

# केशव-ग्रंथावली

खंड १

( रसिकप्रिया और कविप्रिया )

संपादक

श्री विरवनाथप्रसाद मिश्र

हिंदी-विभाग, काशी विश्वविद्यालय

भंटी भरि अक मनभायो करि छाडयो, मुहुँ  
केसरि सों माँडि लई बेसरि उतारि कै ॥३४॥

वनविहार के मिस को मिलन, यथा--(सवैया)

देहि री काल्हि गई कहि दैन, पसारहु ओलि भरौ पुनि फँटी ।  
छाडौ नहँ मग छाडौं जो या पै लुड़ावै बिलोकनि लाज-लपेटी ।  
बात सँभारि कहौ सुनिहै कोऊ जानत हो यह कौन की बेटी ? ।  
जानत हूँ दुषमातु को है, पर तोहि न जानत कौन की चेटी ॥३५॥  
जलविहार को मिलन, यथा--(सवैया)

हरि राधिका मानसरोवर केँ तट ठाढ़े री हाथ सों हाथ छियेँ ।  
पिय के सिर पाग प्रिया मुकताहल/भ्राजत माल तुहँनि हियेँ ।  
कटि 'केसव' कछनी सेत कछुँ सबही तन चंदन चित्र कियेँ ।  
निकसे छिति छरिसमुद्र ही तँ संग श्रीपति मानहुँ श्रीहि लियेँ ॥३६॥  
अन्यच्च, यथा--(सवैया)

रितु शीषम के प्रतिभासर 'केसव' खेलत हूँ जमुना-जल में ।  
इत गोपसुता बहिँ पार गुपाल बिराजत गोपनि के दल में ।  
अलि दृढ़त हूँ गति मीननि की मिलि जाइ उठे अपने थल में ।  
इहिँ भाँति मनोरथ पूरि दोऊ दुरि दूरि रहँ छवि सों छल में ॥३७॥  
( दोहा )

इहिँ विधि राधा-रमन के बरने मिलन बिसेखि ।  
'केसवदास' निवास बहुत बुधबल लीजहु लेखि ॥३८॥  
और जु तरुनी तीसरी क्योँ बरनौँ यहि ठौर ।  
रस में बिरस न बरनिथै कहत रसिक-सिरसौर ॥३९॥  
ये सब जितनी नायिका बरनी मति अनुसार ।  
'केसवदास' बखानियहु, बुधि-बल अष्ट प्रकार ॥४०॥  
प्रथम मिलन थल में कहे अपनी मति-अनुसार ।  
हावभाव-वर्णन करौँ सुनि अब बहुत प्रकार ॥४१॥  
इति श्रीमन्महाराजकुमारहंद्रबीलविरचितयां रसिकप्रियायां  
श्रीराधाकृष्ण-चन्द्रान-मिलनस्थानवर्णन नाम पंचम प्रभावः ॥ ५ ॥

[ ३५ ] देहि री-दै दधि (नवल०) । कौन-को महरेदी (बाल० ख०) ।  
[ ३६ ] कछे-लसी (बाल०) । [ ३७ ] गोपनि-गोपालनि के गन में (बाल०) ।

अथ भाव-लक्षण--(दोहा)

आनन लोचन बचन मग, प्रकटत मन की बात ।  
ताही सों सब कहत हूँ भाव कबिनि के तात ॥१॥  
भाव सु पंच प्रकार के, सुनि विभाव अनुभाव ।  
थाई सात्विक कहत हूँ, व्यभिचारी कविराव ॥२॥  
अथ विभाव-वर्णन--(दोहा)

जिन तें जगत अनेक रस, प्रगट होत अनयास ।  
तिन सों विमति विभाव कहि बरतत 'केसवदास' ॥३॥  
अथ विभाव-नामभेद-वर्णन--(दोहा)

सब विभाव है भाँति के 'केसवदास' बखानि ।  
आलंबन एक दूसरो उदीपन, मन आनि ॥४॥  
जिन्हें अतन अवलंबई ते आलंबन जानि ।  
जिन तें दीपति होति है ते उदीप बखानि ॥५॥  
अथ आलंबन-स्थान-वर्णन--(छण्ड)

दंपति जोवन रूप जाति लच्छन जुत सखि जन ।  
कोकिल कलित वसंत फूल फल दल अलि उपवन ।  
जलचर जलजुत आमल कमल-कमलाकर ।  
चातिक मोर सु सव्द तड़ित धन अंबुद अंबर ।  
सेज दीप सौगांध गृह पान गान परिधान मनि ।  
सुभ नृत्य-भेद बीनादि-रव आलंबन 'केसव' बरनि ॥६॥  
अथ उदीपन-वर्णन--(दोहा)

अवलोकनि आलाप परिरंभन नख-रद-दान ।  
चुंबनादि उदीप ये मर्दन परस प्रमान ॥७॥  
अथ अनुभाव-वर्णन--(दोहा)

आलंबन उदीप के, जो अनुकरन बखान ।  
ते कहिये अनुभाव सब, दंपति प्रीति-विधान ॥८॥  
अथ रथायी भाव-वर्णन--(दोहा)

रति हाँसी अरु सोक पुनि क्रोध उछाह सुजान ।  
मय निदा बिसमय सदा, थाई भाव प्रमान ॥९॥

अथ सात्त्विक भाव-वर्णन--( दोहा )

स्वद रोमांच सुरभंग कंप वैभ्रम्य ।  
असू प्रलय बखानियै आठो नाम अनन्य ॥१०॥

अथ व्यभिचारी भाव-वर्णन--( दोहा )

भाव जु सबही रसनि में उपजत 'केसवराय' ।  
बिना नियम तिन सों कहै व्यभिचारी कविराय ॥११॥

अथ व्यभिचारी-नाम-वर्णन--( दोहा )

निर्वद ग्लानि संका तथा, आलस हैन्य 'रु मोह ।  
स्मृति धृति ब्रीडा चपलता श्रम मद विंता कोह ॥१२॥  
गर्व हर्ष आवेग पुनि निंदा नींद विबाद ।  
जड़ता उकंठा सहित स्वप्न प्रबोध विषाद ॥१३॥  
अपस्मार मति उमता आस तर्क औ ज्यधि ।  
उन्माद मरत अवहित्य है व्यभिचारी युत आधि ॥१४॥

अथ हाव-लक्षणा--( दोहा )

प्रेम राधिका कृष्ण को है तातेँ सिंगार ।  
ताके भाव प्रभाव तेँ उपजत हाव विचार ॥१५॥  
हेला लीला ललित मद विभ्रम विह्वत बिलास ।  
किलकिंचित विच्छित्ति कहि अरु विब्योक्त-प्रकास ॥१६॥  
मोहहृत सुनि कुटुमित बोधकादि बहुत हाव ।  
अपने अपने दुखिबल बरनत कवि कविराय ॥१७॥

अथ हेला हाव-लक्षणा--( दोहा )

पूरन प्रेम-प्रताप तेँ भूलत लाज-समाज ।  
सो हेला जिहिं हरत हिय राधा श्रीब्रजराज ॥१८॥

अथ श्रीराधिकाजू को हेला हाव, यथा--( सवैया )

अवलोकनि अंकुस दूँचि अन्पम भ्र जुग पास भलेँ गल मेली ।  
सुदुहास सुवास उठाइ मिली वह जान्हू को जामिनि माँझ अकेली ।  
अधरासव प्याह कये बस 'केसवराइ' करी रसरति नवेली ।  
बन में बृषभानुसुता सुखहीँ हरि कोँ हरि ले गई हेलाहि देली ॥१९॥

श्रीकृष्णजू को हेला-हाव, यथा--( सवैया )

बेनु सुनाइ बुलाइ लई बन भौन बुलाइ कै भाँति भली को ।  
फुलि गयो मन फूलयो बिलोकत 'केसव' कानन रास थली को ।  
अधर-रस प्याह कियो परिरंभन चुंबन कै मुख काम-कली को ।  
हेलाहि श्रीब्रजनागर आजु हखा मन श्रीबृषभानुलली को ॥२०॥

अथ लीला हाव-लक्षणा--( दोहा )

करत जहाँ लीलानि कोँ प्रीतम प्रिया बनाइ ।  
उपजत लीला हाव तहँ बरनत 'केसवराइ' ॥२१॥  
अथ श्रीराधिकाजू को लीला हाव, यथा--( सवैया )

पायन को परिवो अपमान अनेक सों 'केसव' मान मनैबो ।  
मीठो तमोर खवाहवो खैबो बिसेवि चहूँ दिसि सैँकि चितैबो ।  
चौर कुचीलनि ऊपर पौढ़िबो पातनि के खरकेँ भजि ऐबो ।  
आँखनि मूँद कै सोखति राधिका कुंजनि तेँ प्रतिकुंजनि खैबो ॥२२॥  
श्रीकृष्णजू को लीला हाव, यथा--( सवैया )

काँकि भरोखनि में चढ़ि ऊँचे अवासनि ऊपर देखन धावै ।  
निंदत गोप चरित्रनि कोँ कहि 'केसव' ध्यान करै गुन गावै ।  
विचित्र चित्र/में आपुनपौ अवलोकत आनंद सों उर लावै ।  
आँगन तेँ घर में घर तेँ फिर आँगन वासर कोँ बिरमावै ॥२३॥

अथ ललित हाव-लक्षणा--( दोहा )

बोलनि हैसन बिलोकियो चलनि मनोहर रूप ।  
जेसँ तेसँ बरनिये ललित हाव अतुरूप ॥२४॥  
श्रीराधिकाजू को ललित हाव, यथा--( कवित्त )

कोमल विमल मन, विमला सी सखी साथ,  
कमला उधैँ सीने हाथ कमल सनाल के ।  
नरुर की धुनि सुनि भोरै कलहैसुनि के,  
चौँकि चौँकि परै चारु चँडुवा मराल के ।  
कचनि के भार कुच-भारनि सकुच-भार,  
लचकि लचकि जात कटि-टट बाल के ।  
हरै हरै बोलत बिलोकत हैसत हरै,  
हरै हरै चालत हरत मन लाल के ॥२५॥

[ २० ] बुलाइ-भुवाइ (रस०) । अधरासरस०-रूप महाभयुपान कराइ कखौ परंभन कामकली को (रस०) । खैबन रंभन कामकली के (नल०) ।

Keśavadāsa, Rasikapriyā

**atha bhāva-lakṣaṇa (dohā)**

ānana locana bacana maga prakāṣata mana kī bāta/  
tāhī soṁ saba kahata haiṁ bhāva kabini ke tāta// (1)

bhāva su pañca prakāra ke suni bibhāva anubhāva/  
thāī sātṽika kahata hai vyabhicārī kabirāva// (2)

**atha vibhāva-varṇana (dohā)**

jina teṁ jagata aneka rasa pragaṭa hota anayāsa/  
tina soṁ bimati bibhāva kahi baranata kesavadāsa// (3)

**atha vibhāva-nāmabheda-varṇana (dohā)**

saba bibhāga dvai bhāṁti ke kesavadāsa bakhāni/  
ālambana ika dusaro uddīpana mana āni// (4)

jinhaiṁ atana avalambaī te ālambana jāni/  
jina teṁ dīpati hoti hai te uddīpa bakhāni// (5)

**atha ālambana-sthāna-varṇana (chappaya)**

dampati jobana rūpa jāti lacchana juta sakhi jana/  
kokila kalita basanta phūla phala dala ali upabana/  
jalacara jalajuta amala kamala-kamalā kamalākara/  
cātika mora su sabda taḍita dhanu ambuda ambara/  
subha seja dīpa saugandha gr̥ha pāna gāna paridhāna mani/  
nava nṛtya-bheda bīnādi-rava ālambana kesava barani// (6)

**atha uddīpana-varṇana (dohā)**

avalokani ālāpa parirambhana nakha-rada-dāna/  
cumbanādi uddīpa ye mardana parasa pramāna// (7)

**atha anubhāva-varṇana (dohā)**

ālambana uddīpana ke jo anukarana bakhāna/  
te kahiyai anubhāva saba dampati prīti-vidhāna// (8)

**atha sthāyī bhāva-varṇana (dohā)**

rati hāmsī aru soka puni krodha uchāha sujāna/  
bhaya nindā bismaya sadā thāī bhāva prabhāna// (9)

**atha sātṽika bhāva-varṇana (dohā)**

stambha sveda romaṅca surabhaṅga kampa baibanya/  
āṁsū pralaya bakhāniyai āṭho nāma ananya// (10)

**atha vyabhicārī bhāva-varṇana (dohā)**

bhāva ju sabahī rasani meṁ upajata kesavarāya/  
binā niyama tina soṁ kahaiṁ vyabhicārī kabirāya// (11)

**atha vyabhicārī-nāma-varṇana (dohā)**

nirbeda glāni saṅkā tathā ālasa dainya 'ru moha/  
smṛti dhṛti brīḍā capalatā śrama mada cintā koha// (12)

garba harkha āvega puni nindā nīnda bibāda/  
jaḍatā utkaṅṭhā sahita svapna prabodha bikhāda// (13)

apasmāra mati ugratā trāsa tarka au byādhi/  
unmāda marana avahittha hai byabhicārī yuta ādhi// (14)

**atha hāva-lakṣaṇa (dohā)**

prema rādhikā kṛṣṇa ko hai tāteṁ siṅgāra/  
tāke bhāva prabhāva teṁ upajata hāva bicāra// (15)

helā līlā lalita mada bibhrama vihrta bilāsa/  
kilkiṅcita bicchitti kahi aru bibboka-prakāsa// (16)

moṭṭāita suni kuṭṭamita bodhakādi bahu hāva/  
apane apane buddhibala baranata kavi kabirāva// (17)

**atha helā hāva-lakṣaṇa (dohā)**

pūrana prema-pratāpa teṁ bhūlata lāja-samāja/  
so helā jihim harata hiya rādhā śrībrajarāja// (18)

**atha śrīrādhikājū ko helā hāva, yathā (savaiyā)**

avalokani aṅkusa aiṁci anūpama bhrū juga pāsa bhaleṁ gala melī/  
mṛduhāsa subāsa uṭhāi milī vaha jonha kī jāmini maṅjha akelī/  
adharāsava pyāi kiye basa kesavarāi karī rasarīti navelī/  
bana meṁ bṛkhabhānasutā sukhaim hari koṁ hari laim gaī helahi helī// (19)

**śrīkrṣṇajū ko helā-hāva, yathā (savaiyā)**

benu sunāi bulāi laī bana bhauna bulāi ke bhānti bhalī ko/  
 phūli gayo mana phūlyo bilokata kesava kānana rāsa thalī ko/  
 adharā-rasa pyāi kiyo parirambhana cumban kai mukha kāma-kalī ko/  
 helahim śrībrajanāgara āju haryo mana śrībr̥khabhānulanī ko// (20)

**atha līlā hāva-lakṣaṇa (dohā)**

karata jahām līlāni koṁ prītama priyā banāi/  
 upajata līlā hāva tahaṁ baranata kesavarāi// (21)

**śrīrādhikājū ko līlā hāva, yathā (savaiyā)**

pāyana ko paribo apamāna aneka soṁ kesava māna manaibo/  
 mīṭho tamora khavāibo khaibo bisekhi cahūṁ disi caumki citaibo/  
 cīra kucīlani ūpara paudhibo pātani ke kharakeṁ bhaji aibo/  
 ām̄khini mūda kai sīkhati rādhikā kuñjani teṁ pratikuñjani jaibo// (22)

**śrīkrṣṇajū ko līlā hāva, yathā (savaiyā)**

jhānki jharokhani meṁ caḍhi ūmce avāsani ūpara dekhana dhāvai/  
 nindata gopa caritrani koṁ kahi kesava dhyāna kakai guna gāvai/  
 citrita citra meṁ āpunapau avalokata ānanda soṁ ura lāvai/  
 ām̄gana meṁ ghara teṁ phiri ām̄gana bāsara koṁ biramāvai// (23)

THE  
RASIKAPRIYĀ  
OF  
KESHAVADĀSA

*Translated into English verse*  
by  
K. P. BAHADUR

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What the Book is About

Keshavadāsa wrote *Rasikapriyā* to provide entertainment to such readers as were interested in the poetry of love. Love was considered to be the primary emotion, not only by the poets of Keshava's time but also by those who had preceded him. *Rasikapriyā* deals with love in all its varied aspects. The lover, portrayed in Keshava's book is Kṛiṣṇa and the beloved is Rādhā. In poetical language they are often called *nāyaka* and *nāyikā*.

The book describes the different kinds of *nāyakas* and *nāyikās*—their lovemaking, their moods, sentiments, and emotions, and illustrates these by vivid accounts of the lovers in various situations. These are classified all through the book under two heads 'hidden' and 'manifest'—the former showing the secret desires of the lovers and the latter their outward manifestation.

In the beginning the Poet describes the youthful charm of the growing maiden, the tips of whose breasts grow with each day, whose eyebrows dance with pleasure, whose rump grows heavy, and whose eyes begin to be troubled by shyness. Such an inexperienced girl resists the advances of her beloved. She wants to remove even the animals and birds from her bed-chamber lest they witness her lovemaking, and wants to turn low the flame of the lamp. She cannot gaze into the eyes of her lover even when he forces up her chin with his thumb. Such a girl exhausts the *nāyaka's* patience, and he goes to the extent of drugging her and then making her sleep with him. Gradually age and experience make the *nāyikā* change her bashful attitude. She has learnt the different ways of lovemaking, and shame has abandoned her. Her lustful cries awaken even the birds. With her mounting experience the *nāyikā* can now detect the *nāyaka's* infidelity from his drowsy eyes, and his distraught condition.

The meeting of lovers is described with all its rapture and fulfilment. The *nāyikā* tries to steal a glance at her lover but



In an Indian love song we have the following description :

'The curl of your lock has entwined my heart  
And like a viper it has stung me.'

The braided hair of *Guzrāfi* girls, we are told, 'look as if a cobra has nestled there'. When the serpent saw the lovely braid of Damayanti, humbled and shamed it crawled into the nether regions. In Jaisi's *Padmāvatī* hair is frequently compared to snakes. Speaking of maidens sporting in the water the poet says :

'Their glossy black hair on the waters lay  
Like snakes which by their very looks did slay.'

The beautiful black hair of Princess Padmāvatī are picturesquely described :

Her tresses, black bees are, struggling to taste  
Her nectar, soft and glossy—wave on wave,  
As sinuous serpents on a rock do shine  
Intoxicated by the sandal breeze  
Of mount Malaya, they on her head do climb,  
Thence wind around her deadly poison curls;  
Love-chains which close on the beholder's neck—  
The parting of her hair, as yet untouched  
By vermillion, is a shaft of light  
Through her mass'd tresses, black as is the night !

When her boat had sunk, and the unhappy Princess was cast on the merciless waves, her curling tresses lay

'as snakes climbing on  
Her head, and leaving all her bosom bare'.

A Telegū poetess, describing a woman's braided hair, praises its sinuous length:

'Her braided hair was black and long like Rāhu the sky snake  
Come to devour the full moon of her face which outshone it.'

24. Rādhā is going with another maid in the forest, the latter with a pot of curd on her head. Kṛiṣṇa waylays the maid, and asks her to give him the curd, which she had promised him the day before. She tauntingly says, 'spread out your garment and have it', and adds, 'do not molest me or block my way'. The audacious Kṛiṣṇa, beckoning towards Rādhā, says, 'What if I molest you, will not your companion of bashful eyes save you! The maid is aghast at such impertinence and asks him, 'Did you know whose daughter she (Rādhā) is?' Kṛiṣṇa replies with greater insolence, 'Yes, that I know : she is the daughter of Viṣābhānu, but I do not know whose slave you are'

25. A large lake in the north of the Himālaya mountains from which the River Gaṅgā takes its source.

26. See note 10, Chapter 4.

27. See note 4, Chapter 1.

## CHAPTER VI

### The Emotions

This is a long Chapter in which Keshavadāsa gives a thought-provoking analysis of various kinds of emotions by which lovers are swayed. Emotion is said to be expressed when the message of the heart is conveyed through a person's face, eyes, or voice. There are five kinds of emotions—dis-jointed, positive, auxiliary, steady, and that causing horri-phi-ation. The disjointed emotion is that by which there is sudden increase of pleasure. This is of two kinds—supporting, and exciting. The former is one which aids pleasure and enhances it, as for example, beautiful flowers, pleasant weather, shapely limbs shrouded by lovely clothes, the melodious notes of music, and the charming sights of nature. The exciting emotion, as its name implies, is one which creates and increases excitement of passion. Examples of things which excite are : sight, conversation, loud cries of rapture in lovemaking, kissing, rubbing, touch and marking by the nails or teeth. The supporting and exciting emotions are the chaste ones, and are sanctioned by convention for newly-wed lovers. The unchaste emotions are on the other hand those which though resulting in pleasure are not authorised by rule or convention. The list of unchaste emotions is long. They are thirty-four in all. These emotions are, indifference, weariness, doubt, laziness, poverty, delusion, recollection, contempt, shame, fickleness, labour, intoxication, care, rage, pride, joy, excitement, scorn, sleep, debate, stupor, craving, dream, awakening, sorrow, epilepsy, violence of mind, hope, argument, great perplexity, fear, frenzy, and death. Another division of emotions is from the point of view of amorous dalliance, especially, that of the traditional lovers, Rādhā and Kṛiṣṇa. Examples of such emotions are dalliance, amorous sport, elegance, meriment, coquetry, ecstasy, amorous gestures, and the like. The characteristics of these, and other emotions are described. As elsewhere, examples are given throughout to illustrate the various types of emotions. This is

an unusual chapter, and the classification of emotions made by Keshavadāsa might be considered too meticulous and even sometimes tiresome, were it not for the fact that it is an important branch of study in Hindi poetry. None-the-less the significance of emotion in art, especially one so subjective as poetry, is obvious. In the words of H.R. Hawcis: 'Emotion is the atmosphere in which thought is steeped, that which lends to thought its tone or temperature, that to which thought is often indebted for half its power.'

#### What emotion is

When what within the heart lay hid  
Is manifested through the eyes,  
Or by the face, or voice, that is  
Emotion known by poets wise.<sup>1</sup>

#### Kinds of emotions

Emotions of five kinds methinks  
Unto all poets are known to be,  
Disjointed, positive, and helping,  
Horriplating, and the steady.

#### The disjointed emotion

By which the pleasures of the world  
All of a sudden show increase,  
That is defined by Keshavadāsa  
The emotion which disjointed is.  
Of this two further types are told,  
As poets skilled are wont to think,  
The one is that which lends support,  
The other which is exciting.

#### The natures of the disjointed and exciting emotions

By whose aid pleasure more becomes  
That is the supporting: and by which

Excitement in the mind is born  
That emotion exciting is.

#### Habitation of the supporting emotion

Young couples, bosom friends bound close  
By ties of beauty, caste, and trait;  
The cuckoo, lovely spring, and groves,  
And blossoming flowers, delicious lake  
With watery creatures, bumble bees,  
The dainty lotus, *chātaka*,<sup>2</sup> sky;  
The peacock's shout, a lightning's streak,  
A lamp of oil, a bed that lies  
Inviting; dark rain-bearing clouds,  
A room sweet-scented, betels chewed;  
A lovely dress fair limbs that shrouds,  
The *vijñā*'s notes, guitar, and lute:  
These are the things that pleasures please  
And do emotion much increase.

#### Ingredients of the exciting emotion

Sight, conversation, and loud cries,  
Inflicting marks of nail and teeth,  
Rubbing and kissing, and the like;  
And touch—these excitement increase.

#### Nature of emotions which follow convention

All acts which like the image lie  
Of emotions that aid and excite,  
Do sprout in newly-weds in love,  
And bound by rules conventional are.

#### The steady emotions

Lovemaking, laughter, sorrow, rage,  
Zeal, wonder, scorn—are known to be  
By the authority of age  
Emotions which are counted steady.

## Nature of horripilation

Stupor, sweat, standing of hair  
On end; trembling, and loss of voice,  
Paleness, tears, and deliriousness;  
Eight signs of horripilation are.

## Unchaste emotions

Emotions in all pleasures that stay  
Without a precept or a rule,  
Are by good poets called unchaste.

## The unchaste emotions

Indifference, weariness, and doubt,  
Remembrance, fickleness, and shame;  
Contempt, and poverty that bows,  
Anxiety, fear, and sorrow vain;  
Delusion, labour, pride and rage,  
Sloth, intoxication, joy,  
Excitement, scorn, sleep and debate,  
Stupor, dream, cravings that cloy :  
Awakening, hope, epilepsy,  
Violence of mind, and worry grave;  
Argument, frenzy, death, disease—  
These are emotions all unchaste.

Emotions arising from the love of Rādhā and Kṛiṣṇa.

When for lovmaking of Shṛī Kṛiṣṇa  
And Rādhā, endeavours arise,  
These are emotions such, wherein  
The poets and poetesses surmise,  
As is their understanding, these :  
Love's amorous sport, and elegance,  
Intoxication, dalliance sweet,  
Deception, and bewilderment,  
That which is planned, and coquetry;

The gestures fond which lovers use,  
*Bivoka*,<sup>4</sup> *mollāyita*,<sup>5</sup> *kuṭṭamita*,<sup>6</sup>  
And feelings which the heart can move.

## The emotion of delight

Where power of perfect love does make  
All bashfulness at once to fly,  
And Kṛiṣṇa and Rādhā captivates,  
That is emotion of delight.<sup>7</sup>

## Example of the emotion of delight

She pulled him to her with the goad  
Incomparable of her gaze;<sup>8</sup>  
Thus Rādhā round his neck did throw  
Her eyebrow-noose—alone she stayed  
With her love in the moonlight dim.  
Her fragrance, and her laughter soft,  
Did linger—and she made him drink  
The essence of her sweet lips off,  
Thus her beloved she did win:  
Then him with talk she busy kept,  
And to the forest she took him,  
Her mind on sweet enjoyment set.

## The emotion of amusement

When the lover and loved one devise  
As one another to be clothed,  
And so make love; then does arise  
The sentiment of amorous sport:  
Says Keshavadāsa, where both sojourn  
As blissful lovers so engaged,  
There amusement's emotion born  
Is—thus do skilful poets say.<sup>9</sup>

Example of the emotion of amusement of the *nāyikā*.

Rādhā as Shṛī Kṛiṣṇa being disguised  
Learns low to bow, and touch his feet,

To bear insults in many wise,  
 To be wrathful, and to appease:  
 Betels to offer and to take  
 She learns; to be startled, and peep  
 In all directions in strange ways,  
 On drab and dirty floors to sleep:  
 To run at every crackle made  
 By dry leaves; and learns to blindfold  
 Her eyes, and still to make her way  
 From one grove to another grove.

Example of the emotion of amusement of the *nāyaka*

Shrī Kṛiṣṇa,<sup>10</sup> as Rādhā being disguised,<sup>11</sup>  
 From casement peers, and his roof mounts,  
 To gaze; the cowherds he decries,  
 And sings Kṛiṣṇa's praises! looking on  
 His own portrait with joy much grown  
 So does he wander all the way  
 From home to courtyard, then to home;  
 And so does he spend all the day.

The elegant emotion

Where speaking, laughter, and fond sight,  
 And gait, becoming are described,  
 As they in truth are; there exists  
 The emotion which elegant is.

Example of the *nāyikā's* elegant emotion

Whose heart is spotless, and so tender,  
 Who has a worthy bosom friend  
 As Sarasvatī<sup>12</sup> to befriend her,  
 And lotus stalk within her hands,  
 As Lakshmi.<sup>13</sup> When the sound they hear  
 Of her toe-ornament, ducklings doubt,  
 And startled think that swans are near!  
 Whose waist with burden low is bowed

Of breasts,<sup>14</sup> and hair, and her shame deep!  
 That girl who walks with charming gait  
 And softly laughs, and sweetly speaks,  
 The mind of Kṛiṣṇa does captivate.

Example of the *nāyaka's* elegant emotion

Oh! see, my bosom friend, arise!  
 Ghanashyāma as cloud, today does go  
 From the woods to Brajā—open your eyes  
 And drink your fill—his garments yellow  
 Like lightning are; his crown so glints  
 That the rainbow's splendour more it makes,  
 The charmed note of his flute, methinks  
 Is as the cloud's beloved play-mate,  
 The peacock,<sup>15</sup> who with joy does dance  
 When he beholds his friend advance.

The emotion of ecstasy

When due to perfect love, conceit  
 Increases; and the change to youth  
 Does rapture bring—then 'tis in sooth  
 Emotion of sweet ecstasy.

Example of the emotion of ecstasy.

When graceful, and drunk with ecstasy  
 Of her sweet form, and arrogance,  
 Rādhāji sat—and oh! dear friend,  
 The handsome son of Nandaji,  
 Lovelier than Kāmadeva, to appease  
 Her did arrive; by Kṛiṣṇa I swear,  
 Oft laughed he, and at her feet there  
 Did fall, yet he did not succeed,  
 To win her: at that very time  
 Dark clouds arose: then in fear she  
 Like lightning did upon him leap  
 And round him her limbs close entwined!<sup>16</sup>