CHAPTER-4

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

The author RG himself explains the design of his work in the beginning. The BRAS is divided into four sections named ofther the four directions, i.e. Pūrva, Dakṣīṇa, Paścima and Uttara, almost in the order of Pradakaśinā- 'circumambulation'. Each of the section is further divided in to sub-seCTIONS called laharīs- 'waves' thus justifying the title of the work as 'Ocean of the Nectar of Bhakti-Sentiment.'

The general layout of the book is like this. In the first Pūrva- 'Eastern' section, ( having four laharīs ), RG treats bhakti in its general nature, and its three major types called Sādhana-bhakti, Bhāva-bhakti and Prema-bhakti. In the second Dakṣīṇa- 'Southern' section, he treats in the respective laharīs the vibhāvas, the anubhāvas, the sāttvikabhāvas, the vyabhicāribhāvas, and the sthāyībhāvas of bhakti. The third section called Paścima- 'Western' is the most important one. It deals in five laharīs with the five major types of Bhakti, in the
ascending order of their importance, i.e. the Śāntabhakti, the Pritabhakti, the Preyobhakti, the Vatsalabhakti and the Madhurabhakti; the corresponding five types of bhaktās—‘devotees’ would be the sages, the dāsas, the friends, the elderlies and the beloveds. In the last section called Uttara—'Northern', the remaining rasas (which are all treated as gauṇa—‘subordinate’) are dealt with, one in each laharī i.e. in order Hasya-bhaktirasa, Adbhuta-bhaktirasa, Vīra-bhaktirasa, Karuṇa-bhaktirasa, Raudra-bhaktirasa, Bhayānaka-bhaktirasa, and Bibhatsa-bhaktirasa. These will be seven, since Śṛngāra, the Rasarāja is identified with the bhakti-rasa itself. In the last two laharīs, minor topics of the rasas in agreement or disagreement, and of rasābhāsa are treated.

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

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

I. **PŪRVA VIBHĀGA: EASTERN DIVISION**

I. i. Śāmāniya Bhakti: 'General Characteristics':

The first Laharī of Pūrva-Eastern section naturally, begins with salutation. In verses 1 to 6, the author praises Lord Śrī Kṛṣṇa, Śrī Caitanya Mahāprabhu, the Bhaktas—‘devotees’, Śrī Sanātana Gosvāmin and suhṛd-
'friendly' persons. Then RG explains the design of the entire work and the four lahirs of the first section. The work BRAS, he says, is divided into four Vibhāga—'Division' respectively entitled Purva—'East', Dakṣiṇa—'South', Paścima—'West' and Uttara—'North'. Each of these vibhāga is divided into several Laharīs—'waves' in keeping with the metaphorical title of the work.

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

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

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

1. **Klesagñi**: it removes sufferings of three types: those of sins, those of the seeds of sins and those arising from avidyā—'nescience', the sins may be...
either Aprārabdha-‘not maturing’ or Prārabdha-‘maturing’ results into one’s birth in lower castes.\(^7\)

2. Śubhada: It bestows good or a person’s welfare which is of four types: pleasing all the people, having love of all people, possessing good qualities, and happiness. Happiness again could be of three types\(^8\):

1. Happiness arising from worldly possessions,
2. Happiness related to Brahman, and
3. Happiness related to the Lord supreme.\(^9\)

3. Mokṣalaghutākṛt: It makes even emancipation inferior to it. When even a slightest love for lord has been deep-rooted in the heart, than the four Puruṣārthas-‘human goals’ (Dharma-‘right action’, Artha-‘object’, Kāma-‘desire’ and Mokṣa-‘emancipation’) become worthless like a straw are blade of grass.\(^10\)

4. Sudurlabhā-‘It is difficult to attain’. It may be of two types. Not achievable by a host of means employed for a long time, and not to be so on granted by the Lord.\(^11\)

5. Sāndrānandaviseatma: ‘It posesses the peculiar joy of being steeped into it’. This is infinitely higher than the happiness of attaining Brahman and it is known as the Supreme Bliss.\(^12\)
6. *Śrī Kṛṣṇākṛṣṇa*: ‘It attracts Kṛṣṇa and the class of his dear ones.’\textsuperscript{13} RG is going to enunciate in next three *lahāris*, three types of *bhakti* and the two qualities each of these will develop in this devotees.\textsuperscript{14}

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

\begin{tabular}{|c|c|}
\hline
\textbf{Srī Kṛṣṇākṛṣṇa} & 'It attracts Kṛṣṇa and the class of his dear ones.'
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\end{tabular}
Characteristics of the Uttama-bhakti

Kleśaghnī | Śubhāda | Mokṣalaghūtākt | Sudurlabhā | Śrīkṛṣṇākāraṇī

Pāpaṁ | Tadbijam | Avidyā | Sādhanā-alabhya | Āśvadeyā

Aprārabdha | Prārabdha

Śubhāni | Anuraktatā | Sadguṇāh | Sukham

Śubhāni | Vaiśayikaṃ | Brahma | Aiśvara
This *Bhakti* is of three types - 1. *Sādhana bhakti*, 2. *Bhāva bhakti*, and 3. *Prema bhakti*.\textsuperscript{16}

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

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

It is *Vaidhi*—‘injunctonal’, where the impulse for devotional acts comes entirely from the *Vaiṣṇava sāstras*—‘scriptures’ (*Śastraśya sāsanenaiva*), and where the state of *Rāga*—‘attachment’ is not reached (*rāgānāvāptatvāt*).\textsuperscript{19}

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

Only by some great fortune, there arises in a person some faith while observing these injunctions. He would not be much attached or much detached.
(vairāgya): such a person is called the proper adhikārī of this type of devotion.  
This kind of devotees again will be of three types in as much as he is expert in Sāstra and logic and has a strong faith. If he has both he will be Uttama—‘best’; if he has only strong faith he will be Madhyama—‘medial’, if weak in both, he will be kanistha—‘lowest’.  

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

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

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

RG then shows by giving examples from the Purāṇas and by quoting the authority of Viśiṣṭha muni that just as all the persons have a right to take bath in the month of Māgha, similarly all the persons also have a right to bhakti. This is important as it means that there is no discrimination of race, sex or community in the path of devotion. RG also goes a step further: It is generally accepted that everyone must, without fail, perform nitya—‘daily or routine’ and naimittika—‘incidental’ rites: failure in this respect constitutes a doṣa—‘demerit’ which must be expiated. But, RG says that according to the Vaiṣṇava scriptures, for a bhakta, observing the āṅgas of bhakti is more important even than the performance of nitya–naimittika duties. If he misses his nitya–naimittika acts, that can be condoned, but if he fails in any of the āṅgas of bhakti, that is non-condonable.
As this type of *bhakti* follows the *vidhi*-‘injunction’ of the *sāstra*, it is *vaidhi*: and for the same reason it is sometime called *maryāda-mārga*-‘the way of convention’.32

The *anīgas* or means of *vaidhi bhakti* are already described in detail in this work *Haribhakti-vilāsa*, but RG refers to only sixtyfour of them and describes them briefly with illustrations from scriptures.33 They are as follows: *Gurupāddāśraya*-‘acts of piety—great or small resorting to the spiritual teacher’, and *dikṣa-sīkṣādi*-‘initiation and instruction by him’; *viśrambheṇa gurusevā*-‘serving spiritual teacher with faith’; *śādhu-vartmānuvartanam*-‘following the path of the saintly persons’; *saddharma-pṛcchā*-‘enquiry into the true *dharma*’; *bhogādi-tyāgāḥ kṛṣṇasya hetavo*-‘renunciation of worldly enjoyments for the sake of Kṛṣṇa’; dwelling in *Tīrtha*-sacred places of pilgrimage like *Dvārakā, Mathurā* or the banks of the Ganges, worship of the tree of Āmalaka—‘embolic myrobalan’ or the *Pipal* or the holy fig—tree etc.; *bahugranthā-kālābhīṣa-vyākhyā-vāda-vivājana*-abjuring books (with the exception of the scriptures) ‘as well as the practice of the various arts and controversy’; *Vaiṣṇavacihna-dhāraṇa*-‘putting on the external signs of a Vaiṣṇava’; *Harināmākṣara-dhāraṇa*-‘writing the name of Hari on the body by means of sandal’ etc.; *Daṇḍavan nātiḥ*-‘prostrate obeisance’; *Arcanā*-‘worship’, *Parikramā*-‘going round the image of the deity’; *Japa*-‘repeating the names of God’, *Nṛtya*-‘dancing in front of the God’; *prāṇamā*-‘bow—down’, *Gīta*-‘singing’ or *saṅkīrtana*-‘recital of the name of the Lord’; *naivedyāsvāda*-‘partaking of the offerings made to the deity’,

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32 Bhāsārā, *Prabhavat Tamāma Vidhyā* 88–88

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

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

RG then discusses bhakti's relation to Jñāna-'knowledge' and Vairāgya-'non-attachment'. These two are only slightly useful for entering into bhakti, hence they can not be included amongst its aṅgas.36 Wise people believe that the two make the heart harder, whereas bhakti makes it tender. Again whatever is to be achieved by the two is achieved by bhakti also.37 When a person has liking for the bhajans of the Lord, even his strongest attachment for worldly objects will mostly disappear.38 In fact in the case of a person who is non-attached and makes use of the worldly objects appropriately (according to his devotion to Kṛṣṇa), his insistence for an attachment with Kṛṣṇa itself will become an appropriate non-attachment.39
This devotion can not be achieved through the media of wealth and pupils etc., because they can not become a part of devotion, they are far from devotion, and are certainly not the best types of it. Similarly, the qualifications like viveka of an Adhikāri person also cannot become the angas of bhakti, again, the qualities like purification etc. also come to be automatically attached to a bhakta inclined to Kṛṣṇa hence they also are not included among the angas.

This bhakti is again twofold (1) ekāngi and (2) anekāngi—according to the nature of the bhakti.

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

RG here slightly touches upon the distinctions between Vaidhi and Rāgānugā types of bhakti. The most basic characteristic of bhakti is anukūlya 'accordance'. Therefore, fear and jealousy are out of consideration. Sneha denotes friendship, so it is included in Vaidhi; or, it also denotes love so it is not
useful in *Sādhana bhakti*. Those who are the enemies of Kṛṣṇa will also attain to the same goal, they will merge into *brahman* (which is the same as Kṛṣṇa) but not Kṛṣṇa Himself; others shall attain to the stage of *sārūpya* and merge into the joy of that *Muktī*-‘emancipation’. But those who worship Kṛṣṇa with some indescribable bond of love are his beloved beings and shall obtain the nectar of his lotus-feet.⁴⁶

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

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

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

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⁴⁶ *sā kāmaśā lāmbadhūpā cheti bhāveśvīdha || vaihī ७२ III
⁴⁷ *bhūtātmanātmā śānti–I–ii–७३–७६
⁴⁸ *sa kāmaśā lāmbadhūpā ya nṛtyi svatām || yaśas cakrāṇaśāhāvāmī cetanām || vaihī ७८ II
⁴⁹ *eha tu brajābhīṣṭā samāśātā dhāraṇā bhāvā || aśva pṛemabhinirāsvātā prātāt: kāmaśā mahārūti m ||
⁵⁰ *ttātātākāryāvīdaśālākām ītyāyate bhūṣe || vaihī ७९ II
⁵¹ *ilādudvādyōṇ pleasures vahantāti bhāvātātī ||८० II
Lord Kṛṣṇa, hence in them only an emotional attachment was important. Since the emotional attachment is of two types, the bhakti that arises from this will also be of two types—kāmanugā-‘erotic devotion’ and Saribandha rupa-‘relational’—(emotional) devotion. Hence one who is intent upon achieving the state of undivided emotional devotion of the Vraja residents will be the adhikārī of this Bhakti. It is inspired only by hearing of the sweetness of those emotional relations etc and neither by scripture nor by logic. Here RG indicates that listening to, hearing, praising etc., all these are Aṅgas-‘parts’ of Vaidhi bhakti. They are counted as Aṅgas also of devotion.

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

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

According to Padmapurāṇa even men can follow this way of love of the Gopis, for in the Mathurā-Māhātmya of the Purāṇa, it is said that the Munis of
Dandaka, out of their curiosity to enjoy the sport of Kṛṣṇa, became incarnated as Gopis of Vṛndāvana.\textsuperscript{55}

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

Finally RG says that this *Rāgaṇugā-bhakti* is sometimes called *Puṣṭi-mārga*—'the way of fulfillment', because it seeks to obtain only the grace of Kṛṣṇa and his dear ones.\textsuperscript{58} Thus types & sub-types of Śādhana bhakti a table is given below. (Table)
Sādhanā bhakti

Vaidhi/Maryāmārga
injunctional/'the way of convention'

Rāgānugā/Rāgātmikā-bhakti
attachment/arising out of love

Kāmarūpā/Anugā
sambandha rūpā/Anugā

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

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

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

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

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

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“शुद्धिसत्त्वविशेषाणां प्रेमसूयुःशुषुलय्यानवः। कच्चिह्नितितमालवृण्णकृतै भाव उज्ज्वले || ||

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

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

[1] The first of these two i.e. *Śādhanā–abhinivesa* (object) is again divided into two type—

1. *The Vaidhi*—‘injunctioonal’ and 2. *Rāgānugā*—‘arising out of love’ (for Kṛṣṇa).\(^\text{62}\)

The *Śādhanābhinivesa* creates liking Lord in the mind of the bhakta, which then induces attachment to him and finally creates love for him.\(^\text{63}\)

[2]

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

When this *ratibhāva* arises in the heart of devotee all of a sudden i.e. without any means, it is called *Kṛṣṇa–tadbhaktaperasādaja*—‘arising through his grace or that of his devotees’.\(^\text{64}\) The grace of the Lord could be verbal, given through his sight or through heart.\(^\text{65}\) When the grace is internal it will be
This *rati* is of five types according to five types of bhaktas. This will be explained later.

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

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

The second type of apparent bhakti, called *Chāyā*-‘shadow’, consists of trivial curiosity, is fickle, removes misery (though temporarily) and bears some resemblance to the real *bhakti*. It appears to arise even in ignorant persons from such subordinate causes like actions (Kṛṣṇa's sports) or times (i.e *Janmāśṭamī* etc.) or persons (*Rādhā, Akrūra* etc) etc. dear to the Lord; but even this shadow-like *bhakti* does not arise in one's heart without good fortune, because once it arises, it can gradually lead one to the greatest blessedness.
Even this apparent emotion can become real emotion by the grace of Kṛṣṇa's dear ones (i.e. devotees or relatives). But if one commits any fault towards such dear ones of Lord, the emotion that has arisen will gradually wane away like a full moon.²³

Logically, therefore, when some new devotee becomes closely attached to an established person desirous of emancipation, the emotion of the new devotee also becomes apparent or identical with the Lord. In other words the servant begins to think of himself in the intensity of emotion as identical with the Lord (Bhajanīyesa-bhāvatā), similarly in a dancer or an actor also, one may temporarily superimpose the Lordness and attain an apparent rati.²⁴

If it arises suddenly avyarthā-kālatā-‘without any cause or realisation of this feeling’, virakti-‘distaste for the objects of sense’, māna-sūnyatā-‘lack of pride’ (even when one has attained superiority), āśā-bandha-‘strong bond of hope in the probability of attaining to the Lord’, samutkanṭhā-‘eagerness i.e. great desire to obtain one’s wish’, nāmagāne ruciḥ-‘taste for singing the name of the deity’, tad-guṇa-vyākhyāne āsaktiḥ-‘desire for the recital of the attributes of the deity’ and tad-vasatithāle-prītiḥ-‘pleasure in the place where the Lord lived, e.g. Mathura, Vraja etc.’²⁵
Eventhough the characteristics of *rati* like softness etc. are manifested in persons like *mumukṣus*-persons desiring *mokṣa*-emancipation', they do not constitute *rati* in itself. Only a child (ignorant) would be astonished by the apparent similarity of the outward signs, but a knowing person will easily recognise it as *ratyābhāsa*.\(^7^6\)

*Ratyābhāsa* again is of two types: *pratibimba*-reflection and *chāyā*-shadow.\(^7^7\)

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

When such *bhaktas* come, by chance, or in the heart of a devotee, then we should understand that it has come up because of his good deeds in the past lives of which the fruit which was stopped due to some obstacle has begun to appear now.\(^7^8\)

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

---

\(^7^6\) *किन्तु बालचमककारी तविन्दुनीशया भविष्यन सुमोहोधवं रत्यभास: प्रकृतितिः ॥२४॥

\(^7^7\) *प्रतिचित्तमस्तत्वे छाया रत्यभासी हिद्धा मतः ॥२५॥

\(^7^8\) *साधनेत्व बिना बलिब्रम्भसाद्भास: ईश्वः ॥ विन्ध्यचन्द्रमुनीः प्राग्मण्यमुसाधनम् ॥२७॥
of attachment to means, that aris out of the grace of Lord Himself, that arising out of the grace of Lord's devotees, and the one arising as fruits of one's meritorious acts of past life.\textsuperscript{79}

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

\begin{longtable}{|c|c|}
\hline
\textbf{Bhava-bhakti} & \textbf{Classification} \\
\hline
\end{longtable}
According to five types of devotees, this has also five sorts
I. iv. Premā Bhakti: Devotion—A Ripened Sentiment of Love:

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

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

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

1. Bhāvottha-prema—‘arising out of emotion’,
2. Hareḥ-atiprasādottha prema—‘arising out of the excessive grace of the Lord’.83 When an emotion—‘Bhāva’ develops to highest stage through the constant practice of internal organs, it is called Bhāvottha prema—‘love originated from the emotion’.84 The former being the Vaidhi-mārga and the latter following the rāgānugā, when the Lord grants His own company or association to a devotee, that is his excessive85 grace. This second type also can be twofold: either arising out of a knowledge of His greatness or which...
is association pure and simple.\textsuperscript{86} Those devotees who follow the path of \textit{Vidhi} (religions injunctions) will achieve devotion through the knowledge of this greatness. But those who follow the path of love only will achieve the devotion pure and simple.\textsuperscript{87}

\textit{Premā-bhakti}

\begin{itemize}
  \item \textit{Bhavottha}
  \begin{itemize}
    \item \textit{Vaidhī}
    \item \textit{Rāgānūgā}
  \end{itemize}
  \item \textit{Hareh -ati-Prasādaja}
  \begin{itemize}
    \item \textit{Māhātmya}
    \item \textit{Jñānayukta}
  \end{itemize}
  \item \textit{Kevala}
\end{itemize}

\textsuperscript{86} "महात्म्यांनुसारः केवलकृति सा द्विप्रथा \|\|\|"

\textsuperscript{87} "महिमान्यतुः स्थायित्वायां समानार्थयित्वः सुरायते: केवलो भवेत् \|\|\|"
Rūpagośvāmin then shows as follows the sequence by which this *Premābhakti* develops:

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

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

```
<table>
<thead>
<tr>
<th>Classification</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prema</td>
<td>Love</td>
</tr>
<tr>
<td>Śraddhā</td>
<td>Faith</td>
</tr>
<tr>
<td>Bhajana-kriyā</td>
<td>Devotional activities</td>
</tr>
<tr>
<td>Sneha</td>
<td>Attachment</td>
</tr>
<tr>
<td>bhāgavatāmṛta</td>
<td>Emotion</td>
</tr>
</tbody>
</table>
```
According to the five types of devotees, it becomes of five types:

1. **Purva-janma-karmaphala-rupa**
   - Vaidhi
   - Rāgānugā

2. **Vacika Alokadana**
   - Kāmarūpa
   - Saṃbandharūpa

3. **Kṛṣṇabhakta-prasādaja**
   - Vaidhi
   - Rāgānugā

4. **Kṛṣṇabhakta-prasādajah**
   - Saṃbhogeccchāmayi

5. **Purva-janma-karmaphala-rūpā**
   - Sadhanābhinivesajah
   - Kṛṣṇa-prasādaja
   - Kṛṣṇabhakta-prasādajah
   - Pūrva-janma-karmaphala-rūpā

According to the five types of devotees, it becomes of five types:

- Vaidhi
- Rāgānubhva
II. DAKŠINA VIBHĀGA: SOUTHERN DIVISION

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

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

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

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

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

The Ālambana-vibhāva of Kṛṣṇa-rati is either Kṛṣṇa or His devotees. They are both the object of love as well as its support.96
Lord Kṛṣṇa himself, the crest Jewel of the heroes, is the ālambana of Kṛṣṇa-rati. In him all the qualities always shine.\textsuperscript{97}

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

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

1) *Suramīyāṅga*—'Possessing fine symmetrical limbs',
2) *Sarva-sallakṣaṇāṅvīta*—'possessing all the excellent lakṣaṇas—'characteristics'. Which are twofold—*gunotthā* and *ānikotha*.
3) *Rucira*—'good-looking',
4) *Taijasa*—'powerful and shining': It may be of two types—*dhāma* and *prabhāva*,
5) *Baliyān*—'strong',
6) *Vayasaṅvīta*—'youthful',
7) *Vividhādbhuta-bhāṣāvīt*—'acquainted with many and strange languages',
8) *Satya-vākyāḥ*—'of truthful speech',
9) *Priyāṃvadah*—'capable of pleasant speech',

\textsuperscript{97} Kṛṣṇaśya Kṛṣṇam kṣāyaśya bhuṭhe rājaśmaca ma. ॥ रत्नदेवकिशोर्योऽस्त तया।एस्यागर्भानि च ॥ वही १५।।

\textsuperscript{98} नायकानां विरोहस्य कृष्णतु भगवान श्रवणं यथा नित्यत्वा सर्वं विराजमये महानुष्ठ। ॥ सोविन्यत्वः सत्वास्मास्मिस्त्रास्तब्धनों मतं। ॥ वही १६॥

\textsuperscript{99} अथवेष्ठिनाः स्वरूपः प्रेमस्मांस्मां महानुष्ठ॥ वही १८॥
10) Vāvadūkah—'expert in conversation': it may be twofold—śrutī—preṣṭha and akhilavāg—guṇānvita.

11) Supāṇḍityah—'learned and wise',

12) Buddhimaṇ—'intelligent', and suksmadhiḥ—'sharp-minded',

13) Pratibhānvita—'Possessed of genius',

14) Vidagdhah—'well-versed in the arts',

15) Caturah—'ingenious',

16) Dakṣah—'dexterous and quick',

17) Kṛtajñah—'grateful',

18) Sudrīdha—vrataḥ—'resolute',

19) Desakālasupāṭrajñah—'possessing a knowledge of proper time, proper place and proper object,'

20) Sāstracākṣuh—'acting according to the scriptures',

21) Śucih—pāvanah—'pure' and Viśuddha—'pure',

22) Vaśi—'continent',

23) Sthirah—'steadfast',

24) Dāntah—'capable of suffering',

25) Kṣamāsīlaḥ—'forgiving'

26) Garibhīrah—'profound',

27) Dhṛtimān—'contented and placid',

28) Samah—'equable',

29) Vadānyah—'liberal in gift',

30) Dhārmika—'dutiful',

31) Śūrah—'brave',
32) Karuṇah-'compassionate',
33) Mānya-mānakṛt-'respectful',
34) Dakṣiṇah-'amiable and well-behaved',
35) Vinayī-'humble',
36) Hrīmān-'modest',
37) Saranāgata-pālaka-'protector',
38) Sukhī-'happy': it may be of two kinds—1. bhoktā and 2. dākhagandhaḥ asprṣṭaḥ,
39) Bhakta-suḥrt-'friend of the devotee': it may be of two types—susevyaḥ and dāsabandhaḥ
40) Prema-vasya-'controllable by love',
41) Sarva-śubhāṇkarāḥ-'beneficent to all',
42) Pratāpi-'subjugator of enemies',
43) Kūrtīmān-'famous',
44) Rakta-lokaḥ-'popular',
45) Sādhu-samāśraya-'partial to the good',
46) Nārīgaṇamānoḥāriḥ-'charmer of women',
47) Sarvārādhyā-'pre-eminently adorable',
48) Samrddhimāṇ-'prosperous',
49) Varīyān-'pre-eminent',
50) Isvāra-twofold svaṭantraḥ-'independent' and durlaṅghyajñāḥ-'supreme'.

"॥भगवद्गीतास्मृतिसिद्धिः - I.19-25 1/2"
All these qualities are found in all the souls in varying degrees. But they are described as residing in Lord Kṛṣṇa to their highest degree.\textsuperscript{100}

The five additional qualities are:

1. \textit{Sada-svarūpa-samprāptah}—'always in His own original form i.e. unconditioned',
2. \textit{Sarvajñah}—'omniscient',
3. \textit{Nityanūtanah}—'ever new',
5. \textit{Sarva-siddhi-nīśevitah}—'possessed of all powers and perfection',

These qualities Lord Kṛṣṇa shares also with Lord Śiva.\textsuperscript{101}

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

1. \textit{Avicintya-mahā-sakti}—'possessed of infinite and indescribable powers',
2. \textit{Koti-brahmāṇḍa-vigraha}—'container of infinite worlds',
3. \textit{Avatārāvali-bij}a—'the seed of incarnations',
4. \textit{Hatāri-gati-dāyaka}—'giver of salvation even to his enemies (after they are) killed', and
5. \textit{Ātmārāma-janākarṣin}—'attractor of the liberated wise'.\textsuperscript{102}
And finally the four special qualities exclusive only to His form as Lord Kṛṣṇa are these:

(1) *Līlā*—‘divine sport’,

(2) *Premā priyādhikya*—‘abundance of beloved persons obtained by love’,

(3) *Veṇu-mādhurya*—‘sweetness of His flute’ and

(4) *Rūpa-mādhurya*—‘sweetness of His beauty’.

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

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

Kṛṣṇa, the supreme among all the heroes, is adorned with the eternal qualities. Even so, the qualities appear in him in three degrees of fulness: *Pūrṇatama*—‘most complete’, *Pūrṇatara*—‘more complete’ and *Pūrṇa*—‘complete’.

These degrees of revelation of the qualities are associated with His stays respectively in Gokula, in Mathūra and in Dwārka.¹⁰⁴

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

1) *Dhirodātta*—‘high-spirited’, 2) *Dhiroddhata*—‘haughty’
3) Dhīra-lalita-'sportive’, 4) Dhīra-prasānta-‘serene’

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

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

They are

1) Śobhā-‘beauty’  
2) Vilāsa-‘gracefulness’  
3) Mādhurya-‘sweetness’  
4) Māṅgalya-‘auspiciousness’  
5) Sthairya-‘steadfastness’  
6) Tejas-‘lustre’  
7) Lalita-‘beautiful’  
8) Audārya-‘generosity’

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

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

(3) Mādhurya-‘sweetness’, covetable beauty in all activities.

(4) Māṅgalya-‘auspiciousness’, trustability for the whole world.

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

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

(7) Lalita-‘beautiful’, activities generally abounding in erotic impact.
(8) Audārya-‘generosity’, capacity to donate even one's own self.\(^{107}\)

After describing the qualities of the hero at length, RG mentions the assistants of the hero like Garga etc., in religious practices like Yuyudhāna etc., in matters of war and like Uddhava etc., in consultations.\(^{108}\)

RG then mentions the Kṛṣṇa-bhaktas. They also are endowed with the 'twenty nine' qualities (beginning from satya-vākya and ending with hṛimān) mentioned above.\(^{109}\) They are divided and subdivided as follows.

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

\(^{107}\) Bhaktisamāmuktisūtra-\textbf{II.i}122-131

\(^{108}\) अस्य गणितवोऽधम्य मूदुयुद्धान्याः युधिः। उद्यायास्तयाः मने सहायः। परिकीर्तिताः। \| वही \ १३४।।

\(^{109}\) तत्वाभव्यविताङ्कतः। कृष्णभक्तं हस्तीरिताः। \| वही \ १३५।।

\(^{110}\) इव सत्यायामा रामायामा हृदङ्गङ्गमात्येगुणः। प्रोक्तः। कृष्णोद्धत् भक्तेण ते विषया मनीषिनिभ्। \| वही \ १३६।।

\(^{111}\) ते साधकाः सिद्धाः सिद्धिः। परिकीर्तिताः। \| वही \ १३७।।

\(^{112}\) उपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युपर्युপ
 Ultimately, the *nitya siddhas* represent the best type of Bhaktas. They like *Mukurida*, love the Lord crores of times more than their own selves and possess qualities like eternal bliss. Thus the residents of *Vraja* are his eternal beloveds. The *Yādavas* and the shepherds are called His eternal beloveds and their behaviour towards *Murāri* also are like those of ordinary worldly persons. These bhaktas show five types of love-attitudes towards Lord Kṛṣṇa: they are either equanimous to Him, or His servants and sons, or friends, or groups of elders, or His beloveds. These will form the bases of the five types of *Bhakti*, to be described in the next section.

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

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"साधकः कृपया चाल्य द्विधा संप्राप्तिद्वयः ||भवहि १४२

"भक्तिरसामृतसिद्धः-II.1.१४५-१४७

"भक्तास्तु कीर्तिता: शान्तास्तवा दाससुतादयैः सहायो गुरुवर्गस्य स्मरिति पश्चात् ||भवहि १४६"
Kṛṣṇabhaktas

Sādhaka

Sādhana siddha

Sādhana siddha

Kṛpā siddha

Santa  Dāsa&Suta etc.  Sakhāyaḥ  Guruvargāḥ  Preyasyaḥ

Siddha

Samprāpta siddha

Nitya siddha
The Ālambana Vibhāva of Kṛṣṇa-rati

Kṛṣṇa as the object (vīṣaya) of the emotion

Svarūpa as Kṛṣṇa is in Himself

Anyā-rūpa as He sometimes appears. e.g. as a body

Āvṛta (assuming disguise)

Prākṛta (undisguised)

His qualities and excellences. {as given below. His assistants or Sahāyas in love (Mādhurya), in religion (Dharma), in war (Yuddha) and in counsel (Mantra)}

Kṛṣṇa-bhakta as the ground (ādhāra) of the emotion

Sādhaka who is in the process of attainment

Siddha who has attained

Sampraptā-siddhi who has attained

Nitya-siddha whose attainment is eternally spontaneous, (and who possesses all the 55 and other qualities of deity; e.g. the Gopas, Laksmana, Saṃkarṣaṇa etc.)

Sādhana siddha (by efforts attainment)

Kṛṣṇa siddha (by grace the attainment)

Reproduced from Vaisnava Faith and Movement by S. K. De, p. 183.
Those things that arouse or enhance the love/emotion (that has been already aroused) are called *Uddipana-vibhavas*. They are fourteen: 1) His qualities, 2) His activities, 3) His embellishments, 4)

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

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

1) *Kāyika*—'physical' 2) *Vācika*—'verbal' and 3) *Mānasika*—'mental'

*Kāyika* include *vayāḥ*—'age', *saundaryā*—'natural beauty', *rupa*—'beauty (due to embellishment)' and *mṛdutā*—'softness' etc. Which are the physical qualities of Lord Kṛṣṇa. Though these are known as his physical qualities associated with His form itself, yet they are described distinctly as the enhancing excitants. The form of the Lord is the *ālambana vibhava* only and only His ornament etc, can be enhancers. Yet they are accepted both as substantial as well enhancing excitants.

The age of Kṛṣṇa also may be in there stages

1. *Kaumāra*—'infancy' upto His five years, accepted into the *vatsala rasa*.
2. *Paugānda*—'boyhood' from 5 to 10 years, introduced in the *preyas rasa*.
3. **Kaiśora**—‘adolescence’ from 10 upto 16 years, under this all the rasas arise, yet mainly it excites ujjvala or madhura rasa.

**Kaiśora** may be in three stages:—

1. **Ādya**—‘early’  
2. **Madhya**—‘middle’  
3. **Seṣa**—‘late’.

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

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

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

[2] **Ceṣṭā**—‘exploits’ like slaying of the wicked etc., sports and Rāsa etc.
[3] Prasādhana—‘embellishment’. The Vasana—‘dress’, Ākalpa—‘decoration and Mandana—‘ornament’ etc. are the embellishments of Kṛṣṇa. Such types of dress will be found in several colours like Kesara, Haratāla, Navārkaraśmis—‘rays of the new sun’ this dress may be presented in three ways like yuga—‘twofold’, (i.e. Upper and lower garments), Catuska—‘fourfold’, Bhūyiṣṭha—‘manifold’, the variegated dress for festive times.

In catuska are included:

1. Kañcuku—‘bodice’,
2. Uṣṇīsa—‘head-dress’,
3. Tunda-bandha—‘waist-band’,
4. Utarītyakam—‘upper garment’.

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

Ākalpa i.e. keśabandha—‘tying of the hair’ is second type of embellishment of Kṛṣṇa. It can be of four types:

1. Jutah—‘binding at the back of the neck’
2. Kabari—‘binding with flowers’
3. Cūḍa—‘binding in a top-knot’ and
4. Veṇi—‘braid’.

Ālepā—‘besmearing’ of three types:

1. Pāndurah—‘grey’
2. Karbūra—‘variegated’
3. Pita—‘yellow’

Mālā—‘garland’, of three types:

1. Vaijayanti—‘multicoloured garland/the long necklace’
2. Ratnamālā—‘necklace of jewels’
3. Vana—srajah etc.—‘garland of different kinds of flowers and leaves’.
Citra—'painting (of the face)', Tāṃbūla—'betel', Kelipadma—'play-lotus', Vīśāka—'mark on forehead' of several different colours like yellow, blue, white, red etc. in several signs like fish etc.\textsuperscript{136}

Ornaments of Kṛṣṇa like crown, ear-ornament, necklace, a kind of four stringed ornament for the neck, bracelet, ring, armlet, anklet etc. These ornaments could be made with different types of materials like flower, gold, diamonds and other precious stones etc.\textsuperscript{137} Among these, those made by flowers are called \textit{Vanyamanḍana} and those by jewels and gold etc: the \textit{Ratna maṇḍana}.\textsuperscript{138}

4. \textit{Smita}—'smile'

5. \textit{Aṅgasaurabha}—'fragrance of the body'

6. \textit{Vaṁsa}—'bamboo, i.e. wind instrument for music', again of three types

1. \textit{Venu}
2. \textit{Muralī}
3. \textit{Vaṁśī}.\textsuperscript{139}

7. \textit{Śrīga}—'the trumpet made out of a buffalo-horn'. It is called \textit{Mandraghosa—}'sombre-sound'. It is made from the horn of of a buffalo, the front and back portions of which are adorned with gold and the middle portion with a cluster of jewels.\textsuperscript{140}

8. \textit{Nūpura}—'anklets',

\textsuperscript{136} स्मृती: कब्री चूसा बेणी च कचमयनम् । पाण्डु: कब्री । पीत इवालेपसिधा मतः ॥ वाही १८५
\textsuperscript{137} मला सिधा वैयायति रत्नाला वनसव । अस्य वेक्षनकारीप्रतार्तादा सिधा मतः ॥ वाही १८५
\textsuperscript{138} भक्तीरघ्ण्यश्रव्यं बिंचं पीसनाष्टाः । तथा विशेषकोष्ठिः स्थानद्वूर्धू स्वयं बुधः ॥ वाही १८५
\textsuperscript{139} इनाम्ये इव वहार्तुभीकीलवम्यः । केमुरुपुराणो व नतमण्डलमुच्छते ॥ वाही १८७
\textsuperscript{140} कुमपादिकाः च च बन्यमण्डलमीति । धातुकुस्म च ततक प्रामण्डलसताः \textit{किरिक्षितम्} ॥ वाही १८८
9. Kambū-'conch shell'; daksināvarta-'with right turning' Kṛṣṇa's conch-shell is well-known by the name of Paṅca-janya.¹⁴¹

10 Padāṅka-'foot-prints'

11. Kṣetra-'place of sports'

12. Tulasī-'the sacred basil plant'

13. Bhaktas-'the devotees'

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

¹⁴¹ कम्बुसु दक्षिणावर्ति पाणिग्रहणकृष्णस् ।पञ्चा ॥

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The Uddipana vibhāvas of Kṛṣṇa–rati

(i) His Guṇa  
(ii) Čeṣṭā  
(iii) Prāsādhana  
(iv) Other Circumstances.

The detailed analyses of these types are reproduced below in tabular forms from *Vaisnava Faith and Movement* by S. K. De, pp. 186–188.

(i) His Guṇas (qualities)

<table>
<thead>
<tr>
<th>Kāyika (physical)</th>
<th>Vācika (verbal)</th>
<th>Mānasika (mental)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vayaḥ (age)</td>
<td>Saundaryā (natural beauty)</td>
<td>Rūpa (beauty due to embellishment)</td>
</tr>
<tr>
<td>Kaumāra (infancy, up to the fifth year)</td>
<td>Pauganda (boyhood, up to the tenth year)</td>
<td>Kaisora (adolescence up to the sixteenth year)</td>
</tr>
<tr>
<td>Ādyā (commencement)</td>
<td>Madhyā (Middle)</td>
<td>Seṣa (end)</td>
</tr>
</tbody>
</table>

Mṛdutā (Softness)
(ii) His ceṣṭā (exploits)

- Rāsa
- Duṣṭavadha (Slaying of the wicked)
- Others

(iv) Other circumstances

- Smita (smile)
- Anga saurabha (a kind of trumpet made of buffalo horns)
- Śrṅga kambu (conch-shell foot prints)
- Padāṅka (place of sports)
- Ksetra (the sacred plant)
- Tulsī Bhakta (the devotee)

- Vāsara (the fast days)
- Vamśā (wind instrument for music)
- Vēṇu Muralī Vamśi Etc.
Pāṇḍara (grey) Pita (yellow) Karbūra (variegated)

Cūda Kavarī Jūṭa Veṇī (braid)
(binding (binding (binding at the)
a top–knot) with flowers) back of the neck)

(Ornament)

Kirīṭa Kuṇḍala Hāra Catuṣkī Valaya Angurī Keyūra Nūpara Etc
(crown) (ear–ornament) (neck–lace) (a king of (bracelet) (ring) (armlet) (anklet) Etc
ornament for the neck)
II. ii. **Anubhāva**: Consequents (or Ensuants):

In the second *laharī* of the *Dakṣiṇa Vībhāga* RG treats the *anubhāvas*—'consequents'. They are the indicators of the emotions in the mind and comprise mostly of their outward manifestations. They are called *udbhāsvaras*.\(^{142}\) RG counts them as follows:

- *nrtya*—'dancing', *vilulita*—'rolling on the ground', *gīta*—'singing', *krośana*—'loudly crying', *tanu-moṭana*—'twisting of the body', *hunākāra*—'making the sound of *hun*', *jṛmbhā*—'yawning', *svāsa-bhūman*—'profusion of sighs', *lokānapekṣita*—'disregard for popular opinion', *lālā-srava*—'dripping of saliva', *aṭṭahāsa*—'laughing loudly', *ghūrṇa*—'giddiness' and *hikā*—'hiccup' etc.\(^{143}\) It may be represented into two kinds—*sīta*—'cold' and *kṣepaṇa*—'casting/throwing impelling'. In it singing, yawning etc. are called cold ensuants, and dancing etc. are throwing ensuants.\(^{144}\)

Afterwards the author says that some consequents are rarely found: e.g. *Prafullatā*—'cheerfulness', and 'sweat'. Prasveda—Hence, they are not counted in the regular list of consequents.\(^{145}\)

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

In the third *laharī* of South division R G treats the topic of *Sattvika-bhāvas*—'involuntary expressions of internal emotions'. He defines *Sattvika bhāva* thus: a mind overwhelmed directly or indirectly by emotions related with

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\(^{142}\) अनुभावासु किंततव भावातात्मानबोधकाः | ते बहिनिविद्यान्वया प्रोक्ताव उद्भासप्रत्यया ||भक्षिरसामुतसिद्धयोऽर्जुनः।—**II.ii.**

\(^{143}\) नूष विविधति तत्त्व स्रीपात मण्डल तनुविद्योऽर्जुनः | हुन्त्या ज्ञात भाव भूम लोकाभिविमिलः।

\(^{144}\) लालाविद्योऽसुस्वातः सुविदः त्रिविषादयोऽर्जुनः।

\(^{145}\) ते श्रीतोऽ श्रीतश्चरितं यथाश्रक्षरं द्विधोऽदितः। श्रीता स्मृतिः ज्ञाताद्वातार्जुनः।—वही ३
Kṛṣṇa is called sattva, and the mental states arising out of this are called Sāttvika bhāvas. These may be of three types; Snigdha—'soft', Digdha—'smeared', and Rūkṣa—'harsh'. Of these the first, the snigdha, is of two types: Mukhya—'principal or direct' and Gauna—'secondary or indirect'. When the mind is over-whelmed with the principal love, the emotions are sāttvika. Here the 'direct or principal' should be understood in relation with Kṛṣṇa. The involuntary emotions like stupor, perspiration, etc. when arising from Kṛṣṇa's direct relation are called 'principal'.

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

RG then describes the process of the rising of sāttvika-bhāvas in the minds and expressing themselves on the body of the connoisseurs. The intense citta—'mind' becoming sattva immerses itself in the prāṇa—'vital-air' and prāṇa experiencing vitāra—'disturbance' creates agitation in the body. Then these
stambha etc. appear into the bodies of the devotees.\textsuperscript{153} When the vital air takes shelter into earth, water, tejas—'lustre/brilliance' and sky than there respectively arise stupor, tears, sweat and change of colour as well as loss of consciousness.\textsuperscript{154} When Prāṇa resides in its own place, its threefold intensity i.e. its maidatva—'slowness', madhyatva—'middle' and tīvratva—'strong intensity gives rise' respectively to the sāttvika-bhāvas of horripilation, trembling and break of voice gradually.\textsuperscript{155} These sāttvika-bhāvas create disturbance both internally and externally, hence they are called both bhāvas, anubhāvas.\textsuperscript{156}

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

1. \textit{Stambha}—'stupor': It is produced due to excitants likes joy, tear, despondency, impatience or opposition etc. Where the consequents are: absence of speech, motionlessness, sluggishness etc.\textsuperscript{157}

2. \textit{Sveda}—'perspiration': It is generated by the excitants like joy, fear, anger etc.\textsuperscript{158}

3. \textit{Romāñca}—'horripilation': It arises due to fear, joy, enthusiasm, etc. The consequents are rising of hair and (a feeling like) touching of limbs etc.\textsuperscript{159}
4. **Svarabheda**—'break of voice': Due to despondency, wonder, impatience, joy, fear etc. there may be caused change of voice, distortion of voice stammering etc.¹⁶⁰

5. **Vepathu**—'trembling': From fear, impatience, joy etc, is created trembling of limbs.¹⁶¹

6. **Vaivarnya**—'change of colour' is produced by the excitants like despondency, anger, fear etc. According to some experts excitants are **mālinya**—'disaffection or dislike' and **kṛṣṭa**—'thinness/weakness' etc. Thus in despondency sometimes whiteness is observed, sometimes paleness, sometimes darkness. In anger one finds redness in fear, sometimes blackness, sometimes whiteness. In excess of joy sometimes redness etc. There however are no universal rules for these.¹⁶²

7. **Aśru**—'tears' in eyes due to joy, anger, despondency etc.. Tears of joy are cool, those of anger are hot, but moving of eyelashes, colour, weeping tears are present in all cases.¹⁶³

8. **Pralaya**—'loss of consciousness', due to either (extreme) pleasure or pain, stopping of action and loss of sense is **pralaya**. Its consequents are falling on
the earth/ground etc. At the root of all these sāttvika-bhāvas lies only the sattva due to which they are called sāttvika bhāvas. RG then explains the process of the sāttvika bhāvas. Agitation of soul and body depends upon the degree or intensity (less or more) of sattva ‘truth/existence’. Due to this it (sequence) is found in all the sāttvikas. And by this reason, the sāttvika-bhāvas get developed gradually and afterwards are presented in four ways.

1. Dhūdmāyita—‘smouldering’, when there are only one or two sāttvikas, and they are not intense and can be covered.

2. Jvalita—‘flaming’; when there are two or three sāttvikas and are somewhat strong and can be covered with difficulty.

3. Dīpta—‘burning’, when there are three, four of five sāttvikas, are strong and appear simultaneously and are impossible to be covered.

4. Uddīpta—‘brightly burning’, when five or six or all the sāttvikas are expressed and have reached a high pitch; all these sāttvikas are well flared up and greatly intensified in the one mahābhāva; and when all reach the highest pitch, then they are called sudīpta.
RG says, the intensity of these *sāttvikabhaṇḍas* is also expressed in these three characteristics:–

1. *Bhūrī-kāla-vyāpi*—'It may extend up to long time',
2. *Bahvanga-vyāpi*—'It may pervade many limbs' (except in eyes and voice),
3. *Svarūpena Utkarṣaḥ* 'It may attain climax by its own nature';\(^{173}\) where tears and break of voice have their own particular features because they are restricted to one organ and hence are unable to pervade several limbs.\(^{174}\)

Finally RG deals with the apparent semblance of *sāttvikas*, which are presented in four ways.\(^{175}\)

1. *Ratyābhāsa-bhava* : Those which arise from the semblance of *rati*.
2. *Sattvābhāsa-bhava* : Those which arise in the feeble-hearted people who are by nature incapable of them.\(^{176}\) As for example when a grammarians or an old *mīmāṃsaka* listens to the descriptions of the *vilāsa*—'sensuousness' of Kṛṣṇa, feeling of joy and his body will show some bristling.\(^{177}\)
3. *Niḥsattva* : There are persons who are naturally dirty (of mind); when they are engaged in studies of the scriptures, they are rather without much feeling.

In them, Involuntary expressions like tears, horripilations etc. do take place,
but the very essence, the emotion, the sattva is absent in them. Hence they are nihsattva.  

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

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

II. iv. Vyabhicārī-bhāva: Transient Moods:

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


\[\text{II.i.iii.v}^{\text{a}}\]

\[\text{II.i.iii.v}^{\text{b}}\]
3. *Dainya*—‘depression’,
5. *Srāma*—‘weariness’,
7. *Garva*—‘arrogance’,
9. *Trāsa*—‘alarm’,
11. *Unmāda*—‘madness’,
13. *Vyādhi*—‘sickness’,
15. *Mṛti*—‘death’,
17. *Jādyā*—‘stupefaction’,
19. *Avahittha*—‘dissembling’,
21. *Vitarka*—‘doubt’,
23. *Mati*—‘resolve’,
25. *Harṣa*—‘joy’,
27. *Ugratā*—‘sternness’,
29. *Asūya*—‘envy’,
31. *Nidrā*—‘drowsiness’,
33. *Bodha*—‘awakening’.\(^{181}\)

These moods are presented by RG into three categories:

1. *Śreṣṭha*—‘best, eminent’
2. *Madhya*—‘middle’
3. *Kaniṣṭha*—‘minor’.

\(^{181}\) भक्तिरसपूर्वसिद्धिन्द्रु—II.iv.1-3
RG also mentions other transient emotions which are not mentioned by Bharata.

1. *Mātsarya*—'envy'—29
2. *Udvega*—'distress'
3. *Dambha*—'pride'
4. *Īrṣyā*—'jealousy'
5. *Viveka*—'discrimination'
6. *Nirṇaya*—'determination'
7. *Klayyā*—'weakness'—5
8. *Kṣam*—'patience'
9. *Kutuk*—'complacency'
10. *Utkaṁṭha*—'longing'—26
11. *Vinaya*—'propriety'
12. *Saṃṣaya*—'doubt'—21
13. *Dhāṛṣṭya*—'audacity'
14. *Mati*—'thought/opinion' etc. N.P. But then he says, they are included in one or the other of the above traditional list of thirty-three; for example, *mātsarya* is included into *asūyā, dambha* into *avahītā, kṣamā* into *dhrīti* and so on.\(^{182}\)

RG then makes some independant observations on the nature of these transient emotions.
transitory moods. They have a peculiar feature that in some places these also act as a determinant or consequent factor etc. or act in double capacity. For example, icted become excitant for nirveda, and a consequent to the asūya; similarly, cintā become excitant for nidrā, prabhāra becomes excitant of sammoha and pralya and so on.\textsuperscript{183}

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

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

These transient moods could be either paratantra—‘dependent’ or svatantara—‘independent’. The first, again is of two categories :- varā—‘higher’ and avara—‘lower’.\textsuperscript{185} Varā can be either, sākṣat—‘direct’ or vyavahita—‘indirect’ as it

\textsuperscript{183}एवं संचारित्वानं मध्ये कस्बन कस्यसिद्धः। विभावस्चानामध्यं भवेदेव परस्परम् ||१७५
निन्दे तु यथाप्रयायं भवेदेव भिन्नता। अमूल्यां पुनरत्स्प्रयं व्यात्मकस्मादन्ववाता ||१७६
सीतस्य प्रति किलाभाषा: कथयत्स्वादनवाता। निन्दा प्रति विभाववलोक्य जयाम। परेक्षयम् ||१७७
तदावतस्तु विभाववल्लकैव वैचर्यामये निन्दा || अमूल्यां पुनरत्स्प्रयं: कथयत्स्वादनवाता ||१७९
प्रहसनत्वम् विभाववल्ल संमोहाद्रनोऽस्य प्रति। बीम्यं प्रयोगववलोक्य जयाम। परेक्षपि च। भास्करसमुत्सि:—II.iv.—८०

\textsuperscript{184}अतिसन्धिद्राश्चानस्म्य मद्दधिभोधवत्मानः। संचारित्वानामि कस्यपि भवेदेवानुभवाता ||८१
साधारणस्य सम्बन्धः। भूतभिमासादिभिः सह।
स्यात्मस्य ग्रंथू लोकशानुभवानलकः। भास्करसमुत्सि:—II.iv.८१—८२

\textsuperscript{185}क्ररवर्त्तया प्राणस्य परस्परा अति द्विषा। विकर्त्ता च।
might enhance the principal rati or the subordinate one. The one which does not support or enhance either will of course be the lower. Thogh these transient moods by their very nature are always dependent and subordinate to some other major sentiment, yet even they are sometimes depicted as independent emotions. The well-known example is that of a king who becomes subordinate on the occasion of his servants marriage or from another angle, a servant of any kind becomes independent at the time of collecting tax on behalf of his king. According to some learned scholars there independent transitory moods are of three types:

1. Ratisūnya—'deviod of rati'
2. Ratyanusparsana—'having a touch of rati' and
3. Ratigandhi—'fragrant with rati'.

The first kind of transitory moods which occurs in persons without Krṣṇa rati is obviously independent. The second also would be free of any touch of rati in its own nature, but may later on have a touch of rati owing to some occasion. And the third is independent of any smell of rati yet reveals its fragrance.
When these transitory moods are in wrong places there will only be an *abhāsa*—‘semblance’ of them. ‘Wrong place’ can mean two things: either being in contrary places. i.e. in the opponent characters (in relation to Kṛṣṇa i.e. like Karṇa, Jarāsandha, Śisupāla etc) or being inappropriate. This inappropriateness could again be either as ‘untrue’ (i.e. non-existent, as their being in inanimate things like trees, forests etc) or as improper (for example, in lower animate beings like cows, birds, fishes, etc.)

At this point RG also mentions the four states of transitory moods. They are *bhāvodaya*—‘the rise’, *bhāva-sandhi*—‘conjoinment’ (either of similar or dissimilar transitory moods appearing owing to one or different causes), *sabalata*—‘variegatedness’ and *sānti*—‘merging’ back of the moods.

RG, then, humbly and almost apologetically starts the discussion of moods. He says: all the fortyone (41) moods thirtythree transient and eight permanent create change in the sense-organs of a body, and the mental states arising on account of the excitants are called *bhāvas*—moods. Some of them are natural and some adventitious. That which is natural will pervade the inside as well as outside of its possessor (i.e moods like haughtiness, frivolousness, patience, bashfulness etc) in whom only a mention of excitants would be enough to arouse the emotions. When the *rāti* (love for Kṛṣṇa) is accompanied by any of such emotions it will appear, though one, as varied in
the devotee. The adventitious emotion will be like red colour added to a cloth etc., and will be contemplated and shine forth in the devotees by their respective excitants.

The last significant thing that RG says about these transient moods is that almost all the moods attain speciality or peculiarity on account of two factors; the peculiarity of their excitants and the distinctions of the devotees. The mind of the devotees are of manifold natures but they mainly reveal twofold tendencies. Those with dignified, sober, grand or harsh dispositions will be able to conceal their moods though strongly aroused. Those with flippant, open, small or tender dispositions will loudly show their moods though these be only slightly aroused. RG then goes on to describe these dispositions with some analytical zeal but ultimately concedes that however dignified or sober or grand a devotee's mind only be, the great force of the flood of emotions of love for Kṛṣṇa will certainly strongly agitate his mind and, it is implied, will exhibit the strong transient moods in external consequents.
Finally in the fifth lahari RG deals with the Bhakti rasa in two ways: first, he establishes and analyses the details of Bhakti rasa, both in its principal and its subordinates\textsuperscript{204}. And then, in the second part of the lahari he discusses the problems of and objections to the acceptance of Bhakti as an independent and major rasa.

The permanent feeling in the case of Bhakti rasa will be Śrī Kṛṣṇa–viṣayā rati–'attachment for Lord Kṛṣṇa'\textsuperscript{205}. The attachment occurs in various types of characters like (a) detached persons such as general people, learned scholars, practising sages\textsuperscript{206} etc; (b) persons younger or subordinate to Kṛṣṇa, (c) equal or friends; (d) elders senior in age, females of Vraja like Gopīs Rādhā, and His queens Rūkmīṇi and others. According to the variety of relations in which these characters stands with Kṛṣṇa, even the bhakti–rasa will be of five types\textsuperscript{207}. Broadly it can be of persons either non–related or related\textsuperscript{208}. The bhakti of non–related person will be Śuddha bhakti–'Pure devotion'–that of commoners or scholars or sages\textsuperscript{209}. Among the characters related with Kṛṣṇa, their relation will be either non–erotic or erotic.\textsuperscript{210} The non erotic relation can be either of persons lower or younger to Kṛṣṇa or of His equals (in age and relation) or of elders in age and position\textsuperscript{211}. The first is characterised by Dāśya–bhāva and is called

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\textsuperscript{204} स्थायी भावोजन समर्थता: स्थायीविषयारतिः।
\textsuperscript{205} सामान्यज्ञाती तथानन्दी शान्तिसहायादिनः निधः।
\textsuperscript{206} शुद्धा प्रतिष्ठिता सत्यं वातस्य प्रतिष्ठयती।
\textsuperscript{207} शुद्धताविषयारतियं विनयेन विनयारतिः।
\textsuperscript{208} एवाच्छाद्यकपत्यानेनन्दीकरानीविनिद्यकृतः।
\textsuperscript{209} मात्रौ निविषयस्य शम इति।
\textsuperscript{210} भक्तिसात्मात्सिद्ध: इत्यदेशः।
\textsuperscript{211} भक्तिसात्मात्सिद्ध: इत्यदेशः।
Prīti, the second by Sakhya—‘friendliness’ and called sakhya itself; the third by parental feelings and called Vatsalya. The highest type of bhakti rasa is characterised by the erotic emotion and called Priyatā, also called Madhurā bhakti. Either the females of Vraja or His queens stand with Kṛṣṇa in this relation. And their love and devotion for Lord Kṛṣṇa is of the highest emotional intensity and is rightly said to be the highest type of the bhakti-rasa. It is this type the details of which like the characters the excitants, the consequents, the transitories etc. are described in fullest details in his other work called UNM by RG himself.

After dealing with the five main type of bhakti rasa, he deals with Gaunī—‘subordinate’ type where the permanent (sthāyī) of bhakti will be subordinate to the remaining seven permanent feelings. Thus giving us the seven types of subordinate devotional sentiments. He points out that among all the seven types the presence of devotion or Kṛṣṇa-rati is essential because Kṛṣṇa is the Atyantika sthāyī in all the devotees and without it all other emotions will fall meaningless. He also points out that Kṛṣṇa cannot be determinant (vibhāva) in bibhatsa rasa. Because sthāyī bhāva of jugupsā Kṛṣṇa can not be properly its vibhāva. These seven types of subordinate devotional sentiments are dealt with in last section the presents work.
RG hereafter deals with some problems and characteristics of *bhakti rasa*. First, he mentions that the *bhāvas* are forty-nine (33 transient emotions + 8 involuntary expressions + 8 permanent moods)\(^{217}\) and they arise out of the three qualities of *Sattva, Rajas & Tamas* and or either pleasant or painful. If pleasant they will be cool, if (they will be) painful than they will be hot. However *rati* being full of *Paramānanda* will be warm.\(^{218}\) Secondly, he point out that Kṛṣṇa and His beloved are the causes of *rati, stambha* etc., are the consequents and *Nirveda* etc. are the assisting emotions for the development of the *Kṛṣṇa-rati*.\(^{219}\)

In the context of the experience of the devotional sentiment, they give up their nature of being the cause, effect and transient emotions or auxiliary emotion. Hence they are indicate, by the terms determinents, ensuant etc. permanents mood etc.\(^{220}\) Then he says:

> महायात्माविदायोगस्रवा भावोविभिन्न्य स्वरूपभावस्।
> रसायनः इत्यव युक्तो न हि ज्ञात्मः ब्राह्मितम्।
> भारतायाविदीयस्य हि प्रातः नेतृपुषुदाहल।\(^{221}\)

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

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\(^{217}\) वेदनात्मात्यत्वमिषभिषिष्ठूः इवेकृतविश्वाचाराय।।
> तत्र सचावचारायतात्मः साधिता इव।
> तत्रा रजसवद्वद्वस्वाहृतसिद्धाव्याय।।
> विषादवद्वद्वसिद्धायात्मायात्मः इव।।

\(^{218}\) प्रायः सुभवस्य शिलाभिसः श्रवणं दुःसम्भव इह।
> नित्रेय्य परमानन्दायान्तर्ग्यं रतिश्च।।

\(^{219}\) रते: कारणभूता यो कृष्णकृष्णप्रियम्।
> सत्तमाह्यं कार्यमूलाभ्य निवेदनाः।
> सहायकाः।।

\(^{220}\) हितास्ति कारणकार्यविधिभवायत्वम्।
> लोकार्थोत्सविविभियतेऽवेदाय।।

\(^{221}\) भस्मादित्वात्मसुनिव्वमिति।।

\(^{222}\) यथोकुमययतीथिन्विन्विन्विन्य - अचिन्त्य- बलु द्वै भवान न तांतरेक्यं योगभैत।।
RG here seems to answer the prevalent notion that *devadivisayā rati* cannot attain to the state of sentiment. The underlying argument perhaps is that when *rati* is portrayed in the character of ordinary god like Indra, Śiva etc., it may not reach the level of sentiment. But Kṛṣṇa is the Supreme Being and on the one hand, the intensity of the emotion can be seen in the life of the person like Caitanya as, on the other hand the poetic excellence of the works like *Bhāgavat, Gītāgovinda* and *līlā Śukta* etc. also tastily to the potentiality of *Kṛṣṇa-visayā rati* reaching the state of *rasa* called *bhakti*. This therefore is an important statement of RG in favour of and leading to the case of *Bhakti as rasa* against the traditional view that the *devadivisayā rati* cannot be *rasa*.

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

In this context he passingly refers to the concept of *sadbhāvanikarana*, to that of relishability of misery and painful emotion in the aesthetics in an artistic production, to the view that *rasa* does not reside in the historical and literary characters\(^{224}\) but resides in the *sahṛdayas*—the connoisseurs' in the present case the *Bhaktas* or the *Haripriyās*, and that the *rati* having Kṛṣṇa as its *ālambana* reaches the most intense level of aesthetic delight.\(^{225}\)

\(^{91}\) एतरीर्य तथामूलोः स्य सल्लेखति सङ्ग्रहम् ||६७

\(^{92}\) यथार्थरीर सरलं: परिपूर्ध्यं बलाहकान्तं || रत्नयो भवनेर्मिश्रितिस्त्रैर्यं वासिदिः ||६७

\(^{93}\) एतरीर्य तु तथामूले भवनेर्मिश्रितिस्त्रैर्यं वासिदिः: सङ्ग्रहम ||६७

\(^{94}\) किंतू तथा सुदुर्बलकायविद्युतसुभासनं: || रते रसं प्रभावोऽवभवनेर्मिश्रितिस्त्रैर्यंभवनेर्मिश्रितिस्त्रैर्यं ||६६
At this stage RG refers to the divisions of bhakti-rasa. It is twofold principal and subordinate. The principal is fivefold (according to five types of devotees) and the subordinate is of seven types (each resulting into one of the seven other rasas), one principal and seven subordinate would gives eight types of bhakti-rasa or five fold principal and seven told subordination gauṇa world give the twelve divisions. RG than mentions the colours and God of various types of various rasas.  

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

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

RG then says that this bhakti-rasa should be protected from the dry Mimāṃsakas. It will be enjoyed only by the devotees of the Lord because their hearts are overwhelming with the bright essence of the devotion.
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III. **PAŚCIMA VIBHĀGA**: WESTERN DIVISION

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

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

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

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

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1. *स्त्रामुनिवेशमिक्ष्जः नीरवे परिवारमिक्ष्जः || मुन्यतो भक्तिसः पञ्चविध: शान्तादिरीष्टि ||भक्तिसामूहिकमिवः:-III.i.२
2. *अतोद्वः पञ्चविधवे लहर्यः भक्तिकीर्तिः || अयामि पञ्च लहर्वः रसः शान्तातः क्रमम् || वहीः ३
3. *वश्यमालीयावादीः शमिन्ना स्वाभावः नतः ||स्याय्यो शनितिरतिधिरः: शान्तभक्तिसः स्मृतः || वहीः ४
sukham i.e. the relish of experiencing oneness with one's own self (i.e. \textit{atman} pure) which however is not dense, but the joy of devotion to the Lord (in a concrete form) is more intense. Even, in this the joy of experience of oneness with the Lord is greater than the experience of the feelings of servitude etc.\textsuperscript{233}

The \textit{ālāṁbana vibhāva} of a \textit{Śaṅtabhakti} rasa will be the four-handed form of the Lord Kṛṣṇa and His devotees only.\textsuperscript{234} He is the highest self—the supreme Brahma controller of sense organs, giver of emancipation, the highest entity Himself.\textsuperscript{235}

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

Its \textit{Uddipanas} are of two types: \textit{Asādhāraṇa}—‘uncommon/peculiar’ and \textit{Śaḍhāraṇa}—‘common/general’

The peculiar uddipanas for these sages and ascetics are

1. Listening to Upaniṣads,
2. Staying in a secluded place,
3. Cultivating a special kind of inner attitude,
4. Discussing the essence of life-throbbing etc. 238

And general Uddīpanas are—lotus feet of the Lord, sound of conch-shell, holy mountain, the auspicious forest Vṛndāvana, holy place, reducing of heavenly Ganges—'the milky way' etc. topic /subject etc. 239

The consequences, are also peculiar and general: divided into two classes—

- steadying eyes on the tip of nose, giving up all action, not looking further than a step, not being angry even at Hari's enemy, adopting jñānamudrā, not great attachment for the dear ones, great respect for siddhatā and for deliverance while being alive, non-desire, detachment, non-ego, adopting silences etc are the comelhents peculiar to śānta-rasa where as the, 240 general comephents are yawning, stretching the body's limb, preaching of devotion, praying and penancing to Lord Kṛṣṇa etc. 241

In its stambha, sveda etc. all the sāttvika bhāvas are accept the except the pralaya—'loss of sense'. 242 All the transitory moods nirveda etc are admissible in Santa-rasa, 243 The permanant mood, of course is Śānta-rati and this is sūddha
Krṣṇa-viṣayā rati. This Śānta-rati may be of two kinds: Samā-‘equable’ and Sāndra-‘compact’.244

The Śānta rasa is of two types: Pāroksa-‘indirect’ and Sāksātkāra-‘direct’.245

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

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

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

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

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244  अत्य सान्तिति: स्वायते सम विस्मया तु सा द्विधा ॥ वही ॥
245  शाल्यो द्वैतेष पारोक्षस्याशाल्य कार्यवेदत: ॥ वही ॥
246  भवेकाकात्विविधर्ण नमद्वृत्त: क्रुद्धभर: । प्रवष्य शान्तिनिवधिधिपि स्मद्रविविधर्ण रसिन्द्रहेतु ॥
247  तात्कल्काकात्विविधातिनावस्तवति: । एष्य शान्तिसान्तिनिवधिपुरुण: स्यायत्वा शुकः ॥ वही ॥
248  शात्मक निर्विकारलाग्नवृन्दीने मन्ये: शान्तवायुष्या शैवेत्रा श्वापकाराकाविह्वये नृत्ते।
249  शान्तो मन्येन बुद्धितिर भौमानंडः। तत्त्वं दुर्घटं बुद्धितस्ता शान्तितिकिना ॥ वही ॥
250  नालिनि तन्मुः दुःखं न द्वे जो न क मतसर । सम: सर्वसना भूलेषु त संयता प्राप्तस्ते रसः ॥ वही ॥
251  सर्वशर्मेषीत्रस्वर्गेश्वरस्वरूपं ब्रज्ञानि चेति । अतर्कन्यस्वविविधप्रितघम्बॊरायदास्तद् ॥ भक्तिरसामृतस्विन्य -III.i.32
Some believe *dhṛti* to be the permanent emotion the *Śanta rasa*, some believe it to be *nirveda*. If *nirveda* towards worldly object arises out of philosophical knowledge then it will be the permanent emotion of *Śanta*, but if it has arisen out of being separated form the desired object and attached with undesired object it will be only transitory.\(^{250}\)

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

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

- **A. Sambhrama–prīta**: ‘affection due to honour/respectful devotion’,
- **B. Gaurava–prīta**: ‘affection due to pride, devotion pride’\(^{251}\)

In the first, it is including/involving *dāsata*: ‘servitude’, where *Kṛṣṇa* and His servants are all *Ālatāmbana Vibhāva*.\(^{252}\) Of whom *Kṛṣṇa* is an ocean of grace, omnipotent, omnipresent, supremely worshipped, omniscient, ordour, energetic/ brilliant etc. these are all the merits.\(^{253}\)

And the latter (servant) are divided into four kinds: \(^{254}\)

1. *Adhikṣēta*: ‘controlled’; as for its example *Brahmā, Śankara, Indra* etc.\(^{255}\)
knowledge of different languages, being a learned scholar, merciful, intelligent, of forgiving disposition etc. And his friends are of the same age, form, merits, clothing/garments and adornments etc. The friends may be of two types – 1. Related to Pura and 2. Related to Vraja. Arjuna, Bhīma, Draupādi and Śrīdāmā etc. are related to pura. Arjuna being the best of them all. And those who are playing with Kṛṣṇa and know that He is all etc., are friends related to Vraja. These friends are again divided in to four categories:

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

In suhrd group, Maṇḍalibhadra and Balabhādra are the best, in sakha group Devaprabha is the best, Śrīdāmā is the best in all the priya-vayyas and Subala and Ujjvala among the last type of friend.

Again these friends are divided into three types;
1. Nityapriya,
2. Suracara and
3. Sādhaka.\textsuperscript{291}

Among its Uddāpana the age of Kṛṣṇa will be of three stages:

1. Kaumāra—'childhood',
2. Paugaṇḍa—'boyhood', in three stages like Ādya, Madhya & Śeṣa paugaṇḍa,\textsuperscript{292}
3. Kaisora—'Adolescence'.\textsuperscript{293}

Other excitants are form, śrīgī, venu, bānuri vinoda—'plesantry', narma—sport, conch, valour/vaιiant deed, qualities, different types of activities etc,\textsuperscript{294}

Its consequents are divided into two types.

1. Common consequents
2. Uncommon consequents

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

\begin{footnotesize}
\textsuperscript{291} Nityapriya, Suracara, and Sādhaka.
\textsuperscript{292} Among its Uddāpana the age of Kṛṣṇa will be of three stages:
\textsuperscript{293} Kaumāra—'childhood',
\textsuperscript{294} Other excitants are form, śrīgī, venu, bānuri vinoda—'plesantry', narma—sport, conch, valour/vaιiant deed, qualities, different types of activities etc.
\textsuperscript{295} Whereas adorning with a tilaka, drawing figure for
\end{footnotesize}
Kṛṣṇa, adorning Kṛṣṇa, Serving Him as messengers in His love-affairs with the Vraja-girls/young women etc. are all the acts/consequents of sakhaś & priyanarma sakhaś.²⁹⁶

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

It permanents moods are sakhya-rati or ‘the storng of friendship’ and Viśrambhātmā—‘confidence’; this rati develops and intensifies gradually into five stages like sakhya, praṇaya, prema, sneha & rāga.²⁹⁸

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

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

In the forth lahari RG treats the Vatsala Bhakti Rasa—Devotion as Parent—'sentiment'.

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

²⁹¹ युक्तायुक्तादिकारणं हितकृते प्रवर्तनम्। प्रायः: पुरस्तव्याः: सुह्मामेति:। किंया: ॥४८॥

तमाक्कुलापर्णं वक्षे तिलकमुक्किदा। प्रत्यावृक्कुर्विलासादि सस्तीमां कर्मकीर्तितम्। ॥४९॥

निर्जीतिकारणं युद्धे वसे शूलास्त्र कर्मणु। पुष्पाकाण्डेऽदं हस्तात्, कृृष्ोण स्वप्रसाधनम्।

हत्ताहि प्रसाधि:। प्रत्तका:। प्रवत्तकः। किंया:। ॥ वहीं हृद॥

³⁰² भौमां भां तांस्तत्तबर्णं कविलक्षिण:। परे। रसे प्रयति भावजे:। किंता व्यभिधारिण:। ॥५५॥

तवायोगे मरे गरे निधा धृति किता।। योगे मृती कलं व्याधि विनाक्षण्यात्विदाते। वहीं हृद॥

३०३ विमुक्तसंगमं ये स्ताद्व शिबभाष्यम् रक्तिहोऽ। प्रायः समात्येत्र सा सहस्त्र श्चायवेद्याभाकः।

विविधं गाढ्विकसितश्वशिष्येन्योत्तिश्चित।। एषा सहायतिरिव गच्छन्ती प्रणयः। क्रमात्।

प्रेममा सहस्राशः राज इति पश्चिमोदिता। वहीं हृद॥

³⁰⁴ प्रेमानेव मनोवैण्यात्: सर्वसेवयम्। सहस्त्रसंपूर्ण हुदे: सर्वभूतेऽत्तुववेऽ।।भक्तिसामुदायंस्मृतः।—III.i.६४॥

³⁰⁵ कृण्य तस्य गृहचात्रा प्राहुरालम्बनस्तु। तुधा।।भक्तिसामृद्धिस्मृतः।—III.iv.२॥
1. *Alambana* of *vatsla rasa* will be Kṛṣṇa Himself, the vatsala bhakti being in the elders like the preceptor, parents Nanda, Yaśodā, Vāsudeva, Devakī, Kuntī, Śāndipani etc., among these Nanda and Yaśoda are the best.  

2. The *Uddipanas* are: Kṛṣṇa's age *kaumāra* (again in three stages), appearance, dress, childish pranks, sweet speech, smile etc.;302 smelling His head, caressing the body, blessing, ordering, beneficial advice, rearing etc. are consequents;303 kissing, embracing, calling by name, scolding etc. are common consequents;304 *stambha*—'stupor', *sveda*—'sweat' etc. all the eight and another one is *stanya-srava*—'the flowing of the breasts' are the nine *sāttvika bhāvas* and its transitory moods, here accepted which are all mentioned in the *Prita-bhakti-rasa* along with *apasmāra*—'dementedness'.305 Its permanent mood is *Vatsalya rati*.306 This permanent mood will be of three kinds in accordance with its intensity as shown in the previous two sentiments. They will be called *prema*, *sneha* & *rāga* (in two states *utakanthā* and *viyoga*).307 In the end of this section, RG says this *Vatsala* is accepted by some dramatists as *rasa*. If there is no *rati*—'love' for Hari, *Prita Rasa* can not
be nourished, Preyan will disappear but there will be no harm in accepting to Vatsala rasa.308

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

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

In the fifth lahari RG deals with the topic of Madhura bhakti–Devotion as the Erotic sentiment’. As this topic is reserved for a more detailed treatment in RG’s next work Ujjvalaṇīlāmaṇi, it is only briefly dealt with here.311 Its determinants are divided into two parts: Ālambana–‘the Substantial’ and Uddipana–‘the enhahcing’. In the first Kṛṣṇa and His beloved Gopīs312 (of whom Rādhā is the main; are included313) in the Uddipana–the melodies of His flute etc.,314 side-glances, smile etc. are consequents;315 stambha–‘stupor’,

308 अप्रतीति हृदरते: प्रीतस्य स्वादपुष्टा | प्रेयसस्तु तिरोभावो वत्सलस्याय न क्षति: ||भक्तिसामृतसिन्दुः:-
309 एषा रससंविद्वे प्रीतिदि: परमाशुः || तत्र केषु चिदंपस्य सकुलत्वमुवृद्धिः || वहाः ॥३० ||
310 चक्राष्ट्रस्य सत्या तु प्रीतिराशास्त्रसिद्धात्म || पुनिषिद्धस्य वास्तव प्रीतिया सुभेन चान्तितम् || वहाः ॥३१ ||
311 निकुटानामपि मेलावद दुक्हलावं रसः || रहस्यलाव संक्षिप्त वितांत्स्वोऽस्मि लिखिते ||भक्तिसामृतसिन्दुः:-III.v.2 ||
312 अस्मानाःशृष्टोऽद्वैद्य्यलीलावैद्यसमस्याम् || आशवलेन मथुरे हिरीरासमस्याम् मतः || वहाः ॥४ ||
313 प्रेयसीहु तेषस्तु प्रत्य वार्षिकानवी || वहाः ॥५ ||
314 उद्दीपना इति प्रीता मुरलीनिःसावत || वहाः ॥६ ||
sveda—'sweat' etc. are sattvika bhavas and except indolence and sternness all the remaining transitory moods are accepted here. Its permanant mood is Madhurā rati.

Madhura rasa divided in the two types—

1. Sāmbhoga—'love in Union'

2. Vipralambha—'love in separation'

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

IV. UTTARAVIBHĀGA: NORTHERN DIVISION

In the Northern division there are nine laharīs. Lahāris 1 to 7 treat the seven rasas: Hāsya—'the comic', Adbhuta—'the marvellous', Vīra—'the heroic', Karuṇa—'the pathetic', Raudra—'the furious', Bhayānaka—'the terrible' and Bibhatsa—'the abhorrent'; the eighth deals with all the rasas in their mutual relations, their friendly or inimical dispositions towards each other and the ninth deals with the topic of Rasābhāsa—'semblance/apparent sentiment'.
RG treats all the rasas other than bhakti-sringara as subordinate rasas. He adds the term rati to their sthāyibhāvas, calls them Hāsarati—'mirth love', Vismaya rati—'astonishment-love' and so on, and the rasas arising out of these are Hāsyā bhakti, Adbhuta bhakti, Vīra bhakti etc. When these permanent mutual states are nourished by their respective Ālambana vibhāvas, they develop into intensity and become rasas. Thus RG seems to apparently accept the puṣṭivāda and follow the rasa-theory of Bhaṭṭa-Lollatā.

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

IV. i. Hāsyā-bhakti-rasa: The Comic Devotion:

Thus the first to be treated among the subordinate rasas is the Hāsyā-bhakti-rasa.

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

322 नाथसास्त्रात द्वितीय अध्यायम्
323 नाथसास्त्रात द्वितीय अध्यायम्
324 नाथसास्त्रात द्वितीय अध्यायम्
**Häsa rati** has six types just as in NS.

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

which are in pairs characteristic of the characters of high rank, middle/ordinary people and mean/low people.\(^{324}\)

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

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

In it all types of devotees are (*Āśraya*) dependence. But here only Kṛṣṇa is capable to do the transcendental acts, therefore, Only he is accepted as *Ālambana vibhāva*.\(^{325}\) His distinct type of marvellous acts are here *uddipana vibhāva*; opening of eyes, falling tears, horripilation etc. are its consequents; flurry, joy, stupefaction etc. are its transitory moods; *vismaya-rati* is of two types: *sāksāt*—'direct' and *Anumita*—'inferred'.\(^{326}\)
IV. iii. *Vira-bhakti-rasa* : The Sentiment of Heroic Devotion :

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

1. *Yuddha-virabhakta*—In it Kṛṣṇa's friends or His relatives are found as *Ālambana vibhāva*, praising of self, glory fame, slapping the arms, raising the weapons etc. are here *Uddipana-vibhāvas*, giving consolation/assurance of security/fearlessness to a fearful person lion's roar etc, are consequents; and *Garva-‘arrogance’, Harṣa-‘joy’, Smṛti-‘recollection’* etc. are its transitory moods. It permanent emotion is *yuddhotsāharati*. Desire to win against Kṛṣṇa or His devotees etc., This desire will be of four types: it can be *āhārya-‘acquired’* or *sahajā-‘natmal’*, demanded–even his own self–without hesitation for the love of the Lord, and 2.

2. *Dānavīra* is further divided into two: 1. *Bahuprada*, who gives more than demanded–even his own self–without hesitation for the love of the Lord, and 2.
Upasthita-durāpartha-tyāga—'one who abandons the most difficult to obtain boons', when the Lord Himself wants to bestow it upon him.\textsuperscript{334}

The first is further divided into i.e. abhyudayika and Sampradānaka,\textsuperscript{335} as when one gives everything either (2) for the abhyudaya either (1a) of Lord Kṛṣṇa\textsuperscript{336} or (1b) having known his greatness.\textsuperscript{337} It also could take place either out of priti—'love' or out of pūjā—'worship'.\textsuperscript{338} The type and sub types of Dānaviras are given as follows:

3. Dayāvīra—It is dayādra—'kindful', when one surrenders to god.\textsuperscript{339} In it mercy/kindness is Uddipana vibhāva; acts like Rakṣa—'protection', Śīlā—'virtuousness of character', Āśvāsana-vacana—'assurance speech', steadiness etc. are consequents,\textsuperscript{340} and autsukya—'longing', māti—'resolve' and harṣa—'joy' etc, are transitory moods\textsuperscript{341} and its permanant mood is dayā-utsaharat.\textsuperscript{342} As for its example Moradhvaja is devoted to Lord Kṛṣṇa in the form of a Brāhmaṇa.\textsuperscript{343}
Types of Vīra-Bhakti-Rasa

Vīra

Yuddhavīra

Dānavīra

Dayāvīra

Dharmavīra

Svasakti

Sahāya

Āhārya Sahajā

Āhārya Sahajā

Ābhyudayīka Sampradānaka

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

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

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

The 4th laharā deals with the Karuṇa—bhakti—rasa—‘pathetic devotional sentiment’. Its sthāyīvibhāva is sokeratī.347 There are three types of its viṣayālambana (a) Kṛṣṇa, (b) His dear ones—relatives or devotees and (c) kinsmen, of devotees friends who are non—devotess (and hence depeived of the great joy of bhakti). These who know these three types of Ālāṁbana vibhāva are the devotee of three types; and Kṛṣṇa’s acts and qualities etc. are the Uddipana vibhāva; parching of mouth, crying/lamentation, beating of breasts, falling down on the earth etc., are anubhāvas; tears , trembling etc, all are the

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344 Uddīpana...matting. 345 Uddīpana...matting. 346 Uddīpana...matting. 347 Uddīpana...matting.
sāttvika bhāvas and nirveda—'self disparagement', mṛtyu—'death', moha—'distraction' etc. are transitory moods.\textsuperscript{348}

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

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

The fifth lahari is about Raudra bhakti. It permanant mood krodha–rati has three types of visayālāṁbana: Śrī Kṛṣṇa, hita—'His friends' and ahita—'His enemies'.\textsuperscript{351}

Again the second type of ālāṁbana the hita—'friend' is of three types—anavahita, sāhasī—'brave/bold' and īrṣyu—'malevolent/jealous'.\textsuperscript{352} The third type Ahita also is of two types: one's own ahita and Kṛṣṇa's ahita.\textsuperscript{353}

Acts like upahāsa—'joking' at Kṛṣṇa, making for him innuendo speech, his dishonour/ disrespect etc. are the uddipan vibhāvas;\textsuperscript{354} and wringing the hands,
becoming quiet/keeping silence, trembling the head, hanging down the mouth etc., are consequents; *stambha*-‘stupor’ etc., all the *sātvika-bhāvas* are accepted here; its transitory moods are *āvega*-‘flurry’, *śīrma*-‘weariness’ etc.

Afterwards, RG deals with its permanent mood. *Krodha-rati* is the permanent mood of *Raudra-Bhakti-Rasa*. It is of three types—*kopa*-‘wrath’ (towards enemies), *manyu*-‘anger’ (towards relatives) and *rośa*-‘indignation’ (of ladies towards their loved ones).

Again *manyu* is divided in three types according to the obieds of anger—*puiya*-‘respected/elders’, *sama*-‘equal’ and *nyuna*-‘younger ones’.

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

In the sixth laharī's describe the Bhayanaka-bhakti-rasa—'the sentiment it terrible devotional sentiment'. Its permanent mood is bhaya-rati. When Bhaya-rati is nourished it becomes Bhayanaka bhakti rasa.\textsuperscript{361} In it Kṛṣṇa and Dāruṇa or 'Bhayaṅkar āsura' are the two types of viśayālaṁbanas. Dāruṇa are of three types: dāruṇa—'fearful' in darśana—'seeing', in sravaṇa—'listening' or in smarana—'remembering'.\textsuperscript{362}

Its uddipana vibhāvas are Bhrūkutī—'frowning brows' etc; consequents are drying of mouth, watching again and again, hiding oneself etc; except tears, all the sāttvika bhāvas are accepted; death, depression, distraction etc., are transitory moods\textsuperscript{363} and Bhaya-rati is its permanent mood. This Bhaya rati is presented in three ways, i.e.

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

for example Putanā etc. are fearful in their Ākṛti—'bodily appearance', Śisupāla etc. are fearful in their nature and Lord Śiva etc. can create fear by their influence/power.\textsuperscript{365}
Author has neglected kaṁśa etc. as the Ālambana vibhāvas as he was always fearful of Lord Kṛṣṇa, but he had no rati—‘love’ for Kṛṣṇa.366

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

When jugupsa—rati is nourished it becomes Bibhatsa—bhakti—rasa.367 Its ālambana determinants are sānta etc.368; spitting, trembling, sweating etc. are the anubhāvas369 and glāṇi, śrama etc., are its transitory moods.370

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

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

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

366 Sāntā bhāṣātā bhīṣī śāya ālambanā vibhāvaṁ nālambanā mātaṁ || bhātī ṛ ṛ ||
367 Puṣṭā nidrāvibhāvaṁgūpāṁ ratiṁ ratiṁ || aṣṭā bhāṣātā sāṁśūmāṁśāḥ śāyā || bhātī ṛ ṛ ||
368 Āsītāvadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
369 Ādbhutāvadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
370 Abhūtavadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
371 Adbhutāvadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
372 Adbhutāvadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
373 Adbhutāvadānātīmānātāmāḥ śāyānām ālambanā mātaṁ || bhātī ṛ ṛ ||
'marevellos/mysterious' are friendly\(^{374}\) and Śuci/Madhura—'sweet', yuddhavīra, Raudra—'furious' and Bhayānaka—'terrible/terrific' are inimical.\(^{375}\)

Friendly of Priṭa/Dāśya—'faithfulness/servitude' are Bibhatsa, Śanta, Dharmavīra and Dānavīra, and inimical are Madhura, Yuddhavīra, Raudra respectively.\(^{376}\)

For Preyās, Madhura, Hāsyā and Yuddavīra are friendly and Vatsala, Bibhatsa and Bhayānaka are inimical.\(^{377}\)

Hāsyā, Karuṇa and Bhayānaka are friendly of Vatsala and its inimical are Madhura, Yuddhavīra, Priṭa and Raudra respectively.\(^{378}\)

For Madhura, Hāsyā and Preyās are friendly and Vatsala, Bibhatsa, Śanta, Raudra and Bhayānaka are inimical.

RG says that according some scholars Dharmavīra and Yuddhavīra are friendly for śaṁta and according to other they are inimical.\(^{379}\)

For Hāsyā, Bibhatsa, Madhura, Preyās and Vatsala are friendly and Karuṇa & Bhayānaka are inimical.\(^{380}\)

Friendly of Adbhuta are Vīra and Śanta etc, and its inimical are Raudra and Bibhatsa.\(^{381}\)
For Vīra, Adbhuta, Hāsyā, Preyān and Pṛita are friendly and Bhayānaka is inimical; according to some even Śanta is inimical of viṅga.\[^{382}\]

For Karaṇa Raudra and Vatsala are friendly and Hāsyā, Sāṃbhoga–Śrīṅgāra and Adbhuta are inimical.\[^{383}\]

For Raudra, Karuna and Vīra are friendly and Hāsyā–Sāṃbhoga–Śrīṅgāra and Bhayānaka are inimical.\[^{384}\]

For Bhayānaka, Bibhatsa and Karuṇa are friendly and vīra, Śrīṅgāra, Hāsyā and Raudra are inimical.\[^{385}\]

For Bibhatsa, Śanta, Hāsyā and Pṛita are friendly and Madhura and Preyān are inimical.\[^{386}\]

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

He then takes up the topic the aṅga–aṅgi–bhāva–‘principal subordinate relations of rasas’.

While looking into RG’s discussion of the aṅga–aṅgi–bhāva of rasas, we must once again remember that according to RG the five major rasas are Śanta, Pṛita, Preyān, Vatsala and Madhura and the seven rasas (from hāsyā to bibhatsa) will be minor rasas.\[^{387}\]
The first simple rule is that whatever *rasa* principal, its subordinate should be its friendly *rasa* only.\(^{388}\) Thus where *sānta* is principal, *prīta*, *bibhatsa*, and *adbhuta* only will be its subordinate. When *prīta* is principal, *sānta*, and *bibhatsa* and *vīra* will be subordinate, when *preyas* is principal *sucī* & *hāsyā* will be subordinate and so on.

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

Accordingly, when any of the major or minor *rasa* is principal the other *rasas* will act as subordinate and will be emplaced as transitory moods.\(^{390}\)

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

One more important point made by RG is this: each of the devotees is bound to have his peculiar disposition and therefore, his mental set–up will be attuned to a particular sentiment to such an extent that his mind will be consciently occupied by that sentiment only–be it major or minor. And when he
employs that sentiment in his creation that only will be principal and all other rasas will become subordinate.\textsuperscript{392}

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

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

RG, then describes the rules of removing the inimical sentiments because depicting or developing \textit{virodhi}–‘inimical’ sentiments will generally result into \textit{rasabhasa}.\textsuperscript{395} An inimical sentiment detracts from the impact of the principal sentiment, hence it should not be employed. For example, \textit{Madhura} is inimical to śānta and when employed as subordinate it will suppress the experience of Śānta.[1,page–809] The inimicalness of a sentiment is removed when:

1. Either it is depicted in a memory–form to enhance contrast with the principal rasa; or
2. When it is depicted as equal; or
3. When a third *rasa* (which is either indifferent or favourable) is depicted as buffer between the two inimical sentiments; or

4. When the two inimical sentiments are depicted in two different characters (but in this option, RG says, there will be sometimes some tastelessness, through the devotees will the of knowledge would not accept it so);396 or

5. When two mutually inimical sentiments are depicted as subordinate to the third principal one (just as two mutually inimical servant can both serve the same master),397 or

6. When two inimical sentiments are depicted in one character, but different times,398 In the end RG says: Even when depicted in a different place or different character, a contradictory *rasa* will certainly create distaste in the enjoyment of the principal *rasa*; however, when a grand sentiment is depicted, all the contradictory *rasas* merge together without creating contradiction.399 And sometimes in some grand character, all the various *rasas* are introduced for the variety of taste and therefore do not constitute contradiction.400
IV. ix. *Rasābhāsa*: The Semblance of Sentiment:

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

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

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

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

1. *brahman*—'the supreme principle' in *para-brahman*—'the supreme Incarnate i.e. Lord Kṛṣṇa', or
2. sees non-distinction (between the cause Lord Kṛṣṇa and its effects—the world) in an excessive degree, or
3. sees the sentiment of odious in everything.
It will be *Prita-uparasa* (i.e. *Rasābhāsa* of prita or dāsya) when one shows great audacity before Lord Kṛṣṇa or shows neglect to Kṛṣṇa's devotees, or sees superiority else where than in his own personal God or transgresses the boundaries.⁴⁰⁵

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

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

It will be *śuci* or *ujjvala* or *madhura* or *śrīgāra-uparasa* (i.e. *Rasābhāsa* of śrīgāra) when (1) the love is one-sided, or (2) the *sthāyin* appears to dwell in many places (3) or when the deformity of *vibhāvas* is transferred to the *sthayībhāva*. Here the intended absence of *rāti-sthayībhāva* must be understood as total.⁴⁰⁸ Otherwise, if *Rati*—'love' is absent only in the beginning, it will be *sānta-uparasa*. According to some scholars, when one hero has equal affection for many heroines, then also it will be *Śrīgāra uparasa*.⁴⁰⁹
Absence of smartness or brilliance itself is the deformity of determinants, it occurs in the case of creepers, animals, tribal women and old women.\textsuperscript{410}

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

RG then recounts the deformities of determinants, consequents etc.\textsuperscript{412}

He then leaves the details and illustrations of the Upa rasas of minor sentiments like Hāṣya etc, to the good sense of the wise man.\textsuperscript{413}

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

But when they occur in the antagonists of Kṛṣṇa, they will always be called Aparasas.\textsuperscript{416} In the same way should be known the other Aparasas like marvellous Aparasa etc. Some scholars have accepted all these Rasabhas of the best-type as rasa only.\textsuperscript{417}
Ultimately RG says that the four types of *vṛtis*-activities are already treated in his other work *Nataka-candrika*. He does not mention but the topic of the characteristics of dramatic persons, mainly the hero and the heroine (in their minute typifications) is also treated in another work i.e. UNM. Hence this work—BRAS ends here with a single benedictory verse.

**Translation Note:**

वर्तिष भात्याब्द्यवस्थास्तु रसायनस्मृतिका। उपायो नाद्यमातुवादादुका नाटकलयं। वही रूप॥