THE DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY
THE

DASARūPA

A TREATISE ON HINDU DRAMATURGY

By DHANAṂJAYA

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–xlv 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 Dhanika 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 Mahānāṭaka 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 Sāhityasārasangraha, being a treatise on Indian Poetics based on the works of Dandin, Dhananjaya, Mammata, Vishwanatha, Jagannatha, etc. Part 1. Bombay, 1891.


¹In 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.)


Ālaṃkāra of Vāgbhaṭa, see Vāgbhaṭālaṃkāra.

Ālaṃkāraśekhara of Keśavamīśra. Ed. Śivadatta and Parab, Bombay, 1895.


Kāvyapratāpa 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.)


CONSPECTUS OF EDITIONS OF TEXTS


Dhvanyāloka of Ānandavardhana. Ed. Durgāprāśād 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 Shāstri Islānpurkar, Bombay, 1895 (Bombay Sanskrit Series, no. 53).


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


Bālarāmāyaṇa of Rājaśekhara. Ed. Govinda Deva Sāstiri, Benares, 1890.

Bhāratīyanātyaśāstra [Bh.]. Books 1–14, ed. Grosset, Paris and Lyons, 1898; books 18, 19, 20, 24, 2 ed. Hall, in The Daśa-Rāpa, 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 Sanskrit, Paris, 1884, appendix, p. 1–42.)


Mahāvīracarita of Bhavabhūti [Mahāvīra.]. Ed. Ratnam Aiyar, Rangacharīar, 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.
Māgha-kāvyā, see Śiśupālavadha.
Mālatīmādhava of Bhavabhūti [Mālatīm.]. Ed. Telang, Bombay, 1892.
Mālavikāgnimitra of Kālidāsa [Mālav.]. Ed. Parab, Bombay, 1890.
Mrčchakatīka of Śūdraka [Mṛch.]. Ed. Parab, Bombay, 1900.
Ratirahasya of Harihara (said to form part of a work entitled Śrṅgāradipīkā or Śrṅgārabhedapradīpa). Ed. Schmidt, ZDMG. 57 (1903), p. 705–739.
Ratnāvali of Harṣadeva [Ratn.]. Ed. Parab, Bombay, 1895.
Rasataraṅgini of Bhānudatta [Rasatar.]. Ed. Regnaud, in his Rhétorique Sanskrite, Paris, 1884, appendix, p. 43–70.
Rasamañjari of Bhānudatta. Ed. Tailanga, Benares, 1904 (Benares Sanskrit Series).
Rasaratnāhāra of Śivarāma Tripāthin [Rasaratn.]. Published in Kāvyamālā, part 6, Bombay, 1890, p. 118–143.
Vāgbhāṭālaṃkāra of Vāgbhāṭa [Vāgbhāṭāl.]. Ed. Śivadatta and Parab, Bombay, 1895.
Venīsamhāra of Nārāyaṇa Bhaṭṭa [Venī.]. Ed. Parab and Mād-gāvkar, Bombay, 1898.

Sārṅgadharpaddhati [Śāṅg.]. Ed. Peterson (vol. 1, text; no more published), Bombay, 1888 (Bombay Sanskrit Series, no 37).
Śṛṅgāratilaka of Rudra [Rudr. Śṛṅg.]. Ed. Pischel, Kiel, 1880. (Th’s work may be consulted also in Kāvyamāla, part 3, Bombay, 1887, p. 111-152.)
Śṛṅgāradipika of Harihara, see Ratirahasya.
Śṛṅgārasataka of Bhartṛhari [Śṛṅgāraś.]. In Bhartṛhari-viśvaṃśa ṣatakatrayam, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.
Sarasvatikanṭhābharanā of Bhojarāja [Sarasv.]. Ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1894. Reference is made also to the edition of Borooah [ed. B.], Calcutta, 1883.²
Sāhityakaumudi of Vidyābhuṣaṇa. Ed. Śivadatta and Parab, Bombay, 1897.
Sāhityasāra of Acyutasarman (or Acyutārāya). Bombay (Nirṇaya Sāgara Press), 1906.
Subhāṣītāvali of Vallabhadeva. Ed. Peterson and Durgāprasāda, Bombay, 1886 (Bombay Sanskrit Series, no. 31).
Hanuman-nāṭaka, see Mahānāṭaka.

²The title of this work is as follows: Vamana Kavyalalakara Sutravṛtti, Vagbhata Alamkara, and Sarasvatikanṭhābharanā. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.
# LIST OF ABBREVIATIONS AND SYMBOLS

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<td>B.</td>
<td>= Anundoram Borooah (editor of the Sarasvati-kanṭhābharaṇa).</td>
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<tr>
<td>BB.</td>
<td>= Bezzenberger’s Beiträge.</td>
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<tr>
<td>Bh.</td>
<td>= Bhāratīya-nāṭyaśāstra.</td>
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<td>BR.</td>
<td>= Böhtlingk and Roth’s Sanskrit-Wörterbuch, 7 volumes, St. Petersburg, 1855–1875.</td>
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<td>com.</td>
<td>= commentary, commentator.</td>
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<td>DR.</td>
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<td>Mahāvīrā.</td>
<td>= Bhavabhūti’s Mahāvīracarita.</td>
</tr>
<tr>
<td>Mālatīmun.</td>
<td>= Bhavabhūti’s Mālatimūdhava.</td>
</tr>
<tr>
<td>Mālav.</td>
<td>= Kālidāsa’s Mālavikāgnimitra.</td>
</tr>
<tr>
<td>Mṛcch.</td>
<td>= Śūdraka’s Mṛcchakāṭika.</td>
</tr>
<tr>
<td>Nāgān.</td>
<td>= Harṣadeva’s Nāgānanda.</td>
</tr>
<tr>
<td>Pratāpar.</td>
<td>= Vidyānātha’s Pratāparudrayaśobhūṣaṇa.</td>
</tr>
<tr>
<td>Rasagaṅg.</td>
<td>= Jagannātha’s Rasagaṅgādhara.</td>
</tr>
<tr>
<td>Rasaratn.</td>
<td>= Śivarāma Tripāṭhīn’s Rasaratnahāra.</td>
</tr>
<tr>
<td>Rasatar.</td>
<td>= Bhānudatta’s Rasataraṅgini.</td>
</tr>
<tr>
<td>Ratn.</td>
<td>= Harṣadeva’s Ratnāvali.</td>
</tr>
</tbody>
</table>

xviii
Rudr. Śṛṅg. = Rudrāṭa's Śṛṅgāraṭilaka.
Sarasv. = Bhojarāja's Sarasvatīkaṇṭhābharaṇa.
Śāṅg. = Śāṅgadharapaddhati.
Sb. = Sitzungsberichte.
SD. = Viśvanātha Kavirāja's Sāhityadarpāṇa.
Skm. = Śrīdharadāsa's Saduktikārṇāmṛta (see Aufrecht, ZDMG. 36).
tr. = translated by, translation.
Uttarārāma. = Bhavabhūti's Uttarārāmacarita.
v. = verse, metrical portion.
Vāgbhaṭāl. = Vāgbhataḥaṃkāra.
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.
Il indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical.
INTRODUCTION

I. CONCERNING THE DAŞARŪPA OF DHAŅAMJAYA

The author and his patron. The Daśarūpa,¹ or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhaņamjaya, son of Viśṇu, in Mālavā in the last quarter of the tenth century A.D., during the reign of Vākpatirāja II, or Muṇja.² The monarch's name is given by Dhaņamjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muṇja.' This ruler, who had a great variety of names or epithets (Muṇja, Vākpati, Utpalarāja, Amogha-varaśa, Pṛthivivallabha, Śrīvallabha),³ 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 warrant of Dhaņamjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhamika,' who gave his commentary the title Daśarūpa-tālako. Cf. also the parallel forms Daśarūpa-tikā and Daśarūpa-tikā noted as names of another commentary by Aufrecht, Cat. Cad. Oxon. p. 135 b.

² 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. 620-625 (= English translation, Ind. Ant. 36. 168-170). The last (15th) section of the first prakāśa of Merutuṅga's Prabandhacintāmaṇi (completed April, 1306) is devoted to an account of Muṇja; see the translation by Tawney, Calcutta, 1901 (Bibliotheca Indica), p. 30-36. Muṇja is mentioned by Sambhu in his Rājendrakarmapūra, v. 17 (Aufrecht, Catalogus Catalogorum, t. 460 b). For inscriptions recording land-grants by Muṇja-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.

³ 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 Merutunga, conquered in six previous campaigns.

Muṇja was not only an intrepid warrior, but a poet and patron of letters as well. Padmagupta, 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 Halā-yudha also, in commenting on the metrical treatise of Pīngala, includes stanzas in praise of Muṇja'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: । saopathadānapūrva- । kam niṣṭhāya tam purā svadhā nirjītām ity avajñātavā paśyant atirēkhavatāt । tāṁ saritam uttīrya skandhāvāram niśāpayām āsa. Cf. Prabandhacin-tāmāṇi, tr. Tawney, Calcutta, 1901, p. 33. Bühler inadvertently translated svadhā as 'sechzenmal,' 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 Muṇja's military exploits see Bühler, Ep. Ind. 1. 227-228. His defeat by Balirāja, a Cāhamāna chief, is mentioned in an inscription of about 1262 A.D.; see Ep. Ind. 9. 71.—For the legendary account of Muṇja, as given in the Bhogaprabandha, see Lassen, Indische Alterthumskunde, 3 (Leipzig, 1858), p. 837-841.

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

6 Navasāh. 1. 8: karibāndhavā; 11. 93: kaviṃitra.

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.
INTRODUCTION

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 Merutuṅga 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 Daśarūpa, 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 Arjunavārman (who ruled early in the thirteenth century) in his Rasikasamjivani, a commentary on the Amarusataka, 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 'Śrīmad-Utpalarāja,' in as many of his works. Two of these, found respectively in the Suvrīttagalaka and the Kavikanṭhabharana, are not otherwise known; the third, a well-known stanza beginning ahau vā hāre vā, recurs in one of the Centuries attributed to Bharṭṛhari, where it is probably to be

2 Cf. page xxxii, below.

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

4 Prabandhacintāmaṇī, 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).

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

6 His words are: asmatpūrṇajaya Vākpatirājaparanāman Moujādevasya. See Amaruśataka, ed. Durgāprasād and Parab, Bombay, 1889, p. 23.

7 Suvrīttagalaka 2. 6 (Kāvyamālā, part 2, ed. Durgāprasād and Parab, Bombay, 1886, p. 37); Kavikanṭhabharana 2. 1 (Kāvyamālā, pt. 4, 1887, p. 125); Aucityavicāraracarā 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 Sārṅgadharapaddhati (c. 1363 A.D.).\(^3\)

**Contemporaries of Dhanamjaya.** Concerning Dhanamjaya\(^4\) himself nothing is known save his authorship of the Daśārūpa and his relations with King Muṇja, aside from the fact that a stanza attributed to him is included in Śrīdharadāsa's anthology, the Saduktikarṇāṃṛta.\(^5\) 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 Dhanika, son of Viṣṇu, who not only wrote poetry in Sanskrit and in Prākrit, but also prepared the current commentary on the Daśārūpa. 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 Dhanapāla, 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-

\(^1\) Vairāgyaśataka 40 (= Spr. 844). In Sāṅg., where this stanza also occurs (4102), it is attributed to Bhartṛhari.

\(^2\) Subhāṣītāvali 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 Saduktikarṇāṃṛta of Śrīdharadāsa. (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 Dvīṣaṇudhāna, or Rāghava-pāṇḍaviya, as well as a brief lexicographical work entitled Nāmamālā, see Zachariae, 'Die indischen Wörterbücher (Kosa),' in *Grundriss der indo-arischen 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 Prabandhacintarāni, 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 Śantisūri in his Pra-
lary, completed in 972–973 A.D.,¹ and, after his conversion to Jainism, of the Rṣabhapañcāṣikā, fifty verses in Prākrit in honor of Rṣabha, the first prophet of the Jains. A work named Tilakamaṇḍari is also ascribed to him.² Dhanapāla’s younger brother, Sōbhanamuni, 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 Caturviṃśatikā, a work on which Dhanapāla later prepared a commentary.* Another contemporary writer, Bhaṭṭa Ḥalāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works.⁴ Presumably the oldest of these is a lexicographical compendium, the Abhidhānaratnamāla⁵; the Kavirahasya was written about the year 950 at Manyakhetā at the court of King Kṛṣṇarāja III⁶; and the Mṛtasaṃjīvani, a commentary on the Piṅgalachandahsūtra, was prepared considerably later at Dhūrā at the court of King Muṇja, whose liberality is appreciatively referred to in some of the starzas.⁷ The poet Padmagūpta (also called Parimala), bhāvakacarita. On both Dhanapāla and Sōbhanamuni see Bühler, Sb. Akad. Wien, 99 (1882), p. 568–572.

¹ The text of the Pāḷyaiacchā 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 Tilakamaṇḍari, ed. by Bhavadatta Sāstri and Parab, was published at Bombay in 1903 (Kāvyamālā series, no. 85).


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

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

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

⁷ This commentary has been printed with Piṅgalā’s Sūtras in the editions of Viśvanātha Sāstri, Calcutta, 1874 (Bibl. Ind.), and of Kedaranātha and Panashikar, Bombay, 1908 (Kāvyamālā series, no. 91). One
son of Mr̥gāṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindharāja, at whose direction he wrote the Navasāhasāṅkakarita, a mahākāvya in glorification of the sovereign. Dhanika quotes one of his stanzas in his commentary on the Daśarūpa. To this same period belongs also the Jain author A m i t a g a t i, who finished his Subhāṣītasamāndōha, or Subhāṣītaratnasamāndōha, in 993 A.D., in the reign of Muṇja. Another work of his, entitled Dharmaparīkṣā, was written in the year 1014.

Scope and importance of the Daśarūpa. In the Daśarūpa Dhananṣījaya 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) as is follows (4. 20):

\[ sa \ \text{jayati} \ Vākpatirājah \ sakalārthimanaṇorathaikakakalpataruḥ \ pratyarthibhiḥaparīthiivalakṣmaṁhaṁhaṁharaṇadurlalitaḥ. \]

Peterson, Subhāṣītatāvati, 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, 'Ueber das Navasāhasāṅkakarita 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 Śāstri Islampurkar, Bombay, 1895. Padmagupta's chief reference to his royal patrons is as follows (Navasāḥ. 1. 7, 8):

\[ Sarasvatīkalpalataikakandaṁ \ \text{vandāmahe} \ Vākpatirājadevam \ yasya prasādād vayani apy aṇāya-kavindracīrūṁ pati samacarāmaḥ. \]

\[ divaṁ yiṣṇur mama vāci mudrāṁ \ adatta yāṁ Vākpatirājadevaḥ \ tasyaṁjanaṁ kaviṇāṁdhanasya bhūnī tāṁ sampratī Sindharājav. \]

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 Śāstri and Parab, Bombay, 1903 (Kāvyamālā series, no. 82).

4 On this work see Mironow, Die Dharmaparīkṣā 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 semi-divine 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. Dhanamjaya 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 excellency of Dhanamjaya'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 pragnaracanaṇāy lakṣanam sanskīpāmi.
² Cf. DR. 1. 4 c: pratipadam aparāṇi lakṣma kaḥ kartum iṣṭe.
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 Prataparudriya, for example, we find ten quotations from the Daśarūpa,¹ 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.² The Sāhityadarpana, furthermore, not only refers to the Daśarūpa³ and criticizes some of its statements,⁴ but bases its treatment of dramaturgy to a great extent on Dhanamjaya’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 Bhāratiyanāṭyaśāstra (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,⁵ and often uses stock phrases to fill incomplete lines.⁶ The Daśarūpa, on the other hand, is extremely condensed and avoids all formulaic ‘padding’ except where it is absolutely required by the meter.⁷ 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 Pratapar. 3. 35. p. 124; for the others see my notes on the various sections.) DR. is mentioned also at Pratapar. 3. p. 131.
² Pratapar. 2, p. 46; 4, p. 221; 4, p. 228. For another pseudo-DR. rule see the com. on Anargharāghava, p. 7 (cf. Lévi, pt. 2, p. 4, 24).
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 laksanam); 1. 67 (laksanam ca prāṇīyate).
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 I, in the treatment of dramatic structure.¹

In his definitions of technical terms Dhanamjaya 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)—

\[ \text{vīśeṣād ābhi-mukhyena ca ranto vy-ahhi-cārinah} \]

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymological 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. Dhanamjaya fortunately refrains from foolish computation (so often found in later treatises³) 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-Aranyaka 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.
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 áryā 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); 2.49b (tatha); etc. Transitional phrases (such as atha lakṣaṇam), which occur in the Bhāratiyanātyaśāstra 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, mata, and parikīrtita. 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 sragdharā stanza at 4.9; others may be found at 1.38c, 67, 82, 97; 2.15, 83b; 3.13; 4.81d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the
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) = pravešaka
- viśkambha (1. 116) = viśkambhaka
- saṃśātapaka (2. 83) = saṃśātpaka
- samkṣipta (2. 88) = samkṣipti

- anumā (1. 75) = anumāṇa
- avapāta (2. 88) = avapāta
- nirodha (1. 60) = nirodha
- paribhāvanā (1. 47) = paribhāvanā
- paribhāṣā (1. 102) = paribhāṣāna
- bhaṣa (1. 97) = bhaṣa

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

- alasāta (4. 9) = alasāya
- uitsuka (4. 9) = uitsukya
- udāhriti (1. 71) = udāharana
- augrya (4. 9, 57) = ugrata
- svāya (2. 25) = svā
- cūpāta (4. 9) = cūpala

- capalāta (4. 81) = capala
- parikriyā (1. 40) = parikara
- puryupāsti (1. 61) = puryupāsana
- prāgalbhāya (2. 57) = prāgalbhāta
- vastūṭhāna (2. 88) = vastūṭhāpana

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

- dhīrapraśānta (3. 44) = dhīrasānta
- praharṣa (4. 79) = harṣa
- sammohā (4. 86) = mohā
- vimārśa (3. 60, 61) = avamārśa
- sanmārśin (4. 54) = vyabhicārin

- sahaśāra (4. 84) = vyabhicārin
- smaya (4. 44) = viśmaya
- yatna (1. 28) = prāyatna
- vega (4. 81) = ōvega

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

- upasamhāra (1. 97) = kāvyasamhāra prāptisambhava (1. 66) = prāpyāsa
dviti (1. 58) = narmadyuti
- phalāgama (1. 28) = phalayoga
- sūtrabhidhi (2. 100) = sūtradhāra

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

- uśā (4. 75) = viśvahāṣṭhīa
- bhayotkaraṇa (4. 52) = bhayāṇaka

- sama-prakaraṇa (4. 53) = sāntarasa
- sūtrin (2. 102; 3. 10) = sūtradhāra

6. Substitution of an entirely different word.

- irdīya (4. 9) = asūya
- scāpa (4. 87) = nidra
- upasamhīti (1. 36) = nirvāhana
- āti (4. 80) = vyādhi
INTRODUCTION

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; catürvidha, 4. 52 b; saṣvidha, 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:

dvīdhā: 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.
caturdhistha: 2. 2, 77 a, 88 a, 93.
daśadhistha: 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: dvīdhā, 3. 15 b; 4. 65 a; dvedhā, 1. 113; 3. 14 b; tridhā, 2. 79 b; soḍhā, 1. 111. The regular adverbial use is exemplified in tredhā, 1. 23 a; paṅcadhistha, 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, or 'Examination of the Daśarūpa.' Its author, Dhanika, son of Viṣṇu, is described, in one of the manuscripts, as an officer ('mahāsādhyāpāla') of King Utpalārāja,

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

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

who is, as we have seen, none other than Muñja, the patron of Dhanamjaya. 1 This statement, together with the fact that the work contains (at 2. 65) a quotation from Padmagupta's Navaśahasānākacarita (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. 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). 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. 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. 5 This view is supported by the fact that the Daśarūpa is usually referred to in later treatises as the work of Dhanika 6 and that the commentary seems to form an essential part of the treatise. On the other

1 See page xxi, above. Dhanika quotes one of the king's stanzas in two places in his commentary (DR. 4. 66, 67).
2 According to Jacob, JRAS. 1897, p. 304, Dhanika is quoted 16 times in the Sarasvatikanṭhābharaṇa (written about 1025 A.D.).
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. 105-210.
5 Wilson, Theatre of the Hindus, 1. xx. Cf. also Lévi, Journal asiatique, 8 série. 7 (1886), p. 220-221.
6 As, for instance, at SD. 313, 316, etc., and in other works. Cf. Lévi, Le Théâtre indien, p. 17.
INTRODUCTION

hand, there are in the commentary a number of indications of a
difference in authorship, and it is difficult to resist the conclusion
that Dhanika, its author, was some contemporary of Dhanamjaya,
very probably his brother, who collaborated in the production of
the work.\(^2\)

Of other works by Dhanika only a few fragments have sur-
vived 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 Kāvyanirṇaya, 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 Dhanamjaya's definitions.\(^3\)
Two of these stanzas are included, under his name, in the
Sāṅgadharapaddhati, 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
Muṇja'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 ex-
planation seems to read a technical meaning into an apparently simple
line; at 4. 52 we find the form vikāsa substituted for the vikāsa 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 tulyasamvīdhānaviśeṣanam (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

\(^3\) 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.

\(^4\) Sāṅg. 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 *spatam*, '[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 Bhāratīyanātyasāstra 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

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2. Other works of Sanskrit and Prākrit literature

- (Mahābhārata) *Śṛngāratiśi (Śṛngāratilaka)*
- (Rāmāyaṇa) *Śṛngāratiśi (Śṛngāratilaka)*
- Meghadūta* (Kādambarī) *
- Kumārasambhava* (Śīsupālavadha)
- Raghuvaṃśa* (Śīsupālavadha)
- Hālasaptaśatī*
- Bhartṛhariśatākāni*
- Amaruśatāka*
- Navasāhasāṅkacarita*
- 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 Mahānāṭaka.

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

* This play of Harṣadeva 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 Mahānāṭaka.

* Regarding this drama see the following page.

* Referred to 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.

* Nītiśatāka, DR. 2. 1; Śṛngāraśatāka, DR. 4. 43; Vairāgyaśatāka, 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

Udāttarāghava³
Pañḍavānanda³ (Taraṅgadatta)¹
Chalitaraṇa³ (Rāmābhuyadaya)⁴ (Puśpaduṣitakā)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.
Vikapatiṇitāmbā, poetess — one stanza at DR. 4. 42.
Vākpatirājadēva (= Muśija)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 Mahāsvetāvaranāvāsara, mentioned at DR. 2. 54).

5. Technical works

Bhāratiyanāṭyaśāstra¹ — DR. 2. 11; 3. 46, 59; 4. 2, 4, 5, 6, 50, 52, 89.
Kāmasūtra of Vātsyāyana — DR. 3. 45; (4. 64).
A treatise by Bhartrhari (apparently not the Vākyapadiya) — DR. 4. 2.
Kāvyālaṅkāra of Rudrata⁵ — 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 Puśpaduṣitaka recurs as Puśpadabhūṣita 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 satśakhasrakṛt (DR. 4. 2).
⁸ Rudrata’s Kāvyālaṅkāra 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 Mahānāṭaka, or Hanuman-nāṭaka. 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 (Venīsamhāra 5. 26); DR. 4. 10 (Mahānāṭaka 9. 55); DR. 4. 61 (Viddhasālabhanjikā 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 Bālarāmāyaṇa, 4. 60), 5 (repeated at 2. 19), 18; 4. 10, 24.
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 Brhatkathāmaṇḍari (a work about half a century later than DR.) are doubtless to be regarded as an interpolation. ²

3. Concerning Previous Editions of the Daśarūpa

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 Bhāratīyanātyaśāstra, 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 Vidyāsāgara's edition. The edition published by Jivānanda Vidyāsāgara 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 Bhāratīyanātyaśāstra are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

1 See my notes on DR. 1. 80; 3. 63.
Parab's edition. Another reprint of Hall's text, prepared under the supervision of Kashināth Pāṇḍurang Parab, was published by the Nirnaya 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. 32b–35; II. 1. 30b–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 manuscripts 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.
1. 119 I retain antaryavanika°, disregarding Hall's expressed preference (p. 38) for javanika°.

2. 27 Emendation of yavananaṅgā to yauvananaṅgā.

78 Adoption of sphurja° for sphiṇja°.

80 Adoption of narmasphurjah for narmasphiṇjah.

83 Emendation of dayājavaih to dayārjavaih.

4. 34 Emendation of the unintelligible garbhadejahmya° to garbhāder jādyam.

41 Adoption of one of Hall's variants, tvarāśvāsa.

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

83 Change of ati° to ati° to satisfy metrical requirements.

87 Adoption of one of Hall's variants, anistapteh.

89 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 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-

¹Note, 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.

²The brief definition of the term parisarpa, DR. 1. 54, had to be cited heretofore as II. 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'.

³Vidyāsāgara'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 Sāniskrit original. Important Sāniskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sāniskrit names (as: bindu, ‘drop’; patāka, ‘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. Dačaruṣa, 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–xxxiv, 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 Sārṅgadharapaddhati or the Subhāṣītāvali), 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

9 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 II, 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 Sāhityadarpaṇa, 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 Bhāratiyanātyaśāstra. 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).

nainas tasmai Gaṇeśāya 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 (khaṇḍāśleṣa).

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).

daśarūpāṅkāreṇa yasya mādyanti bhāvakāḥ
namāḥ sarvāvīde 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-xlv.
3 (P. 3; H. 3).

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

'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).

uddhrtyoddṛtya sāram yam akhilanigamāṁ
nāṭyavedaṁ Viriṇićiś
cakre yasya prayogam munir api Bharatas
tāṇḍavam Nilakaṇṭhaḥ
Śarvāṇi lāṣyam asya pratipadam aparaṁ
lakṣma kah kartum īṣte
nāṭyānāṁ kim tu kim cit praguṇaracanayā
lakṣaṇāṁ samkṣipāmi.

‘Who, pray, is able to make a new detailed nomenclature
(pratipḍam lakṣma) of dramatic science, which Viriṇići [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, Nilakaṇṭha [i. e. Siva] per-
forming the wild dance (tāṇḍava) and Śarvāṇi [i. e. Pārvatī] per-
forming the gentle dance (lāṣya)? 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-nāṭyaśāstra.—Meter: srāgdharā.—Cf.
Lévi, p. 16.
5 (P. 5; H. 5).
vyākīrṇe mandabuddhīnāṁ jāyate mativibhramah. 
tasyārthas tatpadais tena saṁkṣipya kriyate 'ñjasā.

'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 svādparāṁmukhāya.

'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. 7a¹; H. 7a¹).
avasthānukṛtir nātyam.

'Drama is the imitating of situations.'

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

8 (P. 7a²; H. 7a²).
ṛupam dṛṣyatayocyate.

'It is called a Show (ṛūpa, lit. form) because of the fact that it is seen.'

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

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 ṛūpa, is referred by native theorists to the causative form (ṛopayati) of the root ruh. It is therefore explained here by a compound derivative of the causative, samāropā.


10 (P. 7 b²; H. 7 b²).

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).

nāṭakāṃ saprakaraṇam bhāṇaḥ prahasanāṃ ṇimaḥ
vyāyogasamavakārau vithyaṅkehāṃgā iti.

'[The ten chief varieties of drama are]: the Nāṭaka, the Prakaraṇa, the Bhāṇa, the Prahasana, the ṇima, the Vyāyoga, the Samavakāra, the Vithī, the Ańka (=Utsṛṣṭikāńka), and the Īhāṃga.'

Com. dombi śrīgad² [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. 9 a¹; H. 9 a¹).

anyad bhāvāśrayaṃ nṛtyaṃ.
'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 nātya, nṛtya, nṛta are all derived from the root nṛt or its Prākrit form nat 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: nṛttanṛtyayor nāṭakā-dyaṅgatvad iha svarūpanirūpaṇam kṛtam (3. 2, p. 101).


13 (P. 9 a²; H. 9 a²).

nṛttam tālalayāśrayam.

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


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

ādyaṃ padāṛthābhinayo 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 (lāsyā) and the wild dance (tāṇḍava).'

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

16 (P. IIa¹; H. IIa¹).

vastu netā rasas tesām bhedako.

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


Subdivisions of the Subject-matter

17 (P. IIa²; H. IIa²).

vastu ca dvidhā.

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


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

tatrādhikārikam mukhyam aṅgam prāsaṅgikam viduḥ.

‘The main [theme] is known as the Principal Subject (ādhikārikā), the subordinate as the Incidental Subject (prāsaṅgika).’


19 (P. 12; H. 12).

ādhikāraḥ phalasvāmyam adhikāri ca tatprabhuḥ
tannirvartyam abhvīyāpi vṛttan syād ādhikārikam.

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

Notes. abhivyāpi H, V, P; ativyāpi Hall p. 38.—This is an etymological 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. 13 a; H. 13 a).

prāsaṅgikam 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 patākākhyam prakāri ca pradesabhāk.

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

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

22 (P. 14; H. 14).

prastutāgantubhāvasya vastuno 'nyoktisūcakam patākāsthanakām tulyasamvidhānaviśeṣaṇam.

‘An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-Indication (patākāsthanaka), 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 patākāsthanaka; 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).

prakhyātotpādyamisrātvaḥbhedat tredhā 'pi tat tṛidhā prakhyātam itihāsāder utpādyam kavikalpitaṁ misrām ca saṁkarat tābhhyāṁ divyamartyaādirbhedataḥ.

‘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, tredha 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).

kārṇaṁ trivargas tac chuddham ekānekanubandhi ca.

'The Denouement (kārṇa) [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).

svaṇṭoṣṭas tu taddhetur bijaṁ vistāry anekadha.

'The cause of this [Denouement] is the Germ (biṣa), [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. i. 29 and i. 41]; in the Veṇīṣamhāra, the energy of Yudhisthīra, increased by the wrath of Bhīma 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).

avāntarārthavicchēde bindur acchedakāraṇaṁ.

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (accheda-kāraṇa) is the Expansion (bindu).'
The hindu [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).

bijabindupatākākhyapraṇakāriāryalaksanāḥ
arthapraṇītayaḥ pāṇca tā etāḥ parikīrtitāḥ.

'[The elements] designated as the Germ (bīja), the Expansion (bindu), the so-called Episode (patākā), the Episodical Incident (prakāri), and the Dénouement (kārya)—these are declared to be the five Elements of the Plot (arthapraṇīti).'</n

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 prakāri 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 binduḥ patākā ca, given in explanation of the word arthapraṇīti 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 pāṇca kāryasya prārabdhasya phalārthibhiḥ
ārambhayatnaprāptyaśāniyatāptiphalāgamāḥ.

'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 (prāptyaśā), Certainty of Success (niyatāpti), and Attainment of the Result (phalāgama = phalayoga).'

Notes. The words kāryasya prārabdhasya 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).

antsukyamātram ārambhaḥ phalalābhāya bhūyase.

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

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

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

prayatnas tu tadapṛaptau vyāpāro 'titvarānvitaḥ.

'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).

upāyāpāyaśāṅkābhhyām prāptyāśa prāptisambhavahā.

'Prospect of Success (prāptyāśa) 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 niyatāptiḥ suiniṣcitā.

'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).

samagraphalasampattīḥ phalayogo yathoditāh.

'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 Ratnāvalī.

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).

arthaprayatayaḥ pāṇca pāncāvasthāsamanvitāḥ
yathāsaṃkhyena jāyante mukhādyāḥ pāṇca saṃdhayāḥ.

‘There are five Elements of the plot (arthaprayāti), parallel with the five Stages (avasthā) [of the action]; [from these] respectively arise the five Junctures (saṃdhī), 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).

antaraikārthasambandhah saṃdhir ekānvaye sati.

‘Juncture (saṃdhī) 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 sāvamārṇopasāṃhṛtīḥ.

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

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 bijasamutpatir nānārtharasasambhavā
āṅgāni dvādaśaitasya bijārambhasamanvayāt.

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

Notes. *sambhavā H, V, P; *samārthā Hall p. 38.—The terms bija and ārambha 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
yuktīḥ prāptīḥ samādhānam vidhānam paribhāvanā
udbhedabhedakaranāṁ anvarthāṁ atha lakṣāṇām.

‘[The twelve subdivisions of the Opening are]: Suggestion (upakṣepa), Enlargement (parikara), Establishment (parinyāsa), Allurement (vilobhana), Resolve (yukti), Success (prāpti), Settling (samādhāna), Conflict of Feelings (vidhāna), Surprise (paribhāvanā), Disclosure (udbheda), 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 (bija).’

Com. Ex.: Ratn. 1. 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).

tadbhulyam parikriyā.

‘Enlargement (parikriyā = parikara) is the increase of this [Germ].’

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

41 (P. 27 b¹; H. 25 b¹).

tannispathiḥ parinyāso.

‘Establishment (parinyāsa) is its lodgment.’

Com. Ex.: Ratn. i. 7. p. 5 [quoted also at DR. i. 25 and i. 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 b²).

guṇākhyānam vilobhanam.

‘Allurement (vilobhana) is the mentioning of good qualities.’

Com. Ex.: Ratn. i. 23. p. 20 [quoted also at DR. i. 48]; Veni. i, p. 26-30.
Notes. guṇākhyānam Hall p. 38, P; guṇākhyānad H, V. The form guṇākhyānam 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).

sampradhāraṇam arthānāṃ yuktih.

‘Resolve (yukti) is the determination upon purposes.’

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

44 (P. 28 a²; H. 26 a²).

prāptiḥ sukhāgamah.

‘Success (prāpti) is the attaining of happiness.’

Com. Ex.: Veni. i, p. 18-19; Ratn. i, 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.

'Settling (samādhāna) is the appearance of the Germ (biṇa).'

Com. Ex.: Ratn. i, p. 15-16; Veni. i, p. 25 [the stanza is quoted also at DR. i. 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. i. 32, p. 35 [quoted also at DR. 4. 56]; Mālatim. i. 22, p. 24; Veni. i, 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 'dbhutāveṣa.

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

Com. Ex.: Ratn. i, p. 19 [with many variations]; Veni. i, 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).

udbheda guḍhabhededanam.

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

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

Notes. Bh. and SD. define the udbheda as a new sprouting of the Germ and the latter cites as example Veni. i, 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 prakṛtārāmbho.

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

Notes. || Bh. 39, 74 b; SD. 349; Pratāpar. 3. 9. Cf. Lévi, p. 40.

50 (P. 29 b²; H. 27 b²).

bhedāḥ protsāhanā maṭā.

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

Com. Ex.: Veni. 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 Veni. i, p. 12, where Bhima breaks his alliance with his brothers. The SD. commentary adds: ke cī tu bhedaḥ protsāhaneti 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 pratimukham 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; Veni. 2. 5, p. 38; Veni. 2. 28, p. 60.

Notes. lakṣyālakṣyatayo° Hall p. 38, P; lakṣyālakṣya ēvo° H, V. — The terms bindu and prayatna are defined at 1. 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).

vilāsah parisarpaś ca vidhūtaṁ šamanarmanī
narmadyutīḥ pragamanam nirodhaḥ paryupāsanam
vajram puṣpam upanyāso varṇasamhāra ity api.

'[The thirteen subdivisions of the Progression are]: Amorousness (vilāsa), Pursuit (parisarpa), Unrequitedness (vidhūta), Alleviation (śama), Joke (narman), Amusement (narmadyuti), Response (pragamana), Frustration (nirodha), Courtesy (paryupāsana), Thunderbolt (vajra), Gallantry (puṣpa), Intimation (upanyāsa), and Combination of the Castes (varṇasamhāra).'

Notes. pragamanam Hall p. 38, P; pragayanam H, V (Bh. has pragañam, pragañanam; SD., pragamanam; Pratāpar., pragamaḥ).

|| Bh. 19. 59 b, 60, 61 a; SD. 351; Pratāpar. 3. 11.

53 (P. 32 b¹; H. 30 b¹).

ratyarthehā vilāsaḥ syād.

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


Notes. ratyarthehā 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).

dṛṣṭanaśṭānusarpaṇam

parisarpo.

'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]; Veni., in the case of Bhanumati.

Notes. In SD. this is variously called vidhrta (ed. Roer), vidhūta (tr. Mitra), and vidhuta (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 aratir 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; Pratapar. 3. 11. Cf. Lévi, p. 41.

56 (P. 33a²; H. 30c³).

tacchamah 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. i. 55).

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

57 (P. 33b¹; H. 31a³).

parihāsavaco narma.

'Joke (narman) is a humorous remark.'

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

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

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

58 (P. 33b²; H. 31a²).

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. 60 a, in the preliminary enumeration. Ms. P of that work defines it directly after narman, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p. 8-9).

|| SD. 357; Pratāpar. 3. 11. Cf. Lévi, p. 42.

59 (P. 34 a\(^1\); H. 31 b\(^1\)).

uttarā vāk pragamanam.

'Response (pragamaṇa) is a reply.'

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

Notes. pragamanam Hall p. 38, P; pragayanam H, V (Bh. has pragaṇam, pragaṇanam [Ms. P, pragayaṇa]; SD., pragamanam; Pratāpar., pragamaṇa).

|| Bh. 19. 78 a; SD. 358; Pratāpar. 3. 11. Cf. Lévi, p. 42.

60 (P. 34 a\(^2\); H. 31 b\(^2\)).

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. 78 b; SD. 359; Pratāpar. 3. 11. Cf. Lévi, p. 42.

61 (P. 34 b\(^1\); H. 32 a\(^1\)).

paryupāstir anunayah.

'Courtsey (paryupāsti = paryupāsana) is politeness.'

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

Notes. || Bh. 19. 79 a; SD. 360; Pratāpar. 3. 11. Cf. Lévi, p. 42.

62 (P. 34 b\(^2\); H. 32 a\(^2\)).

puṣpaṁ vākyam viśeṣavat.

'Gallantry (puṣpa) is a remark in relation to special [excellent] qualities.'
63 (P. 35 a¹; H. 32 b¹).

* upanyāsas tu sopāyam.

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

Notes. || Bh. 19. 79 b; SD. 361; Pratāpar. 3. 11. Cf. Lévi, p. 43.

64 (P. 35 a²; H. 32 b²).

vajram pratyakṣaniṣṭhuram.

‘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).

cāturvarṇyopagamanām varṇasaṁhāra iṣyate.

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

Notes. || Bh. 19. 81 a; SD. 364; Pratāpar. 3. 11. Cf. Lévi, p. 43, 44.
The Development and its Subdivisions

66 (P. 36; H. 33).

garbhas` tu dṛṣṭanaṣṭasya bijasyānveṣaṇam muhuh
dvādaśāṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.

'The Development (garbha) is a searching after the Germ (bīja), 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 = prāptyāśā).'

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 rūpodāharane kramah
samgraḥaś cānumānaṁ ca toṭakādhibale tathā
udvegasambhramākṣepā lakṣaṇaṁ ca prāṇiyate.

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

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

68 (P. 38 b; H. 35 b).

abhūtāharaṇam 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).

rūpam 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).

sotkarṣaṁ syād udāṛtiḥ.

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

Com. Ex.: Ratn. 3, p. 60.
Notes. Lévi observes (p. 45): ‘D’après Bharata et Viṣvanātha, udāharaṇa 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 Sakuntalā 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).

kramah saṁcintyamāṇāptir.

‘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 Bharāta 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; Pratāpar. 3. 13. Cf. Lévi, p. 46.

75 (P. 40 a²; H. 37 a²).

**abhūho 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 abhisamādhīḥ.**

‘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 *abhībala* 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. 40b²; H. 37b²).

\textit{samrabdham toṭakam vacah.}

‘\textit{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. 41a] \textit{toṭakasyānyathābhāvam bruvate ‘dhibalam budhāḥ.}

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

[P. 41b] \textit{samrabdhavacanan yat tu toṭakam tād 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 toṭaka.

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

78 (P. 42a¹; 38a¹).

\textit{udvego ‘rikṛtā bhitīḥ.}

‘\textit{Dismay (udvega) is fear caused by an enemy.’}

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

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

79 (P. 42a²; H. 38a²).

\textit{sānkātrāsau ca sambhramaḥ.}

‘\textit{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. 88a; SD. 377; Pratāpar. 3. 13. Cf. Lévi, p. 47.

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

\textit{garbhābījasamudbhedād ākṣepāḥ parikirtitaḥ.}
'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; Veṇi. 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 kṣiptam (for prārthanākṣiptam = prārthanā-ākṣiptam) in 19. 63 a, and upasthitam (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: īṣṭārthopāyānusaraṇam 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 (prārthana) 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).

krodhenāvamanṛṣed yatra vyasanād vā vilobhanāt
garbhanirbhinnabijarthah so 'vamarśo 'ngasamgrahaḥ.

'The Pause (avamarśa, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (avamanṛṣed) 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; Veṇi. 6. 1, p. 158.

Notes. so 'vamarśo 'ngasamgrahaḥ V, P; əsaṅg[r]ahah H; so 'vamarśa iti smṛtaḥ 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 avamanṛṣed to explain avamarśa see the notes on DR. 1. 19.

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

tatrāpavādasamphetāu vidravadravasaktayaḥ
dyutih prasaṅgaḥ chalanaṃ vyavasāyo virodhanam
prarocanā vicalanam ādānāṃ ca trayodasa.

'The thirteen [subdivisions] of it [i. e. of the Pause] are:
Censure (apavāda), Altercation (sampheta), Tumult (vidrava),
Contempt (drava), Placation (śakti), Rebuке (dyuti), Rever-
ence (prasaṅga), Humiliation (chalana), Assertion (vyavasāya),
Opposition (virodhana), Foresight (prarocanā), Boastfulness
(vicalana), and Summary (ādāna).'</nores. || 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 (sampheta) 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 vadhabandhādīr.

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

Com. Ex.: yenārtya mukh⁶, stanza from the Chalitarāma [an un-
published drama]; Ratn. 4. 14, p. 99; Ratn. 4, p. 99 [with many varia-
tions].

Notes. In Bh. and SD. vidrava is used as the equivalent of the term
sambhrama defined at DR. 1. 79. In place of vidrava as a subdivision of
the avamāra Bh. substitutes an element called vyahāra, 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 Mālatim. 6.—For vadhabandha see Mānavadharmaśāstra 5. 49.

[Pratāpar. 3. 15. Cf. Lévi, p. 49.]

86 (P. 45 c²; H. 41 b²).

dravo gurutiraskṛtih.

‘Contempt (drava) is disrespect to one’s elders.’

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

87 (P. 46 a¹; H. 42 a¹).

virodhasamanam śaktis.

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

Com. Ex.: Ratn. 4. 1, p. 85; Uttarārāma. 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.: Venī. 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 Sitā in the Rāmābhyaudaya [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 Arthadyotanikā, see Lévi, pt. 2, p. 9. || Bh. 19. 94 a; SD. 390; Pratāpar. 3. 15. Cf. Lévi, p. 50.

vyavasāyaḥ svāsaktyuktih.

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

Com. Ex.: Ratn. 4, 8, 9, p. 91-92 [the words between the stanzas, ahava kim bahuṇa jampięṇa, 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 (virodhaṇa) 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; samrambhoktir 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 (prarocana) is seeing what is to come because of an assurance of success.'
Com. Ex.: Veni. 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.

'B o a s t f u l n e s s (vicalana) is bragging.'

Com. Ex.: Veni. 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 Bhima; 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 kāryaśamgrahaḥ.

'S u m m a r y (ādana) is a résumé of the action.'

Com. Ex.: Veni. 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 viprakīrṇā yathāyatham aikārthyaṁ upaniyante yatra nirvahānaṁ hi tat.

'The C o n c l u s i o n (nirvahana) 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.: Veni. 6, p. 202; Ratn. 4, p. 103.

Notes. In i. 36, where the names of the five Junctures are given, the concluding one, here called nirvahana, is designated as upasamhṛti. The same change of name is found also in SD. (cf. 332, 337), and the two terms may be regarded as synonymous.—Bh. has nibarhana.

|| Bh. 19. 41 b, 42 a; SD. 337; Pratāpar. 3. 16. Cf. Lévi, p. 52.
97. (P. 49 b, 50; H. 45).

\[
\text{samadhīr vibodho grathanaṁ nirṇayaḥ parībhāṣānaṁ}
\]
\[
\text{prasādānandasaṁmayāḥ kṛtibhāṣopagūhanaḥ}
\]
\[
pūrvabhāvopasaṁhārau prāṣastiś ca caturdāsa.
\]

'The fourteen [subdivisions of the Conclusion] are: Junction (samadhī), Vigilance (vibodha), Hint (grathana), Narration (nirṇaya), Conversation (parībhāṣaṇa), Graciousness (prasāda), Bliss (ānanda), Deliverance (samaṇya), Confirmation (kṛti), Expression of Satisfaction (bhaṣā = bhaṣaṇa), Unforeseen Circumstance (uṭpagūhana), Anticipation (pūrvabhāva), Termination (uṭpasamḥāra = kṛvyasamḥāra), and Benediction (prāṣasti).'

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

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

\[
\text{samadhīr bijopagamanam.}
\]

'Junction (samadhī) is the coming up [again] of the Germ (bija).'</n

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

Notes. This subdivision of the nirvahana must not be confused with samadhī, '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).'</n

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

Notes. Pratāpar. has the form virodha (observe that it reads nirodhaṇa 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).

grathanaṁ tadupakṣeṇa.

‘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 nirṇayāḥ.

‘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 jalpaḥ.

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

Com. Ex.: Ratn. 4, p. 104-105; Veni. 6, p. 205-206.
Notes. Bh. and SD. define this subdivision of the nirvahaṇa 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).

prasadāḥ paryupāsanaṁ.

‘Graciousness (prasāda) is courtesy.’

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

104 (P. 52 b¹; H. 47 b¹).

ānando vāñchitāvāptiḥ.

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

105 (P. 52 b²; H. 47 b²).

samayo duḥkhanirgamah.

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

Com. Ex.: Ratn. 4, p. 104; Venš. 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 labdhārthasašmanam.

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

Com. Ex.: Ratn. 4, p. 107; a passage from Venš. [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).

mānādyāptīś 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 prāptakāryānumodenam. — Bh. has abhāṣaṇa.
|| Bh. 19. 101 a; SD. 402; Pratāpar. 3. 18. Cf. Lévi, p. 56.

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

kāryadrṣṭyabhidhutaprapta 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); Veṣṇi. 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. 54 a¹; H. 48 c¹).

varāptiḥ kāvyasamhāraḥ.

Termination (kāvyasamhāra) is obtaining a boon.

Com. Ex.: Ratn. 4, p. 108 [cf. Nāgānanda 5, p. 105; Priyadāraśīkā 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. 54 a²; H. 48 c²).

praśastiḥ śubhaśaṃsanaṃ.

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

Com. Ex.: Veṣṇi. 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. 54 b; H. 49 a).

uktāṅgānāṃ catuḥśaṣṭiḥ śodhā caīśāṃ 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. 49 b, c).

iṣṭasyārthasya racanā gopyaguptiḥ prakāsaṇam rāgaḥ prayogasyāścaryam vṛttāntasyānupakṣayaḥ.
'[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).

dvedhā vibhāgaḥ kartavyāḥ 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).

niraso ’nucitas tatra saṃsūcyo vastuvistaraḥ
drśyas tu madhurodattarasabhāvaniṁtararaḥ.

'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).

arthopakṣepakaiḥ sūcyam pañcabhiḥ pratipādayet
viśkambhacūlikāṅkāsyāṅkāvatārapreṣakaiḥ.

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

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

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

> \textit{vṛttavartisyamāṇānāṁ kathāṁśānāṁ nidarsakaṁ samkṣepārthas tu vīskambho madhyapātraprayojitāḥ.}

'The \textit{Explanatory Scene} (*vīskambha = vīskambhaka*), 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 *vīskambhaka* in Bh. and SD. and also in many dramas; DR. often uses the form *vīskambha.*—In explanation of the *vīskambhaka* the com. on Maṅkhakoṣa 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).

> \textit{ekānekakṛtaḥ suddhaḥ samkīrṇo nicamadhyamaiḥ.}

'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 (*samkīrṇa*)'.

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).

> \textit{tadvad evānudāttoktyā nicāpātraprayojitāḥ praveśo 'ṅkadvayasyāntaḥ śeṣārthasyopasūcakāḥ.}

'The \textit{Introductory Scene} (*praveśa = praveśaka*), which is quite similar [to the preceding] and is performed by
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. 'ñkədavasyāntāḥ H, V, P; ōnte Hall p. 38. — The pravesaka, as distinguished from the viśkamboha, 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 'ṛthasya sūcanā.

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

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


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

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

aṅkāntapātraṁ aṅkāsyam chinnāṅkasyārthasūcanāt.

'The Anticipatory Scene (aṅkāsyā) [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.: Mahāvira. 2, p. 87; 3, p. 89.

Notes. In Bh. and SD. this is called aṅkamukha in both summary and definition; here only aṅkāsyā (aṅka + aśya). The variation is of no significance, since aśya and mukha are synonymous. — SD. gives, in addition to the explanation of aṅkāsyā 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 aṅkāvatāra, 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.
121 (P. 62b, 63a; H. 56).

an̄kāvatāraś tv an̄kānte pāto 'ṅkasyāvibhāgataḥ
ebhīḥ samsūcayet śucyam drṣyam an̄kaiḥ pradarṣayet.

‘The Continuation-scene (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].’

Com. Ex. of aṅkāvatāra: Mālav. i, p. 21 [with variants].

Notes. pāto 'ṅkasya H, V, P; pātrāṅkasya 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, 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.

ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE

122 (P. 63b; H. 57a).

nātyadharmaṃ apekṣyaîtaṇ punar vastu tridheṣyate.

‘This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (nātyadharma).’

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.

123 (P. 64a; H. 57b).

sarveṣāṃ niyatasyaiva śrāvyam aśrāvyam eva ca.

‘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 A loud (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 atmagatam 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 nātyadharmākhyāṃ 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

anyonyāmantraṇām 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 Sakuntalā 6. 24+ , p. 221.


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

rahasyaṁ 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 bravīsy evam ityādi vinā pātram bravīti yat
šrutvevānuktaṃ apy ekas tat syād ākāśabhāṃśitam.

`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).

II SD. 425 f, g. Cf. Lévi, p. 61, 62.

**Conclusion of the First Book**

129 (P. 68; H. 61).

ityādy aṣeṣam iha vastuvibhedajātaṃ
Rāmāyaṇādi ca vibhāvyā Bhātakathāṃ ca
āsūtryet tad anu netṛrasānugunyāc
citrāṃ kathāṃ ucitacāruvacāḥprapañcāiḥ.

`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 Bṛhatkathāmaṇḍājāri (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 priyamvadāḥ
raktalokaḥ śucir vānmi rūḍhavaṃśaḥ sthīro yuvā
buddhyuṭsāhasmṛtiprajñākalāmānasamanvitaḥ
śūro dhṛthaś ca tejasyā śāstraśa 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); Raghuvamsa 16. 8 (upright); Mahānāṭaka 2. 14, p. 52 [==Bālabāmāyaṇa 4. 60, p. 108] (eloquent); Anargharāgghava 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. || SD. 64; Rudr. Śṛṇg. 1. 27; Rudr. Kāvyāl. 12. 7, 8; Sarasv. 5. 103a, 122, 123 (ed. B. 5. 104a, 123, 124); Hem. Kāvyān. 7, p. 295; Vāgbhaṭāl. 5. 7; Vāgbh. Kāvyān. 5, p. 62; Pratāpar. 1. 11, 22; Alaniṅkāra-śekhaṇa 20. 6; Kāmasūtra, p. 308-309; Kandarpacūḍāmaṇi and Pañcasāyaka, 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).

bhedais caturdhā lalitaśaṃtoddhatair ayam.

‘He [i. e. the Hero] is of four kinds, being light-hearted (lalita), calm (śanta), exalted (udāta), or vehement (uddhata).’
Notes. In the definitions of these four kinds of hero, which follow in sections 3–6, each of the terms lalita, sánta, etc. has prefixed to it the word dhíra, 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control.—The Sáhityasára 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. Kávyán. 7, p. 299; Vágbh. Kávyán. 5, p. 61; Pratápar. i. 27; Sáhityasára 11. 2.

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

niścinto dhíralalitáḥ kalásaktáḥ sukhi mṛduḥ.

'The self-controlled and l i g h t - h e a r t e d [Hero] (dhíra-lalita) 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. Kávyán. 7, p. 299; Pratápar. i. 32; Sáhityasára 11. 4. Cf. Lévi, p. 64.

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

sámanyagunayuktas tu dhíraśánto dvijádikaḥ.

'The self-controlled and c a l m [Hero] (dhíraśánta) is a Brahman or the like, possessed of the generic merits [of a Hero].'

Com. Ex.: Málatim. 2. 10, p. 73; Mrçch. 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. Kávyán. 7, p. 299; Pratápar. i. 33; Sáhityasára 11. 5. Cf. Lévi, p. 64.

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

mahásattvo 'tigambhíraḥ kṣamávān avikatthanaḥ
sthíro nigūḍháhamkāro dhírodátto dhírodávataḥ.

'The self-controlled and e x a l t e d [Hero] (dhírodáta) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose.'

Com. Ex.: Nágān. 5. 15, p. 89 [quoted also at DR. 2. 23]; Maháñáta 3. 25, p. 97 [quoted also at DR. 2. 19]. The objection may be raised by some that Jimutavahana, the hero of the Nágānanda, belongs more properly in the category of ‘calm’ heroes, as would appear from Nágān. 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
dhiroddhatas tv ahamkārī calaś caṇḍo vikatthanaḥ.

‘The self-controlled and vehement [Hero] (dhiroddhata) 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; trailokyaśivya° [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 Parasurāma in the Mahāvīracarita, who appears as ‘exalted’ in 2. 10, p. 51 [quoted also at DR. 4. 23 and Kāvyaprādīpa 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 dakṣiṇaḥ saṭha dvṛṣṭaḥ pūrvāṃ praty anyayaḥ hṛtaḥ.

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

Notes. || SD. 70; Rudr. Śrīng. 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; Vāgbhāṣāl. 5. 8; Vāgbh. Kāvyān. 5, p. 61; Rasamāṇjari, 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).
2. **10**

**Book Two**

8 (P. 7a<sup>1</sup>; H. 6b<sup>1</sup>).

**dakṣiṇo 'syāṁ sahṛdayo.**

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

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

**Notes.** \[SD. 71; Rudr. Śṛṅg. i. 31; Rudr. Kāvyāl. 12. 10; Sarasv. 5. 562 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhāṭāl. 5. 9 b; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjarī, p. 210; Pratāpar. 1. 36; Alamkāraśekhara 20. 8 b; Rasaratn. 49 a; Bhāsābhuṣaṇa 6 b. Cf. Schmidt, p. 154–155 (2d ed., p. 114–115); Lévi, p. 68.**

9 (P. 7a<sup>2</sup>; H. 6b<sup>2</sup>).

**gūḍhavipriyakṛc chaṭṭaḥ.**

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

**Com.** Ex.: Amarū 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. i. 33; Rudr. Kāvyāl. 12. 11; Sarasv. 5. 559 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhāṭāl. 5. 10 a; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjarī, p. 213; Pratāpar. 1. 39; Alamkāraśekhara 20. 9 a; Rasaratn. 50 a; Bhāsābhuṣaṇa 7 a; Ratirahasya 2. 84 (ZDMG. 57, p. 728). Cf. Schmidt, p. 155–157 (2d ed., p. 115–116); Lévi, p. 68.

10 (P. 7b<sup>1</sup>; H. 6c<sup>1</sup>).

**vyaktāṅgavaikṛito dhṛṣṭo.**

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

**Com.** Ex.: Amarū 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. 356, 369).

|| SD. 72; Rudr. Śṛṅg. i. 36; Rudr. Kāvyāl. 12. 12; Sarasv. 5. 560 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhāṭāl. 5. 10 b; Vāgbh. Kāvyān. 5, p. 61; Rasamaṇjarī, p. 211; Pratāpar. 1. 38; Alamkāraśekhara 20. 9 b; Rasaratn. 49 b; Bhāsābhuṣaṇa 7 b; Ratirahasya 2. 85 (ZDMG. 57, p. 728). Cf. Schmidt, p. 157–158 (2d ed., p. 116–117); Lévi, p. 68.
'A faithful [Hero] (anukīla) [is one that] has only a single lady-love.'

Com. Ex.: Uttararāma. 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 tiṣṭhātī kunta° [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; Sūkasaptati, text. simpl. 57 (p. 162, l. 4–9); and see Schmidt, p. 158–160].

Notes. || SD. 73; Rudr. Śṛṅg. i. 29; Rudr. Kāvyāl. 12. 9 b; Sarasv. 5. 561 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhātāl. 5. 9 a; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 208; Pratāpar. 1. 35; Alamkāraśekhara 20. 8 a; Rasarāt. 49 a; Bhāṣabhūṣaṇa 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).

patākanāyakas tv anyaḥ pithamardo vicakṣanāḥ
tasyaivañucaroc bhaktāḥ kim cid ūnaś ca tadguṇāḥ.

‘The Hero of the Episode (patāka) is a separate person, [called] A tt e n d a n t (pithamarda), 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. i. 39, 40; Rudr. Kāvyāl. 12. 13, 14; AP. 338. 39, 40 a; Sarasv. 5. 597 (ed. B. p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasamañjari, p. 227; Pratāpar. 1. 40; Rasarāt. 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.
ekavidyo viśaś cānyo hāsyakṛc ca vidūṣakaḥ.

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

Com. An example of the viśa 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. Śṛṅg. i. 41; Rudr. Kāvyāl. 12. 15; AP. 338. 40; Sarasv. 5. 598, 599 (ed. B. 5. 170, 170, p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasaṃaṇjari, p. 227; Pratāpar. i. 40; Rasaratn. 53 b, 55 a [by an oversight no section was numbered 54 in the printed edition]; Kāmasūtra, p. 58, 59; Ratirahasya i. 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

lubdho dhīroddhataḥ stabdhaḥ pāpakṛd vyasanī ripuḥ.

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

Com. Rāvaṇa, 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

śobhā vilāso mādhuryam gāmbhiryaṃ sthairyatejasī lalitaudāryam ity aṣṭau sattvajāḥ pauruṣā guṇāḥ.

'The eight manly qualities that spring from one's nature are: Beauty of Character (śobhā), Vivacity (vilāsā), Equanimity
(mādhurya), Poise (gāmbhīrya), 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), lalīta (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 gṛṇā 'dhike spardhā śobhāyāṃ sauryadakṣate.

'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 Dhanīka = Sārṅga. 3973 [tr. Lévi, p. 70] (heroism); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 1] (cleverness).


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

gatiḥ sadhairyā đṛṣṭiś ca vilāse sasmitaṃ vacaḥ.

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

Com. Ex.: Uttarārāma. 6. 19, p. 147.

18 (P. 12a; H. 11a).

ślakṣṇo vikāro mādhuryaṁ saṃkṣobhe sumahaty api.

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

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

19 (P. 12b; H. 11b).

gāmbhīryaṁ 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.: Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 5; tr. Lévi, p. 65].

20 (P. 13a; H. 12a).

vyavasāyād acalanaṁ sthairyāṁ vighnakulād api.

'Firmness (sthairyā) 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].

21 (P. 13b; H. 12b).

adhikṣepādyasaḥanāṁ 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.: Śāṅg. 262.

Notes. The corresponding section of Bh., recorded by Hall (p. 16, n. 3) as cited by Kṣīrasvāmin and by Rāyamukūṭamaṇī in their commentaries on the Amarakośa, is found also in the com. on Hemacandra's Anekārthaśamgraha 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.
22 (P. 14a; H. 13a).

śṛṅgārākāraçeṣṭātvaṁ sahajam lalitaṁ mṛdu.

‘Lightheartedness (lalita) is the natural sweet appearance and demeanor of love.’

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

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

priyoktyā jivitād 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]; Kumārāsambhava 6. 63 (propitiation).
Notes. I take priyoktya to represent priyoktya (instrumental) + ā (prepositional adv. with jivitād).

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

svā 'nyā sādhāraṇastri '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 (sādhāraṇastri); and she has his [i. e. ‘the Hero’s] qualities.’

Notes. A diagram illustrating Dhanamśaya’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, nṛpatni, kulastri, gaṇikā.
|| SD. 96; Rudr. Śṛṅg. 1. 46; Rudr. Kāvyāl. 12. 16; AP. 338. 41; Sarasv. 5. 111 a, 112 b (ed. B. 5. 112 a, 113 b); Hem. Kāvyān. 7, p. 301; Vāgbhāṭāl. 5. 11; Vāgb. Kāvyān. 5, p. 62; Rasamaṇjari, p. 11; Alam-kāraśekhara 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).

mugdā madhyā pragalbheti sūyā śilārjavādiyuk.

'[The Hero's] own wife (sūyā = sūa), who is possessed of good character, uprightness, and the like, [may be] inexperienced (mugdā), partly experienced (madhyā), or experienced (pragalbhā).'

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

Notes. sūyā H, V, P; sūa 'pi Hall p. 38.—This type of heroine is called variously sūa, sūya, or svakya.

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

mugdā navavayaḥkāmā ratau vāmā mīduḥ krudhi.

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

Com. Ex.: Spr. 6238 (youth); ucchwasanō, stanza by Dhanika (youth); drṣṭiḥ ṣālaṇā [unidentified stanza, quoted also at DR. 2. 50] (desire); Kumārāsambhava 8. 2 [quoted also at DR. 4. 61] (coyness in rati); Subhāṣītāvalī 2060 (gentleness in anger); na madhye samāṅkāraṁ kusumō [unidentified stanza] (passion concealed because of modesty).

Notes. In most rhetorical treatises the mugdā is not further subdivided (cf. DR. 2. 31, com.: mugdā tv ekarūpaiva; see also Schmidt, p. 262-263; 2d ed., p. 191), but Rasamañjarī, Rasaratnāhāra, and Bhāṣābhūṣaṇa mention two varieties of mugdā.

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

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

Com. Ex.: alāpān bhrū° [unidentified stanza] (youth); Amaru 60 (love); Hāla 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 mugdha and the pragalbhā. For another use of the word see 2. 30, notes.

|| SD. 100; Rudr. Śṛṅg. 1. 58, 63; Rudr. Kāvyāl. 12. 21, 22; Sarasv. 5. 567 (ed. B. p. 344); Vāgbh. Kāvyān. 5, p. 62; Rasamaṇjarī, p. 31; Pratāpar. 1. 56; Rasaratn. 11 b, 12 a; Bhāṣābhūṣāna 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 sotprāsavakrokyā madhyā sāśru kṛtāgasam khedayed dayitaṁ 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); Subhāṣitāvalī 2071 (other methods of procedure than those mentioned).


29 (P. 18; H. 17).

yauvanāndhā smarōnmmattā pragalbhā dayitāṅgake vilīyamānevānandād 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.'
30 (P. 19; H. 18 a, b).

sāvahitthādarodāste ratau dhīretara krudhā
samātsrjya taḍayen madhyā madhyādhīreva taṁ 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 (adhirā)] 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 (madhyādhirā).

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

Notes. madhyā H, V, P; käntam Hall p. 38.—A further threefold division of the madhyā and the pragalbha—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 (adhirā), or of an intermediate type called either madhyā, as in the second line above, or dhīradhirā (dhīrā + adhirā), 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 mugdha and pragalbha (see DR. 2. 27). The term dhīradhirā, 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 dhīradhirādhīradhirābhedaḥ antye tredhā, which seems unintelligible until the first element is analyzed as dhīrā + dhīrā-adhirā + adhirā. Similarly in Rasaratn. 14 a: dhīradhirā tathā...
52

BOOK TWO

**dhīrādhiṁeti trividhe striyaḥ.** — In the word *madhyādhirā* (*madhya + adhirā*) 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 kanīṣṭhā cety amugdhā 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 (*kanīṣṭhā*).’

**Com.** There is only one type of *mugdhā*. The other six varieties [the three kinds of *madhya* (2.28) and the three kinds of *pragalbhā* (2.30)] are each twofold. Ex.: Amaru 18 = Spr. 2937 [quoted also at DR. 2.82]; Vāsavadāttā and Ratnāvalī in the drama Ratnāvalī. Aside from the *mugdhā* there are thus twelve varieties [cf. SD. 108 a, b].

**Notes.** || SD. 107; Rudr. Śṛṅg. 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 kanyakoṣṭhā ca nānyoḍhā ’ngirase kva cit kanyāṇurāgam icchātaḥ kuryād aṅgāṅgisamśrayam.**

‘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.: Sāṅg. 3769 (love for the wife of another); the love of the hero for Sāgarīkā in the Ratnāvalī, and that of the hero for Malayavatī in the Nāgānanda (love for a maiden).

**Notes.** *icchātaḥ* H, V, P; anvicchan Hall p. 38. — The usual designation for this type of heroine is *paraklyā*, 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. Śṛṅg. 1. 87; Rudr. Kāvyāl. 12. 30; Sarasv.
A COURTEZAN AS HEROINE

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

sādhāraṇāstrī gaṇikā kalāprāgalbhya dhaurtyayuk.

'A common woman (sādhāraṇāstrī) is a courtesan, 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).

channakāmasukhārthājñānasvatantarāhānya upaṇḍakān
rakteva rāṇjayed 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 sukhartha might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (sukhaprōptadhana, Rudr. Śṛṅg. and SD.; sukhaprōptavitta, Vāgbh. Kāvyān.) show that it means 'those that obtain wealth easily.' Dhanika gives both interpretations without deciding on their merits.

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

raktaiva tv aprahasane naiśa divyanṛpāsraye.

'[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.'
Com. Except in a Prahasana, a courtesan may be enamored of the hero, like Vasantasena in the Mṛchakaṭākā. 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; ṛṣyākṣu anuraktaiva kāryā pra-hasanetare Hall p. 38. — Cf. Lévi, p. 75-76.

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS WITH THE HERO

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

āsāṁ aṣṭāv avasthāḥ syuh svādhīnapatikādikāḥ.

‘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. 1. 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. 1. 41, 42; Alaṃkāraśekhara 20, p. 70; Rasaratn. 37; cf. Sāhityasāra 10. 21. Cf. Schmidt, p. 284-287 (2d ed., p. 208-209); Lévi, p. 76.

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

āsanāyattaramaṇā hṛṣṭā svādhīnabhartṛkā.

‘“One that has her husband in subjection” (svādhīnabhartṛkā) 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. 1. 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; Bhāṣābhūṣana 20 a; Anāṅgarāṅga, Paṅcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 287-289 (2d ed., p. 209-211); Lévi, p. 76.

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

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

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

Notes. This type of heroine is also called vāsakasajjikā and vāsakasajjita.

[| Bh. 22. 199; SD. 120; Rudr Śṛṅg. 1. 137; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 117 (ed. B. 5. 118); Hem. Kāvyān. 7, p. 307; Vāghb. Kāvyān. 5, p. 63; Rasamañjari, p. 154; Pratāpar. 1. 44; Rasaratn. 38 b, 39 a; Bhāṣabhūṣaṇa 19 b; Anāṅgaraṇga, Pañcasāyaka, and Smaradīpīkā, cited by Schmidt. Cf. Schmidt, p. 292–294 (2d ed., p. 213–216); Lévi, p. 76.]

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

cirayaty avyālike tu virahotkaṇṭhitonmanāḥ.

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

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

Notes. virahotkaṇṭhitonmanāḥ H, V, P; virahotkaṇṭhita matā Hall p. 38.—This type of heroine is also called utkā and utkaṇṭhita.

[| Bh. 22. 200; SD. 121; Rudr. Śṛṅg. 1. 135; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 120 (ed. B. 5. 121); Hem. Kāvyān. 7, p. 307; Vāghb. Kāvyān. 5, p. 63; Rasamañjari, p. 145; Pratāpar. 1. 46; Rasāratn. 39 b; Bhāṣabhūṣaṇa 18; Anāṅgaraṇga, Pañcasāyaka, and Smaradīpīkā, cited by Schmidt. Cf. Schmidt, p. 289–292 (2d ed., p. 211–213); Lévi, p. 76.]

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

jnāte 'nyāsaṅgavikṛte khaṇḍītersyākaśayitā.

"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.: Mahā 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).
kalahāntaritā 'marsād vidhūte 'nuṣayārtiyuk.

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

Com. Ex.: Amaru 98 = Śrṅg. 3543.

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

vipralabdhoktasamayam aprāpte 'tivimānītā.

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

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

Notes. || Bh. 22. 204; SD. 118; Rudr. Śrṅg. 1. 141; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 116 (ed. B. 5. 117); Hem. Kāvyān. 7, p. 307-308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjari, p. 133; Pratāpar. 1. 47; Rasaratna. 40 b; Bhāṣābhūṣaṇa 19 a; Anāṅgaraṅga and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 297-299 (2d ed., p. 218-219); Lévi, p. 77.
"One whose beloved is away" (prosita-priyā) 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 prosita-bhaktika; in Rudr. Śṛṅg., prosita-prayaś; in Rudr. Kāvyāl., prositānītha. These names are all synonymous, and the variation has no significance.

Rasamañjari (p. 184-185), Rasaratmahāra (42 b), and Bhāṣābhūṣaṇa (20 b) mention an additional type called prosyatpatika or pravatsyatpatika, 'one whose husband is about to depart.' Cf. Schmidt, p. 307-309 (2d ed., p. 226-228).

||Bh. 22. 205; SD. 119; Rudr. Śṛṅg. 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; Rasaratnālam. 42 a; Bhāṣābhūṣaṇa 16 a; Anāṅgaraṅga, 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 kāntaṁ 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. Śṛṅg. 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. 63; Rasamañjari, p. 171; Pratāpar. 1. 54; Rasaratnālam. 40 a; Bhāṣābhūṣaṇa 16 b; Anāṅgaraṅga, Paṅcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 302-304 (2d ed., p. 222-223); Lévi, p. 77.

45 (P. 28; H. 26).

cintāniḥvāsakhedāsruvaivarṇyagāṅgyabhūṣaṇāṁ
yuktāṁ saṁ antyā dve cādy e kriḍaujjvalyapraharṣitaiḥ.

'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 uttama, madhyama, or adhamā. We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD. 122; Rudr. Śrīg. 1. 154, 155; Rudr. Kāvyāl. 12, p. 155 [supposed interpolation]; Rasamaṇjarī, 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.

Rasamaṇjarī (p. 106) adds: yat tv etasam divyādvivobhayabhededena gaṇanaya dvipāṇcāśadbhavatayutaṁ sahasram bhedā bhavanti, thus claiming the existence of 1152 varieties of heroine!

MESSENGERS OF THE HEROINE

46 (P. 29; H. 27).

dūtyo dāṣī sakhi kārūr dhātreyī prativeśikā
ilīṅgini śilpinī 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.: Mālatīm. 3. 11, p. 88 = Spr. 6451; mṛgaśīṭu° [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. Śrīg. 2. 102; Vāgbh. Kāvyān. 5, p. 63; Pratāpar. 1. 55; Rasaratn. 46 b, 47 a; Kāmasūtra, p. 287; Ratirahasya (of Kokkoka), Anaṅgaraṅga, 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 alaṃkārās tu viṃśatīḥ.

'The natural graces of women in the prime of youth are twenty [in number].'
bhāvo hāvaś ca helā ca trayas tatra śarīrajāḥ
śobhā kāntiś ca dīptiś ca mādhuryaṁ ca pragalbhatā
audāryaṁ dhairyam ity ete sapta bhāvā ayatnajāḥ.

‘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 (pragalbhatā), 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 Alāṁkāraśekhara these qualities are enumerated as Consequents (see DR. 4. 3).

līlā vilāso vicchittir vibhrāmaḥ kilakiścitaṁ
moṭṭāyitaṁ kuṭṭamitam bibboko/lalitam tathā
viḥṛtaṁ ceti vijñeya 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 (kili-kiścita), Manifestation of Affection (moṭṭāyita), Pretended Anger (kuṭṭamita), Affected Indifference (bibboka), Lolling (lalita), and Bashfulness (viḥṛta).’
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).

*nirvikārātmakāt sattvād bhāvas tātrādyavikriyā.*

'Feeling (*bhava*) is the first touch of emotion in a nature that was [previously] unaffected.'

Com. Ex.: Kumārasambhava 3. 40; *dṛṣṭīh sālasa*° [unidentified stanza, quoted also at DR. 2. 26]; Kumārasambhava 3. 67 [quoted also at Kāvyapradīpa 5, p. 168]; *tām 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 hāvo ’kṣibhrūvikārakṛt.*

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

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

Notes. *hevākasas* H, V, P; *alpālāpas* Hall p. 38.—The expression *aṅkṣibhrūvikāra* 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.: *taka 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).

rupopabhogatārunyaiḥ śobhā 'ṅgānāṁ vibhūṣaṇam.

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

Com. Ex.: Kumārasambhava 7. 13; Sakuntalā 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).

manmathāvāpitaracchāyā saiva kāntir iti śmṛtā.

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

Com. Ex.: unmiladvadan° [unidentified stanza, tr. Lévi, p. 79]; as can be seen in the Mahāvṛtavārāṇāvasara of Bhaṭṭa Bāna.
Notes. manmathāvāpita° H, V, P; manmathādhyāsita° 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.: Sakuntalā 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).

diptiḥ 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 (prāgalbhyāḥ) is the quality of not becoming agitated.’

Com. Ex.: tathā virīḍa⁰, stanza by Dhanika [tr. Lévi, p. 80].


58 (P. 36 b²; H. 34 a²).

audāryam prāṣrayāḥ 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).

cāpala-viḥaṭa dhairyam cidvṛttir avikatthanaṃ.

‘Self-control (dhairyā) 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).

priyānukanraṇaṃ lilā madhurāṅgaviceṣṭitaiḥ.

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

Com. Ex.: taha diṭṭhaṃ taha bhaṇḍa⁰, stanza by Dhanika; tenoditaṃ vadda⁰ [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 (vilāsa) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.].'

Com. Ex.: Mālatīm. i. 29, p. 32.

Notes. 'kriyādiṣu H, V, P; 'kriyoktiṣu 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 vicchittiḥ kāntipoṣakṛt.

'Tastefulness (vicchitti) 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 ʾaśini ʾpēa° [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 saṃkaraḥ kilakīcitaṃ.

'Hysterical Mood (kilakīcita) is a combination of anger, weeping, joy, fear, and the like.'
64 (P. 40 a; H. 37 b).

moṭṭāyitam tu tadbhāvabhāvaneṣṭakathādiṣū.

'\textit{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, Navasāhasāṅkacakarita 6. 42 [tr. Lévi, p. 82]; māthā kam hṛḍa° [unidentified stanza]; \textit{smaradavathu°}, stanza by Dhanika.

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; Bhāṣābhūṣaṇa 30 a. Cf. Lévi, p. 81.

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

sānandā 'ntaḥ kuṭṭamitaṁ kupyet keśādharagrahe.

'\textit{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.: nāṇḍapad° [unidentified stanza, tr. Lévi, p. 82].

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; Bhāṣābhūṣaṇa 32. Cf. Lévi, p. 82.

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

garvābhimāṇād iṣṭe 'pi bibboko 'nādarakriyā.

'AFFECTED INDIFFERENCE (bibboka) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride.'

Com. Ex.: savyājaṃ tilakā°, stanza by Dhanika.

Notes. Owing to dialectic preference for \( v \), this quality is called \textit{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; Bhāṣābhūṣaṇa 31. Cf. Lévi, p. 82.
sukumārāṅgavinyāso maṣṇo lalitam bhavet.

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

Com. Ex.: sabhrūbhaṅgaṁ kara', 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; Rasaratn. 75 a; Bhāṣābhuṣāna 28 b. Cf. Lévi, p. 82.

prāptakālaṁ na yad brūyād vṛīḍayā vṛīṅtam hi tat.

'Bashfulness (vṛīṅta) is not speaking, because of modesty, [even] when there is an opportunity.'


Notes. This is called vṛīṅta in SD., which defines: vaktavyakāle 'py avaco vṛīḍayā vṛīṅtam 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; Bhāṣābhuṣāna 27 b. Cf. Lévi, p. 82.

ASSISTANTS OF THE HERO WHEN A KING

mantri śvaṁ vobhayam va 'pi sakhā tasyārthacintane.

'A minister (mantrin), [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.

mantriniḥ lalitah 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).'</n

Notes. || SD. 83.

73 (P. 44 a; H. 41 b).

suhrtkumārāṭavikā daṇḍe 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).

antahpuraḥ varṣavarāḥ kirātā mukāvāmanāḥ mlechābhīrāśakārādyāḥ svasvacāryopayoginaḥ.

'In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, Barbarians, cowherds, the brother of a concubine (śakāra), 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).

\[ \text{jyeṣṭhamadhyādhamatvena sarveṣāṁ ca tīrṇapātā} \]
\[ \text{tārataṃyād yathoktānāṁ guṇānāṁ cottamāditā.} \]

'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).

\[ \text{evāṁ nāṭye vidhātavyo nāyakaḥ saparicchadāḥ.} \]

'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).

\[ \text{tadvyāpārātmikā vṛttiś caturdhā tatra kaiśiki} \]
\[ \text{gitanrtyavilāsādyair mṛduḥ śṛṅgāraceṣṭitaiḥ.} \]

'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 (kaiśiki) 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: kaiśiki (2.77), sātvati (2.83), śrabhatī (2.88), and bhārati (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.
narmatatsphūrjatatsphoṭatadgarbhais caturangikā.

'[The Gay Style is] of four varieties: Pleasantry (narman), Outburst of Affection (narma-sphūrja), Disclosure of Affection (narma-sphota), and Development of Affection (narma-garbha).'

Notes. "sphRrja" (sphañja, sphiñja), with reference to these readings see section 80, notes.  
 Bh. 20. 46; SD. 411 e, f; Sarasv. 5. 746 (ed. B. p. 380).

vaidagdhyakrīḍitam narma priyopacchandananātmakam
hāsyenaiva saśriṅgarabhayena vihitān tridhā
ātmopakṣepasambhogamānāiḥ śriṅgāry api tridhā
śuddham aṅgam bhayam dvedhā tredhā vāgvesaceśitaiḥ
sarvān saḥasyam ity evaṃ 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 Nipuṇīkā drops a stick upon the awakening vidūṣaka, who takes it to be a snake (Pleasantry in action); madhyāhnaṁ gamāṅ [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); abhīvyaktātikah sakalaṅ, 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 1. 57.
[[Bh. 20. 47, 48; SD. 412; Sarasv. 5. 747 (ed. B. p. 380). Cf. Lévi, p. 89-90.]

80 (P. 51a; H. 47a).

narmasphūrjāḥ sukārambhō bhayānto navasamgame.

'Outburst of Affection (narmasphūrja) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear.'

Com. Ex.: Mālav. 4. 13-+, p. 78 [the stanza = Spr. 6234].

Notes. narmasphūrjāḥ, correct reading adopted on the authority of BR. 5. 1537 (s. v.); 7. 1369 (s. v. sphaṅja); 7. 1372 (s. v. sphiṇja: 'wohl nur fehlerhaft für sphūrja'); narmasphīnjāḥ H, V, P; narmasphāñjaḥ Hall p. 38, p. 21 note 3 (Bh., ed. Sivadatta and Parab, 20. 48, 51, has narmaspuṇja; Bh.; ed. Hall, 20. 46, 49, narmasphaṅja; SD. 411, 413, narmasphūrjā; Sarasv. 5. 746, 748, narmasphīja).
[[Bh. 20. 49; SD. 413; Sarasv. 5. 748 (ed. B. p. 380). Cf. Lévi, p. 90.]

81 (P. 51b; H. 47b).

narmasphoṭas tu bhāvānāṁ śucito ‘lparaso lavaiḥ.

‘Disclosure of Affection (narmasphoṭa) is moderate sentiment indicated by slight expressions of the feelings.’

Com. Ex.: Mālatīm. 1. 20, p. 22.

Notes. The word lava, 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).

channanetrapraticaro narmagarbho ‘ṛthahetave
āṅgaiḥ sahāsyanirhāsyair ebhir eśā ‘tra kaiśikī.

‘Development of Affection (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.’
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 Susamgata [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika.

Notes. The word *pratīcāra* is not contained in the smaller Petersburg lexicon; I have taken it as an equivalent of *prati-cāra*, 'approach.'

|| Bh. 20. 51; SD. 415; Sarasv. 5. 750 (ed. B. p. 380). Cf. Lévi, p. 90.

The Grandiose Style of Procedure

83 (P. 53; H. 49).

viśokā sāttvatī sattvaśauryatyāgadayārjavaiḥ
samlāpottāpakāv asyāṁ sāṁghātyaḥ parivartakaḥ.

'The Grandiose Style (sāttvati) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (samlāpā = samalāpaka), Challenge (utthāpaka), Breach of Alliance (sāṁghātya), and Change of Action (parivartaka).'

Notes. *ārjavaiḥ* corrected in accordance with SD. 416 a; *ājavaiḥ* 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, *kara*, does not explain either word.

|| Bh. 20. 37-40; SD. 416 a-d; Rudr. Śrīng. 3. 63, 64; Sarasv. 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).

samlāpako gabhirōktir nānābhāvarasā mithaḥ.

'Discourse (samlāpaka) 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; Sarasv. 5. 753 (ed. B. p. 381). Cf. Lévi, p. 92.
85 (P. 54 b; H. 50 b).

*utthāpakas tu yatrādau yuddhāyotthāpayet param.*

'Challenge (*utthāpaka*) 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 sāṃghātyaḥ sāṃghahedanam.*

'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).
Notess. This is called sāṃghātya and sāṃghātaka in Bh.; sāṃhātya in SD. In Sarasv. the term appears in the form sāṃghātyaka.
|| Bh. 20. 44; SD. 417; Sarasv. 5. 754 (ed. B. p. 381). Cf. Lévi, p. 91.

87 (P. 55 b; H. 51 b).

*prārabdhotthānakāryānyakaraṇāḥ parivartakāḥ.*

'Change of Action (*parivarta*) [arises] from doing something else than the thing whose development is already begun.'

Com. Ex.: Mahāvīra. 2. 37 +, p. 76.

**THE HORRIFIC STYLE OF PROCEDURE**

88 (P. 56, 57a; H. 52).

*ebhir āṅgais caturdheyaṁ sāttvaty ārabhaṭī punaḥ mayendrajālasamgrāmakrodhodhrāntādicesṭitaiḥ samkṣiptikā syat sampheto 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 (saṃkṣiptikā = saṃkṣipti), Conflict (sampheta), Production of a Matter (vastūṭthāna = vastūṭthāpana), 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).

saṃkṣiptavasturacana saṃkṣiptiḥ śilpayogataḥ pūrvanetṛnvṛttyā 'nye netrantaraparigraham.

'Compression (saṃkṣipti) 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 anye saṃkṣiptikām 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 kruddhasaṁrābdhayar dvayoḥ.

'Conflict (sampheta) is an encounter of two angry and excited persons.'

Com. As the encounter between Mādhava and Aghoraghaṇṭa in the Mālatimādhava, and between Indrajit and Laksmaṇa in plots based on the Rāmāyaṇa.


91 (P. 59 a; H. 54 b).

māyādyutthāпитaṁ vastu vastūṭthāpanam iṣyate.

'Production of a Matter (vastūṭthāpana) is the name
given to [a case where] a matter [is] produced by magic or the-like.'

**Com.** Ex.: *jīyante jayi*⁹, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant; the lines are quoted also at SD. 420].

**Notes.** || Bh. 20. 58; SD. 420 e; Sarasv. 5. 745 (ed. B. p. 380). Cf. Lévi, p. 92.

92 (P. 59 b; H. 54 c).

avapātas tu niṣkrāmapraveśatrāsavidravaiḥ.

'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.

**Notes.** || Bh. 20. 57; SD. 423; Sarasv. 5. 744 (ed. B. p. 379). Cf. Lévi, p. 93.

93 (P. 60 a¹; H. 55 a¹).

ebhir anāgaiś 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 ataḥ para

caturthī bhārati sā 'pi vācyā nātakalākṣaṇe

kaiśikīṃ sāttvatiṃ cārthavṛttim ārabhatīm iti

paṭhantaḥ paṇīcamīṃ vṛttim Audbhataḥ pratijānate.

'There is no other Style of Procedure than these [three]. The fourth Style is the Eloquent Style (bhārati). 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 bhārati, 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 Alāṅkāra 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 kaiśikī viśe sāttvaty ārabhaṭī punāḥ
rase raudre ca bībhatse 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 bībhatse, a second ca after the latter word being omitted, as is occasionally the case (cf. for example Mānavadharmaśāstra 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).

desabhāṣākriyāveṣalakṣaṇāḥ 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; evāgamy° 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).

pathyam tu sanskritam nityam anicandi krtaatmanam
linginiynam mahadevyam mantrijaveyayo 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. Levi, p. 130.

98 (P. 65 a; H. 60 a).

strityam tu prakrtam prayah sauraseny adhamesu ca.

'Prakrit is generally [to be the language] of women, and Sauraseni in the case of male characters of low rank.'

Notes. sauraseny Hall p. 38; sauraseny Hall p. 38, P; sauraseny H, V. (In using the list of readings given by Hall on pages 38 and 39, it is necessary 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 Prakrit-Sprachen, p. 20-21; Levi, p. 130.

99 (P. 65 b, 66; H. 60 b, 61).

piscacatyantanicadau paisacam magadham tatha
yaddesam nicapatraṃ yat taddeśam tasya bhāsitam
kāryataś cottomādināṃ kāryo bhāśāvyatikramaḥ.

'In like manner Piśācas, very low persons, and the like are to speak Paisācī and Māgadhi. 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 subsequent characters may be changed.'

Notes. An interesting example of change of language is found in the second act of the Mudderākṣasa, where Viradhagupta, 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. Levi, p. 130-131.
Prescribed Modes of Address

100 (P. 67; H. 62).

bhagavanto varair vācyā vidvaddevarṣilinginaḥ
vīprāmātyāgrajās cāryā naṭīsūtrabhṛtau 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 (sūtrabhṛ) 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 sūtenā cāyuṣmān pūjyaḥ śiṣyātmajānujāḥ
vatseti tātāḥ pūjyo ’pi sugrīhitābhidhas 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” (sugrīhitābhidha).'

Com. The term tāta may also be used by a venerable person in addressing 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” (mārsa) by the former.'

Notes. For mārsa 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.
devaḥ svāmī 'ti nrpatir bhṛtyair bhaṭṭeti cādhamaīh
āmantraṇiyāh 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.'


samā haleti presyā ca haṁje vesyā 'jjukā tathā
kuṭṭiny ambety anugataiḥ pūjyā vā jaraṭi janaiḥ
vidūṣakeṇa bhavati rājī ceṭi 'ti śabdyeate.

'[Among the women] an equal [is to be addressed with the word] "friend!" (halā); a serving-maid, [with the word] "servant!" (haṁje); 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. vesyājjuṅa H, V, P; vesyārjaka Hall p. 38.—Line 2 as above H, V, P; kuṭṭiny anugataiḥ pūjyā ambetī ṣuvaṭī janaīḥ (observe the hiatus!) Hall p. 38.—rājī H, V, P; rājīḏ 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

ceṣṭāguṇodāḥṛtisattvabhāvān
aśeṣato netṛdaśāvibhinnān
ko vaktum īṣo Bharato na yo vā
yo vā na devaḥ śaśikhaṇḍamauliḥ.
‘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 netrāśa 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. 1).

prakṛtitvād athānyeṣām bhūyo rasaparigrahaḥ
sampūrṇalakṣaṇatvāc ca pūrvaṁ 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 dramatic 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).

pūrvarāṇgaṁ vidhāyādau sūtradhāre vinirgate
praviśya tadvad aparāḥ kāvyam āsthaṇpayen nāṭaḥ.

'When the Stage-manager (sūtradhāra) has gone out after disposing of the Preliminaries (pūrvarāṅga) at the beginning [of the play], another actor, entering in like manner, shall introduce 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 indicating what is to come, he is called Introducer (sthāpaka).

Notes. The word pūrvarāṅga 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 (1. 12b). 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 mīśram 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 (bija), or the Opening (mukham), or to one of the characters (pātra).'

Com. Ex.: rāmo mūrdhni nīdhaḥ, stanza from the Udāttaṛāghava 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); aśādītā [unidentified stanza from a drama, quoted also at DR. 3. 11 and SD. 283; tr. Lévi, p. 139] (allusion to the Opening); Sakuntalā 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
ṛtuṃ kamcid upādāya bhāratīṃ vṛttim āśrayet.

'After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (bhāratī) 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 ELOQUENT STYLE

5 (P. 5; H. 5).

bhārati sāṃskṛtaprāyovāgvyāpāro naṭāśrayah
bhedaiḥ prarocanāyuktair vithīprahasanaṁmukhaiḥ.

'The Eloquent Style (bhārati) is a manner of speaking, chiefly in Sanskrit, employed by actors (naṭā) [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 prākṛtōktita, '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).

unmukhīkaraṇāṃ tatra praśamsātaḥ 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 prahasanaṁ cāpi svaprasaṅge 'bhidhāsyate
vithyaṅgāny āmukhāṅgatvād ucyaṇte '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 vīṭhi see 3. 13. — DR. seems to confuse the vīṭhi 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, b; H. 7, 8 a).

sūtradhāro nāṭim brūte mārṣam vā 'tha vidūṣakam svakāryam prastutākṣepi citroktyā yat tad āmukham prastāvanā vā.

'The Introduction (āmukha) or Induction (prastāvanā), is that [variety of the Eloquent Style] in which the Stage-manager (sūtradhāra) addresses an actress (nāṭi) 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 paripārṣvika.— The assignment of a female role to an actress (nāṭi) is substantiated by Karpūramaṇjarī 1. 12 a (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 kathodghātaḥ pravṛttakam prayogāṭiśayaḥ catha vīṭhaṅgāni trayodasa.

'Of this there are [three forms]: the Opening of the Story (kathodghāta), the Entrance of a Character (pravṛttaka), and the Particular Presentation (prayogāṭiśaya). The subdivisions of the Vithi are thirteen [in number].'

Notes. The words vīṭhaṅgāni trayodasa 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 udghāṭyaka (DR. 3. 14) and the avalagita (DR. 3. 15) being included here as well as among the subdivisions of the vīṭhi (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.
svetivṛttasamam vākyam artham va yatra sūtrināḥ
gṛhitvā 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. 1. 6, p. 4 = Spr. 3026 [quoted also at DR. 1. 39 and 3. 3] (taking up of a remark); Veṇi. 1. 7, p. 10 [spoken by the stage-manager, but here erroneously assigned to Bhīma; quoted also at Kāvyapradīpa 7, p. 302] and 1. 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 aha va prastutam yatra sūtrināḥ 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.

II Bh. 20. 31 b, 32 a; SD. 290; AP. 337. 15 b, 16 a; Pratāpar. 3. 27. Cf. Lévi, p. 138.

kālasāmyasamāksiptapraseṣāḥ 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.: āśādīta' [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.

II Bh. 20. 33 b, 34 a; SD. 292; AP. 337. 14 b, 15 a; Pratāpar. 3. 28. Cf. Lévi, p. 139.

esō 'yam ity upakṣepat sūtradhāraprayogataḥ
pātrapraveśo yatraiṣa prayogātiśayo mataḥ.
'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 (prayogatas) the Stage-manager (sūtradhāra) in the words "Here he is."

Com. Ex.: Sakuntalā 1. 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
väkkelyadhibale gaṇḍam avasyanditanālike
asatpralāpavyāhāramṛdavāni trayodāsa.

'The thirteen [subdivisions of the Vīthī are]: Abrupt Dialogue (udghātyaka), Continuance (avalagita), Compliment (prapañca), Triple Explanation (trigata), Deception (chala), Repartee (väkkelt), Outvying (adhibala), Abrupt Remark (gaṇḍa), Re-interpretation (avasyandita), Enigma (nālikā), Incoherent Chatter (asatpralāpa), Humorous Speech (vyāhāra), and Mildness (mṛdava).'

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
yatrānyonyaṁ samālēpo dvedhodghātyaṁ 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.: Vikramorvaṣi [a passage not located] (first variety); kā śāṅkhya guni"", 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).

yatraikatra samāvesāt kāryam anyat prasādhyate
prastute 'nyatra vā 'nyat syāt tac cāvalagitaṁ dvidhā.

'Continuance (avalagita), which is of two kinds, is that [subdivision of the Viḍhī] 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 (prastuta).'

Com. Ex.: the sending away of Sītā in the Uttararāmacarita; a passage from the Chalitarāma [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 mithaḥstotram prapañca ṣāṣyakṛn mataḥ.

'Compliment (prapañca) is mutual praise that is untrue and causes a laugh.'


Notes. asadbhūtam mithaḥstotram Hall p. 39, P; asadbhūtamithaḥstotram 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 anekārthayojanaṁ trigatam tv iha
naṭāditritayālāpaḥ 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.: Vikramorvaṣī i. 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. 17a; H. 15a).

priyābhair aprīyair vākyair vilobhya chalanāc chalam.

‘Deception (chala) [arises] from deceit that misleads by means of unfriendly words that seem friendly.’

Com. Ex.: Venī. 5. 26, p. 148 [lines b and c are transposed].

Notes. chalanāc Hall p. 39 (Hall prints chalanāt, in disregard of sāmdhi), P; chalanā H, V.

|| Bh. 18. 113 a; SD. 524, 525 a, b; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

19 (P. 17b; H. 15b).

vinivrttyā 'syā vākkeli dvī triḥ pratyuktito 'pi vā.

‘Repartee (vākkeli) [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 vākkeli, 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. 18a; H. 16a).

anyonyavākṣyādhikṣyoktiḥ spardhaya 'dhibalam bhavet.

‘Outvying (adhibala) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks.’

Com. Ex.: Venī. 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).

ganḍaḥ prastutasambandhibhinnārtham sahasoditam.

‘A br upt R emark (gaṇḍa) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (prastuta).’

Com. Ex.: Uttararāma. i. 38+; p. 36.
Notes. ||Bh. 18. 116; SD. 527; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

22 (P. 19a; H. 17a).

rasoktasyānyathā vyākhyā yatrāvasyanditaḥ hi tat.

‘Re-interpretation (avasyandita) is that [subdivision of the Vithi] in which there is an explanation in another way of words uttered because of sentiment.’

Com. Ex.: a passage [tr. Lévi, p. 115] from the Chalitarāma [an unpublished drama].
Notes. ||Bh. 18. 108; SD. 528; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

23 (P. 19b; H. 17b).

sopahāsā nigūḍhārthā nālikaiva prahelikā.

‘Enigma (nālikā) is an enigmatical remark that is humorous and whose meaning is hidden.’

Notes. ||Bh. 18. 111 a; SD. 529; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 116.

24 (P. 20a; H. 18a).

asambaddhakathāprāyo 'satpralāpo yathottaraḥ.

‘Incoherent Chatter (asatpralāpa), [here mentioned] in due order, consists of (prāya) incoherent talk.’

Com. This is not the rhetorical fault called asamgati, which consists in lack of coherence, but the incoherent talk of persons that are just awakening, drunk, insane, or childish. Ex.: Śāṅg. 105; Vikramorvaśi 4. 33, p. 102 = Spr. 7357; bhuktā hi mayā gir<sup>e</sup> [unidentified stanza].

Notes. yathottaraḥ H, V, P; yathottaram Hall p. 39. — After defining 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 hāsyalobhakaram vācaḥ.

'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 mṛḍavaṁ hi tat.

'Mildness (mṛḍava) is that [subdivision of the Vithi] 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 anirvṛta⁰ [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).

eśāṁ anyatamenārtham pātraṁ cākṣipya sūtrabhṛt prastāvanānte nirgacchet 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 sūrīn in 3. 10, is used for sūtradhāra because of metrical requirements. || SD. 295.
Selection of the Principal Subject

28 (P. 22b–24a; H. 20, 21).

abhigamyaagunair yukto dhīrodattāḥ pratāpavān
kirtikāmo mahotsāhas trayyās trātā mahipatiḥ
prakhyātavāmśo rājarśir divyo vā yatra nāyakaḥ
tatprakhyātam vidhātavyam 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. abhigamya° H, V, P; abhigāmi° and adhigamya° 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. 24b, 25a; H. 22).

yat tatrānucitāṃ kim cīn nāyakasya rasasya vā
viruddham tat parityāhyam 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 Udāttarāghava; as this same incident was altered [by Bhavabhūti] in the Mahāvīračarita, 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. 25 b, 26 a; H. 23).

ādyantam evam niścitya pañcadhā tad vibhajya ca khaṇḍaśaḥ samdhisaṁjñāṁś ca vibhāgān api khaṇḍayet.

'After determining upon the beginning and end [of the play] in this manner and after dividing it into five parts, [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 (1. 27) corresponding to the five Stages (1. 28), is first divided into five Junctures (1. 34-36) and these again into their various subdivisions (1. 37-111).—Cf. Lévi, p. 32.

31 (P. 26 b, 27; H. 24).

catuḥsaṣṭis tu tāni syur aṅgānity aparam tathā patākāvṛttam apy ūnam ekādyair anusamdhibhibhiḥ aṅgāny atra yathālābhham saṁdhim 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 (anusamdhi) 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. 28 a; H. 25 a).

ādau viśkambhakaṁ kuryād āṅkaṁ vā kāryayuktītaḥ.

'At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action.'
apekṣitam parityajya nirasaṁ vastuvistaram
yada saṁdarśayec cheṣam 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 (viśkambhaka) [at the beginning].'

Notes. The viśkambhaka, one of the five varieties of Intermediate Scene, is defined at 1. 116, 117.

|| SD. 314.

yada tu sarasaṁ vastu mūlād eva pravartate
ādāv eva tadā 'ṅkaḥ syād āmukhākṣepasāṁśrayaḥ.

'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

pratyakṣanetṛcarito binduvyāptipuraskṛtah
aṅko nānāprakārārthasamvidhānaraśrayaḥ.

'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 āṅkāḥ 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 patākāsthāna, bīja, and bindu are defined at 1. 22, 25, 26.

**The Number of Acts in the Nāṭaka**

43 (P. 38 b; H. 34 c).

paṁcāṅkam etad avaram daśāṅkam nāṭakam param.

‘When it has five Acts, this [kind of drama] is a lesser Nāṭaka; when it has ten Acts, a greater.’

Notes. That is, a regular nāṭaka has five acts; one with ten acts, such as Rājaśekhara’s Bālarāmāyaṇa, is called a mahānāṭaka.

\[ Bh. 18. 50; SD. 510. \] Cf. Lévi, p. 140.

**Description of the Prakaraṇa**

44 (P. 39, 40; H. 35, 36).

atha prakaraṇe vṛttam utpādyam lokasaṃśrayam
amātyavipravānijām ekam kuryāc ca nāyakam
dhīrapraśāntaṁ sāpāyaṁ dharmakāṁrthatatparam
śeṣaṁ nāṭakavat saṃdhipraveśaḥkarasādikam.

‘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 (dhāraprāśānta—dhīraśānta), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features]—Junctures, Introductory Scenes, Sentimenis, and the like—are as in the Nāṭaka.'

Notes. sāpyām H, V, P; sopāyam Hall p. 39. — The three aims in life—virtue, pleasure, and wealth—are referred to, under the designation trivarga, 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
dhāraḥ prakaraṇaṁ tredhā saṃkīrṇaṁ dhūrtasamkulam.

'[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. suddha, with the wife as Heroine; vikṛta, with the courtezan; saṃkīrṇa, with both]. The mixed variety (saṃkīrṇa) abounds in rogues.

Com. [The commentary quotes:] Kāmasūtra 3, p. 41. The heroine is a courtezan, for example, in the Tārāṅgadatta [a drama apparently not extant]; a high-born woman in the Puspādūṣitaka [a drama apparently not extant, mentioned as Puspabhūṣita in SD. 512, com.] of both kinds in the Mrčchakaṭikā.


DESCRIPTION OF THE NĀTIKA

46 (P. 43 a; H. 39 a).

lakṣyate nāṭikā 'py atra saṃkīrṇānyanivṛttaye.

'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 prakaranikā has been predicated as a lesser form of the prakarana, on the analogy of the nāṭikā as a lesser form of the nāṭaka. The prakaranikā, however, is identical with the prakarana 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 nāṭikā 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 nāṭikā 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 prakarana.

47 (P. 43 b, 44 a; H. 39 b, c).

tatra vastu prakaranaṁ nāṭakāṁ nāyako nṛpaḥ
prakhyāto dhīralalitaḥ śṛṅgāro 'ṅgī salakṣaṇaḥ.

‘In that [i.e. in the Nāṭikā] the subject [is taken] from the Prakarana, 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).

strīprāyacaturaṅkādibhedakaṁ yadi ceṣyate
ekadvityaṅkapātrādibhedenānantarūpata.

‘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, [various combinations of] characters, and the like.’

Notes. The words strīprāyacaturaṅka 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 nṛpavāṃśajā
gambhīrā mānini kṛcchrā tadvāśān 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 tāḍrši mugdhā divyā cātimanoharaḥ.

'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 śrutidarśanaiḥ
anurāgo navāvastho netus tasyām yathottaram
netā tatra pravarteta devitrāsenā 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).

kaiśikyāṅgaiś caturbhiś ca yuktāṅkair iva nāṭikā.
‘The Nāṭikā contains the four subdivisions of the Gay Style (kaiśiki), 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 dhūrtacaritām svānubhūtām pareṇa vā yatropayānayed eko nipuṇāḥ paṇḍito viṭāh sambodhanoktipratyukti kuryād ākāśabhāṣitaiḥ sūcayet vīraśṛṅgārau śauryasaubhāgyasamstavaiḥ bhūyasā bhārati vṛttir ekāṅkam vastu kalpitam mukhanirvahaṇe 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 (mukhā) and the Conclusion (nirvahāṇa), with their subdivisions, and also the ten subdivisions of the Gentle Dance (lāsya).’

Notes. The term ākāśabhāṣita, ‘Conversation with Imaginary Persons,’ is defined at 1. 128; the Eloquent Style (bhārati) 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 shtitam pāṭhyam āśīnam puṣpagaṇḍikā
pracchedakas trīgūḍham ca saīndhavākhyam dvīgūḍhakam
uttamottamakaṁ caiva uktrapratyuktam eva ca
lāśye daśāvidhaṁ hy etad aṅganirdesakalpanam.

'The tenfold enumeration of the subdivisions in the Gentle Dance (lāśya) is: the Geyapada (Song), the Sthitapāṭhya (Recitation by one standing), the Āśīnapāṭhya (Recitation by one seated), the Puṣpagaṇḍikā, the Pracchedaka, the Trīgūḍha, the one called Saīndhava, the Dvīgūḍha, the Uttamottama, and the Uktapratyukta (Amoebean Song).'

Notes. caiva ukta° H, V, P; cānyadukta° Hall p. 39.—This enumeration is taken verbatim from Bh. It is 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.

II 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 śuddhavaikṛtasaṁkaraṁ

'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).

pākhaṇḍivipraprabhṛticeṭacetiveṭivākulaṁ
cēṣṭitam veṣabhāṣābhīḥ śuddham hāṣyaavacconvitam.

'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 (anvita) comic speeches.'
Notes. \textit{veśabhāsābhīk} H, V, P; \textit{veśabhāsādī} and \textit{desabhāsādī} Hall p. 39. — On \textit{pākhanda} for \textit{pāsaṇḍa} (North Indian \textit{kh} for \textit{s}) see Wackernagel, \textit{Altindische 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).

\begin{itemize}
  \item kāmukādivacoveśaiḥ saṇḍhakaṇcukitāpasaṁ
  \item vikṛtaṁ saṁkarād vīthyā saṁkīrṇaṁ dhūrtasamkūlam.
\end{itemize}

‘The modified [Prahasana] (vikṛta) contains eunuchs, chamberlains, and ascetics [represented] with the speech of lovers and the like; the mixed [Prahasana] (saṁkīrṇa), [so called] because of its admixture of [features of] the Vithī, is filled with rogues.’


58 (P. 56 b; H. 50 c).

\begin{itemize}
  \item rasas tu bhūyasā kāryaḥ-ṣaḍvidho hāsyā eva tu.
\end{itemize}

‘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 Dīma**

59 (P. 57–60 a; H. 51–53).

\begin{itemize}
  \item dīme vastu prasiddhaṁ syād vṛttayaḥ kaiśikīṁ vinā
  \item netāro devagandharvayakṣaraksomahoragāḥ
  \item bhūtapretapiśācādyāḥ śoḍaśātyantam uddhatāḥ
  \item rasair ahāyaśrīṅgāraiḥ ṣaḍbhīr diptaḥ samanvitaḥ
  \item māyendrajālasamgrāmakrodhobhrāntādīceṣṭitaiḥ
  \item candrasūryoparāgaiś ca nyāyye raudrarase ‘ṅgini
  \item caturāṅkaś catuḥsaṁdhir nirvīmarśo dīmaṁ smṛtaḥ.
\end{itemize}

‘In the Dīma 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 dīma because it involves the procedure of injuring on the part of the hero—dīma being equivalent to saṃghāta; ‘injuring.’ . . . In other respects [than those mentioned] it is like the nāṭaka. The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a dīma, in the words idam triṃura° [unidentified line] and tatas triṃura° [= 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).

\[
\text{khyātētivṛttō vyāyogāḥ khyātoddhatanarāśrayāḥ}
\]
\[
\text{hīno garbhavimsabhyām diptāḥ syur dīmavad rasāḥ}
\]
\[
\text{astrinimittasamgrāmo jāmadagnyajaye yathā}
\]
\[
\text{ekāhācaritaikāṅko vyāyogo bahubhir naraśāh.}
\]

‘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 Paraśurāma [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 (vyāyasyante) in it. . . .

Notes. || Bh. 18. 83-85; 19. 44 b, 45 a; SD. 514; Pratāpar. 3. 4 (p. 103), 45. Cf. Lévi, p. 143.
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 separate 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 ghaṭīkās. 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 according 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 (samavakītryante) 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. ṅalikāḥ, ṅālikāv, ṅālika H, V, P; ṅadikāḥ, ṅadikāv, ṅadikā Hall p. 39.—Lévi (p. 143) assigns to the third act a duration of one ṅālikā; this is apparently an error, unless the information was drawn from another source. The SD. text gives the second act a duration of three ṅālikās, a variation evidently to be attributed to a corruption of the text from cataśrāḥ to ca tisrāḥ, 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 kaiśikīvṛtttau saṃdhyāṅgāṅkais tu bhānavat rasaḥ sūcyas tu śrṅgāraḥ spṛśed api rasāntaram yuktā prastāvanākhyātair 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 saṃdhyāṅgāṅkais refers to the subdivisions of the Junctures (see DR. 1. 37-111); the word aṅga in the third line of the text refers to the subdivisions of the Vīthī defined at 3. 13-26.
In the Utsrṣṭikāṅka 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 uṭṛṣṭikāṅka [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 uṭṛṣṭikāṅka; 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. 102–103; 19. 45 b, 46 a; SD. 520; Pratāpar. 3. 4 (p. 103), 50. Cf. Lévi, p. 144.

Description of the Iḥāṃṛga

64 (P. 72 b–75; H. 66–68).

In the Iḥāṃṛga one should present 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 Iḥāṃṛga [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 uṭṛṣṭikāṅka; 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.
'In the Ihmaṛga 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 a] 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 Ihmaṛga because in it the hero pursues (ihate) a woman as unobtainable as a gazelle (mṛga).

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 dasarūpakalaksnamārgam
ālokṣya vastu paribhāvya kaviprabandhān
kuryād ayatnavad alaṃkṛtibhiḥ prabandham
vākyair udāramadhuraiḥ sphuṭamandavṛttaiḥ.

'After observing in this manner the series of definitions of the ten forms of drama (daśarūpaka), 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: vasanta tilaka.
BOOK FOUR

SENTIMENT AND ITS PRODUCTION

1 (P. i; H. i).

\[ \text{vibhāvair anubhāvais ca sāttvikair vyabhicāribhiḥ} \\
\text{āniyamānaḥ svādyatvaṁ sthāyī bhāvo rasaḥ smṛtaḥ.} \]

'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. svādyatvaṁ H, V, P; svādutvaṁ 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 Zachariae, ZDMG. 56 (1902), p. 394-396; see also Grierson, The Satsaiya of Bihāri, 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).

\[ \text{jñāyamānātayā tatra vibhāvo bhāvapoṣakṛt} \\
\text{ālambanoddīpanatvaprabhedena sa ca dvidhā.} \]

'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 (uddāpana, 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]. . . . sabdopahita², [unidentified śloka] by Bhartṛhari; Bh. 7, prose after v. 6. Ex.: Vikramorvasī i. 10, p 18 = Śāṅg. 3268 [quoted also at Kāvyapradīpa 10, p. 383] (Fundamental Determinant); ayam udayati candr° [unidentified stanza] (Excitant Determinant).

Notes. Line 2, as above, H, V, P; ālambanoddīpanābhyaṃ kāntodyānādinā dvidhā Hall p. 39.

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

anubhāvo vikāras tu bhāvasaṁsūcanātmakaḥ.

'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. 61, 62, 160, com. on 37; AP. 338. 36; Rasatar. 2, p. 47-48; Candraloka 6. 1 a; Pratāpar. 4. 1. p. 122; Alampkāraśekhara 20. p. 76; Rasaṅgaṅ. 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.

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

hetukāryātmanoḥ siddhis tayoḥ saṁvyavahārataḥ.

'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].

BOOK FOUR

A STATE DEFINED

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

sukhaduhṣkhādikair 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 γ. 1.


THE INVOLUNTARY STATES

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

prthag bhāva bhavanty anye 'nubhāvatve 'pi sāttvikāḥ sattvād eva samutpattes tac ca tadbhāvabhāvanam.

'The Involuntary States (bhāva sāttvika = sattva-bhāva) are separate, for, although in the category of Consequents, 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. Regnau, p. 347-348.

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

stambhapralayaromāṇcāḥ svedo vaivarnyavepathū aśruvaisvaryam ity aṣṭau stambho 'smin niṣkriyāṅgatā pralayo naṣṭasamjñātvaṁ śesāḥ 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.'

Notes. The words *stambhādya vyabhicārināḥ* 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. I (p. 224), 13-19; Aṃkāraśekhara 20. p. 69; Kāvyapradīpa 4, p. 71; Rasaratn. 84; Sāhityasāra 4. 54; Sāhityakaumudī 4, p. 29; Bhāṣābhūṣaṇa 25. Cf. Regnaud, p. 349-351.

### The Thirty-three Transitory States

8 (P. 7; H. 6).

viśeṣād ābhimukhyena caranto vyabhicārināḥ
sthāyiny unmagnanirmagnāḥ kallolā iva vāridhau.

‘The Transitory 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 *viṣeṣād*, *ābhimukhyena*, and *caranto*. This device, which reminds one of the mystical word-analysis frequent in the Upaniṣads (cf., for example, Brhad-Araṇyaka 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. 1. 9, 19, 20, 81.

|| Bh. 7, prose after v. 26; SD. 168; Sarasv. 5. 21; Rasatar. 5, p. 51; Candraśekhara 6. 1 b; Aṃkāraśekhara 20. 36; Kāvyapradīpa 4, p. 72; Rasagāṅga, p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudi 4, p. 29-30; Bhāṣābhūṣaṇa 40 b. Cf. Regnaud, p. 327-328.

9 (P. 8; H. 7).

nirvedaglāniśaṅkā- śramadṛśtitajaḍatā-
harṣadainyauzugryacintās
The thirty-three [Transitory States] are these: Discouragement (nirveda), Weakness (glāni), Apprehension (śaṅkā), Weariness (śrama), Contentment (dhṛti), Stupor (jaḍatā), Joy (harṣa), Depression (dainya), Cruelty (augrya = ugratā), Anxiety (cintā), Fright (ṛasa), Envy (irsya = asūyā), Indignation (amarṣa), Arrogance (garva), Recollection (smṛti), Death (maraṇa), Intoxication (mada), Dreaming (supta), Sleeping (nidra), Awakening (vibodha), Shame (vṛidā), Epilepsy (apasmāra), Distraction (moha), Assurance (māti), Indolence (alasaṭā = ālasya), Agitation (āvega), Deliberation (tarka), Dissimulation (avahitthā), Sickness (vyādhi), Insanity (umāda), Despair (viṣāda), Impatience (utsuka = utsukya), and Inconstancy (capāla = cāpala).

Notes. The list given at AP. 338. 22–34 mentions only 30 of these, omitting maraṇa, supta, nidra. — Meter: sragdhāra.

|| 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; Ālamkāraśekhara 20. 37–39; Kāvyapradīpa 4. 8–11; Rasagaṅg. p. 76; Rasaratn. 81–83; Sāhityakaumudi 4. 8–11; Bhāṣābhūṣaṇa 41–43. Cf. Regnaud, p. 328–329.

10 (P. 9; H. 8).

tattvajñānāpadirṣyāder nirvedah svāvamānanam
tatra cintāsruniḥśvāsavaivarṇyocchvāsadātā.

'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.: Bhartrhari, Vairāgyaś. 71 = Spr. 4327 [quoted also at
Kāvyaprādīpa 7, p. 284] (Discouragement caused by knowledge of the Real); Spr. 5770 (Discouragement caused by misfortune); Mahānātaka 9, 55, p. 398 [with the lines transposed; quoted also in the com. on Hemacandra’s Anekārthasaṃgraha 7. 9 (ed. Zachariae, Vienna, 1893, Extracts 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 = Subhāṣitāvalī 822 = Spr. 1603 [quoted also at Kāvyaprādīpa 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; Kāvyaprādīpa 4, p. 100; Rasagaṅg. p. 97–98; Sāhityasāra 4. 139. Cf. Regnaud, p. 329.

11 (P. 10; H. 9).

ratyādyāyāsatṛksudbhir glānir niśprāṇateha ca
vaivarṇya-kampānūtsāhakśāmāṅgavacanakriyāḥ.

‘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 = Sārṅg. 3725.

Notes. On the euphonic combination ṭṛṅksud (ṛṣ + ḷṣud) 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; Kāvyaprādīpa 4, p. 100, 101; Rasagaṅg. p. 80; Sāhityasāra 4. 140. Cf. Regnaud, p. 329–330.

12 (P. 11; H. 10).

anarthapratibhā śaṅkā parakrāuryāt svadurnayāt
kampaśoṣābhivikṣādir 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. kampaśaṅga⁰ H, V, P; kampaśokā⁰ Hall p. 39. The latter reading is evidently merely the blunder of a copyist.

13 (P. 12a; H. 11a).

śramaḥkhedodhvaratyādeḥ vovedosmin mardanādayaḥ.

‘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.: Uttarārāma. 1. 24, p. 25 (Weariness arising from a journey); Māgha 10. 80 (Weariness arising from intercourse).

Notes. || Bh. 7, prose and v. 32–34; SD. 189; AP. 338. 23a; Sarasv. 5. 227 (ed. B. 5. 158⁸); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 51; Pratāpar. 4. 22; Kavyapradīpa 4, p. 100; Rasagaṅg. p. 80; Sāhityasāra 4. 141. Cf. Regnaud, p. 330.

14 (P. 12b; H. 11b).

samtosojñānaśaktyāder dvārtir avyagrabhogakrt.

‘Contentment (dvārti) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment.’

Com. Ex.: Bhārtṛhari, Vairāgyaś. 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. 46; SD. 173; AP. 338. 24a; Sarasv. 5. 236 (ed. B. 5. 160); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 25; Kavyapradīpa 4, p. 101; Rasagaṅg. p. 83–84; Sāhityasāra 4. 144. Cf. Regnaud, p. 331–332.

15 (P. 13; H. 12).

apratiṣṭippattir janatāsyād īṣṭāniṣṭadarśanāṇaśrutībhīḥ
animiṣaṇayanantarikṣāṇatūṣṇīmbhāvādayas tatra.
'Stupor (jādatā) 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 mahātm, 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; Kāvyapradipā 4, p. 102; Rasagaṅg. p. 93–94; Sāhityasāra 4. 155. Cf. Regnaud, p. 337–338.

16 (P. 14 a; H. 13 a).

prasattir utsavādibhyo harṣo 'śrusvedagadgadāḥ.

'Joy (harsa) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.'

Com. Ex.: Subhāṣitāvali 2075 = Sārṅg. 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; Kāvyapradipā 4, p. 102; Rasagaṅg. p. 76–77; Sāhityasāra 4. 153. Cf. Regnaud, p. 336.

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

daurgatyādyair anaujasyaṁ dayaṁ kāṛṣṇyāṁrukṣījādamat.

'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.: Sārṅg. 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; Rasagaṅg. p. 80–81; Sāhityasāra 4. 146. Cf. Regnaud, p. 332.
18 (P. 15; H. 14).

duṣṭe 'parāḍhadaurmukhyakrauryais caṇḍatvam ugrā
tatra svedāśirāh kampatarjanatadanadayah.

'Cruelty (ugrā) 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.: Mahāvira. 2. 47, p. 84.

Notes. krauryaś H, V, P; cauryaiś 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. 16 a; H. 15 a).

dhyānam cintehitānāpateḥ śūnyatāśvāsatāpakṛt.

'Anxiety (cintā) is meditation due to non-attainment of a
desired object; it occasions desolate feelings, sighs, and fever-
ishness.'

Com. Ex.: Sāṝṇg. 3414; Subhāṣitāvali 1385=Sāṝṇg. 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. 16 b; H. 15 b).

garjītāder manahkṣobhas trāso 'trotkampitādayah.

'Fright (trāsā) is agitation of mind occasioned 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.
parotkarśākṣamā 'sūyā garvadaurjanyamanuyujā
dosoktyavajjē bhrukutimanyukrodheṅgitāni ca.

'Envy (asūyā) is intolerance of another’s prosperity, arising from pride, baseness, or anger; [its manifestations are] censure, contumely, frowning, anger, and wrathful gestures.'

Com. Ex.: Mahāvīra. 2. 9, p. 49 (Envy arising from pride); Subhāṣitāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness); Amaru 2. 46, p. 124 = Spr. 4137; Amaru 3. 52, p. 135 = Subhāṣitāvali 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. 155); Hem. Kāvyān. 2, p. 97; Rasatar. 5, p. 51; Pratāpar. 4. 23; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 95-96; Sāhityasāra 4. 142. Cf. Regnau, p. 330–331.

adhiṣkṣepāpamānāder amarṣo 'bhiniivīśatā
tatra svedāsirāḥkampatarjanātādanaādayāḥ.

'Indignation (amarṣa) is resoluteness (!) [called forth] by abuse, contumely, 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; Rasatar. 5, p. 54; Pratāpar. 4. 44; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 88-89; Sāhityasāra 4. 163. Cf. Regnau, p. 341–342.

garvo 'bhijanalāvanyabalaiśvaryādibhir madah
karmāṇy ādharṣaṇāvajjā 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 Kavyapradipa 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; Kavyaprādipa 4, p. 102; Rasagaṅg. p. 84–85; Sāhityasāra 4. 156. Cf. Regnaud, p. 338.

24 (P. 20; H. 19 a, b).

sadṛśajñānacintādyaiḥ saṃskārāt smṛtir atra ca jñātatvenārthabhāsinyām bhrūsamunnayanādayaḥ.

'Recollection (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; Mālatim. 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; Kavyaprādipa’4, p. 101; Rasagaṅg. p. 77–78; Sāhityasāra 4. 149. Cf. Regnaud, p. 334.

25 (P. 21 a; H. 19 c).

marāṇaṁ suprasiddhatvād anarthatvāc ca nocyate.

'Death (marana) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it].'
26 (P. 21 b, 22 a; H. 20 a, b).

harṣotkarṣo madah pānāt skhaladaṅgavacogatiḥ
nidrā hāso 'tra ruditaṁ jyeṣṭhamadhyādhamādiṣu.

'Intoxication (mada) is excess of joy caused by drink. [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbering 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; Sarav. 5. 209 (ed. B. 5. 153); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 51; Pratāpar. 4. 24; Kāvyapradipa 4, p. 100; Rasagaṅg. p. 82-83; Sāhityasāra 4. 143. Cf. Regnaud, p. 331.

27 (P. 22 b; H. 20 c).

suptam nidrodbhavam tatra śvāsocchvāsakriyā 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 Kamalāyudha].

Notes. In Rasatar. this is designated as suṣupta. Pratāpar. has the form suṭī. In some of the other treatises it is called svapna.

|| Bh. 7, prose and v. 74; SD. 179; Sarav. 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; Sāhityasāra 4. 161. Cf. Regnaud, p. 340-341.

28 (P. 23; H. 21 a, b).

manahsamīlanaṁ nidrā cintālasya kramādibhiḥ
tatra jṛmbhāṅgabhaṅgākṣīmīlanaṁ svapnaṁ tādayaḥ.

'Sleeping (nidrā) 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. otsvapnatādayaḥ H, V, P; occhvavasādayaḥ Hall p. 39. I follow Hall's text, though his variant deserves consideration.
vibodhah pariṇāmādes tatra jṛmbhāṣimardane.

'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.

durācāradibhir vṛīḍā dhāṛṣṭyābhāvas tam unnayet sācīktāṅgāvaranāvāivarṇyādhomukhādibibhiḥ.

'Shame (vṛīḍā) 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.: Amanu 36 = Spr. 3869.

Notes. || Bh. 7, prose and v. 57, 58; SD. 194; AP. 338. 27 a; Sarasv. 5. 203 (ed. B. 5. 152^); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 52; Pratāpar. 4. 32; Kāvyaprādpīpa 4, p. 102; Rasagaṅg. p. 78-79; Sāhityasāra 4. 151. Cf. Regnaud, p. 335.

äveśo grahaduḥkhādyair apasmāro yathāvidhiḥ bhūpātapakampaprasvedalālāphenodgamādayah.

'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. 31a; Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 53; Pratāpar. 4. 41; Kāvyaprādīpa 4, p. 103, n. 3; Rasagaṅga. p. 96; Sāhityasāra 4. 160. Cf. Regnaud, p. 340.

32 (P. 26; H. 24).

mohō vicittatā bhītiddhākhāveśānucintanaiḥ taträjñānabhrahādgāthādgurīnādārśanādayaḥ.

‘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. 1. 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. 25b; Sarasv. 5. 207 (ed. B. 5. 153ª); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 29; Kāvyaprādīpa 4, p. 101; Rasagaṅga. p. 79; Sāhityasāra 4. 148. Cf. Regnaud, p. 333.

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

bhrānticchedopadesābhyāṃ śāstrādes tattvadhīr mātiḥ.

‘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.: Kirāṭarjunīya 2. 30 = Spr. 6970; Spr. 3331.

Notes. bhrānti” H, V; bhānti (misprint) P. — SD. and Sāhityasāra define māti as arthanirdhārāṇa.

|| Bh. 7, prose and v. 80; SD. 191; AP. 338. 26b; Sarasv. 5. 195 (ed. B. 5. 150ª); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 54; Pratāpar. 4. 47; Kāvyaprādīpa 4, p. 104; Rasagaṅga. p. 85; Sāhityasāra 4. 166. Cf. Regnaud, p. 343.

34 (P. 27b; H. 25b).

ālasyaṃ śramagarbhāder jādyaṃ jṛmbhāṣitādīmat.
'Indolence (alasya) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like.'

Com. Ex.: calati kath°, 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; Sarasv. 5. 242 (ed. B. 5. 162); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 52; Pratāpar. 4. 26; Kāvyāpradīpa 4, p. 101; Rasagaṅg. p. 94–95; Sāhityāsāra 4. 145. Cf. Regnaud, p. 332.

35 (P. 28; H. 26).

āvegaḥ sambhramo 'sminn abhisarajanite
śastraṇāgābhiyogo
vātāt pāṃsūpadigdhas tvaritapadagatir
varṣaṭe pīṇḍitāṅgah
utpātāt srastatā 'ṅgeṣv ahitahitakṛte
śokaharṣāṇubhāvā
evahner dhūmākulaśyayāh karijam anu bhaya-
stambhakampāpasārāḥ.

'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 sāj°, stanza by Dhanika; tānitrāṇaṁ taṇu° [unidentified stanza]; praṛabdhaṁ taṇu° [unidentified stanza]; vātakatāṁ vas° [unidentified quotation] (Agitation caused by violent wind); deve varṣay atasa° [unidentified stanza] (Agitation caused by rain); paula-
styapina° [unidentified stanza] (Agitation caused by a startling occur-
rence); two passages from the Udātta-rāghava 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 Kavyapradīpa 7, p. 321] (Agitation caused by fire); Ratn. 4. 16, p. 100 (same); Raghuvaramśa 5. 49 (Agitation caused by an elephant).

Notes. ⁹nāgabhīyoga H, V, P; ⁹māyābhīyogau Hall p. 39.—In AP. this Transitory State is called āveśa.—Meter: sragdhara.

|| Bh. 7, prose and v. 62-64; SD. 171; AP. 338. 28 a; Sarasv. 5. 234 (ed. B. 5. 160*); Hem. Kāvyān. 2, p. 96; Rasatar. 5, p. 53; Pratāpar. 4. 35; Kavyapradīpa 4, p. 102; Rasagaṅg. p. 93; Sāhityasāra 4. 154. Cf. Regnaud, p. 336-337.

36  (P. 29 a; H. 27 a).

tarko vicāraḥ saṁdehād bhrūśirongulinarthaḥ.

'Deliberation (tarka) is consideration caused by uncertainty; it causes one to move his brows, head, or finger.'

Com. Ex.: kim lobhena viśe⁵ [unidentified stanza; quoted also at Kāvyapradīpa 7, p. 235]; kaha samucita⁶ [unidentified stanza].

Notes. In most of the treatises this is called vitartha. 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; Kavyapradīpa 4, p. 105; Rasagaṅg. p. 91; Sāhityasāra 4. 171. Cf. Regnaud, p. 345.

37  (P. 29 b; H. 27 b).

lajjādayair vikriyāguptāv avahitthā 'ṅgavikriyā.

'Dissimulation (avahitthā) 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. 336. 32 b; Sarasv. 5. 205 (ed. B. 5. 152); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 45; Kavyapradīpa 4, p. 103; Rasagaṅg. p. 89; Sāhityasāra 4. 164. Cf. Regnaud, p. 342.
vyādhayaḥ saṃnipātādyās 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; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85-86; Sāhityasāra 4. 167. Cf. Regnaud, p. 343.

apreksākāritomādāḥ saṃnipātagramhādibhiḥ
asminn avasthā ruditagātahāsāsitādayāḥ.

'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.: Vikramorvasī 4, p. 91 [the stanza is quoted also at Kāvyapradīpa 7, p. 217].

Notes. avasthā Ḥ, 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; Sarasv. 5. 232 (ed. B. 5. 159); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 54; Pratāpar. 4. 49; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 90; Sāhityasāra 4. 168. Cf. Regnaud, p. 343-344.

prārabdhakāryāśiddhyāder viṣādaḥ sattvasamkṣayaḥ
nihśvāsoccchvāsahṛttāpasahāyānveṇaśanādikṛt.

'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; Sarasv. 5. 219 (ed. B. 5. 156a); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar.
41 (P. 32; H. 30).

kālākṣamatvatvam autsukyaṁ ramyeccchāratisambhramaiḥ
tatroccchvāsatvarāśvāsahṛttāpasvedavibhramāḥ.

'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; °tvariḥśvāsa° H, V, P. I have rejected the reading of the previous editions in favor of the variant recorded by Hall, which is clearly preferable. The suffix -tva in uccchvāsativa-niḥśvāsa- is awkward and unusual, even for a verse-filler, and seems to me an indication of some corruption. The reading adopted (uccchvāsata-tvarā-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 Rasagaṅg., which include tvarā 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.


42 (P. 33; H. 31).

mātsaryadvēṣarāgādes cāpalaṁ tv anavasthitih
tatra bhartsanapārusyasyavcchandācaraṇādayāḥ.

‘Inconstancy (cāpala) is fickleness [arising] from jealousy, hatred, passion, and the like; in it [there occur] threats, harsh words, wilfulness (svacchandācaraṇa), and so on.’

Com. Ex.: Subhāṣītāvali 735 = Spr. 378, stanza by the poetess Vikātanitambā [quoted also at SD. 199]; vinīkaśana° [unidentified stanza]; prastutam eva tāv° [unidentified quotation]. ‘Other special varieties of mental processes are not separately mentioned because they occur according to the character of the Determinants and Consequents of these very
[Transitory States just defined].’ [This statement of Dhanika is misinterpreted by Regnaud (p. 328), who sees 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; Kavyapradipa 4, p. 102; Rasagaṅg. p. 96-97; Sāhityasāra 4. 152. Cf. Regnaud, p. 328, 335.

THE PERMANENT STATES

43 (P. 34; H. 32).’

viruddhair aviruddhair vā bhāvair vicchidyate na yāḥ ātmabhāvaṁ nayaty anyān sa sthāyi lavanākaraḥ.

‘A Permanent State (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; Alāmkāraśekhara 20. 32; Kavyapradipa 4, p. 73-74; Rasagaṅg. p. 30-31. Cf. Regnaud, p. 319-320.

44 (P. 35; H. 33).

ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaḥ śokaḥ śamam api ke cit prāhūḥ puṣṭir nātyeṣu naitasya.

‘[The Permanent States are]: Love (rati), Energy (utsāha), Disgust (jugupsā), Anger (krodha), Mirth (hāsa), Astonishment (smaya=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 sama see 4. 53. This is called nirveda in some of the rhetorical treatises. Dhanamjaya’s use of the term sama 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. Śrīṅg. 1. 10; AP. 338. 13-15; Sarasv. 5. 14; Kāvyaprakāśa 30; Hem. Kāvyān. 2, p. 83; Vāgbhaṭāl. 5. 4; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 7, p. 59-61; Pratāpar. 4. 1, p. 221; Alamkāraśekhara 20. 31; Kāvyaprakīra 4. 7; Rasagang. p. 29, 30; Sāhityasāra 4. 49, 56, 57; Sāhityakaumudi 4. 7; Bhāsbhūṣaṇa 38. Cf. Regnaud, p. 313, 320.

45 (P. 36; H. 34).

nirvedādiратād rūpyād asthāyi svadate katham
vairasyāyaiva tatpoṣas tenāṣṭau sthāyino matāh.

‘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 Kāvyaprakīra 5, p. 194]; Dhvanyāloka 2. 30, com., p. 110 [tr. Jacobi (2. 31), ZDMG. 56 (1902), p. 769; cf. Jacob, JRAS. 1897, p. 290] = Subhāṣītāvalī 2031; apratiṣṭham aviśrān° [unidentified stanza]; yatārthahaḥ sab°, pradhāne ’nyatra vak° [unidentified stanzas]; upōḍhaṅgēna [possibly the first word of the stanza found at Skm. 1. 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 sama; see the notes on the preceding section.

46 (P. 37; H. 35).

vācyā prakaraṇādibhyo buddhisthā và yathā kriyā
vākyārthah kārakaṁ 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 Kāvyanirnaya; 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. Regnaud, p. 270). The same idea is vividly expressed in the following lines of the Bhāratiyanāṭyasāstra (7. 8), which are quoted by Keśavamīśra in the Alāṃkāraśekhara (20, p. 76):

\[ \text{yathā narāṇāṁ ṇpātīḥ śīśyānāṁ ca yathā guruḥ evaṁ hi sarvabhaṅgānāṁ bhāvaḥ sthāyī mahān tha.} \]

47 (P. 38, 39; H. 36, 37).

rasāḥ sa eva svādyatvād rasikasyaiva vartanāt
nānukāryasya vṛttatvāt-kāvyasyātatparatvataḥ
draṣṭuḥ pratitir vṛiḍerṣyārāgadvesaprasaṅgataḥ
laukikasya svaramanīsaṃyuktasyeva 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 Kāvyaprakāśa 27–28 (cf. Regnaud, p. 271–273).—On the term rasika see DR. 4. 1, com.

48 (P. 40; H. 38).

dhīrodāttādyavasthānāṁ Rāmaḍīḥ pratipādakah
vibhāvayati tatyādīn svadante rasikasya te.
' [The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (dhirodāṭta), 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).

\[ tā eva ca parityaktaviśeṣā rasahetavaḥ. \]

'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).

\[ kṛiḍatām mṛṇmayair yadvad bālāṇāṁ dviradādibhiḥ svotsāhaḥ svadate tad vac chroṭānāṁ Arjunaśadibhiḥ. \]

'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. Kāvyapraṅkaśa 29].


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

\[ kāvyārthabhaṁvādā yah nartakasya na vārāyate. \]

'Pleasure (āsvāda) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded.

Notes. 44 SD. 50.'

**Fourfold Character of the Sentiments**

52 (P. 43-45 a; H. 40 b-42).

\[ svādaḥ kāvyārthasaṁbhedaḥ ātmānandasaṁuddhavaḥ vikāsavistarasākṣobhavikṣepaiḥ sa caturvidhaḥ śṛṅgāravrīravibhatsaraudreṣu manasaḥ kramāt \]
hasyadbhutabhayotkarasha karunam ta eva hi
atas tajjanyata teسام ata evadvaharanam.

'Charm (svadā) 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 (hāsya), Marvelous (adbhuta), Terrible (bhayotkarṣa bhayanaka), and Pathetic (karuṇa) Sentiments. For this reason these [four Sentiments just mentioned] arise from those [mentioned above]; for this very reason [there is possible] a precise determination (avadhāraṇa) [of the number of Sentiments (?)].'

Com. [In the course of its discussion the com. quotes:] Bh. 6. 39, 40a.

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 kṣa. 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 vikṣepa is alleged to have the meaning 'compassion' (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. Kavyāl. and Sarasv., which recognize more than the usual eight or nine): Bh. 6. 15; SD. 209; Rudr. Śṛṅg. 1. 9; Rudr. Kavyāl. 12. 3; Sarasv. 5. 251 a, b (ed. B. 5. 165); Kavyaparakāśa 29; Hem. Kavyān. 2, p. 67; Vāgbhāṣāl, 5. 3; Vāgbh. Kavyān. 5, p. 53; Pratāpar. 4. 1, p. 221; Alamkāraśekhara 20. 1; Kavyapradīpa 4. 6; Rasagangh. p. 29; Rasaratn. 5; Sāhityasāra 4. 47; Sāhityakaumudi 4. 6; Bhāṣābhūṣaṇa 37.

Bh. 6. 39–41; Rudr. Śṛṅg. 3. 35; AP. 338. 7 b–9 a. Cf. Regnaud, p. 271.

53 (P. 45 b; H. 43 a).

śamaprarakaro nirvācyo muditādes tadātmata.
"The Quietistic Sentiment (śamaprakāraśa = śanta-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 dhū [metrical definition of śanta-rasa, quoted without indication of source].

Notes. The compound śama-prakāraśa is here used merely as an equivalent for śanta-rasa, which is the term regularly employed; cf. the use of bhayotkarśa for bhayānaka in the preceding section (4. 52).—This brief definition is the only mention of the Quietistic Sentiment (śanta-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 śanta from detailed consideration.

Sentiment Defined

54 (P. 46, 47 a; H. 43 b, c, 44 a).

padārthair indunirvedaromāncādi disvarūpakaih
kāvyād vibhāvasaṃcāryanubhāvaprakhyatām gataiḥ
bhāvitaḥ svadate sthāyi rasaḥ sa parikirtitaḥ.

'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 (saṃcārin—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 Saṣaiya of Bhāra, Calcutta, 1896, p. 43-48, where the material is conveniently tabulated.

Sentiment Defined
55 (P. 47 b; H. 44 b).

laksanaikyaṁ vibhāvaikyād abhedād rasabhāvayoh.

'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).

ramyadesakālākālavesabhogādisevanaiḥ
pramodātmā ratiḥ saiva yūnor anyonyaraktayoḥ
prahṛṣyamānā śṛṅgāro madhurāṅgaviceśṭitaiḥ.

'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).'</n}

Com. Ex.: Uttararāma. i. 26, p. 26 (place as a Determinant); hastair antarnihita° [unidentified stanza] (an art as a Determinant); Nāgān. i. 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 luptamasi° [unidentified stanza] (pleasure as a Determinant); Mālatīm. i. 39, p. 46 [quoted also at Kavyaprādīpa 7, p. 277] (Love essentially delight); Mālav. 2. 3, p. 27 = Spr. 2823 (youth as a Determinant); Mālatīm. i. 18, p. 17 [quoted also at Kavyaprādīpa 4, p. 148] (two young persons as Determinants); Mālatīm. i. 32, p. 35 [quoted also at DR. i. 46] (mutual passion); Mālatīm. i. 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.

57 (P. 49; H. 46).

ye sattvajāḥ sthāyina eva cāṣṭau
triṃṣat trayo ye vyabhicāriṇaś ca
ekonapañcāsad ami hi bhāvā
yuktyā nibaddhāḥ paripoṣayanti
ālasya augrayaṁ maraṇaṁ jugupsā
tasyāśrayādvaitaviruddham iṣṭam.

'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 (augraya = ugratā), Death (marana), and Disgust (jugupsa), 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: indravajra (6 lines).

|| Bh. 6, prose after v. 45; SD. 210 e-h; Rudr. Śṛṅg. 3. 42, 43; AP. 341. 7 b, 8; Hem. Kāvyān. 2, p. 68; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 5, p. 55; Candraloka 6. 4, 5; Pratāpar. 4. 53, p. 261; Rasagaṅg. p. 33.

VARIETIES OF THE EROTIC SENTIMENT

58 (P. 50a; H. 47a).

ayogo viprayogas 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 sanyoga 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. Śṛṅg. 1. 21; Rudr. Kāvyāl. 12. 5, 6; AP. 341. 4 a; Sarasv. 5. 10 a; Kāvyaprakāśa 29, com., p. 117; Hem. Kāvyān. 2, p. 68; Vāgbhaṭāl. 5. 5 b; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Rasamanjari, p. 233; Candraloka 6. 5 b; Pratāpar. 4. 79, p. 277; Alamkārāsekhaṇa 20. 2 a; Kāvyaprādīpa 4, p. 87; Rasagaṅg. p. 34; Rasaratn. 6 b; Sāhiṭya-

PRIVATION AND ITS STAGES

59 (P. 50 b, 51 a; H. 47 b, c).

\[\text{tatrāyogo 'nurāge 'pi navayor ekacittayoh} \]
\[\text{pāratantryena daivād vā viprakarṣād asanīgamaḥ.} \]

‘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).

\[\text{daśāvasthaḥ sa tatrādāv abhilāso 'tha cintanam} \]
\[\text{smṛtir guṇakathodvegapralāponmādasaṃjvarāḥ} \]
\[\text{jaṭatā marāṇaṃ ceti duravasthaṃ yathottaram.} \]

‘It has ten stages. At first [there occurs] in it Longing (abhilāsa), then Anxiety (cintana), Recollection (smṛti), Enumeration of [the loved one’s] Merits (guṇakathā), Distress (udvega), Raving (pralāpa), Insanity (unmāda), Fever (samjvara), Stupor (jaṭatā), and Death (marāṇa); 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.

\textbf{61} (P. 53, 54; H. 49, 50).

abhilāṣaḥ sṛṣṭa tatā kānte sarvāṅgasundare

dṛṣte śrute vā tatrāpi vismayānandasādhvasāḥ

sākṣat pratikṛtisvapnacchayāmāyāsu darśanam

śrutir vyājāt sakhītāmāgadhadīgūnastuteḥ.

‘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.’

\textbf{Com.} \textit{Ex.}: Sakuntalā i. 19, p. 33 = Spr. 745 (Longing); \textit{stanāv alokya taneḥ} [unidentified stanza] (surprise); Viddhaśālabhaṇijīka i. 31 [with the lines transposed] (joy); Kumārasambhava 5. 85 = Spr. 2470 (perturbation) Kumārasambhava 8. 2 [quoted also at DR. 2. 26] (perturbation).
Notes. _kante_ H, V, P; _kāmye_ Hall p. 39.—Pratāpar. (4. 80) uses the term _abhilāsa_ as designation for one of the four kinds of _vipralambha_ enumerated in that work.

[Bh. 22. 157, 158; SD. 214 c, d, g; Rudr. Śṛṅg. 1. 92; 2. 9, 10; Rudr. Kāvyāl. 12. 31; Rasamañjari, p. 236, 245. Cf. Schmidt, p. 276–278 (2d ed., p. 201–203).]

62 (P. 55 a; H. 51 a).

śānubhāvavibhāvās tu cintādyāḥ pūrvadarśitāh.

‘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 ācāryaīḥ prāyo vṛttyā nīdarśitam_  
_mahākaviprabandheṣu dṛṣṭyate tadanantatā_.

‘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. //prabandheṣu H, V, P; prayogesu Hall p. 39.—Apparently in anticipation of objections, Dhanamjaya 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 ‘bhilāśāc ca kim nautsukyām praJayāte  
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 rūdḥavisrambahyor dvidhā  
mānapravāsabhedena māno ’pi prānayersyayoh._
Separation (viprayoga) 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 vipralambha, usually named abhilāsa (pārvānurāga), māna (vṛṣya), pravāsa; and karuna. 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 karuna 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 vipralambha (which corresponds to our author's ayoga and viprayoga) 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); Kāvyaprayakāsa 29, com., p. 120; Hem. Kāvyān. 2. p. 71, 72; Vāgbhatāl. 5. 17, 19 a; Vāgbh. Kāvyān. 5. p. 54; Rasatar. 6. p. 59; Pratāpar. 4. 80; Alamkāraśekhara 20. 10, 11, p. 71; Kāvyapradipā 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 dvayoḥ.

'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.: Uttarārāma. 3. 37, p. 84 (Resentment on the part of the Hero); praṇayakupitām dṛṣṭā, stanza by Vākpātirājadeva (= Muṇijā) [quoted also at DR. 4. 67 and in the com. on Hemacandra's Anekārthasaṃgraha 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.
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BOOK FOUR


67 (P. 59, 60; H. 54 b, c, 55).

strīnām īrṣyākṛto mānah kopo 'nyāsaṅgini priye śrute vā 'numite dṛṣṭe śrutis tatra sakhīmukhāt utsvapnāyitabhogāṅkagotraskhalanakalpitaḥ tridhā "numāniko dṛṣṭaḥ 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 tvāṇi navanīja⁰, stanza by Dhanika (infidelity heard of from a friend); nirmagnena mayāmbe⁰, 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); praṇayakupitāṁ dṛṣṭa⁰, stanza by Muñja (＝ Vākpatirāja) [quoted also at DR. 4. 66 and in the com. on Hemacandra's Anekārthasaṃgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (infidelity personally witnessed).


68 (P. 61; H. 56).

yathottaram guruḥ śādḥhir upāyais tam upācaret sāmnā bhedena dānena natyupekṣārasāntaraḥ.

'The loved one (guru) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (sāman),
Dissension (bheda), Gift-giving (dana), Humility (nati), Indifference (upeksa), and Diversion (rasantara).

Notes. The term rasantara signifies 'substitution of' another emotion' and consequently indicates the diversion from resentment effected by such substitution.

|| Bh. 23. 62; SD. 220 a, b; Rudr. Srng. 2. 62, 63; Rudr. Kavyal. 14. 27; Rasaratn. 31 b, 32 a.

69 (P. 62-64 a; H. 57, 58).

\[ \text{tatra priyavacaḥ sāma bhedas tatsakhyupārjanam dānāṃ vyājena bhūśādeḥ pādayoḥ patanāṃ natiḥ sāmādau tu parikṣiśe syād upeksā 'vadhīrānam rabhasatrāsaharsādeḥ kopabhrāmṇo rasāntaram kopaceṣṭāś ca nārīñām prāg eva pratipādītāḥ.} \]

'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.: smitajyot	extsuperscript{a}, stanza by Dhanika (Conciliation); Srngāratilaka [attributed to Kālidāsa] 3=Spr. 1108 [this example is enclosed in brackets in H] (Conciliation); \textit{ktvte 'py ajña	extsuperscript{b}}, stanza by Dhanika (Dissension); Māgha 7. 55 (Gift-giving); Hāla 188 (Humility); kim gatena na hi yukt	extsuperscript{c} [cf. Kirātārjunīya 9. 40 a] (Indifference); abhīvyaktātīkoḥ sakala	extsuperscript{d}, 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. Srng. 2. 64-75; Rudr. Kavyāl. 14. 28-31; Rasaratn. 32 b-34.

70 (P. 64 b, 65 a; H. 59).

\[ \text{kāryataḥ sambhrāmāc cāpāt pravāso bhinnadesatā dvayos tatrāśrūniḥsvāsakārṣyālambālakaḥ.} \]
[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 prośītrapriya or prośītabhartika. Cf. DR. 2. 43.

|| SD. 221; Rudr. Śṛṅg. 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; Alamkāraśekhara 20. 14 a; Kāvyapradīpā 4, p. 88; Sāhityakaumudī 4, p. 34. Cf. Regnau, 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 buddhipūrvvakaḥ.

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds: future, present, or past.'

Com. Ex.: Hala 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).

dvitiyāḥ sahasotpanno divyamānuśaviplavaḥ.

'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 Mālatīmadhava.

73 (P. 66 b; H. 60 c).

svarūpānīyatvakaraṇaḥ chāpajaḥ samnīdhāv 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.

Notes. || Kāvyapradīpā 4, p. 88.
74 (P. 67; H. 61).

mṛte tv ekatra yatrānyāḥ pralapeś choka eva saḥ
vyāśrayatvān na śṛṅgāraḥ pratyāpanne 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 Raghuvamsa and the Kādambari.

Notes. vyāśrayatvān H, V, P; nirāśrayān Hall p. 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic 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. 1, 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; Alamkāraśekhara 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 pravāsē prositapriyā
kalahāntaritersyāyāṃ vipraladbhā 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 = virahotkhaṇḍitā); in [Separation due to] Absence, she is “one whose beloved is away” (prositapriyā); in [Separation due to Resentment arising from] jealousy, she is “one that is separated by a quarrel” (kalahāntaritā), “one that is deceived” (vipraladbhā), and “one that is enraged” (khaṇḍitā).

Notes. For explanation of the special designations utkā, prositapriya, etc., see DR. 2. 39–43.
Union and its Characteristics

76 (P. 69; H. 63).

anukūla niṣevete yatānyonyaṃ vilāśinau
darśanasparśanādini sa sambhogo mudānvitaḥ.

'Union (sambhoga) is that blissful [state] in which the
two playful [lovers], in complete agreement, enjoy seeing each
erother, touching each other, and the like.'

Com. Ex.: Uttarārāma. 1. 27, p. 27; 1. 35, p. 33 [the last line of this
stanza differs from the printed texts; quoted also at DR. 4. 32];
lāvanyāṃtyatā, stanza by Dhanika.

Notes. The designation sambhoga is found in all of the treatises ex-
cept Rasagaṅga and Vāgbhāṭa, which substitute the term saṃyoga.

|| Bh. 6, prose after v. 45; SD. 225; Dhvanyāloka, p. 83; Rudr. Śṛng. 1.
22 a, 23, 164; Rudr. Kāvyāl. 13. 1; AP. 341. 6; Sarasv. 5. 51, 53 b; 5. 377
(ed. B. p. 312); Hem. Kāvyān, 2, p. 70; Vāgbh. Kāvyān. 5, p. 53; Rasatar.
6, p. 57; Pratāpar. 4. 79; Alamkāraśekhara 20, p. 69; Kavyapradipa 4, p. 88;
Rasaṅgaṅg. p. 34; Sāhityakaumudi 4, p. 31. Cf. Regnaud, p. 302; Schmidt,

77 (P. 70; H. 64).

ceṣṭās tatra pravartante lilādyā daśa yoṣitām
dākṣīṇyanārdavapremṇām 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 cāṭukṛt kāntaḥ kalākriḍādibhiś ca tām
na grāmyam ācaret kiṃ cin narmabhraṃśakaram 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. 1. 21, p. 18.
The Heroic Sentiment

vīrāḥ pratāpavināyādhyavasāyasattva-
mohāviśādanayavismayavikramādyaiḥ
utsāhabhūḥ sa ca dayāraṇaṇānayogāt
tredhā kilātra matigarvadhrśtipraharsāḥ.

'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 Mahāviracarita, 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; kharvagranthivimukta० [unidentified stanza]; stanza by Dhanika=Sārg. 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, 48a; Rūdr. 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; Vāgbhātal. 5. 21; Vāgbh. Kāvyān. 5. p. 56; Rasatar. 7, p. 60; 5. p. 55; Candrāloka 6. 9; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 21; Rasagāṅg. p. 37; Rasaratn. 89; Sāhityasāra 4. 98, 99; Sāhityakaumudi 4, p. 37. Cf. Regnaud, p. 309-310.

The Odious Sentiment

bibhatsaḥ kṛmipūtigandhivamathuprayāyair jugupsāikabhūr
udvegī rudhirāntrakikasavasāmāṁśādibhiḥ kṣobhānah
vairāgyāj jaghanastanādīṣu ghṛṇāsuddho 'nubhāvair vṛto
nāsāvaktravikūṇanādibhir ihāvegārtisaṅkādayaḥ.

'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.: Mālatīm. 5. 16, p. 131 = Sāṅg. 4075 [quoted also at Kāvya-pradīpa 4. p. 97] (distress); Mahāvīra. 1. 35, p. 25 (horror); lālām vakirā° [unidentified stanza] (aversion).

Notes. ghṛṇāśuddho H, V, P; ghṛṇāyukto Hall p. 39. — For metrical reasons the word ārtī is used instead of the technical term vyadhī (see 4. 38). — Meter: śārdūlavikṛṣṭa.

The Furious Sentiment

81 (P. 74; H. 68).

krodha matsaravairivaikṛtamayah pośo 'syā raudro 'nujāḥ kṣobhaḥ svādharadāṃśakampabhrukuṭisvēdaśayārāgaḥ yutaḥ
śaṭtrollāsavikatthanāṃsadharanīghātapratiṣṭhānaśgraḥair atrāmarṣamadau śmrīś capalatāśūyaugryavegādayāḥ.

'[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, vowing, 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);
Veñi. 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, Veñi-samhāra, 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:* sārdūla-vikrīdita.

|| 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. Kāvya. n. 2, p. 76; Vāgbhaṭāl. 5. 29, 30; Vāgbh. Kāvyā. n. 5, p. 55; Rasatar. 7. p. 60; 5. p. 55; Čandrāloka 6. 8; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 19, 20; Rasagaṅg. p. 33; Rasaratn. 96, 97; Sāhityasāra 4. 96. Cf. Regnaud, p. 309.

### THE COMIC SENTIMENT

**82.** (P. 75; H. 69).

vīkṛtākṛtivāgvesair ātmano ’tha parasya vā hāsaḥ syat paripoṣo ’syā hāsyas 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 (hāsyas), which is of threefold origin.’

**Com. Ex.:** jātām me paruṣo [unidentified] stanza spoken by Rāvana (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 ‘threefold 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. 228a–e; Rudr. Śṛṅg. 3. 1; Rudr. Kāvyāl. 15. 11; Hem. Kāvyā. n. 2, p. 74; Vāgbhaṭāl. 5. 23; Vāgbh. Kāvyā. n. 5, p. 55; Rasatar. 7. p. 59; Čandrāloka 6. 6; Alamkāraśekhara 20. 16; Rasagaṅg. p. 43; Rasaratn. 91; Sāhityasāra 4. 78. Cf. Regnaud, p. 306–308.

**83** (P. 76, 77; H. 70, 71).

smitam iha vikāsinayanaṁ
kim cil lakṣyadvijam tu hasitaṁ syāt
madhurasvaram vihasitaṁ
esāsiraḥkampam idam upaḥasitam
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 [laughter] 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; atihasitam 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. 228g–l; Rudr. Śrīng. 3, 2, 4; Rudr. Kāvyāl. 15, 12; AP. 341, 9 b, 10, 11 a; Hem. Kāvyān. 2, p. 74, 75; Vāgbhaṭāl. 5, 24; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59–60; Alamkāraśekhara 20, 17; Rasagaṅg. p. 44; Sāhityasāra 4, 79 b. Cf. Regnaud, p. 307.

84 (P. 78 a; H. 72 a).

nidrālasyaśramaglānimūrchāsa sahacāriṇāḥ.

'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 jaḍāṭa, and I have so translated it. The word sahacāriṇāḥ, 'concomitants,' furthermore, is merely a substitute for vyabhicāriṇāḥ, 'Transitory States.'

|| Bh. 6, prose after v. 48; SD. 228 f; Rudr. Śrīng. 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. 78 b, 79; H. 72 b, 73).

atilokaiḥ padārthaiḥ syād vismayātmā raso 'dbhutaḥ karmāṣya sādhuvādāśruvepathusvedagadgadāḥ harṣāvegadṛṣṭiprāyā bhavanti vyabhicārīṇaḥ.

'The Marvelous 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.'


Notes. *vepathu* H, V, P; *vamathu* Hall p. 39. — With vismayātmā compare sokātmā in 4. 87 and the compounds of -bhā in 4. 79 and 4. 80. The brevity of Dhanamjaya's definitions of the Sentiments necessitates this compendious 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; Candraloka 6. 12; Pratāpar. 4. 53, p. 261; Alāmkāraśekhara 20. 25, 26; Rasaratn. 92, 93; Sāhityasāra 4. 126. Cf. Regnaud, p. 312-313.

The Terrible Sentiment

86 (P. 80; H. 74).

vikṛtāsvaṁasattvādé bhayabhāvo bhayānakāḥ sarvāṅgavepathusvedaśoṣavaiṣaṁcittyalakṣaṇaḥ dainyāsambhirāmasammohatārāsādis 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 trembling of all the limbs, sweating, being parched, and fainting [as Consequents]; its associated [Transitory States] are Depression, Agitation, Distraction, Fright, and the like.'
Com. Ex.: śastraṃ cetam samuṣṭa [unidentified stanza]; Ratn. 2. 3, p. 29 [quoted also at DR. 2. 92]; svagehāt panthā [unidentified stanza].

Notes. "vaicitthya" H, V, P; "vaivarnya" Hall p. 39.—The word sambhrama is apparently used for the special term āvega, and the compound sammoha for the simple moha; see 4. 32, 35.

||Bh. 6, prose and v. 70–73; SD. 235; Rudr. Śṛṅg. 3. 20, 24. 48 b; Rudr. Kāvyāl. 15. 7, 8; AP. 341. 15 b; Hem. Kāvyān. 2. p. 78; Vāgbhaṭāl. 5. 27, 28; Vāgbh. Kāvyān. 5. p. 56; Rasatar. 7. p. 60; 5. p. 55; Candrāloka 6. 10; Pratāpar. 4. 53, p. 261; Alakmāraśekhara 20. 22, 23; Rasaratn. 94, 95; Sāhityasāra 4. 123. Cf. Regnaud, p. 311.

The Pathetic Sentiment

87 (P. 81, 82; H. 75, 76).

istānāśad anīśāpteḥ śokātmā karuṇo 'nu tam
niḥśvāsasvachvāsaruditaśambhapralapitādayāḥ
svāpāpamāradainyādhimaraṇālaśyasambhramāḥ
viśādajaḍatonmādacintādyā 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. anīśāpteḥ Hall p. 39; anīśāptaḥ 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 nidrā (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.

||Bh. 6, prose and v. 62, 63; SD. 230, 231; Rudr. Śṛṅg. 3. 8, 10, 45; Rudr. Kāvyāl. 15. 3, 4; AP. 341. 11 b, 12; Hem. Kāvyān. 2. p. 76; Vāgbhaṭāl. 5. 22; Vāgbh. Kāvyān. 5. p. 55; Rasatar. 7. p. 60; 5. p. 55; Candrā-
VARIous Matters Omitted in This Work

88 (P. 83; H. 77).

priti bhāktyādayo bhāvā mṛgayāksādayo rasāḥ
harṣotsahādiṣu spāstam antarbhāvān na kīrtitāh.

'The States of Friendship (priti), Devotion (bhakti), and the like, [as well as] the Sentiments of Hunting (mṛgayā), Gambling (akṣa), 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).

śaṭtrimśad bhūṣaṇādini sāmādīny ekaviṃśatīḥ
lakṣmaṇaṃdhyantarāṅgāni sālāṃkāreṣu 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 (lakṣmaṇa = lakṣmaṇa) and the Special Junctures (saṃdhyantarā)—are also [not separately enumerated because they are included] in these [States of Joy, Energy, and the rest] and their embellishments (alamkāra).'


Notes. lakṣyaṃdhyantarāṅgāni H, V, P; lakṣmaṇaṃdhyantarākhyāṇī 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 lakṣmaṇ is here equivalent to lakṣaṇa, 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).

ramyaṁ jugupsitam udāram athāpi nīcam
ugram prasādi gahanaṁ vikṛtam ca vastu
yad vā "pya vastu kavibhāvakabhāvyamānām
tan nāsti yan na rasabhāvam upāiti 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 ENTEIRE WORK

91 (P. 86; H. 80).

Viśnoḥ sutenāpi Dhanamjayena
vidvanmanorāganibandhahetuh
āviskṛtam Muṇjamahīśagoṣṭhī-
vaidagdhyabhājā Daśarūpaṁ etat.

'This Dāśarūpa, [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. "bhāja 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 showing the classification of Heroine with numbers indicating the sixteen varieties.]
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: avasyakan tu devapitrakaryadyavasyam eva kvacit kuryat. 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 svasthyābhīṣasamutthā . . . sṛtir at Bh. 7. 54, that Dhanamjaya may have written śr̥ṭṇahyādesīṇyām. 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 bhūsīṁ as ‘mental impression,’ but this signification seems quite natural, as the root bhūs, ‘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 Vikramacarita, in the Ninth Story, directly after the passage (ending prānoṭi 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:

\[\textit{nayanapṛṣṭih prathamaḥ cittasaṅgah tato 'tha samkalpah} \\
\textit{nirdṛchedas taniṭā viśayanuvṛttis trapāṇāsas tan mādo 'pi ca} \\
\textit{mūrchā sṛtir etih smaradāśādaśaiva syuḥ.}\]

(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 āryā 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 bhavāty (ed. Bombay, 1902, 3. 219, p. 176). This will not do, however, for according to Pīnagala (4. 14) the sixth foot must be either \(-\) or \(\cup\cup\cup\cup\), whereas the addition of ca would give \(\cup\cup\cup\cup\cup\cup\). (Cf. Weber, Indische Studien, 8. 291.) At the suggestion of Dr. Louis H. Gray (letter of July 12, 1912) I have adopted the correction athhasītam. The form āṭh- exists as a parallel to āṭh- in aticāra, atireka, ativada, attsāra. This prefix is probably a loc. sg. of *āṭh-; on the variation between \(\tilde{I}\) and \(\tilde{I}\) in the loc. sg. see Lanman, ‘Noun-inflection in the Veda,’ JAOS. 10 (1889), 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 capitals.

A
akṣa, Gambling, 147
aṅka, Act, 36, 90, 91, 93-94
aṅka = utsṛṣṭikaṅka, 4, 104
aṅkamukha = aṅkāsyā, 34, 35
aṅkāvatāra, Continuation-scene, 34, 36
aṅkāsyā, Anticipatory Scene, 34, 35
ajjukā, form of address, 77
aitikāsita, Convulsive Laughter, 144
adbhūta, Marvelous Sentiment, 74, 92, 128, 145
adlāma, adhamā, 58, 67, 75
adhībala, Outwitting, 20, 22, 23
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anumāṇa, Deduction, 20, 22
anusaṃdhi, Sub-juncture, 90
anyadityā, anyastīti = anyā (q. v.)
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