6, p. 164-167.
Notes. || Bh. 19. 95 a; SD. 382; Pratāpar. 3. 15. Cf. Lévi, p. 50.

89 (P. 46 b¹; H. 42 b¹).

gurukirtanam prasaṅgaś.

'Reverence (prasaṅga) is mentioning one's elders.'

Com. Ex.: Ratn. 4, p. 97 [with many variations]; Mṛcch. 10, p. 259 [the stanza is quoted also at DR. 2. 4].
Notes. || Bh. 19. 91 a; SD. 384; Pratāpar. 3. 15. Cf. Lévi, p. 50.
chalanaṃ cāvamānanam.

'Humiliation (chalana, lit. deceit) is disrespect [shown to one].'

Com. Ratn. 4, p. 87; the abandoning of Sītā in the Rāmābhyyudaya [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD. 427; cf. ZDMG. 36 (1882), p. 521].

Notes. SD. calls this element chādana; Pratāpar. calana. For another definition of chalana, cited in the Arthadyotonikā, see Lévi, pt. 2, p. 9. || Bh. 19. 94 a; SD. 390; Pratāpar. 3. 15. Cf. Lévi, p. 50.

vyavasāyah svaśaktyuktih.

'Assertion (vyavasāya) is mention of one’s own power.'

Com. Ex.: Ratn. 4. 8, 9, p. 91-92 [the words between the stanzas, ahāva kīṁ bahunā jampiṣa, constitute an alternative reading of the opening words of the second stanza]; Venī. 6. 6, p. 162.

Notes. || Bh. 19. 91 b; SD. 380; Pratāpar. 3. 15. Cf. Lévi, p. 51.

samrabdhānāṃ virodhanam.

'Opposition (virodhana) is [the same thing in the case] of those that are excited.'

Com. Ex.: Venī. 5, p. 150-152 [quoted in part also at DR. 3. 20].

Notes. samrabdhānāṃ H, V, P; samrāmbhoktīr Hall p. 38.—Bh. calls this virodha and defines it as an exchange of remarks; SD. explains it as an apprehension of failure. In Pratāpar. this is named nirodhana and defined as krodhasamrabdhānāṃ anyonyavikṣepo.

|| Bh. 19. 92 a; SD. 387; Pratāpar. 3. 15. Cf. Lévi, p. 51.

siddhāmantraṇato bhāvidarśikā syāt prarocanā.

'Foresight (prarocanā) is seeing what is to come because of an assurance of success.'
Com. Ex.: Veṇi. 6, p. 169-171.
Notes. || Bh. 19. 92 b; SD. 388; Pratāpar. 3. 15. Cf. Lévi, p. 51.

94 (P. 48 a¹; H. 43 c¹).

vikatthanā vicalanam.

'Boastfulness (vicalana) is bragging.'

Com. Ex.: Veṇi. 5, p. 149-150 [in editions of the text of the play the words api ca tāta do not appear, and the following stanza is given to Bhīma; quoted in part also at DR. 3. 20]; Ratn. 4. 18, p. 105.
Notes. SD. 386 substitutes for the vicalana an element called pratiśeda, 'Obstruction.'
|| Bh. 19. 93 a; Pratāpar. 3. 15. Cf. Lévi, p. 52.

95 (P. 48 a²; H. 43 c²).

ādānāṁ kāryasaṃgrahat.

'Summary (ādāna) is a résumé of the action.'

Com. Ex.: Veṇi. 6, p. 199; Ratn. 4, p. 101 [with variations]; Ratn. 4. 18 c, p. 105.—The most important divisions of the Pause are: Censure. Placation, Assertion, Foresight, and Summary [cf. SD. 405, com.].
Notes. || Bh. 19. 93 b; SD. 389; Pratāpar. 3. 15. Cf. Lévi, p. 52.

THE CONCLUSION AND ITS SUBDIVISIONS

96 (P. 48 b, 49 a; H. 44).

bijavanto mukhādyarthā vipraṅkīrṇā yathāyatham
aikārthyaṁ upaniyante yatra nirvahaṇaṁ hi tat.

'The Conclusion (nirvahaṇa) is that [Juncture] in which the matters that occurred in the Opening (mukha) and in the other Junctures, and that contained the Germ (bīja) and were distributed in due order, are brought together to one end.'

Com. Ex.: Veṇi. 6, p. 202; Ratn. 4, p. 103.
Notes. In r. 36, where the names of the five Junctures are given, the concluding one, here called nirvahaṇa, is designated as upasamṛti. The same change of name is found also in SD. (cf. 332, 337), and the two terms may be regarded as synonymous.—Bh. has nibarhāṇa.
|| Bh. 19. 41 b, 42 a; SD. 337; Pratāpar. 3. 16. Cf. Lévi, p. 52.
97. (P. 49 b, 50; H. 45).

sāṃdhir vibodho grathanaṁ nirṇayaḥ paribhāṣaṇam
prasādānandadasamayāḥ kṛtibhāṣopagūhanāḥ
puṛvabhāvopasaṃhārau praśastiḥ ca caturdaśa.

' The fourteen [subdivisions of the Conclusion] are: Junction (sāṃdhi), Vigilance (vibodha), Hint (grathana), Narration (nirṇaya), Conversation (paribhāṣaṇa), Graciousness (prasāda), Bliss (ānanda), Deliverance (samaya), Confirmation (kṛti), Expression of Satisfaction (bhāṣā = bhāṣaṇa), Unforeseen Circumstance (upagūhana), Anticipation (puṛvabhāva), Termination (upasaṃhāra = kāvyasaṃhāra), and Benediction (praśasti).'

Notes. || Bh. 19. 66 b, 67, 68; SD. 391; Pratāpar. 3. 18.

98. (P. 51 a1; H. 46 a1).

sāṃdhir bijopagamanam.

'Junction (sāṃdhi) is the coming up [again] of the Germ (bīja).'

Com. Ex.: Ratn. 4, p. 103; Venī. 1, p. 25 [the stanza is quoted also at DR. 1. 45].

Notes. This subdivision of the nirvāhana must not be confused with sāṃdhi, 'Juncture'; cf. 1. 35.
|| Bh. 19. 96 a; SD. 392; Pratāpar. 3. 18. Cf. Lévi. p. 53.

99. (P. 51 a2; H. 46 a2).

vibodhaḥ kāryamārgaṇam.

'Vigilance (vibodha) is seeking for the Dénouement (kārya).'

Com. Ex.: Ratn. 4, p. 103; Venī. 6, p. 204–205.

Notes. Pratāpar. has the form virodha (observe that it reads nirodhana for the virodhana of DR. 1. 92), but the same definition as DR. || Bh. 19. 96 b; SD. 393; Pratāpar. 3. 18. Cf. Lévi, p. 53.
100 (P. 51 b¹; H. 46 b¹).

grathanaṃ tadupakṣepo.

'Hint (grathana) is an intimation of this [Dénouement, as if attained].'

Com. Ex.: Ratn. 4, p. 105; Veni. 6, p. 201.
Notes. || Bh. 19. 97 a; SD. 394; Pratāpar. 3. 18. Cf. Lévi, p. 54.

101 (P. 51 b²; H. 46 b²).

'nubhūtākhyā tu nirṇayaḥ.

'Narration (nirṇaya) is a relation of experience.'

Com. Ex.: Ratn. 4, p. 106; Veni. 6, p. 203.
Notes. || Bh. 19. 97 b; SD. 395; Pratāpar. 3. 18. Cf. Lévi, p. 54.

102 (P. 52 a¹; H. 47 a¹).

paribhāṣā mitho jalpah.

'Conversation (paribhāṣā = paribhāṣana) is talking [of persons] with one another.'

Notes. Bh. and SD. define this subdivision of the nirvahana as a speech implying censure.
|| Bh. 19. 98 a; SD. 396; Pratāpar. 3. 18. Cf. Lévi, p. 54.

103 (P. 52 a²; H. 47 a²).

prasādah paryupāsanam.

'Gracefulness (prasāda) is courtesy.'

Com. Ex.: Ratn. 4, p. 105; Veni. 6, p. 205.

104 (P. 52 b¹; H. 47 b¹).

ānando vānchitāvāptih.

'Bliss (ānanda) is the attainment of one's desires.'
Com. Ex.: Ratn. 4, p. 107 [differs from the ordinary text]; Veṇī. 6, p. 206.

105 (P. 52 b²; H. 47 b²).

samayo duḥkhanirgamaḥ.

‘Delivery (samaya, lit. occasion) is escape from misfortune.’

Com. Ex.: Ratn. 4, p. 104; Veṇī. 6, p. 208.
Notes. || Bh. 19. 100 a; SD. 400; Pratāpar. 3. 18. Cf. Lévi, p. 55.

106 (P. 53 a¹; H. 48 a¹).

kṛtir labdhārthaśamanam.

‘Confirmation (kṛti, lit. fact) is substantiation of the result attained.’

Com. Ex.: Ratn. 4, p. 107; a passage from Veṇī. [substantially equivalent to the stanza 6. 44, p. 209].
Notes. || Bh. 19. 98 b; SD. 397; Pratāpar. 3. 18. Cf. Lévi, p. 55.

107 (P. 53 a²; H. 48 a²).

mānādyāptiś ca bhāṣaṇam.

‘Expression of Satisfaction (bhāṣaṇa) is the attainment of one’s expectations and the like.’

Com. Ex.: Ratn. 4, p. 108.
Notes. Pratāpar. calls this subdivision abhāṣaṇa and defines it as prāptakāryānumodanam. — Bh. has abhāṣaṇa.
|| Bh. 19. 101 a; SD. 402; Pratāpar. 3. 18. Cf. Lévi, p. 56.

108 (P. 53 b; H. 48 b).

kāryadrśtyadbhutapraśti pūrvabhāvopagūhane.

‘Anticipation (pūrvabhāva) and Unforeseen Circumstance (upagūhana) are [respectively] the foreseeing of the Dénouement (kārya) and the experiencing of something wonderful.’
Com. Ex.: Ratn. 4, p. 106-107 (Anticipation); Veṇi. 6, p. 207 (Unforeseen Circumstance).

Notes. For the pūrvabhāva SD. 403 substitutes the pūrvavākya, or allusion to words spoken before.
|| Bh. 19. 100 b, 101 b; SD. 401; Pratāpar. 3. 18. Cf. Lévi, p. 56.

109 (P. 54a¹; H. 48c²).

varāptiḥ kāvyasamhāraḥ.

Termination (kāvyasamhāra) is obtaining a boon.’

Com. Ex.: Ratn. 4, p. 108 [cf. Nāgānanda 5, p. 105; Priyadarśikā 4, p. 95].

Notes. The illustrative example here and in SD. shows that this kāvyasamhāra is merely a designation for the phrase ‘What further can I do for you?’ which in many of the dramas precedes the final Benediction.
|| Bh. 19. 102 a; SD. 404; Pratāpar. 3. 18. Cf. Lévi, p. 56.

110 (P. 54a²; H. 48c²).

praśastiḥ śubhaśamsanam.

‘Benediction (praśasti) is a prayer for good things.’

Com. Ex.: Veṇi. 6, p. 210–211.

Notes. The principal divisions of the Conclusion are the End of the Drama and the Benediction; these must always be employed in the order named (SD. 405, com.).
|| Bh. 19. 102 b; SD. 405; Pratāpar. 3. 18. Cf. Lévi, p. 56.

111 (P. 54b; H. 49a).

uktāṅgānāṃ catuhśaṣṭṭiḥ śodhā caissām prayojanam.

‘The sixty-four subdivisions have now been spoken of. Their application is sixfold.’

Notes. || SD. 406 a; Pratāpar. 3. 18. Cf. Lévi, p. 36.

SIXFOLD APPLICATION OF THE SUBDIVISIONS

112 (P. 55; H. 49b, c).

iṣṭasyārthasya racanā gopyaguptiḥ prakāśanam
rāgaḥ prayogasyāscaryam vṛttāṇtasyānupakṣayaḥ.
'These six applications are]: the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story.'

Notes. || Bh. 19. 48 b, 49; SD. 407 a, b, c; AP. 337. 24, 25; Pratāpar. 3. 18. Cf. Lévi, p. 36.

**TWOFOLD TREATMENT OF THE SUBJECT-MATTER.**

113 (P. 56; H. 50).

\[\text{dvedhā vibhāgaḥ kartavyaḥ sarvasyāpīha vastunāḥ sūcyam eva bhavet kim cid drśyaśravyam athāparam.}\]

'And here [i. e. in the play] a twofold division of the whole subject-matter must be made: some [of it] is to be intimated, and the rest is to be seen and heard.'


114 (P. 57; H. 51).

\[\text{niraso 'nucitas tatra saṁśūcyo vastuvistaraḥ drśyas tu madhurodāttrasarabhāvanirantarāḥ.}\]

'Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [i. e. in the play]; but what has constantly sweet and exalted Sentiments and States is to be presented in action.'

Notes. For an enumeration of actions considered unsuitable for actual presentation in the play see 3. 39. Cf. Lévi, p. 57.

**THE FIVE KINDS OF INTERMEDIATE SCENE**

115 (P. 58; H. 52).

\[\text{arthopakṣepakaiḥ sūcyam pañcabhīḥ pratipādayet viśkambhacūlikāṅkāsyāṅkāvatārapraveśakaiḥ.}\]

'What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (arthopakṣepaka),
[namely]: the Explanatory Scene (vīśkambha), the Intimation-scene (cūlikā), the Anticipatory Scene (aṅkāsya), the Continuation-scene (aṅkāvatāra), and the Introductory Scene (praveśaka).

Notes. || Bh. 19. 109; SD. 305, 308 a, b; Pratāpar. 3. 18. Cf. Lévi, p. 59.

116 (P. 59; H. 53 a, b).

vṛttavartisyaṁanānāṁ kathāṁśānāṁ nidarsākah
saṃkṣeṣarthaṁ tu viśkambho madhyapātraprayojitaḥ.

'The Explanatory Scene (vīśkambha = vīśkambhaka), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen.'

Notes. This is called viśkambhaka in Bh. and SD. and also in many dramas; DR. often uses the form viśkambha.—In explanation of the viśkambhaka the com. on Maṅkhakośa 563 (ed. Zachariae, Vienna, 1897, p. 77) quotes Bh. 18. 35.

|| Bh. 19. 110; 18. 34, 51; SD. 308 c, d; Pratāpar. 3. 19. Cf. Lévi, p. 59.

117 (P. 60 a; H. 53 c).

ekānekākṛtaḥ suddhah saṃkīrṇo nicamadhyamaīḥ.

'When performed by one or more persons [of one class], it [is called] pure (suddha); when by inferior and middling [characters], it [is called] mixed (saṃkīrṇa).'

Notes. The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters; the mixed variety is in Prākrit and is presented by middling and inferior characters together (whence the designation).

|| Bh. 19. 111; 18. 35, 52; SD. 308 e, f; Pratāpar. 3. 19. Cf. Lévi, p. 59.

118 (P. 60 b, 61 a; H. 54).

tadvad evānudāttoktyā nicappātraprayojitah
praveśo 'ṅkadvayasyāntaḥ ṣeṣārthasyopasūcakah.

'The Introductory Scene (praveśa = praveśaka), which is quite similar [to the preceding] and is performed by
in inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted.'

Com. The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act.

Notes. 'ṅkadvasyāntāḥ H, V, P; ṯnte Hall p. 38.—The praveśaka, as distinguished from the viśkambhaka, is always in Prakrit. Gray, JAOS. 25. 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English.
|| Bh. 19. 113, 114 = 18. 30, 31; SD. 309; Pratāpar. 3. 22. Cf. Lévi, p. 61.

119 (P. 61 b; H. 55 a).

antaryavanikāsaṃsthais cūlikā 'rthasya sūcanā.

'The Intimation-scene (cūlikā) is an explanation of a matter by persons stationed behind the curtain.'

Com. Ex.: Uttarārāma. 2, p. 47; Mahāvīra. 4, p. 125.

|| Bh. 19. 112; SD. 310; Pratāpar. 3. 20. Cf. Lévi, p. 60.

120 (P. 62 a; H. 55 b).

aṅkāntapātrair aṅkāsyam chinnāṅkasyārthasūcanāt.

'The Anticipatory Scene (aṅkāsyam) [is so called] because of the allusion by characters at the end of an Act to the subject of the following Act [lit. of an Act that is detached (from it)].'

Com. Ex.: Mahāvīra. 2, p. 87; 3, p. 89.

Notes. In Bh. and SD. this is called aṅkamukha in both summary and definition; here only aṅkāsyam (aṅka + āśya). The variation is of no significance, since āśya and mukha are synonymous.—SD. gives, in addition to the explanation of aṅkāsyam as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated. The former is included on the authority of Dhanika; the latter seems to be an original interpretation intended to differentiate the aṅkamukha more clearly from the aṅkāvātara, with which some persons (according to SD. 313, com.) claimed it was identical.
|| Bh. 19. 116; SD. 312, 313; Pratāpar. 3. 21. Cf. Lévi, p. 60.
\textbf{BOOK ONE} [I. 121–}

\textbf{I21} (P. 62b, 63a; H. 56).

\begin{center}
\begin{minipage}{0.97\textwidth}
\textbf{āṅkāvatāras tv āṅkante pāto ˈṅkasyāvibhāgataḥ}
\textbf{ebhīḥ saṃsūcayet sūcyam dṛṣyam āṅkaiḥ pradārṣayet.}
\end{minipage}
\end{center}

'\textit{The Continuation-scene (\textit{aṅkāvatāra}) is the occurrence of an Act at the end of [the previous] Act, without separation from it.—By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated; [but] what is to be seen one should represent by means of the acts [themselves].'}

\textbf{Com.} Ex. of \textit{aṅkāvatāra}: Mālav. 1, p. 21 [with variants].

\textbf{Notes.} \textit{pāto ˈṅkasyā}º H, V, P; \textit{pātrāṅkasyā}º Hall p. 38.—The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, \textit{The Servant in the House} (published at New York, 1908), in which every act is thus continued in the following one.—The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section; it is not clear how it informs the audience of matters that cannot be presented on the stage (cf. 1. 114).

\| Bh. 19. 115; SD. 311; Pratāpar. 3. 23. Cf. Lévi, p. 60.

\textbf{ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE}

\textbf{I22} (P. 63b; H. 57a).

\begin{center}
\begin{minipage}{0.97\textwidth}
\textbf{nātyadharman apekṣyaitat punar vastu tridheṣyate.}
\end{minipage}
\end{center}

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (\textit{nātyadharma}).'

\textbf{Notes.} This section serves as an introduction to sections 123–128. Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123–124, 125–127, and 128.—Cf. Lévi, p. 61.

\textbf{I23} (P. 64a; H. 57b).

\begin{center}
\begin{minipage}{0.97\textwidth}
\textbf{sarveṣāṁ niyatasyaiva śrāvyam aśrāvyam eva ca.}
\end{minipage}
\end{center}

'Of the matter in hand some is to be heard by all, some is not to be heard by all.'
Notes. The technical terms are given in the following section. Cf. Lévi, p. 61.

124 (P. 64 b; H. 58 a).

**sarvaśrāvyam prakāśaṁ syād aśrāvyam svagatam matam.**

‘What is to be heard by all is [called] an A1oud (prakāśa); what is not to be heard [by all] is known as an A side (svagata).’

Notes. An Aside is also called atmagata. The adverbial forms atmagata and svagatam occur frequently in the stage-directions of the dramas. \(\|$ SD. 425\) a, b. Cf. Lévi, p. 61.

125 (P. 65 a; H. 58 b).

**dvidhā 'nyan nātyadharmākhyam janāntam apavāritam.**

‘There is another so-called dramatic rule that is twofold: Personal Address (janānta=janāntika) and Confidence (apavārita).’


126 (P. 65 b, 66 a; H. 59 a, b).

**tripatākākareṇānyān apavāryāntarā kathām**

anyonyāmantraṇaṁ yat syāj janānte taj janāntikam.

‘Personal Address (janāntika) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (tripatākā).’

Notes. The word tripatākā, explained briefly in the commentary on this section and in detail in Bh. 9. 28–38, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward. As can be seen from the passage of Bh. referred to, this was one of the conventional gestures of the Hindu stage.—For an example of the janāntika see Śakuntalā 6. 24 —, p. 221.


127 (P. 66 b; H. 59 c).

**rahasyam kathyate 'nyasya parāvṛttyā 'pavāritam.**
‘A Confidence (apavārita) is a secret told to another by turning around [to him].’

Notes. The apavārita is understood to be heard only by the person addressed.

128 (P. 67; H. 60).

kim bravīṣy evam ityādi vinā pātram bravīti yat
śrutvevānuktam apy ekas tat syād ākāśabhāṣitam.

‘When [one actor] alone, without [another] actor [on the stage] says ‘Do you say so?’ or the like, as if hearing something, though it is [really] not spoken, that is [called] Conversation with Imaginary Persons (ākāśabhāṣita).’

Com. ‘Some persons name other dramatic rules besides, such as prathamakalpa [cf. Lévi, pt. 2, p. 12], etc., but no definition of them is given in this work, because they are not ordained by Bharata, are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all.’

Notes. This device is frequently employed in the Bhāna, or Monologue; see DR. 3. 53. An interesting illustration of its use is found at the opening of the second act of the Mudrārākṣasa. For an Occidental parallel see Maeterlinck, L'Oiseau bleu, beginning of tableau 5, act 3 (ed. Paris, 1911, p. 108–109).
∥ SD. 425 f, g. Cf. Lévi, p. 61, 62.

Conclusion of the First Book

129 (P. 68; H. 61).

ityādy aśeṣam iha vastuvibhedajātām
Rāmāyaṇādi ca vibhāvyā Bṛhatkathāṁ ca
āsūtryet tad anu netṛasānugunyāc
citrāṁ kathāṁ ucitacāruvacāḥprapañcaīḥ.

‘After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections],
as well as the Rāmāyaṇa and the like, and the Bṛhatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words.'

Com. As, for example, the drama Mudrārākṣasa, which is based on the Bṛhatkathā; or the story of Rāma, originally told in the Rāmāyaṇa. [The mention of the Bṛhatkathā is followed, in the text of the commentary, by two ślokas from Kṣemendra's Bṛhatkathāmañjari (2. 216, 217). These are doubtless to be regarded as an interpolation; see my Introduction, page xxxiii.]

Notes. Meter: vasantatilaka.
BOOK TWO

CHARACTERISTICS OF THE HERO

1 (P. 1, 2; H. 1, 2a, b).

netā vinīto madhuras tyāgī dakṣaḥ priyaṁvadaḥ
raktalokāḥ śucir vānī rūdhavaṁśaḥ sthīro yuvā
buddhyutsāhasmiṁtiprajñākalāmānasamanvitāḥ
śūro drḍhaś ca tejasvī śāstracakṣuś ca dhārmikaḥ.

'The Hero should be well-bred, charming, liberal, clever,
affable, popular, upright, eloquent, of exalted lineage, resolute,
and young; endowed with intelligence, energy, memory, wisdom,
[skill in the] arts, and pride; heroic, mighty, vigorous, familiar
with the codes, and a just observer of laws.'

Com. Ex.: Mahāvīra. 4. 21, p. 146 (well-bred); Mahāvīra. 2. 36, p. 75
(gentle); Spr. 1547 (liberal); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 16] (clever); Mahāvīra. 2. 35, p. 75 (affable); Mahāvīra. 4. 44, p. 164
(popular); Raghuvamśa 16. 8 (upright); Mahānātaka 2. 14, p. 52 [= Bāla-
rāmāyaṇa 4. 60, p. 108] (eloquent); Anargharāghava 3. 21, p. 123 (of
exalted lineage); Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 20 and 4. 22]
(resolute); Bhartṛhari, Nitiś. 27 = Spr. 4342 (resolute); Mālav. 1. 5, p. 8
(possessed of knowledge).

Notes. Ṣ SD. 64; Rudr. Śṛng. 1. 27; Rudr. Kāvyāl. 12. 7, 8; Sarasv. 5. 103 a, 122, 123 (ed. B. 5. 104 a, 123, 124); Hem. Kāvyān. 7, p. 295;
Vāgbhaṭāl. 5. 7; Vāgbh. Kāvyān. 5, p. 62; Pratāpar. 1. 11, 22; Alāṃkāra-
śekhara 20. 6; Kāmasūtra, p. 308-309; Kandarpacūḍāmaṇi and Paṅcasā-
yaka, cited by Schmidt. Cf. Schmidt, p. 147-150 (2d ed., 109-111); Lévi,
p. 62-64.

THE FOUR TYPES OF HERO

2 (P. 3a; H. 2c).

bhedaiś caturdhā lalitaśāntotdattodhatair ayam.

'He [i.e. the Hero] is of four kinds, being light-hearted
(lalita), calm (śānta), exalted (udātta), or vehement (uddhata).'

40
Notes. In the definitions of these four kinds of hero, which follow in sections 3–6, each of the terms *lalita, śanta*, etc. has prefixed to it the word *dhīra*, ‘self-controlled,’ in order to indicate that the hero, unlike the heroine, must always have himself under control.—The Sāhityasāra mentions only the first three types.

|| Bh. 24. 3, 4; SD. 65; AP. 338. 37 b, 38 a; Sarasv. 5. 109 a (ed. B. 5. 110 a); Hem. Kāvyān. 7, p. 299; Vāgbh. Kāvyān. 5, p. 61; Pratāpar. i. 27; Sāhityasāra ii. 2.

3 (P. 3 b; H. 3 a).

niścinto dhīralalitaḥ kalāsaktaḥ sukhi mṛduḥ.

‘The self-controlled and light-hearted [Hero] (*dhīralalita*) is free from anxiety, fond of the arts [song, dance, etc.], happy, and gentle.’

Com. Ex.: Ratn. i. 9, p. 6 [quoted also at DR. 4. 14].

Notes. || Bh. 24. 5 a; SD. 68; Sarasv. 5. 556 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. i. 32; Sāhityasāra ii. 4. Cf. Lévi, p. 64.

4 (P. 4 a; H. 3 b).

sāmānyagunayuktas tu dhīraśānto dvijādikāḥ.

‘The self-controlled and calm [Hero] (*dhīraśanta*) is a Brahman or the like, possessed of the generic merits [of a Hero].’

Com. Ex.: Mālatim. 2. 10, p. 73; Mrčch. 10. 12, p. 259 [quoted also at DR. 1. 89].

Notes. || Bh. 24. 6 a; SD. 69; Sarasv. 5. 557 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. i. 33; Sāhityasāra ii. 5. Cf. Lévi, p. 64.

5 (P. 4 b, 5 a; H. 4).

mahāsattvo 'tigambhīraḥ kṣamāvān avikatthanāḥ
sthīro nigūḍhāhaṁkāro dhīrodātto dr̥dhavṛataḥ.

‘The self-controlled and exalted [Hero] (*dhīrodāta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose.’

Com. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 23]; Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 19]. The objection may be raised by some that Jimūtavāhana, the hero of the Nāgānanda, belongs more properly in the category of ‘calm’ heroes, as would appear from Nāgān. i. 6, p. 4
and i. 4, p. 3. But [says Dhanika] he is really an ‘exalted’ hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in Sakuntalā 5. 7, p. 158 (= Spr. 7328). [For details of the argument see Lévi, p. 65-66.]

Notes. || Bh. 24. 5 b; SD. 66; Sarasv. 5. 558 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. i. 28; Sāhityasāra 11. 3. Cf. Lévi, p. 65-66.

6 (P. 5 b, 6 a; H. 5).

darpamātsaryabhūyiṣṭho māyāchadmaparāyaṇaḥ
dhīroddhataḥ tv ahamkārī caḷaś caṇḍo vikatthanaḥ.

‘The self-controlled and vehement [Hero] (dhīroddhata) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful.’

Com. Ex.: Mahāvīra. 2. 16, p. 57; trailokyaśivārya° [unidentified passage].—The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity; a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the Mahāvīracarita, who appears as ‘exalted’ in 2. 10, p. 51 [quoted also at DR. 4. 23 and Kāvyapradipa 5, p. 169]; as ‘vehement’ in 2. 16, p. 57 [quoted above]; and as ‘calm’ in 4. 22, p. 147 [quoted also at DR. 2. 89]. [For details of the argument see Lévi, p. 67-68.]

Notes. || Bh. 24. 5 a; SD. 67; Sarasv. 5. 555 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. i. 30. Cf. Lévi, p. 66-68.

THE HERO AS LOVER

7 (P. 6 b; H. 6 a).

sa dakṣīṇaḥ śatḥo dhṛṣṭaḥ pūrvām praty anyayā āṛtaḥ.

‘When he has been captivated by another woman, [the Hero may be] clever (dakṣīna), deceitful (śatḥa), or shameless (dhṛṣṭa) toward his previous [love].’

Notes. || SD. 70; Rudr. Śṛṅg. i. 28; Rudr. Kāvyāl. 12. 9 a; AP. 338. 38 b; Sarasv. 5. 109 b (ed. B. 5. 110 b); Hem. Kāvyān. 7, p. 299; Vāgbhāṭāl. 5. 8; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 208; Pratāpar. i. 34; Alāṃkāraśekhara 20. 7; Ratirahasya 2. 82 (ZDMG. 57, p. 728). Cf. Schmidt, p. 152-153 (2d ed., p. 112-113).
8 (P. 7 a₁; H. 6 b₁).

*dakṣiṇo 'syāṃ sahrdayo.*

'A clever [Hero] (dakṣiṇa) is [one that is] kind to her [i.e. to his previous love].'

Com. Ex.: *prasīda*, stanza by Dhanika; Mālav. 3. 3, p. 40 = Spr. 1158.

Notes. || SD. 71; Rudr. Śṛṅg. 1. 31; Rudr. Kāvyāl. 12. 10; Sarasv. 5. 562 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhataṅ. 5. 9 b; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjari, p. 210; Pratāpar. 1. 36; Alamkāraśekhara 20. 8 b; Rasaratn. 49 a; Bhāṣābhūṣana 6 b. Cf. Schmidt, p. 154-155 (2d ed., p. 114-115); Lévi, p. 68.

9 (P. 7 a₂; H. 6 b²).

guḍhavipriyakṛc chaṭhaḥ.

'A deceitful [Hero] (saṭha) [is one that] hides his unfaithfulness.'

Com. Ex.: Amaru 73 = Spr. 6357 [quoted also at SD. 74].—A 'clever' hero, although equally unfaithful, differs from a 'deceitful' hero in that he is kind to his former love.

Notes. || Bh. 22. 298; SD. 74; Rudr. Śṛṅg. 1. 33; Rudr. Kāvyāl. 12. 11; Sarasv. 5. 559 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhataṅ. 5. 10 a; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjari, p. 213; Pratāpar. 1. 39; Alamkāraśekhara 20. 9 a; Rasaratn. 50 a; Bhāṣābhūṣana 7 a; Ratirahasya 2. 84 (ZDMG. 57, p. 728). Cf. Schmidt, p. 155-157 (2d ed., p. 115-116); Lévi, p. 68.

10 (P. 7 b₁; H. 6 c₁).

vyaktāṅgavaikṛto dhṛṣṭo.

'A shameless [Hero] (dhṛṣṭa) [is one that] lets the disfigurements on his body show.'

Com. Ex.: Amaru 71 = Spr. 5844.

Notes. On the bodily disfigurements, chiefly marks made by the nails and teeth, see DR. 2. 40 and Schmidt, p. 478, 496 (2d ed., p. 366, 369).

|| SD. 72; Rudr. Śṛṅg. 1. 36; Rudr. Kāvyāl. 12. 12; Sarasv. 5. 560 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhataṅ. 5. 10 b; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjari, p. 211; Pratāpar. 1. 38; Alamkāraśekhara 20. 9 b; Rasaratn. 49 b; Bhāṣābhūṣana 7 b; Ratirahasya 2. 85 (ZDMG. 57, p. 728). Cf. Schmidt, p. 157-158 (2d ed., p. 116-117); Lévi, p. 68.
'nukūlas tv ekanāyikaḥ.

'A faithful [Hero] (anukūla) [is one that] has only a single lady-love.'

Com. Ex.: Uttarārāma. 1. 39, p. 37.—The question arises as to the classification of heroes of the Nāṭikā, such as King Vatsa in the Ratnāvalī, who are at first faithful and later unfaithful but courteous. They are not to be regarded as 'deceitful' and 'shameless,' even though they at first conceal their love and afterwards openly confess it, for they always retain some affection for their previous love, as can be seen from the works of the great poets (for example, snātā tiṣṭhati kunta⁹ [unidentified stanza, quoted also at SD. 71]) and from Bharata (Bh. 23. 54). Hence such a hero is to be regarded as 'clever.'

Since each of the sixteen varieties [produced by the combination of the four kinds mentioned in sections 3–6 with those mentioned in sections 8–11] may be superior, intermediate, or inferior, there are 48 varieties of hero [cf. Bh. 24. 2; SD. 75; Kumārasvāmin on Pratāpar. 1. 27; Śukasaptati, text. simpl. 57 (p. 162, l. 4–9); and see Schmidt, p. 158–160].

Notes. ||SD. 73; Rudr. Śṛṅg. 1. 29; Rudr., Kāvyāl. 12. 9 b; Sarasv. 5. 561 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 9 a; Vāgbh. Kāvyān. 5. p. 61; Rasamañjarī, p. 208; Pratāpar. 1. 35; Ālaṁkāraśekhara 20. 8 a; Rasaratn. 49 a; Bhāśābhūṣaṇa 6 a; Ratirahasya 2. 83 (ZDMG. 57, p. 728). Cf. Schmidt, p. 153–154 (2d ed., p. 113–114); Lévi, p. 69.

COMPANIONS OF THE HERO

12 (P. 8; H. 7).

patākānāyakas tv anyaḥ pîthamardo vicaksanah
tasyaivaivānuçaro bhaktaḥ kim cid ūnaś ca tadguṇaiḥ.

'The Hero of the Episode (patākā) is a separate person, [called] A t t e n d a n t (pîthamarda), intelligent, assisting him [i. e. the principal Hero], devoted [to him], and possessed of his qualities in a less degree.'

Com. Such are, for example, Makaranda in the Mālatimādhava, and Sugrīva in [the dramas based on] the Rāmāyaṇa.

Notes. ||SD. 76; Rudr. Śṛṅg. 1. 39, 40; Rudr. Kāvyāl. 12. 13, 14; AP. 338. 39, 40 a; Sarasv. 5. 597 (ed. B. p. 348); Vāgbh. Kāvyān. 5. p. 62; Rasamañjarī, p. 227; Pratāpar. 1. 40; Rasaratn. 53 a; Kāmasūtra, p. 57–58; Kandarpacūḍāmaṇi and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 197–200 (2d ed., p. 142–144); Lévi, p. 72.
13 (P. 9a; H. 8a).

ekavidyo viṣaś cānyo hāsyakṛc ca vidūṣakah.

‘Another [companion] is the Parasite (viṣa), who has but a single accomplishment, and the Jester (vidūṣaka), who is the fun-maker.’

Com. An example of the viṣa is Sekharaka in the Nāgānanda; the vidūṣaka is a familiar figure [and no example need therefore be mentioned].

Notes. || Bh. 24. 105, 107 b, 108 a; SD. 77–79; Rudr. Śrīng. 1. 41; Rudr. Kāvyāl. 12. 15; AP. 338. 40; Sarasv. 5. 598, 599 (ed. B. 5. 170¹, 170, p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 227; Pratāpar. 1. 40; Rasaratn. 53 b, 55 a [by an oversight no section was numbered 54 in the printed edition]; Kāmasūtra, p. 58, 59; Ratirahasya 1. 21–26 (ZDMG. 57, p. 712–713). Cf. Schmidt, p. 200–204 (2d ed., p. 144–146); Lévi, p. 122–123.

THE OPPONENT OF THE HERO

14 (P. 9b; H. 8b).

lubdho dhīroddhataḥ stadbhaḥ pāpakṛd vyasanā ripuḥ.

‘The Opponent [of the Hero] is avaricious, [of the type known as] self-controlled and vehement (dhīroddhata), stubborn, criminal, and vicious.’

Com. Rāvana, for example, is the opponent of Rāma, and Duryodhana the opponent of Yudhiṣṭhira.

Notes. The technical term for this type of character is pratināyaka, ‘counter-hero.’ The use of the word ripu here is due to metrical exigencies.—Hem. Kāvyān. (7, p. 308) mentions also a pratināyikā as a foil to the heroine. DR. makes no mention of such a character.

|| SD. 159; Sarasv. 5. 103 b (ed. B. 5. 104 b); Hem. Kāvyān. 7, p. 301. Cf. Lévi, p. 72.

QUALITIES OF THE HERO

15 (P. 10; H. 9).

śobhā vilāso mādhuryam gāmbhiryaṃ sthairyatejasi
lalitāudāryam ity aṣṭau sattvajāh pawuṣā guṇāḥ.

‘The eight manly qualities that spring from one’s nature are: Beauty of Character (śobhā), Vivacity (vilāsa), Equanimity
(mādhurya), Poise (gāmbhirya), Firmness (sthairya), Sense of Honor (tejas), Lightheartedness (lalita), and Magnanimity (audārya).

NOTES. sthairya° Hall p. 38, P; dhairya° H, V (Bh. has sthairya; SD., dhairya). Hall remarks (p. 16, n. 3): 'The dhairya of my printed text, in the ninth stanza, is clearly a clerical error for sthairya.' In spite of this plain statement and the occurrence of the correct word in DR. 2. 20, Vidyasāgara's reprint of the text repeats the incorrect reading; see my remarks on that edition in the Introduction.—sattvajāḥ H, V, P; sattvikāḥ Hall p. 38 (SD. has sattvajāḥ).

Five of these technical terms reappear below in the enumeration of the graces of women: śobhā (2. 53), vilāsa (2. 61), mādhurya (2. 55), lalita (2. 68), audārya (2. 58). In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms.

|| Bh. 22. 31; SD. 89; AP. 338. 47; Hem. Kāvyān. 7, p. 296.

16 (P. 11 a; H. 10 a).

nice ghrṇā 'dhike spardhā śobhāyām śauryadakṣate.

'In Beauty of Character (śobhā) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness.'

Com. Ex.: Mahāvīra. 1. 37, p. 27 (compassion); etām paśya purah° [unidentified stanza, tr. Lévi, p. 70] (emulation); stanza by Dhanika = Sāṅg. 3973 [tr. Lévi, p. 70] (heroism); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 1] (cleverness).

NOTES. || Bh. 22. 32; SD. 90; AP. 338. 48; Hem. Kāvyān. 7, p. 296. Cf. Lévi, p. 70.

17 (P. 11 b; H. 10 b).

gatiḥ sadhairyā āṛṣṭiś ca vilāse sasmitaṁ vacaḥ.

'Vivacity (vilāsa) includes a firm step and glance and a laughing voice.'

Com. Ex.: Uttararāma. 6. 19, p. 147.

ślaksṇo vikāro mādhuryam saṁkṣobhe sumahaty api.

‘Equanimity (mādhurya) [means] slight change of demeanor even in very great agitation.’

Com. Ex.: Mahānātaka 3. 54, p. 114 = Sārṅg. 3990 [tr. Lévi, p. 70].

gāmbhiryaṃ yat prabhāvena vikāro nopalakṣyate.

‘Poise (gāmbhīrya) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation].’

Com. Ex.: Mahānātaka 3. 25, p. 97 [quoted also at DR. 2. 5; tr. Lévi, p. 65].

vyavasāyād acalanaṃ sthairyam vighnakulād api.

‘Firmness (sthairya) is the not being swerved from one’s determination even by a multitude of obstacles.’

Com. Ex.: Mahāvira. 3. 8, p. 95 [quoted also at DR. 2. 1 and 4. 22].

adhikṣepādyasahānaṃ tejaḥ prāṇātyayeśv api.

‘Sense of Honor (tejas) is the not enduring insults and the like, even at the cost of one’s life.’

Com. Ex.: Sārṅg. 262.
Notes. The corresponding section of Bh., recorded by Hall (p. 16, n. 3) as cited by Kṣirasvāmin and by Rāyamukutaṭamaṇi in their commentaries on the Amarakośa, is found also in the com. on Hemacandra’s Anekārthasamgraha 2. 371 and 2. 569 (ed Zachariae, Vienna, 1893, Extracts from the Com., p. 58, top, and p. 83, middle). SD. repeats the definition of Bh. without change.

|| Bh. 22. 39; SD. 95 a, b; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.
śrīgārākārāceṣṭātvaṁ sahajāṁ lalitam mṛdu.

'Lightheartedness (lalita) is the natural sweet appearance and demeanour of love.'

Com. Ex.: lāvanyamanmatha⁰, stanza by Dhanika [tr. Lévi, p. 71].

23 (P. 14 b; H. 13 b).

priyoktya jīvitād dānam audāryaṁ sadupagrahaḥ.

'Magnanimity (audārya) is the giving up of even as much as ā one's life with a kindly word, [and] the propitiation of the virtuous.'

Com. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 5]; Kumārasambhava 6. 63 (propitiation).
Notes. I take priyoktya to represent priyoktya (instrumental) + ā (prepositional adv. with jīvitād).

THE THREE KINDS OF HEROINE

24 (P. 15 a; H. 14 a).

svā 'nyā sādhāraṇastraṁ 'ti tadguṇā nāyikā tridhā.

'The Heroine (nāyikā) is of three kinds: [the Hero's] own wife (svā), [a woman who is] another's (anyā), or a common woman (sādhāraṇastraṁ); and she has his [i.e. the Hero's] qualities.'

Notes. A diagram illustrating Dhananjaya's classification of the types of heroine will be found on p. 149.—Bh. 24. 7–10 presents a different classification recognizing four varieties: divyā, nyapatni, kuḷastra, gaṇikā.
|| SD. 96; Rudr. Śrīg. 1. 46; Rudr. Kāvyāl. 12. 16; AP. 338. 41; Sarasv. 5. 112 a, 112 b (ed. B. 5. 112 a, 113 b); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 11; Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 11; Alam-kārāsekhara 20. 2 b, c; Rasaratn. 8 b; Sāhityasāra 10. 2 a; Bhāṣābhūṣaṇa 10; Ratirahasya 1. 27 (ZDMG. 57, p. 713). Cf. Schmidt, p. 256–258 (2d ed., p. 186–187); Lévi, p. 72.
THE HERO’S WIFE AS HEROINE

25 (P. 15 b; H. 14 b).

mugdha madhyā pragalbheti sviyā śīlārjavādiyuk.

‘[The Hero’s] own wife (sviya = svā), who is possessed of good character, uprightness, and the like, [may be] inexperienced (mugdha), partly experienced (madhyā), or experienced (pragalbha).’

Com. Ex.: Häla 871 (good character); Häla 867 (uprightness); Häla 866 [quoted also at SD. 97] (modesty).

Notes. sviyā H, V, P; svā ’pi Hall p. 38.—This type of heroine is called variously svā, sviyā, or svakīyā.

‖ SD. 97, 98; Rudr. Śṛṅg. i. 47; Rudr. Kāvyāl. 12. 17; Sarasv. 5. 110 b (ed. B. 5. 111 b); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 12, 13; Vāgbh. Kāvyān. 5, p. 62; Rasamaṇjari, p. 11–12, 16; Pratāpar. i. 56; Alamkāraśekhara 20. 3, 4; Rasaratn. 9; Sāhityasāra 10. 8; Ratirahasya 1. 28 (ZDMG. 57, p. 713). Cf. Schmidt, p. 258–260 (2d ed., p. 187–189); Lévi, p. 72.

26 (P. 16 a; H. 15 a).

mugdha navavayaḥkāmā ratau vāmā mṛduḥ krudhi.

‘The inexperienced [kind of wife] (mugdha) has the desire of new youth, is coy in love and gentle in anger.’

Com. Ex.: Spr. 6238 (youth); ucchvasan°, stanza by Dhanika (youth); drśṭih sālāsa° [unidentified stanza, quoted also at DR. 2. 50] (desire); Kumārasambhava 8. 2 [quoted also at DR. 4. 61] (coyness in rati); Subhāṣitaśāla 2060 (gentleness in anger); na madhye saṃskāram kusum° [unidentified stanza] (passion concealed because of modesty).

Notes. In most rhetorical treatises the mugdha is not further subdivided (cf. DR. 2. 31, com.: mugdha tv ekarāpaiva; see also Schmidt, p. 262–263; 2d ed., p. 191), but Rasamaṇjari, Rasaratnāhāra, and Bhāṣābhūṣana mention two varieties of mugdha.

‖ SD. 99; Rudr. Śṛṅg. i. 48, 52, 54, 56; Rudr. Kāvyāl. 12. 18–20; Sarasv. 5. 566 (ed. B. p. 344); Rasamaṇjari, p. 16–17; Pratāpar. i. 56; Rasaratn. 10, 11 a; Bhāṣābhūṣana 11; Ratirahasya 1. 9–11 (ZDMG. 57, p. 710). Cf. Schmidt, p. 260–262 (2d ed., p. 189–191); Lévi, p. 72–73.

27 (P. 16 b; H. 15 b).

madhyodyadyauvanānaṅgā mohāntasuratakṣamā.
'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting.'

Com. Ex.: *alāpāṇ bhrā* [unidentified stanza] (youth); Amaru 60 (love); Hála 5 (sambhoga).

Notes. *yauvanānaṅgā* H, V, P; clearly a mistake for *yauvanānaṅgā*, which I adopt.—The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdā* and the *pragalbhā*. For another use of the word see 2. 30, notes.

|| SD. 100; Rudr. Śṛng. i. 58, 63; Rudr. Kāvyāl. 12. 21, 22; Sarasv. 5. 567 (ed. B. p. 344); Vāgbh. Kāvyān. 5. p. 62; Rasamañjarī, p. 31; Pratāpar. i. 56; Rasaratn. 11 b, 12 a; Bhāṣabhūṣaṇa 12 a; Ratirahasya 1. 12, 13 (ZDMG. 57, p. 710). Cf. Schmidt, p. 263–264 (2d ed., p. 191–192); Lévi, p. 73.

28 (P. 17; H. 16).

dhīrā sotprāsavakroktā madhyā sāsru kṛtāgasam khedayed dayitam kopād adhīrā paruṣākṣaram.

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech; one that is partly self-controlled (*madhyā*) [does the same] with tears; one lacking in self-control (*adhīrā*), with harsh words.'

Com. Ex.: Māgha 7. 53 (self-controlled); Amaru 50 = Spr. 4443 (partly self-controlled); Spr. 5447 (without self-control); Subhāṣītāvali 2071 (other methods of procedure than those mentioned).

Notes. || SD. 102, 103; Rudr. Śṛng. i. 65; Rudr. Kāvyāl. 12. 23; Hem. Kāvyān. 7, p. 303; Rasamañjarī, p. 42; Rasaratn. 16. Cf. Schmidt, p. 266–269 (2d ed., p. 194–196); Lévi, p. 73.

29 (P. 18; H. 17).

yauvanāndhā smaronmattā pragalbhā dayitāṅgake viliyamānevānandād ratārambhe 'py acetanā.

'The experienced [kind of wife] (*pragalbhā*) is blinded by youth, crazed with love, infatuated, and clinging, as it were, to the body of her husband for joy even at the beginning of love's pleasures.'
Com. Ex.: abhyunnata², stanza by Dhanika [tr. Lévi, p. 74] (youth); Spr. 7183 (youth); Amaru 2. 63, p. 128 = Spr. 3246 (emotion); Amaru 97 (rați); Amaru 65 (other methods of procedure than those mentioned).

Notes. For pragalbā Sāhityasāra substitutes the term adhyyā (the com. explains: adhyatvam pragalbhyaṃ eva); Pratāpar. and Vāgbh. Kāvyāṃ employ the synonymous designation praudhā.

|| SD. 101; Rudr. Śrṅg. 1. 69, 74; Rudr. Kāvyāl. 12. 24, 25; Sarasv. 5. 568 (ed. B. p. 344); Vāgbh. Kāvyān. 5. p. 62; Rasamañjari, p. 34; Pratāpar. 1. 56; Rasaratn. 12 b; Bhāṣābhūṣaṇa 12 b; Ratirahasya 1. 14, 15 (ZDMG. 57, p. 711). Cf. Schmidt, p. 264–266 (2d ed., p. 192–194); Lévi, p. 74.

30 (P. 19; H. 18 a, b).

sāvahitthādarodāste ratau dhīretarā krudhā
samārtarja tādayen madhyā madhyādhīreva tam vadet.

'In her anger an [experienced wife who is] self-controlled (dhīrā) is pretendedly respectful (sāvahitthādarā) and is indifferent to the pleasures of love; the other [i. e. one who is lacking in self-control (adhīrā)] is wont to scold and strike [her husband]; one who is partly self-controlled (madhyā) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (madhyādhīrā).'</n

Com. Ex.: Amaru 17 = Spr. 1363 (pretended respect); Amaru 63 (indifference to rati); Amaru 10 = Spr. 1938 (rebuke and striking); Amaru 33 = Spr. 1939 (like madhyādhīrā).

Notes. madhyā H, V, P; kāntam Hall p. 38.—A further threefold division of the madhyā and the pragalbā—not otherwise referred to in the present work—is implied in sections 28 and 30. In the expression of their anger heroines of these two varieties may be self-controlled (dhīrā), lacking in self-control (adhīrā), or of an intermediate type called either madhyā, as in the second line above, or dhīrādhīrā (dhīrā + adhīrā), as in Dhanika's commentary and several of the other treatises (cf. Rasamañjari, p. 41; Bhāṣābhūṣaṇa 23).

Both of these designations of the intermediate type cause occasional obscurity. The term madhyā is easily confused with the madhyā that denotes the intermediate between mugdhā and pragalbā (see DR. 2. 27). The term dhīrādhīrā, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem. Kāvyān. 7, p. 303, for example, we find the remarkable statement dhīrādhīrādhīrādhīrābhedaḥ antye tredha, which seems unintelligible until the first element is analyzed as dhīrā + dhīrā-adhīrā + adhīrā. Similarly in Rasaratn. 14 a: dhīrādhīrā tathi
dhirādhīreti trividhe striyau. — In the word madhyādhīra (madhyā + adhīrā) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2. 27, notes).


31 (P. 20 a; H. 18 c).

dvedhā jyeṣṭhā kaniṣṭhā cety amugdha dvādaśoditāḥ.

'[The varieties of wife-heroine] other than the inexperienced are said to be twelve [in number], being [each again] of two kinds: older (jyeṣṭhā) and younger (kaniṣṭhā).'

Com. There is only one type of mugdha. The other six varieties [the three kinds of madhyā (2. 28) and the three kinds of pragalbhā (2. 30)] are each twofold. Ex.: Amaru 18 = Spr. 2937 [quoted also at DR. 2. 82]; Vāsavadatta and Ratnāvalī in the drama Ratnāvali. Aside from the mugdha there are thus twelve varieties [cf. SD. 108 a, b].

Notes. || SD. 107; Rudr. Śrīg. 1. 83; Rudr. Kāvyāl. 12. 28; Sarasv. 5. 111 b (ed. B. 5. 112 b); Hem. Kāvyān. 7, p. 303; Rasamaṇjari, p. 57; Rasaratn. 13. Cf. Schmidt, p. 271–272 (2d ed., p. 197–198); Lévi, p. 75.

A MAIDEN OR ANOTHER'S WIFE AS HEROINE

32 (P. 20 b, 21 a; H. 19).

anyastrī kanyakodhā ca nānyodhā 'ṅgirase kva cit kanyānurāgam icchātaḥ kuryād anāṅgīsamārayam.

'A woman who is a n o t h e r ' s (anyastrī) is either a maiden or a married woman. A woman who is married to another should never [figure] in the principal Sentiment; [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments.'

Com. Ex.: Sārṅg. 3769 (love for the wife of another); the love of the hero for Sāgarikā in the Ratnāvali, and that of the hero for Malaya-vati in the Nāgānanda (love for a maiden).

Notes. icchātaḥ H, V, P; anvīcchan Hall p. 38. — The usual designation for this type of heroine is paraṅtyā, but anyā, anyadityā, and anyastrī are also found. — On the principal and subordinate Sentiments see 3. 38; 4. 1, 52.

|| SD. 108 c, 109, 110; Rudr. Śrīg. 1. 87; Rudr. Kāvyāl. 12. 30; Sarasv.
A Courtezan as Heroine

33 (P. 21 b; H. 20 a).

sādhāraṇāstrī gaṇikā kalāprāgalbhyadhauryayuk.

'A common woman (sādhāraṇāstrī) is a courtezan, skilled in the arts, bold, and cunning.'

Notes. For parallel passages in other treatises see the notes on section 34. Cf. Schmidt, p. 280 (2d ed., p. 204); Lévi, p. 75.

34 (P. 22; H. 20 b, 21 a).

channakāmasukhārthājñānasvatantrāhaṇyupanḍakān
rakteva raṇjayed āḍhyān niḥsvān mātrā vivāsayet.

'She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money; when they are without funds she has them turned out of doors by her mother.'

Notes. The compound sukhārtha might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (sukhaprāptadhana, Rudr. Śṛṅg. and SD.; sukhaprāptavitta, Vāgbh. Kāvyān.) show that it means 'those that obtain wealth easily.' Dhanika gives both interpretations without deciding on their merits.

|| SD. 111; Rudr. Śṛṅg. 1. 120–126; Rudr. Kāvyāl. 12. 39, 40; Hem. Kāvyān. 7, p. 305; Vāgbhatāl. 5. 15, 16 a; Vāgbh. Kāvyān. 5, p. 63; Rasamaṇjari, p. 88; Alāmkārāsaṅkhara 20. 5; Rasaratn. 27; Sāhityasāra 10. 3 b; Ratirahasya 1. 62, 64 (ZDMG. 57, p. 717). Cf. Schmidt, p. 278–282 (2d ed., p. 203–205); Lévi, p. 75.

35 (P. 23 a; H. 21 b).

raktaiva tv aprahasanē naiśā divyanṛpāśraye.

'[She should be presented as] in love [with the Hero] except in a Prahasana; she should not [figure] in a drama concerned with a celestial king.'
BOOK TWO

54

Com. Except in a Prahasana, a courtesan may be enamored of the hero, like Vasantasenā in the Mṛchakaṭāṅkā. In the Prahasana she should not be in love, for the sake of the comic effect. She must not be introduced in a drama whose hero is a celestial king.

Notes. Text as above, H, V, P; rūpakeṣu anuraktāiva kāryā pra-
hasanetare Hall p. 38.—Cf. Lévi, p. 75–76.

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS
WITH THE HERO

36 (P. 23 b; H. 22 a).

āsāṁ aśṭāv avasthāḥ syuḥ svādhīnapatikāḍikāḥ.

‘Of these [types of Heroine] there may be eight [varieties
according to their] conditions [in relation to the hero], “one
that has her husband in subjection” and so on.’

Notes. || Bh. 22. 197, 198; SD. 112; Rudr. Śṛṅg. i. 131, 132; Rudr.
Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 113 b (ed. B. 5.
114 b); Hem. Kāvyān. 7, p. 305–306; Vāgbh. Kāvyān. 5, p. 63; Rasamaṇjari,
p. 105; Pratāpar. i. 41, 42; Alankāraśekhara 20, p. 70; Rasaratn. 37; cf.

37 (P. 24 a; H. 22 b).

āsannāyattaramaṇā hṛṣṭā svādhīnabhārtṛkā.

‘“One that has her husband in subjection” (svādhīnabhārtṛkā)
is one whose lover sits by her side and is at her service, and who
takes pleasure [in it].’

Com. Ex.: Amaru M 55, p. 141 [quoted also at SD. 145].

Notes. In some treatises (Sarasv., Pratāpar., etc.) this type of heroine
is called svādhīnapatikā.

|| Bh. 22. 201; SD. 113; Rudr. Śṛṅg. i. 133; Rudr. Kāvyāl. 12, p. 154
(supposed interpolation); 12. 45; Sarasv. 5. 118 (ed. B. 5. 119); Hem.
Kāvyān. 7, p. 306; Vāgbh.'Kāvyān. 5, p. 63; Rasamaṇjari, p. 163; Pratāpar.
1. 43; Rasaratn. 38 a; Bhāṣābhūṣaṇa 20 a; Anaṅgaraṅga, Paṅcasāyaka,
209–211); Lévi, p. 76.

38 (P. 24 b; H. 23 a).

mudā vāsakasajjā svam maṇḍayaty eṣyati priye.
"One that is dressed up to receive" (väsakasajjā) [is one who] adorns herself for joy when her lover is about to come."

Com. She adorns herself and her house. Ex.: Māgha 9. 52.

Notes. This type of heroine is also called väsakasajjikā and väsakasajjita.

[[Bh. 22. 199; SD. 120; Rudr Śrṅg. 1. 137; Rudr. Kāvyāl. 12, p 154 (supposed interpolation); Sarasv. 5. 117 (ed. B. 5. 118); Hem. Kāvyān. 7, p. 307; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 154; Pratāpar. 1. 44; Rasaratn. 38 b, 39 a; Bhāṣabhūṣana 19 b; Anaṅgaraṅga, Paṅcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 292–294 (2d ed., p. 213–216); Lévi, p. 76.

39 (P. 25 a; H. 23 b).

cirayaty avyālīke tu virahotkaṇṭhitonmanāḥ.

"One that is distressed at [her lover's] absence" (virahotkaṇṭhitā) [is one who] is disturbed (unmanas) when he tarries without being at fault.

Com. Ex.: sakhi sa vijitō vīṇā [unidentified stanza, tr. Lévi, p. 76].

Notes. virahotkaṇṭhitonmanāḥ H, V, P; virahotkaṇṭhitā mata Hall p. 38.—This type of heroine is also called utkā and utkaṇṭhitā.

[[Bh. 22. 200; SD. 121; Rudr. Śrṅg. 1. 135; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 120 (ed. B. 5. 121); Hem. Kāvyān. 7. p. 307; Vāgbh. Kāvyān. 5. p. 63; Rasamañjari, p. 145; Pratāpar. 1. 46; Rasāratn. 39 b; Bhāṣabhūṣana 18; Anaṅgaraṅga, Paṅcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 289–292 (2d ed., p. 211–213); Lévi, p. 76.

40 (P. 25 b; H. 24 a).

jñātē 'nyāsaṅgavikṛte khaṇḍitersyākaśayitā.

"One that is enraged" (khaṇḍitā) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman]."

Com. Ex.: Māgha 11. 34 = Spr. 3413 [quoted also at DR. 4. 67 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza].

Notes. The hero that lets his bodily disfigurements show is called 'shameless'; see 2. 10. These disfigurements include marks made by the nails and teeth; see Schmidt, p. 478, 496 (2d ed., p. 356, 369).
kalahāntarītā 'mārṣād vidhūte 'nuśayārtiyuk.

"One that is separated [from her lover] by a quarrel" (kalahāntarītā) [is one who] suffers remorse after she has repulsed [him] in indignation.'

Com. Ex.: Amaru 98 = Śāṅg. 3543.

Notes. vidhūte H, V, P; vibhūte Hall p. 38.— In Rudr. Śrūg. and Rudr. Kāvyāl. this type of heroine is called abhisamādhītā; the Smaradīpikā uses the term kupita.

|| Bh. 22. 202; SD. 117 e, f; Rudr. Śrūg. 1. 139; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 115 (ed. B. 5. 116); Hem. Kāvyān. 7, p. 306; Vāgdbh. Kāvyān. 5, p. 63; Rasamañjari, p. 125; Pratāpar. 1. 51; Rasaratn. 41 b; Bhāṣābhūṣana 16 b; Anaṅgaraṅga, Paṇcasāyaka, and Smaradīpikā, cited by Schmidt. Cf: Schmidt, p. 294–297 (2d ed., p. 216–217); Lévi, p. 77.

vipralabdholoktasamayam aprāpte 'tivimāṇītā.

"One that is deceived" (vipralabdha) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon.'

Com. Ex.: Subhāṣitāvalī 1940 = Spr. 1191 [quoted also at SD. 118].

Notes. || Bh. 22. 204; SD. 118; Rudr. Śrūg. 1. 141; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 116 (ed. B. 5. 117); Hem. Kāvyān. 7, p. 307–308; Vāgdbh. Kāvyān. 5, p. 64; Rasamañjari, p. 133; Pratāpar. 1. 47; Rasaratn. 40 b; Bhāṣābhūṣana 19 a; Anaṅgaraṅga and Paṇcasāyaka, cited by Schmidt. Cf: Schmidt, p. 207–299 (2d ed., p. 218–219); Lévi, p. 77.

dūradesāntarasthe tu kāryataḥ proṣitapriyā.
‘“One whose beloved is away” (proṣitapriyā) is one whose lover is in a distant land on business.’

COM. Ex.: Amaru 91 = Spr. 937.

NOTES. Cf. DR. 4. 70.—In most treatises this type is called proṣitabhārtyā; in Rudr. Śrṅg., proṣitapreyast; in Rudr. Kāvyāl., proṣitanāthā. These names are all synonymous, and the variation has no significance.

Rasamañjari (p. 184-185), Rasaratnahāra (42 b), and Bhāṣabhūṣāna (20 b) mention an additional type called proṣyatpatikā or pravatsyatpatikā, ‘one whose husband is about to depart.’ Cf. Schmidt, p. 307-309 (2d ed., p. 226-228).

|| Bh. 22. 205; SD. 119; Rudr. Śrṅg. 1. 147; Rudr. Kāvyāl. 12, p. 155 (supposed interpolation); 12. 46; Sarasv. 5. 119 b (ed. B. 5. 120 b); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 108; Pratāpar. 1. 53; Rasaratn. 42 a; Bhāṣabhūṣāna 16 a; Anāṅgaṅaṅa, Paṅcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 305-307 (2d ed., p. 224-226); Lévi, p. 77.

44 (P. 27 b; H. 25 c).

kāmārtā 'bhisaret kāntam sārayed vā 'bhisārikā.

‘“One that goes after [her lover]” (abhisārikā) [is one who], lovesick, goes to her lover or makes him come to her.’

COM. Ex.: Amaru 29 = Spr. 1316; Māgha 9. 56.

NOTES. || Bh. 22. 206; SD. 115; Rudr. Śrṅg. 1. 145; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); 12. 42; Sarasv. 5. 119 a (ed. B. 5. 120 a); Hem. Kāvyān. 7, p. 308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjari, p. 171; Pratāpar. 1. 54; Rasaratn. 40 a; Bhāṣabhūṣāna 17 b; Anāṅgaṅaṅa, Paṅcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 302-304 (2d ed., p. 222-223); Lévi, p. 77.

45 (P. 28; H. 26).

cintāniḥsvāsakhedāśruvaivaryaglānyabhūṣanaiḥ
yuktaḥ saḍ antyā dve cādyā krīḍaujjvālavyapraharṣitaiḥ.

‘Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments; those of the first two varieties, by playfulness, radiance, and joy.’

COM. The heroine connected with another, whether maiden or wife, can not be of all these varieties. For example, Mālavikā, in Mālav. 4. 14, p. 79, etc., should not be considered as khaṇḍita. [For details of the argument see Lévi, p. 78.]
Notes. For a still further subdivision of the heroine see Schmidt, p. 310-314 (2d ed., p. 228-232). According to the passages cited there— to which might be added Sarasv. 5. 107, 110 a (ed. B. 5. 108, 111 a)— each of the varieties thus far enumerated may be either uttamā, madhyāma, or admāma. We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD. 122; Rudr. Śṛṅg. 1. 154, 155; Rudr. Kāvyāl. 12, p. 155 [supposed interpolation]; Rasamāṇjari, p. 105; and cf. Schmidt, p. 315; 2d ed., p. 232). The DR. does not mention this last differentiation (except in a general way at 2. 75) and so admits of but 128 varieties.

Rasamāṇjari (p. 106) adds: yat tv etasām divyādīvyobhayabhedena gaṇanāya dvipaṅcāsadadhikāsatayutah sahasram bhedā bhavanti, thus claiming the existence of 1152 varieties of heroine!

MESSANGERS OF THE HEROINE

46 (P. 29; H. 27).

dūtyo dāsī sakhī kārūr dhātreyī prativeśikā
liṅgini śilpini svam ca netṛmitraguṇānvitāḥ.

'As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman,' and her own self: [all of these] being possessed of qualities [to match those] of the friends of the Hero.'

Com. Ex.: Mālatim. 3. 11, p. 88 = Spr. 6451; mrgaśīrṣu [unidentified stanza] (friend as messenger); Hāla 12; Hāla 877 [with variations] (heroine as her own messenger).

Notes. On the 'friends of the Hero,' mentioned in the second line of this section, see 2. 12, 13.

|| SD. 157; Rudr. Śṛṅg. 2. 102; Vāghb. Kāvyān. 5, p. 63; Pratāpar. 1. 55; Rasaratn. 46 b, 47 a; Kāmasūtra, p. 287; Ratirahasya (of Kokkoka), Anāgaraṅga, Paṅcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 777-779 (2d ed., p. 564-566); Lévi, p. 123.

THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P. 30 a; H. 28 a).

yauvane sattvajāḥ strīnām alamkārās tu viṃśatiḥ.

'The natural graces of women in the prime of youth are twenty [in number].'
48 (P. 30 b, 31; H. 28 b, 29).

bhāvo hāvaś ca helā ca trayas tatra śarīrajāḥ
śobhā kāntiś ca dīptiś ca mādhuryaṁ ca pragalbhataṁ
audāryaṁ dhairyam ity ete sapta bhāvā ayantajāḥ.

‘Three of them are physical: Feeling (bhāva), Emotion (hāva), and Passion (helā). These seven qualities come of their own accord: Beauty (śobhā), Loveliness (kānti), Radiance (dīpti), Sweetness (mādhurya), Courage (pragalbhata), Dignity (audārya), and Self-control (dhairyā).’

Notes. The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50–52; the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53–59; the members of the third group are enumerated in the following section (49).

The terms śobhā, mādhurya, and audārya occur also in the list of qualities of the hero; see DR. 2. 15 and the notes on that section.

Pratāpar. omits śobhā, kānti, dīpti, pragalbhya, and audārya; it adds, however, three other qualities named kutāhala, cakita, and hasita (4. 65, 66, 68, p. 269–270), thus bringing the number up to eighteen. The list in Sarasv. shows similar variations. — In the Alāṅkāraśekhara these qualities are enumerated as Consequents (see DR. 4. 3).

|| Bh. 22. 6, 24; SD. 125 b, c, d; AP. 338. 49, 50 a; Sarasv. 5. 364, 365 a (ed. B. 5. 168, 169 a, p. 310); Hem. Kāvyān. 7, p. 309, 314; Pratāpar. 4. 53; Alāṅkāraśekhara 20. 33, 34; Rasaratn. 59 b, 60.

49 (P. 32, 33 a; H. 30).

līlā vilāso vicchittir vibhramaḥ kilakiṇcitaṁ
moṭṭāyitaṁ kuṭṭēmitaṁ bibboko lalītam tathā
vihṛtaṁ ceti vijñeyā daśa bhāvāḥ svabhāvajāḥ.

‘The ten qualities that arise from one’s disposition are considered to be: Sportiveness (līlā), Delight (vilāsa), Tastefulness (vicchitti), Confusion (vibhrama), Hysterical Mood (kila-kiṇcita), Manifestation of Affection (moṭṭāyita), Pretended Anger (kuṭṭamita), Affected Indifference (bibboka), Lolling (lalīta), and Bashfulness (vihṛta).’
Notes. These qualities are defined in sections 60–69. The terms vilasa and lalita occur also in the list of qualities of the hero; see 2.15 and the notes on that section. SD. mentions and defines eight additional qualities; see SD. 125 f–h, 145, 147–153, and Lévi, p. 83–84.

|| Bh. 22. 12, 13; SD. 125 e–g; AP. 340. 2, 3 a; Sarasv. 5. 41, 42 a; Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 53; Alamkāraśekhara 20. 33, 34; Rasaratn. 61–63 a.

50 (P. 33 b; H. 31 a).

nirvikārtmakāt sattvād bhāvas tatrādyayavikriyā.

'Feeling (bhāva) is the first touch of emotion in a nature that was previously unaffected.'

Com. Ex.: Kumārasambhava 3. 40; dṛṣṭih sālasa° [unidentified stanza, quoted also at DR. 2. 26]; Kumārasambhava 3. 67 [quoted also at Kāvyapradipa 5, p. 168]; tam ccia vaa°, stanza by Dhanika.

Notes. || Bh. 22. 7, 8; SD. 126; AP. 338. 50 b; Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 53; Rasaratn. 63 b. Cf. Lévi, p. 79.

51 (P. 34 a; H. 31 b).

hevākasas tu śṛṅgāro ħavo 'kṣibhrūvikārkt.

'Emotion (hāva) is ardent love which produces a change in eyes and brows.'

Com. Ex.: jam kim pi peccha°, stanza by Dhanika.

Notes. hevākasas H, V, P; alpālāpas Hall p. 38.—The expression aksibhrūvikāra is taken from Bh.

|| Bh. 22. 7, 10; SD. 127; AP. 338. 50 b; Sarasv. 5. 353 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 a. Cf. Lévi, p. 79.

52 (P. 34 b; H. 32 a).

sa eva helā suvyaktaśṛṅgārārasasūcikā.

'That [i.e. Emotion] is Passion (helā), when it is a very plain manifestation of the emotion of love.'

Com. Ex.: taha jhatti se paa°, stanza by Dhanika [quoted, with some variations, at SD. 128].

Notes. || Bh. 22. 7, 11; SD. 128; Sarasv. 5. 351 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 b. Cf. Lévi, p. 79.
53 (P. 35 a; H. 32 b).

rūpopabhogatāruṇyaṁ śobhā 'ṅgānāṁ vibhūṣaṇam.

‘Beauty (śobhā) is bodily adornment due to handsome form, passionateness, and youthfulness.’

Com. Ex.: Kumārasambhava 7. 13; Śakuntalā 2. 10, p. 72 = Spr. 271.
Notes. || Bh. 22. 25; SD. 129; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 a. Cf. Lévi, p. 79.

54 (P. 35 b; H. 33 a).

manmathāvāpitacchāyā saiva kāntir iti smṛtā.

‘Loveliness (kānti) is the name given to the touch of beauty imparted by love.’

Com. Ex.: unmilādvadan° [unidentified stanza, tr. Lévi, p. 79]; as can be seen in the Mahāvetāvarṇānasara of Bhaṭṭa Bāṇa.
Notes. manmathāvāpita° H, V, P; manmathadhyāsita° Hall p. 38.—A higher degree of this quality is called dipti (see 2. 56).
|| Bh. 22. 26 a; SD. 130; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 b. Cf. Lévi, p. 79.

55 (P. 36 a¹; H. 33 b¹).

anulbaṇatvam mādhuryaṁ.

‘Sweetness (mādhurya) is a quality not very intense.’

Com. Ex.: Śakuntalā 1. 17, p. 28 = Spr. 6896.
Notes. || Bh. 22. 27; SD. 132; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 55, p. 263 [59 is a misprint for 55]; Rasaratn. 66 b. Cf. Lévi, p. 80.

56 (P. 36 a²; H. 33 b²).

dīptiḥ kāntes tu vistaraḥ.

‘Radiance (dīpti) is a higher degree of Loveliness.’

Com. Ex.: Dhvanyāloka 1. 4, com., p. 22.
57 (P. 36 b¹; H. 34 a¹).

niḥsādhvasatvam prāgalbhyaṃ.

'Courage (prāgalbhyā = pragalbhatā) is the quality of not becoming agitated.'

Com. Ex.: tathā virīḍa°, stanza by Dhanika [tr. Lévi, p. 80].

58 (P. 36 b²; H. 34 a²).

audāryam praśrayah sadā.

'Dignity (audārya) is courteous bearing at all times.'

Com. Ex.: Hāla 226; Ratn. 2. 19, p. 55.

59 (P. 37 a; H. 34 b).

cāpalāvihatā dhairyaṃ cīdvṛttir avikatthanā.

'Self-control (dhairya) is a state of mind not affected by inconstancy and free from boastfulness.'

Com. Ex.: Mālatim. 2. 2, p. 62.
Notes. || Bh. 22. 28; SD. 135; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 56; Rasaratn. 67 b. Cf. Lévi, p. 80.

60 (P. 37 b; H. 35 a).

priyānukaraṇaṃ lilā madhurāṅgaviceṣṭitaiḥ.

'Sportiveness (lilā) is the imitation of a lover in the actions of a fair-limbed [maiden].'

Com. Ex.: taha diṭṭham taha bhaṇ°, stanza by Dhanika; tenoditam vad° [unidentified quotation].
Notes. || Bh. 22. 14; SD. 136; AP. 340. 3 b; Sarasv. 5. 340 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 57; Rasaratn. 68; Bhāṣābhūṣaṇa 27 a. Cf. Lévi, p. 81.
61 (P. 38 a; H. 35 b).

tātkāliko višeṣas tu vilāso 'ṅakriyādiṣu.

'Delight (vīlāsa) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.].'

Com. Ex.: Mālatīm. 1. 29, p. 32.

 Notes. °kriyādiṣu H, V, P; °kriyakītiṣu Hall p. 38.—The words in brackets in the translation are justified by Dhanika's commentary.

∥ Bh. 22. 15; SD. 137; AP. 340. 4 a; Sarasv. 5. 341 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311, (313); Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 69; Bhāṣābhūṣaṇa 28 a. Cf. Lévi, p. 81.

62 (P. 38 b; H. 36 a).

ākalparacanā 'lpā 'pi vicchittih kāntipōṣakrīt.

'Tastefulness (vicchittī) is an arrangement, though slight, of adornment so as to increase loveliness.'

Com. Ex.: Kumārasambhava 7. 17.

 Notes. ∥ Bh. 22. 16; SD. 138; Sarasv. 5. 342 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 58; Rasaratn. 70 a; Bhāṣābhūṣaṇa 29 a. Cf. Lévi, p. 81.

63 (P. 39 a; H. 36 b).

vibhramas tvarayā kāle bhūṣāsthānaviparyayaḥ.

'Confusion (vibhrama) consists in misplacing ornaments in haste on some occasion.'

Com. Ex.: abhyudgate śaśini pēsa° [unidentified stanza]; Spr. 6576, stanza by Dhanika [quoted, with one variation, at SD. 143].

 Notes. ∥ Bh. 22. 17; SD. 143; Sarasv. 5. 343 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 74; Bhāṣābhūṣaṇa 29 b. Cf. Lévi, p. 81.

64 (P. 39 b; H. 37 a).

krodhāśruharṣabhītyādeḥ saṁkaraḥ kilakiṅcitam.

'Hysterical Mood (kilakiṅcita) is a combination of anger, weeping, joy, fear, and the like.'
Com. Ex.: *ratikriḍā*, stanza by Dhanika [tr. Lévi, p. 81].

Notes. || Bh. 22. 18; SD. 140; AP. 340. 4 b; Sarasv. 5. 344 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 60; Rasaratn. 71; Bhāśābhūṣaṇa 30 a. Cf. Lévi, p. 81.

65 (P. 40 a; H. 37 b).

moṭṭāyitaṁ tu tadbhāvabhāvanेṣṭakathādiṣu.

‘Manifestation of Affection (moṭṭāyita) is being absorbed in thought of him [i.e. one’s lover] at a mention of him or the like.’

Com. Ex.: Padmagupta, Navasāhasāṅkacarita 6. 42 [tr. Lévi, p. 82]; māṇaḥ kaṃ ḫrd* [unidentified stanza]; smaradavathu*, stanza by Dhanika.

Notes. || Bh. 22. 19; SD. 141; Sarasv. 5. 345 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 61; Rasaratn. 72; Bhāśābhūṣaṇa 32. Cf. Lévi, p. 82.

66 (P. 40 b; H. 38 a).

sānandā ’ntah kuṭṭamitaṁ kupyet keśādharagrahe.

‘Pretended Anger (kuṭṭamita) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover’s] touching her hair or her lip.’

Com. Ex.: nāṇḍāpād* [unidentified stanza, tr. Lévi, p. 82].

Notes. || Bh. 22. 20; SD. 142; Sarasv. 5. 346 (ed. B. p. 307); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 62; Rasaratn. 73; Bhāśābhūṣaṇa 30 b. Cf. Lévi, p. 82.

67 (P. 41 a; H. 38 b).

garvābhimānād iṣṭe ’pi bibboko ’nādarakriyā.

‘Affected Indifference (bibboka) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride.’

Com. Ex.: savyaṛjaṁ tilakā*, stanza by Dhanika.

Notes. Owing to dialectic preference for v, this quality is called vivvoka in SD.

|| Bh. 22. 21; SD. 139; AP. 340. 5 a; Sarasv. 5. 347 (ed. B. p. 308); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 63; Rasaratn. 70 b; Bhāśābhūṣaṇa 31. Cf. Lévi, p. 82.
68 (P. 41 b; H. 39 a).

sukumārāṅgavīṇyāso maṣṭṇo lalitam bhavet.

‘Lolling (lalita) is a graceful pose of one of fair form.’

Com. Ex.: sabhrābhānāṃ karaḥ, stanza by Dhanika.

Notes. || Bh. 22. 22; SD. 144, AP. 340. 5 a; Sarasv. 5. 348 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 64; Rasa ātn. 75 a; Bhāṣābhūṣaṇa 28 b. Cf. Lévi, p. 82.

69 (P. 42 a; H. 39 b).

prāptakālaṃ na yad brūyād vṛīdayā vṛīṭaṃ hi tat.

‘Bashfulness (vṛīta) is not speaking, because of modesty, [even] when there is an opportunity.’


Notes. This is called vṛīta in SD., which defines: vaktavyakāle 'py avaco vṛīdayā vṛītaṃ matam.

|| Bh. 22. 23; SD. 146; Sarasv. 5. 349 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 59; Pratāpar. 4. 67; Rasaratn. 76 a; Bhāṣābhūṣaṇa 27 b. Cf. Lévi, p. 82.

ASSISTANTS OF THE HERO WHEN A KING

70 (P. 42 b; H. 40 a).

mantri svāṃ vobhayaṃ vā 'pi sakhā tasārthacintane.

‘A minister (mantri), [or the Hero] himself, or both [together] are his [i. e. the Hero’s] assistants in deliberations on affairs of state.’

Notes. This section is criticized by Viśvanātha, SD. 80, com., on the ground that it belongs rather to a treatment of the means of handling affairs of state than to an account of assistants in that task; and that, furthermore, the mere statement ‘The minister is the assistant in deliberations on affairs of state’ would have sufficed to show the participation of the hero.

|| Bh. 24. 70 b, 71 a; SD. 80.

71 (P. 43 a; H. 40 b).

mantriṇā lalitāḥ śeṣā mantrisvāyattasiddhayah.
'A Hero [of the kind known as] light-hearted has his affairs attended to by a minister; the other [kinds of Hero], by their ministers and themselves.'

Notes. This section is criticized by Viśvanātha, SD. 80, com., on the ground that, from the mere characterization of the 'light-hearted' hero, it is clear that he leaves his affairs of state entirely to his minister. And, if that is the case, the minister is not an assistant in these affairs at all, since he has complete charge of them.

72 (P. 43 b; H. 41 a).

ṛtvikpurohitau dharme tapasvibrahmavādinaḥ.

'In his religious duties [the assistants of the Hero are] his chaplain (ṛtvij), his domestic priest (purohita), ascetics (tapasvin), and expounders of sacred lore (brahmavādin).'

Notes. || SD. 83.

73 (P. 44 a; H. 41 b).

suhrṭkumārāṭavikā daṇḍē sāmantasainikāḥ.

'In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers.'

Notes. || SD. 82.

74 (P. 44 b, 45 a; H. 42).

antaḥpuraṇe varṣavarāḥ kirātā mukavāmanāḥ mlecchābhīrasakārādyāḥ svasvakāryopayoginaḥ.

'In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (sakāra), and such persons—each being charged with his own particular task.'

Notes. || SD. 81.
GROUPING OF CHARACTERS ACCORDING TO RANK

75 (P. 45 b, 46 a; H. 43 a, b).

jyeṣṭhamadhyādhamatvena sarvesāṃ ca trirūpaṭā
tāratamyañā yathoktānāṃ guṇānāṃ cottomāditā.

‘All [these characters are divided into] three groups, higher, middling, and lower; and their relative supremacy [is determined] by their possession of the aforementioned qualities in different degrees.’


76 (P. 46 b; H. 43 c).

evāṃ nātye vidhātavyo nāyakaḥ saparicchadāḥ.

‘In such manner are the Hero and his attendants to be represented in a drama.’

Notes. saparicchadāḥ H, V, P; saparigrahaḥ Hall p. 38.

THE GAY STYLE OF PROCEDURE

77 (P. 47; H. 44 a, b).

tadvyāpārātmikā vṛttīś caturdhā tatra kaiśikī
gitanṛtyavilāsādyair mṛduḥ śṛṅgāraceṣṭitaiḥ.

‘The Style of Procedure which is based on his [i. e. the Hero’s] conduct is of four kinds. Of these [four Styles of Procedure] the Gay Style (kaiśikī) is delightful through its outward expressions of love, [such as] song, dance, coquetry, and the like.’

Notes. On the character and legendary origin of the Styles of Procedure see Lévi, p. 87–89. The four Styles are: kaiśikī (2. 77), satvast (2. 83), ārabhaṭṭ (2. 88), and bhāraṭṭ (3. 5).

|| Bh. 6. 25; (18. 4, 5); 20. 45; SD. 410, 411 a–d; Rudr. Śṛṅg. 1. 19; 3. 52–54; AP. 339. 5; Sarasv. 2. 64–66 a (ed. B. 2. 34–36 a); 5. 733 (ed. B. 5. 194, p. 378); Pratāpar. 2. 15 a. Cf. Lévi, p. 89.
78 (P. 48a; H. 44c).

narmatatsphûrjatatsphoṭatadgarbhais caturāṅgikā.

'[The Gay Style is] of four varieties: Pleasantry (narman), Outburst of Affection (narma-sphûrja), Disclosure of Affection (narma-sphoṭa), and Development of Affection (narma-garbha).'

Notes. śphûrja (sphaṇja, sphiṇja), with reference to these readings see section 80, notes.

Bh. 20. 46; SD. 411 e, f; Sarasv. 5. 746 (ed. B. p. 380).

79 (P. 48 b–50; H. 45, 46).

vaidaggdhyakriḍitaṁ narma priyopacchandanātmakam
hāsyenaiva saśrñgārabhayena vihitam tridhā
ātmopakṣepasambhogamāṇaiḥ śrñgāry api tridhā
śuddham aṅgam bhayaṁ dvedhā tredhā vāgvesaceṣṭitaiḥ
sarvaṁ saḥasyam ity evaṁ narmāṣṭādaśadhoditam.

'Pleasantry (narman) is clever jesting that serves to conciliate the beloved. It is of three kinds, according as it is done merely in fun, or through love, or through fear. [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy. [Pleasantry connected with] fear is twofold, either pure or subordinated [to some other sentiment]. The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action. Consequently Pleasantry is said to be eighteenfold.'

Com. Ex.: Kumārasambhava 7. 19 (Pleasantry in words); the incident of the vidūṣaka and Šekharaka in Nāgān. (Pleasantry in costume); in Mālav., the scene where Nipuṇikā drops a stick upon the awakening vidūṣaka, who takes it to be a snake (Pleasantry in action); madhyāhnaṁ ganaṁ [unidentified stanza] (Pleasantry connected with love, allusion to oneself); Hāla 130 (manifestation of desire for pleasure); Māgha 11. 33 (show of jealousy); Ratn. 2, p. 46 [with variations] (Pleasantry connected with fear); abhivyaktāṁkah sakalaṁ, stanza by Dhanika [quoted also at DR. 4. 69] (Pleasantry connected with fear subordinate to love).
Notes. This narman must not be confused with the term narman, 'Joke,' defined at i. 57.


80 (P. 51 a; H. 47 a).

narmasphûrjaḥ sukhârambho bhayânto navasamgame.

'O ut b r s t o f A f f e c t i o n (narmasphûrja) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear.'

Com. Ex.: Mâlav. 4. 13-+, p. 78 [the stanza = Spr. 6234].

Notes. narmasphûrijâḥ, correct reading adopted on the authority of BR. 5. 1537 (s. v.); 7. 1369 (s. v. sphûnja); 7. 1372 (s. v. sphûnja: 'wohl nur fehlerhaft für sphûrja'); narmasphûnijâḥ H, V, P; narmasphûnijâḥ Hall p. 38, p. 21 note 3 (Bh., ed. Sividatta and Parab, 20. 48, 51, has narmasphûnija; Bh.; ed. Hall, 20. 46, 49, narmasphûnija; SD. 411, 413, narmasphûrijâ; Sarasv. 5. 746, 748, narmasphûnija).

|| Bh. 20. 49; SD. 413; Sarasv. 5. 748 (ed. B. p. 380). Cf. Lévi, p. 90.

81 (P. 51 b; H. 47 b).

narmasphothas tu bhâvânâṁ sūcito 'lparaso lavaih.

'D i s c l o s u r e o f A f f e c t i o n (narmasphota) is moderate sentiment indicated by slight expressions of the feelings.'

Com. Ex.: Mālatīm. 1. 20, p. 22.

Notes. The word lâva, here translated 'slight expression,' means literally 'particle.'

|| Bh. 20. 50; SD. 414; Sarasv. 5. 749 (ed. B. p. 380). Cf. Lévi, p. 90.

82 (P. 52; H. 48).

channanetrapraticāro narmagarbho 'rthahetave
aṅgaiḥ sahāṣyanirhāṣyair ebhir eśā 'tra kaiśikī.

'D e v e l o p m e n t o f A f f e c t i o n (narmagarbha) is the coming up of the hidden Hero for the attainment of his purpose.—These are the comic and non-comic varieties of the Gay Style.'
BOOK TWO

Com. Ex.: Amaru 18 = Spr. 2037 [quoted also at DR. 2. 31]; as in the case of the appearance of Vatsarāja himself in place of Susaṃgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadārsīka.

Notes. The word pratīcāra is not contained in the smaller Petersburg lexicon; I have taken it as an equivalent of pratī-caṇa, 'approach.'

∥ Bh. 20. 51; SD. 415; Sarvasv. 5. 750 (ed. B. p. 380). Cf. Lévi, p. 90.

THE GRANDIOSE STYLE OF PROCEDURE

83 (P. 53; H. 49).

viśokā sāttvatī sattvaśauryatyāgadayārjavaiḥ
samālāpotthāpacāv asyāṁ sāṃghātyāḥ parivartakaḥ.

'The Grandiose Style (sāṭtvatī) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (saṃlāpa = saṃlāpaka), Challenge (utthāpaka), Breach of Alliance (sāṃghātya), and Change of Action (parivartaka).'

Notes. *ārjavaiḥ, corrected in accordance with SD. 416 a; *ājaiḥ H, V, P. The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text. The word ārjava is far more appropriate to the passage than java, the last component of the compound in the printed texts. The gloss of the commentary, karsa, does not explain either word.

∥ Bh. 20. 37-40; SD. 416 a–d; Rudr. Śṛṅg. 3. 63, 64; Sarvasv. 2. 67 b (ed. B. 2. 37 b); 5. 734 (ed. B. 5. 195, p. 378); Pratāpar. 2. 16 b. Cf. Lévi, p. 91.

84 (P. 54 a; H. 50 a).

saṃlāpako gabhiroktir nānābhāvarasā mithaḥ.

'Discourse (saṃlāpaka) is mutual talk of a serious nature, expressing various feelings and sentiments.'


Notes. *rasā mithaḥ H, V, P; *rasātmakaḥ Hall p. 38. The former reading is clearly preferable.

∥ Bh. 20. 43; SD. 418; Sarvasv. 5. 753 (ed. B. p. 381). Cf. Lévi, p. 92.
85  (P. 54 b; H. 50 b).

utthāpakas tu yatrādau yuddhāyottāpayet param.

'Challenge (utthāpakas) is [a situation] in which, at the outset, one challenges another to combat.'

Com. Ex.: Mahāvīra. 5. 49, p. 209 of the supplement.

86  (P. 55 a; H. 51 a).

mantrārthadaivaśaktyādeḥ sāṃghātyāḥ sāṃghabhaddenam.

'Breach of Alliance (sāṃghātya) is a violation of alliance under the influence of advice, gain, fate, or the like.'

Com. As in the Mudrārākṣasa (under the influence of advice and of desire for gain); as in [stories based on] the Rāmāyaṇa (under the influence of fate).
Notes. This is called saṅghātya and saṅghātaka in Bh.; saṃhātya in SD. In Sarasv. the term appears in the form saṃghātyaka.
|| Bh. 20. 44; SD. 417; Sarasv. 5. 754 (ed. B. p. 381). Cf. Lévi, p. 91.

87  (P. 55 b; H. 51 b).

prārabdhottānākāryānyakaraṇaḥ parivartakaḥ.

'Change of Action (parivartaka) [arises] from doing something else than the thing whose development is already begun.'

Com. Ex.: Mahāvīra. 2. 37 +, p. 76.
Notes. || Bh. 20. 42; SD. 419; Sarasv. 5. 752 (ed. B. p. 381). Cf. Lévi, p. 91.

THE HORRIFIC STYLE OF PROCEDURE

88  (P. 56, 57 a; H. 52).

ebhir aṅgais caturdhayaṁ sāttvaty ārabhaṭi punaḥ
māyendrajālasaṁgrāmakrodhobhrāntādīceṣṣṭitaṁ
sāṃkṣiptikā syāt sampheṣṭo vastūtthānāvapātane.
Because of these divisions [just mentioned] the Grandiose Style is fourfold.—The Horrific Style (ārabhaṭī), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like. [Its four subdivisions are] Compression (smākṣiptikā = smākṣipti), Conflict (sampheta), Production of a Matter (vastūthāna = vastūthāpana), and Tumultuous Disturbance (avapātana = avapāta).

Notes. || Bh. 20. 53-55; SD. 420 a-d; Rudr. Śṛṅg. 3. 58, 59; AP. 339. 10 b, c; Sarasv. 2. 66 b (ed. B. 2. 36 b); 5. 732 (ed. B. 5. 193, p. 378); Pratāpar. 2. 15 b. Cf. Lévi, p. 92.

89 (P. 57 b, 58 a; H. 53).

smākṣiptavasturacanā smākṣiptiḥ śilpayogataḥ
pūrvanetṛnivṛttyā 'nye netrantaraparigraham.

‘Compression (smākṣipti) is arranging a matter concisely by an artful device; others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one.’

Com. Ex.: Mahāvira. 4. 22, p. 147 [quoted also at DR. 2. 6].

Notes. "parigraham, corrected in accordance with the commentary ("parigraham anvya smākṣiptikām manyante); "parigrahah H, V, P.
|| Bh. 20. 56; SD. 422; Sarasv. 5. 743 (ed. B. p. 379). Cf. Lévi, p. 92.

90 (P. 58 b; H. 54 a).

samphetās tu samāghātaḥ kruddhasamrābdhayor dvayōḥ.

‘Conflict (sampheta) is an encounter of two angry and excited persons.’

Com. As the encounter between Mādhava and Aghoraghaṇṭa in the Mālatīmādhava, and between Indrajit and Lakṣmaṇa in plots based on the Rāmāyaṇa.


91 (P. 59 a; H. 54 b).

māyādyutthāpitam vastu vastūthāpanam iṣyate.

‘Production of a Matter (vastūthāpana) is the name
given to [a case where] a matter [is] produced by magic or the-like.'

Com. Ex.: *jīvantā jaya*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant; the lines are quoted also at SD. 420].


92 (P. 59 b; H. 54 c).

*avapātas tu niśkrāmapraveśatārasavidravaiḥ.*

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight.'

Com. Ex.: Ratn. 2. 2, p. 29; 2. 3, p. 29 [quoted also at DR. 4. 86]; the tumult in the attack on Vindhyaketu in the first act of the Priyadarśikā.


93 (P. 60 a¹; H. 55 a¹).

*ebhir aṅgais caturdheyam.*

'Because of these divisions this [Horrific Style] is fourfold.'

**Other Styles of Procedure**

94 (P. 60 a², b, 61; H. 55 a², b, 56).

*nārthavṛttir atah parā
caturthi bharati sa 'pi vācyā nāṭakahakṣaṇe
kaiśikīṁ sāttvātīṁ cārthavṛttim ārabhaṭīṁ iti
paṁhantaḥ paṅcamīṁ vṛttim Audbhataḥ pratiṣṭhāne.

'There is no other Style of Procedure than these [three]. The fourth Style is the Eloquent Style (*bharati*). That, however, will be spoken of in describing the Nāṭaka. The followers of Udbhata, when mentioning the Gay, the Grandiose, and the Horrific Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style.'

Notes. The *bharati*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at
3. 5.—On the rhetorician Udbhāta (fl. c. 800 A. D.) see Jacob, ‘Notes on Alaṅkāra Literature,’ JRAS. 1897, p. 286–287, 829–847. || See the parallel passages listed at 2. 77 and 3. 5. Cf. Lévi, p. 93.

EMPLOYMENT OF THE STYLES OF PROCEDURE

95 (P. 62; H. 57).

śṛṅgāre kāśiṇki vīre sāttvaty ārabhaṭi punāḥ
rase raudre ca bibhate vṛttiḥ sarvatra bhāratī.

‘The Gay Style [is to be used] in [expressing] the Erotic Sentiment; the Grandiose Style in [expressing] the Heroic Sentiment; the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments; the Eloquent Style everywhere.’

Notes. The word ca in the second line connects raudre and bibhate, a second ca after the latter word being omitted, as is occasionally the case (cf. for example Mānavadharmasastra 3. 20; 9. 322).—Mitra (SD. tr. p. 219) mistranslates SD. 410, which is identical with this section of DR.

According to Bh., each of the Styles may be employed in connection with three of the Sentiments: the Gay Style in the Comic, Erotic and Pathetic; the Grandiose Style in the Heroic, Furious, and Marvelous; the Horrific Style in the Terrible, Odious, and Furious; the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR. 4. 56–57, 79–87.)

|| Bh. 20. 61, 62; SD. 410 a, b.

LOCAL CHARACTERISTICS OF A DRAMA

96 (P. 63; H. 58).

desabhāṣākriyāvesalaksanāḥ syuh pravṛttayah
lokād evāvagamyaitā yathaucaityam prayojayet.

‘Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life.’

Notes. evāvagamy° H, P; evāgamyo° V (merely a haplographic misprint); for the verbal prefix ava-, the variants adhi-, upa-, and anu- also occur, Hall p. 38.

|| Bh. 17. 63 b.
97 (P. 64; H. 59).

pāthyaṃ tu sanskrtaṃ niṣṇām anīcānāṃ kartātmanāṃ
liṅgininām mahādevyā mantrijāveśyayoḥ kva cit.

'Sanskrit is to be spoken by men that are not of low rank,
by devotees, and in some cases by female ascetics, by the chief
queen, by daughters of ministers, and by courtezans.'

Notes. || Bh. 17. 31, 37, 40, 41; SD. 432 a, r, s. Cf. Lévi, p. 130.

98 (P. 65 a; H. 60 a).

strīṇāṃ tu prākṛtam prāyaḥ saurasenya adhameṣu ca.

'Prākrit is generally [to be the language] of women, and
Surasení in the case of male characters of low rank.'

Notes. sauraseny Hall p. 38; saurasenya Hall p. 38, P; śūraseny H, V.
(In using the list of readings given by Hall on pages 38 and 39, it is neces-
sary to bear in mind that he always records variants in their pause-form,
without regard to the context.)

|| Bh. 17. 35, 36, 51 b; SD. 432 b, m, n, o. Cf. Pischel, Grammatik der
Prākrit-Sprachen, p. 20–21; Lévi, p. 130.

99 (P. 65 b, 66; H. 60 b, 61).

piśācātyantanicādau paisācam māgadhaṃ tathā
yaddeśaṃ nicātāraṃ yat taddeśaṃ tasya bhāṣitam
kāryataś cottaṁādināṃ kāryo bhāṣāvyatikramaḥ.

'In like manner Piśācas, very low persons, and the like are to
speak Paisāci and Māgadhī. Of whatever region an
inferior character may be, of that region is his language to be.
For a special purpose the language of the highest and subse-
quent characters may be changed.'

Notes. An interesting example of change of language is found in the
second act of the Mudrārākṣasa, where Virādhagupta, in his disguise as
a snake-charmer, speaks Prākrit, reverting to the usual Sanskrit in asides.

|| Bh. 17. 50 a; SD. 432 d, l, t, u. Cf. Lévi, p. 130–131.
Prescribed Modes of Address

100 (P. 67; H. 62).

bhagavanto varair vācyā vidvaddevarsiliṅginaḥ
viprāmātyāgraṇāś cāryā nāṭisūtrabhṛtau mithāḥ.

‘Learned men, divine sages, and ascetics are to be addressed
by the best persons as “blessed one” (bhagavant); Brahmans,
ministers, and elder brothers [are to be addressed as] “sir”
(ārya), and the chief actress and the Stage-manager (sūtrabhṛt)
mutually [also employ this mode of address].’

Notes. || Bh. 17. 82 b; SD. 431 j, d, f. Cf. Lévi, p. 129.

101 (P. 68; H. 63).

rathī sūtena cāyuṣmān pūjyaiḥ śiṣyātmajānujāḥ
vatseti tātāḥ pūjyo ’pi sugrhiṭābhidhas tu taiḥ.

‘A chariot-rider [is to be called] by his charioteer “long-lived
one” (āyuṣmant); a pupil, a son, or a younger brother [is to be
called] by venerable persons “child” (vatsa); a venerable person
[is to be called] by these “father” (tāta) or “thou of auspicious
name” (sugrhiṭābhidha).’

Com. The term tāta may also be used by a venerable person in ad-
dressing a pupil, a son, or a younger brother.

Notes. || Bh. 17. 74 a, 77; SD. 431 l, m, n. Cf. Lévi, p. 129.

102 (P. 69 a; H. 64 a).

bhāvo ’nugena sūtrī ca mārṣety etena so ’pi ca.

‘The Stage-manager (sūtrin) [is to be called] “respected sir”
(bhāva) by his assistant, and the latter [is to be called] “worthy
friend” (mārṣa) by the former.’

Notes. For mārṣa SD. has māriṣa. See also DR. 3. 8 and the notes
on that section.
|| Bh. 17. 73; SD. 431 g, h. Cf. Lévi, p. 380.
103 (P. 69 b, 70 a; H. 64 b, 65 a).

devaḥ svāmī 'ti nrpatir bṛtyair bhaṭṭeti cādhamaiḥ
āmantraṇīyāḥ pativaj jyeṣṭhamadhyādhamaiḥ striyaḥ.

'A king [is to be called] "lord" (deva) or "sire" (svāmin)
by his servants, and "master" (bhaṭṭa) by inferior persons.
Women are to be addressed by the highest, middling, and lowest
persons like their husbands.'


104 (P. 70 b, 71; H. 65 b, 66).

samā haleти presyā ca haṅje veyā 'jjukā tathā
kuṭṭiny ambety anugataiḥ pūjyā vā jaraṭi janaiḥ
vidūṣakeṇa bhavati rājī ceṭi 'ti śabdyaṭe.

'Among the women] an equal [is to be addressed with the
word] "friend!" (halā); a serving-maid, [with the word]
"servant!" (haṅje); a courtesan [is to be called] "mistress"
(ajjukā). A bawd [is to be called] "madam" (ambā) by her
followers, and an honorable old woman [is also to be called
"madam"] by [all] persons. The queen, [as also] her servant
(ceṭi), is addressed as "lady" (bhavati) by the jester (vidūṣaka).'

Notes. veyājjukā H, V, P; veyāṛjakā Hall p. 38.—Line 2 as above
H, V, P; kuṭṭiny anugataiḥ pūjyā ambeti yuvaṭi janaiḥ (observe the
hiatus!) Hall p. 38.—rājī H, V, P; rājñā Hall p. 38.—The word iti in
the last line has been forced from the expected position after bhavati
by the requirements of the meter.

|| Bh. 17. 81 a, 85 a, 89, 90; SD. 431 w, x, k. Cf. Lévi, p. 129.

Conclusion of the Second Book

105 (P. 72; H. 67).

ceṣṭāgunodāṛtisattvabhbhāvān
aśeṣato netṛdaśāvibhinnān
ko vaktum īso Bharato na yo vā
yo vā na devaḥ śaśikhaṇḍamaulīḥ.
‘Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (sattva-bhāva) that are inseparable from (a-vibhinna) the ten varieties of leading character?'

Com. The idea is, the present work is merely an outline of these subjects.

Notes. The word netṛdāsa I take to refer to four varieties of hero (see 2. 2) and six varieties of heroine (three mentioned in 2. 25; two in 2. 32; and the last in 2. 33).—Meter: upajāti.
BOOK THREE

THE NĀṬAKA AS THE TYPICAL VARIETY OF DRAMA

1 (P. 1; H. 4).

prakṛtitvād athānyesām bhūyo rasaparigrahāt
sampūrṇalakṣanatvāc ca pūrvāṇa nāṭakam ucyate.

'The Nāṭaka is spoken of first, because of its being the
type of all [the varieties of drama], furthermore because of its
comprising [all] the Sentiments (rasa), and [also] because of
the fact that it fulfils the definitions [to be given].'

Notes. Sections 1–43 of Book 3 are concerned with various aspects of
the nāṭaka, or 'play' par excellence—the typical variety of Hindu dra-
matic composition and the one that best exemplifies the rules laid down
for such works. The other varieties of drama are then briefly defined (in
sections 44–64), chiefly by the enumeration of their points of divergence
from the nāṭaka. (Cf., for example, the phrase śuṣam nāṭakavat, 3. 44 d.)
For a brief definition of the nāṭaka see SD. 277; Pratāpar. 3. 32, 33.

THE BEGINNING OF A PLAY

2 (P. 2; H. 2).

pūrvaraṅgaṁ vidhāyādau sūtradhāre vinirgate
praviśya tadvad aparāḥ kāvyam āsthāpayen nāṭaḥ.

'When the Stage-manager (sūtradhāra) has gone out after
disposing of the Preliminaries (pūrvaraṅga) at the beginning
[of the play], another actor, entering in like manner, shall intro-
duce the drama.'

Com. . . . 'entering in like manner;' that is, with Viṣṇu-like stride, etc.
[cf. Bh. 5. 165 a]. From his function of introducing (sthāpana) and in-
dicating what is to come, he is called Introducer (sthāpaka).

Notes. The word pūrvaraṅga is the technical name for the ceremonies
preliminary to a dramatic performance, which are described in detail at
Bh. 5. 1-175.—No mention is made of the *sthāpaka* in most of the known plays; he is found in action, however, in the Karpūramañjari (i. 128). See the edition of Konow and Lanman, Cambridge, Mass., 1901, p. 196.

|| Bh. 5. 163, 164; SD. 283 a, b; cf. AP. 337. 8. Cf. Lévi, p. 135, 376.

3  (P. 3; H. 3).

**divyamartye sa tadrūpo miśram anyataras tayoḥ**

**sūcayed vastu bijaṃ vā mukham pātram' athāpi vā.**

‘[A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [i.e. divine or human, respectively]; [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these. He shall allude to the Subject-matter (*vastu*), or the Germ (*bīja*), or the Opening (*mukha*), or to one of the characters (*pātra*).’

**Com.** Ex.: *rāmo mārdhni nidhaṅ*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant] (allusion to the subject-matter); Ratn. i. 6, p. 4 = Spr. 3026 [quoted also at DR. i. 39 and 3. 10] (allusion to the Germ); *āśādiaṅ* [unidentified stanza from a drama, quoted also at DR. 3. 11 and SD. 283; tr. Lévi, p. 139] (allusion to the Opening); Śakuntalā i. 5, p. 14 [quoted in part also at DR. 3. 12] (allusion to a character).

**Notes.** || Bh. 5. 169, 170; SD. 283 c, d. Cf. Lévi, p. 379.

4  (P. 4; H. 4).

**raṅgam prasādyā madhuraiḥ ślokaiḥ kāvyārthasūcakaiḥ**

**ṛtuṁ kaṁ cid upādāya bhāratim vṛttim āśrayet.**

‘After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhārati*) in describing some season.’

**Com.** Ex.: Ratn. i. 2, p. 1 [quoted also at Kāvyapradīpa 7, p. 315].

**Notes.** The first line of this section refers to the *nāndī*, a benediction consisting of one or more stanzas, with which a play opens. No special prescriptions regarding the *nāndī* are given in DR.; see Bh. 5. 106–111; SD. 282; Pratāpar. 3. 34.—This section is quoted at Pratāpar. 3. 35, p. 124. || Bh. 5. 167; SD. 284; Pratāpar. 3. 35, p. 124. Cf. Lévi, p. 137; pt. 2, p. 27.
THE ELÓQUENT STYLE

5 (P. 5; H. 5).

bhāratī sāmaskṛtaprāyo vāgvyāpāro naṭāśrayaḥ
bhedaiḥ prarocanāyuktāī vithīprahasanaṃukhāiḥ.

‘The Eloquent Style (bhāratī) is a manner of speaking, chiefly in Sanskrit, employed by actors (naṭa) [i.e. not by actresses], which has as varieties, in addition to the Laudation (prarocanā), the Vithī, the Prahasana, and the Introduction (āmukha).’

Notes. AP. has the statement strīyuktā prākṛtoktā, ‘when used by women it is in Prākrit.’ — On the Styles of Procedure see DR. 2. 77, 83, 88, 94, 95.

|| Bh. 20. 25; SD. 285, 286 a; Rudr. Śṛṅg. 3. 69, 70; AP. 339. 6, 7; Sarasv. 2. 67 a (ed. B. 2. 37 a); 5. 731 (ed. B. 5. 192, p. 378); Pratāpar. 2. 16 a. Cf. Lévi, p. 93.

6 (P. 6 a; H. 6 a).

unmukhīkaraṇaṃ tatra praśaṃsātaḥ prārocanā.

‘Among these [varieties] the Laudation (prarocanā) is a means of arousing expectancy by means of praise [of the matter in hand].’

Com. Ex.: Ratn. 1. 5, p. 3 [= Priyadarśikā 1. 3, and, with change of one word, Nāgān. 1. 3].

Notes. || Bh. 20. 27; SD. 286 b; AP. 337. 10; Sarasv. 5. 735 (ed. B. p. 378). Cf. Lévi, p. 137.

7 (P. 6 b, 7 a; H. 6 b, c).

vithī prahasanaṃ căpi svaprasaṅgē 'bhidhāsyate
vīthyaṅgāny āmukhāṅgatvād ucyante 'traiva tat punah.

‘The Vithī and the Prahasana also, will be mentioned, [each] in its proper connection; the subdivisions of the Vithī, however (tat punah), are mentioned at this point because they form subdivisions of the Introduction (āmukha).’

7
Notes. For the subsidiary parts of the *vīthi* see 3. 13.—DR. seems to confuse the *vīthi* and *prahāsana* as varieties of the Eloquent Style with the types of drama known by those names (cf. DR. 3. 62; 55-58). See Sarasv. 5. 737, 742 (ed. B. p. 378, 379), where these varieties are defined. || Bh. 20. 35; Pratāpar. 3. 30 a. Cf. Lévi, p. 137.

**THE INTRODUCTION AND ITS VARIOUS FORMS**

8 (P. 7 b, 8 a, b¹; H. 7, 8 a¹).

*sūtradhāro naṭīm brūte mārṣaṁ vā ’tha vidūṣakam svakāryam prastutākṣēpi citroktyā yat tad āmukham prastāvanā vā.*

*The Introduction* (*āmukha*) *or Induction* (*pra-stāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*naṭī*) or an assistant (*mārṣa*) or the Jester (*vidūṣaka*) on a matter of his own, in bright conversation, hinting at the matter in progress.’

Notes. On *mārṣa* see DR. 2. 102. In its definition of the Induction SD. substitutes the term *paripārśvika*.—The assignment of a female role to an actress (*naṭī*) is substantiated by Karpūramaṇjarī 1. 12ª (see the ed. of Konow and Lanman, Cambridge, Mass., 1901, p. 196).

|| Bh. 20. 28, 29 a; SD. 287; AP. 337. 11 b–13 a; Sarasv. 5. 736 (ed. B. p. 378); Pratāpar. 3. 25, 26 a. Cf. Lévi, p. 138.

9 (P. 8 b², 9 a; H. 8 a², b).

tatra syuḥ kathodghaṭaḥ pravrīttakam
prayogāṭiśayaś cāthā vīthyaṅgāni trayodaśa.

‘Of this there are [three forms]: the Opening of the Story (*kathodghata*), the Entrance of a Character (*pravrītaka*), and the Particular Presentation (*prayogāṭiśaya*). The subdivisions of the Vīthī are thirteen [in number].’

Notes. The words *vīthyaṅgāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3. 13), as in AP. 339. 7–9.—SD. mentions five forms of Introduction, the *udghātyaka* (DR. 3. 14) and the *avalagīta* (DR. 3. 15) being included here as well as among the subdivisions of the *vīthī* (SD. 521). Cf. Bh. 20. 30 b.

|| Bh. 20. 29 b, 30 a; SD. 288; AP. 337. 13 b, 14 a; 339. 7 b; Pratāpar. 3. 26.
10 (P. 9b, 10a; H. 9).

svetivṛttasamāṁ vākyam arthaṁ vā yatra sūtriṁah
gṛhiṁvā praviśet pātram kathodghāto dvidhaiva saḥ.

‘The Opening of the Story (kathodghāta) [is that form of the Induction] in which a character enters taking up a remark of the Stage-manager or the meaning [of such a remark], which corresponds with some incident connected with himself. It is of two kinds.’

Com. Ex.: Rātn. i. 6, p. 4 = Spr. 3026 [quoted also at DR. i. 39 and 3. 3] (taking up of a remark); Vēṇi. i. 7, p. 10 [spoken by the stage-manager, but here erroneously assigned to Bhima; quoted also at Kāvyapradīpa 7, p. 302] and i. 8, p. 11 [quoted also at DR. 4. 81] (taking up of the meaning of a remark).

Notes. Line 1, as above, H, V, P; vākyam vākyārtham atva vā prastutam yatra sūtrinah Hall p. 39.—The word sūtrin is used for sūtradhāra because of metrical requirements.—The kathodghāta is of two kinds, since either the very words of the sūtradhāra or the purport of his remarks may be taken up by the entering character.

|| Bh. 20. 31 b, 32 a; SD. 290; AP. 337. 15 b, 16 a; Pratāpar. 3. 27. Cf. Lévi, p. 138.

11 (P. 10 b; H. 10 a).

kālasāmyasamāksiptapraveśaḥ syāt pravṛttakam.

‘The Entrance of a Character (pravṛttaka) is the entering of [a person] hinted at by the similarity of [the nature of] the season [described].’

Com. Ex.: āsāḍita° [unidentified stanza from a drama, quoted also at DR. 3. 3 and SD. 283; tr. Lévi, p. 139].

Notes. This form of Induction is called pravartaka in SD.—On the description of a season in the Induction see 3. 4.

|| Bh. 20. 33 b, 34 a; SD. 292; AP. 337. 14 b, 15 a; Pratāpar. 3. 28. Cf. Lévi, p. 139.

12 (P. 11; H. 10 b, c).

... eso 'yam ity upakṣepat sūtradhāraprayogataḥ
pātrapraveśo yatraiṣa prayogātiśayo mataḥ.
BOOK THREE

Particular Presentation (prayogātiśaya, lit. excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (prayogatās) the Stage-manager (sūtradhāra) in the words "Here he is."

Com. Ex.: Sakuntalā i. 5 b, p. 14 [this stanza is quoted in full at DR. 3. 3].

Notes. || Bh. 20. 32 b, 33 a; SD. 291; AP. 337. 16 b, 17 a; Pratāpar. 3. 29. Cf. Lévi, p. 139.

THE SUBDIVISIONS OF THE VĪTHĪ

13 (P. 12, 13 a; H. 11).

udghātyakāvalagite prapañcatrigate chalam
vākkelyadhibale gāndam avasyanditīnālike
asatpralāpavyāhāramrddavāni trayodaśa.

'The thirteen [subdivisions of the Vīthī are]: Abrupt Dialogue (udghātyaka), Continuance (avalagita), Compliment (prapañca), Triple Explanation (trigata), Deception (chala), Repartee (vākkelī), Outvying (adhibala), Abrupt Remark (gānta), Re-interpretation (avasyandita), Enigma (nālikā), Incoherent Chatter (asatpralāpa), Humorous Speech (vyāhāra), and Mildness (mṛddava).'

Notes. The vīthī itself is defined at DR. 3. 62. See the notes on 3. 7 and 3. 9.

|| Bh. 18. 104, 105; SD. 521; AP. 339. 8, 9; Pratāpar. 3. 30 b, 31.

14 (P. 13 b, 14 a; H. 12).

gūḍhārthapadaparyāyamālā praśnottarasya vā
yatānyonyam samālāpo dvedhodhātyam tad ucyate.

'Abrupt Dialogue (udghātya—udghātyaka), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation.'
Com. Ex.: Vikramorvasi [a passage not located] (first variety); kā śākyā muni, stanza [tr. Lévi, p. 112] from the Pāṇḍavānanda [a drama otherwise unknown] (second variety).

Notes. || Bh. 18. 106; SD. 289; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 112.

15 (P. 14 b, 15 a; H. 13).

yatrai katra samāvesāṭ kāryam anyat prasādhyate
prasūte 'nyatra vā 'nyat syāt tac cāvalagītaṃ dvidhā.

'Continuance (avalagīta), which is of two kinds, is that [subdivision of the Vithī] in which, on the one hand, a different matter is carried out because of a simultaneous occurrence, or, on the other hand, there is a different [turn] in a matter in progress (prastūta).'

Com. Ex.: the sending away of Sītā in the Uttararāmacarita; a passage from the Chalītarāma [an unpublished drama].

Notes. || Bh. 18. 107; SD. 293; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

16 (P. 15 b; H. 14 a).

asadbhūtam mithāḥstotram prapañco hāsyakṛn mataḥ.

'Compliment (prapañca) is mutual praise that is untrue and causes a laugh.'


Notes. asadbhūtam mithāḥstotram Hall p. 39, P; asadbhūtam mithāḥstotram H, V.—The example given in the commentary seems very inappropriate.

|| Bh. 18. 110; SD. 522; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

17 (P. 16; H. 14 b, c).

śrutisāmyād anekārthayojanaṃ trigataṃ tv iha
naṭāditritayālāpah pūrvarāṅge tad iṣyate.

'Triple Explanation (trigata) is a combination of several meanings because of similarity of sound. This is declared to be a conversation of a triad of actors and the like in the Preliminaries (pūrvarāṅga).'

Com. Ex.: Vikramorvasi 1. 3, p. 9 [see Lévi, pt. 2, p. 36, note on p. 177].
Notes. SD. 523, com., quotes a definition similar to that of DR.—On the term pārvaraṅga see Bh. 5; SD. 281.

|| Bh. 18. 115 (cf. also 5. 135–136); SD. 523; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

18 (P. 17 a; H. 15 a).

priyābhair aprīyair vākyair vilobhya chalanāc chalam.

'Deception (chala) [arises] from deceit that misleads by means of unfriendly words that seem friendly.'

Com. Ex.: Veṇī. 5. 26, p. 148 [lines b and c are transposed].

Notes. chalanāc Hall p. 39 (Hall prints chalanāt, in disregard of samdhi), P; chalanā H, V.

|| Bh. 18. 113 a; SD. 524, 525 a, b; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

19 (P. 17 b; H. 15 b).

vinivṛttyā 'syā vākkeli dvis triḥ pratyuktito 'pi vā.

'Repartee (vākkelī) [arises] from stopping short in it [i. e. in a speech] or from replying two or three times.'

Com. Ex.: Uttararāma. 3. 26, p. 80 (stopping short); Ratn. 1, p. 10 (remark and reply).

Notes. The name vākkelī, lit. 'speech-play,' is appropriate only to the second of the two varieties mentioned; I selected the English rendering 'Repartee' with this in mind.

|| Bh. 18. 111 b; SD. 525 c and com. (SD. tr. 525, 526); Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

20 (P. 18 a; H. 16 a).

anyonyavākyādhiṣṭhyakṭiḥ sparadhayā 'dhibalām bhavet.

'Outvying (adhibala) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks.'

Com. Ex.: Veṇī. 5. 27 +, p. 149–152 [quoted in part also at DR. 1. 92 and 1. 94].

Notes. Literal translation: 'Outvying is a mutual-speech-preponderance-dialogue in emulation.'—This adhibala is carefully to be distinguished from the element of the Development defined in 1. 76.

|| Bh. 18. 112; SD. 526; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.
21 (P. 18b; H. 16b).

\textit{gāṇḍāḥ prastutasaṁbandhibhinnārthaṁ sahasoditam}.

'\textit{A abrupt Remark (gāṇḍa) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (prastuta).}'

\textit{Com.} Ex.: Uttarārāma. i. 38 +, p. 36.

\textit{Notes.} || Bh. 18. 116; SD. 527; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

22 (P. 19a; H. 17a).

\textit{rasoktasyānyathā vyākhyā yatrāvasyanditam hi tat}.

'\textit{R e-interp r etation (a vasyandita) is that [subdivision of the Vithī] in which there is an explanation in another way of words uttered because of sentiment.'}

\textit{Com.} Ex.: a passage [tr. Lévi, p. 115] from the Chalitārāma [an unpublished drama].

\textit{Notes.} || Bh. 18. 108; SD. 528; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

23 (P. 19b; H. 17b).

\textit{sopahāsā nigūḍhārthā nālikaiva prahelikā}.

'\textit{E nig ma (nālikā) is an enigmatical remark that is humorous and whose meaning is hidden.'}


\textit{Notes.} || Bh. 18. 111 a; SD. 529; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 116.

24 (P. 20a; H. 18a).

\textit{asambaddhakathāprāyo 'satpralāpo yathottaraḥ}.

'\textit{Incoherent Chatter (asatpralāpa), [here mentioned] in due order, consists of (prāya) incoherent talk.'}

\textit{Com.} This is not the rhetorical fault called \textit{asamgati}, which consists in lack of coherence, but the incoherent talk of persons that are just waking, drunk, insane, or childish. Ex.: Śāṅg. 105; Vikramorvaśi 4. 33, p. 102 = Spr. 7357; \textit{bhukta hi mayā gir}° [unidentified stanza].

\textit{Notes.} yathottaraḥ H, V, P; yathottaram Hall p. 39. — After defining \textit{asatpralāpa} as an irrelevant speech or reply, SD. adds that 'it may also
be salutary advice given to a foolish person who does not accept it. \[ Bh. 18. 109; SD. 530; Pratāpar. 3. 32, p. 121-122. Cf. Lévi, p. 116. \]

25 (P. 20 b; H. 18 b).

anyārtham eva vyāhāro hāsyalobhakaraṁ vacaḥ.

‘Humorous Speech (vyāhāra) is a remark made for the sake of some one else and causing laughter and 'desire.'

Com. Ex.: Mālav. 2, p. 29-31 [departs widely from the published text].
Notes. \[ Bh. 18. 113 b; SD. 531; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 116. \]

26 (P. 21 a; H. 18 c).

doṣā guṇā guṇā doṣā yatra syur mrḍavaṁ hi tat.

‘Mildness (mrḍava) is that [subdivision of the Viṭhī] in which faults are [considered as] merits and merits [as] faults.’

Com. Ex.: Sakuntalā 2. 5, p. 64 (a fault, hunting, considered as a merit); satatam anirvṛtaº [unidentified stanza] (a merit, sovereignty, considered as a fault); Spr. 6783 (both together).

Notes. \[ Bh. 18. 114; SD. 532; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 117. \]

USE OF THESE INTRODUCTORY ELEMENTS

27 (P. 21 b, 22 a; H. 19).

eṣāṁ anyatamenārtham pātram cākṣipya sūtrabhṛt
prastāvanānte nirgcchet tato vastu prapañcayet.

‘The stage-manager, after hinting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (prastāvanā) and then begin the detailed presentation (prapañcayet) of the Subject-matter.’

Notes. The word sūtrabhṛt, like sūtrin in 3. 10, is used for sūtradhāra because of metrical requirements.
\[ SD. 295. \]
Selection of the Principal Subject

28 (P. 22 b–24 a; H. 20, 21).

abhigamyagunair yukto dhīrodāttaḥ pratāpavān
kīrtikāmo mahotsāhas trayyās trātā mahāpatiḥ
prakhyātavāṃso rājarṣir divyo vā yatra nāyakaḥ
tatprakhyātām vidhātavyāṃ vṛttam atrādhikārikam.

'[In a play] in which the Hero is endowed with attractive qualities, [of the type known as] self-controlled and exalted (dhīrodātta), glorious, eager for fame, of great energy, a preserver of the three Vedas (trayī), a ruler of the world, of renowned lineage, a royal seer or a god—in that the incident for which he is renowned is to be made the Principal Subject (ādhikārika).'

Com. A hero with all these qualities, such as is exemplified in the Rāmāyaṇa and Mahābhārata.

Notes. abhigamyai H, V, P; abhigāmi and adhigami Hall p. 39.
—The 'self-controlled and exalted' hero is defined, at 2. 5; the ādhikārika, at 1. 19. — Cf. Lévi, p. 31.

Adaptation of the Story

29 (P. 24 b, 25 a; H. 22).

yat tatrānucitāṁ kim cin nāyakasya rasasya vā
viruddhaṁ tat parityājyam anyathā vā prakalpayet.

'Whatever in it [i. e. in the original story] is at all unsuited to the hero or inconsistent with the Sentiment is to be omitted or arranged in some other way.'

Com. As, for example, the treacherous killing of Vāli was omitted by Māyurāja in the Udāttrāghava; as this same incident was altered [by Bhavabhūti] in the Mahāvīraṣcarita, where Vāli is represented as coming, because of his friendship with Rāvana, in order to kill Rāma [who thereupon slays him in self-defence, not treacherously].

Arrangement of the Dramatic Structure

30 (P. 25b, 26a; H. 23).

ādyantam evaṁ niścitya pañcadhā tad vibhajya ca
khanḍaśaḥ saṁdhisamjñāṇāḥ ca vibhāgān api khaṇḍayet.

'After determining upon the beginning and end [of the play] in this manner and after dividing it into five parţs, [the author] should furthermore (ca + api) break up into small sections the divisions called Junctures (saṁdhi).'

Notes. The subject-matter, which contains the five Elements of the Action (i. 27) corresponding to the five Stages (i. 28), is first divided into five Junctures (i. 34–36) and these again into their various subdivisions (i. 37–111).—Cf. Lévi, p. 32.

31 (P. 26b, 27; H. 24).

catuḥśaṣṭis tu tāni syur aṅgānitya aparām tathā
patākāvṛttam apy ěnum ekādyair anusāṁdhībhīḥ
aṅgāny atra yathālābhām asaṁdhīm prakarīṁ nyaset.

'These subdivisions should be sixty-four [in number].—In like manner, moreover, [one should divide] the incidents of the Episode (patākā), [which should have] one or more Sub-junctures (anusāṁdhi) less [than the principal subject]. In this [i. e. in the Episode] the [number of] subdivisions [may be] as it turns out. One should insert the Episodical Incident (prakari) without any Juncture.'

Com. ... The Episodical Incident is to be employed without a complete Juncture.


Appropriate Arrangement of the Beginning

32 (P. 28a; H. 25a).

ādau viśkambhakaṁ kuryād aṅkaṁ vā kāryayuktītaḥ.

'At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action.'
(P. 28 b, 29 a; H. 25 b, c).

apekṣitam parityajya nirasaṁ vastuvistaram
yadā samāṅdarṣayec cheṣaṁ kuryād viśkambhakaṁ tadā.

‘When, after omitting an extensive part of the subject-matter, that is required, but is without Sentiment, one wishes to present the rest, then one should put an Explanatory Scene (*viśkamvḥaka*) [at the beginning].’

Notes. The *viśkambhaka*, one of the five varieties of Intermediate Scene, is defined at I. 116, 117.
 || SD. 314.

34 (P. 29 b, 30 a; H. 26).

yadā tu sarasaṁ vastu mūlād eva pravartate
ādāv eva tadā 'ṅkhaḥ syād āmukhāṅkṣepasāmśrayaḥ.

‘When, on the other hand, the subject-matter proceeds with Sentiment right from the start, then there should be at the beginning an Act following up the hints [given], in the Introduction.’

Notes. On the Introduction (Induction) and references in it to the subject of the play, see 3. 8.
 || SD. 315.

**Characteristics of an Act**

(P. 30 b, 31 a; H. 27).

pratyakṣanetṛcarito binduvyāptipuraskṛtaḥ
aṅko nānāprakārārthasaṁvidhānarasāśrayaḥ.

‘An Act visibly represents the doings of the Hero, is attended with inherence of the Expansion, and is based on purposes, contrivances, and Sentiments of various kinds.’

Notes. Further details concerning the arrangement of an Act are given at DR. 3. 41, 42.
 || Bh. 18. 14, 15; SD. 278 a, c, e; Pratāpar. 3. 24. Cf. Lévi, p. 58.
and with three or four characters—these making their exit at its end.'

Notes. *caritaikārtham H, V, P;* *caritaiḥ kāryam* Hall p. 39. — Certain features of the Act are mentioned also in 3. 35. || Bh. 18. 22 a, 24 a; SD. 278 g. h, p. Cf. Lévi, p. 58.

42 (P. 37 b, 38 a; H. 34 a, b).

patākāsthānakāny atra bindur ante ca bijavat evam ankāḥ prakartavyāḥ praveśādipuraskṛtāḥ.

‘In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)]. In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like.’

Notes. The technical terms *patākāsthānaka, bija,* and *bindu* are defined at 1. 22, 25, 26.

The Number of Acts in the Nātaka

43 (P. 38 b; H. 34 c).

paṅcāṅkam etad avaraṃ dasāṅkaṃ nātakam param.

‘When it has five Acts, this [kind of drama] is a lesser Nātaka; when it has ten Acts, a greater.’

Notes. That is, a regular *nātaka* has five acts; one with ten acts, such as Rājaśekhara’s Bālarāmāyaṇa, is called a *mahānātaka.* || Bh. 18. 50; SD. 510. Cf. Lévi, p. 140.

Description of the Prakarana

44 (P. 39, 40; H. 35, 36).

atha prakaranaṃ vṛttam utpādyam lokasamśrayam amātyavipravāniḥ jäm ekam kuryāc ca nāyakam dhiraprasāntaṃ sāpāyaṃ dharmakāmārthatatparam śeṣam nātakavat samdhipraveśakarasādikam.

‘Now in a Prakaraṇa the action should be invented and should take place on the earth, and one should make the Hero
a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (dhiraprasānta—dhirāśanta), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features]—Junctures, Introductory Scenes, Sentiments, and the like—are as in the Nāṭaka.'

Notes. sāpyam H, V, P; sopāyam Hall p. 39. — The three aims in life—virtue, pleasure, and wealth—are referred to, under the designation trīvarga, in 1. 24.

|| Bh. 18. 41-49; SD. 511; Pratāpar. 3. 4 (p. 103), 35. Cf. Lévi, p. 141.

45 (P. 41, 42; H. 37, 38).

nāyikā tu dvidhā netuḥ kulastrī gaṇikā tathā
kva cid ekaiva kulajā veśyā kvāpi dvayaṁ kva cit
kulajā 'bhyaantarā bāhyā veśyā nātikramo 'nayoḥ
ābhīḥ prakaraṇāṁ tredhā saṁkīrṇaṁ dhūrtasāmkuḷam.

'[In a Prakaraṇa] the Heroine [may be] of two kinds: the high-born wife of the hero or a courtezan. In some plays [there should be] only the high-born woman; in some plays, the courtezan; in some plays, both. The high-born woman should be indoors, the courtezan without; and the two should never meet. Because of these [varieties of heroine] the Prakaraṇa is of three kinds [i. e. śuddha, with the wife as Heroine; vikṛta, with the courtezan; saṁkīrṇa, with both]. The mixed variety (saṁkīrṇa) abounds in rogues.

Com. [The commentary quotes:] Kāmasūtra 3, p. 41. The heroine is a courtezan, for example, in the Taraṅgadatta [a drama apparently not extant]; a high-born woman in the Puṣpadūṣitaka [a drama apparently not extant, mentioned as Puṣpabhūṣita in SD. 512, com.]; of both kinds in the Mrchhakātika.


DESCRIPTION OF THE NĀTIKĀ

46 (P. 43 a; H. 39 a).

lakṣyate nāṭikā 'py atra saṁkīrṇānyanivṛttaye.

'At this point the Nāṭikā, also, is defined for the purpose
of disposing of the other [kinds of drama] that are commingled [in it].’

Com. By a false interpretation of Bh. 18. 54, a kind of drama called prakaraṇīkā has been predicated as a lesser form of the prakaraṇa, on the analogy of the nāṭika as a lesser form of the nāṭaka. The prakaraṇīkā, however, is identical with the prakaraṇa and has no separate existence. [But see SD. 554, where it is defined as a separate form. Cf. Lévi, p. 146-147.]

Notes. Strictly speaking, description of the nāṭika does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also i. 11). The nāṭika deserves notice, however, because of its frequent occurrence; our author therefore introduces some account of it on the ground that it combines certain features of the nāṭaka and the prakaraṇa.

47 (P. 43 b, 44 a; H. 39 b, c).

**tatra vastu prakaraṇāṇ nāṭakān nāyako nṛpaḥ  
prakhyāto dhīralalitaḥ śṛṅgāro ‘ṅgī salakṣaṇaḥ.**

‘In that [i. e. in the Nāṭikā] the subject [is taken] from the Prakaraṇa, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (dhīralalita), from the Nāṭaka; the principal Sentiment (aṅgin, sc. rasa) is the Erotic, with its [various] characteristics.’

Notes. || Bh. 18. 54–56 a; SD. 539 a, b. Cf. Lévi, p. 146.

48 (P. 44 b, 45 a; H. 40).

**strīprāyacaturāṅkādibhedakaṁ yadi cēsyate  
ekadvitryaṅkapātrādibhedenānantarūpataḥ.**

‘Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the Nāṭikā] because it may be subdivided according to its having one, two, or three acts, [vārious combinations of] characters, and the like.’

Notes. The words strīprāyacaturāṅka are evidently an allusion to Bh. 18. 55 a, and this section modifies to a certain extent the definition given there.

|| Bh. 18. 55 a; SD. 539 a. Cf. Lévi, p. 146.
49 (P. 45 b, 46 a; H. 41).

devī tatra bhavej jyeṣṭhā pragalbhā nṛpavanaśajā
gambhirā mānini kṛcchrāt tadvaśān netṛsaṃgamaḥ.

‘In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent.’

Notes. netṛsaṃgamaḥ H, V, P; netṛsaṃgame Hall p. 39.—The term pragalbhā, ‘experienced,’ is defined at 2. 29.
|| SD. 539 f, g. Cf. Lévi, p. 146.

50 (P. 46 b; H. 42 a).

nāyikā tādṛśī mugdhā divyā cātimanoharā.

‘The Heroine is of the same kind [i. e. also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating.’

Notes. nāyikā H, V, P; prāpya 'nyā Hall p. 39.—The term mugdhā, ‘inexperienced,’ is defined at 2. 26.
|| SD. 539 d. Cf. Lévi, p. 146.

51 (P. 47, 48 a; H. 42 b, 43 a, b).

antahpurādisambandhād āsannā śrutidarasanaiḥ
anurāgo navāvastho netus tasyāṁ yathottaram
netā tatra pravarteta devitrāsena śaṅkitaḥ.

‘ [The Heroine] is near [the Hero] because of her connection with the harem and the like; through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages; the Hero in it [i. e. in the Nāṭikā] is apprehensive through fear of the queen.’

Notes. || SD. 539 c, d, e. Cf. Lévi, p. 146.

52 (P. 48 b; H. 43 c).

kaiśikyaṅgaiś caturbhīś ca yuktāṅkair iva nāṭikā.
'The Nāṭikā contains the four subdivisions of the Gay Style (kaiśikī), as if joined [respectively] to the [four] acts.'

Notes. The Gay Style and the four subdivisions here referred to are described at 2. 77–82.
|| SD. 539 h. Cf. Lévi, p. 146.

Description of the Bhāṇa

53 (P. 49–51; H. 44–46).

bhāṇas tu dhūrtacaritam svānubhūtam pareṇa vā yatropayarnayed eko nipuṇaḥ paṇḍito viṭah sambodhanoktipratyuktī kuryād ākāśabhāṣitaiḥ sūcayed víraśṛṅgārau šauryaśaubhāgyasamstiavaiḥ bhūyasā bhārati vr̥ttir ekāṁkāṁ vastu kalpitam mukhanirvahaṁ sāṅge lāsyāṅgāni dasāpi ca.

'The Bhāṇa (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (ākāśabhāṣita); and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed]; the subject, which is invented [by the author], is treated in a single Act. [The Bhāṇa has two Junctures], the Opening (mukha) and the Conclusion (nirvahana), with their subdivisions, and also the ten subdivisions of the Gentle Dance (lāṣya).'

Notes. The term ākāśabhāṣita, 'Conversation with Imaginary Persons,' is defined at 1. 128; the Eloquent Style (bharati) at 3. 5.—One would rather expect svānubhūta to have the meaning 'experienced by himself'; in my translation I follow Dhanika, who glosses the word by svakṛta.
|| Bh. 18. 99–101; 19. 45 b, 46 a; SD. 513; Pratāpar. 3. 4 (p. 103), 36, 37. Cf. Lévi, p. 141.
THE FORMS OF GENTLE DANCE

54 (P. 52, 53; H. 47, 48).

geyam padaṁ sthitam pāṭhyaṁ āśīnam puṣpagaṇḍikā
pracchedakas trīguḍhāṁ ca saṁhaṅkhyam dvīguḍhakam
uttamottamakāṁ caiva uktapratyuktam eva ca
lāṣye daśāvidham hy etad āṅganirdeśakalpanam.

'The tenfold enumeration of the subdivisions in the Gentle Dance (lāṣya) is: the Geyapada (Song), the Sthitapāṭhya (Recitation by one standing), the Āśīnapāṭhya (Recitation by one seated), the Puṣpagaṇḍikā, the Pracchedaka, the Trīguḍha, the one called Saṁhaṅkhyam, the Dvīguḍha, the Uttamottamaka, and the Uktapratyukta (Amoeban Song).'

Notes. caiva ukta H, V, P; cānyadyukta Hall p. 39.—This enumeration is taken verbatim from Bh. It is there followed by a definition of each of the terms (18. 120–129), which should be consulted. See also SD. 505–509. The DR. makes no further reference to these terms.
|| Bh. 18. 117–119; SD. 504. Cf. Lévi, p. 119–120.

DESCRIPTION OF THE PRAHASANA

55 (P. 54 a; H. 49 a).

tadvat prahasanam tredhā śuddhavaikṛtasaṁkaraḥ.

'Similar is the Prahasana (Farce), which is of three kinds: regular, modified, and mixed.'

Notes. || Bh. 18. 93 b; 19. 45 b, 46 a; SD. 533; Pratāpar. 3. 38. Cf. Lévi, p. 142.

56 (P. 54 b, 55 a; H. 49 b, c).

pākhaṇḍiṇipraprabhṛticeṭaceticeṭivīṭakulam
ceṣṭitaṁ veṣabhāṣābhīḥ śuddham hāṣyavaconvitam.

'The regular [Prahasana] (śuddha) contains heretics, Brahmans, and other such characters; servants, serving-maids, and parasites. [It is] performed with [appropriate] costume and language, and is full of (anvīta) comic speeches.'
Notes. vēṣabhāśābhīk H, V, P; vēṣabhāśādi and deśabhāśādi Hall p. 39. — On pākhanda for pāṇḍanda (North Indian kh for ष) see Wackernagel, Allindische Grammatik, 1. 136, § 118.

|| Bh. 18. 94 b–96 a; SD. 535; Pratāpar. 3. 4 (p. 103), 39; cf. AP. 339. 10 a. Cf. Lévi, p. 142.

57 (P. 55 b, 56 a; H. 50 a, b).

kāmukādi vacoveśaiḥ saṇḍhakaṇcukitāpasaḥ
vikṛtaṃ saṅkarād vīthyā saṃkīrṇaṃ dhūrtasaṅkulam.

‘The modified [Prahasana] (vikṛta) contains eunuchs, chamberlains, and ascetics [represented] with the speech and dress of lovers and the like; the mixed [Prahasana] (saṃkīrṇa), [so called] because of its admixture of [features of] the Vithī, is filled with rogues.’


58 (P. 56 b; H. 50 c).

rasas tu bhūyāsa kāryaḥ-ṣaḍvidho hāsyā eva tu.

‘The sixfold Comic Sentiment (hāsyā) is generally to be employed [in it].’

Notes. || SD. 534; Pratāpar. 3. 4 (p. 103), 38 b. Cf. Lévi, p. 142.

Description of the Dima

59 (P. 57–60 a; H. 51–53).

dīme vastu prasiddham syād vṛttayaḥ kaśākīṃ vinā
netāro devagandharvayakṣarākṣomahoragāḥ
bhūtapretapiśācādyāḥ sōḍaśātyantam uddhatāḥ
rasair ahāśyaśṛngāraḥ śaḍbhir diptaḥ samanvitaḥ
māyendrajālasamgrāmakrodhobhrāntādīcesṭitaḥ
candrasūryoparāgais ca nyāyye raudrarase 'ṅgini
ca turaṅkaś catuḥsaṁdhitr nirvimarśo dīmaḥ smṛtaḥ.

‘In the Dima the subject must be well-known; all the Styles [may be employed in it] except the Gay Style; its Heroes, sixteen [in number], [should be] gods, Gandharvas, Yakṣas, Rak-
śasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement. It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon. The Dima is declared to have four acts and four Junctures, there being no Pause [Juncture].

Com. This kind of play is called ċīma because it involves the procedure of injuring on the part of the hero — ċīma being equivalent to samghāta, ‘injuring’. . . . In other respects [than those mentioned] it is like the nātaka. The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a ċīma, in the words idam tripura [unidentified line] and tatas tripura [= Bh. 4. 10 b].

Notes. || Bh. 18. 78-82; 19. 43 b, 44 a; SD. 517; Pratāpar. 3. 4 (p. 103), 42-44. Cf. Lévi, p. 142.

Description of the Vyāyoga

60 (P. 60 b–62 a; H. 54, 55).

khyātivṛtto vyāyogah khyātoddhatanarāśrayah
hīno garbhavimarsābhyaṁ diptāḥ syur ċīmavad rasāḥ
astringimittasaṃgrāmo jāmadagnyajaye yathā
ekāhācaritaikāṅko vyāyogo bahubhīr naraǐḥ.

‘The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures]; the Sentiments [in it] are the excited ones, as in the Dima. [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Parasurāma [Jāmadagnya]. The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters.’

Com. This kind of drama is called vyāyoga because many men disagree with one another (vyāyujyante) in it. . . .

Notes. || Bh. 18. 83–85; 19. 44 b, 45 a; SD. 514; Pratāpar. 3. 4 (p. 103), 45. Cf. Lévi, p. 143.
Description of the Samavakāra

61 (P. 62 b–68 a; H. 56–61).

kāryaṃ samavakāre 'pi āmukhaṃ nāṭakādivat
khyātaṃ devāsuraṃ vastu nirvīmārśas tu saṃdhayaḥ
vrūttayo mandakaisikyo netāro devadānavāḥ
dvādaśodāttavikhyaṭāḥ phalaṃ teṣām prthak prthak
bahuvinarasāḥ sarve yadvad amb hodhamanṭhanē
āṅkaīs tribhis trikapaṭas triśrṅgāras trividravāḥ
dvisaṃdhir āṅkaḥ prathamaḥ kāryo dvādaśanālikāḥ
caturdvānālikāv antyau nālikā ghaṭikādvayam
vastusvabhāvadaivaikṛtāḥ syuḥ kapaṭas trayāḥ
nagaroparodhayuddhe vātānyādikavidravāḥ
dharmārthakāmāiḥ śrṅgāro nātra bindupraveśakaū
vithyaṅgāni yathālābham kuryāt prahāsanē yathā.

‘In the Samavakāra there is to be an Introduction, as in
the Nāṭaka and the other [varieties of drama]. The subject
[is to be] well-known and connected with gods or demons; [it
should have all] the Junctures except the Pause, and [all] the
Styles, with but little of the Gay Style. Its Heroes [are to be]
gods and demons, twelve [in number], [of the type known as]
exalted, and far-famed, each [striving for and attaining] a sepa-
rate object. [It contains] all the Sentiments, with much of the
Heroic, as in [the story of] the Churning of the Ocean. In its
three Acts [it presents] the three kinds of deception, the three
kinds of love, and the three kinds of excitement. The first
Act, with two Junctures, should have [a duration of] twelve
nālikās; the last two [should have a duration] of four and
two nālikās [respectively], a nālikā consisting of two ghaṭikās.
The three kinds of deception should be those caused by the
nature of the subject, by supernatural action, and by enemies;
the [three] kinds of excitement [should be those resulting] from
the besieging of a city, from a battle, and from violent winds, fires,
and the like; the [three kinds of] love [should be] that accord-
ing to virtue, that actuated by love of gain, and that actuated by
passion. [The Samavakāra has] no Expansion and no Introductory Scene. One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahasana.'

Com. This kind of drama is called samavakāra because various themes are scattered about (samavakīryante) in it. . . . Its heroes are twelve in number—gods, demons, and the like. The ends attained by these are to be separate and distinct, as, for example, the obtaining of Lakṣmī and the like by Vāstudeva and the others in the Churning of the Ocean (Samudramanathana) [cf. SD. 516, com.] . . .

Notes. 'nalikaḥ, 'nalikāv, nalika H, V, P; 'nadikaḥ, 'nadikāv, nadikā Hall p. 39.—Lévi (p. 143) assigns to the third act a duration of one nalikā; this is apparently an error, unless the information was drawn from another source. The SD. text gives the second act a duration of three nalikās, a variation evidently to be attributed to a corruption of the text from catasṛbhīr to ca tisṛbhīr, as explained by Mitra, SD. tr. p. 249, note 1.

|| Bh. 18. 57-70; 19. 43 b, 44 a; SD. 515, 516; Pratāpar. 3. 4 (p. 103), 46-49. Cf. Lévi, p. 143-144.

**Description of the Vīthī**

62 (P. 68 b-70 a; H. 62, 63).

vīthī tu kāśikīvṛtttau samādhyāṅgāṅkaïs tu bhānavat rasaḥ sūcyas tu śrṅgāraḥ spṛṣed api rasāntaram yuktā prastāvanākyātair aṅgair udghātyakādibhiḥ evaṃ vīthī vidhātavyā dvyekapātraprayojitā.

'The Vīthī [is written] in the Gay Style and resembles the Bhāṇa in its Junctures, subdivisions, and Acts. The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well. [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (udghātyaka). In this way the Vīthī is to be arranged, with the employment of one character or of two.'

Com. [This kind of drama receives its name because it is] like a vīthī—this word meaning either 'road' or 'series of subdivisions.' . . .

Notes. The Induction is defined at 3. 8. The word aṅga in the compound samādhyāṅgāṅkais refers to the subdivisions of the Junctures (see DR. i. 37-111); the word aṅgas in the third line of the text refers to the subdivisions of the Vīthī defined at 3. 13-26.
BOOK THREE

|| Bh. 18. 102–103; 19. 45 b, 46 a; SD. 520; Pratāpar. 3. 4 (p. 103), 50. Cf. Lévi, p. 144.

DESCRIPTION OF THE UTSṛŚṬIKĀṆKA

63 (P. 70 b–72 a; H. 64, 65).

utsṛśṭikāṅke prakhyātam vṛttam buddhyā prapaṅcayet rasas tu karaṇaḥ sthāyī netāraḥ prākṛtā narāḥ bhāṇavat samdhivṛttyaṅgair yuktah strīparidevitaḥ vācā yuddham vidhātavyam tatha jayaparājayau.

In the Utsṛśṭikāṅka one should develop a well-known subject by means of the imagination. The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men. Its Junctures, Styles, and subdivisions are like those of the Bhāṇa, and it contains lamentations of women. A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat.

Com. This is called utsṛśṭikāṅka [instead of merely aṅka] for the purpose of distinguishing it from the aṅka (act) included in a play (nāṭaka) [cf. SD. 519, com.].

Notes. This kind of drama is occasionally referred to merely as aṅka; see, for example, Bh. 19. 45 b.—Hall’s text of Bh. gives the name as utkṛśṭikāṅka; in view of SD. 519, com., and of the inaccuracy of Hall’s text in other respects [see my notes on DR. 1. 80] this may safely be regarded as an error.
|| Bh. 18. 86 b–89 a; 19. 45 b, 46 a; SD. 519; Pratāpar. 3. 4 (p. 103–104), 51. Cf. Lévi, p. 144.

DESCRIPTION OF THE ĪHĀMRGA

64 (P. 72 b–75; H. 66–68).

miśram īhāmrge vṛttam caturāṅkaṃ trisamādhimat naradivyāv aniyamān nāyakapratināyakau khyātau dhiroddhatāv antyo viparyāsād ayuktakṛt divyaastriyam anicchantim apahāradineccataḥ śrṅgārabhāsam apy asya kim cik kim cit pradarśayet saṃrambham param āniya yuddham vyājān nivārayet vadhaprāptasya kurvita vadham naiva mahātmanaḥ.
'In the ihāmrīga the story is mixed [i.e. partly legendary and partly invented]; it is divided into four Acts with three Junctures. The Hero and the Opponent of the Hero may be either human or divine, without restriction; both [should be] renowned and [of the type known as] self-controlled and vehement, the latter committing improper acts by mistake. One should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. Though hostile wrath is provoked, the battle should be prevented by an artifice. One should not present the death of a great person, [even though he is] killed [in the legend from which the plot is derived].'

Com. This kind of drama is called ihāmrīga because in it the hero pursues (ihatē) a woman as unobtainable as a gazelle (mrīga).

Notes. For the regulation concerning the death of a character see DR. 3. 40 and the notes on that section.

(|| Bh. 18. 72–76; 19. 44 b, 45 a; SD. 518; Pratāpar. 3. 4 (p. 104), 52, 53. Cf. Lévi, p. 145.)

CONCLUSION OF THE THIRD BOOK

65 (P. 76; H. 69).

ittham vicintya dasarūpakalakṣmanārgam
ālokasya vastu paribhāvyya kaviśrīdhān
kuryād ayatnavad alamkārtibhiprīṣvandham
vākyair udāramadhuraiḥ sphuṭamandavṛttaiḥ.

'After observing in this manner the series of definitions of the ten forms of drama (dasarūpakā), considering one's subject-matter, and examining the works of the poets, one may produce without effort a literary work that has rhetorical embellishment, eloquent and pleasing words, and clear and slow meters.'

Notes. Meter: vasantatilaka.
BOOK FOUR

SENTIMENT AND ITS PRODUCTION

1 (P. 1; H. 1).

vibhāvair anubhāvais ca sāttvikair vyabhicāribhiḥ
ānīyamānaḥ svādyatvam sthāyī bhāvo rasaḥ smṛtaḥ.

'Sentiment (rasa) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States.'

Com. Hence the spectator may be called rasika, ‘perceiver of Sentiment’ [as in 4. 47, 48], and the piece may be called rasavant, ‘possessing Sentiment.’

Notes. svādyatvam H, V, P; svādutvam Hall p. 39.—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book. The rasa receives further elucidation at 4. 54, and definitions of it in other treatises are referred to in the notes on that section.—This section is quoted at Pratāpar. 4. 1, p. 219.

The individual Sentiments are defined at DR. 4. 56–87; the Permanent States at 4. 43–46; the Determinants at 4. 2; the Consequents at 4. 3; the Involuntary States at 4. 6–7; the Transitory States at 4. 8–42.

A brief summary of the rasa-theory is given by Zacharias, ZDMG. 56 (1902), p. 394–396; see also Grierson, The Satsaiya of Bhārī, Calcutta, 1896, p. 43–48, where the material is conveniently tabulated. For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine’s Phèdre) see Regnaud, p. 361–364.

DETERMINANTS AND CONSEQUENTS DEFINED

2 (P. 2; H. 2).

jñāyamānatayā tatra vibhāvo bhāvapoṣakṛt
ālambanoddīpanatvaprabhedena sa ca dvidhā.

‘Among these a Determinant (vibhāva) is that which causes the development of the States by its being recognized.
Determinants are of two kinds, being divided into Fundamental Determinants (ālambana, sc. vibhāva) and Excitant Determinants (uddipana, sc. vibhāva).

Com. The Fundamental Determinants are the hero and the other characters of the drama; the Excitant Determinants are the circumstances of time and place [cf. SD. 161]. . . . sabdopahita, [unidentified śloka] by Bhāṭhrhari; Bh. 7, prose after v. 6. Ex.: Vikramorvasī i. 10, p. 18 = Śāṅg. 3268 [quotèd also at Kavyapradipa i0, p. 383] (Fundamental Determinant); ayam udayati candro [unidentified stanza] (Excitant Determinant).

Notes. Line 2, as above, H, V, P; ālambanuddāpanābhyaṃ kāntodyānādinā dvidhā Hall p. 39.

|| Bh. 7. 4; SD. 61, 62, 160, com. on 37; AP. 338. 36; Rasaīar. 2, p. 47-48; Candraīoka 6. 1 a; Pratāpar. 4. 1, p. 122; Alāmkāraśekhara 20. p. 76; Rasaγaṅ. p. 33; Rasaratn. 4 a; Sāhityasāra 4. 51 a, 52 a; Sāhityakaumudi 4, p. 29; Bhāṣābhūṣaṇa 39 a, 40 a. Cf. Regnaud, p. 352–353.

3 (P. 3 a; H. 3 a).

anubhāvo vikāras tu bhāvasaṃsūcanātmakaḥ.

‘A Consequent (anubhāva), on the other hand, is an external manifestation that serves to indicate a feeling.’

Com. Ex.: stanza by Dhanika = Śāṅg. 3417.

Notes. || Bh. 7. 5; SD. 162; Rasatar. 3, p. 48-49; Pratāpar. 4. 1, p. 222; Alāmkāraśekhara 20. 33 a; Rasagaṅ. p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudi 4, p. 29; Bhāṣābhūṣaṇa 39 b. Cf. Regnaud, p. 354-356.

4 (P. 3 b; H. 3 b).

hetukāryātmanoḥ siddhis tayoḥ saṃvyavahārataḥ.

‘A complete understanding of both of these [i.e. Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them.’

Com. Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh. 7, prose after v. 5 [quoted with some variations].

A State Defined

5  (P. 4a; H. 4a).

sukhaduḥkhādikair bhāvair bhāvas tadbhāvabhāvanam.

‘A State (bhāva), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states.’

Com. This is explained also at Bh. 7, prose before y. 1.

✔ The Involuntary States

6  (P. 4b, 5a; H. 4b, c).

prthag bhāvā bhavanty anye ’nubhāvatve ’pi sāttvikāḥ
sattvād eva samuppattes tac ca tadbhāvabhāvanam.

‘The Involuntary States (bhāva sāttvika = sattva-bhāva) are separate, for, although in the category of Consequences, they are different [from these] just because of their arising from the inner nature (sattva); and this is [the reason for] the realization of such states.’

Com. Bh. 7, prose after v. 91.
Notes. || Bh. 7, prose after v. 91; SD. 164, 165; Sarasv. 5. 20; Rasatar. 4, p. 49–50; Pratāpar. 4. 1, p. 223; Alamkāraśekhara 20. 35. Cf. Regaud, p. 347–348.

7  (P. 5b, 6; H. 5).

stambhapralayaromāṇcāḥ svedo vaivarnyavepathū
aśruvaisvamyam ity aṣṭau stambho ’smin niśkriyaṅgataḥ
pralayo naṣṭasaṁjñatvam ēṣāḥ suvyaktalakṣaṇāḥ.

‘The eight [Involuntary States are]: Paralysis (stambha), Fainting (pralaya), Horripilation (romāṇca), Sweating (sveda), Change of Color (vaivarnya), Trembling (vepathu), Weeping (aśru), and Change of Voice (vaisvarya). Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness. The characteristics of the rest are sufficiently clear.’
BOOK FOUR

-4.9] 109

Comp. Ex. vevai seada°, maha° sam° [two Apabhramśa stanzas; cf. Pischel, Hemacandra’s Grammatik der Prākritsprachen, i. viii, Halle, 1877].

Notes. The words stambhādyā vyabhicāriṇaḥ in AP. 338. 13a show confusion in terminology. The text is probably corrupt, for the Involuntary States are properly named and enumerated in 338. 16-21.

|| Bh. 6. 22; 7. 92-104; SD. 106, 167; Rudr. Śṛṅg. i. 15; AP. 338. 13a, 16-21; Sarasv. 5. 15, 169-184 (ed. B. 5. 15, 143-147); Hem. Kāvyān. 2, p. 99; Vāgbh. Kāvyān. 5, p. 58; Rasatar. 4, p. 50-51; Rasamañjari, p. 232; Pratāpar. 4. 1 (p. 224), 13-19; Alaṅkāraśekhara 20, p. 69; Kāvyaprādīpa 4, p. 71; Rasaratn. 84; Sāhityasāra 4. 54; Sāhityakaumudi 4, p. 29; Bhāṣābhūṣāna 25. Cf. Regnaud, p. 349-351.

THE THIRTY-THREE TRANSITORY STATES

8 (P. 7; H. 6).

viśeṣād abhimukhyena caranto vyabhicāriṇaḥ
sthāyiny unmagnanīrmagnāḥ kalollā iva vāridhau.

‘The T r ansitory States (vyabhicārin, sc. bhāva) are those that especially accompany the Permanent State in cooperation, emerging from it and [again] being submerged in it, like the waves in the ocean.’

Notes. The first line constitutes a sort of analytic explanation of the word vyabhicārin, in which an attempt is made to show the force of the three elements vi, abhi, and car by the use of the words viśeṣād, abhimukhyena, and caranto. This device, which reminds one of the mystical word-analysis frequent in the Upaniṣads (cf., for example, Brhad-Āraṇyaka Upaniṣad 5. 7), is characterized more by its ingenuity than by its effectiveness. In the present instance its employment was doubtless suggested by the corresponding passage in Bh., on which see Regnaud, p. 327, note 2. For other cases of etymological explanation see DR. i. 9, 19, 20, 81.

|| Bh. 7, prose after v. 26; SD. 168; Sarasv. 5. 21; Rasatar. 5, p. 51; Candrāloka 6. 1 b; Alaṅkāraśekhara 20. 36; Kāvyaprādīpa 4, p. 72; Rasagaṅg. p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudi 4, p. 29-30; Bhāṣābhūṣāna 40 b. Cf. Regnaud, p. 327-328.

9 (P. 8; H. 7).

nirvedaglāniśaṅkā- śramadṛṣṭijādaṭā-
harṣadainyaugryacintās
The thirty-three [Transitory States] are these: Discouragement (niveda), Weakness (glāni), Apprehension (śāṅkā), Weariness (śrāma), Contentment (dhṛti), Stupor (jaṭatā), Joy (harṣa), Depression (dainya), Cruelty (augrīya = ugratā), Anxiety (cintā), Fright (trāsa), Envy (īrṣyā = asūyā), Indignation (amarṣa), Arrogance (garva), Recollection (smṛti), Death (marāṇa), Intoxication (māda), Dreaming (supta), Sleeping (nidrā), Awakening (vibodha), Shame (vṛīḍa), Epilepsy (apasmāra), Distraction (moha), Assurance (mati), Indolence (alasatā = ālasya), Agitation (āvega), Deliberation (tarka), Dissimulation (avyahīthā), Sickness (vyāḍhi), Insanity (umāda), Despair (viśāda), Impatience (utsuka = uutsukya), and Inconstancy (cāpala = cāpala).

Notes. The list given at AP. 338. 22–34 mentions only 30 of these, omitting marāṇa, supta, nidrā. — Meter: sragdharā.

|| Bh. 6. 18–21; SD. 169; Rudr. Śṛṅg. 1. 11–14; Sarasv. 5. 16–18; Kāvyaprakāśa 31–34; Hem. Kāvyān. 2, p. 84–85; Vāgbh. Kāvyān. 5, p. 57; Pratāpar. 4. 1, p. 225; Alamkāraśekhara 20. 37–39; Kāvyapradipa 4. 8–11; Rasa-gaṅg. p. 76; Rasaratn. 81–83; Sāhityakaumudī 4. 8–11; Bhāṣābhūṣaṇa 41–43. Cf. Regnaud, p. 328–329.

10 (P. 9; H. 8).

tattvajñānāpadirṣyāder nirvedaḥ svāvatmānanam
tatra cintāśruniḥśvāsavaivarṇyocchvāsadinatā.

‘Discouragement (nirveda) is dissatisfaction with oneself caused by knowledge of the Real, by misfortune, envy, or the like; in this [state there occur] reflection, weeping, heaving of sighs, change of color, drawing of sighs, and depression.’

Com. Ex.: Bhartṛhari, Vairāgyaś. 71 = Spr. 4327 [quoted also at
Kāvyapradīpa 7, p. 284] (Discouragement caused by knowledge of the Real); Spr. 5770 (Discouragement caused by misfortune); Mahānāṭaka 9, 55, p. 398 [with the lines transposed; quoted also in the com. on Hema- candra’s Anekārthaśaṅkraha 7. 9 (ed. Zachariae, Vienna, 1893, Excerpts from the Com., p. 189)] (Discouragement caused by envy); ye bāha° [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments); Dhvanyāloka 3. 41, com., p. 219—Subhāṣṭāvali 822—Spr. 1603 [quoted also at Kāvyapradīpa 10, p. 400].

Notes. The compound tattva-jñāna, here translated ‘knowledge of the Real,’ means the realization that God alone is the real existence, the world being merely an illusion.

|| Bh. 7, prose and v. 27–29; SD. 170; AP. 338. 22 a; Sarasv. 5. 238 (ed. B. 5. 161°); Hem. Kāvyān. 2, p. 96; Rasatar. 5, p. 51; Pratāpar. 4. 20; Kāvyapradīpa 4, p. 100; Rasagaṅ. p. 97–98; Sāhityasāra 4. 139. Cf. Regnaud, p. 329.

11 (P. 10; H. 9).

ratyādyāyāsaratṛkṣudbhīr glānir niśprāṇateha ca vaivarṇyakampānutṣāhakṣāṃgavacanakriyāḥ.

‘Weakness (glāni) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice.’

Com. Ex.: Māgha 11. 20 = Śāṅg. 3725.

Notes. On the euphonic combination trṭkṣud (trṣ + kṣud) see Whitney, Sanskrit Grammar, §226 d.

|| Bh. 7, prose and v. 30, 31; SD. 200; AP. 338. 22 b; Sarasv. 5. 230 (ed. B. 5. 159°); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 51; Pratāpar. 4. 21; Kāvyapradīpa 4, p. 100, 101; Rasagaṅ. p. 80; Sāhityasāra 4. 140. Cf. Regnaud, p. 329–330.

12 (P. 11; H. 10).

anarthapratibhā śaṅkā parakrauryāt svadurnayāt kampaśoṣābhivikṣādīr atra varṇasvarānyatā.

‘Apprehension (śaṅkā) is anticipation of misfortune resulting from the cruelty of another or from one’s own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice.’
Com. Ex.: Ratn. 3. 4, p. 60 (Apprehension resulting from another’s cruelty); Mahāvīra. 2. 1, p. 45 (Apprehension resulting from one’s own misconduct).

Notes. kampaśaṅkā H, V, P; kampaśokā Hall p. 39. The latter reading is evidently merely the blunder of a copyist.

|| Bh. 7, prose and v. 32–34; SD. 189; AP. 338. 23 a; Sarasv. 5. 227 (ed. B. 5. 158k); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 51; Pratāpar. 4. 22; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 80; Sāhityasāra 4. 141. Cf. Regnaud, p. 330.

13 (P. 12 a; H. 11 a).

śramah khedo 'dhvaratyādeḥ svedo 'smin mardanādayah.

‘Weariness (śrama) is fatigue arising from travel, intercourse, or the like; in this [state there may occur] sweating, [the use of] massage, and so on.’

Com. Ex.: Uttararāma. 1. 24, p. 25 (Weariness arising from a journey); Māgha 10. 80 (Weariness arising from intercourse).

Notes. || Bh. 7, prose and v. 46; SD. 173; AP. 338. 24 a; Sarasv. 5. 236 (ed. B. 5. 160); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 25; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 83–84; Sāhityasāra 4. 144. Cf. Regnaud, p. 331–332.

14 (P. 12 b; H. 11 b).

saṁtoṣo jñānasaktyāder dhṛtir avyagrābhogakṛt.

‘Contentment (dhṛtī) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment.’

Com. Ex.: Bhartṛhari, Vairāgyaṣ. 49 = Spr. 5941 (Contentment arising from knowledge); Ratn. 1. 9, p. 6 [quoted also at DR. 2. 3] (Contentment arising from power).

Notes. || Bh. 7, prose and v. 55, 56; SD. 198; AP. 338. 29 a; Sarasv. 5. 201 (ed. B. 5. 151); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 31; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 150. Cf. Regnaud, p. 334.

15 (P. 13; H. 12).

apratipattir jadatā syād iṣṭaṁ iṣṭaṁśadāraṁśanaṁrutibhiṁ
animiṣanayanananirikṣaṇatūṣṇīṁbhāvādayas tatra.
'Stupor (jadatā) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable; in this [state] one gazes with unwinking eyes, remains silent, and the like.'

Com. Ex.: Kumārasambhava 8. 5 (Stupor caused by seeing something agreeable); tāvantas te mahātmā, passage from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Stupor caused by hearing something disagreeable).

Notes. In a number of the other treatises this Transitory State is called jādyā. — Meter: āryā.

|| Bh. 7, prose and v. 65; SD. 175; AP. 338. 28 b; Sarasv. 5. 240 (ed. B. 5. 161); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar. 4. 36; Kāvyapradipa 4, p. 102; Rasagaṅ. p. 93-94; Sāhityasāra 4. 155. Cf. Regnaud, p. 337-338.

16 (P. 14 a; H. 13 a).

prasattir utsavādibhyo harṣo 'srusvedagadgadāḥ.

'Joy (harṣa) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.'

Com. Ex.: Subhāṣītāvali 2075 = Sārīṅg. 3528.

Notes. || Bh. 7, prose and v. 60, 61; SD. 195; AP. 338. 27 b; Sarasv. 5. 211 (ed. B. 5. 154*); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 53; Pratāpar. 4. 34; Kāvyapradipa 4, p. 102; Rasagaṅ. p. 76-77; Sāhityasāra 4. 153. Cf. Regnaud, p. 336.

17 (P. 14 b; H. 13 b).

daurgatyaādyair anaujasyaṁ dainyaṁ kārṣṇyāmṛjādimat.

'Depression (dainya) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on.'

Com. Ex.: Sārīṅg. 410 = Bhojaprabandha 255 [quoted also at SD. 172; tr. Regnaud, p. 332].

Notes. || Bh. 7, prose and v. 48; SD. 172; AP. 338. 25 a; Sarasv. 5. 221 (ed. B. 5. 156); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 27; Rasagaṅ. p. 80-81; Sāhityasāra 4. 146. Cf. Regnaud, p. 332.
18 (P. 15; H. 14).

 dusṭe 'parādhadaurmukhyakrauryaś caṇḍatvam ugratā
tatra svedāśiraḥkampatarjanātādānādayah.

'Crue|lty (ugratā) is wrathfulness at a villain, aroused by
his misdeeds, abusive words, or fierceness; in that [state there
result] sweating, shaking the head, reviling, striking, and the like.'

Com. Ex.: Mahāvīra. 2. 47, p. 84.

Notes. *krauryaś H, V, P; *cauryaś Hall p. 39.—The second line
of this section is identical with the second line of 4. 22.

|| Bh. 7, prose and v. 79; SD. 176; AP. 338. 33 a; Sarasv. 5. 223 (ed. B.
5. 157a); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 54; Pratāpar. 4. 46;
Kāvyapradipa 4, p. 104; Rasagaṅg. p. 89–90; Sāhityasāra 4. 165. Cf.
Regnaud, p. 342.

19 (P. 16a; H. 15a).

dhyānam cinetāhitānāpteḥ śūnyatāśvāsatāpakrt.

'Anxiety (cintā) is meditation due to non-attainment of a
desired object; it occasions desolate feelings, sighs, and fever-
ishness.'

Com. Ex.: Sārṅg. 3414; Subhāśitāvali 1385 = Sārṅg. 3400.

Notes. || Bh. 7, prose and v. 49, 50; SD. 201; AP. 338. 25 a; Sarasv.
5. 191 (ed. B. 5. 149a); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar.
4. 28; Kāvyapradipa 4, p. 101; Rasagaṅg. p. 82; Sāhityasāra 4. 147. Cf.
Regnaud, p. 333.

20 (P. 16b; H. 15b).

garjitāder manahkhśobhas trāso 'trotkampitādayah.

'Fright (trāsa) is agitation of mind occasions by thunder
or the like; in this [state] there is trembling and so on.'


Notes. || Bh. 7, prose and v. 89; SD. 193; AP. 338. 31 b; Sarasv. 5.
225 (ed. B. 5. 157); Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 54; Pratāpar. 4.
51; Kāvyapradipa 4, p. 105; Rasagaṅg. p. 86; Sāhityasāra 4. 170. Cf.
Regnaud, p. 345.
21 (P. 17; H. 16).

parotkarśākṣamā 'sūyā garvadaurjanyamanyujā
dosoktyavajīne bhrukuṭimanyukrodheṅgitāni ca.

'Env y (asūyā) is: intolerance of another's prosperity, arising from pride, baseness, or anger; [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures.'

Com. Ex.: Mahāvīra. 2. 9, p. 49 (Envy arising from pride); Subhaśītāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness); Amaru 2. 46, p. 124 = Spr. 4137; Amaru 3. 52, p. 135 = Subhaśītāvali 1324 (Envy arising from anger).

Notes. || Bh. 7, prose and v. 35, 36; SD. 196; AP. 338. 23 a; Sarasv. 5. 215 (ed. B. 5. 1554); Hem. Kāvyān. 2, p. 97; Rasatār. 5, p. 51; Pratāpar. 4. 23; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 95–96; Sāhityasāra 4. 142. Cf. Regnaud, p. 330–331.

22 (P. 18; H. 17).

adhikśepāpamānāder amarṣo 'bhiniviṣṭatā
tatra svedaśīrāḥkampatarjanātādanādayaḥ.

'Indignation (amarṣa) is resoluteness (ि) [called forth] by abuse, contempt, or the like; in that [state there result] sweating, shaking the head, reviling, striking, and so forth.'

Com. Ex.: Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 1 and 2. 20]; Veṇī. 1. 12, p. 14.

Notes. The second line of this section is identical with the second line of 4. 18.

|| Bh. 7, prose and v. 76, 77; SD. 184; AP. 338. 32 a; Sarasv. 5. 213 (ed. B. 5. 154); Hem. Kāvyān. 2, p. 95; Rasatār. 5, p. 54; Pratāpar. 4. 44; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 88–89; Sāhityasāra 4. 163. Cf. Regnaud, p. 341–342.

23 (P. 19; H. 18).

garvo 'bhijanalāvanyabalaśvavyādibhir madaḥ
karmāṇy ādharṣaṇāvajīnā savilāsāṅgavikṣaṇam.

'Arrogance (garva) is pride because of one's descent, beauty, might, or supremacy; the actions [resulting from it] are insulting contempt and coquettish glancing at one's person.'
Com. Ex.: Mahāvīra. 2. 27, p. 67; 2. 10, p. 51 [quoted also at DR. 2. 6 and Kāvyaprādīpa 5, p. 169].

Notes. || Bh. 7, prose and v. 66; SD. 181; AP. 338. 29 b; Sarasv. 5. 197 (ed. B. 5. 150); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 53; Pratāpar. 4. 37; Kāvyaprādīpa 4, p. 102; Rasagaṅg. p. 84–85; Sāhityasāra 4. 156. Cf. Regnaud, p. 338.

24 (P. 20; H. 19a, b).

sadṛṣajñānacintādyaiḥ saṃskārāt smṛtir atra ca
jñātatvenārthabhāsinyāṁ bhrūsamunnaṇayanādayaḥ.

'Recolletion (smṛti) [is to be understood] in the sense of a mental impression of a thing, [gained] by means of its [previously] being known, because of [the faculty of] memory, [this recollection being called forth] by perceiving or thinking of something similar and attended with knitting the brows and the like.'

Com. Ex.: Mahānāṭaka 3. 79, p. 128; Mālatīm. 5, p. 126–128 [the prose portion is quoted also at DR. 4. 43].

Notes. || Bh. 7, prose and v. 53, 54; SD. 190; AP. 338. 26 a; Sarasv. 5. 185 (ed. B. 5. 147); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 30; Kāvyaprādīpa 4, p. 101; Rasagaṅg. p. 77–78; Sāhityasāra 4. 149. Cf. Regnaud, p. 334.

25 (P. 21 a; H. 19 c).

marañāṃ suprasiddhatvād anarthaḥtvāc ca nocyate.

'Death (marañā) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it].'

Com. Ex.: samprāpte 'vadhī' [unidentified stanza]; Mahāvīra. 1, p. 28.

Notes. In Rasatar. this is called nidhana and dismissed with the remark vibhāvānubhāvau spātav, 'its Determinants and Consequents are well-known.' Nevertheless, SD. records, with customary fidelity, that 'Death, that is, departing this life, is occasioned by arrows and the like and results in falling down of the body and so on.'

|| Bh. 7, prose and v. 84–88; SD. 182; Hem. Kāvyān. 2, p. 98; Rasatar. 5, p. 54; Pratāpar. 4. 50; Kāvyaprādīpa 4, p. 104; Rasagaṅg. p. 90–91; Sāhityasāra 4. 169. Cf. Regnaud, p. 344–345.
26 (P. 21 b, 22 a; H. 20 a, b).

harṣotkarṣo mādhā pānāt skhaladāṅgavacogatiḥ
nidrā hāso 'tra ruditaṁ jyeśṭhamadhyādhamādīṣu.

‘Intoxication (mada) is excess of joy caused by drink. [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbery in the case of better, middling, and baser persons [respectively].’

Com. Ex.: Māgha 10. 13 = Sāṅg. 3652.

Notes. || Bh. 7, prose and v. 37-45; SD. 174; AP. 338. 23 b; Sarasv. 5. 209 (ed. B. 5. 153); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 51; Pratāpar. 4. 24; Kāvyapradipa 4, p. 100; Rasagāṅg. p. 82-83; Sāḥityasāra 4. 143. Cf. Regnau, p. 331.

27 (P. 22 b; H. 20 c).

suptaṁ nidrodbhavān tatra svāsocchvāsakriyā param.

‘Dreaming (supta) is [a state] originating in sleep; in it the action of heaving sighs and drawing sighs is the chief thing.’

Com. Ex.: Subhāṣitāvali 1840 = Sāṅg. 3922 [stanza by a poet named Kamalāyuddha].

Notes. In Rasatar. this is designated as suṣupta. Pratāpar. has the form suṭtī. In some of the other treatises it is called svapna.

|| Bh. 7, prose and v. 74; SD. 179; Sarasv. 5. 246 (ed. B. 5. 163a); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 42; Kāvyapradipa 4, p. 103; Rasagaṅg. p. 86-87; Sāḥityasāra 4. 161. Cf. Regnau, p. 340-341.

28 (P. 23; H. 21 a, b).

manahsammilanāṁ nidrā cintālayaklāmādibhiḥ
tatra jṛmbhāṅgabhaṅgākṣimātṛnōtsvapnātādayaḥ.

‘Sleeping (nīḍrā) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like; in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on.’

Com. Ex.: Subhāṣitāvali 1280 = Sāṅg. 3468; Māgha 11. 4.

Notes. ॐotsvāpatādayaḥ H, V, P; ॐocchvasanādayaḥ Hall p. 39. I follow Hall’s text, though his variant deserves consideration.
 BOOK FOUR

29 (P. 24 a; H. 21 c).

vibodhah pariṇāmādes tatra jṛmbhākṣīsimardane.

'Awakening (vibodha) results from the coming to an end [of sleep] and the like, and is accompanied by yawning and rubbing the eyes.'


Notes. In Sarasv. and in Hem. Kāvyān. this Transitory State is called prabodha.

30 (P. 24 b, c; H. 22).

durācārādibhir vṛidā dhārṣṭyābhāvas tam unnayet sācikṛtāṅgāvaranāvaivarṇyādhumukhādibhiḥ.

'Shame (vṛidā) is lack of boldness in consequence of misconduct and so forth. One should infer it from [a person's] keeping the body averted, from concealment, change of color, lowering of the head, and the like.'

Com. Ex.: Amaru 36 = Spr. 3869.

Notes. ||Bh. 7, prose and v. 57, 58; SD. 194; AP. 338. 27 a; Sarasv. 5. 203 (ed. B. 5. 152k); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 52; Pratāpar. 4. 32; Kāvyāpradīpa 4, p. 102; Rasagaṅg. p. 78–79; Sāhityasāra 4. 151. Cf. Regnaud, p. 335.

31 (P. 25; H. 23).

ävesso grahaduḥkhādyair apasmāro yathāvidhiḥ
bhūpātakampaprasvedalālāphenodgamādayaḥ.

'Epilepsy (apasmāra) is madness, properly speaking, brought on by the influence of planets, by misfortune, or by
some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like.’

Com. Ex.: Māgha 3. 72.

Notes. ||Bh. 7, prose and v. 72, 73; SD. 180; AP. 338. 31 a; Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 53; Pratāpar. 4. 41; Kāvyapradīpa 4, p. 103, n. 3; Rasagaṅg. p. 96; Sāhityasāra 4. 160. Cf. Regnaud, p. 340.

32 (P. 26; H. 24).

moho vicittatā bhītīduḥkhāveśānuśantanaṁ
atrājñānabhrāmāghātaghūrṇānādārśanādayaḥ.

‘Distraction (moha) is perplexity [caused] by fear, misfortune, madness, or recollection; in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like.’

Com. Ex.: Kumārasambhava 3. 73; Uttarārāma. i. 35, p. 33 [differs in the last line from the printed texts; quoted also at DR. 4. 76].

Notes. ||Bh. 7, prose and v. 51, 52; SD. 177; AP. 338. 25 b; Sarasv. 5. 207 (ed. B. 5. 153b); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 29; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 148. Cf. Regnaud, p. 333.

33 (P. 27 a; H. 25 a).

bhrānticchedopadesābhyāṁ sāstrādes tatvadhīr matiḥ.

‘Assurance (mati) is understanding of the true state of things, gained from didactic treatises and other sources, [and characterized] by removal of doubt and giving of advice.’

Com. Ex.: Kirātārjunīya 2. 30 = Spr. 6970; Spr. 3331.

Notes. bhrānti? H, V; bhānti (misprint) P.—SD. and Sāhityasāra define mati as arthanirdhāraṇa.

||Bh. 7, prose and v. 80; SD. 191; AP. 338. 26 b; Sarasv. 5. 195 (ed. B. 5. 150b); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 54; Pratāpar. 4. 47; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85; Sāhityasāra 4. 166. Cf. Regnaud, p. 343.

34 (P. 27 b; H. 25 b).

ālasyaṁ śramagarbhāder jādyam jīmbhāsītādimat.
'Indolence (ālasya) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like.'

Com. Ex.: calati kathō, stanza by Dhanika.

Notes. *garbhādejahmya* H, V, P; *garbhāder jādyam* restored by me, in place of the unintelligible reading of the other editions (cf. SD. 183).

Bh. 7, prose and v. 47; SD. 183; AP. 338. 24 b; Sārasv. 5. 242 (ed. B. 5. 162*); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 52; Pratāpar. 4. 26; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 94–95; Sāhityasāra 4. 145. Cf. Regnaud, p. 332.

35 (P. 28; H. 26).

āvegaḥ sambhramo 'sminn abhisarajanite
śastranāgābhiyogo
vātāt pāṁsūpadigdhas tvaritapadagatir
varṣaje piṇḍitāṅgaḥ
utpātāt srastatā 'ṅgeśv ahitahitakṛte
śokaharṣānubhāvā
vahner dhūmākulaśyaḥ karijam anu bhaya-
stambhakampāpasāraḥ.

'Agitation (āvega) is confusion [of mind]. When it arises from an attack, one prepares weapons and elephants; [when caused] by violent wind, one quickens one’s pace, being overwhelmed with dust; when it is brought on by rain, one draws the limbs together; [when it is induced] by some startling occurrence, one relaxes the limbs; when caused by desirable or undesirable matters, the Consequent is joy or grief; in case of fire, one’s mouth is filled with smoke; when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape.'

Com. Ex.: āgacchāgaccha sajō, stanza by Dhanika; tanutrāṇāṃ tanuō [unidentified stanza]; prārabdḥām taruō [unidentified stanza]; vātahatāṃ vasō [unidentified quotation] (Agitation caused by violent wind); deve varṣatay aśanāṃ [unidentified stanza] (Agitation caused by rain); paula-
styapīṇo [unidentified stanza] (Agitation caused by a startling occur-
rence); two passages from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters); Mahāvīra. i. 55, p. 39 (same); Amaru 2 = Spr. 2018 [quoted also at SD. 601 and Kāvyaprādīpa 7, p. 321] (Agitation caused by fire); Ratn. 4. 16, p. 100 (same); Raghuvamśa 5. 49 (Agitation caused by an elephant).

Notes. "nāgābhīyoga H, V, P; "māyābhīyogau Hall p. 39.—In AP. this Transitory State is called āveśā.—Meter: sragdharā.


36 (P. 29 a; H. 27 a).

tarko vicāraḥ saṃdehād bhrūśirongulinaraktakah.

'Deliberation (tarka) is consideration caused by uncertainty; it causes one to move his brows, head, or finger.'

Com. Ex.: kim lobhena vil* [unidentified stanza; quoted also at Kāvyaprādīpa 7, p. 235]; kah samucita* [unidentified stanza].

Notes. In most of the treatises this is called vitarka. SD. follows DR., however, in using the designation tarka.

∥ Bh. 7, prose and v. 90; SD. 202; AP. 338. 33 b; Sarasv. 5. 187 (ed. B. 5. 148*); Hem. Kāvyān. 2, p. 97; Rasatar. 5, p. 54; Pratāpar. 4. 52; Kāvyaprādīpa 4, p. 105; Rasagaṅg. p. 91; Sāhityasāra 4. 171. Cf. Regnau, p. 345.

37 (P. 29 b; H. 27 b).

lajjādyair vikriyāguptāv avahitthā 'ṅgavikriyā.

'Dissimulation (avahittha) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration.'

Com. Ex.: Kumārasambhava 6. 84.

Notes. || Bh. 7, prose and v. 78; SD. 186; AP. 338. 32 b; Sarasv. 5. 205 (ed. B. 5. 152); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 45; Kāvyaprādīpa 4, p. 103; Rasagaṅg. p. 89; Sāhityasāra 4. 164. Cf. Regnau, p. 342.
38 (P. 29c; H. 27c).

vyādhayaḥ saṁnipātādyāś teṣām anyatra vistaraḥ.

'Sicknesses (vyādhi) are physical derangement and the like. Detailed treatment of these [must be looked for] elsewhere.'

Com. Ex.: Amaru 78.

Notes. || Bh. 7, prose and v. 81; SD. 192; AP. 338. 33 b; Hem. Kāvyān. 2, p. 89; Rasatar. 5, p. 54; Pratāpar. 4. 48; Kāvyaprādīpa 4, p. 104; Rasa-gaṅg. p. 85-86; Sāhityasāra 4. 167. Cf. Regnaud, p. 343.

39 (P. 30; H. 28).

apreksākāritoṇmādaḥ saṁnipātagramahādibhiḥ
asminn avasthā ruditaṛtahāsāsitādayaḥ.

'Insanity (unmāda) is acting without forethought [brought on] by physical derangement, planetary influence, and the like; in it [there arise] these conditions: weeping, singing, laughing, remaining seated, and so on.'

Com. Ex.: Vikramorvaśī 4, p. 91 [the stanza is quoted also at Kāvyaprādīpa 7, p. 217].

Notes. avasthā H, V, P; asthāna° Hall p. 39.—The term graha is an interesting indication of the prevalent belief in astrology. Cf. 4. 31.

|| Bh. 7, prose and v. 82, 83; SD. 188; AP. 338. 34 a; Saravasv. 5. 232 (ed. B. 5. 159); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 54; Pratāpar. 4. 49; Kāvyaprādīpa 4, p. 104; Rasa-gaṅg. p. 90; Sāhityasāra 4. 168. Cf. Regnaud, p. 343-344.

40 (P. 31; H. 29).

prārabdhakāryāsiddhyāder viṣādaḥ sattvasaṁkṣayaḥ
niḥsvāsocchvāsahṛtātapasahāyānveśanādikṛt.

'Despair (viṣāda) is loss of courage [occasioned] by lack of success in some undertaking or by something else of that kind; [in it there occur] heaving of sighs, drawing of sighs, pangs of heart, seeking for aid, and so on.'

Com. Ex.: Mahāvīra. 1, p. 28-29.

Notes. || Bh. 7, prose and v. 67, 68; SD. 197; AP. 338. 30 a; Saravasv. 5. 219 (ed. B. 5. 156°); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar.
41  (P. 32; H. 30).

kālāksatvatvam autsukyăn ramyeccchāratisambhramaih
tatroccchvāsatvarāśvāsahṛttāpasvedavibhramāh.

‘Impatience (autsukya) is intolerance of the lapse of
time, owing to desire for something pleasurable, to lack of the
pleasures of love, or to confusion; in it [there occur] drawing
of sighs, hastiness, heaving of sighs, pangs of heart, sweating,
and confusion.’

Com. Ex.: Kumārasambhava 7. 22; 6. 95.

Notes. ‘tvarāśvāsa’ Hall p. 39; ‘tvaniḥśvāsa’ H, V, P. I have re-
jected the reading of the previous editions in favor of the variant recorded
by Hall, which is clearly preferable. The suffix -tva in uccchvāsatva-
niḥśvāsa- is awkward and unusual, even for a verse-filler, and seems to
me an indication of some corruption. The reading adopted (uccchvās-
tvārā-śvāsa-) is found in the quotation of this section in the Kāvyapradīpa
(4, p. 103) and is supported also by the statements of SD., Hem. Kāvyān.,
and Rasagāng., which include tvārā among the effects of autsukya (see the
references below). The use of the simple word śvāsa for niḥśvāsa is
found also at DR. 4. 27 and can doubtless be paralleled elsewhere.

‘ Bh. 7, prose and v. 69; SD. 187; AP. 338. 30 b; Hem. Kāvyān. 2, p. 90;
Rasatar. 5, p. 53; Pratāpar. 4. 39; Kāvyapradīpa 4, p. 103: Rasagāng. p.

42  (P. 33; H. 31).

mātsaryadveśarāgādes cāpalam tv anavasthitih
tatra bhartsanapāruṣyasyavacchandācaraṇādayaḥ.

‘Inconstancy (cāpala) is fickleness [arising] from jealous-
ousy, hatred, passion, and the like; in it [there occur] threats,
harsh words, wilfulness (svacchandācaraṇa), and so on.’

Com. Ex.: Subhāṣītāvalī 735 = Spr. 378, stanza by the poetess
Viḍānītambā [quoted also at SD. 199]; vinikāsanaḥ [unidentified stanza];
prastutam eva tāvā [unidentified quotation]. ‘Other special varieties of
mental processes are not separately mentioned because they occur accord-
ing to the character of the Determinants and Consequences of these very
[Transitory States just defined].’ [This statement of Dhaṇika is miscon-terpreted by Regnaud (p. 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises.]

Notes. || Bh. 7, prose and v. 59; SD. 199; AP. 338. 27 b; Sarasv. 5. 193 (ed. B. 5. 149); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 53; Pratāpar. 4. 33; Kāvyapradipa 4, p. 102; Rasagaṅ. p. 96-97; Sāhityasāra 4. 152. Cf. Regnaud, p. 328, 335.

THE PERMANENT STATES

43 (P. 34; H. 32).’

viruddhāvair viruddhāvair vā bhāvair vicchidyaṭe na yah
ātmabhāvaṁ nayaty anyān sa sthāyi lāvanaṅkaraḥ.

‘A P e r m a n e n t S t a t e (sthāyin, sc. bhāva), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself.’


Notes. || Bh. 7, prose before v. 8; SD. 205; Sarasv. 5. 19; Rasatar. 1, p. 44; Ālaṁkāraśekhara 20. 32; Kāvyapradipa 4, p. 73-74; Rasagaṅ. p. 30-31. Cf. Regnaud, p. 319-320.

44 (P. 35; H. 33).

ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaḥ śokaḥ
śamam api ke cit prāhuḥ puṣṭir nāṭyeṣu naitasya.

‘[The Permanent States are]: Love (rati), Energy (utsāha),
Disgust (jugupsā), Anger (krodha), Mirth (hāsa), Astonishment
(smayo = vismaya), Fear (bhaya), and Sorrow (śoka).
Some [authorities] add Tranquillity (śama), [but] there is no
development of it in the drama.’
Com. [For an abstract of the com. on this section see Regnaud, p. 313. In its discussion the com. quotes:] Rudr. Kāvyāl. 12. 4.

Notes. On śama see 4. 53. This is called nirveda in some of the rhetorical treatises. Dhanamjaya's use of the term śama may be due to a desire to avoid confusion with the nirveda defined at 4. 10.—Meter: āryā.

|| Bh. 6. 17; 7. 8-26; SD. 206; Rudr. Śṛṇg. i. 10; AP. 338. 13-15; Sarasv. 5. 14; Kāvyapraṅkāśa 30; Hem. Kāvyān. 2, p. 83; Vāgbhāṭāl. 5. 4; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 7, p. 59-61; Pratāpara. 4. 1, p. 221; Alāṃkāraśe-khara 20. 31; Kāvyapradipa 4. 7; Rasagaṅg. p. 29, 30; Sāhityasāra 4. 49, 56, 57; Sāhityakaumudi 4. 7; Bhāṣabhūṣaṇa 38. Cf. Regnaud, p. 313, 320.

45 (P. 36; H. 34).

nirvedādiratad rūpyād asthāyī svadate katham
vairasyāyaiva tatpoṇas tenāṣṭau sthāyino matāḥ.

'How can an impermanent State (asthāyin, sc. bhāva) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (nirveda)? The development of that [impermanent State would tend] to absence of Sentiment; therefore there are declared [to be] eight Permanent States.'

Com. 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with nirveda.' . . . [In the course of its discussion the com. quotes:] Kumārasambhava 3. 68; Hāla 175 [quoted also at Kāvyapradipa 5, p. 194]; Dhvanyāloka 2. 30, com., p. 110 [tr. Jacobi (2. 31), ZDMG. 56 (1902), p. 769; cf. Jacob, JRAS. 1897, p. 290] = Subhāṣitāvali 2031; apratiṣṭham aviśrān° [unidentified stanza]; yatṛārthaḥ sab°, pradhāne 'nyatra vāk° [unidentified stanzas]; upoḍharόgena [possibly the first word of the stanza found at Skm. i. 412 (ZDMG. 36. 367) = Spr. 1311].

Notes. This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of rasa.—The term nirveda in the first line must not be confused with the word nirveda used in some treatises as an equivalent of śama; see the notes on the preceding section.

46 (P. 37; H. 35).

vācyā prakaraṇādibhyo buddhisthā vā yathā kriyā
vākyārthaḥ kārikair yuktā sthāyī bhāvas tathetaraiḥ.
'Just as a verb—whether to be spoken or whether [merely] present in the mind, according to the matters under discussion—when combined with nouns relating to it (kāraka), is the essence of a sentence, so a Permanent State (sthāyin bhāva), [when combined] with the other [States, is the essence of a play].'

Com. [In the course of its discussion the com. quotes:] seven stanzas from Dhanika's Kāvyanirñaya; Bh. 6. 34.

Notes. The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf. Regnau, p. 270). The same idea is vividly expressed in the following lines of the Bhāratiyānātyāsāstra (7. 8), which are quoted by Keśavamiśra in the Alāmkāraśekhara (20, p. 76):

yathā narāṇām nṛpatiḥ sīryānām ca yathā guruḥ
evaṁ hi sarvabhaśvānāṁ bhavāḥ sthāyi mahān īha.

47 (P. 38, 39; H. 36, 37).

rasaḥ sa eva svādyatvād rasikasyaiva vartanāt
nānukāryasya vṛttatvāt-kāvyasya-tatpratvataḥ
draṣṭuḥ pratītir vṛiṭerṣyārāgadveśapraśaṅgataḥ
laukikasya svarāmanīsaṃyuktasyeva darśanāt.

'This very [Permanent State becomes] Sentiment (rasa) from the spectator's (rasika) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work's aiming at [the production of Sentiment]. The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (ramaṇī).'

Notes. For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of rasa see Kāvyapraķāśa 27–28 (cf. Regnau, p. 271–273).—On the term rasika see DR. 4. 1, com.

48 (P. 40; H. 38).

dhirodāttādyavasthānāṁ Rāmādiṁ pratipādakaḥ
vibhāvayati ratyādin svadante rasikasya te.
‘[The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*), and so on, displays [the Permanent States], Love (*rāti*) and the like, and these give pleasure to the spectator (*rasika*).’

Notes. On the term *rasika* see DR. 4. 1, com.

49

(P. 41 a; H. 39 a).

*tā eva ca parityaktaviśeśa rasahetavah.*

‘The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics.’

50

(P. 41 b, 42 a; H. 39 b, c).

*kriḍatām mṛṇmayair yadvad bālānāṁ dviradādibhiḥ svotsāhaḥ svadate tadvac chrotīṇām Arjunādibhiḥ.*

‘Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like.’

Com. [In the course of its discussion the com. quotes:] Bh. 6. 15 [cf. Kāvyaprakāśa 29].


51

(P. 42 b; H. 40 a).

*kāvyārthabhāvanāsvādo nartakasya na vāryate.*

‘Pleasure (*āsvāda*) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded. *Note.* ¶ SD. 50.

Fourfold Character of the Sentiments

52

(P. 43–45 a; H. 40 b–42).

*svādaḥ kāvyārthasambhedād ātmānandasantamudbhavaḥ vikāsavistarakṣobhavikṣepaiḥ sa caturvidhaḥ śṛṅgārāvirāvibhatsaraudreśu manasaḥ kramāt*
hāsyādbhutabhayotkarṣakaruṇāṁ ta eva hi
atas tajjanyatā teśām ata evāvadhāraṇam.

‘Charm (svāda) is the arising of delight to one’s self from
contact with the theme of a work. It is of four kinds: cheerfulness,
exaltation, agitation, and perturbation of mind, in the
Erotic (śṛṅgāra), Heroic (vīra), Odious (bibhatsa), and Furious
(raudra) Sentiments respectively. [And] these same [kinds of
Charm are produced in the case] of the Comic (hāṣya), Marvel-
ous (adbhuta), Terrible (bhayotkarṣa = bhayānaka), and Pa-
thetic (karuṇa) Sentiments. For this reason these [four Sent-
iments just mentioned] arise from those [mentioned above]; for
this very reason [there is possible] a precise determination
(āvadhāraṇa) [of the number of Sentiments (?)].’

Com. [In the course of its discussion the com. quotes:] Bh. 6. 39, 40 a.

Notes. vikāsa° Dhanika’s com. on this section; vikāsa° H, V, P. In
the meaning in which it is used here the word is clearly a derivative of
the root kasa. The form given in the commentary is therefore the natural
and correct one, and I have accordingly adopted it in place of the erroneous
vikāsa.—In this passage vikṣeṇa is alleged to have the meaning ‘com-
passion’ (BR. s.v., 9: ‘Mitleid’); but as I know of no other occurrence
of the word in this signification, I have not felt justified in adopting here.—The compound bhayotkarṣa is here used, because of
metrical requirements, as a substitute for the regular term bhayānaka. A
similar substitution occurs in the following section; see the notes there.

Most of the rhetorical treatises name the eight (or nine) Sentiments,
in a special section, before proceeding to define them individually. In DR.
this enumeration is dispensed with, probably because the mention of the
Sentiments in this section is thought sufficient.—The Sentiments are
enumerated in the following passages (note especially Rudr. Kāvyāl. and
Sarasv., which recognize more than the usual eight or nine): Bh. 6. 15;
SD. 209; Rudr. Śṛṅg. 1. 9; Rudr. Kāvyāl. 12. 2; Sarasv. 5. 251 a, b (ed. B).
5. 165); Kāvyaprakāśa 29; Hem. Kāvyān. 2, p. 67; Vāgbhātāl. 5. 3; Vāgbh.
Kāvyān. 5, p. 53; Pratāpar. 4. 1, p. 221; Alamkāraśekhara 20. 1; Kāvyap-
radipā 4. 6; Rasagāṅg. p. 29; Rasaratn. 5; Sāhityasāra 4. 47; Sāhitya-
kaumudi 4. 6; Bhāṣābhūṣanā 37.

‖ Bh. 6. 39–41; Rudr. Śṛṅg. 3. 36; AP. 338. 7 b–9 a. Cf. Regnaud, p. 271.

53 (P. 45 b; H. 43 a).

śamapraṇaṁ nirvācyo muditādes tadātmata.
‘The Quietistic Sentiment (śamaprakāraśa = śānta-rasa), [which arises] from happiness and the like, is to be defined as a state having that [i.e. happiness] as its essential nature.’

Com. na yatra duḥṣ [metrical definition of śānta-rasa, quoted without indication of source].

Notes. The compound śama-prakāraśa is here used merely as an equivalent for śānta-rasa, which is the term regularly employed; cf. the use of bhayotkarśa for bhayaṇaka in the preceding section (4. 52).—This brief definition is the only mention of the Quietistic Sentiment (śānta-rasa) in the present work. As stated in DR. 4. 44 b, the Permanent State śama, upon which it is based, does not figure prominently in dramatic literature, and our author consequently excludes both śama and śānta from detailed consideration.

|| SD. 238; Rudr. Śṛṅg. 3. 31, 33; Rudr. Kāvyāl. 15. 15, 16; Kāvyapraṅśa 35; Hem. Kāvyān. 2, p. 80; Vāgbhāṣāl. 5. 32; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 61; Candrāloka 6. 13; Alamkāraśekhara 20. 27, 28; Kāvyapradīpa 4. 12 a; Rasagaṅg. p. 33; Rasaratn. 99; Sāhityasāra 4. 128; Sāhityakaumudi 4. 12 a. Cf. Regnaud, p. 313, 315.

### SENTIMENT DEFINED

54 (P. 46, 47 a; H. 43 b, c, 44 a).

padārthair indunirvedaromapāṇcāīdisvarūpakaṁ
kāvyād vibhāvasaṁcāryanubhāvaprakhyatāṁ gataṁ
bhāvitaḥ svadate sthāyī rasaḥ sa parikṛtitaḥ.

‘Sentiment (rasa) is declared to be the giving of pleasure by a Permanent State (sthāyin, sc. bhāva) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horripilation and the like, and that find expression as Determinants, Transitory States (saṁcārin = vyabhicārin), and Consequents.’

Notes. See also DR. 4. 1.—For a brief summary of the rasa-theory consult Zachariae, ZDMG. 56 (1902), p. 394–396; see also Grierson, The Saiṣaiya of Bihārī, Calcutta, 1896, p. 43–48, where the material is conveniently tabulated.

|| Bh. 6, prose after v. 31; SD. 33 (SD. tr. 32); Kāvyapraṅśa 27, 28; Hem. Kāvyān. 2, p. 56; Vāgbhāṣāl. 5. 2; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 56; Candrāloka 6. 3; Pratāpar. 4. 1, p. 219; Alamkāraśekhara 20, p. 69; Kāvyapradīpa 4. 4, 5; Rasagaṅg. p. 21–22; Rasaratn. 3; Sāhityasāra 4. 58 a; Sāhityakaumudi 4. 4, 5. Cf. Regnaud, p. 267–269.
55 (P. 47b; H. 44b).

lakṣaṇaikyaṃ vibhāvaikyād abhedād rasabhāvayoḥ.

'The same definition [will here serve] both for the Sentiments and for the States, because they are not distinct, having identical Determinants.'

THE EROTIC SENTIMENT

56 (P. 48; H. 45).

ramyadeśakalākāleśabhogādisevanaiḥ
pramodātmā ratiḥ saiva yūnor anyonyaraktaḥ
dhīṣyamāṇā śṛṅgāro madhurāṅgavicēṣṭitaiḥ.

'Love (rati) is essentially delight [manifested] in fondness for lovely places, arts, occasions, garments, pleasures, and the like. That [feeling] on the part of two young persons mutually enamored, [which is] gladsome [and manifested] by tender gestures, [constitutes] the Erotic Sentiment (śṛṅgāra).'

Com. Ex.: Uttararāma. 1. 26, p. 26 (place as a Determinant); hastair antarnihito* [unidentified stanza] (an art as a Determinant); Nāgān. 1. 14, p. 10 [see Boyd's translation, London, 1872, p. 12, note] (an art as a Determinant); Kumārasambhava 3. 26, 36 (occasion as a Determinant); Kumārasambhava 3. 53 (dress as a Determinant); caksur luptamaśe [unidentified stanza] (pleasure as a Determinant); Mālatīm. 1. 39, p. 46 [quoted also at Kāvyapradīpa 7, p. 277] (Love essentially delightful); Mālav. 2. 3, p. 27 = Spr. 2823 (youth as a Determinant); Mālatīm. 1. 18, p. 17 [quoted also at Kāvyapradīpa 4, p. 148] (two young persons as Determinants); Mālatīm. 1. 32, p. 35 [quoted also at DR. 1. 46] (mutual passion); Mālatīm. 1. 30, p. 32 (tender gestures).

Notes. With regard to the varieties of the Erotic Sentiment and their subdivisions see the notes on 4. 58 and 4. 65.

† Bh. 6, prose after v. 45; SD. 210a–d; Rudr. Kāvyāl. 12. 5; AP. 341. 7a; Hem. Kāvyān. 2, p. 68; Vāgbhātal. 5. 5a; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Rasamañjarī, p. 233; Candrāloka 6. 4, 5; Kāvyapradīpa 4. p. 87; Rasagaṅg. p. 33; Rasaratn. 6a; Sāhityasāra 4. 68, 69a. Cf. Schmidt, p. 96–120 (2d ed., p. 83–99); Regnaud, p. 301–302.

57 (P. 49; H. 46).

ye sattvajāḥ sthāyina eva cāṣtau
trimśat trayo ye vyabhicārīnaḥ ca
ekonapañciśad ami hi bhāvā
yuktyā nibaddhāḥ paripoṣayanti
ālasyaṃ augryaṃ maraṇaṃ jugupsā
tasyāśrayādvaitaviruddham iṣṭām.

'The [eight] Involuntary States and the eight Permanent States and the thirty-three Transitory States—these forty-nine States, skilfully employed, cause it [i.e. the Erotic Sentiment] to develop; Indolence (ālasya), Cruelty (augrya = ugratā), Death (maraṇa), and Disgust (jugupsā), are each declared [to be] prohibited because of the unitary basis of it [i.e. of the Erotic Sentiment].'

Notes. All the States here referred to are found in connection with the Erotic Sentiment in one or another of the various forms described in the following sections. This is explained in greater detail at Rasatar. 5, p. 55.—Meter: indravajrā (6 lines).

|| Bh. 6, prose after v. 45; SD. 210 e-h; Rudr. Śrīg. 3. 42, 43; AP. 341. 7 b, 8; Hem. Kāvyān. 2, p. 68; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 5, p. 55; Candrāloka 6. 4, 5; Pratāpar. 4. 53, p. 261; Rasagaṅg. p. 33.

Varieties of the Erotic Sentiment

58 (P. 50a; H. 47a).

ayoga viprayogaḥ ca sambhogaḥ ceti sa tridhā.

'[The Erotic Sentiment] is of three kinds: Privation (ayoga), Separation (viprayoga), and Union (sambhoga).'

Notes. All of the treatises to which reference is made in the following paragraph distinguish two varieties of the Erotic Sentiment. These are named, in all but two cases, vipralambha and sambhoga (Vāgbhaṭāl. has viprayoga for the former; Rasagaṅg. and Vāgbhaṭāl. have samyoga for the latter). DR., on the other hand, recognizes three varieties, ayoga (4. 59), viprayoga (4. 65), and sambhoga (4. 76), the first two of which together correspond to the vipralambha of the other treatises.

|| Bh. 6, prose after v. 45; SD. 211; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śrīg. 1. 21; Rudr. Kāvyāl. 12. 5, 6; AP. 341. 4 a; Sarasv. 5. 10 a; Kāvyaparakāśa 29, com., p. 117; Hem. Kāvyān. 2, p. 68; Vāgbhaṭāl. 5. 5 b; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Rasa-mañjari, p. 233; Candrāloka 6. 5 b; Pratāpar. 4. 79, p. 277; Alampāraśekhara 20. 2 a; Kāvyapradipa 4, p. 87; Rasagaṅg. p. 34; Rasaratn. 6 b; Sāhitya-

PRIVATION AND ITS STAGES

59 (P. 50 b, 51 a; H. 47 b, c).

tatrāyogo 'nurāge 'pi navayor ekacittayoh
pāratantryeṇa daivād vā viprakarṣād asaṃgamaḥ.

'Of these, Privation (ayoga) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them].'

Notes. See the notes on DR. 4. 58 and 4. 65. References to definitions of vipralambha (which corresponds to our author's ayoga and viprayoga) are given in the notes on 4. 65, below.—Cf. Regnaud, p. 302.

60 (P. 51 b, 52; H. 48).

daśāvasthaḥ sa tatradāv abhilāsto 'tha cintanam
smṛtir gunakathodvegапralāponmādāsamjvarāḥ
jaḍatā maraṇam ceti duravasthaṃ yathottaram.

'It has ten stages. At first [there occurs] in it Longing (abhilāśa), then Anxiety (cintana), Recollection (smṛti), Enumeration of [the loved one's] Merits (guṇakathā), Distress (udvega), Raving (pralāpa), Insanity (unmāda), Fever (samjvara), Stupor (jaḍatā), and Death (maraṇa); those are the unfortunate stages in due order.'

Notes. Pratāpar. differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten. Its list of stages does not correspond closely to that given here. See also Sarasv.

With this enumeration of ‘ten stages’ it is interesting to compare the following passage from Hamlet (2. 2. 146-151), in which Polonius describes the effect of Hamlet’s separation from Ophelia:—

'And he, repulsed—a short tale to make—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension
Into the madness wherein now he raves
And all we mourn for.'


See p. 150.

61 (P. 53, 54; H. 49, 50).

abhilāṣāḥ srīhā tatra kānte sarvāṅgāsundare
dṛṣṭe śrute vā tatrāpi vismayānandasādhvasāḥ
sākṣāt pratiṅtisvapnacchāyāmāyāsva darśanam
śrutir vyājāt sakhīgītāmāgadhādhigunāstuteḥ.

‘Of these [ten stages] Longing (abhilāṣa) is a yearning when one has seen or heard of a beloved fair in every limb; in this [there occur] also surprise, joy, and perturbation. The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic; the hearing [may be] through some stratagem or through praise of [the loved one’s] good qualities by a female friend, or in a song, or by a professional bard, or the like.’

COM. Ex.: Śakuntalā 1. 19, p. 33 = Spr. 745 (Longing); stanāv alokya taneḥ [unidentified stanza] (surprise); Viddhaśālabhaṇjikā 1. 31 [with the lines transposed] (joy); Kumārasambhava 5. 85 = Spr. 2470 (perturbation) Kumārasambhava 8. 2 [quoted also at DR. 2. 26] (perturbation).
Notes. kānte H, V, P; kāmye Hall p. 39.—Pratāpar. (4. 80) uses the term abhilāśa as designation for one of the four kinds of vipralambha enumerated in that work.

\[ \text{Bh. 22. 157, 158; SD. 214 c, d, g; Rudr. Śrṅg. i. 92; 2. 9, 10; Rudr. Kāvyāl. 12. 31; Rasamañjarī, p. 236, 245. Cf. Schmidt, p. 276-278 (2d ed., p. 201-203).} \]

62 (P. 55 a; H. 51 a).

sānubhāvavibhāvās tu cintādyāḥ pūrvadarśitāḥ.

‘Anxiety (cintā) and the other [stages], together with their Consequents and Determinants, have been previously explained.’

63 (P. 55 b, 56 a; H. 51 b, c).

daśāvasthatvam ācāryaiḥ prāyo vṛttyā nidarśitam
mahākaviprabandheṣu dṛśyate tadanantā.

‘The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence; endless examples of it are to be seen in the works of the great poets.’

Notes. ṭprabandheṣu H, V, P; prayogesu Hall p. 39.—Apparently in anticipation of objections, Dhanaṁjaya points out, in this section and the following, the general acceptance and the reasonableness of the ‘ten stages’ mentioned in section 60.

64 (P. 56 b, 57 a; H. 52).

dṛṣṭe śrute ‘bhilāśac ca kim nautsukyam praJayate
aprāptau kim na nirvedo glānih kim nāticintanāt.

‘Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?’

Com. The rest—secret love, etc.—must be learned from the Kāmasūtra.

**Separation and its Varieties**

65 (P. 57 b, 58 a; H. 53).

viprayogas tu viśleṣo rūḍhavisrambhayor dvidhā
mānapravāsabhedena māno ‘pi praṇayasyayoh.
‘Separation (vīpruyoga) is the sundering of two persons between whom an intimacy has sprung up. It is of two kinds, being divided according to [its arising from] Resentment or Absence. The Resentment [arises] in [a state of] fondness or in [a state of] jealousy.’

Notes. Most of the other treatises differ from DR. in recognizing four varieties of vīpralambha, usually named abhilāsa (pārvānurāga), māna (īrṣyā), pravāsa; and karunā. The first of these is practically equivalent to our author’s ayoga (see DR. 4. 59); māna and pravāsa are mentioned in this section; with reference to karunā see the notes on 4. 74. A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p. 120; 2d ed., p. 99); it is, however, not absolutely complete and accurate.

See the notes on 4. 58, above.—The references given in the following paragraph are to definitions of the term vīpralambha (which corresponds to our author’s ayoga and vīprayoga) and to statements concerning māna and its two forms.

|| Bh. 6, prose after v. 45; SD. 212, 213, 218 a; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śṛṅg. 1. 22 a, 24; 2. 1; Rudr. Kāvyāl. 14. 1; AP. 341. 5; Sarasv. 5. 45, 46 a, 48 b; 5. 365 (ed. B. p. 310); Kāvyaprakāśa 29, com., p. 120; Hem. Kāvyān. 2, p. 71, 72; Vāgbhaṭāl. 5. 17, 19 a; Vāgbh. Kāvyān. 5, p. 54; Rasatar. 6, p. 59; Pratāpar. 4. 80; Alamkārāsākhara 20. 10, 11, p. 71; Kāvyapradīpa 4, p. 88; Rasagaṅg. p. 34, 35; Rasaratn. 55, 57, 29 a; Sāhityakaumudi 4, p. 32, 33. Cf. Regnaud, p. 303; Schmidt, p. 96-120 (2d ed., p. 83-99); Pischel, Rudraṭa’s Čṛṅgāra-tilaka, Kiel, 1886, p. 101 (note on 2. 1).

66 (P. 58 b; H. 54 a).

tatra praṇayamānaḥ syāt kopāvasitayor dvayoh.

‘Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry.’

Com. Ex.: Uttararāma. 3. 37, p. 84 (Resentment on the part of the Hero); praṇayakupitāṁ dṛṣṭo, stanza by Vākpatirājadeva (= Muṇija) [quoted also at DR. 4. 67 and in the com. on Hemacandra’s Anekārtha-samgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (Resentment on the part of the Heroine); Hāla 27 (Resentment on the part of both). [Cf. Hem. Kāvyān. 2, p. 72-73, where these same examples are quoted.]

Notes. kopāvasitayor H, V, P; kopāvesitayor Hall p. 39.
67 (P. 59, 60; H. 54 b, c, 55).

strīnām īrṣyākṛto mānah kopo 'nyāsaṅgini priye śrute vā 'numite dṛṣṭe śrutis tatra sakhīmukhāt utsvapnāyitabhogāṅka gotraskhalanakalpitaḥ tridhā "numānīko dṛṣṭāḥ sākṣād indriyagotaraḥ.

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another. Of these [three possibilities] hearing [of infidelity means learning of it] from female friends. If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name. If it is seen, it is personally witnessed.

Com. Ex.: subhru tvam navaniṣṭaḥ, stanza by Dhanika (infidelity heard of from a friend); nirmanagna mayāmbhaḥ, stanza by Rudra (infidelity inferred from words uttered in a dream); Māgha 11. 34 = Spr. 3413 [quoted also at DR. 2. 40 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza] (infidelity inferred from bodily disfigurement); Hāla 967 (infidelity inferred from mention of another's name); praṇayakupitām dṛṣṭiḥ, stanza by Muñja (= Vākpatirāja) [quoted also at DR. 4. 66 and in the com. on Hemacandra's Anekārthasamgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (infidelity personally witnessed).


68 (P. 61; H. 56).

yathottaraṃ guruḥ śaḍbhir upāyais tam upācaret sāmnā bhedena dānena natyupekṣārasāntaraīḥ.

'The loved one (guru) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (sāman),
Dissension (bheda), Gift-giving (dāna), Humility (nati), Indifference (upekṣā), and Diversion (rasāntara).

Notes. The term rasāntara signifies ‘[substitution of] another emotion’ and consequently indicates the diversion from resentment effected by such substitution.

‖ Bh. 23. 62; SD. 2.20 a, b; Rudr. Śṛṅg. 2. 62, 63; Rudr. Kāvyāl. 14. 27; Rasaratn. 31 b, 32 a.

69 (P. 62–64 a; H. 57, 58).

tatra priyavacaḥ śāma bhedas tatsakhyupārjanam
danāṁ vyājena bhūsādeḥ pādayoḥ patanaṁ natiḥ
sāmādau tu parikśīne syād upekṣā 'vadhīranaṁ
rabhasatrāsaharsādeḥ kopabhramśo rasāntaram
kopaceṣṭās ca nārīnām prāg eva pratipādītāḥ.

‘Of these [expedients], Conciliation [is the use of] endearing words; Dissension, the winning over of her friends; Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like; Humility, falling at her feet. When Conciliation and the other [expedients] have been exhausted, [then] Indifference—[that is], disregard [of her]—may be [employed]. Diversion is the interruption of her anger through impetuosity, fear, joy, or the like. The actions of women in anger have been previously explained.’

Com. Ex.: smitajyotī, stanza by Dhanika (Conciliation); Śṛṅgāratilaka [attributed to Kālidāsa] 3 equals Spr. 1108 [this example is enclosed in brackets in H] (Conciliation); kṛte 'py ājñā, stanza by Dhanika (Dissension); Māgha 7. 55 (Gift-giving); Hāla 188 (Humility); kim gatena na hi yukti [cf. Kirātārjunīya 9. 40 a] (Indifference); abhivyaktātākāḥ sakala, stanza by Dhanika [quoted also at DR. 2. 79] (Diversion).

Notes. The various manifestations of anger on the part of women are explained at 2. 26, 28, 30.

‖ Bh. 23. 63–65 a, 68; SD. 220 c–f; Rudr. Śṛṅg. 2. 64–75; Rudr. Kāvyāl. 14. 28–31; Rasaratn. 32 b–34.

70 (P. 64 b, 65 a; H. 59).

kāryataḥ sambhramāc chāpāt pravāsa bhinnadesatā
dvayos tatrāśruniḥsvāsakārśyalambālakādītā.
'The Separation due to] Absence (pravāsa) is the presence of the two [lovers] at different places owing to business, confusion, or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like.'

Notes. In this kind of viprayoga the heroine is of the type known as prositapriya or prositabhartya. Cf. DR. 2. 43.

|| SD. 221; Rudr. Śrīng. 2. 83; Rudr. Kāvyāl. 14. 33; Sarasv. 5. 49; Hem. Kāvyān. 2, p. 73; Vāgbhaṭāl. 5. 19 b; Vāgbh. Kāvyān. 5, p. 54; Pratāpar. 4. 83; Alaṃkāraśekhara 20. 14 a; Kāvyapradīpa 4, p. 88; Sāhityakaumudi 4, p. 34. Cf. Regnaud, p. 305–306; Schmidt, p. 96–120 (2d ed., p. 83–99).

71 (P. 65 b; H. 60 a).

sa ca bhāvi bhavan bhūtas tridhā "dyo buddhipūrvakāh.

‘The first [variety of Absence, that owing to business], being premeditated, is of three kinds: future, present, or past.’

Com. Ex.: Hāla 47 (prospective Absence); Amaru 13 = Spr. 4291 [this example is enclosed in brackets in H; the reference 4. 29 in Simon's ed. of Amaru, p. 62, is a misprint for 4. 59] (the person is departing); Amaru 92 = Spr. 2965 (the person is departing); Meghadūta 2. 23 (the person has gone).


72 (P. 66 a; H. 60 b).

dvitiyaḥ sahasotpanno divyamānuṣaviplavaḥ.

‘The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals.’

Com. As in the Vikramorvaśī and the Mālatīmādhava.

73 (P. 66 b; H. 60 c).

svārūpāṇyatyavakaraṇāc chāpajāḥ saṃnipidhāv api.

‘[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved].’

Com. As in the Kādambarī.

74 (P. 67; H. 61).

ṃṛte tv ekatra yatānyah pralapca choka eva saḥ
vyāśrayatvān na śṛṅgārah prayāpanne tu netarah.

‘When, one being dead, the other laments—that [is called] Sorrow. [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death]; but in the case of‘one restored [to life] there should be no other [Sentiment].’

Com. As in the Raghuvamśa and the Kādambarī.

Notes. vyāśrayatvān H, V, P; nirāśrayān Hall p. 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonie combination).—On the use of the locative adverb ekatra as a member of the absolute phrase mṛte ekatra see Whitney, Sanskrit Grammar, § 1099.

The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of vipralambha named karuṇa, no mention of which is made in DR. Being a subdivision of śṛṅgāra, this must not be confused with the rasa known as karuṇa (cf. Rudr. Kāvyāl. 14. i, com.: karuṇa-vipralambhas tu śṛṅgāra eva).

‖ SD. 224; Rudr. Śṛṅg. 2. 93; Rudr. Kāvyāl. 14. 34; Sarasv. 5. 372 (ed. B. p. 311); Vāgbhaṭāl. 5. 20; Rasatar. 1, p. 44; ‘Aḷaṃkāraśekhara 20. 14 b, c; Kāvyapradīpa 4, p. 88; Rasaratn. 57; cf. Rasagaṅg. p. 32. Cf. Regnaud, p. 304, note 1; 306; Schmidt, p. 96-120 (2d ed., p. 83-99).

75 (P. 68; H. 62).

praṇayāyogayor utkā pravāse proṣitapriyā
kalahāntariterśiyāyāṁ vipralabdhā ca khaṇḍitā.

‘In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] “one that is distressed at [her lover’s] absence” (utkā = virohaṭkhaṇṭhitā); in [Separation due to] Absence, she is “one whose beloved is away” (proṣi-tapriyā); in [Separation due to Resentment arising from] jealousy, she is “one that is separated by a quarrel” (kalahāntaritā), “one that is deceived” (vipralabdhā), and “one that is enraged” (khaṇḍitā).’

Notes. For explanation of the special designations utkā, proṣitapriyā, etc., see DR. 2. 39-43.
Union and its Characteristics

76 (P. 69; H. 63).

anukūlau niśevete yatārānyonyaṁ vilāsinau
darśanasparśanādini sa sambhogo mudānvitaḥ.

‘Union (sambhoga) is that blissful [state] in which the
two playful [lovers], in complete agreement, enjoy seeing each
other, touching each other, and the like.’

Com. Ex.: Uttarārāma. i. 27, p. 27; i. 35, p. 33 [the last line of this
stanza differs from the printed texts; quoted also at DR. 4. 32];
lāvanyāṃśtaḥ, stanza by Dhanika.

Notes. The designation sambhoga is found in all of the treatises ex-
cept Rasagaṅg. and Vāgghatāḥ, which substitute the term saṁyoga.
|| Bh. 6, prose after v. 45; SD. 225; Dhvanyāloka, p. 83; Rudr. Sṛṅg. i.
22 a, 23, 164; Rudr. Kāvyāl. 13. 1; AP. 341. 6; Sarasv. 5. 51, 53b; 5. 377
(ed. B. p. 312); Hem. Kāvyān. 2, p. 70; Vāgbh. Kāvyān. 5, p. 53; Rasatar.
6, p. 57; Pratāpar. 4. 79; Alāmkāraśekhara 20, p. 69; Kāvyaprādīpa 4, p. 88;
Rasagaṅg. p. 34; Sāhityakaumudi 4, p. 31. Cf. Regnaud, p. 302; Schmidt,

77 (P. 70; H. 64).

cēṭas tatra pravartante lilādyā daśa yośitām
dākṣīṇyamārdavapremnām anurūpāḥ priyam prati.

‘In this [state of Union] there occur the ten actions of women
—Sportiveness (lilā) and the others—according to [the
woman’s] kindness, gentleness, and devotion to her husband.’

Notes. The ‘ten actions of women’ here referred to are described at
2. 49, 60-69.
|| Bh. 6, prose after v. 45; Rudr. Kāvyāl. 13. 2.

78 (P. 71; H. 65).

ramayec cātuḵrt kāntaḥ kalākriḍādibhiḥ ca tām
na grāmyam ācaret kiṁ cīn narmabhramākaraṁ na ca.

‘Her lover, using flattering words, should cause her pleasure
by means of the arts, amorous sports, and the like; [but] he
should not do anything vulgar, nor anything that would disturb
her good humor.’

Com. Ex.: Ratn. i. 21, p. 18.
THE HEROIC SENTIMENT

79 (P. 72; H. 66).

vīraḥ pratāpavīṇayādhyavasāyasaṭṭva-
mohāviśādanayavismayavikramādyaiḥ
utsāhahbhūḥ sa ca dayāraṇadānayogāt
tredhā kilātra matigarvadhṛtipraharsāḥ.

'**The Heroic Sentiment** (vīra) [is induced] by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like [as Determinants], and is based on [the Permanent State] Energy (utsāha). It is of three kinds, having benevolence, fighting, or liberality [as Consequent]. In it [there occur] Assurance, Arrogance, Contentment, and Joy [as Transitory States].'

**Com.** Jimūtavāhana in the Nāgānanda is an instance of a benevolent hero; Rāma in the Mahāvīracerita, of a warlike hero; Paraśurāma, Vali, and others [in dramas based on the Rāma legend] are liberal heroes, as can be seen from Mahāvīra. 2. 35 c, p. 75; kharvagranthivimukta° [unidentified stanza]; stanza by Dhanika = Sāṅg. 278.

**Notes.** The word praharṣa in line 4 is used as a metrical substitute for the regular term harṣa (see 4. 16). — Meter: vasantatilaka.

|| Bh. 6, prose and v. 68, 69; SD. 234; Rudr. Śṛṅg. 3. 14, 15, 19, 47, 48 a; Rūḍr. Kāvyāl. 15. 1, 2; AP. 341. 14, 15 a; Sarasv. 5, prose after v. 290 (ed. B. p. 299–300); Hem. Kāvyān. 2, p. 77; Vāgbhāṭāl. 5. 21; Vāgbh. Kāvyān. 5. p. 56; Rasatar. 7, p. 60; 5, p. 55; Candrālokā 6. 9; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 21; Rasagaṅg. p. 37; Rasaratn. 89; Sāḥityasāra 4. 98, 99; Sāḥityakaumudi 4, p. 37. Cf. Regnaud, p. 309–310.

THE ODIOUS SENTIMENT

80 (P. 73; H. 67).

bibhatsaḥ kṛmipūtigandhivamathuprayāyair jugupsaikabhūr
udvegī rudhīrātrikāsasavasāmāṃsādibhiḥ kṣobhaṇaḥ
vairāgyāj jaghanastanādīṣu ghṛṇāśuddho 'nubhāvair vr̥to
nāsāvakravikūṇanādibhir ihāvegārtīśaṅkādayaḥ.

'The **Odious Sentiment** (bibhatsa) has [the Permanent State] Disgust (jugupsā) as its sole basis; it causes distress (udvegī) chiefly by means of worms, stinking matter, and
nausea; it causes horror by means of blood, entrails, bones, marrow, flesh, and the like; it causes unmixed aversion in the case of the hips, breasts, and so forth [of women] because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as Consequents. In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States].'

Com. Ex.: Mālatim. 5. 16, p. 131 = Sāṅg. 4075 [quoted also at Kāvyapradīpa 4, p. 97] (distress); Mahāvīra. 1. 35, p. 25 (horror); lalām vaktra° [unidentified stanza] (aversion).

Notes. ghrṇāsuddho H, V, P; ghrṇāyukto Hall p. 39.—Formetrical reasons the word ārī is used instead of the technical term vyadhī (see 4. 38).—Meter: śārdūlavikriḍita.

|| Bh. 6, prose and v. 74, 75; SD. 236; Rudr. Śṛṅg. 3. 25, 27, 49; Rudr. Kāvyāl. 15. 5, 6; AP. 341. 16, 17 a; Hem. Kāvyān. 2, p. 79; Vāgbhaṭāl. 5. 31; Vāgbh. Kāvyān. 5, p. 56–57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 11; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 24; Rasaratn. 98; Sāhityasāra 4. 125 a. Cf. Regnaud, p. 311–312.

The Furious Sentiment

81 (P. 74; H. 68).

krodho matsaravairivaikṛtāmayaḥ poṣo 'syā raudro 'nujaḥ kṣobhāḥ svādharadamanśakampabhrukuṭiṣvedāsyāra ga ir yutaḥ
śastrollāsavīkatthanāṃsa đhānīghātapratijñāgrahair atrāmarṣamadāu śmrīśi capalatāśūyaugryavegādayaḥ.

'[The Permanent State] Anger (krodha) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants]; the resulting development of it is the Furious Sentiment (raudra), a state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, voicing, and imprisonment [as Consequents]. In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like.'

Com. Ex.: Mahāvīra. 3. 44, p. 121 (Anger caused by indignation);
Venā. 1. 8, p. 11 [quoted also at DR. 3. 10] (Anger caused by aversion to an enemy). This is to be seen in general also in the Mahāvīracarita, Venī-saṃhāra, and other plays.

Notes. The word *vega*, in line 4, is used for *āvega* on account of the meter. On *bhrukuṭi* see Bh. 8. 120, where it is defined. — Meter: sārdula-vikṛḍita.

|| Bh. 6, prose and v. 64–67; SD. 232, 233; Rudr. Śṛṅg. 3. 11, 13. 46; Rudr. Kāvyāl. 15. 13, 14; AP. 341. 13; Hem. Kāvyān. 2, p. 76; Vāgbhata. 5. 29, 30; Vāgb. Kāvyān. 5, p. 55; Rasatar. 7, p. 60; 5, p. 55; Čandrāloka 6. 8; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 19; 20; Rasagaṅ. p. 33; Rasaratn. 96, 97; Sāhityasāra 4. 96. Cf. Regnaud, p. 309.

THE COMIC SENTIMENT

82 (P. 75; H. 69).

vikṛtākṛtivāgvesair ātmano 'tha parasya vā hāsaḥ syāt paripoṣo 'syā hāyas triprakṛtīḥ smṛtaḥ.

‘Mirth (hāsa) [is caused] by one’s own or another’s strange actions, words, or attire; the development of this is declared [to be] the Comic Sentiment (hāsyā), which is of threefold origin.’

Com. Ex.: jātam me paruo [unidentified] stanza spoken by Rāvaṇa (laughter at oneself); Spr. 4588 (laughter at another).

Notes. Mirth is of two kinds, since it may be provoked by some characteristic of the person amused or of another person; in either case the mirthful individual may be one of the higher, middling, or lower characters in the play (hence the ‘threelfold origin’ mentioned in the text). There are consequently six possible varieties of the Comic Sentiment (as noted also in the commentary), and these are separately described in the following section.

|| Bh. 6, prose and v. 49, 50, 61; SD. 228 a–e; Rudr. Śṛṅg. 3. 1; Rudr. Kāvyāl. 15. 11; Hem. Kāvyān. 2, p. 74; Vāgbhata. 5. 23; Vāgb. Kāvyān. 5, p. 55; Rasatar. 7, p. 59; Čandrāloka 6. 6; Alamkāraśekhara 20. 16; Rasagaṅ. p. 43; Rasaratn. 91; Sāhityasāra 4. 78. Cf. Regnaud, p. 306–308.

83 (P. 76, 77; H. 70, 71).

smitam iha vikāsinayanaṁ kiṁ cil lakṣyadvijanā tu hasitam syāt madhurasvaram vihasitam saśiraḥkampam idam upahāsitam
apahasitam sāsrākṣam
vikṣiptāṅgam bhavaty atīhasitam
dve dve hasite caisām
jyeṣṭhe madhye ’dhame kramaśaḥ.

‘In this connection a Gentle Smile (smita) is opening the eyes wide; a Smile (hasita) is showing the teeth to some extent; Laughing (vihasita) is making a soft sound; Laughter (upahasita) is the same, accompanied by shaking of the head; Uproarious Laughter (apahasita) is [laughter] accompanied by tears; and Convulsive Laughter (atihasita = atihasita) is [laugh- ter] with shaking of the body. Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named.’

Com. That is, smita and hasita are employed by the higher characters, in amusement at themselves and others respectively; similarly vihasita and upahasita by middling characters, and apahasita and atihasita by the lower characters.

Notes. atihasitam H, V, P; āthiasitam correction suggested by Dr. Louis H. Gray to remedy the metrical defect in this line. See Addenda, p. 150. — Meter: āryā (two stanzas).

|| Bh. 6. 52–60; SD. 228 g–l; Rudr. Śṛṅg. 3. 2, 4; Rudr. Kāvyāl. 15. 12; AP. 341. 9 b, 10, 11 a; Hem. Kāvyān. 2, p. 74, 75; Vāgbhatāl. 5. 24; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59–60; Alāṅkāraśekhara 20. 17; Rasagaṅg. p. 44; Sāhityasāra 4. 79 b. Cf. Regnaud, p. 307.

84 (P. 78 a; H. 72 a).

nidrālasyaśramaglānimūrchāś ca sahaśārīnaḥ.

‘The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor.’

Notes. The word mūrchā seems to be used here to represent the word jaḍātā, and I have so translated it. The word sahaśārīnaḥ, ‘concomitants,’ furthermore, is merely a substitute for vyabhicārīnaḥ, ‘Transitory States.’

|| Bh. 6, prose after v. 48; SD. 228 f; Rudr. Śṛṅg. 3. 44; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 5, p. 55; Pratāpar. 4. 53, p. 261. Cf. Regnaud, p. 307.
THE MARVELOUS SENTIMENT

85 (P. 78b, 79; H. 72b, 73).

atilokaiḥ padārthaiḥ syād vismayātmā raso 'dbhutaḥ
karmāśya sādhuvādāśruvepathusvedagadgadāḥ
harṣāvegadhṛtiprayāḥ bhavanti vyabhicāriṇaḥ.

'The Marvellous Sentiment (adbhuta), whose essence is [the Permanent State] Astonishment (vismaya), [is caused] by supernatural things [as Determinants]; it has as its result (karma) [i.e. as Consequents] exclamations of surprise, weeping, trembling, sweating, and stammering; the Transitory States [occurring in connection with it] are generally Joy, Agitation, and Contentment.'

Com. Ex.: Mahāvīra. i. 54, p. 38.

Notes. "vepātu" H, V, P; "vamathu" Hall p. 39. — With vismayātmā compare ṣokātmā in 4. 87 and the compounds of -bhā in 4. 79 and 4. 80. The brevity of Dhanamājaya's definitions of the Sentiments necessitates this copious method of naming the corresponding Permanent States.

|| Bh. 6, prose and v. 76, 77; SD. 237; Rudr. Śṛṅg. 3. 28, 30, 50; Rudr. Kāvyāl. 15. 9, 10; Hem. Kāvyān 2, p. 79; Vāgbhaṭāl. 5. 25, 26; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 12; Pratāpar. 4. 53, p. 261; Almaṅkāraśekhara 20. 25, 26; Rasaratn. 92, 93; Sāhityasāra 4. 126. Cf. Regnaud, p. 312-313.

THE TERRIBLE SENTIMENT

86 (P. 80; H. 74).

vikṛtasvarasattvāder bhayabhāvo bhayānakaḥ
sarvāṅgavepathusvedaśāvācicittyalakṣanāḥ
dainyasambhramasammohatrāsādis tatsahodaraḥ.

'The Terrible Sentiment (bhayānaka), with Fear, (bhaya) as its [Permanent] State (bhāva), [results] from change of voice, loss of courage, and the like [as Determinants]; it is characterized by trebling of all the limbs, sweating, being parched, and fainting [as Consequents]; its associated [Transitory States] are Depression, Agitation, Distraction, Fright, and the like.'
THE PATHETIC SENTIMENT

87 (P. 81, 82; H. 75, 76).

\[\text{işṭanāśād anिष्टāpētēḥ şokātmā karuṇo 'nu tam nihśvāsacchvāsaruditastambhapralapitādayāḥ svāpāpāsmāradainyādhimaranañālasyasambhramāḥ viśādajañatonzāmadacintādyā vyabhicāriṇāḥ,}\]

‘The Pathetic Sentiment (karuṇa), with [the Permanent State] Sorrow (śoka) as its essence, [results] from loss of something cherished and from attaining of something undesired. In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents]; the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.’

Com. Ex.: Kumārasambhava 4. 3 (loss of something cherished); the imprisonment of Sāgarikā in the Ratnāvalī (attainment of something undesired).

Notes. anिष्टापētēḥ Hall p. 39; anिष्टापātan H, V, P. I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions.—The word svāpa is used as a substitute for nīdrā (see 4. 28); in this case there is no metrical reason for the change of term. The word ādhi, which really signifies ‘anxiety, mental disturbance,’ is here apparently a representative of the term vyādhi, ‘Sickness’ (see 4. 38). As in the preceding section, the regular term āvega is replaced by the synonymous designation sambhrama.
loka 6. 7; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 18; Rasagaṅg. p. 33; Rasaratn. 90; Sāhityasāra 4. 92, 93. Cf. Regnaud, p. 308.

VARIOUS MATTERS OMITTED IN THIS WORK

88 (P. 83; H. 77).

prītibhāktyādayo bhāvā mrgayāksādayo rasāḥ
harṣotsāḥdīśu spaṣṭam antarbhāvān na kīrtitāḥ.

The States of Friendship (prīti), Devotion (bhakti), and the like, [as well as] the Sentiments of Hunting (mrgayā), Gambling (akså), and the like, are not enumerated [in this work] because they are clearly included in Joy (harṣa), Energy (utsāha), and the rest.'

Notes. Cf. SD. 241; Rudr. Kāvyāl. 15. 17–19; Sarasv. 5. 252 (ed. B. 5. 167); Rasatar. 6, p. 56; Rasagaṅg. p. 45–46; Rasaratn. 5, com.; Sāhityasāra 4. 134.

89 (P. 84; H. 78).

ṣaṭtrimśad bhūṣanādini sāmādīny ekāvimśatiḥ
lakṣmasamdhyanantarāṅgāni sālaṃkāreṣu teṣu ca.

The thirty-six [subdivisions] beginning with Ornament (bhūṣana), and the twenty-one [subdivisions] beginning with Conciliation (sāman)—which are subdivisions [respectively] of the Characteristic Features (lakṣman=lakṣṇa) and the Special Junctures (samdhyanatara)—are also [not separately enumerated because they are included] in these [States of Joy, Energy, and the rest] and their embellishments (alamkāra).'


Notes. lakṣyasamdhyanantarāṅgāni H, V, P; lakṣmasamdhyanatarākhyāṇī Hall p. 39. I adopt Hall's variant reading of the first word, as lakṣya° is probably merely a copyist's error for lakṣma°, due to the similarity of y and m in the Nāgarī character. The word lakṣman is here equivalent to lakṣana, which is the usual designation of the subdivisions referred to. — Cf. Lévi, p. 95, 104.
CONCLUSION OF THE FOURTH BOOK

90 (P. 85; H. 79).
ramyaṃ jugupsitam udāram athāpi nīcam
ugram prasādi gahanam vikṛtam ca vastu
yad vā "pya vastu kavibhāvakabhāvyamānām
tan nāsti yan na rasabhāvam upaiti loke.

‘[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind.’

NOTES. Meter: vasantatilaka.

CONCLUSION OF THE ENTIRE WORK

91 (P. 86; H. 80).
Viṣṇoḥ sutenāpi Dhanamjayaena
vidvanmanorāganibhandhahetuḥ
āvīśkṛtam Muṇjamahīśagoṣṭhi-
vaidagdhyabhājā Daśarūpam etat.

‘This Daśarūpa, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanamjaya, son of Viṣṇu, whose intelligence was derived from discourse with the sovereign lord Muṇja.’

NOTES. *bhaja H, V, P; * bhāvād Hall p. 39.—Meter: indravajrā.
APPENDIX

CLASSIFICATION OF THE SIXTEEN TYPES OF HEROINE

The following diagram shows Dhanamjaya's classification of the types of Heroine, the numbers indicating the sixteen varieties. See DR. 2. 24–35.

![Diagram of Heroine types]

- Own wife or beloved
- Another's
  - Maiden
    - Inexperienced
      - Self-controlled
        - Older
        - Younger
      - Partly self-controlled
        - Older
        - Younger
      - Lacking in self-control
        - Older
        - Younger
  - Married woman
    - Partly experienced
      - Self-controlled
        - Older
        - Younger
      - Partly self-controlled
        - Older
        - Younger
      - Lacking in self-control
        - Older
        - Younger
  - Courtesan
    - Experienced
ADDENDA

3. 40, p. 93. The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot. According to the commentary, however, the ‘inevitable’ consists of religious duties: āvāśyaṁ tu devāpitkāryādyavāśyaṁ eva kvacit kuryāt. Dhanika’s interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement.

4. 24, p. 116. Dr. Charles J. Ogden suggests, in view of the phrase svasthyābhūyasamasamithā . . . smṛitr at Bh. 7. 54, that Dhananjaya may have written ‘arthābhūyasīnyām. In that case the rendering would be: ‘Recollection [is to be understood] in the sense of dwelling on a thing.’ —I have no authority for my rendering of bhāsinī as ‘mental impression,’ but this signification seems quite natural, as the root bhās, ‘to shine,’ has also the figurative meaning ‘to imagine, conceive of.’

4. 60, p. 133. Through the kindness of Dr. Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional ‘ten stages’ of unrequited love. It occurs in a MS. of the Vikramācarita, in the Ninth Story, directly after the passage (ending prāptottī sma) quoted by Weber, Indische Studien, 15. 338, n. 4. Although evidently originally a gloss, it is imbedded in the text in this MS. The passage reads:

nayānaprītiḥ pratamam cittasaṅgāh tato 'tha samkalpaḥ
nidrāchedas tanuṇā viṣayaniṃgṛitīs trapāṇāsas tan mādo 'pi ca
mūrchā mṛitr etāḥ smaradasaṣṭāśaiva synh.

(MS. I: 317 of the Wiener Universitäts-Bibliothek; composite MS. in Śārada characters; the Vikr. text occupies fol. 248–373; this passage is on fol. 319 b, or fol. 71 b of the Vikr. selection, whose pages are also numbered separately.)

4. 83, p. 144. As it stands in the printed texts, the first half of the second ārāya stanza is defective, lacking one syllabic instant. At SD. 228, where these lines are quoted, Dviveda and Parab attempt to remedy this defect by inserting ca before bhavaty (ed. Bombay, 1902, 3. 219, p. 176). This will not do, however, for according to Piṅgala (4. 14) the sixth foot must be either ॐ—or उँ ॐ ॐ ॐ, whereas the addition of ca would give ॐ ॐ.—. (Cf. Weber, Indische Studien, 8. 291.) At the suggestion of Dr. Louis H. Gray (letter of July 12, 1912) I have adopted the correction athasitam. The form aṭṭ- exists as a parallel to aṭṭ- in aṭṭcāra, aṭṭeka, aṭṭada, aṭṭśāra. This prefix is probably a loc. sg. of *at-; on the variation between ॐ and ॐ in the loc. sg. see Lanman, ‘Noun-inflexion in the Veda,’ JAOS. 10 (1880), p. 426, and Wackernagel, Altindische Grammatik, 2. 1. 132 (Göttingen, 1905).
INDEX OF Sanskrit Technical Terms

The numbers refer to pages. The most important references — those to definitions of dramaturgic terms or to other important mentions of them — are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capita! letters.

A
akṣa, Gambling, 147
aṅka, Act, 36, 90, 91, 93–94
aṅka = uṣṭīkaṅka, 4, 104
aṅkamukha = aṅkāśya, 34, 35
aṅkāvatāra, Continuation-scene, 34, 36
aṅkāśya, Anticipatory Scene, 34, 35
ajjukā, form of address, 77
aitihāsita, Convulsive Laughter, 144
adbhuta, Marvelous Sentiment, 74, 92, 128, 145
adliama, adhamā, 58, 67, 75
adhibala, Outwitting, 20, 22, 23
adhirā, heroine lacking in self-control, 50, 51
anukūla, 'faithful' hero, 44
anuvbhāva, Consequent, 59, 92, 106, 107, 108, 129
anumā(na), Deduction, 20, 22
anuṣamāṇi, Sub-juncture, 90
anyadyā, anyastī = anyā (q. v.)
anyā, [a woman who is] another's, as heroine, 48, 52
apavāda, Censure, 25
apavārita, Confidence, 37–38
apasmāra, Epilepsy, 110, 118–119, 146
apahāsita, Uproarious Laughter, 144
abhibala (SD.), misprint for adhibala, 22
abhīlāśa, Longing, 132, 133, 134
abhīlāśa, variety of vipralambha, 135
abhisamāhitā = kalahāntarītā, 56, 139
abhīṣārikā, type of heroine, 57
abhinātāraṇa, Mis-statement, 20
amarāśa, Indignation, 110, 115, 142
ambā, form of address, 77
ayoga, Privation, 131, 132–134, 139
arthapraṇīti, Element of the Plot, 9, 11
arthavrūti, Style of Procedure, 67, 73, 74
arthapakṣepaka, Intermediate Scene, 33, 36
alasaṭā = alasya, 110, 120, 131, 144, 146
avapāta(na), Tumultuous Disturbance, 72, 73
avamarśa, Pause, 11, 24, 101, 102
avalaṅga, Continuance, 82, 84, 85
avasthā, Stage of the Action, 9, 11
avasyānīta, Re-interpretation, 84, 87
avahīthā, Dissimilation, 110, 121
aśru, Weeping, 108
aśṭapraṇāpa, Incoherent Chatter, 84, 87
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udbheda, Disclosure, 12, 14  
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udvega, Distress, 132  
ummāda, Insanity, 110, 122, 132, 146  
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upahāsita, Laughter, 144  
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karaṇa, Activity, 12, 15  
karaṇa, Pathetic Sentiment, 74, 104, 128, 146  
karaṇa, variety of vipralambha, 135, 139  
kalahāntarītā, type of heroine, 56, 139  
kānti, Loveliness, 59, 61  
kārya, Dénouement, 8, 9, 31  
kāvyasamhāra, Termination, 29, 32  
kīlakiṇcita, Hysterical Mood, 59, 63  
kuttramita, Pretended Anger, 59, 64  
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gāmbhīrya, Poise, 46, 47
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GH
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D
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tējas, Sense of Honor, 46, 47
tōṭaka, Quarrel, 20, 23
trāśa, Fright, 110, 114, 145
trīgata, Triple Explanation, 84, 85
trīgūḍha, form of lāsya, 99
trīpatākā, gesture with the hand, 37
trīvarga, three objects of existence, 8, 95
troṭaka = tōṭaka, 20, 23

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dīvya (Bh.), type of heroine, 48
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drava, Contempt, 25, 26
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prāpti, Success, 12, 13
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prārthana (Bh., SD.), Invitation, 24
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PH
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rasa, Sentiment, 4, 91, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 148
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