

**AN ANALYTICAL STUDY OF  
THE NĀṬYAŚĀSTRA  
FROM THE VIṢṆUDHARMOTTARA PURĀṆA**

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By

**Vidula Hemant Pharate**

Under the guidance of

**Dr. Manjiri Bhalerao**

**Shri Balmukund Lohia Centre of Sanskrit and Indological Studies**

**March 2022**

## CERTIFICATE

This is to certify that the thesis entitled **An Analytical Study of the Nŗttaśāstra from the Vişᅇudharmottara Purāᅇa** which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in the **Shri Balmukund Lohia Centre of Sanskrit and Indological Studies of Tilak Maharashtra Vidyapeeth, Pune**, is the result of an original research work completed by **Smt. Vidula Hemant Pharate** under my supervision and guidance. To the Best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any other degree or similar title of this or any other university or examining body upon her.

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Place:

Manjiri Bhalerao

Date:

Research Guide

## DECLARATION

I hereby declare that the thesis entitled **An Analytical Study of the Nŗttaśāstra from the Viṣṇudharmottara Purāṇa** completed and written by me has not previously been formed as the basis for the award of any Degree or other similar title upon me of this or any other Vidyapeeth or examining body. I understand that if my Ph.D. thesis (or part of it) is found duplicate at any point of time my research degree will be withdrawn.

Sd/-

Place:

Vidula Hemant Pharate

Date:

Research Student

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## ABSTRACT

In the early medieval period, Kashmir arose as the domain of Pāñcarātra of Vaiṣṇava. The Viṣṇudharmottara Purāṇa believed to be written in Kashmir, or North Punjab is a testimonial of this critical phase in the religious development of the region. The third *khaṇḍa* of the Viṣṇudharmottara documents the Art, Iconography and worship related to Vaikuṅṭha Viṣṇu, the principal deity of the Pāñcarātra. However, while doing so, the writer/s of the Viṣṇudharmottara *khaṇḍa* III tries to re-interpret the traditional fields of knowledge from the sectarian position and makes them an intrinsic part of the Vaiṣṇavite world. In this context, the exposition of Performing Arts in the text is a curious case to fathom.

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## ABBREVIATIONS

Gaekwad's Oriental Series: GOS

Mahābhārata: Mbh

Nāṭyaśāstra: NS

Nṛttaśāstra: NrS

Rājataranṅinī: RT

Sangītaratnākara: SR

Viṣṇudharmottara Purāṇa: VDP

# Chapter I: Introduction

## I.1. Research Topic

The proposed research focuses on the Nṛttaśāstra<sup>1</sup> in the third *khaṇḍa* of the Viṣṇudharmottara Purāṇa documented in fifteen chapters starting from chapter number twenty to thirty-four containing seven hundred and fifty verses except for chapter thirty-three which is in prose format. The section gives information about the technical aspects of dancing, including preliminaries, movements of various body parts, sitting and standing postures, histrionics, emotions and sentiments and the origin of *nṛtta*. The text shows its close association with Bharata's Nāṭyaśāstra.<sup>2</sup>

Another fascinating aspect of this section sets in chapters thirty-two and thirty-three, which consist of ritual hand gestures. Apart from this, the Viṣṇudharmottara Purāṇa *khaṇḍa* III contains a few significant references to the religious association of *nṛtta*. The study of these references is also a part of this research.

Traditionally, the Viṣṇudharmottara is considered a part of the Viṣṇu Mahāpurāṇa. It is revealed through the dialogue between sage Markaṇḍeya and king Vajra. Since this *purāṇa* mentions the theology, iconography and worship of Vaikuṅṭha Viṣṇu, it is known to be associated with the Vaiṣṇavism of Pāñcarātra. In general, scholars have considered the 5<sup>th</sup> century AD to 10<sup>th</sup> century AD as a probable period and based on the geographical references found in the text southern Kashmir or northern Punjab has been considered as its provenance.<sup>3</sup>

## I.2. Research Inquiry

The main objective of this thesis is to know the artistic significance of the Nṛttaśāstra and its religious underpinning by studying all the fifteen chapters. For this, an attempt has been made to comprehend and interpret the characteristics of different aspects related to dance given in the Nṛttaśāstra with an inter-disciplinary approach. Ultimately, the study tries to prove that the Nṛttaśāstra is an attempt to transform the

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<sup>1</sup> Shah in the second volume of her critical edition of the Viṣṇudharmottara Purāṇa *khaṇḍa* III has suggested that the section of chapter 20 to 34 may be called as the Nṛttasūtra following the colophon of the 34<sup>th</sup> chapter, (1961) 35. However the section is primarily called as the Nṛttaśāstra in the Viṣṇudharmottara Purāṇa *khaṇḍa* III see VDP III.2.7, 73.47, 83.8. Based on these references we propose that it should be called as the Nṛttaśāstra. We have presented all the references later in the analysis.

<sup>2</sup> Hazra (1958) 200, Kane (1971)69.

<sup>3</sup> Rocher (1986) 252.

*nṛtta* tradition related to the Nāṭyaśāstra into a Vaiṣṇava tradition with context to the temple religion of the Pāñcarātra Vaiṣṇavism.

### **I.3. Scope and Limitations**

#### **I.3.1. Scope of the Research**

Often the *purāṇas* are composed in the form of compilation. This element is also seen in the Viṣṇudharmottara Purāṇa *khaṇḍa* III. However, it is not right to underestimate the importance of *nṛtta* portion documented in chapters twenty to thirty-four by considering them as a mere documentation of a particular art or copied information from an already established text. Realizing its importance, the primary purpose of this thesis is to uncover the layered and multidisciplinary nuances. Earlier scholars have briefly presented their observations mainly related to artistic peculiarities. But even more complex is the nature of what is left to be understood, researched and explained. This thesis discusses and interprets the *nṛtta* tradition as seen in the Viṣṇudharmottara Purāṇa *khaṇḍa* III in more depth and comprehensively. There are three chief perspectives applied in this research.

**1. Artistic Evaluation:** It is mainly done in two ways; firstly by understanding various aspects of *nṛtta* mentioned in chapter twenty to thirty-four on individual grounds and secondly by comparing them with the Nāṭyaśāstra. For the earlier purpose, four volumes of Nāṭyaśāstra with Abhinavabhāratī published under Gaekwad Oriental Series (Vol. I: 1992; Vol. II: 2001; Vol. III: 2003; Vol. IV: 2006) have been used as it covers a wide range of variants, including of those found in Newari manuscript.

The study has also tried to examine whether some new thoughts have been instilled while considering the technicalities proposed by Bharata along with the notable additions made in the text. Apart from this, variants of relevant words, terms or verses in Nāṭyaśāstra have been inspected where necessary. This comparison can be helpful to understand the changes that have taken place in the presentation of Nāṭyaśāstra concepts related to dance and its textual documentation. This study not only shows the similarities or differences between the verses in the subjected fifteen chapters in the Viṣṇudharmottara Purāṇa *khaṇḍa* III with Nāṭyaśāstra but also goes beyond the statistical comparison and discusses their reasons. Attempts have also been made to analyze the connotative subtleties by considering the interdisciplinary art traditions. Other important Saṃskṛta sources, examples from iconography, etc.,

have been used for this purpose. Apart from this, the entire Viṣṇudharmottara Purāṇa has also been scrutinized regarding other art and religious material recorded in it to understand internal integrative nuances of the fifteen chapters of Nṛttaśāstra.

The critical edition of the third *khaṇḍa* of the Viṣṇudharmottara Purāṇa published by Oriental Institute, Baroda (1958) is considered as the primary source. We have attempted to verify the word/term alternatives and variants suggested in it. Similarly, the conceptual interpretations done by the creator of this edition Dr. Priyabala Shah have also been verified in this study. Likewise, we have referred to the Hindi translation and observations put forth by Dr. Puru Dadheech on the contents of, as he calls it Nṛttasūtra.

**2. Religious significance:** This work attempts to examine the religious association of the text and its effects on the dance concepts described in it. For this, significant references in this *purāṇa* and the development of regional Vaiṣṇava tradition have also been taken into consideration.

Moreover, another most crucial purpose of this thesis is to know the religious conceptual nitty-gritty of Rahasya and Nṛttaśāstra *mudrās*. Epics, *āgama*, and *samhitā* literature have been referred to in terms of understanding their religious side.

The regional context is considered necessary in the entire study. Thus, regional iconographic evidence has also been referred to in some places for better understanding.

**3. Historical perspective:** To carry out the above things, we have tried to look at it with context to the then socio-political situation, covered further in this chapter. Since the concerned *purāṇa* is mainly connected with Kashmir and its surroundings and early-medieval Kashmir was immensely throbbing in terms of art, literature and religion, an attempt has been made to draw some conclusions by examining the written and material evidence available. These findings are expected to help in creating the historical background for the presented study.

Above perspectives convey the inter-disciplinary nature of the proposed study.

### **I.3.2. Limitations**

**1. Period under Consideration:** There are many texts written based on Nāṭyaśāstra. For the present study, however, Saṃskṛta sources up to the 10<sup>th</sup> century AD have been consulted. Abhinavagupta's commentary is taken as the upper end. Abhinavabhāratī is the culmination of the glorious work on the Nāṭyaśāstra in Kashmir. Abhinavagupta

has referred to many scholars who have preceded him. The importance of his writing is exceptional if we look at many years of continuous thought tradition associated with Bharata's dramaturgy that he is carrying forward. As the main emphasis of this thesis is on comparison with the Nāṭyaśāstra, Abhinavagupta's commentary has been consulted to apprehend the concepts mentioned in the Nāṭyaśāstra and the Nṛttaśāstra. Therefore, the period premise of this work is from the Nāṭyaśāstra to Abhinavabhāratī, focusing mainly on the phase that starts from 5<sup>th</sup>/6<sup>th</sup> century AD. It includes secular as well as religious literature.

The period of *āgamas* or *saṃhitās* is a complex issue. The things presented in that literature are referred to as much as they need to be used for the theoretical understanding and analysis of religious attribution.

**2. Textual Bracket:** Dance or drama texts other than the Nāṭyaśāstra or mediaeval texts are not included (in some instances its references are given in the footnote), nor are Buddhist, Jain textual or material evidence are part of the study. However, the connection has been checked in few essential places. The study of the Śaivite aspect has been done with the help of textual references only. The comparison with Nāṭyaśāstra will be mainly textual.

**3. Practical Aspect:** Also, it is not part of this study to compare the stated aspects of the Nṛttaśāstra with the presentational elements of today's 'classical' dance styles. Today's dance styles are primarily based on medieval developments. Rarely there can be a mention made in the thesis.

Similarly, no comparison will be made of the technical execution of the Rahasya and the Nṛttaśāstra *mudrās* given in both the concerned chapters with their versions found in other religious sources.

Prakash Pandey has given some of the Nṛttaśāstra *mudrās* in his *Mudrāvimarśa* (1990). A *tantra* practitioner himself Pandey could interpret the gestures practically based on his inherited knowledge. For us, however, there are limitations. Still, the primary attempt has been made to get the idea of its practical aspect. Thus it is important to mention here that the practical interpretations displayed in the plates are not given as absolutely correct or full and final versions of these *mudrās*. Attempts have been made here to present only those Rahasya *mudrās* which have maximum clarity. Studying about all the Rahasya and Nṛttaśāstra *mudrās*, however, can be the next step in the research presented as already mentioned in the future scope at the end of the conclusions.

The research methodology and relevant theories mentioned in the next chapter will shed more light on the overall orientation of the proposed research topic.

#### **I.4. Importance of Research**

Considering its place in the Vaiṣṇava *purāṇa*, the most crucial feature of this work is to find and study the religious threads of the Nṛttaśāstra as seen in the Viṣṇudharmottara Purāṇa *khaṇḍa* III. The relationship between art and religion is complex. The dynamics are multi-dimensional. And the changes that take place in it have a constant socio-political context. As this happens, the interrelationships that transpire in these areas, the interactions, both explicitly and implicitly, need to be understood. Although behind-the-scenes events or dialogues that may not have been recorded from the texts realistically, the Nṛttaśāstra-like examples can uncover such facts as they are the results of this camaraderie. Texts like the Nṛttaśāstra can be considered as external produce of this process. The study refers to other essential contemporaneous texts related to art and religion and assesses their potential impact on the proposed text and also examines the conceptual parallels. It is a humble attempt to understand this dialogue.

It is worth mentioning here that this is the first detailed study of the Rahasya and the Nṛttaśāstra *mudrās*. Case studies of these *mudrās* have been done in terms of their religious complexities. Further, we have attempted to make some observations by knowing why such hand gestures should have been included in the text related to dance.

At the end of this study, an attempt has been made to make some inferences in terms of period, author and provenance of the section of the Nṛttaśāstra in the Viṣṇudharmottara Purāṇa *khaṇḍa* III by examining the historical setup and internal evidence obtained from it.

No art is different from that society. It is formed through the integration of the community. Therefore, an attempt has been made to treat the Nṛttaśāstra with the same totality and the context of space and time.

#### **I.5. Thesis Structure**

##### **Chapter II Survey of the Literature:**

After introducing the research topic, the next chapter reviews the previous works related to the Nṛttaśāstra.

### **Chapter III Methodology:**

The subsequent chapter discusses the methodology of research and some relevant scholarly theories.

### **Chapter IV Analysis of chapters 20 to 31 and 34:**

The fourth chapter is the central part of this thesis. In the beginning, the contents and religious attribution of the Viṣṇudharmottara Purāṇa are discussed. The preliminary features of the third *khaṇḍa* are then deliberated, and a summary of the content in chapters twenty to thirty-one and thirty-four of the Nṛttaśāstra is presented. Hereafter, the chapter-wise analysis has been presented.

Then, the involvement of dance in the rituals as appeared in the third *khaṇḍa* is noted with references followed by some important observations.

### **Chapter V Analysis of chapters 32 and 33:**

The fifth chapter is devoted to the Rahasya and the Nṛttaśāstra *mudrās*. Firstly it gives a summary of hand gestures listed in these two chapters followed by the analysis.

In the end, comments on the possible time, author and provenance of the concerned text are given.

### **Chapter VI Conclusion:**

In the last chapter, the conclusion is presented based on the analysis of all fifteen chapters.

## **I.6. Art and Religion in Kashmir- A Historical Review of Performing Arts and Vaiṣṇavism in the region**

It is essential to know the relevant historical background before turning to the main topic. Based on the geographical material found in the Viṣṇudharmottara *purāṇa*, it is believed that the text is written either in Kashmir or north Punjab. However, the religious content of the text unequivocally features the influence of the early-medieval developments characteristically attached to the valley of Kashmir. The reasons are pretty apparent.

In general, the time bracket of the Viṣṇudharmottara has been denoted by scholars from AD 500 to 900/1000, the period that began from the rule of Hūṇas (approximately 5<sup>th</sup> century AD) followed by Kārkoṭa and then till the end of the

Utpala dynasty, i.e. early 10<sup>th</sup> century AD. These almost five hundred years, Kashmir grabbed the pivotal position. It remained forceful on the political fronts in north-western territories, having a close encounter with the north and central Indian regions. In the early-mediaeval political history of India, Kashmir appears evidently during the reigns of Kārkoṭa and Utpala rulers. Kings like Lalitāditya Mukṭāpīḍa (AD 724-61) and Avantivarman (accession in AD 855/6) have left an indelible mark on the history of Kashmir and India proper by their ambitious ruling policies, foreign diplomacy and liberal approach. The period saw significant religious engagements culminating in establishing two sects; Pāñcarātra Vaiṣṇavism and the characteristic Kashmir Saivism. In this period Kashmir and surrounding regions witnessed the highest movement in the spread of the Pāñcarātra. The patronage of Kārkoṭa and Utpala rulers reflected in a massive escalation in temple building and image worship affiliated with Vaiṣṇava and Śaiva faiths along with Buddhism. The Viṣṇudharmottara, for many reasons, can be attributed to Kashmir's religious and political development that took place in this period.

The iconographical evidence found in the valley shows two stages of development. The external characteristics and the subject matter of the artefacts belonging to the pre-Kuṣāṇa and Kuṣāṇa period demonstrate a clear inspiration of the Gandhara art. The art of the Kārkoṭa and Utpala era showcases Indian culture and aesthetics, well synchronized with texts of that period.

On this background, the development of art and religion in Kashmir can be understood in two parts. The period before Kārkoṭa and the period of Kārkoṭa -Utpala kings.

### **I.6.1. Pre-Kārkoṭa**

#### **Art:**

Invasions and mercantile activities are the two most critical reasons which inspire socio-cultural communication. Many times invasions stimulate trade relations, and trade becomes a significant motive for cultural synthesis. The early period of the Common Era highlighted such developments. Art of Kashmir belonging to this period demonstrates these characteristics.

The Kuṣāṇa phase could be the first cultural marker spanning approximately the 1<sup>st</sup> to 4<sup>th</sup> century AD. Rājatarāṅgiṇī (hereafter RT) tells us about the growth in the urban settlements promoted by the Kuṣāṇa rulers in the valley, which was a



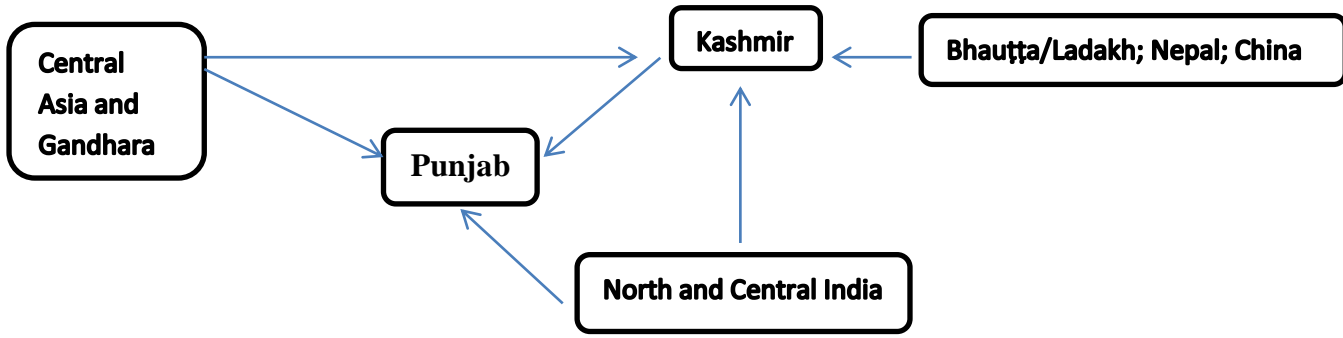
noteworthy feature of this Central Asian dynasty observed across their territories.<sup>4</sup> Kuṣāṇa cities were the centers of fine and performing arts. Mathura and Gandhara schools emerged as the culmination of solid economic support by the substantial trade activities and opportunities created for all vocations, including artists and a contributory atmosphere for cross-cultural communication.

The end of the pre-Christian era until the termination of the Hūṇa rule in the valley, through the available sources in which texts and the material both are not adequate, it can be safely inferred that the valley witnessed two parallel mainstream traditions. One that was dominated by the ancient Saṃskṛta cultural stream attached with the region, that comes to us prominently through texts, and another churned out of the Indo-Greek fusion mainly arrived from the neighbouring country of Gandhara. The geographical location of Kashmir offered it a substantial opening to the western world, the middle-east and central Asia; the north-western regions of India were exposed to the varied cultural elements introduced by the foreign entities. Yet interestingly, the core Kashmirian culture has consistently maintained its rapport with the roots approaching from the north Indian soil, which eventually grew strong. Kashmir and Punjab were the citadels to enter into the zone of what we popularly call the hub of distinctive Indian culture of North India. The valley was very well associated with this cultural environment from ancient times.<sup>5</sup> The validity of this claim increases even more due to the consistent linguistic tradition as the region was the stronghold of Saṃskṛta culture.

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<sup>4</sup> RT.1.I.168.; Litvinsky (1996) 291.

<sup>5</sup> Shonaleeka Kaul (2018) opines that it is wrong to detach various historical developments of Kashmir from the mainland India as Kashmir was always the part of the empirical culture of north India. For this she takes into consideration the existence of Kharoṣṭhī in the north-west regions up to Delhi, references found in RT about the matrimonial relations of rulers of Kashmir with other Indian royal families, the presence of ministers migrated from various Indian regions occupying positions in the Kashmir court and the artistic communication seen in the terracotta and stone depictions discovered in the valley.



**Diagram1: Three-way cultural currents coming towards Kashmir**

Pāṇini lived in Śālātura, present-day Lahur in Swabi tehsil in Pakistan. Xuan Zang had visited the place just before starting his journey from Udyāna to Kashmir. In his account, he narrates one story of Kaniṣka's time he heard there which speaks about the communication between Kashmir and Śālātura.<sup>6</sup> In the later period, the dialogue between Menander I (150-135 BC) and *bhikṣu* Nāgasena<sup>7</sup> took place in the court of Menander I in Śākala, is believed to be composed either in Saṃskṛta or Gāndhāri *prākṛta*.<sup>8</sup> Aśvaghoṣa, a famous Buddhist poet from Sāket, accepted by Kaniṣka<sup>9</sup> from the king of Pāṭaliputra, wrote in standard Saṃskṛta. As a result of Buddhist council held in Kaniṣka's time, the literature of the Buddhist schools of Mahāsāṅghikas and Sarvāstivādins got converted from Gāndhāri *prākṛta* to Saṃskṛta or Buddhist Hybrid Saṃskṛta. Interestingly, scholars also believe that Bharata's Nāṭyaśāstra (hereafter NS) is written in the Himalayan region, most probably in Kashmir only.<sup>10</sup>

Speaking of which, NS stands in between the pre-Kuṣāṇa and Kuṣāṇa period. The writer/s of the text was aware of the foreign ethnicities that were present in the society.<sup>11</sup> Even though the Greek theatre reached the doorstep of the Indian subcontinent,<sup>12</sup> the extensive discourse recorded in the NS speaks volumes about the prevalence of the local Indian theatre. Talking about the dramatic practices, the mention of Naṭasūtras composed by Śilālin and Kṛśāśva, found in the Aṣṭādhyāyī is

<sup>6</sup> Watters (1904) 222.

<sup>7</sup> Probably born in Kashmir Xing (2005)26; Jestice (2004) 621.

<sup>8</sup> Rhys Davids (1890) intro xi; Oskar von Hinüber (1996) 83.

<sup>9</sup> It is believed that Aśvaghoṣa was in the court of Kaniṣka II who ruled between AD 164-76, Harmatta (1996) pp. 427,429.

<sup>10</sup> Shukla, Nāṭyaśāstra Hindi translation (1983) Vol 1.Intro.19; NS GOS (1992) I.preface22.

<sup>11</sup> NS GOS (2003) III.21.111.

<sup>12</sup> Varadapande (1987: 210)

the earliest known reference to the theatrical tradition in the pre-Bharatamuni period.<sup>13</sup> Notably, there is no reference of Naṭasūtra in any of the later literature. Amarakośa lists Śailālina and Kṛśāśvin as the synonyms of *naṭa*.<sup>14</sup> Naṭasūtra probably was the manual of instructions in the form of aphorisms of the artistic practices of *naṭas*. It points out that there were established schools of theatre prevalent in the North-western region even before the NS. Later, after the 5<sup>th</sup>/6<sup>th</sup> century AD, valley produced great scholars and theoreticians who systematised ideas in art, religion, and literature. NS was instrumental in inspiring many texts and their subjects.

The RT furnishes the references of influential courtesans, hereditary temple dancers, creative passions of kings, royal patronage to the art, folk arts-artists and their political interference etc. The first reference of temple women comes in the records of king Jalauka.<sup>15</sup> The text mentions his donation of hundred women from his seraglio to the temple of Jyeṣṭharudra.<sup>16</sup> These women were appointed for dancing and singing at the fixed time dedicated in honour of the deity.

### **Iconography:**

Even though NS is considered written in the Himālaya region, the sculptural find of this period barely projects any connection with the body aesthetics narrated in the text. Foreign influence is more visible. It also appears in the specimens that shed light on the dance of the time.<sup>17</sup> However, this does not deny the presence of the NS

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<sup>13</sup> Aṣṭādhyāyī. IV.III.110-11.

<sup>14</sup> Amarakośa. II.X.12.

<sup>15</sup> The historicity of Jalauka is doubtful.

<sup>16</sup> RT. I.151.

<sup>17</sup> John Siudmak forms following periods after minute study of the sculptural data found in the valley of Kashmir.

I. Early sculptures dating from late first century BCE to the second century CE: In this category there are locally produced and imported artefacts. The earlier one is attributed to the Semthan terracotta further categorized based on the subject-matter, Hellenistic and Indian. The latter is ascribed with terracotta, stone and metal objects.

II. Then there are Gandhara influenced stone and metal images spanning late 1<sup>st</sup> century AD to the beginning of the 5<sup>th</sup> century AD.

III. The formative period of sculptures that are discovered in 5<sup>th</sup> century and 6<sup>th</sup> century AD are assigned to the Bijbihara and Baramulla findings.

IV. The next rather important phase is dispensed to the first half of the 7<sup>th</sup> century AD which exhibits the post-*Gupta* influence recognised with the art of Pandrethan. This follows the Buddhist sculptures which demonstrate the emergence of Kashmir's own Classical style of sculpture.

V. Then comes another important phase of the Classical style of Kārkoṭa period of 8<sup>th</sup> century AD, which consist Buddhist sculptures of Parihāsapura and other sites, and Brahmanical sculptures.

VI. The last phase is from the 850 AD to 1003 AD the period from Utpala and beginning of the Lohara dynasty.

For more details of the phases of sculptures of ancient Kashmir please see. Siudmak (2013).

affiliated theatrical tradition in the region. The comprehensiveness of NS indeed indicates the existence of practice at least for a century. But its echoes in other art forms, especially in the sculptures, probably have started in the later period. The picture gets pretty clear once we enter the period of Kārkoṭas.

Apart from this, there must be the tradition beyond Saṃskṛta dominant social layer<sup>18</sup>, which we probably can relate to the terracotta tiles (Plate 1) (3<sup>rd</sup> to 4<sup>th</sup> century AD) with plenty of indigenous themes and techniques that developed within the geographical zones the valley.<sup>19</sup> Here we are indicating the existence of the elite and the popular category of arts.

### **Religion:**

Buddhism was the dominant religion in the valley before the 5<sup>th</sup> century AD. However, Pāṇini's reference to the Vāsudevakas,<sup>20</sup> the people who worship Vāsudeva and the coins of Agathocles (2<sup>nd</sup> century BC) found in Ai-Khanum with representations of Saṃkarṣaṇa-Balarāma and Vāsudeva-Kṛṣṇa show that the worshipping of Vaiṣṇava heroes was already in practice in north-western regions.

Post- Kuṣāṇa Kashmir also Punjab faced the hiatus of the invasion of Hūṇas. Even if RT and Xuan Zang mention the religious intolerance of the Hūṇa rulers and the disturbance caused by their aggression on the social level, the period is still crucial for a few reasons.<sup>21</sup> Interestingly, the earliest sculpture, the head of the deity most probably of Viṣṇu, is recorded from Bijbihara is ascribed to AD 500 and the earliest image of Viṣṇu with three heads, accompanied by *āyudhapuruṣas* is found in Kashmir Smast region dated to AD 457/460.<sup>22</sup> The boar or Varāha emanation is coming out

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Hellenistic style of *mithuna* sculpture (1<sup>st</sup> century BC to the first or second half of 2<sup>nd</sup> century AD) in which a female is standing her ankles crossed, the left foot raised and balanced on top behind the right, Siudmak (2013: 31); a Buddhist grey chlorite gable relief panel supposedly found in Traal belonging to the 2<sup>nd</sup> or 3<sup>rd</sup> century AD in which on his right side of standing Siddhārtha, a female figure is engaged in dancing. Her left leg is raised, and together with the left hand, she is turned towards the right. The right hand is placed upwards above the head, curved according to the sectional arch, Ibid. 67-8; the tile from Harwan with portrayal of dancer and musicians (3<sup>rd</sup> century AD), Kak (1933: 110).

<sup>18</sup> Shonaleeka Kaul (2018) infers that Saṃskṛta and native Kashmiri were the cognate languages creating an obvious diglossia existed in the valley throughout the 1<sup>st</sup> millennium CE.

<sup>19</sup> Kak (1933) 109, plates XXII ff.

<sup>20</sup> Agrawala (1953)359.

<sup>21</sup> Watters (1904: 203); RT. 1.I.289.

<sup>22</sup> Three-headed image is the precursor of four-headed Viṣṇu which is noted as Vaikuṅṭha Caturmūrti in the VDP *khaṇḍa* III. For the image found in Smast region see Siudmak (2013)112-114 and to know the form of Vaikuṅṭha see plate 2;

Chapter 85 in the VDP *khaṇḍa* III explains the making of the Vaikuṅṭha image. The chapter first tells about the characteristics of images of Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha which it calls as Caturmūrti. When these deities are been made in one single image with four faces it is named as

from his left side and the lion or Narasiṃha from his right, representing Aniruddha and Saṅkaraṣaṇa respectively. Cakrapuruṣa is standing on his right side with folded hands and Gadādevī on his left, keeping hands on the torso. On the pedestal in between the god's legs, Bhūdevī is emerging, spreading hands on the sides. There is a Brāhmi inscription on the pedestal which describes the deity as Nārāyaṇa. It means that during Hūṇa rule, the worship of three-headed Viṣṇu was already established.

## **1.6.2. Kārkoṭa-Utpala Period**

### **Religion:**

1. In the early 7<sup>th</sup> century AD, a significant change occurred in the throne of Kashmir. The local dynasty of Kārkoṭa established the rule. Early Kārkoṭa rulers had strong ties with the Chinese monarchy<sup>23</sup> and thus must be earning good on the economic fronts backed by trade and business. However, in the Lalitāditya's reign, Kashmir politics showed its finest might, bringing self-reliance and financial stability, which boosted the significant development in art and religion. Even though later Kārkoṭas could not maintain their political strength, the cultural development of Kashmir didn't restrain. In the textual sources, mainly relying upon the RT, the beginning of Vaiṣṇavism in the valley can safely be marked during the rule of Pravarasena II (AD 600). RT shows the proliferation of Vaiṣṇava worship in Kārkoṭa and Utpala period. According to the calculation, around thirty-eight Viṣṇu shrines are mentioned in RT built under the patronage received from royal persons and ministers in which about sixteen are made

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Vaikuṅṭha. There has been discussion about the interpretation of these particular verses 42B, 43 and 44A regarding what exactly the name Vaikuṅṭha denotes in terms of its sculptural manifestation. The translation of these verses by Shah is a bit confusing. It goes like this: 'thus I have told you about the image of Caturmūrti, the four-formed god. But the god called Vaikuṅṭha should be made having one form. The lord (Caturmūrti) described before should be made having four faces. When the four faces are made it becomes four aspects of god.' However, J.N.Banerjee interprets the verses as, 'if the four are combined into one, the composite image should be called Vaikuṅṭha, and it should be four-faced - by making the god four faced the one god becomes four formed', 1940:62.

Adalbert Gail analyses the references of the VDP *khaṇḍa* III and sums up that Vaikuṅṭha means one body and four faces: partly anthropomorphic and partly theriomorphic (lion, boar). The Caturvyūhas are to be depicted in two ways: either as one human body with three additional half bodies emerging out of it carrying different weapons or as four distinct figures, 1983:298-99. The example of the first type of Caturvyūha is present in the Mathura Museum and the latter specimen is kept in the Lucknow State Museum originally belonging to Bhita. Both these specimens have been studied by Doris Srinivasan which she names Caturvyūha, 1979:39-54.

To make it clear at our end we again translated the verses with the guidance of Saṃskṛta scholars Dr. Ambarish Khare and Smt. Sunila Gondhalekar. Here is the translation: 'In this way, I told the creation of an image of Caturmūrti. The one whose name is Vaikuṅṭha should be made in a single image/Ekamūrti. It should be four-faced as mentioned earlier. Being four-faced, it becomes Caturmukha.'

<sup>23</sup> RT, Tr. Stein (1900) Intro.p.87-88.

in the Kārkoṭa period and around fifteen in the Utpalas. Kalhaṇa states that Avantivarman (accession AD 855/6) followed Śaiva faith for his entire life; however, he died as fervent Vaiṣṇava.<sup>24</sup> The sculptural evidence found in the valley reflects the development documented by Kalhaṇa.

It is to be noted that the earliest four-headed Viṣṇu is attributed to the late Kārkoṭa period (the final quarter of the 8<sup>th</sup> century AD) currently displayed in the Metropolitan Museum of Art, New York (Plate 3).<sup>25</sup>

The grey stone Śeṣaśāyīn of the second half of 9<sup>th</sup> century AD (Plate 4) is also one of the significant Vaiṣṇavite imageries found in the valley, which is notable for the proposed study in terms of understanding the art exchange related to Vaiṣṇavism.<sup>26</sup> The unique bronze *prabhāvalaya* with forms and *avatāras* of Viṣṇu with seven-headed standing Vāsudeva in the middle at the top belonging to the period of either Avanaṭivarman or Śaṃkaravarman, i.e. around last quarter of 9<sup>th</sup> century AD is a significant find of refined Kashmir iconography (Plates 5 to 14).<sup>27</sup>

From 10<sup>th</sup> century AD composite sculptures of Vāsudeva-Lakṣmī have been recorded in which the deity is shown in the form of half Viṣṇu and half Lakṣmī sitting on a *garūḍa* (Plate 15).<sup>28</sup> Notably, the three-headed Viṣṇu images of Punjab are attributed to the period starting from the 9<sup>th</sup> century AD.<sup>29</sup>

**2.** The Nīlamata Purāṇa (6<sup>th</sup>/7<sup>th</sup> century AD) showcases the descriptive information of Vaiṣṇava rituals and practices in Kashmir also in Pāñcarātra context. Nīlamata credits Viṣṇu the killing of demon Jalodbhava and for creating the land of Kashmir with the help of Ananta (Balarāma), Śiva and Brahmā.<sup>30</sup> Then on the Naubandhana Mountain, Viṣṇu erects hermitage for Narasiṃha, his incarnation.<sup>31</sup> The separate images of Narasiṃha in the squatting position of the *pralambapādāsana* are found in the valley and its surroundings. The earliest is noted in the second quarter of the 6<sup>th</sup> century AD displayed in the SPS Museum, Srinagar.

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<sup>24</sup> Ibid.1.V.p.202.

<sup>25</sup> Siudmak (2013) 390.

<sup>26</sup> Ibid. 450.

<sup>27</sup> Siudmak (2013) 465.

<sup>28</sup> Malla (1996) Fig.42, 44, 45, 46.

<sup>29</sup> Handa (2011) 61-62.

<sup>30</sup> Cr. Ed. Ghai (1968) Vs.151ff.

<sup>31</sup> Ibid. Vs.191.

Further, *nāga* Nīla describes the practices, predominantly Vaiṣṇavite, to a Brahmin Candradeva, which are supposed to be followed by the residents of Kashmir.<sup>32</sup> The most important is the celebration of sleeping and waking up of Viṣṇu as per the rules of Pāñcarātra.<sup>33</sup> The honouring of *bhāgvatas* or *sāttvatas* with the gifts of grains and jewels is mentioned.<sup>34</sup> Sacred places of Viṣṇu in Kashmir are also mentioned in the text.<sup>35</sup> There is a reference of four-faced, four-armed Viṣṇu Āśramasvāmīn in the story of Bhārgavarāma.<sup>36</sup>

**3.** The references to Pāñcarātra deities and *saṁhitās* are also noted in other religious texts associated with Kashmir. Netra Tantra (700-850 AD) mentions a three-headed Viṣṇu.<sup>37</sup> Ratnākara in his Haravijaya (9<sup>th</sup> century AD) mentions Saṅkarṣaṇa Śāsana.<sup>38</sup> Bhaṭṭarāmakaṇṭha (10<sup>th</sup> century AD) in his commentary on Sadyojyoti's Nareśvaraparīkṣā refers to Saṅkarṣaṇa Pāñcarātra and Saṁhitā Pāñcarātra.<sup>39</sup> Saṁvitaparakāśa is the philosophical exposition on Kashmir Vaiṣṇavism written by Ekāyana Vāmanadatta during 9<sup>th</sup> to 11<sup>th</sup> centuries AD in Kashmir. Utpala Vaiṣṇava (10<sup>th</sup> century AD) in his Spanda Pradīpikā refers to various Pāñcarātra texts that were known to him; like Pauṣkara Saṁhitā, Jayākhyā Saṁhitā, Viṣṇuyāmala, Sāttvata Saṁhitā, Saṅkarṣaṇa Sūtra, Haṁsa-pārameśvara, Pāñcarātra Upaniṣada, Viśva Saṁhitā etc.<sup>40</sup> Moreover, the Ahirbudhnya Saṁhitā and Hayaśīrṣa Pāñcarātra are considered to be composed in Kashmir.<sup>41</sup> Above references show the spread of Pāñcarātra in Kashmir.

**4.** Various non-religious texts also give us an interesting picture of the Vaiṣṇava faith followed in the valley. The most interesting reference in this is in Jayantabhaṭṭa's Āgamaḍaṁbara (9<sup>th</sup> century AD). It is a classic satire by Jayanta on the religious systems and isms that were prevalent in Kashmir. Jayanta makes an excellent scrutiny

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<sup>32</sup> Ibid. Vs.385ff.

<sup>33</sup> Ibid. Vs.433.

<sup>34</sup> Ibid. Vs.444; Vs.729-30; In the chapter 269 of the Viṣṇudharmottara Purāṇa I Bharata (Dāśarathi Rāma's brother) celebrates the sleeping and awakening of Viṣṇu each for five days on the occasion of his victory over *gandharvas*.

<sup>35</sup> Ibid. Vs. 1192ff.

<sup>36</sup> Ibid. Vs.1234ff.

<sup>37</sup> Netra Tantra *adhikāra* 13.3-5.

<sup>38</sup> Haravijaya 47.55

<sup>39</sup> Ed. Kaul (1926) 87, 91.

<sup>40</sup> Spanda Pradīpikā (2000) pp.3, 9, 12, 21, 35, 41, 43 etc.

<sup>41</sup> Schrader (1916) 96-97; Gonda (1977) 55.

of the different schools of philosophy that prevailed in his time – Bauddha, Jaina, Cārvāka, the Mīmāṃsā, the Nyāya, the *āgama* (chiefly Pāñcarātra) and sects like Śaiva and Nilāmbara.<sup>42</sup> The religious rivalry comes uniquely in his drama. The fourth and final act discusses the so-called double standards of Bhāgavata sectarians. Jayanta's account suggests the spread of Pāñcarātra, besides exposing the duplicity and fallen morals of the followers. Moreover, the drama confirms the historicity of the shrine of Viṣṇu Raṇasvāmī, set up by king Raṇāditya referred to in RT.<sup>43</sup>

#### Art:

1. Notably, the period marks the illustrious scholarly tradition in the studies of NS. According to NS, Bharata's sons Kohala, Vatsya, Śāṇḍilya and Dhūrtila propagated the art of *nāṭya* in the world.<sup>44</sup> Scholars consider these early interpreters were Kashmiris.<sup>45</sup> The commentators like Mātr̥gupta, Udbhaṭa, Lollaṭa, Śankuka, Bhaṭṭanāyaka, Abhinavagupta, Bhaṭṭayantra, Bhaṭṭatota and others most probably flourished from the 7<sup>th</sup> century AD onwards in Kashmir. Many of them are cited by Abhinavagupta. Abhinavagupta's literary activities can be placed between 980 AD-1030 AD. Apart from the above-cited names, the mention is also made of Rāhula, Kīrtidhara, Bhaṭṭayantra, Priyātithi, Bhaṭṭavṛddhi, Bhaṭṭagopāla, Bhaṭṭasumanas, Rudraka, Bhaṭṭaśankara, Ghaṇṭaka etc.<sup>46</sup> It is remarkable that all the schools of poetics viz. *alaṅkāra*, *rasa*, *dhvani* and *rīti* originated from the work of Bharata and developed in Kashmir. Bhāmaha was the first writer of the *Kavyālaṅkāra* followed by Udbhaṭa, then Vāmana of *rīti* and Ānandvardhana of *dhvani* School.

The above record testifies to the long literary tradition of the NS in Kashmir. It is notable that early MSS of NS with Abhinavabhāratī, also Locana, Vakrokti-Jivita and Vyakti-Viveka, etc. of eminent Kashmirian authors have been acquired from the Southern parts of India, especially from Malabar Coast. It shows the popularity and spread of the scholarship of Kashmir across India.

NS remained the most influential text on dramaturgy and allied arts. The latter accepted it as the highest authority. In secular literature, two texts reveal significant information.

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<sup>42</sup> Raghavan and Thakur, 1964.

<sup>43</sup> RT. IV.8-10.

<sup>44</sup> NS GOS (2006) IV.37.24.

<sup>45</sup> NS GOS (1992) I.preface23.

<sup>46</sup> Kane (1971) 53.



2. In Pādatāḍitaka, a *bhāṇa* (Samskr̥ta one-act monologue play, 5<sup>th</sup> century AD/AD 800-900)<sup>47</sup> composed by the Kashmirian Śyāmilaka a reference to the performance of *lāsyā* by Mayūrsenā furnishes excellent details about the understanding of *śāstra* of performing arts in the arena of connoisseurs.<sup>48</sup> The author uses the term *lāsyavāra*, which suggests hosting the performances of *lāsyā* by courtesans in regular turns.

Similarly, the play mentions the artistic talents of the male characters, e.g. *mṛdaṅga* player Sthāṇumitra, Upacandraka an expert in *lāsyā*, Śivasvāmī a *citrācārya*, also a Brahmin Bhavasvāmī well versed in all sorts of knowledge including arts and a king of Konkan skilled in *kāvya*, Gāndharva and Nṛttaśāstra.<sup>49</sup> Madayanti, who has ascribed as *cāmaragrāhiṇi* of Gaṅgā-Yamunā, also called as *pustakavācikā*, is the only reference in the play of the temple woman.<sup>50</sup>

3. Kuṭṭanimata, the advice of hetaera, is a poem composed by Dāmodaragupta, the chief-minister at the court of Jayāpīḍa (AD 773/4-804/5) exploring classic Indian eroticism. While there is no direct reference to Kashmir, there can be no doubt that the poem gives a correct picture of contemporary Kashmiri life. The abundant references vouch for the wide popularity enjoyed by NS art traditions as it amply mentions NS terminologies.<sup>51</sup> Mālatī the young aspirant hetaera is said to be well-versed in the arts proclaimed by Bharata, Viśākhila, Dantila and in the disciplines of *ātodya*, *nṛtta*, *gīta* also Vṛkṣāyurveda, Citrasūtra, *patraccheda*, *bhramakarma*, *pustakarma* and Sūdaśāstra. It is also stated that an ideal hero should be skilled in art forms like *citra* etc., and the knowledge of dramaturgy is one of the characteristics of a perfect prince.<sup>52</sup> Dāmodaragupta even mentions the hand gestures applied by the connoisseurs in their commonly seen activities. E.g., a servant carrying betel-box offers a *tāmbūla* to Samarabhāṭa in *saṃdanśa* (20<sup>th</sup> *asaṃyuta hasta* of the NS) and Samarabhāṭa accepts it in *khaṭakāmukha* (10<sup>th</sup> *asaṃyuta hasta*).<sup>53</sup> An elaborate list of dramatic terminologies is given in the case of Samarabhāṭa's critical appreciation of a dancer's performance in terms of her skills.<sup>54</sup> The most important contribution of

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<sup>47</sup> Schokker (1966) preface VII; for date of Pādatāḍitaka see Motichandra, Agrawala (1960) intro.5; Burrow (1946).

<sup>48</sup> Schokker (1966) verse 97.

<sup>49</sup> Ibid. Verses 32, 97, 69, 14, 53.

<sup>50</sup> Ibid. Verse 78.

<sup>51</sup> Ed. Kaul (1944) Verses 477, 881, 904, 928; NS GOS (2006) IV. 29. 21-22.

<sup>52</sup> Ed. Kaul (1944) Verses 534, 948.

<sup>53</sup> Ibid. Verse 758.

<sup>54</sup> Ibid. Verses 84-85.

Kuṭṭanimata is its ornate record of the performance of a drama Ratnāvalī of Harṣa by Manjarī and her co-actors.<sup>55</sup> It is the best example to understand the application of dance in the production of Samskr̥ta drama. Manjarī's skills in various dramatic practices are narrated.<sup>56</sup> The comments given by Samarabhaṭa after watching the performance of Ratnāvalī shows the critical astuteness of elites in appreciating the artistic performance.<sup>57</sup> He says that even the women in the harem of Nahuṣa couldn't acquire this skill level in drama after learning from Bharata's sons compared to this performance of Ratnāvalī. It is a direct reference to the *nāṭyāvātāra* myth of NS.<sup>58</sup>

Kuṭṭanimata calls Urvaśī as *devagaṇikā*.<sup>59</sup> Manjarī is also a temple attendant belonging to the shrine of Kamaleśvara.<sup>60</sup> Gambhireśvaradāsī is a dancing girl committed to the temple of Śiva Gambhireśvara.<sup>61</sup> Another instance tells us about the group of ordinary dancers and musicians surround Samarabhaṭa immediately after he finishes his worship at the temple of Vṛṣabhadhvaja.<sup>62</sup> The first act of Ratnāvalī is enacted within the precincts of the Vṛṣabhadhvaja temple at Varanasi.

4. RT provides substantial cultural material of early medieval Kashmir. Notably, Kalhaṇa proclaims Śānta as the predominant sentiment of his accounts of kings.<sup>63</sup> There is a mention of *raṅgapīṭha* in Pravareśa temple, indicating the space to perform in front of the deity.<sup>64</sup> There is a legend of the finding of two Viṣṇu images by Lalitāditya Muktāpīḍa where he comes across two temple dancers.<sup>65</sup> They convey to Lalitāditya that they are dancing girls belonging to a temple and Śūravardhamāna is their native village. Following their mothers' instructions, they dance at that specific spot every day, executing the secret ancestral tradition that no one outside the family can learn. Kalhaṇa also has narrated the love affair between Jayāpīḍa and temple dancer Kamalā of Gauḍa country. Jayāpīḍa finds Kamalā's performance in concordance with the precepts of NS.<sup>66</sup>

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<sup>55</sup> Ibid. Verses 879-928.

<sup>56</sup> Ibid. Verses 803-808

<sup>57</sup> Ibid. Verses 929-945.

<sup>58</sup> NS GOS (2006) IV.27.

<sup>59</sup> Ed. Kaul (1944) Verse 999.

<sup>60</sup> Ibid. Verse 735.

<sup>61</sup> Ibid. Verse 743

<sup>62</sup> Ibid. Verse 756.

<sup>63</sup> RT. 1.I.23.

<sup>64</sup> Ibid. VII.109.

<sup>65</sup> Ibid. IV.265ff.

<sup>66</sup> Ibid. IV.423ff.

Kalhaṇa records an amusing anecdote of *ḍomba* singer, dancer and actor Raṅga and his two daughters while describing the reign of Cakravarman (936/37 AD), which from its appearance looks authentic.<sup>67</sup> *Ḍomba*, an inferior tribe of Kashmir, apart from their other occupations,<sup>68</sup> were also known for their singing, dancing and acting skills. *Ḍomba* women were used to be an attraction for royal persons. So much so that even Abhinavagupta mentions the dance of a *ḍombikā*.<sup>69</sup> According to his information, the dance of *ḍombikā* used to be erotic, designed primarily to entertain the royal audience to win favours.

The cultural proliferation reached to the highest in the period of the later Kārkoṭas as there are names like Udbhṭa (an *ālaṃkārika* of repute), Dāmodaragupta (author of the *Kuṭṭanīmata*), poets like Manoratha, Śaṅkhadanta, Caṭaka and Sandhimati ornamenting Jayāpīḍa's court. Dāmodaragupta was his chief councillor, while Vāmana was one of his ministers.<sup>70</sup>

The end of Kārkoṭas brought severe interruption in the various developments that were taking place in the valley. However, the achievements of early Kārkoṭas helped Utpala rulers in reclaiming the religio-cultural fervour of their region. Whatever began in the Kārkoṭa period continued with great vigour, mainly during Avantivarman. *Dhvani* theorist Ānandavardhana, Śaiva philosopher *bhaṭṭa* Kallaṭa and the poets like Muktākaṇa, Śivasvāmin and Ratnākara are the few names Kalhaṇa quotes while describing the flourishing period of the renowned Utpala king.<sup>71</sup>

5. Nīlamata mentions Viṣṇu speaking on the importance of donation of the dramatic performances.<sup>72</sup> Nīlamata reveals the status and respect enjoyed by the community of artists who would deliver theatrical performances in the festivals.<sup>73</sup>

For the heavenly nymphs like Urvaśī, Rambhā, and Menakā, Nīlamata uses the term '*devarāmā*' that is beautiful women who belong to gods.<sup>74</sup> The bathing ceremony of god on the procession occasion is elaborately described, consisting of

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<sup>67</sup> Ibid. V.354ff.

<sup>68</sup> RT shows that *ḍombas* were used to earn their income by hunting, fishing as well as by singing and acting and even were serving as soldiers. Often called as *śvapāka* (one who cooks dog/ belong to the out-casted people) and paired with the *caṇḍālas*, the *ḍombas* proliferated during the reign of the king Cakravarman (936-37 AD). V.354, 390; VI.182; VII.964; VIII.94.

<sup>69</sup> NS GOS (1992) I.p.169ff.

<sup>70</sup> RT. I.IV.495-497.

<sup>71</sup> Ibid. I.V.34.189; 66.195.

<sup>72</sup> Nīlamata Purāṇa Cr.Ed. Ghai (1968) vs. 223-24.

<sup>73</sup> Ibid.769, 795, 446.

<sup>74</sup> Ibid.664, 1441.

songs and dances performed by the auspicious women, i.e. *subhagā nartinen*.<sup>75</sup> It also describes the involvement of songs, dances and dramatic performances in the worship of Śeṣaśāyīn Viṣṇu in the month of Āṣāḍha<sup>76</sup> and Kārtika<sup>77</sup> connected with the *cāturmāsya* festivities.

### **Iconography:**

1. In the iconography, the period is known for introducing the ‘Classical art of Kashmir.’ Brahmanical sculptures of the classical style of the Kārkoṭa period began sometime in the third quarter of the 7<sup>th</sup> century AD. Highly developed aesthetic awareness, natural depictions, variety in dress and iconography, range of themes, vibrant appearance, and nuanced artistry are the features of classical Kārkoṭa art. The grey chlorite plaque depicting eight-armed Kāmadeva and his consorts having pleasure in their heavenly abode is attributed to the third quarter of 8<sup>th</sup> century AD.<sup>78</sup> In the bottom panel of the throne of the deity, a dwarf dancer and musicians are carved. The dancer dwarf is astonishingly looking at his god. His left hand is in Latāhastā, and he is standing in Catura.<sup>79</sup> A flutist and a cymbal player are accompanying him.

The stance of a dwarf seems widespread and seen even in the Punjab specimens collected from Dholbaha dated most probably to the Pratihāra period.<sup>80</sup>

2. At the beginning of the Utpala period, Avantipura emerged as the centre of a new art style. It was not that artistically rich and nuanced compared to the Classical art attached with the Kārkoṭas. The idols that survived this period are mainly of the Vaiṣṇavite attribution. One specimen deserves special attention.

The most valuable specimen for our study is the panel of Viṣṇu Śeṣaśāyīn made in grey stone ascribed to the second half of 9<sup>th</sup> century AD (Plate 4).<sup>81</sup> The six-armed Viṣṇu is partially reclined below the large canopy of serpent hoods. At the arched top three-faced tiny Brahmā is sitting on the lotus. The eyes of Viṣṇu are half-

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<sup>75</sup> Ibid.887.

<sup>76</sup> Ibid.729.

<sup>77</sup> Ibid.424 ff.

<sup>78</sup> Siudmak (2013) 423.

<sup>79</sup> A Latāhastā is one of the *nṛttahastas*, NS GOS (2001) II. 9.198-99 and Catura is the 39<sup>th</sup> *karāṇa*, 1992.I.4.114 mentioned by Bharata.

<sup>80</sup> Handa (2011)Pl.176,183.

<sup>81</sup> Siudmak (2013) 450-51.

closed. His left two hands are at ease while the third one is holding a gesture that appeared as Ardhapatāka.<sup>82</sup> The remaining two hands on the right side are also in the gesture known as Haṃsāsya.<sup>83</sup> Four female attendants flank the deity. One is sitting on the stool, massaging one of his right hands while another rubbing his right foot, representing Lakṣmi. On the right side, precisely in front of the deity, amongst two ladies, one is holding a horn that seems to be blown anytime to wake up the god. The second is dancing. The dancer is keeping the left hand on her torso and right across the chest. She is dancing on the music of four instrumentalists sitting below the coil of the serpent. Amongst musicians, one is playing the harp, second is on the lute, third is engaged in playing the flute, and fourth is managing the rhythm, most probably on cymbals. The fifth possibly is a devotee in Anjali *hasta*. Interestingly, the serpent with multiple hoods turned towards the right, focusing on the front, perhaps enjoying the performance. The style reflected through the movement is closer to the dwarf depicted on the Kāmadeva plaque discussed above.

**3.** In the available temple sculptures, the most remarkable is the west doorway of the temple in Payar (second or third quarter of 10<sup>th</sup> century AD) which depicts a six-armed dancing form of Śiva on the *lalāṭabimba* (Plate 16). Two musicians are sitting on each of the sides. On the left side, a celestial nymph is playing the harp, similar to the one shown on the Śeṣasāyīn panel. To the right, a drummer is sitting. According to Sivaramamurti, he is playing an *urdhva* type of drum.<sup>84</sup> The enigmatic posture of Śiva represents Urdhvajānu, the twenty-fifth *karāṇa* of the NS with a right leg in *kuncita*, bent in knee and held in the air on the level of the torso. The main arms rest, one against the thigh and the other against the chest. Another pair carries a *śūla* and a *khaṭvāṅga*. The third pair is busy in regulating the whirling *jaṭā* or holding a garland like an object against the *jaṭā*. Sivaramamurti further refers to the Abhinavabhāratī and states that the left hand shown nearby the chest matches with the ‘*vakṣasthakhaṭakāmukha*’ written by Abhinavagupta while commenting upon the Urdhvajānu *karāṇa*.<sup>85</sup> It is the only surviving dancing Śiva in the valley.

<sup>82</sup> Single hand gesture that appears in the Abhinayadarpaṇa of Nandikeśvara.

<sup>83</sup> A single hand gesture mentioned by Bharata, NS GOS (2001) II.9.104.

<sup>84</sup> Sivaramamurti (1994) 296-98.

<sup>85</sup> NS GOS (1992) I.4.86.

## Conclusion:

1. There is an imperative proposition that we can present from our study. Bhāmaha (first half of the 7<sup>th</sup> century AD) is the earliest known scholar hailed from Kashmir who knew Bharata's work.<sup>86</sup> Kashmir Saṃskṛta tradition underlines one fact that took place in the post-Hūṇa period that is at the beginning of the Kārkoṭas. There is a noticeable shift in the paradigm of the NS from being a guidebook of the dramatics mainly written for the performers, which converted into a mother-text for several literary disciplines. The Brahmaṇas of Kashmir - court and otherwise initiated the movement. They were the early runners who brought sub-topics, which were only in the form of 'applied arts' with context to the production of drama dealt in the NS under the scholastic milieu.

Notably, NS itself is the dialogue between Bharata and the group of inquisitive Brāhmaṇas in which Bharata is answering the questions put forward by them. The knowledge of dramatics was getting transferred to the Brāhmaṇa scholars. Historically, the intellectuals of Kashmir pursued it comprehensively, producing great academic works on the NS. There is no unanimity on the authorship of NS as to whether it is a work of one Bharata or the community of Bharatas, the actors. Amarakośa<sup>87</sup> states that there was a community of artists under the appellation 'Bharata'.<sup>88</sup> It enlists it under the *śūdra* class, which can be understood concerning the story of *nāṭyāvatāra* narrated in the last chapter of the NS.

It is possible that roughly till the 6<sup>th</sup> century AD, the drama tradition explained in the NS mainly continued to be the instructional manual for the performance of a play, with the limited objective as a guidebook for the actors of the school of Bharata. However, the vast potential of the text, the prospects of deliberating upon the profound principles mentioned in it, the interdisciplinary and universal nature and the popularity of the dramatic presentations probably attracted the intellectuals of the valley to the text, and the tradition arose. It flourished greatly in the later period as the text became the universal compendium for all sorts of performing arts and all kinds of performers, actors, dancers, musicians, male or female, religious or secular.

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<sup>86</sup> Kane (1971) 87; Bronner (2011) 110.

Based on the textual evidence before Bhāmaha it was Kalidāsa, poet and dramatist (4<sup>th</sup>/5<sup>th</sup> century AD) who was aware of Bharata and the NS, as the sage comes as a character in his Vikramorvaśīya.

<sup>87</sup> fn.11.

<sup>88</sup> NS tells us the reason behind the *śūdra* identity of actors in the last chapter of the *nāṭyāvatāra*.

2. Simultaneously, the temple architecture was proliferating in high number. These two happenings are significant to understand the culture of the early-mediaeval Kashmir further in comprehending the nature of the Viṣṇudharmottara Purāṇa *khaṇḍa* III. Kārkoṭa-Utpala period saw some of the best temple architectures in the valley. Kings, queens, members of the royal families, ministers, merchants, etc. all such elite class people gave considerable donations to build temples of Śiva and Viṣṇu, designating deities on their names. Temples did change the cultural scene. Temple religion was collaborative and inter-disciplinary, encompassing the entire society. Temple, its precincts and the surrounding became the centres of community gatherings and cultural performances. A yearly calendar of temple festivals turned out to be the first attraction of the socio-religious life of the people living in urban societies.

3. With this context, we can surmise another critical observation about the Kārkoṭa-Utpala period. The basis of this remark comes from all the textual and material evidence we have studied so far. If we observe minutely, we will find that the language of the expression in all the mediums was traversing virtually on the same plane in this period. The dance is narrated in texts, and the dance carved on the stones would be going in one direction. It is not just about the technical appearance like postures or gestures, but also about the aesthetic semantics that the artists of all mediums followed. It was a period of cultural uniformity. The origin, the motivation and the influence all were in concordance with the contemporary developments, predominantly the religious activities simultaneously inspired by the political will. We wish to state that it was the language of the NS that every art form was following and executing. The references of the technical terms used in the Pādatāḍitaka and Kuṭṭanīmata shows that the dance language followed by these writers was coming from the NS. The sensitivity of connoisseurs in maintaining the NS prone conventions in the performance was notable. Apart from this, the references confirm the influence of NS beyond caste and communities.

Remarkably, sculptural evidence also showcases the explorations of the same dance grammar.

4. The principal conclusion of the entire discussion is that in the Kārkoṭa phase, various cultural streams blended and started speaking one aesthetical language, which

continued even after their decline. It was Saṃskṛta that remained as a consistent cultural parameter of which the NS was an integral part. This uniformity encompassed the entire world of art, artists and artistic expressions throbbing in the valley, impacting the surrounding regions. Echoes seen in Punjab indicate integrated cultural geography dominated by the valley politics, religion, and arts. Importantly the development was in synchronization with the Indian aesthetical sensibilities where the NS was speedily grabbing the ultimate position of a 'cultural scripture'.

The Kārkoṭa-Utpala was the period of the 'great cultural homogeneity' formed under the consistent rule of the native Hindū dynasty under whose patronage Brāhmaṇical religions flourished and manifested unequivocally through the art and literature of the time. It was the unification of political will, religious establishments and artistic manifestations. The NS semantic was the major underpin.

The art and religion narrated in the text of the Viṣṇudharmottara Purāṇa *khaṇḍa* III have to be seen from the perspective of this culture and society. Even though the concerned text is the part of the Vaiṣṇava *purāṇa*, the dance that is documented in it, on the fundamental level, is the part of the vast cultural milieu of the region. It is a representation of society in terms of art conventions and aesthetic sensibilities. The above overview creates the required premise to analyze the religio-cultural aspects of the Nṛttaśāstra in the Viṣṇudharmottara Purāṇa *khaṇḍa* III.



## Chapter II: Survey of the Literature

Following is the review of the earlier scholarly attempts made in the study of the Viṣṇudharmottara Purāṇa. For over a century, Indologists and art historians have approached the text with various perspectives and methods.

For the proposed study the first important text is the critical edition of the third *khaṇḍa* of the Viṣṇudharmottara Purāṇa by Dr. Priyabala Shah published in the year 1958 by the Oriental Institute, Baroda.<sup>1</sup> The critical edition of any part of the Viṣṇudharmottara Purāṇa had not been released till then. Originally it was her doctoral thesis submitted in the University of Bombay in 1951, which contained only 1 to 88 chapters of the Viṣṇudharmottara Purāṇa *khaṇḍa* III. However, the M.S. University of Baroda accepted her work for publication in the Gaekwad Oriental Series; after that, she added 89 to 118 chapters into it. For the present research on the Nṛttaśāstra, Shah's critical edition is considered as a primary source. It is based on seven MSS, of which the oldest one is from Kashmir and in Śāradā script, the one discovered by Bühler<sup>2</sup> and currently in possession of Bhandarkar Oriental Research Institute, Pune. Although Kashmir MS held as the basis of the critical edition, which has maximum chapters, i.e. 3 to 339 amongst all other MSS, Shah completed the critical edition of the Viṣṇudharmottara Purāṇa *khaṇḍa* III by analyzing other available MSS as well. However, she couldn't secure MSS from Nepal and Dhaka. But the learned scholar acquired and published the contents of the Nepal MS, which is vital for the present study in deciding the period of the Nṛttaśāstra. In the introduction of the critical edition, she has discussed the importance of the Viṣṇudharmottara Purāṇa *khaṇḍa* III, its probable dating, and authorship. In 1961, Shah published the second part of her work containing an introduction, appendixes and indices.<sup>3</sup> With concern to the Nṛttaśāstra,<sup>4</sup> the content of each chapter is listed, and the brief comparatives are written in footnotes in the light of parallel verses found in the Nāṭyaśāstra, Abhinayadarpaṇa, Abhinavabhāratī, Hemcandra Sūrī's Abhidhānacintāmaṇī, Sangīta-ratnākara, Śrī-Hastamuktāvalī, etc. We will be referring

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<sup>1</sup> Viṣṇudharmottara-Purāṇa Third *khaṇḍa*, Vol.I:Text, Critical Notes etc. (1958) pp.47-124.

<sup>2</sup> Detailed Report of the Tour in Search of Sanskrit MSS made in Kashmir, Rajputana and Central India, 1877.

<sup>3</sup> Viṣṇudharmottara-Purāṇa Third *khaṇḍa*, Vol.II: Introduction, Appendixes, Indexes etc. Oriental Institute, Baroda, 1961.

<sup>4</sup>Ibid. pp.35-102.

to her work in the coming chapters of the thesis; one must admit that it is a significant work as it provided a better version of the Viṣṇudharmottara Purāṇa *khaṇḍa* III for future researches.

In 1969, Tadashi Shimizu attempted to date the third *khaṇḍa* of the Viṣṇudharmottara Purāṇa based on the Śānta *rasa*'s presence in the text focusing on the 30th chapter on *rasa* which occurs in the section of the Nṛttaśāstra.<sup>5</sup>

There are two PhD theses on the Viṣṇudharmottara in which the portion of the Nṛttaśāstra has also been covered. Dr. Meena Jeste submitted her doctoral research to Pune University in 1973 titled 'Arts in the Purāṇas.' She has covered portions on music, dance, architecture, sculpture, painting and literature in the *purāṇas* like Vāyu, Agni, Mārkaṇḍeya, Linga, Nārada, Viṣṇu, Bhāgavata, Brahmavaivarta, Harivaṃśa, Matsya, Garuḍa, Bhaviṣya along with the Viṣṇudharmottara. The main focus is on understanding the nature of art forms in *purāṇas*. Another essential work concerning the Nṛttaśāstra is the PhD thesis of R.P. Shashirekha on the subject 'Critical Study of Viṣṇudharmottara Purāṇa' presented in the Bangalore University in 1988. Shashirekha took all three *khaṇḍas* of the text for her doctoral research and referred to the critical edition mentioned above along with the Venkateshvara Press publication and other 12 volumes of the Viṣṇudharmottara Purāṇa. Her work covers the following topics: characteristics of *purāṇas* and *upa-purāṇas*, date of the Viṣṇudharmottara Purāṇa, *alankāras* and other literature-based chapters, Nṛtyaśāstra, music, painting, temple building, image-making, cosmology, other sciences like botany, veterinary sciences, i.e. the science of horses and elephants, Āyurveda, astronomy, psychiatry, etc., social beliefs, mythology and ethics. Majorly following Shah's observations on the chapters on dance, Shashirekha revisited the text by inspecting the Nāṭyaśāstra, Abhinayadarpaṇa, and Sangītaratnākara as done by Shah too.

In 1990, senior Kathak exponent and scholar Dr. Puru Dadheech published a Hindi translation of subjected fifteen chapters under the name Nṛttasūtra, another relevant text for our study. He has briefly noted down the comments in the appendix<sup>6</sup> along with a few of his remarks on the Rahasya and the Nṛttaśāstra *mudrās*. Dadheech is the first scholar from the field of the performing arts who acknowledged the worth of the dance material found in the Viṣṇudharmottara Purāṇa *khaṇḍa* III.

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<sup>5</sup> The Viṣṇudharmottara Purāṇa *khaṇḍa* III, Ad.30 and the Nāṭyaśāstra Ad.6 – A comparative Study, in the *Journal of Indian and Buddhist Studies* 18.1, 1969, pp.16-21.

<sup>6</sup> Nṛttasūtram, (1990) pp.137-163.

Dr. Prakash Pandey attempted the practical execution of some of the Nṛttaśāstra *mudrās* in his book *Mudrāvimarśa* published in 1990. Belonging to the family of *arcaka* of goddess Vindhyaśini, a *tantra* practitioner himself, Pandey could interpret few gestures practically based on the technical details given in the text, which has helped to understand the visual aspect of the concerned hand gestures.

Apart from the sources mentioned above, two more texts are significant in appreciating the religious background of the *purāṇa* literature, which have provided insights into the proposed research. R.C. Hazra published 'The studies in *upa-purāṇas*' in 1958. With his scholarly and minute study, Hazra presented the astute analysis about the complex characteristics of *purāṇas*, the role of politics and religion, their probable creators and period. In the year 2000, Ronald Inden wrote on the 'Imperial Purāṇas- Kashmir as Vaiṣṇava Center of the World' focusing on the Viṣṇudharmottara Purāṇa. While discussing about the religiosity of the Viṣṇudharmottara Purāṇa in the light of the contemporaneous politics in Kashmir Inden has argued how the text serves the purpose of making Kashmir a Pāñcarātra country. Inden's work has played an important role in forming the hypothesis for this research.

We would humbly say that the present research stands on the insights gained from works done by previous scholars. We hope that the proposed research which is devoted entirely to the Nṛttaśāstra of the Viṣṇudharmottara Purāṇa will reveal some fresh significant observations given to the all-inclusive inter-disciplinary approach.

## Chapter III: Methodology

### III.1. Research Orientation and Methodology

Concerning the methodology, this work can be broadly considered a 'content analysis'. The critical evaluation of the *Nṛttaśāstra* has been carried out mainly based on art, history and religion. Attempts have been made to look at this on both micro and macro levels. It means that the technical features of the art of *nṛtta* are studied through this work. At the same time, there is an attempt to learn its religious links and the exchanges between art and religion.

### III.2. Theoretical Base

Since the nature of this subject is multidisciplinary, we have tried to do this analysis with some relevant theories in mind. They are as follows.

Art historians and philosophers like Ernst Cassirer, Susanne Langer and Anand Coomaraswamy have presented a similar thread about the relationship between art and religion. They all tried to develop a fundamental thought that religion, science, art, myth and language were different but co-equal branches of human thought and the origin of arts is connected with rites.<sup>1</sup> According to Coomaraswamy, all artistic operations were originally rites. Susanne Langer refers to the statement of American folklorist W.W. Newell, from his speech delivered in the International Congress of Anthropology (1894) in which he has said that 'ritual, regarded as the dramatization of myth'.<sup>2</sup> Further, Langer makes three brief categories of human traditions. 1. myths, 2. rituals and 3. ethics. She puts the co-relation as myths are nothing but the stories of divinities. Rituals are the enactment of these stories. And ethics are the virtues man learns from these stories to lead an ideal life.

The information in this *purāṇa* shows its relation to the temple tradition and the rituals related to idols with the association of various art forms like dance, music, painting, etc. Against this background, the above approach becomes essential and gives fundamental insight into the whole subject and understanding of the interdisciplinary development of art and religion. With this context, the following are

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<sup>1</sup> Ed. Rama P. Coporamaswamy, *The Essential: Ananda K. Coomaraswamy, Figure of Speech or a Figure of Thought?*, (2004)26; Cassirer, Tr. Susanne Langer, *Language and Myth* (1946) 8.

<sup>2</sup> *Philosophy in a new key* (1954)125.

some more perceptive theories on how art should be perceived in the temple establishment.

Dr. A.P. Jamkhedkar<sup>3</sup> puts the advances of temple architecture and rituals in a historical perspective. He has shown based on the nuanced study of the concept and development of Indian temples that, from 5<sup>th</sup>/6<sup>th</sup> century AD, the temple came to be known as the *prāsāda*, and god treated like a king thus, the *upcāras* offered to god are an imitation of the comforts that would be provided to the king. In the process, music and dance became part of the temple rituals and courtesans as the temple dancers. *Raṅgamaṇḍapa* in the temple architecture is the physical testimony of this development. Interestingly, the section on temple architecture in the Viṣṇudharmottara Purāṇa *khaṇḍa* III is known as the ‘Prāsāda-lakṣaṇa’<sup>4</sup> and door-keepers of gods are mentioned as ‘*pratihāras*’.<sup>5</sup>

Additionally, Saskia Kersenboom<sup>6</sup>, in her outstanding work on the tradition and history of south Indian temple dancers ‘Nityasumaṅgalī’, states, ‘temple worship highlights several roads of transformation in its cultic philosophy, in yoga practices, in rituals as well as mythology visualized in devotions and performing arts.’ It is the confluence of theories quoted above. Dr. P-S Filliozat<sup>7</sup>, while talking about the interdisciplinary nature of *āgama* religion, says that ‘it is a blend of religious concepts and cultural habits as priests and artists both were dependent upon the culture of their milieu.’ The fact underlined is that the cultural aspect of *āgama* religion has come from the well-established or traditional standard knowledge bases like the one compiled in Nāṭyaśāstra. Natalia Lidova’s statement is significant considering the connection of the Nṛttaśāstra with the Nāṭyaśāstra and temple dance in general. She takes drama, epics, iconic cult, and templar worship as the fruit of early Hindu culture.<sup>8</sup> She opines that ‘Hindu religious tradition saw the Nāṭyaśāstra chapters on dancing as ritual text.’<sup>9</sup>

In short, this thesis is a critical scrutiny of the text that documents the art of *nṛtta*, with context to its place in the Nāṭyaśāstra tradition of literature and *purāṇa* of a

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<sup>3</sup> 2012: 524-25

<sup>4</sup> Ch.86, 88.

<sup>5</sup> Ch.85.29, 88.13

<sup>6</sup> 1987: 88

<sup>7</sup> 1994: xix

<sup>8</sup> 1996: 118

<sup>9</sup> Ibid. 50

particular sect, and the regional religious condition as seen in a specific period. The aim is to approach the Nṛttaśāstra holistically.

## Chapter IV: Analysis of Chapters 20 to 31 and 34

*Purāṇa*, among all other features, essentially reflects contemporaneous practices focusing on the religious associations of the society. The evident attitude of negligence and apathy towards them in general, due to their ‘abstruse’ character and magnitude of size, has incurred only losses in understanding the layered culture of ancient India. The so-called vagueness of the *purāṇas* contains much detailed information and records of early medieval India's religious and cultural life. As opposed to the tightly woven Vedic society, *purāṇas* can be taken as a reflection of the changing religious and social order, which technically replicated in its loose constructional freedom and accessibility to all strata of society.<sup>1</sup> The significance of this literature cannot be ignored. *Purāṇas* are important because they conserve in comprehensive approach every aspect of Hindu culture. Al-biruni, who himself made extensive use of *purāṇas*, says that ‘by these books, people are guiding in fulfilling the rites of their religion.’<sup>2</sup> They are an indispensable source to understand Hinduism today.

Etymologically, *purāṇa* means ancient, old; a thing or an event of the past; belonging to the ancient times; a tale, a legend or a traditional history. In the vast religious literature of India, it is a class of sacred texts believed to have been compiled and divided by sage Vyāsa. The scope of the subject matter of this literature can be understood through the *pañcalakṣaṇa* or the five topics they embrace. Those are the *sarga* or the creation of the world, *pratisarga*, secondary or continued creation out of the primaeval matter, *vaṃśa*, genealogy of gods and patriarchs, *manvantara*, age of Manus, and *vaṃśānucarita*, and the genealogical list of dynasties. However, they simultaneously expound the mixed character in major, which could be understood in the modern sense of inter-disciplinary injunction. They talk about popular religion and practices, myths and legends, philosophies, and arts and sciences. The *purāṇas* look at all the sciences equally. The visible sectarian attribution of them provides the contextual identity in comprehending the varied subject matter dealt within.

Traditionally there are eighteen *mahā-purāṇas*. However, the list is disputable, and there are versions quoted in various texts, including *purāṇas* itself. In

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<sup>1</sup> Rocher refers to the statement of Sāyaṇa ‘the *purāṇas* are the Veda of women and *sūdras*’, 1986:16.

<sup>2</sup> Sachau 1910:1.265.

the times of Al-biruni, there was more than one list of eighteen *mahā-puarāṇas* that existed. He cites the one from the Viṣṇu Purāṇa.<sup>3</sup>

1. Brahma 2. Padma 3. Viṣṇu 4. Śiva 5. Bhāgavata 6. Nārada 7. Mārkaṇḍeya 8. Agni 9. Bhaviṣya 10. Brahmavaivarta 11. Linga 12. Varāha 13. Skanda 14. Vāmana 15. Kūrma 16. Matsya 17. Garūḍa 18. Brahmāṇḍa. The Persian chronicler is also aware of another list he ‘heard’ from his sources.<sup>4</sup>

According to Hazra, the establishment of eighteen *purāṇas* can be accredited to the first quarter of the 7<sup>th</sup> century AD.<sup>5</sup> There are various attempts made in dating the *purāṇas*. The periods given by scholars diverge interminably and extensively.<sup>6</sup> Essentially, *upa-purāṇas* are not different from the usual *purāṇa* texts. However, they are believed to be the later compositions. But few are older than the *mahā-purāṇas*.<sup>7</sup> Compared to the *mahā-purāṇas*, they are more sectarian, attached with the sacred geography of the particular region, adapted to the purposes of the local cults and beliefs. Thus although the terminology denotes its secondary position, the subject matter of *upa-purāṇas* is vast and equally important. They are the records of mythology, idol worship, theism, philosophy, superstitions, devotions, festivals and ceremonies, ethics and various disciplines of science and literature. According to Hazra, the age of *upa-purāṇas* began approximately in the Gupta period, and the formation of the group of eighteen *upa-purāṇas* took place during AD 650-800.<sup>8</sup>

Like *mahā-purāṇas*, *upa-purāṇas* too do not have one single list. Hazra has provided thirty-three such lists having a variety of names.<sup>9</sup> Comparatively speaking, they have received far less attention. Considered as a part of Viṣṇu Purāṇa the study of the Viṣṇudharmottara Purāṇa (hereafter VDP) gets additionally essential in this context.

#### IV.1. The VDP

Let us have the introduction of the VDP, the parent literature of the text under research. Following is the information on the contents of the three volumes, its place in *puranic* literature and religious attribution as seen in it. This writing is essential to

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<sup>3</sup> Ibid.1.131.

<sup>4</sup> Ibid.1.130.

<sup>5</sup> 1940:4.

<sup>6</sup> Hazra,1940; Rocher 1986:100.

<sup>7</sup> Hazra 1958:27.

<sup>8</sup> Ibid.16.

<sup>9</sup> Ibid.4ff.



have an encompassing outlook of the literature not just in its technical details but also in knowing its sectarian foundation to see the significance of the third *khaṇḍa* of the VDP and the place of the Nṛttaśāstra (hereafter NrS) in it.

Famously known as an encyclopedic work, the VDP carries an interesting blend of sectarian worship of Pāñcarātra, connected mythology, and sciences. The text has rich content and deserves a vital position in the wide-ranging *puranic* literature of Vaiṣṇava belief and practices.

Divided into three *khaṇḍas*, the VDP is a dialogue between Sage Mārkaṇḍeya and king Vajra containing in total 807 chapters. The first *khaṇḍa* in 269 chapters describes cosmology, geographical accounts, astronomy, genealogies of kings and sages, and mythology. It also includes the details of *śrāddha* rites, *vratas* and *stotras*. Chapters 51 to 65, is a description of the Śankaragītā, a dialogue between god Śankara and Bhārgavarāma where Śankara narrates the rules and ways to lead a life of a Vaiṣṇava devotee. These chapters are significant to understand the sectarian foundation of the text. The first volume in its ending chapters narrates a story of a *gandharva* king Śailūṣa being killed by Bharata, a younger brother of Dāśarathī Rāma to establish his rule. This *khaṇḍa* widely utilizes the Rāmāyaṇa and incorporates a large number of verses from the Upaniṣads, Mahābhārata, Bhagvadgītā and Dharmaśāstras.<sup>10</sup>

The second *khaṇḍa* of the VDP comprises of 183 chapters in which Mārkaṇḍeya narrates the conversation between Vārūṇi Puṣkara and Paraśurāma. The central topic of this volume is the polity and duties of a king. It also describes the rules and regulations of four *āśramas* in detail. The Paitāmaha Siddhānta mentioned in it is the important reference used by most scholars to define the date of the text. There are also chapters on atonement. Most importantly, this volume contains Śrī and Puruṣasūkta Māhātmya and ends with the chapters on Dhanurveda, a science of archery/weaponry.

The third *khaṇḍa* majorly contributes to the encyclopedic character of the VDP. It is a compendium of literature studies and fine arts. It involves the description of the varieties of literature, grammar, lexicography, music- instrumental and vocal, canons on painting, image-making and temple building. It continues with the theology

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<sup>10</sup> Ibid.164, 197.

of the Pāñcarātra religion. The proposed text for research, the NrS, belongs to this *khaṇḍa*.

Moreover, the VDP is written mainly in verse, but some of its chapters or parts thereof are in prose.

#### IV.1.1. Place amongst other *Upa-purāṇas*

VDP is recognized as part of the Viṣṇu Mahā-purāṇa. Only once it identifies itself with the category of *purāṇa*, i.e. in the 5<sup>th</sup> verse of the last chapter (355<sup>th</sup>) in the third volume; *rājāpi vajro dharmātmā mārkaṇḍeyena bhāṣitam | purāṇaṃ ciṃtyayannityaṃ nārāyaṇaparāyaṇaḥ | rājyaṃ ca prāśiṣannityaṃ prajā dharmeṇa pālayan*. In other Saṃskṛta sources, VDP has been mentioned either as a *purāṇa*, *upa-purāṇa*, *śāstra* or even as a *tantra*.

Since VDP admits its association with the Viṣṇudharma in its title itself, Al-biruni took both these texts as one and mentioned verses from the VDP under the name of the Viṣṇudharma.<sup>11</sup> Various *smṛtis* like Madana Pārijāta, Kāla Viveka, Vratakāla Viveka, Tithi Viveka, Vrata Candrikā ascribe verses from the VDP with Viṣṇudharma and vice versa. It is to be noted that Viṣṇudharma was considered as a *śāstra* in many early texts beginning from the Bhaviṣya Purāṇa to Caturvarga Cintāmaṇi. Based on these textual references, Hazra states that in the early period of the Christen era, *smārta* adherents of various sects started compiling works like Śivadharmā, Viṣṇudharma, Sauradharmā etc. which were neither *purāṇas* nor *smṛtis* but were *śāstras*, to advocate the sectarian teachings.<sup>12</sup> VDP is part of the same movement. However, over time its structure encouraged sectarians to include it in the *purāṇa* literature either by attaching it to some other *mahā-purāṇa* or by giving it an independent status of an *upa-purāṇa*. Following is the list of the various works in which VDP is referred to with different connotative attributions.<sup>13</sup>

1. Nāradya Purāṇa (9<sup>th</sup> century AD) – considers VDP a part of the Viṣṇu Mahā-purāṇa.
2. Kālikā Purāṇa (11<sup>th</sup> century AD) – *tantra*.
3. Vallāṣena in Dānasāgara (1169 AD) – *upa-purāṇa*.
4. Hemādri in Caturvarga-Cintāmaṇi (1270 AD) – *purāṇa*.

<sup>11</sup> Bühler (1890) Indian Antiquary, 381ff.

<sup>12</sup> Hazra 1958:112.

<sup>13</sup> Ibid.116.

5. Brhaddharma Purāṇa (13<sup>th</sup> century AD) – *upa-purāṇa*.
6. Nityācāra Pradīpikā of Narasiṃha Vājapeyin (Later than 1400 AD) – *śāstra*.
7. Mitra Miśra in Vīramitrodaya (1605-1627 AD) – cites it along with the Rāmāyaṇa and Mahābhārata which suggests its authority.
8. Anantabhaṭṭa in Vidhāna Pārijāta (1625 AD) – considers VDP a part of the Padma Purāṇa.

The above list shows how early Saṃskṛta scholars differ in their opinion in attributing VDP. However, the list displays the admiration enjoyed by text for almost 900 years with wide popularity from northeast to the south of India. The reference of the Kālikā Purāṇa also suggests the particular stage VDP reached over the centuries in which it came to be known as *tantra*.

#### IV.1.2. The Pāñcarātra Affiliation

*Upa-purāṇas* serve the aims of local cults and the religious conditions of different sects. VDP is not much diverse on those fronts. The text propagates the Pāñcarātra sectarian ideas and worshipping systems as developed in the region of Kashmir.

The earliest available record of the Pāñcarātra thought has consisted in the section of Śāntiparva of the Mahābhārata (hereafter Mbh). The later part of the Śāntiparva is called Mokṣadharmā, and the concerned portion is known as Nārāyaṇīya.<sup>14</sup> Apart from Nārāyaṇīya, the exposition of Pāñcarātra doctrine is delineated in detail in the Pāñcarātra *saṃhitās* also known as Pāñcarātra *upaniṣad*, Pāñcarātra *tantra* or *āgamas*. Traditionally 108 *saṃhitās* are mentioned, but scholars have enumerated 210 and suggested there may be many more.<sup>15</sup>

The subjects of Pāñcarātrāgama generally fall into four sections.

1. *jñāna*: The philosophy of Pāñcarātra doctrine is dealt in this section.
2. *caryā*: It consists of the rules of conduct regarding rites, festivals and social duties.
3. *kriyā*: It provides instructions regarding making idols of the deities, constructing temples, and installing an idol in the sanctum sanctorum.
4. *yoga*: In this section, various methods of meditation, mainly to acquire special powers, is explained.

However, the sections and subjects mentioned above are not treated in all *saṃhitās*. The preference is given to the description of initiation, the importance of

<sup>14</sup> Schrader 1916:14.

<sup>15</sup> Ibid.6.

holding Vaiṣṇava marks, ablutions and purification rites, repentance of sins, offerings and religious festivities, sacrificial oblations, methods of remedy by chanting various *mantras*, rules of image-making, attributes of deities, installation of gods in the temple, worshipping rituals, the efficacy of *mantras* and *mudrās* etc. The philosophical discourses are combined with the above topics.

The Pāñcarātra philosophy generally appears as follows. The Supreme Being is known as Puruṣa, who is timeless and immeasurable. In the last part of the cosmic night, Viṣṇu's 'energy' Lakṣmī the Kriyāśakti becomes the cause of the material manifestation. The Śakti is instrumental in creating the existence of all beings. She has a dual aspect, *kriyā* and *bhūti*. Here Viṣṇu's transcendent aspect remains in the background. In the first stage of this manifestation, six *guṇas* or ideal qualities of god make an appearance. These are Jñāna, Aiśvarya, Śakti, Bala, Vīrya and Teja; altogether make the body of the highest personal being usually known as 'Vāsudeva'. Three of them are connected with *bhūti* and three with *kriyā*. The pairing represents the commencement of the process of emanation. The first that comes into existence is the 'vyūha'. Each *vyūha* embodies Viṣṇu himself, and all of them signify the thoughtful arrangement of a coherent whole. Including Vāsudeva, there are four of them. The duo of Jñāna and Bala is Saṅkarṣaṇa (Kṛṣṇa's elder brother Balarāma), Aiśvarya and Vīrya are Pradyumna (Kṛṣṇa's son) and Śakti, and Teja is Aniruddha (Kṛṣṇa's grandson). From Aniruddha, Brahmā emerges and creates the experiential world. In this creative progression, the duality of Puruṣa-Prakṛti and Cosmic egg appears. Here Saṅkarṣaṇa exemplifies soul or *jīva*, Pradyumna represents *manas* or mind, and Aniruddha embodies *ahaṅkāra* that is the ego or self-consciousness. From each *vyūha* emanates *vyūhāntaras* or sub-*vyūhas* and *vibhavas* named after epithets of Viṣṇu. These are the earthly embodiments of *vyūhas* of Viṣṇu. *Vyūha* is the emanation, and *vibhavas* are the incarnations of god. Along with the *vyūhas* comes into existence Viṣṇu's highest abode Vaikuṅṭha. In Vaikuṅṭha resides god in his *parā* form accompanied by Śrī, adorned with his ornaments and weapons symbolizing the principles of the universe. Then there is an *antaryāmin* that is the non-perceptible aspect of the Supreme Being, which can be felt by the devotee and *arcā*, the worship of the cult images.

Moreover, Vāsudeva, the first emanation of Puruṣa and his further emanations in the form of *vyūha* deities have been represented either in the anthropomorphic or theriomorphic form in Indian iconography. The Caturmūrti or four headed Vaikuṅṭha

Viṣṇu (Plate 2) concept is the fruit of this development and found its earliest reference in the Kuṣāṇa period art of Mathura.<sup>16</sup> However, in the early medieval period, Kashmir became a centre where the worship of Caturmūrti form of Viṣṇu, was institutionalized and popularized both in its textual tradition and sculptural manifestation. VDP is the crucial text from this point of view as it records this development in a full-fledged manner.

The *arcā* aspect of the *pāñcarātrāgama* is the core subject-matter of the VDP, especially of the VDP *khaṇḍa* III. The text propagates the theology of Vāsudeva, Saṃkarṣaṇa, Pradyumna, and Aniruddha by narrating the iconographical instructions to create Caturmūrti or four headed Vaikuṅṭha Viṣṇu flanked by the heads of Narasiṃha and Varāha on each of the sides and Kapila at the rear<sup>17</sup> (Plate 2), building the ideal most Sarvatobhadra temple for him and rituals to install an idol of the god.<sup>18</sup> In developing the sectarian character, VDP takes inspiration from Rāmāyaṇa, the Nārāyaṇīya of the Mbh, the Puruṣasūkta of Ṛgveda and the *caryā* and *kriyā pādas* of Pāñcarātra *saṃhitās*.

Let us understand these aspects one by one.

### 1. Core Objective of the VDP

The epics have a strong influence on the VDP. The third *khaṇḍa* begins with ‘*nārāyaṇa namaskrutyam naram caiva narottamam | devim sarasvatīm vyāsam tato jayamudīrayet*’ the *maṅgalācaraṇa* of the Mbh.

The first chapter of VDP I, called *kathā prastāvanā*, establishes the broad objective of the VDP. Vajra, a son of Aniruddha and grand-son of Kṛṣṇa, calls a conference where various kings and Brahmins are gathered at his court in the Kali age. Sage Mārkaṇḍeya is also present in the assembly. Seeing the dark future of Kaliyuga's hazardous effects, kings request Vajra to learn the ‘collection of mysterious Vaiṣṇava *dharma*’ from the great sages assembled there. It says ‘*vaiṣṇavān vividhān dharmān sarahasyān sasangrahān*’. Thus Mārkaṇḍeya starts narrating the teachings of the Vaiṣṇava religion also to clear the doubts and confusion aroused in the different societies of Vaiṣṇava belief. The VDP is the revelation of Vaiṣṇava *dharma* made to the *kṣatriya* king/s by a *brāhmaṇa* sage. The phraseology of ‘*vaiṣṇavān vividhān dharmān sarahasyān sasangrahān*’ resembles with the

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<sup>16</sup> Srinivasan 1979: 30-54.

<sup>17</sup> VDP III.85.

<sup>18</sup> Ibid.109-118.

Nārāyaṇīya section of the Mbh<sup>19</sup> where Brahmā receives the religion from Nārāyaṇa with its mysterious collection of knowledge.

Moreover, Nārāyaṇīya proclaims that Sāṃkhya, Yoga, Pāñcarātra, Veda and Pāśupata are the five different philosophies. On a similar line, the VDP I declares *kṛtāntapanca* in which instead of Vedas, it adds Śaiva, and the other four remain the same. Also, the chapters in the VDP *khaṇḍa* III 343-355 follow the Nārāyaṇīya.

## 2. *Sāttvata Dharma*

There are two derivations of the term *sāttvata* that can be understood from the Mbh.<sup>20</sup>

1. Vāsudeva, the son of Vasudeva, a Yādava king and the king over the people designated generally as the *sāttvata*. It is another name of the Vṛṣṇī race of which Vāsudeva, Saṃkarṣaṇa, Aniruddha are the members. 2. Another connotation explains Vāsudeva as the Supreme Being and inherent in all created beings and things. In this aspect of the deity, the *sattva* quality, the combination of strength and gentleness, dominates. Hence, *sāttvata* means the system of religion and its adherents who worship the Supreme Being in this aspect.

In the Nārāyaṇīya, *sāttvata* is also an epithet of Nārāyaṇa, the one who is the embodiment of *sattva*. The *ākhyāna* of Vasu Uparicara, a devotee of Nārāyaṇa Hari, performs *sāttvata vidhi* to worship god, which gives us an important insight. He adopts the *sāttvata* ritual and performs all the necessary and optional sacrificial acts. According to Nārāyaṇīya, the followers of *sāttvata* practices come under the Pāñcarātra sect. Similarly, it says that the texts which describe it are Pāñcarātra scriptures.

The VDP pronounces its religion as the *sāttvata*. The VDP I narrates a dialogue between Śankara and Bhārgavarāma in total sixteen chapters under the title Śankaraḡitā. While describing the instruction for meditation, Śankara says that *niṣads* and *upaniṣads*, *vāk* and *anuvāk*, and all four Vedas calls Viṣṇu the ‘*sattvastha*’, the one residing in *sattva* and the lord of *sāttvatas*.<sup>21</sup> The VDP *khaṇḍa* III describes the ritual of installation of an idol of Viṣṇu in the Sarvatobhadra temple.<sup>22</sup> It says after worshipping Viṣṇu in the Sarvatobhadra temple, all the principal *sāttvatas* attain *sāyujya* (communion) with Viṣṇu. A *sāttvata* is mentioned as an authoritative person

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<sup>19</sup> Adluri, Nārāyaṇīya, Ch.16.28, 50.

<sup>20</sup> Bhandarkar 1965: 4ff.

<sup>21</sup> VDP I.52.17-20.

<sup>22</sup> VDP III.87.51-54.

in the performance of many rituals. In the *Toraṇādhyāya*,<sup>23</sup> various experts of religion are involved in the ceremony. The foremost importance is given to *sāttvata*, who sits in the front to the southern direction of the *kalpaka*.<sup>24</sup> Then in the *Bṛhat-snapana*,<sup>25</sup> a great bath of Viṣṇu, after preparing the *kalaśa* containing the auspicious water, a ‘*sāttvata-vaiṣṇava*’ offers lump of soil (*mṛtpiṇḍa*). The chapter explaining the process of abandoning the *torana*<sup>26</sup> says that one should worship the gods according to the process narrated by the *sāttvatas*. Moreover, chapter 115 is named the *Sāttvatatejādhyāya*, the worship of *sāttvatas*. It relates itself with the rituals mentioned in the *Śankaragītā*.

### 3. Śankaragītā

Chapters 51 to 66 in the first volume constitute the section of *Śankaragītā*. Bhārgavarāma goes to Kailāsa with a doubt in his mind wishing to be clarified by Śiva. He asks Śiva how to meditate upon him? Śankara being requested by Bhārgavarāma glorifies Nārāyaṇa as Parabrahma and the basis of the universe, admits that he meditates upon Nārāyaṇa. Further, he speaks on the following topics: Viṣṇu’s manifestations as Varāha, Narsimha, Vāmana; Viṣṇu’s various *vibhūtis*; praise of *bhakti* towards Viṣṇu; enumerations of actions which pleases Keśava such as non-giving of *Viṣṇu-naivedya* or *Viṣṇu-nirmālya* to non-Vaiṣṇava, showing respects to all deities and faiths, honouring Pāñcarātrika and so on; results of worshipping Viṣṇu by observing fast on different days of the week, on different *tithis* and *nakṣatras*; worship of Viṣṇu with the proper observance of *panca-kāla* viz. *abhigamana*, *upādāna*, *ijyā*, *svādhyāya* and *yoga*. *Panca-kāla* has been referred to in the *Nārāyaṇiya* as well. It says that the men living on Śvetadvīpa are endowed with the highest *bhakti* and worship him observing the *panca-kāla* with devoted mind, word and action.

### 4. Puruṣasūkta

In the *Ṛgveda*, X.90 *ṛṣi* Nārāyaṇa is mentioned as an author of *Puruṣasūkta*.<sup>27</sup> Gonda points out that, in the Pāñcarātra *saṃhitās* the Vedic hymns, which are mentioned by the name *Puruṣasūkta* ranks first.<sup>28</sup> In the *Ahīrbudhnya Saṃhitā*, *Puruṣasūkta* is interpreted in the light of the *vyūha* theory.<sup>29</sup> The VDP itself, in many chapters, shows

<sup>23</sup> Ibid. 98.

<sup>24</sup> *Kalpaka* means ceremony or rite and *kalpakāra* means author of rules on rituals or ceremonies.

<sup>25</sup> Ibid. 111.

<sup>26</sup> Ibid. 116.5.

<sup>27</sup> Max Müller 1872: 243.

<sup>28</sup> Gonda 1977: 111.

<sup>29</sup> Schrader 1916: 143-44.



the authority of Puruṣasūkta while expressing the supreme form of Nārāyaṇa.<sup>30</sup> In the second volume, there is a separate chapter narrating the greatness of Puruṣasūkta.

### 5. Pāñcarātra Myth Formation

In the final quarter of the first volume of the VDP, there is a story of a war between Dāśarathī Rāma's brother Bharata and *gandhrava* king Śailūṣa. The whole narrative has an undercurrent of establishing not just political but also the religious supremacy of Rāma, ultimately the rule of Viṣṇu in the west of Kaikeya, on both the banks of Sindhu.<sup>31</sup> The germ of the above story is rooted in Rāmāyaṇa's *uttara kāṇḍa*, *sarga* 100 and 101, a late addition in the epic.<sup>32</sup> The original plot as narrated in the Rāmāyaṇa is transformed into the Pāñcarātra mythology for the propagation of Pāñcarātra religion. Basic comparison between the versions in Rāmāyaṇa and the VDP clears the datum that the narrator of the VDP has given it a Vaiṣṇava, precisely the Pāñcarātra twist. Identification of Rāma, Lakṣmaṇa, Bharata and Śatrughna with the *vyūha* deities, i.e. Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha establishes this fact. Bharata's comparison with Kāmadeva is also a part of Pāñcarātra divinity where Pradyumna is identified with Kāmadeva and Bharata is an emanation of Pradyumna.<sup>33</sup> Before the commencement of the war, Bharata recites Śrī and Puruṣasūkta and offers oblations into the sacred fire. After his victory over Śailūṣa, Bharata celebrates five days in Āṣāḍha and another five days in Kārtika, a part of *cāturmāsya* festival connected with the sleeping and awakening of Viṣṇu.<sup>34</sup>

### 6. Iconographic Material

Chapters 44 to 85 contain vast information, mainly about the Vaiṣṇavite iconography. In the VDP *khaṇḍa* III, the writer/s describes the iconography of Caturmūrti and Vaikuṅṭha form of Vāsudeva having faces of Saṅkarṣaṇa, Pradyumna and Aniruddha along with their attributes.<sup>35</sup> In these four faces, the front (east) is of *saumya* nature, at the right (south) side is Narasiṃha, the face on the back (west) is of Kāpila, and that on the left (north) is Varāha.

It also mentions that Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha are the manifestations of strength, knowledge, sovereignty and energy and also represents mind, world, love and work. It homologizes Narasiṃha with Saṅkarṣaṇa, Varāha with

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<sup>30</sup> VDP I.89, 418; VDP II.2.393.

<sup>31</sup> Pharate, 2021.

<sup>32</sup> Krishnacharya, 1913, 246-27.

<sup>33</sup> VDP I.415.

<sup>34</sup> Ibid. 552; the mention of this festival is also made in the Nīlamata Purāṇa, verses 424ff.

<sup>35</sup> VDP III.149.



Aniruddha and Kapila with Pradyumna; similarly, Śakra, Yama, Kubera and Varuṇa with the manifestations of Vāsudeva, Saṅkarṣaṇa, Aniruddha and Pradyumna respectively.

Apart from this, the VDP *khaṇḍa* III explains the iconography of Nara-Nārāyaṇa<sup>36</sup>, Padmanābha Viṣṇu<sup>37</sup>, Lakṣmī<sup>38</sup> and Viśvarūpa.<sup>39</sup> Other than these, many chapters in Pratimā-lakṣaṇa describe the deities belonging to the Vaiṣṇava family.

The above discussion conveys the sectarian character of the VDP. It is the Sāttvata religion in which the quadruple form of Viṣṇu is worshipped according to the scriptures in the ideal temple that is Sarvatobhadra by the *sāttvatas*. It represents the thought of *bhakti* towards Viṣṇu as the only solace to survive in the age of Kali. Thus the VDP is the exposé of Vaiṣṇava Pāñcarātra /Sāttvata *dharma* made to the king that is in the lineage of Kṛṣṇa by the sage who is supposed to be a Pāñcarātra adept. It is the core theme of this literature. It explains the Sāttvata *dharma* with its primary and ancillary aspects and brings all the sciences or disciplines into its purview. Let us now take a closer look at the third volume.

#### IV.2. The VDP *Khaṇḍa* III

The third *khaṇḍa* contains 355 chapters in total. The order of the chapters is thoughtful. First comes the literature studies (Ch.2-17) followed by the Gītaśāstra and Ātodya (Ch.18, 19), the Nṛttaśāstra (Ch.20-34), the Citrasūtra (Ch.35-43), the Pratimā-lakṣaṇa (Ch.44-85), followed by the Prāsāda-lakṣaṇa and the Pratiṣṭhā-kalpa (Ch.86-118). Chapters 119 to 125 deal with the results of and occasions for worshipping different manifestations of Viṣṇu. Chapters 126 to 225 mention various *vratas*. Chapters 226 to 342 contain Haṃsagītā in which Viṣṇu in his swan manifestation speaks to the sages on several topics mainly connected with the *dharmaśāstras*.<sup>40</sup> Chapters 343 to 348 narrate stories elevating Viṣṇu's kindness towards his devotees and chapters 349 to 354 again presents a set of stories which glorifies Viṣṇu. Volume three ends with the hymn called Narasiṃha *stotra*. The flow of the third volume goes from the narration of various disciplines towards the Vaiṣṇava Pāñcarātra liturgy and observances.

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<sup>36</sup> Ibid.76.

<sup>37</sup> Ibid. 81.

<sup>38</sup> Ibid. 82.

<sup>39</sup> Ibid.83.

<sup>40</sup> Ch. 227 to 237, 324 to 340 consist mainly of verses derived from various *smṛitīs* such as of Manu, Yājñavalkya, Parāśara etc. Hazra 1958: 192.

**The Subject-matter in Comparison with other *Purāṇas* and Pāñcarātra *Samhitās*:** Amongst the *purāṇa* texts, it is not just the VDP that contains the chapters on the topics such as literature, art and architecture. The Harivaṃśa, Vāmana, Varāha, Kalki etc. Vaiṣṇava *purāṇas* along with the Brahma and Brahmavaivarta, the Linga, the Sāmba, the Kālikā and Devī Bhāgvata concisely deal with the subjects of architecture and iconography. However, the *purāṇas* like the Matsya, Agni, Brahmāṇḍa, Nāradiya, Garūḍa, Skanda, Bhaviṣya and Vāyū treats subject considerably systematically. Especially the Agni delineates upon the arts of literature, drama and dance in separate chapters with the names like Kāvyaḍilakṣaṇa, Nāṭaka-nirūpaṇa, Śṛṅgārādirasa-nirūpaṇa, Nṛtyādiraṅga-nirūpaṇa, Abhinayādi-nirūpaṇa etc. It also contains information on the *chanda* and *alaṃkāra*. The VDP *khaṇḍa* III stands out in the systematic approach and clarity in putting all these topics in chapters methodically ordered and weaved in the specific religious context.<sup>41</sup>

Likewise, the sections on art and architecture, rituals of an idol installation show their parallel with the *samhitās* of Pāñcarātra.<sup>42</sup> Sāttvata, Jayākhyā, Pauṣkara, Hayaśīrṣa etc. contain chapters on temple architecture, iconography and rituals for image installation. It is known that many Pāñcarātra *samhitās* were widespread in Kashmir.<sup>43</sup> The interchange between the contemporary traditions is quite conceivable. The conventional method of revealing knowledge through a dialogue continues in the VDP *khaṇḍa* III as well. The entire discussion begins as the answer to another fundamental question raised by Vajra.

#### **IV.2.1. The Objective Set for *Khaṇḍa* III by Mārkaṇḍeya**

The first two chapters are highly significant. It reveals the principal basis of the theme of the third volume that is the worship of the idol of Viṣṇu. After paying reverence with the Mbh *maṅgalācaraṇa*, the dialogue between Vajra and Mārkaṇḍeya enters into the heart of the religiosity of a true Vaiṣṇava devotee, the act of idol worship in the temple. Vajra opens with an existential question. By which means can man attain ultimate happiness in this as well as in another world? The sage replies that the wise man desirous of joy in both the worlds should perform *devatā-pūjana* that is the

<sup>41</sup> For more comparative information see Arts in the *Purāṇas*, 1973.

<sup>42</sup> Notably the give and take between Śaiva *āgamas* and Pāñcarātra *samhitās* has been shown by Sanderson 2001: 35ff.

<sup>43</sup> Schrader 1916:96-97; Gonda 1977:55; Sanderson, 2009. For various references to the Pāñcarātra scriptures in early mediaeval Kashmir literature see Spanda-pradīpikā of Utpala Vaiṣṇava of Kashmir 2000:pp.3, 9, 12, 21, 35, 41 and 43 etc.; Haravijaya 47.55.

worship of a deity of two kinds, *antarvedi* and *bahirvedi*. The one done with the *yajña* is the *antarvedi*, and the one with fasting and vows is the *bahirvedi*. However, those who wish to achieve all the heavens employing *iṣṭa* (worshipping with sacrifices) and *āpūrta* (meritorious work) they should build temples of gods because both *iṣṭa* and *āpūrta* reside there.

Mārkaṇḍeya then talks about the reason behind why idol worship in the temple is suggested. He reconnects it with the concept of *yuga/age*. He says that in the Satya, Tretā and Dvāpara, people could see god/s face to face, but for Kali, the case is different, for that people should erect temples. Similarly, in Satyayuga, there was no practice of worshipping *arcā* or an idol of a deity. But in the Kali, the wise man should worship the *arcā* of god having proper form made according to the Citrasūtra.<sup>44</sup> In this way, a man gets whatever he desires. If one does not follow the characteristics of *arcā*, faces miseries otherwise receives contentment in this and the next world. Building a temple, making and worshipping of *arcā* and offering obeisance all these acts are meritorious.

Another reason he states that gods have bestowed *dharma*, *artha*, *kāma* and *mokṣa* to humans in this world, and they fulfil all the wishes and grant permanent heaven to them. Thus people should make every effort to worship gods.

The reference of Tīṣya or Kali age of the first chapter of the first volume is continued. The fundamental concern is how to survive in this age of strife and receive the mercy of lord Viṣṇu so that one can be happy in this and another world. Mārkaṇḍeya in the first chapter of the first volume proclaims that following Vaiṣṇava *dharma* is the only way. Subsequently, in the third volume, he explains the ultimate method to worship an accurately made *arcā* of Viṣṇu in the properly constructed temple. Even though it is a non-Vedic concept, idol reverence in the temple concurs with the Vedic sacrifice. It suggests that idol worship in the temple gives you the same result as sacrifice would possibly give. Since the *iṣṭa* is the *antarvedi* consisting the performance of sacrifices and *āpūrta* is the *bahirvedi* entailing the *upavāsa* and *vrata*. These are two diverse paths to achieve ultimate benefits, and both reach the completion when one builds a temple for gods and performs idol worship which is the ultimate way of devotion in the Kalīyuga. By properly, it means ‘based on *śāstras*’.

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<sup>44</sup> According to Kane here painting, image making, dramaturgy and poetics jointly called as the Citrasūtra. 1971:66.

This condition is significant to understand the disciplines documented in the VDP *khaṇḍa* III.

The scope of this religion in its practical aspect is vast. The chapters on dance, music or painting etc. come as a part of ‘this’ temple religion and get their place in the composite *iṣṭa-āpūrta* path of liberation ideal for the Kali age.

Thus the VDP *khaṇḍa* III is a detailed and complex answer to three sub-queries branched out of one central question, i.e. to gain ultimate bliss in this and other world A. how to make an *arcā*?, B. how to build a temple?, and C. how to worship an *arcā*? The secret of Vaiṣṇava *dharma* entails the detailed answer given by the wise author/s of the VDP *khaṇḍa* III. It mainly undertakes the practical aims of religious accomplishments. Performing arts is part of this extensive deliberation. The logical background required for this is given in the second chapter, in which the interdependent pedagogy of art forms is explained.

#### **IV.2.2. Dance in the Interdependent Pedagogy of Arts**

Interestingly the last chapter of the second volume deals with the Dhanurveda that is the science of archery. The chapters on various *śāstras* in the third volume can be understood in the continuation, although with a new context explained in the first chapter, as discussed above. Now, in the second chapter, the dialogue continues.

In the first chapter of the VDP *khaṇḍa* III, Vajra asks Mārkaṇḍeya about the means to attain great happiness in this and the other world. Mārkaṇḍeya directs him to the image worship. The second chapter begins with a question by Vajra about how to make images of deities according to *śāstras*. Mārkaṇḍeya says to him that one has to know the canon of painting that is the Citrasūtra to understand the characteristics of image-making. Vajra then requests the sage to teach him the principles of painting. The sage puts forth another criterion by saying that without knowing the canon of dance or the Nṛttaśāstra, it is difficult to know about painting because in both the art forms world is imitated. Here comes the term Nṛttaśāstra for the first time. Vajra then requests Mārkaṇḍeya to teach him the Nṛttaśāstra. The sage says that *nṛtta* is difficult to comprehend for those who are not acquainted with instrumental music or Ātodya because, without *ātodya*, *nṛtta* cannot exist. Naturally, Vajra appeals to him to teach the science of instrumental music. Mārkaṇḍeya says that before knowing the vocal music or Gītaśāstra, it is not possible to learn the instrumental music because by learning Gītaśāstra one becomes knowledgeable about the rules of music. Then Vajra

shows his keenness to know about the vocal music. Mārkaṇḍeya eventually explains the types of verse and the word's grammar, which are the basics of songs. This much information is given in this chapter. Accordingly, the chapter is named Śabdādhyāya. In the third chapter, he talks about *chanda*, in the fourth about *vākyaparikṣā*, chapter 5 and 6 are about *tantra-guṇa-doṣa* and *tantra-śuddhi*, in the 7<sup>th</sup> chapter, he explains the *prākṛtabhāṣā lakṣaṇa*. Chapters 8 to 13 are devoted to the lexicons. Chapter 14 is about the *alaṃkāras*, 15 is about the *mahākāvya lakṣaṇa*, 16 explains characteristics of *prahelikās* and 17 is about the twelve types of drama and the types of *nāyaka* and *nāyikā*. And then in the 18<sup>th</sup> chapter, Mārkaṇḍeya talks about the nuances of *gīta*, followed by the *ātodya* in the 19<sup>th</sup> chapter. From 20<sup>th</sup> to 34<sup>th</sup> is the section of the NrS, the text of proposed research. From 35<sup>th</sup> to 43<sup>rd</sup> is about the Citrasūtra. Then chapters 44 to 85 tell us extensively about the image-making that is Pratiṃā-lakṣaṇa. Chapters 86 to 88 furnish the details about Prāsāda-lakṣaṇa/temple architecture. Further chapters 89 to 94 are about the preliminaries and rituals regarding the Prāsāda-lakṣaṇa. Hereafter begins the Pratiṣṭhā-kalpa that is the ritual about the installation of a deity in the temple.

In this way, Mārkaṇḍeya sets forth the theory of interdependent pedagogy of literature, performing and fine arts. In the first few verses of chapter seventeen, the text mentions five characteristics of *purāṇa* that is *sarga*, *pratisarga*, *manvantara*, *vaṃśa* and *vaṃśānucarita*. And quickly it adds the nature of *purāṇa* that is the book that contains all types of knowledge, which also includes *lakṣaṇa* of *gīta*, *nṛtta*, *nāṭaka* and *ākhyāna*.

The theory can also be seen in following chapters which show the correlation between dance, painting, and sculpture. Here are the significant references.

1) The opening chapter of the Citrasūtra begins with the myth of the creation of the knowledge of painting by Nārāyaṇa *muni*. Further, the chapter quotes in verses 5b to 7,

*yathā nṛtte tathā citre trailokyānukṛtiḥ smṛtā ||*  
*dṛṣṭayas tu tathā bhāvā aṅgopāṅgāni sarvaśaḥ |*  
*karāś ca ye matā nṛtte pūrvoktā nṛpasattama ||*  
*ta eva citre vijñeyā nṛttaṃ citraṃ paraṃ matam |*  
*nṛtte pramāṇaṃ yan noktaṃ tatpravakṣyāmy ataḥ śruṇu||*

It says the eyes and sentiments, the major and minor limbs, and the hand gestures described in the *nṛtta* should also be learnt in *citra* as both are considered

magnificent. Here, the stress is given on the standard features that bring dance and painting together because both imitate three worlds and are visual art forms. Further, it is stated that in *nr̥tta*, the measurements are not described, so those are being spoken.

Another reference comes in the 43<sup>rd</sup> chapter named Śṛṅgārādibhāvayuktādi or the details of emotions like Śṛṅgāra etc. The chapter contains information on *citrarasas*. Mārkaṇḍeya says that whatever has not been spoken here should be understood from dancing, and whatever is not told in dancing is to be taken from *citra*.<sup>45</sup>

2) The concept of *rasa* itself is one of the integral aspects of the interconnectedness of art and literature presented in the text. Interestingly it links not just painting and dance but also takes literature and music into its purview. The Dvādaśarūpa (ch.17) states that the principal aim in all types of drama is *rasa*. The chapters of *gīta* and *ātodya* mention nine *rasas* related to musical notes and musical instruments. In the NrS, there is a separate chapter (30<sup>th</sup>) on *rasa*. The compound terminologies like *nāṭyārāsa*, *kāvyaārāsa* and *citrārāsa* project the universality of the concept.

3) The thought of interdependence also occurs in the Pratimā-lakṣaṇa chapter 83 of ‘making the image of Viśvarūpa’. It is stated that in an image of Viśvarūpa, the faces of Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha are to be made at the base. On that, Maheśvara with the faces of Vāmadeva, Aghora and Sadyojāta is to be made. Above it, the face of Brahmā is specified. Then a general statement has been made that faces of all other gods should be made sideways and upwards. After this information, the text says that the faces of all living beings, having various forms according to the category and all the glances described by the great souls in Citrasūtra, should be shown in different parts on his head. Then it says,

*yathā śaktyā ca kartavyās tasya devasya bāhavaḥ |*  
*hastāni yāni dr̥ṣṭāni nr̥tta śāstre mahātmabhiḥ ||*  
*tāni sarvāṇi kāryāṇi tasya devasya bāhuṣu |*  
*hastāḥ kāryās tathaivānye sarvāyudhavibhūṣaṇāḥ ||*

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<sup>45</sup> Kramrisch 1928: 10, interprets the connection between dance and painting stated in the VDP *khaṇḍa* III. According to her both are the expressive art forms so the concept of movement is common in both of them. The life movement, that is *cetanā*, is expected to be seen in the work of a painter to make it alive with rhythm and expression as it takes place in dancing. Imagination, observation and the expressive force of rhythm, these aspects bring dance and painting on one platform.

It means that according to the capacity, god's hands should be made following the Nṛttaśāstra deliberated by the high-souled people. Similarly, other hands should be decorated with all kinds of weapons and the sacrificial staff.

This is how the NrS comes as one of the links in the series of disciplines that helps to understand the nuances of image-making. Factually, it can be said that at the core of the society there is a pedagogical system handled and run by the defined channels under the patronage of kings or elites and educational organizations. The disciplines or *śāstras* survive through the transmission by such organized channels. To bring a fundamental change in the tradition, one must target the texts serving as guidebooks for training and education. The textual material is the instrument of teaching, a vehicle to spread the sectarian message. The VDP *khaṇḍa* III sets its direction for a higher goal by taking control over such *śāstras*. The second chapter in *khaṇḍa* III, clears the strategy by referencing the interdependent pedagogy of arts as the right way to learn the making of a proper idol of Viṣṇu, a part of the sectarian endorsement. The theory creates the rational and logical path to treat all the *śāstras* one by one.

The NS itself is one of the exquisite models of the thought of interdependence of art forms. Ancient Indian drama was the assemblage of various disciplines. The author/s of the VDP *khaṇḍa* III chooses to follow the well-established tradition in a sorted yet systematic way.

Thus, with context to Vajra's question and the theory of the interdependence of arts, Mārkaṇḍeya begins discussing each discipline in order. In this way, after *gīta* and *ātodya*, the sage imparts the knowledge of Nṛttaśāstra in chapters 20 to 34.

### **IV. 3. The Text of the Nṛttaśāstra**

The NrS is based on the NS from which a large number of verses have been retained except chapters 32 and 33, which contain various hand gestures under the title of the Rahasya and the Nṛttaśāstra *mudrā*. Together with these two the NrS is the text of 15 chapters consisting of 750 verses except chapter 32 in prose.

The critical edition of the VDP *khaṇḍa* III of Shah, published by Gaekwad Oriental Series (no.130, 1958), Baroda is the primary source of the proposed study. Here is the list of the chapters of NrS from the critical edition.

Chapter No.	Name
20	Sāmānyādhyāya
21	Śayyāsthāna
22	Āsikā (sana)dhyāya
23	Utsthi (punstrī)sthānaka
24	Aṅgakarmādhyāya
25	Upāṅgikādhyāya
26	Hastādhāya
27	Āhārayābhīnaya
28	Sāmānyābhīnaya
29	Gatipracāra
30	Rasādhyāya
31	Bhāvādhyāya
32	Rahasyamudrā
33	Nṛttaśāstramudrā
34	Nṛttasūtra

Shah, in her critical apparatus and Parul Dave-Mukherji in the introduction, mention the details of four MSS. The birch bark MS C, with Śāradā character, is the oldest, approximately 300 years old. It is the basis of the critical edition. The MS is incomplete consisted chapters 3 to 399. The Devanāgarī MS B of 1925 Vikram era, 1868 CE is the copy of C, containing 120 chapters. MS A, approximately a hundred years old, has 118 chapters and is written in Devanāgarī. And MS D has chapters 90 to 97, approx. 150/200 years old in Devanāgarī character. A, B and D are paper MSS. It is noted that the reading of C and B is superior to A, and A has many variants than B and C. There is also MS F dated to 1758 CE written in Śāradā consisting of chapters 1 to 120. It is informed that MS F is superior to other MSS in correctness and intelligibility. Apart from these MSS, S1 and S2 are the copies of portions of the Citrasūtra. There are two more MSS. One belongs to Nepal, and another is in Dhaka. Shah has given the contents of the Nepal MS in the appendix of her critical edition.



Parul Dave-Mukherji, however, obtained the Nepal and Dhaka MSS for her work on the Citrasūtra.<sup>46</sup> From the introduction of her publication, the basic details of both the MSS can be acquired. MS N of Nepal is scripted in Newari, and Dhaka MS D is in Bengali character. Both these MSS are written on paper. We could not get the contents of Dhaka MS.

Dave-Mukherji considers Nepal MS N and Dhaka MS D on par with the oldest birch bark MS C. She dates MS C approximately around the middle or the end of the sixteenth century. The Newari MS N of the VDP *khaṇḍa* III has 100 chapters in total. It consists of chapters on Saṃskṛta grammar, the Citrasūtra, the Pratimā-lakṣaṇa and Pratiṣṭhā-kalpa. The primary reading of the names of these chapters shows dissimilarities in terms of chapter names and their order compared to the one provided in the critical edition. Many chapters are missing or omitted or were not part of the Nepal recension. Most notably, in the Nepal MS, the entire NrS is absent.

These MSS can be divided into two groups. C, F, A, B forms ‘Group 1’, which consist of the NrS. Nepal MS form ‘Group 2’ where the NrS is absent.

#### IV.3.1. Connection with the Nāṭyaśāstra

It is a known fact that the Nāṭyaśāstra (hereafter NS) became the subject of scholastic discussion as well as established as an authoritative guidebook for the performing arts in the early medieval Kashmir on both the platforms; secular and religious. The underpinning of the NS is the thoughtful measure taken by the author/s of the VDP *khaṇḍa* III. In this regard, it is essential to consider the growing religious significance of NS with cotext to the *āgama* temple tradition. As temple institutions became popular, it received a religious value and developed as the standard compendium for the temple dance offerings over the centuries.

Comparatively, Śaiva *āgamas* clearly proclaims the authority of Bharata’s precepts in performing the dance rituals in temples, on this front, Pāñcarātra remains obscure.<sup>47</sup> Also, the three jewels, Sāttvata, Jayākhyā and Pauṣkara, are silent about it. The reasons could be:

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<sup>46</sup> The Citrasūtram of the Viṣṇudharmottara *purāṇa*, IGNC, New Delhi, 2001. Dave-Mukherji have utilized the Nepal MS for her critical edition of the Citrasūtra.

<sup>47</sup> In the introduction of the critical edition of Pādma *saṃhitā* Seetha Padmanabhan and Dr. V. Varadachari mentions the verse from Utsava Saṃgraha, Adyar Library, MSS, Vol2.pp15 which says, *āgamaṃ bharaṭaṃ śilpaṃ vaidya jyotiṣaṃ eva ca pañca śāstrāṇi saṃyogāt pāñcarātraṃ iti smṛtam ||*

1. These *saṃhitās* might have been written before temple worship became popularized.<sup>48</sup>

2. In the NS, the origin of *nṛtta* is credited to Śiva. No wonder in the later period Śaiva *āgamas* could have been found their organic relationship with the NS and vehemently proclaimed an authority of the NS in the ritual system. However, the texts of Kashmir Śaivism, like Mṛgendra, Netra or Vijñāna Bhairava etc., do not mention the name of Bharata. But *siddhānta* texts like Raurava, Suprabhedha, Ajita and Kāmika etc. clearly accepts the authority of Bharata and contain an elaborate ritual of ‘*śuddha nṛtta*’ which is to be performed as per the precepts laid down by sage Bharata.<sup>49</sup> For Vaiṣṇavas, however, it was not easy to connect their tradition with the NS, which could demean their patron deity. However, the last chapter of the NrS makes a solid effort to reset the course of tradition with the sectarian tool.

Moreover, the references from RT and presence of *nṛtta* in various temple ceremonies as explained in the Nīlamata Purāṇa show the growing importance of NS in the religious matters. The VDP *khaṇḍa* III itself is the biggest testimony.

There is no explicit mention either of Bharata or the NS in the NrS, but the content of thirteen chapters (20 to 31, 34) out of fifteen has clear cut replication, condensation, and interpretation of verses from the NS. Shah observes that the NrS has majorly followed the versions of MSS *bha* and *ma* of the NS (named in the editions of Gaekwad Oriental Series).<sup>50</sup>

The following chart shows the original chapters of the NS from which the content of the NrS is derived.

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The Pādma *saṃhitā* curiously shows attempts towards developing new types of dances/*nṛtta* for the Vaiṣṇavite rituals, 1982: Vol II. Ch.5 Nityotsava-samārādhana-kāla-vibhāga mentions *nṛttas* like Vaijayanti, Vilāsa, Kartari, Viṣṇukrānta, Āliḍha, Bhadramāli, Tārksyapakṣa, Svastikaḥṛdaya, Cārī, Pracārī, Sūcī, Savarta, Paribhadra, Saumya, Viṣamasūcī, Kheṭak, Avakuncita, Kaṭibandha, Alaṃkāra, Piṣṭakuṭṭita, Ullānghi, Vāmajānu, Āsuri, Apaveṣṭita, Vāsaveśvara, Sancāri, Nikuṭṭi, Kuṭṭima, Ghaṭita, Śāyibhāva, Vijrumbhita, Maṇḍala, Kuncitardhendu, Patāka, Sarvamaṅgala, Kantaḥṛdaya, Sarvatobhadra, Mārgacārī and *deśīmaṇḍalas* like Āveṣṭita, Parivarta, Nirdhūta, Samapūrva, Vaiśamapūrva, Karkari, Vikala etc. There are particular sets of *nṛtta* and *svara* assigned to the particular deity. E.g. for Viśvaksena - Svastika *nṛtta* and Ṛṣabha *svara*, for Gaṇeśa - Hasti *nṛtta* and Pancama *svara*, for Durgā – Sarvamaṅgala and Dhairvata *svara*, Viṣṇukrānta and Madhyama *svara* for Khageśa etc. However the *saṃhitā* is ascribed to the later period. Scholars have divided Pāñcarātra *saṃhitās* into two groups 1. Those were written when temple construction and worship of idols were yet to be popularized. E.g. Jayākhyā, Pauṣkara, Ahirbudhnyā, Lakṣmī Tantra, Pārama and Sanatakumāra etc. 2. Group of Pārameśvara and Īśvara *saṃhitās*. Pādma *saṃhitā* is considered to be written much later.

<sup>48</sup> Ibid.

<sup>49</sup> Ed.Bhatt (1961)I.19.

<sup>50</sup> 1961:47.

Chapter No. of NrS	Name of the chapter in NrS	NS chapter names
20	Sāmānyādhyāya	Nāṭyotpatti, Tāṇḍavalakṣaṇa, Sāmānyābhinaya, Prakṛtivicāra, Maṇḍapavidhāna, Raṅgadaivatapūjana, Pūrvaraṅgavidhāna, Āhāryābhinaya, Uttamāṅgābhinaya, Bhāvavyanjaka, Vācikābhinaya-chanda-vibhāga, Cārīvidhāna, Maṇḍalavikalpana, Kakṣyā-Pravṛtti-Dharmi Vyanjaka, Vṛttivikalpana, Siddhivyanjaka
21	Śayyāsanasthāna	Gatipracāra
22	Āsikādhyāya	Gatipracāra
23	Utsthi (punstrī)sthānaka	Cārīvidhāna, Gatipracāra
24	Aṅgakarmādhyāya	Uttamāṅgābhinaya, Śārirābhinaya
25	Upāṅgikādhyāya	Uttamāṅgābhinaya
26	Hastādhyāya	Hastābhinaya
27	Āhāryābhinaya	Āhāryābhinaya
28	Sāmānyābhinaya	Sāmānyābhinaya, Citrābhinaya
29	Gatipracāra	Gatipracāra
30	Rasādhyāya	Rasādhyāya
31	Bhāvādhyāya	Bhāvavyanjaka

The information in the verses of NS is presented in the condensed form in the NrS. Here is an example.

*svabhāvasaṁśritaḥ pādaḥ tryaśraḥ pakṣagato 'paraḥ |*  
*kiñcidañcitajaṅghaś ca vaiṣṇavaṁ sthānam ucyate ||*  
*sthānenānena kartavyas saṁlāpas tu svabhāvataḥ |*

These are the 2A, 2B, and 3A verses from the 23<sup>rd</sup> chapter of the NrS. The source from the NS<sup>51</sup> found in the Cārīvidhāna chapter, verses no. 52 to 54.

<sup>51</sup> NS GOS (2001)II.10.

*dvau tālāv ardhatālaś ca pādayor antaram bhavet / tayoḥ samutthitas tv ekas tryaśraḥ  
pakṣasthito paraḥ ||*

*kiṃcidañcitajaṅgham ca sauṣṭhavāṅgapuraskṛtam / vaiṣṇava sthānam etadd hi  
viṣṇur atrādhidaivatam ||*

*sthānenānena kartavyaḥ saṃlāpastu svabhāvajaḥ | nānākāryāntaropaitair nṛbhir  
uttamamadhyamaiḥ ||*

We will see in more depth the relationship of the NrS with the NS in the analysis of each chapter.

### IV.3.2. The Name Nṛttaśāstra: References

The term Nṛttasūtra appears in the colophon of the last 34<sup>th</sup> chapter. Shah suggests that the entire section of fifteen chapters may be named as the Nṛttasūtra. However based on some noteworthy internal evidence we propose that the section should be known as the Nṛttaśāstra.<sup>52</sup> The references are as follows.

1. Chapter 2 verse 7: As already noted the first reference comes in the 2<sup>nd</sup> chapter with context to the theory of interdependence of art forms. It is clear that the Nṛttaśāstra mentioned here is described in chapters 20 to 34 because the topics in the VDP *khaṇḍa* III come in the same order following the disciplines mentioned by Mārkaṇḍeya.

2. Chapter 73 verse 47: Maheśvara is noted as god of Nṛttaśāstra.

3. Chapter 83 verse 8: Hands of Viśvarūpa is said to be made according to the Nṛttaśāstra. Nowhere else the information of *nṛtta* is spoken in the VDP thus the reference most probably is about the *hastas* mentioned in the 26<sup>th</sup> chapter of Hastādhyāya.

4. Most importantly in 34<sup>th</sup> chapter the last verse (number 32) comes as this:

*etad uktaṃ tava nṛttaśāstram  
samāsato lokahitāya rājan/  
nṛttena yatnaḥ puruṣeṇa kāryo  
lokadvayaṃ jetumabhīpsatā vai||*

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<sup>52</sup> The Venkateshvara Press edition has ‘Nṛttaśāstravarṇana’ in the colophon of the 34<sup>th</sup> chapter. R.P.Shahirekha calls it as the Nṛtyaśāstra, Ch.IV.129 and Jeste notes that ‘the *adhyāya* 34 in Viṣṇudharmottara is called Nṛttaśāstravarṇanam’, Ch.2.81. Hazra mentions the details of the chapters 20 to 34 under the subtitle ‘dancing and acting’, 1958:186 and Kane uses the general term ‘dramaturgy’, 1971:66.

Apart from this, the sciences of painting or dance in textual tradition must have been existed independently and some references to it can be found in Saṃskṛta literature.<sup>53</sup> The mention to Nṛttaśāstra is also found in these texts. Of course, it is difficult to comment on whether it is addressed to our text or not. Since the term also has a generic attribution.

### **The Nṛtta:**

To understand the meaning attached to the *nṛtta* we have to begin with the NS. The origin of *nṛtta* is narrated through a myth in NS. In chapter four of Tāṇḍava-lakṣaṇa, Bharata recounts the mythology of the creation of *nṛtta*. After watching the performances of *samavakāra* of Amṛtamanthana and *ḍima* of Tripuradāha in Himālaya, composed by Brahmā and presented by the troupe of Bharata, lord with three eyes, Śiva remembers his performance of *aṅgahāras* and *karaṇas*<sup>54</sup> which he once performed at twilight.

*mayāpīdam smṛtaṃ nṛttaṃ saṃdhyākāleṣu nṛtyatā | nānākaraṇasaṃyuktai aṅgahārai  
vibhūṣitam ||*<sup>55</sup>

In the same chapter, verse 251 gives information that this incident occurred at the time of Dakṣa's *yajña*. It further says that *nṛtta* is meant to create beauty; it is loved by all and, most importantly, eulogized as auspicious.<sup>56</sup>

Then, Śiva asks Taṇḍu to perform *nṛtta* along with songs which came to be known as Tāṇḍava.<sup>57</sup>

*devena vāpi saṃproktas taṇḍutaṇḍavapūrvakam | gītāprayogam āśritya nṛttame tat  
pravartyatām ||*<sup>58</sup>

<sup>53</sup> Kutṭanimata 1944: Verse 123 refers to Citarsūtra, Pādatāḍitaka 1966:p.94 and Kādambari of Bāṇa 1916:p.150 refers to Nṛttaśāstra.

<sup>54</sup> *Karaṇa* is the coordinated movement of hands and feet i.e., *hastapādasamāyogo nṛtyasya karaṇam bhavet* and the combination of such 6 to 9 *karaṇas* form one *aṅgahāra* (verse 33). According to Kapila Vatsyayana *Karaṇa* technically is a final pose of the sequence of movements, 1968:19; Dr. Mandakranta Bose defines it as the fundamental component of a dance sequence and *aṅgahāra* as the primary choreographic sequence, 2007:13. According to Dr. Padma Subrahmanyam it can be stated that *karaṇa* is part of the dance movement and the end of the dance is also done by a *karaṇa* pose. It is a component in the continuous movement, DVD of Bhāratīya Nāṭyaśāstra, Vol 1.3, 1.4.

<sup>55</sup> NS GOS (1992) I.4.13.

<sup>56</sup> Ibid.I.4.264-266,268.

<sup>57</sup> Dr. Padma Subrahmanyam opines that Taṇḍu could be a divine entity or a human *guru* of Bharata, DVD Bhāratīya Nāṭyaśāstra Vol.1.3. She also identifies some of the sculptures on the *śikhara* of Dharmarāja-ratha at Mahabalipuram as Śiva teaching dance to Bharata and Taṇḍu receiving instructions from Śiva to teach Bharata.

<sup>58</sup> Ibid.I.4.267.

It is also said that Tāṇḍava has been created for the performance of *nṛtta*.<sup>59</sup> Also, the objective is the adoration of gods.

*devastutyāśrayagataṃ yad aṅgaṃ tu bhavedi ha | māheśvarairāṅghārair uddhatais  
tat prayojayet ||*<sup>60</sup>

The explanation given by Abhinavagupta is significant. He says that *karaṇa* is the *kriyā* of *nṛtta*, which equals *nṛtta* and *karaṇa* expressing the corresponding meaning.<sup>61</sup> Thus, that which is based on the *karaṇa* and *aṅghāra* is *nṛtta*.

On this line, the concept of *nṛtta* is discussed in NS. The same notion seems to have been continued in the NrS as well.<sup>62</sup> The NrS is about the technicalities of *nṛtta*. Although the mythology of the origin of *nṛtta* found in our text is different.<sup>63</sup> It will be discussed at the right place.

The auspiciousness connected with *nṛtta* and consequently to *karaṇas* throughout the religio-cultural tradition is significant. It is clear from the *āgamas* and *saṃhitās* that in the later period, the *nṛtta* practice in the NS was also adopted in the rituals and festivals associated with the temples.<sup>64</sup> Also, the Pāñcarātra *saṃhitās* do mention the term *nṛtta* for most of the times.<sup>65</sup> Supportive to this, the references to temple dancers are also noted in the RT and the Nīlamata Purāṇa.<sup>66</sup>

The art and religious connotations associated with *nṛtta* can be understood in all these references.

### IV.3.3. Summary: Chapters 20 to 31 and 34

#### Chapter 20: Sāmānyādhyāya

The name of the first chapter of the NrS in the VDP *khaṇḍa* III is the Sāmānyādhyāya. It consists of sixty-two verses. The topics handled in this chapter are - the characteristics of *nāṭya* and *nṛtta*, *nāṭya-maṇḍapa*, *pūrvaraṅga*, *nāyakas*, the

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<sup>59</sup> Ibid.I.4.261.

<sup>60</sup> Ibid.I.4.311.

<sup>61</sup> Ibid.I.p.90.

<sup>62</sup> Historically, in the textual tradition, Dhananjaya (last quarter of 10<sup>th</sup> AD) in his Daśarūpaka presents for the first time the different categories of *nṛtya*, *nṛtta*, and *nāṭya*. He says that ‘*avasthāmukritir nāṭyam*’ i.e. the *nāṭya* is an imitation of situations, *nṛtya* is based on the emotional states i.e., *bhāvāśrayam* and *nṛtta* is based on the rhythm and time i.e., *tālalayāśrayam*, Ed. Haas (1912) 3-5.

<sup>63</sup> Ch.34.

<sup>64</sup> Rauravāgama, *śuddha-nṛtta vidhi*, I.19.7.

<sup>65</sup> Jayākhyā, *Pratiṣṭhā vidhi* 20.273,356, 382; Sātvata, *Pratiṣṭhā vidhi* 25.52, 176; Pauṣkara, *Navanābhārcana* 19.126, *Pavitrārohaṇa* 30.110; Ahirbudhnyā, *Bhagavadārādhana vidhi* 28.49,57, 72.

<sup>66</sup> RT. Tr.Stein. (1900) reference to the *rangpīṭha* VII.109; donation of women to temple for dancing and singing services I.151, dancing girls belonging to the Viṣṇu temple IV.265ff, Kamalā, a temple dancer of Gauḍa country IV.423ff; Nīlamata Purāṇa Tr. Ghai (1968) 887.

four types of *abhinaya* that is *āṅgika-vācika-āhārya-sāttvika*, occasions of drama, kinds of *recaka*, *cārī*, *maṇḍala*, *aṅgahāra*, *karāṇa*, types of *nṛtta*, *piṇḍi*, *vṛtti* and *pravṛtti*, two dramatic practices, i.e. *nāṭya* and *loka*, and *siddhi*, the success of the theatrical performance. Here is the summary of the chapter.

**1. The Characteristics of *Nāṭya* and *Nṛtta*:** The first verse of the NrS is about the underlying principle of *nāṭya*. It says that drama is the imitation of others (except oneself), *parasyānukṛtirnāṭyam*. And the *nṛtta* is an adornment of the *nāṭya*. The word ‘*sanskāraka*’ has been applied along with the context of ‘*śobhāvivardhana*’, which means that which brings refinement.

Further, Mārkaṇḍeya divides *nṛtta* into two, *nāṭya* and *lāsya*. The performance of *nāṭya* is depended on these two. Next, two more types of both are stated, *ābhyantara* and *bāhya*. The differentiation is that the *ābhyantara* stands upon the defined rules, i.e. *lakṣaṇa*, while the *bāhya* does not. Consequently, the *ābhyantara* type of performance is declared auspicious. In the continuity to this, the appropriate places for the performance are stated. *Lāsya* can be presented inside the *maṇḍapa* or in the open-air, depending upon one’s own will. But the performance of *nāṭya* should only be inside the *maṇḍapa*.

**2. Types of *Maṇḍapa*:** Next, the chapter mentions two types of play-houses; *āyata* that is rectangular or oblong and *caturaśra* or a square-shaped playhouse. The measurement of the square-shaped play-house is thirty-two *hastas*, and of the second category, it is double of the previous that is the sixty-four *hastas*. The caution is given to select the right size of the *maṇḍapa* as it causes the auspicious or inauspicious results. So it is said that the play-house should not be too small or too big as the previous can create noise and the latter will affect the ‘*nāṭyageya*’ that is the recitatives or *pāṭhya* of *nāṭya* and the songs will not be easily heard by the audience.

**3. *Vāstudevatā-pūjana* and the Preliminaries of the Play:** The NrS states that at the beginning of *nāṭya*, the worship of gods, *jarjara* and deities presiding over the playhouse should be performed. After this, the performance of *nāṭya* initiates with Nāndī or the benedictory verse sang in the preamble of drama. Then the curtain opens up, and each character enters on the stage. It is said that the entrances and exits are to be administered through proper instructions based on the progression of the drama.

Then at the end of the benediction, the Puṣpānjali and the worship of Brahmā takes place.

Further, it says that the application of *gadya* and *padya* is to be done according to the character. For the *nāyaka*, it is *catusakala*, and for *madhyama* (the middle type of character), it is *trikala*. For *adhama* (inferior type of character), the *dvikala* is stated. In this way, one can increase or decrease the *kalās* and sing in the *madhyama svara* according to the character.

**4. Types of the Male Characters:** Gods are Dhīrodhhata (brave but haughty), demons are Uddhata (arrogant), kings are Dhīralalita (firm or brave and elegant), and those whose lives are dependent on the king are Dhīra (brave). Then sages are Dhīraprasānta (steady and calm), their disciples are Prasānta (calm). Brahmins are Dhīrodātta (firm and noble-minded), and the merchants are Udātta (noble).

**5. Four Kinds of Abhinaya:** *Nāṭyakarma* has four kinds of *abhinaya*; Āhārya, Sāttvika, Vācika and Āngika. Further, the text mentions few details of the Āhārya, the external appearances of the characters i.e. appropriate costumes etc. It is said that for Dhīroddhat or the costumes for the characters of gods should not be brawny. The costume for Uddhata characters like demons should be Uddhata, according to their arrogant nature. For kings, the costume is expected to be *lalita* or elegant. The dress for *pratināyaka* or the character of an adversary of the hero is also of Uddhata kind. It is stated that other characters' costumes should be made as per their *deśa* and *karma*, that is, as per their regional and professional background. Additionally, it is said that the theatrical property like the horse etc., is to be made using material like leather, wood etc.

Next, the constituents of Sāttvika *abhinaya* are listed. They are *aśrū* (tears), *prapāta* (falling down), *romānca* (having goose-bumps; feeling of thrill or horror), *sveda* (sweating), *spandana* (palpitations) and *varṇa-vinyāsa* (unsteady speech). The characteristics of *vācika* are not mentioned. The topic ends just by saying that the *vācika* belongs to the voice.

**6. Occasions of Drama:** It is stated that the joyful places or occasions are ideal for the drama presentation and those of anguish or grief are not. The later rule has slightly been discounted by saying *kiñcidvā kārayettathā*.



**7. Types of Recaka, Cārī, Mahācārī and Maṇḍala:** Further, the text states that there are four types of *recakas* but lists only two; *kaṭi* (waist), and *pāda* (feet). Consequently, the term *anḡhri* come after *pāda*.

Then the categories of *cārī* and *mahācārī* are specified. It says that the *sukumāra* or the delicate movements of limbs and the speech activity forms the *cārī*. And the stimulated disposition of the same creates the *mahācārī*. From *cārī* appears the *mahācārī*.

Further, it says that the coalition of *cārīs* produces ten *maṇḍalas*. It lists ten *Ākāśiki* (aerial) and ten *Bhaumī* (earthly) *maṇḍalas*.

**Ākāśiki:** Atikrānta, Vicitra, Lalitasancara, Sūcīviddha, Daṇḍapāda, Vihṛta or Vikṛta, Alāta, Vāmabaddha, Salalita and Krānta.

**Bhaumī:** Bhramara, Āskandita, Āvarta, Samasarita, Eḍakākriḍita, Aḍḍita, Śakaṭāsya, Ardha or Ardhyārdha, Piṣṭakuṭṭa and Cāṣagata.

**8. Aṅgahāra and Karaṇa:** Mārkaṇḍeya lists following *aṅgahāras* : 1) Sthirahasta 2) Ākṣiptaka 3) Udghaṭṭita 4) Aparājita 5) Mattakrīḍa 6) Viṣkambha, 7) Svastika-recita 8) Vṛścikāpasṛta, 9) Talamanda 10) Avasarpita 11) Mattalli-skhalita 12) Bhramara 13) Pārśva-svastika 14) Madavilasita, 15) Vikṣipta 16) Gatimaṇḍala 17) Vaiśākha-recita 18) Parivṛttaka-recita 19) Udvartaka 20) Parichinna 21) Recaka 22) Balāhaka 23) Sambhrānta 24) Āṅgika 25) Rati-krīḍa 26) Alātaka 27) Vidyutbhrānta 28) Parāvṛta 29) Pārśvaccheda 30) Ākṣipta-recita 31) Saumya 32) Karita 33) Sūcīviddha 34) Apavidhha 35) Vilāpa 36) Ardhanikuṭṭita.

Then the sage narrates a few characteristics of *karaṇas* and enumerates their names. The characteristics are: The appropriate application of movements of hands and feet by the performer is important. All the *aṅgahāras* originate from the *karaṇa*. The combined action of hands and feet forms *karaṇa*. The combination of two *karaṇas* makes the ‘Nṛtta-mātrikā’; three makes a ‘Kalāpaka’; four a ‘Khaṇḍaka’ and five makes a ‘Sanghātaka’. In this way, when six, seven or eight *karaṇas* are put together, it creates an ‘Aṅgahāra’. The sage says that he will speak the names and actions of *karaṇas*, although he lists only the names. Also, in the end, he says that there are hundred and eight *karaṇas*, but the list seems incomplete. The following list offers the names of ninety *karaṇas* acknowledged by Shah. However, her

identification cannot be entirely accepted and thus we have submitted a few comments in the analysis section:

1)Tala-puṣpa 2)Apa-viddha 3)Līna 4)Svastika-recita 5)Maṇḍala-svastika 6)Urūvṛtta  
7)Nikuṭṭaka 8)Sūcīviddha 9)Karichinna 10)Ardha-recita 11)Vakṣa-svastika  
12)Unmatta 13)Svastika 14)Pṛṣṭha-svastika 15)Dik-svastika 16)Alāta 17)Ardha-sūcī  
18)Kaṭi-sama 19)Ākṣipta-recita 20)Kṣipra 21)Ardha-svastika 22)Sancita  
23)Bhujaṅga-trāsita 24)Urdhva-jānu 25)Nikuncita 26)Mattalli 27)Ardha-mattalli  
28)Recaka-nikuṭṭaka 29)Pāda-viddha 30)Taḍid-bhrānta 31)Valita 32)Ghūrṇita  
33)Lalita 34)Daṇḍa-pakṣa 35)Bhujaṅga-trāstarecita 36)Nūpura 37)Recita  
38)Bhramara 39)Catura 40)Bhujaṅgāncita 41)Chinna 42)Vṛścika-recita 43)Latā-  
vṛścika 44)Chinna-vṛścika-recita 45)Vyamsita-vṛścika 46)Sūcīviddha 47)Lalāṭatilaka  
48)Kuncita 49)Cakra-maṇḍala 50)Uro-maṇḍala 51)Ākṣipta 52)Latā-lasita 53)Argala  
54)Vikṣipta 55)Bhramita 56)Vilāsa 57)Vānara-pluta 58)Parivṛtta 59)Nivṛtta  
60)Pārśvavrānta 61)Nikuncita 62)Atikrānta 63)Avakrānta 64)Dolāpāda 65)Vivartita  
66)Nāga-prakrīḍita 67)Vipluta 68)Garūḍa-pluta 69)Gaṇḍa-sūcī 70)Parikṣipta  
71)Pārśvajānuka 72)Gṛddhāvalinaka 73)Līna 74)Viṣṇukrānta 75)Aja-pluta  
76)Ākrānta 77)Maṇḍita 78)Mayūra-lalita 79)Nata 80)Sarpita 81)Dolapāda 82)Harīṇa-  
pluta 83)Prenkholita 84)Nītamba 85)Skhalita 86)Kari-hasta 87)Prasarpita-tala  
88)Simha-vikrīḍita 89)Vṛṣabha-krīḍita 90)Gaṅgāvatarāṇa.

**9. Sukumāra and Āviddha:** Here the categories of *vṛtta* based on their contrasting natures are given. Mārkaṇḍeya refers to the tradition and states that it is said that *vṛtta* is of two types, Sukumāra and Āviddha. The Āviddha is of *uddhata* or aggressive nature, thus intended for men. Sukumāra is precisely the opposite of it thus, it is meant for women.

**10. Piṇḍi:** *Piṇḍi* is group formations constituted in the *nṛtta* performance. The NrS very briefly says that the *piṇḍi* consist of the shape of *devacinha* or the symbol of a deity.

**11. Vṛttis:** There are four such *vṛttis*; Bhāratī, Sāttvatī, Kaisīkī and Ārabhaṭī. Bhāratī is speech dominated, the sentiment of Vīra controls Sāttvatī, Ārabhaṭī is of Raudra nature, and Kaisīkī contains the prominence of Sṛṅgāra and Hāsya.

**12. *Pravṛtti*:** Four *pravṛttis* are mentioned; Avanti, Dākṣinātya, Māgadhi and Pāncālamadhyamā. The variations are based on the imitation of attire, language and conduct or mannerisms of people living in the respective regions. It is said that the nomenclature *pravṛtti* is derived from the *vṛtti* since they are administered by the latter.

**13. Types of *Dharmī*:** There are two such categories; Nāṭyadharmī and Lokadharmī.

**14. *Siddhi*:** There are two *siddhis*; Daivī or divine and Mānuṣī or humane. The Mānuṣī is attained by *vyāyāma* and Daivī through the divine favours.

The final verse is significant. It says that the perfect *ṛtta* comprises *rasa* and *bhāva* and follows the *tāla*, *kāvya-rasa* and the *gīta*. Such *ṛtta* offers pleasure and increases the *dharma*.

## Chapter 21: Śayyāsanasthāna

The twenty-first chapter of the NrS is about the *śayyā-sthāna* or the lying down positions. These are the incidental positions that an actor usually performs according to the scenes of drama. There are six of them; Sama, Ākuncita, Prasārita, Vivartita, Udvāhita and Nata. Our text mentions their names following the performance instructions derived from the NS.

**Sama:** When the face is kept upward, and hands are relaxed and free, it is a Sama position of lying down. It is used to show the ‘*prasupta*’ or the posture of sleeping quietly.

**Ākuncita:** Sleeping while contracting the entire body, keeping both knees in bed, is the Ākuncita. It is applied when someone is suffering from cold.

**Prasārita:** Lying down with one arm below the head and the knees are spread, it is the Prasārita. It is for a comfy and pleasurable sleep.

**Vivartita:** Sleeping with face downwards is the Vivartita. It is applicable when wounded by weapons, falling from above or from a high place, getting drunk due to intoxication and going insane.

**Udvāhita:** When the head is lifted (from the ground) above the shoulder and rested on hand with a bent elbow, it is the Udvāhita. It is for depicting the ‘*līlā-samveśana*’ of a lord.

**Nata:** If the thighs are stretched, and both the hands are relaxed, it is the Nata used for expressing laziness, dejection and exhaustion.

## **Chapter 22: Āsīkādhya**

This chapter begins with the *upaveśana sthānas*, or the act of sitting down in various situations. There are nine types of *upaveśana*: Svastha, Mandālasa, Krānta, Svasthālasa, Viṣkambhita, Utkāṭaka, Muktajānu, Jānugata and Vimukta. There are errors noted in the names of these *sthānas*. In the first verse in which all *upaveśana sthānas* are enumerated, Klānta is mentioned as Krānta and Srastālasa as Svasthālasa. From the reading of the NS, the proper names can be understood.

**Svastha:** When the legs are apart and bent, the chest is lifted, and hands in a relaxed manner placed on the waist or thighs it is the Svastha.

**Mandālasa:** When one leg is spread, the other is kept on the seat, and the side is bent; it is the Mandālasa. It is applied in expressing worry, enthusiasm, despair, separation and disappointment.

**Klānta:** When the chin is rested on hands, and the head is tilted on the shoulder, it creates the Klānta *upaveśana*. The Klānta is used to enact the hold by a strong person, injured by a foe, affliction and exhaustion.

In the first verse, this *upaveśana* is named as Krānta; however, in the practical instructions, the term Klānta is used.

**Srastālasa:** When the hands are drooped, the body is slackened and indolent, and the eyes are sad and worn out; it is the Srastālasa. It is applied to show the tiredness, sickness, drunkenness, fainting, anguish, delusion and fear of death.

**Viṣkambhita:** When legs, thighs and hands are bent, and the eyes are closed, it is the Viṣkambhita. It is used for expressing the eyes directed downwards to one's chest in the yogic and meditative state and for the natural sitting of persons of refined character.

**Utkāṭaka:** When the feet are kept even/*sama* or *samapāda* and do not touch the ground it is the Utkāṭaka. It is applicable to act the worshipping of ancestors, sacrifices, chanting etc., also connected to show the action of how anything has come or have been found.

**Muktajānu:** When one knee is touched to the ground in the above posture, it makes the Muktajānu. It is to enact cleaning of the floor and smearing of the earth.

Jānugata: When both the knees are placed on earth, it makes Jānugata. It is used in giving information to the kings and worshipping the gods.

**Vimukta:** Falling to the ground from above is said to be the Vimukta. It is applied when one gets hit or to show perplexing or crying out.

## Seats

After *upaveśana*, the chapter describes *āsanas* or the seats for the various characters. Here are the details.

Bhadrāsana (splendid seat) is for gods, and Sinhāsana (lion seat/throne) is for the king.

The Rupyāsana or the silver seat is assigned to the *sāṃvatsara* (astrologer) and *purodhasa* (royal priest).

The Vetrāsana (cane seat) is for *amātya* (chief minister/councillor) and *mantri* (ministers).

The Maṇḍāsana is given to the commander-in-chief and the crown prince. *Muni*, *brāhmaṇas*, *brahmacāri* has given *bṛsī* (roll of twisted grass). It is said that the rest should take their seats according to their rules.

Local men, important citizens, merchants and other leading persons are given the *pīṭhikā* (wooden bench).

For courtesans, sons and servants the *masūraka* (kind of pillow/bolster) and Bhumyāsana (seat on the floor) for the rest is mentioned.

Further it is specified that at home, one may use any seat except the Sinhāsana. Also the text says that one cannot share a seat with a spiritual teacher, neither on an elephant, chariot or rock slab. One cannot always sit with his spiritual teacher on a wooden bench. It is considered wrong.

## Chapter 23: Utsthi-sthānaka

The name of this chapter is ‘*utsthi-sthānaka*’, and it describes the characteristic of standing postures. Vaiṣṇava, Sama-pāda, Vaiśākha, Maṇḍala, Pratyāliḍha and Āliḍha are stated to be the six male *sthānakas*.

**Vaiṣṇava:** One leg naturally kept, and the other is slanted and situated on the side, and the thigh is also bent a little, it is called Vaiṣṇava *sthānaka*. One can have a natural conversation in this position.

**Sama-pāda:** If both the legs are equally situated in their natural posture with the difference of one *tāla*<sup>67</sup> and they have natural beauty, then there is a Sama-pāda *sthānaka*. Rudra, Brahmā and other gods are its presiding deities. It is applied in the acting of accepting the blessing of Brahmins, hopping of birds, the bridegroom in the nuptial ceremony, being in one's place or the war-chariot or in air-planes (*vimāna*) also to show the ascetics and for persons engaged in a vow.

**Vaiśākha:** If the legs are placed at a distance of two and a half *tālas*, the thighs are *ancita*, and the feet are *pakṣasthita* it makes a Vaiśākha *sthānaka*. Skanda is the presiding deity. It indicates the vehicle pulled by horses, exercise, departure, arrival and a bow.

**Maṇḍala:** With the difference of three *tālas*, the Maṇḍala *sthānaka* can be made. The waist and knees are in *sama* or harmony, and the legs are *pakṣasthita*. It is used to show thrashing by a bow or thunderbolt, elephant carriage and riding or lifting in *nṛtta*.

**Āliḍha:** When in the Maṇḍala *sthānaka* the right leg is stretched at a distance of five *tālas* it is an Āliḍha. Rudra and Kāli are the presiding deities. The usages are - lifting at all times, furious feet movement in the war, impersonating the lion, aiming at the enemy, sword fight, and circular movements. Also, in the intensifying angry conversation, the fuming exchange between the wrestlers, relating the enemies and casting of weapons.

**Pratyāliḍha:** When the right leg is kept back at its place, and left is stretched out, it creates the exact opposite of Āliḍha i.e. the Pratyāliḍha *sthānaka*. *Dānava* or the demon is the presiding deity. The weapons are to be aimed in the Āliḍha and released in the Pratyāliḍha.

### **Female Standing Postures**

There are three *sthānakas* in this category; Āyata, Avahittha and Hayakrānta.

**Āyata:** Where one foot is naturally placed/in *sama*, the other leg is slanted sideways by a distance of one *tāla* and the face is bright, the chest has risen equally, and the hands are resting on the hips in Latāhastha it is the Āyata *sthānaka*. It is used in the performance of Puṣpānjali in the *raṅgāvatarāṇa*.

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<sup>67</sup> Distance between stretched middle finger and a thumb is *tāla*.

**Avahittha:** When one leg is diagonal; another one is placed in *sama* at the distance of one *tāla*, and the lower back is erected it is the Avahittha *sthānaka*, ideal for expressing *vilāsa* (amorous pastime), *līlā* (amusement), *lāvanya* (beauty and charm) and *śṛṅgāra* (eroticism), also for looking towards the path of a bridegroom.

**Aśvagrānta/Hayagrānta:** When one leg is placed in *sama*, and other is balanced in *ancita*, and the distance between the feet is not defined in *tālas*, whether in *sūcīviddha* or *āviddha* it is Aśvagrānta. It is executed in holding a branch, cluster of flowers, talking in a sitting position with wavering eyes and natural conversation.

## Chapter 24: Aṅgakarma

The name of the chapter is Aṅgakarma. It consists 65 verses. It describes the types of movements of head, neck, face, chest, sides, belly, waist, thigh, shank and feet, ending with a few details on *cārī*.

The chapter begins with the pronouncement by Mārkaṇḍeya, which says, ‘First I speak the actions of the head, know them.’

### Śira/Head Movements

**Ākampita:** Keeping the head in its natural and simple state and moving up and down once it is a Ākampita. It is used for giving signals, advice, and an enquiry also in everyday conversation.

**Kampita:** And when the Ākampita is repeatedly done, it becomes Kampita. It displays fury, threat, reasoning and pledge.

**Dhuta:** Shaking of the head slowly is Dhuta. It is used in dejection, perplexity and refusal.

**Vidhuta:** The trembling head on both sides is the Vidhuta. It is used in the suffering from cold, troubled by ageing, the drunkenness and the one affected with fever.

**Parigarhita:** The head moving in a circular motion is the Parigarhita. It represents achievement, wonder, pleasure and sportiveness.

**Udvāhita:** The head turned up for once it is an Udvāhita. It is used to display the growth, seeing something, pride and observing (something) upwards.

**Adhogata/Avadhūta:** The head is thrown down rapidly for once, it is the Avadhūta. It is for messaging, chatting, signs and invoking.

**Ancita:** When the neck is faintly bent sideward, it is Ancita. It is to show unconsciousness, agitation, absorbed in thoughts and sadness.

**Nikuncita:** When the shoulders are lifted, and the neck is Ancita it makes the Nikuncita. It should be used for haughtiness and amorous pastime.

**Parāvṛtta:** When the head is rolled back it is Parāvṛtta. It is used for looking behind.

**Utkṣipta:** If the head is positioned looking upwards, it is the Utkṣipta. It should be used in the act of great and divine accession.

**Adhogata:** Having the face downwards is known by the learned people as Adhogata. It is used to express modesty, obeisance and sorrow.

**Parilolita:** When the head oscillates on all sides it is the Parilolita. It is applied to show the disease, fainting and boozing.

### **Grīvā/Neck Movements**

After this, the chapter states seven types of neck movements: Ancita, Recita, Mukta, Vivṛtta, Catura, Prasārita and Stabdha. Firstly it describes the performing instructions followed by its usages.

**Ancita:** When the neck is bent slightly on one part it is Ancita. It is used in *vilāsa*, the amorous pastime etc.

**Recita:** The rolling neck is Recita. It is applied in circular motion.

**Mukta:** When Recita neck rotates, it becomes Mukta ideal in showing fainting etc.

**Vivṛtta:** When the neck is turned round, it is Vivṛtta. It is used for elegance etc.

**Catura:** The pleasant and lovely neck is Catura applied in a pleasant attitude.

**Prasārita:** The stretched neck is Prasārita. This type is involved in the act of seeing (something).

**Stabdha:** The immovable neck is Stabdha. It is used to express cold, sickness and constant nature.

The text also adds that all these neck movements follow the action of the head.

### **Āsya/Mouth Movement**

Hereafter, six actions of the mouth are mentioned in the chapter. They are Vibuddha/Viruddha, Vinivṛtta, Nirbhugna, Bhugna, Vivṛtta and Rju. The performing instructions are followed with the usages.

**Vibuddha/Viruddha:** In this type, the mouth is turned away. It is used to express resistance and to say ‘not at all’, etc.

**Vinivṛtta:** The mouth is shut in the Vinivṛtta. It is applied to depict envy, jealousy and fury.



**Nirbhugna:** When the face is bent (*avabhugna*) and turned downwards, the same turned upwards makes the Nirbhugna mouth. For severe and profound looks, Nirbhugna is used.

**Bhugna:** When the face is bent or curved inwards, it is a Bhugna type of mouth. The usages include bashfulness and the natural state of an ascetic.

**Vivṛtta:** When the mouth is slightly turned or ceased (*nivṛtta*), it is Vivṛtta. It is applied in the enactment of joy, anguish, fright etc.

**Rju:** When the mouth is kept naturally, it is the Rju. It is used in portraying the natural state.

### ***Urah/Chest Movements***

Five chest movements are described in the chapter; Ābhugna, Nirbhugna, Prakampita, Udvāhita and Sama.

**Ābhugna:** When the chest is maintained straight, it is Ābhugna. It is applied to enact killed by weapons, also injured and suffered from heartache.

**Nirbhugna:** If the chest is firm, the back is bent and the shoulders are raised it is Nirbhugna. The usages are stupefaction, a state of perplexing, self-respect and despair.

**Prakampita:** The upward chest (breathed in fully) is the Prakampita. It can be used to express laughing, crying, labour, illness and terror.

**Udvāhita:** When the chest is elevated, it is Udvāhita. It is applied in showing the actions of (something) going up and yawning.

**Sama:** When the chest is kept *caturastra*, it is Sama. The type is used in displaying the *sauṣṭhava*.

### ***Pārśva/Lateral Movements***

There are five lateral movements; Samunnata, Nata, Prasārita, Vivartita and Apasṛta. Instructions are given at the beginning, and then the uses are stated.

**Samunnata:** When the waist, torso, arms and shoulders are upstretched, it is Samunnata. It is used to show the action of getting closer slowly.

**Nata:** Where the waist is bent down in the side, it is the Nata. This type is applied in showing the departure.

**Prasārita:** If the sides have spread both ways in their directions, it is the Prasārita. The Prasārita is used to express extreme joy.

**Vivartita:** When the back is twisted, it is Vivartita. The Vivartita is performed to show the movement of turning back.

**Apasṛta:** When the back moves away, it is Apasṛta. This type is used to show fear.

### ***Udara/Belly Types***

There are three types of the belly; Kṣāma, Nimna and Pūrṇa. Only usages of these types are mentioned.

**Kṣāma:** For mirth and yawning.

**Nimna:** For ailment, penance, tiredness and afflicted by hunger.

**Pūrṇa:** To take a breath, health and to show voluptuousness.

### ***Kaṭī/Waist Movements***

There are five types of *kaṭī* or waist actions in *nṛtta*; Prakampita, Vicchinna/Chinna, Nivṛtta, Recita and Udvāhita.

**Prakampita:** When the waist repeatedly moves fast in an oblique direction, it is Prakampita. It is used in the gait of the lower type of a person, also a dwarf and a hunch-back.

**Chinna:** The waist that rotates round in the centre is called Chinna. This type is applicable to show the exercise, arriving at and turning back.

**Nivṛtta:** Reinstating the waist from back to the front is the Nivṛtta. It is used to show the movement of turning about.

**Recita:** The waist that rotates in all directions is called the Recita. The usage of it is Recita.

**Udvāhita:** When the waist is uplifted firmly, it becomes Udvāhita. It is executed in showing the graceful walking of women.

### ***Uru/Thigh Movements***

The actions of thighs are divided into five types; Kampana, Valana, Stambhana, Udvartana and Vivartana.

**Kampana:** The front part of the feet is positioned steadily and repeatedly moving the heel up and down on the ground is the Kampana thigh. This type is adopted in performing the *gati* of inferior characters.

**Valana:** When the knees slowly move in it is Valana. It is applied to enact the free walking of women.

**Stambhana:** When the movement is finished it is Stambhana. The usages are included reacting to something terrible and despair.

**Udvartana:** When the valita thigh is whirled it is Udvartana. The type is applied in exercise and Tāṇḍava.

**Vivartana:** When the heel is moved inside, it is Vivartana. It is used to show the disordered walking around.

### ***Janghā/Movements of Shank***

There are five kinds of shank movements; Āvartita, Nata, Kṣipta, Udvāhita and Parivṛtta.

**Āvartita:** The crossing over of left and right legs is Āvartita. It is applied in the performance of walking around a jester.

**Nata:** When the knees are bent, it is Nata. This type is adopted in sitting and standing postures.

**Kṣipta:** The movement of jerking out the shank is Kṣipta. It is used in the exercise and Tāṇḍava.

**Udvāhita:** The lifting of the thigh creates the Udvāhita. This one is executed in showing the *āviddha-gamana* that is walking haughtily with uneven steps.

**Parivṛtta:** Carrying the shank inverse is the Parivṛtta. This type is performed in Tāṇḍava etc.

### ***Pāda/Actions of Feet:***

Hereafter the five actions of feet are mentioned. They are Uddhāṭita, Sama, Pārṣṇirecita-sancara, Ancita and Kuncita.

**Uddhāṭita:** Standing on the toes of the feet and banging the heel on the ground is Uddhāṭita. It is used to express the feeling of fondness of (someone/something) and elegant movements.

**Sama:** When the feet are kept evenly (*sama-sthāna*) on the ground in their natural state, it is Sama. It is always applied in natural acting.

**Pārṣṇirecita-sancara:** The lifted heel is the *agratala-sancara*. It is applied in thrown down or upon, circular motion, roaming, and thrashing. In the *lalita*/elegance, the *recita* foot is made. It is applicable in the movement of gracefulness in/ of *udvartita*.

**Ancita:** When the toes are lifted, it makes *ancita*. It is used in various types of *bhramaṇa*.

**Kuncita:** When the middle of the feet is bent, it is the *kuncita pāda*. It is adopted in the Atikrāntā (*cārī*) and the *abhiḡamana*.

### **Cārī:**

The chapter ends with the classifications made out of the combinations of *cārī*.

The movement of a single foot is a *cārī*. Both the feet moving together makes a *karaṇa*. The combination of *karaṇas* creates a *khaṇḍa*. Such two, three or four *khaṇḍas* form a *maṇḍala*.

In the final verse of the chapter, Mārkaṇḍeya says, that I have talked about the *aṅgas*. Hereafter I shall speak on the *upāṅga-karmas*. Thus ends the chapter on *aṅgakarma*.

## **Chapter 25: Upāṅgikādhyāya**

The chapter contains seventy-five verses. The topics dealt with are glances attached to the sentiments, to the *sthāyī bhāvas* and other glances, actions of eyelids, eyeballs, eyebrows, cheeks, nose, teeth, and lips along with their usages.

### **The Rasa, Sthāyī and other Dṛṣṭis**

The first verse enumerates **eight rasa glances**; 1) Kāntā, 2) Bhayānaka, 3) Hāsya, 4) Karuṇa, 5) Adbhuta, 6) Raudra, 7) Vīra and 8) Bībhatsa.

**Nine Sthāyī-dṛṣṭis:** 9) Snigdhā, 10) Hṛṣṭā, 11) Jihmā, 12) Kṛddhā, 13) Bhītā, 14) Lajjitā, 15) Dṛptā, 16) Vismitā and 17) Saumyā.

**Other Dṛṣṭis:** 18) Malinā, 19) Ākekarā, 20) Śrāntā, 21) Abhitaptā, 22) Viplutā, 23) Viṣaṇṇā, 24) Śankitā, 25) Trastā, 26) Śokā, 27) Nimīlitā, 28) Vibhrāntā, 29) Kuncitā, 30) Śūnyā, 31) Mukulā, 32) Vitarkitā, 33) Madirā, 34) Lalitā, 35) Glānā etc.

The text says that these are the names of the thirty-six *dṛṣṭis* however enumerates only thirty-five.

### **Glances of Sentiments**

**Kāntā:** The sidelong look with contracted brows and romantic feeling is a Kāntā.

**Bhayānakā:** When the eyelids and the edge of the eye-lashes are wide open, and the pupils are in motion, it is a Bhayānakā.

**Hāsya:** When the eyelids are little contracted, and the eyeballs are rolled it is a Hāsya glance.

**Karuṇā:** When the upward eyelids fall downwards with tears, and pupils vanish it is a Karuṇā.

**Adbhutā:** When the edges of eyelashes are contracted slightly, and the eyeballs are somewhat enlarged, the eyes are evenly blown, it is the Adbhutā.

**Raudrā:** Wide open and frowning eyes are Raudrā.

**Vīrā:** When the pupils are even, and the eyes are opened in the middle it is a Vīrā.

**Bībhatsā:** When the pupils are thrown in the corner of the eyes it is Bībhatsā.

**Śāntā:** When the eyes are fixed downwards in the meditative state it is the Śāntā.

### ***Sthāyī-dṛṣṭi***

**Snigdḥā:** The sweet, smiling and fully expanded eyes in the middle are known as the Snigdḥā.

**Hṛṣṭā:** When the eyes are wide open in the middle and shaking, looking from the edges is the Hṛṣṭā.

**Jihmā:** When the eyeballs are positioned downwards and are mysterious, engrossed and engaged in observing it is the Jihmā.

**Kṛddhā:** When the contracted brows are made crooked, and the pupils are fixed it is a Kṛddhā.

**Bhītā:** When the eyelids are contracted, rugged, and the pupils are distorted, it is a Bhītā.

**Dṛptā:** When the eyes are wide open and cast forth the *sattva* it is the Dṛptā.

**Viśmitā:** When the eyes are evenly expanded in the corners, it is a Viśmitā.

**Saumyā:** When the pupils are kept uniformly, it is Saumyā.

**Lajjitā:** When the pupils are contracted and held steady, it is the Lajjitā.

### ***Sancāri dṛṣṭi***

**Malinā:** When the eyelids are quivering, it is the Malinā.

**Ākekarā:** When the eyelids are contracted it is the Ākekarā.

**Śrāntā:** When the eyes are raised a little it is the Śrāntā.

**Abhitaptā:** Gloomy eyelids and pupils are the Abhitaptā.

**Viplutā:** When the eyes are disturbed, sunk in, and shaking it is the Viplutā.

**Viṣaṇṇā:** When the pupils are somewhat numbed it is Viṣaṇṇā.

**Śankitā:** The flickering pupils make the Śankitā glance.

**Trastā:** When the pupils are unpleasant, quivering and frightened, it is the Trastā.

**Viśokā:** When the eyes are puffed up and do not blink, it is the Viśokā.

**Vibhrāntā:** When the eyes are unstable, and the pupils are whirling it is the Vibhrāntā.

**Kuncitā:** When the eyes are contracted, and the eyeballs are faintly in *ancita*, it is the Kuncitā.

**Śūnyā:** When the pupils and eyelids are steady, there is total absence of agitation, and the sight is even it is the Śūnyā.

**Mukulā:** When the corners of the eyelashes are trembling and closing like a bud, it is the Mukulā.

**Vitarkā:** When the eyelids and eyelashes are turned up, and the pupils are steady, it is the Vitarkā.

**Madirā:** When the eyes are wide opened, and the pupils are turned, it is the Madirā.

**Lalitā:** Full-blown, elegant and grinning eyes are Lalitā.

**Glānā:** When the eyelashes are cut off, and the eyes are tearful and closed it is the Glānā.

### Usages of *Rasa*, *Sthāyi* and *Sancāri* Glances

#### **Rasa:**

**Kāntā and Bhayānakā:** Casting (amorous) side look is the usage of Kāntā. In slaying, the Bhayānakā is used.

**Hāsyā and Karuṇā:** The performance of Hāsyā and Karuṇā sights are to be done for the Hāsyā and Karuṇā sentiments respectively.

**Adbhutā and Raudrā:** The Adbhutā glance is to be performed in the act of Adbhuta (sentiment), and Raudrā is intended for Raudra (sentiment).

**Vīrā and Bībhatsā:** In Vīrā (rasa), the Vīrā *dr̥ṣṭi* is to be done and the Bībhatsā in the awful feeling.

**Śāntā:** Śāntā sight is stated for Śānta (*rasa*).

#### **Sthāyi**

**Snigdḥā:** It is used to look with affection.

**Hṛṣṭā and Jihmā:** Hṛṣṭā is for excitement and for envy it is Jihmā.

**Kṛddhā and Bhītā:** Kṛddhā is specified to show the anger, and in terror it is Bhītā.

**Lajjitā and Dṛptā:** In bashfulness it is Lajjitā, and in enthusiasm, the Dṛptā is applied.

**Vismitā and Saumyā:** The Vismitā is used in amazement, and for gentle-looking it is Saumyā.

### ***Sancāri or Vyabhicāri***

**Malinā and Ākekarā:** Malinā is used in separation (*viraha*) and Ākekarā in sexual union (*sambhoga*).

**Śrāntā and Abhitaptā:** In tiredness (*śrānta*), the Śrāntā sight is to be done, and the Abhitaptā is in the despair (*nirveda*).

**Viplutā and Viṣaṇṇā:** The Viplutā is to be applied in poverty (*dainya*) and hopelessness (*viṣāda*) the Viṣaṇṇā.

**Śankitā and Trastā:** Śankitā is used to show doubtfulness (*śankita*) and in fright (*trasta*) the Trastā.

**Viśokā and Nimilitā:** The Viśokā is executed in the knowledge (*jñāna*) and in the act of touching it is Nimilitā.

**Vibhrāntā and Kuncitā:** To show perturbation (*vibhrama*) the Vibhrāntā and for looking meticulously the Kuncitā is used.

**Śūnyā and Mukulā:** For anxiety it is Śūnyā, and for the actions of the nose (smelling) it is Mukulā.

**Vitarkā and Madirā:** In argument, the Vitarkā sight is used and in intoxication the Madirā.

**Lalitā and Glānā:** In the wanton dalliance of women the Lalitā glance is used and in languidness the Glānā.

### ***Puṭa/Movements of Eyelids***

There are nine types of the movement of *puṭa* or eyelids; Utsedha/Unmeṣa, Nimeṣa, Prasārita, Vivartita, Ākuncita, Sama, Sphurita, Vihita/Pihita and Tāḍita.

**Nimeṣa:** When the eyelids are joined, it is Nimeṣa.

**Unmeṣa:** When they are separated, it is Unmeṣa.

**Prasārita:** When the eyelids are expanded, it is Prasārita.

**Vivartita:** When they are raised, it is Vivartita.

**Ākuncita:** The contracted eyelids make Ākuncita.

**Sama:** The natural state of eyelids known as Sama.

**Sphurita:** The throbbing eyelids are the Sphurita.

**Pihita:** When the eyelids are shut, it is Pihita.

**Tāḍita:** When the eyelids are wilting at their roots it is a Tāḍita.

### **Usages of Movements of Eyelids**

**Ākuncita:** In smelling, touching and (seeing) unfavourable things.

**Prasārita:** In astonishment and Vīra/heroism.

**Sama:** In Śṛṅgāra.

**Tāḍita:** In the infliction of injury.

**Sphurita:** In the love and anger of women.

**Pihita:** In situations like cold, winds, heat and rain.

**Vivartita:** In anger.

**Nimeṣa and Unmeṣa:** These types are to be done in one's own business.

### **Tāṛakā/Pupil Movements**

The movements of *tāṛaka*/pupils/eyeballs are nine; Valana, Bhramaṇa, Calana, Sampraṇāśana/Sampraveśana, Vivartana, Pātana, Niṣkrama, Udvartana and Prākṛta.

**Bhramaṇa:** When the pupils are whirling repeatedly between the eyelids it is a Bhramaṇa.

**Valana:** The movement of eyeballs going oblique is the Valana.

**Calana:** The shaking eyeballs represent a type of Calana.

**Sampraveśana:** Pulling the eyeballs inside is the Sampraveśana.

**Vivartita:** When the eyeballs are moving sideways, it is Vivartita.

**Pātana:** Relaxed state of eyeballs is the Pātana.

**Niṣkrama:** The movement of eyeballs as if coming out is the Niṣkrama.

**Udvartana:** The averted eyeballs are Udvartana.

**Prākṛta:** The natural state of pupils is a Prākṛta.

### **Usages of Pupil Movements**

**Valana:** in Hāsya/comic sentiment.

**Bhramaṇa:** in mada/intoxication.

**Calana:** in Vīra/heroic sentiment.

**Sampraveśana:** in Bībhatsa/odious sentiment.

**Vivartita:** in Śṛṅgāra/erotic sentiment.

**Pātana:** in Karuṇa/pathetic sentiment.

**Niṣkramaṇa:** in Bhayānaka/terrible sentiment.



**Udvartana:** in Vīra /heroic sentiment.

**Prākṛta:** To be used in remaining *bhāvas*/emotional states.

### ***Dr̥ṣṭi/Sights***

The actions of eyes are Sama, Sācīkṛta, Anuvṛtta, Ālokita, Ullokita and Avalokita.

**Sama:** When the pupils are equal and gentle, it is a Sama sight.

**Sācīkṛta:** When the pupils are hidden in the eyelashes it is Sācīkṛta.

**Anuvṛtta:** Execution of form through sight is the Anuvṛtta.

**Ālokita:** A sudden look is the Ālokita.

**Ullokita:** The upward look is the Ullokita.

**Lokita:** Looking in all directions is the Lokita.

**Vilokita:** Looking from sides, it is a Vilokita.

**Avalokita:** Looking back is the Avalokita.

### ***Bhrū/Movements of Eyebrows***

Here the NrS explains the applicability of eyebrows. It says that the eyebrows should be applied following the sights, as the way eyes proceed with reference to various sentiments and emotions. The movements of the eyebrows should be done following the sights.

There are seven movements of eyebrows; Utkṣepa, Pātana, Bhrukuṭī, Catura, Nikuncita, Recita and Svābhāvika.

**Utkṣepa:** The elevated eyebrows are Utkṣepa.

**Pātana:** The dropping of eyebrows is Pātana.

**Bhrukuṭī:** The throwing up the roots of the eyebrows is the Bhrukuṭī.

**Catura:** Spreading the brows elegantly with the bit of inhaling is a Catura.

**Nikuncita:** When one or two eyebrows are contracted gently, it is a Nikuncita.

**Recita:** When one eyebrow is raised charmingly, it is a Recita.

**Svābhāvika:** The natural position of eyebrows is Svābhāvika.

### **Usages of Movements of Eyebrows**

Only four usages are given.

**Utkṣepa:** In *līlā*/amusement.

**Pātana:** In compassion.

**Bhrukuṭī:** In a fury.

**Catura:** In Śṛṅgāra.

### ***Gaṇḍa*/Characteristics of Cheeks**

The *lakṣaṇa* or the characteristics of cheeks are mentioned hereafter.

**Kṣāma:** The emaciated cheeks are known as the Kṣāma.

**Fulla:** The blossomed cheeks are Fulla.

**Pūrṇa:** The fuller cheeks are Pūrṇa.

**Kampita:** The shaking cheeks are to be known as Kampita.

**Kuncita:** Cheeks that are integral to the corner of the mouth and accompanied by the thrill of the hair is Kuncita.

**Prākṛta:** The natural state of cheeks is Prākṛta.

### **Usages of Characteristics of Cheeks**

**Kṣāma:** The Kṣāma is to be done in sorrow.

**Fulla:** In delight, the Fulla cheeks are to be applied.

**Pūrṇa:** In the state of contentment the Pūrṇa is to be used.

**Kampita:** In rage, Kampita is to be applied.

**Kuncita:** In laughter and thrilling of the hair by touch are the usages of Kuncita.

**Prākṛta:** For the enactment of natural state the Prākṛta is to be applied.

### **Nāsikā/Actions of the Nose**

Natā, Mandā, Vikṛṣṭā, Sohhavāsā, Kūṇitā and Svābhāvikī, these nasal actions are performed in the play.

**Natā:** A bent down position of the nose is Natā.

**Mandā:** When the nostrils are sunk, it is Mandā.

**Vikṛṣṭā:** The upward contraction of the nose is Vikṛṣṭā.

**Sohhavāsā:** When it is filled with air, it is Sohhavāsā.

**Kūṇitā:** Shrinking of the nose is Kūṇitā.

**Svābhāvikī:** The natural state of the nose is Svābhāvikī.

### **Usages of Actions of the Nose**

**Natā:** In pleasurable actions, the Natā is to be done.

**Mandā:** In grief, the Mandā is to be applied.

**Vikṛṣṭā and Sochhavāsā:** In sharp smell the Vikṛṣṭā and for the pleasing fragrance the Sochhavāsā is to be done.

**Vikūṇitā:** The Vikūṇitā is used in abhorrence.

**Svābhāvīkī:** In the remaining (states) the Svābhāvīkī is to be done.

### **Danta/Actions of Teeth**

The actions of teeth are Kuṭṭana, Khaṇḍana, Chinna, Cukkita and Samatā. These are to be done subject to the rubbing of the tongue, upper and lower lips.

**Kuṭṭana:** Forceful cutting is a Kuṭṭana.

**Khaṇḍana:** (Teeth) striking against each other is known as the Khaṇḍana.

**Chinna:** Lowering the teeth is Chinna.

**Cukkita:** Piercing with the teeth is the action of Cukkita.

### **Usages of Actions of Teeth**

**Kuṭṭana:** In illness, Kuṭṭana is to be done.

**Khaṇḍana:** In destroying Khaṇḍana is to be applied.

**Chinna:** In anger and joy Chinna is to be used.

**Sama:** In the rest of the emotional states, Sama is to be applied.

### **Adhara/Actions of Lower Lips**

The actions of lower lips are Vivartana/Vivartita, Kampa/Kampana, Vimarśa/Visarga, Vigūhana/Vinigūhita, Saṃdaṣṭa and Samudga/Samudgaka.

**Vivartita:** When the lower lip is crooked at the corner of the mouth, it is the Vivartita.

**Kampana:** When the lower lip is trembling, it makes the Kampana.

**Visarga:** Coming out the lower lip is the Visarga.

**Vigūhana/Vinigūhita:** When the lower lip is entering within it is the Vinigūhita.

**Saṃdaṣṭa:** Biting of lips with teeth is the Saṃdaṣṭa.

**Samudga:** When both the lips in a united manner move upwards, it is the Samudgaka.

### **Usages of Actions of Lower Lips**

**Vivartita:** In jealousy.

**Kampita:** In a fury.

**Visarga:** In *bhayānaka*/terrible occasions.

**Vigūhana:** In drawing to and fro.

**Samdaṣṭa:** In intoxication, *vīra* (heroic) and *raudra* (fierceness).

**Samudga:** In sympathy.

In the rest of the states, the natural position of the lower lip should be used. Here ends the core matter of this chapter. Lastly, Mārkaṇḍeya says to Vajra,  
*upāṅgakarmābhīhitam tathaitan mayā samāsenā narendracandra |*  
*kāryaḥ prayatno 'tra sadā budhena yasmād upāṅgāśrayam eva nṛttam ||*

## Chapter 26: Hastādhāya

The chapter consists of ninety-seven verses and describes the technique and usages of *asaṃyuta-hasta* (single hand gestures), *saṃyuta-hasta* (gestures of both the hands) and *nṛttahasta*, the hand gestures of *nṛtta*.

It is said that there are twenty-two *asaṃyuta-hastas* ; 1.Patākā, 2.Tripatākā, 3.Kartarīmukha, 4.Ardhacandra, 5.Arāla, 6.Gurutuṇḍa, 7.Muṣṭi, 8.Śikhara, 9.Kapittha, 10.Khaṭakāmukha, 11.Sūcyārdha, 12.Padmakośa, 13.Mṛgaśīrṣa 14.Lāngūla, 15.Kolapadma, 16.Catura, 17.Bhramara, 18. Hamsāsya, 19.Hamsa-pakṣa, 20.Saṃdanśa and 21.Mukula.

Then Mārkaṇḍeya tells the names of thirteen *saṃyuta-hastas*. 1. Anjali, 2.Kapota, 3.Karkaṭa, 4.Svastika, 5.Khaṭakāvardhamāna, 6.Utsaṅga, 7.Niṣadha, 8.Dolā, 9.Puṣpapuṭa, 10.Makara, 11.Gajadanta, 12.Avahittha and 13.Vardhamāna.

Then he enumerates the *nṛtta-hastas*. They are 1.Caturastra, 2.Āvṛtta, 3.Laghumukha, 4.Arāla-khaṭakāmukha, 5.Āviddhavakra, 6. Saṃvyākhyā, 7.Recita, 8.Ardharecita, 9.Avahittha, 10.Pallavita, 11.Nitamba, 12.Keśavardhana, 13.Latākhyā, 14.Karihasta, 15.Pakṣodyota, 16.Garuḍa-pakṣa, 17.Daṇḍa-pakṣa, 18.Urdhvamaṇḍalaja, 19.Pārśvamaṇḍalaja, 20.Pārśvordhvamaṇḍala, 21.Uromaṇḍalaka, 22.Muṣṭi-svastika, 23.Padmakośa, 24.Alapallava, 25.Ulvaṇa, 26.Lalita and 27.Valita.

### *Asaṃyuta-hasta*

**1. Patākā:** When all the fingers are spread together, and the thumb is contracted, it is Patākā *hasta*.

**Usages:** To receive and restrain the blow, in prowess, when the fingers are in motion (in this *hasta*), it represents wind and rain, the *hasta* in upward direction represents

zeal and in downward direction it represents umbrella etc., to show the beating of rhythm on *puṣkara* (kind of a drum) the fingers are to be moved evenly, in the upward movement of wings, in *recitaka*, to throw (something) upwards and to hold.

**2. Tripatākā:** In Patākā, when the ring-finger is curved it makes Tripatākā.

**Usages:** In the invitation, enactment of a crown, to represent the small birds the fingers are to be moving, the ring-finger is to be used in wiping off the tears, placed on the head shows the auspicious bathing, in covering the ears, in facing the earth, in the acting of serpents and bees.

**3. Kartarīmukha:** When in Tripatākā, the forefinger is viewing at the back, it is known as Kartarīmukha.

**Usages:** In showing the place for walking as well as the split and the fall.

**4. Ardhaçandra:** When the ring finger is with the thumb, it is Ardhaçandra *hasta*.

**Usages:** In showing the waxing moon, palm tree, the girdle, hips, face and the ear-ornaments.

**5. Arāla:** When the portion of the forefinger is bent, and the rest of the fingers are detached, raised and bent around, it is Arāla.

**Usages:** Dignity, purity, pride, gathering of hair, eliminating the sweat and showing the anger.

**6. Śukatunḍa:** In Arāla when the ring-finger is curved it makes Śukatunḍa.

**Usages:** The wise men should always apply this gesture in saying ‘not me’ and ‘not you’ etc.

**7. Muṣṭi:** When tips of all fingers are placed in the middle of the palm, and the thumb is positioned on them, it is Muṣṭi.

**Usages:** In stroke, exercise, violently pressing the breast, holding a stick and grasping a spear and a sceptre.

**8. Śikhara:** In Muṣṭi, when the thumb is upstretched, it is a Śikhara.

**Usages:** Holding of the reins, elephant-goad and a bow.

**9. Kapittha:** When the thumb is placed inside of the Muṣṭi, it is the Kapittha.

**Usages:** In the acting of *cakra* and arrow.

**10. Khaṭakāmukha:** When in the Kapittha, the ring-finger along with the little-finger are elevated and bent, it is the Khaṭakāmukha.

**Usages:** In sacrifice, holding of an umbrella, in pulling and fanning, holding a garland and gathering the clue.

**11. Sūcīmukha:** In the Khaṭakāmukha, when the forefinger is spread out it is the Sūcīmukha.

**Usages:** To show night and day, and the eyes of Śakra and Maheśa.

**12. Padmakōśa:** When in the above gesture, the fingers and thumb are in an upward direction, wide apart and bent, like a claw of a swan it is a Padmakōśa.

Usage is missing in the text.

**13. Ahiśira:** When in the Patākā gesture, the thumb is sunk in the middle, it is the Ahiśira.

**Usages:** In an offering of water and suggestion.

**14. Mṛgaśīrṣa:** When all the fingers are facing downwards, and the thumb and little fingers are raised it is the Mṛgaśīrṣa.

**Usages:** In suggestion, cutting, also in shaking.

**15. Kāngūla:** The middle and forefinger along with the thumb are positioned like a *tretāgni*, the ring-finger is bent and little-finger is raised it is the Kāngūla.

**Usages:** Representing the fruits.

**16. Kolapadma:** When the fingers revolve in order on the edge of a hand and scatter, it is the Kolapadma.

**Usages:** In negation, saying ‘no’ and showing nothingness.

**17. Catura:** Where the fingers are obliquely spread, the little finger is kept upwards, and the thumb is placed on the middle finger; it is the Catura.

**Usages:** In the eloquence of speech and recitation. Also, in representing colours, when kept upwards, it signifies the white colour; in the semi-circular position, it implies the red, in a circular way it suggests the yellow, in compressed position the blue, in natural state black and the rest of the colours.

**18. Bhramara:** When the middle finger is connected with the thumb, the forefinger is curved, and the rest (ring and little finger) are kept apart and stretched up; it is the Bhramara.

**Usages:** To hold a lotus and to show an ornament worn around the ears.

**19. Haṃsāsya:** When the forefinger, middle finger and thumb are connected, and the rest of the fingers are stretched, it is a Haṃsavaktra.

**Usage:** In tenderness, ease and gentleness.

**20. Haṃsapakṣa:** The little-finger is raised, the thumb is bent and (rest of the fingers) are kept oblique like a lump it is the Haṃsapakṣa.

**Usage:** In association with cheeks, meal, laying hold of, touching, anointing the body and rubbing the person.

**21. Saṃdanśa:** If the forefinger and thumb are joined together in the Arāla, the palm is bent it is the Saṃdanśa. There are three types of Saṃdanśa; Agraja, Mukhaja and Pārśvakṛta.

**Usage of Agraja:** Holding, extracting an arrow.

Usage of Mukha- saṃdanśa is missing.

**Usage of Pārśvakṛta:** In painting, harming the breasts, in a sacred thread and steadfastly gazing the head.

**22. Mukula:** In the Padmakōśa, when the tips of fingers are assembled, it is a Mukula.

Usage: In worshipping gods, offerings and signifying the lotus.

### ***Samyuta-hasta***

**1. Anjali:** When two Patākā hands are joined, giving the hemispherical shape, it is the Anjali.

**Usages:** (In paying homage to) gods, teachers and paternal ancestors.

**2. Kapotaka:** When the sides of hands are joined, it makes the Kapotaka.

**Usages:** Representing the cold, fear and the attainment of humility.

**3. Karkaṭa:** The fingers of one hand come forth from the fingers of the other hand; it is the Karkaṭa.

**Usage:** In yawning.

**4. Svastika:** When two Arāla are joined at the wrist like Vardhamānaka, facing upward, sides are inclined, it is the Svastika.

**Usages:** To show the extended over, in the acting of seasons, sky, clouds, sea and earth.

**5. Khaṭakāvardhamānaka:** When one Khaṭakāmukha *hasta* is kept on other Khaṭakāmukha *hasta*, it creates Khaṭakāvardhamānaka.

**Usages:** In Śṛṅgāra and salutation.

**6. Utsaṅga:** When Arāla *hasta* is reversed and facing upwards in Vardhamānaka, it is the utsaṅga.

**Usage:** In accepting the touch.

**7. Niṣadha:** When the Mukula of one hand is covered by the Kapittha of the other, it is the Niṣadha.

**Usages:** In thrown down or upon and in pressing (something).

**8. Dolā:** Two Patākā hands are hanging down makes the Dolā *hasta*.

**Usages:** In meditation, in the act of giving and in eating.

**9. Puṣpapuṭa:** When both hands are joined at sides, it is the Puṣpapuṭa.

**Usage:** It should be acted in *karaṇa* stated earlier.

**10. Makara:** When two Patākā hands are placed on each other facing downwards, it becomes Makara *hasta*.

**Usages:** In the enactment of a lion, tiger, deer etc.



**11. Gajadanta:** When in Sarpaśīrṣa, the elbows and shoulders are bent, it makes the Gajadanta.

**Usages:** In destroying the mountain.

**12. Avahittha:** Make Śukatunḍa of both hands, bent and place it facing the chest and slowly whirl it downwards; it is the Avahittha.

**Usages:** In the weakness of breath and indication of the limbs.

**13. Vardhamāna:** When both the hands in Haṃsapakṣa are kept oppositely, it is the Vardhmānaka.

**Usage:** To show a window etc.

Here end the *saṃyuta* hand gestures. It is stated in the text that these hand gestures emerge from various *rasas*/sentiments.

Hereafter the description of *nṛtta-hasta* begins.

### *Nṛtta-hasta*

**1. Caturastra:** At the distance of eight fingers from the chest, when both hands are kept in front of the Khaṭakāmukha *hasta*, and the shoulders and elbows are at the same height, it is the Caturastra.

**2. Udvr̥tta:** When both the hands are spread like palm-leaf used as a fan in Haṃsapakṣa, then they are called Udvr̥tta or Tālavr̥ntaka.

**3. Laghumukha:** When in Caturastra position, the Haṃsapakṣa hands are kept oblique and upwards it is a Laghumukha.

**4. Arālakhaṭakāmukha:** When the Arāla hands get suspended from the wrist, it becomes Arālakhaṭakāmukha.

**5. Āviddha:** When two hands, shoulders and elbows turn around in meandering fashion while palms are facing downwards whirling, it is the Āviddha.

**6. Sūcīmukha:** When obliquely spread two Sarpaśīrṣa hands are placed in Svastika, it becomes Sūcīmukha.

**7. Recita:** When both Haṃsapakṣa hands are roaming fast, and then the palms spread out, it creates Recita.

**8. Ardha-recita:** When the left hand is in Caturastra and right in Recita, it is known as the Ardha-recita.

**9. Avahittha:** When the elbows are contracted, hands are bent a little in Triapatāka; it is the Avahittha.

**10. Pallava:** When two hands are free and loose in the wrist it is the Pallava.

**11. Nitamba:** When the above hands come out from the upper part of the arm (towards hips), it is the Nitamba.

**12. Keśabandha:** Hands engaged on the shoulder area elevated from the sides, is to be known as Keśabandha.

**13. Latākhyā:** When hands are obliquely stretched and placed on the sides, it is the Latākhyā.

**14. Karihasta:** When one hand in Latā-hasta is raised and moves to and from one side to another, while the other hand is in Khaṭaka, it creates the Karihasta.

**15. Pakṣavañcitaka:** When one Tripatāka hasta is placed on the upper part of the waist, it is the Pakṣavañcitaka.

**16. Pakṣodyota:** When the above gesture is made oppositely, it is the Pakṣodyota.

**17. Garuḍapakṣa:** When (in Pakṣavañcitaka) the palms are turned downwards and whirled it is the Garuḍapakṣa.

**18. Daṇḍapakṣa:** When the arms are stretched out it is the Daṇḍapakṣa.

**19. Urdhvamaṇḍala:** When the above hand is rolling in the upward direction, it is the Urdhvamaṇḍala.

**20. Pārśvamaṇḍala:** The same movement is done sideways; it becomes Pārśvamaṇḍala.

**21. Uromaṇḍala:** When the hands are moving in *udveṣṭita* and *āveṣṭita* (near chest) it becomes the Uromaṇḍala.

**22. Svastika and Prakīrṇaka:** When it is kept in Svastika on the wrist, it is known as Svastika, and when it is separated, it becomes Prakīrṇaka.

**23. Padmakośa:** When both hands are in Padmakośa, it is Padmakośa.

**24. Alapallava:** When the palms are raised in *udveṣṭita*, it is the Alapallava.

**25. Ulbaṇa:** When above hands are spread up and bent, it is the Ulbaṇa.

**26. Lalita:** When two pallava gestures are placed on the head, it becomes a Lalita.

**27. Valita:** When two lalita hasta are placed on elbows in svastika, it creates the Valita.

Here ends the description of *nṛtta-hastas*. Then the chapter states the following points about the application of *nṛtta-hastas*.

The usages of *nṛtta-hastas* are depend upon the various connotations and sentiments which are subject to the time. One should not perform them in incidents like sickness, old age, in a vow, intoxication and anxiety.

There are four actions of *nṛtta-hasta*: Udveṣṭa, Samaveṣṭa, Viveṣṭita and Vivartita. For graceful movements, one should use *nṛtta-hastas*. Elegance or grace is the characteristic of *nṛtta*. These hands should be used by male and female dancers, in accordance with the country, time, meaning and suitability.

*Nṛtta* is the dependent of hands. The performance of these hands is possessed of skill and grace; thus, they should be applied in movements with efforts.

Here ends the Hastādhyāya of the NrS.

### **Chapter 27: Āhāryābhinaya**

The chapter consists of forty-seven verses and mentions the guidelines for costumes, hair, make-up and property that have been used in a play.

The chapter begins by stating the four types of *abhinaya* i.e. Vācika, Āhārya, Āṅika and Sāttvika. It further says that *vācika* entails speech. From verse three, the narration about the Āhārya begins.

There are four classes of Āhārya: *prasta*, *alaṅkāra*, *aṅga-racanā* and *sajjīva*. The *prasta* is the imitations created with clay, wood, cloth, leather and iron. The making of masks of gods, demons, *yakṣas*, elephants, horses, deer and birds is considered the work of *prasta*.

Garlands, ornaments and clothing are included in the *alaṅkāra*. The preparation of major and minor limbs is manifold. It is said that it should be employed according to race, authority, region and country and known as the *aṅga-racanā*.

**Skin Colours:** Following information is noted in skin colors. White, red, yellow, black and green are the five fundamental colours. By mixing one, two or three colours based on imagination, the intermediate colour combinations cannot be counted in this world. Black and white are the most sought after colours in the world for mixing. Two types of complexions/skin colours are known. Five kinds of white/fair and twelve types of black/dark colours are there.

- **White/Fair Colours:** *rukmagaurī* (white/fair as gold), *dantagaurī* (as teeth), *sphuṭacandana-gaurī* (as pure sandalwood), *śaradgaurī* (as autumn) and *candrakavadgaurī* (as the moon).

- **Black/Dark Colours:** *rakta* (dark red), *mudga* (bean coloured), *dūrvānkura* (colour of *dūrvā* grass), *pāṇḍu* (grey/ash-faced), *harita* (greenish-black/dark green), *pīta* (yellowish black), *priyangu* (as mustard), *kapi* (brownish black), *nilotpala* (as blue lotus), *cāṣa* (as the bird blue-jay), *raktotpala* (as red lotus) and *ghana* (dark like a cloud).

It is said that following the colours of these objects (e.g. grass, mustard etc), individuals are to be illustrated. The mixtures of colours enhance beauty.

Now the colours of gods have been told according to their defined forms. The colours of gods that are not mentioned are said to be fair.

Vāsuki - black/dark; rest of the snakes – fair; the color of *daitya-dānava-rākṣasa* (types of demons), followers of *guhya* and *piśācas* resembles the appearance of water.

- **Colours of Men from the Six Islands:** The chapter notes that in the *varṣas* (nine divisions) of Jambudvīpa, except in India, men in all six islands should be made up of gold colour. Indian men should be coloured according to their various regions/countries.

- **Regions and Colours:** Pulinda, Dākṣiṇātya-mostly dark, Śāka, Yavana, Pahlava and Bālhika and men from the countries on *uttarāpatha*, i.e. Pāñcāla, Śūrasena and Magadha-mostly fair, Aṅga, Vaṅga, Kalinga-mostly dark.

- **Colours according to Varṇas:** Brahmins-moon coloured, kings-lotus coloured, Vaiśya-slightly pale and Śūdra-dark coloured.

*Gandharva*, *apsarā* and *bhūtas* have various colours. Kings, as well as happy people, are to be presented in lotus colour.

The colour of the persons, who have done evil acts, possessed by magical influence, sick, in a state of penance, labourers and the people born in various clans should be made dark.

The colour of the persons that can be seen directly should be made according to their natural colour.

**Beard and Moustache:** *Devas*, *gandharvas*, *siddhas*, *kumāras*, and those initiated (in some personal religious observances for some purpose) should not have a beard or moustache.

Divine men, *vidyādhara*, ardent lovers, monarchs should have various kinds of/colourful beards and moustaches.

Ascetics, ministers, chief priests, the middle type of persons and initiated ones should have *śuddha* (pure or white) beards and moustaches.

People who have not achieved their vows, those who are sad, ascetics, sages, and those who are bound to wear a narrow piece of cloth should have long beards and moustaches.

**Dresses:** The dresses of people involved in pious acts, merchants, chamberlain (supervisor of women's apartment), *brāhmaṇas* should have white cloths.

Kings and courtesans should be in splendourous/colourful clothes. Other people are dressed according to their sex and the practice in society.

**Types of Crowns and Hairs:** Three types of crowns are mentioned subject to gods and human beings.

For gods and kings, *kirīṭaka* is stated. For gods, it should be of seven crests, for kings of five crests and queens and princes of three crests. For the commander of an army, it should be of the single crest. Demons (*daitya* and *dānava*), *yakṣas*, *pannagas* and *rākṣasas* should have the crown made with single broad white *paṭṭa*. For *vidyādhara*s, *siddhas* and *vānaras*, there should be *mukuṭa* of knots.

The hair-style of gods, demons and *gandharvas* is Kṛṣṇapakṣa. The beard and moustache of demons, *yakṣas*, *piśācas*, *nāgas* and *rākṣasas* are of green colour, and the eyes are reddish-brown.

The hair of the chamberlain should be white. The head-gears of ministers, chamberlains and chief priests should be wrapped with the head-band like a turban. The hair of *piśācas*, frantic, and persons engaged in austerities and those who have not completed their vows should be long. The heads of children should be decorated with Śikhaṇḍaka. Sages should have matted locks. The servants should be in Triśira-khaṇḍa and jesters should be bald or only in Kākapada.

The hairstyle of the rest of the people should be according to their descent.

**Property:** To enter secretly (on stage) is the *sajjīva*. For this, *pusta* should be used according to the different nature of men. For the representation of weapons, various *hastas*/hand gestures are to be applied.

In the same way, one can properly design these theatrical devices according to worldly practices through intellect and splendour.

Further the text mentions that no one should release weapons on stage.

In the last verse, Mārkaṇḍeya says to Vajra, “thus I have spoken about the Āhāryābhinaya in a nutshell. Now I will tell you about the Āngika.”

Here ends the chapter of the Āhāryābhinaya.

## **Chapter 28: Sāmānyābhinaya**

The chapter includes sixty-four verses and describes the instructions on the *sāmānya abhinaya*. It involves enactment of many different subjects, concepts, events, experiences, and characters etc., presented on the stage through appropriate application of limbs.

The chapter begins with the actions regarding five organs of senses and their correlated actions of five *tanmātrās* under the *sāmānyābhinaya*. Like *śabda* (sound), *sparsā* (touch), *rūpa* (form), *rasa* (flavour) and *gandha* (smell), the senses and their associated meanings are said to be acted with sentiments by the learned people.

**Śabda:** The eyes are turned sideways, the head bent a little, and the forefinger is positioned on the ear represents the acting of *śabda*/sound.

**Gandha:** The eyes are somewhat contracted, and the nose is puffed up; one should enact the *gandha*/smell with a single breath.

These meanings of five senses are threefold; *iṣṭa* (favourable/desired/pleasant), *aniṣṭa* (unfavourable/unwanted/undesired) and *madhyastha* (neutral).

**Iṣṭa:** In this type, the blissful movements of limbs are involved with bristling hair and such excessive actions.

**Aniṣṭa:** In this type, head and eyes are rolled away with contracted eyes and nose.

**Madhyastha:** By neutral emotions, the action of *madhyastha* is to be done.

**Ātmastha and Parastha:** Self-perceived is known as the *ātmastha*. When told or described by another person, it is the *parastha*.

After this, the acting of seasons, various natural elements, objects, personal feelings, social etiquettes, birds and animals, multiple persons, virtues, several experiences of human life etc., are listed. Let us see it one by one.

1. By placing both raised hands on the side in the Svastika position and lifting the head (in Udvāhita), one can indicate the sky of morning, night, evening and day also seasons, deep darkness, a large lake, directions, planets and constellations. It is noted that one can act on these objects by applying various glances.

2. In the above position of hands, chest, head and looking down objects on earth can be shown.
3. Through the acting of touch, the moon, moonlight, face and wind or a gust of wind on the face are represented.
4. Covering with a veil, one can indicate the sun, the dust, the smoke and the fire.
5. The heat and the heated land should be revealed by the desire of the shadow.
6. The afternoon sun should be shown with the Ākekara glance turned upwards. Sunrise and sunset should be displayed in the sense of wonder. The moon and the stars should be presented in the same way.
7. Pleasure should be acted by touching everywhere, but the hair's thrill should not be shown in this. Grief should be expressed with a look of anguish and a contraction of the face.
8. To express the feelings associated with the profoundness and illustriousness, the *sauṣṭhava* should be applied.
9. Arāla should be used at the position of the sacred thread to show necklaces, garlands etc.
10. To reveal the grasping of totality, the Alapadma hand should be used while rotating the forefinger and looking around.
11. Listening should be done by pretending to listen, and seeing should be done by acting with the eyes. It should be done in the case of *ātmastha*, *madhyastha* or *parastha*.
12. Lightning, meteor, the roaring of clouds and the spark of fire should be displayed with a loose body and sparkling eyes.
13. Cover the face to act the keeping of the bee away. By placing Padmakośa hands in Svastika, facing down, one can show the lion, the bear, the monkey etc.
14. By keeping Tripatāka hands in Svastika, one can salute the feet of the *guru*.
15. To display a whip, Khaṭakāsvastika is to be applied.
16. Number one to ten should be shown with fingers. The number or place of ten and hundred should be demonstrated by the Patāka gesture and the verbal acting.
17. The parasol, flag, banners and various weapons should be enacted while holding or accepting a staff.
18. Slightly inclined head and under-sighting show the fixedness of thought on one single object. The smile, meditation and pondering etc., should be indicated by forming a Saṃdanśa of the left hand.

19. While depicting the progeny, the head should be lifted (Udvāhita), and the Haṃsapakṣa hands should be raised to the right and moved around.

20. Making Arāla on the left side of the head can indicate having gone, renounced or given up, destroyed and wearied statements.

21. Seasons:

Śarada: All senses are subjugated, delighted faces and illuminated with assorted flowers represent the autumn.

Hemanta: The early winter season should be shown through the quivering of limbs and desiring fire by middle and low-class men.

The cold is to be acted by the lower class of characters by shaking of the head, lips and teeth, by shrivelling of the limbs, uttering a murmuring sound inaccurately.

Śiśira: The middle and higher class of characters should do the acting of cold in the performing of Śiśira as if due to altered state they are in a miserable condition.

Vasanta: Spring should be celebrated through the beginning of happy things, the desire for fun and enjoyment, and the display of various flowers.

Grīṣma: Summer should be performed by wiping sweat, falling to the ground, a touch of hot air.

Varṣā: The rainy season should be shown by acting to hear the deep sound of falling rain.

In the end, it is noted that the actions of seasons should be done according to changing joys and sorrows of characters in the play.

22. In their inherent or natural acting, the Vaiṣṇava *sthāna* is said to be ideal for men and Āyata or Avahittha for women.

23. The nature of men should be shown through *aṅgahāras* endowed with patience and modesty; and that of women by gentleness.

24. A hug should be with a smile and a thrill.

25. Joy can be shown through thrills. Anger can be revealed through fully opened eyes. The abandonment of garlands and ornaments can display irritation caused by jealousy, also demonstrated by quivering of the head due to heartbreak.

26. The sorrow of men should be shown by sighing while keeping the face downwards and that of women by striking the earth by hands and weeping.

27. There are two types of crying because ecstasy also causes tears. It can either be shown by cheerful or non-cheerful countenance.



28. By the movements of confusion and distress, the fear of men can be acted. Actions like searching for a saviour, crying in a higher pitch, and embracing a man indicate women's fear.
29. By moving the fingers in Tripatāka hand the birds like Śuka, Sārikā and other small birds can be enacted. And for peacock, Sāras, Haṃsa etc., the two types of *aṅgahāras* made for birds or feathers should be employed.
30. The invisible devilish entities like *bhūta*, *piśāca*, *yakṣa*, *dānava*, *rākṣasa* etc. can be acted as if they are tangible and visible by employing the appropriate *aṅgahāras* and indicating through tension and astonishment.
31. The reverence to gods can be shown by bowing down when they are present otherwise through their various insignia and auspicious imitations. Lifting the left hand in Arāla and touching the head indicates the *abhivādana* to men and the *Kapota* hand to women.
32. The elites, women friends, bon vivant, swindlers etc., are to be shown with the Parimaṇḍala hand.
33. The height of mountains and trees is to be shown by spreading the arms upwards.
34. By elevated Patāka hands, the group and the army's massive gathering are indicated.
35. By placing Arāla on the forehead, one can show bravery, courage, pride, arrogance, generosity and haughtiness.
36. If Mṛgaśīrṣa hands are whirled away from the side and flung up by spreading it quickly, it represents things laid open.
37. When the palm is slightly spread downwards, it shows an entrance into the burrow or a house.
38. Persons who are love-stricken, affected by fever and due to curse have become lifeless should be acted by exhalation of breath and quivering.
39. The acting of the swing should be direct consisting of the action of swaying.
40. The acting of conversation is fourfold; Ākāśavacana, Ātmagata, Apavāritaka and Janāntika. Conversation in connection with another person is Ākāśavacana. Conversation to be heard by another person is Janāntika. Something spoken secretly and repeatedly in the ears is Apavāritaka. The Janāntika and Apavāritaka are to be performed by Tripatāka hands interposed.
41. Conversation in a dream should be of faltering utterances. The dialogues for older people should be wavering and interrupted, and that of children should be in charming

voice with unfinished syllables. Diseased people should talk with a deep-drawn sigh and exhaustion.

42. The acting at the time of death should be involved in the long exhalation. Death is indicated through the motionless body.

Here ends the main content of this chapter. It concludes by announcing the topics dealt with in the following two chapters, i.e. *rasa* and *bhāva*. Mārkaṇḍeya says that it is impossible to speak on histrionics as the drama emulates the world.

## Chapter 29: Gati-pracāra

The chapter consists of forty verses and describes various kinds of *gati* or walking or entering on stage.

It begins by defining two types of *gati* associated with the *uttama* or the superior character.

1. Svābhāvika: To be done by lifting the knee until the waist.
2. Yuddhacārī: To be done by lifting the knee until the chest.

Based on the speed, two types of *gatis* are mentioned hereafter.

1. **Sthira**: The steadfast type of gait is stated for the sick and hungry people, for fatigued due to penance, distressed by pain, in an unnatural condition, concealment and fervour also to love, grief and in moving about at will.

2. **Śighra**: The quick type of gait is specified for those who are not being firm in themselves, shaking, terrified, perplexed, either delighted or in a hurry, also on the hearing of something ominous, in throwing or looking at something miraculous, when requiring immediate help; going after an enemy, a criminal and a prey.

Subsequently, the chapter describes the gaits associated with *rasas*.

- **Śṛṅgāra**: Two types of gaits are described in the erotic sentiment.

1. Svastha-kāmita: In a contented state of love, the lover is to be walked in the pleasant attire following the way of a lady messenger. It should be full of excellence and in accordance with the *laya* and *tāla* where hands are following the feet.

2. Prachhanna-kāmita: In a secret kind of love, the lover should not go with excessive ornament, should wear black attire, move softly and should be constantly doubtful of any sound. The body should be quivering, afraid and stumble frequently.

- **Raudra**: The gait of furious sentiments is also said to be threefold.

1. Nepathya: This type of body is soaked in blood, holding lotus-like intestines and several weapons in hands.

2. **Āṅga:** It consists of multiple arms and faces, various kinds of weapons, tall and stout body and abnormality.

3. **Svabhāva:** This type includes harshness, hideous speaking and an unmerciful attitude.

It is added that in the Raudra gaits, the feet should be four *tālas* apart.

- **Bībhatsa:** In the gait of odious sentiment, the earth is full of unpleasant things in the places like the burial ground or battlefield. The legs are sometimes close and sometimes far apart.

**Vīra:** In the gait of heroic sentiment, the feet are thrown asunder, and such type of feet movement is to be done in astonishment and cheerfulness.

**Karuṇa:** In the gait of pathetic sentiment, the feet are stable. There should be no elegance and proportion in it. The body is agitated and numb. The gait should be loose. There should be walking as if the limbs had been dismembered due to a resounding blow.

- **Bhayānaka:** In the gait of terrible sentiment, the walking should be quick but paralyzed as needed. The eyes should be widened after seeing some distortions.

It is followed by the information on gaits of different individuals and occasions.

1. The gait of ascetics should be slow-paced looking as far as a yoke.

2. Walking in the dark should be slow in which hands are touching around.

3. The unhurried feet movement displays the gait of the person who embarks on the chariot. He should suggest the speed of the chariot through the Samapāda or the equal feet. He should hold a bow in one hand and a chariot pole in the other. Its charioteer should also be busy handling the rein.

4. It is said that the gait about standing on the plane/*vimāna* should be delightful. Getting on and off the plane should be shown by eyes going up and down. Aviation should be displayed by repeating circular motion. This walk should be done in front and up in such a way that the feet fall to the ground and move in the sky/above surface.

5. The act of mounting or climbing is to be shown with feet gone away/*apakrānta*. The act of descent is to be represented with unsteady or doubtful feet movement.

6. Movement in water or climbing a tree should be done by moving the legs in an elevated manner. The latter also to be added with *Sūcīvidha*, *Apakrānta* and *Pārśvāgata* feet movements.

7. By holding a goad and a bit of bridle, an elephant and horse are shown. Other animals should also be presented by the act of holding the reins in hand.
  8. The gait of the horse carriage should be shown by using Vaiśākha *sthānaka* and snakes in Svastika feet.
  9. The walking of *viṭas*/bon-vivant should be elegant.
  10. The gait of an overseer of a women's apartment should be trembling and obstructing.
  11. The gait of emaciated, sick, and exhausted due to penance should be restrained.
  12. The gait of a person going on a long journey should be dull and slow.
  13. For an intoxicated person, the gait should be included of tripping on both sides.
  14. In the gait, the acting of a mad person should involve talking foolishly, dirty and bushy appearance.
  15. The gait of a disabled person should be shown according to the circumstances or actions.
  16. The gait of a fat person is to be presented as if trying to carry a heavyweight body.
  17. The gait of a jester is to be adorned with humour. In the natural state of this character, the left hand holds a crooked stick.
  18. In the gait of servants, their eyes are partially moving about.
  19. It is noted that the gait of men in different countries should be according to their nature.
  20. The walking of beasts and animals should also be according to their nature.
- Lastly, it is said that what is left should be planned according to the meaning and the usage of *sthānakas*.

After this, the rhythm or the speed of the gait is stated according to the characters. It is also said that this should be defined according to one's *sattva*.

*Uttama*: Endowed with calmness.

*Madhyama*: Of middle speed.

*Adhama*: Of fast speed.

The chapter ends with additional details.

1. In the Vikṛta theatre, the actor moves to and fro. The movement in the house should be observed and used on the stage according to the theatre.
2. The gait of women should be elegant, of men should be firm or proud.
3. The costume should be according to the age and gait according to the dress. The text should be according to the gait and acting according to the text.

Here ends the Gati-pracāra chapter.

### Chapter 30 – Rasādhyāya

There are twenty-nine verses in this chapter on *rasa*. It provides details on the presentation of nine sentiments.

In the first verse nine *nāṭya-rasas* are mentioned; Hāsya, Śṛṅgāra, Karuṇa, Vīra, Raudra, Bhayānaka, Bībhatsa, Adbhuta and Śānta. It is said that Śānta is an independent and distinct sentiment. The Hāsya is produced from Śṛṅgāra, Karuṇa from Raudra, Adbhuta from Vīra and Bhayānaka from the sentiment of Bībhatsa.

After this, the colours of the sentiments are told. In it, the colour of Śānta is noted as natural, of Śṛṅgāra as *śyāma*, of Raudra as *rakta*, Hāsya as *sita*, the colour of Bhayānaka is stated *kṛṣṇa*, of Vīra it is *gaura*, the *pita* of Adbhuta, *kapota* (colour of a pigeon) of Karuṇa and the *nīla* is the colour of Bībhatsa sentiment.

Then the presiding deities of each *rasa* have been stated. Pramatha is the presiding deity of Hāsya, Viṣṇu of Śṛṅgāra, of Raudra it is the Rudra and Yama is of Karuṇa. Similarly, Mahākāla is the presiding deity of Bībhatsa, Kāla is of Bhayānaka, of Vīra it is Mahendra and Brahmā is the presiding deity of Adbhuta. Para-puruṣa is said to be the deity of Śānta sentiment.

Hereafter, the characteristics of sentiments are given. It contains information about the eight sentiments except for Vīra. First of all, Śānta is described.

**Śānta:** This sentiment is produced from asceticism. It is performed by accepting the cloths of a hermit, compassion for all creatures, meditation and walking on the path of salvation. The sentiment is known to have neither happiness nor sorrow, nor hatred nor jealousy and equal intellect about all living beings.

**Hāsya:** Hāsya is born of irrelevant talking as well as attire. There are two types of Hāsya; Ātmastha and Parastha. The first type involves laughing at oneself, while the second type includes laughing at another person.

There are three types of laughter according to the character, superior (*uttama*), inferior (*adhama*) and main (*mukhya*). A superior character's *hāsya* is in the form of a smile. It included little bloated cheeks, a graceful glance and a smile without showing teeth. Teeth are visible in the middle character's smile. The laughter of an inferior character has tears and sound.

**Śṛṅgāra:** There are two types of Śṛṅgāra; Saṃbhoga, i.e. sensual joy and Viraha, or Vipralambha, i.e. estrangement. It is stated that Vipralambha Śṛṅgāra is performed by

enactment of *nirveda* (disregard/despair). Then ten types of *kāmāvasthā* / states of love are mentioned. In the first state, love is shown with the eyes. The second condition involves the union of the mind; continuous remembrance is the third state. The fourth state is sleep deprivation, and the fifth is emaciation. The separation of the sensual objects comes in the sixth condition. The seventh state is the destruction of shame. Eighth is a state of insanity. Fainting occurs in the ninth state. The tenth is death.

Where the couple is full of the desired pleasures like garlands, body unguents, with all sparkle, it is the Saṃbhoga acting. Such a pair of a man and a woman personifies the Śṛṅgāra sentiment.

**Karuṇa:** Grief (*śoka*) is the root of *karuṇa*. Here the sentiment originates. It is said that this should be acted out through the following things; sunken limbs, breathing a sigh, wailing, discolouration of the face and dry throat.

**Raudra:** Raudra emerges out of anger. These are the things included in the acting; red eyes, frowning, anger, intolerance, and adventure. It also includes harassment and multiple weapons collisions.

**Bhayānaka:** Terrible sentiment is produced by fear. The sentiment is acted through the discolouration of the face, shuddering with fear and drying up of the throat.

**Bībhatsa:** Abhorrence is at the root of the Bībhatsa sentiment and is acted upon by nasal contraction and distress.

**Adbhuta:** The Adbhuta sentiment springs from wonder. It is acted by quivering eyes, thrills, finger movements, etc., as well as sweating.

The chapter concludes with the following points. The root of the *nāṭya* is *rasa*. There can be no *nr̥tta* without *rasa*. So the man must be striving for *nr̥tta* that is dependent upon *rasa*.

### Chapter 31 – Bhāvādhyāya

This chapter consists of fifty-eight verses on the characteristics of *sthāyī*, *sancāri* and *sāttvika bhāvas* associated with *rasas*.

Mārkaṇḍeya says that there are a total of forty-nine *bhāvas*. Firstly, the *sthāyīs* of the eight sentiments are informed. They are as follows.

**Hāsa:** Hāsa is created by imitating the gestures or actions, or manners of others. It is said that it should be acted by Smita-hāsa and Hasita.

**Rati:** Rati is born out of accomplishment of the desired object. It is expressed through gentle acting and speaking sweetly etc.

**Śoka:** Grief is caused by the loss of a loved kinsman and the loss of wealth. It is expressed through the act of crying.

**Krodha:** Four reasons for the formation of anger; enemy, *guru*, servant and love. The anger towards the enemy is uncontrollable, the *guru* is sweating, the servant is compassionate, and in love, it is tearful.

**Vismaya:** Performing an extraordinary deed creates *vismaya* that is born out of joy. This *bhāva* is achieved through thrills and smiles.

**Utsāha:** Termination of composure and leading some business entails enthusiasm. It should be acted out through actions like madness etc.

**Bhaya:** Fear arises from the crime committed by oneself. This *Hāsa* is portrayed through confusion, tremor, terror, and collapsing.

**Jugupsā:** Seeing something disgusting creates *Jugupsā*. It is acted out through shuddering, the anxiety of the mind and contraction of eyes.

After this, the information of *sancāri bhāva* starts.

**Nirveda:** It is caused by poverty and the destruction of desired or agreeable circumstances. It is acted by sighing deeply.

**Glāni:** It is affected by vomiting, aversion, fatigue, and penance and acted upon by the emaciated body with dull actions, vibrations, etc.

**Śankā:** Cases like theft etc., raise suspicion. Its acting is done by hiding behind a cover and observing in all directions.

**Asūyā:** Envy is created from the offence committed by others. It is acted out through the destruction of virtues and hatred.

**Mada:** The use of alcohol creates a *sancāri bhāva* of *Mada*. There are three types of *mada* based on the characters of superior, medium and inferior categories. It is said that the acting of superior is to be done through rolling of eyes, of the middle type through nonsense talking, and of the inferior through fall and irrelevant actions.

**Śrama:** Strenuous efforts and travel create *Śrama* or fatigue. The acting of the same is done by massaging the body, exhaling and yawning.

**Ālasya:** Pride, sadness, and disease lead to *Ālasya*, or it is in nature. It is portrayed by sleeping and sitting.

**Dainya:** Misery is created out of poverty and mental distress.

**Cintā:** Anxiety is acted out from the argument or doubts that comes from the heart.

**Moha:** The temptation occurs when one sees a thief in an unexpected place or time also in conditions such as being unable to resist despite various difficulties. It is acted out through addiction, infliction of injury, remembrance of enmity and temptation of all senses.

**Smṛti:** A *sancāri* called Smṛti is formed from memories of the past. It is presented by raising the eyebrows and rolling of eyes.

**Vṛtti/Dhṛti:** Vṛtti/Dhṛti is formed from the knowledge of events or proceedings of the world. It is shown by enjoying what has been gained and shunning what has not.

**Krīḍā:** Agility and joy create Krīḍā or sports. It is played out in violation of the *guru*'s orders or sayings.

**Vrīḍā:** Doing the improper actions create Vrīḍā or shame. It is shown by scratching the ground with the head down.

**Capalatā:** Agility is seen in activities done without thinking.

**Harṣa:** The gratification of wishes creates happiness. This *sancāri* is shown through happy face, thrill and excessive perspiration.

**Āvega:** Perplexity arises from confusion. It is expressed by the word 'ah.'

**Viṣāda:** Dejection is born out of the destruction of work or actions. It is acted out by the pretence of sleep and breathing out.

**Autsukya:** Impatience or eagerness is rooted in curiosity. It should be acted out through laziness, heaviness in the body and contemplation.

**Nidrā:** The *sancāri* of Nidrā is created by being awake at night, idleness and drunkenness. It is performed by rubbing the eyes, yawning and stretching the body.

**Apasmāra:** Epilepsy is caused by the rage of gods. It is played by falling unconscious and rising from it.

**Suptatva:** Waking up, dreaming creates dormancy.

**Vibodha:** Break in the sleep and yawning makes a *bhāva* of awakening.

**Amarṣa:** Knowledge, courage, wealth and luxury produces impatience. This is shown by quivering the head.

**Avahittha:** Fear and deceit create a terrible dissimulation. It is performed by hiding the whole body.

**Ugratva:** Acrimony is born out of theft etc. It is shown through threatening.

**Mati:** Wisdom is formed from the scriptures and is shown through preaching to disciples.



**Vyādhi:** Defects cause ailment and can be manifested by guilt.

**Unmāda:** It mainly occurs because of the *vāta* or air, an element within the body or from grief. It is acted out through bad actions and talking foolishly.

**Maraṇa:** Disease or stroke leads to death. It is shown by the motionless state of all the senses.

**Trāsa:** Trouble arises from a terrible sound. It is characterized by shrinkage and shuddering of the body.

**Sandeha:** Doubt arises from questioning. It is shown through the vibrational frown.

Here ends the *sancāri bhāvas*. A verse about anger and fear is given before the information of the *sāttvika bhāvas* begins. It says that irritation is caused by crime. It should be shown through the act of getting angry. Also, the fear created by crime and it should be shown through the act of fear.

*Sāttvika bhāvas* are as here under.

**Romānca:** Thrill is displayed through the realization of desires and joy. It comes from cold, anger, labour and fear.

**Svarabheda:** Change in the voice is shown through fear and harsh tone.

**Aśrū:** The tears that come from grief or joy should be shown through crying.

**Vaivarṇya:** Changing the colour of the face is the *Vaivarṇya*. Since it is difficult to show, it has been said that it should be performed with effort.

The information of only four *sāttvika bhāvas* is given here.

Hereafter, the *rasas* and their *sthāyi*, *sancāri* and *sāttvika* sentiments are mentioned.

**Hāsyā:** Glāni, Śankā, Asūyā, Śrama, Capalatā, Romanca, Harṣa, Nidrā, Unmāda, Mada, Sveda and Avahittha.

**Śṅgāra:** Except Ālasya, Jugupsā and Ugratā all other *bhāvas*.

**Karuṇa:** Nirveda, Cintā, Dainya, Glāni, Aśrū, Jaḍatā, Maraṇa and Vyādhi.

**Raudra:** Asammoha, Utsāha, Āvega, Mada, Krodha, Capalatā, Harṣa, Ugratā.

**Bibhatsa:** Apasmāra, Unmāda, Viṣāda, Mada, Mṛtyu, Vyādhi, Bhaya.

**Adbhuta:** Stambha, Sveda, Moha, Romānca, Vismaya, Āvega, Jaḍatā, Harṣa and Asūyā.

**Vīra:** Sveda, Vepathu, Romānca, Matī, Ugratva, Amarṣa, Mada, Svarabheda, Krodha, Asūyā, Dhṛti, Garva and Vitarka.

It is followed by some important principles related to *bhāva*. It says these and other *sāttvika bhāvas* are born out of different actions, and it is important to know that they are associated with *rasas*. In *rasas*, the predominant *bhāva* should be considered *sthāyi* and the rest as *sancāri*.

After this, types of *rasas* are mentioned.

**Śṛṅgāra:** *vāk* (speech) *nepathya* (ornaments and costumes) and *kriyā* (actions).

**Hāsyā and Raudra:** *aṅga*, *nepathya* and *bhāva*.

**Karuṇa:** It rises from the threat on *dharma*, wealth and relatives.

**Vīra:** Three types of *vīra* sentiment are stated; Yuddhavīra (born out of the war), Dayāvīra (taken out of compassion) and Dānavīra (born out of donation).

**Bhayānaka:** *vyāja* (deceitfulness), *trāsa* (fear/terror) and *aparādha* (crime).

Another important rule has been stated. It says there is never a single *rasa* in poetry chosen for play. Be it *bhāva* or *rasa* or *vṛtti* and *pravṛtti*.

At the end Mārkaṇḍeya says, this is how I have described the forty-nine *bhāvas*, their three states or *avasthā* and their employment in *rasa*.’

### Chapter 34: Nṛttasūtra

It is the last chapter in the NrS containing thirty-two verses. The chapter sheds light on the story of the origin of *nṛtta* and its auspicious nature. Vajra asks Mārkaṇḍeya ‘who created this *nṛtta*?’ Mārkaṇḍeya then tells him a story. A summary of it is as follows.

In ancient times when both immovable and movable things/entities were destroyed in the sea, Madhusūdāna was sleeping on the Śeṣa, and Lakṣmī was rubbing his feet. Then out of his navel, a lotus arose, and a four-faced Brahmā was born out of it. From the drop falling on the lotus, two demons, Madhu and Kaiṭabha, were born who were filled with *rajas* and *tamas*. The demons snatched the Vedas from Brahmā. On this catastrophe, Brahmā says to Viṣṇu that the Vedas are his supreme eyes and supreme power. Without them, he has become blind. Hence free the Vedas from demons. Hearing this, Viṣṇu rises from the water and starts navigating the sea. The movement of his legs was charming and full of *aṅgahāras*. Lakṣmī’s mind burst with love for Viṣṇu as she watches his beautiful movements. At that time, Viṣṇu went to the hell in the form of Aśvaśīra, and seeing those two demons there, he renounced the form of Aśvaśīra and came back to his original form and killed both the demons.

Then he returned Vedas to Brahmā and said that now create the universe. At that time Lakṣmī asked Viṣṇu what exactly was happening when he was doing the elegant movement on the water? Then god told her that he has created this *nṛtta* which is a combination of *aṅgahāras*, *karaṇa* and feet movements. Devotees will worship him through *nṛtta*. He also adds that the imitation of three worlds is situated in this *nṛtta*. Then the chapter writes that Viṣṇu handed over this *nṛtta* which was full of purpose and characteristics to Brahmā. And Brahmā gave it to Rudra. By receiving such *nṛtta*, Rudra pleased Viṣṇu by performing *nṛtta* and so, he came to be known as Nṛtteśvara. Hara himself is also delighted being worshipped by *nṛtta*. Here again, the antiquity of dance is underlined by saying that it was created when immovable and movable were destroyed in the sea.

It is also said that all gods are satisfied with *nṛtta*. The gift of *nṛtta* is superior than flowers, *naivedya* (offering of eatables) etc. Whoever worships Viṣṇu with dance, song and instrumental music, all his desires get fulfilled, and he gets the fruit of the sacrifice.

Then, another peculiar thing is told that it is not appropriate to do business with *nṛtta* like the *kuśīlavas* etc. do, and such practice should be avoided.

After this, *nṛtta* has been glorified again. It is said that it is the giver of grains, success, life and heaven; also of salvation. It destroys misery and brings luxury like gods. It is like advice to fools and good luck for women. It brings peace and welfare because Vāsudeva has created it.

Lastly, Mārkaṇḍeya tells Vajra that so far he has spoken to him the Nṛttaśāstra for the benefit of the people. Men can win both worlds through the effort by doing *nṛtta*.

#### IV.4. Discussion and Analysis

##### Chapter 20: Sāmānyādhyāya

The first chapter of the NrS deals with various topics. Its contents have been taken from multiple NS chapters. Keeping the same order as it appear in the NrS, here are the chapters in which these topics are taken from NS: the characteristics of *nāṭya* and *nṛtta* is taken from the Nāṭyotpatti and Tāṇḍavalakṣaṇa, *nāṭya-maṇḍapa* is from the Maṇḍapa-vidhāna, preliminaries of the play from Raṅgadaivata-pūjana and Pūrvaraṅga-vidhāna, types of male characters from Strī-punsopacāra, the four types of *abhinaya* is based on the chapters of *rasa*, *bhāva* and Āhāryābhinaya etc, occasions of

drama and kinds of *recaka* are taken from the Tāṇḍavalakṣaṇa, *cārī* from the Pūrvaraṅga, characteristics of *maṇḍala* from Cārī-vidhāna and Maṇḍala-vikalpana, *aṅgahāras* and *karaṇas* are based on the Tāṇḍavalakṣaṇa, *sukumāra* and *āviddha* types are taken from the chapter of Kakṣyā-pravṛtti-dharmī-vyanjaka, *piṇḍi* from the Tāṇḍavalakṣaṇa, *vṛtti* from Vṛttivikalpana, *pravṛtti* and two conventions of *nāṭya* presentation from the Kakṣyā-pravṛtti-dharmī-vyanjaka, and the success of the dramatic performance is taken from the Siddhi-vyanjaka chapter of the NS. Now the order of the NS chapters (as in the edition of Oriental Institute, Baroda) is as follows: Nāṭyotpatti is the first chapter of the NS, Maṇḍapa-vidhāna is the second, and the third is Raṅgadaivata-pūjana. Tāṇḍavalakṣaṇa is the fourth chapter, the fifth is the Pūrvaraṅga-vidhāna, at number six comes the Rasādhyāya, seventh is the Bhāva-vyanjaka, the Cārī-vidhāna is the tenth chapter, and Maṇḍala-vikalpana is the eleventh chapter. The thirteenth is of Kakṣyā etc., *Vṛtti* has been explained in the twentieth chapter, twenty-first speaks about the Āhāryābhinaya, twenty-four is the Strī-punsopacāra which talks about the types of *nāyakas* and twenty-seventh is on the *siddhi*. This simple overview shows how the matter of the Sāmānyādhyāya has been derived by cross-referencing the NS.

First, it establishes the distinguishing grounds of *nṛtta* and *nāṭya*. Then it turns towards the types of *nṛtta* followed by the appropriate play-houses for the performance. Subsequently, it mentions the preliminaries of the drama touching the ritualistic elements such as worshipping the Jarjara, stage deities followed by the Puṣpānjali and the benediction. While talking about the kinds of benediction with context to the conduct of male characters, the writer/s gives types of male characters. It is quite a departure from the ongoing topic of the Pūrvaraṅga. Then the chapter enters into the *abhinaya* section and connects the previous point of male characters with the codes of costumes while speaking about the *āhārya*. By leaving this point here, it detours to instructions on the occasions of *nāṭya* presentation. Then again, it goes on to mention the *nṛtta* constituents one after another probably with context to the Mārkaṇḍeya's previous statement that 'I will speak on *āṅgika abhinaya* later'<sup>68</sup> just before saying the occasions of *nāṭya*. It includes *recaka*, *cārī*, *maṇḍala*, *karaṇa*, *aṅgahāra*, *Āviddha-Sukumāra*, *piṇḍi* etc. However, without going into the depths of these technical elements of *āṅgika*, only their names are given. Notably, some of

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<sup>68</sup> Verse 20.

these, like *recaka*, *cārī* and the movements of major and minor limbs, are also dealt with in later chapters. Therefore, Mārkaṇḍeya's above statement can also be taken from that point of view. After this, the verses on *vṛtti-pravṛtti* and Nāṭyadharmī-Lokadharmī are given which denote the style, regional specifications and the conventions of dramatic performance. Finally, the parameters to gauge the success of the drama are stated.

Let us then look at some observations in the chapter. This study has been done in three ways; a text-based analysis including its placement in the VDP *khaṇḍa* III, comparisons with NS, and contemporary socio-religious and cultural contexts. The discussion will take place in the same order as the topics that come in the NrS.

1. The classification of *nṛtta* mentioned in the chapter is curious. Our text says the *nāṭya* and *lāsya* are the classes of *nṛtta*. An actor recreates the world on the stage. However, the dance brings the required splendour and the element of transcendence into a drama. With *nṛtta* enters the refinement, in other words, the grace and beauty in the *nāṭya*.

However, Shah says that it should be Tāṇḍya and *lāsya*.<sup>69</sup> Dadheech seconds her.<sup>70</sup> Though, in the entire chapter, the reference of *nāṭya* is maintained and nowhere the word Tāṇḍya occurs. In the NS Śiva transmitted the knowledge of *karaṇas* to his *gaṇa* Taṇḍu. Thus the term Tāṇḍava or Tāṇḍya came into existence. *Lāsya* is one of the *daśarūpakas* or the ten types of dramas in the NS. Moreover Bharata, for the gentle dance, uses the term Sukumāra, which is opposite of the Tāṇḍava conceptually and practically too. Abhinavagupta also says that by doing such *karaṇas* as Vidyutbhrānta, Garuḍapluta etc., one can create the *uddhata* or aggressive movements. By Talpuṣpapuṣa or Līna, one can make a *lalita* or delicate dance. It means that based on the innate features of *karaṇas* and the difference in the way they are presented; the types are established.

Dr. Mandakranta Bose opines that by the time of the VDP, *lāsya* had come to be recognized as a feminine style of dance.<sup>71</sup> The reference noted previously of *lāsya-vāra* organized for the courtesans in Śyāmilaka's Pādatāḍitaka (5<sup>th</sup> century AD) is significant to support this observation.<sup>72</sup> Also in the Kuṭṭanimata (8<sup>th</sup> century AD), the term *strīlāsya* has been used. However there were male *lāsya* performers as well

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<sup>69</sup> 1961:37.

<sup>70</sup> 1990:3.

<sup>71</sup> 2007:136.

<sup>72</sup> Intro.14.

termed as *lāsaka* as found in Pādatāḍitaka. From the available sources, it can be said that the NrS probably is the first known text on dance which presents gender based segregation of *nṛtta* in the post-Bharata tradition.

Notably, the word *nāṭya* is used here for Tāṇḍya; because the dance that was included in the *citra* preliminaries of the play was a dance of *karāṇa* and *aṅghāra* which Taṇḍu taught to Bharata. Therefore, since Tāṇḍya became a part of the *nāṭya*, it is possible to ponder that the *nṛtta* that occurs in the play is came to be recognized as *nṛtta* for *nāṭya*, originated by Śiva. So here probably, *nāṭya* means Tāṇḍya. Moreover, Pārvaṭī is the creator of Sukumāra, which in the later period came to be known as Lāsya. So naturally, it is considered as another type of *nṛtta*. Abhinavagupta refers to Kohala’s verse which can be significant for the concerned point.

*samdhyaṅyāṃ nṛtyataḥ sambhorbhaktyārdro nāradaḥ purā |*  
*gītavāṃstripuronmātham taccittas tv atha gītike ||*  
*cakārābhinayam prītas tatas taṇḍum ca so ’bravīt |*  
*nāṭyoktayābhinayenedam vatsa yojaya tāṇḍavam ||*<sup>73</sup>

The last line is important. Moreover, there could be some religious implications. Notably, in the entire NrS, not even once is the term Tāṇḍava is used. In the last chapter of the NrS, Viṣṇu has credited the origin of *nṛtta* while Śiva learns it from Brahmā.<sup>74</sup> Keeping the early medieval religious developments of Kashmir in mind, the tradition as seen in the NS could have been believed to be Śaivite in nature. NS has been referred to as the authorised temple dance text in the contemporaneous Śaiva *āgamas* explicitly.<sup>75</sup> In the early-medieval Kashmir, the religious notions related to dance of the NS were already well established. Dance practices were part of temple ceremonies vis Śaiva or Vaiṣṇava. The sectarian rift between these two as reflected in the literature like *Āgamaḍambara* is already noted.<sup>76</sup> It should not be surprising if Tāṇḍava in that sense has been found purely Śaivite. It could be the reason behind avoidance of the use of the term and replacing it simply by *nāṭya*.

2. The next point is connected with the categories *Āviddha* and *Sukumāra*.<sup>77</sup> These types are not stated in conjunction with *nṛtta* forms discussed above. They come after

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<sup>73</sup> NS GOS (1992) I.p178.

<sup>74</sup> Thus in the 73rd chapter of the VDP *khaṇḍa* III Śiva is the presiding deity of Nṛttaśāstra.

<sup>75</sup> Bhatt (1961) Rauravāgama *kriyāpāda*, *paṭala* 19 and Ajita (1964) *kriyāpāda* 27.269 et al.

<sup>76</sup> Intro.13.

<sup>77</sup> Verses 54 and 55.

mentioning the names of *karaṇas* and *aṅgahāras*. But it is convenient to discuss it here.

After watching Śiva's performance of *recakas* and *aṅgahāras*, Pārvatī executes the Sukumāra *nr̥tta*, which is said to be the '*śṛṅgāra-sambhava*',<sup>78</sup> born out of Śṛṅgāra. In the NrS, Āviddha and Sukumāra have been attributed as the types of '*vr̥tta*'. Shah, however, takes it as the *nr̥tta*. But there is no such variant listed. It can be asserted that there is a possibility that the writer/s of the NrS meant to be used the term *vr̥tta* only. Here the meaning of *vr̥tta* is to be taken as the plot of the play known as the *itivr̥tta* in the NS, and Bharata has also mentioned the above two as the types of dramatic productions.<sup>79</sup> The characteristics of the plot have been discussed in the Sandhi-nirūpaṇa chapter of the NS. Bharata says that *itivr̥tta* is the body of *kāvya* or the literature chosen for the play. It is stated that the play, which entails energetic movements to portray violent actions like cutting, penetrating and provoking, comprises the application of magical powers and theatrical property. It contains more men and fewer women and is set majorly in the Sāttvatī, and Ārbhaṭi styles such production is known as the Āviddha play. It is associated with the characters like gods and demons that are haughty. On the contrary, the Sukumāra is a delicate type of a play that depicts human characters.

In our text, the amalgamation of connotations has taken place, which most probably can be understood as the reflection of contemporary notions. When Sukumāra comes with the Tāṇḍava, it denotes the delicate or *lāsya* form of dance, but when it comes with the Āviddha, it probably represents a type of a play. However, Āviddha also is one of the core characteristics of Tāṇḍava. It has been echoed in Sukumāra and Āviddha attributed to the female and male-dominated types of plays, respectively.

**3.** Further, the mention of Ābhyantara and Bāhya is made as to the varieties of Lāsya and Tāṇḍava, which is quite interesting.<sup>80</sup> Ābhyantara and Bāhya are generic terms used in various contexts within the artistic and religious spheres.

According to the NS, Ābhyantara is that which is in concurrence with the *śāstra*, and thus it is auspicious. Comparatively, the opposite tradition is known as the

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<sup>78</sup> NS GOS (1992) I.4.303.

<sup>79</sup> NS GOS (2003) III.21.2; III.26.25; II.13.59ff.

<sup>80</sup> Verse 3.

Bāhya.<sup>81</sup> By *śāstra*, it means abiding by the principles and rules of the NS itself. Moreover, in the Punsopacāra chapter of NS, the Ābhyantara and Bāhya have been connected to two kinds of character employment. Here the Ābhyantara means characters with dealings with the king, and Bāhya is with the general people.

Here, an inference is proposed that can be understood by simultaneously considering contemporary cultural and socio-religious developments. Suppose we relate the above dichotomy with the temple establishment, contemporary to the VDP. In that case, the Ābhyantara can be interpreted as a ritualistic performance and Bāhya a non-ritual or, in general terms, a secular or literature based/poetic performance. Although the secular and religious performances mentioned in the various literature written in Kashmir, which has been discussed previously, clarifies that NS is accepted as the authority in both spaces. However, the application of the text within the ritual framework certainly had a sacred status.

On the contrary, the objective of secular arts was to have pleasure. Ābhyantara and Bāhya likely denote these parallel practices too that the *lāsya* and Tāṇḍava or the *karaṇas-aṅgahāras* performed in religious and non-religious spaces. The study shows that when the temple came to be known and treated as the *prāsāda*, gods started receiving similar treatment to the kings.<sup>82</sup> Subsequently, temple dancers came as the counter part of the courtesans of the royal court. The proposed connotations related to Ābhyantara and Bāhya are thus reflected in the performing arts tradition as well. The NṛS itself makes a strong suggestion. In the continuity of the verse about the types of Ābhyantara and Bāhya, the chapter adds about Tāṇḍava that take place inside the *maṇḍapa* and *lāsya* in or outside of it.<sup>83</sup> NS, however, never specifies such performance space distinction.

Additionally, the same matter can be thought from the viewpoint of *antarvedi* and *bahirvedi* types of worship mentioned in the first chapter of the VDP *khaṇḍa* III. *Iṣṭa* or performing sacrifices entails the *antarvedi* and *āpūrta*, fasting or vows etc. makes the *bahirvedi*. The previous is in concordance with the Vedic religion and later with the idol worship. It is also specified in the same chapter that the establishment of a temple, installing a deity and carrying out the worship accomplishes purposes, the

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<sup>81</sup> NS GOS (2003) III.22.76ff.

<sup>82</sup> Jamkhedkar:2012; The temple architecture section in the VDP *khaṇḍa* III is named as Prāsāda-lakṣaṇa 86.1.

<sup>83</sup> According to Shashirekha *bāhya* denotes movements of the body and *ābhyantara* inner feelings, 1988:IV.135.



*iṣṭa* and the *āpūrta*. The *Ābhyantara* type of performance can be associated with the success of *iṣṭa* and *āpūrta*, the consolidation of *antarvedi* and *bahirvedi*, Vedic and non-Vedic, the appropriate worshipping method in the Kali age.

4. NS mentions three types of *maṇḍapa*; *Vikṛṣṭa*, *Caturaśra* and *Tryaśra*. In our text, *Tryaśra* is not given. Probably because in the NS, the *Tryaśra* or the triangular type of theatre is considered the most inferior. In general, the shape does not seem appropriate for the drama production.<sup>84</sup>

Further, the text mentions results of the wrong choice of the stage as it says that '*hīne bhavati sammardo vistīrṇe nāṭya geyayoḥ*.'<sup>85</sup> However, based on the NS, it can be interpreted as the audibility of both prose and the songs involved in the *nāṭya*.<sup>86</sup> The term *geya* is separately mentioned; therefore, the meaning of *nāṭya* needs to be understood as the entire presentation of the drama. *Pāṭhya* and *geya* are the conventional antonyms which meant to be recited and to be sung respectively; both are the part of *nāṭya*.

5. Further, the chapter notes the worship of stage gods and Jarjara. In the English translation of the VDP *khaṇḍa* III by Shah,<sup>87</sup> she interprets Jarjara as the older person. However, the myth of the origin of drama narrated in the first chapter of NS equals Indra's banner staff with the Jarjara. After watching the production of the first drama presented in the Indra-dhvaja festival, gods were pleased and gifted various objects to the troupe of Bharata. In this, Indra offered his banner. But after watching themselves killed by the hands of gods in the drama, the demons became angry, and they paralyzed the ability of speech and memory of actors, two most important powers of actors. So to control the situation, Indra, with his banner staff, killed them.

*utthāya tvaritaṃ śakraḥ gṛhītvā dhvajam uttamam | sarvaratnojjvalatanuḥ  
kinciduduvṛttalocanaḥ | raṃgapīthagatān vighnān asurāṃś caiva devarāt |  
jarjarīkṛtadehāṃś tān akaroj jarjareṇa saḥ ||*<sup>88</sup>

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<sup>84</sup> Even today most of the stages which are actually inspired by the Greek theatres are rectangular or square.

<sup>85</sup> Verse 6B.

<sup>86</sup> NS GOS (1992) I.2.18ff; Dadheech (1990) also considers it as the '*aspaṣṭa dhvani*' or an 'unclear sound'.

<sup>87</sup> Published by Parimal Publications in 2002.

<sup>88</sup> Ibid. I.1.69-70.

Here the banner staff is called the Jarjara. Indra uses this as a weapon and breaks into pieces the demons and obstacles. By watching this, gods with joy say to Bharata that you have got this divine weapon through which all the demolishers of the play have made *jarjara*/torn apart. Hence it will be known as the Jarjara.

6. The performance only commences and accomplishes the expected results once the worship of gods is duly fulfilled. The NrS verses 7 to 11 covers a section on deity worship and preliminaries concisely. By referring to the rituals of worshipping stage deities and preliminaries described in the NS, we can comprehend the NrS verses.

It is difficult to conclude whether the writers of the NrS were pointing towards the *śuddha* or *citra* Pūrvaraṅga given to the absence of the mention to *nṛtta* or *nartaki*. However, the matter certainly reflects the procedure that happens post curtain dropping that is from Utthāpani to Nāndī.<sup>89</sup> The earlier and further process is not mentioned, most probably taken for granted.

The first point for further discussion is related to the mention of the *vāstu-devatā*. The first line of verse eight in the NrS mentions the worship of Jarjara and *vāstu-devatās*.

*pūjanam jarjarasyāpi vāstudaivatapūjanam |*  
*evam kṛtvā tato nāṭyam nāṃdipūrvakam iṣyate ||*

The *vāstu-devatā* of the NrS means the *raṅga-devatā* only. It is pointed out by Dadheech that in the NrS the *raṅga-devatā pūjana* and the Pūrvaraṅga has been mixed up, as in the NS these are discussed and considered as the separate sections as the rituals and preliminaries to be performed before the commencement of the drama. He opines that worship of *vāstu-devatā* comes as a part of Pūrvaraṅga in the NrS. However we would like to suggest that the first line is connected to the worship of *raṅga-devatā*, and the second is related to the Pūrvaraṅga.<sup>90</sup> In NS, after the *raṅga-daivata pūjana* occurs the chapter of Tāṇḍavalakṣaṇa followed by the chapter on Pūrvaraṅga. It is to be noted that in the Pūrvaraṅga, only cardinal deities, Jarjara, musical instruments, *sūtradhāra*, etc. are worshipped with flowers in a dramatic way that is with involvement of *dhruvā*, *cāris* etc. And at the end, the verse has been recited for the welfare of the king and the country. It is correct that the division between worshipping of stage deities and preliminaries is evident in the NS. In this

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<sup>89</sup> NS GOS (1992) I. 5.22ff.

<sup>90</sup>Ibid. p.139.

regard, the first few verses of the Pūrvaraṅga chapter in NS are essential. The sages who have gathered to learn Nāṭyaveda from Bharata say to him that ‘we have now heard the origin of drama, Jarjara and the worship of gods. Now enlighten us about the preliminaries with all their characteristics.’ The Jarjara *pūjana* thus takes place in two ways in the NS. One as a part of the *raṅga-devatā* rituals and secondly in the Pūrvaraṅga with an accompaniment of Śuṣkāvakṛṣṭā *dhruvā* sang after the Nāndī. Hence the Jarjara *pūjana*, which is referred to in the NrS, probably comes with context to the worship of *raṅga-devatās*.

Notably, the word *pūjanam* is used, which directly connects it with the chapter named *raṅg-daivata pūjana*. Also, it is stated that once this *pūjā* is done, the play should start with Nāndī. The reference of the Nāndī /benediction in the second half of the verse denotes the benediction of the Pūrvaraṅga. As Nāndī is a part of the Pūrvaraṅga, not of the *raṅga-devatā* worship which contains the *mantras* of the gods. Notably, after the above-quoted verse, the brief particulars about the Pūrvaraṅga steps that are curtain dropping down, then Nāndī followed by Puṣpānjali in honour of Brahmā are given in the verses 8B to 11.

*puṣpānjaliḥ pradātavyo nāndyante brahmapūjanam |*  
*pāṭhye gīte samāsaktaḥ pātratulyaḥ parikramaḥ |*  
*catuṣkalo nāyakānām madhyānām trikalo bhavet ||*  
*dvikalaścādhāmānām syān madhyame nṛpa karmaṇi |*  
*ekādhikona sarveṣāṃ kartavyaṃ kāryayogataḥ ||*

After Brahmā-*pūjana*, the text mentions the *parikrama* or walk-around. Another inference regarding the connection formed between the play's characters and the *kalās* can be stated.<sup>91</sup> Dadheech opines that character based segregation of Nāndī defined by *kalās* is the new contribution of the NrS since in the NS such categorization is not given. However there are few references found in the NS which should be discussed.

It is said that at the end of the Nāndī the Puṣpānjali is to be offered and the worship of Brahmā is to be done. The combination of recitative and song is to be executed according to the category of characters in the walk-arounds/ *parikrama*. Four *kalās* are for *nāyaka* (superior character), three *kalās* are for *madhyas* (middle character), and two *kalās* are for *adhamas* (inferior character) in the *madhyama*

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<sup>91</sup> Ibid,p.140.

*svara*.<sup>92</sup> According to the suitability of the undertaking, one can increase or reduce the *kalās*.

In the NS, the musical concepts have been associated with the three types of characters. The most significant with context to the verse of the NrS occurs regarding the suitability of *dhruvās*. In the NS, the fundamentals of *dhruvās* are mentioned. The description suggests a structured composition or a song. In the Dhruvā-vidhāna of NS, the information about the usage of *dhruvās* in the various stages of preliminaries is mentioned, which are significant to interpret the NrS verses. Following is the gist of the important matter.<sup>93</sup>

It is said that the Āṣṛavaṇā *dhruvā* is to be applied in the Bahirgīta once the procedure related to the tuning of instruments and vocal that is from the Pratyāhāra to Āsārita is completed. Then the Pūrvaraṅga takes place. Then according to the *prakṛti* or the nature of the character (*uttama*, *madhyama* and *adhama*) who is making an entrance on stage the application of appropriate *dhruvā*, the Prāveśiki, is to be made suggesting the movement that is *gati* and the *parivarta* that is walking-round of the character. The presentation of six *parivarta* is to be done with singing the *dhruvā* while performing *parikrama* or taking steps on the stage. The *dhruvā* here is to be made as in the case of gods, and there should be twenty-one *pātas* (a clap given in the *tāla*). In the drama presentation, the *dhruvā* should be of *tryaśra* or *caturaśra* type. In the *tryaśra*, the *pādapāta* consist of three *kalās*. In *caturaśra*, there are four *kalās*. For the superior character, the *caturaśra* is applicable, and for the middle character, *tryaśra*. For *adhama* or inferior characters, it will be Khanjaka and Naṭkuṭa. It is the usual regulation of the movement of feet. But in case of occasional confusion, disaster and fury, it will be one or the half of the *kalās*. The feet movement will be of three, two, one or four *kalās*. There should be synchronization between instrumental and vocal music.

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<sup>92</sup> A man, who has controlled his senses, is intelligent, proficient in various arts and crafts, who is calm in nature, is clever, generous, endowed with various *śāstras*, of profound temperament, courageous and liberal is to be known as ‘Uttama’ or a superior character. A man who is skilled in the manners of people, proficient in arts-crafts and *śāstras*, has worldly knowledge, sweetness is the ‘Madhyama’ or a middle type of a character. And those who speak harsh, badly disposed, low-spirited, has criminal mind, hot-tempered and murderous, can kill friends, can kill anyone by tormenting, are prone to engage himself in futile business, speak very little, are wicked, arrogant, ungracious, drowsy, expert in insulting revered people, greedy of women, fond of quarrel, unfaithful, doers of evil deeds, stealers of other’s properties are to be known as the ‘Adhama’ or the inferior type of character. NS GOS (2003)III.24.2-7.

<sup>93</sup> NS GOS (2006) IV.32.399ff.

In the same way, according to the character, the speed of an entry on stage is also explained in *kalās* in the chapter of Gati-pracāra; four for superior character, two for medium character and one for an inferior character.<sup>94</sup>

The point to be made here is that the quoted verses in which the *kalā* is told according to the character seem to be about the character's entry after the curtain falls and not about the Nāndi. Moreover, the change in the number of *kalā* may have been a mistake, or it may have been in practice.

7. Let us continue with the topic of four *nāyakas*. The NS has four categories in this regard; Dhīroddhata includes gods and kings, Dhīralalita includes minsters, Dhīrodātta contains Brahmins, and Dhīraprasānta comprises merchants. In the NrS, the four categories given in the NS are maintained but additionally, each of them has been given a subcategory. So the total becomes eight. In the NS, there is no kind made for the characters of demonic nature because fundamentally they cannot be called the *nāyaka* in the first place. But in the narration of inferior or *adhama* characters, NS mentions the trait of Uddhata persons which has been recognized as the separate category opposite to the Dhīroddhata in the NrS.<sup>95</sup> A further distinction is made between two *nāyakas* and their associates and followers. King is Dhīralalita, and his followers have been included in the subcategory of Dhīra only (and not *lalita*). Brahmins and merchants considered the Dhīraprasānta in the NS which have been distinguished in two different categories in the NrS. Brahmins are superior to the merchants, so they are Dhīrodātta while the merchants are Udātta. The NrS attributes *ṛṣis* with Dhīraprasānta and their followers in the subcategory of Prasānta.<sup>96</sup> The divisions are made based on the popular conceptions of the nature associated with these persons.

8. Next characteristic discussed in the NrS is the fourfold *abhinaya*; Āṅgika (bodily actions or gestures), Vācika (verbal acting), Sāttvika (internal feeling or sentiment) and Āhārya (rules about costumes, make-up and stage properties).<sup>97</sup> The Āhārya includes the mentions of masks, character-based costumes and the material used to

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<sup>94</sup> NS GOS (2001) II.12.13.

<sup>95</sup> NS GOS (2003) III.24.6.

<sup>96</sup> According to Dadheech it is a *varga-viśeṣa* categorization.

<sup>97</sup> The 27<sup>th</sup> chapter in the NrS is devoted to the Āhārya completely and chapters 30 and 31 are about the *rasa* and *bhāva*.

make animals like a horse. Notably, in the NS, the costumes have been associated with various characters of all three natures. Still, they never have been attributed with the categories of the four *nāyakas*, which is the case in the NrS. It co-relates the costume directly with the types Dhīroddhata and Uddhata, and instead of using Dhīralalita and Dhīra, it mentions king (*rājā*) and adversary of the hero (*pratināyaka*). In his commentary upon the verse that comes at the beginning of the Āhāryābhinaya chapter of the NS, Abhinavagupta,<sup>98</sup> connects it with the *prakṛti* or the nature of characters by an explicit mention of Dhīrodātta, *uttama*, *adhama* etc.<sup>99</sup>

The eight Sāttvika *bhāvas* mentioned in the NS are *stambha* (stupefaction), *sveda* (perspiration), *romānca* (thrill), *svarasāda* (hoarseness), *vepathu* (tremor), *vaivarṇya* (change of the colour), *aśrū* (shed tears) and *pralaya* (loss of sense or consciousness). In the NrS, there are only six; *aśrū*, *prapāta*, *romānca*, *sveda*, *spandana* and *varṇa-vinyāsa*. The *pralaya* of the NS is probably replaced by the *prapāta*, *vepathu* by the *spandana* and *svrabheda* by *varṇa-vinyāsa*.<sup>100</sup> The *stambha* and *vaivarṇya* are missing in our text.

There is nothing specific about the Vācika in the NrS, probably because primarily it is an element of a play more than dance. Mārkaṇḍeya informs that he shall speak about the Āṅgika later and move on to mention the appropriate occasions for the *nāṭya* presentation in a simplified manner.

9. In the chapter of Tāṇḍavalakṣaṇa in NS, the occasions of *nṛtta* performance is mentioned.<sup>101</sup> The Siddhi chapter explains the probable time for a play in association with the central sentiment of a play. But in the NrS, instead of *nṛtta* the occasions of *nāṭya* is stated by saying that perform plays at happy places or occasions and not at the places of sorrow.<sup>102</sup>

Now, the Āṅgika portion begins where the *recaka*, *cārī*, *maṇḍala*, *aṅgahāra* and *karaṇas* are noted one by one.

<sup>98</sup> NS GOS (2003)III.21.2 *nānāvasthāḥ prakṛtayah pūrvaṃ nepathyasādhitāḥ | aṅgādibhir abhiviyaktim upagacchanty ayatmataḥ ||*

<sup>99</sup> Ibid. p.109.

<sup>100</sup> Dadheech (1990) 140.

<sup>101</sup> NS GOS (1992) I.4.265.

<sup>102</sup> Shah interprets this as the occasions that occur within the drama. According to her in drama where happiness is to be expressed one should act abundantly but at sorrowful place nothing should be done. (2002) p.62.

**10. Recaka:** *Recaka* is understood as the circular movement of a limb.<sup>103</sup> There are four types of *recakas* mentioned in the NS.<sup>104</sup> Even after proclaiming the presence of four kinds, the NrS says only two *kaṭi* (waist) and *pāda* (feet). It also adds ‘*anghri*,’ which is not the correct writing, according to Shah. She reads the line differently to establish the *grīvā*, *kaṭi*, *pāda* and *kara* categories of *recakas* following the NS.<sup>105</sup> Dadheech accepts her opinion and adds to it, with a doubt, *anghri* as hand.<sup>106</sup> But the primary meanings of *anghri* are foot or ankle, or toes. The word also denotes the root of a tree. The meaning ‘hand’, however, does not appear in the dictionary.<sup>107</sup>

**11. Cārī<sup>108</sup> and Mahācārī:** The literal meaning of *cārī* is moving or walking or wandering about. Etymologically the term has its root in *car* which means to move. In NS dance style, it represents a coordinated movement of the lower body. The synchronized movement of feet, thigh, shank and waist is known as the *cārī*.<sup>109</sup> *Nṛtta* springs out of it. The movement is accomplished by *cārī*. It is used in showing the release of weapons or in battle scenes in the drama. It is said that no part of the drama can take place without the application of *cārī*. So the *cārī* is an integral aspect of *nṛtta*. Our text does not list their names, but thirty-two earthly and sixteen aerial *cārīs* are defined in the NS. In earthly or *bhaumi* the feet are close to the ground and in aerial or *ākāśiki* feet are mainly off the ground which comprises lifting, extending, jumping etc.

Further, the NrS mentions the *mahācārī*. NS talks about the execution of *mahācārī* in the Pūrvaraṅga concerning the Āṅgika and Vācika *abhinaya*. It commences with the Raṅgadvāra, after the benediction and worshipping of Jarjara.<sup>110</sup> The verse that comes at this place in the NS tells about the associated sentiments to the *cārī* and *mahācārī*, the Śṛṅgāra and Raudra respectively. The NrS explains that the Sukumāra movements of limbs and speech make the *cārī*. *Mahācārī* is the opposite of it. So it says that the aroused actions of limbs and speech form the *mahācārī*. The words ‘*sukumāra* and ‘*abhyutthita*’ have been used correspondingly projecting the

<sup>103</sup> Vatsyayana (1968) 25.

<sup>104</sup> NS GOS (1992) I.4.248ff.

<sup>105</sup> 1961:p.40.

<sup>106</sup> 1990:p.5.

<sup>107</sup> Monier-Williams (1986) 8; Apte (1890)21.

<sup>108</sup> The topic of *cārī* is repeated in the 24<sup>th</sup> chapter of the NrS with additional details.

<sup>109</sup> NS GOS (2001) II.10.1ff; According to Dr. Padma Subrahmanyam *cārī* is the movement of entire leg, Bhāratīya Nāṭyaśāstra Vol 1.3.

<sup>110</sup> NS GOS (1992) I.5.124ff.

sentiments of Śṛṅgāra and Raudra. Since it is stated in the NS that Sukumāra the gentle dance invented by Pārvaṭī, is set in the Śṛṅgāra sentiment our writer/s associated it with the *cārī*.

Here is another vital point for brief discussion. While talking about the *cārī*, the chapter mentions *vāk*/speech, *aṅga*/limbs and *ceṣṭā*/movement. These three are the pillars or the fundamental tools of acting in plays. Dance is part of the third concept. The essence/*sattva* is created in the actor, and through it, various psychological states and sentiments are expressed.<sup>111</sup> Speech, limbs and movements are the three vehicles of expression.

**12. Maṅḍala:** The movement of a single foot is a *cārī*. Both the feet moving together makes a *karaṇa* and the combination of *karaṇas* form the *khaṇḍa*. Such three or four *khaṇḍas* creates a *maṅḍala*.<sup>112</sup> Thus the first verse in Maṅḍala chapter of NS says that the variety of *cārīs* forms *maṅḍala*. It is also stated in the NrS in the same phraseology. The ten Ākāśiki (aerial) and ten Bhaumi (earthly) *maṅḍalas* listed in the NrS are the same as in the NS. Only the Āvarta is mentioned as Mārdava, Ardhyārdha as Ardha and Piṣṭakutṭa as the Piṣṭakubja which most probably are the scribe's errors or the change in the names that occurred with the time. However, there are no variants as such noted in the critical edition.

We are not in a position to know anything more than this in the absence of the technical details of these *maṅḍalas*.

**13. Karaṇa and Aṅgahāra:** Considering the NS tradition from a larger perspective, one can note that many similar pervasive threads connect dance and drama. Although dance is a beautifying element of the play, they both stand on equal feet. For example, from *rasa*, *bhāva*, *tāla* etc., to costumes, these principles are the same in dance and drama. Then within the NS elements, what exactly is the distinctive identity of *nṛtta*? It is *karaṇa* the core identity of *nṛtta*. Then *recaka*, *cāri*, *hasta* etc., come as its inherent components. The whole chapter of Tāṇḍavalakṣaṇa in NS is devoted to this subject. In the NrS, however, the topic is covered only by mentioning the names of *karaṇas* and *aṅgahāras*. *Karaṇa* and *nṛtta* are synonymous, but notably, it has not

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<sup>111</sup> NS GOS (2003) III.22.1ff.

<sup>112</sup> The verses describing the combinations of *cārīs* are mentioned in the NrS.ch24. verse 63-65. It is referred to here to understand the definition of *maṅḍala*.



been discussed much in the NrS. This lack of information is evident in the proposed text which is specifically devoted to *nr̥tta*.

*Karaṇas* form the core aspect of *nr̥tta* and *aṅgahāra* is the combination of *karaṇas*. After watching the dramatic performances of Samudraman̥hana, a *samavakāra* and Tripuaradāha, a *ḍima* presented by Bharata's troupe, Śiva says to Brahmā to add *nr̥tta* in the preliminaries and make it *citra* as opposite to the earlier *śuddha* or pure preliminary.<sup>113</sup> This *nr̥tta* consisted of the *karaṇas* and *aṅgahāras*, invented by Śiva himself. Brahmā asks him to speak on the *aṅgahāras* and then the god orders Taṅḍu to teach them to Bharata. In this way, the NS first lists *aṅgahāras* then *karaṇas* and proceed to give instructions of hundred and eight *karaṇas* followed by the thirty-two *aṅgahāras*. Two *karaṇas* make one Mātr̥kā; three *karaṇas* create a Kalāpaka, four a Ṣaṅḍaka, five a Samghātaka and six, seven, eight or nine *karaṇas* create an Aṅgahāra.<sup>114</sup> The verses of these calculations of *karaṇas* are copied from the NS. The only difference is that the NS also mentions that two, three or four Mātr̥kās form one Aṅgahāra, which is absent in our text probably because the combination of six, seven, eight or nine *karaṇas* forms one *aṅgahāra* is the other way round to say the same calculation. So our writer/s probably found no need to give the Mātr̥kā calculation for Aṅgahāra.

The NrS lists just the names of the *karaṇas* and *aṅgahāras*. Based on the initial reading, some observations can be made. The number of the *aṅgahāras* and *karaṇas* differs from the NS. The NrS lists thirty-six *aṅgahāras* and ninety *karaṇas*. The order is also altered than the NS. Some of the names of *aṅgahāras* and *karaṇas* are repeated; some *aṅgahāras*, as well as *karaṇas*, got slightly different names than their original counterparts; some are new representing the contemporary development. Following tables shall clear the picture.

Aṅgahāras in the order of the NrS	The number in the NS
1) Sthirahasta	1
2) Ākṣiptaka	5
3) Uddhaṭṭita	6
4) Aparājita	8
5) Mattakr̥ḍa	10

<sup>113</sup> NS GOS (1992)I.4.13ff.

<sup>114</sup> Ibid.31ff.

6) Viṣkambha	7
7) Svastikarecita	11
8) Vṛścikāpasṛta	13
<b>9) Talamanda</b>	
10) Avasarpita	Probably 31 <sup>st</sup> Apasarpita.
11) Mattalliskhalita	15 Matta-skhalita.
12) Bhramara	14
13) Pārśvasvastika	12
14) Madavilasita	16
<b>15) Vikṣipta</b>	
16) Gatimaṇḍala	17
17) Vaiśākharecita	20
18) Parivṛttakarecita	19
<b>19) Udvertaka</b>	
20) Paricchinna	18
21) Recaka	Probably 27 <sup>th</sup> Recita.
<b>22) Balāhaka</b>	
23) Sambhrānta	30
<b>24) Āngika</b>	
<b>25) Ratikrīḍa</b>	
26) Alātaka	22
27) Vidyutbhrānta	24
28) Parāvṛta	21
29) Pārśvaccheda	23
30) Ākṣiptarecita	29
<b>31) Saumya</b>	
<b>32) Karita</b>	
33) Sūcīviddha	3
34) Apaviddha	4
<b>35) Vilāpa</b>	
36) Ardhanikuṭṭita	32

The Talamanda, Vikṣipta, Udvartaka, Balāhaka, Āngika, Ratikrīḍa, Saumya, Karita and Vilāpa are not mentioned in the NS, thus these are the new *aṅgahāras* presented in the NrS. Two major observations are:

**i. Mattalliskhalita:** The fifteenth *aṅgahāra* in the NS named Matta-skhalita begins with the Mattalli *karaṇa*, moving round the right hand, then bending it and keeping it equal to the cheek. It follows the performance of Apavidha, Talasansphoṭita, Karihasta and Kaṭichinna. The Mattalli *karaṇa* dominates this *aṅgahāra* in the total performance. That probably is why it has been labelled as the Mattalliskhalita by the author/s of the NrS.

**ii. Balāhaka:** It is natural to see the effect of the religious tradition attached to the text on its content. This aspect of the NrS will continue to emerge. Perhaps an example of this can be seen here. One of Kṛṣṇa's four horses was named Balāhaka.<sup>115</sup> There is a tradition of recognizing various movements in dance in the name of animals and birds. Inspired by the movements of creatures, many types or aspects appear to have been added to the dance in stylistic manner. This is how the principle of imitation works. It is a new *aṅgahāra* introduced here.

**iii. Ratikrīḍa:** It is also not surprising that an *aṅgahāra* called Ratikrīḍa is formed. The importance of Śṛṅgāra is also evident in NS. Moreover, in Kashmir, texts based on eroticism appear to have been composed in the early medieval period.<sup>116</sup>

<b><i>Karaṇas</i> in the order of the NrS</b>	<b>The number in the NS.</b>
1)Tala-puṣpa	1
2)Apa-Viddha	4
3)Līna	6; repeated in the NrS, no.73 in this table.
4)Svastika-recita	7
5)Maṇḍala-svastika	8
6)Urūvṛtta	Can be taken as the 98 <sup>th</sup> Urudvṛtta.
7)Nikuṭṭaka	9
8)Sūcīvidha	78
9)Karichinna	Probably the 11 <sup>th</sup> <i>karaṇa</i> of the NS Kaṭichinna.
10)Ardha-recita	12

<sup>115</sup> Puraṇika encyclopaedia (1975) p.101; other three were Śaibya, Sugrīva and Meghapuṣpa.

<sup>116</sup> The Kuṭṭanimata by Dāmodaragupta and the Samayamātrkā by Kṣemendra.

11) Vakṣa-svastika	13
12) Unmatta	14
13) Svastika	15
14) Prṣṭha-svastika	16
15) Dik-svastika	17
16) Alāta	18
17) Ardha-sūcī	77
18) Kaṭi-sama	19
19) Ākṣipta-recita	20
20) Kṣipra	May be the 21 <sup>st</sup> <i>karāṇa</i> of Vikṣiptākṣiptaka.
21) Ardha-svastika	22
22) Sancita	Probably the 23 <sup>rd</sup> of Ancita in the NS.
23) Bhujāṅga-trāsita	24
24) Urdhva-jānu	25
25) Nikuncita	26
26) Mattalli	27
27) Ardha-mattalli	28
28) Recaka-nikuṭṭaka	29
29) Pāda-viddha	Probably the 30 <sup>th</sup> of the NS Pādāpaviddha.
30) Taḍid-bhrānta	65 <sup>th</sup> is the Vidyut-bhrānta <i>karāṇa</i> .
31) Valita	31
32) Ghūrṇita	33
33) Lalita	31
34) Daṇḍa-pakṣa	34
35) Bhujāṅgatrasta-recita	35
36) Nūpura	36
37) Recita	Probably the 37 <sup>th</sup> <i>karāṇa</i> of the NS known as the Vaiśākha-recita.
38) Bhamara	38
39) Catura	39
40) Bhujāṅgāncita	40
41) Chinna	45
42) Vṛścika-recita	46

43)Latā-vṛścika	44
At this place, the repetition occurs with the <i>karāṇas</i> of Chinna and Vṛścika-recita.	
44) Vyamsita	48
45) Vṛścika	47
46)Sūcī-viddha	78
47)Lalāṭatilaka	50
48)Kuncita	52
49)Cakra-maṇḍala	53
50)Uro- maṇḍala	54
51)Ākṣipta	55
52)Latā-lasita	Most probably the 56 <sup>th</sup> <i>karāṇa</i> named Talavilasita.
53)Argala	57
54)Vikṣipta	58
<b>55)Bhramita</b>	
<b>56)Vilāsa</b>	
<b>57)Vānara-pluta</b>	
58)Parivṛtta	72
59)Nivṛtta	Most probably 61 <sup>st</sup> <i>karāṇa</i> of Vivṛtta.
60)Pārśvagrānta	63
61)Nikuncita	26
62)Atigrānta	66
63)Avagrānta	Probably the 79 <sup>th</sup> <i>karāṇa</i> of Agrānta is erroneously noted as the Avagrānta.
64)Dolā-pāda	60
65)Vivartita	67
<b>66)Nāga-prakīḍita</b>	
<b>67)Vipluta</b>	
68)Garuḍa-pluta	70
69)Gaṇḍa-sūcī	71

<b>70)Parikṣipta</b>	
71)Pārśva-januka	73
72)Gṛddhāvalinaka	74
Līna is repeated at this place.	
73)Viṣṇu -krānta	100
<b>74)Aja-pluta</b>	
75)Ākrānta	Probably the 51 <sup>st</sup> <i>karāṇa</i> of the NS named as the Krāntaka.
<b>76)Maṇḍita</b>	
77)Mayūra-lalita	80
78)Nata	It may be the 75 <sup>th</sup> of the Sannata.
79)Sarpita	81
80)Dola-pāda	Probably the 82 <sup>nd</sup> Daṇḍa-pāda.
81)Hariṇa-pluta	83
82)Prenkholita	84
83)Nitamba	85
84)Skhalita	86
85)Kari-hasta	87
86)Prasarpita-tala	It is the 88 <sup>th</sup> <i>karāṇa</i> of the NS named Prasarpitaka.
87)Simha-vikrīḍita	89
88)Vṛṣabha-krīḍita	104
89)Gaṅgāvatarāṇa	108

### Important Observations

i. These *karāṇas* are not found in the NS: Bhramita, Vilāsa, Vānara-pluta, Nāga-prakīḍita, Vipluta, Parikṣipta, Aja-pluta and Maṇḍita.

ii. The sixth Urūvṛtta can be taken as the ninety-eighth Urudvṛtta of the NS. The MS *ma* of the NS names it as the Urūvṛtta.<sup>117</sup>

<sup>117</sup> NS GOS (1992) I.p.134. variant 5.

iii. The ninth Karichinna is probably the eleventh *karāṇa* of the NS Kaṭichinna. It is possibly a scribe's error in the NrS. The similar case of replacing *kaṭi* and *kari* is also seen in the Ardhasvastika *karāṇa* of NS. Abhinavagupta takes notice of it.<sup>118</sup>

iv. The twentieth Kṣipra is probably the twenty-first *karāṇa* of Vikṣiptākṣiptaka intended to be written in a shortened form as the Kṣipta but inaccurately reported as Kṣipra. Although the sequence of *karāṇa* in NS is not entirely followed in our text, however there are occasional continuities. The *karāṇa* which come before Kṣipra are nineteenth and twentieth in NS, and the next one is twenty-second. Therefore there is a chance of possible error as mentioned above.

v. The thirtieth Taḍid-bhrānta is identical to the sixty-fifth *karāṇa* of NS named Vidyut-bhrānta. *Taḍita* is the synonym for the *vidyuta*, which means lightening.

vi. The thirty-first Valita is identified as Valitoruka, the third *karāṇa* of the NS by Dadheech.<sup>119</sup> But Valita is anyway an independent *karāṇa* in NS listed at number thirty-one. Also, the *karāṇas* of the NrS from nine to forty almost follows the order of the NS *karāṇas* beginning from eleven to forty except the two that are Ardha-sūcī and the Taḍid-bhrānta. Valitoruka is absent in our text. Here the Valita *karāṇa* is referred to in NrS.

vii. The thirty-seventh *karāṇa* of Recita is probably the Vaiśākha-recita of NS, which occurs on the same number. There are few *karāṇas* in the NS containing *recita* in its name because of the particular movement involved. Few are listed in the NrS. E.g. Svastika-recita (no.4 in this table), Ardha-recita (no.10), Ākṣipta-recita (no.19), Bhujāngatrasta-recita (no.35), Vṛścika-recita (no. 42) and the Recita-nikuṭṭaka (no. 28). Only Daṇḍaka-recita is not mentioned in our text which is the forty-first *karāṇa* in the NS. The primary reason behind our inference comes from the characteristics of this *karāṇa* explained in the NS. It says that 'hasta, pāda, kaṭi and grīvā are to be applied in *recita* and when it's accomplished in the Vaiśākha *sthāna* it becomes Vaiśākha-recita.' No other *karāṇa* mentioned above have involved all four limbs in the *recita*.<sup>120</sup> Probably because of this, our text says it as just *recita*. Also, observing

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<sup>118</sup> NS GOS (1992) I.pp107-108.

<sup>119</sup> 1990:144.

<sup>120</sup> NS GOS (1992)I.4.97.

the order of the *karaṇas* followed in the NrS and its co-relation with the NS, we may conclude that by *recita*, our text means the Vaiśākha-recita *karaṇa*.

**viii.** The fifty-second *karaṇa* of Latā-lasita is most probably the fifty-sixth *karaṇa* named Tala-vilasita in NS. Abhinavagupta uses the expression ‘*lasita*’ while commenting upon the Tala-vilasita.<sup>121</sup> Dadheech identifies it with the Latā-vṛścika<sup>122</sup> however the Latā-vṛścika *karaṇa* is listed separately in the NrS at the forty-third number.

**ix.** The fifty-seventh Vānara-pluta possibly presents another case of religious influence. It may have been done keeping in mind the role of Hanumāna in the Rāmāyaṇa and the ape characters in general. We have a long tradition of Saṃskṛta plays based on the Rāmāyaṇa. In the performance of such characters, it is quite natural to add their animal instincts in the acting. *Pluta* means to jump. E.g. Garuḍa-pluta *karaṇa* listed at the place sixty-eight.

A similar probability can be seen in the case of the sixty-sixth *karaṇa*, i.e. Nāga-prakīḍita. We can think of this in the context of Kṛṣṇa’s slaying of serpent Kāliyā. Keeping in mind the theatrical presentation of this heroic deed of Kṛṣṇa, the concerned *karaṇa* can be applied in it.<sup>123</sup> It is clear from the names of the two other *karaṇas* mentioned in NS, Viṣṇukrānta and Gaṅgāvatarāṇa that there are myths behind them.

**x.** The fifty-ninth *karaṇa* named Nivṛtta is most probably the sixty-first in NS i.e. Vivṛtta. Some MSS of the NS reads it as the Nivṛtta only.<sup>124</sup>

**xi.** The seventy-fifth Aja-pluta is also a new addition to the *karaṇas*. As it is spoken earlier, there are various *karaṇas* named after animals that represent the essence of the physical features of that particular animal imitated through the *karaṇa*. *Aja* means a goat; *pluta* is to leap.

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<sup>121</sup> Ibid.p.120.

<sup>122</sup> 1990:144.

<sup>123</sup> Bhāsa while narrating this event in his Bālacaritam (act 4.6) writes that Kṛṣṇa danced Hallisaka on the hoods of the serpent. This shows that the practice of showing this event through dance was going on for a long time.

<sup>124</sup> MSS *kṣa, ṭha, ba, ma, ta* Ibid. p.122. Variant 4.



**xii.** The eighty-first *karāṇa* of Dola-pāda is probably the eighty-second Daṇḍa-pāda of NS since Dolā-pāda is already listed at the number sixty-four. A scribe may have caused this error.

**xiii.** The eighty-seventh Prasarpita-tala is the same eighty-eighth *karāṇa* of NS named Prasarpitaka. The verse which describes the instructions of the performance is significant to understand the varied name of this *karāṇa* found in the NrS. ‘*ekastu recito hastau latākhyāstu tathā paraḥ prasarpitalau pādau prasarpitakameva tat.*’<sup>125</sup> The hands are in *recita* and *latākhyā*, the feet are in *prasarpita* (like crawling), and so it is known as the Prasarpitaka. The core aspect of this *karāṇa* is the feet position ‘*prasarpitalau*’; probably therefore, our text mentions it Prasarpita-tala copying the term from the NS.

**xiv.** Now about the final number of *karāṇas*. According to Shah, the forty-fourth *karāṇa* is Chinna-vṛścika-recita. But Chinna and Vṛścika-recita seem to be two different *karāṇas*. They are already mentioned at numbers forty-one and forty-two in the NrS. Therefore, they are not included in the final list. Even Dadheech has not enumerated them.

Secondly, Shah believes that forty-fifth *karāṇa* is Vyamsita-vṛścika; Dadheech has considered Vyamsita and Vṛścika as two different *karāṇas* which seems to be correct.

Then at the position of number seventy-three, there is the repetition of Līna *karāṇa*, listed at number three. Excluding the repetitions, according to our observations, a total of eighty-nine *karāṇas* can be enumerated in the NrS.

**14.** The next important point that comes in the chapter is *piṇḍi*. *Piṇḍi* is the group dance formation. Four types of *piṇḍibandhas* are mentioned in NS; *piṇḍi* (lump; performing in a general group probably not in a specific shape or design), Śṛṅkhalikā (making a chain like an arrangement in which dancers are holding hands of each other), Latābandha (making a creeper like formation by having arms of each other or putting arms around the waists of fellow dancers), and Bhedyaka (dancing

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<sup>125</sup> NS GOS (1992) I. 4.148-149.

individually but in a group).<sup>126</sup> After watching the performances of Sukumāra by Pārvaṭī and *aṅgahāras* by Śīva, Nandi and Bhadrāmukha notes down the names of *piṇḍibandha* based on their characteristics.<sup>127</sup> NS lists seventeen *piṇḍis*. These are the insignia, or the banners of deities, e.g. Caṇḍikā's *piṇḍi* is Sinhavāhini, Kumāra's Śikhi or Balarāma's Hala etc. The terms *dhvajabhūta* and *svacinhita* are significant. Thus our text says '*devatācinākṛtakara*' is the *piṇḍi*. That's all there is to know about *piṇḍi* in our chapter. The group of dancers creates these shapes on stage and performs.<sup>128</sup>

**15.** In the chapter, the four *vṛttis* and their characteristics with their representation of the respective *rasas* are mentioned. In general *vṛtti* means style. In the NS, the origin of *vṛtti* is credited to Viṣṇu's various movements he executed while killing the demons, Madhu and Kaiṭabha.<sup>129</sup> The Bhāratī, Sāttvatī, Ārabhaṭi and Kaiśiki are the *vṛttis* or the styles. The *vāk* and *aṅga* are its chief constituents. The NrS notes that Bhāratī is speech dominated.<sup>130</sup> But of the remaining three *vṛttis*, their suitability to the respective *rasas* are mentioned.<sup>131</sup> In the NrS, the Sāttvatī is associated with the Vīra, Ārabhaṭi with Raudra, and Kaiśiki with Śṅgāra and Hāsya. The NrS does not say the *rasa* for Bhāratī. The beauty of dance is inherently connected with the Kaiśiki. Since the text is about the *nṛtta*, it probably mentions both the *rasas* associated with Kaiśiki.<sup>132</sup>

**16.** *Pravṛtti* denotes the practices associated with the regions, which also consider the local expression reflected in costumes, language, and mannerisms. There are four *pravṛttis* mentioned in the NS; Avanti (covers central India), Dākṣiṇāyā (the

<sup>126</sup> Ibid. verse288.

<sup>127</sup> Ibid. verse252ff.

<sup>128</sup> Abhinavagupta while commenting upon the *piṇḍi* uses the terms like *ākāra-sādrśya* or *ākṛti-viśeṣa*. Ibid.p.162.

<sup>129</sup> NS GOS (2003) III. Chapter 20<sup>th</sup> is Vṛtti-vikalpa.

<sup>130</sup> Ibid. It is born out of the arrogant words of demons threatening Viṣṇu. The earth was burdened by the feet movement of Harī while he was combating and from that bhāra or weight the Bhāratī was created. The other derivation noted in the NS is that Bhāratī is associated with the Samskr̥ta recitation and is used by the Bharatas and therefore known as the Bhāratī.

<sup>131</sup> Ibid. In the NS myth when Viṣṇu rebound his lustrous bow named Śāraṅga, which was full of unruffled *sattva*, the Sāttvatī *vṛtti* came out of it so it is appropriate for the Vīra and Adbhuta *rasa*. Then in fight the god moved applying various *aṅgahāras* with his *śikhā* or the tuft tied up, from this the Kaiśiki came into existence thus it is the style for Śṅgāra and Hāsya *rasa* which denote the gracefulness. The following fight was full of energetic body movements consisted the Cāris which created the Ārabhaṭi style suitable for the Bhayānaka, Bībhatsa and Raudra sentiments. The Bhāratī with all its previously mentioned characteristics is applicable to the Karūṇa and the Adbhuta *rasa*.

<sup>132</sup> Shashirekha thinks that here the author of the NrS has yet not taken all the nine *rasas* in to consideration, 1988:IV.141.

*dakṣiṇāpatha*), Pāncālī or Pāncāla-mdhyamā (the region between the Himālaya to the north of river Gaṅgā which also include Kashmir) and the Ouḍramāgadhī (the north-east of India). The NrS lists all four styles. The *vṛttis* and *pravṛttis* are interconnected. A particular type is prominent in that specific region. So the NS says that *pravṛttis* are ‘*vṛtti-sansṛta*.’<sup>133</sup> This feature is also noted in the NrS. The NS also uses the term ‘*deśa-veśa-bhāṣācāra*’<sup>134</sup>, which has been rephrased as ‘*veśabhāṣā-anukaraṇa*’ and ‘*ācārapravartana*’ in our text.

**17.** *Dhramī* signifies the particular convention of presentation. Like NS, our text tells us about two such traditions; Loka and Nāṭya.<sup>135</sup> NS lists various *lakṣaṇas* which defines a performance convention of Nāṭyadharmī and Lokadharmī.

It can be said that the division applies to the *nṛtta* as well, representing the two parallel practices in society; one, the *śāstrādhārita* or the performances based on the instructions and rules that are given in the *śāstras* like the NS and the non-*śāstric* practices, which are endless. For Loka, Bharata uses the term ‘*svabhāvabhāvopagatam*’ or ‘*svabhāvābhinayopetam*.’<sup>136</sup>

It can be understood that the Loka is the organic socio-cultural development. On the contrary, *nāṭya* is artificially produced. The literature, acting, dance, costumes and various properties etc. all of such elements are involved in it and are deliberately planned to make it Nāṭyadharmi or the idealistic performance.<sup>137</sup>

**18.** Lastly, the chapter touches on the aspect of *siddhi* or the success of the drama.<sup>138</sup> Corresponding to NS, two kinds of *siddhis* are stated in the NrS, Daivī and Mānuṣī.<sup>139</sup> The Mānuṣī is twofold; Vāṅgamayī and Śāriri. The former consist of the vocal reactions of the audience, e.g. saying ‘*sādhū*’, ‘*aho*’, ‘*kaṣṭam*’ etc. and the latter the physical experience that the audience receives, e.g. laughter on jester’s act or the joy through horripilation or giving away the cloths or the ring etc.

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<sup>133</sup> NS GOS (2001)II.13.p.206

<sup>134</sup> Ibid.

<sup>135</sup> Ibid. verse 70ff.

<sup>136</sup> Ibid.verses 71-72.

<sup>137</sup> Raghavan interprets Lokadharmi and Nāṭyadharmi as the realistic and idealistic respectively. 1967:36-48.

<sup>138</sup> Shashirekha interprets Daivī as the inborn gift like the beauty, robust figure etc. and Mānuṣī is nothing but the quality an individual gets by repeated practice, 1988:IV.142.

<sup>139</sup> NS GOS (2003)III. Chapter 27 named Siddhi-vyanjaka.

In our chapter, referring to the second type, it is stated that *vyāyāma*/exercise is a feature of human achievement. The second type is not mentioned. The *Daivī* is considered as the divine success of the drama as stated in our text ‘*devaprasādaja*’ or the success achieved by the grace of god.

**19.** The concluding verse of this chapter is quite remarkable. It says that the *nṛtta*, which is full of *rasa*/sentiments, *bhāva*/emotions and which is in tune with the *tāla*/rhythms, *kāvya**rasa*/sentiment or the essence of poetry and *gīta*/songs would give happiness and increase *dharma*/righteousness.<sup>140</sup> It can be stated that it clarifies the contemporary perception of *nṛtta*.

In Dhananjaya's *Daśarūpaka* (10<sup>th</sup> century AD), the clear difference has been made between *nṛtta* and *nṛtya*.<sup>141</sup> In which it is explained that *nṛtta* is based on *tāla* and *laya* and *nṛtya* is based on *bhāva*. At the same time, imitation of states is called *nāṭya*. It indicates that the *NrS*, in which *rasa* and *bhāva* are also considered necessary for *nṛtta*, offers a different opinion than the reference found in *Daśarūpaka*.

In the *NS*, *karaṇa* is the essential component of *nṛtta*, and *Bharata* tells us the usages of these *karaṇas*. Naturally, the text itself clarifies that the *karaṇas* can be used to create the required sentiment. Also, *Abhinavagupta* gives the *viśayas* for usages of the *karaṇas* in the dramatic premises and discusses how they can be used in terms of acting both, *vākyārtha*/meaning of the sentence and *padārtha*/meaning of the word. E.g. *Līna* can be used for *priyaprārthanāvākyārthābhinaye*<sup>142</sup> or *prasarpitaka* for *khecarasaṃcāraviśaye*<sup>143</sup> etc. It clarifies that *nṛtta* was considered one of the constituents to produce the *bhāva* and create the *rasa*.

## Chapter 21: Śayyāsana-sthāna

The terminologies of these *śayana-sthānas* are self-explanatory; *Sama* is harmonious, *Ākunchita* is the contraction, *Prasārita* is spreading out, *Vivartita* is turning round, *Udvāhita* is lifting or pulling up, and *Nata* is hanging down. The usages provide essential clarity.

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<sup>140</sup> According to *Shashirekha* the author of the *NrS* have used the term *nṛtta* rather loosely and forgotten the difference between *nāṭya*, *nṛtta* and *nṛtya* *Ibid*.IV.143.

<sup>141</sup> Ed. Haas (1912)Book I.12-13.

<sup>142</sup> *NS GOS* (1992)I.p.99.

<sup>143</sup> *Ibid*.p.131.

The intriguing amongst these lying down postures is the Udvāhita. The verse goes like this: *aṃsopari śīraḥ kṛtvā kūrparaṃ kṣobhameva ca |  
udvāhitam tu vijñeyam līlāsaṃveśane prabhoḥ ||*

The usage that is ‘*līlā-saṃveśana*’ has been interpreted as the playful mood by Dr. Priyabala Shah.<sup>144</sup> However, there is one more possibility that can be explored from the religious point of view. Let’s first have a look at the variants found in the NS MSS. The GOS edition of the NS volume II (2001) has given two versions of the Gatipracāra chapter. In the standard chapter, it is ‘*līlāyām vacane prabhoḥ*’.<sup>145</sup> Underneath, the variant ‘*veśane*’ is noted from MS *ja* for ‘*vacane*’. The second version of the chapter is with *bha* and *ma* MSS variants, which says ‘*līlayāviśane vibhoḥ*’. NrS shows similarity with MS *ja*.

*Viśana* or *veśana* means to enter. However, the ‘*saṃveśana*’ noted in our text means not just ‘an act of entering’ but also ‘lying down’. The instructions of the practical presentation make us assume that it is the position of Viṣṇu Śeṣasāyīn; that is Viṣṇu sleeping on the coil of Śeṣa resting his head on his palm. In the Vaiṣṇava theology, mainly that of *purāṇas*, the creation of the world and other worldly exploits like incarnations etc. have been imagined as the *līlā* or a sport of Viṣṇu Śeṣasāyīn.<sup>146</sup> The term ‘*līlā-saṃveśana*’ of ‘*prabho*’ mentioned in the NrS can be interpreted from this perspective. It offers a different connotation to the Udvāhita *śayana*.<sup>147</sup>

## Chapter 22: Āsīkādhyaḃya

The Gatipracāra chapter of MSS *bha* and *ma* published in the GOS NS is referred to previously to discuss the *śayyā-sthāna*. In the same chapter, the *upaveśana āsanās* are enumerated and instructed.

The standard NS contains *upaveśana āsanās*, however, in a different manner. There are eight types of it; sitting at ease (*svastha*), sitting in a reflective mood (*sacinta*), sitting in a sorrow (*śoka* and *autsukya*), sitting in fainting and intoxication (*moha*, *mūrchhā*, *glāni*, *viśāda*), sitting in shame and sleep (*vyādhi*, *vrīḁā*, *nidrā*), sitting on ceremonial occasions (*utkaṁika*), sitting in pacifying the beloved woman

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<sup>144</sup> 1961:47.

<sup>145</sup> GOS (2001) II.p. 174, 195.

<sup>146</sup> VDP I.2.18; Joshi (1979)64.

<sup>147</sup> Similarly the Vaiṣṇava *sthānaka* is said to be used in releasing of *cakra* and holding the bow. Here NS mentions word ‘*aṅgalīlā*’ and the presiding deity of this *sthānaka* is Viṣṇu NS GOS(2001) II. 10.53-55.

(*viṣkambhita*) and lastly, sitting for worshipping a deity. They are majorly based on the emotional states and the scene that an actor is supposed to perform.

The version of NS MSS *bha* and *ma*, from which our text is derived, show similarities that can be observed mainly through the names given to the types and usages of each of the sitting postures.

1. It is already noted in the summary that the Krānta should be taken as Klānta and Svasthālasa as Srastālasa. The later *āsana* has been acknowledged as Svasthālasa in the performance instructions too, unlike the Krānta, which is mentioned as Klānta in the performance description. However, Svastha is the separate *āsana*, and the meaning of *srasta* and *svastha* is contradictory. That is why it should be taken as the Srastālasa in the enumeration and the instructions.

2. The second important question is about the Sama sitting posture; whether it should be considered a separate *upaveśana* or the part of the Utkāṭakāsana? Dadheech considers the Sama as the separate *upaveśana sthāna*.<sup>148</sup>

In the second version of the Gatipracāra chapter, the verse enumerating the sitting postures comes like this: *svasthaṃ mandālasaṃ klāntaṃ srastālasamathāpi ca | viṣkambhikamutkaṭikaṃ muktajānu tathāsanam ||*<sup>149</sup> In our text in the first verse of the chapter which enumerates the sitting postures ‘*tathāsanam*’ is changed into ‘*tathāsamam*’. Secondly, the performance instruction of *utkaṭakāsana* goes like this in the NS: *samau pādau samādhāya samam yadupaviśyate || asprṣṭabhūtaṃ caiva jñeyamutkaṭikāsanaṃ*<sup>150</sup> which is copied as it is in our text vis verse numbers 11B and 12A. It proves that there is no different *sama upaveśana sthāna*<sup>151</sup> and the confusion created due to the errors made in writing.

3. One of the usages of Viṣkambhita is different in the NrS than its counterpart of the NS. The *svabhāvasaṃsthayā caiva naṭānāmupagamyate* is mentioned as *svabhāvasaṃsthayā caiva sabhyānāmupaveśane* in the NrS, which gives altogether

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<sup>148</sup> 1990:15.

<sup>149</sup> NS GOS (2001).II.p191. The variant of *viṣkambhita* is noted in the MS *na*.

<sup>150</sup> Ibid.p.193.

<sup>151</sup> This sitting is not mentioned in the SR either. However G.H.Taralekar in his Marathi translation of SR have stated that the NrS contains Sama as a different sitting posture, see the footnote (1989)275.

different use of the referred to sitting posture.<sup>152</sup> This usage of natural sitting is considered as that of the following type Utkāṭaka by Dr. Priyabala Shah.<sup>153</sup> But from the meanings given by other scholars of NS and the implication that comes out of contextual reading, it seems that it must be connected with the previous type Viṣkambhita.<sup>154</sup>

Secondly, in the usages of Utkāṭakāsana, the last listed is the *yathāgamana* which is different than NS. In NS, it is given *yathācamana*, which means sipping water from the palm as a purificatory rite. The reference of *sandhyā*<sup>155</sup> also comes in the standard NS.<sup>156</sup>

Two usages of Jānugata are mentioned in our text; giving information to the kings and worshipping the gods. The second is stated in the NS. However, the former seems to be the new usage that our text provides.

The NrS has a different take on the *āsanas* or seats according to the characters. Partially it shows similarity with the NS; however, few of the seats and the characters represent the new development reflecting the contemporary practices.

1. In the NS, the lion throne is assigned to both gods and the kings.<sup>157</sup> However, in our text, seats for gods and kings are different. In the eighty-eighth chapter of the VDP *khaṇḍa* III, it is said that for gods, one should build a Bhadrāpīṭha.

2. The silver seat is not mentioned in the NS. Our text associates it with the royal astrologer and the priest. Interestingly, the new character is introduced here that of *sāṃvatsara*.<sup>158</sup> The VDP *khaṇḍa* II<sup>159</sup> devotes two different chapters to describe the characteristics of *sāṃvatsarika* and the *purohita*. It vehemently says that if the livelihood of these two is cut, the king's family up to three generations will go to hell. Such was the importance of an astrologer and a priest. It has been reflected in the NrS as the new type of seat made of silver assigned to them, differing from the NS tradition.

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<sup>152</sup> In the SR it comes as *yoge dhyāne bhavedetatsvabhāvena yadāsane*. Another publication of SR has the *bhaṭāsane*. It tells us the changing usage of this particular posture over the centuries in the dramatic practices.(1989)274.

<sup>153</sup> 1961:48.

<sup>154</sup> Shukla Hindi tr. of the NS. (1978) II.p171; Ghosh English tr. of the NS (2016) I.XIII.196-97.

<sup>155</sup> Religious act performed by Brahmin householder men at sunrise, noon and sunset.

<sup>156</sup> NS GOS (2001) II.12.210.

<sup>157</sup> Ibid. verse 216.

<sup>158</sup> Ronald Inden opines that the royal *sāṃvatsarika* is the possible author of the VDP (2000) 30ff.

<sup>159</sup> Ch.4 and 5.

In the VDP *khaṇḍa* III, the chapter of *kālanirdeśa* contains the information to determine the auspicious time for the image installation in the temple. It was one of the main jobs of an astrologer.<sup>160</sup>

The Vetrāsana (bamboo seat) is assigned to *amātya* (chief-minister) and *mantri* (ministers). Notably, after explaining the virtues of an ideal astrologer and the priest the VDP II has the chapter on the characteristics of the minister. There is no separate mention of ministers in the NS.

3. The Muṇḍāsana of the NS is mentioned as the Maṇḍāsana in our text. The rest of the verse is the same as in the NS. According to Dr. Priyabala Shah, *maṇḍa* is to be understood as the herb. Dadheech thinks that it is a round-shaped seat without having a *pīṭhikā*.<sup>161</sup> The relevant dictionary meaning of *muṇḍa* is a type of herb or the lopped tree trunk. *Maṇḍa* too is a type of plant. According to Monier-Williams, the Muṇḍāsana is the particular posture in sitting, the closest to our concern.<sup>162</sup> There is also a word like Maṇḍapīṭhikā which means two-quarters of a compass. With all these meanings in front of us, Shah's opinion seems correct.

4. As per the NS, for ascetics, the *bṛsī*, *muṇḍa* or Vetrāsana are noted. Since every religious practitioner follows the precepts of their sect, the seat changes accordingly. In this case, our text mentions only the seat made of *bṛsī* but clarifies that one should follow the rule of their religion.<sup>163</sup>

5. In the NS, the seats for various types of citizens are allocated based on their status comparing to the king: Sama seats for the people equal to the king, Madhyama for *madhyama*, Bhūmyāsana (sitting on the ground) for *hīna*/inferior.<sup>164</sup> In the NrS for local people, including the prominent persons of the society, merchants etc. the *pīṭhikā* is assigned. No hierarchy as such is maintained.<sup>165</sup>

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<sup>160</sup> VDP III.96.141.

<sup>161</sup> 1990:148.

<sup>162</sup> 1986:822.

<sup>163</sup> Abhinavagupta in detail talks about it. He says that for *lingina* (ascetics) the Mṛgājina (deer's skin), for Śākyas the *bṛsī* (roll of twisted grass), for Śaiva the Muṇḍāsana and for Jain mendicant the *vetravalkala* (garment made of bamboo) is to be given. Ibid.p.172.

<sup>164</sup> Ibid. verse 226.

<sup>165</sup> *pīṭhikā* according to Abhinavagupta is the Kāṣṭhāsana or the wooden bench. Ibid.p.172.



6. The NS systematically mentions the seats for women characters like the queen, goddess, wives of priests and chief ministers, and various kinds of ascetic women.<sup>166</sup> Between all these women characters, NrS only chooses to state the seat of a courtesan. It is simply a reflection of courtesan's increased status in society.

### Chapter 23: Utsthi-sthānaka

Shah thinks that instead of *utsthi* it should be *punstrī*. Venkateshvara edition names the chapter as '*utthitādīsthānakavarṇana*.'<sup>167</sup>

The number and the names of these standing postures are the same as in the NS chapter on Cārīvidhāna.<sup>168</sup>

**1. Vaiṣṇava:** The first significant aspect of *sthānakas* is the feet distance. According to the NS for the Vaiṣṇava, it is two and a half *tālas*. Without mentioning the distance, our text directly narrates the performing instructions, similar to the MSS *bha* and *ma* of the NS. It is how it comes in our text *svabhāvasaṃśritaḥ pādaḥ tryāśraḥ pakṣagato 'paraḥ | kiñcidañcitajaṅghaśca vaiṣṇavaṃ sthānamucyate ||* and in the *bha*, *ma* MSS of the NS it comes as *svabhāvasaṃsthitastvekastryāśraḥ pakṣasthito 'paraḥ | kiñcittathāñcitā jaṅghā samunnatamurastathā ||* However the usage *sthānenānena kartavyassaṃlāpastu svabhāvataḥ* is in concurrence with the standard NS.

Conspicuously, other important usages which are very much connected with Viṣṇu, E.g. throwing of a disc, holding of the bow and the brave, noble *aṅgalīlā* or body gestures etc. are not at all touched in our text. Besides, it does not state the presiding deity of this *sthānaka* that is Viṣṇu, probably because of the self-explanatory nomenclature.

**2. Sama-pāda:** In the NS, the deity of Maṇḍala *sthānaka* is Brahmā however, in our text Rudra along with Brahmā is mentioned as the presiding deity.

**3. Vaiśākha:** According to NS, the distance between legs in this *sthānaka* is of the three and a half *tālas*. In NrS, however, it is of two and a half *tālas* that is *dvau tālāvardhatālaṃ ca pādayorantaraṃ bhavet*. This variation is found in the MS *ma* of

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<sup>166</sup> Ibid. verses 218ff.

<sup>167</sup> MS A of the VDP *khaṇḍa* III wrongfully writes as 'Utsyitasthānakarinnāma' which is a mistake made by a scribe. It possibly could have been 'Utthitasthānakarinnāma', MS no.91 of 1875-76, BORI, Pune.

<sup>168</sup> NS GOS (2001) II.10.51ff.

the NS.<sup>169</sup> The following line, *añcite yatra jaṅghe tu pādau pakṣasthitau tathā* is also similar to the variant found in the same MS that is *jaṅghe caivāñcite yatra pādau pakṣasthitau punaḥ*.<sup>170</sup> *Añcita* is the bent thigh and knee, and the *pakṣasthita* is when the toes are turned sideways.

**4. Maṅḍala:** Here also the distance expected between the feet differs. In the NS, it is of four *tālas*, while in our text, it is three.

**5. Āliḍha:** The verses devoted to this particular standing posture are intriguing.

*asyaiva dakṣiṇaṃ pādaṃ pañcatālaṃ prasārayet |*  
*ālīḍhaṃ nāma tatsthānaṃ rudrakāly atra daivatam ||*  
*anena kāryā sthānena sarvatroddharaṇakriyā |*  
*raudrapāda pracāras tu saṅgrāmasya nirūpaṇam ||*  
*siṃhādyabhinayaṃ caiva śatrusan dhānam eva ca |*  
*khaḍgayuddhe niyuddhe ca maṅḍalabhramaṇe tathā ||*  
*uttarottarasañ jalpe roṣāmarṣasamudbhava |*  
*mallānāṃ caiva saṃsphoṭe śatrūṇāṃ ca nirūpaṇe ||*  
*tathābhidravaṇaṃ caiva śastrāṇāṃ ca vimokṣaṇam |*

Firstly, in the NS, Rudra is the deity of this *sthānaka*, while in our text, it is Rudra and Kālī. The *sthānaka* is associated with warfare, as stated in the NS applied in the Vīra and Raudra sentiments. Maybe that's why Kālī was added in the deities. Few usages are analogous with the NS; however, few of them are new specifically, those mentioned in the verses from *anena kāryā* to *maṅḍalabhramaṇe tathā* are the novel contribution of NrS. The usages here suggest the Vaiṣṇavite influence. *Uddharaṇa*, which means an act of lifting, can be associated with the myths of the lifting of Bhūdevī and Govardhana Mountain, the heroic acts of Varāha and Kṛṣṇa incarnations of Viṣṇu. The mention of the lion also suggests another incarnation, Narasiṃha.

The remaining three lines are again copied from the NS. However, the verbal fight with the enemy reminds us of Viṣṇu's war with Madhu and Kaiṭabha.

<sup>169</sup> Ibid. p.109.

<sup>170</sup> Abhinavagupta says '*pakṣasthita iti pārśvābhīmukhāṅgulih and añcitā kuṭilā jānunamanājjjaṅghā yatra*' NS GOS(2001)II.10.p.108.

Interestingly the Ahirbudhnya Samhitā, while narrating the story of Viṣṇu's victory over demon duo, describes the Āliḍha stance of Viṣṇu.<sup>171</sup>

Moreover, NS associates the Āliḍha with the gait of the lion, ape and bear. The text says that one should apply it in presenting the gait of Narasimha, an incarnation of Viṣṇu.<sup>172</sup> Furthermore, this particular *sthānaka* is also found in the sculptural manifestation of different embodiments and forms of Viṣṇu. The *prabhāvalaya* found in Devasar (Kashmir) is significant in this regard. In this, we can see the incarnations of Varāha (Plate 9) and Narasimha (Plate 11) along with Viṣṇu killing Madhu-Kaitābha (Plate 8) in the Āliḍha position only.<sup>173</sup> It shows that the information contained in our text is vital in many ways.

**6. Pratyāliḍha:** NS does not mention any specific deity of this *sthānaka*; however, in our text, it comes as '*pratyāliḍhaṃ tu vijñeyaṃ sthānaṃ dānavadaivatam.*' According to Dadheech here the Pratyāliḍha is the standing posture of *dānavas* and *devatās*.<sup>174</sup> Shah interprets it as the *dānavas* are the presiding deities of Pratyāliḍha.<sup>175</sup>

The inclusion of demons in the context of standing postures is certainly noteworthy. In terms of dance, Āliḍha and Pratyāliḍha are complementary stances; the one who attacks is in Āliḍha and the one who defends is in Pratyāliḍha. So if Viṣṇu is walking on the demon in Āliḍha, then it is easy to visualize that the demon will go in the opposite direction by using Pratyāliḍha.

The *sthānakas* for women, although discussed in the chapter on gaits in the NS are applicable in gaits as well as in the conversation that takes place in the drama in standing position.<sup>176</sup>

**1.Āyata:** The verse of the Āyata is quite similar to the MS *na* of the NS. The Latā hand involved in this is one of the *nṛttahastas* mentioned in the NS.<sup>177</sup> When two hands are obliquely stretched sideways, it is a Latā (a creeper) *hasta*.

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<sup>171</sup> 1966:ch41.42.

<sup>172</sup> NS GOS (2001) II.12.155.

<sup>173</sup> Siudmak (2013)465ff; additionally RT tells us that Lalitāditya Muktāpīḍa built the temple of Govardhanadhara (Kṛṣṇa in the form of a god lifting the mountain Govardhana) at Parihāsapura, IV.198. Stein has recognized the mound of this temple, RT.II.Note F.

<sup>174</sup> 1990:p.19.

<sup>175</sup> 1961:p.51;

<sup>176</sup> NS GOS (2001) II.10.160ff.

<sup>177</sup> Ibid.II.9.198.

The usage of Āyata in Puṣpānjali by female dancers is connected with the *citra* Pūrvaraṅga (preliminaries) of drama where female dancers wearing the costumes like goddesses enter on stage with flowers in joined palms.

**2. Avahittha:** Dr. Priyabala Shah notes that this posture is different from the NS<sup>178</sup>; however, in our opinion, it is not. It just has been rephrased.

Similarly, the reference to *trika* made in the performance instructions has been understood as the part between the shoulder blades by Shah.<sup>179</sup> Dadheech does not translate it. According to our inference, it should be taken as the sacral region of the body. *Trika* means triad. Anatomically it has two meanings; the part between the shoulder blades (as considered by Shah) and sacrum bone. The sacrum is the triangular bone situated at the base of a spine. The shoulder blade bone known as scapula is also triangular-shaped; thus, both of them are called the *trika*. Since the term is referred to in the standing posture in which the prominence is on the lower body of the performer, an erected lower back is more important. Correspondingly, another verse given in the bracket in GOS edition of NS states that the erected *kaṭi* or the waist is to be applied in this posture.<sup>180</sup> Notably, in this verse, the *trika* is not mentioned. Therefore our inference seems appropriate.

Also, looking at the usages of the posture in dramatic set-up, in romance the shoulders usually will remain softer and tenderer, not erected.

Secondly, the word ‘*pādastālāntaranyasta*’ also requires a review. If we divide the word, it is *pāda* (a foot), *tala* (bottom), *antara* (distance) and *nyasta* (placed or stretched), which means a bottom of the foot stretched at a distance. However, after comparing it with the NS, this meaning does not make much of a sense. In the NS it comes like this: *pādastālāntaranyasta strikamīṣatsamunnatam*. In the *sthānaka*, maintaining the correct feet distance is essential to achieve the ideal position, which would accurately represent the various usages in the dramatic or the dance performances. In this *sthānaka*, the distance of one *tāla* is specified in the NS. Interestingly, MS C of the VDP *khaṇḍa* III, the oldest birch bark in Śāradā discovered in Kashmir, gives a variant of ‘*pādāstālāntaranyasta.*’ Grammatically, it may not be

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<sup>178</sup> 1961:51.

<sup>179</sup> Here is the verse: *pādo viracitastryaśrastadanyospasrtaḥ samah | pādastālāntaranyasta strikamīṣatsamunnatam || avahitthaṃ samākhyātaṃ sthānametannarottama |*

<sup>180</sup> Ibid.p.164; this verse has been accepted by Manomohan Ghosh in his edition and translation of NS 2016:323.

correct however, given to the expected meaning it can be taken as the writing mistake of the scribe. It is important that the distance of one *tāla* is quoted in it. One thing to note from this is that the word *pādistālāntaranyasta* should have been in the original NrS which was later misspelled in the text and continued as such.

Lastly, the usages *vilāsa*, *līlā* and *lāvanya* are connected with the physical and natural feminine graces described in the Sāmānyābhinaya chapter in NS.<sup>181</sup>

**3. Aśvagrānta:** Here is the concerned verse in the NrS.

*samaḥ sthito yatra pādas tadanyaḥ pādas tulāṃcitaḥ ||*  
*tālair aniyatair eṣa sthānako hi vidhīyate |*  
*sūcividdham āviddham vā tadaśvagrāntam iṣyate ||*

The notable point in the instructions is about the distance between the feet, which is *aniyata* or undefined. NS does not mention the distance for this standing posture. As referred to previously, these postures are also applicable in various *gatis* or entrances of characters on stage. With this reference, the Aśvagrānta needs to be understood on two levels; first, as the *sthānaka* applied in the start or end of the walking involved in *gati* and second, in the static position. Though, the name suggests its moving nature.

The context of ‘*aniyata*’ is understandable as one just cannot determine the movement of an animal.<sup>182</sup> It is how the aspect of *anukaraṇa* or the imitation of the world works in the play conceptually and also it shows how NrS has followed NS. Thus the note of ‘undefined’ distance comes particularly in context to the *gati*. In this regard, the mention of Sūcīviddha and Āviddha is significant. But before coming to that, one more feature of Aśvagrānta needs an attention.

The variant *pādistulāṃcitaḥ* selected by Dr. Priyabala Shah, which she translates as ‘leg curved like a balance’, seems problematic. A suggestion can be made here that it should be *pādistalāṃcitaḥ* the variant provided by MSS B and C of the VDP *khaṇḍa* III. The NS reading goes like *pādaḥ samasthitaścaika ekaścāgratalāṃcitaḥ*. One leg is placed in *sama* while the other in *agratala* (heel lifted and the big toe is spread touching the ground), and the remaining toes are kept *ancita* or bent. Placing the feet in *agratala* is the most essential characteristic of this *sthānaka* which is missing in our text. Thus it can be asserted that technically the

<sup>181</sup> NS GOS (2003) III.22.6ff.

<sup>182</sup> In the NS, the gait of a character riding a horse-chariot contains the instructions as *cūrṇapadeścitrairuparyupari pātītaiḥ*; there should be the movement of feet as if pounding from the height repeatedly and falling on the ground in a varied way. Ibid.p.154.

instruction of ‘making a balance’ which is translated for the word *tulā* makes no sense. Our text follows the MSS *bha* and *ma* of NS in which the *agratala* is not specified while the *pādastalāṃcitaḥ* is present.<sup>183</sup> Since a similar variant is available in the oldest of the MSS of the VDP *khaṇḍa* III, it seems appropriate to accept it here. Also, the possibility of the term *pādastalāṃcitaḥ* been interpreted in the same way as *agratalāṃcitaḥ* in terms of presentation, can not be denied.

Furthermore, the interpretation of the last line done by Shah and Dadheech appears doubtful. Shah takes Sūcīviddha and Āviddha as two types of Aśvagrānta *sthānaka*<sup>184</sup>, and Dadheech thinks that these two are synonymous to the appellation Aśvagrānta.<sup>185</sup> However, based on the NS, it can be concluded that here Āviddha refers to the aerial *cārī*<sup>186</sup> and Sūcīviddha is one of the aerial *maṇḍalas* consist the sequence of few defined *cārīs*.<sup>187</sup> The point is these two denote *cārīs*. The Āviddha *cārī* begins with crossed legs followed by spreading the front leg in *kuncita*, the same leg in *ancita* falls and hits the ground. The movement of *kuncita* and *ancita* is peculiar, and the entire *cārī* ends with *ancita* leg hitting the ground.<sup>188</sup> From this point of view, the correlation of *pādastalāṃcitaḥ* and Sūcīviddha and Āviddha can be comprehended. Moreover, the NS mentions few rules of applying these *sthānakas*. One of these rules says that one should end the *sthāna* once the *cārī* commences.<sup>189</sup> Now *gatis*, as they signify various types of entrances (on stage), is involved of *cārī*. The feet movement or the *cārī* is the most essential feature of it.<sup>190</sup>

## Chapter 24: Aṅgakarma

<sup>183</sup> Ibid. p.189; also in the Venkateshvara Press edition the term comes as ‘*pādastalāṃcitaḥ*.’

<sup>184</sup> 1961:51.

<sup>185</sup> 1990:21.

<sup>186</sup> NS GOS (2001) II.10.38.

<sup>187</sup> Ibid.II.11.20 this *maṇḍala* include Sūcī, Bhrāmari, Pārśvagrānta, Atikrānta, then again Sūcī followed by Apakrānta and ending with the Pārśvagrānta *cārī*.

<sup>188</sup> The *ancita* and *kuncita* are the *pāda-bhedas* discussed in the Śarirābhinaya or Aṅgābhinaya chapter of the NS. *Ancita* is when the heel is placed on ground and toes are lifted and shrunk and *kuncita* is when heel is lifted and toes are shrunk. Ibid.II.9.265ff.

<sup>189</sup> NS GOS (2001)II.10.177-178.

<sup>190</sup> Since holding of a branch is one of the usages of Aśvagrānta, two of the Śālabhanjikās, one from Sanchi and the other from Bharhut in the collection of the British Museum and the Indian Museum of Kolkata respectively can be observed to have a probable visual discernment of this *sthānaka* in which the *agratala* is depicted [https://www.britishmuseum.org/collection/object/A\\_1842-1210-1](https://www.britishmuseum.org/collection/object/A_1842-1210-1); [https://commons.wikimedia.org/wiki/File:Shalabhanjika.\\_Bharhut,\\_c.\\_100\\_BC.\\_Indian\\_Museum,\\_Calcutta\\_ei05-16.jpg](https://commons.wikimedia.org/wiki/File:Shalabhanjika._Bharhut,_c._100_BC._Indian_Museum,_Calcutta_ei05-16.jpg).

To understand this chapter's preliminary context, we need to see in the NS, particularly the chapter named *Āṅgābhinaya/Uttamāṅgābhinaya*.<sup>191</sup> After listening to the details on *rasa* and *bhāva*, the sages ask Bharata about the types of *abhinaya* in *nāṭya*. In the fourfold system of *abhinaya* (*Āṅgika*, *Vācika*, *Āhārya* and *Sāttvika*) the *Āṅgika* or the various types of bodily gestures have been elucidated by Bharata in this chapter. The *Āṅgika* primarily is threefold; *śārira* (bodily), *mukhaja* (facial) and *ceṣṭākṛta* (movement exploration). Another type of threefold classification is *Śākhā* (branch) in which *āṅgika* befalls, *Aṅkura* (sprout) in which *sūcanā* or the suggestiveness comes and *Nṛtta* in which the performance of *karaṇa* and *aṅgahāra* is involved. Further on the primary level, various organs are divided into two parts; *aṅga* and *upāṅga*. There are six *aṅgas*; head, hands, chest, sides, waist and feet and the six *upāṅgas*; eyes, eyebrow, nose, lips, cheeks and chin. Thus, Bharata begins with the first *aṅga*, the types of head movements, and from this point, the concerned chapter of the NrS commences.

### **Śira/Head Movements**

1. Here are the NrS verses for *Ākampita- svabhāvādrjunordhvāpakṣepeṇākampitaṃ sakṛt | saṃjñōpadeśapṛcchāsu svabhāvābhāṣaṇe bhavet |* and *kampita bahuśaḥ kathitaṃ yacca tadā kampitamīṣyate | roṣatarjanatarkeṣu pratijñāsu ca dṛśyate |*

The first hemistich of the *Ākampita* shows partial similarity with the one given in the bracket in the GOS edition of NS<sup>192</sup>, which goes like *ṛjusthitasya codhvārdhaḥ kṣepādākampitaṃ bhavet*. The second line, which offers the usages, matches with the standard reading of the NS.

Dr. Priyanala Shah suggests that there should be *kampitaṃ* in the place of *kathitaṃ*. However, the line is derived from the second line of bracketed reading of the GOS NS. When *Ākampita* is done at a fast pace, it becomes *Kampita*. *Ākampita* is that which goes towards *Kampita*. So the standard reading in NS says *drutaṃ tadeva bahuśaḥ kampitaṃ kampitaṃ śiraḥ*. The other bracketed version is *bahuśaścalitaṃ yacca tatkampitamihocyate*. Our text follows the later version. Even keeping these readings aside word *kathita* also gives us a proper meaning of the verse as *bahuśaḥ* is the core instruction that voices the multiplicity of, *Ākampita*, which finally creates the *Kampita* head movement.

<sup>191</sup> NS GOS (2001) II.8.

<sup>192</sup> Ibid.II.8.20.

2. One of the usages, *matta*/intoxication, is mentioned in *vidhuta* and the last type, Lolita. But the peculiarity of both is different. NS says about the previous ‘*pītamātre tathā madye*’ which suggests the first stage of drinking, while in the Lolita, it is the higher stage indicated with the term *madāveśa* in the NS.<sup>193</sup> NrS in both the cases uses the same term, i.e. ‘*matta*’.

3. In the NS, there is Parivāhita though in our text, it is Parigarhita which has to be taken as the mistake probably made by the scribe. The meaning of Parivāhita is overflowing water, and *parivahana* means circulatory motion. *Parigarha* means to abuse, despise or to blame etc. Moreover, the practical implementation of making a circulatory movement of the head asserts the name Parivāhita. Thus the *maṇḍala bhramaṇāccaiva bhavettu parigarhitam* should be *maṇḍala bhramaṇāccaiva bhavettu parivāhitam* as also suggested by Dr. Priyabala Shah. The later line of verse matches with the variant noted under the MSS *cha* and *ba* of the NS.<sup>194</sup> However, the variant differs from the standard reading that accepted in the NS GOS, which says *paryāyaśaḥ pārśvagataṃ śiraḥ syātparivāhitam*; it means when the head is alternatively turned to the sides, it is Parivāhita. This performance method is not followed in our chapter.<sup>195</sup>

4. Similarly, in the NS, the Udvāhita is named as the Ādhūta type of the head. The verse in NrS *sakṛdudvāhitam cordhvaṃ tadudvāhitamiṣyate* is similar with the variant offered by the MSS *ḍa* and *ba* of the NS.<sup>196</sup> The accepted reading of NS (GOS edition) consists of the instruction of making the head tilted (*tiryak*), which is missing in our text. As a result, the performance of the Udvāhita differs. But it is noticeable that the head types such as Ākampita and Kampita, Dhuta and Vidhuta are interconnected. The previous types represent slow movement, but the second type occurs when the same movement is done at a fast speed. However, in the subject pair of heads (Parivāhita and Udvāhita), the logic is different. When the Parivāhita head is made oblique and raised once, it is Ādhuta or Udvāhita of NrS.

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<sup>193</sup> Ibid. II.8.25 and 30.

<sup>194</sup> Ibid.p.4.

<sup>195</sup> Notably SR also follows the same as it says *parimaṇḍalitākārabhrāmitam parivāhitam* 1989:p.22.

<sup>196</sup> NS GOS (2001)II.p.5.



The Dhuta, Vidhuta, Ādhūta or Avadhūta commonly means to be shaken. The shaking of head in various ways is expected in all these types. However not every time it will be the movement of *kampana* it also includes nodding, bowing, bobbing, dipping or wagging of head. Most importantly it depends upon the situation in the drama to which the responses are being enacted.

5. In the case of Adhogata, the name of the head movement should be Avadhūta. The NrS instructs it as *ākṣiptaṃ sakṛdeva syādashavratamadhogatam* which shows the similarity with the MS *ma* of the NS saying *ākṣiptasraṃsakṛdyatsyādashavratamihocyate*. Dr. Priyabala Shah suggests that it should be *ākṣiptaṃ sakṛdeva syādashavratamadhogatam* which seems correct. Moreover, there is a different head type under the name *adhogata*.

6. The Nikuncita is referred to as Nihancita in the standard NS, but MSS *da* and *ga* gives variant Nikuncita.<sup>197</sup> The performance of Nikuncita/Nihancita is a variation of *ancita* not in the form of varying speed but with the added raised position of shoulders.

7. Notably, a single hemistich has been dedicated to the Parāvṛtta type of head movement. What has been said is brief yet sufficient to convey the fundamental characteristic of ‘turning a head back’. Parāvṛtta means rolling or reversing; thus, the term itself becomes an instruction. Hence NrS just says *parāvṛttaṃ parāvṛttaṃ kāryaṃ pṛṣṭhanirīkṣaṇe* following the NS’s *parāvṛttānukaraṇātparāvṛttamihocyate*.<sup>198</sup> In the lone hemistich, it provides the performing instruction and the most crucial usage of it. It is a noteworthy example of a *sūtra* or an aphorism.

8. Utkṣipta and Adhogata are the contrast movements of the head. In Utkṣipta, the head stays upwards, and in Adhogata, it is downwards. The word ‘*sthita*’ is vital as it means placed or stayed at one place. So it is probably not the movement but a position that the head must acquire to project specific meaning.

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<sup>197</sup> NS GOS (2001)II.p.5

<sup>198</sup> Ibid.II.8.33.

The usages are significant. According to the NS, the Utkṣipta is applied in obtaining divine and great weapons, *prāṃśudivyastrayogeṣu*. However, our text writes it as *prāṃśudivyaṛthayogeca*. MS *da* of the NS has this variant.<sup>199</sup> *Divyāstra* and *divyārtha* carry distinct meanings, although the core suggestion of ‘something higher or divine’ is consistent, which is vital to use the elevated head, Utkṣipta.

9. The reading of *adhomukhasthitam cāpi budhāḥ prāhuradhogatam* is similar to the MSS *pa*, *ca* and N of NS.<sup>200</sup>

10. Parilolita consisted of an undisciplined and uncontrolled movement of the head to show the natural effects of illness or falling unconscious or overtly drinking. Therefore it does not have any specific performance instructions concerning the sides or the bending of the head, or the speed. It entails an imitation of the situations mentioned above.

### **Grīvā/Neck Movements**

Three preliminary observations can be noted based on the types mentioned in our text.

- The influence of the NS in *grīvā -karmas* is not much noteworthy.
- The types seem more coordinated with the kinds of heads mentioned above.
- The fresh contribution can be noted.

1. The NS gives nine neck movements; Sama, Nata, Unnata, Tryaśra, Recita, Kuncita, Ancita, Valita and Vivṛtta. Our text has only seven; some come with new names while others are common as NS like Ancita, Recita and Vivṛtta.

2. Notably, the Aṅgābhinaya chapter of the NS is devoted to the movements of various facial organs in the following order; head, eyes (glances and pupil movements), eye-brows, nose, cheeks, lips, chin, mouth and in the end, the neck movements. The entire chapter is dedicated to the *mukhaja abhinaya*. In the concerned chapter of the NrS (24<sup>th</sup>), however, the order is different with the different body parts; head, neck, mouth, chest, sides (*pārśva-karma*), stomach, waist, thigh, shank, feet (*pāda-karma*) and lastly, the characteristics of *cārī*. It is not devoted to the *mukhaja abhinaya* solely. The next chapter of NrS (25<sup>th</sup>) contains *rasa-drṣṭi*, *sthāyī-*

<sup>199</sup> Ibid.p.6.

<sup>200</sup> Ibid. ‘N’ represents the Nepal MS of the NS.

*dr̥ṣṭi* etc. along with the types of eyelids, eyeballs, glances, eye-brows, cheeks, nose, teeth, lips etc. with their usages.

With this background, in the NrS, the description of various necks is stated right after the head movements, probably due to one significant reason. The neck moves according to the head, *śiraḥ karmānugāmi ca*, as naturally, neck and face movements go hand in hand. This rule is taken from the NS.<sup>201</sup> Following this rule, the older NS neck movements are probably revisited and re-formed, not completely but partially in the NrS.

3. The performance of Ancita neck is in concordance with Ancita head and the usage with Nikuncita. Recita can be understood as the neck of Parivāhita, of which *lolana* and *maṇḍala* are the characteristics. Mukta, which represents the free movement of which *bhramaṇa*, *mūrcchā* are the features, possibly it is the neck type for the head Lolita. Similarly, Prasārita can be taken as the neck for the Udvāhita head in which seeing is common usage, and Stabdha possibly is neck for Vidhuta as when one is shivering from cold, the neck automatically stiffens. The peculiar usage of Stabdha is of *avikārī svabhāvataḥ*. The neck is to be used to enact persons of steady nature.

4. The case of Vivṛtta is tricky. The performing instruction includes Valita. In the NS, Vivṛtta and Valita are the different neck types. In the previous type, the neck is front-facing, and later, it is bent in the side. Even though the performances of Vivṛtta and Valita are distinct in the NS tradition, they convey similar connotations that are bent/turned/twisted round etc. Probably because of this reason, our text makes Valita as the action of the Vivṛtta.

5. The type of Catura is a new creation.

### **Āsya/Mouth Movements**

There are six *āsya-karmas* in the NS; Vinivṛtta, Vidhuta, Nirbhugna, Bhugna, Vivṛtta and Udvāhi.<sup>202</sup> The resemblance with our text is partial in terms of the names and the usages.

1. According to Dr. Priyabala Shah, the type of mouth is Viruddha and not Vibuddha. Probably, because of the performing details contain action of the mouth turning back,

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<sup>201</sup> NS GOS (2001)II.8.177.

<sup>202</sup> *ibid.* II.8.154ff.

which also means ‘to the opposite side’, the suggestion has been made. Moreover, NrS refers to Vibuddha as the Viruddha while stating the usages; *viruddhavāraṇe kāryaṃ maivamityevamādiṣu*.

The performing instruction of Vibuddha/ Viruddha is the same as the Vinivṛtta type of the NS. The movement of turning away is noted, and the usage is similar to that of the Vidhuta kind of mouth.

However, the execution of the type Vinivṛtta in the NrS is different from that of its original counterpart of the NS. The closed mouth is Vinivṛtta in the NrS. Secondly, the Vidhuta of the NS is said to be performed ‘*tiryag āyatam*’ that is by stretching the mouth obliquely, and this type is not at all present in the NrS, not even with a different name. Moreover, the word Vibuddha in this context can be understood as ‘expanded.’ Thus, Vibuddha/Viruddha should be taken as a type of mouth made out of combining two types given in the NS, Vinivṛtta and Vidhuta.

2. In the performance of the Nirbhugna, one addition has been made in the NrS. Turning face downwards (*avāṇamukha*) is the only characteristic stated by Bharata. However NrS says *avāṇamukhamavābhugnaṃ nirbhugnaṃ cordhvagaṃ tu tat*. The undertaking of Nirbhugna consisted of the face turned downwards followed by turning upwards. The upward movement is the new incorporation by the NrS. The usage however is consistent with the NS.

3. The performance of Bhugna shows a different characteristic. NS says *kiñcidāyatam* and in the NrS it is *bhugnaṃ syādānatam*. In the former, the face is slightly stretched, while in the latter, it is bent inwards.<sup>203</sup>

4. Vivṛtta: MS *ḍa* of NS offers a variant Nivṛtta.<sup>204</sup> In NrS it is noted as the characteristic of Vivṛtta; *bhugnaṃ syādānataṃ kiñcinnivṛttaṃ vivṛttaṃ bhavet*. Nivṛtta means turning as well as ceasing. In the NS, the separated lips (*viśliṣṭa oṣṭham*) are the performing instruction of Vivṛtta.<sup>205</sup> It is difficult to determine the same in the case of the NrS. The term Vivṛtta means turning or twisted round as similar to one of the meanings of Nivṛtta. The turning of the face is probably involved

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<sup>203</sup> Shah opines that the NrS gives the correct version of the performance of Bhugna 1961:58.

<sup>204</sup> NS GOS (2001)II.p.21.

<sup>205</sup> Ibid.II.8.156.

in some or the other way in addition to peculiar detached lips. This specific position of the lips can be understood in terms of the usages given such as *hāsya*, *śoka*, *bhaya* etc., in the dramatic performance.

5. *Ṛju* is the new contribution in this category just as the *Catura* in the neck movements. Its presentation and usage are both the same. The natural position of the mouth is to be applied to show the natural state.

6. The *Udvāhi*, the last type in the category mentioned in the NS, is not present in our text.

### ***Uraḥ*/Chest Movements**

The chapter enters into the *śarirābhinaya* or the *aṅgābhinaya* with the chest movements. Till now, the topics were related to the *mukhaja* or the appropriate application of facial organs in acting. The remaining facial organs are described in the next chapter. After mentioning the chest movements, it continues with other *aṅgas*. It is to be noted that the name of this chapter is *Aṅgakarma*.<sup>206</sup>

The types of chest movements are the same as in the NS. Few changes are noted in the performing aspect.

1. The word *Ābhugna* means little curved or bent. The instruction *dhāryate yacca nirbhugnaṃ* can be understood by consulting the NS since the verse in our text is not entirely copied from the NS as the usual practice has been observed. NS says *nimnanunnataprṣṭhaṃ ca vyābhugnāṃsaṃ ślathaṃ kvacit*.<sup>207</sup> The chest is contracted, the back is raised, and the shoulders are bent down and relaxed at times in between. Based on the NS reading, through *dhāryate* the NS probably indicates the maintained or upheld back position. Notably, the *Vyābhugna* and *Nirbhugna* are the opposite terms. However, the bent shoulders are the correct performance of the *Ābhugna* chest in terms of the usages such as reacting to the injury caused by weapons or heart pain.

2. The instruction of *Nirbhugna* '*stabdhaṃ ca nimnaprṣṭhaṃ ca nirbhugnaṃ nāma tatsmṛtam*' is partially similar to the NS.<sup>208</sup> The vital instruction of keeping shoulders

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<sup>206</sup> In few MSS of the NS the chapter is known as *Śarirābhinaya* or *Aṅgapratyaṅga-lakṣana* NS GOS(2001) II.p.92.

<sup>207</sup> NS GOS (2001)II.9.224.

<sup>208</sup> Ibid.II.9.226.

upright is missing in the NrS. However, Nirbhugna itself means not curved. Probably the writers may not have felt the need to explain it.

3. In Prakampita, too, only half of the instructions in NS are given in the NrS. According to the NS, when the chest is relentlessly heaving up (and down), it becomes Prakampita. The NrS does not state the specific constant breathing expected in this type.

4. The performance of Udvāhita is similar to the NS. The usage of *ūrdhvaṃ nigami te kāryaṃ jṛmbhiteṣu prayogataḥ* also partially matches with Bharata's text which says *dirghocchavāsonnatāloke*. Hence, Dr. Priyabala Shah opines that it should be *ūrdhvaṃ nigami śvasite kāryaṃ jṛmbhiteṣu prayogataḥ*.<sup>209</sup>

The concerned chest movement is connected with the breathing patterns purposefully composed to express the appropriate feelings and create the expected results.<sup>210</sup> It can be understood through the usages listed of each chest type, also by relating the natural human reactions in various circumstances. Thus the *ūrdhvaṃ nigami* can be interpreted as the action of inhaling, which can be applied in any appropriate occasion where one inhales and look upwards.<sup>211</sup>

5. In Sama type of chest, the performing instruction and the usage has been given in a single hemistich; *caturastraṃ samaṃ nāma vijñeyaṃ sauṣṭhaveṣu tat*. The aspects of *caturastra* and *sauṣṭhava* are important. NS says *sarvairvāṅgavinyāsaiścaturaśrakṛtaiḥ kṛtam / uraḥ samaṃ tū vijñeyaṃ svasthaṃ sauṣṭhavasamyutam ||*<sup>212</sup>

In the Cārī chapter, after describing the standing postures for men,<sup>213</sup> the ways of using weapons in drama have been narrated. It is stated that the use of weapons should be presented through gestures and postures only or by the *aṅgahāras*, which are opulent with the *aṅga-sauṣṭhava*. The use of weapons is the central topic; thus, the

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<sup>209</sup> 1958:p.62.

<sup>210</sup> Interestingly SR has *anil-bhedas*; *Ashokamalla* also lists *vāyū-bhedas* in his *Nṛtyādhāya*.

<sup>211</sup> Besides, the usages mentioned in the NS of any aspect whether of dance, music or histrionics are not limited to that. These are guidelines based on the contemporaneous conventions. This perspective allows us to understand the variations found in the NrS.

<sup>212</sup> NS GOS (2001)II.9.232.

<sup>213</sup> Vaiṣṇava, Samapāda, Vaiśākha-maṇḍala, Āālīḍha and Pratyālīḍha.

*sauṣṭhava* and *caturastra* are explained.<sup>214</sup> *Caturastra* is attained in the Vaiṣṇava *sthāna* with two hands moving charmingly about at the waist and navel together with the chest lifted. Here the position of the chest is *samunnata*, not just *sama*. The characteristics of *aṅga-sauṣṭhava* contain: keeping the body steady, not bent, at ease, not very erected and the feet not moving. The waist, ears, elbows, shoulders and head are naturally positioned in *sama*, and the chest is *samunnata* or elevated.

The *caturastra* in the *sama* chest is to be interpreted as the symmetrical posture of the upper body and probably not the entire *caturastra* position as explained for the use of the weapons; because *samunnata* seems a correct position of the chest ideal in fighting scenes as one naturally becomes alert for the vigorous movements. In such situations, the full-blown or the erected trunk is the natural reaction. Here's the thing to notice. *Caturastra* is the generic term that also denotes the shapes like rectangles, squares, quadrangles etc. These forms indicate harmony, corresponding symmetry or regularity. The term *caturastra* should be interpreted with the context of the application. The *caturastra* of Cārī chapter is for the whole body done in the Vaiṣṇava *sthāna* for enacting the movements like throwing or releasing of weapons. But at present, the context for the discussion is that of chest movements. *Sama* denotes harmony.

*Sauṣṭhava* is an important principle. It is stated that without the *sauṣṭhava* there is no beauty in *nāṭya* and *nṛtta*.<sup>215</sup> It presents *sauṣṭhava* as the broad concept which points out the affluent body and the well-balanced posture, the harmony of limbs. An actor or a dancer needs to maintain *sauṣṭhava* in every scene in the drama or dance movement. In that sense, the *caturastra* and *sama* contribute to creating the *sauṣṭhava*.<sup>216</sup> *Sauṣṭhava* is a sovereign principle that a performing artist needs to take care of all the time while performing on stage.<sup>217</sup>

### ***Pārśva/Lateral Movements***

The types of *pārśva* in the NrS are the same as in the NS. *Pārśva* is the lateral area of the body, majorly the oblique muscles.<sup>218</sup>

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<sup>214</sup> Ibid. II.10.95ff.

<sup>215</sup> NS GOS (2001) II.10.94.

<sup>216</sup> Dadheech translates the verse as '*caturasra va sama nāmaka (do bhedoṅko bhī) jāne, jo sauṣṭhava me hain*' or 'know the *caturastra* and *sama*, the two divisions, in the *sauṣṭhava*.'1990:p.27.

<sup>217</sup> Ashokamalla includes *sauṣṭhava* in *deśī lāsyāṅgas*.

<sup>218</sup> Torso movement is extremely important especially in dance as it contributes in defining one of the distinguishing peculiarities of a practice or the style of dance. Here we are getting only five types

1. The Nata and Samunnata are related. The usages of these types are *nataṃ tvapasṛte kāryaṃ connataṃtūpasarpite*; Nata is used in *apasṛta* that is to show gone or departed and Samunnata in *upasarpa* that is approaching near. Dr. Priyabala Shah writes exactly opposite; retreat as the usage of Samunnata and an approach that of the Nata;<sup>219</sup> probably based on the NS since Bharata mentions *upasarpa* as the usage of *nata* and *apasarpa* of *unnata*.<sup>220</sup>
2. The instruction of Prasārita says *prasāraṇādubhayataḥ pārśvayoḥ syātprasāritam*, which is similar to the MS *ma* of the NS.<sup>221</sup>
3. The reading of *vivartita parivartanātrikasyāpi vivartitamiheṣyate* exactly matches with the MS *na* of NS.<sup>222</sup> These are the types of torso in which the shoulders will also move accordingly. The sacrum area is similarly vital since the oblique muscles are directly connected to the spine. However, the Vivartita is just turning round from your torso to look back and probably the feet are not moving. Only the upper part of the body is spiralling and not the entire body. Therefore here, *trika* probably means the shoulder area.<sup>223</sup> However, it is difficult to conclude.
4. The instruction of Apasṛta - ‘*asya caivopagamanādbhavedapasṛtaṃ punaḥ*’ is similar to that of the variant of MS *ma*.<sup>224</sup> The standard NS reads as *nivartanāpanayanādbhavet apasṛtaṃ punaḥ*. The meanings of *apagamana* and *apanayana* are comparable. The former means an exit or a departure and the latter taking away or withdrawing.
5. The usages of Prasārita and Apasṛta are recorded in a single hemistich that is *prasāritam praharṣādaḥ trāse cāpasṛte punaḥ* followed by the use of Vivartita ‘*vivartitaṃ vivarte ca kāraṇaṃ pārśvamucyate.*’ Both these lines are strikingly alike

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however there are many in the tradition. This fact is true for every other aspect recorded and discussed in the *śāstrika* texts.

<sup>219</sup> 1961:58.

<sup>220</sup> NS GOS (2001) II.9.239.

<sup>221</sup> Ibid.p.84.

<sup>222</sup> Ibid.p.85.

<sup>223</sup> The meaning of *trika* is taken as the part between shoulder blades by Shah 1961:59 and by Dadheech 1990: 27 as the hip; According to M.M.Ghosh and Shukla it is sacrum 2016:I.p.269 and 1978:II.p.86.

<sup>224</sup> NS GOS (2001) p.85.



with the variant of MS *bha*, which says ‘*prasāritaṃ prahaṛṣādau trāse cāpasṛtaṃ bhavet / vivartanaṃ nivarte ca karaṇe pārśvamiṣyate.*’<sup>225</sup>

### **Udara/Belly Types:**

In the NS, the types of the belly are Kṣāma, Khalva or Khalla<sup>226</sup> and Pūrṇa.<sup>227</sup> NS speaks about the presentational peculiarities in just a single hemistich. The slim belly is Kṣāma, the sunken is Khalva, and the blown stomach is Pūrṇa.

In the NrS, only the usages are given. The verse mentioning the uses of Kṣāma matches with the MS *bha* of the NS.<sup>228</sup> The details of Khalva are copied from the NS, but the name is replaced by the Nimna.<sup>229</sup>

In the NS, the usages of Pūrṇa include inhaling, bulkiness, sickness and immoderate eating. In our text, two of the usages are different and quite contrast from the NS; *ārogya* and *lalita*. MS *da* and N of NS has *ārogya* as one of the usages.<sup>230</sup> *Lalita* is, however a new usage listed by the NrS. Both of them suggest a stomach of a happy or a privileged person.

### **Kaṭī/Waist Movements:**

The types of the waist are the same as in the NS.<sup>231</sup> In the standard NS, these are referred to as the waists for *nāṭya* and *nṛtta*. Notably, the NrS mentions only *nṛtta*.

The performance instructions are similar to the NS. Only about the Udvāhita where the NrS says *niścītodvāhanāccaiva tathāivodvāhitā matā*, the movement of buttocks and sides are absent in our text. The NS mentions *nitambapārśvodvahanācchanairudvāhitā kaṭī*.

The verse *recitā recite kāryā anyā līlāgataṃ striyāḥ*<sup>232</sup> provides the uses of Recita and Udvāhita types of the waist. According to the NS, rotation/*bhramaṇa* is the usage of Recita. The action and the usage are equivalent. This is what the NrS means

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<sup>225</sup> Ibid.

<sup>226</sup> GOS edition of NS has accepted the variant Khalva and the Khalla is listed in the variant, *ibid*.

<sup>227</sup> In the NS along with these three the verse mentioning fourth type of Sama is given in the bracket. Mānasollāsa (1961) III.16.1010 and SR 1989:105 give Kṣāma, Khalla, Pūrṇa and Rikta.

<sup>228</sup> NS GOS(2001)p.85.

<sup>229</sup> The SR mentions Nimna as the characteristic of Khalla; ‘*nimnaṃ khallaṃ kṣudhārte syād āture śramakarṣite.*’

<sup>230</sup> Ibid.

<sup>231</sup> NS GOS(2001)II.9.244ff.

<sup>232</sup> Verse 43A.

by stating Recita as both the action and the use. It is a movement of roaming about to show moving in a circular motion.

Furthermore, the usage mentioned in *anyā līlāgataṃ striyāḥ* is directing towards the use of the only remaining type of the waist that is Udvāhita.<sup>233</sup> We can identify this based on the NS.<sup>234</sup>

### **Uru/Thigh Movements:**

The types are similar to the NS.<sup>235</sup>

1. The NS devotes a single hemistich to explain the technique of Kampita type, but the NrS gives a complete line. The latter says *namannonamane pārantyormahiprṣṭhebhdate yadā | sthitvā pādatalāgreṇa kampitaṃ tu tadiṣyate*.<sup>236</sup>

The reading is similar to the MS *ma* of the NS, which offers a variant of *namannonamanam pārṣṇyormahīprṣṭhe drutabhramam | sthitvā pādatalāgreṇa tadūrdhvaṃ kampanam smṛtam*.<sup>237</sup> Dr. Priyabala Shah suggests that it should be *namannonamane pārṣṇyormahiprṣṭhedrute yadā*.<sup>238</sup>

It is agreeable that, in this type, the movement of heels is most important as it defines the central characteristic of the Kampita thigh. However, the word *pārantya* means the ‘back-end; which in this context indicates the heel portion of the foot. The term comes here instead of *pārṣṇi*. Moreover, with reference to the verse quoted above from the MS *ma*, it should be the fast movement that is not stated in our text’s original reading. However, the standard NS mentions that it is a repetitive movement. Besides, the *kampana* means shaking, which anyway is a fast/*druta* and repetitive movement. But the ending part of the word (made in bold) *pārantyormahiprṣṭhe**bhdate*** does not carry any specific meaning thus that particular suggestion made by Shah is absolutely correct. So the word would be *pārantyormahiprṣṭhedrute*.

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<sup>233</sup> Dadheech takes it as the usage of Recita 1990:29.

<sup>234</sup> Ibid. II.9.250.

<sup>235</sup> NS GOS (2001)II.9.250ff.

<sup>236</sup> Verse 44B and 45A.

<sup>237</sup> NS GOS (2001)II.9.p.87.

<sup>238</sup> Shah suggests so because it is not possible to interpret the meaning of *bhu* in *pārantyormahiprṣṭhebhdate*.

2. The technical detail of Valana is equal to that of the MS *ma* of the NS.<sup>239</sup> There is a difference between standard reading of the NS and the NrS. In latter, the movement of Valana is expected to be done slowly. It is in correlation with the usage of depicting women walking freely and at ease.

3. The NrS states *stambhanaṃ cāpi vijñeyaṃ apavṛtta kriyākulam*.<sup>240</sup> The Apavidha of the NS is replaced by Apavṛtta. But MS *na* of NS offers this variant.<sup>241</sup> Dadheech interprets it as moving backwards. However, Apavṛtta also means finished or carried to the end, which is more relatable here.<sup>242</sup> It can be considered as the time when every movement stops. The usage and the vocabulary also indicate the same.

The NrS says about the usage of this thigh *bhīmordhasaviṣādeṣu stambhanaṃ saṃprayojayet*.<sup>243</sup> In the standard NS, it comes as *sādhvase ca viṣāde ca stambhanaṃ saṃprayojayet*. MS *ma* of the NS offers a variant of *hrīsādhvasaviṣādeṣu*<sup>244</sup>, which, according to Shah, should have been the correct reading in the NrS. *Sādhvasa* and *bhīma*, however project corresponding meanings.<sup>245</sup>

4. The Udavartana and Vivartana both the types closely follow the NS.

### **Janghā/Movements of Shank**

The types are the same as in the NS.<sup>246</sup>

1. The phraseology used for Āvartita in the technical instructions is different compared to the NS; however, the ultimate performance is the same. The NS says *vāmo dakṣiṇapārśvena dakṣiṇāccāpi vāmataḥ* and in the NrS it is *āvartitaṃ tu vyatyāsādvāmadadakṣiṇajamghayoḥ*. The only difference in these two is that in the NS, the entire movement of putting left to the side of the right and the right to the left is mentioned, while in the latter the crossing over of the legs is suggested by using the

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<sup>239</sup> Ibid.

<sup>240</sup> Verse 46A.

<sup>241</sup> Ibid.

<sup>242</sup> 1990:30.

<sup>243</sup> Verse 48B.

<sup>244</sup> Ibid.

<sup>245</sup> But the question remains about the meaning of ‘ardha’ in *bhīmordhasaviṣādeṣu*. And so Shah must have suggested so.

<sup>246</sup> GOS NS(2001)II.9.257ff.

different terms like *vyatyasa*. According to the variant proposed by the MS *da* of the NS, this is simply the position of Svastika.<sup>247</sup>

2. The instruction of Nata matches with the verse given in the NS. The similarity is noticeable; in our text, it is *jānvorākuṃcanāccaiva nataṃ jñeyaṃ prayokṭṛbhiḥ*, and in the NS, it is *jānunaḥ kuṃcanāccaiva nataṃ jñeyaṃ prayokṭṛbhiḥ*. Even the verse of usages is similar to the NS.

3. The performing technique and the usages of the Kṣipta, is similar to Bharata's text.

4. There is an addition in the execution details of the Udvāhita shank. NS says *udvāhitaṃ ca vijñeyamūrdhvamudvāhanādiha* and in our text it comes as *udvāhitaṃ tu vijñeyamūrudvāhanakarmaṇā*. The apparent dependency of Udvāhita shank on the movement of thigh is noted additionally in the NrS.

The usage of *āviddha gaman* can be understood from the example of the gait of a female servant given in the NS, which says *madaskhalitasamḷāpā vibhramotphullalocanā | āviddhagatisaṃcārā gacchetpreṣyā samuddhatam*.<sup>248</sup>

5. The technical instructions and the usage of Parivṛtta are derived from the NS.

### ***Pāda/Actions of Feet***

In the NS the types of feet are Uddhāṭita, Sama, Agratala-sancara, Ancita and Kuncita.<sup>249</sup>

1. The NrS enumerates Agratala-sancara as Pārṣṇirecita-sancara. The critical edition of the VDP *khaṇḍa* III notes that there is a lacuna in the MSS B and C at this place in the verse.<sup>250</sup> Notably, MS A of the NrS also shows that the *pārṣṇirecita* is added later on, filling the blank space just before the word *sancarau*, which is already present in the original MS.<sup>251</sup> Also, the handwriting of *pārṣṇirecita* is different from the original, which indicates the later development.

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<sup>247</sup> Ibid,p.88.

<sup>248</sup> GOS NS (2003) III.22.229.

<sup>249</sup> NS GOS (2001)II.9.265ff.

<sup>250</sup> 1958:65.

<sup>251</sup> VDP III, MS no.91 of 1875-76, BORI, Pune.

2. The performance of Uddhāṭita is the same as in the NS. Only it is Uddhāṭita at the place of Uddhaṭṭita.

The usages are written differently. The NrS says *kāryonuraktakaraṇe pracāre lalite tathā*. In the NS the application of this type is noted as *ayamudveṣṭitakarāṇeṣvanukaraṇārthaṃ prayogamāsādyā | drutamadhyamapracārah sakṛdasakṛdvā prayoktavyaḥ*.<sup>252</sup> It is to be adopted in imitation and in *druta* (fast rhythm) and *madhyama* (middle paced rhythm) paced movements. The *anukaraṇa* is replaced by *anurakta* in our text. The usages are briefly stated and show a little bit of relatability with the variant ‘*lalitamadhurapracārah*’ offered by MSS *ma, da* and N of NS.<sup>253</sup>

3. The performance and the usage of Sama are similar to the reading accepted in the GOS NS<sup>254</sup> as there are two more variations given in the bracket.

4. As clarified previously, the type Pārṣṇirecita-sancara is mentioned as the Agratala-sancara in the instructional verses. The technique is explained in short without detailing the specific position of toes. It has been seen in the NrS that in an attempt of reworking on NS and presenting it in more compacted version, most of the time, the technical instructions have been reduced and presented in a condensed form. Sometimes it seems that the author/s is trying to select the most significant part of it. Agratala-sancara is also one such example. The NrS just takes one detail from the NS that is *utkṣiptā tu bhavetpārṣṇiḥ* since the raised heel (while the toes are resting on the ground) is the most significant feature of this type.

The usages need to be discussed. Our text notes *nikṣipte recite bhrānte pāde yastāḍite bhavet | lalitaścāyameva syātpādo recitasamjñitaḥ | eṣa pracārasancāre lalitodvartite bhavet*.<sup>255</sup> Let us also go through the NS verses; *todane nikuṭṭane sthitaniśumbhane bhūmitāḍane bhramaṇe | vikṣepavividharecaka pārṣṇīkṛtāgamanametena*.<sup>256</sup> The first hemistich of the NrS partially represents the similar usages given in the first hemistich in the NS. Later two, however are intriguing. One thing to note here is that some of the threads may have been taken

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<sup>252</sup> Ibid. II.9.267.

<sup>253</sup> N represents the Nepal MS of the NS.

<sup>254</sup> Ibid. II.9.268.

<sup>255</sup> Verses 60 and 61A.

<sup>256</sup> Ibid. II.9.274-275.

from other parallel and interdependent concepts reflected in verse. Dance is the coordinated and composite presentation of the human body. Here is an inference.

- NS says that the Agratala-sancara should be adopted in various *recaka* movements. There are four types of Recakas described in Tāṇḍavalakṣaṇa chapter of the NS<sup>257</sup>; *pāda* (foot), *kaṭī* (waist), *kara* (hand) and *grīvā* (neck), which already have been discussed in the first chapter of the NrS (20<sup>th</sup> of the VDP *khaṇḍa* III). The term *recita* means circular and separate movements of limbs or lifting them or moving them independently. The *recita* is the characteristic of the Recaka. Then NS speaks about the four types of Recakas, foot, waist, hand and neck. These types are referred to in the usages of the *agratala* foot in NS by the term *vividharecaka*.<sup>258</sup> Probably this has been interpreted in our text meanderingly in the *lalitaścāyameva syātpādo recitasamjñitaḥ*.

- Secondly, the movement of Udvarita (the action of lifting the limb) is referred to in *kaṭī*, *hasta* and *grīvā recaka*. It can also be noted that *lalita* is the usage of the Udāvāhita *kaṭī* discussed in this chapter previously. *Lalita*, which means gracefulness, seems an all-purpose adjective which can be given to various movements of course maintaining the context. Here it is given to the concerned usages of Agratala-sancara.

5. The verse that mentions the technique of Ancita is different from the NS; however, the method of performance is the same. The usage is also similar.

6. The instructions of Kuncita do not give a clear idea of its performance. It abruptly says *pādaḥ kuñcitamadyoyaṃ bhavetkuñcitasamjñitaḥ*.<sup>259</sup> NS says *utkṣiptā yasya pārṣṇiḥ syādamgulyaḥ kuñcitāstathā | tathākuñcitamadyastha sa pādaḥ kuñcitaḥ smṛtaḥ*.<sup>260</sup> In terms of clarity, in such cases, one has to look at NS.

Shah refers to the various meanings of the word *abhigamana*, one of the usages of Kuncita listed in the NrS. *Abhigamana* is the act of cleansing and smearing with cow dung and the way leading to the image of a deity, which is one of the five parts of the *pancakāla kriyā* of Vaiṣṇavas.<sup>261</sup> It is an interesting inference as the NrS

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<sup>257</sup> GOS NS (1992) I.4.248ff.

<sup>187</sup> Ibid. II.9.275.

<sup>259</sup> Verse 62B.

<sup>260</sup> Ibid. II.9.277.

<sup>261</sup> 1961:61.

is the part of Vaiṣṇava *purāṇa* and *abhigamana* can be understood as one of the worshipping virtues of a devoted Vaiṣṇava. The five actions of Vaiṣṇava have also been mentioned in the sixty-first chapter in the VDP I.<sup>262</sup> Various such references have been discussed earlier. It is also to be noted that the *udātta-gamana* of NS is rearticulated as the *abhigamana* in the NrS.

### ***Cārī***

The verses are copied from the Cārī-vidhāna chapter of the NS.<sup>263</sup> The only difference is that in the NS, *maṇḍala* consist three or four *khaṇḍa* however our text states that even two *khaṇḍa* can create a *maṇḍala*.

The earthly and aerial *maṇḍalas* are mentioned in the first chapter (20<sup>th</sup> of the VDP *khaṇḍa* III) of the NrS.

In this chapter, the *aṅgas* or the actions of major limbs like head, chest, sides, waist and feet, and the neck, face, belly, thigh, and shank are described ending with the preliminary details on *cārī*.

### **Chapter 25: Upāṅgikādhyāya**

This entire chapter of the NrS is derived from Uttamāṅgābhīnaya or Upāṅgābhīnaya or Upāṅgāvidhāna chapter of NS.<sup>264</sup>

### **The *Rasa*, *Sthāyi* and other *Dṛṣṭis***

In NS editions, GOS and Nirṇayasagara Śānta *rasa dṛṣṭi*, is mentioned. In the former, the verse is printed in bracket. Likewise, in the critical edition of the NrS, Śānta has been put into the bracket as the last sight of sentiment by Shah as the sight is not listed in the original verse. She might have done this because its technique is described in the chapter later on after Bībhatsā.

The NS enumerates eight *sthāyi* glances, but in NrS, nine glances are listed in this category.

NrS glances	NS glances
1. Snigdḥā	Snigdḥā
2. Hṛṣṭā	Hṛṣṭā

<sup>262</sup> VDP I.61.6.

<sup>263</sup> NS GOS (2001) II.10.3ff.

<sup>264</sup> NS GOS (2001) II.8.41ff.

3. Jihmā	Not mentioned in this category.
4. Kṛddhā	Kṛddhā
5. Bhītā	Probably replaces Bhayānvitā of the NS.
6. Lajjitā	Not mentioned in this category.
7. Dṛptā	Dṛptā
8. Vismitā	Vismitā
9. Saumyā	Not mentioned in this category.

Apart from the above-mentioned glances, NS has Dīnā and Jugupsitā, which are not listed in our text.

NS enumerates twenty in other glances, although the NrS gives eighteen. According to the NS, these are the *sancāri* glances.

NrS glances	NS glances
1. Malinā	Malinā
2. Ākekarā	Ākekarā
3. Śrāntā	Śrāntā
4. Abhitaptā	Abhitaptā
5. Viplutā	Viplutā
6. Viṣaṇṇā	Viṣaṇṇā
7. Śankitā	Śankitā
8. Trastā	Trastā
9. Śokā	Vikośā/Visokā
10. Nimīlitā	Not mentioned in this category.
11. Vibhrāntā	Vibhrāntā
12. Kuncita	Kuncita
13. Śūnyā	Śūnyā
14. Mukulā	Ardhamukulā
15. Vitarkitā	Vitarkitā
16. Madirā	Madirā
17. Lalitā	Salalitā
18. Glānā	Not mentioned in this category.



Apart from the above-mentioned glances, NS has Lajjānvitā and Jihmā, which are counted in the *sthāyi* glances in the NrS.

Bharata says that these thirty-six glances are subject to the various *bhāvas* and *rasas*.<sup>265</sup> Our text does not mention this. The statement underlines that if the face is the field of expression of the feelings or the emotions in the human body, the eyes are the most essential means of it. Thus not only *rasa* or *sthāyi* but also all other glances are similarly significant.

These sights are described in the Uttamāṅgābhinaya or Upāṅgābhinaya or Upāṅgāvidhāna chapter of the NS.<sup>266</sup>

### Glances of Sentiments

In NS, the discussion of *rasa* and *bhāva* has come in the sixth and seventh chapters, making it easy to understand the context connected with those concepts in further chapters. In our text, however, thirty and thirty-one, these chapters are devoted to *rasa* and *bhāva*, respectively. But both the previous and the present chapters are informative of *mukhaja* and the overall Āngika *abhinaya*.

The technical instructions of eyes, in general, contain the positions and movements of eyelids, eyelashes, pupils and eyebrows. These are the combinations and permutations of these eye-parts to create the expected expressive results imitated from the natural human reactions conveyed through the eyes in various situations.

The NS states the additional complimentary characteristics like the colour or the emotional triggers of these sights; however our text only mentions the technical details. The usages come later from verse twenty-three of this chapter. Notably, the techniques and the uses of *rasa* and *sthāyi* glances related to their respective *rasa* and *sthāyi bhāvas* are noted together in the NS. But the uses of *sancāri* are given after the technical details. In the NrS, the uses of *rasa*, *sthāyi* and *sancāri* eyes with context to their respective *rasa*, *sthāyi* and *sancāri bhāvas* are noted separately, just after the technical information of *sancāri* glances. Probably the writer/s intended to present the applications of these eyes cumulatively.

1. The details of Kāntā are derived from the NS.<sup>267</sup> Our text does not mention its Śṅgāra sentiment affiliation. Naturally, it is taken for granted.

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<sup>265</sup> Ibid. II.8.45.

<sup>266</sup> Ibid.p.24.

<sup>267</sup> Ibid.II.8.46.

2. The technique of Bhayānakā is rephrased here; however, the ultimate result is the same. Few features are rearticulated in our text since the NrS shortens the NS verse by providing only the vital part.

The NS: *prodvṛttaniṣṭabdhapuṭā sphuraduvṛttatāarakā* |<sup>268</sup>

The NrS: *udvṛttapuṭapakṣmāgrā calattārā bhayānakā* |<sup>269</sup>

Our text mentions eyelashes instead of eyelids.

3. Two characteristics are mentioned in the technique of Hāsya glance; 1. Slightly contracted eyelids and 2. Rolled eyeballs. The second is similar to the NS. In the first, it is a gradual contraction *kramādākuñcitapuṭā*<sup>270</sup> as mentioned in the NS, and in our text, it is *kiñcidākuñcitapuṭā*.<sup>271</sup>

4. The interesting part in Karuṇā glance is the rephrasing of the *manmatharatāarakā* as the *naṣṭatārikā*. It is a sorrowful sight in which eyes are set downwards. When a person's eyes fill with water, the pupils disappear. It is beautifully captured through the phrase *naṣṭatārikā*.

5. The Adbhutā is the only sight stated in the entire line. All other types are written in single hemistich in the NrS. Here is the verse- *kiñcitkuñcitapakṣmāgrā kiñcidudvṛttatārikā* | *samā vikasitā caiva sādabhutā dṛṣṭirīṣyate*. Dadheech considers the first hemistich as part of the previous type Karuṇā.<sup>272</sup> However, compared to the NS reading, it indeed is the characteristics of Adbhutā glance. It says, *yā tvākuñcitapakṣmāgrā sāścaryoudvṛttatāarakā* | *saumyā vikasitāṃtā ca sādabhutā dṛṣṭiradbhute*.<sup>273</sup> MS *dha* of the NS offers the variant *kiñcidudvṛttatārikā* and N of *samā vikasitāṃtā*.<sup>274</sup>

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<sup>268</sup> Ibid.II.8.47.

<sup>269</sup> Verse 6A.

<sup>270</sup> Ibid.II.8.48

<sup>271</sup> Verse 6B.

<sup>272</sup> 1990:p.35.

<sup>273</sup> Ibid.II.8.50.

<sup>274</sup> Ibid.

6. The characteristics of Raudrā are similar to the NS. NS additionally says that the eyes should be terrible, rough and red, which is absent in our text.<sup>275</sup>

7. The verse of Vīrā is similar to the second line of the verse given in the NS.<sup>276</sup> The first line notes additional features like glittering, fully expanded, agitated, and serious even eyes.

8. The re-articulation of Bībhatsā sight is not sufficient to understand the actual presentation.

The verse from the NS: *nikuñcitapuṭāpāṃgā ghūrṇopaplutatārakā | samśliṣṭasthirapakṣmā ca bībhatsā drṣṭiriṣyate* ||<sup>277</sup>

The verse from the NrS: *utphullamadyā vīrā tu kathitā samatārikā* |<sup>278</sup>

9. Considering the connection between the mention of Śāntā glance and the Śānta sentiment, it can be said it is a first reference to the Śāntā sentiment in the NrS. In the enumeration of *rasa* glances, Śāntā is not mentioned as similar to the NS. The verse of Śāntā glance is interpolated in NS, and the concerned verse in the NrS is derived from it. The NS says, *nāsāgrasaktānimiṣā tathādhobhāgacāriṇī | ākekarapuṭā caiva śāntā drṣṭirbhavedasau*<sup>279</sup> and the NrS condenses it as *dhyānādanimiṣā śāntā hyadhobhāgavicāriṇī*.<sup>280</sup> The concentration of eyes onto the nose represents the meditative pose interpreted in the same way in our text.

### ***Sthāyi-drṣṭi***

There are three types of *bhāvas* mentioned in the NS; *sthāyi*, *vyabhicāri* or *sancāri* and *sāttvika*. They contribute to *rasa* creation. *Sthāyi bhāvas* are the durable psychological states, and they are at the core of this process. NS compares these to the king.<sup>281</sup> All other *bhāvas* take refuge in *sthāyis*. There are eight *sthāyi bhāvas*. With the *sthāyi drṣṭi*, the NS also mentions the affiliated *sthāyi bhāvas*. The NrS does not state them.

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<sup>275</sup> Ibid.II.8.51.

<sup>276</sup> Ibid.II.8.52.

<sup>277</sup> Ibid.II.8.53.

<sup>278</sup> Verse 9B.

<sup>279</sup> Ibid.II.8.54, the verse is given in the bracket.

<sup>280</sup> Verse 10A.

<sup>281</sup> NS GOS (1992) I.p.343.

As noted many times, in this case, too, the NrS shortens and rearticulates the verses of the NS. Moreover, there are few new additions in the characteristics. The interchange of the types between *sthāyi* and *sancāri* glances is observed. Furthermore, it is noted that our text does not follow the NS order of these glances.

1. The characteristics of Snigdhā, Kṛddhā, Dr̥ptā and Vismitā are similar to the NS.

2. The Hṛṣṭā glance is explained differently. Our text says *utphullamadhyā pracalā hṛṣṭā paryantavīkṣiṇī*.<sup>282</sup> NS elaborately writes about it, *calā hasitagarbhā ca viśattārānimesiṇī | kiṃcidākuñcitā hrasṭā dṛṣṭīrhāse prakīrtitā*.<sup>283</sup>

3. The Jihmā and Lajjānvitā are the types of *sancāri* glances which are considered in the *sthāyi*. There is a partial similarity between the Jihmā verses of the NS and the NrS.

The NrS: *jihmādhogatatārā ca gūḍhaṃ magnā nirīkṣiṇī* |<sup>284</sup>

The NS: *lambitā kuñcitapuṭā śanaistiryānnirīkṣiṇī | nigūḍha gūḍhatārā ca jihmā dṛṣṭīrudāhṛtā* ||<sup>285</sup>

The performance characteristics of Lajjitā however are distinct from the Lajjānvitā of the NS.

The NrS: *ākuñcitā lajjitā syāttathā niścalatārakā* |<sup>286</sup>

The NS: *kiñcidañcitāpakṣmāgrā patitorbhvaputā hriyā | trapādhogatatārā ca dṛṣṭīrlajjānvitā tu sā* ||<sup>287</sup>

4. The Bhītā sight probably comes as the replacement for the Bhayānvitā of the NS. However, the execution is different.

The NrS: *ākuñcitapuṭā bhītā rukṣā vyāvṛttatārakā* |<sup>288</sup>

The NS: *viśphāritobhayapuṭā bhayakampitatārakā | niṣkrāntamadhyā dṛṣṭistu bhayabhāve bhayānvitā |*

5. The Saumyā is the new contribution by the NrS in this category. Whether this would be the *sthāyi dṛṣṭi* created for Śānta is difficult to conclude. There is no such

<sup>282</sup> Verse 11A.

<sup>283</sup> NS GOS (2001)II.8.57.

<sup>284</sup> Verse 11B.

<sup>285</sup> Ibid.II.8.75.

<sup>286</sup> Verse 14B.

<sup>287</sup> Ibid.II.8.68.

<sup>288</sup> Verse 12B

type in the NS. But the text notes *śama* as the *sthāyi bhāva* of the Śānta sentiment and the *sama* or the appreciating all things alike is one of the characteristics.

### ***Sancāri-dṛṣṭi***

According to NS, *vyabhicāris* are the transitory emotions that are considered as the complimentary psychological states concerning sentiments.<sup>289</sup> There are thirty-three *vyabhicāri bhāvas*, also known as *sancāri*. The applications of *sancāri* glances with their respective *bhāvas* are noted both in the NS<sup>290</sup> and also in the NrS but with different approaches. At first, only the technicalities of these types are given. The NrS does not follow the NS order of these glances.

The glances of Malinā, Ākekarā, Abhitaptā, Viplutā, Viṣaṇṇā, Trastā, Vibhrāntā, Kuncitā, Vitarkā, Madirā, Lalitā, Glānā are derived, not entirely copied but rearticulated from the verses of the NS. The similarity in terms of the parallel phraseology and the likeness in presentation of these types is evident. The rest of the types need to be discussed.

1. *kiñcidunnamitapurā bhrāṃtā sā tu vidhīyate.*<sup>291</sup> It is the verse dedicated to the type Śrāntā in the NrS. In the critical edition, Shah suggests that there should be Śrāntā instead of Bhrāntā, which seems correct. Śrāntā means fatigued. The instructions of the type given in our text do not relate to the expected result of weary eyes. The NS mentions it like this, *śramāṭpramlāpitapuṭā kṣāmāntāñcitalocanā | sannā patitatārā ca śrāntā dṛṣṭiḥ prakīrtitā.*<sup>292</sup> The drooping eyes are to be performed (and not the lifted one). The exhausted or fatigued glance is expected.

2. The re-articulation of Śankitā or the doubtful sight is noted in single phrase *anavasthitatārā* or the unsteady eye-balls. The NS tells us the complimentary characteristics involved in it, which results in instability.

NS: *kiñccalā sthirā kiñcidudgatā tiryagāyatā | gūḍhā cakitatārā ca śankitā dṛṣṭiriṣyate ||*<sup>293</sup>

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<sup>289</sup> NS GOS (1992)I.p.349.

<sup>290</sup> NS GOS (2001)II.8.89ff.

<sup>291</sup> Verse 16A.

<sup>292</sup> Ibid.II.8.67.

<sup>293</sup> Ibid. II.8.70.

Sometimes the vision is moving, sometimes it is fixed, sometimes it is diagonally upwards, and sometimes it is stretched, sometimes it becomes enigmatic, or the pupil is astonished. It is the Śankitā glance. Our text wisely encapsulates it in a single word.

Notably, the expression *anavasthitatārā* also comes in the NS while explaining the Vikośā glance. After the Śankitā, our text explains the Trastā followed by the Vikośā.

**3.** The verse for Viśokā ‘*utphullā tu viśokākhyā tathā ca nimiṣekṣaṇā*’ is similar to the NS. NS, however accepts the reading Vikośā, but MS *ḍa* provides a variant of Viśokā. Shah, however, suggests that it should be Vikośā since most of the NS MSS offer it.<sup>294</sup>

The meaning of Viśokā is an exemption from sorrow and of Viśokā it is unsheathed or uncovered. Dr. M.M.Ghosh takes the latter as full-blown.<sup>295</sup> The technique and the usages given of this sight strongly suggest that it should be Viśokā only. Here is the verse from the NS.

Technique: *vikośitobhayapuṭā protphullā cānimeṣiṇi | anavasthitatārā ca vikośā dṛṣṭiriṣyate* ||<sup>296</sup>

Usage: Awaking, arrogance or pride, anger, fierceness etc.

The variant Viśokā occurs in the NrS because the writer/s follows the NS that contains the same variant. However, the performance instructions and the usages both recommend that the correct reading should be Vikośā.

**4.** In the verse of Śūnyā ‘*sthiratārāpuṭā śūnyā saṃkṣubdhā samadarśanā*’<sup>297</sup> the word *saṃkṣubdhā* seems unclear. Here are the translations done by previous scholars.

Shah: Looking evenly with steady eyeballs and eyelids and yet indicating a disturbance of mind.<sup>298</sup>

Dadheech: *sthira tāraka va palakoṅ vālī, saṃkṣubdha va samadarśanā dṛṣṭi 'śūnyā ' hai* |<sup>299</sup>

NS mentions Śūnyā in following words.

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<sup>294</sup> 1961:64.

<sup>295</sup> English translation of NS (2016) I.p.218.

<sup>296</sup> NS GOS (2001)II.8.82.

<sup>297</sup> Verse 20B.

<sup>298</sup> Ibid.

<sup>299</sup> 1990:38.

*samatārā samapuṭā niṣkampā śūnyadarśanā | bāhyārthagrāhiṇī kṣāma śūnyādr̥ṣṭiḥ prakīrtitā* ||<sup>300</sup>

The term ‘*bāhyārthagrāhiṇī*’ means seizing from the external reality. It probably means the introspective vision. The usages include anxiety and stupefaction. The former is also stated in our text. The meaning of the *saṃkṣubdhā* is agitated or violently shaken. But probably with the context to the name of this glance, the logical implication can be derived as ‘total absence of agitation’. Therefore the *śūnyā* glance is when the pupils and eyelids are steady, and there is total absence of agitation.

Shah’s interpretation of ‘yet indicating a disturbance of mind’ is also fathomable from the context of the usages. An actor is in anxiety, and he cannot hide the internal disturbance caused by it. He starts contemplating with a pensive vision and forgets the outer world. This is possible in a dramatic situation.

5. NS contains both, Mukulā and Ardhamukulā. The NrS has only Mukulā. The text says *praspaṃdamānapakṣmāgrā mukulā mukulā bhavet*.<sup>301</sup> For ‘*sphuritsaṃśliṣṭapakṣmārdhā*’ of the NS,<sup>302</sup> the NrS says ‘*praspaṃdamānapakṣmāgrā*.’ The Nepal MS of the NS consists the variant of ‘*pakṣmāgrā*.’

Moreover, the above characteristic of Mukulā given in the NrS may be taken from the attributes of Malinā given in the NS, which says *praspaṃdamānapakṣmāgrā nātyarthamukulaiḥ puṭaiḥ* (when the eyelashes are throbbing but not too closely).<sup>303</sup> The meanings of the words ‘*sphurit*’ and ‘*praspaṃda*’ are similar. Additionally, the Mukulā is part of the presentation of Malinā glance.

### Usages of *Rasa*, *Sthāyi* and *Sancāri* Glances

The NS does not list the usages of *rasa* and *sthāyi* types of glances separately. Bharata concludes it in one verse; *rasajāstu raseṣveva sthāyiṣu sthāyidr̥ṣṭayaḥ*, and then he describes the uses of *sancāri* glances. But he, while expressing the techniques of each *rasa* and *sthāyi* glances, also mentions the respected *rasa* and *sthāyi bhāvas* attached to them. These are recorded separately in our chapter as their usages. The NrS

<sup>300</sup> NS GOS (2001)II.8.65.

<sup>301</sup> Verse 21A.

<sup>302</sup> Ibid.II.8.72.

<sup>303</sup> Ibid.II.8.66.

describes only technical details of *rasa* and *sthāyi* glances followed by the same of the *sancāri* glances. And then, the text gives the uses of all three types one by one. In the process, the NrS adds new uses under a few of them.

### ***Rasa***

In this category, the glances associated with each sentiment are described. The names of the sentiments related to Kāntā, Bhayānakā and Bībhatsā glances are not mentioned, but their usages related to the respective sentiments are stated.

The side glance is the performing characteristic of Kāntā, which is also cited as its usage. Here the actually affiliated sentiment Śrngāra is not mentioned. However, the feeling is expressed in the name of the sight itself.

Similarly, the act of killing is the occasion where Bhayānakā sight is said to be used. And the use of Bībhatsā is stated to be done in *jugupsā*/disgust. *Jugupsā* is the *sthāyi bhāva* of Bībhatsa<sup>304</sup> sentiment which is also one of the types of *sthāyi* glances mentioned in the NS<sup>305</sup> which is absent in the NrS. However, the NrS assigns it as a usage for the sentimental glance of Bībhatsā.

### ***Sthāyi***

As mentioned previously, the NS, while explaining the technique of each of the sights in this category, says the affiliated *sthāyi bhāvas*. The usages of *sthāyi* glances in the NrS are nothing but the rewording of this affiliation. The NrS presents it in a format of theatrical uses.

1. Rati is the *sthāyi* of Snigdā in the NS.<sup>306</sup> The NrS simply says *snigdā snigdhāvalokane*,<sup>307</sup> it is a look of love or affection which ultimately connects it with the Rati *sthāyi*.

2. Similarly in the case of Hṛṣṭā the NrS says *hṛṣṭā hṛṣṭe tu kartavyā*. Hāsa is the *sthāyi* of Hṛṣṭā.<sup>308</sup> *Hṛṣṭa* means thrilling with a rapture which associates it with the *hāsa*.

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<sup>304</sup> GOS NS (1992) I.p.322; in the NrS (1958) 30.26.

<sup>305</sup> GOS NS (2001) II.8.62.

<sup>306</sup> Ibid.II.8.56.

<sup>307</sup> Verse 25B.

<sup>308</sup> Ibid.II.8.57.



3. As noted previously Jihmā originally is the *sancāri* glance listed in the *sthāyi* category in the NrS. NS describes the association of *sancāri* sights with their respective *sancāri bhāvas*. The *sancāri bhāvas* of Jihmā are *asūyā* (envy), *jaḍatā* (apathy) and *ālasya* (indolence).<sup>309</sup> Our text mentions only *asūyā* amongst these three as the usage of Jihmā.

4. The *sthāyi* of Krddhā and Bhītā are *krodha* (anger) and *bhaya* (fear), respectively.<sup>310</sup> The NrS merely says *kruddhā kruddhe tu nirdiṣṭā bhītā bhīte tathā bhavet*.<sup>311</sup>

5. Like Jihmā, Lajjitā also has been mentioned under the *sancāri* glances. *Lajjā* is the *sancāri bhāva*.<sup>312</sup> Our text states the same.

6. The *sthāyi bhāva* of Dṛptā and Vismitā are *utsāha* (enthusiasm) and *vismaya* (amazement)<sup>313</sup> correspondingly, which are stated in our text as well.

7. Saumyā is the fresh *sthāyi* glance offered by the NrS. Hence there is no specific *sthāyi bhāva* for this sight. The NrS records its usage as ‘*saumyā saumyāvalokane*’.<sup>314</sup> The preliminary inference can be drawn that the Saumyā sight probably represents the particular effort made towards establishing the glance for the *śama sthāyi bhāva* of Śānta sentiment.

### ***Sancāri/Vyabhicāri***

The usages of glances associated with transitory states have been put majorly in the format of the dramatic uses. The primary matter is derived from the NS.

1. The associated *sancāri bhāvas*/transitory psychological states of Malinā are *nirveda* and *vaivarṇya* as stated in the NS.<sup>315</sup> Based on NS, it can be said that *vīyoga*/separation, which has been stated as the usage of Malinā in the NrS, is majorly aligned with *nirveda*. *Nirveda* and *vaivarṇya* are respectively the *sancāri* and *sāttvika*

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<sup>309</sup> Ibid.II.8.93.

<sup>310</sup> Ibid.II.8.59,61.

<sup>311</sup> Verse 26B.

<sup>312</sup> Ibid.II.8.90.

<sup>313</sup> Ibid.II.8.60,63.

<sup>314</sup> Verse 27B.

<sup>315</sup> NS GOS (2001)II.8.89.

*bhāvas* associated with *Karuṇa rasa*.<sup>316</sup> It is said that the *nirveda*/despondency emerges from the separation from dear ones.<sup>317</sup>

2. According to NS, *Ākekara* is to be applied to look from a distance, also to cut or divide or in separation.<sup>318</sup> However, according to the NrS, it is to be used in a sexual union which is an entirely different application of this glance comparing to NS.

3. It is said in the NS that *Śrāntā* is to be applied in the situations like *śramārta* (distressed with fatigue) and *sveda* (perspiration).<sup>319</sup> The NrS simply says *śrāntā śrāntasya kartavyā*.<sup>320</sup> The word itself means fatigue.

4. The NrS mentions only *nirveda* amongst the usages of *Abhitaptā* glance mentioned in the NS.<sup>321</sup>

5. The NrS states that *viplutākhyā tu dainye syādviṣāde tu viṣaṇṇikā*.<sup>322</sup> The usages are in concordance with the NS. *Duḥkha* (sorrow/suffering) is one of the applications of *Viplutā* mentioned by Bharata.<sup>323</sup> *Viṣāda* is the only application mentioned for *Viṣaṇṇā* glance in the NS.<sup>324</sup>

6. The usages of *Śankitā* and *Trastā* are the same as with the NS.<sup>325</sup>

7. The appropriateness of *Vikośā* instead of *Viśokā* has already been discussed. *Vibodha* or awakening is one of the usages of this sight mentioned in NS<sup>326</sup>, which is interpreted in our text as the sight for *jñāna* or the knowledge.

8. The NrS does not describe the technique of *Nimīlitā*. There is no such glance in the NS.<sup>327</sup> It could be a new type added in the NrS. The technique is not given; however

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<sup>316</sup> NS GOS (1992)I.6.18 and 22 and p.311.

<sup>317</sup> Ibid.I.7.29.

<sup>318</sup> NS GOS (2001)II.8.95.

<sup>319</sup> Ibid.II.8.90.

<sup>320</sup> Verse 28B.

<sup>321</sup> Ibid.II.8.92. the other two are *abhighāta*/infliction of injury and *abhitapta*/agitation.

<sup>322</sup> Verse 29A.

<sup>323</sup> Ibid.II.8.95 the other two are *capala*/unsteady, unmade/exhilaration and *maraṇa*/death.

<sup>324</sup> Ibid.II.8.91.

<sup>325</sup> Ibid.II.8.91 and 96.

<sup>326</sup> Ibid.II.8.96.

the usage is stated that helps to put an observation. The Nimīlitā of the NrS shares a similarity with the Ardhamukulā, one of the *sancāri* glances of the NS which is absent in the NrS. The usage of Nimīlitā is the same as the Ardhamukulā.<sup>328</sup> In the NS, this vision is stated to show the pleasure that comes from smell and touch. The latter is mentioned in the NrS under the Nimīlitā sight.

It is noticeable that Nimīlitā, Mukulā or Ardhamukulā etc. terms suggest the closed or half-closed eyes.

9. The application of Vibhrāntā is the same as in the NS.<sup>329</sup>

10. The usage of Kuñcitā is shortened compared to the NS. The latter includes envy, undesirable things, and objects visible with difficulty and pain in the eye.<sup>330</sup> The NrS merely concludes it as *kuñcitā sūkṣmadarśane*, which is most probably based on the last two usages noted above.

11. The usage of Śūnyā is the same as in the NS.<sup>331</sup>

12. However, of Mukulā, the case is different. As it is already noted that there are two sights; Mukulā and Ardhamukulā, in which the NrS gives only the first type. The usage, however, of Mukulā in the NrS is taken from that of the Ardhamukulā in the NS. The act of smelling is one of the usages of Ardhamukulā. *Nidrā* (sleeping), *svapna* (dreaming) and *sukha* (happiness) are the usages of Mukulā in NS.<sup>332</sup>

13. The usages of Vitarkā and Madirā are similar to the the NS.<sup>333</sup>

14. *Dhṛti* (satisfaction/courage) and *harṣa* (delight) are the usages of the Lalitā glance in the NS.<sup>334</sup> NrS records a different use of the sight; it says *strīṇām helāsu lalitā*.<sup>335</sup> It can be understood based on concepts in the NS itself. NS gives three types of physical

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<sup>327</sup> Abhinayadarpaṇa mention Nimīlita as one of the eight sights, Verses 74-75.

<sup>328</sup> Ibid.II.8.94.

<sup>329</sup> Ibid.II.8.94.

<sup>330</sup> Ibid.II.8.92.

<sup>331</sup> Ibid.II.8.89.

<sup>332</sup> Ibid.II.8.91.

<sup>333</sup> Ibid.II.8.93 and 96.

<sup>334</sup> Ibid.II.8.93.

<sup>335</sup> Verse 32A.

graces of women; *bhāva*, *hāva* and *helā* and says that these emerge in women from the *sattva*.<sup>336</sup> While explaining the term *helā*, NS says ‘*samākhyātā budhairhelā lalitābhinayātmakā*.’<sup>337</sup> It has been interpreted as the application of Lalitā glance in the NrS.

15. The usage of Glānā is the same as in the NS.<sup>338</sup>

### ***Puṭa*/Movements of Eyelids**

The nine types of eyelids are enumerated in the NrS. NS is the source.<sup>339</sup> The type of Unmeṣa, which is described later, is named Utsedha in the enumeration. One of the meanings of Utsedha is to drive or push upwards. Here Unmeṣa represents the opening movement of eyes. Either it is an error made by a scribe or used another word that somewhat projects a similar meaning.

The technique and usages of all these sights show the correspondence with the NS. Few points need to be noted.

1. *prasāritau puṭau yatra bhavettaddhi vivartitam*<sup>340</sup> this line is understood as the description of Vivartita by Shah and Dadheech.<sup>341</sup> Shah opines that the Prasārita is not defined in the NrS.<sup>342</sup> However, with the help of NS, it can be stated that the above line talks about both the types; Prasārita and Vivartita. Here is what NS says; *samāgamo nimeṣaḥ syādāyāmaḥ prasṛtaṃ bhavet and vivartitaṃ samudvṛttaṃ sphuritaṃ spanditaṃ tathā*.<sup>343</sup> MS *ḍa* of the NS contains a variant of *prasārita* for *prasṛta*. Expansion of eyelids is Prasārita, and the movement of raising the eyelids is Vivartita. In an attempt to accommodate two types in one hemistich, the clarity is compromised in the NrS. The meanings of the terms Prasārita and Vivartita are probably taken as descriptions of their technique and thus not explained. The usages are given of both of the types.

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<sup>336</sup> NS GOS (2003)III.22.4ff.

<sup>337</sup> Ibid.III.22.11.

<sup>338</sup> NS GOS(2001)II.8.90.

<sup>339</sup> NS GOS (2001)II.8.112ff.

<sup>340</sup> Verse 35A.

<sup>341</sup> 1990:40.

<sup>342</sup> 1961:65.

<sup>343</sup> Ibid.I.8.113 and 114.

2. Secondly, the usages of Nimeṣa and Unmeṣa are given as *krodhe vivartitaṃ kāryaṃ nimeṣonmeṣayoḥ svakau*.<sup>344</sup> NS says *krodhe vivartitaṃ kāryaṃ nimeṣonmeṣaṇaiḥ saha*<sup>345</sup> which means that Vivartita, Nimeṣa and Unmeṣa all three are to be used in anger. The NrS gives a different application. The Nimeṣa and Unmeṣa are the opposite actions of opening and closing of eyes. This action continues uninterrupted in human beings; probably from this point of view, our text says that it is to be used for one's own business whether in anger or any other kind of a feeling.

3. The type of Pihita that occurs in the NS is called Vihita in two places in the NrS. There is no such variant noted in the NS. Only in the technical information the NrS writes Pihita.<sup>346</sup>

### **Tārakā/Pupil Movements**

The types are similar to the NS.<sup>347</sup> Only at the place of Samudṛtta the Udvarta or Udvartana is written in the NrS, and the Sampraveśana is erroneously noted as Sampraṇāśana in the enumeration. The technique of all these types is majorly based on the NS. Few alterations in the technique as well as in the usages are noted.

1. The NrS says *valanaṃ gamanaṃ tiryakcalanāccalanaṃ bhavet*<sup>348</sup> and in the NS it is *valanaṃ gamanaṃ tryaśraṃ* and *calanaṃ kampanaṃ jñeyah*.<sup>349</sup> In the NS, the oblique movement is connected with the Valana. Following the NS Shah takes Valana as the diagonal movement and Calana as the quivering eyeballs. Dadheech, however thinks that the diagonal movement is connected to the Calana. Probably because of the combined term *tiryak+calanāt+calanam*.<sup>350</sup> However, it is advisable to rely on NS to understand the exact meaning of wording in the verses in the NrS.

2. The technique of Udvartana is different from the NS. The NrS says *udvartanātparāvṛttiḥ*<sup>351</sup> and in the NS it is *samudvṛttaṃ samunnatiḥ*.<sup>352</sup>

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<sup>344</sup> Verse 40B.

<sup>345</sup> Ibid.II.8.116.

<sup>346</sup> Verse 37A.

<sup>347</sup> NS GOS (2001)II.8.98ff.

<sup>348</sup> Verse 43A.

<sup>349</sup> Ibid.II.8.100.

<sup>350</sup> 1961:65; 1990:42.

<sup>351</sup> Verse 45A.

<sup>352</sup> Ibid.II.8.101.

*Parāvṛtti*/turning back and *samunnati*/advancement are the opposite terms. There are no variants of *udvartana* or *parāvṛtti* noted under any of the NS MSS.

3. NS mentions the usages of pupils with context to the *rasa* (sentiment) and *bhāva* (emotions/psychological states). Here is the comparative chart.

Type	NrS	NS
Bhramaṇa	<i>mada</i>	Vīra, Raudra
Valana	Hāsya	Vīra, Raudra
Pātana	Karuṇa	Karuṇa
Calana <sup>353</sup>	Vīra	Bhayānaka
Sampraveśa	Bībhatsa	Hāsya, Bībhatsa
Vivartana	Śṛṅgāra	Śṛṅgāra
Udvartana	Vīra	Samudvṛtta: Vīra, Raudra
Niṣkrama	Bhayānaka	Bhayānaka, Adbhuta
Prākṛta	<i>śeṣa-bhāva</i> ; rest of the emotions	<i>śeṣa-bhāva</i> ; rest of the emotions

The usage of Bhramaṇa is interesting in the NrS. *Bhramaṇa* is the action of rotating pupils used in a drunken state. It is a dramatic application, far away from the Vīra or Raudra sentiments. But *mada* is one of the *sancāri/vyabhicāri bhāvas*. If any sentiment is made out of it, it is Hāsya.

The allied sentiments of Valana and Calana are also different from the NS. The Adbhuta/marvellous sentiment is missing in the NrS. Also, the Śānta sentiment is not included here even though the Śāntā glance is noted earlier in the glances related to sentiments.

In the NS, the movements of eyeballs come before the movements of eyelids. NS gives reason for this by stating that the eyelids follow the movements of eyeballs.<sup>354</sup> In our text, the order is opposite, and no explanation is given.

### ***Dr̥ṣṭi*/Sights:**

<sup>353</sup> In the GOS edition of NS the usages of Calana is not mentioned rather that of Valana is noted twice. The first Valana has been related to the Vīra and Raudra and the later with the Bhayānaka. The variant of *calana* for the later reference is offered by the MS *ḍa*, GOS NS II (2001) p.14.

<sup>354</sup> NS GOS (2001)II.8.111.

NS lists eight types of *darśana*<sup>355</sup>; Sama, Sācī, Anuvṛtta, Ālokita, Vilokita, Pralokita, Ullokita and Avalokita. The NrS enumerates only six; however, in the description of technique, eight types are mentioned.

The techniques of Sama, Sācīkṛta, Ālokita and Ullokita in the NrS have similarity with the NS. The Lokita is probably a new sight which can be performed by looking in all directions. No such action is noted in the NS.

Pralokita, which is missing in our text, has an act of looking from sides. This particular movement is associated with the Vilokita in our text. In the NS, Vilokita is looking back, and Avalokita is looking downwards.<sup>356</sup> However, in the NrS, the performance of the former signifies the action of looking from sides and of the latter to look back.

### ***Bhrū*/Movements of Eyebrows:**

NS says that the *darśanas* are connected with *rasa* and *bhāva*<sup>357</sup>. In the sense that it is called *darśana-vidhi*, it should also include the eyelids, pupils and eyebrows, because simultaneous and complementary coordination of all these infused with emotions will create a sight. That is why Bharata has mentioned that eyebrows should follow pupils and eyelids.<sup>358</sup> The introduction noted regarding the applicability of eyebrows in the NrS underlines the same.

For Nikuncita, NS has Kuncita and for Svābhāvika it has Sahaja. The performance method of all types is similar to the NS. Few differences can be seen in the usages.

In NS, the Samutkṣepa, a subtype of Utkṣepa is mentioned in the usage.<sup>359</sup> In the first type, both the eyebrows are raised, while only one is raised in the second type. *Kopa* (rage), *vitarka* (argument), *līlā* (amusement), *helā* (amorous sport), *darśana* (the act of seeing) and *śravaṇa* (an act of hearing) are the usages for Samutkṣepa. *Vismaya* (astonishment), *harṣa* (joy), *roṣa* (fury) etc., are the usages of Utkṣepa. The NrS says *samutkṣepastu līlāyāḥ*, which means that it records the use of the subtype while it provides technical detail of the primary type.

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<sup>355</sup> Ibid. II.8.107ff.

<sup>356</sup> Ibid.II.8.110.

<sup>357</sup> Ibid. fn.279.

<sup>358</sup> Ibid.II.8.119.

<sup>359</sup> Ibid.II.8.125-126.

Secondly, the usage of Pātana that is the drooping eyebrows is stated for the enactment of compassion. It is a different and quite the opposite take than the NS, which lists jealousy, hatred, smile and smelling as the usages of Pātana.<sup>360</sup>

The usages of Bhukuṭī and Catura are the same as in the NS.<sup>361</sup> Notably, the NrS does not mention the applications of Kuncita, Recita<sup>362</sup> and Svābhāvika movement of eyebrows.<sup>363</sup>

### **Gaṇḍa/Characteristics of Cheeks:**

The names are not enumerated in the beginning. It starts by mentioning the characteristics of each type followed by their usages. The varieties are the same as in the NS except for the Pūrṇa.<sup>364</sup> NS has Ghūrṇa however the MSS *ḍa*, *dha*, *pa* and N have the variant of Pūrṇa.

The techniques and usages of Kṣāma, Fulla, Kampita are similar to the NS. Notable points of the rest of the types are as follows.

1. The technique of Pūrṇa is rearticulated. NS uses the word *vitata*, which means wide or broad.<sup>365</sup> The NrS says *saṃpūrṇaṃ pūrṇamityuktaṃ*.<sup>366</sup>

2. The technique of Kuncita mentioned in NS is simple than the NrS. NS just says *syātakuñcitam saṃkucitam*.<sup>367</sup> The MS *ma* of the NS explains it as *saromāñca pulakitam sakṛnimnaṃ nikuñcitam*.<sup>368</sup> In the NrS, the technical instructions are more complicated; *sṛkkābhinnaṃ kuñcitakaṃ saromāñca tathāvidham*.<sup>369</sup> The usages of the type help to understand the meaning of *sṛkkābhinnaṃ*. The thrilling of hair is a significant application. When one feels the thrill, e.g. caused by the cool breeze of air or by touch, cheeks get pressed against the mouth as the teeth tighten. In this sense, probably the wholeness of mouth and cheek is expected in terms of the theatrical application.

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<sup>360</sup> Ibid.II.8.126.

<sup>361</sup> Ibid.II.8.127-128.

<sup>362</sup> Shashirekha says that it is difficult to say that the author has substituted the Recita for kuncita, 1988:IV.161.

<sup>363</sup> *moṭṭāyite kuṭṭamite tathā ca kilikimcīte |*

*nikuñcitam ca kartavyaṃ nṛtte yojaṃ tu recitam ||*

*anāviddheṣu bhāveṣu vidyātsvābhāvikaṃ budhaḥ |* NS GOS (2001) II.8.129-130.

<sup>364</sup> NS GOS (2001)II.8.137ff.

<sup>365</sup> Ibid.II.8.139.

<sup>366</sup> Verse 59A.

<sup>367</sup> Ibid.II.8.139.

<sup>368</sup> Ibid.

<sup>369</sup> Verse 59B.



3. NS says that *sama* or the even cheeks is the Prākṛta and is to be used in remaining emotional states.<sup>370</sup> In the NrS, the characteristic of this type and its use is the same. ‘*prākṛtaṃ tu svabhāvasthaṃ mandaṃ proktaṃ manīṣibhiḥ*’ is the verse which mentions the technique and ‘*prākṛtaṃ tu svabhāvasthaṃ tvarthayogena yojayet*’ is the usage. It shows similarity with the reading of the MS *ma* of the NS, which records the technique as *prākṛtaṃ ca svabhāvasthamatha bhāveṣu yojayet* and *svābhāvikaṃ svabhāve* is the usage of it.<sup>371</sup>

### **Nāsikā/Actions of the Nose**

The types are the same as in the NS.<sup>372</sup> Only Vikūṇitā is called as Kūṇitā in the enumeration as well as in the technical details. However, in the usage, it is referred to as Vikūṇitā only. Kūṇitā means contraction or shrinking and contracting the nose is the technique of Vikūṇitā. So it doesn't make much difference.

The performing details of Natā and Mandā are a little confusing. The NrS says *natānatā tu vijñeyā mandā natapuṭā bhavet*. This can be clarified from the NS. The NS writes *natā muhuḥśliṣṭapuṭā mandā tu nibhṛtā smṛtā*, which means when the nostrils are clinging, again and again, it is the Natā and when they are still it is a Mandā. The NrS, yet again, attempting to condense and simplify the instructions, misses the crucial portion of its performance. The instructions in it are so brief that it is impossible to say whether the presentation has changed over time or not.

The usage of Mandā is the same as in the NS.<sup>373</sup> However, of Natā, it is different; *natā tu rucite kāryā* is what the NrS has noted.<sup>374</sup> NS has various usages; *madoṭkaṃpasamāyukte nārīṇāmanurodhane | niḥsvāse ca natā kāryā nāsikā nāṭyayokṛbhiḥ*.<sup>375</sup> The MS *ḍa* of the NS has another variant; *vicchinmandarudite socchavāse ca natā smṛtā*. The NrS has consistently shown its closeness to the variants of the MS *ḍa* of the NS. Perchance, initially it was ‘*rudite*’, which in the process erroneously converted into ‘*rucite*’.

The technique of Vikṛṣṭā also shows a modification; The NS explains it as ‘*utphullitapuṭā*’<sup>376</sup> which is interpreted as *vikṛṣṭā kuñcitā cordhvaṃ* in the NrS.<sup>377</sup>

<sup>370</sup> Ibid.II.8.139 and 142.

<sup>371</sup> Ibid.II.p.19.

<sup>372</sup> NS GOS (2001)II.8.131ff.

<sup>373</sup> Ibid.II.8.135.

<sup>374</sup> Verse 65A.

<sup>375</sup> Ibid.II.8.134.

<sup>376</sup> Ibid.II.8.132.

There is a fundamental contrast between these two techniques. The NrS uses the term *kuncita*, which means contraction. It is an upward contraction of the nostrils. On the other hand, fully blown nostrils are projected in the NS.

The techniques and usages of Sochhavāsā, Vikūṇitā and Svābhāvīkī are similar to the NS.

### ***Danta/Actions of Teeth***

The description is too brief and incomplete. NS records seven types in this category, Kuṭṭana, Khaṇḍana, Chinna, Cukkita, Lehita, Sama and Daṣṭa.<sup>378</sup> In the NrS, these types are identified as *danta-karma*. NS defines it as the actions of the chin, which is to be done simultaneously with the teeth actions. The NrS refers to this concurrent applicability in a different way. The text says *jivhādharaauṣṭhamardaṃ vai dantakarmani kārayet*.<sup>379</sup> The teeth actions are to be done with rubbing or pressing of teeth against the tongue and lips. The articulation is specific and can be understood in terms of various dramatic usages. Here the reference to the chin is absent.

Usages help to understand the actual presentation of these types, technically and with context to the dramatic premise. The literal meaning does not always help in performing these minute movements of minor body parts. The context of drama, precisely what the scene demands, is always most important. This thought has to be kept in mind constantly while considering the technical information given in the *śāstras*.

Moreover, the names themselves are self-explanatory, and this can be seen in other places as well; Kuṭṭana means threshing, pounding, grinding or beating. Khaṇḍana means chopping or cutting. Chinna is to tear or split, Cukkita is suffering from pain, and Sama is even, representing the neutral position. However, the exact manner in which these types are to be implemented depends entirely on the context of the play.

1. The NrS does not mention the types of Lehita and Daṣṭa. Moreover, the technique of Sama and usage of Cukkita are missing too. In the enumeration, the Kuṭṭana and Cukkita are written inaccurately.<sup>380</sup>

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<sup>377</sup> Verse 64A.

<sup>378</sup> NS GOS (2001)II.8.148ff.

<sup>379</sup> Verse 67A.

<sup>380</sup> Verse 66B, Kuṇana and Mukkita.

2. The technical information about the Kuṭṭana, Khaṇḍana, Chinna and Cukkita are more or less similar to the NS. The practice of rephrasing is continued in this case too. Thus for *dantasaṅgharṣa*,<sup>381</sup> a characteristic of Kuṭṭana the NrS writes *balavacchedaṃ*,<sup>382</sup> and for *saṃsphoṭa*<sup>383</sup> of Khaṇḍana the NrS says *khaṇḍanaṃ tu vighaṭṭanam*.<sup>384</sup> The *gāḍhasaṃśleṣa*<sup>385</sup> of Chinna comes as *chinnaṃ nikṛtameva syāt*<sup>386</sup> and *dūravicryuti*<sup>387</sup> of Cukkita are interpreted as *ccukkitam viddhameva ca*.<sup>388</sup>

3. The use of Kuṭṭana is associated with a disease. NS gives additional usages like fear, cold, anger etc.<sup>389</sup> The type probably signifies the clattering teeth.

4. The usage of Khaṇḍana is noted differently in the NrS. NS lists muttering of *mantras*, studying, and discourse, and eating.<sup>390</sup> According to the NrS, it is *utsāde khaṇḍanaṃ bhavet*.<sup>391</sup>

Similarly, the NS lists the usages of Chinna as disease, fear, cold, exercise, crying and death<sup>392</sup>, but the NrS mentions *chinnaṃ krodhe paraṃ hāsye*.<sup>393</sup>

#### **Adhara/Actions of Lower Lips**

The types are similar to the NS.<sup>394</sup> The Visarga is mentioned as Vimarśa, and Vinigūhana is sometimes cited as Vigūhana.

1. The techniques of Kampana, Visarga, Vinigūhana and Saṃdaṣṭa are similar to the NS.

In the type Vivartita and Kampana the reading of *srkkāsu vakrakaraṇaṃ vivartitamiti smṛtam/ vepanaṃ cāpi vijñeyamadharasya tu kampanam*<sup>395</sup> is parallel to the variant offered by MS *ma* of NS that is *saṃkrāṃtavakrīkaraṇa ṃ vivartanaṃ iti smṛtam / vepanaṃ cāpi vijñeyaṃ adharasya tū kampanam*.<sup>396</sup>

<sup>381</sup> NS GOS (2001)II.8.149.

<sup>382</sup> Verse 67B.

<sup>383</sup> Ibid.

<sup>384</sup> Verse 67B.

<sup>385</sup> Ibid.II.8.150.

<sup>386</sup> Verse 68A.

<sup>387</sup> Ibid.

<sup>388</sup> Verse 68A.

<sup>389</sup> Ibid.II.8.151.

<sup>390</sup> Ibid.II.8.152.

<sup>391</sup> Verse 68B.

<sup>392</sup> Ibid.

<sup>393</sup> Verse 69A.

<sup>394</sup> NS GOS(2001)II.8.142ff.

<sup>395</sup> Verse 70B.

<sup>396</sup> Ibid.II.p.20

2. The technique of Samudga is explained differently, but ultimately, it conveys a similar meaning as the NS. Bharata says that *samudgaḥ sahajonnatiḥ*.<sup>397</sup> Our text captures the action of moving both the lips upwards as *piṇḍitābhyudgataścaiva samudgaka iti smṛtaḥ*.<sup>398</sup>

3. Moreover, the usages of Vivartita, Kampana and Samudga are taken from the NS. However, of Visarga, the use is opposite of the NS, which mentions that the type is to be applied in the various romantic gestures of women.<sup>399</sup> On the contrary, the NrS says *bhayānake visargaśca*,<sup>400</sup> probably, because the protruding lower lip is one of the characteristics of furious gods or demigods projected in iconography.<sup>401</sup>

4. According to the NS, the Vinigūhana is to be applied in making efforts.<sup>402</sup> It is articulated as *karṣaṇetha vigūhanam*<sup>403</sup>, which could be understood as the efforts of drawing to and fro or dragging or pulling something.

5. Moreover, in the NS, the use of Saṃdaṣṭa is given briefly as *krodhakarmasu*<sup>404</sup> however, in the NrS, it is given elaborately as *tatonmādavikāreṣu saṃdaṣṭam vīraraudrayoḥ*.<sup>405</sup>

The last line connects the entire discourse with *nṛtta*. *Upāṅgas* come under the common concepts to dance and drama.

The name of the chapter is *Upāṅgikādhyāya*, is similar to the colophons of MSS *pa*, *ḍa* and N of the NS.<sup>406</sup>

## Chapter 26: Hastādhyāya

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<sup>397</sup> Ibid.II.8.144.

<sup>398</sup> Verse 73A.

<sup>399</sup> Ibid.II.8.146.

<sup>400</sup> Verse 74A.

<sup>401</sup> See Siudmak (2013) the composite images of Śiva found in Kashmir assigned to the early medieval period, Plates 95, 99etc. and sandstone Candraśilā with Yakṣa Plate 98, also Narasimha faces, Plate 210 and the Varāha and Narasimha faces in Vaikuṅṭha images Plate 212.

<sup>402</sup> Ibid.II.8.147.

<sup>403</sup> Verse 74A.

<sup>404</sup> Ibid.

<sup>405</sup> Verse 74B.

<sup>406</sup> Ibid.II.p.24.

The matter of all three categories of hand gestures is derived from the NS.<sup>407</sup> NS has twenty-four *asamyuta*, thirteen *samyuta* and thirty *nr̥tta* hand gestures. In our text, they are twenty-two, thirteen and twenty-nine correspondingly. Here are the charts for basic comparative understanding. First two columns show the availability of technique and usages in the NrS with a check mark. The difference in the name of the type is highlighted by making it bold. Few additional remarks are noted in the last column.

Technique in NrS	Usage in NrS	<i>Asamyuta-hastas</i> of NrS	<i>Asamyuta-hastas</i> of NS	Remarks
✓	✓	1.Patāka	Patāka	
✓	✓	2. Tripatāka	Tripatāka	
✓	✓	3.Kartarīmukha	Kartarīmukha	
✓	✓	4.Ardhacandra	Ardhacandra	
✓	✓	5.Arāla	Arāla	
✓	✓	<b>6. Gurutuṇḍa</b>	<b>Śukatuṇḍa</b>	In the technique, it is named as the Śukatuṇḍa in NrS. <sup>408</sup>
✓	✓	7. Muṣṭi	Muṣṭi	
✓	✓	8.Śikhara	Śikhara	
✓	✓	9. Kapittha	Kapittha	
✓	✓	10.Khaṭakāmukha	Khaṭakāmukha	
✓	✓	<b>11. Sūcyārdha</b>	<b>Sūcyāśya</b>	In the technique named Sūcīmukha in NrS. <sup>409</sup>
✓	✗	12. Padmakōśa	Padmakōśa	Usage is missing in

<sup>407</sup> NS GOS (2001)II.9.verses 18 to 122- *asamyuta hasta*, 128 to 181- *samyuta hasta* and 184 to 209 - *nr̥tta hasta*.

<sup>408</sup> Verse 26A.

<sup>409</sup> Verse 33A.

				NrS.
✓	✓	<b>13. Ahiśira</b>	<b>Sarpaśirṣa</b>	Not enumerated, but technique and usages are given in NrS.
✓	✓	14. Mṛgaśirṣa	Mṛgaśirṣa	
✓	✓	<b>15. Lāngūla</b>	<b>Kāngūla/Lāngūla</b>	In the technique, it is named as Kāngūla. <sup>410</sup>
✓	✓	<b>16.Kolapadma</b>	<b>Alapadma/Kolapadma</b>	
✓	✓	17.Catura	Catura	
✓	✓	18.Bhramara	Bhramara	
✓	✓	19.Haṃsāsya	Haṃsāsya	
✓	✓	20.Haṃsa-pakṣa	Haṃsa-pakṣa	
✓	✓	21. Saṃdanśa	Saṃdanśa	
✓	✓	22. Mukula	Mukula	
✗	✗	✗	Urṇanābha	
✗	✗	✗	Tāmracūḍa	

Technique in NrS	Usage in NrS	<i>Saṃyuta-hasta</i> of NrS	<i>Saṃyuta -hasta</i> of NS
✓	✓	1. Anjali	Anjali
✓	✓	2.Kapota	Kapota
✓	✓	3. Karkaṭa	Karkaṭa
✓	✓	4.Svastika	Svastika
✓	✓	5.Khaṭakāvardhamāna	Khaṭakāvardhamāna
✓	✓	6. Utsaṅga	Utsaṅga
✓	✓	7. Niṣadha	Niṣadha
✓	✓	8. Dolā	Dolā

<sup>410</sup> Verse 38A.

✓	✓	9.Puṣpapuṭa	Puṣpapuṭa
✓	✓	10.Makara	Makara
✓	✓	11.Gajadanta	Gajadanta
✓	✓	12.Avahittha	Avahittha
✓	✓	13.Vardhamāna	Vardhamāna

Technique in NrS	<i>Nṛtta -hasta</i> of NrS	<i>Nṛtta -hasta</i> of NS	Remarks
✓	1. Caturastra	Caturastra	
✓	2.Āvṛtta/Udvṛtta	Udvṛtta	In the enumeration, it is named as Āvṛtta, but later, while explaining the technique, it comes as Udvṛtta. <sup>411</sup>
✓	3.Laghumukha	Talamukha	NrS calls Talamukha as the Laghumukha in enumeration as well as later in the verse of technique. <sup>412</sup>
✓	4.Arāla-khaṭakāmukha	Arāla-khaṭakāmukha	
✓	5.Āviddhavakra	Āviddhavakra	
✓	6.Saṃvyākhyā	Probably for Sūcyāsa.	It is named Sūcīmukha in the

<sup>411</sup> Verse 72A.

<sup>412</sup> Verse 73B.

			technique in NrS. <sup>413</sup>
✓	7.Recita	Recita	
✓	8. Ardharecita	Ardharecita	
✓	9. Avahittha		The inclusion of Avahittha in <i>samyuta</i> and <i>ṛtta -hasta</i> and the comparison of techniques are discussed separately below. However, the result shows that the technique matches with the Uttāna-vañcita, the <i>ṛtta -hasta</i> of the NS. <sup>414</sup>
✓	10.Pallavita	Pallava	
✓	11.Nitaṃba	Nitaṃba	
✓	<b>12. Keśavardhana</b>	<b>Keśabandha</b>	In the technique, it is named Keśabandha. <sup>415</sup>
✓	13. Latākhyā	Latākhyā	
✓	14. Karihasta	Karihasta	
✓	15.Pakṣavañcitaka	Pakṣavañcitaka	It is not enumerated, but the technique is mentioned. <sup>416</sup>

<sup>413</sup> Verse 76B.

<sup>414</sup> NS GOS (2001)II.9.195.

<sup>415</sup> Verse 81B.

<sup>416</sup> Verse 84.



✓	<b>16.Pakṣodyota</b>	<b>Pakṣapradhyotaka</b>	MS <i>bha</i> of NS has the variant of Pakṣodyota. <sup>417</sup>
✓	17.Garuḍa-pakṣa	Garuḍa-pakṣa	
✓	18.Daṇḍa- pakṣa	Daṇḍa- pakṣa	
✓	19.Urdhvamaṇḍalaja	Urdhvamaṇḍala	
✓	20.Pārśvamaṇḍalaja	Pārśvamaṇḍala	
✗	<b>21.Pārśvordhvamaṇḍala</b>	<b>Uraḥpārśvārdha- maṇḍala</b>	The technique of this gesture is missing in our text.
✓	22.Uromaṇḍalaka	Uromaṇḍala	
✓	23. Svastika-prakīrṇaka	Svastika-viprakīrṇa	Not enumerated but explained. <sup>418</sup>
✗	24.Muṣṭi-svastika	Muṣṭikā-svastika	Enumerated but not explained.
✓	<b>25.Padmakośa</b>	<b>Nalinī-padmakośa</b>	
✓	26.Alapallava	Alapallava	
✓	27.Ulbaṇa	Ulbaṇa	
✓	28.Lalita	Lalita	
✓	29.Valita	Valita	

After the minute reading of the techniques and their applications in the NrS comparing to what has been stated by Bharata, few observations can be noted. These are based on four primary criteria: technique, usages, variant alternative- within the MSS of the NrS and from the MSS of the NS. There are similarities between the NS and NrS in almost all hand techniques. There is no complete similarity in the NrS with all the usages in the NS. But most of them seem to be based on the NS. Moreover, not all the uses are given in the NS are included in the NrS, but only a few or selective of them are given.

<sup>417</sup> NS GOS (2001)II.p.76.

<sup>418</sup> Verse 88.

**1. The Reading of Kartarīmukha:** *kāryoyaṃ parivāreṣu bhinnaśca pataneṣu ca*, this is how the NrS mentions the usages of Kartarīmukha.<sup>419</sup> According to Shah, the correct reading would be *kāryoyaṃ pathicāreṣu bhinne ca pataneṣu ca*.<sup>420</sup> This usage indicates the servants leading the way to take the owner to the desired location with the least hassle.

However, the original variant can also be interpreted. *Parivāra* denotes entourage or dependents or followers. *Kuṭṭanimata* offers an example. In it, Samarabhata visits Varanasi with his friend and servants. Here comes the word *āpta and parivāra*.<sup>421</sup> And it is said that the servants led his way to the temple.

**2. The Technique of Ardhaçandra:** The technique of Ardhaçandra given in the NrS is different from the NS.

NS: *yasyāṅgulyastu vinatāḥ sahāṅguṣṭhena cāpava* f<sup>422</sup>

NrS: *anāmikā tu sāṅguṣṭhā ardhaçandre kare bhavet* f<sup>423</sup>

According to the NS, the bow-like curve given to all the fingers and the thumb is the Ardhaçandra. In the NrS, it is the ring finger connected to the thumb that makes the Ardhaçandra *hasta*. It has been taken as erroneous writing.<sup>424</sup>

Interestingly on technical grounds, this particular gesture matches with another gesture that we find in later texts, *Abhinayadarpaṇa* and *Bharatārṇava*, the *Mayūra hasta*. Notably, both texts are believed to have been written by Nandikeśvara. The reading shows a striking similarity. *Abhinayadarpaṇa* says, *asminnanāmikāṅguṣṭhau śliṣṭau cānyāḥ prasāritaḥ | mayūrahastaḥ kathitaḥkaraṭīkā vicakṣaṇaiḥ*.<sup>425</sup> These texts also contain the gesture of Ardhaçandra, which is similar to the NS.<sup>426</sup> Notably, the usages of Ardhaçandra in the NrS show similarity with that of in the NS.

Moreover, in *Rahasya mudrās*, the Ardhaçandra has been referred to as *kuñcitāṅgulirardhaçandraḥ*, which again suggests resemblance with the NS.<sup>427</sup>

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<sup>419</sup> Verse 22A.

<sup>420</sup> 1958:p.77.

<sup>421</sup> Ed. Madhusudan Kaul (1944) pp.737, 754.

<sup>422</sup> Ibid. II.9.43.

<sup>423</sup> Verse 22B.

<sup>424</sup> Dadheech (2003)42.

<sup>425</sup> *Abhinayadarpaṇa*, verse 108.

<sup>426</sup> Dadheech ibid.41.

<sup>427</sup> Cr.ed. VDP III (1958)32.p.110.

**3. Śukatuṇḍa as the Gurutuṇḍa:** The Śukatuṇḍa is one of the *asaṃyuta hastas*. The name means the beak of a parrot. *Tuṇḍa* also means a spout or a trunk. Notably, there is no such variant recorded in any of the NS MSS. The change of terms from *śuka* to *guru* suggests two probabilities.

The peacock is also known as Gurukaṅṭha in Saṃskṛta.<sup>428</sup> The colourful trunk-like neck is one of the integral characteristics of a peacock. By Gurutuṇḍa, the NrS writer/s is probably suggesting the trunk of a peacock.

The second proposition would be of the sage Śuka. According to the Mbh<sup>429</sup>, he was born from sage Vyāsa and a damsel Ghṛtācī, disguised as she-parrot; thus named as Śuka. The story of his great ascetic life comes in the Śāntiparva which ends just before the Nārāyaṇīya *ākhyāna*, which is an essential text to understand the theological origin and development of Pāñcarātra. Śuka is significant as he is well-versed in Yoga as well as in the Sāṃkhya. He goes to king Janaka of Mithilā to receive the knowledge of Mokṣa-dharma. He is considered the epitome of purity. Bearing in mind these insights, it is, though distantly, possible that our writer/s simply replaced Śukatuṇḍa with Gurutuṇḍa<sup>430</sup> denoting the sage who is born from a she-parrot. Moreover, in the technique, it is named as the Śukatuṇḍa in the NrS.<sup>431</sup> Fundamentally, *hasta* is a sign language.<sup>432</sup>

**4. Muṣṭi:** The usage of *stanapīḍane* (violently pressing breasts) comes only in the MSS *ma* and N of the NS.<sup>433</sup>

**5. The Different Techniques of Kapittha Hasta:** Our text mentions the method of Kapittha as *muṣṭimadhyagatāṅguṣṭhaḥ kapittha iti kīrtitaḥ*, which is different from the NS. In the latter, the gesture is to be formed by attaching the tips of the forefinger and thumb in Śikhara.<sup>434</sup> It possibly represents a parallel version.

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<sup>428</sup> Monier-williams (1986) 359.

<sup>429</sup> Book XII.cccxiv-xxxiv for the birth and life journey of Śuka.

<sup>430</sup> One Śukapraśna *saṃhitā* has been noted by Schrader (1916):12.

<sup>431</sup> Verse 26A.

<sup>432</sup> *Hastas* are used in representing a person along with any other objects, events or animals etc. To see the diversity of hand gestures in overall art tradition, see Dr. Vibha Dadheech (2003) *Bhāratīya Nṛtya ki Varṇamālā Hasta-mudrā*.

<sup>433</sup> NS GOS (2001)II.p.39.

<sup>434</sup> Ibid.II.9.59.

**6. Lāngūla and Kolapadma:** NS MSS *pa, ḍa, ḍha* and N offers the Lāngūla variant which also known as Kāngūla.<sup>435</sup> The reading is given in the NrS ‘*lāngūlaḥ kolapadmaśca*’ matches with the MS N.<sup>436</sup> Likewise, Kolapadma is also known as the Alapallava or Alapadma.<sup>437</sup>

**7. Catura:** The NrS verses on this gesture goes like this.

*anenaiva tathā kāryaṃ varṇānāṃ tu nirūpaṇam || urdhvasṭhena bhavechśvetam rakte syād ardhamaṇḍalam || maṇḍalena bhavet pītam nīlam ca mṛditam (? te) bhavet | svabhāvasthena kṛṣṇam ca śeṣā varṇās tathaiva ca ||*<sup>438</sup>

The standard NS tells about the use of Catura to indicate colours, but it does not give any specifications.<sup>439</sup> The verse that gives these details is considered interpolation and thus mentioned in the bracket in the GOS edition of NS. In the above-quoted NrS verse the usage of Catura mentions various colours which find its partial similarity with the bracketed verse in GOS NS which goes like this,

*Sitam ūrdhvena tu kuryād raktam pītam ca maṇḍalakṛtena | parimṛditena tu nīlam varṇāṃś catureṇa hastena ||*<sup>440</sup>

The instructions for the black and rest of the colours is the additional information that the NrS provides.

**8. Svastika:** The NrS verse is *maṇibamḍhanavinyastāvarālau vardhamānaka | uttānau natapārśvasthau svastikaḥ parikīrtitaḥ ||*<sup>441</sup> MS *na* and N of the NS notes the variant of *vardhamānaka*.<sup>442</sup> The standard reading of the GOS edition consists of ‘*strīprayojitau*’ at the place of the word *vardhamānaka*.

**9. Dolā:** The NrS provides different set of usages for Dolā *hasta* compared to the NS. The NrS records *dhyānādidāne kartavyo bhakṣyādikaraṇeṣu ca*.<sup>443</sup> According to the

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<sup>435</sup> Ibid.II.p.26.

<sup>436</sup> Ibid.

<sup>437</sup> Ibid.II.p.48.

<sup>438</sup> Verse 42-43.

<sup>439</sup> Ibid.II.9.99.

<sup>440</sup> Ibid.II.9.100.

<sup>441</sup> Verse 57.

<sup>442</sup> NS GOS (2001)II.9.135.

<sup>443</sup> Verse 63A.

NS, the *hasta* is to be used to enact confusion, despair, stupefaction, intoxication, sickness, injury caused by a weapon etc.<sup>444</sup>

**10. Puṣpapuṭa:** The usage of the *saṃyuta hasta* of Puṣpapuṭa has been noted differently. The NrS says *pūrvāṇicābhineyāni karaṇānena pārthiva*.<sup>445</sup> According to Shah, this is a corrupt line and might mean all the former things should be acted by this hand.<sup>446</sup> However, there is a lot of room to think that the suggestion made in the NrS might be for the Talapuṣpapuṭa, a first *karaṇa* in the group of hundred and eight *karaṇas* described in the Tāṇḍavalakṣaṇa chapter of the NS.<sup>447</sup> The gesture is a part of the performance of this *karaṇa*; *vāme puṣpapuṭaḥ pārśve pādogratalasañcaraḥ | tathā ca sannataṃ pārśvaṃ tālapuṣpapuṭaṃ bhavet |*

### 11. Reading of Arāla-khaṭakāmukha:

*tāveva maṇidhanvantāvarālakacitau karau | jñeyāvabhinaye  
tvetāvarālakhaṭakāmukhau ||*<sup>448</sup>

The above verse of Arāla-khaṭakāmukha mentioned in the NrS matches with the NS's MSS *ka*, *ga* and *ca*.<sup>449</sup> The reading from these MSS goes like this;

*tathaiva maṇibandhānte hy arālau vicryutāv ubhau |  
jñeyau prayokṛbhir nityam arālakhaṭakāv iti ||*

**12. Avahittha:** The gesture of *avahittha* has been given twice, first in *saṃyuta* and the later in *nṛtta-hasta*. Here are the verses.

**Samyuta:** *śukatunḍau karau kṛtvā vakṣasyabhimukhāmñcitau | śanair  
adhomukhāviddhāv avahittha iti smṛtaḥ ||*<sup>450</sup>

**Nṛtta -hasta:** *añcitau kūrparābhyām tu tripatākau yadā karau | kiñcita tiryaggatā  
vetāvavahitthaḥ prakīrtitaḥ ||*

The first is the same as in the NS.<sup>451</sup> Notably, the second, listed in the *nṛtta-hasta* represents another *hasta* of the same category, Uttānavañcita. This type is not enumerated in the NrS. Here is how the NS explains the gesture:

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<sup>444</sup> Ibid.II.9.149.

<sup>445</sup> Verse 64A.

<sup>446</sup> 1961:74.

<sup>447</sup> NS GOS (1992)I.4.61-62.

<sup>448</sup> Verse 88.

<sup>449</sup> NS GOS (2001)II.9.189.

<sup>450</sup> Verse 67.

*añcītau kūrparāmsau tu tripatākau karau kṛtau | kiñcittiryakaggatāvetau  
smṛtāvuttānavañcita* |<sup>452</sup>

**13. Karihasta:** In the verse *samunnato latāhastah pārśvātpārśva viloḍitaḥ | dviṭīyaḥ  
khaṭakākhyāśca karihastah prakīrtitaḥ*,<sup>453</sup> the entire second line is same as in the MS  
ma of the NS.

**14. The Technique of Daṇḍapakṣa:** The core instruction of the technicalities of  
Daṇḍapakṣa is missing in the NrS. It consists of the *vyāvṛtta* and *parivartita*  
movement in Haṃsapakṣa gesture and the spreading of arms<sup>454</sup>, but the NrS mentions  
only half of the instructions by stating *tathā prasāritabhujau daṇḍapakṣāviti  
smṛtau*.<sup>455</sup>

**15. Understanding the Svastika-prakīrṇaka of the NrS:** The technique of Svastika-  
prakīrṇaka comes in the verse eighty-eight of the NrS after the Uromaṇḍala. It says,  
*tāveva maṇibandhānte svastikā kṛtisamjñitau | svastikāviti vikhyātau (vicyutau) ca  
prakīrṇakau* //

It is similar to the NS. Only one instruction is missing. In the NS, it comes as this;  
*tāveva maṇibandhānte svastikākṛtisamsthitau | svastikāviti vikhyātau vicyutau  
viprakīrṇakau* //<sup>456</sup> The instruction of ‘vicyutau’ is important which is absent in the  
NrS.

There is one more thing to note. Technically, the reference made to the  
previous gesture by the term ‘tāveva’ is for the gesture of Talamukha, after which  
Svastika-viprakīrṇa comes in the NS. So to form the Svastika-prakīrṇaka of the NrS  
Talamukha should be considered as the previous gesture and not the Uromaṇḍala.  
Since in the Talamukha, the Haṃsapakṣa is the fundamental gesture placed obliquely  
in the Caturastra that is at a distance of eight fingers from the chest. From this  
position, one needs to form the Svastika-prakīrṇaka.

But there is one more point to consider from Abhinavagupta’s commentary.  
From the NS, we understand that in Pakṣavañcitaka and Pakṣapradhyotaka, the

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<sup>451</sup> NS GOS (2001)II.9.156.

<sup>452</sup> Ibid.II.9.195.

<sup>453</sup> Verse 83.

<sup>454</sup> NS GOS (2001)II.9.202.

<sup>455</sup> Verse 86A.

<sup>456</sup> Ibid.II.9.187.

Tripatāka gesture is involved, similarly, in Daṇḍapakṣa, the Haṃsapakṣa is involved.<sup>457</sup> While explaining the Uromaṇḍala *nṛtta-hasta* no specific *asaṃyuta hasta* is mentioned by Bharata.<sup>458</sup> But Abhinavagupta specifically writes that *ūrdhvaṇḍaliṣu haṃsapakṣāvityapare vartayanti*.<sup>459</sup> Thus the performance of Uromaṇḍala above the head and to the sides has to be done in the Haṃsapakṣa, the same gesture which is involved in the Svastika-prakīrṇaka. Probably that is why the writer/s of the NrS mentions its technique after the Uromaṇḍala. However, the specification of the distance from the chest is peculiar. Therefore, the context of Talamukha in the execution of Svastika-prakīrṇaka is important.

NS after Uromaṇḍala, explains the Uraḥpārśvārdhamaṇḍala followed by the Muṣṭi-svastika. However, Shah gives the translation of Muṣṭi-svastika at the place of Svastika-prakīrṇaka.<sup>460</sup> However, the fact is that the technical information of Muṣṭi-svastika is absent in the NrS. The Muṣṭi-svastika is enumerated but not explained, and it is precisely the opposite for the Svastika-prakīrṇaka. To make it clear, here is the verse of Muṣṭi-svastika from the NS.

*hastau tū maṇibandhānte kuñcitāvañcitau yadā | khaṭakākhyau kṛtau syātāṃ muṣṭikasvastikau tadā ||*<sup>461</sup>

**16. Padmakośa:** NrS simplifies the technique of the Padmakośa, or it instead gives partial information. In the NS, the gesture is named as Nalinī-padmakośa. Following verses can shed light.

The NrS: *dvāv eva padmakośābhau padmakośāv iti smṛtau* |<sup>462</sup>

The NS: *padmakośau yadā hastau vyāvṛttaparivartitau | nalinīpadmakośau tu jñeyau prayokṛbhiḥ* |<sup>463</sup> The movement of *vyāvṛtita* or *vyāvṛtta* and *parivartita* which differentiates this *nṛtta-hasta* from the *saṃyuta hasta* of Padmakośa and makes a gesture of Nalinī-padmakośa is not mentioned in the NrS.

<sup>457</sup> Ibid.II.9.200,201, 202.

<sup>458</sup> Ibid.II.9.204.

<sup>459</sup> Ibid.II.p.77.

<sup>460</sup> 1961: 76.

<sup>461</sup> NS GOS (2001)II.9.206; Shah considers Muṣṭi and Svastika as two different hands and gives the information as Muṣṭi-two hands are on the wrists contracted and best and Svastika-The same in the shape of Svastika and placed on the wrists, Ibid.

<sup>462</sup> Verse 89A.

<sup>463</sup> Ibid.II.9.207.

**17. The Four Actions of *nṛtta-hasta/hasta-karaṇa*:** Verse number ninety-four in the NrS chapter mentions the four types of actions that are to be done in the *nṛtta-hasta*. They are essential to know to have a better understanding of the gestures like Daṇḍapakṣa, Uromaṇḍala, Alapallava etc.<sup>464</sup> However our text does not offer the technical details of these types.

**18.** The ending verses in the chapter seems to be the condensation of the NS verses 161 to 183 (the portion that comes between *saṃyuta* and *nṛtta-hastas*) and 210 to 221<sup>465</sup> (the portion that comes after the *nṛtta-hastas*; concluding comments by Bharata on gestures). Here we get in-depth information about the proper use of gestures both in dance and drama; occasions where gestures are not to be applied and their use according to the country, time, suitability, and meaning along with the names of four *hasta-karaṇas* (Āveṣṭita, Udveṣṭita, Vyāvartita; Parivartita). Also, NS refers to *hasta-pracāras* for both *nāṭya* and *nṛtta*.<sup>466</sup>

**19.** In the NrS, the use of gestures according to the country, time etc. is instructed to the male and female along with dancers, but the mention to *nāṭya* is absent; *deśaṃ kālaṃ prayogaṃ ca hyarthayuktimavekṣya ca | hastā ete prayoktavāḥ strīṇāṃ nṛṇāṃ ca nartakaiḥ*.<sup>467</sup> Few more verses in the NrS are significant in this regard. These seem to be completely new.

*kāryā lalitasamcārā nṛtta hastassadā budhaiḥ |*  
*lālityameva vijñeyaṃ nṛtta sya pratibodhanam || Verse no. 95*

*hastā mayaitē kathitā nṛvīra*  
*sarvaṃ karāyattam idaṃ hi nṛttam |*  
*yatnaś ca kāryas tu kareṣu tasmāc*  
*cāturyalāsyābhinayopapannam | Verse no. 97*

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<sup>464</sup> Āveṣṭita: Starting with the index finger, all the fingers are coming inward it is the Āveṣṭita; Udveṣṭita: The opposite of the above is the Udveṣṭita that is starting from the index finger, all the fingers going outward; Vyāvartita: When in the circular movement, starting from the little finger, all the fingers are coming inside, it is known as the Vyāvartita; Parivartita: The opposite of the above, that is starting from the little finger, all the fingers are going outward it is the parivartita movement, Ibid.II.9.213ff.

<sup>465</sup> NS GOS (2001)II.9.

<sup>466</sup> Ibid.II.9.169,211.

<sup>467</sup> Verse 96.



The difference in the application of gestures in dance and drama is revealed in these verses. *Lalita/lālitya, cāturya, lāsya* etc. terminologies represent the distinguishing characteristics of gestural vocabulary applied in *nṛtta*.

Here ends the Hastādhyāya of the NrS. After the *hastas*, the ninth chapter on Aṅgābhinaya (GOS edition of NS) in NS continues with the information on chest, belly, and sides already discussed in the previous chapter of the NrS. But in some manuscripts of NS, the ninth chapter ends with the hand gestures only, and in those manuscripts, it is called Hastādhyāya.<sup>468</sup> In one place, it is named Hastābhinaya. And information on the movements of the chest, belly and sides etc., are seen as part of the tenth chapter.

Hereafter the description of histrionic begins in which the twenty-seventh chapter deals with *āhārya* and twenty-eight with Sāmānayābhinaya.

### **Chapter 27: Āhāryābhinaya**

It is clear from the last verse in the chapter that this is a brief overview of Āhāryābhinaya which suggests much more information is available on this topic. Indirectly, it indicates NS and brevity of the information given here compared to Bharata's text. The NrS provides data on the types of *āhārya*, details about the skin colours, dresses, facial hair, hairstyles and crowns. In the end, it cursorily touches the topic of *sajjīva* or the theatrical properties or devices. Everything has been shortened within forty-seven verses.

On the other hand, NS devotes two hundred and twenty-seven verses to explain every minute detail of ornaments, costumes, hair, make-up and various kinds of theatrical accessories, including masks. Our text does not speak about the ornaments. The details on *sajjīva*, which is about the appearances of animals on stage, are also absent. The technical specifics of various weapons are missing. It quickly refers to masks or theatrical devices. Also, the use and technical instructions of various other objects like Jarjara, umbrella, cauri, banner-staff, and masks are not present in our text.

Moreover, the addition of new information is seen in this chapter. Few verses display its similarity to the NS.<sup>469</sup> Here are the remarks.

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<sup>468</sup> MSS *ma*, N Ibid.II.pp.82and92.

<sup>469</sup> NS GOS(2003)III.ch.21 is devoted to Āhāryābhinaya.

**1. Four Types of *Āhārya*:** *pusta*, *alaṅkāra*, *aṅga-racanā* and *sajjīva* these are the four-fold *āhārya*, similar to the NS.<sup>470</sup> In a theatrical context, *pusta* is model work, *alaṅkāra* is objects of adornment like garlands and ornaments, *aṅga-racanā* includes make-up or painting of body according to the characters. And *sajjīva* is the entrance of artificial animals on stage.

NS mentions that *pusta* is three-fold.<sup>471</sup> Sandhima represents items made by attaching the material like bamboo, cloth, leather etc., Vyājīma indicates devices made with technology, and Ceṣṭīma/Veṣṭīma<sup>472</sup> is the moving objects. In our text, the information of the last two types, Vyājīma and Ceṣṭīma, are not given. In the material of *pusta*, the mention of clay and iron is added.<sup>473</sup> Although these mediums/raw material are not mentioned here in the NS, it is found elsewhere in the same chapter.<sup>474</sup> Instead of bamboo, our text says *dāru* or wood. In the NS, wood and bamboo are distinctly mentioned.<sup>475</sup>

Moreover, in verses two, four and five of the NrS, *pusta* is referred to as *prasta*. The term '*pustena*' comes only once in the chapter that is in the verse forty-five. However, variants of '*prastena*' are given in the footnote under the MSS A and B of the VDP *khaṇḍa* III.<sup>476</sup> In the critical edition, Shah suggests that this could be a scribal error. The correct word should be '*pusta*.' Considering the meaning, it is appropriate to agree with this opinion.

Secondly, she proposes that *sajjīva* should be *sañjīva*. It is to be noted that both the words appear to have been used in different manuscripts of NS.<sup>477</sup>

**2. Information on Skin Colours:** The information on colours can be studied on two levels; one based on the information found in the NS and, secondly, in the Citrasūtra of the VDP *khaṇḍa* III. In the VDP *khaṇḍa* III, the Citrasūtra begins just after the NrS.

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<sup>470</sup> Ibid.III.21.5.

<sup>471</sup> Ibid.III.21.6.

<sup>472</sup> Ibid.III. p.109.

<sup>473</sup> Verses 3 and 4.

<sup>474</sup> Ibid. III.21.verses 204, 211.

<sup>475</sup> Ibid. III.21.verses 200, 205, 207, 209 etc.

<sup>476</sup> 1958:89.

<sup>477</sup> Ibid.III.p.109; MSS *na* and *dha* of the NS has the variant *sañjīva*. GOS edition of NS accepts *sajjīva*. Dr. M.M.Ghosh in his translation of NS accepts *sañjīva* 2016:II.p.546.

The NrS gives five primary colours; white, red, yellow, black and green. NS has only four; white, blue, yellow and red.<sup>478</sup> The Citrasūtra enumerates five; white, yellow, black, blue, and myrobalan, i.e. green colour of *āmlā*.<sup>479</sup>

Then the NS speaks about six derivative colours, the conventions (*nāṭyadharmā*) of applying the colours on the body and the body colours of gods, demi-gods, region-specific colours of people, colours for *bhūtas*, dwarves, various tribes and castes.<sup>480</sup> The NrS has given this information differently.

The information contained in the following verses (11 to 16) is new and therefore noteworthy.

*dviprakārā chaviryasmātsarvasyeha prakirtitā | gaurī pañcavidhā tatra śyāmā*

*dvādaśadhā bhavet ||*

*rukmagaurī daṃtagaurī sphuṭacandanagauryapi | śaradgaurī candrakavadgaurī*

*pañcavidhā smṛtā ||*

*raktaśyāmā bhavetpūrvaṃ mudgaśyāmā tvanantaram | tato dūrvāmkuraśyāmā*

*pāṃḍuśyāmā ca pārthiva ||*

*tataśca haritaśyāmā pītaśyāmā tato bhavet | tataḥ priyaṅguśyāmā ca kapiśyāmā ca*

*pārthiva ||*

*tato nīlotpalaśyāmā cāśaśyāmā tataḥ param | tato raktotpalaśyāmā ghanaśyāmā*

*tathā parā ||*

*dravyānurupairvarṇaistu tāsāṃ vyaktirudāhṛtā | raṅgavyatikalaiḥ śobhāmadhikṛtya*

*mahīyate ||*

After mentioning the primary colours and the innumerable possibilities of colours emanating from different combinations, the NrS gives information about two general categories of skin complexion, fair and dark. Thus further, it tells about the five types of fair skin colours and twelve kinds of dark skin colours that Bharata does not mention.

Notably, there are more shades of *śyāma* than *gaura*. Viṣṇu and his various emanations are famous for their dark complexions, so perhaps the popularity of these colours is reflected in the NrS. Few references in the iconography section of the VDP *khaṇḍa* III are indicative.

<sup>478</sup> NS GOS (2003)III.21.78.

<sup>479</sup> 1958:40.16; Kramrisch(1928)50.

<sup>480</sup> Ibid.III.21.88ff.

a. Viṣṇu is stated having the colour of water-laden cloud in chapter 44.10. *sajalāmbudasacchāyaṃ pītadivyaṃbaram tathā.*

b. Chapter 47.1-2 says that all transformations are *kṛṣṇā* and through that, the worldly life is sustained. Further, it says that the lord assumes the Kṛṣṇa form.

*sarvā ca vikṛtiḥ kṛṣṇā tena saṃsārapālanam |*

*om kṛṣṇarūpaṃ sa bhagavānavidhatte bhūtabhāvanaḥ |*

c. Chapter 76 mentions the colours of Nara and Nārāyaṇa as *dūrvāśyāma* (dark green as *dūrva*) and *nilotpaladala-chavi* (like the petal of blue lotus) respectively.

d. In the 85<sup>th</sup> chapter, Kṛṣṇa is also stated as having the colour of the blue lotus.

e. The colours of various subordinate Vaiṣṇava deities are also given in chapter 85.

Arjun – *dūrvāśyāma*.

Devaki – *padmapatrābhagaura* (fair as the lotus petal).

Rukmiṇī – *śyāma*.

Draupadī – the colour of the blue lotus petal.

Pradyumna – *dūrvādalaśyāma*.

Vāmana – *dūrvāśyāma*

Trivikrama – the colour of the water-laden cloud.

Vyāsa – *kṛṣṇa* or dark-coloured.

Aniruddha and Sāmba – lotus coloured.

There are few references to these colours found in the Citrasūtra as well. The name of chapter 40 is Raṅgavyatikara. This particular terminology, which generally means mixing of colours, is also seen in the *āhārya* section of the NrS.<sup>481</sup> Similarly, in the Raṅgavyatikara, the possibility of innumerable colours formed from a combination of primary colours is discussed.<sup>482</sup> The concordance in words and overall content between the Citrasūtra and the NrS is prominent.

The NrS verse 9: *ekadvitrisamāyogādbhāvakaḥkalpanayā tathā*

*saṃkhyaiivāntaravarṇānām loke kartuṃ na śakyate*

The Citrasūtra chapter 40 verse 17: *pūrvaraṅgavibhāgena bhāvakaḥkalpanayā tathā*

*svabuddhyā kārayedraṅgaṃ śataśoṭha sahasraśaḥ*

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<sup>481</sup> Verse 16B.

<sup>482</sup> 1958: 40.17.

Like the NrS, this chapter of the Citrasūtra also says two colours of skin, *śyāma*/black and *gaura*/white.<sup>483</sup> Further, it notes colours like *mudgaśyāma* (dark as kidney beans), *raktotpala-śyāma* etc.<sup>484</sup>

It can be said here that these are the different shades created by combining different colours. Their parallel application on three levels, painting, sculpture and theatre, is important. It suggests an inherent and interdisciplinary exchange. It is one of the examples of the interdependence of fine arts mentioned by Mārkaṇḍeya in the second chapter of the VDP *khaṇḍa* III. Equally important is the religious motivation behind it.

In the NrS Āhārya, Vāsuki is mentioned to be black (*śyāma*) in colour, and the rest of the serpents are said to be fair (*gaura*).<sup>485</sup> In the NS Nara, Nārāyaṇa and Vāsuki, all three are stated having a black colour.<sup>486</sup>

The color of demi-gods (*daitya*, *dānava*, *rākṣasa*, *guhyaka*, *piśāca*, *yama*, *ākāśa* etc.) is said to be having the *śyāma*. Here is the verse from the NS.<sup>487</sup>

*daityāśca dānavāścaiva rākṣasā guhyakā nagāḥ | piśācā jalamākāśamasitāni tu varṇataḥ ||*

A verse based on the above verse comes in the NrS.<sup>488</sup>

*daityāś ca dānavāś caiva rākṣasā guhyakānugāḥ | piśācā jalasaṃkāsāḥ saṃmitās tu vivarṇataḥ ||*

Furthermore, *gandharvas* and *apsarās* are said to be having various colours in the NrS.<sup>489</sup> In the NS, *gandharvas* have varied colours, but *apsarās* wear *gaura varṇa*.<sup>490</sup> Kings are to be having the colour of lotus, which is the same as in the NS.<sup>491</sup> Apart from this, two other colours of kings are also quoted in NS; *śyāma* and *gaura*.<sup>492</sup>

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<sup>483</sup> Ibid.40.15.

<sup>484</sup> Ibid.40.21,24.

<sup>485</sup> Verse 18A.

<sup>486</sup> NS GOS (2003)III.21.99.

<sup>487</sup> Ibid. III.21.99-100.

<sup>488</sup> Verses 18B and 19A.

<sup>489</sup> Verse 24B.

<sup>490</sup> Ibid.III.21.96, 103.

<sup>491</sup> Verse 23B; Ibid.III.21.105.

<sup>492</sup> Ibid.

**3. Regional Varieties:** In the VDP *khaṇḍa* I, the geography of the world is described.<sup>493</sup> The Meru Mountain stands at the centre surrounded by seven islands named Jambu, Śaka, Kuśa, Krounca, Śālmala, Gomeda,<sup>494</sup> and Puṣkara. In Jambudvīpa, there are various *varṣas* or the divisions of earth separated by mountains. In the south of the Himālaya, the Bhārata-varṣa is located. The NrS says that the colour of the people living only in Bhārata-varṣa should be according to their regions. The gold colour of the residents of the remaining six islands is similar to the NS.<sup>495</sup>

The colours of the tribes given in our text are similar to the NS.<sup>496</sup> Notably, the four characters belong to four *varṇas* that is *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* are given various colours.<sup>497</sup> The NS has simply divided it into two; *brāhmaṇa* and *kṣatriya* are assigned *gaura*, and the rest of the two are given *śyāma*.<sup>498</sup>

Verse<sup>499</sup> *kukarmāṇo grahagrastā vyādhitāstapaāsritāḥ | āyastakarminaścaiva asitāḥ kulajātayaḥ ||* is more or less similar to the NS. Only at the place of *kulajātayaḥ*, NS mentions *kujāta*.<sup>500</sup> Abhinavagupta includes *dhīvara*, *ḍoṃba* etc., in this category.<sup>501</sup> However, *kulajātay* means born in a noble family, which is the exact opposite of *kujāta*, which mentioned having *asita*/dark skins. And it is already noted previously in the NrS that *brāhmaṇa* and *kṣatriya* are to be depicted in colours of moon and lotus, respectively, while *śūdras* are stated to have dark skin.<sup>502</sup>

**4. Facial hair and hair-styles:** NS provides four types of *śmaśrū*; *śuddha* (white), *vicitra* (variegated colours/charming), *śyāma* (black) and *romaśa* (bushy or having thick hair).<sup>503</sup> Bharata divides different characters into these four types. These types are not given in the NrS, but the following types can be derived from the information

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<sup>493</sup> Ch.13 to21.

<sup>494</sup> The VDPI.13 does not mention Plakṣa-dvīpa instead refers to one of the mountainous boundaries i.e. Gomeda; rest of the mountains are Candra, Nārada, Dundubhi, Somaka, Sumana, Vibhrajā.

<sup>495</sup> NS GOS (2003)III.21.102; NS also says that the people living on Jambudvīpa have various skin colours. Then Bharata speaks about the various complexions of the people living on various *varṣas* including Bhārata-varṣa. He adds that the expert of dramatic production should decide the colour of a person based on the region, birth, action and age. Then he speaks about the skin colours of various tribes and people belonging to four *varṇas*. All this information is briefly given in the NrS.

<sup>496</sup> Ibid.III.21.110ff.

<sup>497</sup> Verses 23B to 24A.

<sup>498</sup> Ibid.III.21.113.

<sup>499</sup> 25B-26A.

<sup>500</sup> Ibid.III.21.106.

<sup>501</sup> Ibid.III.p.126.

<sup>502</sup> Verses 23B-24A.

<sup>503</sup> Ibid. III.21.115.

on varieties of beards and moustaches assigned to various characters; 1.no facial hair, 2.*citra*, 3.*śuddha* and 4.*dīrgha* (long beard and moustache).

The *romaśa* is most probably interpreted as *dīrgha-śmaśrū* in the NrS.<sup>504</sup> It is assigned for the people who have not fulfilled their vows, who are sad, and those who are performing penance, sages, and living with a rag like cloth. It is natural for these people to have bushy hair and may have been quoted from real-life examples.

**5. Dresses:** There are three types of dresses; *śuddha*, *vicitra* and *malina* in the NS.<sup>505</sup> The NrS does not mention anything about the last type. Along with the king, courtesans also stated to be having white attire in the NrS.<sup>506</sup> Notably, there is no such reference or priority noted for courtesan's clothing in the NS. It shows the increased popularity of courtesans in society and their participation in the play in the form of characters.

**6. Crowns:** The NrS only mentions three types of crowns<sup>507</sup>, but names of those types are recorded in NS. And they are *pārśvāgata* or *pārśvamauli*, *mastakin* and *kirīṭa*.<sup>508</sup> Characters that are appropriate for the *pārśvāgata* and *mastakin* type do not appear in the NrS.

Moreover, this chapter's information on crests/*śikhara* is another contribution that is not seen in the NS. The practice of having crests in crowns seems popular at that time as there is a reference in the Citrasūtra, too, in which the crest is considered different from the crowns.<sup>509</sup> From an iconographic point of view, different types of crowns appear in Kashmir sculptures. The evidence shows that turreted crowns became popular in Kashmir in the 5<sup>th</sup>/6<sup>th</sup> century AD.<sup>510</sup> According to the NrS, gods should be given seven crests, king five crests and queens and princes should be given three crests. For the commander of an army, it should be of the single crest.<sup>511</sup> Remarkably, there is similar information in Varāhamihira's Bṛhatsaṃhitā which states that the king is crowned with five crests, the prince and the queen with three and the

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<sup>504</sup> Verse 30.

<sup>505</sup> Ibid.III.21.122.

<sup>506</sup> Verse 32A.

<sup>507</sup> Verse 33A.

<sup>508</sup> NS GOS (2003)III.21.140.

<sup>509</sup> VDP III.42.4-5.

<sup>510</sup> Siudmak (2013) 126.

<sup>511</sup> Verses 34ff.

commander of the army with one crest.<sup>512</sup> Scholars have noted the association of the VDP to the Varāhamihira's works.<sup>513</sup> Moreover, Varāhamihira uses the term *paṭṭa* for crowns<sup>514</sup> and gives measurements in *angulas* or fingers, e.g. the broadness of *paṭṭa* of a king should be of eight middle fingers, seven for queen and six for the *paṭṭa* of the prince. With this sense, the *ekapaṭṭa* for demons, *yakṣas*, *pannagas* mentioned in the NrS should be considered as the broadness of one finger.

Further, the hair tied in a knot is recognized as the *keśa-mukuṭa* in the NS.<sup>515</sup> In the characters, it is said in the NS that this crown is suitable for the *cāraṇa*.<sup>516</sup> It is replaced by *vānara* in the NrS.<sup>517</sup> Most likely; this suggestion is for the hairstyles of monkey characters in the presentation of plays based on Rāmāyaṇa.

**7. Hairstyles:** Some of the observations in this regard are as follows.

**i.** It is stated in the NrS that the hair of gods, demons and *gandharvas* should be Kṛṣṇapakṣa.<sup>518</sup> The NS does not mention the hairstyle for these entities. There can be three possible interpretations. Based on the literal meaning Kṛṣṇapakṣa can be understood as Kākapakṣa as they mean black wings or wings of a crow respectively.<sup>519</sup> *Pakṣa* designates side-locks of hair on the temples of young men. There is plenty of textual as well as numismatic evidence for the Kākapakṣa hairstyle (Plates 17 and 18).<sup>520</sup> Secondly, it is a known fact that gods or *gandharvas* etc. are beyond human qualities like getting old or sick as well as death. Bharata in the distribution of roles says that gods should be perfect in their external appearance.<sup>521</sup> Thus it can be said that as they will remain youthful forever so their hair should always be shown black/*kṛṣṇa*. With reference to this the third interpretation can be presented. The Kṛṣṇapakṣa means the second fortnight of the month associated with the waning moon. As moon fades night becomes darker and darker till it reaches to

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<sup>512</sup> XLIX.5.

<sup>513</sup> According to Kane the verses in the VDP II.124.15-16 are identical with the Bṛhatsaṃhitā and the VDP II.176.9-11 has been borrowed from the Bṛhatyātrā of the same author, 1971:72.; however according to Hazra the VDP does not refer to or utilize the works of Varāhamihira, 1958: 201 and 211.

<sup>514</sup> The chapter is named as Paṭṭalakṣaṇa.

<sup>515</sup> Ibid.III.21.144.

<sup>516</sup> Ibid.III.21.143.

<sup>517</sup> Verse 36B.

<sup>518</sup> Verse 37B

<sup>519</sup> See *kṛṣṇakāka* in Monier-Williams (1986) 306.

<sup>520</sup> Sivaramamurti (1983) 9; the author of the proposed thesis has not come across any reference related to this in Kashmir.

<sup>521</sup> NS GOS (2006) IV.35.5.



the *amāvasyā*/new moon. So the NrS probably suggests that the side locks of gods and *gandharvas* should be as dark as such night or sky.

Similarly, the hairstyle of a jester is said to be having *Kākapada*, as also stated in the NS.<sup>522</sup> *Kākapada* means crowfoot, also marks or lines on the skin similar to the crow's foot.<sup>523</sup> The NS and the NrS say that the jester should be bald or have a *Kākapada*. Either this means that the jester should have marks like crows' footprints, or his hair should be so sparse that it looks like crow's feet. However, according to Abhinavagupta, *Kākapada* is just like the *Kākapakṣa*.<sup>524</sup>

ii. Following the NS the *Triśira-khaṇḍa* or tripartite (locks on two sides and forehead) hairdo is noted for servants in the NrS. This particular hairstyle can be seen in Kumāra sculptures found in Kashmir.<sup>525</sup>

iii. Another piece of different information than the NS comes in the NrS. It mentions that the chamberlain/*kancukiya* should have white hair.<sup>526</sup> The chamberlain used to be the overseer or an attendant of women's apartments, the harem. His hair was supposed to be white because he was generally an older adult whom the king trusted.<sup>527</sup>

**8. *Sajjīva*:** As mentioned earlier, *sajjīva* in NS means the entry of animals on stage. There are references in the NS of making the skeletal frames of immobile and mobile objects like mountains, chariots, aerial cars, horses, elephants etc.<sup>528</sup> But in the NrS, the characteristic is given differently. It is said that entering secretly or transversely (*tiraśca*) means *sajjīva*. It probably indicates the entrance of actors in disguise of animals or the artificially made animals entering on stage diagonally. It could mean the entry of creatures that look very real but are not real. Naturally, the technique of *pusta* is said to be used in this.

**9. Weapons:** Another vital part of the NS is the discussion of the different weapons used in drama.<sup>529</sup> Bharata has clarified that weapons are not meant to be used in the

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<sup>522</sup> NS GOS(2003)III.21.155.

<sup>523</sup> Monier-Williams (1986)267.

<sup>524</sup> Ibid.III.21.p.134.

<sup>525</sup> Siudmak (2013) Plates 26, 28, 30.

<sup>526</sup> Verse 39A.

<sup>527</sup> Altekar (2009) 195.

<sup>528</sup> NS GOS(2003)III.21.9,162-163,206.

<sup>529</sup> Ibid.III.21.164ff.

real sense. The reference *tathaiṅyudhahastānām kartavyā*<sup>530</sup> in the NrS represents the instruction noted by Bharata that the use of the weapons in the play should be ‘*saṃjñāmātra*.’<sup>531</sup>

## Chapter 28: Sāmānyābhinaya

Although initially this chapter is meant to be about general acting, however it is a combination of two chapters in NS; Sāmānyābhinaya/ general acting<sup>532</sup> and Citrābhinaya/ varied type of acting.<sup>533</sup> The first nine verses are taken from Sāmānyābhinaya chapter, and all the verses after that are from Citrābhinaya with few exceptions. Notably, information about general acting is minimal, and the author seems to have paid more attention to the information about the *citra* type of acting.

Given the information in NS, the Sāmānyābhinaya chapter<sup>534</sup> mainly focuses on the innate qualities of males and females according to the characters they portray, the love affairs of a king, love between a hero and a heroine etc. So the main emphasis of the chapter is the relationship between men and women and its depictions in Śṛṅgāra. But after talking about the qualities of men and women, Bharata brings up a particular part. He explains the kind of involvement of the five senses and the *tanmātrās* attached to it in acting.<sup>535</sup> It is where our chapter in the NrS begins. *Tanmātrās* are the subject of these senses which can be expressed. That is why they are part of this chapter. But in this, the dramatic characteristics of words (*śabda*) and smell (*gandha*) are given, and the other three i.e touch (*sparśa*), taste (*rasa*) and sight (*rūpa*) principles are not described in the NrS.

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<sup>530</sup> Verse 45.

<sup>531</sup> Ibid.III.21.224.

<sup>532</sup> NS GOS (2003)III.22.

<sup>533</sup> Ibid.III.25.

<sup>534</sup> The topics dealt in it are- twenty *nāṭyālaṃkāra* of women, eight types of sattva of men, six types of *śarirābhinaya*, twelve types of *vācīkābhinaya*, seven types of *vākyābhinaya*, seven organs through which general acting is performed, *ābhyantara* and *bāhya* types of acting, contribution of senses in acting, three bhāvas of mind, three types of *kāma*, types of women based on their character, king’s conduct towards women of harem, eroticism in men and women, separation and love in men and women, eight *nāyikās*/heroines, prohibited actions or scenes on stage in context to love and passion, the guilt of the hero due to his affair with another woman, four reasons for heroine’s jealousy towards other woman and her conduct towards the hero, heroine’s address to hero in romance which are to be used in a play as well as in dance, acting of divine male and female etc.

<sup>535</sup> Ibid.III.22.83ff.

After this, three types of emotions of mind, desirable, undesirable and middle come in NS, also found in the NrS. However, they are written in such a way that they seem to be connected with the senses and not with the mind principle.

If we look closely, the Sāmānyābhīnaya chapter of NS contains information that is common for everyone and is universal. Of course, it also has a gradational structure of good, medium and bad characters (*uttama-madhyama-adhama* characters) and the differentiation between women of harem and prostitutes. But overall, the topics that have been dealt with are general in terms of the aspects of love i.e. Śṛṅgāra. However, it is noteworthy that in the NrS, only portions related to the senses and the mind are taken from this chapter of NS. This one subject was chosen from so many different topics to be included in the NrS when the chapter's name is the Sāmānyābhīnaya.

On the other hand, the scope of the Citrābhīnaya is enormous. Incidents connected with man's daily life, experiences etc. are part of it, and so they are innumerable. The NS tries to structure it according to the subject. Some selected from NS are given in the NrS chapter.

It is difficult to determine whether our chapter has such an order of its own, combining *sāmānya* and *citra* ways of acting. It is a known fact that the mind and the senses play an essential role in acting. Emotions in mind are expressed through the senses and organs. Bharata says a person perceives objects of sense-organs with an attentive mind.<sup>536</sup> So after talking about the five senses and the mind, our chapter starts to describe the Citrābhīnaya which has a large number of organs involvements. It may be one of the reasons behind this type of structure of the chapter. In terms of making this clearer, let us see the definitions of general and varied acting given in the NS.

According to Bharata, general acting is that which consists of *vāk* (speech), *aṅga* (limbs) and *sattva* (essence).<sup>537</sup> And accordingly, the theatrics related to these three principles is described. For *citra* following definition has been given:

*aṅgādyabhīnayaśyaiva yo viśeṣaḥ kvacit kvacit | anukta ucyaṭe citraḥ sa citrābhīnayaśsmṛtaḥ* /<sup>538</sup> According to Abhinavagupta *sāmānya* acting is *rasa* centric

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<sup>536</sup> Ibid.III.22.87.

<sup>537</sup> Ibid.III.22.1.

<sup>538</sup> Ibid.III.25.1.

(ofcourse it mainly directs towards Śṛṅgāra) and *citra* is *padārtha-viśeṣa*.<sup>539</sup> *Aṅga* means the application of *karaṇa* and *aṅgahāras*, also all other body-gestures explained in the entire NS. *Padārtha* can be understood as various subjects and also that which corresponds to the meaning of the word. Looking at the different events listed in the Citrābhinaya it is noticeable that the limbs or hand gestures, etc. complement and create the external manifestation of that incident or character. That event is acted out by *aṅgābhinaya*. Thus the order in our chapter is the senses, the mind and the organs.

Interestingly in Pāñcarātra the principle of *manas*/mind is associated with Pradyumna which further receives senses in the course of the evolution of Five Elements. The elements come into being from five *tanmātras*.<sup>540</sup> These fundamental principles are an important part of the theology of all religions. Their connection with the acting process can be seen here.

Moreover, chapter on Citrābhinaya comes much later in NS. By then, chapters on physical (*karaṇ -aṅgahāra, hasta, cārī-maṇḍala, gati* etc.), verbal and *āhārya* acting have already been handled. In the Citrābhinaya, the coordinated application of all this, mainly *āṅgika*, is explained through different instances.

Some reading based observations are as follows:

**1.** Some of the changes found in writing seem to have added or altered the acting of the subject matter.

- In verses 12 B- 13A, the hand, head and eyes are involved in the act of observing objects on the ground. Different from the NS, NrS has also been reported the involvement of the chest in this movement. It has happened due to a subtle change in writing. *ebhireva karairbhūyastenaiva śirasā punaḥ*<sup>541</sup> is written as *ebhireva karairbhūyaḥ stanaiśca śirasā tathā*.

- The NrS includes the moon and the stars in the act of *vismaya* or wonder, showing the different phases of the sun.<sup>542</sup>

- Feeling the touch on the body is expected in pleasure or pleasurable objects that contain the thrill of hair in the NS.<sup>543</sup> But in the NrS, it is clearly stated that this

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<sup>539</sup> Ibid.III.p.264.

<sup>540</sup> Schrader 1916:39, 76.

<sup>541</sup> Ibid.III.25.5.

<sup>542</sup> Verse 16A.

<sup>543</sup> Ibid.III.25.9.

second part should not be done. Though, it is natural to feel the thrill on the body due to the favourable touch.

Moreover, *romānca* is one of the eight Sāttvika *bhāvas* and *sparsā* or touch is one of the causes of its creation. This has been noted in the Bhāvādhyāya of the NS.<sup>544</sup>

- According to Shah, the 17B verse is half given. And the second line that comes into the NS is important to interpret it which is not provided in our chapter. So she interprets the verse by assuming that line. The first line of the verse as per the NrS is *gambhīrodāttasaṃyuktānarthānsauṣṭhavasamṃyutān*. And the second line that comes in the NS is *sātopaiśca sagarvaiśca gātraiḥ sauṣṭhavasamṃyutaiḥ*.<sup>545</sup> The first line of the NS also needs to be seen, i.e. *gambhīrodāttasaṃyuktānarthānabhinayedbudhaḥ*. Possibly, it is an attempt to bring two lines together and fit them into one. Pride and conceit stated in the second line are said to be done with the *sauṣṭhava*. That's all that has happened that our writers valued the latter feature only and included it to explain how to project the serious yet illustrious demeanour. On the whole, a body that is still, not bent, easy, and even in shape is the *sauṣṭhava*. Therefore it is acceptable that the *sauṣṭhava* with pride and arrogance can be a different kind of bodily projection.

- There is only a mention of two types of *pakṣyāṅgahāras* in acting related to birds.<sup>546</sup> The types are not stated. Some of the manuscripts in the NS have similar variants.<sup>547</sup> However, it only says that birds should be acted out using different *pakṣyāṅgahāras*. It does not refer to the two categories of it.

Notably, there are two categories of birds that are named in NS as well as in the NrS; *sthūla* and *sūkṣma*.<sup>548</sup> Birds like parrots, *sārikās* have been categorized as micro birds while peacocks, storks and swans have been classified as macro. It seems that these birds have been grouped according to their size and ability to fly. Perhaps the reference to two types of *pakṣyāṅgahāras* is connected with this.

Moreover, *aṅgahāras* mentioned in the NS do not identify *pakṣyāṅgahāras*. But there are three *karaṇas* named after birds; Garuḍapluta<sup>549</sup> (eagle), Gṛdhrāvalinaka<sup>550</sup> (vulture) and Mayūralalita<sup>551</sup> (peacock). Abhinavagupta has clearly

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<sup>544</sup> NS GOS (1992)I.7.98.

<sup>545</sup> NS GOS (2201)III.25.11.

<sup>546</sup> Verse 46A.

<sup>547</sup> Ibid.III.p.278.

<sup>548</sup> Ibid.III.25.68.

<sup>549</sup> NS GOS (1992)I.4.130-131,*karaṇa* no.70.

<sup>550</sup> Ibid.I.4.134-135, *karaṇa* no.74.

stated that these should be used to act respective birds or birds in general.<sup>552</sup> Probably, this has been indicated by *pakṣyāṅghāras*. We have seen that *aṅghāras* are formed only through the combination of *karāṇas*.

- Verse 13B mentions performing details for the act of being touched. In this *sukhaṃ vāyum*<sup>553</sup> is replaced by *mukhaṃ vāyum*. Previous scholars, however, understand it in the same way as NS.<sup>554</sup> But by accepting the matter in the NrS, it can be interpreted as a gust of wind coming on the face.

- In the four types of speech acting<sup>555</sup>, the characteristic of ‘*ātmaḡata*’ is missing in our chapter. The rest of the three are explained.

2. On the whole, many social practices are seen through this chapter. One of the significant mentions is using the Svastika position in Tripatāka hands to pay homage to the *guru*. In NS MSS *ḡa* and *ma* has this usage listed under the hand gesture Tripatāka. That verse exactly matches with the NrS.<sup>556</sup>

Studies have shown that Svastika hands were used in ancient times to pay tribute to superior persons.<sup>557</sup> It was a social etiquette. Correspondingly, there are few examples from Kashmir iconography.<sup>558</sup> In that sense, the mention is vital.

## Chapter 29: Gati-pracāra

Gait is the manner of walking, and it is common in dance and drama.<sup>559</sup> In *nṛtta*, the dancer finishes her *sthānaka* and then starts the *cārī* and the again ends her *cārī* into a *sthānaka*. The *sthānaka* and the *cārī* together make the gait.<sup>560</sup>

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<sup>551</sup> Ibid.I.4.140-141. *karāṇa no.80*.

<sup>552</sup> Ibid.I.pp.,125,126,128.

<sup>553</sup> NS GOS (2002)III.25.6.

<sup>554</sup> Shah (1958)p.91; Dadheech(1990)p.73.

<sup>555</sup> Verse 57Bff.

<sup>556</sup> NS GOS (2001) II.9.33.

<sup>557</sup> Jamkhedkar, JISOA Vol.11(1977-78)pp.1-9.

<sup>558</sup> Siudmak (2013) p.67 devotees are showing respects to Buddha 2<sup>nd</sup>/3<sup>rd</sup> century AD; p.114 Cakrapuruṣa in Svastika hands as a part of Vaikuṅṡha Viṣṇu image mid-5<sup>th</sup> century AD; p.148 āyudhapuruṣa in Svastika hands in the standing image of Maheśvara/Bhūteśvara second quarter of 6<sup>th</sup> century AD.

<sup>559</sup>For gaits in Saṃskṛta plays see Vatsyayana (1981) 53; the historical continuity and existence of gait both in the traditional and/or *śāstrik* performing arts and theatre of India is notable. The *gat-nikās* and *cāla*, a stylistic manner of walking in Kathak, Beohar (2015) 106; the gait associated with animals and birds in Chhau and a typical entries and exits in the traditional theatres like Yakṣagāna and Daśāvtāra etc. can be seen from this point of view.

<sup>560</sup> NS GOS (2001)II.12.160ff.

The topic of gait is related to how a person walks on certain occasions or conditions and its imitation in the play or dance. It includes not only humans but also living creatures. Thus, there are innumerable walking styles in the real world, depending on age, country, time and culture etc., which are dealt with in this chapter. This issue of ‘diversity pervading the world’ is significant in almost every aspect of the drama. However, it has been understood that it is not possible to present or codify everything in such a way. These actions are just as natural as they are part of the cultural manners too. But a few of them may complement the theme of the plays in general, are given by Bharata that too absorbed with the style and Nāṭyadharmī convention in dance and drama.<sup>561</sup> How a character will enter the stage, move from one place to another, get up from the sitting place/position in a certain way, walk and sit or stand or sleep again. Such aspects have been considered in it. That is why Bharata discusses the seats and the sleeping positions after giving information about the gaits in this chapter. In the NrS, however, only Gati-pracāra is deliberated since the seats and sleeping positions have already been discussed in the second chapter. Of course, the entire topic is handled very briefly as the practice is generally seen in the NrS. The chapter is based on the information derived from NS.

1. In the NrS, the chapter begins with the statement that there are two types of gaits, natural and warlike, of the superior character. But, Bharata has given information about the *sthānakas* and walking speeds of the superior, medium and inferior characters.<sup>562</sup> He then explains the additional details of the gait of the superior characters. Thus the first verse in the NrS comes as an introductory verse. From then on, the gaits related to different subjects, *rasas* and situations are mentioned, which are not connected to the types of character but is a general list derived from the NS. Then the chapter ends with brief instructions on the application of gaits according to the type of the theatre, gender of the character and the interdependence of costume, gait, script/text used in the play and acting. Notably, there is no information on the

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<sup>561</sup> NS GOS(2001)II.12.

<sup>562</sup> The subject is systematically introduced in NS. After removing the *javanikā* or the curtain in the preliminaries, the characters first enter the stage where the gait relates first. Thus the entry of three men is named as Trigata. Beginning with this context, the details of what should be the position related to the gait of the superior, medium and inferior characters, how many steps should be taken and placed on the ground, the distance between the feet and what the rhythm should be, etc. are discussed. Then various gaits are stated in terms of different occasions, different kinds of people and creatures. The division of superior, medium and inferior characters is also prevalent in all the aspects discussed in the NS. It shows how the social ranking was drawn in the play.

speed related to the types of characters in the NrS. The aspect of speed/*laya* involved in the gait is reported differently.

The gaits in the two groups of situations are again divided into two types of rhythms.<sup>563</sup> The two types of rhythms are also mentioned in the NS, but the terminology is different in the NrS. In the first type, the walking speed is automatically slowed down due to various reasons quoted, so the rhythm is called *sthira*. The second type of rhythm is *śīghra* or fast. It is associated with the situations in which the walking speed increases spontaneously. In the NS, *sthira* comes as a *sthita* which is of four *kalās*.<sup>564</sup> For the second type, it is said that the speed should be *vikalā*.<sup>565</sup> The less is *kalā*, the higher the speed. The NrS presents it in a simplified manner without touching its complexities. Notably, there is no mention of medium/*madhyama* speed in the *gati* chapter of the NrS.<sup>566</sup>

2. Another small change appears in the context of the gait in secret kind of love, falling in the Śṛṅgāra sentiment.<sup>567</sup> It contains information on what kind of clothes the lovers who secretly go to meet their paramour will wear, how they will step on the ground, their body language, etc. The NS says that it should be similar to the time of the meeting; *velāsādrśa*<sup>568</sup> concerning what time of day or night the appointment is fixed. Such visits usually take place at night or later in the day. By assuming this, it is said in the NrS that lovers must be dressed in black. The common reason is that they will disappear in the dark, and nobody will notice them.

3. It is necessary to note an observation in the information about the gait of the Raudra sentiment. Almost all of this information is based on the NS. Some similar words have been used. E.g. for *piśitahasta*<sup>569</sup> the word *bahuāyudhadhara*<sup>570</sup> is used or Bībhatsa is used at the place of *nirbhatsana*<sup>571</sup> etc.

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<sup>563</sup> Verses 2B to 7A.

<sup>564</sup> MS *bha* of NS has the variant *sthira* NS GOS(2001)II.p.133.

<sup>565</sup> In the MS *ḍa* come the variant of *dvikala*. Ibid.II.p.140.

<sup>566</sup> *sthita* – four *kalās* for superior character; *madhya-2 kalā* for middle character; *druta-* one *kalā* for inferior character Ibid.II.12.9ff.

<sup>567</sup> Verses 3Bff.

<sup>568</sup> NS GOS(2001)II.12.46; Abhinavagupta commenting on this says that there should be a veil of *śīta* color/white as moon cloth in the moonlight.

<sup>569</sup> Ibid.II.12.51.

<sup>570</sup> Verse 12A.

<sup>571</sup> Ibid.II.12.53.



Apart from this, following the NS, the NrS mentions three types of gait in the Raudra sentiment: based on limb, nature and costume or ornaments or external appearance. It depicts a deformed and gross appearance with many faces, many weapons in many hands. But instead of the description of a blood-stained face/body in the NS<sup>572</sup>, the NrS describes *padmāntrāṅgadhara*<sup>573</sup> or holding a lotus-like intestine, which is distinctive. It is a part of the Raudra gait that could be presented through make-up.

This description directs our minds to Narasiṃha, an incarnation of Viṣṇu. In which Viṣṇu took demon Hiraṇyakaśipū on his lap and with the weapon of his nails tore his chest. In NS, this gait is associated with demons (*daitya* and *rakṣasa*)<sup>574</sup> which is not mentioned in the NrS. It is also pertinent to note that there is no correlation between the information given herein the NrS with the creation of the Narasiṃha image described in the VDP *khaṇḍa* III.ch.78/2. The last chapter of the VDP *khaṇḍa* III of Nṛsiṃha hymn narrates him drinking the blood of Hiraṇyakaśipū using his sharp *vajra*-like fingernails.<sup>575</sup>

Secondly, in the NS, the gait of lions, monkeys and bears are directly linked to Viṣṇu.<sup>576</sup> They are associated with Nṛsiṃha and the characters in the Rāmāyaṇa, Hanumāna and Jāmbuvant. But this gait is to be done by lifting the legs at a distance of five *tālas*, and the gait attached to Raudra is to be done in four *tālas*. Besides, it is surprising that these gaits related to Viṣṇu do not appear anywhere in the NrS.

Another notable reference comes in the Ahirbudhnya *saṃhitā*. The description of the ferocious form of Narasiṃha is praised in the deity's *mantra* and has been directly connected with *rasa*. His anger has been associated with Raudra.<sup>577</sup> This context is important. It also mentions other sentiments, e.g. his great enthusiasm is attached with Vīra, his voice with Adbhuta and his frightening form with Bhayānaka. It can be concluded that in Pāñcarātra, the tradition of narrating the form of Narasiṃha has been well established corresponding to the *rasas* uttered by Bharata.

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<sup>572</sup> Ibid.II.12.50.

<sup>573</sup> Verse 11B; MS B of the VDP III records a variant of *padmāntrāṅgadhara*, means the end of the lotus stalk is held in the hand.

<sup>574</sup> Ibid.II.12.48.

<sup>575</sup> The reference to pulling out the intestine and putting it around the neck comes in the Bhāgavata Purāṇa, canto 7.

<sup>576</sup> NS GOS(2001)II.12.155.

<sup>577</sup> 1966:54.10ff.

With all these references, it can only be said that the concerned description may have been written inspired by the form of Narasiṃha (Plate 11).<sup>578</sup>

4. In the NrS, it is said to adopt Apakrāntā *cārī* while climbing high places.<sup>579</sup> This action involves turning both thighs, lifting the foot in a contracted position (*kuncita*), and placing it on the ground. In NS, however, there is Atikrāntā *cārī* mentioned at this place which does not include the movement of the thighs but only the action of foot mentioned above.<sup>580</sup> Apakrāntā and Atikrāntā both are aerial *cārīs*.

It is followed by the gait on water and of climbing on trees.<sup>581</sup> The initial action is the same in both, i.e. *utkṣiptapadasañcārā*, which is a characteristic of Atikrāntā *cārī*.<sup>582</sup> But the subsequent lines mention the Sūcīviddha and Apakrāntā *cārī*, which, according to the NS, are related to the gait of climbing a tree.<sup>583</sup> Shah has linked it to the next gait that of an elephant which comes immediately after that in the NrS, which does not seem right.<sup>584</sup> The NS also includes Pārśvagrāntā *cārī* in this which is mentioned as the Pārśvāgata in the NrS.<sup>585</sup>

All these are meant to show symbolically.<sup>586</sup> Animals such as elephants and horses are said to have signs that are *ankuśa* and the bridle and are depicted symbolically only. The same is true of the animal gait mentioned above in NrS.

5. NS mention two types of gait associated with *kañcukī*; the gait of aged *kañcukī* and that of *avṛddha* or one who is not old.<sup>587</sup> Based on the characteristics, the NrS mentions only the gait of an old *kañcukī*.

Similarly, the NS tells the motions of three persons with physical infirmities;<sup>588</sup> of a lame person, those who are crippled in the legs, and a dwarf. In the NrS, however, the subject ends by saying that the gait of a disabled person should be

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<sup>578</sup> This motion can be used in other similar scenes which generate Bībhatsa sentiment e.g. in showing Bhīma tearing the chest of Duhśāsana.

<sup>579</sup> Verse 24B.

<sup>580</sup> Ibid.II.12.98.

<sup>581</sup> Verse 25Bff.

<sup>582</sup> Ibid.II.10.30.

<sup>583</sup> Ibid.II.12.105.

<sup>584</sup> 1961:54.

<sup>585</sup> Verses 25 and 26 do not appear in Dadheech's Hindi translation of the NrS, 1990.

<sup>586</sup> Ibid.II.12.107.

<sup>587</sup> Ibid.II.12.113.

<sup>588</sup> Ibid.II.12.132ff.

according to his natural way of walking. This information is a part of the gait of a *khañja* or a lame person described in the NS.

6. The last verse in the NrS chapter is given only in NS's *bha* and *ma* MSS.<sup>589</sup> The connection of our text with these two manuscripts is once again underlined.

### Chapter 30 – Rasādhyāya

In the NS, while explaining each *rasa* the *sthāyi* (durable states), *vibhāva* (any cause of emotion), *anubhāva* (consequents/act of indicating feelings through words, gestures and *sattva*) and *sancāri/vyabhicāri* (transitory states) *bhāvas* of that sentiment are systematically classified.<sup>590</sup> It is because the theory says that *rasa* emerges from the combination of *vibhāva*, *anubhāva* and *vyabhicāri bhāvas*.<sup>591</sup> Some of these are given in this chapter of the NrS, too; not all are provided. Also sentiments are not identified with the respective *bhāvas*. They are described briefly one after the other.

The emergence of the Hāsya, Karuṇa, Adbhuta and Bhayānaka from the primary sentiments of Śṛṅgāra, Raudra, Vīra and Bībhatsa, the colours and the deities of the sentiments are taken from the NS as it is.<sup>592</sup> The rest of the information is also very much in line with the NS. In some places, the original point has been kept the same but presented in different words. The info of Vīra is missing. In the last verse, the importance of sentiments for *nṛtta* comes to the fore. With all this in mind, some observations can be reported as follows.

**1. Śānta Rasa:** The third volume of the VDP is vital in many ways. One of the most significant of these is found in this chapter. So far, we have seen how much the NrS is based on NS. Rasādhyaya shows that the NrS has also accepted the changes that have taken place in the tradition of the NS. In the first verse of this chapter, along with the eight *rasas* mentioned in the NS, Hāsya, Śṛṅgāra, Karuṇa, Vīra, Raudra, Bhayānaka, Bībhatsa, Adbhuta, the ninth Śānta is also enumerated. And this is the key feature of this chapter. The creation of Śānta and its inclusion as the ninth in the set of the eight *rasas* is considered a significant event in the history of Saṃskṛta poetics and drama. The information that comes of Śānta is believed to be interpolated in the NS. The NrS

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<sup>589</sup> Ibid.II.p.195.

<sup>590</sup> NS GOS (1992)I.6.

<sup>591</sup> Ibid.I.p.266.

<sup>592</sup> Ibid.I.6.39ff.

is one of the early and available post-NS Samskr̥ta texts that follow the Nāṭyaśātrik tradition and provides material on the Śānta based on the interpolated information found in the dramaturgical corpus of the NS. Therefore, this issue is remarkable in determining the time of the NrS, which will be discussed at the right place. Only subjective treatment will be done here.

There are four significant points to study. One, Śānta has been declared as an independent sentiment, two, *sthāyi* of Śānta and the third and fourth points are about the colour and deity of the concerned sentiment.

- It is already noted that four sentiments are formed from the four primary sentiments. The origin of Śānta, however, does not come in this system. Therefore its independent nature has been underlined explicitly in the second verse itself. So then, the information about the formation of secondary sentiments out of four primaries begins. By accepting Śānta as an independent *rasa*, our treatise goes directly to the group of scholars who supports the presence and inclusion of Śānta beginning from Udbhata, the *sabhāpati* of Jayāpīḍa to Abhinavagupta and later.<sup>593</sup>

- According to the NrS, Śānta is produced from *vairāgya*. In NS, *vairāgya* is one of the *vibhāvas* of Śānta, and the *sthāyi* is not mentioned.

In the interpolated section of Śānta in the NS, *śama* is said to be its *sthāyi*.<sup>594</sup> But *śama* is not the part of eight *sthāyi bhāvas* listed in NS; thus, Abhinavagupta has discussed in great detail the appropriate *sthāyi* of Śānta. In it, he has taken note of the opinions of various scholars and presented his views on the subject.<sup>595</sup> Udbhata's opinion is not known. But according to his critic Pratihārendu, *śama* should be the only *sthāyi* of Śānta. According to Rudraṭa, *samyajñāna* is the *sthāyi* of Śānta. According to Ānandavardhana it is *tr̥ṣṇā-kṣaya-sukha*. Many opinions have been discussed in Abhinavabhāratī without giving the names of the scholars. One view is worth considering. It says *nirveda* should be the *sthāyi* of Śānta.<sup>596</sup> But according to Abhinavagupta, *nirveda* is not born out of *tatvajñāna*. *Nirveda* and *vairāgya* both represent antipathy from the material world. Thus *tatvajñāna* is born out of *nirveda*,

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<sup>593</sup> The enumeration verse of sentiments given in the NrS is similar to that of given by Udbhata in Kāvyaḷamkāra-sāra-saṃgraha 4.4; Abhinavagupta (10<sup>th</sup> century AD) elaborately discusses the appropriateness of accepting Śānta as *rasa*. The other critics mentioned by him who advocated the Śānta *rasa* were Śankuka, Bhaṭṭanāyaka and Bhaṭṭatota. In later scholars we have Rudraṭa (825-850 AD) and Kṣemendra also (990 AD to 1065 AD), Kāvyaḷamkāra 15.15-16, also Ānandavardhana, Dhvanyāloka, *udyota* 4.

<sup>594</sup> NS GOS(1992)I.p.326.

<sup>595</sup> For the historical review on various propositions on *sthāyins* of Śānta see Raghavan (1940) 59-90.

<sup>596</sup> Ibid.I.p.327ff.

and such a state of *tatvajñāna* ultimately attains salvation. Therefore, Abhinavagupta says that *tatvajñāna* should be the *sthāyi* of Śānta.<sup>597</sup> This entire discussion revolves around why *nirveda* cannot be a *sthāyi* and not *vairāgya*'s appropriation of becoming the *sthāyi* of Śānta. Moreover, Abhinavagupta does not give a single opinion that advocates the qualification of *vairāgya*. The debate is between *nirveda* and *tatvajñāna*. That is why it is significant that the NrS advocates *vairāgya* as the cause of the emergence of Śānta sentiment.

There seems a religious reason behind this. In Pāñcarātra theology, Kapila is considered a manifestation of Pradyumna. The back face of Vaikuṅṭha is that of Kapila. The iconographic features of Kapila are described in chapter 78/1 in the VDP *khaṇḍa* III. Some of the verses are worth noticing.

Verse 1A: *pradyumnaṃ viddhi vairāgyaṃ kāpilīm tanumāsthitam*

Verse 2B: *padmāsanopaviṣṭaś ca dhyānasammlitekṣaṇaḥ*

Verse 3B: *vāyusaṃrodhapīnāṃsaḥ padmāmkacaraṇadvayaḥ*

The final verse in the same chapter is most important.

*vairāgyabhāvena mahānubhāvo*

*dhyāne sthitaḥ svaṃ paramaṃ padaṃ tat |*

*dhyāyann athāste bhuvanasya goptā*

*sāṅkhyapravaktā puruṣaḥ purāṇaḥ ||*

Verses describe Kapila sitting in the Padmāsana, meditating, with controlled breath. Most importantly, his ascetic nature/*vairāgya* is underlined repeatedly. The chapter is named as Vairāgyarūpa-nirmāṇa. It is the influence or acceptance of Sāṅkhya in Pāñcarātra theology. It strongly represents the reason why *vairāgya* is unambiguously chosen to be the motivation of Śānta.

Moreover, Abhinavagupta refers to Ívara Kṛṣṇa,<sup>598</sup> the author of Sāṅkhya-kārika, to prove his point. In which it is said that from *vairāgya* occurs the *prakṛtilaya* from which the stage of *tatvajñāna* is formed and such *tatvajñāna* effects in salvation. *Tatvajñāna* increases *vairāgya* and strengthens it. He also refers to the opinions of Patanjali and the commentary Vyāsa-bhāṣya.<sup>599</sup> He notes that *vairāgya* is called true knowledge by Vyāsa. According to Patanjali, virtuous *vairāgya* leads from *tatvajñāna*. Against this, Akṣapāda says that after the end of false knowledge,

<sup>597</sup> Ibid.I.p.330.

<sup>598</sup> Ibid.I.p.328.

<sup>599</sup> Ibid.

*tatvajñāna* arises, which destroys the faults, i.e. creates asceticism. So it should be called *tatvajñānaja nirveda* or *tatvajñānaja vairāgya* which is the *sthāyi* of Śānta. To refute Akṣapāda, Abhinavagupta says that *nirveda* is an attitude of hatred and a consistent sadness, and *vairāgya* is the termination of passions and hatred. Śānta means where there is neither joy nor sorrow. Of course, Abhinavagupta seeks to prove his point based on Sāṅkhya, in which he concludes that *tatvajñāna* should be the *sthāyi* of Śānta.

The Sāṅkhya philosophy, its effect on the dramaturgical thought tradition percolated in NS, and the emergence of these two ideas in a different way in the NrS through Pāñcarātra theology can not be mere coincidence.

Moreover, according to the NS, *nirveda* is a *sancāri bhāva*. Also, just as *śama* or *tatvajñāna* are not mentioned in *sthāyi bhāvas*, *vairāgya* too does not appear in any of the *bhāvas* discussed in the NS.<sup>600</sup> It can be concluded that, the NrS probably presents an opinion amid many different thoughts or views on the appropriate *sthāyi* of Śānta. Notably, it has a religious current behind it. Correspondingly, Bharata has agreed to elevate any *bhāva* to the level of *sthāyi* according to the need of the play or the context of dramatic situations.<sup>601</sup> So if the authors of this chapter in the NrS think that *vairāgya* should be the *sthāyi* behind the creation of Śānta sentiment, then it should be noted that tradition has given them the freedom to propose the new *sthāyi*.

The next important information that we get here is about the colour and the deity of Śānta in which the natural is the colour, and the deity is Para-puruṣa.<sup>602</sup> There is no information in the NS about the colour and deity of this sentiment. However, according to Abhinavagupta, the advocates of Śānta changed the text in the NS from *pītaścaivādbhutaḥ smṛtaḥ* into *svacchapītau śamādbhutaḥ* and *adbhuto brahmadaivataḥ* into *vīro mahendradevaḥsyāt buddhaḥ śāntobjajodbhutaḥ*. In both cases, the NrS offers a different point of view.<sup>603</sup>

From the interpolated information on Śānta in the NS, it can be observed that it comes in the sense of a state which embraces asceticism, a *sama*/equal approach towards the world and a desire for salvation. All other sentiments merge into it, and in that state, all worldly desires become zero. The colour has been stated as natural in the NrS to show the neutrality of that sentiment. Abhinavagupta has said that Śānta is a

<sup>600</sup> For *sthāyi*, Vyabhicāri and Sāttvika *bhāvas* NS GOS (1992)I.6.17ff.

<sup>601</sup> Ibid.I.7.119ff.

<sup>602</sup> Verses 4A, 8B.

<sup>603</sup> Ibid.I.pp.292-293.

*svabhāva* or nature and all other *rasas* are *vikāras* or disorders.<sup>604</sup> Our author/s might have interpreted the colour of such a state where there is neither disorder nor desire. It must be of the natural colour because this is the state of those walking the path of salvation.

The notable difference between the NS and the Rasādhyāya of the NrS is the patron deity of Śānta. According to Abhinavagupta, Buddha is the deity of Śānta, and in the NrS, it is Para- puruṣa. In the NS Viṣṇu is the patron deity for Śṛṅgāra as also in the NrS. Since the VDP belongs to the Pāñcarātra, it is worth mentioning here that the highest form of Viṣṇu is known as Para-vāsudeva. By assigning Para-puruṣa as the deity of Śānta, it doubtlessly indicates the Para-vāsudeva, a supreme deity of Pāñcarātra. The nature of Para-vāsudeva has been understood as the epitome of calmness in the Pāñcarātra *saṃhitās*. E.g. in the Sāttvata,<sup>605</sup> Jayākhya<sup>606</sup> and Ahirbudhnya<sup>607</sup> ‘Śāntātmā’ is one of the *vibhavas* of Viṣṇu; likewise in the Lakṣmī Tantra, the two states of god has been mentioned; one is *udita*, and another is Śānta.<sup>608</sup> The dormant state is of Para-vāsudeva, and the active state is the *vyūha*. Śānta is, therefore, an important *rasa*. Its deity must be the highest form of Viṣṇu, so in the NrS Para-puruṣa symbolizes Viṣṇu as Para-vāsudeva. The NrS is following the established theology of the Pāñcarātra and re-articulating the tradition in its periphery.

Except for the differences quoted above, the rest of the verses are taken from the interpolated section of the NS.

**2. Hāsya Rasa:** It is said that *hāsya* is produced by irrelevant chatter or *asambaddhapralāpataḥ*. In the NS, *hāsa* is mentioned as a *sthāyi* of Hāsya<sup>609</sup>, and irrelevant talk comes as one of the *vibhāvas*.<sup>610</sup> The NrS also confirms Hāsya in irrelevant costumes, which also come in the NS as one of the *vibhāvas*.

It follows two divisions on Hāsya which are taken from the NS. The information of *ātmastha* and *parastha* comes in prose in the NS<sup>611</sup>, which is only converted into verse format in The NrS.

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<sup>604</sup> Ibid.I.p.331.

<sup>605</sup> 9.17.

<sup>606</sup> 1931:4.14 *śāntasaṃvitsvarūpe ca vāsudevevatiṣṭhate*.

<sup>607</sup> 1966:5.54.

<sup>608</sup> 1975:2.51; Lakṣmī Tantra has been dated to 9<sup>th</sup> to 12<sup>th</sup> century AD, Gupta (2002) Intro. XXI.

<sup>609</sup> NS GOS (1992)I.p.306.

<sup>610</sup> Ibid.

<sup>611</sup> Ibid.I.p.307.

The second division is based on how a superior, middle and inferior character should laugh. NS gives two types of laughter to each and describes its characteristics. *Smita* and *hasita* are the two types of laughter associated with superiors. Our text mentions only the first type following the NS. The second type is not stated. However, in verse mentioning the characteristic of *hasita*, NS says that the teeth should be slightly visible.<sup>612</sup> The NrS has made it the smile of a medium type of character. It states that the smile in which the teeth are visible is the smile of a medium type character.<sup>613</sup> The NS, however, does not say anything about the visibility of teeth.

**3. Śṛṅgāra Rasa:** The NrS does not state the *sthāyi* or *vibhāvas* and *anubhāvas* of this sentiment. The information about Śṛṅgāra starts from mentioning its two types. These are the same as in NS; *saṃbhoga* or union and *vipralambha* or separation.<sup>614</sup> *Vipralambha's* acting includes the *nirveda*, which is again taken from the NS. Further information, however, is important and different from the NS. However, its roots are in the NS only.

Bharata himself has mentioned that there are ten stages of *vipralambha śṛṅgāra* and ascribes it to *vaiśikaśāstrakāra* or the creator of the science of the harlotry.<sup>615</sup> Further, he adds that he will speak about it in Sāmānya-abhinaya. In the said chapter, the information is given.<sup>616</sup> These are the ten stages of love of a heroine who is in the yearning of her beloved; longing (*abhilāṣa*), thinking of a beloved (*cintana*), cherished recollection (*anusmṛti*), repeating his qualities (*guṇa-kirtana*), anguish (*udvega*), lamentation (*vilāpa*), exaltation (*unmāda*), sickness (*vyādhi*), stupefaction (*jaḍatā*) and death (*maraṇa*).

Vaiśikaśāstrakāra denotes Vātsyāyana<sup>617</sup> who have mentioned ten stages of love in Kāmasūtra. There is a difference between the stages described by Vātsyāyana and that of mentioned in the Sāmānya-abhinaya chapter of the NS. Here is the Vātsyāyana's version;

*caḥṣuḥprītir manaḥsaṅgaḥ saṅkalpotpattir nidrācchedas tanutā viṣayebhyo vyāvṛttir lajjāpraṇāśa unmādo mūrccchā maraṇaṃ iti.*

<sup>612</sup> Ibid.I.6.55.

<sup>613</sup> Verse 15A.

<sup>614</sup> Ibid.I.p.302.

<sup>615</sup> Ibid.I.p.303.

<sup>616</sup> NS GOS (2003)III.12.169ff.

<sup>617</sup> Abhinavagupta has also mentioned Kāmasūtra in his commentary on this part, ibid.I.p.303.



It is worth noting that the NrS probably draws on this information from the Kāmasūtra without taking into account the ten stages given in the Sāmānya-abhinaya chapter of NS.<sup>618</sup> Secondly, in the Kāmasūtra, these stages are related to the *nāyaka* who is in love with another's wife or a woman who is dependent on others. The steps described in the NS are related to the *nāyikā*. There is no information about this in the NrS.

However, the third of these states, 'constant remembering of the beloved', differs from the Kāmasūtra. It is most probably a reference to the third stage of *anusmṛti* given in the NS.<sup>619</sup> It seems that our author/s wrote the stages by consulting Kāmasūtra in major along with NS.

Apart from this, the characteristics of acting of *saṃbhoga śṛṅgāra* are taken from NS.

4. Karuṇa, Raudra, Bhayānaka, Bībhatsa and Adbhuta *rasa's sthāyi* are given in the same way as NS. The characteristics of how to act in these sentiments are also similar to those of NS.

5. In the last verse in this chapter of the NrS, while explaining *rasa* as the root of drama, it is said that even *nṛtta* cannot exist without *rasa*. The twentieth chapter, which deals with *karaṇas* and *aṅgaḥāras*, also concludes that *nṛtta* filled with *rasa*, *bhāva*, *tāla*, *gīta* and *kāvya-rasa* is the source of happiness and merit. It is clear from these references that the author/s of the NrS believed that *nṛtta* is the medium to express *bhāvas* and also a source of ultimate *rasa* experience.<sup>620</sup>

The dance tradition as a whole seems to be roughly divided into two parts; the NS and the NS-based post-NS textual tradition. The introduction of some new ideas seems to have taken place in later texts. The issue of the difference between *nṛtta* and *nṛtya* also needs to be looked at from this perspective. This distinction is not seen in the NS. As it is noted previously, Dhananjaya (last quarter of 10<sup>th</sup> century AD) gives us the divisions and connotations attached with the terms *nṛtta* that thrives on the *tāla*

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<sup>618</sup> Shah 1961:99.

<sup>619</sup> These two types of ten love stage also appear in later texts on eroticism. Apart from Nāgasarvasva written by Padmaśrī (1000-1500 century CE), other texts on erotic science like Ratirahasya (by Kokkoka AD 830-960), Anaṅgaraṅga (by Kalyānamalla post 10<sup>th</sup> century AD), Panca-śāyaka (by Kaviśekhara Jyotiśa) etc. have listed the ten stage as similar to that of Kāmasūtra. Nāgasarvasva, however, presents the stage given in NS. It has to be said that this subtle change noted above is seen only in our text.

<sup>620</sup> According to Dadheech here we should take *nṛtta* as *nṛtya* because Nandikeśvara etc. scholars have understood *nṛtya* as the producer of *rasa* 1990:160.

and *laya* and *nṛtya* on the *bhāvas*. This theory seems to be gaining ground in medieval times.

But we have also seen that Abhinavagupta mentions the usages of *karaṇas* in acting. As discussed elsewhere, he has described *śuddha-nṛtta* /pure dance as a category which is characterized by '*abhinayaśūnya*//absence of acting'.<sup>621</sup> But he doesn't mean or seem to say anywhere that *nṛtta* does not produce *rasa*. Dance or its various aspects is a vocabulary or technique which can be applied in multiple ways.<sup>622</sup> E.g. in any dramatic scene or an entry on stage, it is very natural for specific *bhāvas* to be incorporated according to the character and the occasion. It is equally natural to have a heroic sentiment produced in warlike dramatic scenes and some *uddhata* types of *karaṇas* are implemented. Similarly in Śṛṅgāra delicate type of *karaṇas* shall take place. Abhinavagupta has given some crucial points about *karaṇas-aṅgahāras*, *cārī* etc. and tried to convey that these pure *nṛtta* elements can produce *bhāvas*. The emergence of *rasa* is the combined effect. He gives examples from established Saṃskṛta plays. For example, in Bhaṭṭanārāyaṇa's *Veṅīsaṃhāra*, Aśvatthāmā enters in *Sūcīviddha* and *Urdhvajānu karaṇa*, or *Vatsarāja* in *Sam̐bhṛānta* in the play *Svapnavāsavadattā* of Bhāsa and so on. He also discusses *karaṇa*'s semantic actability in his critique on the first *karaṇa*, *Talapuṣpapaṭa*. The NrS is also in the tradition of this thought.

Often the nature of *nṛtta* is considered as emotionless. Following the same question, it would be appropriate to present some opinions here.

1. *Nṛtta* which involves the movement of the limbs and *hastas* etc can be called as the vocabulary or a basic neutral component. Just like 'A' is the alphabet. The same alphabet, when used in a word, helps to contribute in creating a meaning. The alphabet alone is meaningless. In the same way, when same *nṛtta* movements are incorporated in a semantic way, they also create meaning and from that, emotion or *rasa* is created.

2. Another important point is that Bharata has also given some specific names to these components which are systematically presented. And some of those names have a meaning. It also appears to have been named after the movement associated

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<sup>621</sup> NS GOS (1992) I.p.184.

<sup>622</sup> Subrahmanyam 1979: pp27.

with it. E.g. the Talapuṣpapaṭa or the Uromaṇḍala or the Gaṅgāvatarāṇa etc. The name itself gives meaning to the actual movement.

3. Even so, there are *nṛttahastas* given by Bharata separately. Combined (*saṃyuta*) and uncoupled (*asaṃyuta*) hands are fully expressive in terms of their names and formations but not *nṛttahastas*, but they do help to convey meaning if they are implemented in specific situations.

4. Another important point is that *rasa* is a higher concept. Emotions come before that. Now it is a matter of debate as to what is the effect of the pure dance and of dancing to a song or words? E.g. in Kathak there are certain compositions known as *bol* or *tukḍā*. Similarly the performance of Jatisvaram or Tillānā in Bharatanāṭyam, these are pur dances. And then there are Varṇam or Thumri performances which consist dancing on words. Does pure dance produce *rasa*? Yes, it does.

The *rasa* is going to be formed in the minds of the viewers. Artistsic presentation gives pleasure, often makes emotional. *Rasa* can be created through the performance on a story or a poem, and also through a wordless presentation. Just as when *rāga Śankara* is sung, it is expected to produce Raudra *rasa* from the words as well as from the *ālāpa* or *tāna* or *sargam* which are purely technical. The same is true of *karaṇa* and *aṅgahāra*.

So the only thing that can be said here is that *nṛtta* is a neutral component and can be used in both expressional and non-expressional way. The *nṛtta* and *nṛtya* gives us this division, that's it.

### Chapter 31 – Bhāvādhyāya

In the NS, after Rasādhyāya, there is a chapter on *bhāvas*. The same order appears in the NrS. Typically, this chapter is majorly based on Bhāvādhyāya in NS. In the NrS, verses number 54B to 57A are based on verses number 77 to 80 of Rasādhyāya in the NS and the rest of the matter is borrowed from the *bhāva* chapter of the NS<sup>623</sup>.

Bharata has given detailed information, which comes compactly in the NrS. In the NS, definitions of *bhāva*, *vibhāva* and *anubhāva* are provided at the beginning. Then after telling the types of *bhāva* that are *sthāyi*, *sancāri* and *sāttvika*, it begins to describe the *vibhāva*, the causes behind generating the particular *bhāva*, and *anubhāva* or the acting of each *sthāyi*. In the same way, *sancāri* and *sāttvika bhāva*

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<sup>623</sup> NS GOS (1992)I.7.

have been informed. The NrS starts with the *vibhāva* and *anubhāva* of *sthāyi* without the initial discussion, followed by the same kind of information about *sancāri* and *sāttvika bhāva*. The NS identifies and clearly mentions the *vibhāva* and *anubhāva* which do not appear in Bhāvādhyāya of the NrS. The NrS mentions a few of the *vibhāvas* and *anubhāvas*. Some of the original words or terms are replaced with different words. Some *bhāvas* are completely missing; however, it introduces a new *sancāri bhāva*.

In the NS, both *rasa* and *bhāva* chapters come in mixed, i.e. prose and verse format. The general practice shows that *vibhāvas* and *anubhāvas* are specified in prose, and to support these statements, the *anuvamśika*, *āryā*, i.e. traditional two-line verses in *āryā* metre are given. These *āryā* are complete in the sense that they convey *vibhāvas* and *anubhāvas* in a formulaic manner. Therefore, at some places in our chapter, these *āryās* have been taken up from the NS, e.g. of *rati*, *vismaya*, *utsāha*, *nirveda*, *glāni*, *moha* etc. Here the overall format is to give *vibhāva* and *anubhāva* in a verse of two lines. However, in some places, it is condensed in a single line verse. The first hemistich contains the *vibhāva* and the second of *anubhāva*. E.g. *sancāris* like *supta*, *vibodha*, *ugratva*, *mati*, *sandeha* etc. At few places, either *vibhāvas* or *anubhāvas* are missing. E.g. *dainya*'s *anubhāva* is not mentioned, and of *cintā*, only *anubhāva* is given. Also, some *bhāvas* are entirely missing, such as *sancāris* named *jaḍatā* and *garva* and *sāttvikas* of *sveda*, *vepathu* and *pralaya*. It is noted previously in the twentieth chapter of the NrS in which only six *sāttvika bhāvas* are enumerated; *aśrū*, *prapāta*, *romānca*, *sveda*, *spandana* and *varṇa-vinyāsa*.

Considering these collective observations, some noteworthy interpretations can be made as follows.

1. In the NS, there are five types of *krodha*;<sup>624</sup> that which caused by enemies, teachers, love, servants and lastly from some artificial reason. In technical terms, these are the *vibhāvas*. The NrS states only the first four reasons.<sup>625</sup> The fifth reason is not given. The characteristics of all four causes are shown. But just as the fifth cause is not mentioned, its features are also not provided. These characteristics are nothing but the *anubhāvas* of those causes.

The *anubhāvas*, or acting of *krodha*/anger towards the enemy and the servant, is described differently in the NrS. In the NS, frowning, crooked mouth, biting lips,

<sup>624</sup> Ibid.I.7.15.

<sup>625</sup> Verses 5B-6.

rubbing hands, touching head and chest etc., are stated to show anger at the enemy. But in the NrS, it is briefly stated that at the enemy, the anger should be uncontrolled. This is what precisely meant by all the above *anubhāvas* listed in the NS.

Acting such as insulting, reprimanding, widening of eyes are shown while getting angry at the servants. In the NrS, however, it is said that the anger directed towards the servants must be merciful. It is the complete opposite of the NS, and thus, noteworthy. This has to be seen from a religious point of view. In Vaiṣṇavas the importance given to the principle of mercy is notable. We will see more on this in the fifth point discussed further.

2. Similarly, in the case of *mada*, one of the *sancāri bhāvas*, different ways of acting are stated. This *sancāri* is produced from intoxication. In NS, it is said that there are three types of *mada* which can be shown by five ways of *anubhāvas*.<sup>626</sup> The kinds of *mada* are said to be young (*taruṇa*), middle (*madhya*) and inferior (*avakṛṣṭa*). The superior character produces *taruṇa mada*, the middle character *madhya* and the inferior character *avakṛṣṭa*. The *anubhāvas* given in the NrS are not only brief but also different from NS.<sup>627</sup> The *anubhāva* of rolling one's eyes is described as *uttama* in the NrS, *madhyama* in NS. Also, the waffle babble is the *anubhāva* of *adhama*, which is mentioned for the *madhyama* in the NrS. Also, falling and nonsensical walking come in our chapter for *adhama*, which comes in words like *āviddha gati* in the NS, concerning *uttama* and *madhyama* characters.

3. Most significant contribution in this chapter is the inclusion of a new *sancāri bhāva* titled *Krīḍā*.<sup>628</sup> It has been said that the *Krīḍā* arises from agility and joy and should be enacted in violation of the *guru's* word. In technical terminology, agility and joy are the *vibhāvas* and its acting detail is *anubhāva*. It raises some questions. Why it is that only *Krīḍā* have introduced as the *sancāri*? And what is the relevance of the *anubhāva* '*guruvākya parikrama*'? It can be construed as follows.

*Krīḍā* means to play or sport. We can sense that its *anubhāva* seems to have a somewhat negative undertone. To violate the word, order or wish of a *guru* is to disobey him, which also means to insult him. It is assumed that this insult will be

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<sup>626</sup> Ibid I.7.38.

<sup>627</sup> Verses 15-16.

<sup>628</sup> Verse 23.

inflicted by people lesser in age, knowledge, prestige etc. comparing to that of a *guru*. Many meanings can come out of this. One possibility might be as follows.

The name *Krīḍā* and the characteristics possibly represent mischief committed by behaving arrogantly. It is reasonable to wonder why a new *sancāri* named *Krīḍā* with the connotation mentioned above should have been added in the NS based material of the Vaiṣṇava *purāṇa*. Vaiṣṇava mythology can shed some light.

The Mausalaparva of the Mbh tells a story of the destruction of Yādavas. Intended to make fun of the sages that came to Dvārakā, Sāmba appears in the guise of a woman and pretends to be pregnant. Other Yādava youngsters ask sages to predict the gender of the baby. The sages come to know that this is a prank. As a result, they curse Sāmba that a pestle will be born from his belly. This leads to the destruction of all Yādavas. In later times, this story continues to appear in the *purāṇas* with minor variations. Such a version can be found in the Bhāgvata *purāṇa* in the first chapter of the 13<sup>th</sup> *skandha*. The story is as follows.

*viśvāmitro 'sita kaṇvo durvāsā bhṛgur aṅgirāḥ | kaśyapo vāmadevo 'trir vasiṣṭho  
nāradādayaḥ ||krīḍantas tān upavrajya kumārā yadunandanāḥ | upasamgrhya  
papracchur vinītā vinītavat ||*

*te veṣayitvā strīveśaiḥ sām̐baṃ jāmbavatīsutam | eṣā pṛcchati vo viprā  
aṃtarvatnyasitekṣaṇā ||praṣṭuṃ vilajjatī sākṣāt prabrūtāmoghadarśanāḥ |  
prasosyantī putrakāmā kiṃsvit sajjanayiṣyati ||evaṃ pralabdhā munayas tān ūcuḥ  
kupitā nrpa | janayiṣyati vo mandā musalaṃ kulanāśanam ||*

In this version, this prank is called *krīḍā*, which destroyed all the Yādavas. It is the significant event in the life of Kṛṣṇa after which both Balarāma and he gave up their worldly life. The connotation attached to the word *krīḍā* in the above story is the exact one that occurs in the NrS. It may not be a coincidence that insulting a *guru* is its *anubhāva*.

4. The *anubhāva* of the *sancāri* Avahittha consist covering of the whole body and dancing.<sup>629</sup> It is said in the NS that the covering of one's own body or form is Avahittha.<sup>630</sup> The NS does not mention dance. But in the MS *ā*, it is told that this *sancāri* should be enacted through the *aṅgābhinaya*.<sup>631</sup>

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<sup>629</sup> Verse 34.

<sup>630</sup> Ibid.I.7.p.368.

<sup>631</sup> Ibid.

Secondly, Avahittha is also a standing posture for women. And in the Citrābhinaya chapter of NS, it is clearly stated that in certain types of play, this posture should also be used to represent different *bhāvas*.<sup>632</sup>

5. The types of Vīra - *yuddha*, *dayā* and *dāna* appear to be significant.<sup>633</sup> As stated earlier, this portion in the chapter has taken from the Rasādhyāya of NS. According to Bharata, Dānāvīra, Dharmavīra and Yuddhavīra are the three types of *rasa-vīra*.<sup>634</sup> In the NrS, Dharmavīra is replaced by Dayāvīra. This type is also found in later texts related to drama and literature.<sup>635</sup>

Notably, there are some religious references associated with the types of Vīras. We have to constantly remember that the NrS is a part of a Vaiṣṇava *purāṇa*. It is a well-known fact that in medieval Vaiṣṇava devotional philosophy, the concept of *rasa* was considered extremely important. Specifically, in Gauḍīya Vaiṣṇava devotion towards Kṛṣṇa is perceived from the perspective of *rasa*. Rūpa Gosvāmī (15<sup>th</sup> century AD) has deliberated upon the parallelism between *bhakti* and *rasa* in his Śrī Bhakti Rasāmṛta Sindhū.<sup>636</sup> In it, he has accepted all four types of Vīras, Dharmavīra, Dānāvīra, Yuddhavīra and Dayāvīra. In it, he has given the *uddipana* (stimulants/causes/*vibhāva*), *anubhāva* and *vyabhicāris* of each of them. According to him, when the heart of a devotee is filled with compassion, and he offers his body piece by piece to Kṛṣṇa in disguised form, the devotee is known as Dayāvīra.

It is significant to find such interlinking within the religious sphere of Vaiṣṇavas. From Dhananjaya's reference, it is clear that the tradition of considering the three types of Vīras, partially different from the NS and which is also noted in the NrS, was present in the *nāṭya* and *sāhitya*. The religious-cultural implication the entire concept got later in the *bhakti* period gives us some subtle yet interesting insight towards the Vaiṣṇavite context attached to it. Of course, even if the references are periodically far away from each other, it is notable to understand the value of mercy

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<sup>632</sup> NS GOS(2003)III.25.47.

<sup>633</sup> Verse 56.

<sup>634</sup> NS GOS(1992)I.6.79.

<sup>635</sup> Dhananjaya's Daśarūpaka Ed.1941: 106 and Bhāvaprakāśana of Śāradātanaya Ed.1968:65 (13<sup>th</sup> century AD), mention three types, *dāna*, *raṇa* and *dayā*. In Viśvanātha's Sāhitya-darpaṇa (1378 AD-1434 AD) all four types are acknowledged, namely, Dānāvīra, Dharmavīra, Yuddhavīra and Dayāvīra, 3.234.

<sup>636</sup> 4.3.

in Vaiṣṇavas. The same is reflected in giving merciful treatment to servants as explained in the first point above because it is a characteristic of a Dayāvīra.

Another small but noteworthy change is that in NS above three types of Vīras are said to be proclaimed by Brahmā.<sup>637</sup> However it is not mentioned in the NrS. Now some minor observations.

1. There are few writing mistakes made, most probably by the scribe and Shah has given the suitable options in the bracket in the critical edition. In the verse of *ālas*,<sup>638</sup> the *sancāri*, the word *garbha* is the right choice in the place where the text is mistakenly written as *garva*. Also, *vṛtti*<sup>639</sup> has been written instead of *dhṛti*, a *sancāri* which seems wrong in the overall context.

2. In verse number forty of the NrS, both anger (*krodha*) and fear (*bhaya*) are stated to be created from the *vibhāva* of crime (*aparādha*). We have seen the *vibhāvas* and *anubhāvas* of anger and fear given in the current chapter of the NrS.<sup>640</sup> Aparādha is described as a *vibhāva* as it is also mentioned in the NS.<sup>641</sup> Anger, however, is not linked to Aparādha. It seems that this verse may have been inserted later.

In the end, it can be said that the two chapters of *rasa* and *bhāva* have to be considered together. Only then the complete knowledge of each *rasa* can be obtained. In this chapter, we get the information of the *sthāyi bhāva* attached to each *rasa* which could not be found in the *rasa* chapter.

### Chapter 34: Nṛttasūtra

This is the last chapter of the NrS. Looking at the content of this chapter, it falls into four parts. The first part tells the myth of Viṣṇu's killing of Madhu and Kaiṭabha. The second part speaks on the origin of *nṛtta* through a dialogue between Lakṣmī and Bhagavāna concerning the story. Then the third part is the transfer of *nṛtta* from Viṣṇu to Brahmā and from Brahmā to Rudra. And then comes the last piece in which the adoration and auspiciousness of *nṛtta* is narrated.

1. In the NS, the myth of *nātyotpatti* appears in the first chapter. The story here has nothing to do with that of NS. However, in NS, the destruction of Madhu-Kaiṭabha by

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<sup>637</sup> In fact he is the originator of entire Nāṭyaveda.

<sup>638</sup> Verse 18A.

<sup>639</sup> Verse 22A.

<sup>640</sup> Verses 5, 9.

<sup>641</sup> NS GOS (1992)I.p.347.



Viṣṇu comes as the myth of the origin of *ṛttis*.<sup>642</sup> In the NrS, however, Viṣṇu is established as the creator of the entire *nṛtta*.

It naturally reduces the significance of Śiva that we find in the NS tradition in this regard and thus the knowledge of dance is stated to be transmitted from Viṣṇu to Brahmā and then from Brahmā to Śiva. In addition to this, it is said that Śiva performs *nṛtta* as an offering to Viṣṇu which is not unanticipated as the NrS is part of a Vaiṣṇava *purāṇa*.

2. Viṣṇu tells Lakṣmī that the devotees will worship him with the *nṛtta* created by him. Apart from this, the importance of the donation of *nṛtta* has also been mentioned.<sup>643</sup> This reference supports the religio-cultural tradition of temple dances presented as offerings to god and can be taken as mythological reasoning behind the ritual of *nṛtta*.

3. One aspect mentioned in the chapter sheds light on the social and cultural situation of the time. While explaining how great the donation of *nṛtta* is, it is said that one who worships Viṣṇu with songs and instruments along with dance gets the fruit of *yajña*. Following this, it has been stated that the business of *nṛtta* is immoral, and *kuśīlavas* etc., who do business of dance should be avoided.

In the *smṛti* literature, *kuśīlava*, *cāraṇa*, *śailūṣa*, *jāyājīva* etc. are considered as inferior in different contexts.<sup>644</sup> These artist communities are counted in the *śūdra* class in Amarakośa.<sup>645</sup> In the NS, however, it is said that an artist who knows the principles of instrumental music and is an expert in it is known as *kuśīlava*.<sup>646</sup> The reference from Arthaśāstra is significant. It says that along with prostitutes, *vāgajīvina* (buffoons), *plavaka* (rope dancer), *kuśīlava* and *cāraṇa* (wandering bards) etc. are obliged to report about their daily earnings to the superintendent.<sup>647</sup>

Also it should be understood that these communities were more connected to popular art. Since the dance performed in the temples is a ritual, the initiation and acquisition of the required defined knowledge/*śāstra* from a *guru* within the organised framework was an essential part of it. Being a ritual, it would carry a value of

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<sup>642</sup> NS GOS (2003)III.20.2ff.

<sup>643</sup> Nīlamata Purāṇa also gives similar reference, Ed.Ghai (1968) verses 224, 731, 759, 795.

<sup>644</sup> Manusmṛti 3.155, 4.214, 8.65,362, 9.225 etc.

<sup>645</sup> 2.8.1419ff; Tripathi (1988) 143.

<sup>646</sup> NS GOS (2006)IV.35.22.

<sup>647</sup> Ch.XXVII.

auspiciousness. So to worship Viṣṇu through art, the NrS indirectly refuses to do it from anyone else as *nṛtta* in this context is considered an offering and not a vocation.

4. Another significant point that can be understood is in the context of the last verse in the chapter.

*etattaduktam tava nṛtta śāstram | samāsato lokahitāya rājan ||*  
*nṛttena yatnaḥ puruṣeṇa kāryo | lokadvayaṃ jetumabhīpsatā vai ||*

Mārkaṇḍeya concludes by saying that a man should dance/*nṛtta* so that he can win both the worlds. It takes us to the context of the question in the first chapter of this volume. Vajra asks Mārkaṇḍeya how a man can be happy in this world and the next. This question is the seed of this *khaṇḍa* III. The ending verse of the NrS is the answer to this question in its way.

5. Moreover the myth is extremely important to comprehend the religiosity of an entire NrS.

The writer/s of the VDP *khaṇḍa* III methodically approaches the established science of *nṛtta* to accomplish the goal of converting it into the religious art of Vaiṣṇavas. Crediting the origin of an act, object, or any form of knowledge to the chief god of the faith through the myth of killing demons or performing some miracle is the conventional technique followed in the ancient Indian sciences and mythology. Pronouncing the absolute authority held by *śāstras* through their divine origin and connecting the discourse with it is the way of ancient scholars to make their efforts genuine, official, and acceptable. This method is the natural way to merge the developments with the omnipresent flow of tradition. The mythology related to the creation of *nṛtta* offers a valid substitute to the Śaivite origin of *nṛtta* claimed in the NS. The act is indeed inspired by the ‘religious need’ of the time.<sup>648</sup> The attempt to make it appear as the whole organic creation by initiating a parallel Vaiṣṇava tradition of *nṛtta* is indeed perceptible.

Though NS narrates a similar story through which it credits the formation of *nṛttis* to Viṣṇu, it can be surmised that our text demonstrates the diversification of the tradition laid down in the NS. The author/s quite conventionally articulated the myth

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<sup>648</sup> The ongoing religious rivalry in early-mediaeval Kashmir is realistically narrated in the Āgamadāmbara of Jayantabhaṭṭa (contemporary to Avantīvarman’s son Śamkaravarman AD 883-902) of Kashmir. We have noted it in the introduction of the thesis; also see Sanderson:2009.

of the origin of *nṛtta* as it entered the periphery of Vaiṣṇava belief to achieve its religious motive.

The myth of Madhu and Kaiṭabha was prevalent and important among Vaiṣṇavites because it is connected with the fundamental concept of the ‘creation of the world.’<sup>649</sup> The first *khaṇḍa* of the VDP offers an alternative version of the myth, different from the NrS. Here, Madhu and Kaiṭabha take birth from drops of the sweat of Brahmā at the time when he was absorbed in the studies of Vedas. The arrogant duo steals the Vedas and Brāhmaṇas. Thus Viṣṇu in the form of Hayaśīra goes to the netherworld and brings back the Vedas. By this act, he becomes the Jagadguru.

Further, the god bears two bodies; Viṣṇu and Jiṣṇu who fight with Kaiṭabha and Madhu, respectively. After their defeat by god, the earth becomes Medini, and god in the form of Varāha lifts her on the tusk. In the end, Madhu and Kaiṭabha both go to the Viṣṇuloka permanently.

There are no details of the fight between two rivalries, an essential element for the origin of *nṛtta*. That peculiar feature occurs in the version of the NrS, which is anyway has been taken from the NS.

Based on the references it can be said that the myth in the NrS stands upon two sources, the Mbh and the NS.

### - The Myth as Narrated in the NS

After bringing down the universe into a single ocean and reducing the creation by his *māyā*, Bhagvāna Acyuta was slumbering on the bed of the snake. At that moment, Madhu and Kaiṭabha, infuriated with pride in their power, provoked god at once for a fight. After rubbing their arms, the demons battled the eternal god Bhūtabhāvana with their fists and thighs. While doing so, the two parties also insulted each other with harsh words by which the ocean shook. Hearing to aggregating dialogue, Brahmā asks Viṣṇu whether it is the Bhāratī *vṛtti*. He then requests Viṣṇu to kill both the demons. Further, the text says that Viṣṇu with *śuddha* and *vikṛta aṅga* along with *aṅgahāra* vehemently fought the demons. His feet on the ground created tremendous

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<sup>649</sup> The reference from Ahirbudhnya *saṃhitā* has to be considered as the myth also occurs in the text. Here while describing the furious appearance of Viṣṇu, the text mentions the Ālidha position adorned by him, which is one of the six male *sthānas* mentioned in NS. It shows how the religious literature of Pāñcarātra, not just *saṃhitās* but *purāṇas* too were articulating the same myth, Ed. Krishnamacharya (1966) Adhyāya 41.42; Moreover there are sculptural specimens found in early-mediaeval Kashmir (Plates 8 and 20).

pressure on the earth from which the Bhāratī (*bhāra* means weight) style was produced. By the twang of his bow named Śāraṅga, which was intensely dazzling, firm and by an excess of *sattva*, the Sāttvati was born. When the god moved sportively with various *aṅgahāra* and tied up his *sikhā* the Kaiśiki was made. Similarly, from multiple techniques of individual combats which were full of vigour and exhilaration and involved various *cārīs*, the Ārabhaṭī was created.

### **-The Mbh Version**

The version of the NrS is closer to the Mbh. There are interesting anecdotes mentioned in the Mbh that clarify the myth's importance in the Pāñcarātra tradition. The story occurs in the Śāntiparva (section 348)<sup>650</sup> unfolded through the dialogue between Janamejaya and Vaiśampāyana when the former asks for what reason Harī appeared in the form of Hayaśīra.

In the beginning, Vaiśampāyana explains the creation of the world from Vaiṣṇavite point of view. It states that Brahman/principle of creation arises from the primaeval darkness and develops the idea of the universe and dons the form of Puruṣa. Such Puruṣa is called Aniruddha who is otherwise known as Pradhāna. He is Harī himself, in the *yoganidrā* thinking about the creation of the universe. At this stage, Harī recollects his attributes which gives birth to four-faced Brahmā/Hiraṇyagarbha, representing the consciousness of Aniruddha, who commences the creation of the world. Then the actual story begins. On the primaeval lotus, Nārāyaṇa casts two drops of water.

As he puts his eyes on those two drops, two demons sprang upon the command of the lord, Madhu, made up of *tamas* and Kaiṭabha, of *rajas*. The duo suddenly seizes four Vedas from Brahmā and quickly dives at the bottom of the ocean. Then Brahmā, in great grief, says to the lord that ‘Vedas are my great eyes, strength and refuge. Without them, how shall I succeed in my incredible creation?’ He sings hymns in honour of Nārāyaṇa. In the end, he says that ‘the Vedas are my eyes. Due to this, I transcend time itself. Those Vedas, which constitute my eyes, have been taken away from me. I have, therefore, become blind. Awake from this Yoga sleep. Give me back my eyes.’ Then the lord with the equine head proceeds to the netherworld. Adopting a voice controlled by the rules of the science called Śikṣā, he

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<sup>650</sup> Ed. Ganguli, 1891.

begins to utter loudly Vedic mantras. With distinct pronunciation, he reverberates through the air sweetly. The sound of his voice fills the nether region from end to end. Distracted demons leave the Vedas and approach the sound. Meanwhile, the lord as Hayaśīra takes up the Vedas and gives them back to Brahmā. Later, after not finding the Vedas where they have previously left, the demons return to the primaeval lotus. They see the great being, the original creator, staying in the form of Aniruddha of fair complexion endued with a splendour resembling the moon. Beholding the lord thus laying, the two foremost of demons roared out a loud laugh. Endued with the attributes of *rajas* and *tamas*, they said.—‘This is that ‘Being’ of white complexion. He is now laying asleep. Without a doubt, this one has brought the Vedas away from the nether region. Who is he? Why is he thus asleep on the hood of a snake?’ Beholding the two foremost of *asuras* prepared for the battle with him, Nārāyaṇa also set his mind to gratify their desire. Thereupon an encounter takes place between them. Nārāyaṇa slays both of them. Hence he came to be known by the appellation of Madhusūdana. Supported then by Harī and aided by the Vedas, Brahmā created all the worlds with movable and immovable things. Once more, however, Nārāyaṇa assumes the original form for the sake of causing the religion of *pravṛtti* to flow in the universe.

Here are a few observations.

1. The reference to the *śayana* form of Viṣṇu to Aniruddha is significant. This mention directly associates the story with the Pāñcarātra theology.
2. The *guṇa* attribution of the demons is found in the NrS as well. The attribution of Vedas as Brahmā’s eyes and his blindness due to laundering of Vedas occur in NrS too.
3. The provoking speech of demons is the source of the creation of the Bhārātī *vṛtti* explained in the NS. Interpreting the fighting movements of Viṣṇu as *aṅgahāras* is the idea introduced in the NS.
4. The *pravṛtti* and *nivṛtti dharma* represents the two contrasting religious paths. *Pravṛtti dharma* is the path for householders living a worldly life and performing all kinds of rituals, consistent with the Vedas and also with *paurāṇika* religion. The *atarvedi* and *bahirvedi* or *iṣṭa* and *āpūrta* philosophy described in the first chapter of the VDP *khaṇḍa* III is in line with the *pravṛtti dharma*. The idol worship, temple construction, fasts, vigils, pilgrimage etc., entails the *pravṛtti mārga*. The VDP *khaṇḍa* III also is about the *pravṛtti dharma* preached for an ideal Vaiṣṇava king.

When Vajra asks Mārkaṇḍeya that if god is everywhere, then what is the need for invocation?<sup>651</sup> Mārkaṇḍeya then explains the importance of idol and its worship to the ordinary person. Further, he goes on to say that one should have knowledge of both the paths, *jñāna* and *kriyā*, because when both are done without any expectations, they lead to salvation/*mokṣa*. *Pravṛtti* and *nivṛtti dharma* can also be thought of from the perspective of *jñāna* and *kriyā*. On the one hand, the attainment of Viṣṇuloka and, on the other hand, salvation, these two are ultimate achievements considered in the VDP *khaṇḍa* III. In this, the importance of *pravṛtti dharma* has certainly been presented with the highest intensity.

However it also underlines one fact that even through *pravṛtti* one can achieve the ultimate union with Viṣṇu that is *sāyujya* which is the highest achievement for *sāttvatas*.

On this light the significance of the myth of Madhu and Kaiṭabha for the origin of *nṛtta* is pivotal since Viṣṇu killed the demons and eventually world came into existence by Brahmā, ultimately to bring the religion of *pravṛtti* in this world. The entire discussion directs us towards one significant characteristic of the NrS. NrS, the text which is devoted to *nṛtta*, even if it is heavily sourced from NS, the episode of the origin of *nṛtta* plays an important role. The myth becomes an ultimate solution to inscribe the Vaiṣṇava sign on the entire tradition. Myths are flexible and interpretative. One can shift the context, from one myth or text to other, from one belief to other, from Śaiva to Vaiṣṇava viewpoint. The adjustment usually ensues by giving the lower position to other gods. Gradually these perceptions get established and strengthened. When one shifts the tradition's origin within religious streams, the fundamental knowledge written under it also gets the new premise. The NrS was such an attempt to reinvent the course of the tradition. The Vaiṣṇava origin of *nṛtta* in the NrS is the Vaiṣṇavisation of the entire tradition.

#### **IV.5. Dance as Seen in the Rituals of the Installation of an Image of Viṣṇu in the VDP *Khaṇḍa* III**

The Pratiṣṭhā chapters of the VDP *khaṇḍa* III describe the ritual procedure of installing an idol of Bhagavān Vāsudeva. Here is the process in brief.

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<sup>651</sup> VDP III.108.

The section begins with the chapter of Śalyodhhāra (ch. 95), which provides the knowledge of eight faults that would cause horrific results in the temple building if not taken care of properly. Gods cannot be installed in such *vāstu*. Then the text narrates the Kālanirdeśa (ch.96), the characteristics of finalizing the auspicious time according to the planets. In the first verse of the next chapter of Dikṣā (ch.97), Vajra asks Mārkaṇḍeya ‘by which procedure is the installation to be done?’ The sage goes on to narrate the ritual of the initiation of *yajamāna*/a host. In the end, he says that the installation should be done on the seventh day from initiation. The next chapter is about the placing the four *torāṇas* or arched doors around the *adhivāsana-standīla* or the altar of *adhivāsana* made for preliminary consecration of the image.

Further, the procedure of preparing *arghya*, *pādya* and *pancagavya* (ch.99) is mentioned. The next chapter is about the *arcā-śauca* or the purification of the image with 21 various substances and *mantras*. Chapter 101 describes the *adhivāsana* or the ritual of requesting a divinity to dwell in an idol with various *mantras* and offerings. Further, in chapters 102 to 106, various gods have been invoked with reciting respective *mantras*. Then chapter 107 is about the awakening of Vāsudeva. It mentions the *mantras* involved in it.

The next chapter explains the reasons for invocation in answer to the question of Vajra that when god is in everything, why should invocation be done? His answer is insightful in terms of understanding the philosophy behind idolatry. Mārkaṇḍeya says that the invocation and the worship of the omnipresent are only for self-satisfaction. He further talks on the *parā-aparā* forms of god by giving significance to the material manifestation. In the end, he says that both *jñāna* and *kriyā* paths lead to salvation.

Chapter 109 deliberates the procedure of Vaiṣṇava *homa*. The name of the subsequent chapter is Pratiṣṭhādhyāya, the process of the actual installation of god. Here ends the seven-day procedure of *pratiṣṭhā*.

It follows the information of the great bath of Śrī Viṣṇu (ch.111), the offering of *bhoga* (ch.112), the *madhuparka* ritual (ch.113), making an offering to god (ch.114), the worship of *sāttvatas* (ch.115), the procedure of abandoning the *torāṇas* (ch.116), the details of the procession (ch.117) and the worship of incarnations (ch.118).

Such is the disposition of installation and post-installation ceremonies in brief. The result of careful execution is the attainment of an ultimate unification with Viṣṇu

or the place in *viṣṇuloka*.<sup>652</sup> The chanting of various Vedic, Vaiṣṇavite *mantras* along with the *Puruṣasūkta* is also mentioned.<sup>653</sup>

Now let's go through the involvement of dance along with singing and musical accompaniment in the installation rituals:

1. A vital reference comes from the *Toraṇādhyāya*. The section speaks about the assigned places of religious masters who lead the ritual. It includes *kalpaka*- the writer of rules of rituals; the *sāttvata* – an archaic designation for the person who follows the *bhāgavata* cult, here *pāñcarātri*; and a *yajamāna*- the host. The associates also comprise experts in four Vedas. In this, *Sāmavedin* takes place on the east of the *adhivāsana* altar facing the west. On his right, the flutist and in the south, the reciter takes place. At his north, the singer and at the back, it is noted that *vādanaka-nartaka* should take their positions.

In the ceremony the *Sāmavedin* is leading the set of artists which also include dancers because he is the master of an ancient most form of music. In the NS, *Brahmā* compiles *Nāṭyaveda* out of four Vedas in which he takes *gīta* from *Sāmaveda*. *Sāma* is the Veda of notated melodies of chants and is considered as the root of *Gāndharvaveda*.

One thing need to be noted here that the chapter writes *nartaka* and not *nartakī*. It directs towards the presence of a male dancer or a dance master in the ritual.

2. The whole purification ceremony (ch.100) is accompanied by the musical instruments pronouncing the word 'victory'.

Then *adhivāsana*, or initiating a divinity to dwell in an idol, contains the detailed preparation of a bed, making of seven-headed *Ananta* snake resting on it and the *mantras* to evoke the gods. The worship goes on by placing knees on the ground uttering '*āgataḥ bhagavāna*' followed by the sound of the conch, drums and the pronouncement of the word 'victory'. At the end the text says that,

*ijyāhomau tu kartavyau pratyahaṃ tv adhvāsate | pūjanaṃ gītanṛttaiś ca pratiṣṭhā  
yāvad āgatā ||*

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<sup>652</sup> The ending verses of Chs.111, 112, 113, 114, 115, 116.

<sup>653</sup> Chs.109, 110, 111.



It means that till the installation is done, the worship is to be offered with singing and dancing/*nṛtta*. The question of who would perform has been answered in the previous chapter of *arcā-śauch*.

*Vāditraśabdair jayaśabdamiśrair nṛttaist athā bhūpa varāṅganānām /  
śauce nivr̥tte tv adhivāsanaṃ vai kāryaṃ surārcāsu yathābhīdhāsyē ||*

It informs that beautiful women should dance during the period of *adhivāsana*, which, according to chapter 96 of *Kālanirdeśa*, would last for one year or six months or a fortnight or for twelve nights or a week or three days or one day and one night. The songs, dances/*nṛtta* etc., were the essential features of *adhivāsana*.

3. Then chapter 110 is *Pratiṣṭhādhyāya* says that on the day of installation, the lord should be awakened with conch-shell, drum and other musical instruments. Also, while placing the lord on the pedestal, the lord's name is to be spoken; loudly shouting the word 'victory' along with musical instruments and chanting of 'om namo bhagavate vāsudevay'.

4. In the *Bṛhat-snapana* at one point, it says that one, as per the capacity, one can offer thousand or eight hundred or five or four hundred or one hundred and eight or twenty-eight or eight *kalaśa*, filled with a set of herbs. These should be offered with the big sound of conch-shell, musical instruments and with 'be victorious' words of bards and the auspicious dances/*subhagānartiten*.<sup>654</sup>

5. Then, *bhogadāna* or an offering of *bhoga* / various substances for pleasure takes place. After everything has been offered, the lord is to be worshipped with *tantrivādya* / stringed instruments and sounds of conch and drums. This consists of 'subhagāgīten' that is the singing of auspicious songs.

6. In the *Ijyādhyāya* also the worship of the lord with songs, instrumental music and dancing/*nṛtta* is mentioned.

7. Another important ritual is designated in chapter 115 of *Sāttvatatejādhyāya* or the worship of *sāttvatas*. After offering gold, garments, and a vessel full of clarified butter

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<sup>654</sup> Nilamata Purāṇa Ed. Ghai (1968) 887 - *tatorcāsānāpanaṃ kāryaṃ kalpaśākhāvidhānataḥ /  
punyāhagītaghoṣeṇa subhagānartīnena ca||*

to each of the *ṛtvijas*, the dinners are arranged for *brāhmaṇas*. While they are having their dinner Śrī Bhagavān Māhātmya that is the greatness of the lord is to be narrated/recited. Then the host eats his oblation. The vigil is to be followed in the temple of god by participating in songs, dances/*nṛtta*, instrumental music, and listening to the sacred books.

8. Chapter 117 is about the Yātrāvidhi that is the procedure of the procession. It contains the bringing of the pitcher filled with the water to the temple with the sounds of musical instruments and dancing. The bathing ceremony is also accompanied by dances/*nṛtta*, instrumental music, and songs. It also says that from the next day onwards, the performances by *naṭa-nartaka* (actors-dancers), *nartaki* (female dancers), *malla* (wrestler), and *indrajālika* (magician) is to be organized. Additionally, the text says that even the spectators also get the *śreya* or benefit of the ongoing pious activity.

This is how the dances are mentioned in the rituals of an installation of Vaiṣṇu in the VDP *khaṇḍa* III.

The above dance references in the Pratiṣṭhā-kalpa represent the last stage of the plan of Vaiṣṇavisation of the tradition, of *nṛtta*. First, a systematic background of the implications of various disciplines has been created and explained using pedagogical logic, then the required elements are embedded in the technical-mythological data and then the ritual application is revealed.

The temple religion had two characteristics, one that would deal with the rituals inside the sanctum and the second, organizing festivals outside of it. Some of the theories mentioned in the methodology chapter are important in understanding the inter-disciplinary nature of temple ceremonies. Above references and the entire liturgical design display its close affinity with the pattern that has been documented in the *kriyāpāṭalas* of *āgama* or *saṃhitā* literature. *Āgamas*, both Śaiva and Vaiṣṇava, contain the iconographical and architectural instructions along with few vague references to dance and music as a part of the elaborate temple ritual.

It can be inferred from the NrS and the above references that the VDP *khaṇḍa* III is the systematic expansion of the cultural material of *āgamas*, especially of music and performing arts which are not explained in detail in the *āgamas* but are essential in the liturgical program. It targets the religious involvement of artists, like musicians,

singers, dancers, painters and sculptors, in the congregational formation of temple religion. Thus the ritual involvement of *nṛtta* becomes clearer.

An exquisite specimen of high relief black stone sculpture of Viṣṇu Śeṣaśāyīn (AD 900) referred to in the introduction sums up the entire discussion (Plate 4). The six-armed deity is attended by four women. One is dancing accompanied by the group of four musicians in front of Viṣṇu who is seated with legs spread on the serpent coil. The panel represents the core idea of the VDP *khaṇḍa* III.

## Chapter V: Analysis of Chapters 32 and 33

### V.1. Introduction

Chapter number 32 and 33 of the VDP *khaṇḍa* III are named *Rahasya mudrā* and *Nṛttaśāstra mudrā*. These chapters occur just before the last 34<sup>th</sup> chapter in the section of the NrS. In both the chapters, the technical instructions for the physical execution of *mudrās* have been given.

The *Rahasya mudrā* chapter is in prose and consists of gestures of syllables, Vaiṣṇava deities, their emblems, vehicles, attributes etc. along with the gestures for five elements, sun and moon and Veda-vedāngas. The *mudrās* given in this chapter are:

#### V.1.1. Summary of Chapter 32: *Rahasya Mudrās*

The chapter begins by declaring that ‘now I shall explain the *mudrāhastā*.’ The summary is as follows.<sup>1</sup>

1. The *oṃkāra* When the left forefinger is curved on the left thumb, it is called as *oṃkāra*.

2. The *Varṇākṣara*:

- When all the fingers beginning with the thumb curved one by one in the middle of the palm, they form the *mudrās* for अ or *a*, इ or *i*, उ or *u*, ए or *e*, औ or *o*. And when the above fingers are extended one by one (beginning with the thumb), they form the *mudrās* for आ, ई, ऊ, ऐ, औ or *ā, ī, ū, ai, au*.

- The *Mukula* is अ or *aṃ* and *Mukula-viśeṣa* is अः or *aḥ*.

- Group of क / *ka* syllable: When the forefinger of the other hand touches the root of the thumb, it is क *varga*.

- Group of त / *ta* and ब / *ba*, व / *va*, श / *śa*, त / *ta*, य / *ya*, प / *pa* syllable: When the forefinger touches the lowest line of the thumb, it forms त *varga*. When the forefinger touches above the lowest line, it creates *mudrās* for ब, व, श, त, य, प *varga*. When the

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<sup>1</sup> The details of *mudrās* given hereafter are not the word to word translation but a summary. The critical edition and the identification by Shah have been followed. The comments are noted in the analysis section.

forefinger is put on the first phalange of the thumb, it creates the gestures for प or य *varga*, and when forefingers touch the foremost or tip of the thumb, it is श *varga*.

- When a middle finger touches the nail (of the thumb), it is र/ra, ह/ha, क्ष/kṣa *mudrās*.

### 3. *Varṇākṣara* and the Patron *Vyūha* Deities:

- ॐ is Vāsudeva.

- ॐ is Saṃkarṣaṇa.

- ॐ is Pradyumna.

- ॐ: is Aniruddha.

### 4. Anjali is for Puruṣa.

### 5. Insignias of *Vyūha* Deities:

- When the backside of two palms touch each other in such manner that little finger touches little finger, forefinger to forefinger and thumb to thumb it form Tārṅṣya.<sup>2</sup>

- When in the Patāka the tips of fingers are bent it creates the Tāla *mudrā*.<sup>3</sup>

- When the thumb is extended transversely, it makes Makara *mudrā*.<sup>4</sup>

- When fingers are bent, it is an Ardhaçandra *mudrā*.

### 6. Attributes of Viṣṇu

- When in Śikhara, fingers are touched to the little finger and thumb is joined, it becomes śaṅkha.

- When fingers touch one another in two अःकार *mudrās*, it is known as the Padma.

### 7. The crooked thumb is Lakṣmī.

### 8. Viṣṇu on Śeṣa:

- When in Makara *mudrā* fingers are extended, it is called Śeṣa.

- When the Śikhara is placed on the Makara, it becomes Bhogaśayana.

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<sup>2</sup> It is the emblem of Viṣṇu.

<sup>3</sup> An emblem of Saṃkarṣaṇa.

<sup>4</sup> An emblem of Pradyumna.

### 9. Viṣṇu on *Garuḍa*:

- In the अःकार *mudrā*, when the middle finger is drawn-out, it is called *garuḍa*.
- In the *mudrā* mentioned above, when the extended middle finger is clasped in Śikhara, it is known as *Garuḍavāhana*.

### 10. Attributes of *Vyūha* Deities:

- When the tips of two middle fingers and two thumbs are attached, it forms *cakra*.
- When two *Kapitthas* are placed on each other and positioned under the chin, it becomes *gadā*.
- When in *Kapittha*, the middle finger is curved, it creates *hala*.
- The gesture of *Karkaṭaka* is *musala*.
- When in *Kapittha*, the middle finger is bent downwards, it becomes *carma*.
- When the fingers are touched at the back of the *Kapittha*, it forms *khaḍga*.
- When in Śikhara, the middle finger is bent downwards, it creates *dhanu*.
- Detaching the joined forefinger, middle finger and thumb forms *śara*.
- When the little finger is gathered in the *Mukula*, it makes *kaustubha*.
- Two separated Śikharas creates *vanamālā*.

### 11. *Vibhavas* of Viṣṇu:

- When two distinct अःकार *mudrās* touch each other, it creates *Nṛsimha*.
- In Śikhara, the little finger extended downwards makes *Varāha*.
- The *mudrā* of ३ is *Hayaśira*.
- The *mudrā* of ॐ is *Vāmana*.
- The *vitasti*<sup>5</sup> is shown by expanding the little finger and thumb is known as *Trivikrama*.
- *Ardhacandra* is *Matsya*.
- When the curved *Patāka* is shown facing downwards, it creates *Kūrma*.
- When the little finger is stretched in Śikhara, and the thumb is turned upwards, it is known as *Haṃsa*.
- When *Patāka* is arched at the palm's centre, it forms *Dattātreyā*.
- *Kapittha* is for *Paraśurāma*.
- For *Dāśarathi*, two Śikharas are joined.

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<sup>5</sup> The span of twelve *aṅgulas*.

- Patāka is for Kṛṣṇa.
- Tripatāka is for Baladeva.
- Śikhara is for Viṣṇu.

#### 12. Five Elements:

- Patāka lying on the back is for Pṛthvī/earth.
- When the thumb is extended in the arched Patāka, it is *toya*/water.
- When the tip of the thumb rubs over the nails of fingers, it becomes *agni*/fire.
- Moving Patāka is for *vāyu*/wind.
- In an oblique Muṣṭi, when the forefinger is extended, it makes *antarikṣa*/space.

#### 13. The Solar and Lunar Gestures:

- When two *vitastis* are joined, it makes *arka*.
- When the ring finger is half bent, it creates *candra*.

#### 14. Other Gods:

- In Mukula, when the forefinger and middle finger are stretched, it makes Nara-Nārāyaṇa.
- When in the above gesture, the ring finger is also extended; it signifies *triguṇas* of Sattva, Rajas and Tamas as well as Brahmā, Viṣṇu and Maheśvara.
- Spreading the fingers of the left hand and putting the right hand on it similarly creates Kapila.

#### 15. Veda-vedāṅgas:

- When four fingers are stretched, and a thumb is curved at its root, it makes the gesture of four Vedas.
- To show Ṛgveda little finger is extended.
- Along with the gesture mentioned above, when *anāmikā* or the ring finger is extended, it is Yajurveda.
- When four fingers are stretched along with the thumb, it makes Sāmaveda.
- When all the fingers are tied together and move towards the middle of the palm, it creates Gāyatrī.
- In the Sāmaveda gesture, when the fingers are facing downwards, it forms Śikṣā.
- When the above gesture turns to the south, it makes Kalpa.

- When the forefinger and a thumb are joined, it is Vyākaraṇa.
- In the Śikhara, when the thumb touches the middle of the forefinger, it forms Nirukta.
- Khaṭakāmukha is Jyotiṣa.
- Downward Khaṭakāmukha is Chandoviciti.

The chapter ends with a verse in which Mārkaṇḍeya says to Vajra that I have told you these Rahasya *mudrās*. Hereafter I shall speak about the *sāmānya mudrās* for your knowledge.

### V.1.2. Summary of Chapter 33: Nṛttaśāstra *mudrā*

The 33<sup>rd</sup> chapter contains more than hundred *mudrās* of mixed affiliation mostly of Śaiva-Śākta, Vaiṣṇava and Saura sects. The chapter is composed in verse format, total 126 in number. The *mudrās* cited in this chapter are:<sup>6</sup> 1.Bhasma, 2.Linga 3. Jaṭā 4. Netra 5. Śaśānka 6. Govṛṣa 7. Paryasta 8. Paṭṭi 9. Dikṣā 10. Ananta 11. Dharma 12. Jñāna 13. Vairāgya 14. Aiśvarya 15. Padma 16. Sakala 17. Niṣkalarūpiṇī 18. Devī 19. Śaktyākāra 20. Skanda 21. Vighnarāja 22. Śakra 23. Hutāśana 24. Virūpākṣa 25. Vāruṇī 26. Mārutī 27. Kauberī 28. Isānī 29. Brahmaṇa 30. Anantabhoga 31. Vajra 32. Daṇḍa 33. Khaḍga 34. Patākā prasṛta 35. Gadā 36. Śūla 37. Dravyarūpā 38. Vaiṣṇavī 39. Ghrta 40. Gandha 41. Puṣpa 42. Dhūpa 43. Dīpa 44. Naivedya 45. Puṣpa 46. Mahāmudrā 47. Amṛtā 48. Caṇḍīśa 49. Astra 50. Sadyojāta 51. Vāmadeva 52. Aghora 53. Vajra 54. Isāna 55. Vyoma 56. Sarvātmana 57. Śiva 58. Śikhā 59. Pingala 60. Astra 61. Gāyatrī 62. Śakti 63. Namaskāra 64. Dhvaja 65. Śaśakarṇi 66. Mukula 67. Pankaja 68. Āvāhini 69. Niṣṭhurā 70. Linga 71. Visarjana 72. Bhaga 73. Linga 74. Jirṇa 75. Kairiṇī 76. Viśva 77. Vyoma 78. Astra 79. Netrapradarśita 80. nine Śaktis 81. Namaskāra 82. Ravi 83. Soma 84. Bhauma 85. Budha 86. Jīva 87. Śukra 88. Śani 89. Rāhu 90. Ketu 91. Krodha 92. Varāha 93. Bhairavī 94. Pātālabhanjinī 95. Stambhanī 96. Krodhinī 97. Bīja 98. Bhairavī 99. Stambhanī 100. Vārāhī 101. Pātālabhanjinī 102. Śankha 103. Cakra 104. Suṣirā 105. Gadā 106. Kaustubha 107. Vanamālā 108. Nārasimhī 109. Hṛda 110. Śikṣā 111. Kavaca 112. Gadā 113. Netra 114. Aśvaśiras 115. Pramadā 116. Vāsudeva 117. Saṃkarṣaṇa 118. Pradyumna 119. Aniruddha.

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<sup>6</sup> As given in the critical edition.



Following is the summary of the technical specifications of all these *mudras*:

**1. Bhasma, Linga, Jaṭā, Netra, Śaśānka, Govṛṣa, Paryasta, Paṭṭi (Verses 1 to 7)**

The *mudrās* are interconnected in their execution. Starting with the Bhasma in which the hand is resting on the back, the four fingers are curved, and the thumb is joined sideways. When the thumb is diagonally raised in this gesture, it becomes Linga *mudrā*. Then when the *tarjanī* is outraised, and the remaining three fingers are positioned upon the thumb, it is known as Jaṭā or the *mudrā* of dreadlocks. In this gesture, when the raised *tarjanī* is taken closer to the corner of an eye, it creates a Netra *mudrā*. At the same time, when the extended thumb is put over the head lying on the back, it becomes Śaśānka or the moon gesture. Govṛṣa or the bull gesture is to be made by placing both hands above the head with stretched and rounded fingers. The *pariyasta* means to throw or cast. When the bull gesture is made slanted with all fingers bent but covering the thumb with the middle finger, it becomes Paryasta *mudrā*. When the little finger is placed on the thumb, and all remaining fingers are raised, it creates the Paṭṭi or the three-pointed spear *mudrā*.

**2. Dikṣā (Verse 8A)**

When the thumb is placed in between the little finger and *anāmikā*, it becomes the Dikṣā *mudrā*.

**3. Ananta and Dharma, Jñāna, Vairāgya, Aiśvarya (Verses 8B to 12)**

When the fingers are entwined in the hands lying on their backs, and thumbs are placed at the ends of small fingers, it creates Ananta. When the right hand is positioned on the back of the left hand, and their nails are joined. It becomes a Dharma hand gesture. The same gesture is made oppositely; it forms the Jñāna. When pairs of two little fingers and two thumbs are extended, it makes a *mudrā* of Vairāgya. This *mudrā* is said to be the doer of all deeds and auspicious. When both hands are attached from behind, the little finger is attached to the little finger and the thumb to the thumb, it becomes Aiśvarya *mudrā*.

**4. Padmākāra (Verse 13)**

In the Padmākāra, the little finger and forefinger are connected, and the other four fingers are raised.

**5. Sakala-Niṣkalarūpiṇī (Verses 14B to 17A)**

The Sakala is attached with the previous *mudrā* of Padma. To form the Padma gesture, the backs of both the hands are linked, *kaniṣṭhā* and *tarjanī* are joined. The rest of the fingers are stretched. On this hand, when thumbs are brought to one side as

if holding a lotus stalk, it becomes the Sakala *mudrā*. Three middle fingers are bent, and the little finger, along with the thumb, is separated. The raised right thumb is wrapped with the left thumb, and the left thumb is wrapped with right fingers, and left fingers are covered on the right fingers, and the *tarjanīs* are bent it creates Niṣkalarūpiṇī *mudrā*.

#### **6. Devī, Śaktyākāra and Skanda – Vighnarāja (Verses 17B to 23A)**

The Devī *mudrā* is formed, the backs of two hands are attached, the fingers are curved so that nails are not seen, and the thumbs are placed evenly. It is noted that it should resemble the shape of a garland. Then to make the next goddess gesture, all the fingers are joined and contracted in the middle of the palm. It is Śaktyākāra.

For Skanda, hand to be turned down and the three fingers, mainly *tarjanī*, *madhyamā* and *anāmikā* are contracted. In this gesture, when the *madhyamā* is slightly curved, and the thumb is positioned on *tarjanī* it creates the *mudrā* of Vighnarāja.

#### **7. Śakra, Hutāśana, Virūpākṣa, Vārūṇī, Mārūtī, Kauberī, Isānī, Brahmaṇa and Anantabhoga and Vajra, Śakti, Daṇḍa, Khaḍga, Patākā-prasṛta, Gadā and Śūla (Verses 24 to 36)**

When two hands are resting on the back, and *tarjanī* and thumb are joined, both are attached in the left makes Śakra gesture. When the nails of both hands are contracted in the middle of the palm, and the stretched thumb is laid flat, it is the Hutāśana *mudrā*. The hand is turned upside down, and the curved fingers are stretched; it makes the gesture of Virūpākṣa. When in the raised hands the fingers are extended it becomes Vārūṇī *mudrā*. When the same gesture is made diagonal, it forms Mārūtī *mudrā*. When all the fingers are curved in the same gesture, it creates Kauberī. In the same gesture, when only the three middle fingers are drawn out, it becomes Isānī. For Brahmaṇa, it is Padma *mudrā*, which is said to be known by the name Anantabhoga.<sup>7</sup>

The joined right and left hands are separated from each other. Then the tips of the two index fingers are captured. Then the remaining six fingers are to be compressed, and the right index finger is to be placed on the right thumb and the left index finger on the left thumb. It is a Vajra *mudrā*. It is said that Śakti *mudrā* has already been mentioned. When both hands and arms are spread, it becomes a Daṇḍa gesture. The thumb is curved between the little finger and ring finger, and the pair of four fingers are extended. It makes the Khaḍga. Round the left index finger and place it on the

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<sup>7</sup> Shah considers Brahmaṇa and Anantabhoga as different gestures.

thumb. Raise the remaining three fingers of the left hand. Then lift the left thumb with the fist of the left hand. Holding this thumb with the right hand, it creates the Patākā-prasṛta. Squeezing four fingers with the hand tilted and spreading the thumb makes the Gadā *mudrā*. When both hands are connected, the little finger and thumbs together and the pair is stretched, it is a Śūla *mudrā*.

### **8. Dravyarūpā, Vaiṣṇavī, Ghṛta, Gandha, Puṣpa, Dhūpa, Dīpa, Naivedya, Puṣpa, Mahāmudrā (Verses 37 to 51)**

When hands are stretched and (shaped) in ‘*svastyākāra*’, the middle and the little finger are extended from the tips, and the curved *tarjanīs* are put on the back of the *madhyamā*, it creates the Dravyarūpā *mudrā*. It is used to assign the *ātmabhāva*. When the hands are resting on the back, and the six fingers mentioned previously are joined equally, it becomes a Vaiṣṇavī gesture. To form a Ghṛta *mudrā*, one should place the two bent *tarjanīs* on the back of the middle finger and the two thumbs on the end of the little fingers. The left-hand lies on the back, the right is upside down, and the curved *madhyamās* and *anāmikās* are positioned on the thumbs. *madhyamās* cover *tarjanī* and *kanyakā* it forms *gandha*, the second Dravyarūpā *mudrā*.<sup>8</sup> The Puṣpa *mudrā* is created by contracting four fingers, two *madhyamās* stretched and two *tarjanīs* placed on the two thumbs. When the hands are lying on the back, and six fingers are curved, the tips of stretched *tarjanīs* are joined, and the thumbs are touching the roots of *tarjanīs*, it becomes the Dhūpa gesture. When all four fingers are extended, and the stretched *tarjanī* touches the other *tarjanī* and so does the *kanīyasī* to *kanīyasī* at the backs, and the thumbs are raised, it is known as the Dīpa *mudrā*. When the joined backs of the stretched fingers of both the hands attach to the tips of the thumbs, it forms the Naivedya gesture. The gesture is known as the ‘Phalakāra’, which means it brings rewards. The second type of Puṣpa *mudrā* has been explained to be done with all fingers being kept together and arched. The last Mahāmudrā is called the *sarvadravya-prapūraṇī*; it is the fulfillment of all substances. When the two thumbs, *anāmikās* and *kanīyasīs* are attached, and the *madhyamā* s are curved on the *anāmikās* so does the *tarjanī* on *madhyamās* it forms the Mahāmudrā.

### **9. Amṛtā (Verses 52 and 53)**

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<sup>8</sup> According to Shah, the mention of ‘second Dravyarūpā *mudrā*’ is attributed to the next gesture of Puṣpa, (1961:82).

When the *anāmikā* and the *madhyamā* are entwined, the tips of the *madhyamā* and the two *tarjanīs* are attached; similarly, the end of the little finger is touched to the end of the *anāmikā*, and two thumbs are partially extended, it becomes *Amṛtā mudrā*.

#### **10. Caṇḍīśa (Verse 54A)**

In Anjali hand gesture, when the index finger is made crooked, it becomes *Caṇḍīśa mudrā*.

#### **11. Sadyojāta, Vāmadeva, Aghora, Iśāna (Verses 55 to 62)**

Sadyojāta is formed with the fist made of the right hand, and the thumb is extended and placed on the left thumb. Further, the right hand's fist is draped by the left-hand fingers. When the gesture mentioned above is made reversely, it creates the *mudrā* of Vāmadeva. The Aghora gesture instructions are not clear. After forming a *samputa*, the middle fingers and thumbs are contracted. It mentions that one should form the shape of *śūla*. When the little finger and *anāmikā* are intertwined, and the rest of the fingers are stretched, it makes *Iśāna mudrā*.

#### **12. Vajra: another version (Verse 60 to 61A)**

When both the hands are placed on their backs and both the ring fingers are contracted, both the thumb and the index finger are curled, and the little finger, ring and middle finger are placed on one side, creating Vajra.

#### **13. Vyomna (Verses 63 to 64)**

When both the forefinger and the little finger are contracted and kept in the middle of the palm facing downwards with nails touching it, the other four fingers are raised behind the back of the thumb so that it is shaped like a *nāla* it is the Vyomna.

#### **14. Sarvātman (Verse 65)**

When in the Muṣṭi of the left hand, the index finger is spread, and it is held with the fist of the right hand it makes the *mudrā* of Sarvātman.

#### **15. Śiva (Verse 66)**

When the right thumb is placed in Muṣṭi of the left hand, and the rest of the fingers are placed on the back of the fist, it is *Śiva mudrā*.

#### **16. Śikhā (Verse 67)**

When the middle finger is spread, and all the fingers curved and kept as if hidden in the palm, it forms the Śikhā hand gesture.

#### **17. Pingala and Astra (Verses 69, 70A)**

When three fingers of the left hand are tilted, the little finger is kept on it, and the other four fingers are bent down with the right thumb over it, it forms the Pingala *mudrā*. In the above gesture, when the ring finger is tied, it becomes an Astra *mudrā*.

**18. Namaskāra, Dhvaja, Śāśakarṇi, Mukula, Pankaja, Āvāhini, Niṣṭhurā, Linga and Visarjana (Verses 70 to 79A)**

Anjali is positioned in the chest forms Namaskāra. In the Kapittha gesture, when the *tarjanī* is grasped by the Śikhara hand, it makes Dhvaja. When hands are lying on the back, two wrists press each other, and the fingers move with two *tarjanīs* linked to the thumb. It makes Śāśakarṇi *mudrā*. Folding the two hands in a circular form with fingers slightly bent is a Mukula gesture, and in this gesture, fingers are stretched, which creates Pankaja. When the two palms resting on the back and the thumbs are contracted in the middle, it makes the Āvāhini *mudrā*. For Niṣṭhurā, the thumbs are curved and wrapped by the fingers of their respective hands, and such hands are facing each other. To form a Linga *mudrā*, the raised right thumb is covered by the left thumb, and the remaining fingers of the right wrap the left's remaining fingers. Finally, the text relates the Visarjana gesture with the previously told Aiśvarya in which the backs of both hands are attached so that the little finger and thumb are joined.

**19. Gāyatrī (Verses 70B to 71A)**

When the hands and fingers are lying on the back, it is a Gāyatrī *mudrā*.

**20. Śakti (Verse 71B to 72A)**

When the fingers in the Muṣṭi are extended one by one from the little finger to the index finger, it makes a Śakti *mudrā*.

**21. Bhaga-Linga (Verses 79B to 80A)**

Bhaga is formed when two *vitastis* are joined. When the Muṣṭi is rubbed, it makes Linga *mudrā*.

**22. Jirṇa (Verse 80B)**

Rubbing one's lips on the Saṃdaṣṭa hand is the Jirṇa *mudrā*.

**23. Kairiṇī, Viśva, Vyoma, Astra and Netrapradarśita, Śakti, Ravi, Soma, Bhauma, Budha, Jīva, Śukra, Śani, Rāhu, Ketu (Verses 83 to 95)**

When like *karapallava*, both arms are spread and contracted in their forearm. After this, the tips of the fingers are curled in half. Then the curled index finger is placed on the thumb, and the arms are bent separately. It is the Kairiṇī *mudrā*, and Sūrya is its presiding deity.

Then there are four gestures noted; Viśva, Vyoma, Astra and Netrapradarśita. By holding the *padmākāra*/lotus-like shape of both the hands and placing their middle fingers pressed against each other, and held by one finger, it becomes a Viśva *mudrā*. When both hands face each other and fingers are closely connected and tied, the little finger and the index finger are placed in the middle, known as the Vyoman *mudrā*. Here it is mentioned in setting this *mudrā* on the heart, head and hair tuft. When the fist is raised, and the sound is made in the middle of the other hand with its index finger, it creates an Astra *mudrā*. When the middle and forefinger of the left hand are upraised and the little finger, ring finger and thumb are bent, it is a Netrapradarśita. To form the Śakti *mudrā*, two hands are resting on the back, all fingers are bent, and the thumb is placed on them, moving repeatedly. After this, the chapter lists the gestures of nine planets beginning with the Ravi *mudrā*.

The Namaskāra is the same as Anjali but with extended hands. To form Ravi *mudrā*, the Samdamśa with *anāmikā* is told. Samdamśa is one of the single-hand gestures mentioned in the NS. Now the gestures for Soma, Bhauma, and Budha are also to be made as Samdamśa with *madhyamā*, *anāmikā* and *kaniyasi* respectively. One by one, the thumb touching the roots of the *kaniṣṭhā*, *anāmikā*, *madhyamā* and *tarjanī* form the gestures for Jīva or Guru, Śukra, Śani and the Rāhu respectively. The Ketu is to be executed by a moving *tarjanī* in the Rāhu *mudrā*.

#### **24. Krodha, Varāha, Bhairavī, Pātālabhanjinī, Stambhanī, Krodhinī, Bīja, Bhairavī, Stambhanī, Vārāhi, Pātālabhanjinī (Verses 96 to104)**

When the Śikhara is done with the left hand, it is known as Krodha *mudrā*. To form the Varāha, two hands should be put in a *samputa* that is one hand kept on the other, making a hemispherical shape or a hollow bowl, and such hands should be raised upwards on the left side. It is stated to be the fulfiller of all actions and auspicious. When the right hand is enveloped by the left hand, it makes the Bhairavī. When both hands with vision are downward, it is the Pātālabhanjinī. When the ring finger is extended in the Kapittha, it creates the mudra of Stambhanī.

#### **25. Śankha, Cakra, Suṣirā, Gadā, Kaustubha and Vanamālā (Verses 106 to 110A)**

The Śankha hand gesture occurs when the index finger, middle and ring finger are attached in the middle joints at the back. It is also stated here that the gesture of the same name mentioned earlier was different. When all fingers are spread out and placed on the back of a hand, a Cakra *mudrā* is formed. As mentioned earlier, it is

also stated that this gesture is different from the one mentioned earlier. The *mudrā* is called *Suṣirā* when a fist is arranged on the lumbar region. The same is noted as *Gadā mudrā*, which removes all obstacles. When the hands are face to face, and the fingers are intertwined with thumbs, it creates *Kaustubha mudrā*. When the *vanhi* gesture of the left hand and *Śikhara* of the right touch each other, it becomes *Vanamālā mudrā*.

#### **26. Nārasimhī (Verse 110B to 112A)**

It says when two hands from the *Dravya mudrā* is placed upon the thigh, and a part of it is placed on the chin, and the mouth is opened with the shining tongue as if licking it is called *Mahāmudrā Nārasimhī*.

#### **27. Hṛṇ, Śikṣā, Kavaca, Gadā, Netra, Aśvaśirasa (Verses 112B to 117)**

When the fist clutches the thumb, it is known as the *Hṛṇ mudrā*. When the thumb is tied with the fist and tilted, and the index finger touches the fist, it creates *Śikṣā*. When two fists are attached to the side of the index finger, it makes the *Kavaca mudrā*. When the fingers are joined by the fists of both the hands, it is a *Gadā mudrā*. This *mudrā* is also said to be a gratifier of all actions and auspicious. The *mudrā* of *Netra* is to be made by spreading the rest of the fingers except the index and thumbs connected sideways. The *mudrā* is the divine *Aśvaśirasa*; when the ring finger is twisted and attached to the index finger, the middle finger is upraised, and the two thumbs are connected.

#### **28. Vāsudeva, Saṃkarṣaṇa, Pradyumna, Aniruddha (Verses 118B to 123A)**

For the *Vāsudeva* gesture, the left *Muṣṭi* with the thumb is extended. The right *Muṣṭi* with the thumb is binding it. Then both the thumbs are attached and raised. When the little finger and the thumb of both hands are hidden, and remaining fingers are joined and extended, it forms *Saṃkarṣaṇa mudrā*. The *tarjanīs* are extended and attached, and thumbs in their even places are joined; it makes *Pradyumna mudrā*. When the fingers are curved in the shape of *śūrpa* (a winnowing basket), and two thumbs are enwrapped under, it makes the *mudrā* of *Aniruddha*.

### **V.2. Analysis of Chapters 32 and 33: The Rahasya and The Nṛttaśāstra Mudrā**

The concept of *mudrā* has been referred to with various connotations across the disciplines. For our use, however, the artistic and religious implications are important. On the religious front, *mudrās* have been the part of not just Brahmanic religions like Śaiva, Śākta or Vaiṣṇava, Saura etc. but also greatly influenced Buddhist and Jaina

worshipping systems. The Yogic postures and gestures are also known as *mudrā*, which broadly entails the preservation of *prāṇa* or vital energy in human body.

The thought of hand gestures in the Indian iconography and dance is developed concurrently on parallel grounds having cultural interactions. The NS is the oldest text which describes the 24 single-hands gestures or *asaṃyuta hasta* and 13 *saṃyuta* or the gestures executed with both the hands. It is to be noted that Bharata has used the term *hasta* for all kinds of hand gestures. In the NrS, however, the chapters of the Rahasya and the Nṛttaśāstra contain *mudrās* and they trigger interest for many reasons. The primary reason is that these are different gestures than the one mentioned by Bharata. Secondly, they scarcely show affiliation with the performing arts, yet they are placed in the dance text. Lastly, it is essential to understand it as a curious give and take between art and religion.

Definitions of the term *mudrā*:

**1. Monier-Williams:**<sup>9</sup>

- A token of divine attribute impressed upon the body.
- Position or intertwining of fingers commonly practised in religious worship and supposed to possess an occult meaning and magical efficacy.
- A mystery.

**2. R. Vasudev Poduval defines ‘*mudrā*’ as follows.**<sup>10</sup>

The *mudrās* are symbols of hand that are represented by visible signs, the expression or the suggestion of an idea by resemblance or convention. They form a language and have peculiar symbolism and significance in their usage. The term *mudrā* is borrowed from Hindu religious vocabulary and signifies its technical acceptance and connotation of the poses given to the hands during the exposition of an idea. These *mudrās* are not similar to hieroglyphics and are more expressive and powerful than the spoken language.

**3. Andre Padoux:**<sup>11</sup>

*Mudrā* appears in ritual as actions that combine bodily postures or gestures and mental or spiritual elements; as bodily actions which simultaneously are moments of religious and/or mystical experience.

**4. Frederique Bunce:**<sup>12</sup>

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<sup>9</sup> 1986:822.

<sup>10</sup> 1932: 6-7.

<sup>11</sup> 1990:66.



Iconic attributes are not limited to objects held or worn but also apply to bodily forms. Among the most important of these traits are the ritual positions held by the hands of the various deities known as *mudrās* or *hastas*. Besides, many *tāntrika mudrās* are carried by devotees, priests, or lamas participating in a specific ceremony.

Conventionally, *mudrā* is considered beneficial and the cause to create pleasure amongst gods. Significantly, it closes the gap between a devotee and his god as it is a channel of identifying a self with the highest one. The etymologies for *mudrā* are as follows.

- *mudam rāti dadāti iti mudrā*<sup>13</sup> - It offers pleasure (to god).

- *modayati drāvati ca iti mudrā*<sup>14</sup> - Pleases (gods); abolishes or removes the sins; it melts hearts or melts away the sins or inauspiciousness.

Tantrasāra quotes (Śabdakalpadruma) *modanāt sarvadevānām drāvaṇāt pāpasaṃtateḥ | tasmānmudreti sā khyātā sarvakāmārthasādhanī ||*

The Svachchanda and Yoginīhṛdaya Tantra identify *mudrā* as the *kriyāśakti*.<sup>15</sup> Abhinavagupta, while describing the greatness of *mudrā* (as posture), says that it is a *pratibimba* or a reflection of a *bimba* that is the soul, and it accords delight to a performer.<sup>16</sup> By the 9<sup>th</sup> century AD, the use of *mudrās* in worshipping a deity undoubtedly reached its peak. Śankara in his Saundaryalahari (verse 29) says, ‘my every action may be taken as your worship, my gibbering as your *japa*, my movements as *mudrā* and my strolling as the *pradakṣiṇā*. Whatever I eat and drink, be taken as your offering, my lying down as the prostration and my enjoyments only for you.’

### V.2.1. *Mudrās* in Some Pāñcarātra *Samhitās*

To understand the cognizance of *mudrās* given in the NrS, we need to scan the Pāñcarātra texts since the VDP does not talk about the use of hand gestures in the rituals. *Samhitās* shed light on the connotations as well as technical facts on *mudrās* in the Pāñcarātra liturgy. Following are the details from some of them, out of which one

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<sup>12</sup> 2005: Intro.xxv-xxvi.

<sup>13</sup> Ed. Tripathi (1991) Introduction to Rudrayāmala I.pp28-29.

<sup>14</sup> Ed. Dwivedi (1988) Yoginīhṛdaya 1.57.

<sup>15</sup> Svachchanda Tantra (1985) 4.357; Yoginīhṛdaya (1988)1.56.

<sup>16</sup> *Tantrāloka ānhika* 32.

belongs to the *ratnatrayī*<sup>17</sup>. The information given below offers required insight to discuss the aspects of *mudrās* mentioned in the NrS.

**1. Jayākhyā Saṁhitā:** Dated to 450/500 AD, the Jayākhyā is also referred to by Kashmirian Utpala Vaiṣṇava (10<sup>th</sup> century AD). The *saṁhitā* with its *tāntrika* element possibly completed before the 6<sup>th</sup> century AD. The text reveals details about the *mudrās* in the 8<sup>th</sup> *paṭala* named ‘Mudrābandhanirūpaṇa’. There are forty-eight *mudrās* listed in the chapter. It says,

- *Mudrās* confer *bhukti*, the worldly enjoyments and *mukti*, the ultimate liberation.
- The *mudrās* of *mūlamantras* are of utmost importance, and the rest of them come later. *Mūlamantras* are everything, and they should be recited along with the *mudrās*. The process is known as *mantranayāsa*.<sup>18</sup>
- The occasions of *mudrās* are *snānakāla*, *jalāntara*, *ātmanyāsa*, end of the *pūjā*, *maṇḍala*, *arcā*, *mantravinyāsa*, at the time of sharing the water from *arghyapātra* and at the end of the *pūrṇāhuti*.
- *Mudrās* are to be used to appease the violent and calm down the obstacles.
- In the process of *mānasayāga*, *mudrās* are to be performed to invite the deities.

**2. Ahirbudhnya Saṁhitā:** Composed in Kashmir, the *saṁhitā* is assigned to the 8<sup>th</sup> century AD.<sup>19</sup>

- In the 19<sup>th</sup> chapter of Aṅgopāṅga-mantrodhāra, the occasions of applying *mudrās* are mentioned. They are *abhiṣeka*, *dikṣāniyama*, *bhūtaśudhhi-vidhi* and *dhyāna*.

**3. Viṣṇu Saṁhitā:** *Paṭala* seven of Viṣṇu Saṁhitā, is about the Mudrālakṣaṇa. The main aspects are -

- The *mudrās* are the well-protected secret used in the *nyāsa*.
- The *mudrās* are for *mānasa-rūpa* that is perceiving god on the mind level.
- Persons who seek salvation can perform the *mudrās*; others can execute them to praise the deity. It is strictly stated that *mudrās* should not be performed by other than these two groups without reason.
- Notably, it says that the application of *mudrās* is meant to recognize the secret of *tantra*.
- *Mudrās* please gods and melt the hearts of demons.

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<sup>17</sup> Sāttvata, Jayākhyā and Pauṣkara are considered to be the three gems of Pāñcarātra scriptures.

<sup>18</sup> Mental appropriation or assignment of various parts of the body to tutelary deities is known as the *nyāsa*, an important *tāntrika* ritual.

<sup>19</sup> Gonda (1977) 85.

- *Mudrās* cannot be taught or told as they are limitless. They should be applied to show reverence to gods. A person who does not know *mudrās* can perform only Anjali on the heart or forehead while worshipping Acyuta.

- Wise people should preserve the secret of *mudrās*.

- The text also describes the categories of *mudrās*.

a. *Sāmānya mudrā* – These are for all gods and formed with *mantras* to attain *siddhis*.

b. *Karanyāsa* – These are considered highly auspicious. If one fails to perform them, the future will not bear any fruits. Such acts will make gods angry, and all *siddhis* will be removed.

c. *Gupta mudrā* – These *mudrās* are to be shown on suitable occasions. They fulfil each desire and are loved by all gods.

d. It also says that *sāmānya*, *viśeṣa*, *aṅga* and *parivāra* these are the four types of *mudrās*.

e. Anjali, Sādhāraṇi, Brahmānjali, Sānidhya and Sarva these are considered as *mudrā-pancaka*. Apart from this, twenty-three *mudrās* are listed.

**4. Parama Saṃhitā:**<sup>20</sup> The 14<sup>th</sup> chapter of Parama *saṃhitā* is about the Mudrāvīcāra.

Few major points are as under:

- *Mudrās* please violent, melt those who watch them and appeal gods. They are to gain the favours of gods as they hold the highest secret of gods.

- Their benefits are many; one cannot talk enough about it.

- *Sāmānya mudrās* are for *arcanā*.

- They are to be used for Acyuta while visualizing his form.

- They are for wise men who desire *mokṣa*. Others can also perform them in the devotion of god.<sup>21</sup>

- One should not show them in the assembly of men.

- They should be used with *mantras*, and they are *guhya*.

- Non-initiated should not display them. Such acts would make gods angry; they cannot generate any positive results.

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<sup>20</sup> Based on the internal evidences Schrader thinks that the earliest *saṃhitās* are Pauṣkara, Vārāha, Brāhma which were followed by the Sāttvata, Ahirbudhnya, Pārameśvara, Jayākhyā, Satnatkumāra, Parama, Padmodbhava, Māhendra, Kaṇva, Pādma and Ívara, 1916:intro20. Gonda considers Param as one of the older works because it was quoted by Yāmuna 1977:94.

<sup>21</sup> This verse is similar in Viṣṇu (7.41-42) and Parama *saṃhitā* (14.35).

*mānasam rūpa saṃkalpaṃ mudrāṃ mokṣārthināṃ viduḥ  
itareṣāṃtu hastābhyāṃ prayogaḥ śasyate budhaiḥ*

The above references from various *saṃhitās* shed light on two significant features relevant to our purpose.

1. The esoteric character is proclaimed by words like *gopa*, *gupta* or *guhya*.

2. The categorization of *mudrās* under the names *sāmānya* and *gupta*.

Notably, the nomenclatures *Rahasya* and *Sāmānya* in the NrS projects both the aspects mentioned above.

Moreover, the interdisciplinary presence with changing context amongst religio-artistic realm is also important. Based on the above information, the following categories of hand gestures can be made.

1. *saṃyuta*, *asaṃyuta* and *nṛtta hastas* of the NS.

2. Ritual hand gestures are known as *mudrās* performed by devotees.

3. Hand gestures of deities depicted in the iconography.

4. Yogic *āsanas* and *mudrās*.

The *hastas* described by Bharata, indeed, represent highly developed gestural-symbolic language. However, post-NS, mainly in the early mediaeval period in the *āgama* worshipping system, which later walked through the path of *tantra*, application of *mudrās* gained a significant place. Simultaneously, in the iconography, the hands of gods holding various weapons and other attributes show the considerable influence of performing arts. From both the perspective, *mudrās* mentioned in the NrS are noteworthy.

### V.2.2. Opinions by Scholars on *Rahasya Mudrā*

Hazra thinks that *mudrās* mentioned in two chapters of the NrS are for the performance in dance, which is questionable for many reasons, which will be discussed later in the chapter.<sup>22</sup> Shah appropriately identifies it as *tāntrika* hand gestures. She has consulted the *tantra* texts like *Śāradā-tilaka*, *Vāmakeśvari*, *Jñānārṇava* and the extracts of *Tantrasāra* and *Kālikā Purāṇa* given in the *Śabdakalpadruma*. However, she opines that it is difficult to trace the source from which the subject matter of *mudrās* is adopted in the VDP *khaṇḍa* III.<sup>23</sup> It is to be noted that Shah neither refers to the Pāñcarātra *saṃhitās* nor she looks for the internal pieces of evidence in the VDP. Also Dr. Puru Dadheech precisely comments that it is a communication between *nṛtta* and *tantra* and between *Vaiṣṇava*, *Śaiva*, *Śākta tantra*

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<sup>22</sup> 1958:187.

<sup>23</sup> 1961:77.

traditions.<sup>24</sup> However, he does not get into the discussion of the layered religio-artistic implications. Dr. Vibha Dadheech accepts the opinions put forth by Dr. Puru Dadheech and adds that these two chapters are meant to give a general knowledge of *tāntrika* hand gestures with the dance gestures.<sup>25</sup> Probably the famous encyclopedic character of *purāṇas* made her to form the opinion. However, these chapters' complex nature convey more than the 'general' information. According to Jeste, Rahasya *mudrās* signify gods.<sup>26</sup> As the maximum gestures are named after gods, they symbolize the deity and their various aspects, theological and external.

Now hereafter we will try to understand the religious affiliation and connotation attached to these gestures along with the technical characteristics mainly by checking the internal evidence as found in the VDP and few Pāñcarātra *samhitās* as well as Śaivāgamas. The ritualistic context and the broad spiritual implication explained in those texts will be consulted. Also, the discussion of the tricky association of Rahasya and Nṛttaśāstra *mudrās* with *nṛtta*/dance shall take place eventually.

### **V.3. Rahasya Mudrā: Discussion and Analysis (Plates 22 to 33)**

There are around 88 *mudrās* mentioned in the chapter.

#### **V.3.1. Technical Aspects**

##### **1. Some Textual Remarks**

The primary attempt to form these gestures by reading instructions highlights some technical characteristics.

There is logic in the technique that has been followed in finger's formation. Many times from the previous *mudrā*, the next is formed. E.g. In the set of vowel *mudrās* described in the beginning, in half the action of extending the fingers one by one is involved and in the next half reverse action of condensing the fingers is mentioned. Many *mudrās* are referred to earlier *mudrā*. Like Padma or Tārṅṣya (Plate 25), Hayaśīra (Plate 29), Vāmana (Plate 29) and Nṛsimha are based on the vowel *mudrās* given before. Similarly, there are some *mudrās* in motion like Vāyū or Agni (Plate 31) and the paired *mudrās* to be done one after another like Dhanu and Śara

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<sup>24</sup> 1990:161-162.

<sup>25</sup> 2003:241.

<sup>26</sup> 1973:187.

(Plate 28). Also, in summary, certain groups of *mudrās* are made based on their identification.

The information on some of them is unclear. E.g. the instructions of consonant *mudrās* are confusing since there are some recurrences, and overall ambiguity makes it difficult to comprehend its execution. Another major problem comes in the *mudrās* of symbols of gods. After Puruṣa *mudrā*, the chapter discloses *mudrās* for Tārksya, Tāla and Makara (Plate 26). These are the banners of Vāsudeva, Saṃkarṣaṇa and Paryumna respectively. According to ch.54 of the VDP *khaṇḍa* III, the banner of Aniruddha is *mṛga* and *ṛṣya* as ch.98; both mean an antelope. Thus after telling the *mudrā* for Pradyumna's banner, there should be the *mudrā* of *mṛga*, the flag of Aniruddha. The text in the Rahasya *mudrā*, however, goes like this.

*kuñcitāṅgulirardhacandraḥ | dr̥śyaśikharau kanīyasyaṅgulyagralagnau |  
saṃhatāguṣṭhaḥ śankhaḥ |*

Keeping meanings in mind, probably the correct reading would be *kuñcitāṅgulirardhacandraḥ | ṛṣyaśikharau kanīyasyaṅgulyagralagnau | saṃhatāguṣṭhaḥ śankhaḥ*. Instead of *dr̥śya*, it should be *ṛṣya*. Thus Ardhaçandra and Ṛṣya will be two different *mudrās*.

Dr. Puru Dadheech takes the instruction *dr̥śyaśikharau kanīyasyaṅgulyagralagnau* for the *mudrā* of *dr̥śya* which does not make any sense based on the scheme of *mudrās*. On the other hand, Shah takes it of the Ardhaçandra and Śankha *mudrā*.<sup>27</sup> So according to her, *kuñcitāṅgulirardhacandraḥ* is for the gesture of Ardhaçandra and *dr̥śyaśikharau kanīyasyaṅgulyagralagnau | saṃhatāguṣṭhaḥ śankhaḥ |* is for Śankha.

## 2. Gadā Mudrā: An Interesting Interaction with the Regional Iconography

To form the Gadā *mudra* (Plate 27), one needs to place two Kapittha on each other and position them under the chin.<sup>28</sup> The gesture shows similarity with the peculiar Nṛsimha found in the Kashmir region in which a seated Nṛsimha rest his chin on hands set on the vertical *gadā* placed between his legs (Plate 19). One such is kept in the MET museum dated 7<sup>th</sup>-8<sup>th</sup> century AD.<sup>29</sup> The famous Nṛsimha installed at the

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<sup>27</sup> 1961:78.

<sup>28</sup> According to another reference of Vaiṣṇava mythology, Kapittha which means a fruit of wood apple was obtained from the churning of the sea and its deity is said to be Viṣṇu. Since then, this *mudrā* has become prevalent, Vibha Dadheech (2003049).

<sup>29</sup> <https://www.metmuseum.org/art/collection/search/695136>

Chaurasi temple of Bharmour, Chamba (HP) is another example in which his chin is rested on the front two hands of four-armed Nṛsimha while he is seated in Pralambapādāsana.<sup>30</sup> One specimen kept in the SPS museum belongs to the 6th century AD in which a squatted Nṛsimha is holding a Gadā in between his legs; however, the chin is not touched to his hands and a protruding tip the tongue is visible.<sup>31</sup> All are attributed to Kashmir style of iconography and the cult of Nṛsimha.<sup>32</sup> Interestingly in the image-making of Nṛsimha documented in chapter 78.2 of the VDP *khaṇḍa* III, ‘the two hands resting on Gadā’ is mentioned as one of the features. The MET specimen is the closest to the description of *mudrā* given in our text.

It could be a unique case since, in Jayākhya,<sup>33</sup> the Gadā *mudrā* is distinct and limited to the gesture formed by hands. The scenic adaptation of Gadā in the Rahasya *mudrā* probably is an interesting example of interdisciplinary interaction. Notably, the Nārasimhī hand gesture given in the next chapter of Nṛttaśāstra *mudrā* appears parallel.<sup>34</sup>

### V.3.2. The Religious Aspects

#### 1. The ‘Rahasya’ of *Mudrās*

The nomenclature Rahasya *mudrā* has its religious significance in the Pāñcarātra thought. The first chapter of the VDP I reveals the core connotation attached to the concept of Rahasya, a secret or a mystery. According to it, the awareness of the fundamental nature of Viṣṇu is the *rahasya* of Vaiṣṇava religion. The connection with the Nārāyaṇīya of the Mbh has already been discussed previously. The references from various *saṃhitās* also direct towards the belief that Viṣṇu in his entirety is Rahasya, e.g. the *mānasa yāga* is Rahasya, and the entire Pāñcarātra religion is the *rahasya-āmnāya*.<sup>35</sup> The *mudrās* are the mystical storehouses of this secret.

The gestures given in the 32<sup>nd</sup> chapter are purely Vaiṣṇavite in terms of gods, symbols, and syllables representing the strong Pāñcarātra association. The categories and the characteristics of *mudrā* mentioned above from other *saṃhitās* are also sufficient to understand the ‘esoteric’ thought behind the concept of ‘*mudrā*’.

<sup>30</sup> Siudmak (2013)177.

<sup>31</sup> Ibid.178.

<sup>32</sup> Nīlamata (1973) verse 191 mentions Nṛsimha hermitage constructed by Hari in the vicinity of Naubandhana Mountain.

<sup>33</sup> Ed. E. Krishnamacharya (1931)8.41.

<sup>34</sup> Ch.33.112.

<sup>35</sup> Sāttvata 1.15; Jayākhya 12.135; Pauṣkara36.444-446; Ahirbudhnya 20.12, 60.1.

Notably, in the Śaivite realm, too, the thought of Rahasya *mudrā* has been explored. Utpala in his Spanda-pradīpikā refers to Kallaṭa's Tattvārthacintāmaṇi in which he explains Rahasya *mudrā*, which denotes the knowledge of Śiva.<sup>36</sup> Utpala mentions one Āgama-rahasya *stotra* and Rahasya *śāstra* too.<sup>37</sup> It means that the seed of any religious thought or the *jñāna* of that principal deity is the 'rahasya' for that sect's adherents.

## 2. Inference of *Varṇotpatti* and the Cosmology of Pāñcarātra as Portrayed in the Rahasya *Mudrā*

There is a systematic progression found in the order of said *mudrās*. First, it begins with Omkāra, the most sacred symbol of spirituality (Plate 22). After that, *varṇa mudrās* have been told (Plates 22 to 24). Then it introduces the connection between *varṇas* and *vyūha* deities (Plate 25) followed by the gestures related to two chief manifestations of Viṣṇu also two important gods of Pāñcarātra religion that are the emanation as four-faced Vaikuṅṭha (Plates 2) and Viṣṇu Śeṣasāyīn (Plates 4, 6 and 26). Later it goes on telling the *mudrās* for incarnations of Viṣṇu (Plates 29 and 30) and lastly narrates the gestures for the most sacred scriptures of Brahmanic religion Vedas and Vedāngas (Plate 32 and 33).

- The first hypothesis is that the gradual progression as seen in these *mudrās* and the reason it is called as Rahasya is probably that these gestures portray Pāñcarātra cosmology or the creation of the world from the Pāñcarātra viewpoint. Two possibilities can be observed.

A. The *varṇākṣara mudrās* can be the gestural manifestation of *śabdabrahma*. The Ahirbudhnya *saṃhitā* reveals essential details in this regard. Chapters 16 and 17 in the Ahirbudhnya are about the esoteric connotations attached to vowels and consonants. The former one is about the *varṇotpatti* that is the creation of alphabets. The gist is as follows.<sup>38</sup>

Speech initiates with *nāda*, and *nāda* grows into the *bindu*. The *bindu* is dual, *śabdabrahma* (sound) and *bhūti*. There are two kinds of sound, *svara* (vowels) and *vyanjana* (consonants). Naturally, it begins with the creation of the vowels. The order is अ/a, इ/i, उ/u. The 'a' is the principal alphabet. From the above three come the

<sup>36</sup> 2000:51.

<sup>37</sup> Ibid.2,3,12,24.

<sup>38</sup> Schrader (1916)118.



corresponding long vowels, i.e.  $\bar{a}$ ,  $\bar{i}$  and  $\bar{u}$ . Simultaneously, from a further combination, the conception of *sandhyākṣara* that is diphthongs of  $e$  and  $ai$  completes. This goes on to form the consonantal combination of  $r$  and  $l$ . Later the creation of *visarga* and *anusvāra* construed respectively as *ṣṛṣṭi* and *saṃhāra*. In the VDP *khaṇḍa* I, it has been stated that in alphabets, Viṣṇu is ‘a’.<sup>39</sup> Also, in chapter 352 of the VDP *khaṇḍa* III, the association of  $\bar{a}$  with Vāsudeva,  $\bar{ā}$  with Saṃkarṣaṇa,  $\bar{ā}$  as Pradyumna,  $\bar{ā}$  with Aniruddha is reasserted. The name of the chapter is Nārāyaṇa-pūjana-prakāra varṇana.

After this, the establishment of consonants takes place with the first letter  $k$ . The creation of consonants and their sounds symbolizes various deities or principles on multiple stages. The sound of *visarga* is Vāsudeva. This, along with  $\bar{a}$ ,  $\bar{ā}$ ,  $\bar{ā}$  represents four-fold Brahman, i.e. the *vyūha*. Similarly,  $\bar{a}$ ,  $\bar{ā}$ ,  $\bar{ā}$  with  $\bar{h}$  and  $\bar{k}$  signifies five-fold Brahman, i.e. Saṃkarṣaṇa, Aniruddha, Pradyumna, four-armed Vāsudeva and two armed Para-vāsudeva etc. Likewise,  $\bar{b}$  denotes the world of pleasure that is *prakṛti*.  $\bar{b}$ ,  $\bar{p}$ ,  $\bar{p}$  are *buddhi*, *ahaṃkāra* and *manasa* respectively. The  $\bar{t}$  *varga* that is the group of dental consonants represents five *jñānendriyas*, and the  $\bar{t}$  *varga* that is cerebral embodies five *karmendriya*. The  $\bar{c}$  and  $\bar{k}$  *vargas* represent *tanmātras* and *bhūtas*, respectively.

This creational activity has been considered as the bindumayī Śakti or śabdamayī Lakṣmī or Śabdasargamayī Parā of Viṣṇu. This complex description offers an insight into the *mudrās* of vowels and consonants given in our chapter. Interestingly the sequence followed in our text shows similarity with the contents discussed above. Additionally, the representation of consonants explained in the Ahirbudhnya offers a perception towards consonant *mudrās* in our text, albeit presented haphazardly.

According to Ahirbudhnya, ‘om’ is the tārika mantra composed of letters *a, u, ma*. The ‘a’ is the waking state and gross universe with Aniruddha as the protector, ‘u’ is the dream consciousness and subtle universe supervised by Pradyumna and ‘ma’ is ‘*susupti*’ state and the corresponding universe administered by Saṃkarṣaṇa. The echo of ‘ma’ is Vāsudeva which represents the state of *turīya*, and the last enduring

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<sup>39</sup> Ch.56.29.

sound is the indistinguishable Śakti of god. The silence observed after that is Viṣṇu as the highest Brahman.

Thus the set of *mudrās* for *om* and *varṇākṣaras* in our text carry logical sequence illuminating the esoteric meaning.

**B.** In the Pāñcarātra process of cosmology, firstly the four-fold emanation comes into existence known as the *vyūha* of Vāsudeva, Saṃkarṣaṇa, Aniruddha and Pradyumna. Simultaneously, the creation of *vyūhāntaras*, also *vibhavas* of Viṣṇu, originates from the principal *vyūha*. Along with *vyūha* emerges the Vaikuṅṭha, divine dwelling of Viṣṇu. Here he resides with Lakṣmī resting upon the serpent Śeṣa. At the end of the evolution from the lord's navel, Brahmā appears, and from Brahmā, the creation of the material world and Vedas takes place. And at the withdrawal of the world, he becomes Hara.<sup>40</sup> The whole process of creation transpires by the *kriyāśakti* of Puruṣa, an eternal being and transcendent aspect of Vāsudeva.

In Rahasya *mudrās*, after syllables, the *mudrās* for *vyūha* deities have been noted followed by the same for Puruṣa. It signifies the earliest stage of emanation. Then the text lists the symbols of *vyūha* divinities (Plates 25 to 28) that are Tārṅṣya of Viṣṇu, Tāla of Saṃkarṣaṇa, Makara of Pradyumna and Ardhaçandra of Aniruddha, followed by the two chief attributes of Viṣṇu, Śankha and Padma. Then to narrate the form of Śeṣaśāyīn it tells us the *mudrās* for Lakṣmī and Śeṣa. These gestures culminate in the Bhogaśayana *mudrā* in which Viṣṇu is resting on the serpent coil, and Lakṣmī is sitting at his feet.<sup>41</sup> It is the next stage of the emanation. Then it encodes another form of Viṣṇu riding on Garūḍa, first by giving a gesture of the bird and then the whole of Garūḍavāhana, like the one of Śeṣa mentioned earlier. In Kashmir, types of Garūḍavāhanas are seen in the iconography in which the lone *caturbhuja* Viṣṇu or Vaikuṅṭha or the composite form of Vāsudeva-Lakṣmī has been shown mounted on Garūḍa.<sup>42</sup> Then it mentions another two attributes of Viṣṇu, Cakra and Gadā followed by the weapons of Saṃkarṣaṇa - Hala and Musala, of Aniruddha - Carma and Khaḍga and Pradyumna - Dhanu and Śara.<sup>43</sup> Further, the *mudrās* of two prominent ornaments of Viṣṇu, Kaustubha and Vanamālā are stated. At this juncture, the initial process of creation completes.

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<sup>40</sup> The second chapter on Hiranyagarbha in VDP I is important.

<sup>41</sup> For Śeṣaśāyī in Kashmir iconography see Malla (1996) Fig.12; Siudmak (2013) 451.

<sup>42</sup> Malla(1996) Figs.8, 9, 25,28, 42, 44, 46.

<sup>43</sup> Chapter 85 of VDP III mentions these attributes.

Now follows the release of *vibhavas*. Total 13 vibhavas or incarnations of Viṣṇu are listed in the form of their *mudrās*. 1. Nṛsimha 2. Varāha 3. Hayaśīra 4. Vāmana 5. Trivikrama 6. Matsya 7. Kūrma 8. Hamsa 9. Dattātreyā 10. Parsūrāma 11. Dāśarathi 12. Kṛṣṇa and 13. Baladeva. There are two distinct *mudrās* given for Vāmana and Trivikrama however, by this time, it was already established that these were the two aspects of one incarnation of Viṣṇu. Nṛsimha and Varāha come first on the list most probably because these are anthropomorphic representations of Saṃkarṣaṇa and Aniruddha as appeared in iconography. According to the VDP *khaṇḍa* III, the horse incarnation is also considered as the form of Saṃkarṣaṇa.<sup>44</sup>

After this, the gestures for five elements and sun-moon are given, followed by three major gods of Vaiṣṇava religion; Nara-Nārāyaṇa, the famous triad Brahmā-Viṣṇu-Maheśa<sup>45</sup> and Kapila. In the Caturmūrti iconography, the backside face is attributed to the pioneer of Sāṃkhya, Sage Kapila. In the 85<sup>th</sup> chapter of the VDP *khaṇḍa* III, Kapila is included in the incarnations of Viṣṇu. Also, in the 44<sup>th</sup> chapter of the VDP *khaṇḍa* III, Kapila is identified as the backside face in Vaikuṅṭha Caturmūrti. Furthermore, there is a separate chapter devoted to the image-making of Kapila in the VDP *khaṇḍa* III.<sup>46</sup> The list of *mudrās* ends with the Vedas and Vedāngas, representing the beginning of the gross world.

The above discussion proposes the possibility that the Rahasya *mudrās* are revealed in agreement with the revelation of the world imagined in the Vaiṣṇava Pāñcarātra cosmology. Conclusively ‘the great creation’ is the core aspect of knowing the Vaiṣṇava *dharma*. Once the world order is set, establishing and bringing the living realm under the Vaiṣṇava purview becomes possible. By knowing it, one recognizes the secret or *rahasya* of Viṣṇu. The nomenclature Rahasya *mudrā* seems thoughtfully employed.

Another noteworthy connotation got from some internal evidence seen in the VDP *khaṇḍa* III is regarding the hands of Viśvarūpa with context to the image-making. This has been discussed later in the chapter.

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<sup>44</sup> Ch.80; the above list differs from the one given in chapter 85 of VDP III.

<sup>45</sup> Plate 21 in the appendix.

<sup>46</sup> Ch. 78.1

### 3. The Mantra Relevance found in the VDP Khaṇḍa III

It is to be noted that at the end of the 33<sup>rd</sup> chapter, the whole religious context of *mudrās* has been revealed by saying,

*Darśayen mantrayuktānām parām siddhim abhīpsatām /  
yathāmantram yathādevaṃ yathāvidhir atandritaḥ ||  
manreṣu devatā yuktā bahvyo mudrāḥ prakīrtitāḥ /  
tāsām mantraṃ tu vijñeyaṃ niyogo nṛpa iṣyate ||*

It says that the person eager of utmost *siddhi* should display *mudrās* in agreement with the *mantras*/chants, *deva*/gods and the *vidhi*/ritual. The *mantras* are related to gods, so the *mudrās* should be practised after knowing the respective *mantra*. Each *mudrā* is attached to a particular deity, which is meant to be shown with the *mantra* of that particular deity in ritual. It is an important statement to understand the ritual aspect of *Rahasya mudrās* too. As we have seen *Rahasya mudrās* form three prominent images of Viṣṇu; the Caturmūrti, Śeṣaśāyīn, Garūdārudha and probably also the Viśvarūpa. Now how far can we connect these *mudrās* with the rituals given in the Pratiṣṭhā section of the VDP *khaṇḍa* III?

The VDP *khaṇḍa* III mentions rituals and many mantras in various chapters. The text does not relate it with *mudrās* by any means, but in tandem presentation of *mudrā* and *mantra* is prominently quoted; therefore, understanding the *mantra* aspect is essential. Let's see the references one by one.

1. The VDP *khaṇḍa* III gives utmost importance to the Sarvatobhadra type of temple. It is the most ideal and highest abode for Vaikuṅṭha Caturmūrti Viṣṇu. In the 87<sup>th</sup> chapter of Sarvatobhadra Prāsāda-lakṣaṇa, it says that *sāttvatas* who worship Viṣṇu in this type of temple attain *sāyujya*, the communion with god. And the one who builds such a temple become sovereign of the world/*cakravartin* in the next birth. However, the king who makes this temple and worships all gods with proper rites achieves the status of *cakravartin* in all *yugas*. It also adds that the one who builds the temple's surroundings lives in heaven and ultimately gets *sāyujya* with Viṣṇu. All this underlines the great significance of the Sarvatobhadra temple and the installation of the principal god in it, which means that installing deities in this temple, worshipping them and performing all kinds of ceremonies also hold extreme importance. The chapter not even once mentioned anything about the use of *mudrās*. However, the significance of installing gods with proper rituals is mentioned.

The chapter also talks about the places of the installation of gods in the temple. The primary deity is Viṣṇu in his quadruple form. Then it states various other deities to be installed at different places of the temple. Lakṣmī is on the right-hand side of the first *maṇḍapa*. According to her position, other forms of the goddess are mentioned. Then the corner temples of Aśvaśīrah, Varāha, Nṛsimha and Trivikrama are specified. It lists small temples dedicated to 24 attributes of *vyūha*, i.e. the deified forms of the emblems, weapons, vehicles etc. After this, it mentions the places for *dikpālas*, *grahas* and the gatekeepers of *vyūha* gods. Next, the locations for installing Gāyatrī and Vedas, along with other secondary gods, are noted. We can very well notice the correspondence between the gods cited in this chapter with the *mudrās* of gods mentioned in the Rahasya chapter. It is very well thinkable that the use of *mudrās* could have been involved in the installation rites or the *nitya* worship or the *naimittika*/occasional ceremonies, of course with the utterances of respective *mantras*. Similarly, at the beginning of the 106<sup>th</sup> chapter of invoking deities, it is said that the *mantra* of each god should be chanted. The gods mentioned in the Rahasya gestures are also part of the deities listed in this chapter.

Secondly, chapter 109 of Vaiṣṇava-homa vidhi comprises the *dvādaśākṣari*/12 syllables *mantras* of *vyūha* deities to be chanted before offering the oblations. The text calls it the *mantras* for protection. There are 37 *mantras* in total consisting of *vyūha* deities, their attributes and doorkeepers. Have a look at the following 22, which are important.

*oṃ namo bhagavate vāsudevāya, oṃ namo bhagavate saṅkarṣaṇāya, oṃ namo bhagavate pradyumnāya, oṃ namo bhagavate aniruddhāya, oṃ namo bhagavate puruṣāya, oṃ namo garuḍāya, oṃ namastālāya, oṃ namo makarāya, oṃ namo ṛṣyāya, oṃ namo anantāya, oṃ namo kaustubhāya, oṃ namo vanamālāyai, oṃ namo pṛthiviyai, oṃ namo śaṃkhāya, oṃ namo padmāya, oṃ namo gadāyai, oṃ namaścakrāya, oṃ namo halāya, oṃ namo musalāya, oṃ namaścāpāya, oṃ namaścarme, oṃ namaḥ khaḍgāya etc.*

Then the chapter explains that during Gāyatrī homa, one utters *tad viṣṇoḥ paramam padam*, the famous Vedic chant followed by the Vaiṣṇava Gāyatrī. There is a possibility that while showing Rahasya *mudrās* of *vyūha* gods and their characteristics along with the *mudrā* for Gāyatrī, one would chant above *mantras*. In the 56<sup>th</sup> chapter of the VDP I, it is said that in all the *mantras*, Viṣṇu personifies Gāyatrī.

In the chapter of Bhogadāna (ch.112), the *mantras* of various offerings are mentioned. The *mantras* for the offerings of Viṣṇu's footwear, vehicle and flag are also told. They are the Viṣṇu Gāyatrī of *nārāyaṇa vidmahe vāsudevāya dhīmahi tanno Viṣṇu: pracodayāt, idaṃ viṣṇu ra vicakrame* and *ketuṃ kṛṇvan* correspondingly.

#### **V.4. Nṛttaśāstra Mudrā: Discussion and Analysis**

There are some limitations to their sectarian identification. The arrangement of these *mudrās* is not systematic. It appears that there is no logical order. It does follow the sectarian context at a few places but not consistently. Secondly, it is hard to differentiate the Śaiva, and Śākta *mudrās* since the thought of Śakti is inherent in the Śaiva philosophy as well. In the early medieval time, Kashmir was the proliferating Trika centre. The contemporary development of Kashmir Śaivism is vital to understand the *mudrās* mentioned in the concerned chapter.

Regarding the possible source of these gestures, we must admit the difficulty stated by Shah.<sup>47</sup> However, in a few cases, the origin has been successfully traced.

##### **1. Nomenclatures of Sāmānya and Nṛttaśāstra Mudrā**

At the end of the previous chapter of Rahasya *mudrā*, Mākaṇḍeya says that now I will speak on the Sāmānya *mudrā*. However, the chapter is named as the Nṛttaśāstra *mudrā* in the colophon.

The categories of *mudrās* given in the Viṣṇu and Parama *saṃhitā* are insightful in which *sāmānya* is one of the types, and it is distinct from the *gupta* or secret *mudrās*. Similar categories we find in our text. Viṣṇu *saṃhitā* says that the Sāmānya gestures are for all gods and should be performed with *mantras* to gain divine accomplishments or *siddhis*. Furthermore, it presents four categories of ritual hand gestures; *sāmānya*, *viśeṣa*, *aṅga* and *parivāra*. Parama *saṃhitā* says that the *sāmānya mudrās* are for *arcanā* or to be employed in the worship. The *nyāsa* gestures come in the *aṅga* category. The *viśeṣa* and *parivāra* probably denote the gestures of the attributes and the family deities. Based on the scope of *mudrās* as seen in the chapter, it can be deduced that they belong to all four categories mentioned in the Viṣṇu Saṃhitā.

Now the colophon is indeed baffling. Our discussion later in the chapter on *mudrā hasta* is relevant to comprehend this particular terminology. As in the VDP

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<sup>47</sup> 1961:77.

*khaṇḍa* III, Nṛttaśāstra has been commonly used for the section of the NrS. Probably the chapter falls in the same unit that is why the writer/s names it as the Nṛttaśāstra *mudrā*. However, keeping the clear ritualistic context in mind, the name *sāmānya* seems more appropriate. The discussion on the problematic association of both these chapters with dance will come later in the chapter.

## 2. Religious Aspect

Based on the sectarian affiliation suggested by the primary reading of the names, the following groups of these *mudrās* can be made.

1. Śaiva-Śākta
2. Vaiṣṇava
3. Saura
4. Others

There are minor categories of the gestures associated with emanations and attributes, co-related deities, rituals, and offerings within these major categories.

The following are some of the significant comments that can be noted on the selected *mudrās*. The observations are mentioned group-wise as mentioned above.

### V.4.1. Śaiva-Śākta *Mudrās*

#### 1. Bhasma, Linga, Jaṭā, Netra, Śaśānka, Govṛṣa, Paryasta, Paṭṭi (Verses 1 to 7)

It is recognized that these are the attributes of Śiva. The deity is besmeared with ashes. The phallus is his aniconic representation. He has three eyes. He is known for his dreadlocks ornamented with the crescent moon. Nandi the bull is his mount.

The Śaśānka *mudrā* is ditto as the Ardhcandra of the NS. The Paryasta and the Paṭṭi are the gestures for weapons that may be implemented one after another. The execution of the last is the same as found in today's 'classical' dances. The small finger is attached with the thumb, and the remaining three are spread to display the *triśūla*, a weapon of Śiva. Interestingly, the *triśūla hasta* is absent in the conventional single hand gestures listed in the NS or the NrS. The gesture comes in the Abhinayadarpaṇa.<sup>48</sup> Some of the *āgama* texts similarly accept *triśūla*.<sup>49</sup> The *linga*, where the thumb is raised, *netra*, where the *tarjanī* is directed towards an eye and

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<sup>48</sup> 1957: Verse 165.

<sup>49</sup> Mālinivijayottara 7.5; In the Vīrāgama 33.29B-30A the version of Astra *mudrā* (not as the part of *nyāsa* gestures) matches with the Paṭṭi given in our text.

Govṛṣa signify a bull's horns; all portray the basic connotations as represented in the semantics.

### **2. Devī, Śaktyākāra and Skanda – Vighnarāja (Verses 17B to 23A)**

These are the Śaiva *parivāra mudrās*. The last two are interconnected. The Skanda *mudrā* comes first, and the Vighnarāja is formed out of it.

### **3. Sadyojāta, Vāmadeva, Aghora, Isāna (Verses 55 to 62)**

Śaiva religious thought is one of the most important contributions of Kashmir. Sadyojāta, Vāmadeva, Aghora, Isāna and Tatpuruṣa are the four aspects of Sadāśiva mainly worshipped in the Kashmir's Trika and the southern stream of Siddhānta *āgama*. It is the Pancavakra emanation of Śiva. However, the Tatpuruṣa aspect of Sadāśiva is absent in this group.

Single, four and five-headed *mukhalingas* are found in the valley.<sup>50</sup> The three-headed standing Śiva has been noted in the valley and its surroundings.<sup>51</sup> The VDP *khaṇḍa* III describes the making of an image of Sadāśiva in chapter 48.

### **4. Namaskāra, Dhvaja, Śāśakarṇi, Mukula, Pankaja, Āvāhini, Niṣṭhurā, Linga and Visarjana (Verses 70 to 79A)**

Notably, from Namaskāra to Linga, the order and even the execution of *mudrās* project its substantial similarity with the *mudrās* given in the Mudrālakṣaṇa (5<sup>th</sup> paṭala) of the Rauravāgama. The order is the same though the only difference is that in the Raurava in between the Niṣṭhurā and Linga, Kālakaṇṭhi *mudrā* has been specified, and Visarjana *mudrā* is not given. Our text follows almost the exact instructions but in different phraseology, although few places are quite alike. The instruction 'maṇibandha nipiḍyaiva' in the *śāśakarṇi* is common in our text and Raurava.

In the Raurava, the *mantras* of all the *mudrās* have been stated one by one. It is vital since our text also emphasizes *mudrā* and *mantra's* correlation. Furthermore, other *āgamas* like Ajita, Mṛgendra, Suprabhedā, Kiraṇa also contains some of these *mudrās*. The first three *mudrās* are mentioned in the Ajita and the Suprabhedāgama. Notably, the Sanatkumāra *saṃhitā* refers to these *mudrās* in the rituals of Śivapratiṣṭhā.<sup>52</sup>

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<sup>50</sup> Siudmak (2013).

<sup>51</sup> Ibid. 141,148.

<sup>52</sup> Śivarātra 2.199.



Āvāhana-Visarjana: Āvāhana and Visarjana are purely worshipping *mudrās*. Āvāhana is the process of invoking a deity to dwell in an image, and Visarjana is the ceremonial send-off. These are the parts of *upacāras* or offerings that begin with the Āvāhana followed by presenting various objects like sanctified water for washing hands and feet, incenses, flowers etc., to a deity and ends with the Visarjana. These are the standard features of worship and are supposed to be performed by chanting *mantras* and forming a *mudrā* associated with the deity and the offering.

### 5. Bhaga-Linga (Verses 79B to 80A)

Bhaga means the female genital, which is considered an abstract or aniconic form of Umā so as linga of Śiva. In the Śaivāgamas, Umā and Śiva have been revered in their Bhaga and Lingarūpa.<sup>53</sup>

Apart from above mentioned *mudrās* Caṇḍīśa, Sarvātman, Śiva and Jīrṇa can be attributed to Śaiva religious practices.

### V.4.2. Saura Mudrās (Verses 83 to 95)

Saura affiliation's gestures probably begin with the Kairiṇi *mudrā* mentioned in verse 83. Except for the first, all three suggest their connection with the *nyāsa* body positions. Vyoma with the heart, head and tuft; Astra by making a sound with right *tarjanī* tapping on the left palm and then the last one is of the Netra. Only Kavaca is missing in this set. After this, verses from 89 to 95 give the gestures for *Saura* worship. Śaiva *āgamas* like Raurava, Amśumada, Cintya, Acintyaviśvasada, Makuṭa, Sūkṣma, Ajita and Svāyambhuva states that Sūrya-*pūjā* is an integral part of Śiva worship of both kinds, *ātmārtha* that is the *pūjā* performed in the house and *parārtha*, in the temple. These *āgamas* contain sun-worship rituals, including *mantras*, offerings, and *nyāsa*, using various *mudrās* involved. It also considers the worship of Śaktis of Sūrya and the nine planets. Now in the Raurava, eight Śaktis are mentioned, while in the *Amśumada*, there are nine. In our text in verses 88B to 91A, the solitary Śakti *mudrā* is cited representing all nine Śaktis. They are Dīptā, Sūkṣmā, Jayā, Bhadrā, Vibhūti, Vimalā, Amoghā, Vidyutā and the ninth is Sarvatomukhī which is absent in the Rauravāgama.

**Ravi, Soma, Bhauma, Budha, Jīva, Śukra, Śani, Rāhu, Ketu**

<sup>53</sup> Kāmika *uttara-pāda* 20.38; Kulārṇava Tantra 4.116.

The *mudrās* of nine planets initiate with the *namaskāra* to the Sun god. So before Ravi *mudrā*, the gesture of *namaskāra* is noted in which the term ‘*sānnidhyakāriṇi*’ is used. The concept is peculiar in *āgama* worship. *Sānnidhya* is vicinity, and *sānnidhyakāriṇi* is bringing that divinity in the vicinity of its representation, iconic or aniconic, an essential ritual before performing a *pūjā* and the *Namaskāra* gesture is executed pertaining to the effect of ‘*sānnidhya*’ or ‘*sannidhāna*’ of Ravi. Thus at this place, *Namaskāra* is the ‘Ravi-*sānnidhyakāriṇi*’ *mudrā*. And then only the *mudrās* of planets are given.

### V.4.3. Vaiṣṇava *Mudrās*

#### 1. Śankha, Cakra, Suṣirā, Gadā, Kaustubha and Vanamālā (Verses 106 to 110A)

Just as the *mudrās* of Śiva’s attributes are given, so are the characteristics of Viṣṇu are listed through *mudrās*. The Suṣirā or a flute, however, is mainly associated with Kṛṣṇa, an *avatāra* of Viṣṇu. *Samhitās* like Jayākhya, Viṣṇu, Parama, Sanatkumāra present different versions of these gestures.

Notably, from the Śankha *mudrā* mentioned in verse 106 till the end of this chapter, all *mudrās* are of Vaiṣṇava affiliation.

#### 2. Nārasimhī (Verse 110B to 112A)

The performance of Nārasimhī *mudrā* is curious. It is not merely a hand gesture; it is a pose very similar to the Siṃhāsana of Yoga. It is different than the Siṃha *mudrā* of Jayākhya but very similar with the Nārasimhī *mudrā* given in the *Mudrānighnaṭu* of the Vāmakeśvari Tantra, a noted Kula *tantra* of Kashmir dated to 11<sup>th</sup> century AD.<sup>54</sup> The Siṃhāsana, also known as the Narasimhāsana, of the Yoga tradition, also shows a striking similarity<sup>55</sup>.

Additionally, the closeness with the Narasimha sculptures found in the Kashmir region is remarkable (Plate 19). We have already discussed the Gadā *mudrā* in the previous chapter. The Nārasimhī can also be comprehended in the same light. The act of ‘touching hands to chin’ is pivotal in both the *mudrās*. This feature distinguishes our *mudrā* from the Yogic Siṃhāsana and brings it closer to the iconographic depiction. The stress is on the body’s upper portion, majorly on the face, hands, and connection with the chin.

#### 3. Vāsudeva, Saṃkarṣaṇa, Pradyumna, Aniruddha (Verses 118B to 123A)

<sup>54</sup> 1986: 45; *Mudrānighnaṭu* in *Tantrābhidhāna* (1937) 56-57.

<sup>55</sup> *Vimānārcanākalpa paṭala* (1926) 96; *Haṭha Yoga Pradīpikā* 1.52; Buhnemann (2011) 59.

The chapter ends with the *mudrās* of Caturmūrti, a principal deity of Pāñcarātra. These are different from the gestures of the previous chapter.

In the Jayākhyā, there are no gestures mentioned of these deities in the chapter dedicated to *mudrās*. But the *mantranyāsa* of these deities refers to various *mudrās*.<sup>56</sup> Before starting the gestures for Vāsudeva, Sañkarṣaṇa, Pradyumna, Aniruddha, the text mentions an Anjali moving from one side to the right direction. The term Pramadā is used, which, according to Shah, is the original name of the *mudrā* in which above mentioned anjali gesture is to be executed. However, the reading suggests that the *anjali* or Pramadā denotes the same *mudrā* Pramadā means joy, and Pramadā is joy-giving. Anjali gives pleasure to the gods. Thus the chapter ends by paying respect to the chief deity.

#### V.4.4. Others

##### 1. Ananta and Dharma, Jñāna, Vairāgya, Aiśvarya (Verses 8B to 12)

The symbolism associated with Dharma, Jñāna, Vairāgya, Aiśvarya can be studied from different textual traditions. According to the Jayākhyā, *paṭala* 12.33-36, these four are the *vikāras* in which the supreme god resides in this world. These four controls the desirable path for the people who have surrendered to Viṣṇu. In the Ahirbudhnya, the concept of ‘mahat’ is deliberated in the seventh *paṭala*. Mahat is the *avyakta*/the primordial element. This mahat manifests through *kāla*, *buddhi* and *prāṇa*, which are associated with the *triguṇas* *tamas*, *sattva* and *rajas*, respectively. In the *sāttvika* form, mahat is fourfold; Dharma, Jñāna, Vairāgya and Aiśvarya.

Secondly, these four are the *bhāvas* in the Yoga discipline. Pāñcarātra accepts the path of Yoga as the final union with the ultimate entity. When the mind is fixed on the performance of an action, it is Dharma, when it is focused on acquiring the knowledge of Viṣṇu it is Jñāna, by the experience of Jñāna one produces the detachment or Vairāgya and the concentrated mind on Viṣṇu is Aiśvarya.<sup>57</sup>

In the Śaivite *āgama* practices, consecrating a temple's pavilions includes invoking and offering oblations to these four.<sup>58</sup> Also, in the bull-flag hoisting ceremony in festivals, the worship of *ādhāraśakti* that is Kūrma, Ananta, Dharma,

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<sup>56</sup> 11.38.

<sup>57</sup> Bhatt (1968) 96.

<sup>58</sup> Kāmika *pūrvā pāda* 7.50-54.

Jñāna, Aiśvarya and Vairāgya is mentioned. The references have often been made to paying respects to Kūrma, Ananta and Dharma, etc.<sup>59</sup>

In the Vaiṣṇava tradition also the Kūrma *mudrā* denotes *ādhāraśakti* and Jayākhya mentions it followed by the *mudrā* named Anantāsana. Interestingly, in our text, the previous *mudrā* is of Ananta.

### 2. Sakala-Niṣkalarūpiṇī (Verses 14B to 17A)

The concept of Sakala and Niṣkala appearances of god is present both in Śaiva-Śākta and Vaiṣṇava *āgama* practices.<sup>60</sup> Sakala is divisible, emanated, and movable, and Niṣkala is a primaeval, indivisible, unperceivable or unanalyzable form of god.<sup>61</sup> Also, the ritual of *sakalikaṛaṇa* (charging the body with mantras) and *niṣkalikaṛaṇa* is present in the Pāñcarātra *saṃhitā* as well as Śaivāgamas.<sup>62</sup>

In Śaivism, these aspects have been considered as the parts of Śiva's *vidyā-deha* or Śakti-related body on which a ritualist invokes the presence of Niṣkala or a formless Śiva.<sup>63</sup> Notably, in our text, the names of these *mudrās* are given in the feminine form.

### 3. Śakra, Hutāśana, Virūpākṣa, Vārūṇī, Mārūtī, Kauberī, Isānī, Brahmā and Anantabhoga and Vajra, Śakti, Daṇḍa, Khaḍga, Patākā-prasṛta, Gadā and Śūla (Verses 24 to 36)

These are the *mudrās* of *dikpālas*. In the Pratimā-lakṣaṇa of the VDP *khaṇḍa* III, the instructions for the image-making of eight *dikpālas* have been mentioned. They are Śakra (ch.50), Yama (ch.51), Varūṇa (ch.52), Vaiśravaṇa (ch.53), Isāna (ch.55), Agni (ch.56), Virūpākṣa (ch.57) and Vāyu (ch.58). However, these chapters do not identify them as the guardian deities but explain their iconographic details. In *mudrās*, the set is different. It does not contain Yama. Also, after the Isānī *mudrā*, the gesture for Brahmā is told. In the tradition, he is considered the deity of the zenith. Then the chapter goes on to mention the *mudrās* for Vajra,<sup>64</sup> Śakti, Daṇḍa, Khaḍga, Patākā-prasṛta, Gadā and Śūla etc. These probably represent the attributes of the gestures of *dikpālas* stated above.

They are given partially. According to the VDP *khaṇḍa* III, the attributes attached to the *dikpālas* are; Indra (a form of Vāsudeva) – *ankuśa, vajra*; Yama (a

<sup>59</sup> Ibid. *uttara pāda* 4.20, 78; 21.4; 76.40; 80.97.

<sup>60</sup> Jayākhya 12.76.

<sup>61</sup> Gonda (1976) 78.

<sup>62</sup> Jayākhya 20.182.

<sup>63</sup> Kāmika *pūrva-pāda* 4.350-53.

<sup>64</sup> One more version of Vajra is mentioned in the verse 61.

form of Saṃkarṣaṇa) – *daṇḍa*, *khadga* and *carma*; Varūṇa (the form of Pradyumna) – *padma*, *pāśa*, *śankha*, *ratnapātra*; Kubera (a form of Aniruddha) – *ratnapātra*, *gadā*, *śakti*; Isāna (the form of Śiva) – *akṣamālā*, *triśūl*; Agni – flames, *triśūla*, *akṣamālā*; Virūpākṣa and Nirṛti – *daṇḍa* and *pāśa* respectively; Vāyu – no specific attributes has been mentioned except his colour of the sky that is blue and his flowing garment. In the Nṛttaśāstra *mudrā* chapter, the attributes are probably different; however, it is a known fact that the iconography does change over time and with the context of religion.

The Hayaśīrṣa Pāñcarātra<sup>65</sup>, which is considered to be composed in Kashmir and dated approximately to 8<sup>th</sup> century AD, contains Dikpāla-yāga. In the *stotra* of this section, the attributes are as follows; Indra-*Vajra*, Agni-*Śakti*, Yama- *Daṇḍa*, Nirṛti-*Khadga*, Varūṇa-*Pāśa*, Vāyu-*Dhvaja*, Soma-*Śankha*, Isāna-*Śūla*, Brahmā-*Śṛka* and *Śṛva* and Ananta – *Lāngala*.

Significantly, the Prasṛti *mudrā*, mentioned in the Sanatkumāra *saṃhitā* is most probably the same as the Patākā-prasṛta.<sup>66</sup> In the Sanatkumāra, it is stated that when all the fingers are stretched, it creates the Prasṛti. The Patākā is that in which all the fingers are extended. *Prasṛta* means a stretched out palm.

#### **4. Dravyarūpā, Vaiṣṇavī, Ghṛta, Gandha, Puṣpa, Dhūpa, Dīpa, Naivedya, Puṣpa, Mahāmudrā (Verses 37 to 49)**

These are the *upacāra* or *dravya mudrās* representing the offerings probably associated with Vaiṣṇava worship since the previous gestures are Vaiṣṇavī and Dravyarūpā. Possibly the *mudrās* starting from the Dravyarūpā to Mahāmudrā put in such a way that they form a ritualistic order.

There are versions of Mahāmudrā found in the rituals texts.<sup>67</sup> In the Śaiva *āgamas* like Ajita<sup>68</sup>, Suprabhedā, the varieties of *dravya* gestures are noted. Notably, Suprabhedā<sup>69</sup> calls it Dravyarūpiṇi.

#### **5. Krodha, Varāha, Bhairavī, Pātālabhanjinī, Stambhanī, Krodhinī, Bīja, Bhairavī, Stambhanī, Vārāhi, Pātālabhanjinī (Verses 96 to 104)**

Many are repeated in the chapter presenting versions of *mudrās* having the same name. After narrating the instructions of the above five, the writer/s gives *Bīja mudrās*

<sup>65</sup> Ādikāṇḍa *paṭala* 34.

<sup>66</sup> *Rṣirātra* 2. 29.

<sup>67</sup> Sanatkumāra *Rṣirātra* 2.58-59; Ajita I.26.60.

<sup>68</sup> I. 26.55

<sup>69</sup> I.9.15

of each one of them. The separate singular Bīja *mudrā* is also listed. The information is unclear in conveying the Bījas of these *mudrās*, and the language is esoteric; thus, it becomes difficult to grasp the executional details.<sup>70</sup>

Interestingly, the first Varāha *mudrā* perhaps follows the iconographic representation of Varāha lifting goddess earth.

It isn't easy to ascertain the source of these *mudrās*. Krodhinī and Bhairavī are mentioned in Vijñāna Bhairava Tantra in the group of five *mudrās* affiliated with Krama practices.<sup>71</sup> The remaining three are Karankiṇī, Lelihānā and Khecari. Stambhana is the left-hand practice of attaining siddhi to paralyze someone. Jayākhyā *saṃhitā* talks about it.<sup>72</sup> Vārāhī is amongst 24 *mudrās* mentioned in the Ajitāgama.<sup>73</sup> However, these are different variations.

### **6. Hṛṇ, Śikṣā, Kavaca, Gadā, Netra, Aśvaśirasa (Verses 112B to 117)**

These are the *aṅganyāsa mudrās*. In the standard Śaḍānganyāsa 'Astra' is also included along with the remaining five gestures, which is absent in our text. The order is Hṛṇ, Śirah, Śikhā, Kavaca, Netra and Astra. The *mudrās* do not follow the conventional *nyāsa* method of performance; they offer a different version.

*Nyāsa* is the 'cosmolization' or 'divinization of the body' performed by touching the various parts of the body, placing the associated deities or energies in them and sealing them with the appropriate *mudrās* usually by chanting the Bījamantras.<sup>74</sup>

Now in our text after Hṛṇ, the Śikṣā *mudrā* is mentioned. However, the instructions suggest that it is mistakenly written and should be taken as the Śikhā *mudrā*. The variant Śikhā is noted in the critical edition ascribed to the printed edition of Venkateshvara Press of the VDP. Given the instructions and scheme of *mudrās*, the variant Śikhā would be the correct selection. The Śikhā *mudrā* of Jayākhyā is similar to this.<sup>75</sup> One more variation of Śikhā *mudrā* given in verse 67 of our chapter is different from the one mentioned above.

Similarly, the Aśvaśiraḥ *mudrā* also needs attention. In the *nyāsa*, Śiraḥ *mudrā* has usually been displayed by putting a right palm on the head as also written in Jayākhyā. However, after the Netra gesture, according to the critical edition of the

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<sup>70</sup> Shah has also expressed the hesitance. For the meaning understood by her see 1961: 86.

<sup>71</sup> 1918: Verse 77.

<sup>72</sup> 26.44.

<sup>73</sup> I.26.64.

<sup>74</sup> White (2000) 630.

<sup>75</sup> See all the *nyāsa* hand gestures in Jayākhyā 8.12-23.

VDP *khaṇḍa* III, the *mudrā* of Aśvaśīraḥ (a horse incarnation of Viṣṇu) is noted, and the method of performance is given differently. However, the Venkteshvara edition has printed Śīraḥ at this place which seems a correct variant at this place. Also, the Kavaca *mudrā* is different from conventional in which one crosses both hands and keeps on the shoulders.

The Hṛṇa and the Netra *mudrās* are similar, as noted in the Jayākhya. The Astra *mudrā* is not listed in our text, instead Gadā *mudrā* is given which in this case should be understood as a gesture for a weapon i.e. Astra. The conventional Astra *mudrā* in which one encircles the head, snapping fingers of the right hand and then beats on the left palm making a sound is mentioned earlier in verse 86 in our chapter.

### **7. Amṛtā (Verses 52 and 53)**

The *mudrā* has been mentioned at various places in the Śaivāgama like Kāmika, mainly connected with the offerings in the *nitya pūjā* and the fire ritual.<sup>76</sup> Notably, in our text, this one comes after the offerings *mudrās* of Dravyarūpā etc., discussed above. In all *āgama* traditions, there is a ritual process of ‘Amṛtikaraṇa’, which means changing the substance into nectar.<sup>77</sup>

### **8. Dīkṣā (Verse 8A)**

Dīkṣā consists of various connotations. It is a rite of initiation into the sect or the consecration for the ceremony. It also means undertaking religious observances for a particular purpose.

The Dīkṣā-niyama is one of the occasions of *mudrās* stated in the Ahirbudhnya.

### **9. Vajra: another version (Verse 60 to 61A)**

This gesture comes before the Ísāna *mudrā* and after the Aghora *mudrā*.

### **10. Śikhā (Verse 67)**

This *mudrā* is different from the one with the same name used in the *nyāsa*.

### **11. Gāyatrī (Verses 70B to 71A)**

This is probably used while uttering a Gāyatrī *mantra*.

## **V.5. The Questionable Association with Dance**

Based on the contents of both chapters, two opposing stands can be construed. Let’s call it reason X and reason Y. X justifies the inclusion of these *mudrās* in the *nṛtta* text while Y stands against it. Understanding both sides is necessary since it can give

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<sup>76</sup> *Pūrvā pāda* 4.220; 8.52.

<sup>77</sup> Jayākhya 15.124; 16.359.

us a perspective. Then we will also be studying the presence of these chapters on neutral grounds analyzing the broad development of art and religion.

### **Reason X. *Mudrāhasta* and *Nṛttaśāstra Mudrā***

The inclusion of ritual hand gestures in the dance text is indeed intriguing. The *Pratiṣṭhā* and the rest of the VDP *khaṇḍa* III chapters do not shed any light on the tripartite association of ritual, ritual hand gestures and temple dance or dancers.

It is to be noted that the terminology for hand gestures in dance is *hasta*. The oldest detailed analysis, types and usages of *hastas* have been presented in the NS. NS has *saṃyuta*, *asaṃyuta* or *nṛttahastas* and not *mudrās*. *Mudrās* particularly have a ritual context. Hand gestures used for ritual purposes are known as *mudrās*. After all, the gesture is a symbol; it is a neutral component that gets its meaning according to the context. Let's discuss the terminologies, *mudrāhasta* and *Nṛttaśāstra mudrā*.

The conjoined term *mudrāhasta* is intriguing as it shows a specific interaction of the connotations attached to them. Similarly, *Nṛttaśāstra mudrā* is a curious coalescence. The merger of ritual and performing arts is either purposeful or shows the efforts made by the author/s to make these chapters agreeable with the premises of *nṛtta* text. However, it would have easily been called just *mudrās*. Still, to justify their addition in the VDP *khaṇḍa* III section devoted to dance, the said merger of terminologies is created.

The performance of many *mudrās* in concerned to the NrS chapters contains the *hastas* of *saṃyuta* or *asaṃyuta* given in the NS. Like the single-hand gestures of *Patākā*, *Śikhara*, *Mukula*, *Kapittha*, *Ardhacandra*, *Tripatākā*, *Muṣṭi*, *Khaṭakāmukha* and the combined hand gesture of *Karakaṭaka* are referred to profusely in the instructions of *Rahasya mudrās*. Notably, in the *Pāñcarātra saṃhitā* like *Jayākhyā* in which more than forty *mudrās* are mentioned, no reference has been made to the NS *hastas* in the instructional details. Since, to explain the actual formation of fingers to create certain *mudrā*, the author/s takes the support of *saṃyuta* or *asaṃyuta hastas* as the base gesture. It also means that one should be familiar with the NS *hastas* too to learn the *Rahasya mudrās*.

We saw that few gestures mentioned in both the chapters consist of some scenic quality. E.g. gestures like the *Toya* or *Gadā* or the *Nārasimhī* or *Varāha*. Comparing the last two with that of *Jayākhyā*, they are purely gestures without any dramatic element. The scantily suggestive dramatic appearance marked in some of the *mudrās* mentioned above could be the unique contribution by its creator/s, trying to



interpret the ritual gestures from an artistic perspective. It may not be a fresh take but a distinct attempt made in amalgamating the two disciplinary idioms.

The *mudrās* like Dhanu-śara, and Bhogaśayana, and Garūḍavāhana projects a character of the movement. Notably, in the *śāstra* based dance styles, usually, any god or goddess is made by showing his chief attributes using various hand gestures.<sup>78</sup> These are the identities of deities, e.g. the presentation of Śiva riding on a bull is displayed by forming Śikhara gesture of right hand placed above the Siṃhamukha of the left. Here Siṃhamukha represents the bull. Garūḍavāhana and Bhogaśayana are similarly depicted in our text in which Śikhara of the right hand is placed above the *garūḍa* and *makara* formed by left respectively. Śikhara is commonly used to represent the chief deity. Also, the movement of aiming with a bow and releasing the arrow is usually performed in dance using similar gestures mentioned in our chapter. Most of the time the *sthānas* like Āliḍha for aiming and Pratyāliḍha for release is being used.<sup>79</sup> Such examples again accentuate the propriety of the terms *mudrāhasta* and Nṛttaśāstra *mudrā*.<sup>80</sup>

In this regard, one curious reference made by Saskia Kersenboom offers another insight. In the Tamil temple tradition, the duties of temple dancers were also included imitating the ritual hand gestures of the priest during *dīpārāadhanā* for the benefit of the devotees who could never enter the sanctum. The terms ‘*śuddha nṛttam*’ and ‘*kaikāttum murai*’ (the display of hands) were associated with this practice.<sup>81</sup> This reference is unusual. However, it provides a proof of the knowledge temple dancers held of ritual hand gestures beyond their traditional acquaintance of dance gestures.

### **Reason Y.**

#### **The Context of *Vidhi*, *Mantra* and *Deva***

The complex frame of *vidhi*, *mantra* and *deva* detaches the *mudrās* mentioned in the concerned chapters from the dramatic practices.

Here one more element is needed to be discussed. The Raṅgadaivatapūjā-vidhāna of the NS is full of rituals in which various Vedic and non-Vedic gods-goddesses have been mentioned along with the worshipping details like the

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<sup>78</sup> Each style has variety of hand gestures.

<sup>79</sup> NS GOS (2001) 10.71.

<sup>80</sup> Notably, Bharatārṇava of Nandikeśvara consists of a gesture under the name Mudrāhasta, Tr. Vacapsati Gairola (2013) 3.126; the date of the text is still questionable as the text has been dated from 11<sup>th</sup> century AD and to the 16<sup>th</sup> century AD. There is also the debate whether the Nandikeśvara who wrote Abhinayadarpaṇa was the same as the author of Bharatārṇava.

<sup>81</sup> 1987:113.

installation, making *maṇḍala*, offering various substances, the consecration of *mattavāraṇī* etc. Also, the *mantras* of different gods to be chanted during offerings are given. Then it narrates the consecration process of the *jarjara* followed by the *homa*. At the end of it, the king and female dancers receive the sprinkling of sanctified water. Now in the entire process, no mention has been made of the ritual hand gestures. Besides, the NrS version of this chapter<sup>82</sup> says nothing about gestures while worshipping the stage deities. This is the only time when dramatic performance would involve religious ceremonies. Once it's done, the drama commences. The earlier is to be appropriately accomplished for the success of the latter. It means that the *mudrās* revealed in both the concerned chapters of the NrS are nothing to do with the preliminary rituals of drama because the NrS follows the NS and does not change the preliminaries involved in remaking the rituals based on the Pāñcarātra system.

It is difficult to ascertain whether the gestures listed in these two chapters were initially intended for the dance application. The *vidhi*, *deva* and *mantra* context is more than evident. Nowhere in the VDP *khaṇḍa* III is it said that these should be used in dance. The Pāñcarātra *saṃhitās* are also silent in talking about the performance of ritual hand gestures by temple dancers. The Sanatkumāra *saṃhitā* consist the gestures for *nṛtta*, *gīta*, *vādyā* and *yoga*.<sup>83</sup> However, our query is to know whether temple dancers were using ritual hand gestures in their performances? In the same *saṃhitā*, the performance of the *nṛtta* and the display of *mudrā* are noted within a single ritual one after another.<sup>84</sup> But the text does not say that the dancer should make these hand gestures.

Also *āgamas*, Śaiva or Vaiṣṇava, in general, does not contain the apparent reference which would shed light on such practice in the early medieval period. Kersenboom's information is based on the oral evidence she gathered through the people who belonged to the traditional community attached to the temple services. And thus, it has its limitations to assign it to antiquity.

## V.6. Inter-disciplinary Interactions

Was it an attempt to introduce ritual gestures in dance or to add new content to the dance vocabulary? Or was it a result of the growing popularity of *mudrās* in daily

<sup>82</sup> First chapter of NrS contains preliminaries.

<sup>83</sup> *R̥ṣirātra* 2.84.

<sup>84</sup> *Śivarātra* 9.44.

rituals? Repeatedly we have to give the valid significance of what the author/s of these chapters have themselves noted. The contextual parameters of ritual, spell, and deity could be the ultimate answer. There is no indication in the entire VDP *khaṇḍa* III of its application in the artistic presentation in the temple or the sacred space.

The Śaiva *āgama* and Pāñcarātra *saṃhitā* connection is evident. The general division of the Nṛttaśāstra *mudrās* by the sectarian prominence shows that the last quarter of the chapter is devoted to the Vaiṣṇava gestures apart from few here and there in a scattered manner. In this sense, the primary notion suggests that it is a Śaiva incursion tendered in the subjected Vaiṣṇava *upa-purāṇa*. The ongoing surge of temple establishment, *āgama* compilation and composite nature of temple religion was the major trigger behind the religio-cultural interaction that we see in our text.

The gestural language was developing through religion on the one hand and performing arts and iconography on the other. The specific nomenclatures *mudrāhastā* or the Nṛttaśāstra *mudrā* used in our text also represent the closing gaps between the prevalent gestural languages on two scenic paradigms which were the part of an elaborate structure of worship in the temple. The dance was part of the ritual, and hand gestures were part of both disciplines. Simultaneously, the sculptures on the temple walls were carving the postures and gestures influenced by these practices. The VDP *khaṇḍa* III is an example of this interdisciplinary interaction caused by religious elements. Iconography or dance was responding to it, making themselves appropriate to contemporary development.

Subsequently, the Rahasya *mudrās* could have been penned by an initiated artist who could have a Sāttvata, probably the *nṛttācārya* attached to the Vaiṣṇava temple. This could be his method of interpreting the esoteric gestures of Pāñcarātra for the community of Vaiṣṇava temple dancers. Probably, in that sense, too, it is called the *mudrāhastā*. So would be the case of the Nṛttaśāstra *mudrās*, which possibly is the work of more than one person. The complexity in the possible sources and the multiplicity of sects is evident. Understandably, only such a person could add these chapters in the section of the dance who was holding the dual identity of artist/art scholar and religious adherents, hence having the authority.

### **V.7. The Fundamental Purpose of Ritual and Dance Hand Gestures**

We have already seen the characteristics of ritual hand gestures described in various scriptures. Also, from the instructions given in our text, some inferences can be made.

- The nature of *mudrā* is esoteric, not just at its religious core but also in its actual manifestation. The combinations and permutations of fingers in *mudrā* is complex, not easy to learn. The bends, joinings are twisted and not direct. *Mudrā* is a cryptic code.

- Generally, it is hard to associate the meaning behind the names of the *mudrās* with the shape that it creates with hands. The name has the concept at the core. *Mudrās* hold the secret conceptually and subtly, so it is complicated to form the logical connection between the concept and the gesture. Every finger represents a principle. That is why they are secret, and one needs to have an initiation to learn them. The initiated absorb the concept and imbibe them externally. *Mudrā* or *pūjā* etc., are an outward projection of internal ideas. They are the two sides of one coin.

- On the contrary, dance gestures are descriptive and direct. Many times the name of the *hasta* and the shape it creates display co-relation. E.g. Padmakōṣa, Mukula, Sūcī, Khaṭvā, Puṣpapuṭa etc. Drama or dance is for the masses, so the content needs to be reachable and easily understandable. If *mudrā* is a religious interpretation of a neutral gestural symbol, *hasta* of dance is the secular interpretation. Now in our text, few examples seem to move between these two. Few examples are significant. *Mudrās* with similar names have been interpreted differently in the text than their *tantra* counterparts. Compare the Dhenū of Mṛgendra and Govṛṣa, Netra of Ajīta with the hand gestures of the same name in our text, similarly Nārasimhi in our text and Jayākhyā etc. Some also try to express the scenic characteristic. E.g. In the gesture of Vighnarāja, the mention is made to the tooth suggesting the broken tooth of Gaṇeśa. Also, the co-relation formed between the Bhaga and Linga *mudrā*. It can be said that Rahasya and Nṛttaśāstra *mudrā* is a unique interpretation that presents the curious incorporation of two traditions. Still, it is hard to determine its application in dance performance.

### **V.8. The Role of Tradition**

For learning the practical aspect tradition plays an important role. Tradition conveys and transmits not just the practice but also the connotations attached to it. The pedagogy in religion and the *śāstra* based dance traditions follow the peculiar teaching method. The pupil of religion would be initiated and taught by his *guru*. Also in the performing arts, the system of education is popularly known as the *guru-śiṣya paramparā*. The ‘style’ is the vital aspect of a dance tradition that a disciple learns

from a *guru*. About *mudrās*, one could only learn them from a *guru* since it involves intricate designs of fingers, the curves, various joining and bending, the intermingling and the complex meanings that they carry. That is why it isn't easy to understand these *mudrās* practically by reading the instructions, as there may be multiple versions of a single gesture. Still we have attempted few of them specifically the Rahasya *mudrās* just to gage the practical possibilities.

## V.9. Period, Provenance and Author of the NrS

Dating *purāṇas* has always been a challenging task. Various scholars have discussed the limitations and issues related to it.<sup>85</sup> It is a known fact that one cannot ascribe a single date or a period to any *purāṇa* as a whole. Since it is created by adding to it at different times, it is considered a continuous process. Therefore, different parts, chapters, verses in the same *purāṇa* can have different periods.

Here are some dates of the VDP specified by various scholars.

1. Stella Kramrisch: The VDP not earlier than 5<sup>th</sup> century AD and the Citrasūtra 7<sup>th</sup> century AD.<sup>86</sup>

2. Hazra:<sup>87</sup>

-The age of *upa-purāṇas* began approximately from the Gupta period. The formation of eighteen *upa-purāṇas* was completed from 550 AD to 850 AD.

-By the 8<sup>th</sup> century AD, the present VDP attained great popularity as a highly authoritative work in all parts of India.

-the VDP cannot be placed earlier than 400 AD and later than 500 AD.

3. P.V.Kane: 575 AD to 650 AD<sup>88</sup>

4. Tadashi Shimizu: The VDP *khaṇḍa* III 10<sup>th</sup> to the first half of the 11<sup>th</sup> century AD.<sup>89</sup>

5. Ronald Inden:<sup>90</sup>

The VDP *khaṇḍa* II: Before Kārakoṭa king Candrāpīḍa's death, i.e. 712/3 to 720/21 AD.

The VDP *khaṇḍa* III: During Lalitāditya i.e. 724/5 to 760/1 AD.

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<sup>85</sup> Hazra(1940);Rocher(1986)100.

<sup>86</sup> 1928:4-5.

<sup>87</sup> 1958:14, 209, 212.

<sup>88</sup> 1961:72.

<sup>89</sup> 1969: 421.

<sup>90</sup> 2000:82ff.

6. Parul Dave- Mukherjee: 500 to 900 AD.<sup>91</sup>

Considering the availability of the NrS in the MSS of the VDP *khaṇḍa* III, the internal evidence, religious-historical background, and its relation to other chapters and texts, some observations can be made as below.

**1. Absence of the NrS in Nepal MS:** Let's see if the inferences can be drawn based on the dissimilarity between the contents of the Group 1 MSS, from which the critical edition has been redacted and Group 2, in which there is Nepal MS.<sup>92</sup>

The NrS is absent in the Group 2 MS of the VDP *khaṇḍa* III. Dave-Mukherji opines that Nepal and Dhaka MSS represent a separate branch of transmission of the archetype. She considers one MS [c] copied from the archetype of Dhaka and Nepal MSS. The absence of NrS supports her claim.<sup>93</sup>

In the second chapter of the VDP *khaṇḍa* III, Mārkaṇḍeya deliberates upon the master plan of the volume. This chapter seems to be present in Nepal MS as well. Since the theory of interdependence of arts proclaimed by him consists of all the topics dealt with in the VDP *khaṇḍa* III, it is hard to believe that dance was not part of the scheme of the subject matter of the VDP *khaṇḍa* III. However, considering the nature of *purāṇas*, it may have been composed and written in phases. According to Inden, the VDP *khaṇḍa* II was created before Candrāpīḍa's death, i.e. 712/3 to 720/21 AD and the VDP *khaṇḍa* III, during Lalitāditya, i.e. 724/5 to 760/1 AD. The Nepal manuscript may be a branch representing the version of the text without the NrS. The NrS may have been added later on.

Notably, along with the entire NrS, the chapters on the *alaṃkāra*, the *prahelikā*, the twelve types of play, the vocal and the instrumental music are also absent in the content list of the Nepal MS. It can be inferred that these chapters and the NrS were written in phases with short intervals between them. The last three *gīta*, *ātodya*, and *nṛtta* might have been compiled at one time since they are intrinsically related.

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<sup>91</sup> 2001: intro xxxiii.

<sup>92</sup> In the absence of the Dhaka MS we will only consider the Nepal MS, the content of which has been presented by Shah in the appendix of her critical edition.

<sup>93</sup> Ibid. Intro. xxix. Dave-Mukherji opines that MSS C and MSS N (Nepal) are independent witnesses to the archetype and MS N is chronologically on par with C. She groups the MSS of Nepal and Dhaka. Here we are only considering the contents of Nepal MS.

2. The Pādatāḍitaka (5<sup>th</sup> century AD) and the Kādambari do mention the term Nṛttaśāstra.<sup>94</sup> Bāṇa (c. 606–647 CE) attaches it to Bharata and Śyāmilaka uses various terminologies from the NS. There must be an independent text of Nṛttaśāstra in use adapted from the dance portions of the NS.<sup>95</sup> It is possible that such text got its place in the VDP *khaṇḍa* III, inserted with the mentioned Vaiṣṇava elements.

**3. Presence of Śānta Rasa:** The addition of Śānta as the ninth *rasa* has been considered a milestone in the Saṃskṛta poetics because Bharata mentions only eight; *śṛṃgārahāsyakarūṇā raudravīrabhayānakāḥ | bībhatsādbhutasamjñō cety aṣṭau nāṭye rasāḥ smṛtāḥ ||*<sup>96</sup>

The close relationship of Kashmir in the study of NS has already been cited. The earliest reference to the nine *rasas* known to us from the region comes in Udbhaṭa's Kāvyaḷamkāra-sāra-saṃgraha. Udbhaṭa lived in 8<sup>th</sup> century AD and was the *sabhāpati* of Kārkoṭa king Jayāpīḍa. In his text, nine *rasas* are enumerated as follows.<sup>97</sup>

*śṛṃgārahāsyakarūṇavīraraudrabhayānakā | bībhatsādbhutaśāntāśca nava nāṭye rasā smṛtā ||*

Post-Udbhaṭa, the tradition of recognizing nine *rasas* is relatively consistent. Rudraṭa (825-850 AD) identifies it. The contribution of Ānandavardhana (9<sup>th</sup> century AD, contemporary of Utpala king Avantivarman) is considered being instrumental to the extent that there is a tendency of believing that Śānta in the NrS cannot be assigned before Ānandavardhana.<sup>98</sup> Moreover, Kṣemendra also (990 AD to 1065 AD) recognizes the Śānta and Abhinavagupta (10<sup>th</sup> century AD) elaborately discuss the appropriateness of this new addition. From his commentary Abhinavabhāratī, we get to know that the commentators of the NS like Śankuka, Bhaṭṭanāyaka and Bhaṭṭatota have also accepted the Śānta as *rasa*.

Amongst modern scholars, V. Raghavan thinks that probably Udbhaṭa made the required changes in the NS.<sup>99</sup> According to Kane, Śānta was added to the NS during 400 AD to 750 AD.<sup>100</sup> Kavi thinks that the development took place during 450

<sup>94</sup> Ed. Schokker (1966) verse 53; Ed. Nirnayasagar (1916) 150.

<sup>95</sup> There are two independent MSS of Citrasūtra found in Varanasi.

<sup>96</sup> NS GOS (1992) I.6.15.

<sup>97</sup> Ed. Banahatti (1925)4.4.

<sup>98</sup> Tadashi Shimizu dates VDP III on this criterion.

<sup>99</sup> 1940:13.

<sup>100</sup> Op.cit.13.

to 550 AD, i.e. post-Kālidāsa and pre-Māgha.<sup>101</sup> Scholars have taken Kālidāsa as the lower end since the poet mentions the number of *rasas* as eight in the Vikramorvaśīya.<sup>102</sup>

However, it should be noted that the even before Udbhaṭa earliest evidence of Śānta comes in the Jain literature of Anuyogadvāra *sūtra* (5<sup>th</sup> century AD), where all nine *rasas* are mentioned. It says that an ‘absence of mental perturbation characterizes the ninth Pasānto or Praśānta *rasa*; as arising from composure of the mind divested of all passions and as marked by tranquillity’.<sup>103</sup> It directs our attention towards the presence of Śānta in the scheme of *rasa* quite before Udbhaṭa. Thus the probable period of Śānta addition in the NS can be accepted from 4<sup>th</sup>/5<sup>th</sup> to the first half of the 8<sup>th</sup> century AD.

Following are the references of nine *rasas* mentioned in the various chapters of the VDP *khaṇḍa* III.

1. Chap.15 Verse 14 in Mahākāvyaalakṣaṇam:

*śṛṅgārahāsyakarūṇā raudravīrabhayānakaiḥ | bībhatsādbhutaśāntākhyaiḥ rasaiḥ  
kāryaṃ samanvitaṃ ||*

2. Chap.17 Verse 61 in Dvādaśarūpa:

*śṛṅgārahāsyakarūṇavīraraudrabhayānakāḥ | bībhatsādbhutaśāntākhyā nava  
nāṭyarasāḥ smṛtāḥ ||*

3. Chap. 30, Page 101 in Rasādhyāya:

*hāsyāśṛṅgārakarūṇavīraraudrabhayānakāḥ | bībhatsādbhutaśāntākhyā nava  
nāṭyarasāḥ smṛtāḥ ||*

4. Chap. 43, Verse 1 in Śṛṅgārādibhāvayuktādi:

*śṛṅgārahāsyakarūṇavīraraudrabhayānakāḥ | bībhatsādbhutaśāntākhyā nava  
citrarasāḥ smṛtāḥ||*

The similarity between the verse given by Udbhaṭa and in the VDP *khaṇḍa* III is prominent. However, the base verse belongs to the original source that is the NS. Just the Śānta sentiment is included and said that there are nine *nāṭyarasas* instead of eight. Also, in the VDP *khaṇḍa* III, the verses in Dvādaśarūpanirmāṇa and Rasādhyāya are ditto. It can be concluded that Udbhaṭa is the earliest known scholar whose writing provided a Saṃskṛta verse enumerating the nine *rasas* based on the NS.

<sup>101</sup> NS Vol.1 (1992) Intro.4.

<sup>102</sup> *muninā bharatena yaḥ prayogo bhavatiśvaṣṭarasāśrayo niyuktaḥ |  
lalitābhīnayaṃ tamadya bhartā marutāṃ draṣṭumanāḥ salokapālaḥ || II.18.*

<sup>103</sup> Patwardhan-Masson (1969) 37-38.



Secondly, the propensity of the VDP in following the original textual sources is evident. In the VDP *khaṇḍa* III, NS is one of the most utilized texts. It is already noted in the analysis of concerning chapter that the characteristics of Śānta mentioned in the Rasādhyāya of the VDP *khaṇḍa* III are taken from the NS's interpolated section on the Śānta. It can be inferred that by the time the NrS was compiled in the VDP *khaṇḍa* III, the Śānta part had already been added in the NS. The period of this compilation can be assigned roughly from the 7<sup>th</sup> century AD to the 8<sup>th</sup> century AD, in which Kārkoṭas were in form, and cultural homogeneity in terms of the correlation between literature and fine arts became the characteristic of the art in this era.<sup>104</sup> Perchance, Udbhaṭa and the writers of our text followed the equivalent version of the NS in which Śānta *rasa* is already introduced.

The NS commentators that Abhinavagupta consults in his commentary on the Śānta section are mainly from the 8<sup>th</sup> and 9<sup>th</sup> centuries. At one place, Abhinavagupta says, '*itihāsapurāṇābhidhānakośādau ca nava rasāḥ śrūyante*'<sup>105</sup> which suggest that the nine *rasas* were already accepted in the *purāṇa* literature. It is possible that by the time of Abhinavagupta, all the three *khaṇḍas* of the VDP and the the NrS containing the verses of Śānta *rasa* had become popular in Kashmir and its surrounding regions.<sup>106</sup>

4. Moreover, in the Āhāryābhinaya chapter, we have seen that the types of crowns are in concordance with the Bṛhatsaṃhitā of Varāhamihira. It substantiates the inference that NrS most probably was written after the 6<sup>th</sup> century AD.

5. **Tāntrika Element in the NrS:** After studying all major *purāṇas* and *upa-purāṇas*, Hazra observes that *tāntrika* elements in these texts are interpolated.<sup>107</sup> The Matsya, Varāha etc., absorbed the *tāntrika* material not later than the 8<sup>th</sup> century AD. The *mantras*, *nyāsa*, *mudrās* etc., of Padma have been added not earlier than 900 AD. The chapters on *mudrās* in Agni interpolated after the 9<sup>th</sup> century AD. The scholar also

<sup>104</sup> This has been discussed in the introduction of the thesis.

<sup>105</sup> NS GOS (1992) I.p.333.

<sup>106</sup> Agni Purāṇa also mentions all nine sentiments. Hazra estimates the date of *purāṇa* between 700 and 900 AD.

<sup>107</sup> He very peculiarly states that 'the Vedic rituals in the *purāṇic* chapters dating earlier than the beginning of the 9<sup>th</sup> century AD were not retained to the same extent in the chapters of later dates but were often replaced by popular elements.'

thinks that the VDP is free of *tāntrika* elements,<sup>108</sup> which seems doubtful. The *mudrās* mentioned in *Rahasya* and *Nṛtaśāstra mudrā* chapters have their origin in *tāntrika* practices of not just Pāñcarātra but also of the Śaiva-Śākta beliefs as the *mudrās* are the essential parts of *āgama* religious practices. Also, the names like Stambhana, Kairiṇi, Niṣṭhūrā, Pātāla-bhanjini, Bija and *nyāsa* etc. hand gestures clearly show the *tāntrika* character. Moreover, *nyāsa* is the principal identifier of *tantra* practices, of which hand gestures are listed in the concerned chapter.

**6. Iconography of Vaikuṇṭha:** According to Sanderson, the section of the iconography in the VDP *khaṇḍa* III is not written before the second half of the ninth century as the text talks about the four-faced image of Viṣṇu.<sup>109</sup> Iconographic evidence in Kashmir shows that four-faced Viṣṇu is a later development, preceded by three-faced images. But it seems that this development was completed by the end of the 8<sup>th</sup> century AD<sup>110</sup>, and by 855 AD, Kārkoṭas were replaced by Utpala Avantivarman. In the iconographic representation, the back face is attributed to Kapila, who is considered a form of Pradyumna. This homology between Kapila and Pradyumna has been clearly stated in the VDP *khaṇḍa* III's section on iconography.<sup>111</sup> The *Rahasya mudrā* contains the gestures for Vāsudeva, Saṃkarṣaṇa, Aniruddha and Pradyumna and also that of Kapila.

**7. Religious Background:** Moreover, it has been noted that during Kārkoṭa and later in Utpala reign, Vaiṣṇava temple religion and that of the householders flourished simultaneously.<sup>112</sup> It is well known that *mudrās* were part of both types of rites. But *Nīlamata* (626-855 AD) does not even once mention the performance of *mudrā* while describing various rituals that are followed by the devout *pāñcarātrika*. On the other hand, three jewels of Pāñcarātra that is Sāttvata, Jayākhyā and Pauṣkara contain either the separate section on *mudrās* or they mention them while unfolding various rituals. Hazra at one point says that the Pāñcarātra practices of the VDP *khaṇḍa* III are inspired by the *saṃhitās* that were present in the religious circle.<sup>113</sup> Sanderson shows

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<sup>108</sup> 1958:217.

<sup>109</sup> 2015:5.

<sup>110</sup> Siudmak (2013) 390.

<sup>111</sup> Chapter no. 78/1 of *Vairāgyarūpanirmāṇa*.

<sup>112</sup> Sanderson shows that Pāñcarātra *saṃhitās* were in use in Kashmirian *smārta* rituals, 2015:8-9; also the later chapters in the VDP *khaṇḍa* III can shed some light on the religion of Vaiṣṇava householders.

<sup>113</sup> 1958: 202, 216-17.

the give and take that took place between the Śaivāgamas and the Pāñcarātra *saṃhitās*.<sup>114</sup> We have already seen that some of the *mudrās* in the 33<sup>rd</sup> chapter indicate their similarity to the Śaivāgamas. Early mediaeval Kashmir authors had direct knowledge of many such *tantra* and *āgama* texts.<sup>115</sup>

The rivalry of Vaiṣṇava with not just Śaiva but also with other sects has colourfully narrated in the Āgamaḍaṃbara by Jayanta in the 9<sup>th</sup> century AD. It is noted in RT that Avantivarman who lived a life of a Śaiva believer died as the Vaiṣṇava devotee listening to the Bhagvadgītā and thinking of the abode of Viṣṇu (i.e. Vaikuṅṭha) while breathing his last. Kalhaṇa also informs that on the political front, the period after Avantivarman was disturbing. It should be noted that Āgamaḍaṃbara has been composed in this period. The insertion of the two chapters on *mudrās* in the non-*tāntrika* text of performing arts and their varied nature probably reflects the disordered socio-religious situation, especially as occurred in the post-Avantivarman Kashmir.

Secondly, along with Pāñcarātra, the Śaiva-Śākta practices of Trika and Kaula with their *tāntrika* rituals were also gaining the impetus. These practices consist of *mudrās* with various connotations attached to them. The *mudrās* mentioned in the 33<sup>rd</sup> chapter of the NrS can be seen in this light too. Remarkably, by the time of Kālikā Purāṇa (10<sup>th</sup>/first half of the 11<sup>th</sup> century AD), VDP came to be recognized as a *tantra* text. All these references fairly create the background for the late addition of *mudrā* chapters in the the NrS.

Moreover, the *mudrā* chapters are not in accordance with the premises of the NrS and didn't refer to in the rituals of idol installation. It adds to the possibility that these are inserted in the later period.

**5. Use of the Term *Nṛtta*:** The NS talks about the *nṛtta*, and there are certain connotations attached to it which makes it different from the *nṛtya* and, of course, from *nāṭya* too. Texts like the Kuṭṭanīmata and Nīlmata Purāṇa refer to *nṛtta*. The division such as *nāṭya*, *nṛtta* and *nṛtya* is the later development and considered as a significant aspect of Nāṭyaśātrik dance history. Historically this division is attributed to Dhananjaya's Daśarūpaka dated 10<sup>th</sup> century AD.

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<sup>114</sup> 2001.

<sup>115</sup> Ibid.p.3, early Kashmir authors include Bhaṭṭanārāyaṇakaṅṭha (lived after first decades of 10<sup>th</sup> century AD), his son Rāmakaṅṭha, latter's pupil Vidyākaṅṭha et al.

Based on above references, some suggestions can be made about the possible period of the NrS.

1. The NrS chapters 20 to 31 and 34 can be dated approximately during 7<sup>th</sup> century AD to the first half of the 8<sup>th</sup> century AD. The periodical bracket from Lalitāditya to Jayāpīḍa seems potent.
2. The chapter of Rahasya *mudrā* could have been added roughly in the early or mid-decades of 900AD and Nṛttaśāstra *mudrās* probably after a brief gap but not later than the 10<sup>th</sup> century AD.

### **Author/s of the NrS: Divine and Human**

VDP is a dialogue between sage Mārkaṇḍeya and king Vajra. It divulges through the conventional question-answer format. The NrS is part of this continuous discourse. Likewise, NS is revealed through a similar structure where sages such as Ātreya and others approached Bharata during the intermission in studies. They asked Bharata, who was surrounded by his sons that how did the Nāṭyaveda originate? Whom is it meant for, how many limbs does it hold, its scope, and how is it applied? And then, the extensive deliberation by Bharata initiates. It is the beginning of the first chapter of the NS. Notably, in the first few verses in the thirty-six chapter of NS, which narrate the myth of the descent of drama on earth, the names of sages present in this assembly are given.<sup>116</sup> Total forty-five sages are listed, including Ātreya. Mārkaṇḍeya is one of the sages present in the conclave. It means that traditionally he is also the one who listened to the NS directly from Bharata. It gives a required legitimacy to the NrS in terms of Mārkaṇḍeya as its divine narrator.

The NrS is a work adapted from the NS directly. It does not contain any analysis or discussion, or comment on the concepts laid down by Bharata. The focus is to bring together the *nṛtta* portion of the NS in condensed format within the milieu of Vaiṣṇava *dharma*. The attempt is to redirect the course of an established tradition. Kashmir was the centre where the NS was extremely popular and accessible to everyone. In the case of the NrS, it could have been compiled by the well-informed person/s; however, it gives the impression that it is not a scholarly work.

We have already discussed the two phases of the creation of the NrS.

Phase1. Chapter 20 to 31, 34

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<sup>116</sup> NS GOS (2006)IV.36.1ff.

## Phase2. Chapter 32 and 33

The first phase is feasibly accomplished under the supervision of two experts; 1. *pāñcarātrika*, specifically *sāttvatas* and 2. NS conversant/s. It is very much possible that both of these affiliations can be present in the same person.

The origin of *nṛtta* myth is credited to Vāsudeva, which can be taken as the Vaiṣṇava signature in an attempt at textual reformation. This mindset is typical in *purāṇa* writers who credit the origins of the fundamental concepts to the patron deity. Besides, we have seen various references attributed to the religio-cultural aspect of Vaiṣṇavas inserted in different chapters of the NrS. There is ample scope to say that it is done by the Pāñcarātra adherent/s, specifically *sāttvata/s*<sup>117</sup> who was well-informed of the contemporaneous Pāñcarātra practices at one end and the NS on the other. The VDP *khaṇḍa* III in many chapters expresses respect towards *sāttvatas*.<sup>118</sup> Thus, in a broad sense, the writer/s of the VDP *khaṇḍa* III and the NrS was the *sāttvata/s* who did probably not belong to the performing arts background himself but was acquainted with the NS. He seems well-informed about the new developments in the tradition, with context to the Śānta *rasa* and at the same time holds an authority to amend the tradition, in context to the myth of the origin of *nṛtta* and other sectarian insertions. It seems that the author/s of the NrS was more of a flag bearer of his religion than being a scholar of performing arts.

The chapters on *mudrā* explain the actual method of forming these hand gestures. This particular feature indicates that the practitioner/s must have written these chapters. But it also shows the knowledge of the *hasta* in the NS referred to in it. Of course, it is difficult to say whether these hand gestures are entirely new or borrowed from other sources. Few possibilities are already cited.

The 33<sup>rd</sup> chapter, however, has the majority of Śaiva and Śākta *mudrās* along with the gestures related to sun worship. In comparison to Śaiva-Śākta *mudrās*, the

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<sup>117</sup> If Hazra's opinion is considered these were the *smārta* Vaiṣṇavas. Further he refers to the Jayākhyā Saṁhitā which mentions three categories of *pāñcarātrikas*. 1. *yatis, ekantins, vaikhānasas, karmasāttvatas* and *śikhins* 2. *āptas* (those who join the order wholeheartedly), *anāptas, ārambhins, sampravartins* 3. *yogins, japa-niṣṭhas, tapasas, śāstrajñas, śāstra-dhāarakas*. Hazra eruditely says that the composite character of *purāṇas* is due to the second category of Pāñcarātrikas because according to him this group shows the sectarian zeal to glorify the respective deities along with an attempt to establish the *varṇāśarma-dharma* and the authority of Vedas, (1936) 204.

Ronald Inden however thinks that the VDP is the combined outcome of the Pāñcarātra adepts and an imperial king of Kashmir and his court as he think that it was the text made for an imperial king who expected to become an ideal Pāñcarātrika king. Based on the internal evidences he concludes that the VDP is created by a person who was performing three responsibilities; a royal preceptor, a high priest and the chronologer, (2000) 40.

<sup>118</sup> Ch.116.5, 98, 111.

Vaiṣṇava are less in number. Looking at the flow of this chapter in general, it ends with Vaiṣṇava *mudrās* which have once again accentuated their importance as being in Vaiṣṇava *purāṇa*. Considering all the points discussed so far, it can be said that this chapter possibly was created by a composite agent.

### **The Provenance of the NrS**

Scholars have concluded that the VDP is written in Kashmir or the northernmost part of Punjab.<sup>119</sup>

However, the intrinsic relation of NS with the NrS suggests that the latter must have been added in the VDP *khaṇḍa* III within the boundaries of the Kashmir valley since, in the early medieval times, the NS was probably one of the most discussed and studied texts in Kashmir. Even the chapters of *mudrās* with all its sectarian characteristics can be ascribed to the religious developments in Kashmir.

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<sup>119</sup> Hazra (1958) 114.

## Chapter VI: Conclusion

### 1. Major Observations and Suggestions on Variants and Interpretations:

Chapter no.	Topic	Word/Verse	Suggestions/Remarks
<b>Chapter 23:</b> <b>Utsthi-sthānaka</b>	Aśvagrānta - Female <i>sthānaka</i>	<i>pādastulāṃcitaḥ</i>	<i>pādastalāṃcitaḥ</i> from MS B and C
<b>Chapter 24:</b> <b>Aṅgakarma</b>	Ākampita – a type of <i>śiraḥ</i>	<i>kampita bahuśaḥ</i> <b><i>kathitaṃ</i></b> <i>yacca tadā</i> <i>kampitamīṣyate</i>	Follows NS <i>bahuśaścalitaṃ</i> <i>yacca tatkampitamihocyate</i>
Same as above	Kampita – a type of <i>uru</i>	<i>namannonamane</i> <b><i>pārantyormahipṛṣṭhebh</i></b> <b><i>dute</i></b> <i>yadā   sthitvā</i> <i>pādatalāgreṇa</i> <i>kampitaṃ tu tadiṣyate</i>	Suggested in Cr. Ed. <i>pārṣṇyormahipṛṣṭhedrute</i> Our suggestion: <i>pārantyormahipṛṣṭhedrute</i>
Same as above	Usage of Stambhana – a type of <i>uru</i>	<b><i>bhīmordhasaviṣādeṣu</i></b> <i>stambhanaṃ</i> <i>saṃprajayet</i>	Suggested in Cr. Ed. <i>hrīsādhvasaviṣādeṣu</i> Our suggestion: <i>sādhvasa</i> and <i>bhīma</i> similar meaning.
<b>Chapter 25:</b> <b>Upāṅgikādhyāya</b>	Valana and Gamana: Types of <i>tārakā</i>	<i>valanaṃ gamanaṃ</i> <i>tiryakcalanāccalanam</i> <i>bhavet</i>	Our suggestion: Should be understood as given in the NS: <i>valanaṃ gamanaṃ</i> <i>tryaśraṃ</i> and <i>calanaṃ</i> <i>kampanam jñeyah</i>
Same as above	Usage of Mandā: a type of <i>nāsikā</i>	<i>natā tu rucite kāryā</i>	Originally it would have been <b><i>rudite</i></b> following the MS <i>ḍa</i> of the NS.

<b>Chapter 26:</b> <b>Hastādhyāya</b>	Kartarīmukha: a single hand gesture	<i>kāryoyam parivāreṣu bhinnaśca pataneṣu ca</i>	Suggested by Shah: <i>pathicāreṣu</i> . Our suggestion: based on Kuṭṭanimata's reference of <i>āpta</i> and <i>parivāra</i> .
<b>Chapter 32:</b> <b>Rahasya mudrā</b>	Aniruddha's banner.	<i>kuñcitāṅgulirardhacan draḥ   dṛśyaśikharau kanīyasyaṅgulyagralagnau   samhatāguṣṭhaḥ śankhaḥ  </i>	Our suggestion: <i>ṛśyaśikharau kanīyasyaṅgulyagralagnau /</i> Aniruddha's banner.
<b>Chapter 33:</b> <b>Nṛttaśāstra mudrā</b>	Nyāsa gestures. Hṛn, Śirah, Śikhā, Kavaca, Netra and Astra.	Śikṣā mudrā	Our suggestion: It should be Śikhā based on the scheme of <i>mudras</i> . Also the Venkateshvara Press edition notes Śikhā.

## 2. New Contributions Including Vaiṣṇava Elements (marked in bold):

Chapter No.	Aspects
20	<i>Aṅgahāras</i> : Talamanda, Vikṣipta, Udvartaka, <b>Balāhaka</b> , Āngika, Ratikriḍa, Saumya, Karita, Vilāpa. <i>Karaṇas</i> : Bhramita, Vilāsa, <b>Vānara-pluta</b> , <b>Nāga-prakṛḍita</b> , Vipluta, Parikṣipta, Aja-pluta, Maṇḍita.
21	<b><i>līlā-saṃveśana</i>: the usage of Udvāhita laying down posture.</b>
22	Seat for <i>sāṃvatsara</i> .
23	A new type of <i>grīvā</i> by the name Catura, Rju as the new mouth movement, <b><i>uddharāṇa</i> as the use of Āliḍha.</b>
24	<b><i>Abhigamana</i> as the usage of Kuncita pāda.</b>



25	Saumyā as the new <i>sthāyi-dr̥ṣṭi</i> , Lokita a new sight.
27	New information on skin colour combinations – <b>various colours of <i>śyāma</i></b> and <i>śikhara</i> /crests, cloths for courtesans.
29	<b>Raudra gati: <i>padmāntrāṅgadhara</i></b> may have been written inspired by the form of ferocious Narasiṃha.
30	<b><i>Vairāgya</i> as the <i>sthāyi bhāva</i> and Para-puruṣa as the deity of Śānta.</b>
31	<b>Krīḍā as new <i>sancāri bhāva</i> and the mention of Dayāvīra.</b>
32 and 33	<b>Rahasya <i>mudrās</i> and their possible association and interpretation with reference to the Pratiṣṭhā chapters in the VDP <i>khaṇḍa</i> III, Pāñcarātra scriptures and iconography.</b>
34	<b>Origin of <i>ṛtta</i>.</b>

3. The VDP *khaṇḍa* III and the writing of the NrS show multiple triggers. First comes from the on-going textual study and growing religious importance of NS, second from the rising temple establishments and ritual activities inside the temples and third in concurrence with the second, the writing of temple ritual manuals.

4. The dance matter in the VDP *khaṇḍa* III has been presented in two ways which ultimately contributes in the spread of Pāñcarātra Vaiṣṇavism.

a. As one of the aspects in the series of disciplines that helps to understand the nuances of image-making.

b. In the temple rituals.

5. The VDP *khaṇḍa* III is an attempt to present the otherwise homogenous theme of the NS in a properly divided arrangement under the umbrella of one sect. As a result, the focus has shifted from drama to religion. The VDP *khaṇḍa* III is the compilation of such *śāstras*.

6. The pedagogical linking gives appropriate access to fulfill the religious motive. Once the promulgators agree to use the traditional knowledge for the cause, the need to produce an altogether new content ends, and the task becomes easy. The Vaiṣṇavite elements in the NrS are the results of this contemplation. Once the sectarian mark is stamped on the adapted text, it remains forever in that structure whether in liturgy, mythology or literature. Then the newly adapted sectarian form of that discipline disconnects from its source and the original context, at least to some extent.

7. Studies of variants have shown that the NrS is most closely related to NS MSS *ma* followed by *bha*, *ḍa*, and N.

8. It is also a question of whether the NrS could free itself from the context of drama while writing about different aspects of *nṛtta*. From the analysis, particularly of the chapters 20, 27, 28 and 30 it can be noted that the author/s of the NrS couldn't detach *nṛtta* from the NS tradition as they couldn't leave the context of *nāṭya* entirely as it is an inherent premise of the NS. But they certainly seem to have tried to connect many aspects of it with *nṛtta*. The common conceptual threads between drama and dance proved helpful here. Therefore, topics related to drama are also a part of this section. Bringing entire theatrical tradition of Bharata into a Vaiṣṇava tradition of art is a part of the broad goal.

However various references show that the creators of the VDP *khaṇḍa* III fundamentally were intended to focus on the *nṛtta*. Simply because *nāṭya* is not the part of temple ritual but *nṛtta* is, thus more important.

9. A clear connection between *rasa* and *nṛtta* is an important aspect of this text in terms of the division and connotations attached with the concepts of *nṛtta* and *nṛtya* as seen in the later tradition.

10. In addition to NS, the Bṛhatsaṃhitā and the Kāmasūtra have also been noted as possible sources. Similarly, the potential gives and takes with Pāñcarātra and Śaivāgamas have been noted in the discussion of *mudrās*.

**11.** The chapters on the Rahasya and the Nṛttaśāstra *mudrās* are the significant contribution of the VDP *khaṇḍa* III, which provides a distinct ritualistic connotation to the NrS and connects dance with *āgama* methods of worship. The Rahasya and the Nṛttaśāstra *mudrās* are rare examples of one of its kind in terms of their inclusion in the dance text. These two chapters reflect crucial developmental stage in the relationship between dance and *tantra*.

**12.** The texts like NS usually convey information in two ways: 1. systematic data about technical aspects, rules and instructions, and 2. its mythology. It can be said that the NrS is an instance recorded in a Vaiṣṇava *purāṇa* which shows how religious aspiration shapes the tradition with the help of the established *śāstras*. It has been done on same two levels as mentioned above.

1. By incorporating the religious elements in technical data.
2. Through mythology.

For pure *śāstra* texts probably it is difficult to do such alterations since fundamentally and as generally believed they are or expected to be secular in nature. But the *purāṇas*, as well as the *āgamas* can because they represent the theology and ritual of a specific sect. Comparatively, *āgamas* are more tight and conservative, but *purāṇas* are loose and comprehensive. *Āgamas* are more evident in their religious attribution. Since the objectives of *purāṇas* are different, such development can take place in them relatively easily. Such is the case of the NrS.

**13.** Lastly it can be said that the inter-disciplinary references found in the text reflect a thought, that once knowledge or discipline is associated with the worship of Viṣṇu, it is uplifted to the highest level. It becomes as effective as the sacrifice and offers salvation, and beneficial to the mortal life and life after death. So the purpose is to make the branches of knowledge a part of Viṣṇu centric world and bring idolatry at par with the sacrifice and the knowledge of Viṣṇu as imperative as the Vedas. It is an integrated plan and traditional *śāstras* of *nṛtta*, *gīta*, *citra* etc. are the components of it. Therefore, re-writing the NS was not the only objective of the NrS but bringing it under the Vaiṣṇava sect was!

### **VI.1. Scope for Further Research:**

The next step in this study is to verify the information with dance texts other than NS. It includes a large number of mediaeval texts.

Furthermore, the information in this thesis can be used to know the performing aspect of the NrS. It can include both recreations of various movements and verification concerning today's dance styles. Unfortunately, we do not find the instructions of new *karaṇas* or *aṅgahāras* in this text, but if we do, it will shed light on its performance aspect. Significant efforts have been made in modern times to reconstruct *karaṇas*. This new information will undoubtedly be valuable in that regard.

The Rahasya and the Nṛttaśāstra *mudrās* can be studied at various levels as they hold great potential. Both of these can play an essential role in the study of the relationship between dance and *tantra*. Apart from this, the relevance of these hand gestures can also be examined in terms of iconography. Moreover, the execution of these *mudrās* and their use in the rituals can be a separate topic of research.

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PLATE 1



Harvan terracotta tiles depicting a dancer, musicians and a hunter, 3<sup>rd</sup> century AD.  
Courtesy: Shri Pratap Singh Museum, Srinagar.



Terracotta tile from Darad Kut, Huthmura.  
Courtesy: Shri Pratap Singh Museum, Srinagar.



**PLATE 2**



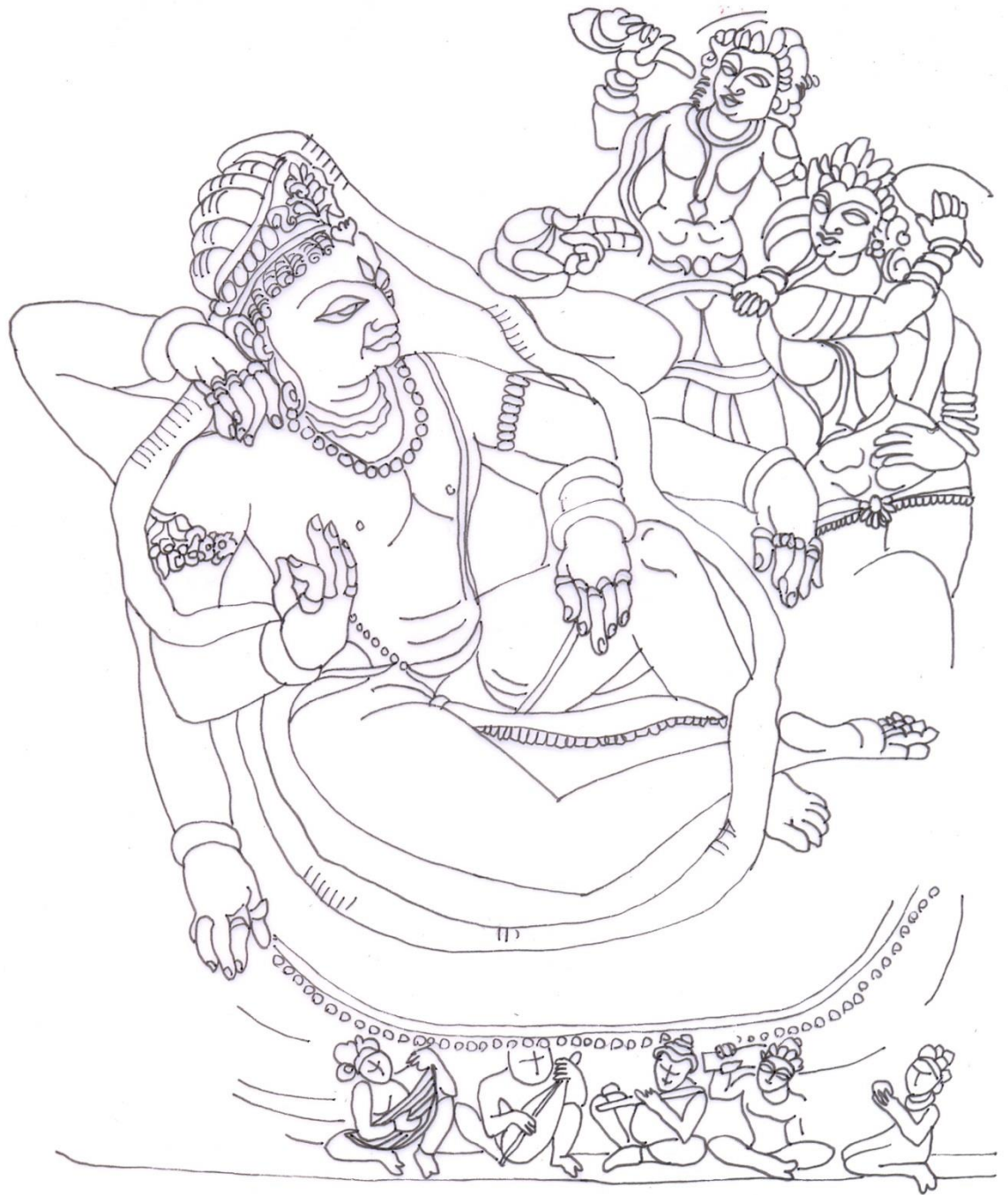
Vaikunṭha Viṣṇu, Chlorite schist, 875-900AD, Kashmir.  
Source: Los Angeles County Museum of Art.

PLATE 3



Vaikunṭha Viṣṇu, last quarter of 8<sup>th</sup> century AD, Kashmir.  
Courtesy: The Metropolitan Museum of Arts

PLATE 4



Śeṣaśāyī Viṣṇu, 9<sup>th</sup> century AD, Kashmir (line drawing after Siudmak 2013).  
Courtesy: Vibha Oke, Pune.



PLATE 5



A decorated *prabhāvalaya* depicting Vaiṣṇava deities generally known as Devsar halo,  
Second half of 9<sup>th</sup> century AD, Bronze, Shri Pratap Singh Museum, Srinagar.  
Courtesy: American Institute of Indian Studies.

PLATE 6



Śeṣaśāyin, Devsar Halo.  
Courtesy: American Institute of Indian Studies.

PLATE 7



Hayagrīva, Devsar Halo.  
Courtesy: American Institute of Indian Studies.

PLATE 8



Viṣṇu killing Madhu and Kaiṭabha, Devsar Halo.  
Courtesy: American Institute of Indian Studies.



PLATE 9



Bhū-Varāha, Devsar Halo.  
Courtesy: American Institute of Indian Studies.



PLATE 10



At upper position seven headed transcendental form of Viṣṇu and below Yoga Viṣṇu sitting on the lotus, Devsar Halo.

Courtesy: American Institute of Indian Studies.

PLATE 11



Narasimha killing Hiranyakaśipu, Devsar Halo.  
Courtesy: American Institute of Indian Studies.

PLATE 12



Vāmana, Devisar Halo.  
Courtesy: American Institute of Indian Studies.

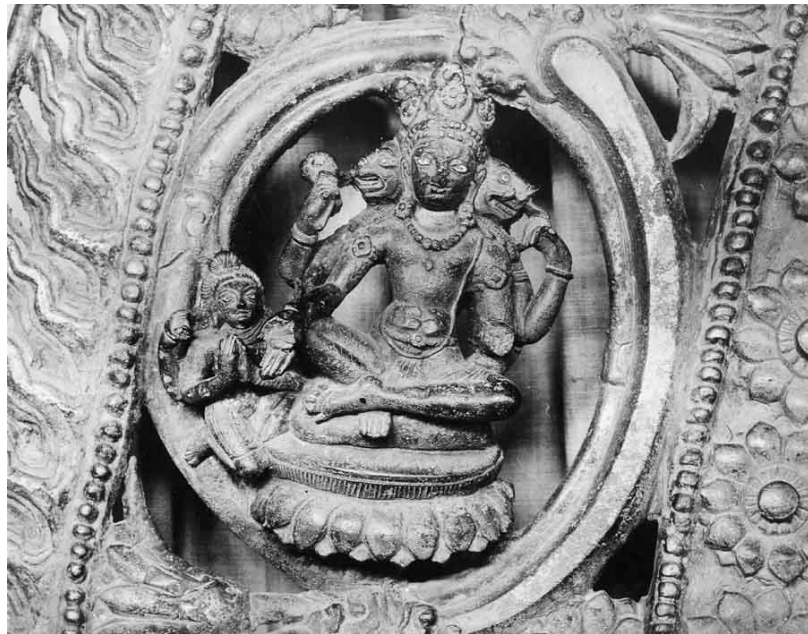
PLATE 13



Trivikrama, Devsar Halo.  
Courtesy: American Institute of Indian Studies.



PLATE 14



Three-headed Viṣṇu sitting on lotus, Devsar Halo.  
Courtesy: American Institute of Indian Studies.

PLATE 15



Vaikunṭha-Lakṣmi riding on *garuḍa*, Phyllite, 11<sup>th</sup> C AD,  
Courtesy: The Los Angeles County Museum of Art.

PLATE 16



Śiva in Urdhvajānu *karāṇa*, second or third quarter of 10<sup>th</sup> century AD, Payar.  
Source: American Institute of Indian Studies.

PLATE 17



Fig. 6 Along the margin  
राजो गोतमीपुत्रस सिरिमन्सातकणिस



Fig. 7. Along the margin  
. णस गोतमीपुत्रस हिर वञ्ज हातकणिस

Sātavāhana king Yajñaśrī Sātakarṇī in Kākapakṣa hairstyle, Silver.  
Source: Internet.



**PLATE 18**



Yakṣa in Tri-śikhaṇḍaka hairstyle,  
Sātavāhana period, Andhra Pradesh.  
Courtesy: National Mission of Monuments and Antiquities.

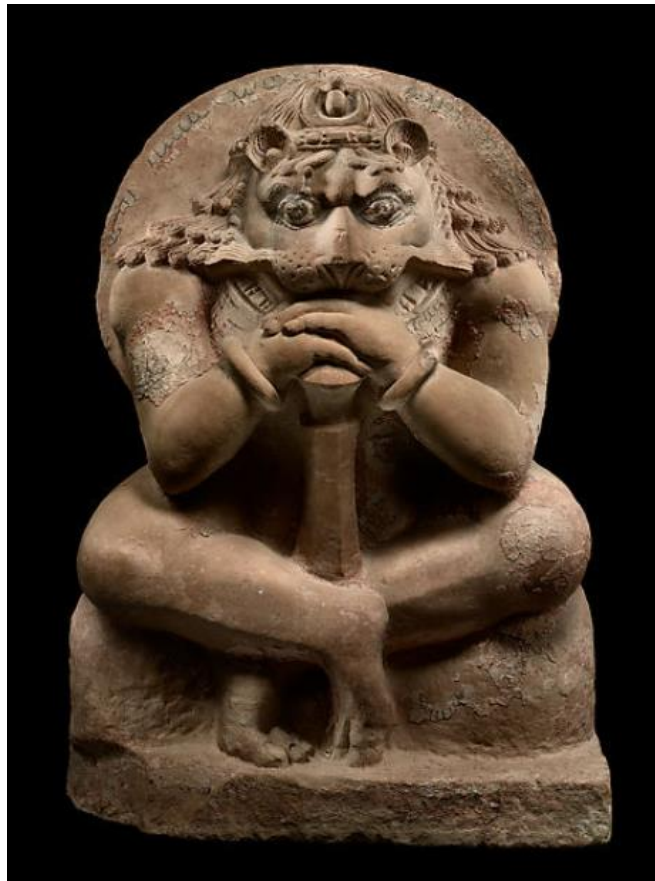


Kumāra in Tri-śikhaṇḍaka hairstyle, Stone, 8<sup>th</sup>-9<sup>th</sup> Century AD, Kashmir  
Courtesy: Los Angeles County Museum of Arts.

**PLATE 19**



Squatting Narasimha, Shri Pratap Singh Museum, Srinagar.  
Source: Kiki Mathawan, Travel the Himalayas.



Narasimha with head resting on the mace,  
Dolomitic limestone, with remains of plaster decoration with polychrome,  
7<sup>th</sup>-8<sup>th</sup> century AD, Afghanistan or Northern Pakistan.  
Courtesy: The Metropolitan Museum of Art.

PLATE 20



Viṣṇu crushing the demons Madhu-Kaiṭabha, Phyllite, 8<sup>th</sup> Century AD, Kashmir.  
Courtesy: Source: The Los Angeles County Museum of Art.

**PLATE 21**



The Brahmanical Triad: Brahmā, Śiva, Viśṇu, Stone, 8th–9th century AD, Kashmir.  
Courtesy: The Metropolitan Museum of Art.



Viśvarūpa, Stone, 6<sup>th</sup> century AD, Kashmir.  
Courtesy: The Metropolitan Museum of Art.



PLATE 22



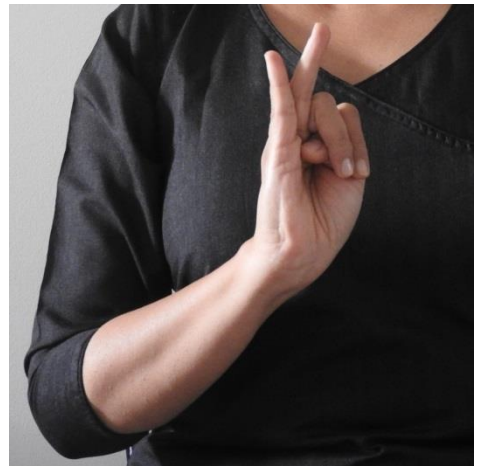
Omkāra



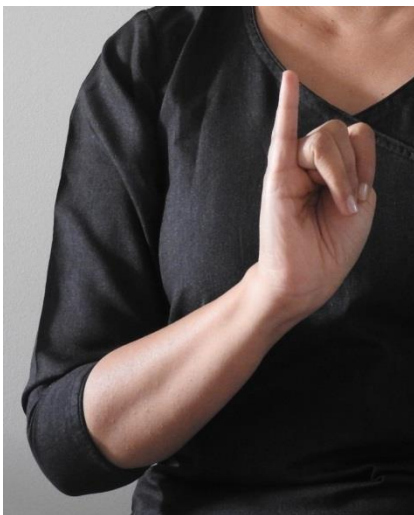
*a*



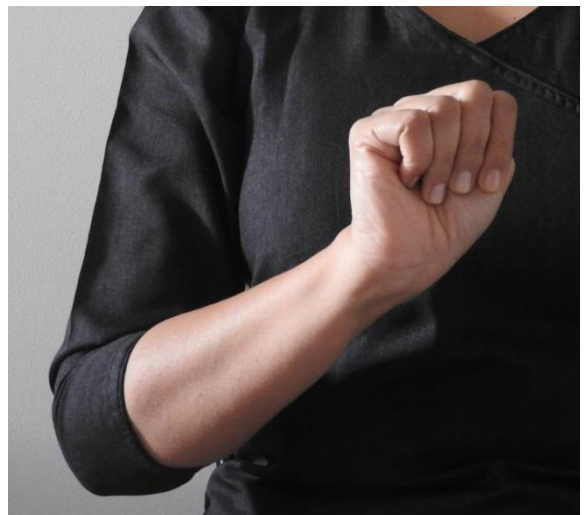
*i*



*u*

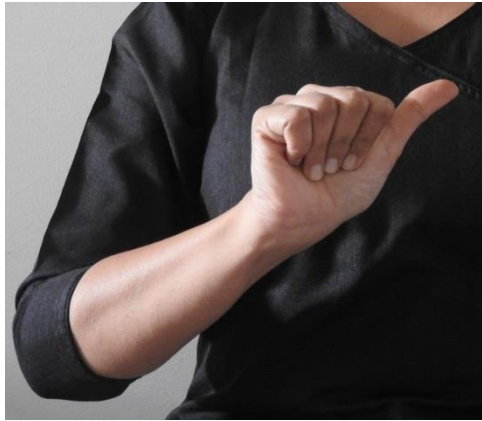


*e*



*o*

PLATE 23



*ā*



*ī*



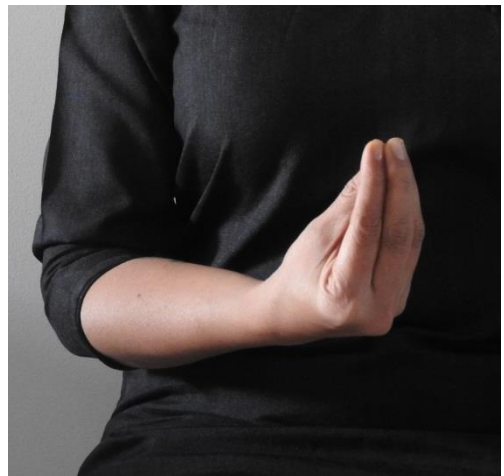
*ū*



*ai*



*au*



*aṃ*

PLATE 24



*ka varga*



*ta varga*



*ba va śa ta ya pa varga*



*pa ya varga*

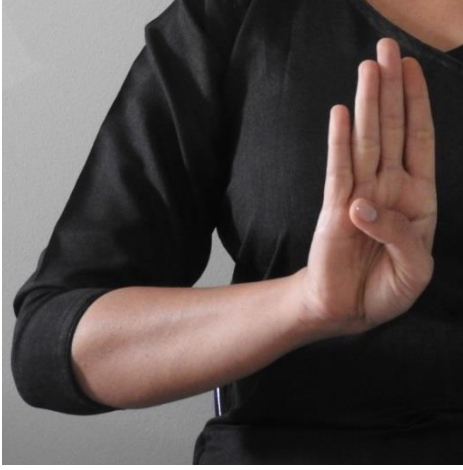


*śa varga*

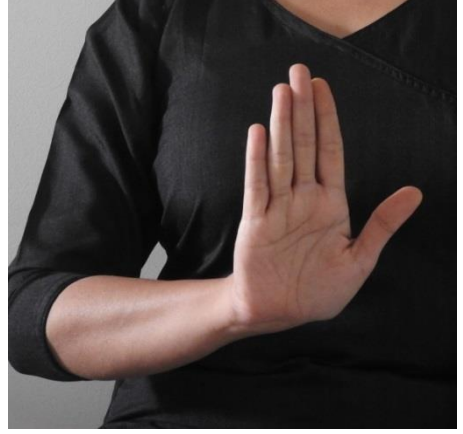


*ha kṣa varga*

PLATE 25



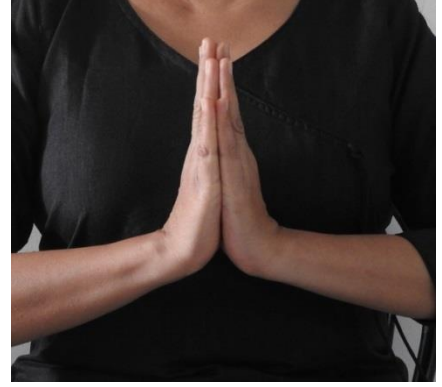
Vāsudeva



Saṃkarṣaṇa



Pradyumna



Puruṣa



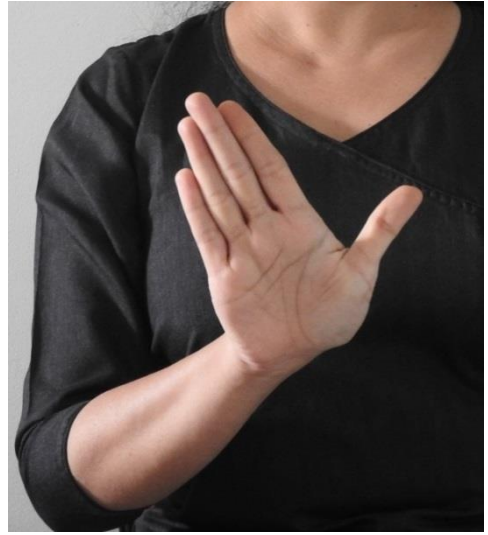
Tārṣya



PLATE 26



Tāla



Makara



Śeṣa

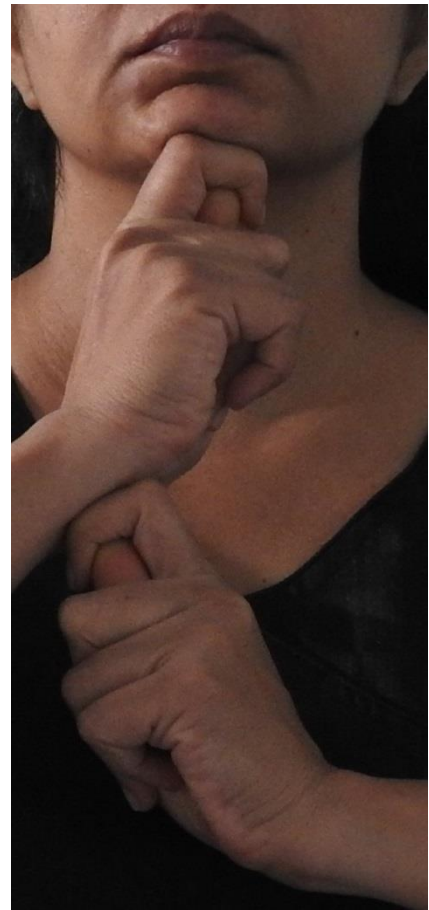


Bhogaśayana

PLATE 27



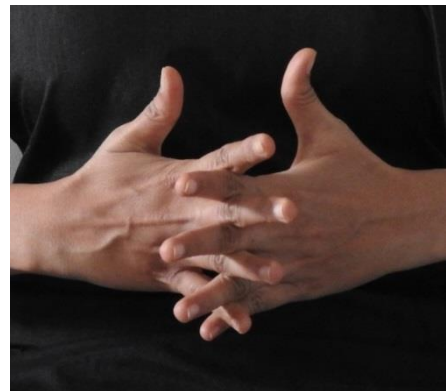
Cakra



Gadā



Hala

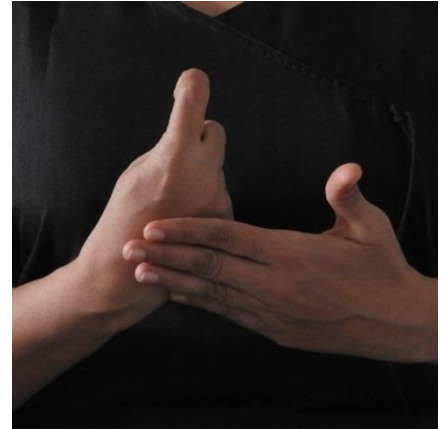


Musala

PLATE 28



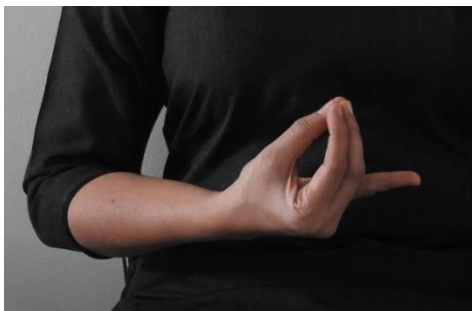
Carma



Khaḍga



Śara and Dhanu



Kaustubha

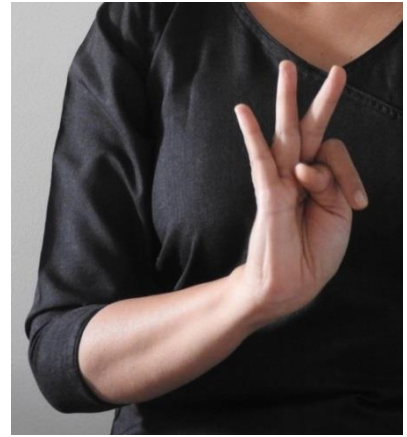


Vanamālā

PLATE 29



Varāha



Hayaśira



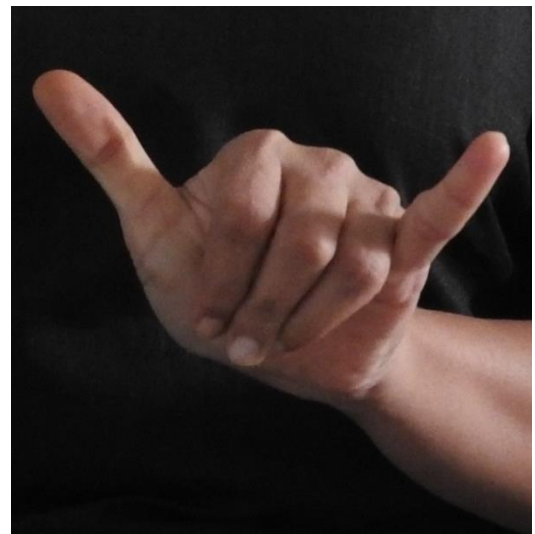
Vāmana



Trivikrama



Kūrma



Haṃsa



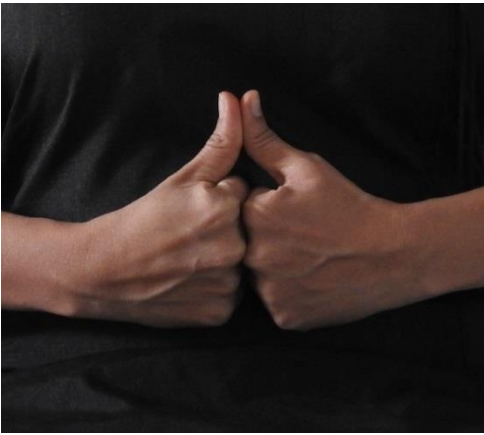
PLATE 30



Dattātreya



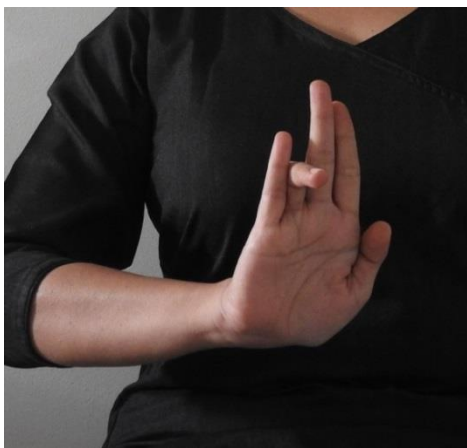
Paraśurāma



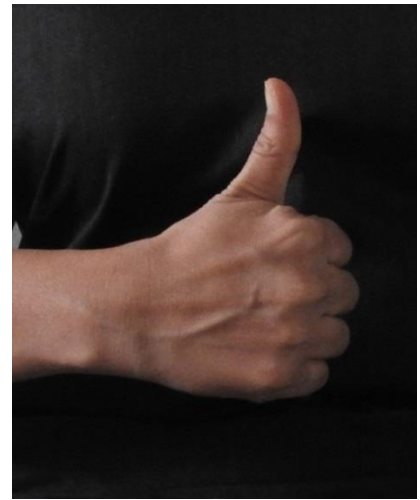
Dāśarathī



Kṛṣṇa



Baladeva



Viṣṇu

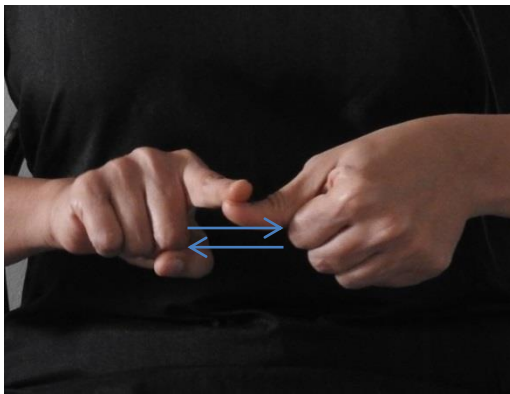
PLATE 31



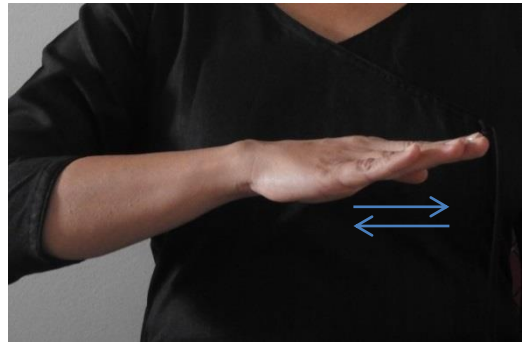
Prthvī



Toya



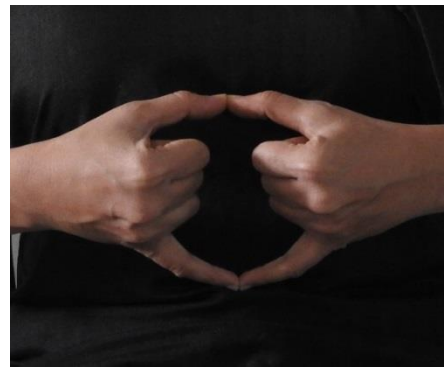
Agni



Vāyu



Antarikṣa



Arka

PLATE 32



Candra



Nara-Nārāyaṇa



Brahmā-Viṣṇu-Maheśvara



Kapila



Veda



Rgveda

PLATE 33



Yajurveda



Sāmaveda



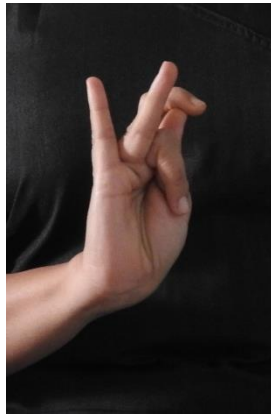
Gāyatrī



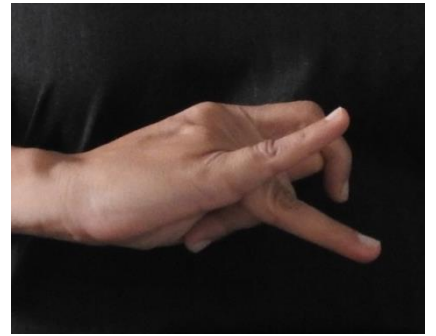
Śikṣā



Vyākaraṇa



Jyotiṣa



Chandoviciti