

AMERICAN ORIENTAL  
SERIES

VOLUME 47

EDITOR  
EDWARD H. SCHAFER

ASSOCIATE EDITORS  
ERNEST BENDER                      JACOB J. FINKELSTEIN

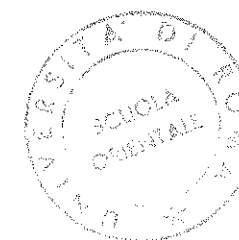
AMERICAN ORIENTAL SOCIETY  
NEW HAVEN, CONNECTICUT

1962

INDOLOGICAL STUDIES

IN HONOR OF  
W. NORMAN BROWN

EDITED BY  
ERNEST BENDER  
University of Pennsylvania



AMERICAN ORIENTAL SOCIETY  
NEW HAVEN, CONNECTICUT

1962

COPYRIGHT 1962  
BY AMERICAN ORIENTAL SOCIETY  
*Made in United States of America*

COMPOSED AND PRINTED BY THE WAVERLY PRESS, INC., BALTIMORE 2, MARYLAND

## TABLE OF CONTENTS

PREFACE.....	vii
BIBLIOGRAPHY.....	ix
ARTICLES	
1. V. S. Agrawala: Gaurī.....	1
2. L. Alsdorf: Namipavvajjā.....	8
3. H. W. Bailey: The Profession of Prince Teūm-ttehi.....	18
4. T. Burrow: Sanskrit <i>āmoda</i> - 'fragrance, perfume'.....	23
5. S. K. Chatterji: Purāṇa Apocrypha: A "Maṇipura-Purāṇa".....	28
6. M. J. Dresden: Note on Khotanese Poetry.....	42
7. P.-E. Dumont: The Manuscript of the Ṛgveda of the M. A. Stein Collection.....	51
8. Franklin Edgerton: Atharva-Veda 13.1.10.....	56
9. M. B. Emeneau: New Brahui Etymologies.....	59
10. J. Fillozat: Les Dates du Bhāgavatapurāṇa et du Bhāgavatamā- hātmya.....	70
11. J. Gonda: Ṛgveda 10.40.10.....	78
12. D. H. H. Ingalls: Words for Beauty in Classical Sanskrit Poetry..	87
13. S. M. Katre: A Special Causative in Koṅkaṇī Verbal Bases.....	108
14. Stella Kramrisch: Two: Its Significance in the Ṛgveda.....	109
15. F. B. J. Kuiper: The Three Strides of Viṣṇu.....	137
16. M. Leumann: Der Altindische Kausative Aorist <i>ajījanat</i> .....	152
17. Georg Morgenstierne: Iranian Feminines in <i>čī</i> .....	160
18. Paul Mus: Du Nouveau Sur Ṛgveda 10.90? Sociologie d'une Gram- maire.....	165
19. Hajime Nakamura: The Vedānta as Noticed in Mediaeval Jain Literature.....	186
20. Louis Renou: Sur la Forme des Brahmasūtra.....	195
21. Paul Thieme: Chess and Backgammon (Tric-Trac) in Sanskrit Literature.....	204
22. J. E. van Lohuizen-de Leeuw: Humor in Indian and Southeast Asian Art.....	217
23. H. D. Velankar: Gharma and Oman in the Atri Legend.....	228
24. Royal W. Weiler: The Buddhist Act of Compassion.....	238
LIST OF COLLEAGUES AND FRIENDS WHO HAVE MADE THE PUBLICATION OF THIS BOOK POSSIBLE	

of the family, they are also requested to grant offspring (see, e.g., Kauśika Sūtra 88, 25).<sup>45</sup> The last pāda needs no discussion.

Thus this stanza as a whole may be regarded as a statement of events, activities and experiences of those concerned in marriage ceremonies.<sup>46</sup>

<sup>45</sup> Oldenberg, *Die Religion des Veda*<sup>4</sup>, Stuttgart-Berlin, 1923, p. 568.

<sup>46</sup> I agree with Oldenberg, *Noten*, II, p. 245 that Taitt.Br. 1, 5, 1, 2 (see Bloomfield, *o.c.*, p. 415) does not contribute much to the interpretation of this stanza.

## WORDS FOR BEAUTY IN CLASSICAL SANSKRIT POETRY

DANIEL H. H. INGALLS

*Harvard University*

### 1.0. INTRODUCTION

I hope that the article which follows may be thought worthy of a volume in honor of W. Norman Brown. The subject matter, at least, is appropriate on two counts. Professor Brown has chosen as a field of his own scholarship those products of ancient Indian culture which strike us forcibly with their beauty: painting and poetry. Again, having taught as an outstanding philologist for many years, he will not disdain a study of Indian notions of beauty that is based on an examination of the words which Indians have used to express those notions.

There is no word in Sanskrit for the English word 'beauty.' There are, instead, over a hundred words and phrases which in one or more instances of use are equivalent to one or more applications of the English word. Such discrepancies in the categorizing of basic notions are frequent between the Indian languages on the one hand and those of Europe on the other. The notions of love, law and religion, to mention but a few, follow different patterns in the two cultural traditions. The field of aesthetics here offers a surer foothold than many others. A word for beauty is regularly accompanied by a reference direct or indirect, to the object considered to be beautiful. Thus, while we have no word in English for the peculiar facet of beauty referred to in Sanskrit by *lāvanya*, we can by gathering instances of the use of that word form a fairly clear notion of what Sanskrit speakers meant by it. This control is lacking in certain other areas of cultural discrepancy.

A thorough analysis of Sanskrit words for beauty would require the gathering of examples from hundreds of volumes and would take many years. What I propose is only an introductory probe. Even for this limited purpose it will not do, however, to rely on memory nor to cast one's net at random. Furthermore, the dictionaries are an imperfect guide.<sup>1</sup> Accordingly, I have taken a selection of 2,824 lines of poetry (verses 152-857) from an anthology of San-

<sup>1</sup> In what follows it will be seen that I have made heavy use of the *P.W.*, the only Sanskrit dictionary that gives sufficient examples to permit a detailed investigation of words. Anyone who reworks a small part of the same field as Böhtlingk will be astounded, I think, at the magnitude and clarity of that scholar's work. But the vocabulary of a great language requires the labor of a thousand men, not one. Even in the pages which follow one will find numerous instances where the *P.W.* might be supplemented or amended.

skrit verse, the *Subhāṣitaratnakōṣa* (SRK).<sup>2</sup> These verses deal with descriptions of the seasons, with the charms of women and with love. They contain as high a percentage of expressions for beauty as any Sanskrit text I am acquainted with and they offer the further advantage of being drawn from many poets, so that they do not suffer from the bias for particular phrases or avoidances of any one author.

My method has been to cull from these verses all the expressions which refer to anything covered in any way by English or western European notions of beauty. I shall present a selection of these examples with translations attached, referring to duplicate expressions simply by the number of the SRK verse in which they occur. I arrange the examples under a number of broad categories, designed to fit the limits of particular Sanskrit expressions rather than as mutually exclusive logical classes. Within each category the examples are ordered in three series: a) those where beauty is predicated; b) those which express beauty attributively; c) those which express an abstraction of beauty. This ordering is grammatically convenient and furthermore brings into prominence certain peculiarities of vocabulary that have hitherto passed unnoticed in Sanskrit so far as I am aware. For example, beauty as power is expressed in Sanskrit only predicatively: *viṣayate*, *jayati*; there is no corresponding attributive or abstract; *jaya*, for example, never means beauty. Again, a given attributive, e.g., *kānta*, falls under one category of meaning (my category 2.2) whereas its etymologically cognate abstract, *kānti*, falls under quite a different category (2.4). There are, of course, similar irregularities in English. The adjective 'lovely' no longer has anything to do in meaning with love. 'Splendor' abstracts only the literary meaning of 'splendid,' not the colloquial meaning.

After furnishing the examples I shall remark on some of their salient characteristics and on what these may permit one to infer of classical Indian notions of beauty.

## 2.0 EXAMPLES.

### 2.1 Beauty as affecting the physical senses:

Almost all forms of beauty as conceived by the Sanskrit poets begin with an appeal to the physical senses, but this appeal usually carries on to a wider effect, to involve the heart and mind as well. Thus, one may distinguish words expressive of a limited force, such as *madhura* (sweet), *snigdha* (smooth), *sukumāra*, *peśala* (delicate), from words which more properly mean 'beautiful.' In one case at least, and perhaps in two, a word which refers specifically to a physical source of beauty has come to imply a fairly general effect; cf. *rūpa* and *mañju* below. On the other hand, the extremely general prefix *su-* may be limited to the expression of sensual beauty by context, as in the combinations *sutaru*, *subhrū*, etc. Finally, it may be desired to emphasize the sensual effect of beauty at the expense of its effect on sentiment and intellect. This

<sup>2</sup> The *Subhāṣitaratnakōṣa*, edited by D. D. Kosambi and V. V. Gokhale, *Harvard Oriental Series*, vol. 42, 1957, Harvard University Press, Cambridge, Mass.

may be done by the use of various metaphors. It is expressions of the above sorts, so far as they are exemplified in SRK 152-857, that I have gathered together under the present category.

2.11. There exists in Sanskrit no simple verb for the predication of sensual beauty, unless one should wish to consider the verbs of light (see 2.41 below) as performing this function. Strictly speaking, predication in this limited sense is achieved by the use of *tatpuruṣa* (including *karmadhāraya*) compounds that involve the use of metaphor. There is no limit to the number of metaphors that may be used to describe physical beauty, but certain turns of phrase are specially favored as the following will show.

**nayanasuhrdo** *vrkṣāḥ* 159: "trees which are friendly to one's eyes."

**netrekapeyaṃ** *vapuḥ* 347: "a figure that forms the sole drink for one's eyes."

**āraktair navapallavair vitapino netrotsavaṃ tanvati** 174: "the trees with their pink buds furnish a festival to the eyes." 'A festival to the eyes' recurs in 716, 775.

**netraviśrāmapātraṃ tava mukham** 410: "your face, the sole place where I may rest my eyes."

**iyam amṛtavartir nayanayoḥ** 427: "She is a pencil of ambrosia for the eyes." This metaphor is a favorite one, recurring in 427, 431 and in such variations as: **sudhāsekam** *netrayoḥ* 564: "an aspersion of ambrosia on the eyes; "madhumayī **vartir jagaccakṣuṣām** 430: "a pencil of honey for the eyes of all the world;" **sā netrāñjanatām punar vrajati me** 488: "[that] she again become an ointment for my eyes [i.e., that I get to see her again]." Cf. also the metaphorical use of *amṛta* and *sudhā* in 566, 594, 430.

Similar metaphors are used, but more rarely, for beauty that appeals to senses other than the sight.

**srotrāmṛtasyandino humkārah** 737: "sweet moans which drip ambrosia to the ear."

**utphullā navamālīkā ghrāṇendriyāhlādinī** 189: "the blossoming jasmine, delighter of our sense of smell." The last is simple and perhaps one should find no metaphor in it.

2.12. **su-**. By attachment to words which denote the body or parts of the body the prefix *su-* (good, beautiful) becomes limited to the attribution of physical beauty. Examples from the SRK are **sutaru** (of beautiful body or figure) 199, 373, 415, 418, 419, 444, 448, 451, 543; **subhrū** (of beautiful eyebrows) 441, 489, 526; **suvadana** ('face) 684; **sukaṇṭha** ('neck) 820; **sudatī** ('teeth) 424. Other similar expressions are **varatanu** (of excellent figure) 541; and, more elaborate, **yauvanaśilpisukalpitānātananuveśma** 392: "the edifice of her new figure well-fashioned by the artisan, youth." While the prefix *su* may in theory be attached to any adjective or noun, in practice its use is restricted, especially by the poets, who seek to avoid colorless vocables.

**mañju**. Amarakosa (AK) lists this in a group of words of quite general meaning: *sundaram ruciram cāru suṣumam sādhu śobhanam / kāntam mano-*

*haram rucyam manojñam mañju mañjulam.*<sup>3</sup> Accordingly, the commentators treat it as if it meant 'beautiful' in general. This, however, is almost never the case. *Mañju* regularly means 'sweet-sounding.'

*vāmabhruvām mṛdu ca mañju ca bhāṣitāni* 386: "the soft and sweet words of fair-browed women."

*tīrāntā mañjuguñjanmadakālakurabaśreṇayaḥ prīṇayanti* 275: "The river-banks are delightful with their rows of amaranths ringing with the sweet hum [of bees]."

Compare also the examples in *P.W.*, where *mañju* is applied to an anklet, a bower of trees or reeds (through which the wind blows), a voice (three examples), humming, the cry of the cuckoo, of parrots, of bees (three examples), wind. In one example only (*mañjunetra*) does the word bear the general meaning apparently assigned to it by *AK*.<sup>4</sup> *Mañju*, then, is a word basically of specific meaning.

[**rūpavant**]: 'possessing beautiful form or color.' See *rūpa*, below.

2.13. **rupa**. From the basic meaning 'form' or 'color' comes the meaning 'beauty of form or color.' This word, which is certainly the commonest word for beauty in epic and popular Sanskrit, is rare in classical poetry. The poets may have felt it to be too every-day a word. Its derivative *rūpavant* occurs not even once in the *SRK* verses under review, *rupa* itself only four times.

*sthāne rupam anuttamam sukṛtino* 305: "It is proper that the highest beauty belong to one of virtue." So also in 440, 456, 514.

2.2 Beauty as affecting the mind and heart:

The words and phrases which I list under this category do not exclude connotations of physical beauty but their primary designation is of a force which affects the sentiment and intellect.

2.21. **harati**. From the literal meaning 'carries away' comes the meaning 'engages or charms the mind and heart.' In this sense the verb is often intransitive, a usage not noticed by *P.W.*, which gives, however, numerous examples of the transitive use (e.g., *harati hṛdayam*) from which the intransitive grows. Intransitively *harati* is applied both to animate and inanimate objects and may best be translated as 'is charming.'

*abhogināḥ kim api samprati vāsarānte . . grāmās . . dhūmāvāṭivalayamekhalino haranti* 303: "The round villages now [sc. in winter] are charming at day's end with their circles of [overhanging] smoke."

*yathaiveyam bālā harati ca tathaiveyam adhikā* 369: "a young girl just by being thus [sc. half innocent, half coquette] is all the more charming."

*harati rativimarde luptapatrāṅkuratvāt . . kapolaḥ* 590: "Her cheek is charming from its ornamental marking's having been rubbed off in intercourse." So also 583.

<sup>3</sup> *The Nāmaṅgānuśāsana (Amarakoṣa)* of Amarasimha, ed. by Krishnaji Govind Oka, 1913, Poona, 3.1.52.

<sup>4</sup> The rare derivative, *mañjula*, appears from *P.W.* to bear the general meaning more often.

A pair of examples will suffice of the transitive use since this is well known.

*haranti hṛdayam madhyevanam kokilāḥ* 171: "The cuckoos in the forest charm one's heart."

*haranti hṛdayāni yac chravaṇasītalo veṇavo* 211: "that flutes, cooling to the ear, do charm the heart."

Other examples will be found in 377, 428, 466, 482, 500, 608, 734. The phrase *mano harati* in the same sense is rarer (289, 526, 563), *hṛdayam* being preferred for its alliterative effect.

In one instance *harati* has the sense 'carries off the victory over, puts to shame' (389, quoted below, 2.63, *laḍita*); cf. the use of *vijayate* and *jayati* (2.31).

**prīṇāti, prīṇayati**. This verb is used exactly like *harati* though less often. It, too, is used both intransitively (not noticed by *P.W.*) and transitively; of both animate and inanimate objects. It may best be translated 'is delightful, delights.'

*pulakitatarodyānataravaḥ niśāntāḥ prīṇanti* 271: "The late nights are delightful, when the garden trees are bristling all over [with flowers]." So also 275, quoted above (2.12 *mañju*).

Transitive: *nāryaḥ kundacaturthikāyām . . prīṇanti yūnām manaḥ* 306: "Women at the jasmine festival of the Fourth (*māghasuklacaturthī*) delight the hearts of young men."

**ramayati**. The causative of *ram* is used in much the same way as the preceding, but only of men and women.<sup>5</sup>

Intransitive: *ramayatitarām* [cf. Pāṇini 5.4.11] *saṃketasthā tathāpi hi kāmīnī* 824: "In these ways a woman is most delightful when at a hidden rendezvous."

Transitive: *iyam naḥ kalyānī ramayati maṭim kampayati ca* 716: "This fair maiden [suffering the pangs of love in separation] delights the heart but makes it tremble."

A wide variety of other verbs and verbal phrases are found occasionally in the sense of 'delights or charms the heart.'

*abhyāgatakhāñjarīṭaśabalās . . karṣanti nadyo manaḥ* 268: "The rivers streaked with wagtails who have come [at the time of the rains] draw one's heart."

*tīrāṇy adya . . unmadakakubhāni saritām kurvanti lolam manaḥ* 221: "The riverbanks now with their jungle fowl mad with joy delight the heart [lit., make the heart swing]." Similarly, *hṛdayam dolayate subhrvām* 156: "The hearts of fair-browed maids are moved [lit., swing]."

**utsukayanti kasya na manaḥ pūgodrumānām chaṭāḥ** 294: "Whose heart is not made to yearn now by the groves of jujube trees!" Again, **autsukyam janayanti mandamaruto mārgasthalīpādapāḥ** 197: "The way-side trees with their soft breezes bring longing [to the heart]." And **vidadhāti . . utkaṇṭhārdram śarat maṇinūpura- . . -snigdhair manaḥ kvani-**

<sup>5</sup> This restriction does not apply to the derivatives *ramya*, *ramanīya* (cf. 2.22 below).

*tormibhiḥ* 270: "The autumn softens one's heart with yearning with its waves that plash as sweetly as jeweled anklets."

*hrillekhaṃ janayanty anūpasariṭāṃ taḥbhūmayāḥ* 239: "The banks of the swamp streams make a mark upon one's heart."

*idaṃ kiṃ cid antar dhunoti* 566: "This [sc. sporting with beautiful women] shakes the heart in a special way."

*pramodaṃ dadhāti mṛgadṛśāṃ kandukakṛīḍitam* 531: "The ball-playing of the fawn-eyed damsels furnishes us delight."

Such expressions as *majjānam api vilimpati* 239: "annoints one's very marrow;" *utkalikāś cetasi janayanti lokasya* 154: "raise waves of longing in the hearts of men;" etc., are more vividly emotional and so go perhaps beyond the sense of beauty or charm to that of love. But emotional expressions may sometimes be used loosely. Thus, *adyānandaṃ dadati . . smeranīrās taṭinyāḥ* 288: "Now the shorelands with their bright waters furnish bliss," really intends no more than the verse *tīrāṇy adya . . kurvanti lolaṃ manaḥ* 288, quoted above. Only context will show just how to take an expression.

2.22. Corresponding to such predications as *harati hṛdayam* we find the attributive forms **hṛdya**, **hṛdayaṅgama**, **hṛdayacaura**, **cetohārin**, **manohara**, **manojña**.

*hṛdyasniḡdhaiḥ parabhṛtarutaiḥ* 162: "by the delightful, loving (or liquid) cries of the cuckoo." So also 605 (of a kiss), 664 (of a woman's lip).

*kiṃ kiṃ na hṛdayaṅgamam aṅganāyāḥ* 560: "[As she enacts the rites of love] what is not charming about a woman? [i.e. her every word and gesture strike home to the heart]."

*hṛdayacauram* 524: "heart-stealing," used of a girl's ear-ornament.

*yat . . tanvaṅgyā(h) . . vaktraṃ muḥ pṛyate . . cetohāri tad eva* 594: "Kissing again and again a slender girl's mouth, that is what really takes one's heart."

*kaiḥ na . . nirmātauṃ prabhaved manoharam idaṃ rūpaṃ purāṇo munīḥ* 456: "The old ascetic [sc. God] never could have formed this charming figure."

*śīlīmukhair adya manojñapakṣaiḥ* 179: "bees now with their pretty wings." Cf. also 320.

*sprśantyās tāruṇyaṃ kim iva na manojñaṃ mṛgadṛśāḥ* 367: "As she reaches adolescence what is not charming in a fawn-eyed girl?" Cf. also 406 813.

*vaktrendor na haranti bāspapayasāṃ dhārā manojñāṃ śriyam* 539: "The streams of tears reduce not the charming beauty of her moon-like face."

Cf. also 2.53 below.

Corresponding to the predication *ramayati* are the attributive forms **ramya**, **ramaniya**, **abhirāma**, **manorama** (the last not found in the *SRK* verses). The attributive forms are not limited in application to men and women (cf. 2.21). They mean 'delightful, lovely' of humans, the works of nature or events in general.

*dinaparīṇatīramyā vartate grīṣmalakṣmīḥ* 213: "Now are the days of summer's glory, delightful at the time of sunset."

*dhanyānām . . ramyas tuṣārāgamaḥ* 312: "For the rich the coming of winter is delightful."

*suratawiratau ramyā tanvī muhur muhur īkṣitum* 591: "A pretty girl is a delight to look at again and again after the bout of love has ended." Similarly 338, 565.

*divasāḥ pariṇāmaramanīyāḥ* 205: "the days [of summer] delightful at day's end." Similarly, 357.

*nīlābhjakarburitamādhyavinīdrakundadāmābhirāmarucibhis taralaiḥ kākaiḥ* 506: "with tremulous side glances lovely and lustrous as garlands of jasmine studded with blue waterlilies."

[**manorama**]: cf. *AK* 3.1.52 and exx. in *P.W.*

The adjectives **kānta** and **kamaniya** are sometimes very similar in denotation ('lovely, delightful') to *ramya* and *ramaniya*, but they have an added connotation (especially *kānta*) of love between the sexes. The word *kānta* is one of the commonest words for 'beloved, lover' (155, 156, 572, 576 etc.), its feminine, *kāntā*, for 'beloved, mistress' (160, 222, 696, 765 etc.)<sup>6</sup> and while the sense of lovely may predominate in a given passage, the other sense, beloved, is seldom wholly lost.

*dūrvāśyāmo jayati pulakair eṣa kāntaḥ kapolaḥ* 407: "Victoriously beautiful is this lovely [or beloved] cheek, dark as *dūrvā* grass from its rising blush."

*kim aṅge tanvaṅgyāḥ kalayati jagat kāntam adhikam / yad etasyāṃ śaśvat paraśam ivomatam iva ca* 424: "But what does the world take to be chiefly lovely in a woman's body? That there is in her something ever subservient as it were, and yet, as it were, untamed."

Close in meaning to *ramya* is the following: *kāntam karnāv abhinivīṣate komalāgraṃ śirīṣam* 209: "She sets a lovely, tender-tipped siris flower behind her ear." So also 733.

*vapur muñcad bālyam kim api kamaniyam mṛgadṛśāḥ* 351: "How lovable is a girl's body just as it is leaving childhood!"

Comparable in form to the preceding is *sprhanīya*, lit., 'desirable,' but since the word is seldom used in Sanskrit it preserves its literal strength, which the overused English word has lost. One does best to translate *sprhanīyāśī-talacchāyāsu* 359 as "in the deliciously cool shade."

The adjective **vāma** from *van*, originally meant much the same as *kānta*, viz. 'loved, desired,' but it has wholly lost this meaning in classical Sanskrit, preserving only the extended meaning 'beautiful' and being used almost exclusively with reference to the eyes or eyebrows. Thus, *vāmabhrū*, 'a woman

<sup>6</sup> In the case of the root *ram* the senses 'lovely (delightful)' and 'lover' are distributed to separate formations: *ramya*, *ramaniya* for the first; *ramaṇa*, *ramayitṛ* for the second. Both senses coalesce in *kānta* despite such forms for the second sense alone as *kamitṛ*, *kāmin*.

of beautiful eyebrows' 386, 420, 470, 488, 522; *vāmanayana* 534; *vāmalocana* 395; *vānāpāṅga* 509. Only twice is it combined with words for other objects: *vāmādhara* 433 and *vāmalālām tanoti* 307: "moves or dances gracefully."

The feminine noun *vāmā* originally meant 'a desired or beautiful woman.' But classical Sanskrit persists in confusing the word, doubtless quite consciously, with its homonym *vāmā*, 'contrary, froward.' The combined meanings may be rendered 'a froward but charming woman, a woman charming by very reason of her frowardness.

*yāsām saty api sadguṇānusarane doṣānurāgaḥ sadā . . tās trailokyavilakṣaṇaprakṛtayo vāmāḥ prasīdantu vaḥ* 384: "May they who even when they follow virtue hanker after vice, . . they whose nature is contrary to all else in the world: may women, froward but charming creatures, favor you. Similar punning instances occur in 293, 469 and cf. *idaṃ ramyaṃ vāmyam* in 565.

The adjective *cāru* is among those which *AK* lists under the heading of *sundara*. Its meaning, however, is in fact peculiar to itself, viz. 'dear' both in the sense of 'loved' and of 'precious.'<sup>7</sup> Of special interest are those instances where both senses of the word apply together, as in the following.

*cārucaityakalpai stanau* 356: "her breast: formed like two precious reliquary mounds."

*amandamaṇinūpurakvaṇanacārucārīkramam* 526: "her precious footstep ringing sharply with her jeweled anklets."

*yad api vibudhaiḥ sindhor antaḥ katham cid uparjītam / tad api sakalam cāru strīṅām mukheṣu vibhāvayate / surasumanasaḥ śvāsāmode śaṣī ca kapalayoh . .* 401: "Whatever precious thing the gods gained from [churning of] the sea, all that is to be found in women's faces: the flowers of paradise in their sweet breath, the moon in their cheeks, etc."

In the above instances the senses of *cāru* really stretch in two directions. The reliquary mounds are precious while the woman's breasts are dear, i.e., 'loved.' The footstep of the woman is dear but becomes precious also from the jewels of her anklets. The flowers of paradise are precious while a woman's sweet breath is dear. I believe this subtlety of use has not been noticed hitherto. It is a particular instance of the Sanskrit tendency to unite subjective and objective meanings in a single expression, a tendency to which I shall revert. Instances of the single-sense use of *cāru* occur in 253, 362, 386.

The adjective *sundara* heads the list of *AK*'s words for 'beautiful.' To judge from the examples in *P.W.* it was among the most general terms for this notion in the everyday language. In *P.W.* one finds *sundara* applied to parts of the body, to sound, a voice, a laugh, birth, a thing. It was used so commonly as to be weakened sometimes to simply 'good,' as in *na tvayā sundaram kṛtam*. But it is rarely used in the high style of poetry. Perhaps like *rūpa* (see 2.13 above) it was felt to be too common. In the verses I have examined

<sup>7</sup> The same two senses attach to the Latin cognate *carus*.

from the *SRK sundara* occurs only in the feminine (*sundarī*), in the sense of a beautiful woman: 153, 440, 480, 550, 567.

The adjective *subhaga*, when applied to an inanimate object, denotes exactly the same notion, so far as I can see, as *sundara*, differing from that word only by being a more elegant term and a favorite one of the court poets. When applied to men and women and personified objects, however, *subhaga* maintains at least a portion of its ancient, etymological meaning, 'lucky, especially in love.'<sup>8</sup>

In the *SRK* verses *subhaga*, 'beautiful,' is applied to trees (168), a bud (185), the wings of a swan (199), diving into the water (205), the perfume of a woman's breath (414), a red minium seal to which a girl's lips are likened (472), a woman's thighs (601), a woman's face (781) and figure (716).

When applied to a person one may explicate *subhaga* as 'possessing that sort of beauty which wins and holds the love of one's partner (wife, mistress, husband, lover).' In this application it is usually employed in the vocative (masculine 536, 538, 541, 551, 555; feminine 735), once in a non-vocative, 694. The last instance will show the precise flavor of the word.

"My friend, I grieve not that the handsome boy  
has grown less kind to me,  
for one only gains that happiness  
that ripens from past acts.  
What hurts is this, that though he turns away,  
my shameless heart will not give up its love."

What I have translated 'the handsome boy' in the original is *sa subhago*. As the rest of the verse shows, it is a special sort of handsomeness that the young man possesses. We could do with a word for this in English.

The adjective *mugdha* shows a curious concatenation of meanings. From the original meaning 'confused' (1) comes the sense 'silly, foolish' (2), then 'innocent' (3), 'charmingly innocent' (4), and then simply 'charming' or 'beautiful' (5), glossed by commentators as *ramya*, *manohara*, *sundara*. Finally a further meaning arises, which is ignored by both commentators and dictionaries, but which I think will be sufficiently justified by the examples which follow, 'fair, light of color.'<sup>9</sup> The meanings as I have given them are not all exclusive; the third slides into the fourth and the fourth into the fifth very readily. With this word of caution I would assign the *SRK* examples as follows.

<sup>8</sup> The etymology of *subhaga* is what the Indians have always supposed it to be: *su*, 'good' plus *bhaga*, 'fortune,' as is clear from the Vedic instances where *subhaga* has the senses 'possessing good fortune' and 'imparting good fortune.' For an original but very wrong-headed suggestion cf. *Act. Or.* 21 (1950) p. 25.

<sup>9</sup> The final step is precisely similar to that of the English adjective 'fair.' O. E. *faeger* means 'beautiful'; the meaning 'light-colored' as in 'fair hair,' 'fair skin,' etc., is found only from the 16th century. And how easy it would be for a future commentator to gloss 'fair hair' by 'beautiful hair,' just as Jivananda glosses *dughamugdha* by *dugdhavad manohara*.

1. *mugdha*: 'confused':  
*kramasya ca girām mugdhākṣarāṇām hriyā* 578: "the flow of her speech, its syllables confused by shame."
2. *mugdha*: 'silly, foolish':  
*mugdhāsi nāyam aparādhyati* 650: "You are foolish; he has done no wrong." Similarly, in vocative, 651, 658.
3. *mugdha*: 'innocent':  
*mugdheyam kurute 'tha tadgūṇakathām manyur girām argalaḥ* 726: "The innocent maid would tell his virtues but sorrow puts a bar across her speech." Similarly 747, 833 and, in vocative, 508, 661, 704, 730, 738, 742, 794, 835. But all these examples might be put under the next rubric.
4. *mugdha*: 'charmingly innocent':  
*mugdhasnigdhanisṇḍamandair . . kaṭākṣaiḥ* 482: "with sidelong glances, charmingly innocent, then full of love, motionless, then slowly turning away."  
*smitam kiṃ cin mugdham* 367: "her smile with its special charm of innocence."<sup>10</sup> So also 376, 480, 590, 601, 826 and, in vocative, 407, 445, 450.
5. *mugdha*: 'charming, beautiful':  
*mugdhātāmrair navakisalayair* 178: "with fresh buds beautifully pink."  
*śiśutātārūnyayor antar vartinor mṛgacakṣuṣo vijayate dvaiḍyamugdho rasaḥ* 344: "Victorious is the charm of a fawn-eyed lass, beautiful from its ambiguity as she passes from childhood to adolescence." Similarly 177 (of a mango flower), 361 (of the splendor of a girl's cheek), 480 (of a woman's face), 575 (of a woman's breath), 576 (of a woman's eye, which the context shows to be far from innocent).
6. *mugdha*: 'fair, light colored':  
*candrikām dugdhamugdhām* 521: "moonlight fair as milk."  
*dugdhamugdhamadhuracchaviḥ* 527: "with sweet complexion fair as milk."  
*pāntu tvām akāthoraketakaśikhāsamdigdhamugdhendavo / bhūteśasya . . jātāḥ* 44: "May Śiva's tresses protect you, within which is the fair moon which one might mistake for the delicate tip of a pandanus flower."  
*darajatharamṛnālīkāṇḍamugdhā mayūkhāḥ* 714: "the moon's rays fair as ripened lotus stalks."  
*jjyotsnāmugdhavadhūvilāsabhavanam* 955: "a palace for the graceful sports of maidens fair as moonlight."

I have gone beyond my original limits of selection for examples of the last sense. I should note, though, that four of the five examples are drawn ulti-

<sup>10</sup> This is from a well known verse. The commentators on Bhartṛhari (*Śṛṅ* 6) and *Dhvanyāloka* 4.2 gloss *mugdham* here with *sundaram* and *manoharam*, but I think it means something rather more particular. Rāmacandra (on *Śṛṅ* 6) even adds *mudghaḥ sundaramūḍhayor ity amaraḥ*, but Amara says nothing of the sort; he fails to mention *mugdha*.

mately from Bhavabhūti and Rājaśekhara. This special sense may be rare with other authors.

[*mañjula*]: 'sweetsounding, beautiful'; a rare word, listed by *AK* 3.1.52; not in *SRK* verses; cf. *mañju* above.

*vidagdha*: 'lovely, charming.' The word is not given in this sense by *P.W.* I take the definition from Apte's *Practical Sanskrit-English Dictionary*. It fits the following example.

*ghanāv ūrū tasyā yadi, yadi vidagdho 'yam adharah/ . . hatau rambhāstamb-hau hatam ahaha bandhūkakusumam* 400: "If but her plump thighs, if but this lovely lip [be present], then defeated is the plantain stem, defeated, alas, the *bandhūka* flower."

*laḍaha, naḍaha*. These are two forms of the same Prakrit word, borrowed into Sanskrit, meaning 'beautiful,' (*sundara*). For reff. cf. Shri Ratnachandraji Maharaj's *An Illustrated Ardha-Magadhi Dictionary*.

*āvīrbhavallāvanyāmrtapaṅkalepalāḍahacchāyam vapuḥ* 342: "a body whose complexion is beautiful with newly appearing ambrosial paste of *lāvanya* (cf. 2.23 below)."

*kunkumapaṅkalepanaḍahacchāyam vapuḥ* 361: "a body whose complexion is lovely with a psate of saffron."

2.23. The words used in Sanskrit poetry to express the abstraction of beauty as it affects mind and heart are few. It is worth remarking that one is given a very false impression of the regularity of Sanskrit by the grammars, especially by Pāṇini's grammar. The grammarians furnish rules for forming abstract nouns from any adjective in the language. However, the fact is that only a few such formations are used. I do not recall ever having met with an abstract of *manohara* or *manorama*; *hṛdyatā* is exceedingly rare, *cārutā* somewhat less rare but not found in the *SRK* verses. Again, some of these abstracts have developed meanings or connotations quite distinct from those of the adjective from which they derive; cf. *kānti* (2.43). Finally, one of the most important words for beauty, *lāvanya*, derives from an adjective that originally had nothing to do with beautiful at all. I list below only such terms as are found in the *SRK* verses.

*rāmaṇīyaka*: the abstraction of *ramaṇīya* according to Pāṇini 5.1.132. It is a learned word, found in my selection only in 446, the beautiful verse of Bhavabhūti: *sā rāmaṇīyakavidher adhidevatā*: "She is the guardian diety of the treasury of delight."

*saundarya*: the abstraction of *sundara*, viz. 'beauty.'

*kva candre saundaryam tadadhararuciḥ sātīsayinī* 389: "What beauty is there in the moon? The luster of her lip exceeds it by far." So also 430, 446.

The noun *saubhāgya* is used in two senses, corresponding to those of *subhaga*, viz. beauty in general and that particular sort of beauty which wins and holds the love of one's partner. The two examples from the *SRK* are both in the second sense.

*saubhāgyāpagamād ivendumahasām lāvanyasūnyāḥ śriyaḥ* 310. To give the



full flavor of the term I translate the verse, which is a description of winter, in full:

"The splendor of the moonlight has lost its charm  
from lack of luck in love;  
for no more is it met by laughter of the waterlilies;  
its darling moonstone, overlaid with frost,  
no longer sweats with yearning;  
nor is it welcomed by the eyes of lovers  
between their bouts of love."

Similarly 567.

The frequently used word *rasa* (it occurs more than 50 times in my selection of verses) at one end of its semantic spectrum designates a notion related to Western notions of beauty. The meanings of this word, which slide into one another in a manner that makes translation often difficult, are set forth by P.W. with admirable clarity. It means 'sap,' 'essence,' 'fluid' and then 'taste.' The meaning 'taste' then develops in two directions: a) subjective, viz. 'a taste, inclination, desire or relishing of an object'; and b) objective, viz. 'that to which the inclination, desire, etc., is directed'; 'savor, charm, delight.' Matters would be simple if the subjective and objective meanings were always distinguished. But it is typical of the Indian outlook that often they are not. When the literary critics and aestheticians sought a word to sum up the very essence of art, it was this word *rasa* that they chose; it fitted their purpose because of its spread over both the inner and the outer world. *Rasa* is both the quality in a literary work that enables it to give delight and the delight, the response, which occurs within the mind and heart of the audience. A connoisseur of art is called equally a *rasajña* (one who knows, i.e., recognizes, the *rasa* in a work) and a *rasika* (one who possesses *rasa* in himself.) I furnish references below to those passages only of the *SRK* where *rasa* has one or both of its aesthetic meanings.

a) Subjective.

*saṅkalpopanatatwadākṛtirasāyattena cittena* 745: "with her mind intent upon its inclination for your figure, which she summons up by her imagination."

*bahirvyājāmarṣaprasaraparūṣāntargatarasā* 604: "in outer show most sharp with feigned annoyance, but with inner delight."

Other examples 167, 335, 346, 354, 581, 599, 605, 619, 644, 739, 763, 766.

b) Objective.

*keṣām upari na rasānām ywatayaḥ* 357: "To what charms are not young women superior? [i.e., they are more charming than anything else.]"

*hindolāmadhuropalālanarasapṛita* 197: "delighted by the sweet lullaby charms of the melody."

Similarly 296, 573, 647 and the adverbial form *sarasam*, 'charmingly,' in 655.

c) Subjective and objective.

*premasāṅgi ca bhaṅgi prativaco . . śiśutātārūnyayor antare vartīṣṇor mṛgacakṣuṣo vijayate dvaividyamugdho rasaḥ* 344: "Her answer hovers close to love but still denies it . . How delightful by its ambiguity is the desire [or the charm] of a girl between childhood and adolescence."

*vṛṣṭāvākritakanṭhanālam abalā kaiḥ kair na bhinnā rasaḥ* 713: "With the stem of her neck bent in embarrassment, the woman is touched by every sort of charm [or by various desires, emotions]."

Similarly 689.

The word *lāvanya* appears first in classical Sanskrit, where it becomes the favorite word for referring to the beauty of women. The word is derived by Pāṇini 5.1.123 from *lavaṇa*, 'salty,' and its original meaning was 'saltiness.' The passage to 'beauty' may strike one as strange. By way of explanation one may observe that *lavaṇa* is one of the six tastes or flavors (*rasa*): *madhura*, *amla*, *lavaṇa*, *kaṭu*, *tikta*, *kaṣāya*. *Lāvanya* is related to *lavaṇa* as *mādhurya* (sweetness) is related to *madhura* (sweet). But *lavaṇa* is the flavor (*rasa*) par excellence,<sup>11</sup> for one adds salt not sweetness to food to bring out its taste. Since the word *rasa* is used (see above) of everything that excites one's interest, curiosity or aesthetic sense, it is appropriate that *lāvanya*, as an abstraction of the chief *rasa*, should be used of a particularly striking type of beauty.

Beyond its designation *lāvanya* carries with it certain connotations about which the dictionaries are strangely silent. A perusal of the examples below will show that its designatum is regularly conceived as a property which is related to its substratum not essentially but as a covering or a filling, a wash, a paste, an application.<sup>12</sup> *Lāvanya*, then, is the physical beauty of women,<sup>13</sup> although it may appeal to more than one's physical senses, which forms an additive to the real woman, who is something else and distinct.

*tallāvanyajalāvagāhana* 784: "plunging in the water of her beauty."

*ghuṣṛnaghanalāvanyapayasi* 341: "a smooth thick syrup of beauty." Cf. also 454.

*lāvanyasindhuh* 431: "a sea of beauty." Similarly 426, 430, 359, 375.

*lāvanyāmṛtabinduwarsī vadanam* 793: "a face which rains drops of ambrosia in the form of beauty."

*lāvanyasambhāranidhānakumbhe* 613: "on a jar [viz. a woman's breast] in which is treasured a wealth of beauty."

*kṣobham dhatte bahalaḥ snigdhalāvanyapaṅkaḥ* 365: "that the smooth

<sup>11</sup> *khyātaḥ sarvarasānām hi lavaṇo rasa uttamaḥ*, Bohtlingk, *Indische Sprüche* 804 quoted in P.W., s.v. *rasa*.

<sup>12</sup> I suppose this association is influenced by the image of sprinkling salt on a substance or washing it with salt water.

<sup>13</sup> In a few rare instances (one out of 29 in the *SRK* verses examined) *lāvanya* is extended to the beauty of objects other than women: in 310 to the moon; and P.W. gives us an example where an ancient bibliophile (Kalhāṇa) applies it to a manuscript.

mud of her beauty knows constant tremors." So also 342, 404, 788, and cf. 473.

*lāvanyapallavāṅkau maṅgalakalaśau stanāv asyāḥ* 392: "Her breasts are festival jars marked with a spray of beauty."

*lāvanyam aṅgair vṛtam* 349: "Beauty is worn by her limbs."

*lāvenyena pidhīyate 'ngatanimā* 535: "Her slender body is covered with beauty."

*lāvanyasūnyāḥ śriyāḥ* 310: "[The moon's] splendor is empty of beauty."

Only in a minority of instances is the adventitious nature of *lāvanya* not made explicit: 402, 419, 421, 422, 474, 539, 729, 776.

2.3 Beauty as power or supremacy:

2.31. The verbs *viḥayate* and *jayati*, both meaning literally 'is victorious,' are used to predicate beauty, regularly of women. None of the 15 examples from the *SRK* at any rate refers to the beauty of inanimate nature. In this sense *viḥayate* and *jayati* are almost always intransitive.

*ayam mukhendur gaurāṅgyāḥ galitamṅgalakṣma viḥayate* 449: "This face-moon of the fair-limbed maid, lacking the moon's dark mark, is [victoriously] beautiful."

More complex and referring to a gesture or general state rather than a part of the body are the following.

*tad vṛdābharabhugnam āsyakamalam vinyasya jānūpari / prodyatpakṣmanirīkṣitam viḥayate saprema vāmabhruvaḥ* 470: "After bowing her lotus face in shyness to her knees, the loving glance of the fair-browed girl, coming from lifted lashes, is [victoriously] beautiful." Cf. also 344, quoted above (2.22 s.v. *mugdha*).

Similar examples of *viḥayate* occur 341, 345, 347, 361, 400, 441, 580, 604, 718; of *jayati* 407, 613. Only one of the examples, 419, is transitive, though this must be the usage from which the intransitive developed: *caḥsur mecakam ambujam viḥayate*, "Her eye bears the victory over the iridescent waterlily."

There are no attributive or abstract expressions corresponding to this form of predication, from which I judge that the literal meaning of the expression must have been greatly weakened. *Viḥayate 'syā mukhenduh* scarcely means anything more than *haraty asyā mukhenduh*.

2.4. Beauty as light or splendor:

2.41. In all languages the concept of brightness is close to that of beauty and words originally designating the one are often applied to the other. In Sanskrit almost any verb meaning 'shines' carries with it the connotation 'is beautiful.' From the verses under consideration I take the following examples.

*rājati, rājate. makarapatākeveyam rājati romāvalī ramyā* 338: "This charming line of hair shines like [i.e., is as beautiful as] the crocodile standard of the god of love." So also 320, 507. The verb is used more literally in 612.

*virājate. nakhakṣatam . . virājate* 623: "The nail wound is bright [also beautiful]."

**bhāti.** *tatra* [sc. *madhye*] *tasyāṅgulīnām / āmagnānām trivalivalayacchadmanā bhānti mudrāḥ* 473: "The impressions of [the creator's] fingers which had sunk into her waist shine [or appear or are beautiful] in the form of a triple fold." *Bhāti* is used literally of a fire in 302 but with the added connotation of beauty.

**cakāsti.** *tanvī naktam iyam cakāsti śucinī cīnāmśuke bīhratī* 385: "This slender damsel is resplendent in the night, wearing pure silken robes."

**śobhate.** *savranā eva śobhante śūrādharaḥpayodharāḥ* 838: "Warriors, lips and breasts shine brighter [are more beautiful] for being wounded." Cf. also 463.

2.42. [**śobhana**]. Curiously, this common word for 'bright, beautiful' seems not to occur in the verses under consideration. Cf., however, *śobhā* 2.43.

**rucira:** 'bright, beautiful.'

*bandhūkapuṣparucirādharaḥpallava . . śarat* 267: "autumn whose bright lips are the *bandhūka* flowers."

[**rucya**]: listed by *AK* among the words for beautiful (3.1.52). It has not yet been found actually used in that sense.

2.43. **śobhā:** 'brilliance, splendor, beauty.'

*haṁsāḥ . . śaṅkaśobhām vahanti* 283: "The swans bear a shell-like splendor."

*veśaḥ sobhām diśati paramām artavaḥ śaligopyāḥ* 287: "The season's flowers which she wears give to the girl field waterer the greatest brilliance." So also 178, 347.

**ruci:** 'beautiful color, luster, beauty.'<sup>14</sup>

*tadadhararuciḥ sātīsayinī* 389: "the extreme luster of her lip." So also 408.

**ruc:** 'appearance, brilliance, beauty.'

*sadyakṣnātānuliptā iva dadhati rucam pallavāḥ kardamāṅkāḥ* 283: "The leaves marked with mud [by the retreating stream] give an appearance [or are beautiful] as if they had just bathed and been anointed."

**kānti.** *P.W.* is misled by etymology in defining this word as 'Liebreiz Lieblichkeit, Anmuth, Schönheit.' Actually the meaning of *kānti* departs considerably from that of *kānta*. *Kānti* always implies brilliance or color and is hence often glossed by the commentators with *prabhā*. Viśvanātha hits the meaning pat when he says (*Sāhityadarpaṇa* 3.96) 'brilliance increased by love.'

*kiṁ cit kapolasthalīm līmpaty eva madhūkakāntiḥ* 342: "The lovely brightness of the *madhūka* begins to touch her cheek."

*etasminn avadātakāntīni kucadvandve kuraṅgīdrśaḥ / saṁkrāntapratibimbam aīdavam* 399: "the lunar reflection cast upon these polished, brilliant breasts of the gazelle-eyed maid."

*lāvanyakāntiparipūrītādīnmukhe 'smīn / smere . . tava mukhe* 421: "when this your smiling face has filled the directions with the brilliance of its beauty."

<sup>14</sup> The word has other meanings also.

Other examples: 185, 411, 420, 431, 453, 456, 729.

2.5. Beauty as wealth, glory, majesty:

The distinction between this category and the last is not sharp and one might better speak of a distinction of emphasis than of precise designation. The noun *śrī*, for example, is often glossed by *śobhā* (2.43) or *prabhā*. However, both *śrī* and *lakṣmī* have connotations of majesty or royalty, which the words of category 2.4 lack.

2.51. **arghati**: 'is precious, valuable, dear.'

*yad arghati karambitā śiśiravāriṇā vāruṇī* 211: "that wine mixed with cold water is precious."

*idānīm argranti prathamacchedamuditāh . . hālikagrāh* 314: "Rich (precious) now are the peasants' houses, happy with the first harvest." Here, as often, the subjective and objective meanings coalesce. The peasant houses are rich from the harvest, but also precious (dear) to the heart of the poet.

2.52. **srīmant**: 187, 'possessing śrī,' cf. *śrī* below.

2.53. The nouns **lakṣmī** and **śrī** have become synonymous in almost all their meanings in classical Sanskrit.<sup>15</sup> They mean 'beauty, glory, full success, majesty,' and are interchangeable as the name of the goddess of good fortune and wealth. In the sense of 'beauty' what is meant by these words may be the cold beauty of brilliance. If it is desired to exclude this, an adjective meaning 'delightful, charming, etc.' may be prefixed.

*indumahasām lāvanyaśūnyāh śriyāh* 310: "the beauty, empty of *lāvanya* [the warm beauty of women], of the moonlight."

*vaktrendor na haranti bāspapayasām dhārā manojñām śriyam* 539: "The streams of tears reduce not the charming beauty of her moon-like face."

For the following examples from *SRK* the definitions of *P.W.* suffice: *lakṣmī*, 293, 341, 342, 345, 394, 427, 431, 472; *śrī*, 218, 267, 352, 353, 361, 372, 394, 425, 428, 470, 509, 517, 563, 567, 661, 721, 722, 777. But one may mention in addition a weakened sense where *lakṣmī* and *śrī* mean little more than 'appearance.'<sup>16</sup>

*dadhati navayawanartakasya / kaśmīrajacchuritatālakayugmalakṣmīm . . kucakudmalayugmam asyāh* 337: "Her two budding breasts present the appearance [lit. beauty] of a pair of cymbals coated with saffron paste belonging to the dancer youth."

*yatraitan mṛganābhipatratīlakam puṣṇāti lakṣmaśriyam* 474: "[her face], on which the beauty spot painted in musk presents the appearance of the mark upon the moon." So also 324, 509.

2.6. Beauty in motion; beauty that excites or entices:

Sanskrit contains a considerable family of words that refer specifically to

<sup>15</sup> Originally *lakṣmī* meant 'a sign, an omen of good or bad luck'; *śrī*, 'beauty or good fortune.'

<sup>16</sup> The poets in their constant search for new ways to express similes and other comparable figures of speech have reduced vast numbers of words to this weakened sense.

beauty as revealed in motion as opposed to beauty revealed at rest. None of these words has any exact synonym in English. The translator must therefore choose between a ponderous explication of each term and a single word which may better fit the style of the original but which must be semantically inadequate.

2.61. **lasati**: a verb which often occurs with prefix: *ullasati*, *parilasati*, and especially *vilasati*. *P.W.* defines the simplex as 'to shine, shimmer, appear, to play upon,' but one should add that this verb always has the added connotations of motion and gracefulness and often that of enticement. An explication of *lasati* would be 'moves gracefully in a playful way or in such a way as to arouse desire.' The connotations of playfulness and enticement vary according to context. In the derivative *vilāsa* (2.63, below) they are strong, as they are in the cognate Latin word *lascivus*. The verb is most often predicated of a woman, of her body or gestures; but this is not always the case. For convenience I include the participles with the finite forms.

*bibhratyā vapuḥ . . lasadāngasamdhī viramadbālyam* 372: "possessing a body from which childhood is departing and of which the joints of the limbs move with a smooth grace." Similarly 594 (of a dress).

**ullasati**. This has the same meaning as the simplex except that the graceful motion is one that is directed upward, 'gracefully rising,' etc.

*kramasaralitakanṭhaprakramollasitoras* 523: "her chest rising gracefully as she gradually straightened her neck."

*ullasanmālakāravadhūkapolapulaka* 296: "the horripilation [we would say the blush of pleasure] rising gracefully upon the cheek of the gardener girl."

*bhrūwallim ullāsyā* 450: "gracefully raising the creeper of her eyebrow." Other examples: 378, 523.

**vilasati**. The denotation is the same as that of the simplex, the prefix serving merely to intensify the connotations of playfulness and coquettishness. *P.W.* quite misses the connotations, translating simply as 'hinundherbewegen.'

*svairam locanavakrīmā vilasati* 372: "Her oblique glances move wantonly with grace."

*hr̥dī tavāyam vilasati* 408: [said of a pearl] "It moves gracefully and temptingly upon your bosom."

*prasabhavilasadrājahamsāvatamsāh tatīnyāh* 288: "the shores whose jewelry of royal swans moves with extreme grace." Other examples 509, 364.

2.62. **lasad**, **ullasad** etc. These have been treated above (2.61).

**lalita**: 'graceful, delicate, charming,' often with reference to motion but by no means always; past participle of *lal* 'to move freely, to play, dally.' *SRK* distinguishes the spellings *lalita* and *laḍita* (see 2.63, below), using the first for the attributive, the second for the nominal forms, which may also show some difference of meaning. To judge from *P.W.* *lalita* is used especially

of motions (gesticulation, gait), objects which are slender (finger, arm, torso) and speech (words, story, conversation).

*bhujalatikā labitā* 610: "a graceful, vine-like arm."

*rāmālakītasuratalilādaivatam puṣpacāpaḥ* 332: "the god of the flowered bow, who presides over women's graceful dalliance in intercourse." Other examples: 422, 752.

2.63. **vilāsa.** The meaning of the noun corresponds to that of the verb *vilasati* (see 2.61 above), viz. 'a graceful motion that arouses desire,' 'a sportive motion of coquetry,' then simply 'coquetry.'

*nitambe ca svairam vilasati vilāsavyasanitā* 364: "A natural addiction to graceful and tempting motion plays upon her buttocks." The same word is used of the coquettish motion of the eyebrows (339, 498), the hips (662), amorous speech (367) and amorous actions in general (808). In the following, of a girl pining for her absent lover, the meaning is simply coquetry. 731:

"Why is your braid so disarrayed,  
your eyes without their kohl?  
Why are the ornamental lines of musk  
missing from your cheek?  
This and this and this are all awry  
from your forgetfulness.  
Oh lovely one, you've left the instruments of your coquetry  
entirely to your friends."  
(*śaśimukhi sakhīhastanyasto vilāsaparicchadaḥ.*)

**vibhrama.** The commentators often gloss this word with *vilāsa*, but its meaning is actually somewhat different, viz. 'a swift, graceful motion, usually coquettish, that tricks or intrigues the eye of the beholder.' Occasionally other meanings are met with: 'a deception,' 'a being deceived, confusion.' Only very rarely is the basic meaning so stretched as to mean beauty in general. Most of the examples that *P.W.* puts under 'Anmuth, Schönheit,' actually bear a far more particular meaning.

*vibhramavaladvaktram kuraṅgīrṣā . . nyastāḥ kaṭākṣacchaṭāḥ* 468: "Turning her face with a quick, coquettish motion, the gazelle-eyed maiden cast side-long glances." In other examples the *vibhrama* is performed by the eyebrow (498), the eyes (354, 448, 521), the face (411), the arms (370), the whole body (365), or is not specified as to instrument (372, 433). Verse 582 speaks of *surata vibhramaceṣṭitāni*, although *līlā* is the usual word in this context (see below). In 354, 488 and 663 *vibhrama* has other meanings (confusion, shifting, deception); in none of the examples does it mean beauty in general.

**laḍita:** 'sportive or coquettish motion, gracefulness, charm.' *SRK* regularly uses this spelling for the noun as opposed to *labita* for the adjective. In regard to meaning note that of the roots *lal* and *laḍ* (which in origin may be simply a Prakrit form of *lal*) the *Dhātupāṭha* lists the meaning *vilāsa* (see above)

only for *laḍ*. In other words *laḍita* may have in addition to the meanings of *labita* a special meaning of its own. The examples of the *SRK*, although they are few, tend to bear this out. Unfortunately *P.W.* does not list examples of the two forms separately.

*adyāpi śaiśavadaśālaḍitāni tāni* 343: "What, still these sportive motions of childhood!"

*mṛgākṣyāḥ pratyaṅgaṃ kṛtapadam ivānaṅgalaḍitam* 364: "The coquettish motions of Kāma have taken their stand as it were on every limb of the fawn-eyed maid."

*taiś tair vijṛmbhitaśatair madanopadeśair mugdhā vidhāya laḍitāni ca tāni tāni / anke . . kamituḥ nidrāti* 562: "The charming innocent, having enacted this and that enticing motion in a hundred writhings taught by Love, now sleeps in her lover's arms."

In the following no added notion of motion or enticement is present. *mukham tan mugdhāyā harati hariṅānkasya laḍitam* 389: "The face of the charming young girl puts to shame the gracefulness of the moon."

**līlā.** The word occurs very frequently in the *SRK* verses, usually in the sense of 'grace, gracefulness,' regularly of motion or of objects which are in motion: an eyebrow (334, 358, 360, 383, 425); specifically of the dancing of the eyebrow (468, 795); an eye (345, 375, 467); glance (530, 668); gait (367); body (382); sexual intercourse (327, 332, 577, 815); the motion of turning the body (465); the motion of a bird diving into water (471); a dress as it is cast back (302); falling snow (307); speech (781). The examples furnish the meaning 'play' or 'sport' only in dative *tatpuruṣa* compounds: a play-ornament (*līlotamṣa* 286); a playhouse or bower (*līlāvāsa* 809, *līlātāmandapa* 359); similarly 430, 801. *Līlā* is distinguished from *vilāsa*, *vibhrama* etc. in that the connotation of enticement or coquetry is frequently absent. Again, the motion which it describes may be slow whereas *vibhrama* refers to a rapid motion. Two examples will suffice.

*kārīṣāgneḥ patamayagrāḥ vāmalīlām tanoti . . himāni* 307: "The falling snow dances gracefully [forming itself into] a tent above the dung fire."

*bhruvor līlām bālāḥ śriyam alikapattasya taruṇo / mukhendoh sarvasvaṃ harati hariṅākṣyāḥ pariṇataḥ* 425: "[The moon] when it is new defeats the grace of a woman's eyebrow, when half grown the splendor of her forehead, when full her full face." Notice how the gracefulness in motion of the eyebrow is contrasted with the static beauty (*śrī*) of the forehead.

### 3.0. CONCLUSION.

The foregoing examples suggest a number of particular remarks concerning ancient Indian notions of beauty, which may lead in turn to a few general ones.

3.11. Classical Sanskrit possesses an enormous array of words for 'is beautiful,' 'beautiful,' 'beauty.' To some extent this may be explained by the size of Sanskrit vocabulary. A language that has been used for three thousand years has gathered more words to itself than one of recent origin. Again, the San-

skrit poets kept adding synonyms to their language in order to have at hand words of different metrical patterns for each notion they were likely to use. But one may doubt that this explanation suffices. If Indian ideas of beauty were like English or Greek ones, surely one term or at least one set of synonyms would stand out over the rest. But here we have *saubhāgya*, *lāvanya*, *rasa*, *kānti*, *śrī*, *vibhrama*, etc. none of which really overranks the others and no two of which are synonyms.

3.12. None of the words in the foregoing examples refers to moral or spiritual or purely intellectual beauty. One may argue that the source, being love poetry, precludes the finding of many examples of that sort. But again, the argument does not suffice. If Indian notions were like ours, one would have found a few.

3.13. Of all the examples I have been able to quote, a very large number are expressions of subjective reaction. Instead of saying with Wordsworth "It is a beauteous evening, calm and fair," assigning the matter in hand to an objective class of the beauteous, the Sanskrit poet will say that it charms his heart, it delights him, it is dear to him, it wins a victory, over others perhaps, but certainly over himself. Even when an objective statement is made, one finds that often it contains within itself a subjective one. Such are the cases I have remarked upon for their apparent ambiguity; cf. the remarks on *cāru*, *arghati*, and especially *rasa*.

3.14. While often not distinguishing subjective and objective, the Sanskrit words I have dealt with show several distinctions which the classical and Western languages of Europe do not make. Of interest is the distinction between beauty at rest and beauty in motion. One may also remark on the refinement of vocabulary for describing the power of sexual attraction.

3.15. None of the words treated is ever employed to furnish a principle like Keats'

"A thing of beauty is a thing for ever;  
Its loveliness increases; it will never  
Pass into nothingness . . ."

In the verses analysed there is no evidence that the poets ever thought of beauty as permanent. Lakṣmī, who is the guardian of beauty as well as of wealth and royalty, has always been regarded as a fickle goddess.

3.2. Many of the foregoing particulars may be explained by realizing that the Indians never developed a Platonic division of the universe into beautiful and non-beautiful. It has been the fashion in Europe for two and a half thousand years to assign everything to one or another of these mutually exclusive classes, just as we assign everything to either good or bad. Accordingly, we must have moral beauty as well as physical beauty, spiritual beauty as well as beauty of sentiment. Even a mathematical proof may be sorted into one of the two baskets as is everything else. This sorting has become second nature with us; but not with the Indians. Accordingly, Sanskrit does not speak of

moral acts or decisions as beautiful or not beautiful. It speaks of them as in accord with *dharma* or not, as leading to *artha* or not, as prompted or not by *kāma*. It has no word for spiritual beauty; it speaks instead of spiritual truth.

In Western civilization it follows from the all-inclusive nature of the classes beauty and non-beauty that those classes have been assigned high metaphysical importance. And the realists among us, who have usually been stronger than the nominalists, have reified and objectified beauty as though it were something quite apart from the men on whom it works: a power high above us, as unitary and permanent as truth. This of course is nonsense, but it has been deeply felt and has had its effect on our language.

Such notions have played no part in Sanskrit. Beauty is conceived by the Sanskrit poet far more subjectively than in the west.<sup>17</sup> His words for beauty are words for something he himself reacts to and that would be impossible without the reaction. Indeed, the very same word is sometimes used for both power and reaction. Since beauty is conceived of so subjectively it is also thought of, by most Sanskrit authors at least, as multifarious, residing in many objects, appealing in different ways to many men. And so it is not permanent. Finally, since the fashion in Indian philosophy in the classical period was for monism, it will be apparent that to authors who were philosophically inclined it must have seemed that there was something unreal about beauty.<sup>18</sup> Indeed, this suspicion went deeper than to the philosophers and intellectuals. One can see it perhaps in the connotations of the word *lāvanya* that I have remarked upon. One can see it in the popular concept of *māyā*. Beauty was not, however, despised on this account; for the same suspicion of unreality attached to the whole of worldly existence. And there is ample evidence to show that those who pursued a worldly life, a class that included nearly all the nobility and the poets, sought out what affected them as beautiful to the best of their ability despite its transience.

<sup>17</sup> One must not confuse subjectivism with unconventionality. For all their subjective approach the Sanskrit poets were highly conventional. The two qualities may go together in religion as well as poetry. Jonathan Edwards remarks, with some asperity, that the religious visions of his flock regularly took the form of visions they had read or heard of.

<sup>18</sup> Toward the end of the classical period a few philosophers of literature (*ālankārikas*) attempted to justify the reality of one sort of beauty, literary beauty, and to equate it with the one eternal reality. But a discussion of their efforts, while few subjects could be more interesting, lies beyond my present purpose.