Rasa is one of the most essential elements of the kāvyā. In fact, it is regarded as the soul of poetry by the Indian literary critics. The term 'Rasa' conveys different meanings in different contexts but its essential core remains unaltered. Rasa literally means juice or essence. It also means taste, relish or flavour. That which is relished is called Rasa. 'Rasyātitī Rasah'. In fact, whether we use the word in its association with the palate or the transcendental experience of a yogi or the delight offered by art, the word Rasa indicates the pleasure that each class of people receive from their experiences.

In his book "The Problem of the Rasavadalaṅkāra" Prof. M. Hiriyanna calls it an integral aesthetic experience. The ultimate appeal of any literary work depends upon this element. In the opinion of Bharata, the celebrated author of Nātyaśāstra and the founder of Rasa theory, no kāvyā can be fully enjoyed without Rasai. The later rhetoricians from Bhāmaha to Jagannātha follow, Bharatā in this respect. Admitting the predominance of Rasa in poetry, the literary critics deal with various topics such as Guṇas, Rītis, Alaṅkāras etc., as the factors subserving the delineation of Rasa.
Literary critics in India have highlighted the objectives of poetry to be twofold viz., creating delight in the hearts of sahṛdayas (Vigalitavedyāntara anand or Sahṛadayahālāda) and inculcating the ideals and morals of life in the manner of a wife (Kanṭasammitopadesa). Every poetical work should conform to these objectives. Campūkāvyā is a literary composition of some length. There is enough scope in it to conform to the above-mentioned purposes of Kāvyā through the variety of events and descriptions coming as the constituent part of well-organized and well-executed theme. It has the capacity to create delight through the delineation of Rasas. In its various constituent parts it delineates various Rasas.

While explaining the characteristics of a Mahākāvyā Bhāmaha and Daṇḍin have said that the main feature of a Mahākāvyā is its repleteness ith Rasa, (Rasabhāvanirantaratva). Āṇandavaraṇadhana and his followers have maintained that Rasa is the soul of poetry. All in all, it may be asserted that all the factors of poetic charm should aim at Rasa realization. The above mentioned rhetoricians have also laid down that one of the Rasas, Śṛṅgāra, Vīra, Karuna, or Sānta should be predominant in a Mahākāvyā while other Rasas
should be introduced as subordinate to the main sentiment. These observations of the literary critics regarding Rasa delineation in a Mahākāvyya have been inspired by the example of the Ramāyana. Mahābhārata, the Mahākāvyas of Kālidāsa, of Āśvaghosa, etc. The poetess Tirumalāmbā has meticulously adhered to this literary tradition in the Varadāṁbikāpariṇāya campū.

Tirumalāmbā in her Varadāṁbikāpariṇāya campū, has delineated the erotic (Śriṅgāra) the heroic (Vīra), the furious (Raudra) terrific (Bhayānaka) and the disgustful (Bībhatśa) Rasas. However in keeping with the objective and the events of the story, whether major or minor, contributing to it, Śriṅgāra Rasa alone may be regarded as the principal sentiment of the Campū, the main theme being the depiction of love and marriage of Acyutarāya and Varadāṁbikā. This Rasa with which we find the unity of the theme in the campū, has been delineated by the poetess with remarkable insight and vividness. what follows is the critical analysis of the main and subsidiary Rasas as expounded in the Varadāṁbikāpariṇāya campū.
As has been already pointed out Śṛṅgāra Rasā is the principal Rasā in the Varadāmbikāparināyaya. Owing to its unique charm in literature, this Rasā is called 'Rasarāja' Śṛṅgāra Rasā is caused by the durable psychological state of 'Rati' or in other words, it proceeds from love. (Ayoga) i.e., Vipralambha taking place before the consummation of marriage and Vīprayoga, the separation of the lovers deep in love after marriage. It has been so named on account of its usually being associated with a bright and elegant attire. Whatever is seen pure, bright and beautiful in this world is compared to Śṛṅgāra. It has two basis viz., Sambhoga (union) and Vipralamba (Separation). There are further subdivisions in these two bases. Without going into the intricacies and complexities of these classifications of Śṛṅgāra Rasa, it is dealt with the delineation of śṛṅgāra Rasā in vara-dāmbikāparināyaya campū, in a general way.

SAMBHOGA ŚṛṅGĀRA

Sambhoga śṛṅgāra is the sentiment of love in union. In the description of Acyutarāya and Varadāmbikā, sambhoga śṛṅgāra, the
sentiment is developed at their first sight, Advent of spring, a stroll in the garden, flower plucking, description of the noon, description of the evening, and of the aquatic sports, amourous sports of the royal couple.

These descriptions also portray the different situations of love sentiment. In the Varadāmbikāpariṁpayā campū, the poetess Tirumalāmbā describes elaborately the first sight of Varadāmbikā at king Acyuta is uddīpana vibhāva, for the delineation of Śṛṅgāra has been elaborately treated in the descriptive portions of the present work. Here are some verses embodying such examples; In the description of the king Acyuta's first sight of Varadāmbikā, the following verse occurs;

"The king's gaze lingering on the trunk of plantain trees (thighs) comprising shining lotuses (feet) then rising to the wheel (navel) and revolving in the whirlpool, then resting on the sky (waist), then ascending a pair of lotty mountains (breasts) and then reaching the nectar of the bright lunār/orb (face), though moving in the midst of moonlight, (beauty of the face) fell into the depths of blue lotuses (eyes)".

In the same way Varadāmbikā's gaze towards Acyuta, causes the sentiment of uddīpana vibhāva expressed by the poetess: "At that
very movement, seeing this same king, whose graceful costume was in keeping with his extraordinary dignity, whose innate majesty was exemplary. Who constantly kept the eyes engaged like the spring, and who was, as if favour incarnate, her female attendants manifested excitement, withdrew a little, and facing one another, began to talk something. But the gazelle-eyed (princess), whose meditation was undisturbed even by the noises of their conversation, augmented by the continuously rising jingle of their ornaments, opened her eyes in due course only after she had finished her meditation. Seeing him, she was greatly flurried, turned aside and seized the jewelled pillar near her like his heart.6

After meeting of the hero and heroine, whatever the feelings that Varadāmbika had reflected by her gesture, forms is an example of Saṁbhoga sṛṅgāra (Varadāmbika glances) "were extremely languishing as if on account of being soaked with the water of love. They were moving very slowly, as if in search of deep and instance love. They were turning towards him, as if drawn by the exquisite charm of his lotus-like face. They were half-closed, as if to stop the egress of the king, reflected
in her pupils. They were embracing him as if with the thrill of joy; they were drinking him, as if winklessly for a long time; and they were voluntarily inviting him, as if with the manifest quiver of her lashes. They were rolling with intense curiosity; were overcome with joy; were brimming with the water of her obvious affection; and were expressing numerous sentiments."

To enliven and stimulate Śṛṅgāra Rasa Copious description of seasons is given in the Varadāmbikāparināya campū. For instance the spring season.

Then appeared, in due course of time, the spring season, which intensified the merriment of the entire universe. It was the (circular) watery basin which surrounds the sapplings of erotic sentiment; the instructor in new amorous gestures for the fawn eyed ladies; Brahma the creator of beauty, for the trees; the school wherein to study alphabets for the young bees; the day of festivity for the menstruating (puṣpita) ladies in the form of creepers putting forth flowers (puṣpita); pseudo-summer for heaps of large quantities of floral dust; the month of delivery for young breezes; the fancied rainy season for streams of floral juice; and the commencement of vaunting of one’s prowess for śāṁbara’s enemy (cupid).
And here is another example of the same; "The aesthete bee, possessed of a pair of charming wings, slightly expanded and upraised towards the ends, entered the interior of a lotus. It might well be supposed to be cupid's amour-seed which had burst into a two-leaved sprout and was planted by him, constantly tending it, in a sarasa (beautiful; juicy) and circular basin (in the form of the lotus).

In the Varadāmbikāpārīṇaya Campū, sṛṅgāra Rasā finds a place in flower plucking and a stroll in the garden. For flower plucking. "Behold, O you large-eyed one. The young girl in the form of the new jasmine creeper is bending low on account of the weight of her flowers, as if on account of bashfulness produced in her on being seen by the punnaga (-man) with his side-long glances in the form of swarms of hovering bees". "O you fair-bodied one! do not pluck these flowers you have already vowed (Lit, 'wished') to offer the fresh flowers of this creeper longingly reared by you to the five arrowed god". (Cupid).

A stroll in the garden: On reaching it, the king shone with; his lotus like eyes, as if, he were spring himself moving about in a corporeal form in the company of sylvan deities and possessing eyes in the form of lotuses."
The poetess delineates the sentiment of love in the description the noon, "Just as a bride-groom embraces the new bride standing at a distance from him at first, and approaching him by slow degrees even so did the tree press to its bosom the shadow that stood away from it at first and approached it gradually, and in that of evening 'undoubtedly, the sun with his long glittering rays (Vilasatkara-dandaḥ) took away with him Lakšmī from her lotus abode as if he were the chamberlain with a club shining in his hand (vilasat-kara-dandaḥ) of Viśnu, reposing in the interior of the ocean.

Evening intent on celebrating the festival of cupid’s victory over the three worlds, placed (lit, 'made the staff obtain') a flag under the pretext of the space illumined by radiating lunar rays over the staff of the eastern mountain.  

the Varadāmbikāparinayā Campū, the poetess Tirumālāṁbā describes elaborately the aquatic sports of King Acyutas as Uddīpanavibhāva for the delineation of Śṛṅgāra. In explaining these situations, many transitory emotions of the ladies of royal harem (Antahpurastriyah) the queen and king, Acyuta have been attractively expressed by the poetess. For example;
"Then the bevy of the fine-hipped ladies of the king's seraglio, whose hearts were eager to frolick in water reached the vicinity of the pleasure-pond. Their luxuriant hair were perfumed with (the fragrance of) the filament of numerous flowers. Their tresses were sticking to their foreheads, wet with excessive perspiration. Redness had appeared in their eye-corners on account of the fall of fresh pollen (in them). Gay talks were rare with them. Their upper garments were slipping on account of their being put on carelessly. The anklets on their feet not were very sonorous on account of their walking languidly. They were wearing beautiful garlands of Keşara flowers between their pairs of breasts, busy striking against one another, because there was nothing to stop them from olliding. Their sandal-pastes had became muddy with perspiration, (produced by their) excessive and discessant hot-breaths. The ripples (in the pond) shone as if they were the numerous maids, dispatched by the excited beauty of the pond, in order to witness such a (stately) arrival of the gazelle-eyed ladies".
And here is the picture of two ladies enjoying each other in the pond; "Another one frolicking in cold water and splash ing a slender-waisted lady who as descending by the sides of her hands, was adequately punished for her audacity then because she was struck back by those very waves, violently (rebounding on) impinging against her breasts".15.

"Here the picture of the king Acyuta, and the queen enjoying each other in the water sports, has been portrayed. 'The king threw lucid water, the on the ridge of the mountain-like breasts of the queen. (On striking against them) it was broken into atoms and assumed the form of the moonlight of her face (-moon). The sportive queen, plunging into and (then) emerging from the waters of the pond, shone like lightning, seen inside the clouds".16.

Thereafter the poetess describes the beauty of the limbs of the ladies, after they have come out of the pond;

"The fair ladies, moving before (the queen) in regularly arranged groups, emerged from gardenpond together with all their campanions. The accumulated beauty of the dense clusters of plantain trees slightly covered with mud was eclipsed by their pair of tapering, radiant thighs clearly visible on account of
their wet silken pitticoats sticking to their bodies. They exhibited svastika figures of one hundred arms by means of (their), bristing hair and pitcher-like breasts, rising from under the water soaked and shrunk sarees. Numerous drops (of water) were dripping from their braids of hair, hanging against their bimba-like hips; and their bimba-like lower lips were quivering with the 'sit' sound (produced of colud)\textsuperscript{17}.

After showing the author's skill in delineating Uddīpanavibhāva Śṛṅgāra, now we can see her skill in howing the Alamāṇa Vibhāva Śṛṅgāra, which finds place in the description of the amorous sports of the royal couple;

"Subsequently, when swarms of bees had stopped humming and fluttering their wings, relaxed on account of being irresistibly tempted to taste the sweet juice of a bed of lilies whose fragrance was on the increase, partridges were indulging in short quick movements of their bills out of their joy of chewing the bits of the ends of the lunār rays gun, when the streams of moon-light were imitating the currents of lucid-water in appearing the watercourses of a multitude of lofty palaces, set with moonstones, and when young men reposing on the pitcher like breasts of lovely ladies resembled (lit 'imitated') groups of elephant
drivers, sleeping on the frontal globes of elephants, belonging to numerous kings and standing ready to march off, the lord of the earth (Acyuta) reached and pleasure-house, wherein arrangement had been made for various amusements; and then in the company of Varadāmbikā he enjoyed pleasure of love in which presents of mutual affection were exchanged as does Indra in the company of Puloman's daughter (i.e. Indrāni).

"In her company he spent a few days in which the passing away of days and nights, etc., was not known, in which their mutual love was becoming unique and deep and during which the affairs of the state were entrusted to the ministers." 18.

VIPRALĀMBHA ŚRNGĀRA

Tirumalāmbā in her Varadāmbikāparināya Campū, delineates Vipralambha Srngāra in the contexts of love in separation of Acyutarāya and Varadāmbikā. Acyuta, falling in love with Varadāmbikā at first sight, being completely enamoured of her bewitching charm and Varadāmbikā, falling in love with Acyuta on account of his charming personality, are both pining for each other, before their marriage. This has been effectively depicted by the poetess. A charming picture of Varadāmbikā in love lorn
conditions is given below;

"(After seeing Acyutarāya) Varadāmbikā returned to the palace, she refused to speak to her friends. Neither she looked at her attendants nor waited on her elders; nor worshipped Agaśtyā, her tutelary deity; nor played on her lute; nor made the deer talk; nor fondled the doe; nor made the peacock dance; nor celebrated the marriage of dolls; nor united the pair of swans; nor gave Lessons to the king Parrot." 19

Thereafter Tirumalāmbā narrates how deeply Varadāmbikā feels pangs of separation; "She gave up her baths, and thought of dressing her ever dishevelled luxuriant hair only when pressed by the maid-attendants (to do so). All her attendents were perplexed. She became indifferent towards all her (female) friends. She forgot all occupations, worthy of her; and with her eyes fixed in the quarters and face, raised up began to fancy the king’s arrival. Out of her desire to hear his name (Acyuta) pronounced, she gladly caused the Dāmodara hymn to be sung (before her) again and again. Thinking 'He alone is dear to me as my life’ she sang him (i.e., his name) only; desired to enjoy with him in private; bestowed her heart upon him; longed to derive her existence from him; incessantly aspired to be in his service; and fixed her affection on him" 20.
Following verses show how quickly her mind got united with him and how she thinks about the separation from Acyuta; "Why did I go to the temple of Ambikā? or Why did I commence the vow? why did I behold this King? or Why did I set my heart upon him?"21.

"There is a great incongruity between that magnanimous king, the charm of whose beauty is similar to that of the host of his infinite virtues and myself, a girl, who has never been engaged in an uninterrupted series of righteous deeds. Neither have I got a beauty worthy of him, nor the means to obtain him, who is such (as has been described above). I do not know, at all, any protector (except he) to save me now"22.

"The life-breaths remaining unscathed! longing completely uproots the tree of my fortitude; and the heart is sorely burnt by the flames of the fire of separation. They are acquainted with him, yet they did not go near him. My life-breaths are my enemies, cupid's arrow are not so inimical"23.

Similarly the love-lorn condition of Acyuta is fully explained by Tiṣumalāmba in following manner. "On reaching the palace, the king dismissed at the very main gate all the vassal princes, having honoured them according to their merit; and then entered the inner apartment and the mighty cupid was too entered his heart."
"The moon among kings accepted the auspicious lustration ceremony of the ladies of the harem. Verily, noble-minded people, though their hearts be set upon others, are always courteous to their dependants."

"There the king, honoured with the blessings of aged matrons, three himself on a bed in the inner apartment; and with a sorely afflicted heart in the privacy of the bed room he mused over her beauty that was astonishing, enviable, peerless, immeasurable, inconceivable.

"The earth's austerities, consisting in her supporting (the world), bore fruit after a long time since such a gem among women, eclipsing the beauty of Lakṣmi, has been born on it."

"There are, on the surface of the earth, innumerable moon-faced damsels, whose bodies are embellished with aggregates of the quintessence of beauty. But they cannot aspire even to a small portion of her graceful smile. Oh wonder! she is some indescribable glory of the Creator's manual skill.

Humiliation from her gentle gait is praise for geese; insult from her long side-glances is the capital of the beauty of the lotus-bed; repudiation from her luxuriant hair is joy for
the clouds; and reproach from the pair of her breasts is the fruit of meritorious deeds of the chief mountain ranges".27.

"It is improper to compare her two feet, scattering heaps of lotuses and tender-leaves at every step to lotuses and tender-leaves. The rays of her nails are really, lines of the graceful laughter of her fingers, making fun of tender-leaves, which are, as if practising austerities on the points of needles in the form of the ends of juicy creepers, with the desire of attaining similarity".28.

"She was fashioned by Cupid with magical formulae. Otherwise, why does invisibility appear on her ankles?

"The ear of new rice, longing for similarity to her thighs, lovely like Cupid's bugle of victory, had its grains covered with musk when it ripened. (And now) it manifests shame by hanging its head".29.

The excellent plantain tree, ever apprehending defeat from her pillar-like thighs, never forgoes tremour even though concealed within numerous panels in the form of its leafy folds".30.

"Why should non-existence not appear on her waist, lying in between her hips and the breasts that are constantly swelling by
their great expansion in mutual emulation having vanquished the entire host of foes (in the form of standards of comparison).

"Afraid lest there should be clash between bashfulness and love as a result of their residing in the same person, the prime of youth, being a friend of both of them, has drawn the line of hair, which is, as if the line of demarcation, dividing the frontiers (of the hearts and hips which are respectively the seats of bashfulness and love). That is why they are equally supreme in their respective spheres (now). 31.

"The humiliated lotous, entering water, shamefacedly said to her lotous-like face: It is better that I should deside below you and at once imbedded itself there in the form of the (lotous) mark. Seeing the full-moon touching the earth by becoming her face for (her) constant waxing, has the half-moon, also, become her forehead? (Verity) the path followed by the great, subsequently becomes the path of all. 32.

It is improper even to mention (Lit, 'remember') the name of the fish, that possess an existance bestowed upon them by water and hang in one corner of Cupid's banner, before her two eyes, displaying multitudes of waves of the Ganges with the lustre of
their extremely bright side-galance and generating strong love
by their graceful movements merely.

"Her luxuriant hair wishing to appease the indignation of her
feet against the lotuses, which had found a place within them
(i.e. the hair), hung down (lit. 'manifested their length'), with
the intention of going down to an equally low position. 33

"In short - verily the art of ceating ladies, which the
lotous-born (i.e. Brahmā) practiced since his (very) birth-day,
bore its fruit after a long time, because in order to celebrate
it in the entire world, he showed it here in (this) fawn-eyed
one".

(Thus) the king, who attended to no other business, and whose
intense heat (of the fire of her) seperation was not removed even
though he was plunging into the wave of the beauty of the moon-
aced one, again and again, awaited the jester's arrival 34.

In this way, the poetess Tirumalāmbā has depicted the
sringarāra so predominantly in the whole of he Varadābhikāpaiṇaya
campū with such care and capacity that the main thread of the
principal rasa is never broken.
VĪRA RASA

Bharata mentions that Vīra or heroic sentiment is constituent of supreme Nature, as it relates to superior type of persons possessing of Energy (Utṣaha). This is aroused by the determinents such as the presence of mind, perseverance, diplomacy, discipline, military strength, power, reputation of might, influence and the like.

Bharata further states that Brahma spoke of Vīra as if three kinds, that arising from making gifts (Danavīra), from fulfilling one duty (Dharmavīra) and from fighting (yuddhavīra). Literary critics have spoken of four kinds of heroic sentiments. Where fourth one is Dayavīra.

In the Varadāmbikāparināya campū, Narasiṁha combines in himself all these four types. The poetess gives much importance to portray the character of Narasiṁha, which occurs in the first part of the campū, where yuddhavīra type of Narasiṁha's personality has been described.

Here, the theme of the Narasiṁha's episode describing his conquest against other kings is the Alāmbana Vibhāva of utṣaha and getting the victory against the kings etc., is the uddīpaṇa vibhāva.
Here is the description of Narasimha's march of conquest (vijaya yatra). "In order to favour all the brides in the form of quarters, attached to (him on account of) his virtues, by marrying them, the Lord (Narasimha) sent ahead his fame as a messenger and then started (on his campaign) under the pretext of honouring victory (by marching forward to receive her)".36

Another example of Vīra Rasa is Conquering at first, the eastern quarter and appropriating it with his might, the king established there his fame, fierce as the sun; and then accompanied by his compact army, large as an ocean, he reached the southern quarter marching along coast".37

A conspicuous delineation of heroic sentiment, is seen in the portraiture of the fight between the armies of king Narasimha and the Cola king, and Narasimha's attack on the Cola king capturing him alive after killing his elephant, the description of the fighting warriors:

"Having entered the pleasure pond in the form of the battle-field, they uprooted the huge arms (of warriors) like so many lotus-stalks, produced the impression of the trunks of plantain trees by their massive and huge thighs; mercilessly squeezed the lotuses in the form of the faces (of warriors), full of the
sentiment of anger, with the foreparts of their trunks; made
turbid the flood of water in the form of the courage of eminent
heroes; (and thus) quickly reduced (the pleasure-pond of the
battle-field) to the mud of flesh, fat and brain.\textsuperscript{38}

"They quickly whirled the hostile warriors, vomiting large
quantities of blood and caught (them) by both the feet, with the
fore-parts of their trunks; thus reminding one of the circle of
water, drawn by Yamā's sister, partaking of a meal in the vessel
of the battle-field".\textsuperscript{39} Here Vīra Rasa is combined with Sthāyib
hāva i.e.utsaha.

Following example shows how Narasimha enters the battle field
and how he is engaged in fight. "Narasimha hastily arrived to
rescue his entire army that had been frightened, had been
killed, had fled from the battle, was surrounded (by the hostile
army), was struggling in the thick of the fight and was
dispirited."

This same lion among kings equipped himself (for the battle)
immediately, mounted a huge elephant, encouraged his army simply
(by showing his) wrath, and than with a sword glittering in his
fore-hand pushed on the hostile army.\textsuperscript{40} "Arriving (there) on a
lordly elephant, which with its head thrown up appeared to be
drinking up at a gulp the entire sky that had long held back the (echoes of its) trumpetings, he exterminated the entire (Cola) army with the elephant’s trunk, furious like an enraged huse serpent, with its tusks, hard and keen-edged like thunder-bolt, with its feet that shook the globe, with its tail that resembled mighty arm of the god of Death and with its mallet that warded off numerous blows, so that squadrons of spear-men were broken, (so that) platoons of lances wee inca pacitated, (so that) the whole companies of halberdiers were slain, (so that) battalions of archers were driven away, (so that) the expert elephant drives were killed (so that) horse-men were annihilated, (so that) shield-bearers were crushed, (so that) mallet-bearers were eviscerated, (so that) flag-bearers were captured, (so that) horses were tortured and (so that) elephants were deprived of their 'scent' (of icher)”.

Narasimha’s fight against the Cola king shows his heroic personality and yuddha Kausālyā (brilliance in fighting). Following example is most suitable to his yuddhavīrata

"He, the foremost among kings, sitting on the excellent forehead of his lordly elephant, routed the entire hostile army with showers of his arrows, just as the sun, stationed on the
Easten mountain chases the mass of darkness with floods of its light; and then violently attacked the Cola king, who was rushing towards him and was showering a volley of arrows all round, just as the vanquishe of An̄dhaka (i.e. Śiva) attacked Jalandharā, or Rāmachandra, Rāvaṇa.\textsuperscript{42}.

"Pulling each other’s trunk with their trunks and striking each other’s tusks with their tusks, so that sparks flew out by their hard impact, the elephants of the two (kings), resonant with the ringing of bells presented a fine spectacle of the progress of the fierce fight."\textsuperscript{43}.

"Both of them, terrible to look at as a result of the appearance of excessive wrath in them, and eager to claim victory in the duel, resisted each other by unprecedented methods of yielding all missiles in order to secure superiority (over the other opponent)".

Yuddhavīra and Dayavīra, of Narasiṁha have been simultaneously described by the poetess Tiulamāmbā. "Having besieged it, he made an attack upon the city, against which were being fixed thousands of ladders, resembling the great courage of the hostile heroes, seen at the time of the violent attack. Its fortifications, which were of the form of virtue, were being
broken by the hard blows of spades coming down upon them like the
great enthusiasm of eminent (hostile) warriors (that was
subsiding). Its numerous housetops, as high as the pride of its
king were being brought down by the strokes of stones, vehemently
hurled by machines. Yuddhavīra, Dayāvīra, Dharmavīra, Dānavaṇīra
combined: poetess Tirumalāmāṇī finds all the four divisions of Vīra
Rasa in Narasiṃha western campaign (i.e., siege of Śrīraṅgapatna).

In Narasiṃha's attack upon the city, against which were being
fixed thousands of ladders, resembling the great courage of the
hostile heroes, seen at the time of the violent attack. It
reflects his Yudhavīrata and next, king Mahāvīra who had
approached him with his wife, children and others, had placed
before him his entire wealth through mortal fear had fallen at his
feet, and had thus manifested his helplessness with the water of
compassion, newly (sprung in his heart) and installing him as the
king in that very town he (i.e., Narasiṃha) easily captured, at
that very moment Dūmakura and other big forts. This shows how he
was Dayāvīra.

Thereafter he seized the fort Matarṅgī, from the enemy, just
as Viṣṇu seized heaven from Bali. After his victory, he bowed
to the god Gokarna, girt by the western sea, as if through its anger (against him) for holding its son (i.e., the moon) and wife (i.e., the Ganges). Here he is characterized as a Dharmavīra.

"At Gokarna offered numerous gifts, such as the gift of gold, etc., equal to a man's weight. Thus, though he had little aim (sūkṣma lakṣa) in the battle, yet he had big aims (sthūla-lakṣa) in the matters of gifts." It is a suitable example of Dānavīra.

In this way Tirumalāmbā has displayed her skill in giving lively descriptions of the sentiment of Vīra Rasa. Though it is subordinate in the Varadaṁbikāparināya campū, it is presented in all its details within the scope which she has provided herself in the poem.

RAUDRA RASA

According to Bharata, Raudra consists of the permanent mental state of anger, it owes its origin to Rākṣasa Dānavas and haughty men and is caused by fights. This is created through the elements such as anger, rape, abuse, insult, untrue allegation, exorcising, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood and similar other deeds. Its representation should be
by means of consequents such as red-eyes, knitting of eyebrows, biting of the lips, movement of the cheeks, pressing one hand with the other and the like. Transitory psychological states (vyabhicārins) in it are: presence of mind, energy, excitement, indignation, restlessness, fury, pespiration, trembling, horripilation, choking voice and the like.

Tirumalāmbā's depiction of Raudra sentiment also is affective. In the following lines, we can find fury of warriors aroused at beholding their foes:

"Their lips were throbbing, as if with the agitation (produced in them) by (their) quick steps occasioned by (their using) harsh and abusive language owing to (their) anger generated suddenly at the mere sight of the enemy."

In the description of the fight between the warriors we find another charming example of Raudra Rasa:

"It was horrible with the fire of (their) glory inviolable on account of sparks flying about in the battle in which warriors who were moving about were recklessly striking one another with swords and arrows, and sparking like fire flies recently born in the vicinity of the darkness of the dust, daraning the intermediate spaces of the quarters."
Thus Tirumalāmbā has delineated Raudra Rasa very efficiently at proper situations in her Varadāmbikāparināya campū.

BHAYĀNAKA RASA

As mentioned by Bharata the Terrible sentiment is formed of the permanent mental state of fear (Bhayā). This is created by the determinants like hideous noise, sight of ghosts (sattva), panic and anxiety due to (untimely cry) jackals and owls, staying in an empty house or forest, sight of death or captivity of dear ones or news of it or discussion about it. It is to be represented on the stage by consequents such as trembling of hands and feet, restless eyes, change of colour, horripilation and loss of voice. Its transitory states are: paralysis, perspiration, choking voice, horripilation, trembling, change of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, terror, epilepsy, death and the like.¹⁹¹

When describing the battle-around the poetess has delineated Bhayānaka Rasa. An example is given below:

"In it the cries of children of the king of ghosts were drowned in the loud tumultuous uproar of the vampires shouting at the top of their voices and by the jingle of cymbals in the form
of pairs of broken human-skulls, which constituted of a fitting accompaniment to the dance of headless trunks. In it the evil spirits had set aside their desire of drinking blood as a result of their delight in hearing the songs of the dark-eyed Kalolikas dexterous in fondling the child placed on the seat inside the tiny swing in the form of the human corpse suspended in the midst of coils of intestines drawn out by the ends of forceps in the form of the moving beaks of the vulture couple, greedy for eating the blood dripping flesh.  

Thus we can say Tirumalāmbā is capable of handling Bhayānaka Rasa also, wherever and whenever, she finds a proper occasion.

BIBHTASA RASA

Bibhatsa Rasa with disgust (Jūgapṣa) as its sthāyibhāva has been depicted to a considerable extent in the Varadāmbikāparinaya Campū. This consists of the durable psychological state of disgust. Anything creating disgust or aversion by a mere thought or sight is the Alamāṇa Vibhāva. In general, it occurs only in the descriptions of filthy objects, obscene sights and loud talk. Flesh, blood, entrails, the disfigured dead body, foul smell (anitavikašana) produce disgust in the minds of men. Bhayā,
Avega, Vyadhi, Apasmara etc., are the *Sañcāribhāvas* of this sentiment. Since the Varadāmbikāparinaya campū, is full of terrific fights, There is ample scope for the depiction of Bibhatsa Rasa.

There are many occasions for the delineation of Bibhatsa Rasa on the battle field. The battle field crowded with somany dead bodies with blood flowing out from them, creates disgust and aversion in the mind of the every reader. Here is an example given below:

"It was a veritable mighty ocean of the glory of illustrious warriors whose seraglios were constantly being replenished with rivers of blood, which had attracted herds of huge elephants, in which the resemblance of tortoises had been produced by a multitude of shields fallen from the hands of warriors, in which boats of bodies of elephants were being rowed in sports in their hands, and in which surging waves were flowing fast with tumultuous noise." In this way Tirumalāmbā has shown her ability in delineating all the Rasas. Except in the case of Srngāra Rasa, the principal sentiment, and Vīra Rasa, one of the subsidiary sentiments, She has been very brief. In the sentiment of Srngāra, her depiction of the scenes is in keeping with decorum and
propriety. Since she has not given long descriptions, the situations of Rasas other than Srngāra and vira are brief but effective.
REFERENCES


4. Ibid. IV. P. 229.

5. Prof. Suryakānt, op-cit P. 105

6. Ibid. line 3-10. P. 106.

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4. Ibid. IV. P. 229.

5. Prof. Suryakānt, op-cit P. 105

6. Ibid. line 3-10. P. 106.

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4. Ibid. IV. P. 229.

5. Prof. Suryakānt, op-cit P. 105

6. Ibid. line 3-10. P. 106.

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4. Ibid. IV. P. 229.

5. Prof. Suryakānt, op-cit P. 105

6. Ibid. line 3-10. P. 106.
7. Ibid. P. P. 107-108

सहज-प्रभावम्, अप्रेम गाढीयांमि आविष्कर्तनतलयदाक्षिणम्, नूतनि
दृश्योपदेशमन्त्रित्वम् वस्तुम्, अनुपमिन्तवत्तम्, अनन्तकलमकलवाच, 
विज्ञानितमभाषानि, किंवदपसुलि परस्परसंगचित्ताविवं विमानबलपतनीः 
परिवारसनीगीततिनीम् अविश्वाष कदलाभरण-रणंतानुक-थानुपुलीतालाप- 
कोलाहलायित्रिनिष्ठ -नियम-नन्या, क्रमेश ध्वनिमनसान एव समुन्नित्विलेखना 
तमभीज्ञतः, तब्ज्ञानमुनृद्यसंवध्वसा परिवृत्तिवित्तमित तस्य सबिधामर्णितमभंकलवलिपि 
| 196 |

8. Ibid. P. 124 lines 2-6

अथ कदाचित्तावलाच्यामिदनसाधुरणम्, अभिनवबिलासप्र
देशेशिको हरिलोचनानाम्, अभिनवकर्षणकलभुशोकहनाम्,
संस्कृतावसरसमलिकुमारकणाम्, उत्तवदिवसः पुण्डितकसिनाम्,
अलीकनिदः प्रवृत्तरपणपालानाम्, प्रसृतिमासः पनपूर्वकहनाम्,
कुलानागानो मकर-दवाहिणीनाम्, आहोपुरुषिकारम्भः अमरशासन सव 
प्राप्तितसकलजगदुपलसो मधुमासः प्रसुतिसीत्वः P 124 Lines 3-8
9. Ibid. P. 126

उक्षेत्रमिताप्रमाणायतं पक्षद्वयं बनुरः
बिनाशीणा रसिकोऽदिशयुक्तो यद्गर्भमण्येश्वः।
नियं पालयता दिपप्रतितमहो श्रुतार्थी निभं
तदायं सरसात्वावलवल्रे पुष्पेशुप्या रोपितम्। 130।।

10. Ibid. P. 133 Line 1-4

"अग्नि! निःशामय विशाखश! परिचलदलितपरिष्कृतपदाक्षिन्यायि:
पश्यति पुराणे लक्ष्येवृ कुसुमभरेण नसीमवति नवमालिका बलिका।"

"ृत्तु! माफिकू कुसुमानीपानी, सागिलाषुपुलालिताया यदस्या लसिकायाम:
पुरात एव प्रत्यक्षरदेशतोपहरत्या प्रार्थितानि प्राप्तमिकानि।"

11. Ibid. P. 132

समेत तं सागररोपवलेक्रे व्याराणि राजीवविलोचनेन।
सोडयं वसन्तो वनदेवताथि: सवण्यं कुष्ठानिनिव सत्वरिणु। 111 135।।

12. Ibid. P. 137

स्थितं पुस्तादलितुर्यु एव क्रमेण च स्वस्य वशं प्रप्रथाम्।
वोदा नवोदावभी सानुसाग श्रवणं तथ। क्रोडगतापत्तानीत्। 111 146।।

13. Ibid. P. 145

सागरोदस्यस्य मुरे: कक्कुलव विलसकरकंदः।
इदिरं पुष्पशुष्कवज्ञेदालनवेव सह नूरष्मेषीव्। 111 158।।

विज्ञाविज्ञायीसव विधातु स्मारदेवस्य समुपृत: प्रशोदः।
सुरदिनुकरानादपदेशाद्यसमस्मवधयताकामिन । । 159।।


अय विचित्र नृसिंह-केसर-सुभिक केशरापरामर्, अत्युविदाय सत्यल
सिक नितिन सक्त चूर्ण-कुंतलमू, अभिग्राह-पराग-पतन-जनित-नवन-कृषि
श्रोणियोनेष्ट, आविष्कृत-चतुर-वचन-तानम्, विज्ञातारं-विश्वास
विसंसामन-संयमम्, अलस-गान-वशातु अनति-शिख्रण-चरण-गठरारकम्
अवारित-परसपर-कलह-लघुभ-कुऽ-गुणाल्पन-कत्त-केसर-कुशमालिकम्
अविरित-निर्दिष्ट-भर-दर-चर्च-जल-पक्ष-कुक्षांतेऽपेनवीमपदसत् पूर्ण
नितानिश्ची-कदवम्, अम्बु-सहार-लालस मानसम्, आसदतु केलिसरि-परिसरम्।

15. Ibid. P. 140 Line 3-5

अपरा शिक्षिषेियसि कलितसंचारां कोंकिंचकिचनोदरी करावलतर
लीकृतेन लहरीभेत्र नेपानवादवत्तनतीम् अभिकृत्ती तदीय-कुक्षाधर्मन
रमस-परसपरे तेनैव सतचारिता तदा निजाविनेिसिलं नियतमन्यूथवत्ति।

16. Ibid. P. 140-141

कुक्षालीनभि देवय: कीर्ष बिमलमु मेदिनेनैः
ज्ञारितं परमाणुनवदहत तदेदनवनद्रिकालसम् ।। 150।।
मुहूः सरोवरिः केलिलोिा निमाज्ञोनामावरती।
बलाकालतः परिशृष्ठमा चौदमीविज्ञानि चक्षुलाखी।। 151।।

17. Ibid. P. 141 line 9-12 P. 142 line 1-2.

स्तिशितार्थं युक्तं-संस्मरित्व-व्यक्त-संप्रस्तथगान-प्रमा भासूर बर्म्युरो—
19. Ibid. P. 118 line 1-5

20. Ibid. P. 118 Line 6-10 P. 119 line.

18. Ibid. P. 147.
21. Ibid. P. 119

क्रियालयों गृहमन्निचकायः किम्यंरेवभागिन्द्र व्रतं वा।
केनाजीः स्वतः एष्ठ भूपं किम्यंरेवास्तविन्द्र मनो वा ॥ 121 ॥

22. Ibid. P. 119 line 7-10.

कव वा स महानुभावः कृत्तिकुल-गुण-नागोनुकल-सप्त-लिलः कोणीपालः कुर्वाहम्।
आपवर्त्ति-निरलय-सुकुल-पालिका बालिका, कव वा मम तदाौपितकं रामणीकम्।
कव वा तादृशस्य तस्य समागमाम्यपायः सदृश्या सम्प्रति परिज्ञाय शरणमन्यं न जानामि।

23. Ibid. P. 119-120.

एषु स्वास्ततु श्रेयोपादयमहो मूलासम्मूलय
रुक्मणी, हदं वियोगददानवले परं तत्पते।
तस्येषे निदितात्तथापि न गतात्सत्यालिकं प्रोहिणः
प्राणं एवं तथाविवधः प्रतिपद्य बाणः न मे मान्यः। ॥ 122 ॥

24. Ibid. P. 110

आसाध्य मनेत्रमोष्टपानु प्रहिल्य
प्रगुल्लार एवं सदृशप्रतिपत्पूर्वम्।
अथ्यतरं नृपतिराविशति सम सोशय।
कषर्यकोष्पि वियोलो हदयं तदीयम्। ॥ 108
ग्रुपेरुःतः पुरुषामिनीं नीराजनामझलझयक्रीप्त।
25. Ibid. P. 111
तत्र वृद्धपुरस्त्रीणामाश्रीरूप्त्याहितो नृपतिर्नर्मगृहस्यने निपत्य समुत्तमय्यता
चितेन रहस्य विना यति स्म विस्मयनः नायय्यम् अतिस्मृत्यः अनुमन्मय्यः
अनेकस्य अविनययः अनाध्ययः अतिरिक्तियः तदिहैं रूपः

26. Ibid. P. 111
सहिष्णुतासंज्ञित्विज्ञानिः परोऽपिकावः पलितं विशयं
तिरस्त्रास्वाविभवं यदाः स्त्रीलाप्स्याध्यम्युश्कितम्
110 VPC. 110
सीन्द्रासारसामविवयक्ताः श्रद्धाननः कृति न सतिः वाशृष्टिः
नमस्तिविशाश्च तात न भजन्मुप्याः क्रियित्वेष्यिमहो! कल्याणलः

27. Ibid. P. 111-112
प्रशंसा हस्यारं परिभवनमस्य गृहस्य: गुदुतातः
कठाड़के खो: कमलवनलः परिप्रेरणः
धारानानान्दः कमरिनिकुरस्रादन्तमः
कविवन्दन्दतिन्दा कुशालपरिपाकः कुलगिरः

28. Ibid. P. 112 line 3-5
प्रतिपद्धीतीर्ष्यतर्ष्यतपत्राद्यात्तोः पादयोः परमस्तिविविषवयोः वम्यानसामान्यः,
साध्यकल्यनः सरसोतिकाच्चलचन्द्रकाशिनः समासान्तत्ततिसाम्यः किसलयनाम्यः परिर
विरविश्वपरल्लामनः सकलासाहसरेखा एवं नष्टयूञ्ञः

29. Ibid. P. 112
शब्दरार्थशास्त्रवर्षा: सम्प्रदायवर्गधारी सा।
जद्दृश्यता कव्य नो चेदाविर्भवित गुणयोऽः।  || 113  ||
श्रद्धारजनयकहलनिन्य-ज्ञायोगमणकुंतली नवशालिनय्:।
आसीतुष्टावसित: परिपक्वते ग्रीमायोगमुखतया विवृणातित चायम्।  || 114  

30. Ibid. P. 112
सम्भाव्यती सततं तदुस्तत्तम्भादपायं किल राजस्वाम।
पुष्कलामेकाव्यामध्यलीलापि नो जातु जहाति कमयम्।  || 115  || P 112।

31. Ibid. P. 113 Lines 1-5
परमक्रमशिलमक्रम्य नियतमन्योपयंधितात्यूखागममुखसुखोरसहव्योरसहव्योरततः किंमिति
न शूर्यमध्यमुद्विवियोऽततम्, मन्दाकक्रम्यो योगमूृतिः समानधिकरणयं जन्यमिति
परमसाधारणेन तदुस्तत्तम्भादपायं निपातितात सीमाविभागसूत्रेव समालिका, अत एव
तथा रोस्यं समायं प्राधायम्।

32. Ibid. P. 113
निराकृतं नीरुललं गृहाभाद्वात्रु ग्रास्थानायं प्रस्तावोऽः
नं नव्याभोवंततमिति रेखाच्छलातित्व एव कैलाम्।  || 116  ||
आश्रित श्राब्दभिवृद्धिकुलं गुरुपरं पूर्णविभूषणभौतिकत्वं स्वस्ततम्।
अभिजुर्यमलिकानमभीत किमस्य भानं महाभाष्य एव तत्तोखलानाम्।  || 117  ||

33. Ibid. P. 114 lines 1-5
वल्कतार-कम्य-कान्तिसद्दसिद्ध-मन्दाककित-वहर-सदोहस्य। विग्रामस्पद्ध-  
मात्र-निर्दोहितात्मक-कुर्मस्य न्यायनत्तूऽस्य पुरस्तादस्युपहित संभृत-ज्ञानामः  
शब्दशृंगारवर्तकेदशिवलिनियं शक्तिर्या समर्पणपिन सामर्थ्यः।
निज गर्भ-देश-प्रवेशिन्यां कुषोशायानामुपरि कोपाभिनविग्रहंपरिनीरोधशस्नेषः

34. Ibid. P. 114 line 11-12

किं बुधनः

आरम्भ जनमित्रमुजसभ्यो यदृ
अथ्यत्वतानखलौतसाधिलपम्।
प्राकाशयमुग्धशीर्ष समस्तलोकः
प्रख्यापनाय तदिकं पलितं विसाय।। 118।।

पुनः पुनर्दुर्वदनायः सौन्दर्यलहरीमवाहामोडि अविरहितविरहमक्षणा
महीपतित्तूःसबमनमम्, अन्वयकार्यः प्रवलालयत्। तदु विद्वृकः समागु
शयन-गृहः बहिर्द्विखती पार्श्विन-नयन-स्पन्दन-संज्ञा विज्ञात - - -।

35. Bharata Nātyasāstra, Ed. pt Kedānāth Bhāratiya Vidya Bhavan,
Delhi Varanasi, 1983, ch. 6 P. 100-101

अथ विषो नायौत्रकृतिलसाहलकः। स चारास्माहथाचथायनवित्यवल्लकपकम्बक्षित
प्रतापप्रभावविचित्रविवृत्तमधिसे। उत्साहायथाच्यावकाशादस्परिपायमोहत।
विविधाद्विशेषादीतरस्तो नाम संभवति।। 157।।

36. OP-cit P. 14

हरिद्वृवायामुग्णातुराणिगन्तुगाहैग्राहतः करऽगहंतु।
प्रहित्यूतीमिमित्यश्रीवेवृ प्रतस्ये विज्ञादरक्षातृ।। 161।।

37. Ibid. P. 15

आदौ नित्या हरिहरयद्धामालसाक्त्य शक्या
तन्त्रायुगं दिनकरणिविव्यथापिय्य प्रतापम्।
कोणिपालः प्रथमजलयः कृतमार्गेण गला

पारावर्तनवचमूपस्फुतिरगद्यवाचीमृ ॥ १७ ॥

38. Ibid. P. 46 Lines 3-5

"संगरकेलसरः प्रविष्य मूर्ताकण्डानव बाहुल्यजनमूलयतः, धन-सरोत्त-काण्डे रम्भा-
स्तम्भ-सम्बाबनामुत्थत्यतः, त्रेष्ठ-रसपुष्कल वदन - पुष्करणी पुष्करणेण निष्कल्यः

विष्णुविद्यः: वीर-चर-धैर्य-वारी पूर्वावलित्यतः, सरमां मासं-नेवो- मारिश्च पदः - शेषमकर्यः ॥

39. Ibid. P. 46

रणविगतीतायेकालराव्य भ्रमोक्ष्या

परिशिष्टपरिषेकप्रकृतियां समायन्तः

पदमुगलगहितानुः भ्रमयति स्म तूर्ण

वमदुरस्विरोपानुः वैसिवीरानुः कलकः

॥ ३७ ॥

40. Ibid. P. 47

यभीतं प्रभीतं समरददेशं बीतंसमध्ये किल वेद्यानमः

चैतन्यश्रूंयं सकलं स्वस्तीयं त्रातु नृसिष्टतरसागरसंगमः

आरीष स्वयमः हस्तिनं महंतं समरधः सपदे स एष राजसिहः

हस्ताग्रसुपुरसमरयातातीतः आशास्य स्वभास्य किरदयोगमारातः

॥ ४१ ॥

41. Ibid. P. 48 Lines 1-8

अभ्येत विरात-गर्भितमृगावर्धित-मस्तकतया समस्तमापि नभस्तां युगापदापितेः

कुज्जरूपेत्र तुम्मित-कुम्मलि-वरोदण्डय शुण्डया कुलसकर्कस-निक्षितातातेन दन्तेन,

चालित-बसुंगतीबैश्यन्त-चौः: दण्डधर-भुजकाण्डमिधिने बालधिना निर्मित-निर्मित
समुक्षेपणमुदागेण च विभजित-कौर्तिक-साध्यम, विवशिष्ट-प्रासिकम, विरत-निखिल-पाराखृतकम, विनियसात्म- शानुष्कम, निरूपित निषिद्धि - वरं निरहित-सादि-गण

निन्दिततत्वार्थिकं निर्गृहदान्त्र मौर्यगिरिकं निन्दित-वैज्ञानिकं निष्पीडित रोदकं निगमित -

सिन्धुपुर, निखिलमिहि तदनिकं निरवशेषमकार्थि।

42. Ibid. P. 48 9-10 p49 lines

प्रथमशिखरवती विकलन इव महस्ततिमिततमस्तोमं महासिवसरसस्तकतो विशिष्टतबकः

समस्तमापं शात्रवलं विद्राय स पार्वत्वर्, समुद्रीनतवं समापतिं समन्तो बाणसततिं

वर्षं योलनेनामन्तकान्तक इव जलस्थं रघुकुलसुर्यर्य इव पढ़कितकरं सरभसमिभवाम्।

43. Ibid. P. 49

अनुपमन्युदयुदविर्तिकाव्योज्यद्वितिविनादलोती।

प्रकृतमांस प्रतीवकुत्तत्त वदृश्यार्थसिंहस्त्राम्भः || 42 ||

हस्तनं हस्तमक्रृष्य रती रद्द्वकं संघटव निद्रुहतिमुदकुतिस्फुलिङ्गम्।

घण्टनिनादमुद्वैरं करिणी तत्तीवः चण्डाहवग्रहंमद्यर्य वधिताम् || 43 ||

44. Ibid. P. 61 Lines 4-6

निज चक्रं लं मण्डलचिं पुंडरीकवाह्य विशारामवित कुण्डलयु विवेदेषण

रक्तर्वम्-विशेष सूचक सपथिवेष विवेचन - विषय - कौशलमिव,

प्रकाशस्य परीवेश निहृत -समाक्रमण - --

45. Ibid. P. 62

तेने तुलापूर्णदानपूर्व तेनेह नानाविधंदानजातम्

सर्व्ये भवन् यथापि सूक्ष्मलक्षः स स्थाललक्षी हि वेदः पितृः। 115111
46. Bharata, N.S. OP-cit ch. 6 P. 99

अथ रौद्रे नाम क्रोधस्यापि भावायामस्कर दानवोधतमवन्य प्रकृतिः सज्जामहेतुकः।
स च क्रोध धर्मात्मार्जितपावनमानवन्तवचनोपवातिकाकपावमात्मामित्रेप्पालस्यादि भिवर्मवैदीरधते।
तस्य च तात्पर्यात् पीडनमेवदन प्रहसनावरणमास्त्रात्मसप्ततं प्रहसनर्तिष्कारक्षणादानी कोणि।
पुनः रक्तनवनकेशमुक्तीकरणावहमवर्त्तीपीडमनमुयस्मुरणसहस्राणिष्ठेप्रादि भिन्तुभासरभिनयः
प्रकृत्वः।

47. VPC. OP-Cit P. 33 Lines 2-4

"शाश्वत-दर्शनमन्त्र-सरस्वत-प्रस्थिती-रौष -पूर्ण-निर्मिलनालापलवरतपदर्पण-संप्रमेयेव
कर्मगानाधरपुता........."

48. Ibid. P. 41 lines 4-5

"दुर्भाष्य-प्रताप शिलिभ-मयुद्ध, सीमाधि परदामालोकं- समाजिक- वैमानिकं-
वामालकविमुक्तत-कल्पवुक-धन - सत्यकरनिष्केति- पूण्य-धार-पवन-तिक्षा-कृतसन्वृजण......

49. Bharata, N.S. OP-Cit ch. 6 P. 101.

"विकृतत्वस्य दर्शन सज्जामार्णय शून्यग्रामगनात्।
गुल्ममोर्स्यराजकृतक्षक भगवानको क्षेयः।। 70।।
गात्रमुखुडूत पंहेदपीस्तम्भभविषवाहोदेहः।
सम्रात्मुखशहस्तदयकस्यनोमेवभायः।। 71।।
एतत्व भाकं स्त्याय समुयं तैव वक्तव्यः।
पुनःभरीव भाव: कृतकं मुदुनेष्टेतीः कर्पमः।। 72।।
कर्मचरनवृद्धितःसम्पादयस्यक्रोऽहदयकमेन।
50. Op-cit P. 42 lines 3-8

"कब्रध-नरतनमुख-फलित-नरकपाल-युगलताल-खोताल-पेटाल-बहुत-हलहलि-
काकल-कल-परिहार-रोदन-भूत-राज-बालकम्, सरस्तरसंसारदान-गर्भ-गृह-मिः-पुनः-
चन्द्र-चन्द्र-संधिकांत्र-समुदंदतान- मालिकान्तर- लम्बान-भान- कलेवर-तुतर-
दोलामचकरतारागिरिपित बालोपलालन-लोल-नीलाक्ष-काकोलिका गानार्कर्ण
-रसावामनित -रुगिरपालनावधान -आतुधानम्, .......

51. Bharata, N.S. Op-cit ch. 6 P.102

अनभिमय दशन च गद्यसंसर्षं दोषेः ।
उदेजनेव बुद्धिमिबतरसः समुदवति ॥ ७४ ॥
मुखनेत्रविकृण्या नासोपछादनावनमितायेः ।
अव्यक्तवाद पतायमलासः सप्तमिनेयः ॥ ७५ ॥

52. VPC. Op-cit. P. 42 line 9, P. 43 lines 1-3

आकृष्टगिरिवेतनम्-गण्डलसिंहम्, निपतित-चर्म- विति- निर्मितकूण्डसाधवयमिबिः,
विप्रभ- परहुशालिन- हस्त- राजहर- कुमारक केलिकाल- मानकोप- गाणिय- पानाभिः,
अन्तरुपल- कल-कल- बहुलिलहरि- वेगासिरपपालिलसृष्टियोगिनवरत- समेधमांनावरोध-
महायोग्य- यश: पयोधित-रसम्,