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NANDIKESVARA'S ABHINAYADARAPANAM
A MANUAL OF GESTURE AND POSTURE USED IN HINDU DANCE AND DRAMA

English Translation, Notes and the Text critically edited for the first time from original manuscripts with Introduction

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With Illustrations

SECOND EDITION (Revised)

FIRMA K. L. MUKHOPADHYAY
CALCUTTA.
1957
PREFACE TO THE
SECOND EDITION

The first edition of the Abhinayadarpanam published twenty-three years ago was welcomed by all interested persons including the late A. K. Coomaraswamy whose translation of the work named The Mirror of Gesture (Cambridge, Mass. 1917) directed my attention to this Sanskrit text. Still for various reasons I could not think of publishing its second edition even after it was out of print for a long time, and there was some demand for it. One such reason and an important one too, was that I then engaged myself in studying the Nāṭyaśāstra and was planning a translation of this important work, and thought that this would be of greater use to readers interested in the subject. Coomaraswamy also published in the meantime a revised edition of The Mirror of Gesture (New York, 1936) and utilised my work for the revision. This also relieved me for the time being from the urgency of undertaking a second edition. But, for the last three or four years, even after publication of the first volume of the translation of the Nāṭyaśāstra, Calcutta, 1951, I have been receiving earnest enquiries from various quarters whether a copy of the Abhinayadarpanam may still be available. Some of the enquirers gave me to understand that they had read the translation of the Nāṭyaśāstra but still required a copy of the Abhinayadarpanam. Hence, I could no longer remain indifferent in this regard, and have come gradually to believe that a new edition of this work may remove a real want of a class of readers. It seemed that its very brevity while it dealt with all essential gestures and postures used in Hindu dance and drama, had made it something like a favourite of the student of these arts. My hesitation about publishing a second edition was thus finally overcome. On taking up the preparation of a copy for the press I found that some of the views expressed in the introduction and notes have undergone some change during the last twenty-three years, and my idea about the need of readers of the book is also no longer quite the same. So I have slightly modified
the introduction and notes by making necessary emendation and omission here and there. It may be hoped that these changes have added to its usefulness. If some readers may still require additional information on certain topics they are requested to refer very kindly to the translation of the *Nāṭyaśāstra* which, treats of all relevant matters in much greater detail.

31st March, 1957.

MANOMOHAN GHOSH
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NOTES ON ILLUSTRATIONS

In Page 73—Patāka, Tripatāka, Ardhapatāka, Kartarimukha, Mayūra, Ardhaacandra, Arāla, Sukatūṇḍa, Muṣṭī.

74—Śikhara, Kapittha, Kaṭakāmukha, Sūcī, Candrakalā, Padmakośa, Sarpaśīrṣa, Mṛgaśīrṣa, Siṃhamukha (side).

75—Kāṅgula (side), Alapadma, Catura (side), Bhramara, Haṃsāśya, Haṃsapakṣa, Sandaṃśa, Mukul, Tamra-cūḍā.

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77—Sivalīṅga, Kaṭakāvardhana, Kartarīsvastika, Śakaṭa, Saṃkha, Cakra, Samputa, Pāśa.

78—Kūrma, Matsya, Kīlaka, Varāha, Garuḍa, Bheruṇḍa, Nāgabandha, Khaṭvā.

79—Kāṅgula (front), Siṃhamukha (front), Catura (front) and Svastika.

N.B.—For Siṃhamukha see pp. 74 and 79 and for Kāṅgula, Catura and Svastika see pp. 75 and 79.
ABBREVIATIONS AND SYMBOLS

A. = Manuscript of the text in the Adyar Library.
AD = Abhinayadarpana
B. = Manuscript of the Bharataśāstra Grantha
BhA = Bharatārṇava.
Ch. ed = Chowktamba Edition.
I. = Manuscript known as the Abhinayadarpam from the India Office Library.
Mbh = Mahābhārata.
NS = Nāṭyaśāstra.
P. = Manuscript of the so-called Bharatārṇava from Poona.
R. = Rāmāyaṇa.
SR = Saṃgītaratnākara.
V. = Manuscript of the text in Visvabharati.

Note—Numerals in the Select Glossary refer to the number of ślokas and their translation.
INTRODUCTION

1. The Present Edition. Though the Nāṭaka a typical form Hindu drama, forms, a large section of Sanskrit literature, our knowledge about the way in which the art of producing a play developed in India, is still very inadequate. This is due mostly to a lack of sufficient materials. The only work which gives us a clear and comprehensive idea of the Hindu stage is the Nātyaśāstra. Yet for the study of history of the development of ancient Indian theatrical art, this work, though very important in many respects, is not quite sufficient by itself. We need therefore make no apology in offering for the first time a critical edition of Nandikeśvara's Abhinayadarpana which exclusively treats of gestures in a manner rather different from the NS., which also has these among other things as its subjects of treatment. The Mirror of Gesture published with an illuminating introduction by A. K. Coomaraswamy, claims to be a translation of this work. But on comparing it with our text, it has been found out that the text used in preparing the MG is not exactly identical with the AD, though the former has absorbed a major part of the latter work and supplemented the same by making occasional quotations from other works of the same class (see § 2). And an important feature of our text is its treatment of items like postures and movements etc. dependent on feet, such as Maṇḍala, Sthānaka, Cārī and Gati, which although omitted by the original of the MG, is indispensably necessary for the complete understanding of Hindu histrionic art.

The MG, though it does not fully represent the AD, has been a very useful contribution to our knowledge regarding the production of

1 This was written in 1934. Conditions have changed since the publication of the translation of the NS, in 1951 by the Asiatic Society.

2 For the meaning of this term and the following ones, see ‘Select Glossary’ at the end.
Hindu plays. The present edited text of the AD will, it may be hoped, supplement such a knowledge; for in it some fresh materials have been brought to light for the first time.

2. **The Translation.** The translation has not been made very literal. Students of Sanskrit will however experience little difficulty about the language of the AD. A few words which have been used in it with special import and may for this reason offer difficulty to readers, have been explained in the Select Glossary.

3. **Critical Apparatus.** The present text has been reconstructed from five manuscripts, of which two are complete and the rest fragmentary. The two complete MSS, do not fully agree with each other regarding the order in which various topics have been treated. In this respect the fragmentary MSS, also vary with the complete ones as well as among themselves. The following description of the MSS, will among other things notice this mutual variation.


V. A palm-leaf MS (fairly complete) in the Telugu script, in the possession of the Viśvabharati, Santiniketan. It bears the number 3038. Its size is 16·2" x 1" and it has 29 leaves. This MS puts the bāndhava-basta-lakṣaṇam last of all and omits the navagrahabasta-lakṣaṇam, navarasāḥ and avastabhedāḥ (dasāvasthāḥ). And moreover its treatment of the nrttabastāḥ and pada-bhedāḥ is incomplete.

A. A palm leaf MS (not complete) in the Telugu script with a Telugu śīkā from the Adyar Library. It has 53 leaves. It bears the number XXII. C. 25. Its size is 5·8" x 1·4".

A. Another palm-leaf MS (not complete) in the Telugu script from the Adyar Library. It bears the number XXII. C. 38. Its size is 8·5" x 1·2".
INTRODUCTION

A. A incomplete paper MS in Telugu script from the Adyar Library. It bears the number VIII. J. 9. Its size is 9.3” x 6.8” and has 14 pages.

Besides these five MSS of the AD the following printed work and MSS have been utilized for the reconstruction of the text:

MG. *The Mirror of Gesture* (Cambridge, Mass., 1917) edited by A. K. Coomaraswamy and Duggirala Gopalakrishnayya. This work is a translation of the Skt. text briefly described before (see § 1). It is based on the second edition (in Telugu character) of the original published under the editorship of Tiruvenkatacari of Nādamangalam (MG, p. 10). With reference to the passages it has in common with the AD, the original of MG in places seems to suffer from textual corruptions. But in spite of such defects this work renders valuable aid in determining the position of the *Navagrahahastas* which appear only in M (see § 4). It arranges the subject of its treatment in the following order: (Items not occurring in the reconstructed text of the AD have been marked with asterisks.)

Salutations,
*A dialogue between Indra and Nandikesvara,
Variety of dances,
Eulogy of Nātya,
Definition of Nātya etc.,
Occasion for dances,
Sabbā etc.,
*Seven limbs of the Sabbā,
Sabbānāyaka,
Ministers,
Raṅga,
Pāträlakṣaṇa,
Pātra’s disqualifications,
Bells,
*Nātyalakṣaṇa,
*Pāträsaḥ bāhiḥ-prānāḥ,
*Pāträsaḥ antah-prānāḥ,
*Nīcanātya,
*Nīcānātya-dārsāṇa-phālam,
Nātya-kramah,
Āṅgikābbhinaya,
Nine movements of the Head,
*Twenty-four movements of the Head according to another book,
Eight Glances,
*Forty-four Glances according to another book,
*Six movements of the Brow according to another book,
Neck movements,
Hasta-prānāḥ,
Hasta-bhadāḥ,
Twenty-eight Asamyuta hastas
(with alternative definitions for 24 hands from another book),
Twenty-three Samyuta-hastas,
The same from another book,
Twenty-seven Samyuta hastas
form another book,
Eleven hands of relationship,
Hands of gods and goddesses,
Hands of planets,
Hands of the Ten Avatāras,
Hands of the four castes,
The following have been taken from another book:
*Hands of famous emperors, famous rivers, seven upper worlds, seven lower worlds,
Hands indicating trees, land animals, birds and water animals.

I. From the India Office Library we received two MSS. (nos, 3028 and 3090) named AD. One of them is in the Telugu script and the other is a Devanāgarī transcript of the same. On examination it appeared to be a work dealing with abhinaya and tāla belonging probably to the school of Ānjaneya cited as an authority on samgīta in various works; for, the end of the abhinaya portion of this work, reads as iti a(ā)njaneya-matam. But this abhinaya portion is fragmentary and seems to be a compilation from different sources. Slokas 90-95, 96, 97b-98a, 101-102, 104-105 of the AD occur in it with a few variations worthy of notice.

P. This is the MS no. 42 of the Appendix Collection A (1916-18) of the Government MSS Library with the Bhandarkar Oriental Research Institute, Poona. It has been entered in the Catalogue of the Institute published in 1925 as the Bharatārṇava. This fact led to an examination of this MS, for the AD, according to a passage in the MG, was an abridgment of the Bharatārṇava. The examination of the MS however revealed the fact that the work though it possibly had some connexion with the BhA, was not itself the same. (For details see § 5) In spite of this, the MS which has certain passages in common with AD, was of help in reconstructing our text.

B. This is the MS no. 40 of the Appendix Collection A. (1916-1918) of the Govt. MSS Library placed with the B.O.R. Institute, Poona. It has been named in the Catalogue of MSS published by the
Institute as the *Bharata-śāstra-grantha*. This work appears to be a curious compilation of passages from various works including the NS.

Besides quotations from different works which this MS names, it contains passages from unmentioned sources which include Daṇḍin and Nandikeśvara. The portions taken from the latter author's AD consist of *viniyogas* of the *Asamyuta-bastas*. These offer some variants. The author of this *Bharata-śāstragrantha* appears to have been a commentator of the *Prasanna-rāghava*; for he refers to himself as follows: *udāttādi-svarūpan-tu asmatkīta-prasanna-rāghava-ṭikāyām*.

4. Reconstruction. The present edition of the text of the AD has been based principally on V, but the *navagraha-basta-lakṣaṇa* which occurs only in M, has been accepted as belonging to the work. Support in this matter has been available from the MG which does not ascribe it to *granthāntara* though all its borrowings from works other than the AD have been prefixed with such ascriptions. The fact that the planet-worship in India was not later than the early centuries of the Christian era when the gods of the Puranic pantheon were already established, may also give us additional justification to consider the *nava-graha-basta-lakṣaṇa* as belonging to the original AD. For we do not know why planetary deities should be considered later than other deities who in their Puranic character were not probably very old. And as some of the planets have been mentioned in the *Atharva-veda*, planetary deities may in fact be as old as some of the deities of the Vedic pantheon. Passages on *rasa* and *avasthā* which occur only in M, and have no support from MG, have not been included in the edited text. They have been separately shown at the end.

5. **Drama and The Hindu Play.** To understand properly the meaning of the word *abhinaya* (roughly speaking, the word for 'histrionic art' in Sanskrit) it is necessary to have a clear notion about the nature and spirit of Hindu plays which are often called 'dramas.' A Hindu play which is called a *drṣya* or *preksya kāvya* or *nāṭya* or *rūpaka* in Sanskrit, though it has some superficial resemblance to drama, is not identical with the same thing; rather there is a considerable difference between the two. The names such as *rūpa* and *drṣya kāvya* which include all kinds of Hindu plays, give us clue to the difference. A play is called *rūpa* or *rūpaka*, i.e., 'having-a-form' on account of its visibility (*drṣyatā*). And the term *rūpaka* is applied to a play on the analogy of a figure of a speech of the same (i.e., *rūpaka* or metaphor), because in a play we assume a non-distinction between characters (*dramatis personae*) and the actors representing them. And *drṣya* (*preksya*) *kāvya* means a poem which is to be seen i.e., a poetical composition capable of being enjoyed not by its reading, but from its stage representation. In earlier times it was called *preksā*. The idea of action seems to be missing altogether in these names. And the very nature of a Hindu play discloses its relative neglect of action.

The word *nāṭya*, which is also a synonym for a *rūpa* or *drṣya kāvya* and points to its lyrical nature, throws further light on the point. In accordance with the etymological meaning of this word which is derived from the root *nat* (*= nṛt*) meaning 'to dance,' Hindu plays are compositions in which rhythm and lyrical elements preponderate, and action is given a very minor scope.

INTRODUCTION

All these go to show that realism in the ordinary sense has no place in Hindu plays. And after a closer examination of them, one is sure to discover their suggestive character and the consequent demand on the imagination of the spectators. Those who are accustomed to realism in art may call that demand inordinate, but Hindu theorists on the subject believe that the highest aesthetic enjoyment is not possible without giving the greatest possible scope to imagination, and are therefore in favour of avoiding realism. For, no amount of making things appear as real to spectators, can be successful unless the latter call imagination to their aid. In this connexion we may quote Sylvain Lévi’s apt remark in translation: “Indian genius produced a new art which the word rasa summarizes and symbolizes, and which condenses it in one brief formula: ‘the poet does not express but he suggests’.

Having regard to these characteristics of Hindu plays, they may perhaps suitably be called ‘lyrico-dramatic spectacles,’ but not ‘dramas’ from which their aim and object as well as the attitude of their actors and spectators greatly differ.

6. THE OBJECT OF HINDU PLAYS. To evoke rasa in the spectator is the aim and object of the Hindu play-wright. The term rasa has been translated as ‘flavour,’ ‘Sentiment’ or ‘poetic sentiment’. These translations, however, are of not much help to anyone, unless an explanation is offered. And the nature and characteristic of rasa will be quite clear when the relative position of spectators and actors, is considered. “We see on the stage, for instance, Rāma, and Sītā who excites his affection, aided by suitable circumstances of time and place; this affection in intimated by speech and gesture alike, which indicate both dominant emotion of love and its transient shapes in the various stages of love requited. The spectacle evokes in the mind of the spectator impressions of the emotion of love which experience has planted there, and this ideal and generic excitation of the emotion

5 S. Rice, op. cit., p. 102. 6 Le théâtre indien, p. 417.
produces in him that sense of joy which is known as Sentiment (rasa). The fullness of the enjoyment depends essentially on the nature and experience of the spectator, to whom it falls to identify himself with the hero or any other character, and thus to experience in ideal form his emotions and feelings. He may even succeed in his effort to the extent that he weeps real tears, but the Sentiment is still one of exquisite joy. We may compare the thrill of pleasure which the most terrifying narration excites in us, and we are all conscious of the sweetness of sad tales."

7. THE Technique OF PLAYS. Before considering the literary technique as well as the technique of representation (abhinaya), the two means by which plays evoke rasa, attention should be paid to their main guiding principles. It is the doctrine of suggestion that lies at the basis of Hindu plays and indeed of all other arts of India. Hence it is found that a Hindu playwright's method of depicting a character, is different from that of his fellow-artist in the West. Instead of giving prominence to his varied activities, the Hindu playwright would build up the character by mentioning characteristic emotional complexes suggestive of it as a whole.8

That verses of varied forms are abundantly used in Hindu plays, is simply for the purpose of calling forth emotion by means of the lyrical element present in their musical recitation.

8. ABHINAYA. The Sanskrit word abhinaya is made up of the prefix abhi 'towards' and the root nī 'to carry'. Thus it means 'representing (carrying) a play to (towards) spectators'.9 According to the Śāhitya-darpana that representation is called the imitation (or visualisation) of the conditions (physical and mental) of the characters in a drama.10 But the aesthetic significance of the imitation will

7 A. B. Keith, Sanskrit Drama, p. 321, (The italics in the quotation are ours).
8 S. Rice, op. cit., p. 102. 9 NS. VIII. 6;
10 bhaved abhinayo' vastānukāraḥ, ch. VI. 2.
not be clear unless the object of plays, viz., the evoking of rasa in the spectators, is taken into consideration. Hence we see Mallinātha, the famous commentator, defining abhinaya as movements for suggesting rasa (Sentiment) and bhāva (State). For this reason, the word abhinaya may be said to be the means for disclosing to spectators the beauty or manifold pleasurable aspects of the play which cannot be adequately appreciated by simply reading its text. In consideration of all these facts, abhinaya may be termed the ‘suggestive imitation’ of the various moods and emotional states of characters in a play. Therefore, in spite of an apparent similarity between abhinaya and acting, the latter term, whenever it is used in connection with Hindu plays, does not mean quite the same thing. From the word nāṭa (the Sanskrit word for ‘actor’ primarily meaning ‘a dancer’) and such words as nāṭyayati (derived from the same root nāṭ meaning ‘to dance’) it appears that the ancient Hindus had their plays ‘danced’ and not ‘acted’. This is corroborated by the evidence of the Harivamśa (Viṣṇuparva, ch. 93, sl. 28.) which uses an expression like nāṭakam nanṛtuh (danced a play). Rājaśekhara (c. 10th century A.C.) too, in his prologue to the Karpūra-mañjari has an expression like ‘saṭṭaam naccidavvam’ (a Saṭṭaka is to be danced). Hence in course of the abhinaya of a play which is but a poem to be seen (drṣya-kāvya), rhythm in all its possible aspects plays an important part. And its rhythmical character conveyed through abhinaya and dance, made it suitable for the suggestion of the deepest and the most tender emotions which tend to evoke rasa (Sentiment) in spectators.

Depicting narratives by means of dance and abhinaya, is still to be found in the Saiva ritualistic dances of the Nilapūjā found in Bengal. The peoples of Indonesia (Java and Bali) which can trace the history of their connection with India to a very remote past, still depict stories from the Mahābhārata and Purāṇas by means of dance.

11 abhinayo rasabhāvādī-vyāñjaka-cēṣṭā-viṣeṣah on Kiiata, X. 42.
12 A popular festival in honour of Śiva (Nilakaṇṭha) in the closing week of the Bengali year.
Rabindranath Tagore during his visit to this country noticed such dances. Of this he writes that “in their plays and musical performances, from beginning to end,—their movements, battle-scenes, love-scenes, even their clowning,—everything is danced. One who knows their peculiar dance-language, can follow the story with the help of words. The other day we witnessed a dance in the Rajah’s palace which, we are told, represented the story of Śālva and Satyavatī, making it clear that not only emotion but also narration, is transmuted into dance by them. In that connection Tagore very clearly explains how rhythm and gestures, the two elements of dance may convey the beauty of a narrative to spectators, “The events of human life,” he says, “in their outward aspect, are all displayed as movement. So, when any event of outstanding importance has to be portrayed, it is but natural that its movement should be given a corresponding dignity by the addition of rhythmic grace. The dance here is just such giving of rhythmic prominence to the events of a story, keeping in the background, or leaving altogether, the words. The Purānic legends, which in poetry, have to make their appeal only through the ear, are here addressed to the eye. Of the words that are the vehicle of poetry, the rhythm is governed by the natural laws of music, but the meaning is artificial, depending on sound-symbols mutually adopted by men. Both are necessary for the poem. In the dance of these people, likewise the rhythm alone is not sufficient for this kind of dance. Their tongue is silent, but the whole body does the talking by signs as well as by movements. Nothing could be more foreign to any actual field of battle than this form they give to their dance-warfare. But if some fairy land had been governed by the rule that fighting must be done rhythmically, a false step entailing defeat, then this is the kind of battle that would have been waged there. If anyone is inclined to smile at such lack of realism, he

13 Āngika abhinaya or gesture is an essential part of this dance-language.
14 Letters from Java. The Visvabharati Quarterly, Vol. 6 No. 1, 1928, April, pp, 2-3.
needs must also laugh at Shakespeare, whose heroes not only fight in metre, but even die to it."

In addition to this, Tagore refers to the historical dances of Japan and writes that, “There words are also used, but all the movements and gestures are of the dance type, and they have a wonderful appeal. In dramas where the words are metrical, it is surely inconsistent to leave the movements realistic.” Then regarding Hindu dramas he says that “our very words for dramas or play, nāṭaka, shows that dance was its essential feature.”

Unless we start with the conception that abhinaya is something allied to dancing, and meant for suggesting ideas and emotions to spectators, we shall never be able to appreciate such merit as Hindu plays might possess. Besides this, one should consider in detail the four different branches into which abhinaya has been divided, viz, āṅgika, vācika, ābārya, sāttvika.

(i) Āṅgika abhinaya is the use of artistic gestures. Its rules regulate the actors’ bearing, walk and movements of features and limbs. But consistently with the object which Hindu plays have, the forms of gestures and movements prescribed in manuals of abhinaya (such as the AD) are not quite realistic, and besides they are often made with reference to imaginary objects. For instance, the way of holding a flower by a beau, is not that in which it is ordinarily held, while a gesture may show that a bee is worrying a maiden though no actual bee is visible, and a particular movement of the body may show the ascending or descending from a place which may not actually be represented on the stage.

Abhinaya means not only carrying out occasional directions of the playwright as regards the various special movements and positions which the dramatis personae are to assume, but also suggesting effectively to spectators the full aesthetic import of a play by suitably

15 Ibid. 16 Ibid.
17 NS. VIII. 9 ; AD. 39 18 NS. VIII. 11-15 ; AD. 40.
19 Jyotindranāth Thākur, Prabandha-maṇjāi, p. 305.
reproducing along with his speech or song, appropriate gestures codified in manuals of abhinaya. Even in carrying out the directions of the playwright the actors are to use gestures etc., as laid down in those manuals. All this will be clear from the following directions of Rāghavabhaṭṭa given in his commentary of the Sakuntalā (ed. Nirnayasagara), for depicting the vrkṣa-secana (watering plants), bhramara-bāḍbā (an attack by a bee) and viṣāda (grief) etc. In these he has used the SR, a work later than the AD. (vide § 18). Rāghavabhaṭṭa’s words are quoted below in translation.

Watering plants (vrkṣa-secana)—slightly bending the body with the Avadhuta head and the Adhomukha face. After holding near the shoulder the Nalini and the Padmakośa hands.

Attack by a bee (bhramara-bāḍbā)—with the Vidhuta head, the Kampita lips and the turned down Tripatāka hand near the mouth.

Bashfulness in love-making (śrṅgāralajjā)—with the Parāvṛttta head and the Lajjita eye.

Despair (viṣāda)—with the Dhuta head and the Viṣaṇṇa eye.

Avoiding an attempt to raise one’s chin (mukhonnayana-parihara) with the Parāvṛttta head and the Vinigūhita lips.

Plucking of flowers (puspāvacayana)—with the Uttāna Arāla left hand and the Hamsāsya right hand taken side-ways.

Making toilet (prasādhana)—putting the Tilaka mark on the forehead with the ringfinger of the Tripatāka hand, wearing the garland with the Parāṁmukha and the Sandaṃśa (right and left) hands, putting on Tāṭakas (ornament of upper arms) and ear-rings with the two Bhramara hands, and painting lac-dye on the feet with the Kartarimukha hand, and wearing a ring with Hamsāsya and the Cyuta-sandaṃśa hands.

Obstacle in walking (gatibhaṅga)—with the Ürudhrā Cārī.

Coming down from a high place (avataraṇa)—with the Gaṅgāvaraṇa.

Mounting a chariot (rathādirohana)—with the Ürdhavajaṇu Cārī.

The code of gestures and movements prescribed for the different limbs was binding on the nāṭa; so much so, that in the matter of
gesticulation the term 'originality' can scarcely be applied to him, for what is required of him, is not his own interpretation of a play, but a representation of the same in accordance with the prescribed rules. The ideal Hindu playwright, as far as the language and the development of the plot are concerned, is to leave no obscurity which would require the interpretation of the nāṭa, but in building up his characters, he (i. e., the playwright) is to touch only those characteristic moods which, properly represented, would suggest the full aesthetic value he desires to impart to them.

To the nāṭa the play is, as it were, a lyrical poem, and the abhinaya manuals, an account of the notes to be used in setting the former to music. As the musician has neither the liberty nor the necessity of inventing new notes or haphazardly applying the existing ones, so the nāṭa has no room for being original by inventing gestures etc., for that is the business of masters (acārya) of the art who know the theory and practice thoroughly. In consequence of this, the spectators were spared the necessity of putting up with fanciful interpretations which individual nāṭas might make at their cost. In spite of this the nāṭa had sufficient scope for free grace and fitting variations on the usual play of limbs.

(ii) Vācika abhinaya may roughly be called the use of proper pronunciation, modulation of voice, accent and rhythm. According to some Hindu theorists it occupies the first place in a play, because all other branches of abhinaya viz., āṅgika, āhārya and sāttvika, depended more on it than it does on them. But the meaning which they have for this vācika abhinaya is more extensive than the modern rules of proper dramatic delivery. The use of different dialects and proper forms of address to persons according to their rank or social status are also included. These rules of the Hindu theorists are

21 NS. XVIII-XIX.
very elaborate and well-adapted to bring out the lyrical qualities of a play.

(iii) Āhārya abhinaya. The costume and the appearance of the nāṭa help him in his work. They reveal the sex, race, sect or class, social or other position of the character represented. The part which costume and physical decorations etc., play, is called the āhārya abhinaya.  

(iv) Sāttvika abhinaya. This is the representation of eight psychic conditions arising from the vital principle itself. These eight conditions are: motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting. But as these are sometimes to be expressed with the help of suitable gestures or movements of limbs, some modern scholars could, however, discover no distinction between the sāttvika and āṅgika abhinayas. But their confusion is due to overlooking the fact that while the āṅgika abhinaya is mostly on external things, and represents ideas conveyed by words, and intellectual changes in a man, the sāttvika abhinaya is a thing expressing the psyche; because the eight conditions enumerated above proceed from the inmost recess of the soul and pervade the whole body. Owing to their distinctive and deep-seated nature, they (i. e. the eight conditions) from a separate branch of the abhinaya. But in spite of this possible distinction, it cannot be denied that the sāttvika abhinaya has every chance of degenerating into the āṅgika abhinaya when the nāṭa lacks the genius as well as proper training in his art.

9. Importance of the Study of Abhinaya. It has been rightly observed that no play is more than potentially such till it is acted. Hence in order to understand a play properly, one must see it produced on the stage in the manner in which the author designed it to be done. If this, however, be not possible one should at least know

thoroughly that particular manner, otherwise there is every chance of misunderstanding it, in spite of sympathetic imagination or artistic taste. The Hindu plays, as far as our knowledge goes, cannot be said to have been properly appreciated by modern critics, merely because they were studied without adequate attention to the technique of their representation on the stage. Those who have made any generalisation on their value, depended merely on the treatises on the literary technique of those plays (such as the Daśarūpa or the Sāhityadarpaṇa), which themselves are not fully intelligible unless they are read along with treatises on abhinaya and other branches of the prayoga-vijñāna (art of production). That this latter subject has much to do with the proper appreciation of Hindu plays has been recognized by few scholars and emphasized by none. The few stage-conventions which some of them picked out as grotesque or meaningless, were a hindrance rather than a help to such an appreciation. Hence it is clear that the Hindu art of abhinaya requires to be investigated more carefully. And its practical details as well as the principles underlying them should be subjected to a most exhaustive scrutiny.

(i) Abhinaya and Painting. In the Viṣṇu-dharmottara, it has been said that the canons of painting are difficult to be understood without an acquaintance with the canons of dancing. This remark is not intelligible to one who is not aware of the fact that dancing includes abhinaya, and was to a great extent responsible for its origin, although in later times it came to be associated more or less exclusively with the performance of nāṭyas. An acquaintance with abhinaya, in fact, gives the student of painting a more or less definite idea about the postures of men according to changes (physical, mental and spiritual) to which they are subjected by the different objects surrounding them. The value of a treatise on abhinaya lies in the fact that it presents to us a more or less systematic and elaborate study of the possible artistic gestures which, when reproduced on the stage by nāṭas, may evoke rasa in the spectators. Anyone who has some idea about

26 Ed. Venkatesvara, Bombay, 1912, Part III, ch. 2 sl. 4.
the technique of painting will understand how the descriptions of varying gestures by head, hands, eyes, lips, and feet, etc., would help a student of painting to acquire skill in depicting the human form in its endless variety of poses. In fact, the canons of painting such as are given in the Viṣṇu-dharamottara and the Abbilāśitāratha-cintāmaṇi, give nothing but the anatomy of the human form considered in its motionless condition, while the canons of dancing (which includes abhinaya) consider the human form in its rhythmic movement for the purpose of evoking some rasa, and can thus vivify the knowledge of that anatomy by revealing its artistic possibilities.

(ii) Abhinaya and Sculpture. The Viṣṇu-dharmottara\(^{27}\) is also of opinion that one who does not know the canons of painting, cannot be acquainted with the canons of making images. This will be clear to one who has understood the relation between painting and abhinaya given above. And a study of the AD may be expected to remove all doubt in this matter.

\(^{27}\) Part III ch. 2. In connection with rules for making images the Sama-rāṇgāṇasūtradhāra (vol. II pp. 301ff. of the GOS Edition) describes the hand gestures etc., almost in the language of the NŚ (IX. 4ff),
ABHINAYA: ITS HISTORY.

10. THE ORIGIN OF ABHINAYA. (a) 'Abhinaya, though closely connected with rūpakas or nātyas, is not restricted to them alone in its application. An essential part of nrtya (pantomimic dance) is abhinaya; and gītas (songs) are made perfect when they are accompanied by proper āṅgika (physical) gestures to suggest their spirit. Hence it is natural that abhinaya apart from nātya should have its own history to which gīta (song), nṛtta (dance) and nrtya contributed their part. Not only the composite nature of its growth, but also the different social phenomena which influenced the entire history of abhinaya, should be taken into account for its proper comprehension. For instance, rituals, folk-songs, folk-dance and folk-plays contributed to the growth and development of this art as well as of nāṭya (drama) itself. Different masters of the art of abhinaya who flourished in course of its long history, did also do their part in this matter; but at this distant date we lack adequate materials to study accurately either the relative priority or the importance of the different forces which in some way or other might have influenced the growth of abhinaya, we shall consider below only a few facts which reveal the characteristics that abhinaya has in common with other social institutions, sacred or secular as a means of suggesting the complex nature of its growth.

(i) Gīta and Abhinaya. It is a well-known fact that at a certain stage of their evolution, gīta, (vocal music) nṛtta (including nrtya) and vādyas (instrumental music) came very rightly to be considered not only homogeneous but also mutually dependent. The word samgīta which includes these three arts and which has often been mistranslated as merely ‘music’ was an invention belonging to this stage. This inclusion is of help in understanding the connexion between gīta and nṛtta (nrtya). And abhinaya, as will be seen later on very clearly, is connect-
ed with *nrtya*. Therefore, the relation between *gīta* and *abhinaya* becomes clear. In practice also, the same relation is to be seen even now; for Indian singers, even when they are not dancers, usually accompany their singing with gesticulation. "This is of two kinds, of which the first, quite distinct from what is spoken of in the present treatise, is a hand movement reflecting the musical form; the reflection of empathy (*sādhārāṇi*), is sometimes very impressive or graceful, but not less often grotesque. The second, known as *bhāv-batāṇā* or 'shewing of moods' is of the type here described as *abhinaya*, or 'gesture' and differs from (*abhinaya* applied to) Nāṭya only in the greater relative importance of the music and the words".¹

(ii) *Nrtya* and *Abhinaya*. The indispensable connection between *nrtya* and *abhinaya* can be gathered from Dhananjaya's description of the former. He says *nrtya* is the representation of concepts conveyed by words (*padārthābhinaya*).² The description of Sāṅgadeva establishes the connexion more clearly. He says 'that which expresses *bhāvas* (States) by means of *āṅgika* (gesture) is *nrtya*.³ But according to Catura-Kallinātha, the commentator of the SR, *āṅgika* in this place includes *vācika* as well as *sāttvika abhinaya*.⁴ But there are, as will be seen later on, other factors which contributed their share to the development of *nāṭya* and *abhinaya*, although the contribution of *nrtya* is surely the more important. This importance will be better understood when we observe the fact that *abhinaya* has almost always been discussed in the works on *sāṃgīta* in the chapter devoted to *nrūta* (*nrtya*), and works like AD which treat only of *abhinaya*, look to this as an art concerning solely the *nartaki* (dancing girl).⁵ This mode of treatment probably points to the fact that *abhinaya* first came to be studied and systematized in connexion with *nrtya*, and hence the sign of that dependence even in works prepared much later when it came to be largely associated with *nāṭya*.

¹ MG. p. 8. Words enclosed within square brackets are ours.
² Dasarūpa I. 14.
³ SR. VII. 28.
⁴ Tikā, on SR. VII. 28.
⁵ AD, śl. 23b-27a
The relation of *abhinaya* to *nātya* (drama) may be said to have become more intimate through the relation of the latter to *nrtya*, for the NS, the well-known work on *nātya* and the musical arts, clearly lays down that a play should be so written that dance can be added to it.\(^6\) It is this prescribed association of *nrtya* with Hindu plays that entitled the latter to the name *nātya* which means literally a thing to be danced, or performed by a *nāta* (originally a dancer, subsequently the performer of *nātya*). Indeed, it has already been mentioned that an expression like *nātakam nanṛtuḥ* (danced a drama) was used in the *Harivamśa*.\(^7\)

(iii) *Ritual and Abhinaya.* (a) *Vedic.* The part which the Vedic ritual might have played in the origin of Hindu plays has been ably discussed by more than one scholar.\(^8\) In spite of there being no unanimity of opinion among them all, it may be said that the ritual of the Vedic age contributed, even if it might be to a small extent, to the origin of *abhinaya*. The testimony of the NS, in this connection, that *nātya* as a whole has sprung from the four Vedas, and that specially *abhinaya* can trace its origin from the Yajurveda, may not be lightly dismissed.\(^9\) And also the fact that the Vedic hymns, at least Sāmans, are still chanted mostly with some kind of gesture, should be remembered in this connection.

(b) *Epic Recitation and Abhinaya.* The recitation of epic poems such as the *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata* and other Purāṇas, which generally takes place on the occasion of religious festivals, has some kind of *abhinaya* associated with it. For Kathakas\(^10\) just like good orators, are required to make a liberal use of gestures for impressing the audience with what they deliver. The theory

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\(^{6}\) NS, XVII. 123.

\(^{7}\) *Harivamśa*, Cal. (1827 Saka) II. 93-28, p. 314.

\(^{8}\) Keith, *op. cit.*, pp. 23-27.

\(^{9}\) NS, i. 17.

\(^{10}\) Kathakas or those who read before an audience episodes from original epics (Mbh. or R.) or the Purāṇas, and explain them with the art of a good story-teller interspersing their narration with songs, or musical recitation of original Sanskrit passages.
of the origin of Hindu plays from epic recitation which is otherwise justified, receives on additional support from this fact too.

(c) Tāntrik Mudrās and Abhinaya. Tāntrik mudrās (ritual gestures of the hand) have some resemblance to the manual gestures used in abhinaya. This however, is not sufficient to allow us to suggest any clear connection of Tāntrik ritual with the origin of abhinaya.

(d) Folk-arts and Abhinaya. Folk-songs, folk-dance and folk-plays also contain some elements of abhinaya in them. Popular ballads of ancient times may also be supposed to have been sung with some sort of crude abhinaya, and similarly folk-dances and folk-plays also were probably accompanied by this. These folk-arts can be witnessed even now-a-days in the Gambhirā, the Gājan and the Nilapūjā (of Bengal) and the Rāmalilā (of the Uttar Pradesh), thus affording some material for us to arrive at their historical prototypes. The Mahāvrata ceremony of the Vedic times might be a trace of their early existence.

11. The Development of Abhinaya. (a) Before the time of Kālidāsa. As the word prekṣā used in Kauṭilya’s Arthaśāstra has been taken to mean a dramatic show it may be assumed that abhinaya was in vogue in the 4th century B. C. At the time of Patañjali (c. 140 B.C.) too, the art seems to have been largely practised. In the age that followed, this art made further progress, the first testimony of which is the fragments of Aśvaghoṣa’s plays. This great Buddhist poet is placed by Sten Konow in about 150 A C., but Keith is for placing him earlier.

In the Saptasatakam (Saptasatī or Sattasatī) of Hāla alias Sātavāhana nāṭaka and puvvarāṅga (puvvarānga) are mentioned side by

11 Haridas Palit. The Gambhirā belongs to the Malda district and the Nilapūjā to all parts of Bengal.
13 Keith, op. cit., p. 31.
14 Sanskrit Drama, p. 70.
side.\textsuperscript{15} The word \textit{pūrvarāṅga}, being a technical word connected with the production of a \textit{nāṭya} on the stage, shows that the art of abhinaya was at that time in a more advanced stage than in the age of Patañjali. As for the date of Hāla, Winternitz says that he must have reigned either in 1st or 2nd century A.C., at the earliest.\textsuperscript{18} The \textit{Avadānāsataka}, a Sanskrit Buddhist work describes the performance of a Buddhist nāṭaka. The description of the nāṭaka in that work, is enough to show that the age which produced the work witnessed considerable development of the art of abhinaya. The mention of the word ‘nāṭacārya’ in the sense of master-nāṭa or the professor who trained the nāṭas (and was consequently the director of a party of nāṭas), gives us good reason to presume that the art of a nāṭa had by that time become important enough in the eyes of the people to accord to its venerable teacher the title of ācārya which was generally to given a master of sacred works like the Vedas and the Vedāṅgas etc., This \textit{Avadānāsataka} is a work considered to have been written between 200 A.C. and 253 A.C.\textsuperscript{12}

More copious reference to abhinaya is to be found in the \textit{Harivamsa}.\textsuperscript{18} The word abhinaya with its derivatives has been used in it nearly a dozen times. This fact together with mention of technical words like nāndī, nepathya, and vidūṣaka gives us ample ground for presuming that the work was written at a time when the art of abhinaya reached a high degree of development. The lower limit of the date of the \textit{Harivamsa} varies between 200 A.C. and 400 A.C.\textsuperscript{19} There should, however, be no objection to placing the work in the second century, for the Bhāsa-plays including words like cāri, gati used in connexion with abhinaya have been assigned to 300 A.C.

\textsuperscript{15} Kāvyamālā ed. p. 110; Weber's ed. p. 127.


\textsuperscript{17} Lévi, \textit{op. cit.}, p. 320 \textit{Avadānāsataka} (ed. Speyer) Vol. 2, pp. 29-30.

\textsuperscript{18} II, 92-93.

(b) *In the age of Kālidāsa.* The improvement made by Kālidāsa in the exstant drama of his time consisted in assigning a more or less prominent place to song and dance. In this respect he probably made a departure from the style of his predecessors. It seems that in the beginning Kālidāsa with this innovation was rather afraid of the admirers of old masters like Bhāsa, Saumilla and others; hence, in spite of the firm self-reliance which always characterizes a great genius, he uses song and dance very cautiously in the *Mālvikāgnimitra.* The success of this which must have raised him in the estimation of his contemporaries, convinced him of the fitness of his method, which he applied more freely in the *Vikramorvasī* the proper production of which would enable one to see the best specimen of the art of *abhinaya.*

The value of Kālidāsa's innovation from the standpoint of the art of *abhinaya* is immense. Hindu plays—poems in their conception and lyrical in their character—became after him unique spectacles in which the lyrical element was given the fullest prominence by the more important scope given to song and dance.

(c) *After Kālidāsa.* The art of *abhinaya* does not seem to have made much advance after Kālidāsa. For the plays of post-Kālidāsian age are composed more or less after the manner of that great genius. But it is sure that from time to time gestures were studied afresh, new gestures were added to their number, and sometimes the old ones also were slightly modified. All these we shall see below under the literature on *abhinaya.*

12. **The Literature on Abhinaya.** The treatise on *abhinaya* which can be called the earliest is, the Natasūtras of Śilālin and Kṛśāsva mentioned by Pāṇini (c. 600 B.C.). We do not exactly know what these contained, but if any conjecture on the subject is allowable, we may presume in the light of a study of the later works on *nrtya* and *abhinaya* that Śilālin's and Kṛśāsva's work contained among other things a description—probably classified—of gestures and postures etc., and where and how the *nāṭa* was to use them.
The NS which among other things treats of abhinaya, is thus the earliest available work dealing with the subject. It has sometimes been assumed that the NS in its earliest from was a sūtra-text—meaning by the term a work consisting of highly compressed prose formulae such as the Aṣṭādhyāyī of Pāṇini. If such actually existed it might have been earlier than the BhA which, as its abridgement shows, was in all probability a versified work. But we are afraid that the above assumption is based on a very weak foundation. Though the NS has often been referred to as the Nāṭyasūtra and its author the Bharatamuni of dubious existence, has been called the sūtrakāra, it is highly doubtful if anything except the present NS written in metres or its prototype of a like nature, ever existed. A careful examination of the word sūtra will support this view. It is on the basis of this word and of the word kārikā occurring in the text of the NS (VI, i. 31) that one makes the above assumption. As the meaning of the word kārikā is quite plain, we are to discuss only the meaning of the sūtra. It is generally believed, and perhaps very firmly, that this word means a work containing highly compressed prose formulae on any subject such as the Aṣṭādhyāyī or the Brāhma-sūtra. An authority like Abhinavagupta deals a cruel blow to such a belief. In his comments on NS. VI. i. 31, he is not for distinguishing between kārikā and the sūtra. In the maṅgalacarana of the Abhinava-bhāratī, he has called the very NS the Bharata-sūtra. Together with this fact, one should remember that the Rk-prātiṣākhyā written entirely in verse, has been called the Pāṛṣada-sūtra. This also is noteworthy that the Southern Buddhists called their scriptures (written in prolix prose) suttas (= sūtras) and the Northern Buddhists too call some of their metrical treatises sūtras (e.g., the Madhyānta-vibhāgasūtra of Maitreya-nātha). The sūtra (thread) which runs through flowers in a garland seems to have led to a metaphorical use of the word. Hence sūtra means merely central principles or essential rules. On taking this view of the meaning of the word sūtra we may consider the NS (in metre) to be the earliest available work on abhinaya.
Then come the Agripurana and the Visnudharmottara, which make room for a treatment of abhinaya in their body. The date of the Visnudharmottara has not been critically discussed by any authority, but it may be that this work belongs to a period not later than 500 A.C. And the Agripurana has been placed in the latter half of the 8th century.

20 Indian Antiquary, XIX, p. 408. Jolly, Hindu Law and Customs, p. 69.
21 S. K. De, op. cit., p. 103.

(4)

ABHINAYADARPAṆA

13. Scope of the Work. The AD treats in details the āṅgika abhinaya which includes gestures, postures and movements dependent on feet. The exclusive attention paid to the āṅgika abhinaya is due to its importance with reference to the training of the nāṭya and nrtya. The same importance may be said to have been recognized by Amarasimha the famous lexicographer, for he mentions in his Kośa only āṅgika abhinaya and the sāttvika, primarily dependent on the former.

(a) Gestures. To understand the proper value of gestures which furnish the basis of the āṅgika abhinaya one should observe their application in other department of social activities. Gestures are first

1 Cambodian dancers who owe their art to ancient India still learn this with great pain. See, Gestures in the Cambodian Ballet by J. Cuisinier in Indian Art & Letters, 2nd issue for 1927.
2 See the Amarakośa under ‘Abhinaya’.
met with in the languages of primitive people. It is sure that they played an important role in the evolution of human speech. A gesture is used by mutes and even by others when they meet persons speaking a language unintelligible to them. And often it so happens that some ideas cannot be adequately expressed or explained without some gesticulation accompanying words spoken. This clearly shows the power of suggestion that is inherent in gesture. It is no wonder, therefore, that they were combined with dance—the first-born among arts of mankind—and have been endowed with rhythm to call forth rasa in persons witnessing dance. But they have other uses besides this. The ritualistic use of gestures known as mudrās is an instance of it. Sādhakas (devotees) of the Tāntrik school use them. According to some they are meant to emphasize and intensify their thought, and thus giving them the bliss (mud) of meditation. But gestures used in abhinaya and nṛtya differ from mudrā. And nṛtya and abhinaya also have different principles of utilizing them. For in nṛtya gestures are used by themselves, whereas in nātya they are used in accompaniment of words, to suggest their meaning.

But whatever might be the difference of principle regarding the application of gestures in nṛtya, abhinaya and mudrā they agree in one respect: in all those cases they tend often to be artistic and symbolical, rather than natural and simple. After the introductory matters (1-48), the AD treats the following kinds of gesture:

i. Nine gestures of the head (49-65).
ii. Eight gestures of eyes (66-79).
iii. Four gestures of the neck (79-87)
iv. Twenty-eight gestures by one hand (87-165) and four additional gestures (166-172)
v. Twenty-three gestures by both the hands (172-203)
vi. Gestures for representing gods (204-215)
vii. Gestures for representing the ten Avatāras of Viṣṇu (216-225)
viii. Gestures for representing different castes etc. (226-231)
ix. Gestures for representing various relations (231-244)
x. Gestures of hand for dance in general, and the method of moving hands in dance (244-249).

xi. Gestures for representing nine planetary deities (250-258)  
(b). Postures and Gait. After treating gestures, the AD treats of postures and various movements of the body depending principally on feet (259ff.). It is a plain fact that the carriage of the body and its various movements often characterize a person. On assuming this, the theorists of the art of abhinaya have codified postures, and movements of the body depending on feet.

i. Maṇḍalas and Sṭhānakas or sixteen modes of standing and resting (260-282).

ii. Uṭplavanas of five kinds or leaping movements (282-289)

iii. Bhramarīs of seven kinds or flight movements (298-332)

iv. Cāris, and Gatis or eighteen kinds of gait (298-332)

One peculiarity is noticed in the treatment of the above items. Unlike that of gestures definitions of various postures (except in the case of Sṭhānakas) and feet-movements are not accompanied by their viniyoga (application). An explanation of this fact is available at the end of AD in the following terms:—

"Maṇḍalas, Uṭplavanas, Bhramarīs, Cāris and Gatis according to their relation to one another, are endless in number and variety. Their uses in dance and drama arc to be learnt from the śāstra, tradition of the school and through the favour of good people, and not otherwise (322-324.)" This probably shows that at a very time when no work was compiled, the uses already recorded in case of the above movements, depended solely on the principles known to teachers. Probably for this reason we do not get them in writing in the AD which follows a very early tradition.

14. The Abhinayadarpana and the Natyasastra, Bharata-Śāstra (not the Bharata-Nātyaśāstra) has been many times referred to as an authority in the AD, and the extant NS in its chapters VIII-XI, treats of the āṅgika abhinaya (gesture). Hence a comparison of the two works becomes necessary.
(a) **Head-gesture.** According to the NS. (Ch. VIII) there are thirteen gestures of head while Nandikesvara has only nine. Among them five gestures have common names in both the works; besides this, the names of two gestures agree partially.

A comparison of the names, definitions and *viniyoga* (application) of the head gestures in the two works shows that the gestures named Adhomukha, Ālolita, (=Lolita), Dhuta, Kampita, Parāvṛtta and Pari-vāhita are defined in each work in a similar manner. As regards their applications also the two works have a considerable agreement; besides this, the definition of the gesture Udvāhita in the AD, agrees substantially with the Utkṣipta of the NS.

(b) **Eye-gestures.** According to the NS. (Ch. VIII. 101 ff.), there are three classes of eye-gestures, such as, (i) eyes for expressing eight *rasas*, (ii) eyes for expressing *sthāyi-bhāvas*, and (iii) eyes for expressing *sañcāri-bhāvas*. Each of the classes (i) and (ii) in their turn has eight varieties, while the class (iii) has twenty varieties. But the AD (66ff.) is not so elaborate in its classification or division of these gestures. It enumerates only eight kinds of them. The classification in the two works has not any common name.

(c) **Neck-gestures.** The NS (Ch. VIII. 164ff), enumerates nine kinds of these gestures while the AD (79ff) gives four kinds of them. The two enumerations possess no common names.

(d) **Hand-gestures.** Though the NS and AD agree in classifying the hand-gestures into three classes, and though these three classes possess many common names, they differ as regards the number in each class as well as well as in their definition and application. Let us consider them separately.

(i) **Single-hand gestures:** According to the NS (Ch. IX), there are twenty-four gestures in this class, while in the AD, their number is twenty-eight. In both the works twenty-two gestures have common names Their description and application too in the two works have considerable agreement,
The comparison of the two works on this point yields these facts:

i. The definition of the following thirteen gestures is similar in both the works:

Patāka, Tripatāka, Ardhacandra, Arāla, Sukatuṇḍa, Muṣṭi, Śikharapadmakośa, Sarpaśiras, Mrgasīrṣa, Catura, Bhamara, Mukula.

ii. The following gestures have some points of agreement as regards their application. The number of those points varies in each case, and it has been noted against the name of each gesture mentioned below.

Patāka (2), Tripatāka (2), Ardhacandra (1), Muṣṭi (1), Kaṭakāmukha (4) Padmakośa (3) Sarpaśiras (5) Mukula (2),

iii. Except in the cases mentioned in (ii) above the viniyoga (application) of the gestures vary in the two works.

iv. The definitions of the following gestures vary in both the works: Kartarīmukha, Kaṭakāmukha, Kapirītha, Śuci, Kāṅgula, Alapadma (Alapallava), Haṃsapakṣa, Sandamśa, Tāmracūḍa.

v. The following gestures of the NS, are subdivided according to their viniyogas (uses) and special instructions have been given as to how a gesture is to be used in different groups of things: Patāka, Tripatāka, Arāla, Śucimukha, Catura, Sandamśa,

(2) Combined-hand gestures. The NS (Ch. IX) names thirteen gestures of this class, while the AD gives twenty-three.

As a result of the comparison of the combined-hand gestures named similarly in the two works, we have the following facts:

i. The following gestures in both the works have substantially the same definitions, and their applications also agree mutually to a great extent; Anjali, Kapota, Karkaṭa and Puṣpapuṭa.

ii. The gesture named Puṣpapuṭa is almost similarly defined in both the works,

iii. The remaining three gestures are differently defined and applied in the two works.
(3). *Nṛta-hastas.* According to the *NS.* (Ch. IX. 173ff.) they are twenty-seven in number and different from the single-hand and combined-hand gestures. But their number in the *AD* is thirteen, and they are not anything different from the single or combined-hand gestures; for, six of them (Pataka, Tripataka, Śikhara, Kapittha, Alapadma and Haṃsāṣya) are the same as the single-hand gestures of the same name, and the remaining seven (Aṇjali, Svastika, Dolā, Kaṭakā-vardhana, Śakaṭa, Pāśa and Kīlaka) are the same as the combined-hand gestures of the same name. Thus, whatever might be the number of gestures in each group, the total number of hand-gestures are sixty-four according to the *NS,* and fifty-one according to the *AD.*

(c) *Cāri.* According to the *NS,* Cāris³ are thirty-two in number and are divided into two classes; (i) earthly (*bhauma*) and (ii) heavenly (*ākāśagāmi*). But the *AD,* has only eight Cāris and they constitute only one class by themselves. The two works have no name common in their Cāris.

(f) *Maṇḍala.* According to the *NS,* Maṇḍalas⁴ are twenty in number and are divided into two classes: (i) earthly (*bhauma*) and (ii) heavenly (*ākāśika*), but the *AD* gives only ten of them and does not classify them at all. The two works have no common names in their maṇḍalas.

15. THE ABHINAYADARPANA AND THE BHARATARNAVA: Both these works are ascribed to Nandikeśvara, and the authors of the two works may be identical. The tradition recorded in the opening verses of the text used for the MG says that the *AD* (*vide* notes on  śl. 1), is an abridgement of the BhA. But nothing like this is to be found in any of the five manuscripts collated for the present edition. Hence in the beginning we disbelieved it. However, being informed that a manuscript named the BhA, exists in the library of Bhandarkar Oriental Institute, Poona, we procured a loan of it for placing our conclusion on a surer basis. This led to a through

³ See NS. XI. 1ff.
⁴ See NS. XI. 4.
examination of the same work, which treats of *abhinaya* as well as *nṛtya*. And the following are the results:

The Poona MS of the so-called BhA, which we have called P appears, to be a different work or at best a recasting of the old work of the same name. In the body of the work the following passage occurs: *ālāpacārim vaksye'ham* ....... *Bharatārṇavam-āmanthya* .......

This adds to one's doubt as to the so-called BhA., being the original work of Nandikesvara, and shows that it is a compilation which depended on his work as well as that of the so-called Bharata i.e. his *Sāstra*.

At the end of the chapter referred on miscellaneous hands it writes *bharatārtha-candrikāyām bhūdharā-ṛāja-duhitracitāyām*, and the colophon, which follows this, is (f. 42) *iti śrī-Nandikesvara-viracita-Pārvati-prayukta-bharatārtha-candrikā-nānārtha-prakaraṇam samaptam-āsīt*.

Read together with the superscription (*nandibharatokta-saṃkīrṇā-dhyāyāh*) at the head of this section, the above colophon offers a puzzle and again adds to our doubt as to the so-called BhA, being identical with Nandikesvara's work of the same name. It may be altogether a different work of the name of the *Bharatārtha-candrikā* depending on Nandikesvara as well as the so-called Bharata for its material.

This MS however, gives the name of the work as the BhA. The discoverer of the MS, it is sure, depended on this only, for labelling the work as the BhA. These various ways of describing the work probably shows it to be something other than the original work of Nandikesvara.

In its treatment of hand-gestures of the first two kinds (*asamyutaand samyutabastas*), P resembles to a great extent the AD. The number of *asamyuta-bastas* (single-hand gestures) is twenty-eight in the AD, whereas their number is twenty-seven in the P. Of these, twenty-six gestures have similar definition and description in both the works. The number of *samyuta-bastas* (combined-hand gestures) in the AD, is twenty-three while in the P their number is sixteen. Of these, seven have common names in the two works, and the definition and application of six only have a substantial agreement in the both,
But the treatment of nṛṣṭa-bastas in the P, is different from that
of the AD. Unlike the AD, the P describes a new set of hand-
gestures called nṛṣṭa-bastas. In this regard, the latter work bears
resemblance to the extant NS. The number of nṛṣṭa-bastas are
sixteen in the P, whereas their number is no less than twenty-seven
in the NS. Of these, twelve common name are found in both the
works, but their definitions and applications differ.\(^5\)

16. THE ABHINAYADARPANA AND THE SAMGITARATNAKARA.
The SR being evidently a work posterior in date to the AD,
it is not necessary to compare the two. It goes without saying
that SR which was compiled from various sources such as the
NS and AD, has treated gestures etc., more elaborately (vide SR.
1, 4-12, 14-16, 21-23, 40-43, 75, 55-56, 72, 111, 145, 187,
189-190. Ch. VII). But it should be mentioned that the author of
the SR, has from time to time retained the very language of the
source-books.

Besides the above, the SR, in other cases too bear clear evidence of
an influence of the AD.

17. THE STYLE AND METHOD OF TREATMENT OF THE AD.
The present work is written in a simple style. It is even
simpler than the chapters which the NS, devoted to nṛṣṭa and
abhinaya. There are some grammatical anomalies\(^6\) and stock phrases
like kīrtitaḥ purvasūribhiḥ, ucyate nātyakovidaiḥ, proktaḥ nṛtya-
karmaviśāradaiḥ are very often used for filling up the verse i.e, for
pādapūraṇa.

Nandikesvara’s method of treatment in the AD, is analytical. He
considers the gestures of different limbs separately, though in actual
abhinaya, some of the limbs cannot have independent movement\(^7\).
And moreover the gesture of one single limb is never used, except

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5 See the treatment of the nṛṣṭa-bastas in the NS. (Ch. IX 173ff.)
6 See notes on slokas 31 and 34.
7 See śls, 89-93 of the AD.
for a short time, to the exclusion of the rest. In the NS, the synthetic method has been combined with the analytical one. For, in it we find not only the enumeration of the gestures of different limbs, but also their combination in the form of karaṇas and aṅgahāras⁸.

18. The Author of the Work. It is not easy to say anything with certainty about the life and times of Nandikesvara, the reputed author of the AD. This name has been found not only in connexion with abhinaya, but also in relation to works on various other subjects, such as, Tāla, Rasa, Yoga, Tantra, Kāma-śāstra, Pūrva-Mīmāṃsā, and Liṅgāyet Śaivism. The three works named Tāla-lakṣaṇa⁹, Tālādi-lakṣaṇa and Tālābhīnaya-lakṣaṇa have been ascribed to N. Rājaśekhara in his Kāvyamīmāṃsā cities one N. as a writer on rasa. There is a work named Yoga-tārāvali¹⁰ from the hands of one N. The Nandikesvara-tilaka¹¹ has N. frankly as its eponymous author. The Paṇicaśāyaka mentions this name as a writer on the Kāmaśāstra, and Vātsyāyana, too, in his sūtra refers to one Nandī whom Aufrecht is inclined to identify with N. The Prabhākara-vijaya¹² a Pūrva-Mīmāṃsā work has also one N. as its author. Besides this, the author of the Liṅgadhāraṇa-candrika¹³ a work on Liṅgāyet Śaivism is N. Surely we cannot see a single person in all these Nandikesvaras. But it is probable that N, in connexion with tāla, and abhinaya was the same person, and he might have been different from the writers on Yoga, Tantra and Pūrva-Mīmāṃsā.

The testimony of Śāṅgadeva, the author of the SR which quotes passages from the AD, seems to corroborate the first part of the above view; for, according to him, N was an authority on samgīta, that is,

⁸ See NS. IV. 30-33. 59.
⁹ Burnell’s A Classified Index to the Skt. Mss. in the Palace Library, Tanjore, p. 45; S. K. De op. cit., p. 35.
¹⁰ Triennial Catalogue of Manuscripts collected for the Govt. Oriental Mss. Library, Madras (TCM.) vol. IV, and (nos. 3308 b and V 4403 c).
¹¹ TCM. vol. III Pt. I pp. (no. 2595)
¹³ TCM. vol. IV Pt. I. (no. 3433).
he made some contribution to the art which includes tāla and abhinaya. It is difficult to say whether N the writer on ars amatoria was identical with the writer on samgīta of the same name. But as the Chapter XXV of the NS dealing with courtesans can be considered an integral part of the original work, one can say that the identity of the two authors is not at all improbable. However, any decision on the point being very uncertain we shall consider here N merely as a writer on samgīta, and as such he was a mortal human being and not a god of the same name with whom popular imagination in course of time tended to identify him. He was possibly a follower of Śiva.

An account of the Lingapurāṇa shows that Nandikesvara the attendant of Śiva was originally a mortal—the son of a blind woman named Silāda who prayed to gods for an immortal son and was given by Śiva a son named Nandī. This Nandī came afterward to be known as Nandikesvara and was immortalized by Śiva as the chief of his gaṇas.

Mm. Ramakrishna Kavi identifies Nandin or Nandikesvara with Taṇḍu. According to him N was the author of Nandīsvarasamhitā, the whole of which work is extinct now except a chapter on histrionics, and this chapter on histrionics is probably the AD. In the absence of sufficient proof in support of this statement, we may consider this as a more plausible suggestion based on similarity of names.

19. THE PLACE OF NANDIKESVARA. The god named Nandikesvara being popular in some parts of southern India, our author of the same name seems to have been an inhabitant of that part of the country.

20. THE TIME OF NANDIKESVARA. If the suggestion of Mm. Ramakrishna Kavi who identifies N with the author of

15 The Quarterly Journal of the Andhra Hist. Research Society Vol. III. pp. 25-26. Nandīsvarasamhitā like the Manu-samhitā may have been the work of an author other than Nandikesvara.
Nandișvara-sambītā, can be accepted, a guess may be made about the date of our author. For, N is quoted by Maṭāṅga, a writer on samgīta, and may probably be anterior to the latter by nearly a century. The date of Maṭāṅga can be roughly fixed, for, he is mentioned in the Tamil work named Silappadikarana which has been assigned the 5th century A.G. Hence, Maṭāṅga who was more or less a century earlier than the writer of the Tamil work, can be placed in the 4th century. This gives the date of N who was perhaps a century earlier than Maṭāṅga, as the third century A.C.

21. The Antiquity of the Work. The AD is said to be an abridgement of the BhĀ, of the exact nature of which we practically know nothing. And besides his there is the Nandișvara-sambītā which probably claims the AD, as one of its chapter. Hence, the work in the present state of our knowledge cannot be placed as early as the 300 A.C. the probable time for N.

Lack of sufficient materials has made the determination of the date of the AD a very difficult problem. We shall, however, attempt to give below our reasons for a tentative date on the basis of available materials.

The lower limit to the date is to be had from the SR, a work written about 1247 A.C.¹⁶

There are passages common to the AD and the SR. The fact that the SR mentioned the name of N as one of the authorities on samgīta gives one occasion to presume that Sarṅgadeva the author of the SR, knew works like the AD, Tālābhiniyā-lakṣaṇa, Tālalakṣaṇa and Bharatārṇava ascribed to N, and quoted from some of them. Hence, in the present case, SR appears to be the borrower from the AD. The opposite possibility seems to be non-existent on the following grounds:

It has been shown above that the treatment of gestures in the NS is partially different from the AD and more elaborate. And the treatment of these in the SR, is more or less in conformity with that

¹⁶ Preface (p. 3) of the Anandasrama ed. of the SR.
of the NS, though the former has made its classification more elaborate. Thus in their treatment of gestures of AD and SR may be said to have slight agreement. But SR in its treatment of Čāris, Sthānas (or Sthānakas) and Maṇḍalas is quite different from the AD which is less elaborate, or in other words, less developed. In view of these facts it does not appear probable that a work partially compiled from a later treatise like the SR, will be passed off in the name of an ancient master like N whom the author of the SR (Ch. I. 17), had to recognize as one of the authorities.

To ascertain the upper limit to the date of the AD, is however a comparatively difficult task. The only light which we may have in this from the NS which also treats of gestures is its chapters VIII-XII. As we have noticed before, the treatment of the gestures of head and hand in the NS, bears some resemblance to that of the AD. Now, what may be the reason of such a resemblance? An attempt to answer this question suggests the three following alternatives:

1. the AD is indebted to the NS, or
2. the NS is indebted to the AD, or
3. these two works are indebted to a common source.

For convenience' sake, let us discuss the first two of the alternatives together. It appears, on the following grounds, that the AD has not borrowed things from the NS.

(a) The classification of the gestures of head and hand in the NS is more developed than that of the AD.

(b) Instances in which these gestures can be used are also more numerous in the NS.

One, however, cannot be sure on this point. Though the general tendency of such things are towards development, it will be nothing extraordinary if one assumes that the AD might be the abridgment of an over-elaborated treatise. Indeed there is a story that the AD is an abridgment of the BhA the exact nature of which we do not know. So there may be a chance that the AD might be the borrower in this
case. But the BhA has been ascribed to N himself, and besides this, there exists some dissimilarity in the two works as regards the application of the gestures which have substantially identical definitions. Besides this, the two works at times follow separate traditions of their own. (vide notes on sl. 15 and 35) These two facts taken together make one highly sceptic about the existence of such a possibility. This brings us to the second alternative, viz. the possibility of the NS being the borrower. The comparative elaboration of the classification of head and hand gestures probably points to such a direction. The difference in the application of the common gestures may again be cited here to the detriment of this theory. But one may explain away this difficulty by suggesting that the NS being a later work improved upon the things borrowed. This improvement can be noticed not only in increase of the number and variety of gestures, but also in the modification of application of certain gestures which such increase entailed. Instances of such improvement made on things, borrowed from earlier works, are not rare in the later Sanskrit literature. For example, the SR which is unquestionably a work later than the NS, has closely followed the NS, in its section on gestures, but at the same time it has added to the number of gestures given in the latter work, and has modified the uses of some of them. A study of the development of the number and variety of alamkaras will also reveal the same fact. The four alamkaras of the NS, increased in some of the latter-day treatises on Sanskrit poetics to almost four dozen. The increase of the number of nayakas which was four according to the NS to sixteen in the Daśarūpa, is also another fact of the same nature.

The above explanation gives us room for presumption that the source of the AD might be earlier than the extant NS, at least its chapters VIII and IX. And it cannot be said that there is no chance of this NS being a borrower from the work of N. Indeed we have something like an evidence of this borrowing of the NS, (from Nandin's work) in the shape of the colophon at the end of the Kavyamālā edition of the NS, which reads as samāptascāyam (?) nandibha-
This colophon which has puzzled more than one scholar may be said to record the tradition about the growth of the extant redaction of the NS which possibly incorporated and amplified Nandikesvara's original work as well as some earlier Nātyaśāstra. But as in the present state of our knowledge we do not know anything about either the original work of N or the supposed earlier NS, the probability of AD and the NS borrowing from a common source comes to the foreground.

Such being the case we cannot give any precise idea about the upper limit to the date of the AD. But in spite of this, the work does not seem to be quite recent. The treatment of the ten Avatāras of Viṣṇu made in the AD, probably points to this direction. In its enumeration of the Avatāras this work omits Buddha and gives Kṛṣṇa's name in his stead. This omission may be explained as an anti-Buddhistic bias of the author. But considering the fact that the Hindus raised Buddha to an Avatāra (incarnation) and respectfully mentioned him in works belonging to later ages, the theory of an anti-Buddhistic bias becomes weak. That the AD puts the name of Kṛṣṇa in the place of Buddha in its enumeration of the ten Avatāras allows one to presume that the work might have been written in an age when Buddha was still outside the Hindu pantheon. The Matsya-purāṇa (47.247) and the Bhāgavata-purāṇa (1.3.24), mention for the first time Buddha as one of the ten Avatāras of Viṣṇu. The lower limit to the date of the Matsya-purāṇa is the sixth century, and the Bhāgavatapurāṇa is probably of a later date. Thus one may be tempted to fix the upper limit to the date of the AD as the fifth century of the Christian era. But as we do not have any

17 Some have taken this colophon together with chapters (of the NS) on gita and vādyā only and not with the entire work. Probably due to a wrong impression that samgita means only 'music' they did not venture to connect the colophon with the whole of the NS.— a work on samgita which is made up of the three things: gita, vādyā and nṛtta.

definite knowledge about the evolution of the Avatāra theory through different ages, it would not be worthwhile to make any such statement.

Now, to sum up our investigation about the date of the AD, we may say that the work surely existed at the beginning of the thirteenth century, and it may have existed even a few centuries earlier. But its existence (in the present form) before fifth century is doubtful, though the kernel of the work may go back to a more remote period still.
NANDIKESVARA'S
ABHINAYADARPANA

1. *Saluation.* We bow to the sāttvika Śiva whose āngika is the world, vācika is the entire language, and whose ābārya is the moon and the stars etc.

2-7. *Origin of Nātya.* In the beginning Brahman gave the Nātya-veda to Bharata. Bharata together with groups of Gandharavas

i. This śloka of the AD has been taken by the author of the SR without any acknowledgement (VII. i). This work however recognizes Nandikesvara as an authority on saṅgīta which includes nṛtya and abhinaya (śl. 17, 21). Besides the first śloka, SR takes from the AD others as well. These have been pointed out in the Introduction § 16.

For meanings of sāttvika, āngika, vācika, and ābārya see 11-14.

In this śloka Śiva has been compared with an actor whose means of expression is gesture and posture as well as voice and costume. One aspect of Hinduism sees in him the Supreme Divinity who reveals himself through the world, the human speech and the starry firmament. The conception of Śiva as a cosmic dancer and actor (Naṭa-rāja) is often to be met with in Hindu literature (cf. MG, p. 13). Two very beautiful examples of the same occur in Mudrārākṣasa, I. 2. and the Abhinava-bhārati on NS. (GOS) IV. 260.

In the MG, maṅgala-śloka has been followed by a dialogue between Indra and Nandikesvara (Indra-Nandikesvara-samvāda) which does not occur in any ms. of the AD used for this edition. The substance of this dialogue is as follows: Once Indra met Nandikesvara and said that he intended to gain victory over Naṭaśekhara a Daitya dancer, and needed for this purpose authentic knowledge of the art of dancing. Then Indra was advised to listen to the Bharatārṇava composed by Nandikesvara, in four thousand verses. This formidable extent of the work frightened Indra who begged Nandikesvara to relate to him the entire law of dancing in a more concise form. The latter took pity on his exalted student and revealed to him the AD which was an abridgment of the Bharatārṇava. The story is evidently a later creation. (For any possible relation of the AD with the BhA, see Introduction § 15).

2-7 The MG omits this passage. The mythical account given here about
Abhinaya Darpanam

and Apsarasas performed nātya, nṛṣa and nṛṣa before Siva. Then Siva having remembered his own majestic performance (dance), caused Bharata to be instructed in that [art] by his attendants (ganas). And before this, on account of his love [to Bharata] he gave to the latter, instructions in lāṣya through Pārvatī. Knowing about tāṇḍava from Taṇḍu, sages spoke of it to mortals. Pārvatī on the other hand instructed Usā, the daughter of Bāna in lāṣya. The latter taught [the art] to milk-maids of Dvārakā, and they taught this to women of Sau-rāṣṭra who in their turn taught this to women of other countries. In this manner this [art] was traditionally handed down, and has come to stay in the world.

7-11. Eulogy of Nāṭya. Brahman collected themes of recitation, abhinaya, vocal music and rasas from the Rk, Yaju, Sāma and Atharva Vedas respectively, and made rules for this art (śāstra) which grants dutiful life (dharma), wealth (artha) and enjoyment (kāma) as well as liberation (mokṣa), and which promotes fame, self-confidence, fortune and cleverness, and which gives rise to peace, patience, liberality and pleasure, and which gives rise to peace, patience, liberality and pleasure, and does away with misery, affliction, sorrow and despondency. This [art] is valued even more than the bliss which persons meditating on Brahman (the Supreme Soul) experience. Otherwise how could it captivate the heart of sages like Nārada?

11-12. Variety of Dances (Naṭana). Dance which has this four-fold aspect [of abhinaya] is of three kinds: nāṭya, nṛṣa and nṛṣa, according to sages like Bharata and others.

12-14. Occasions for Dance. Nāṭya and nṛṣa should be witnessed particularly at the time of a festival. Those who wish for the origin and development of nāṭya, nṛṣa and nṛṣa agrees substantially with that given in the NS. IV. 5, 17.

7-11 cf. NS. I. 17, 105, 107.

11-12 The MG omits 11b. The four items in 11b, refer to pāṭhya, abhinaya, gīta and rasa mentioned in 8.

12-14 Compare the NS. IV. 262-263.

The songs of Ālhā along with dance and abhinaya are still found to be performed in U.P. at the birth of children (I owe this information to Prof. Kshiti
good luck should cause \textit{nrtya} to be performed on occasions like the
coronation celebrations of kings, a festival, a procession with an image
of a god, a marriage ceremony, reception of a friend, entry into a [new]
town or house, and birth of a son; for it (\textit{nrtya}) is auspicious.

15. \textit{Nātya}: Nātya or \textit{Nātaka} which has some traditional story
for its theme is an adorable [art].

\textit{Nṛtta}: That [dance] which does not express States (\textit{bhāva})
by means of \textit{abhinaya}, is called \textit{nṛtta}.

16. \textit{Nṛtya}: That (dance) which suggests Sentiments (\textit{rasa}) and
States (\textit{bhāva}), is called \textit{nṛtya}. This dance is always fit to find a place
in the court of great kings.

17. \textit{Characteristics of a President (sabhāpati)}. The President of
the audience should be wealthy, intelligent, discriminating, an expert

Mohan Sen of the Visvabharati). Only two generations ago Hindu women in
some parts of Bengal celebrated births and marriages by songs and dance which,
however, could be witnessed by all. This dance by ladies has now gone out of
fashion, though girls may still be found who dance during their \textit{vratas}, but
recently attempts are being made to revive these old dances and introduce new
ones. In many parts of Western India, dance is still greatly in vogue—the
beautiful \textit{Garbā} dance of Gujarati women is a living art, and is well-known.
Dance as a domestic as well as religious institution still lingers over a great part
of India.

15 \textit{Pājyam} means ‘adorable’ i.e. ‘worthy of admiration’. The distinction made
by the \textit{AD} between \textit{nṛtta} and \textit{nṛtya} is not observed by the \textit{NS}. This probably
shows that the two works follow two divergent traditions. From the \textit{MG} we
learn that \textit{nṛtta} ‘is that form of dance which is void of Sentiment (\textit{rasa}) and
State (\textit{bhāva})’ [p. 4].

16 In the \textit{MG} this is followed by a division into \textit{lāsya} and \textit{tāndava}, of
which “\textit{Lāsya} dancing is very sweet, and \textit{Tāndava} dancing is violent,”

17 Evidently the original of the \textit{MG} reads this differently, and the reading there seems to be corrupt (p. 15). The \textit{sabhāpati} means here the President of
the assembly of spectators. His functions are to make pronouncement of the
merit of a performance of a play and to distribute rewards to the \textit{sūtradhāra} or
leader of the troupe of dancers and actors. For another definition of \textit{sabhāpati}
see \textit{SR. VII. 1346-1350}. It should be noted in this connexion that this honour
of presiding over an assembly of spectators was given to one, on merit only.
in making awards, versed in the lore of music, versatile, celebrated, having pleasing virtues, well-acquainted with gestures which express desires and States, without envy or malice, well-disposed to people, possessed of rightful conduct, kind, patient, disciplined, well-versed in arts and proficient in abhinaya.

18. Characteristics of an Adviser (mantrin). The Advisers of such a President, who speak in an intelligent and dignified manner, are well-off and have a desire for fame, understand States (bhāva), are able to distinguish between merit and demerit, know the arts of love, are upright and well-versed in polity, have a kind heart, are good scholars, who are expert in distinguishing between different dialects, and possess a poetic faculty—such Advisers shine [in the assembly].

19. Character of the Audience (sabba). The audience which is as it were, the Wishing Tree (kalpa-vṛkṣa) shines with the Vedas as its branches, the Sāstras as its flowers and the scholars as the bees adorning it.

20-23. Arrangement of the Audience: A President of the audience as described before should sit joyfully [in the hall] with his

18 The reading of the original of the MG seems to be different here, (see p. 15). The description of the mantrins is not found in any of the principal works on samgita. This again may be said to show that the AD follows a tradition which is different from that of the rest (vide notes on 15). The functions of the mantrins seem to be assisting the President. The need of an expert for the appreciation of different dialects (i.e. Prakrits) probably points to a time when the difference among them were not easily marked.

19 The MG adds to the character of the audience the following: “where men of truth are found, shining with good qualities, famous for righteous conduct, honoured by kings, adorned by the Vedas; where the Vedānta is expounded; when distinguished by the sound of voice and lute (vīṇa); possessing heroes of reknown, ornamented by resplendent princes, shining with royal splendour” (p. 15). This gives also the seven limbs of the audience as men of learning, poets, elders, singers, buffoons and those who are familiar with history and mythology (p. 15).

20 The śrutikāra, according to Prof. Kshiti Mohan Sen, is represented in modern times by the instrument called Tān-pūrā.
face towards the east. On his two sides should sit poets, advisers and friends. Dance should be performed in front of him. And the place [of dance] is called raṅga (the stage). When the dancing girl will be in the raṅga, a very good dancer (nāṭa) should remain near her. On her right side should stay two men with cymbals, and two [persons with] mṛdaṅgas (drum) should be on her two sides. A singer should remain between the latter two, and the drone (śrutikāra) should be near at hand. In this order should a group of players sit at the beginning of a nāṭya.

23-25. Characteristics of a Dancing Girl (pātra). She should be slender-bodied, beautiful, young, with full round breasts, self-confident, witty, pleasing, knowing well when to begin [a dance] and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music, and to observe the proper time-beats (tāla), having splendid dresses and possessing a happy countenance. A girl having all these qualifications is called a dancer (pātra).

26-27. Her Disqualifications. The ten kinds of women that should be avoided in the nāṭya are: women with white specks in their eyeballs, or women who have scanty hair, or have thick lips or pendant breasts, or who are either very fat or very thin, or are either very tall or very short, or hunch-backed, or have no voice.

23-25 The word pātra for a dancing girl is to be noted: it is found in Medieval India (in Hindi) as pāṭura and pāṭurīyā, in the same sense. A dancing girl must be beautiful; for according to SR the true dance relates to a beautiful body, and dances other than this, are caricatures (VII. 1249). Next to her personal beauty, a good make-up is necessary for a dancing girl. The NS. speaks of the qualifications of the pātra (XXVII. 97-98). A description of the pātra occurs also in the SR (VII, 1241-1244).

26-27 The MG evidently reads veṣyā nāṭye vivarjitaḥ (p. 16). This is obviously a misreading. The SR does not give any specific pātra-dosā, but says that absence of guṇas (qualities) is to be counted as dosā of a pātra. (see VII. 1247).
27-28. *Essentials of a Dancing Girl.* Agility, steadiness, rekha, practice in *bhramari* movement, the glancing eye, endurance, memory, devotion [to her art], [clear] speech, good singing power, these ten are the essential qualities of a dancing girl. Dance should be performed by a dancing girl possessing these qualifications.

28-30. *Qualities of Bells.* Tiny bells (*kinkinī*) made of bronze (*kāṃsya*) should have pleasant sound, and should be well-shaped, and have stars as their [tutelary] deities, and should remain one *aṅguli* apart from one another. The dancing girl should bind a hundred of them or two hundred in each of her two feet with blue thread in tight knots.

31. *Introductory Benediction etc.* Praising Gaṇapati the god of *muraja* (= drum) and the Sky, one should pray to the Earth. Then
by means of various musical performances one should offer worship [to these gods]. Again after many kinds of charming tunes have been performed, the dancing girl should have the permission of her preceptor for beginning to dress herself suitably.

32. *Praise of the Goddess of Raṅga.* O Goddess of raṅga, victory to thee. Thou art the patron of the actor-class, the embodiment of the joy accruing from States (*bbāvas*) and Sentiments (*rasas*), yours is the *kalā* (art) that only can charm the whole world, victory to thee.

33-34. *Offering of Flowers.* Then to destroy evils, to protect living creatures, to please gods, to bring edification to spectators, welfare to the leader [of the *nāṭa*-group], to protect the dancing girl [herself] and to make the teaching of her preceptor fruitful, the dancing girl should begin to offer flowers [to gods].

35-36. After finishing the *pūrva-raṅga* in this way, she should perform the *nṛtya*. Her *nṛtya* and songs accompanied by *abhinaya*

violation of grammatical rule. This may not be explained as a sign of the antiquity of the work, for writers of technical treatises naturally cared more for the subject than the grammar and the style. And this violation of grammar may also be due to the influence of Prakrit which the author of the work in all likelihood spoke. The MG omits this passage (*Prarthanādīskam*).

32. The MG omits this. It is curious that a goddess is invoked as the presiding deity of the stage.

The NS simply mentions that gods should be bowed to (IV. 273) and enumerates them earlier (III. 23ff.) This also may be interpreted as showing that the AD follows a tradition of its own.

33-34 The MG omits this. Offering of flowers (*puspānjali*) has been mentioned in the NS too (IV. 272). All these formalities compulsory at the beginning of a dance or drama show probably their original religious character. For the root *rabh* see notes on 31 above.

35 Dhanika in his *vṛtti* on Dhanañjaya's *Daśarūpa* (ed. Hall, p. 111.) defines Pūrvaraṅga.

According to Rāghavabhaṭṭa 12 only among its 22 limbs are to be called Pūrvaraṅga proper. These 12 limbs are Utthāpanā, four kinds of Paivartana, and the 7 parts of the Nāndi such as Apakṛṣṭā Dhruvā, Suskāvarṣṭā Dhruvā, Raṅgadvāra, Cāri, Mahācūri, Trigata and Prarocana (*vide*. NS. V. 22ff.)

*Bhāva* (the expression of States by means of gesture) as well as well as *tāla*
should show States and conform to proper beats of time. She should sing with her mouth, express the meaning [of the song] by [gestures of] her hands, show States by her eyes, and beat time with her feet. Where the hand goes, eyes also should go there. Where the eyes go mind also should go there. Where the mind goes there the State (bhāva) should follow, and where there is the State, there the Sentiment (rasa) arises.

Four kinds of Abhinaya

38. It is said that abhinaya is preponderant there i.e., in the nṛtya described before. There are four kinds of abhinaya: āṅgika (of limbs.) vācika (of speech), āhārya (of dress etc.) and sāttvika.

39. Āṅgika abhinaya is shown by means of limbs. Vācika abhinaya has a place with regard to kāvyas (poems) and nāṭakas (dramas) which are made up of speech.

40. Āṅgika abhinaya is the decoration of the body by means of necklaces and armlets etc.

40-41. Sāttvika abhinaya is performed with sāttvika emotions by those who know how to represent them. Motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting are the eight sāttvika conditions.

42. Āṅgika is named as such because it is expressed in three ways by āṅga, pratyāṅga and upāṅga.

42-43. Āṅga: The six, such as, head, hands, chest, sides (beat of time:) was essential for the proper performance of dance, drama, and songs in a drama.

36-37 These two ślokas sum up one cardinal principle of the Indian dance and abhinaya.

39 In the MG (p. 17) we have an etymology of the word abhinaya (cf. NS, VIII. 5ff.) and after this it is stated that the AD is concerned with the āṅgika abhinaya only.

40-41 MG omits this portion and the first half of 42.

42-43 MG has ‘armpits’ (kakṣa) for ‘chest’ (vakṣa). Perhaps on an analogy
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(flanks), waist (hips) and feet are called angas. Others include neck also among these.

43-45. Pratyāṅga. The six, such as, shoulder-blades, arms, back, belly, thigh (calves) and shanks are called pratyāṅgas. Others add three more, such as, wrists, elbows and knees to this, and the neck also.

45-49. Upāṅga. Scholars called shoulder an upāṅga, and eyes, eyebrows, eyeballs, cheeks, nose, jaw, lips, teeth, tongue, chin and face are also called upāṅgas. Thus upāṅgas in the head are twelve in number. In other limbs there are besides these others, such as heels, ankles, toes and fingers. I speak of these things according to sāstras (= rules of the art) which were extant before me. They i.e., angas, pratyāṅgas and upāṅgas are to be used in every dance. Their description will be given in due order. But when an aṅga (major limb) moves, the pratyāṅga and upāṅga also move; hence all of them are not described here in this work.

Head-gestures

49-50. Sama, Udvāhita, Adhomukha, Ālolita, Dhuta, Kampita, Parāvṛtta, Utṣkipta and Parivāhita are the nine head-gestures named by those well-versed in the rules of nātya.

of the enumeration of six limbs in connexion with drama and dance, the six accessories the Vedic studies have been called sadaṅga. For obvious reasons limbs named in the two groups are not identical.

The NS agrees with the AD in its enumeration of the sadaṅga (cf. NS, VIII, 13).

43-45 Apare means 'other authorities' which may be persons as well as books; most probably both are meant here. The NS does not enumerate the pratyāṅgas though it mentions the word once in this connexion (Vide VIII, 12).

45 Upāṅgas mentioned in the NS. VIII, 13. are only six.

48-49 This plea for not defining all the different pratyāṅgas and upāṅgas is good, and is in sharp contrast with the elaborate of upāṅgas in the NS. (Vide VIII. 37-171).

49-50 After treating of these head gestures the MG quotes a different
51. **Sama (level):** The head when it is motionless but is not bent or raised up is named Sama.

51-52. **Uses:** Sama head is used at the beginning of *nrtya*, in sitting for prayers etc., in pride and feigned anger of love, stupefaction and cessation from action.

52. **Udvāhita (raised-up):** When the face is raised up, the head is named Udvāhita.

53. **Uses:** In denoting a flag, the moon, the sky, a mountain, [bodies] moving in the sky or skywards, and very high objects, the wise people use the Udvāhita head.

54. **Adhomukha (down-cast face):** When the face is cast down, the head is called Adhomukha.

54-55. **Uses:** In denoting bashfulness, grief, bowing, anxiety, fainting, things placed below, and a plunge in water, this head is used.

55-56. **Alolita (rolling):** When the head is moved round it is called Alolita.

56. **Uses:** In denoting sleepiness, possession by an evil spirit, intoxication, fainting, travelling, a wild and uncontrolled laughter, this head is used.

treatment of them according to which they are twentyfour in number (p. 19).

Though the MG fathers the above upon Bharatācārya, the NS treats the head-gesture differently (cf. VIII. 15-35).

51-52 The MG gives the uses of the Sama head as *Prayer, authoritative speech, satisfaction, anger, indifference, or inaction* (p. 18).

52 The MG has *raising the head and keeping it still*. (p. 18),

53 The MG has *dizziness, hesitation, laughter, etc.*, after *fainting.*

54-55 The MG has *regarding anything vile* after *bowing* (p. 18).

56 The MG has *dizziness, hesitation, laughter, etc.*, after *faintness.*
57. **Dhuta** (shaken sideways): When the head is moved from the left side to the right one and *vice-versa*, the head is called Dhuta.

57-59. **Uses**: In denoting 'It does-not-exist,' looking repeatedly to sides, discouraging others, astonishment, sadness, unwillingness, effect of cold and fever, fear, the first stage of drinking liquor, battle effort, forbidding, revenge, glancing at one's own limbs and calling one from sides, this head is used by Bharata and others.

60. **Kampita** (nodded): When the head is shaken up and down, it is called Kampita.

60-61. **Uses**: To denote the offence taken, saying 'Do stop', enquiry, hinting, calling from near, inviting the deities, and threatening, this head is used.

61. **Parāvṛtta** (turned-round): When the face is turned round, the head is called Parāvṛtta.

62. **Uses**: In denoting the command 'That should be done', anger, shame, turning away the face, slighting, hair [or the head], and a quiver, this head is used.

63. **Utkṣipta** (thrown-up): When the head is turned aside and then raised up, it is called Utkṣipta.

64. **Uses**: To denote the command or request 'Take this' or 'Come', the supporting of [something] and acceptance, this head is used.

65. **Parivāhita** (widely moved): When the head is moved from side to side like a chauri, the head is called Parivāhita.

65. **Uses**: In denoting infatuation, yearning for the separated

57-59 The MG gives the uses as looking 'repeatedly at thing, condolence with others, astonishment, dismay, indifference'...preparing for battle, rejection, impatience,...summoning from both sides,...SR assigns some of the uses to the Vidhuta and some to the Adhuta head. (cf. VII. 65, 57).

62 The MG gives the uses as follows: 'Saying "Do this", aversion, modesty, quiver, relaxing the features, slighting, hair, etc.' Rāghavabhaṭṭa quotes the AD on the Parāvṛtta head. (Nirnayasagara ed. p. 40).
lover, uttering the praise of deity, satisfaction, approval and cogitation, this head is used.

**Glances**

66-67. According to ancient masters, glances are eight in number such as, Sama, Alokita, Sācī, Pralokita, Nimīlita, Ullokita, Anuvṛttta and Avalokita.

67. *Sama* (level): The [straight] glance [without moving the eye-lashes], like that of a female divinity, is called Sama.

68. *Uses*: It is used to denote the beginning of a nātya, scale, an effort to guess what another persons is thinking, surprise, and the image of a god.

69. *Alokita* (keen glance): Gazing quickly with open eyes is called Alokita.

69-70. *Uses*: It is used to denote the turning of a potter's wheel, showing all sorts of objects, and begging.

70. *Sācī* (sidelong): Looking out of the corner of the eyes is called Sācī according to those versed in the rules of the Nāṭya.

71-72. *Uses*: It is used to denote hinting, touching moustache, making a mark with an arrow, a parrot, remembering, and beginning of deeds.

72. *Pralokita* (wide-glance): Looking from side to side, is called Pralokita.

66-67 The NS also describes eight glances, but differently (VIII. 101-105). Evidently a different tradition has been followed there. In addition to the eight glances the MG gives from another source forty-four kind of glances (pp. 21-22).

68 The expression 'thinking of some other persons' seems to be the translation of a wrong reading for anyacintā-viniścaye in the original of the MG.

69 The MG has this as 'swiftly turning with keen glances' (p. 21).

72 The MG has here 'aiming arrow, hinting and Kulaṭa nātya,'
73. Uses: It is used to denote things situated on both sides, excessive affection, moving, and idiocy.

74-75. Nimilīta (closed): Half-closed eyes make the Nimilīta glance.

74-75. Uses: It is used to denote a snake, being under another man's power, muttering [prayers etc.,] meditation, salutation, lunacy, and keen observation.

75. Ullokīta (looking up): Looking upwards is called Ullokīta.

76. Uses: It is used to denote the top of a flag, a tower, the heavenly orbs, previous birth, height and moon-light.

77. Anuvṛttā: Glancing quickly up and down is called Anuvṛttā.

77. Uses: It is used to denote angry looks, and greeting of friends.

78. Avalokīta (looking down): Looking downwards is called Avalokīta.

78-79. Uses: It is used to denote looking at a shadow, reflection, excercise, fatigue, study, looking at one's own limbs.

**Neck Movements**

79-80. Neck Movements: According to those who know of States (bhāva) there are four necks: Sundarī, Tirāścīnā, Parivartitā, Prakampitā.

80. Sundarī: When the neck is moved to and fro horizontally it is called Sundarī.

81. Uses: It is used to denote the beginning of affection, effort, in the sense of 'completely,' width, and approval with pleasure.

82. Tirāścīnā: The neck making an upward movement on both sides like the gliding of a snake, is called Tirāścīnā.
83. **Uses**: It is used to denote exercise with a sword, and the gliding of a snake.

83-84. **Parivartitā**: The neck moving from right to left like a half-moon, is called Parivartitā.

84-85. **Uses**: By those who know the nātya-tantra, it is used to denote female dance (lāsyā), and kissing two cheeks of the beloved.

85-86. **Prakampitā**: The neck when it is moved backward and forward like the movement of a she-pigeon's neck, is called Prakampitā.

86-87. **Uses**: It is used to denote saying 'you and I', folk-dances, swinging and the inarticulate murmurings, and the sound uttered by a woman at the time of conjugal embrace (manīta).

**Classification of Hands**

- **Single Hands**

87-88. Now the characteristics of hands will be described by me. They are of two kinds: single and combined.

88-92. **Single Hands**: In the beginning the characteristics of single hands will be told. They are twenty-eight in number: Patāka, Tripatāka, Ardhapatāka, Katarimukha, Mayūra, Ardhacandra, Arāla, Sukatūṇḍa, Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha, Śuci, Candrakalā, Padmakośa, Sarpaśiras, Mrgasirṣa, Śimhamukha, Kāṅgula, Alapadma, Catura, Bhramara, Hamsāsya, Hamsapakṣa, Sandanśa, Mukula, Tāmracūḍa and Triśula.

88-92. **Patāka** (flag). The hand in which the thumb is bent to touch the fingers, and the fingers are extended, is called Patāka.

94-100. **Uses**: It is used in the beginning of a nātya and to denote the clouds, a forest, forbidding things, bosom, might, a river, region of gods, the horse, cutting, wind, lying down, attempt

86-87. The MG has 'counting' (= ganite?) for manīte.

87-88. The MG puts in after this, twelve lives of hands (hastaprāṇāh).
at going, prowess, favour, moonlight, strong sunlight, forcing open doors, meaning of seven case-endings, wave, entering a street, equality, anointing the body of one's ownself, taking an oath, silence, palmyra leaf, shield, touching things, benediction, the ideal king, saying 'such and such a place', the sea, succession of good deeds, addressing a person, going forward, holding a sword, a month, a year, a rainy day, and cleaning with broom.

100. **Tripatāka** (a flag with three). When the ring-finger is bent in a Patāka hand, it is called Tripatāka.

101-102. **Uses**: It is used to denote a crown, a tree, the vajra (thunder bolt of Indra), and the bearer of vajra (Indra), the ketaki flower, a lamp, raising flames, a pigeon, patterns drawn on the face or breast (patralekha), an arrow, and turning round.

103. **Ardhapatāka** (half-flag): If the little finger of the Tripatāka hand is bent down, it is called Ardhapatāka.

103-104. **Uses**: It is used to denote leaves, a board or slab for writing or painting, the bank of a river, saying 'both', a knife, a banner, a tower, and a horn.

105. **Kartarimukha**: If the fore-finger and the little finger of the same hand (Ardhapatāka) are outspread it is called Kartarimukha.

106-107. **Uses**: It is used to denote the separation of a man and a woman, overturning or opposition, plundering, a corner of an eye, death, estrangement, lightning, sleeping alone during separation, falling and weeping.

108. **Mayūra** (peacock): When the ring-finger of the Kartarī-

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It is noteworthy that janāntike (=aside) does not occur in the viniyoga of the Tripatāka hand, though the Daśarūpa refers to it (vide Ed. Hall, i. 95).

101-102 The MG has 'cheek' (=kapola) for 'pigeon' (=kapota).

The MG gives additional definitions of hands from another work. The author of this work invents the sage (ṛṣi), race (vamsa), colour (varna) and the guardian deity (devatā) etc., of the hands (pp. 27ff). We cannot ascertain what led him to give a Vedic colouring to these evidently extra-Vedic things.
mukha hand is joined to the thumb, and other fingers are extended, it is called the Mayūra hand.

110. **Uses**: It is used to denote the peacock’s neck, a creeper, a bird, vomiting, removing hair, an ornamental mark on the forehead (*tilaka*), scattering (agitating) river-water, discussing the Sāstras, and a famous thing.

111. **Ardhacandra** (half-moon): If the thumb of the Patāka hand is stretched out, the latter is called Ardhacandra.

112-113. **Uses**: It is used to denote the phase of the moon on the eighth day of the dark fortnight, a hand seizing the throat, a spear, consecrating an image, a dining plate, origin, waist, musing, one’s ownself, meditation, prayers, touching limbs, and greeting by common people.

114. **Arāla** (bent): When the forefinger of the Patāka hand is curved, the latter is called Arāla.

114. **Uses**: It is used to denote drinking poison, nectar etc., and violent wind.

115. **Sukatūnda** (parrot’s head): Arāla, when its third finger is bent, is called Sukatūnda.

115-116. **Uses**: It is used to denote the shooting of an arrow, a spear, remembering one’s abode, saying of mystic things, and violent mood.

116-117. **Muṣṭi** (fist): When the four fingers are bent into the palm and the thumb is set on them, that hand is called Muṣṭi.

117-118. **Uses**: It is used to denote steadfastness, grasping the hair, holding things, and the fighting mood of wrestlers.

118. **Sikhara** (peak): If the Muṣṭi hand has its thumb, raised up it becomes Sikhara.

119-121. **Uses**: It is used to denote amour (or god of love), a bow, a pillar, certainty, making offering to manes, the upper lip, something entered, a tooth, questioning, the phallic symbol, saying ‘no’,
recollection, near about abhinaya (?), pulling at the girdle, the act of embrace, and sounding a bell.

121-122. Kapittha (elephant-apple): If in the Sikhara hand the fore-finger is bent over the top of the thumb, it is called Kapittha.

122-124. Uses: It is used to denote Lakṣmī, Sarasvatī, holding cymbals, milking cows, collyrium, holding flowers at the time of dalliance, grasping the end of robes, gathering of cloth and offering incense or light.

124-125. Kaṭakāmukha (opening in a bracelet): The Kapittha hand with the fore-finger and the middle finger applied to the thumb, is called Kaṭakāmukha.

125-127. Uses: It is used to denote picking flowers, holding a pearl necklace or garland of flowers, drawing the middle of the bow, offering betel leaves, preparing the paste of mask and sandal etc. by rubbing them against something, applying perfumes to something, speaking, and glancing.

127-128. Śuci: The Kaṭakāmukha hand with its fore-finger raised is called Śuci.

128-131. Uses: It is used to denote the number one, the Supreme Soul (Para-brahma), one hundred, the sun, a city, the world, saying ‘like that’ and ‘that which’, in the sense of crowdless, threatening, growing thin, a rod, body, astonishment, a braid of hair, an umbrella, capability, hairs, beating drum, the potter’s wheel, circumference of a wheel, consideration, and decline of the day.

132. Candrakalā (digit of the moon): The Śuci hand after releasing the thumb is called Candrakalā.

132-133. Uses: It is used to denote the moon, the face, the span of the thumb forefinger and objects of that shape, the crown of Siva, Ganga (the Ganges) and a cudgel.

134. Padmakośa (lotus-bud): When the fingers are separated and a little bent and the palm is also a little hollowed, the hand is called Padmakośa.
135-137. *Uses*: It is used to denote fruits, such as the *bel* and an elephant-apple, round breasts of a woman, a circular movement, ball, cooking pot, taking meals, a flower-bud, mango, scattering flowers, cluster of flowers, *japā* flowers, bell, an ant-hill, a lotus and an egg.

137. *Sarpaśirṣa* (snake-hood): When the tips of fingers in the Patāka hand are bent, it is called Sarpaśirṣa.

138-139. *Uses*: It is used to denote sandal paste, a snake, the middle tone, sprinkling, nourishing, giving water to gods and sages, the moving to and fro of the two *kumbhas* (the slight protuberances of the head) of an elephant, and arms of wrestlers.

139. *Mrgaśirṣa* (deer-head): When the thumb and the little finger of the Sarpaśirṣa hand are extended it becomes Mrgaśirṣa.

140-142. *Uses*: It is used to denote women, cheek, a wheel, limit, fear, quarrel, costume or dress, calling, *tripundra* mark on the forehead, a deer’s head, a lute, massage of the feet, getting of one’s all, the female-organ, holding an umbrella, stepping, and calling the beloved.

142-143. *Simhamukha* (lion-face): When tips of the middle and the third finger are applied to the thumb and the rest of the fingers are extended, the hand is called Simhamukha.

143-144. *Uses*: It is used to denote *homa*, a hare, an elephant, waving *kuśa*-grass, a lotus garland, a lion’s face, preparations of medicine by physicians, and rectification.

144. *Kaṅgula*: The Padmakośa, when its third finger is curved, becomes Kaṅgula.

145-146. *Uses*: It is used to denote *lakuca* fruit, bells worn by children, any other bell, a partridge, a betel-nut tree, a breast of a young girl, a white water-lily, the *cātaka* bird and the cocoanut.

146. *Alapadma*, When fingers beginning from the little finger are bent and separated from one another, the hand is called Alapadma.
147-149. *Uses:* It is used to denote a full-blown lotus, elephant-apple, circular movement, a breast, separation from the beloved, looking-glass, the full moon, beauty, the hair-knot, a moon-tower, (turret) a village, height, anger, a lake, a cart, a *cakravāka*, murmuring sound, and praise.

149-150. *Catura.* When the thumb is placed at the foot of the third finger and the fore-finger and adjoining two fingers are clinging to each other and the little finger is outstretched, the hand is called Catura.

150-152. *Uses:* It is used to denote musk, a little, gold, copper, iron, wet, sorrow, aesthetic pleasure, an eye, difference of castes, proof, sweetness, slow gait, breaking to pieces, face, oil and ghee.

152-153. *Bhramara* (bee). When the thumb and the middle finger touch each other and the fore-finger is curved and the remaining fingers are outstretched, the hand is called Bhramara.

153-154. *Uses:* It is used to denote a bee, a parrot, a wing, a crane, a cuckoo, and similar birds.

154-155. *Haṃsāsyā* (swan-beak). If the thumb and the fore-finger touch each other and the remaining fingers are outstretched the hand is called Haṃsāsyā.

155-157. *Uses:* Blessing or festival, the tying with thread, ascertaining instruction, horripilation, pearls, putting forward the wick of a lamp, a touchstone, a jasmine, a painting, the act of painting, and a dyke impeding a current.

157-158. *Haṃsapakṣa* (swan-wing). If the little finger of the Sarpaśīrṣa hand is outstretched, the hand is called a Haṃsapakṣa.

158-159. *Uses:* It is used to denote the number six, construction of a bridge, putting nail-marks, and covering or sheath.

159-160. *Sandamśa* (pincers). If the fingers of Padmakośa are brought close to one another and drawn apart from one another in quick succession, the hand is called Sandamśa.
160-161. Uses: It is used to denote the belly, presentation of an offering to deities, wound, a worm, great fear, worship, and the number five.

161-162. Mukula (blossom). If the five fingers of a hand meet together, the hand is called Mukula.

162-163. Uses: It is used to denote a water-lily, eating, the god of love [with his five arrows], holding of a signet or seal, the navel and a plantain flower.

163. Tāmracūḍa (cock). If the fore-finger of the Mukula is curved the Tāmracūḍa hand will result.

164. Uses: It is used to denote a cock, a crane, a crow, a camel, a calf and a pen.

165. Trisūla (trident). If the thumb and the little finger are curved, the hand is called Trisūla.

165. Uses: It is used to denote a bel-leaf, and the idea of Trinity.

166. Vyāghra (tiger). If the little finger and the thumb are bent in the Mṛgasīrṣa hand, the Vyāghra hand will be the result.

167. Uses. It is used to denote a tiger, a frog, a monkey and a mother of pearl.

167. Ardhasūcī. If the thumb is moved above in the Kapittha hand, the result will be the Ardhasūcī hand.

168. Uses: It is used to denote a sprout, young ones of a bird, and big worms.

168-169. Kāṭaka. If the middle finger and the third finger are joined together the result is the Kāṭaka hand.

169-170. Uses: It is used to denote calling and moving.

166 This hand and the three following ones (167, 168, 169) have not been enumerated in the list of single hands (59-62). The MG omits this hand, and mentions two more single hands such as Urṋaṇābha and Bāna.

168-170 The lacunae in the text have been suggested by the editor. The mss. do not show them.
NANDIKESVARA'S

170. Palli. If in the Mayūra hand the middle finger is put on the back of the fore-finger, the Palli hand will be the result.

171. Uses: It is used to denote a village or a hut.

171-172. These (single hands) will [also] form combined hands according to exigencies of abhinaya. Their ways (characteristics) with reference to their objects will be shown in due order.

Combined Hands

172-175. According to older teachers including Bharata and others, the combined hands are twenty-three in number. They are: Aṅjali, Kapota, Karkaṭa, Svastika, Dolā, Puspapuṭa, Utsaṅga, Śivaliṅga, Kaṭakāvardhana, Kartariśvastika, Sakaṭa, Śaṅkha, Cakra, Sampuṭa, Pāśa, Kilaka, Matsya, Kūrma, Varāha Garuḍa, Nāgabandha, Khaṭvā and Bheruṇḍa.

176. Aṅjali. If two Patāka hands join the palms it is called Aṅjali.

176-177. Uses: It is to be held on the head, face and bosom respectively in the salutation of a deity, a preceptor and a Vipra (Brāhmaṇa).

172-175 In this connexion the MG gives the following: 'When two single hands are combined that is a combined hand. Even though the origin and meaning remain the same the patron deity always differs'. But the origin and the patron deity have been mentioned only in the case of following hands: Aṅjali, Kapota, Karkaṭa, Dolā, Puspapuṭa, Utsaṅga and Kaṭakāvardhana. Instead of twenty-three, the MG gives twenty-four Saṃyuta hands. The one additional hand here is called Avaḥittha which is two Alapadma hands held on breasts. 'Erotic dance (śṛṅgāra-naṭana) holding a playball, and the breasts are its viniyoga (uses)'.

The MG gives twenty-seven combined hands from another book.

None of these names except Svastika is to be found in the list given in the present text. The MG which is never tired of quoting gives a third list of (twenty-seven) Saṃyuta hands (p. 43). Names and descriptions of these hands in many cases correspond to those mentioned above.
177. Kapota. Anjali becomes Kapota when the two [Patāka] hands meet only at their base, side and end.

178. Uses: It is to be used in salutation, addressing a preceptor, respectful acceptance or agreement.

178-179. Karkata. When the fingers of one hand are run through the opening between fingers of the other, and the fingers remain either inside (towards the palm) or outside (on the back of the hand) the hand is called Karkata.

179-180. Uses: It is used to denote the coming of a multitude, showing the belly, filling the conch-shell with wind, twisting or stretching of limbs and pulling a branch down.

180-181. Svastika. When two Patāka hands are put across each other at their wrist, they form the Svastika hand.

181. Use: It is used to denote a crocodile (makara).

181. Đolā. When the Patāka hands are placed on the thigh the Đolā hand is formed.

182. Use: It is used at the beginning of nātya.

182. Puṣpapuṭa. When two Sarpaśīrṣa hands meet on one side they form the Puṣpapuṭa hand.

183. Uses: It is used in waving lights before an image of a god, as an act of adoration, taking of water, fruit etc. giving offerings to gods, evening, and a flower invested with magical power.

184. Utsaṅga. If hands showing Mṛgasīrṣa are placed on the upper arm of opposite hands the Utsaṅga hand is made.

185. Uses: It is used to denote embrace, displaying armlets and such other ornaments, and coaching of boys.

186. Śivaliṅga. When Ardhaçandra is held by the left hand and Śikhara by the right, the Śivaliṅga hand is made.

186. Use: It is used in showing the phallic symbol.
187. Kaṭakāvardhana. When a Svastika is made by placing two Katakāmukha hands at their wrist, it is called Kaṭakāvardhana.

188. Uses: It is used in coronation, worshipping, and marriage etc.

188. Kartarīsvastika. When a Svastika is made by two Kartarī hands [placed at their wrist] it is called Kartarīsvastika.

189. Uses: It is used to denote branches, hill tops, and trees.

189. Sakaṭa. When the middle finger of the Bhramara hands is stretched it becomes Sakaṭa hand.

190. Use: This hand is often used in playing in the role of a Rākṣasa (demon).

190-191. Saṅkha. When thumb of a Sikhara hand meets the other thumb and is clung round by the fore-finger [close to the latter thumb] the hand is called Saṅkha.

191. Uses: It is used to denote conch-shell and such other things.

192. Cakra. When the palms in Ardha-candra hands are put across each other they make Cakra hand.

192. Uses: It is to denote a cakra (wheel).

193. Sampuṭa. When the fingers in Cakra hands are curved, it is called the Sampuṭa hand.

193. Uses: It is used for covering things and in representing a box.

194. Pāśa. When the fore-fingers of Sūcī hands are close to each other [bent inwards], the hand is called Pāśa.

194. Uses: It is used to denote a mutual quarrel, a string and a chain.

195. Kilaka. When the little fingers of the Mṛgāśirṣa hands are bent inwards and close to each other, the hand is called Kilaka.

195. Uses: It is used to denote affection and a jocose talk.

187 The SR mentions this as the Kaṭakāvardhamāna.
196. Matsya. When one hand is placed on the back of another and the two thumbs are out-stretched, the hand is called Matsya.

197. Use: It is used to denote a fish.

197. Kūrma. When the tips of thumbs and little fingers of the Cakra hands are bent, it is called the Kūrma hand.

198. Use: It is used to denote a tortoise.

198. Varāha. When one Mrgaśirṣa is placed above another and the thumb of the one hand meets that of the other and vice versa, the hand is called Varāha.

199. Use: It is used to denote a boar.

200. Garuḍa. When palms of two Ardha-candra hands are placed horizontally with the two thumbs placed on each other, the hand is called Garuḍa.

200. Use: It is used to denote Garuḍa.

201. Nāgabandha. The Sarpaśirṣa and the Svastika hands placed together will make the Nāgabandha hand.

201. Use: It is used to denote the Nāgabandha.

202. Khaṭvā. Placing one Catura hand on another Catura hand with the fore-finger and and thumb of each released, will make the Khaṭvā hand.

202. Uses: It is used to denote a bedstead and a litter.

203. Bheruṇḍa. When the two Kapittha hands are joined at their wrists, the Bheruṇḍa hand will result.

203. Uses: It is used to denote the Bheruṇḍa, and a pair of birds.

**Hands for Deities**

204. Now the hands which are prescribed for the dramatic representation and the sculptural construction of deities are being described in the following order:

203 A fabulous being named Bheruṇḍa is sometimes met with in the Bengali folk-lore.
205. **Brahman**: Brahman is to hold Catura with his left hand, Hamsāsya with his right one.

205. **Siva**: Siva is to hold Mṛgasirṣa with his left hand and Tripatāka with the right one.

206. **Viṣṇu**: Viṣṇu is to hold Tripatāka with both his hands.

206-207. **Sarasvati**: Sarasvatī is to hold Śucī with her right hand and Kapittha with the left one raised on a level with the shoulders.

207-208. **Pārvati**: Pārvatī is to hold Ardhacandra with the right hand held up, and Ardhacandra should be held by the left hand also, but it should be held down. The two hands should be in *Abhaya* (fear-dispelling) and *Varada* (giving a boon) poses respectively.

208. **Lakṣmī**: Lakṣmī is to hold Kapittha hands near about her shoulders.

209. **Gaṇeśa**: Gaṇeśa is to hold Kapittha hands placed on his thighs.

209-210. **Kārtikeya**: Kārtikeya is to hold Trīṣūla with his left hand and Sikhara with the right one held up.

210-211. **Manmatha**: Manmatha is to hold Sikhara with his left hand and the Kaṭakāmukha with the right one.

211. **Indra**: Indra is to hold Tripatāka and Svastika in his two hands.

212. **Agni**: Agni is to hold Tripatāka with his right hand and Kaṅgula with the left one.

213. **Yama**: Yama is to hold Pāśa with his left hand and Śucī with the right one.

213. **Nirṛti**: Nirṛti is to hold Khaṭvā and Śakaṭa with her two hands.

205 The MG mentions ‘Siva’ as ‘Sambhu’.

209 The MG mentions ‘Gaṇeśa’ as Vighneśvara,'
214. **Varuṇa**: Varuṇa is to hold Patāka with his left hand and Sikhara with the right one.

214-215. **Vāyu**: Vāyu is to hold Arāla with his right hand and Ardhapatāka with the left one.

215. **Kuvera**: Kuvera is to hold Padma (lotus) with the left hand and the Gadā (mace) with the right one.

### Hands for the Ten Avatāras

216. **Matsya**: Show the Matsya hands on the same level with the shoulders. This is called the hands of the Matsya-Avatāra.

217. **Kūrma**: Show the Kūrma hands on the same level with the shoulders. This is called the hands of the Kūrma-Avatāra.

218. **Varāha**: Show the Varāha hands on a level with the waist and keep them on the sides. This is called the hands of the god Adivarāha.

219. **Nṛsiṁha**: Hold Simhamukha with the left hand and Tripatāka with the right one. This is called the hands of Narasiṁha.

220. **Vāmana**: If the left hand holds Muṣṭi up and the right hand also holds Muṣṭi but downwards, the result will be Vāmana’s hands.

221. **Paraśurāma**: If left hand is placed in the waist and the Ardhapatāka is held by the right hand, the result will be Paraśurāma’s hands.

222. **Rāmacandra**: If Kapittha is held by the right hand and Śikhara by the left one, the result will be Rāmacandra’s hands.

223. **Balarāma**: If Patāka is held by the right hand and the Muṣṭi by the left one, the result will be Balarāma’s hands.

224. **Kṛṣṇa**: If the Mṛgaśīrṣa hands facing each other are held near the face, the result will be Kṛṣṇa’s hands.

225. **Kalki**: If Patāka is held by the right hand and the Tripatāka by the left one, the result will be Kalki’s hands.
Miscellaneous Hands

226. Rāksasa: If the Sakata hands are held at the mouth the result will be the hands of a Rāksasa.

226-227. Brāhmaṇa: When Śikhara is held by two hands and the right hand is held horizontally to indicate the sacred thread, the result is the Brāhmaṇa hands.

227-228. Kṣatriya: If the Śikhara is held horizontally by the left hand and Patala is held by the right one, the result is the Kṣatriya hands.

228-229. Vaiśya: If the Hamsāsyā is held by the left hand and Kaṭakāmukha by the right, the result will be the Vaiśya hands.

229-230. Śūdra: If Śikhara is held by the left hand and the Mṛgaśīrṣa by the right one, the result will be the Śūdra hands.

230-231. In a similar manner there will be hands named after the eighteen castes according to their profession. Hands of the inhabitants of different countries are also to be understood by the wise people in a similar manner.

231-232. Husband and Wife: If Śikhara is held by the left hand and the Mṛgaśīrṣa by the right one, the result will be the hands of a married couple.

232-233. Mother: If Ardha-candra is held by the left hand and Sandamsa by the right one, and the left hand is turned round over the belly, the result will be the mother hands.

233. Use: It is used to denote a mother and a virgin.

234-235. Father: If the right hand of the mother hands holds Śikhara, the result will be the father hands.

235. Uses: It is used to denote a father and a son-in-law.

236-237. Mother-in-law: If Hamsāsyā is held by the right hand at the throat, and Sandamsa is held by the right one, and the left hand is afterwards rubbed round the belly, the result will be the mother-in-law hands.
237-238. *Father-in-law*: If in the right hand of the mother-in-law hands, Sikhara is held, the result is the father-in-law hands.

238-239. *Husband’s Brother*: If Sikhara is held by the left hand and Kartarimukha is held by the right one, and the hands are placed on sides, the result is the hands of the husband’s brother.

239-240. *Husband’s Sister*: If at the end of the preceding hand the right hand shows the gesture indicating a woman (i.e., the Mrgaśīrṣa), the result will be the hands of the husband’s sister.

240-241. *Elder and Younger Brothers*: If the Mayūra hands are shown in the front and on the two sides, the result will be the hands of the elder and of the younger brother.

241-242. *Son*: If one holds the Sandamṣa on the belly and moves it afterwards and holds the Sikhara by his left hand, the son’s hands result.

242-243. *Daughter-in-law*: If after showing the son’s hands one shows with the right hand the gesture expressing a woman (i.e., Mrgaśīrṣa), then the result will be the daughter-in-law’s hands.

243-244. *Co-wife*: If one shows the gesture for a woman (i.e., Mrgaśīrṣa) with both the hands after showing the Pāṣa hand, then the co-wife’s hands are made.

**Hands in Nṛtta**

244-247. The movements of *Nṛtta-bastas* is of five kinds. They are known to be movements upwards, downwards, on the right, on the left and in the front. The moving of hands should be in the manner of that of the feet. The left one (foot or hand) should be on the left and the right one on the right. This is noticed by those who know the rules of *nṛtta*. (For 247 see the translation of the verse 28.)

248-249. The thirteen hands such as Patāka, Svastika, Dolā, Añjali, Kaṭakāvardhana, Sakaṭa, Pāsa, Kīlaka, Kapitha, Sikhara, Kūrma, Haṃsāsya and Alapadma are fit to be used in *Nṛtta*.
Hands for Planets

250. **The Sun**: If Alapadma and Kapittha are shown by two hands near about the throat, the Sun’s hands are formed.

251. **The Moon**: If Alapadma is shown by the left hand and Patāka by the right one, hands produced are called that of the Moon.

252. **Mars**: If Sūcī is shown by the left hand and Muṣṭi by the right one, Mars’s hands are produced.

253. **Mercury**: If Muṣṭi is horizontally held by the left hand and Patāka by the right one, then Mercury’s hands are produced.

254. **Jupiter**: Showing Ṣikhara to indicate the sacred thread will make the hands of a Rṣi or Brahmin as well as that of Jupiter.

255. **Venus**: To hold Muṣṭi with both hands and to keep the left hand high up and the right one down, will make Venus’s hands.

256. **Saturn**: To show Ṣikhara with the left hand and Triśūla with the right one, is to make Saturn’s hands.

257. **Rāhu**: To show Sarpāśīra with the left hand and Sūcī with the right, is to make the hands of Rāhu.

258. **Ketu**: To show Sūcī with the left hand and Patāka with the right, is to make the hands of Ketu.

Feet in Dance

259-260. Feet in different positions and with different movements will be described in accordance with the old tradition. These [positions and movements] give rise to Maṇḍala (posture), Uṭplavana (leaping movement or jumping), Bhramarī (flight movement) and Paḍacārī or Cārī (gait). Their definitions are to follow.

Standing Postures (Maṇḍala)

260-261. There are ten standing postures: Sthānka (simple standing), Āyata, Āliḍha, Pratyāliḍha, Preṇkhaṇa, Prerita, Svastika, Moṭīta, Samasūcī, and Pāṛśvasūcī.

262. **Sthānka**: Standing with Samapāda feet in the same line and touching the hip with Ardhaçandra hands, will be Sthānka.
263. **Ayata**: Standing with two feet half a cubit apart from each other in a Caturasra posture and at the same time bending knees a little apart and placing one of them upon the other, will give rise to the Ayata posture.

264-265. **Alidha**: Place the left foot before the right one at a distance of one cubit and a half, make Sikhara with the left hand and Kaṭakāmukha with the right one; this, according to Bharata and others, will give rise to the Alidha posture.

266. **Pratyālidha**: If hands and feet are interchanged in the Alidha posture, it will be called Pratyālidha.

266-267. **Preṅkhaṇa**: Putting one foot by the side of another heel and having Kūrma hands, will give rise to the Preṅkhaṇa posture.

267-269. **Prerita**: Putting one foot violently [on the earth] at a distance of one cubit and a half from another and standing with knees bent and one of them put across another and holding the Sikhara hand in the breast and showing the Patāka hand stretched out, will give rise to the Prerita posture.

269-271. **Svastika**: The right foot should be put across the left foot, and the right hand should be put across the left hand; thus will be the Svastika posture.

271-272. **Moṭita**: Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make Tripatāka with both the hands; this will give rise to the Moṭita posture.

272. **Samasūci**: A posture in which the earth is touched with toes and knees is called Samasūci.

273. **Pārśvasūci**: A posture in which the earth is touched with toes and by one knee on one side, is called Pārśvasūci.

Varieties of Resting Postures (Sthānaka)

274-275. Resting postures are of six kinds according to the
placing of feet. They are Samapāda, Ekapāda, Nāgabandha, Aindra, Garuḍa and Brāhma.

275. **Samapāda**: Standing with two feet alike is called Samapāda.

276. **Uses**: It is used in offering flowers [to gods] and playing in the role of gods.

276. **Ekapāda**: Standing with one foot and laying the other across the knee of that foot will give the Ekapāda position.

277. **Uses**: It is used to denote motionlessness and the practice of penance (tapasyā).

277-278. **Nāgabandha**: Standing like a serpent intertwining two feet and two hands together will give the Nāgabandha posture.

278. **Use**: It is used in showing the Nāgabandha.

278-279. **Aindra**: Standing with one leg bent and the other leg and knee raised and hands hanging naturally, will give rise to Aindra posture. **Uses**: It is used in suggesting Indra and a king.

280-281. **Garuḍa**: If in the Āliḍha posture one knee is put on the ground and the two hands jointly show the gesture (?) it will be the Garuḍa posture. **Use**: It is used to denote Garuḍa.

281-282. **Brāhma**: Sitting with one foot on one knee and another foot on another knee will give rise to Brāhma posture.

282. **Uses**: It is used to denote *japa* (repeated muttering of prayers) and similar matters.

**Different Kinds of Leaps (Utplavana)**

282-283. Now, the definition of various leaps will be given. They are of five kinds: Alaga, Kartarī, Aśva, Moṭīta and Kṛpālagā.

284. **Alaga**: Leaping with both the feet and placing Sikhara hand on the hip, at the same time, will be Alaga.

285-286. **Kartarī**: Leaping on toes with Kartarī hands held behind the left foot, and holding on one's waist a downward Sikhara hand at the same time, will be Kartarī jump.
286 287. **Aśva**: First, leap on two feet and then place them together, and make Tripatāka with both the hands. This will be Aśva jump.

287-288. **Mośita**: Leaping on both sides alternately like a Kartārī, will be Mośita jump.

288-289. **Kṛpālaga**: By heels of both the feet alternately touch the hip and keep Ardhacandra hands between the two. This will make Kṛpālaga.

**Various Flights** (Bhramari)

289-291. Here, we shall describe various flights [in a dance]. According to persons versed in the Nāyaśāstra they are seven: Utpluta, Cakra, Garuḍa, Ekapāda, Kuṇcita, Ākāśa and Aṅga.

292. **Utpluta**: If a person moves round his entire body from a Samapāda posture, he is said to perform the Utpluta bhramari.

293. **Cakra**: If keeping feet on the earth and carrying Tripatāka hands, one moves round rapidly one then performs Cakra bhramarī.

294. **Garuḍa**: Stretch one foot across another and put the knee on the earth and then move about rapidly with outstretched arms. This will be the Garuḍa bhramari.

295. **Ekapāda**: Moving round alternately on one foot will be the Ekapāda bhramari.

296. **Kuṇcita**: Moving round with knees bent will be the Kuṇcita bhramari.

296-297. **Ākāśa**: If one moves round his entire body after making his fully stretched feet wide apart in a jump, he will make the Ākāśa bhramari.

297-298. **Aṅga**: If one leaps with feet half a cubit apart and then stops, he performs the Aṅga bhramari.

**Different Gaits**

298-300. Now the definition of various Cārīs will be told by me. According to persons who know Bharata's works well they are eight:
Calana, Caṅkramaṇa, Saraṇa, Veginī, Kuṭṭana, Luṭhita, Lolita, and Viṣama.

301. Calana (walking): Advancing a foot from its natural place will be Calana (walking).

301-302. Caṅkramaṇa (making a leap): Persons well-versed in nātya say that a gait made by two feet carefully raised up and thrown sideways alternately, is called Caṅkramaṇa (making a leap).

302-303. Saraṇa (moving): Moving like a leech that is covering ground, by joining one heel with another [at each step] and holding at the same time Paṭāka hands, is called Saraṇa (moving).

304-305. Veginī (running): If a nāṭa walks swiftly on his heels or toes or by his entire sole, and holds Alapadma and Tripatāka hands alternately, he is said to go with Veginī (running) gait.

305-306. Kuṭṭana (pounding): The striking of the earth with the heel or the fore-part of a foot or the entire sole, is called Kuṭṭana.

306. Luṭhita (rolling): Performing Kuṭṭana from the Svastika posture, is called Luṭhita (rolling).

307. Lolita (trembling): Slowly moving a foot which has not touched the earth after performing Kuṭṭana as described before, is called Lolita (trembling).

308 Viṣama (rough): Setting the left foot to the right of the right one, and the right foot to the left of the left one alternately at the time of walking, is called Viṣama (rough) gait.

Different Kinds of Stepping


311-312. Goose-step: Placing slowly one foot after another at a distance of half a cubit and bending on two sides alternately and carrying Tripatāka with both hands, will be stepping like a goose.
312-313. **Peacock-step**: To stand on toes and to carry Kapittha in both the hands and to move both the knees alternately will be making Peacock-steps.

313-314. **Deer-step**: Running forward or sideways like a deer with Tripatāka on both the hands will be called Deer-step.

314-315. **Elephant-step**: To walk slowly with Samapāda feet with hands holding Patāka on both sides is to have Elephant-step.

315-316. **Horse-step**: To raise the right foot and jump in quick succession and to hold Sikhara with the left hand and Patāka with the right [hand] will be the Horse-step.

317. **Lion-step**: First stand on toes and then jump forward swiftly and proceed in this manner with Sikhara held in both the hands. This will be the Lion-step.

318. **Snake-step**: If one holds Tripatāka with both hands and on both sides and walks as before, he is said to move like a snake.

319. **Frog-step**: If one holds Sikhara with both hands and steps almost like a lion, he is said to go with Frog-steps.

320. **Heroic step**: Coming from a distance holding Sikhara with the left hand and Patāka with the right one, will be called the Heroic step.

321-322. **Human step**: When one goes round in quick succession and puts the left hand on the waist, holds Kaṭakāmukha with the right one, he is said to move with Human steps.

323-324. Maṇḍalas, Utplavanas, Bhramarīs, Cāris, Gatis according to their relation to one another are endless in number and variety. Uses of these in dance and drama are to be learnt from the Śāstras, tradition, and through the favour of wise people.

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BHRAMARA  भरमर
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HAMSAPAKṢA हंसपक्ष

SANDAMSĀ सनंस्य
MUKULA मुकुल
TĀMRACUDA ताम्रचूड
ABHINAYADARPANAM
TRtSULA VYAOHRA ^DHASUCl
PALU
KAPOTA KARKATA PUPAPUTA
नन्दिकेश्वर-विरवितम्

अभिनयदर्पणम्

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विचारे च प्रयोक्तव्यं परिवाहितशीर्षकम् \(165\)।
मञ्चनयदर्पणम्

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सममालोकितं साची ॥ ॥ लोकितनिमीलिते ।
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सम्यकः
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आश्रयेः देवताहृे प्रमददिर्हाहता ॥६८॥

श्रालोकितद्विः
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विनियोगः
कुलामचकभमणे सर्वस्तुप्रदर्शीने ॥६९॥
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सांविषयः
स्थाने तिर्यगाकारमपांजनं कमात् ॥७०॥
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विनियोगः

उभयोऽपर्योपर्वस्तु निर्देशो च प्रसंजिते।
चलने बुद्धिजादेयं च प्रलोकितनिरीक्षणम्॥७३॥

मोक्षितछिदः

हये रघुविकाशो मिलिता दृष्टिरीरिता।

विनियोगः

आश्रोपिषे पारवश्ये जपे ध्याने नमस्कृतों॥७४॥
उन्मादे सूक्ष्मद्वृत्तो च मिलिता दृष्टिरिरिता।

उन्मोक्षितछिदः

उल्लोकितमिति जे यहमुर्ज्जन्मागे विलोकनम्॥७५॥

विनियोगः

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और्यसे चन्द्रकादारपयुल्लोकितनिरीक्षणम्॥७६॥

विनियोगः

उपर्व्यात्त्विशेष वीक्षणं वेगादनुवृत्तमितिरिम्।

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विनियोगः

छायालोके विचारे च चर्यायां पठनश्रमे॥७८॥
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परिवर्तिता श्रीवा
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सा हि नाभ्यकलाभिमानिः बिंशि या परिवर्तिता।

परिवर्तिता श्रीवा
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प्रकर्षिता श्रीवा
पुरं पश्चात् प्रचलनात् कपोतीकष्ठक्रमवत्॥८५॥
इम्यवदशर्मम्

प्रकाशिते सा श्रीवा नाट्यशास्त्रे प्रशास्ते।


गुष्मदस्मदति प्रोक्ते देशीनाध्ये विशेषतः ||८६||
दोलयां मणिते चेत्र प्रयोक्तव्या प्रकाशिता।

हस्तेनदा:

अथेदानीन्तु हस्तानां लक्षणं प्रोच्चम्ये मया ||८७||
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तत्संयुक्तहस्तानामाद्रूऽ लक्षणमुद्यते ||८८||

असंयुतहस्ता:

पताकाक्षिपताकोऽपभेपताक: कर्तरीमुखः।
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अस्सत्वः कुष्टिकास्तः संख्याय: प्रस्तता यदि।
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तुरजः खणि बायो शयने गमनोऽधोऽ।
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कवाटपाते सताविभक्तर्थं तर्रहे।
वीर्यावेशभावेभविष्ये समस्ते चाङ्गरागके ॥९.६॥
आत्मार्थं शयने चापि तूणोभावनिर्दर्शने।
ताल्परे च केते च द्रव्यदिस्पर्शने तथा ॥९.७॥
आशीविदिकियां च नृपश्रेष्ठस्य भावने।
तत्र तत्तेति वचने सिन्धौ च सुकृतियमे ॥९.८॥
सम्बोधने पुरोगमिष्ये खण्डगारूपस्य धारणे।
मासे संवत्सरे वर्षदिने सम्मारज्जने तथा ॥९.९॥
एवमर्थेण युज्यन्ते पताककहस्तभावनाः।

तिपातकक्षः

स एव तिपातकः स्यादकितानामीकासुन्धिः ॥१०.०॥

विनियोगः

मकुटे ब्रजभावेशु वाजः तत्तरवासवे।
केतकोकुसमे दीपे वीज्ज्वाला विज्ञमने ॥१०.१॥
कपोते पत्रलेखायां बाणार्थं परिवर्तने।
युज्यते तिपातकोऽयं कथितो भरतोऽचमः ॥१०.२॥
भृगुनियदर्पणम्

अन्यनायदर्पणवतः

लिपताके कनिष्ठा चेदृ वक्रितास्पदपताकिका।

विनियोगः

पद्मवे फलके तोरे उभयोरिति वाचके ||१०३॥

कक्कने हुरिकायां च धाजे गोपुरव्रुत्तयोः।

युज्यतेयश्वपताकोयं तचत्तकर्मप्रयोगके ||१०४॥

कलरीमुखः

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वहः प्रसारिते द्वे च स करः कलरीमुखः ||१०५॥

विनियोगः

स्वायंसयोस्तु विशेषे विपर्यासपदेःपि वा।

लुण्ठने नयनान्ते च मरणे भेदभावने ||१०६॥

विद्युत्स्याग्येक्षणाविरि रे पतने तथा।

लतायां युज्यते यथू स करः कलरीमुखः ||१०७॥

मयूरहस्तः

अस्मिच्छामिकाक्रम्पी श्लिष्टो चान्यः प्रसारिताः।

मयूरहस्तः कंधितः कर्षीकाविचक्षणः ||१०८॥

विनियोगः

मयूराये लतायां च शकुने वमने तथा।

अलक्ष्यपनन्ते ललाटतिलक्षु च ||१०९॥

नायुदकक्ष्य निक्षेपे शास्त्रवादे प्रसिद्धके।

एवमर्थ्यं युज्यन्ते मयूरकरभावना: ११०॥
अर्घ्यचन्द्रकरः सोपयं पताकेः द्वृष्टसारणाति।

विनियोगः
चन्द्रे कृष्णाद्भिभाजि गल्हत्सार्थ्यकेपिपि च ॥१११॥
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शुकुपाले चोद्रवे कटगां चिन्तायामात्मवाचके ॥११२॥
ध्याने च पार्थ्ये चापि अज्ञानां स्पर्शाने तथा।
प्राकृतानां नमस्त्वारे अर्घ्यचन्द्रो नियुक्तेऽवे ॥११३॥

ब्रह्मचर्याः
पताके तर्जिनी वका नाम्या सोपयमरालकः।

विनियोगः
विषायमृतपाणेषु प्रचण्डपवनेषुपि च ॥११४॥

शुकुपुरुषः
अस्मिच्चनामिका वका शुकलुप्पकरो भवेत।

विनियोगः
बाणप्रयोगे कुन्तायं वाःसःलघस्य स्मृतिकर्मे ॥११५॥
मर्मतायामुयभाषेषु शुकलुप्पो नियुक्तेऽवे।

मुद्दिलः
मेलनाद्युकतीनाथं कुम्भितानां तलान्तरे ॥११६॥
अद्वृष्ट्योपरियुतो मुद्दिलस्तोययमीयते।

विनियोगः
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शिखरहस्तः

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महृदे कार्यके सम्मे निश्चये पितृकर्मिणि
ओष्ठे प्रविष्टरूपे च रदने प्रश्नभावने \|१ १६\| 
लिङ्के नास्तीति वचने समरणे परिमाणान्तिके
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कपिलस्थहस्तः

अड्गुप्षमुखिषिखरे वक्रिता यदि तर्जनी \|१ २१\| 
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विनियोगः

लक्ष्यां चैव सरस्वत्यां नटानां तालघारणे \|१ २२\| 
गोदोहने प्यक्कने च लोलाकुसुमघारणे
चेतार्क्ताविधिरुपे पटस्येवागुणऽ
धूपदीपाचेने चापि कपिलः समप्रयुत्यते

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कपिलो तर्जनी चोर्यमुखिषिखरुपाध्यवयः \|१ २४\| 
कपिलस्थोहस्तोपयं कीर्तितो भरतागमः

विनियोगः

कुमुमावचे मुखास्फ्तर्णां धारणे तथा \|१ २५\|
शरमध्याकर्षणे च नागद्वन्द्रादानके।
कस्तूरिकादिवस्तूनां पद्मेण गन्धवासने॥ १ २६॥
वचनेन उष्टिभावेष्यि कटकामुख हर्ष्यते।

सूचीहस्तः
उर्ध्वप्रसारिता यदि कटकामुखतर्जनी॥ १ २७॥
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विनियोगः
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रवी नगरीं लोकां तत्थेति वचनेष्यि च।
वष्णुविद्ये तथच्छे विज्ञानाष्मिष्यि तर्जने॥ १ २६॥
कार्येऽश्चाके वपुषि आश्चर्यं वेणिभावने।
छले समथेऽ पाणि च रोमाल्या भेरीवादने॥ १ ३ ०॥
कुलाठचक्रकमस्य रथाङ्गमण्डले तथा।
विवेचने दिनान्ते च सूचीहस्तः प्रकीर्तितः॥ १ ३ १॥

चन्द्रकलाहस्तः
सूच्यामुक्तममक्षे तु करथ्यन्द्रकठा भवेत।

विनियोगः
चन्द्रे मुखे च प्रादेशे तन्मात्राकारवस्तुनि॥ १ ३ २॥
शिवस्य मुकुटे गङ्गान्नायं च लगुष्टे॥ १ ३ २॥
एषां चन्द्रकला चैव विनियोज्या विधीयते॥ १ ३ ३॥
अङ्कः विरला किष्ठत कुष्ठतालरिन्मगः।
पद्यकोशार्थाभो हस्तस्तिर्रूपणसुचयते ॥१३॥
बिनियोगः
फले विलकपित्यादौ स्तीणां च कुक्रकम्भः।
आवें कन्दुके स्त्रायं मोजने पुष्पकोरके ॥१३५॥
सहकारफले पुष्पवर्ष महारिकारिषु।
जपाकुसुमभावे च घण्टारूऽपेविधानके ॥१३६॥
वल्मीके कन्देपथ्याने पद्यकोशो विघ्येयते।

पताका नभिताया चेत् सर्पशीर्षकरो भवेत् ॥१३७॥
बिनियोगः
चन्द्रे भुजगे मन्द्रे प्रोक्षणे पोषणादिषु।
देवस्योढकन्दानेधु आर्काले गजकुम्भः। ॥१३८॥
भुजाने महानां तु युज्यते सर्पशीर्षकः।

मुगशीर्षकः
अर्मन् कनिष्ठकार्कूटेप्रस्तुते मुगशीर्षकः। ॥१३९॥
बिनियोगः
स्तीणामर्थैं कपोले च चक्रमय्याद्योरपि।
भीतं विवादे नेपथ्ये आह्वने च निपुड़के। ॥१४०॥
मुगमुखे रज्जङ्गां पादरसस्वाहने तथा।
सर्वसे मिलने कायमन्द्रे छलघारणे। ॥१४१॥
सज्जारे च प्रियाहाने युज्यते मुगशरीफ़क़।

सिंहसुवहस्तः
मध्यमाननिमकाग्राम्यान्हुष्टो मिथ्रितो यदि ॥१४२॥
ईश्वर प्रसारितो यत स सिंहास्यकरो भवेत्।

बिशिष्योः
होमे शशो गजे दृष्टे चलने पदार्धानि ॥१४३॥
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चकोरे कमुके वालकुचे कहारके तथा ॥१४५॥
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शब्दप्राहस्तः
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बिशिष्योः
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प्रमाणे सरसे मन्दुगमने शाकलीकृते ||१५१||
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भ्रमरहि:
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विनियोगः
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अर्थसूत्रीहस्तः
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विनियोगः
अद्वृतः पक्षिशावादारू ब्रह्मकीटे नियुञ्जते ।

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मत्यः कूऽर्मवराहस्य गरूदो नागबन्धुकः ॥१७४॥
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अश्रविष्ठः
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कर्कटदृशः

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अज्ञानां मोन्यने शाश्वोद्यने च नियुक्ते।

खलिफहः

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विनियोगः

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सन्ध्रायामध्य्याने च मन्त्रपुष्पे च मुज्यते।||१८३||

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उत्सङ्गः स ज्ञेयो भरतागमवेदिभिः।||१८४||
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शिवलिङ्गहस्तः
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विनयौः
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शक्तहस्तः
भ्रमैं मध्यमाब्धुष्प्रसाराप्रकटारो भवेत्॥१८९॥

विनयौः
राक्षसाभिनये प्रायः शक्तो विनियुज्यते।

शक्तहस्तः
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तर्जन्या युत अदिल्यः शाश्वतः प्रकाश्यते।

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शाक्तादिपु प्रयोज्योपयमित्याहुर्मर्तादयः।।१७१।।

चक्रहसः
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सम्पुर्भसः
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विनियोगः
वस्तुच्छादे समपुते च समपुतः कर ईरितः।।१७३।।

पाण्डहसः
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विनियोगः
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एतत्स्य विनियोगस्तु सम्मतो मत्त्यद्वैर्नेन।

कृम्भस्तः
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गुहाहस्तः हस्त इत्यायुगमिश्चते नियुज्यते। ॥२००॥

नागवन्धस्तः
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विनियोगः
एतत्स्य विनियोगस्तु नागवन्धे इस सम्मतः। ॥२०१॥

खटाहस्तः
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खटाहस्तो भवेदेष खटासिद्धिक्यां स्पृष्टः। ॥२०२॥
ब्रह्मण्यदर्पणम्

मेहरकालः
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विनियोगः
मेहरपे पक्षिद्रुप्तयोभेंहण्डो युज्यते करः ॥२०३॥

देवहस्तः
अथात् ब्रह्मद्रादिदेवताभिनयक्षमात्।
मृतिमेदेन ये हस्तास्तिवं दक्षणमुच्यते ॥२०४॥

ब्रह्महस्तः
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ईश्वरहस्तः
शम्भोवः मुगःशीर्षश्रिपताकस्तु दक्षिणे ॥२०५॥

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सरसवीरहस्तः
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पार्वतीहस्तः
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अभयो चरद्वेशाव पार्वत्या कर इरितः।

जात्योहस्तः
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उध्र्यं गते षणमुखस्य हस्तः स्यादिति कीर्तितः॥

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एन्द्रः
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अभिनहः स विज्ञेयो नाम्यशास्त्रविश्वारदेः॥२१२॥

यमः
वामे पाशं दक्षिणे तु सची यमकरः स्मृतः।

निज्ञर्तिहस्तः
ख्तावं शक्तश्रेष्ठो कीर्तितों निर्भागः करः॥२१३॥

वस्मयः
पताको दक्षिणे वामे शिखरो वारणः करः॥

बायुहस्तः
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घुटा चेदायुद्वस्य करः इत्यमिधीयते।

कुजेणरः
वामे पल्‌म दक्षिणे तु गद्रा यक्षपते करः॥२१५॥
वेशार्थार्थिता:
मत्स्यतार्थिता:
मत्स्यहस्तं दृश्यित्वा ततः स्कन्धसमृ करो।
धृतो मत्स्यावतारस्य हुस्त इत्यभिधीयते॥२१६॥

कृमितार्थिता:
कृमिहस्तं दृश्यित्वा ततः स्कन्धसमृ करो।
धृतो कृमिवतारस्य हुस्त इत्यभिधीयते॥२१७॥

वराहावतार्थिता:
दृश्यित्वा वराहं तु कटिपार्श्वं समृ करो।
धृता वराहावतारस्य देवस्य कर इष्यते॥२१८॥

श्रीविहारावतार्थिता:
वामे सिंहसुखं धृतवा दृश्येण सिपताकिक।
नरसिन्हावतारस्य हुस्त इत्युष्यते बुधे॥२१९॥

वामनावतार्थिता:
उधर्वाधों धृतमुद्धिभ्यं सद्यान्याभ्यं यदि स्थित:।
स वामनावतारस्य हुस्त इत्यभिधीयते॥२२०॥

राष्ट्रारामावतार्थिता:
वामं कटिज्ञे न्यस्य दृश्येण वर्धिताधिक।
धृता परशुरामस्य हुस्त इत्यभिधीयते॥२२१॥

रामचन्द्रावतार्थिता:
कपित्यो दृश्येण हस्ते वामे तु शिष्यर: कर।
उच्चं धृतो रामचन्द्रहस्त इत्युष्यते बुधे॥२२२॥
पताको दक्षिणेन हस्ते मुख्तयामकरे तथा।
बलरामावतारस्य हस्तं इत्युच्यते बुधेः॥२ २३॥

क्रुणावतारस्यः
मुगशीष्यं तु हस्तास्यामन्योन्यासभिमुखे कृते।
आस्योपकाण्डे क्रुणस्य हस्तं इत्युच्यते बुधेः॥२ २४॥

कत्वक्यावतारस्यः
पताको दक्षिणेन वामे निपतातः करो धृतः।
कत्वक्यावतारस्य हस्तं इत्यभिमिश्यते॥२ २५॥

अथ तत्तत्तातीतयाहस्तः

राजस्वाहस्तः
मुखे कराभ्यां श्रावणी राश्यसारां कर: स्तूतः।

वाक्ष्याहस्तः
कराभ्यां शिखरं धृतवा यज्ञस्यस्य सचने॥२ २६॥
दक्षिणेन कृते तिर्यगः भाष्यणां कर: स्तूतः।

ज्ञतियहस्तः
वामेन शिखरं तिर्यगः धृतवान्येन पताकिका॥२ २७॥
धृता यदि क्षतियाणं हस्तं इत्यभिमिश्यते।

वैराग्यहस्तः
करे वामे तु हंसास्यो दक्षिणेन कटकामुखः॥२ २८॥
कत्वहस्तस्य यमावस्य मुनिनिमेरतादिविभः।

शुद्रहस्तः
वामे तु शिखरं धृतवा दक्षिणेन मुगशीष्यं॥२ २९॥
शुद्रहस्तः स विजे यो मृतिमिभिर्मारतादिनि:।
यद्यादशाजातीनां कर्म तेन कराः स्मृताः।॥२३॥
tचदे शाजानामपि एवमुहं बुधोत्तमः।।

बान्धवहस्तः

दम्पतिहस्तः

वामे तु शिखरं घृत्वं दक्षिणे मुगाशीयकः।॥२३॥
घृतं स्त्रीपुं सयोहस्तं स्यातो भरतकोविदः।।

मातृहस्तः

वामे हस्ते दर्शन्नद्ध सन्देशो दक्षिणे करे।॥२३॥
आवर्तितवा जटे वामहस्तं ततं परसः।
स्तिवा करो घृतो मातृहस्त्य इत्युच्यते बुधः।॥२३॥

बिनियोगः

जनन्यां च कुमार्यां च मातृहस्तो नियुज्यते।

पितृहस्तः

एतत्सिद्ध मातृहस्ते तु शिखरे दक्षिणेन तु।॥२३॥
घृते सति पितृहस्त इत्यास्यातो मनोविभिः।।

बिनियोगः

अयं हस्तस्तु जनकं जामातरि च युज्यते।॥२३॥

श्रद्धूहस्तः

बिन्यस्य कष्टे हंसास्य सन्देशं दक्षिणे करे।
उद्धे च परामुद्ध्य वामहस्तं ततं परसः।॥२३॥

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वियाः करो ध्रुतः भशुहस्तसत्स्यां नियुज्यते ।

भशुहस्तः
पुत्र्यान्ते तु हस्तस्य शिखरो दक्षिणे यदि ॥२३७॥
ध्रुतं भशुरस्यां हस्त इत्युच्यते बुधेः ।

भर्त्र्यावत्तः
वामे तु शिखरं ध्रृत्वा पाद्वेयोः कर्तरीमुखः ॥२३८॥
ध्रुतो दक्षिणहस्तेन भर्त्र्यावतकरः स्मुतः ।

ननान्द्वस्तः
अन्ते त्वेतस्य हस्तस्य खीहस्तो दक्षिणे करे ॥२३९॥ ध्रुतो ननान्द्वस्तः स्याद्विति नाट्यविदं मतम् ।

व्येस्वकनिन्द्रात्तः
मयुरहस्तः पुरतः पाद्वेयभागे च दर्शितः ॥२४०॥
व्येस्वकातुः कनिष्ठस्यापः हस्त इति स्मुतः ।

पुलहस्तः
सन्देहमुदरे न्यस्य भ्रामयित्वा ततः परम् ॥२४१॥
ध्रुतो वामेन शिखरं पुलहस्तः प्रकीर्तितः ।

हुष्पाहस्तः
पूतद्वन्ते दक्षिणेन स्वीहस्तं ध्रुतो यदि ॥२४२॥
हुष्पाहस्त इति स्यातो भरतागमकोविदः ।

सप्प्रीस्तः
दर्श्यित्वा पायाहस्तं कराभ्यं स्वीकरावः ॥२४३॥
भूतौ सप्तरीत्वः स्यादितः भावविद्व विद्वः ।

उत्तहस्तानां गतयः
भव्यति नृत्तहस्तानां गतयः पञचधा भुवि ॥ २४४॥
उर्ध्वश्वरोतारा प्राची दृश्यन्ता चेति विश्रुता ।
यथा स्यात् पादविन्यासवेदः कर्योरपि ॥ २४५॥
वामाजङ्गमेव वामस्य दृश्येऽदृश्यणः च ।
कुर्यात् प्रचलनं होत्तर्वसिद्यान्तलखण्यम् ॥ २४६॥
यतो हस्तस्ततो दृष्टीये यतो दृष्टस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ २४७॥

नृत्तहस्तः
पताकायस्त्तिकाकायश्च दोलाहस्तस्तथाऽशिलः ।
कटकावर्षेनश्च शक्‌: पाशकीलको ॥ २४८॥
कपिल्यः दिशारः कुमोः हंसायश्वालपपणः ।
त्रयोद्वृत्ते हस्तः सुनुर्ततस्यायपोपोऽगिनः ॥ २४९॥

नवचतुर्भास्तः
सूर्यहस्तः
अंसोपकष्ये हस्ताभ्यामलपदकपित्यकः ।
धृत्यो यदि करो ह्योश दिवाकरकरः स्मृतः ॥ २५०॥

चन्द्रहस्तः
अल्पस्यो वामहस्ते दृश्येऽ च पतातिकः ।
निशाचारकरः प्रोक्तः भरतागमद्वर्तिषमिः ॥ २५१॥
भ्रुतथ्येवाचः शशास्त्रद्वारकरकः स्मृतः \p{I}\textit{२५.२}।

तिर्यङ्ग्रामे च मुद्गः स्याद्विद्धिणे च वताकिका \।

शुक्रग्रहकरः प्रोक्तो भरतागमवदिभि\। \p{I}\textit{२५.३}।

हस्ताभ्यां शिखरं धृतवा यज्ञसूत्रस्य दर्शनम् \।

ऋषिमार्गणस्तोऽयं गुरोश्राविप्रकृतितः \। \p{I}\textit{२५.४}।

वामोऽच्छागामे मुद्गः स्याद्धस्ताद्विद्धिणे तथा \।

शुक्रग्रहकरः प्रोक्तो भरतागमवदिभि\। \p{I}\textit{२५.५}।

वामे करे तु शिशुकविशूलों दर्शिणे करे \।

शन्तैश्रवरकरः प्रोक्तो भरतागमकोविविदः \। \p{I}\textit{२५.६}।

सर्पश्चिनों वामकरे स्नृती स्याद्विद्धिणे करे \।

श्राहुग्रहकरः प्रोक्तो नामविधायाधिपैिजे \। \p{I}\textit{२५.७}।

केतुग्रहकरः प्रोक्तो भरतागमदिभि\। \p{I}\textit{२५.८}।
अभिनयदर्पणम्

पादमेदा:
क्ष्यते पादमेदानां लक्षणं पूर्वसम्मतम्।
मण्डलोत्सवने चैव भ्रमरी पादचारिका॥२५६॥
चचुर्णा पादमेदा: स्युस्तेषां लक्षणमुच्यते।

मण्डलमेदा:
स्थानकं चायतातीलं प्रेक्षणप्रितानि च॥२६०॥
प्रत्यालीं स्वस्तिकं च मोटिं समसाचिका।
पार्वेःसुचितिः च दश मण्डलानीरितानीह॥२६१॥

स्थानकमण्डलम्
कठि स्पष्ट्यार्थचन्द्रास्त्रपाणिभां समपादतः।
समरेशतया तिष्ठेत तत्स्यात् स्थानकमण्डलम्॥२६२॥

शायतामण्डलम्
वितस्यन्तरितो पादौ कुत्वा तु चतुरस्को।
तिर्यकः कुञ्जितजातां थ्यितरायतमण्डलम्॥२६३॥

श्रायतामण्डलम्
दक्षिणांग्रहं पुरतः वितस्यन्तरितान्तरम्।
विन्यसेदू वामपादं च शिखरं वामपाणिना॥२६४॥
कटकामुखहस्तस्तथा दक्षिणे धृतो यदि।
आलीढमण्डलमिति विलयातं भरतादिभिः॥२६५॥

प्रत्यालीढमण्डलम्
आलीढस्य विपरीतसातु प्रत्यालीढास्त्रमण्डलम्।

प्रेता० शामण्डलम्
प्रस्तूत्ये कपः पादेः पारिंदेशस्य पादः॥२६६॥
स्थितान्ते कृमेङ्खलनस्ते स्थित: प्रेक्षणामण्डलम्।

प्रेतिमण्डलम्
सन्तापानेकं पदं पादेय वितस्तिविनितयान्तरम्॥२६॥
तिथंक कुब्रिट्यजानुमयां स्थितात्थ शिखरं करम्।
विधाय वक्ष्यसन्येन प्रसुता च पताकिका॥२६॥
प्रदशेयंदित तज्ज्ञा: प्रेतिं मण्डलं जयः।

व्यासकमण्डलम्
दक्षिणोतरत: कुर्यत् पादे पादे करे करम्॥२६॥
व्यासेन तदा प्रोक्तं स्त्रितं नाम मण्डलम्।

प्रेतिमण्डलम्
प्रपदाभ्यां सूचि स्थिता जानुयमेन संस्पशोत॥२७॥
कमादू भूतलमेकं लिपताककरद्रयम्।
कुलव तन्मोटितं नाम मण्डलं कथितं दुधे॥२७॥

समसूचीमण्डलम्
पादाग्राभ्यां च जानुभ्यां भूतलं संस्पशोधिदि।
मण्डलं समसूचीति कथितं पूर्वसूरिभि॥२७॥

पार्श्वसूचीमण्डलम्
स्थिता पादाग्रायमेन जानुनंकेन पार्श्वः।
संस्पशोद्रू भूतलं पार्श्रमृतसूचीमण्डलरितम्॥२७॥

स्थानकमेत्वा:
पादविन्यासमेदेन स्थानकं भविःं भवेत।
समपादे चैकपादं नागवन्धस्तत: प्ररम्॥२७॥
एन्द्रं च गारुढं चैव ब्रद्धास्मानमिति कमात्।

समपादस्थानम्

स्थिति: समाभ्यं पादाभ्यं समपादमिति समृतम्॥२७५॥

विनियोगः

पुष्पािज्ञानो देवरूपे समपादं नियुक्ते।

एकादस्थानम्

जान्यान्त्रित्य पदेकैन स्थिति: य्यादेकपादकम्॥२७६॥

विनियोगः

एकपादं त्रिन्दं स्थानं निष्ठरे तपसि स्थितम्।

नागबन्धस्थानम्

पादं पादेन सायंत्व तथा पाणिं च पाणिना॥२७७॥

स्थिति: स्यायान्यान्याभ्या नागबन्धे प्रस्युत्ते।

एन्द्रस्थानम्

पादेमेकं समािक्ष्य रियत्वायण्यपदजानुनि॥२७८॥

उचानिते करं न्यस्य स्थितिरेन्द्रमितीरितम्।

विनियोगः

वासवे राजभावे च स्थानमेन्द्रं नियुक्ते॥२७९॥

गाहदस्थानकम्

आलोिमण्डलेष पश्चादय जानुतलं भुवि।

संस्थाप्य पाणियुग्मेन वहन विरलमण्डलम् (१)॥२८०॥

स्थितिस्य गाहदस्थानं गाहुऽ विनियुक्ते।

ब्रद्धस्थानम्

जानुपरि पदं न्यस्य पदस्योपरि जानु च॥२८१॥
स्थितं यदि भवेत् ब्राह्मण जपादिषु नियुक्ते।

उल्लोकनेत्रः
अध्योत्भुवनेनैर्हृद्यां लक्षणं परिक्षयते॥२८५॥
अमगं कतरी वास्त्रोपत्त्वनं मोतितं तथा।
कुपालगमिति ख्यातं पश्चाठोपत्त्वनं बुधे:॥२८५॥

अलगोत्भुवनम्
उद्दूत्त्व पार्श्वयुगलं करदिदैः स विन्यसेत्।
बध्या कराभ्यां शिखरै अलगोत्भुवनं भवेत्॥२८६॥

उल्लगनकर्तारी
उद्दूत्त्व प्रपदेः सन्यपादस्यैकस्य प्रदुः।।
कतरी विन्यसेदेश स्यादुत्त्व वनकर्तारी॥२८६॥
अधोमुखं च शिखरं कटौ हस्तं न्यसेदिद।।

अध्योत्भुवनम्
पुरं पादं समुद्धूत्य पश्चात्पादं नियोजयेत्॥२८६॥
करौ तु लिपतात्यात् क्रुतवास्त्रोपत्त्वनं भवेत्।।

मोतितोल्लगनम्
पर्यायपार्श्वोपत्त्वनं कन्तरीच तु मोटिता॥२८७॥
लिपताके च करयोः क्रुता शाख्यस्थापिकाशाशत्।।

कुपालगमिति
पारिवेकं कपादस्य कटौ पर्यायस्यो न्यसेत्॥२८८॥
अर्धचंद्रकालमद्ये न्यस्तमन्यत् कुपालगम।

अयमरीवल्लगम्
श्रमया लक्षणान्यत्र कदयेः लक्षणभेदः॥२८९॥
उत्सुक तथामरी चक्रामरी गहडामिधा।
तथैकपादृभमरी कुञ्जितभमरी तथा ||२९०||
आकाशभमरी चौं तथाक्षभमरीति च।
भर्मरीः सस विन्दृया नात्यश्चाभ्विशार्दैः ||२९१||

उत्सुक भमरी
स्थितां समाभ्यां पादाभ्यामुद्यत्व भामवधि।
सर्वादप्रमतरले स्थादुपत्त्व तथामरी त्वसौ ||२९२||

चक्रभमरी
भुवि पादौ मुहुः कर्षं सध्रिपाताकै करृं वहन।
चक्रबद्ध भमते यल सा चक्रामरी भवेत् ||२९३||

गहडाभमरी
तिर्यक्कः प्रतायङ्कपादं पश्चाजानु मुखि क्षिपत।
सम्यक्कः प्रतायः बाहू द्वौ भामवेद Simple गहडो भवेत् ||२९४||

एकपादभमरी
भामवेद्देकमेकेन पादं पादेन सत्वरस।
ता तवेकपादभमरी भवेद्विति विनिश्चित। ||२९५||

कुञ्जितभमरी
निकृष्ण जातभमरं कुञ्जितभमरी भवेत।

आकाशभमरी
उत्सुक पादौ विरलौ कुल्वा पादौ प्रसायं च ||२९६||
भामवेद सकलं गात्रमावासभमरी भवेत।

भ्रमरी
वितस्यन्तारितां पादौ कुलाक्षभमरं तथा ||२९७||
तिष्ठेद् यदि भवेद्वक्षभरी भरतोदिता।

चारिभेदः
अथात् चारिभेदानं लक्षणं कथयते मया॥२९८॥
आदौ तु चलनं प्रोक्तं पादस्याचक्रक्षणं तथा।
सरणं वेगिनो चैव कुट्टनं च ततं परम॥२९९॥
लुढ़ितं लोहितं चैव ततो विषपस्वरः।
चारिभेदः अभ्यो अधौ प्रोक्ता भरतवेदिभिः॥३००॥

चलनचारि
स्वस्थानात् स्वस्य पादस्य चतनाचचलनं भवेत।

चक्रमणम्
पादयोर्वीरपार्श्वार्यमुत्कृत्त्वत्सक्षः पञ्चक्षणं यथलः॥३०१॥
गतिभेक्षरक्रमं वर्णितं नाथकोविभिः।

सरणम्
चलनं तु जल्लकावेदकेनान्यस्य पार्श्विना॥३०२॥
तिरंगाकष्ट्रेद्भूमिः कारां तु पताकिके।
धूतवा च गमनं यथू सरणं तदुद्दीरितम॥३०३॥

वेगिनी
पार्श्विना वा पदाश्रेण दुः गत्या तु चालनम्।
कारां चालपञ्चे च त्रिपताकेस्याक्रमयम॥३०४॥
धूतवा नदेश्दृं यदि भवेद्वेगव्यस्य वेगिनी।

कुष्ठम्
पार्श्विना वा पदाश्रेण समस्तेन तलेन वा॥३०५॥
यत्रां धृतत्वस्य कुटनं तदुद्दीरितम्।

खस्तिकऽख्यतिपादाय कुट्टनाष्टः रितं, भवेत॥३०६॥

स्वस्तम्

पूर्वेऽवत् कुटनं कुत्त्वा मन्दं मन्दमतः परम्।
अस्य्यभूमेः पादस्य चालनं लोलितं भवेत॥३०७॥

विषमस्त्रः

वेंश्यर्थः दक्षिणेण वार्त्येण वामेन दक्षिणम्।
करमेण पादं विन्यस्य भवेदृ विषमस्त्रः॥३०८॥

गतिबद्धः

अयात्र गतिः भवेदानां लक्षणं वद्यते क्रमात्।
हस्ती मयूरी च मुगी गजलिळा तुरर्धिणी॥३०९॥

सिंही भुजङ्गी मण्डळी कर्तिवीरा च मानवी।
दशौता गतयो ज्ञेया नात्यशास्त्रविशारदः॥३१०॥

हंसोत्तमः

परिवर्त्यं तदुं पादवं वितस्यन्तरितं श्चः।
एककं ततू पदं न्यस्य कपिल्यं करयोवेहः॥३११॥

हंसवधुगमनं यतः सा हंसी गतिरीरिता।

मयूरीगतः

प्रपदायां भूषि खृध्द्वा कपिल्यं करयोवेहः॥३१२॥

एककजानुंचलनान्मयूरी गतिरीरिता।

सूगिगतः

भृगवद् गमनं बगान् लिपताकरौ कहः॥३१३॥
पुरतः पाश्वयोऽध्रुव यानं मुगगतिभवेतः।

गजलीलालगतः:
पाश्वयोऽध्रुव पताकायां करार्यां विचरं स्ततः ||३१४||
समपादगतिमन्दः गजलीलाति विभ्रुता ।

तुर्किन्द्रगति:
उत्तक्षिप्य दक्षिणं पादमुखङ्क्रम्य च मुहुम्हु हुं ||३१५||
वामेण शिशरं धृत्वा दक्षिणेन पताकिकाम् ।
तुर्किन्द्र गति: प्रोक्ता नृत्तशास्त्रविशारदेः ||३१६||

सिध्दिगति:
पादाग्राम्यां मुवि धिरीवा पुर उत्तक्षिप्य वेगतः ।
करार्यां शिशरं धृत्वा यानं सिंहगतिभवेतः ||३१७||

हुजहीगति:
दिपताकरकरी धृत्वा पाश्वयोऽध्रुवयोरपि ।
पूवेर्द्वागमनं यत्रु सा मुज्ज्वी गतिभवेतः ||३१८||

मराष्ट्रगति:
करार्यां शिशरं धृत्वा किन्निच्चत् सिध्दिसमा गतिः ।
मण्डूकी: गतिरित्येषा प्रसिद्धा भरतागमे ||३१९||

बीरागति:
वामे तु शिशरं धृत्वा दक्षिणेन पताकिका ।
दूरादागमनं यत्रु बीरा गतिक्षिन्दीरिता ||३२०||

मानबीगति:
मण्डलकारवदू भान्या समागतय मुहुम्हु हुः ।
वामं करं न्यस्य कटौ दक्षिणे कटकामुखम् ||३२१||
मानवी गतिरित्येषा प्रसिद्ध पूर्वसरिमितः।
मण्डलानि प्रयुक्तानि तवैवौत्तमबनानि च ॥३ ॥
भ्रमर्यासैव चार्य्यं गतयथं परस्परम्।
एकैकेनेदसम्बन्धादनन्तानि भवन्ति हि ॥३ ॥
एताः नर्तनविधौ शास्त्रः सम्प्रदायतः।
सतामनुग्रहेणैव विजेत्यो नान्यथा सुविद ॥३ ॥

उपरिषद्वद्वृत्तांश: केवलम् एमृ-अर्थायात्पुस्तके मण्डलमेदभ्यः प्राग् अधिको दस्यते।

श्रवः अन्तरसा:।

...

दशोः मृदुः च मरणमिलवस्तः प्रविन्ताः।
चक्षुः स्मरिता च संकल्पो गुणकीर्तनम्।
कियात्ये पञ्च तापां लक्षणागततः परमः।
उन्मादमूर्द्धः अस्य इत्यवस्तः स्पृतः परे।।
नयनेन्येनेद्व भावं भावात् स्पर्शं समाचरेत्।
स्पर्शं इत्युत्याय रूतं पदार्थं समाचरेत्।।

चिन्ता

कि कल्यंति किं व्यायैत्, क्षास्ते फिं वक्षि भामिनी।
इत्येव मानसोक्षणं च चिन्ता पार्श्वकिर्तिता।।

संकल्पः

यामि तामरविन्दानिैं विराम्यवर्षकाव्यम्।
रमामिः नितरां सारं तथेति छट्रं पुनः।।
श्रवनयद्वर्पर्शम्
तो दिना न हि जीवामि सैव मे परम धनम्।
हत: परं सा शरणमिति संकल्प ईरितः॥

शुभाकीरतनम्
एषाः मौलिकविभूतिः गुणदशामेषा परं जीवनम्।
तो खुदा न हि किशिदिति शरणं युनां रूपोन्मस्निः।
सा भूषा श्रवणः किरणपरियं वाचा परं जीवनः
मित्येव प्रतिभाति या पुण्यतिः: श्रीपुरुषमेदेकपि सा॥

कियाद्रेषः
गच्छ गच्छसि चेतां तो नाहं कान्ता न मे पति:।
त्वं चेति कथनं यत्न कथनं द्वेष उच्चते॥

तापः
किं करोति युमान्थं मा पचभिवायस्यस्यैः।
तपस्यनन्तरं गारं तपोस्ती परिक्रियतः॥

लक्षायागः
दोभं समाधिष्ठ्य पयोधरी ती प्रत्युघ्य विम्बाधयमायततः॥
हुक्तमेव त्यं शयने निषादयुःत्वोऽदृशं चरणायुष्णेन॥

उन्मादः
चिन्ते लिखितमालोक्य नायकं कबनाजना।
परिंथमस्य हं दोभं जुजुम्बेव गहजीयसमु।

मूल्यं
यत्ताक्ष्याय वैकल्यं पञ्चप्राणानिरोचनम्॥
श्रासंखा याममालं सा मूल्यं वात्यं मूल्यं हि॥

श्रमिनवद्वर्पर्शम् समासम्॥
N. B. Numerals refer to the serial numbers of the slokas in the Text; and (i) and (ii) indicate respectively the 1st and the 2nd halves of the slokās.

1. V. वख for सर्क; M. तत्वस्त for तं जुम:
2. M. सार्थ for सार्थ; V. गन्धर्वामरसो गलो; M. बदन for गलो;
3. V. तथा तृत्यं शम्भोर्मे प्रयुक्तान; VM. प्रयोगमुद्दतं भुवत; M. ख- प्रयुक्तात्तो हरू; V. प्रयुक्त च ततो हरू;
4. M. तथाना च गणामेवा
5. VM. बुङ्का तु तारावर्ण
6. For 6(ii) S. reads तामस्तु शिविता नायचो नानाजनवदास्पदः
7. VM. तत्र: परम्परा for एवं परम्परा
8. V. पार्थं चालिन्यम् M. वार्षं चालिन्यं; S. अभिभावान् गीतं, V. गीतं सर्कं संगृहं; M. गीतं खरानं संगृहं; S. पद्मुज for पद्मजः; S. त्वरित्तित्त्- भिद्यं and M. पर्यःप्रदृश्य शास्मिद्य for त्वरित्तित्त्राश्रिद्यं
9. V. प्रागलुम्भोसोम्यचन्द्रम च, M. प्रागल्भयोसोम्यचन्द्रोभायं
10. M. जुःवादिश शोकनिवेदः; S. ज्ञूःवम for ज्ञातम!
11. V. नृथं चतुरंगो ... ... न for एतचतुरंगोपेतं नन्तन
12. VM. तत्र for त्वत्; VM. दैवात्मायां
13. S. महायोङ्क for शुभायोङ्कस्; S. महायल्य for महायल्य
14. M. तत्र तत्तम for तु तत्तम
15. VM. एतत्त्परभित्त राजसभायां
16. A¹ भावो for हव; M. धीरोदलः कलाचन्त; V. कलावादवनयंचुरो; A² चद्वः ध महाराजघुयः एवं सभानायक लघुः
17. M. सर्कका for सुकवी
18. A¹A² सभाकितमं वन्दे वेद; A¹ जीवितम, A² शोभितं for जीवितः
19. M. प्रामुखद्वसेन्यदा; VA² बसेव; for बर्तर
20. Mss. रक्षमुच्यते for रक्ष उच्यते; M. रक्षमध्यर्थिते
22 A² पार्वत्यादेश तालाबाहे दिइयो व मृदुज्जर:।

तयोः*चे गोतकारः भृतिकारलन्दिति।।

V. ... मेघे गोतधारी

23 A² नाशकी रचनामंडली

24 A² गीतबायारुसारियाँ

25 M. पराश्यभूषणः VM. प्रहसनमुखप्रश्नः A² समुद्रदिशित for समुद्रदिशितः

27 VA² वेयो नामेव विविधिता for दशोः नामाविविधिताः; Mss. जीवः विरतः

28 Mss. बचो गीतः for बचो गीतः; M. दृढ़ कायः for दृढ़ कायः

29 Mss. सुद्धमः नब्जः for सुद्धमः नब्जः; M. किन्नियो कांशः

31 Mss बहुविवाहः for बहुविवाहः; V. पालमुः ध्रोभावाचरेत्

32 V. जय जय हे रजाधिदेवते

33 V. तुष्ये वापि रज्जकायः; M- तुष्ये वापि रज्जनां व विभूतये

34 V. नायकनाथः; M. दुष्कालिमथाचरेत्

35 M. दृढ़ कायः; Mss. दृढ़ गीतः

36 MA² अन्ननालन्यादेशः गीतः; A³ इहस्तनाथनिधर्णनमः A¹ बोधद्रव्यः for बोधद्रव्यः;

A² तलमात्रुः; A¹ तलमात्रुः and A³ तलनिधियमः for तलमात्रुः

37 A¹ यतो इलासतोः; A¹ ततः भावः for ततो भावः

38 M. सालिको परः

39 M. चतुर्धिभन्यः; S. तत्तपिकोहैदंशितो मलः M. adds to this the following बान्धव्यथ धुरादीनो वाचिकके कोत्तः; S. भालुकेन for भालुकेन; VM, विभाषित for विभाषित

42 Mss. भ्रात्र for हस्तेः; S. पार्वेः for पार्वेः

43 P. षड्यानिम for षड्यानिम; SP. हस्तमार्यपरः for श्रीवामपयपरे; SP. षड्यानिम

लिख श्रीवा बाहु.

44 P. बड्यानुपरः; P. भृषणानि for कृपारेवः; P. मथम for जन्तुः

45 V श्रीवा नायपोष्कर्त्; M. श्रीवासाधिकिष्योपाध्यन्तु, V. हति भुक्तो; P.

कोले नायसिदेविनिलः

51 Mss. यज्ञसमस्तविवितमाः
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<td>54</td>
<td>V. प्रमाणेऽद्, for प्रणामेऽद्</td>
</tr>
<tr>
<td>56</td>
<td>M. मनमद् for तमतम्</td>
</tr>
<tr>
<td>58</td>
<td>VM. जनाश्चासे, M. वा विषादे for च विषादे</td>
</tr>
<tr>
<td>59</td>
<td>M. रत्ने for यतने ; M. निषेधे वामर्थः</td>
</tr>
<tr>
<td>60</td>
<td>V. संहोपयुतः for संहोपहृतः</td>
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<tr>
<td>61</td>
<td>S. पराशृङ्गमुद्रितम्</td>
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<tr>
<td>62</td>
<td>V तत्त्वलकारलजादि ; M. वकोपसारः, for वक्षपासारः</td>
</tr>
<tr>
<td>66</td>
<td>अः, शालिकित for प्रशालिकित</td>
</tr>
<tr>
<td>67</td>
<td>V. बीर्तिं सुरनारीचा; M. बीर्तिः सुरनारीशाः; A¹M. समान for सानन्द</td>
</tr>
<tr>
<td>68</td>
<td>M. चाम्पूर्बिचित्रा विनिमये</td>
</tr>
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<td>69</td>
<td>M. भन्त्रासफळम्</td>
</tr>
<tr>
<td>70</td>
<td>MV. इच्छायां for याच्यां; VM. वलनकमात्; A¹A³ चलनं for चलनं</td>
</tr>
<tr>
<td>72</td>
<td>V. कलयो for कायाः; A¹A² साची रुचि नियुक्ते for नाचे साची निरोज़णम् A¹A² चलनात for चलनात</td>
</tr>
<tr>
<td>73</td>
<td>M. दर्शने for निद्रे; A¹ च प्रसंजिते and M. समसंज्ञक for प्रसंजिते</td>
</tr>
<tr>
<td>74</td>
<td>M. व्युत्धरेः for द्वेस्मेवर्षे; M. परस्ते, A¹ पारस्ते for पारस्ते; MA¹A² जाप्याः; V. नमस्कृते for नमस्कृती</td>
</tr>
<tr>
<td>75</td>
<td>M. इं यमूथध्रागायेवलोकनम् A¹ ही यमूथध्रागायेवलोकनम्, VM¹ विलोकितम् for विलोकनम्</td>
</tr>
<tr>
<td>77</td>
<td>M. अनुक्रमिनिरोज़णम् for अनुक्रमिनिरोज़णम्</td>
</tr>
<tr>
<td>78</td>
<td>VA¹A² विचारे च श्रीयं च पदन</td>
</tr>
<tr>
<td>79</td>
<td>V. खान्तिरने पाने, V. तथा च परिवर्तितो for तथैव परिवर्तिता</td>
</tr>
<tr>
<td>81</td>
<td>MA³ तथायते for तथा चंद्रने, V. विभते, A¹ विस्तरे for विस्तरे</td>
</tr>
<tr>
<td>82</td>
<td>M. पारस्ते for पारस्ते; V. चलनात for चलनात</td>
</tr>
<tr>
<td>83</td>
<td>A² खलः अने</td>
</tr>
<tr>
<td>84</td>
<td>V. परिज्ञापने for प्रायुक्तने</td>
</tr>
</tbody>
</table>
85 M. नाथसमलं नाथसमलं ; A² विनय या नाथसमलं
86 M. उपमान्य मुख्य देशी नाथियों विश्वास : for 86(ii)
87 A² उच्च में ; A² वोच या प्रश्न या प्रश्न
88 V. असंग्रहण युक्त ; A¹A² प्रश्न हितादि : निरुपित या हितादि ; A³ हस्तान्तर
89 I. पत्रकार्य प्रत्यक्ष : I. मंगलार्थ चन्द्र, M. चन्द्रशंकर पुराण, V. चन्द्रशंकर पुराण, A³ चन्द्र माराल
90 I. मुक्तसर्वाधिक खूबसूरत ; A² कविता खबरालकु म ; A³P. सूचनाय सर्वाधिक खास या सूची, I. सूची खबर अधिक या खास:
91 A¹ कंगुलशालापत्रक, MV. कंगुलशालापत्रक, A³ लांगलशालापत्रक, I. लांगलशालापत्रक, A³ गामलशालापत्रक, P. कंगोलशालापत्रक, A³ चिली अर्थात् नौ, MA³A³ हस्तान्तर for हस्तान्तर
92 I. ताम्रचुद्वत : प्रम, I. ताम्रचुड़ैलोक (स)के ; A³ हस्तान्तर नामलखितमीरितम् P. हस्तान्तर नामलखितमीरितम् या I. विशंतितसंध्या ; I. adds to this couplet the following :

नामानुकानि कविभिर्मेचतिश्वासारीः।
चुरूरो चुरूचिबः शुद्धचतुरः खंडन्तुरः॥
सर्पचतुरः वल्लसर्पनिशिराः ... ... ॥
93 PÅ³ has for this the following :

प्रसारणादकुलीननामसंहः व कुशनातगः।
पत्रकार्यकरः प्रोक्तः कर्तीकारविचारः॥
I. also has the same with v. I. प्रोक्तो मरतार्थविपरःः॥
94 VPA¹A³ निशेषके for B. निशेषके
95 VPA²B दुरो खंडवे या P, वायो शायने ; B. व्युत्तक्षे ; A³BP गमनीयते, I. गमनीयते ; B प्रसादे न प्रतापे न ; A¹ खंडवे for खंडवे
96 P. क्वाते बनये या BI. क्वातवर्धने, B. तरक्षिणे, M. दुरूके ; I. puts between 96(i) and 96(ii) the following : स्वस्तेद्यात्तिटि वचन निष्पक्षे च
न दर्शने B.
I. नृपणिभावस्य दर्शने B. omits 97-99. This couplet (97) is continued in I. as follows:

इन्द्रविष्णुभास्य भावे च गणालिङ्गभावने ।
प्रलापे खड़्गस्ये च परायणविधिकः ॥
मध्यायं सलिले सिन्धी व्रजरायादकृतिः ॥
तत्रतत्तद्वित वचने तालये सीक्षितकः ॥
नामिन्दपूं च नारोणां धूरायां चोरवादने ॥
बालामे पुष्पस्ये पताकस्त स्वावनात ॥

98 M. सिंधी, V. सन्धी for सिन्धी

99 M. सन्धी च V. सम्भवी च M. पुराणि for पुरोगृपि

100 A³ एवमार्दिषु for एवमर्द्धु ; A¹ पताककरभावनाः, A³ पताककरभावनाः,
I. पताकाहस्यभावनात्, B. पताकाहस्य मेदनात् ; P. reads for 100 (ii) the following: पताकैःनामिका वका वरसी तिपताकः and I. has the same as अस्तित्रनामिका वका वरसी तिपताकः, M. contiuuing this by तिपताकः इति ह्याती गद्यकमोविशार्दे:

101 A³ क्रान्तरेदपि वास्ते ; A³ हृदिन्यामपि वास्ते ; A³ दीपे त्वमिज्वालाविभंजभो

102 V. मरतादिनिः for भरतोत्सम्यः for the whole couplet A¹A³ read श्रीपुंस्योऽः समायेनु वुज्यते तिपताकिकः and A³ reads बालायां लिङ्गुद्धर्दे च माहृत्य तिपताकिकः and P1B reads बालायां युज्यते सोड़यं तिपता-
कामिकः करः

103 I. तार्यपताकः ; P. हृभृश्रोरिव वाचके, A¹M. उमयोरिति दर्शने

104 B. काकव चुरिकाया च द्विजगौरुप्यथः for 104(i), for प्रयोगके, M. 
प्रयोगः, P. प्रयोगके: B. विधोर्यः; I. भरतार्यविधः

105 A¹ बहः: प्रसारी भजते स करः ; A³V. कुबितासःसदितर्स करः, for the whole couplet A³ reads तर्जनी सम्भवे चात्र बहुस्वर्भक्रसे सुखे यदि । कर्तरी क्रमेव * * * *

and P. तर्जनी सम्भवे चात्र बहुस्वर्भक्रसे सुखे यदि ।

कर्तरीहल एवाय तस्य रूपसमुच्चये
106, P. विषयोऽसपदेति च, A. विषयोऽसपदेति वा B. omits 106(ii)
107 M. विरही पतने तथा, BA. विरहे कर्त्तीर्भेत, B. omits 107(ii) and reads 107(i) as विरहयंधिकिं कलीशे विरहे कर्त्तीरसुखः; M. युज्यते, प्रथे for युज्यते यथा
108 A. ब्र्धी च संप्राप्तिता; A. चासे संप्राप्तिता; P. अशी चासा प्रसारिता; A.। अः भक्षः प्रक्षः; B. omits 108(i) and reads 108(ii) as अ० आ० वा प्रक्षः
109 A.। BP. हाराणाः हाराणाः कर्त्ते for शाकने वर्तने तथा; BP. भावृते युज्ये तत्र (तत्र P.) उचिताभिविशारदः for 109(ii); Mss. भालक्ष्यापि नयने
110 M. न्योदक्स, A.। न्योदक्स, V. न्योदक्स; Mss. प्रसिद्धः for प्रसिद्धः; A.। हस्तभावनः for कर्मभावना; B. omits 110
111 A.। अर्थचन्द्रकरस्वर्य पताके
112 B. क्रथ्याधमी भाति गलस्येणके के पि च; A.। माहासुः और B. बलासुः, A.। माहासुः for माहासुः, B. omits 112(ii)
113 A.। चापि लक्षणे स्वर्णेन, V. चापि अगस्यस्यार्जः, B omits 113(ii) and has पाकलानाः नमस्कारीर्गच्चः प्रयुज्ये for 113(ii)
114 Mss. तार्की वकः; A.। विषेष्यमुखार्जः, B. तार्कीमुखार्जः; M. प्रचण्डपवनेनेव च; B. continues 114 with ओगलहतः कथिता सा दुःखविशेषिता
115 B. omits 115(ii), A.। कुंतायः और A.। कुंतायः for कुंतायः
116 M. सर्वः पुस्तावमवने; A.। भावेदपि शुकुवान्दो; BSV. omits 116(i)
117 A.। अन्युष्योपरिवृत्त, M. अन्युष्योपरिवृत्त; A.। A.। अन्युष्योपरिवृत्त; for 117(ii) and 118(i) P. and B. have the following:

P. सिमारे कदसाहि च माहाना युद्धभावे ।
ताभालिकारसि नाखेकुमुखिः प्रयुज्ये ॥
B. सिमारे कदसाहि यादविं बुरांनं युद्धमेधे ।
तां बार्तिनं विन्त्येकुमुखिः सालिभिः ॥
118 See v. 1. of 117 for 118(ii); A.। reads 118(ii) as तस्मिन्तथ्यक्तोऽह्नुः-मुहः तु शिलारः करः and P. as तस्मिन्तथ्यपरिचार्जः; शिलारः संप्रकृतितः.
119 A³ gives the entire viniyoga for 119-121(i) as Madhava's krṣṇa gesture is mentioned in 119. Tariṣṭa and B. has it as 'AH ...' ... in śiśu and Mad ... ...'. Tariṣṭa and B. have it as Madhava's character while P. has it as Madhava's gesture. The entire viniyoga has been given PB. as follows:

And P. reads

For 121(ii) and 122(i) A³ reads

And P. reads

122 For 122(i) see notes on 121, A³ reads: A³ does not have the text. MVA A² reads: B. has 122(ii) as follows: 

123 B. omits 123. Mss. do not follow B.

126 MV. पोषणे for पेषणे See v. 1. of 125
127 V. हिंदुस्तानी छ खट्टा. See v. 1. of 125 and 128(ii)
128 V. इस्लामिक: प्रकृत: नामथियाविविधताओऽ; M. इस्लामिक मुख्तस्त्य विषे यो
भरतामैः. For 127(ii) and 128(i). A³ has—
रिज्जुल्य मध्यमां: शिरस्युप्ल्विषिता: ।
tरजनी शर्तता सोधः सूचीहस्तः प्रकृतितः: ।
and P. has मध्यमांह्योषुस्त्य: किंविषुप्ल्विषितः: ।
रजनीप्रशुता सोधः सूचीहस्तः प्रकृतितः: ।
A¹A²MV शातेष्विः for शातेष्विः
129 A¹A² रोमाल्यां for लोकायः; PB. लोकायोद्वैतण्ड(रहर)ए भावन for 129(ii)
P.B. have तर्कादेः (व्य)ञनासेः च तर्जने
130 MV. कार्यों शालाकायुस्च, A¹A² कार्यों र्याल्ये वापुष्य वेदयामाक्षे कथा; B.
कार्यों शालाकायह नालके नालभवने; P. कार्यों कल्लायाह नलिनोलालभावने;
A³ पायाः च लोकदुन्दुभावाञ्चने, A¹ घोषायाः लोकदुन्दुभावाञ्चने; PB. omit
130(ii)
131 B. omits this, A³ has 131(ii) as बोज्य: बिनियुयन्ते विनास्ते सूचीहस्तः:
and P. has बोज्यः बिनियुयन्ते सूचीहस्तः: पुरातनः;
132 For 133(i) A¹ has ग्यानांतथा ै तस्स शिष्णू मुक्तेष्वि चमा Mss. बिनियोज्ये विद्यये; PB. omit this couplet and P. gives बाणाहसः;
133 M. अगुल्यां विरातः; A¹A² कुबिम पद्मकरः; A¹A² omit the second
half of 134.
134 M. कन्युक्तम्यान्विभोजने; V. कन्यके for कन्युक्ते, PBA³ read the whole
as follows:
135 A² घरटः PBA³ this and 137(i) as follows:
कपिहरुप्त्यां शाखां नमेनः करः
ब्राह्मणिष्विः पद्मकरः बिनियोज्ये निबुयः (पिकाटे B.) व
137 See v. 1. for 136. V. कमले चन्द्रेपद्धकोश इत्यादितः। PV. पताके तत्तिम्यलावत सर्पशीर्ष, $A^3$ पताकाभाष्यतिनमालावत सर्प, M. पताका निमित्तता प्राप्तताः।

138 MA$^1$A$^2$ देवचंद्रदनेशु, MV. दानेशु शास्त्रालिङ्गेऽऽ कुम्भेऽऽ; see notes on 139.

139 For 138(ii) and 139(i) BA$^3$P have the following:

कुजो चन्द्रनाथं च प्रायःम्यति वचो महेतु (A$^3$ देवचंद्रानां प्रायःमके।

बाढङे (बाढङे B) पुष्पे सर्पशीर्षहुस्त नियुक्ते (PA$^3$. शीर्षे च युक्ते)।

$A^1$A$^2$ कनिष्ककांकु: प्रतिफलः; V. कनिष्ककांकु: प्रति; $A^3$ कनिष्कांगुणः प्रति; M. कनिष्कांगुणः प्रति।

140 For 140(i) B. has श्रीणां मध्ये करांश्चति बचने छविभारणे; V. वचे सर्पशिशो-रपि; $A^2$ भीती विवादे, $A^1$ विष्णविवादे, M. विवेदे for विवादे, V. नेपथ्य-अवाहाने लिपुलोके, $A^2$ श्राहापे for श्राहाने for 140(ii) See v. 1. on 141

141 For 140(ii) and 141 PBA$^3$ have the following:

श्राहावेदिपि च नेपथ्ये (नैवेदे $A^3$) वचने सम्प्रदात:।

भीती विवादे समरे (शामने $A^3$) समये च लिपुलोके।

देवे दूरस्थिताने रङ्गवशानं सुमानने।

वर्णवेदिपि सबाने युज्यते मण्डिश्च:।

M. कार्यः मन्दे for काममन्दे, $A^1$A$^2$ omit 141(ii)

142 $A^1$ सोपाने पदविन्यासे युज्यते मण्डिश्च: $A^3$ omits 142(i)

143 For 143(i) $A^3$ has कर: सिंहासुमुखाथिनयकरित्वमेविन:। M. सिंहासुमुखः सवेतु। MV. मण्ये चलने for दर्शनलाने A. पदहारयो:। A$^3$ पदहारयो; for 143(ii) see notes on 144 below.

144 For 143(ii) and 44(i) P. has

होमायं दर्शनले पद्मामालायति हिमते।

सिंहासने वैवपके शोभनीयमाच मध्यमे।

युज्यते सिंहास्वाधीनो हलोद्वयं करवेद्विषमः।

M. वैवपके शोभने संप्रुषुर्जयते; V. काह्यलिङ्के मवेद, P. काशोलको मवेद, $A^3$ गारुण्यलको मवेदः।
145 B लिक़ुच्यस for लकुच्यस, A² बालकन्याया for बालकिन्याया ; for घरिटकार्यके, A² घटिकार्यके and A¹ घटिकार्यके, PB घुटिकार्यके

For 145 (ii) See v. I. on 146

146 For 145 ii and 146 (i) A⁰ BP read

चालके चकोरे च गुड़ेपिच व चिधेयतःः

लाखुलहल्विः यः करामिनयेवेद्विधःः

( लाखुलहल्वः कथितं भरतार्हेवकोविदःः ) B )

V. reads 146(i) as चालके गुड़ेते चेरे कादुलकरलचालाम् A³ कनिष्ठावतिंः च for कनिष्ठावयावकिताबः A³ विरलास्वेलप्रदःः P विरलादायकाःः

147 V. आवर्तके|पिच for आवर्तके कुः for 147 See v. I. on 148 below

148 For 147, 148 and 149(i) P reads

शास्तारां प्राण्तमुले च सीन्द्रे क्षारमधुःः

चालैः हु नियुज्यते हस्लोहयममलप्रवःः

and B reads

शास्तारां प्राणिगुले च सीन्द्रे च विचारयोः

वालबेति नियुज्यते हस्लोहयममलप्रवः

and A³ reads

* * प्रनुले च सीन्द्रे च विकारके

वालनाथे नियुज्यते हस्लोहयममलप्रवःः

149 M शाष्ने च रने चालप्रह्लादो विधियते ; see 148 also for 149(i). V तार्क्यावाचारः शिष्यः see v. I. of 150

150 For 149(ii) and 150(i) A³ and P read

उद्धोः कनिष्ठकः वसिन्तरा शोषः सुः प्रस्तुता यदि। श्रेण्याचारायमः परस्त्रो स कर्मचारीणे भवेत ( P श भवेष्टुः करः ) M सुः तिर्यक्षेतुः करः, A² मूले युक्तेश्चादुः करः, PB किषिद्येले च ( पि B ) कनके तामलोऽयोःः, M लोहने for लोहके

151 B omits this, M हेये for चादें, A² वर्षामेदे च लोहने for लोहने वर्षामेदने, A¹ शाक्तातने for शाक्तलोऽये
153 For 152(ii) and 153(i) A³ reads

मध्यमानामिकाद्वैती निकृष्ट्य तत्माभिषेत्

श्रेष्ठः प्रसारिताधारी हृयः स अभरो करः

and P reads

मध्यमानामिकेः सम्मकु तुष्टिते तत्माभिषेत्

श्रीशाः प्रसारिता सोदः अभरायिभिः हृतकः

M योगे for पश्चे, for 153(ii) see v. l. of 154

154 A² अभरायः करो हृयः कीतितो भरतामः, M कीतितो भरतोत्तमः, A¹ A² लयाहृत्य मध्यमाया अपनता; for 153(ii) and 154(i) B reads

योगे मौने चतुरे सुंभ गजानां द्वन्तिकानने

सुत्वते अभरस्योवः हृतकारादिवचनने

For 155(ii) see v. l. of 157

156 M मृत्तिकादी for शील्कितादी, V निःक्षने मलिकादी see v. l. of 157

157 For 155(ii), 156 and 157(i) PB. read वितस्य लेखने शोभनाय रेखाः

विवेचने। मालानां बहुमो सौंदर्य माधवायंदिपिहके (B. निःक्षने)। दारीदिति बाचके

(सूर्यकेषि चतुरे B) चापि निकराण विषयने। क्रियालयास्वच्छने हंसास्योधने

सुत्वितत:। V. दंपो दु जलमव्ये च करो हंसस्य ईरित:।

158 P. तस्सुष्पणेमदेश्यते, see vl. of 159

159 For 158(ii) and 159(i) PB read

मथीदायं सेतुव्ये बिधाने दूरागहती (B.-गाहते)

शुद्धनाये बिधानेषुपि हंसचो नियुक्तते

A¹A² पञ्चोस्य सुत्वते भरतामे; A¹A²M भरतामे: for 159(ii) see v. l. of 160

160 For 159(ii) and 160(i) P reads

करमात् प्रदेशशी मध्यमायं सुर्यायं ईयः

शोर्यं प्रसारिते सोदः संदेशं विकथानने

M. कीतितो नायकौविधः; 160(ii) see v.l. of 161
161 For 160(ii) and 161(i) BP. read मोक्षके पुलके वापिंचिन्द्रे (B. वारिंचिन्द्रे)
हङ्काचिन्द्रे (B. ब्रज्योः) मुलिकायां व विक्ष (B लिक्ष) महिनिर्माय च बिहः \nतिलाहुती च (B. हृत्स्व) संहयायां संविष्ट परिहुते च (B. नियुक्ते) \nMV. अर्चनेनिधिः च भक्ते सन्द्रवशयो विधीयुते, $A^1 A^2$ आहुङ्गिंकर्मकः सम्यकः \nमितिलामः.

162 $A^1 A^2$ इत्याः कौतिष्ठो शाक्षकोविदे: VM. भरतमेः; for 162(ii) P
reads सर्वकृत्यमर्यमान्ययुक्तामिहत्तकः, M. कुमुदाईभजने; for 162(ii) see
v. 1. of 163

163 For 162(ii) and 163(i) P reads
दाने दैन्योक्तिपठने पवसंहवैतभाष्ये। मुक्लीकथयेण भोजनायः जपेदिः \nएताराध्यायेवें मुक्लाहयः करो भवेत्।।
and B reads
दाने दैन्योक्तिपठने पवसंहवैतभाष्ये। जपे च भोजने वैव कमले पथितत्था \nमुक्लामिहत्तकः युज्यते योगपालदैः।।
M. नामोऽ करोधुपे; for 163(ii) P. reads
वर्जन्यायाः प्रसुः तिलोकुपुः परम्।।
कनिमामूलामाः चेताग्राहूकरौ भवेत्।।

164 For the entire 164 B reads
वेदवर्यं लिलोकायं तयसंहवै कविनिद्रेऽशों। ताम्भ्रक्रस्य विवेयं युज्यते युक्तकोविदे:।।
for कुकुटाकरो बके काँके $A^1$ reads भके कुकुटकाकारो, $A^3$ reads यथं कुकुट- 
काकासी; $A^1$ हृद्य ताम्भ्रुकाहवः करो भरतकोविदे: for 162(ii)

165 M. कनिष्ठे तु तिलोकः, $A^2$ बिले शालोऽत्स्युकः $A^1$ तर्थेयुकः for 
लिलेयुकः

166 Mss समने for नमने $A^1$ कनिमामूलः समने पुलकोऽये तथा 
सुका स युज्यते चरः, $A^1$ कपिस्यक्तलजनौ; MA$A^1$ चोर्ध्यार्थे, $A^6$ 
उपेन्द्रायेः त्येष्कः.
169 For 169 and 170 Mss read

It is highly probable that these lines have been mutilated and confounded. I have therefore suggested the reading as shown in the text.

171 Mss प्रकीनितः:

175 A² खट्टाच गर्दमेख़ूँ इच्छेते संध्याता करा; M. खट्टाचः इच्छेते संध्याता;
V. चतुर्विंशतिः A³ वयोविशिष्टतांने पूर्वः मर्तादिभि; M. वयोविशिष्टाः
प्रोक्ता सूरिभि: संयुता करा:

176 A³ नमस्त्रारे लवऽकरातः

177 A¹ मूलान्यापर्वकः:

178 MVA¹ प्रमाण्यूहु, A² प्रमाणे यूह, A³ सम्भापे प्रमाणोऽजोऽकळे, A³ यताहुःकरयो
यत निःकळतः; A² नृवसलयो: for निःकळ इस्लयो:

179 M. अन्तःसङ्गहिं वर्तते; M. कटक सोंसङ्गोयते

180 A³ अंगामोऽकळे शाखाना नमस्त्रारे च, A³ अंगामोऽकळे च शाखाना नमःपिंचि च।

181 M. संयोगिनो खलिकाहय:; A³ पाताकाबृह, MVA पातकेच्या उध

182 A³ नाखारमसे च दोऽलाय विनियोगे विध्यते; VMA¹A³ प्रयोक्तः
मिति

183 Mss बालकलादि for बालकलादि च. cf अप्रांगं in S. VII 198. A¹ फलानि
प्रहर्दो V. प्रहर्दो तथा V. सम्बिध्योर्थेदं च, A¹ रप्तादानेन मन्त्र

184 A¹ उद्दस्यनाम हस्तोऽयं मित्यो भर्तादिभि: V. उद्दस्यनाम हस्तोऽयं झे यो
भर्तादिभि:, A³ उद्दस्यनाम हस्तोऽयं विधेः यो भर्तागमे

185 VA³ कर इरित: for सर्वस्ये करः

186 A² विन्यान्य शिष्टः; A¹ शिवलिङ्गादभस्यने

187 Mss खलिकाभिषिः, M. नाखारमसे मथुर

188 M. विवाहायुषि युज्यते

189 M. शिराङ्ग for शिक्षारंज्य, for 190(ii) see v. 1. of 191
191 A¹ तर्जन्यां यदि, A² तर्जन्या युतमा, V. तर्जन्यो तथा श्राविग म फर 190(ii) and 191 A³ चम
चुल्ला करभ्या शिर्करी वाकामाङ्ग प्रवेशयत्।
देवधने तु तद्धुपस्तं जन्या वामयोगुतः॥
उकः शाखामिस्य इस्कः कररामनयद्विमभः॥
विनियोगामु तले भिन्तितो भरतायमे:॥

192 For the entire couplet A³ चम

तिर्यगयोगोऽसक्तलाभ्यांपञ्चद्रकः॥
चक्रहसी भवेदेष सोडः चको नियुक्ते॥

193 For 193(i) A³ चक काद्युलिकायुक्त प्रशो भवति सम्पुतः; for 193(ii) V. सोडःः बस्तैवति वोधाने सम्पुतो विनियुक्ते॥

194 A¹ तर्जन्ये पाशं, A² तर्जन्या पाशं, for 194(ii) A² चम पारे च लम-कोशाय भीङ्कलायां; for the entire couplet A³ चम
सूचौहसेम ताजन्युताधिनिकः यदि:॥
सोडःः पारकरो नाम भरताचार्यसम्मतः॥
A² चम रते द्वेपे च पारे च भीङ्कले विनियुक्ते॥

195 For the 195(i) स्मथे लुके च यवज्ज्वते कीलकः करः सम्मतः: A¹ नरमाधुलोपे, M. नरमाधुलोपे, M. विनियोगस्य सम्मतः for कीलको विनियुक्ते for the entire couplet A³ चम

छायारोशिमिषो हलोऽयं यदि गुढः करिग्रिका।
कीलकः स करो बध्य संकेते विनियुक्ते॥

196 For the entire couplet A³ चम

करघुठे कर् न्यस्य करिग्राहुः विस्तारात्॥
साध्विस्तो भैसत सोर्य साध्विशेषः विनियुक्ते॥

197 A² करिग्रिके; for 197(ii) See v.l. for 198
198 For 197(ii) and 198(i) A³ reads

हलसम्पुटकेश्वर किन्या नित्यता यदि।
कृमेहस्त भवेत सोवि कृमेवंदिव विनिजुयष्ठेत॥
M. मुग्धशोभन्त्रारम्भस्पर्यप्रकटते, A¹ मुग्धशोभन्त्र लक्ष्यकरसोपरिस्थिते, A² मुग्धशोभन्त्र लक्ष्यतारम्भस्पर्यप्रकटते; for 198(ii) see v. l. of 199

199 M. उच्चते for इरित, M. स्वाभविकर वराहस्य च दयने; for 198(ii) and 199 A³ reads

मुग्धशोभन्त्र मुग्धशोभन्त्र लक्ष्यादेश्युक्तकिन्या॥
संवन्धः स वराहस्यकरसाधितम् प्रयोज्यते॥

200 A¹A² चन्द्रादेश्यः for गद्दसहस्य इलाहुर् V. has श्रेयः स गढ़ो हसो and A³ has विजो शो गढ़ो हसः

201 For the entire couplet A³ reads

वर्षशृष्टिः समा हस्य न्यायादेश्यकारणवचनयोः॥  
स नागवन्य हस्य ज्ञानान्यन्यसेः स युज्यते॥

202 For the entire couplet A³ reads

चन्द्रः चन्द्रः न्याय यश्चक्रासारिति॥
ख्तरादेश्यकरसाधितम् ख्तराधि कुर्विरित॥

203 M. continues the couplet by अश्वप्रक्रेण्यान्यके च युज्यते हिलपकः:

205 M. हस्ततः करदण्डः, A¹ हस्तस्य करदण्डः, A³ हस्तस्य दण्डः करे महेश्वरक्रियाधिकारक

206 A¹ तिपितकेः स्त∪, A² तिपितकाऽभः द्विपु, A³ तिपितकेः स्त∪, A¹A²MV साधीकः; A³ क्रतेदास्यवचनः च; A² वामे नामवेन चाहूते, for 206(ii) see v. l. of 207

207 For 206(ii) and 207(1) A³ reads

कपिलस्य दण्डः नामवेनेऽचारसमाकृतः॥
वामेन च कपिलव: स भारवः कर इरित॥
Mss कपिलम् कोेतिपि for कपिलकेतिपि V. अभवौः प्रलितार्थम्बन्धायं, A¹A² V. भाष्मदण्डः
208 M. वरदशेतो for वरदशेव
209 V. शिखरंदछियो
210 A³ गतो लघुक्षणः; V. शिखरं दछियो, A³ शिखरो दछियो
211 Mss स्खिष्टंक्र शक्कहलः:
212 V. नायकरान्विचारः:
213 M. नेक्तःते: करः
214 A³ शतस्यावलस्य हस्तोऽधर्म प्रोच्यते बुधः:
215 A³ तत्कृष्णः for पृथी कृमिः A²V कृमंवतारस्य कर इत्युच्यते बुधः; for the entire couplet A³ reads:

वराहं दशिल्यत्वा तु ततो स्थन्धसमो करोः
पृथी वराहप्रस्य हस्तोऽधर्मं कौतितो बुधं

216 For 219(ii) M. पृथ्वी चेन्नरिभिः आह्यतावतरस्य करो भवेत्
217 For the entire couplet A³ reads

उद्धोधो ध्रुतस्य तु वामे दछियाके यदि
स वामन: कर: प्रक्ति वृत्तिन्द्रविविशारदः

218 M. रामचन्द्र हस्त इमिर्गोयते
219 M. वलरामस्य हस्तः स्थ्यदिति नायबिद्रो विदुः
220 A¹V हस्त स्थ्यदिति नायबिद्रो विदुः
221 Mss पृथकाचैन; for 227(ii) see v. 1. of 228
222 For 227(ii) and 228(i) A³ reads

करे वामेतु शिखरः दछियांन पताकः
पृथी यदि चन्डिवस्य कर इत्युच्यते बुधः

A¹ करावःः Mss हस्यालयः दछियो, for 228(ii) see the v. 1. for 229
223 For 228(ii) and 229(i) A³ reads

हस्यालयः दछियो हस्ते वामेतु क्षटकायुः
पृथी यदि तु वैश्यक्ष कर इमिर्गोयते

224 V. दछियो युगशीर्षः
225
232 V. वृत्त खींसुयङ्गसङ्गतं: V. खींसुयङ्गसङ्गते व्याख्याति मर्त्यादिभि:; V. बच्चा वामेष्ठिचन्द्रश्, M. पत्ते वामेष्ठिचन्द्रश्चन्द्रश् जन्दशी:; A¹A² वामेष्ठिचन्द्रस्यात् सन्देशोऽ:; V. करे देजियो for देजियो करे
233 A² व्याख्याति for भारतविश्वासं M. हस्ते ततः V. हस्तततः M. करे प्रृढ़िः मातृहस्तः:
234 A¹A²V शिखरं देजियोन
235 For 235(i) A¹A²V reads खृतं च नाथयशाखः; पिन्द्वरस्त इतिप्रेते
236 Mss वामहस्ते ततः परम्
237 Mss शिखः करे प्रृढ़िः मातृहस्त
238 V. इत्तिर्दिष्टे for इत्तिप्रेते बुधः
240 V. नाथयबिद्रो बिहु: for नाथयविद्रो मतम
241 VA¹A² हस्तः प्रकीर्तित for हस्तः इतिस्मृतः
246 V. देजियो देजियश्च तु
247 This is repeated ; see 37
248 V. खस्तिगङ्गायचय, Mss शकटः पाश कोङ्के, Mss किष्टः V. शिखरम्
250 M. हंसोपकङ्गे for अन्सोपकङ्गे
254 Mss पताकिका for प्रकीर्तितः:
256 Mss शिखरं विस्रुतो
263 V. स्थितिरताय मर्दवम्य
265 M. करी for प्रृढ़िः; V. मर्दागमे
278 V. स्थितवान्यत्वद्, M. स्थितवान्ये पद
280 Mss पथासाध for पथादाध
282 M. मोडितं for मोडितं
285 For विन्यसेदेषं M. विन्यसेदेषां V. विन्यसेद्दु ह
286 M. पुरः पाश्र्वः समु
287 M. मोडिता for मोडिता
288 V. प्रकाशात् for प्रकाशनात्
291 V. विश्वे या वृङ्ग शाखाविश्वादः
295  V. सत्त्रे for सत्त्रम्
301  V. स्थानस्य स्था पादस्य, पादमोंदयंपार्थवा
306  Mss भूतलस्तु कुश्यं
309  V. वद्यते लक्ष्यं क्रमात
312  V. इसी गतिरीष्यते M. कपिलवस्तुर्वर्वंहन्
313  V. गतिरीष्यत
314  V. मूर्गतिः स्मृतः Mss विजयं ततः for विचरंस्ततः
319  Mss मर्तासम्:
322  M. दशैकं च for प्रयुक्तानि
323  M. मवान्येबं for अभ्यर्थेव
324  M. शास्त्रवर्तं यत्, V. सम्प्रदायिकः V. शतामुग्रहेणेऽति
Abbreviations: u. = utplavana; g. = gati; h. = hasta; gr. = grīvā; c. = cāri; dr. = drṣṭi; bhr. = bhramāri; m. = maṇḍala; ś. = śiras; sth. = sthāṇa; u. = utplavana. Numerals refer to the number of ślokas.

aṅga 42-43.
aṅga bhr. 297-298.
agni h. 212.
aṅjali h. 176-177
adhomukha s. 54-55.
anuvṛtta dr. 77.
arāla h. 114.
ardhapatāka h. 103-104.
ardhasūci h. 167-168.
alaga u. 284.
alapadma h. 146-149.
avalokita dr. 78-79.
asva u. 286-287.
asāmyuta h. = gesture by one hand
ākāśa bhr. 296-297.
āṅgika = gestures and postures in
drama and dance 39.
āyata m. 263.
ālīḍha m. 264-265.
alokita dr. 69-70.
alolita s. 55-56.
āhārya = dress and decoration of
the body. 40.
Īśvara (= Śiva) h. 205
utkṣipta s. 63-64
utplavana = jumping movements
in dance and drama.

urpluta bhr. 292
udvāhita s. 52-53
utsāṅga h. 184-185.
ullokita dr. 75-76.
ekapāda bhr. 295.
ekapāda sth. 276-277.
aindraka sth. 278-279.
kaṭaka h. 168-170.
kaṭamāmukha h. 124-127.
kaṭakāv ardha h. 187-188.
kapittha h. 121-124.
kapota h. 177-178.
kampita s. 60-61.
karkaṭa h. 178-179.
kartaṭi u. 285-286.
kartaṭimukha h. 105-107
kartaṭi-svastika h. 188-189.
Kalki h. 225.
kāṅgula h. 144-146.
Kārtikeya h. 209-210.
kilaka h. 195.
kuñcita bhr. 296.
kūṭāṇa c. 305-306.
Kuvera h. 215.
kūrma h. 197-198.
kūrmāvatara h. 217.
Kṛṣṇa h. 224.
krpālaga u. 288-289.
Ketu h. 258.
Kṣatriya h. 227-228.
khatvā h. 202.
gajalilā g. 314-315,
gati = mode of walking or setting foot.
Gaṇeṣa h. 200.
Garuḍa bhr. 294.
Garuḍa sth. 280-281.
graha = the right manner of beginning a tune, song or dance.
cakra bhr. 293.
cakra h. 191-192.
caṅkramaṇa c. 301-302.
Candra h. 251.
candrakalā h. 132-133.
catura h. 149-152.
calana c. 301.
cāri = dancing movement in which the action of feet if prominent.
ṭīkā = indication, expression, gesture, cf. ātikyā saha jāyayā-
Cha. Upaniṣad.
dolā h. 181-182.
tāmracūḍa h. 163-164.
tiraścīnā gr. 82-83.
turaṅginī g. 315-316.
tripatāka h. 100-102
trīśula h. 165-166.
dampaṭi h. 231-232.
devara h. 238-239.
dhuta s. 57-59.
nartana = dance and drama.
nāṭana = a general term for nāṭya, nṛtya and nṛtta.
nanāndī h. 239-240.
nāgabandha h. 201.
nāgabandha sth. 277-278.
nāṭya = stage representation of a story or the part of a story with recitation, costume, songs and dance.
nāyaka = one who pays for a dance or dramatic performance
Nirṛti h. 213.
nṛtta = merely symmetrical and rhythmic movement of limbs.
nṛtta h. = gestures used in dance and abhinaya
nṛtya = pantomimic dance, a dance which represents feelings and moods through gestures
Nṛṣimha h. 219.
patāka h. 93-100
padmakoṣa h. 134-137
parāvṛtta s. 61-62.
Paraśūrāma h. 221.
parivāhita s. 64-65.
parivatita gr. 83-84.
palli h. 170-171
pāda-cāri = cāri.
Pārvatī h. 207-208.
pārsvasūcī m. 273.
pāsa h. 194.
pitṛ h. 234-235.
putra h. 241-242.
puspapaṭa h. 182-183.
prakampitā gr. 85-86.
pratyānga 43.
pratyālīḍha m. 266.
pralokita dr. 72-73.
praṣaṅjita = excessive affection.
preṅkhaṇa m. 266-267.
prerita m. 267-269.
Balarāma h. 223.
Budha h. 253.
Bṛhaspati h. 354.
Brahma sth. 281-282.
Brahma h. 205.
Brāhmaṇa h. 226-227.
bhāva = State
bhāvana = representation (lit, that which affects an idea to be represented), 98, 106 etc.
bhāvanā = see bhāvana,
bhāvita = represented.
bhujāgī g. 318.
bherunda h. 203.
bhramara h. 152-154.
bhramarī = flight movement of the body in dance
bhrāṭṛ (kaniṣṭha) h. 142-143.
(jyeṣṭha) h. 142-143.
Maṅgala (Mars) h. 252.
maṇḍala = posture in general in dance and drama.
maṇḍūki g. 319.
matsya h. 196-197.
matsyāvatara h. 216.
manmatha h. 210-211.
mayūra h. 108-110.
māyūrī g. 312.
māṭr h. 232-234.
māṇavī g. 321.
milita dr. 74-75.
uṣṭī h. 116-118.
mukula h. 161-163.
mokṣa = the right manner of releasing or bringing to a close a tune, song or dance.
moṣita m. 270-271.
moṣita u. 287.
ṛgāsrīṣa h. 139-142.
ṛgī g. 313-314.
Yama h. 213.
rasa = sentiment
rākṣasa h. 226.
Rāmacandra h. 222.
Rāhu h. 257.
rekhā = see notes on 27.
Lakṣī h. 208.
lāṣya = female dance.
lūṭhita c. 306
lolīta c. 307.
Vaiśya h. 228-229
Varāha h. 198-199.
Varahāvatāra h. 218.
Varuṇa h. 214.
vācika = oral expression, proper delivery 39.
Vāmanāvatāra h. 220.
vāyu h. 214-215.
vīra g. 320.
Vināyaka h. 209.
viṣama-sañcara c. 308.
Visṇu h. 206.
veginī c. 304-305.
vyaṅghra h. 166-167.
śakata h. 189-190.
śāṅkha h. 190-191.
Sanaiscara h. 256.
śikhara h. 118 121.
śivalīnga h. 186.
śukatunḍa h. 115-116.
Śukra h. 255.
Śūdra h. 229-230.
śrutikāra = drone.
śvaśura h. śvāstu h. } 236-237.
Śāṃmakha h. 209-210.
sapātī h. 242-243.
sama dr. 67-68.
sampāda sth. 275-276.
sama samasūci m. 272. 51-52.
sampūṭa h. 193.
saṃyuta h. = gesture by both the hands.
saraṇa c. 302-303.
Sarasvatī h. 206-207.
sarpaśiras h. 137-139.
sācī dr. 70-72.
sāttvika 40-42.
simhī g. 317.
simhamukha h. 142-144.
sundari gr. 80-81.
sūcī h. 127-131.
sūrya h. 250.
sthānaka = standing or sitting posture 262.
snuṣā h. 242-243.
svastika m. 269-270.
svastika h. 180-181.
haṃsī g. 311-312.
haṃsa-pakṣa h. 157-159.
hamsāsya h. 154-157.

CORRECTIONS
Page 4 line 1 Read Hasta-bhedāḥ
" 6 " last " Le théâtre indien
" 7 " " " Ditto
" 71 " " " Kapittha for Tripatāka
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