

Chapter - IV

NṚTYA VINODA IN RELATION TO ĀṆGIKA ABHINAYA

Dance like any other art form is primarily concerned with the countless and continuous interactions occurring between man and nature in the transient world around him. Using the humanbody as a medium of artistic expression, Indian dance offers on its moving canvas a wide range of fleeting visions, capable of embracing almost all themes in the world. Formalized movements and gestures that have been selected with aesthetic discrimination, form its language. This language is the soul of Indian classical dance and it is termed as Āṅgika Abhinaya. In fact, Āṅgika Abhinaya is the real foundation of Nṛtya. The term Nṛtya is used in this context, not to mean pure dancing (Nṛtta), but expressional dancing.

Bharata explains Abhinaya as "representing the meaning of that which is depicted." It has four aspects namely Āṅgika, Vācika, Ahārya and Sāttvika. Of these, Āṅgika is the language of expression through the medium of the body (Śarīra), the face (mukha), and movement (cesta). Though the other three aspects of Abhinaya are also there in dance, it is Āṅgika Abhinaya which is the most important.

Every portion of the body has a major role to play in Āṅgika Abhinaya.

From head to toe, each limb is required to bristle and throb with expression exteriorizing the inner emotions that are induced by the lyric, the theme of which has to be interpreted and communicated. For the most part, Āṅgika Abhinaya utilises the gesticulation of the hands and movements of the eyes. The movements of the other limbs such as head, torso and feet are also important, but not to the same extent. The hands take precedence over the other limbs owing to their endless possibilities of movements, that have been explored and codified, to form a fairly complete vocabulary of a language. The single hand gestures and double hand gestures have been worked out in detail and through them the universe can be revealed, the seven spheres, planets, oceans, rivers, human beings, animals, birds, trees and fruits can all be represented. Similarly the eyes also serve a significant part in Abhinaya. With the permutation and combination of the movements of the eyebrows, eyelids and eyeballs, many varieties of glances expressing different shades of emotions have been designed. The glances have been grouped into three categories corresponding to the Vyabhicāri bhāvas (transitory moods like fatigue, depression, despair, etc.), Sthāyibhāvas (dominant moods like, love, fear, sorrow, etc.) and Rasa (sentiments).

In dance, therefore the eyes also speak a language, which must be in harmony with the gesticulation of the hand. Equipped with this beautiful, elaborate and complete language of gesticulation and histrionics, the dancer must concentrate and get into the mood so that she is completely identified with the role, that ultimately makes for the quality of Rasa. In this regard, Nandikeśvara has laid down the famous maxim,

"Where the hand goes, the glance follows
Where the glances lead, the mind follows
Where the mind goes, there the mood follows
Where the mood goes, the flavour is born". (A.D.36, 37)

The Abhinaya should be according to the proper Rasa. Every small movement and fleeting mood must be systematically linked and correlated to the dominant mood of the theme to evoke Rasa in the artist and the audience.

Abhinaya can be rendered in two modes - (1) Lokadharmi and (2) Nāṭyadharmi. In the Lokadharmi, ordinary usages conforming to conventions practised in daily life are utilized. On the other hand, the Nāṭyadharmi relates to artistic and stylized conventions of the stage. In Nāṭyadharmi things and situations are not presented as they are in normal life by pure imitation, but they are represented through graceful and refined gesticulations which are suggestive (vyañjana). It is the Nāṭyadharmi mode of presentation that is employed

in dance. For instance, the acceptance of a gift is presented with Hamsapakṣa hands, an embrace is portrayed through Utsanga hand, tears are depicted with Hamsāya hands and languid eyes and so on.

Someśvara like other authors on dance, has discussed Āṅgika Abhinaya exhaustively. Most of the information on this subject had been handed down from earlier centuries, yet the Āṅgika Abhinaya portion in the Nṛtya Vinoda reveals strokes of originality in presentation. Beginning with śloka No.974, the Āṅgika Abhinaya portion ends in śloka No.1306, in the Mānasollāsa of the G.O.S.

The Sanskrit verses of Nṛtya Vinoda relating to Āṅgika Abhinaya are presented in the subsequent pages, interspersed with my translations and followed at the end with critical notes. The Āṅgika Abhinaya in Nṛtya Vinoda is prefaced with a few general observations on dance beginning with Śloka No.950 and ending with Śloka No.973.

साम्प्रतं वर्णयिष्यामि नृत्यं¹ लक्षणासूतम् ।

उत्सवे विजये हर्षे कामे त्यागे² विलासके ॥ 950 ॥

विवादे³ परीक्षायां कार्यं नृत्यविनोदनम्⁴ ।

Now, I will describe the characteristics associated with dance, Dance is performed during Utsava (festival), Vijaya (victory), Harṣa (happiness), Kāma (desire), Tyāga (charity), Vilāsa (merriment), Vivāda(dispute) and Parīksā(test).

UTSAVA :

विवाहपुत्रजन्मादिभूतमातृ⁵वसन्तकम् ॥ 951 ॥

एवमादि⁶ निमित्तो⁷ -तो⁸ -न्त्य । जनैरुत्सवसञ्ज्ञिताः⁷ ।

Occasions which arise out of (the/celebration of) marriage, birth of a son and the like, Bhūtamātr̥ka (festival), Vasanta (spring season) etc., are known as Utsava by the people.

VIJAYA :

जयश्च प्राप्यते यत्र द्यूता⁹ रणादिषु ॥ 952 ॥

सन्तोषजनकः सम्यग्⁸जयः परिकीर्तितः ।

When victory is obtained in gambling, dispute, battle etc., with total satisfaction, it is called Vijaya.

1. A. त्य । 2. A. ग । 3. D. च । 4. A. ते । 5. D. त्र ।
6. B. विनोदो । 7. A. भिः । 8. क्वि ।

HARSA :

मिष्टान्नपान योगाश्च॥^१दुष्टा॥^२दुष्प्रा॥^३प्रापणेन च ॥ 153 ॥
गीतवाद्य^४रवाच्चेतोविकासो हर्ष उच्यते ।

Gladdening of the heart caused by partaking of sweets and drinks, or pleasure derived from copulation, from getting something that is difficult to obtain and from the sound of delightful vocal music and instrumental music is Harṣa.

KĀMA :

उद्दीपनार्थं चिन्तस्य प्रत्यङ्गोपाङ्गवीक्षणम् ॥ 154 ॥
रूपयौवनयुक्तानां^३काम इत्युच्यते बुधैः ।

According to the learned Kāma is that state of mind which is excited at the sight of Pratyāṅgas (limbs) and Upāṅgas (features) of people endowed with beauty and youth.

VILĀSA :

इ॥ई॥ दृग्विधां ममास्ती^४ति स्त्रीरत्नं यत्प्रदृश्यते ॥ 155 ॥
^५नर्तकी पररूपाणां विला^६सः स तु कथ्यते ।

Seeing the sort of excellent women that I have, who are best among dancers, is called Vilāsa.

1. D. सभोगतृप्तिकारणमेव । This reading has also been included in the translation.

2. A. रहा । 3. D. या । 4. A. सी । 5. D. तृत्तकी ।

6. D. शतालः ।

VIVĀDA :

आ॥अ॥ मर्षस्तु समापन्नो नृत्यविद्याविहारदैः ॥ 156 ॥

नृत्त.....पेक्षौ वि॥विद्याजयापेक्षैर्वि॥ वादः स तु कथ्यते ।

When experts in dance anticipating victory, in their dance art, become impatient it is called Vivāda.

PARIKSĀ :

नृत्यं॥त्य॥ विद्यागमे सम्यक् प्रावि॥वी॥ण्यं विद्यते न वा ॥ 157 ॥

प्रियालोको हि तस्यैतत् परीक्षा सा प्रकीर्तिता ।

Parikṣā is testing whether one has total expertise in dance or not and whether the dance is visually beautiful.

TYĀGA :

नानादेरासमायात्स्याव²काश्चारणादयः ॥ 158 ॥

तेषां दानार्थमालोक³स्त्याग इत्यभिधीयते ।

Tyāga is relieving supplicants like bards etc., belonging to different places for giving them charity.

1. A. वृत्तिविद्यागतः । 2. A. व । 3. A. क्य ।

KINDS OF NARTANA :

नाट्यं लास्यं¹ ताण्डवं च लाघवं विषमं तथा ॥ १५९ ॥
विकटं चेति निदिष्टं नर्त्तिकेन² षट्प्रकारकम् ।

Nāṭya, Lāsya, Tāṇḍava, Lāghava, Viṣama and Vikāṭa are said
~~to be~~ Nartana. to be six kinds of Nartana.

NĀṬYA :

³आहार्यैर्व⁴चिकैश्चैव सात्त्विकैराङ्गिकै रसाः⁵ ॥ १६० ॥
⁶व्यज्यन्तेभिर्नृत्यैर्नृत्यैस्तन्नाट्यमिति कथ्यते ।

Nāṭya is that, wherein rasas are manifested by Āhārya, Vācika,
Sātvika and Āṅgika Abhinaya and Nṛitya.

LĀSYA :

पादपाट⁷विहीनञ्च करणाभिभयोश्चि⁸ज्जि तम् ॥ १६१ ॥
ललितैरङ्ग⁹हा⁹ यैश्च तल्लास्यं परिकीर्तितम् ।

Lāsya is described as that which is devoid of footwork, Karanās
and Abhinaya and has delicate movements of the body.

1. नाड । 2. A. बि । 3. A. आहार्यै । 4. A. वीचि D. वचि ।
5. A. सा । 6. D. वाद्यते । 7. A. ठे । 8. रैर्यतालस्य ।

TĀNDĀVA :

तन्न॥३॥ व्यक्तमुदारं च लालित्येन विवर्जितम् ॥ १५२ ॥

पुरुषैः^१ प्राप्रियताः कृप्तं नृ^२त्स्य॥ ताण्डवमीरितम् ।

Then, the dance that is distinctively grand, without delicate movements and performed by men is called Tāṇḍava.

LAGHU :

स्वस्तिकैः करणैर्युक्तमचि ॥३॥ ताद्यैरलङ्कृतम् ॥ १६३ ॥

कौतुकोल्लासजननं लघु नृत्य^३ तदिष्यते ।

Svastika Karanas embellished with Añcita Karanas etc., creating eagerness and merriment in the people is called Laghu Nrtya.

VISAMA :

विचित्रैः पदपाठैः^४ टैश्च नानाभङ्गि^५ विव^४र्जितैः ॥ १६४ ॥

भ्रमणोत्थमविक्षे^५पकम्पाद्यैर्विषमं भवेत् ।

Viśama is that which has complex footwork, circular movements, jumps, extentions and quivering movements but is devoid of Bhaṅgis (bends).

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1. A. जै । 2. A. नृताण्डव D. तत्ताण्डवमुदीरितम् ।
3. D. तत् । 4. A. राति । 5. D. जै ।

VIKATA :

विकृतैर्मुखाहस्तैश्च जठरादिभ्यः विलोचनैः ॥ १६५ ॥
 विरूपं नृत्यते यस्तु विकटं तत्प्रचक्षते ।

Dancing with odd and unnatural face, hands, belly,
 feet and eyes is called Vikata.

KINDS OF DANCERS

नर्तकाः षट्प्रकाराः स्युर्नर्तकी नटनर्तकौ ॥ १६६ ॥
 वैतालिकाश्चारणाश्च तथा । कौल्लटिका अपि ।

Dancers are of six kinds. They are Nartakī, Vaitālika,
 Nata, Nartaka, Cāraṇa and Kollatika.

NARTAKĪ :

सुसूपा^५त^६रूपा^७ तन्वी श्या^७मा चारु^८पयोधरा ॥ १६७ ॥
 प्रगल्भा । सरसा चित्ते^७ नर्तकी सा प्रशस्यते ।

A Nartakī is said to be beautiful, young, slenderbodied, dark complexioned, beautifully breasted
 self confident and possessed of pleasant disposition.

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१. D. भुज । २. A. तु । ३. A. इ. । ४. A. वे ।
 ५. A. सू । ६. A. रूह । ७. A. सा । ८. D. वाद्यते ।
 ९. A. ठ ।

NATA / NATI :

पाठको बहुभषासु बहुभषाविस्तारदः ॥ 968 ॥

रसाभिनयविज्ञाता¹ नटो वा⁵ नटी² ³वरा ।

One who is a polyglot, expert in various bhavas, proficient in Rasa and Abhinaya, is an excellent Nata or Nati as the case may be.

NARTAKA :

⁴स्वभ्यस्तः पदपाटै⁵ हस्तपाट⁶ विष्णुः ॥ 969 ॥

शि⁷क्षको नृत्यविद्यायां सुरेखा⁸ ⁹नर्तको वरः¹⁰ ।

A good Nartaka is one who is well-versed in foot work, expert in hand poses, a teacher of dance and has perfection of form.

VAITĀLIKA :

बहुभषाप्रगल्भोऽयः परि¹¹ हासविचक्षणः¹² ॥ 970 ॥

परि¹³ वादपरो नृत्ये¹⁴ सम्यग्¹⁵ वैतालिको वरः ।

One who is eloquent in many languages, expert in ridiculing and censuring others in dance is truly a good Vaitālika.

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1. A. ना । 2. A. दी । 3. D. नरः । 4. A. सा ।
 5. B. ठे । 6. D. द । 7. D. वीक्ष । 8. A. केः ।
 9. A. नृत्त । 10. A. चः । 11. A. री । 12. A. ण्ण ।
 13. A. र । 14. D. तैः । 15. D. क् ।

किङ्किणीचालने दक्षो¹ गीतधारणाकोविदः² ॥ 971 ॥

हास्य³वाक्यप्रगल्भश्च सुस्वरशचारणो वरः ।

One who is an expert in Kinkinīcālana (sounding of the anklet bells), proficient in music, skilled in wit and speech and has a good voice is a good Cāraṇa.

KOLATIKA :

क्षुरिका⁴ वक्ष्यत्यर्क्षं⁵ मृदङ्गैः⁶ परिवर्तते ॥ 972 ॥

लघुप्लवो भरसहो नृत्य⁷ कौलटिको वरः ।

A good Kolatika is one who is skilled in juggling with Knives on the body, turning the delicate body, jumping easily and capable of bearing a heavy burden while dancing.

नर्तकाः कथितास्त्वेवं नृत्यभेदोऽभि⁸धीयते ॥ 973 ॥

The dancers have been thus described. Now the characteristics of dance will be dealt with.

LIMBS OF THE BODY

अङ्गैः¹ रूपाङ्गैः² प्रत्यङ्गैः³ व्यक्तं यत्प्रतिपाद्यते ।

Angas, Upāṅgas and Pratyāṅgas will now be explained.

1. A . क्षो । 2. A. वा । 3. वा । 4. D. क्ष ।

5. A. को । 6. A. दङ्गो । 7. D. लाटिको नृत्यको वरः ।

8. D. वि ।

ANGA :

शिरः^३ स्कन्धास्तथा । वक्षो जठरं पाश्र्चर्युग्मकम् ॥ १७४ ॥

कटिश्चेति भवन्त्यत्र^४ ४ षडेवाङ्गानि^५ मुख्यता । तः ॥ ।

The six chief Angas are the head, sboulders, chest, belly, both sides and hips.

UPĀNGA :

भ्रूवौ नेत्रे तथा । नासा कपो^६लोष्ठ^७हनू^८स्तथा ॥ १७५ ॥

^९दन्ता जिह्वा भवन्त्यष्टा^{१०}व ॥ वु ॥ पाङ्गानि मते^१ । मम ।

According to me the eyebrows, eyes, nose, cheeks, lips, chin, teeth and tongue are eight Upāngas.

PRATYĀNGA :

^{१२}बाहु ॥ हू ॥ च मणि^{१३}बन्धौ च करशाखा^{१४}स्तथैव च ॥ १७६ ॥

जानुज्ज्ञे पदा^{१५}ङ्गान्यः प्रत्यङ्गानि षडेव च ।

The six Pratyāngas are arms, wrists, palms, knees, shanks and toes.

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|-----------------|----------------|--------------------|---------------------|
| १° A. र । | २° D. यःप्र । | ३° A. स्कन्धास्त । | ४° D. षडेवाङ्गानि । |
| ५° A. मुख्यते । | ६° D. वा । | ७° D. षटौ । | ८° A. नूत । |
| ९° A. दन्त । | १०° D. षट् । | ११° A. धर्मेमम । | D. मतेर्मम । |
| १२° A. हौ । | १३° D. बन्धौ । | १४° A. श्वत । | १५° D. दागुलफः । |

अङ्गान्युपाङ्गान्युक्तानि प्रत्यङ्गसहितानि च ॥ 977 ॥

²त्रियास्तेषां प्रवक्ष्यामि विनियोगेन स्यूताः ।

I have ennumerated the Aṅgas, Upāṅgas and Pratyāṅgas
and shall now describe their actions and usages.

ĀṆGAS

HEAD

आकम्पितं च विधुरं ॥ कम्पितं च ॥ द्रुतं विघ्नारं ॥ धृतं ॥ मेव च ॥ 978 ॥

अवधृतं ³तथा ॥ धृतमन्वितं न्यन्वितं तथा ॥

परिवाहि⁴परावृत्तमुत्क्षिप्तकम्धोगतम् ॥ 979 ॥

⁵लोलितं ⁶चेति विज्ञेयं त्रयोदशविधं ⁷शिरः ।

Ākampita, Kampita, Dhuta, Vidhuta, Avadhūta, Ādhuta, Añcita,
Nyañcita, Parivāhita, Parāvṛtta, Utkṣipta, Adhogata, and
Lolita are thirteen kinds of head movements.

Ākampita, Kampita :

अधश्चोर्ध्वं शानैः कम्पाद्भवेदाकम्पितं शिरः ॥ 980 ॥

तथैव कम्पितं शीघ्रं बहुधाः कम्पितं ⁸शिरः ।

Moving the head up and down slowly is Ākampita. The
same (up and down head movement) done quickly several
times is Kampita.

1. A. न्यपाङ्गयु । 2. D. drops this stanza.

3. A. gives तथ ॥ धृतं twice । 4. A. हपरावृत्तमुक्षि ।

5. A. ल । 6. A. वे । 7. A. सि । 8. A. लं शिरलं शिरः ।

पृष्ठो ॥ च्छो ॥ पदेशासंज्ञा¹सु निर्देशो भक्षणो तथा ॥ 981 ॥

आवाहने च निर्दिष्ट² तन्ने³राकम्पितं शिरः ।

According to the learned Ākampita Śira must be used to indicate questioning advising, signalling, pointing talking and inviting.

वितर्के⁴ तर्जने कोपे⁵विज्ञाने च निवारणे ॥ 982 ॥

तथा⁶सात्विताय⁷ प्रश्ने कम्पितं विनियुज्यते ।

Kampita is used in arguing, threatening, anger, showing understanding, prohibiting and questioning with authority.

VIDHUTA, DHUTA :

शिरस्तु⁸ परिर्तित्तिर्यग् धूतं विधुतमुच्यते ॥ 983 ॥

तदेव यदि मन्दं स्याद् द्रुतमित्युच्यते तदा ।

The head shaken obliquely on the sides is called Vidhuta. The same movement if done slowly is called Druta (Dhuta).

1. D. जाः सु । 2. D. शो । 3. A. शता । 4. D. ये ।

5. D. स्तु । 6. A. पतित त्तिर्यग् धूतं ।

पाता॥ना॥ वसाने शीतार्ते ¹स्वा॥श्वा॥सिते ज्वरिते तथा ॥ 984 ॥

भीते चैव² प्रयोक्तव्यं तन्नैस्तु विधु³तं शिरः ।

According to the learned, Vidhuta Śira must be used to indicate last stages of drinking and chillness breathing, fever and fear.

⁴अनीप्सिता ॥ते॥ विस्मये च विषादे प्रत्यये तथा ॥ 985 ॥

नास्तीति वचने चैव प्रतिषेधे धू॥द्रु॥तं शिरः ।

Dhuta Śira is used (to denote) aversion, astonishment, sorrow, conviction. saying 'no' and forbiddence.

AVADHUTA, ĀDHUTA :

शिरारोधः सकृदाक्षिप्तमवधूतमुदाहृतम् ॥ 986 ॥

⁵तिर्यग्गू॥गू॥ धूर्त्वं समुत्क्षिप्तमाधू⁷तं शिर उच्यते ।

Bringing down the head once is described as Avadhuta. Oblique and upward lifting of the head is called Ādhuta.

1. A. त्र । 2. D. नै । 3. A. घृत् । D. धृत् ।

4. A. drops this verse. 5. A. तिर्यग् ।

6. A. क्षि । 7. D. धु ।

आवाहने च सन्देशा¹ श्रवणे श्रावणे तथा ।। 987 ।।

संज्ञाप्रदर्शने चैव शिरः² स्यादवधूतकम् ।

For inviting, listening to a message and also communicating, and signalling, Avadhūta Śira is used.

अमर्षे च तथा । गर्वे विस्मये हर्षोऽपि च ।। 988 ।।

स्मृता³ वपि प्रयोक्तव्यं शरीरेणाधूतसंज्ञकम् ।

Ādhūta Śira is used to express anger, pride, astonishment, happiness, and recollection.

ĀNCITA, NYĀNCITA :

हस्त⁴ पार्श्वे⁵ तथा । नतः⁶ ग्रीवं शिरसि विज्ञेयमङ्गितम्* ।। 989 ।।

बाहुमूर्धनि संसक्तं⁶ न्यङ्गितं परि⁷चक्षते ।

The hand kept on the side and the neck bent is known as Āncita*. The head touching the tip of the shoulder is declared to be Nyāncita.

1. A. शो । 2. A. रस्यादवधूतकम् । 3. A. वा ।

4. A. स्त । 5. A. श्वे । 6. A. नचि । 7. A. व ।

* This line seems to have been misquoted from VIII:30 in the Nāṭya Śāstra of Bharata. Insted of किञ्चित्, Someśvara has used हस्त. Bharata's Version is apt, according to which, the neck slightly bent sidewise is Āncita.

प्रसन्ने व्याधिते भीते मूर्च्छिते दुःखिते तथा ।। ११० ।।

चिन्तानिमग्नके ^१दैवे कार्ये स्यादग्चित शिरः ।

Añcita Śira should be performed in happiness, illness, fear, fainting, sorrow and overwhelming anxiety.

विलास^२से^३ ललिते गर्वे ^३विछोके^४व्वोके^४ कि^४लकिञ्चिते ।। १११ ।।

मोदयिते कुट्टमिते^५ माने स्तम्भे च न्यञ्चितम् ।

Nyañcita is used to express amorousness (Vilāsa), lightheartedness (Lalita), pride (Garva), affected indifference (Bibboka), hysterical mood (Kilakiñcita), silent expression of affections (Mottāyita), Pretended anger (Kuttāmita), stupefaction (Stambha) and jealous anger (Māna).

PARIVĀHITA

^५नानाभक्षरसे वर्णो^६ण्यो^६ परि^६वाहितमुच्यते* ।। ११२ ।।

पराङ्मुखो^७ भवेद्य^७ तत्परावृत्त^७ मुच्यते ।

Parivāhita is used to express various bhāvas and Rasas*. The head that is turned away is called Parāvṛtta.

1. D. छि । 2. A. चैव । 3. A. दिविद्यो । 4. A. लि ।

5. A. drops नानाभक्षरसेवर्णो । 6. A. रवाहितमुच्यते ।

7. A. त ।

* Someśvara has not defined Parivāhita here. The verse is corrupt. According to Nāṭya Śāstra Ch. VIII: 26 Parivāhita is rotating the head from side to side.

॥ पर्यायशः पार्श्वगतं शिरः स्यात्परिवाहितम् ॥

विष्णु¹दे साधते हर्षे विचारे स्मरणे तथ ॥ 993 ॥

विहृ²तामर्षली³लासु परिव्राहितमिष्यते ।

Parivāhita is used in sorrow fulfillment,
happiness, thinking, recollecting, sporting,
impatience and love-play.

⁴पु⁵पु⁶ष्ठबद्धे⁷तु विक्षिप्य⁸त्त⁹ बाणाहरण¹⁰ कर्मणि ॥ 994 ॥

¹¹पश्चात्पश्य¹²वि¹³क्षणे¹⁴ चैव तथ । कम्पनहेतुके ।

॥ मुखापहरणे चैव परावृत्त¹⁵ शिरः स्मृतम् ॥ 995 ॥

Parāvṛtta Śira is used for tying that which is
loose at the back, taking an arrow, looking at
the back and turning the face due to trembling.

ADHOMUKHA, XXX UTKSIPTA :

आवाङ्मुख¹ शिरसि यं² तस्या³ तदधोमुखमिष्यते ।

॥ उत्क्षिप्त⁴ चापि विज्ञेयमुन्मुखावस्थितं शिरः ॥ 996 ॥

The head which is bent down is called
Adhomukha. Utkṣipta is the position of
the head with face upwards.

1. A. साये । 2. A. दि । 3. D. ला । 4. D. प्र ।

5. A. तु क्षिप्त, वाणा । 6. A. णा । 7. A. पश्चात्पश्य ।

8. A. वि । 9. A. चैव आवाङ्मुख शिरस्यतदाधोमुखम् ।

प्र¹णामे चैव लज्जायां दुःखो² चिन्तोपता³पयोः ।

निम्नस्थ⁴स्तुवीक्षमा⁵ जायते⁶उवनत शिरः* ॥ 997 ॥

Avanata Sira* is employed in salutation, bashfullness, sorrow, worry, distress and looking at things placed down.

यत्किञ्चिदुत्तरं⁷ वस्तु नभसि संस्थितम् ।

तस्य स्तुवीक्षो कुर्याच्छिरः⁸ ॥ र उ ॥ तिष्ठत्संज्ञक ॥ कम् ॥ ॥ 998 ॥

When the head is raised to see those objects placed at a slight height or objects in the sky it is known as Utksipta.

LOLITA :

॥ सर्वतो लोलनाच्चापि शिरः स्यात्परिलोलितम् ॥

मदवैकत्यरोगेषु ग्रहावेशे न्युज्यते ॥ 999 ॥

The head moving in all directions is Lolita. It is used to express intoxication, crippling disease and possession by evil spirits.

1. A. र । 2. D. चित्तो । 3. A. ना । 4. A. स्थ ।

5. A. शिरःप्रक्षिप्तसंज्ञकः । 6. A. D. put this Stanza before the preceding one

D. किञ्चिच्च उत्तरं वस्तु । 7. A. स्थिः ।

8. D. क्षिप्तसंज्ञकः । * Avanata corresponds to Adhomukha.

उच्छ्रितः¹ स्वस्तः॥ स्वस्तः॥ एकान्तः² सलङ्गो लोल एव च ।
 स्कन्धः पञ्चविधाः प्रोक्तो नृत्ये³ नाट्ये च कोविदैः⁴ ॥ 1000 ॥
 Ucchrita, Srasta, Ekānta, Samlagna and Lola are
 five kinds of shoulder (movements) mentioned by
 experts in dance and drama.

UCCHRITA, SRASTA, SAMLAGNA :

मदात्समुन्नतः⁵ स्कन्ध उच्छ्रितः परिकीर्तितः ।
 अधोगतो⁶ भवेत्स्कन्धः⁷ ॥ स्वस्तः॥ ॥ श्लेषे सलङ्ग उच्यते॥* ॥ 1001 ॥

The shoulders raised out of exhilaration is called
 Ucchrita, The shoulders that droop is called Srasta.
 That which clings is called Samlagna*.

EKĀNTA, LOLA :

क्रोधोदात्समुच्छ्रितः स्कन्ध एकान्तः परिकीर्तितः॥ ।
 स्कन्धः प्रचलिते ॥ तः॥ ख्यातो लोल⁸ इत्याभिज्ञेया ॥ 1002 ॥

Raising the shoulder in anger is called
 Ekānta. Moving the shoulder is known
 as Lola.

1. A. त । 2. A. सलङ्गो । 3. A. ते । 4. A. दे ।

5. A. त । 6. A. तो । 7. A. स्कन्ध प्रचलितः ख्यातो

लोल इत्याभिज्ञेया । D. भवेव । 8. D. ण । * Śārṅgadeva

has in place of Samlagna used the word Karnaḷagna which
 means touching the ears. Ch: VII: 326.

UCCHRITA :

क्षयमभिमाने च सम्मदे च क्रोष्टः¹ ।

उच्छ्रितो² विन्योक्तव्यः³ स्कन्धो नाट्यकारदेः ॥ 1003 ॥

According to experts in Nāṭya, Uchchrita is particularly used to denote sneezing, pride and great delight.

Srasta, Ekānta :

शामे मदे च मूर्च्छायां दुःखो स्वस्तः प्रयुज्यते ।

मुष्टिप्रहारे कृन्ते च⁴ एकान्तो विन्युज्यते ॥ 1004 ॥

Srasta is used to indicate tranquil mind, intoxication, fainting and sorrow. Ekānta is used (to denote) striking with a fist or lance.

LOLA :

हुडुक्कावादाने हासे विटवृत्ते च लोत्से विटनृत्ये च लोलकः⁵ ।

Lola is applied in playing on the hudukkā, laughter and in the dancing of the vīṭas.

1. A. त । 2. A. ता । 3. A. व्य । 4. A. शामामादे ।

5. A. च हुडुक्कावादाने तथा । D. च.... ।

The usages of Samlagana are missing.

CHEST

अ ॥ आ ॥ भुग्नं चै^१व निर्भुग्नं व्याकम्पितमथापि वा ॥ १००५ ॥
उत्प्रसारि सम^२चेति वक्षः^३ पञ्चविधा स्मृतम् ।

Ābhugna, Nirbhugna, Vyākampita, Utprasārita and Sama are considered to be five kinds of chest (movements).

ĀBHUGNA, NIRBHUGNA, VYĀKAMPITA :

आभुग्नमुन्नते पृष्ठे^४ निर्भुग्ने^५ ॥ ग्नं ॥ निम्नपृष्ठके ॥ १००६ ॥
^६उरः कम्पसमायुक्तं व्याकम्पितमुदीरितम् ।

The back is elevated in Ābhugna. In Nirbhugna the back is lowered Shaking the chest is called Vyākampita.

^७हृच्छत्यर्कणो शीते लज्जायां वेदने भ्ये^८ ॥ १००७ ॥
विषा^९दमूर्च्छारिणोकेषु वक्ष आभुग्नमुच्यते ।

Ābhugna Chest is used to indicate heart rendering grief, cold, bashfulness, suffering, fear, depression, fainting and sorrow.

-
१. A. वनिर्भुग्नं । २. A. वे । ३. A. पञ्च । ४. A. ष्टे ।
५. B. ग्ने । A. ग्न । ६. A. रकम् । ७. A. हृच्छत्य ।
८. A. वे । ९. A. शता ।

स्तम्भे सुनामश्रवणे सत्ये¹ शीताभिस्त्राग्ने ॥ 1008 ॥
वग्धने पृष्ठ² घ तस्य³ गर्व⁴ वै⁵ निर्भुग्न⁶ मीर्यते ।

Nirbhugna is used (to express) stupefaction,
listening to pious words, truthfulness, cold,
desire, deceit, back pain and pride.

UTPRASARITA, SAMA :

दीर्घोच्छ्वासे च⁷ कृष्णे च तु⁸ वस्तुविलोके ॥ 1009 ॥
उत्प्रसारितं कार्यं समं सौष्ठव⁶ कर्मणि ।

Utprasarita is used in taking a deep breath, suspending
breathing by closing the nostrils and mouth and for
looking at lofty objects. The (body) kept in
Saus⁶thava is Sama.

BELLY

क्ष⁷ क्षाल⁸ ल⁹ तथा पूर्ण¹⁰ रिक्त¹¹ पूर¹² तथैव च ॥ 1010 ॥
एवं चतुर्विधं प्रोक्तं जठरं नाट्यवेदिभिः ।

Kṣāma, Khalla, Pūr^{and}na, Rikta, purna are four kinds
of belly movements prescribed by those well
versed in Nāṭya.

-
1. A. त्य । 2. A. ष्ट । 3. D. प्रवनीभुग्न । 4. A. भुग्न ।
5. D. लथे । 6. A. ष्ट । 7. A. लक्ष । 8. D. पूर्ण ।

The usages of Vyākampita have not been stated.

KṢĀMA, KHALLA :

ईषन्नत भे¹त्क्षमं छाल² स्यात्पृष्ठभगतः³ ॥ 1011 ॥

⁴क्षमं स्याज्जम्भो ॥ हासे ॥ क्षुधि ॥ क्षुधेते छालमिष्यते ॥ ॥

⁵छालं स्यात्पृष्ठवेताल⁶चण्डिकाभिन्नेषु च ॥ 1012 ॥

The Stomach slightly pushed in is Kṣāma, while in Khalla the belly is pushed back. Kṣāma is used in laughter. Khalla is used to indicate hunger, and portraying vampire and Candikā.

PŪRNA, ~~XXXXXX~~ PŪRNA:

तुन्दलाभिन्ने गर्भे⁷ तथा⁸ श्वासनिरोधने ।

जलोदरे चात्य⁹शाने पूर्णं जठरमिष्यते ॥ 1013 ॥

Pūrṇa belly is used to portray protuberant belly, pregnancy, suspended breathing, dropsy and having eaten heavily.

RIKTA-PŪRNA:

¹⁰उदाने विकृते कोपे श्रमे स्वासे ॥ श्वासे ॥ तथैव च ।

रिक्तपूरं प्रयोक्तव्यं जठरे नाट्यवेदिभिः ॥ 1014 ॥

According to experts in Nāṭya, Riktapūrṇa is used to denote breathing, deformity, anger and exhaustion.

-
1. A. क्षमः । 2. D. लं । 3. A. त. । 4. D. Drops
this line । 5. A. लं । 6. D. लचण्डिका । 7. A. ते ।
8. D. योक्ष्वा । 9. A. न्य ।
10. D. drops these stanzas.

SIDES

नतं समुन्नतं चैव प्रसारितविवर्तितम् ।

तथा । 'प्रसृतमित्येव' * किञ्च । पार्श्वमुच्यते ॥ 1015 ॥

Nata, ~~Sam~~^{un}nata, Prasārita, Vivartita and Prasrta*
are five kinds of side movements.

Nata, Samunnata, Vivartita :

२किञ्चिद् कृत् ततः ॥ नतं ॥ पार्श्वमुच्छ्रितं स्यात्समुन्नतम् ।

क्रियते च ॥ चा ॥ लनात्तिर्यग्यं विवर्तितमुदा^३हृतम् ॥ 1016 ॥

Slightly bent sides is Nata, and raised is Samunnata. Turning the hips obliquely is described as Vivartita.

APASRTA :

तदेवान्तर्यदा पृष्ठं तदा प्रसृतमुच्यते* ।

The same movement with the back pushed in is called Prasrta*.

NATA :

उपसर्वे त्वधोत्तेधो पार्श्वतोऽधो निरीक्षणो ॥ 1017 ॥

त्रासे च विनियौक्तव्यं नतं पार्श्वं प्रयोक्तुमिः ।

Nata side movement is used to denote approaching, piercing something down, looking at the side or down and indicating fear.

1. A. शरीरम् । 2. D. drops this line 2

3. A. दापृष्ठं.....तमुच्यते । 4. A. धो । 5. D. शर्व ।

* In place of प्रसृतं, it should be असृतं

The definition of Prasārita is missing.

SAMUNNATA :

ऊर्व^१कथ्येडग्नितापे च पार्श्व^२कण्डूयने तथा ।। 1018 ।।

प्रियमात्रोपसंस्पर्शो पार्श्व^२योज्यं समुन्नतम् ।

Samunnata side (movement) is used (to indicate) hitting above, affliction from fire, rubbing the sides and touching the body of the beloved.

PRASĀRITA :

ऊर्वस्थ मा^३पदाथि^४ना^५कर्णोबाहुयुग्मतः ।। 1019 ।।

जलावतरणो पार्श्व^६कर्तव्यं स्यात्प्रसारितम् ।

Prasārita side (movement) should be used to indicate pulling with both hands the things that are kept at a high place and swimming.

VIVARTITA, APASRATA:

परिवृत्ताव^७शो^८मोटे^९विवर्तितमुदाहृत^९म् ।। 1020 ।।

परिवृत्यापसारे च कुर्यादपसृतं बद्धः ।

Vivartita is prescribed for turning and stretching the limbs. According to the learned, Apasrta is performed in turning round and retreating.

-
1. A. ध्वीव्यधो । 2. A. शर्व । 3. A. न । 4. A. दाना ।
 5. D. कर्णो । 6. D. शर्वे । 7. A. जग । 8. A. डे ।
 9. A. त ।

छिन्ना विवृत्ता च तथा रेचितान्दोलितापि च ॥ 1021 ॥
उद्वाहिता चेति कटी¹ पञ्चधा परीकीर्तिता ।

Chinna, Vivṛta, Recita, Āndolita and Udvāhita are known to be five kinds of hip movements.

तिर्यग्निर्गता छिन्ना विवृत्ता चलिता भवेत् ॥ 1022 ॥
प्रकम्पनश्रियायुक्ता रेचिता परिकीर्तिता² ।
शनैस्तिर्यक् प्रचलिता भेदान्दोलिता कटिः³ ॥ 1023 ॥
श्रमात्पक्षद्वयोत्क्षिप्ता कटिरुद्वाहिता मता ।

Turning obliquely is Chinna, Vivṛta is moving (the hips). Moving the hips with quivering movement is called Recita. The gentle and oblique movement of the hips is Āndolita. Raising the hips from side to side one after another is considered to be Udvāhita.

CHINNA, VIVṚTA :

वक्रस्थाभिन्ने छिन्ना विकारे च⁵न्युज्यते ॥ 1024 ॥
परचाद⁶धोविलोके च⁷विवृ⁸ता कटिरिष्यते ।

Chinna is used in Vakrābhinaya and contortions. For looking down at the back Vivṛta hip movement is used.

-
1. A. टि । 2. A. ताः । 3. D. वटी । 4. A. व्य द्वयोः ।
5. D. वि । 6. A. द्वा । 7. A. न । 8. D. कृ ।

¹नृत्ये तु रेचिता योज्या कृब्ज²वामनहाञ्जयोः ॥ 1025 ॥
गमनाभिधे³ काया⁴ इया⁵ कुरान्दोलिता कटिः⁵ ।

In dance, Recita is used to show gait of hunch backed, dwarfs and lame persons, According to the learned Āndolita should be used to show walking.

UDVĀHITA :

सूत्रानां⁶ गमने योज्या स्त्रीणां लीलागतावपि ॥ 1026 ॥
उद्वाहिता प्रयोक्तव्या कटिर्नाट्यविहारदेः ।

According ~~to~~ to ~~the~~ experts in Nāṭya, Udvāhita is used in the gait of strong persons, and in the sportive gait of women.

अङ्गानां लक्षणां नाम विज्ञानयोगश्च कीर्तितः ॥ 1027 ॥

These are the characteristics,
names and usages of the Aṅgas.

-
1. A. वृत्ते । 2. A. ब्या । 3. B. यः । 4. D. ये ।
5. A. टि ।

UPĀṅGA

उपाङ्गभेदोऽदः सर्वोपि वक्ष्यते विस्तरेण च ।

The Characteristics of all the Upāṅgas are discussed in detail.

उत्क्षिप्ता पतिता चैव भ्रूः कृत्या सहिता तथा ॥ 1028 ॥
चतुराकुञ्चनीपेता स्फुरिता सहजापि च ।

Utkṣipta, Patita, ~~Bhrūkṣik~~, Bhrūkūṭi, Catura,
Ākuñcita, Sphurita and Sahaja (are seven kinds
of eyebrow movements).

पृथग्वा युगमद्वापि प्रोन्नता भ्रूः भेद्यदि ॥ 1029 ॥
उत्क्षिप्ता सा समाख्याता साध्वैतत्पतिता तथा ।

If one eyebrow or both eyebrows are moved up,
it is called Utkṣipta and moving one or both
eyebrows down is Patita.

1. A. हि । 2. D. चि । 3. A. भ्र ।

भ्रूवोर्ध्व^१ समुत्थेमाद भ्रुकृटिः सा निगद्यते ॥ १०३० ॥

^२अपाङ्गोन्नतिसंयुक्ता चतुरा परिकीर्तिता ।

Raising the root of the eyebrows is called Bhrūkṛti,
Raising the outer corners of the eyebrows together
is known as Catura.

एकस्या उभयोर्वापि कृताया^३ निकृञ्चिता ॥ १०३१ ॥

एकैव ललितो^४ त्कम्पा स्फुरिता भ्रूदाहता ।

If one or both (eyebrows) are arched, it is Nikuñṇita.
Quivering one eyebrow delicately is described as
Sphurita.

निजस्थानस्थिता प्रोक्ता^५ ताः सह^६ जेत्यभिधीयते ॥ १०३२ ॥

(The eyebrows) kept in the normal position
is called Sahaja.

भ्रूवो^६ रक्षणमित्युक्तं विनियोगो निगद्यते ।

Thus, the characteristics of the eyebrows have
been spoken about. Their usages are now being
mentioned.

-
१. A. ले । २. A. आगो । ३. A. या । ४. A. ता ।
५. A. हाजे । D. सजे । ६. A. वाले ।

१चित्कर्माहिलासु निकटश्रवणोऽपि च ॥ १०३३ ॥

एको^२क्षिप्ता प्रयोक्तव्या भ्रूता नाट्यकोविदैः ।

According to experts in Nāṭya one beautiful eyebrow is to be raised in deliberation, anger, love and hearing closely.

३उर्वस्थीक्षणो हर्षे विस्मये दूरदर्शने ॥ १०३४ ॥

उत्क्षिप्ते^३ प्रयोक्तव्ये प्रयोग^४निष्णो^५ भ्रूौ ॥ १०३४ ॥

According to the experts in the usages of ~~the~~ eyebrows ~~of~~, both must be raised for seeing things at a height, (and indicating) happiness, astonishment and seeing afar.

हासे घ्राणो जुगु^६प्सायाम्स्त्रायामर्थोऽपि वा ॥ १०३५ ॥

भ्रूते^७ पतिते योज्ये सर्वदाभिमये ब्रूः ।

According to the learned in Abhinaya the beautiful Patita brows must always be used in laughter, in act of smelling and in indicating disgust and envy.

१° A. चित्कर्मा । २° A. का । ३° A. दृ । ४° A. मेः ।

५° A. ण । ६° A. हृ । ७° A. तेज्ये ।

सूक्ष्म¹रन्ध्रावलोके च² सूर्य³विद्युन्निरीक्षणी ॥ 1036 ॥
वत्क्रोधो प्रयोक्तव्ये भ्रू⁴ कृटीसज्जिते⁵भ्रूवौ ।

Bhrūkṛtī brows should be ready to be used in seeing a minute fissure, looking at the sun and lightning and in excessive anger.

शङ्खगरे ललिते सौम्ये दशनि चतुरा भवेत् ॥ 1037 ॥
⁵सो भ्रू⁶ दायिते कटु⁷ मिते विलासे स्यान्निकृञ्चिता ।

In eroticism, gracefulness and pleasantness Catura is used Nikūñcita is used in Moṭṭāyita, Kuttāmita and Vilāsa.

एतेष्वेव⁶ प्रयोक्तव्या स्फुरिता भ्रूता बृधेः ॥ 1038 ॥

According to the learned the beautiful eyebrows of Sphurita, should be used exactly in the manner mentioned in the preceding verse.

1. A. रन्ध्रवि । 2. A. व । 3. D. दृलि । 4. A. ती ।

5. A. drops this line । 6. A. व ।

रसाभि¹न्यहीनेषु² भक्षेषु सहजा मता ।

The (Eyebrows) devoid of Rasa, Abhinaya and Bhāva is considered to be Sahaja.

EYES

कान्ता भयान³का चैव हास्या च⁴ करुणा तथा ॥ 1039 ॥

अद्भुता च तथा रौद्री वीरा बीभत्स्या सह ।

एता रसाग्र⁵याश्चाष्टौ द्रष्टव्यः परिकीर्तिताः ॥ 1040 ॥

Kānta, Bhayānaka, ~~Hasya~~, Karuṇa, ~~Rasa~~,
Adbhuta, Raudra, Vira and Bhīṭsa are known
as eight glances dependent on the Rasas.

भवाश्रया निगद्यन्ते तेषांष्टौ मयाऽधुना ।

I will now mention the eight glances
dependent on Bhāva.

-
1. A. वि । 2. D. हीनेषु । 3. A. निवारणे । 4. A. व ।
5. A. ववा ।

१स्निग्धा हृष्टा च क्रूरा च^२ कृता ॥दीना॥ दृप्ता भयान्विता ॥ १०४१ ॥
जुगुप्सिता विस्मिता च स्थ मीभ ह्याश्रया^३ इमाः ।

Snigdha, Hrṣṭa, Krūra, Dīna, Dr̥pta, Bhayānvita,
Jugupsita and Vismita are glances dependent on
Sthāyi bhāva.

शून्या च मलिना श्रान्ता सलज्जा ग्लानिसंयुता^४ ॥ १०४२ ॥
शाङ्किता च विष्णुणा^५ च मुकुलाकुञ्चितापि च ।
अभिज्ञप्ता च जिह्वा^६ च^७ मङ्गलं लितान्यवितर्किता^८ ॥ १०४३ ॥
तथा^९ कुला भ्रान्ता विप्लुता केकरापि च ।
विकोशा वाससंयुक्ता^{१०} मदिरा चेति दृष्ट्यः ॥ १०४४ ॥
षट्^{११} श्रिष्टान्नामतः प्रोक्तास्तासां वक्ष्यामि लक्षणम् ।

Śūnya, Malina, Śrānta, Lajjānvita, Glāni, Śaṅkita,
Viṣaṇṇa, Mukula, Kuñcita, Abhitāpta, Jimhā, Lalita,
Vitarkita, Ardhamukula, Vibhrānta, Vipluta,
Ākekara, Vikōśa, Trasta, and Madira. (these glances
are based on Sañcāri bhāvas). I have mentioned
thirty six glances, whose features I will describe.

-
1. D. स्निग्धा च हृष्टा च । 2. A. कृता दृप्ता । D. कृदृप्ता ।
3. A. ह्यामाद्रमाः । 4. A. drops this ता । 5. A. णा ।
6. A. हा । 7. D. चा । 8. D. का । 9. D. कुंडलीभवता ।
10. म । 11. D. द्वि ।

सह^१र्षा च^२प्रसन्ना च सका^३मापाङ्गः सङ्गता ॥ १०४५ ॥
कान्ता दृष्टिस्तु सम्भोगाङ्गा^४रे विनियुज्यते ।

Looking sideways with the feeling of happiness,
delight and love, the Kāṅka glance is used in
Sambhoga Śrīngāra.

स्फुरद्दृ^५त्ततारा च स्तब्धो द्रवृत्तपटद्वया ॥ १०४६ ॥
दृष्टिर्भयानका योज्या भयोत्पादनकर्मणि ।

Bhayānaka glance has quivering and raised pupils
and steady and raised eyelids. It is used to
create fear.

कृम्हाः^५ कृच्चित्पटा विभ्रान्ता स्वल्पतारका^६ ॥ १०४७ ॥
हास्या^७दृष्टिः प्रयोक्तव्या^८ कृतुके हास्यकर्मणि ।

The eyelids are contracted successively and
the pupils are rolling in Hāsya glance,
It is used to create laughter.

१° A. द । २° D. चसन्ना च । ३° A. का । ४° D. दृष्ट ।
५° A. कृचि । ६° D. ता । ७° A. स्य । ८° A. कटुके ।

मन्दमन्थरतारा च पतितोर्ध्वपटा तथा ॥ 1048 ॥

घोणाग्र¹दायिनी दीष्टिः कृणा कर²रु³णी रसे ।

Karuna glance has dull and languid pupils, lowered upper eyelid and the glance is directed towards the tip of the nose. It is used in the pathetic sentiment.

समाकुञ्चितपक्षमाग्रा मनागुह्यतारका ॥ 1049 ॥

सौ²म्या विक³सितग्रान्ता सा⁴द्भुता दीष्टर⁵द्भुते ।

The Adbhuta glance has slightly contracted eyelashes, raised pupils and pleasingly opened corners. It is used in (expressing) wonder.

⁶रुक्ष। क्रूरारुणोद्भृता नि⁷ष्टब्धा नि⁸ष्टब्ध पटता⁸रका ॥ 1050 ॥

रौद्री⁹ दीष्टिः प्रयोक्तव्या रसे¹⁰ रौद्रे विचक्षणीः ।

According to experts, the harsh, Cruel, reddened Raudri glance with its raised and firm eyelids and pupils should be used in furious sentiment.

-
1. A. ग्न । 2. D. सोना । 3. A. सत । D. सिता ।
 4. A. से । 5. A. ता । 6. D. रु । 7. A. निटब्ध ।
 8. A. त । 9. A. द्र । 10. D. सैरोद ।

क्षुब्धः¹ विकसिता दीप्ता गम्भीरा मध्य²तारका ॥ 1051 ॥
उत्फुल्लो³ त्फुल्लदृष्टिस्तु वीरा वीररसे स्मृता ।

Viragance has unsteady, expanded, radiant, and majestic pupils in the middle and widely opened look. It is prescribed for heroic sentiment.

नि⁴कुञ्चितपुटप्रान्ता⁵ ध्राणा⁶ विष्कृततारका ॥ 1052 ॥
सह⁷पक्ष्मा बीभत्सा बीभत्से⁸ विनियुज्यते ।

Bibhatsa has the corners of the eyelids contracted, the pupils pointed towards the nose and eyelashes lowered. It is used in showing disgust.

हृष्टा प्रफुल्ला मधुरा स्मेरदा⁹ ता¹⁰ राभिः काङ्क्षिणी ॥ 1053 ॥
स्निग्धे¹⁰ कथिता ॥ दीष्टि¹¹ ण्टी¹¹ रतिभावसमाश्रया ।

Joyous, fully open, sweet and smiling pupils filled with desire is called Snigdha glance. The emotion of love is contained in it.

-
1. A. पि । 2. A. त्त । 3. D. लम्भया । 4. A. न ।
5. A. धृ । 6. D. विकृत । 7. D. द्र पदमा ।
8. A. त्सेति विनियुज्यते । 9. A. चा । 10. A. त्र ।
11. A. दृष्टिरभस ।

HRSTA :

हासगर्भा¹ विक्ष¹त्तारा चञ्चला च निमेषिणी ॥ 1054 ॥

हासे विकृग्चिता दृष्टि²हृष्टा हास्ये³ निपुज्यते ।

Hrsta glance has twinkling and tremulous pupils moving inwards and contracting in laughter.

It is used in laughter.

Dina :

अर्धस्त्रस्तो-त्तरपुटा मनाक् स्रुद्धतारका ॥ 1055 ॥

सर्वा⁴ष्पा मन्दसञ्चारा दीना शोकेऽमिनीयते ।

Dina has the upper eye lid half closed and tremulous and pupils slightly concealed, tearful and moving slowly. It is used in expressing sorrow.

KRUDDHA :

स्थिरोदृत्तपुटा रक्षा स्रस्तब्धोदृ⁵त्तताराका ॥ 1056 ॥

इयमेव⁶विधा⁷दृष्टिः क्रूडा क्रोधे⁸ विधी⁹यते ।

The glance which has ~~steady~~ steady and raised lids and harsh, immobile and raised pupils is Kruddha. It is used in anger.

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- | | | |
|-----------------|--------------|------------|
| 1. A. शालाचला । | 2. A. णिटह । | 3. D. से । |
| 4. D. वास्या । | 5. D. दध । | 6. D. व । |
| 7. A. दृष्टि । | 8. D. धा । | 9. A. ही । |

DRPTA :

स्थिरतारा¹ समुत्कुला प्रसादगुणशालिनी ॥ 1057 ॥

दृष्टा^{*} दृष्टिः प्रयोक्तव्या² भ्रातृ उत्साहनामनि³ ।

Drpta^{*} glance has steady pupils and the eyes are well opened and radiant with good qualities. It is used to express zeal.

BHAYĀNVITA :

विस्फारितपटद्वन्द्वा त्रासचञ्चलतारका ॥ 1058 ॥

निष्क्रा⁴न्तमध्या⁵ दृष्टिस्तु भ्रा⁶ भ्रातृ भयान्विता ।

Bhayānvita glance has stretched eyelids, pupils tremulous in fear and the middle of the eyes vacant. It is used in expressing fear.

JUGUPSITA :

सङ्कोचित⁷ पटव्यामो⁸ व्यामा⁸ दृष्टिः पिहिततारका⁹ ॥ 1059 ॥

लक्ष्या क्लोकनोद्विग्ना[†] दृष्टिर्भा¹⁰वे जुगुप्सिता ।

Jugupsita glance has contracted eyelids, restrained glance and lowered pupils expressing sorrow[†].

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1. D. रामुत्कु । 2. D. A. ता । 3. A. नी । 4. A. निष्क्रात ।
 D. निष्क्रान्तः । 5. A. द । 6. D. या । 7. D. पटव्यामा ।
 8. A. द । 9. A. काः । 10. D. भ्रा ।

* Instead of दृष्टा 'Hṛṣṭa' it should be दृप्ता 'Drpta'.

+ Jugupsita should express disgust and not sorrow.

VISMITA :

उन्नम्य तारकामग्न¹ पृट्ठन्दा विकासि²नी ॥ 1060 ॥

समा³ दृष्टिः समाख्याता⁴ विस्मये विस्मिताभिः ।

The steady glance with pupils raised and absorbed and both eyelids wide opened is called Vismita. It is declared to be used in portraying wonder.

रसभवाश्रयाः⁵ प्रोक्ता अष्टावष्टौ पृथग्दृष्टः ॥ 1061 ॥

The eight glances based on Rasa and eight glances based on Bhāva have been individually described.

GLANCES EXPRESSING TRANSITORY MOODS :

संस्कारिभक्तसम्बन्धाः कथ्यन्ते दृष्टयोऽधुना ।

Now the glances relating to Sancāri Bhāvas are being mentioned.

1. A. मग्न । 2. D. शि । 3. A. म । 4. A. ता
विस्मिताभिः । 5. D. या तारा बाह्यार्थाद्विणी च या ।

SŪNYA :

निष्कम्पी ॥ म्या ॥ समतारा च बाह्यार्थादिणि च या ॥ 1062 ॥

शून्या दृष्टिः¹ समाख्याता² चिता³न्ता⁴या⁵ व्यभिचारिणी ।

When the pupils are without movement and steady and they perceive external objects, it is called Sūnya glance. It is expressive of the transitory state of anxiety.

MALINA :

इषदस्³ष्टपक्षमाग्रा किञ्चिदशितितारका ॥ 1063 ॥

निर्वे⁴दे वाथ वैवर्ण्ये मलिनैश्चयुज्यते ।

The eyelashes are slightly bent and the pupils are slightly visible in Malina. It is used in expressing detachment and ~~change~~ change of colour.

SRĀNTA :

स्र⁵थित्याग्चित्मुटा क्षमा पतिततारका ॥ 1064 ॥

श्रान्ता दीष्टिः प्रक⁶र्तव्यां श्रमाभि⁷नयकर्मणि ।

Srānta glance has eyelids slack and curved and pupils diminished and lowered. It is used to express fatigue.

1. A. ण्टि । 2. D. ता ख्याता या व्यभिचारिणी ।

3. D. स्व । 4. D. वैवाय । 5. D. शिथि ।

6. A. व । 7. D. सि ।

LAJJITA :

किञ्चिदङ्घ्रितमक्षमा¹ग्रा पतितोर्ध्व²पुटा च या ॥ 1065 ॥
 ब्रीडाडधोगततारा च ब्रीडाया³ लज्जिता भवेत् ।

Lajjita has eyelashes slightly curved, upper eyelid lowered and ~~bashfully~~ pupils bashfully lowered. It is indicative of bashfulness.

GLĀNI :

शलथकर्मपुटा मन्दा क्लमस्याभिप्रायं प्रति ॥ 1066 ॥

(Glāni) has eyelids slack and tardy, used in indicating fatigue.

SĀNKITA :

उन्नता चञ्चला किञ्चदूर्ध्व⁴ चकितता⁵रका ।
 शङ्किता दीष्टिराख्याता शङ्काया⁶ सा प्रयुज्यते ॥ 1067 ॥

The pupils raised, tremulous, slightly upwards and alarmed is called Sankita glance. It is used in portraying suspicion.

VIṢANNA :

मनाग्⁷ निष्टब्धतारा या स्त्रस्तापा⁸ङ्गा निमेषिणी ।
 विषा⁷दविस्तीर्णपुटा विषदे सा⁸ विषादिनी ॥ 1068 ॥

Viṣādinī (Viṣanna) has slightly motionless pupils, drooping corners, twinkling eyes drooping and extended eyelids. It is used to express dejection.

-
1. A. क्षमा । 2. D. धी । 3. A. ध्व । 4. D. ताशक्तिता ।
 5. A. निमेषिणी । D. क्लिप्तः स्तब्ध । 6. D. यागी ।
 7. D. वा । 8. A. परिकीर्तिता ।

Mukula :

चलदारिलष्टपक्षमान्ता मुकुलोर्ध्वपुटान्विता ।

सुखामीलि²ततारा च ³मुकुला गन्धसम्पदे ॥ 1069 ॥

Mukula has eyelashes tremulous and meeting at the ends, the upper eyelids curved like a bud, and pupils charmingly lowered. It is used in indicating fragrance and happiness.

KUÑCITA :

⁴किञ्चित्कुञ्चितपक्षमाग्रा ⁵कुञ्चिततारापुटान्विता ।

कुञ्चिता दृष्टिरास्याता चक्षुः^{॥६॥} रोगे प्रयुज्यते ॥ 1070 ॥

When the eyelashes are slightly bent, along with the pupils and eyelids it is known as Kuñcita glance. It is used in denoting weakeyesight.

ABHITAPTA :

मनागलसतारा य^६या[॥] चलितैश्च पुटेर्यता ।

निर्वेदे चाभिज्ञापे^७ च कार्या दीष्टस्पृष्टता ॥ 1071 ॥

The Upapluta (Abhitapta) glance has slightly languid pupils with fluttering eyelids. It is employed in expressing detachment and distress.

1. A. धी । 2. A. जि । 3. D. कुमुला । 4. A. किचि ।

5. D. कुचिता । 6. D. च । 7. A. पेटापेच ।

JIMHA :

प्रलम्बाकुञ्चितमूटा तिरश्ची रुक्षदर्शना ।

गूढतारा निगूढा च जिष्णा^१ज्ञा^२ स्या^३लोयो^४ पयोगिनी ॥ 1072 ॥

Jimha has drooping and bent eyelids and hidden pupils cast obliquely, harshly and slyly. It is used in expressing envy.

LALITA :

ईष्दाकुञ्चितप्रान्ता मधुरा च समन्मथ ।

सस्मिता ललिता दृष्टि ललिते^२डके^३प्रयुज्यते ॥ 1073 ॥

Lalita glance has corners of the x eyes slightly contracted, and is charming, passionate and gently smiling. It is used to express amorous dalliance.

VITARKITA :

उदत्त^१ति^२ तमूटदन्दा तथैवोत्फुल्लतारका ।

^४ओविकासा दृष्टिः स्यात् ॥द॥ वितर्के तु वितर्किता ॥ 1074 ॥

When both the eyelids are spread out and likewise when the pupils are expanded with wide opened downward glance, it is Vitarkita. It is used to express deliberation.

1. A. यो । 2. A. लैतये । 3. D. तोधर्व । 4. A. सा ।

दृष्टिः स्याद्वितर्के तु प्रोक्ता दृष्टिवितर्किता ।

ARDHAMUKULA :

अर्धसकुलतारा च युक्तार्धमुक्लैः पटेः ।

गन्धस्पर्शरसास्वादे योज्यार्ध-धमुक्ला बुधे ॥ 1075 ॥

Ardhamukula has half opened pupils and eyelids like a half opened bud. According to the learned it is used in indicating enjoyment of fragrance, touch and taste.

VIBHRĀNTA :

¹चलत्पटा² चलत्तारा³ विवृता मध्यभगतः ।

आवेक्षो⁴ सम्भ्रमे⁵ भ्रान्तौ ⁶विभ्रान्ता दृष्टिरीरिता ॥ 1076 ॥

Vibhrānta glance has moving eyelids and pupils and the centre of the eyes is vacant. It is used in expressing agitation^{on}, misapprehension, and perplexity.

VIPLUTA :

प्रस्फुरत्त¹त्स्त²म्भित्पटा विच्छायो⁷द्वत्तारका ।

⁸चापलोन्माददुःखार्तिमरणो विप्लु⁹ता भवेत् ॥ 1077 ॥

Vipluta has quivering and firm eyelids and quickly moving pupils. It is used in denoting unsteadiness, insanity, grief and death.

-
1. A. व । 2. A. टाराचल । 3. A. रा विवृत्ताविवृताम् ।
 4. D. श । 5. D. भ्रान्तौ । 6. भ्रान्तदृष्टिः समीरिता ।
 7. D. योदतारका । 8. A. वाप । D. चोप । 9. A. प्लु ।

आकुम्भितमृदुप्रान्तसङ्गताधनिमेषिणी ।

मुहुर्व्यवृत्त¹तारा च लोकेषु केकरा स्मृता ॥ 1078 ॥

When the corners of the eyelids contract and meet, eyes twinkle and pupils are turned round repeatedly it is known as (Ā) kekara in the world.

VIKOSA :

विकासितमृदुद्वन्द्वा निमेषमरिवर्जिता ।

चलत्तारा विकोशा स्याद्² विब्वोकेडमर्षार्कयोः³ ॥ 1079 ॥

When both the eyelids are kept opened and are unblinking and the pupils move, it is Vikośa. It is used in indicating Bibboka, impatience and pride.

TRASTA :

⁴उद्वर्तवर्त्मा ॥ उद्वत्त्वर्त्मा ॥ या दृष्टिस्तथो⁵त्काशिततारका ।

प्रस्फुरत्कुल्लमया च त्रस्ता त्रासे प्रयुज्यते ॥ 1080 ॥

Trasta glance has raised eyelids and pupils moving about in the centre of wide opened eyes. It is used in showing timidity.

1. A. तारा च उक्ता लोकेषु केकरा । 2. D. त्र बिबोके ।

3. D. या । 4. D. उद्वत्तामर्ष । 5. D. यो ।

MADIRA :

दृष्टिर्विकसित¹प्रान्ता क्षमान्ता धूर्णतारका² ।

तथ । विकसितापा³ङ्गा मदिता तर्णो मदे ॥ 1081 ॥

The glance with wide opened corners, rolling pupils and wide outer corners is Madira. It is employed in depicting Taruna (Light) intoxication.

⁴चलत्तारापुटा किञ्चिदनवस्थितिदर्शना ।

इयं मध्यमदे योज्या मदिरा दृष्टिकोविदैः ॥ 1082 ॥

When the pupils and eyelids are tremulous and the glance a little unsteady, it is Madira. According to experts in glances this is to be used in Madhya (moderate) intoxication.

कदाचिदनिमेषाया कदाचित्च निमेषिणी ।

अधोनिरीक्षणापरा मदिराक्ताधमे मदे ॥ 1083 ॥

Sometimes unblinking and sometimes blinking the lowered glance is called Madira. It is used in Adhama (base) intoxication.

1. D. ता क्षमा क्षमाता तदुत्तारिका । 2. A. ताः ।

3. A. पङ्गा । 4. A. Omits the following two slokas.

षट्दश^१ किं^२ दृष्टयः प्रोक्ताः सोपयोगाः^३ सलक्षणाः^४ ।

भूलोकमल्लदेवेन^५ सार्वभौमेन धीमता ॥ 1084 ॥

Thirty six glances have been spoken of, with their usages and characteristics by Bhūlokamalladeva, the emperor and intellectual.

NOSE

नता मन्दा^{*} विकृष्टा च^६ स्वेच्छसा^७ सोच्छसा^८ च विकृणिता ।

छा^९ स्वा^{१०} भाविकी चेति^{११} वृधे^{१२} षड्विधा^{१३} नासिका स्मृता ॥ 1085 ॥

According to experts Nata, Manda^{*}, Vikṛṣṭa, Socchavāsa, Vikūṇita and Śvābhāviki are six kinds of nose movements.

NATA :

अत्यर्थं^{१४} संशिलष्टपृटा नासिका कथिता^{१५} नता ।

^{१०} उच्छेदने रोदने^{१६} ङ^{१७} स्या^{१८} विन्योगः प्रकीर्तितः ॥ 1086 ॥

The nose with nostrils pressed excessively is called Nata. It is used to denote destroying and weeping.

1. D. दशि । 2. A. शा । 3. D. मा । 4. D. णा ।

5. A. त । 6. A. व साधवसाव । 7. D. षड्विधा ।

8. A. धी । 9. D. मता । 10. A. उच्छिद्यते ।

11. D. स्यात् । * Instead of मन्दा it should be, मन्दा ।

ईषल्लग्नपुटा नासा मन्दा च परिकीर्तिता ।

निर्वेदचिन्ताशौकेषु प्रयोक्तव्या मनीषिभिः ॥ 1087 ॥

The nose with slightly pressed nostrils is known as Manda. According to the wise it should be used in indicating detachment, anxiety and sorrow.

VIKṚṢṬA :

¹अत्यन्तसम्पुल्लपुटा² विकृष्टा नासिका मता ।

कोपे हर्षे च कामे च बहलो³च्छ्वास इष्यते ॥ 1088 ॥

The nose with extremely dilated nostrils is known as Vikṛṣṭa. It should be used in indicating anger, happiness, desire and breathing heavily.

SOṬḬVĀSA :

सो⁴च्छ्वासा नाम नासा स्या⁵त्तु⁶ मनाक्⁷गु⁸ वक्रितसम्पुटा ।

ध्राणो सुरभिन्धीना⁹ दीर्घोच्छ्वा¹⁰से च युज्यते ॥ 1089 ॥

Soṭḥvāsa is the name for that nose which has slightly crooked nostrils. It is used in expressing dejection, smelling fragrance and taking a deep breath.

-
1. A. अन्यत । 2. A. विकृष्टो नाम नासिका । 3. A. छा ।
 4. A. छा । 5. A. स्यान्मनागुत्पुल्लसम्पुटा । ध्राणो सुरभिः ।
 6. A. छा ।

१ सङ्कुचिता चित्मूढा नासा नाम्ना सा स्याद्विवर्णिता॥कुण्डिता॥ ।
वेदनायां च हासे च नियोक्तव्या नियोक्तृभिः ॥ 1090 ॥

The nose which has nostrils pressed is called Vikūṇita. It is used to express anguish and laughter according to those who know its usages.

SVĀBHĀVIKĪ :

विकाररहिता धो२णा ३भेत्स्वाभाविकी समा ।
उक्तादन्यत्र सर्वत्र प्रयोक्तव्या विवक्षणीः ॥ 1091 ॥

The nose that is devoid of any contortions and which is natural is Svābhāviki. According to experts it should be used for purposes other than those mentioned above.

CHEEKS

क्षाम४ उत्तफुल्ल५पूर्णा६ च कम्पितः कुञ्चितः समः ।
इति णडाः ६षड्विष्टास्तेषां वक्ष्यामि लक्षणम् ॥ 1092 ॥

Kṣāma, Utpulla, Pūrṇa, Kampita, Kuñcita and Sama are six kinds of cheek movements that are mentioned, whose features I will describe.

1° A. drops this stanza.

2° D. drops this

धोणा ।

3° A. मा ।

4° D. मा ।

5° A. लसपूर्णाः ।

6° D. षड्व ।

KSĀMA, UTPHULLA :

क्षमस्त्वन्नतो ज्ञेयो दुःखेषु स नियुज्यते ।

¹उत्कूलः स्यात्वि²द्वि³कसितः प्रहर्षे स तु युज्यते ॥ 1093 ॥

Ksāma is known to be the depressed cheek. It is usedⁱⁿ indicating sorrow. Utphulla is the fully blown cheek. It is used in depicting happiness.

PŪRNA, KAMPITA :

पूर्णः समुन्नतो ज्ञेय² उत्साहे स³ नियुज्यते ।

⁴स्फुरितः कम्पितो ⁵गण्डो रोम⁶ हर्षे ⁷स युज्यते ॥ 1094 ॥

Pūrṇa is known to be the raised cheek. It is used in expressing wonder. Kampita is the throbbing cheek. It is used in expressing horripilation, anger and joy.

KUNČITA, SAMA :

सङ्कुचितः ⁸कुञ्चितः ⁹स्याच्छीतस्पर्शो¹⁰ भे¹¹ ज्वरे ।

समः स्यात्प्रा कृतो गण्ड उक्तादन्यत्र¹² युज्यते ॥ 1095 ॥

Kuncita is the contracted cheek. It is used in denoting chill due to touch, fear and fever. Sama is the natural cheek. It is used for purposes other than those mentioned earlier.

1. A. drops this line.

2. D. यो । 3. A. स ।

4. A. स्फुरित । 5. D. गण्डे । 6. A. वे । This reading has been used

7. D. स हि युज्यते । A. स योज्यते । 8. A. कुचित, कृचितः ।

9. D. स्यात् शरी । A. स्याच्छीत । 10. A. शी । 11. A. यो ।

D. वे ज्वरः । 12. A. त्र ।

LIPS

मुकुलः ¹ककुण्णितातोद्वल्लौ ²रेचितः कम्पितायलौ ।
³सन्दष्टश्च विकासी च प्र⁴सारितनिगूहितौ ॥ 1096 ॥
 इत्यष्टा⁵ ऽत्योष्ठौ दशाधा प्रोक्तो⁶ नामतो लक्ष्म⁷ वक्ष्यते ।
 विन्योगस्तथा तेषां ⁸नाट्याभिभ्यन्तं प्रति ॥ 1097 ॥

Mukula, Kūṇita, Udvṛtta, Recita, Kampita, Āyata, Samdaṣṭa, Vikāsi, Prasārita and Nigūhita are names of eight lip movements. Their characteristics and usages relating to Nāṭya and Abhinaya will be described.

MUKULA :
 निष्त्रा⁹न्तौ मिलितौ¹⁰ ॥ चोष्ठो मुकुलौ परिकीर्तितौ ।
 फूत्कृते चुम्बने ¹²दुःखो विन्योगस्तयोर्मतः ॥ 1098 ॥

Opening and closing the lips is known as Mukula. It is intended to be used in blowing, kissing and expressing in sorrow.

KŪNITA :
 मुकुलौ तिर्यगावृत्तौ वृण्णि¹¹कृण्णि¹² तौ गदितौ ब्रूः ।
 अमर्षे रोदने स्त्रीणां विनयि¹³कितस्तयोर्मता ॥ 1099 ॥

Mukula movement made obliquely is called Kūṇita by the learned. It is intended to be used in expressing impatience and weeping of women.

-
- 1° D. कक । 2° D. र । 3° A. सदृष्टम्भश्च । D. सदृष्ट ।
 4° D. कासि । 5° D. ष्ट । 6° A. D. क्ता । 7° D. द्यतोपिवा ।
 8° D. माधा । 9° A. ष्त्राता । 10° A. ता । 11° D. उ ।
 12° D. वक्त्रे । 13° D. adds the following here.
 नानाभावप्रकारे च तथैव च विलासके । हावभक्कलायां च प्रसिद्धसुहागायने ॥
 हस्त्योलाधिषं कृयाद् यैः प्रीणाति भ्रमतिः ॥

UDVRTTA :

अधः¹ पीडितो य²स्तु नासासंलग्न उदतः ।

³ओष्ठो⁴ यत्र च संलग्नो सूक्ष्म⁵कक्षे प्रसारितो ॥ ११०० ॥

When the lips are pressed together and drawn up to touch the nose, it is Udvrtta.

ĀYATA :

आयातो तौ तु विज्ञेयौ विन्योगस्तथ । स्मिते ।

If the lips in contact with each other are stretched at the corners it is known as Āyata. It is used in smiling.

SAMDASTA :

अधो दीर्घ⁶दृश्यते दन्तैः⁷ सन्द⁸ष्टः संप्रकीर्तितः ॥ ११०१ ॥

तस्याभिप्रायमिच्छन्ति कोपे मन्मथे⁹चै¹⁰ष्ठिते ।

The lips that are bitten by the teeth is known Samdasta. It is used in portraying anger and love play.

VIKĀSI :

उर्ध्वपङ्क्तिस्थदन्तानां विकासी⁹ दर्शनाद्¹⁰ भवेत् ॥ ११०२ ॥

॥ प्रियसन्दर्शने हासे प्रयोग¹²स्तस्य ब्रह्म वर्य¹³ते ।

Vikāsi is that in which the teeth of the upper row are visible. It is used when beholding the beloved and in laughter.

-
- | | | | |
|------------------|-------------------------|----------------|-------------|
| 1. A. रीत्या । | 2. A. या । | 3. D. ऊ । | 4. A. drops |
| this stanza. | 5. D. रां च प्रसारितौ । | 6. D. दत्ते । | |
| 7. D. सन्दष्टः । | 8. D. परिकीर्तितः । | 9. D. रां । | |
| 10. D. त् । | 11. D. विप्र । | 12. D. युक्त । | |
| 13. A. र्ण । | | | |

PRASĀRITA :

अशोष्ठो¹ विनि²ष्ट्रान्तः प्रसारित उदाहृतः ॥ ॥१०३ ॥
रतो रागवि³लेपे च वदनं क्षत्वीक्ष्णो⁴ ।

Opening apart of the a lower lip is described as Prasārita. It is used in painting the lips and for looking into the mouth.

NIGŪHITA :

आकृष्टौ⁵ द्वावपि मुखे कथितौ तौ निगूहितौ ॥ ॥१०४ ॥
शोके⁶ दुःखे च कर्तव्यौ⁷ प्रयोगनिपुणैरिमौ ।

Drawing both the lips into the mouth is Nigūhita. According to the experts it is used to show grief and sorrow.

इत्यष्टौ⁸ च त्रयोष्ठौ⁹ दशधा प्रोक्तौ⁹ नामलक्षप्रयोगतः ॥ ॥१०५ ॥
भूलोकमल्लदेवेन निर्जितारातिभूभुजा ।

The names, features and usages of ten kinds of lip movements have been described by Bhūlokamalladeva, Vanquisher of foes and wrestler of the earth.

1. A. ष्ट । D. ष्टौ । 2. D. निः । 3. D. ल्ये ।

4. D. णैः । 5. A. द्वावपिकथितौ । 6. A. क । 7. D. व्यः ।

8. D. ष्टौ । 9. D. क्ता ।

व्या¹दीर्घा²शिथिला³ वक्रा⁴ नानाभावसमन्विता* ॥ ११०६ ॥
प्रचला² प्रस्फुरा³ चैव³ लोला³ चेत्यष्टधा³ हनुः ।

Vyādhir, Sithila, Vakra, Samhata*, Calasamhata*,
Pracala, Prasphura ~~जुग~~ and Lola are eight kinds
of jaw movements.

VYĀDHIR :

व्यादी⁴ धर्म्य⁵त्यर्थवृत्ता⁵ जृम्भया⁵ भाषणे⁵ वमौ ॥ ११०७ ॥
स्थूलवस्तुनिरासे⁶ च हनुस्तनैः प्रयुज्यते ।

Vyādhir is the open jaw. It is used to show yawning,
talking, vomiting and throwing heavy objects.

SITHILA :

एकाङ्गुलमा⁵स्त्रस्ता⁵ शिथिला⁵ हनुच्यते ॥ ११०८ ॥
निद्राया⁵ भोजने⁵ श्रान्ते⁵ युज्यते⁵ द्रुतदर्शने⁵ ।

When the jaw is slipped down by one angula it is
called Sithila. It is used to indicate sleeping,
eating, fatigue and seeing wonderful things.

1° A. drops this line. 2° A. ल । 3° A. चैव ।

4° A. णात्त्यर्थे । 5° A. जृम्भया । 6° D. शो ।

* Instead of नानाभावसमन्विता, ~~षड~~ it should be
सहित ' Samhata ' and चलसहित ' Calasamhata '.

VAKRA:

हनुस्तिर्यग्गता वक्र ग्रहावेशोऽर्दितेऽस्ताऽभवेत् ॥ ११०९ ॥

If the jaw is pushed obliquely it is Vakra. It is used to denote affliction and possession by planets.

SAMHATA :

संहताऽभिलिता मौने हनुस्तम्भे च प्रयुज्यते ।

The jaws touching each other is Samhata. It is used in portraying silence and stupefaction.

CALASAMHATA:

चलिता^५ लगिता या च^६ हनुः स्याच्चलसंहता ॥ १११० ॥
स्त्रीभोगे^७ कवले योज्या कृताम्बूलचर्वणे ।

When the (lower) jaw attached (to the upper jaw) moves it is called Calasamhata. It is used in indicating enjoyment with women, eating mouthfuls and the old, chewing betel.

PRACALA:

मुहुर्विकाससरोधा^८ तृबच्चला हनुरीरिता ॥ ११११ ॥
कोपे प्रयुज्यते जल्पे शङ्कुत्यादेश च चर्वणे ।

Opening and closing the jaws frequently is called Pracala. It is used in depicting anger, speech and chewing saskuli (a kind of baked cake).

-
1. D. शोदिते । 2. D. स्ता । 3. A. यो । 4. A. वलिता ।
D. चलिते । 5. गलिता । 6. अश्च । 7. A. ग ।
8. A. धष्ट ।

PRASPHURA :

द्रुत्प्रचलिता किञ्चिद्विका¹सा प्रस्फुरा²हनुः ॥ ॥१२॥

शीते शीतज्वरे तस्याः प्रयोगः कथितो बुधैः ।

Prashura is moving the jaw fast and opening it a little. According to the learned it is used in expressing cold and fever with cold fits.

LOLA :

तिर्यक्प्रचलिता तज्जैर्लोला नामोच्यते बुधैः ॥ ॥१३॥

³रोमन्त्वेऽन्धेऽ क्वलावृत्तौ गण्डधे च प्रयुज्यते ।

According to the learned the oblique movement of the jaw is called Lola. It is used to denote chewing the cud and turning food in the mouth.

TEETH

⁴मर्दनाः खण्डनाश्चैव कर्त्तना⁵ धारणास्तथा ॥ ॥१४॥

निष्कर्षणाश्च विज्ञेया ⁶दन्ताः पञ्चैव विधा बुधैः ।

According to the wise Mardana, Khandana, Kartana, Dhārana and Niskarṣṇa are the five kinds of teeth movements.

1° A. कोशा । 2° A. स्तनुः । 3° A. drops this stanza.

4° A. दलना । 5° D. व्या । 6° दत्ता ।

NISKARSANA :

समदन्तक्रियायोगाददृशनाः स्युर्निकर्षणाः ॥ १११८ ॥
 स्वल्पोदारे दन्तध्वे योज्या मर्कटरोधने ।

Having the teeth in the normal manner and slightly raising it, is Niskarsana. It is used to denote cleaning, the teeth and crying of monkeys.

DHARANA :

ग्रहणाद्वाङ्मार्गः प्रोक्ता दन्ता योज्या विहारदेः ॥ १११९ ॥
 भ्यादङ्गुलिदंष्ट्री च तृणादीनां च चर्कणे ।

Holding something between the teeth is called Dhārana by experts. It is used to indicate biting the finger in fear and sucking grass etc.

TONGUE :

रिज्वी वक्रा नता लीला प्रोन्नता वेवेति पञ्चधा ॥ ११२० ॥
 जिह्वा प्रोक्ता^२प्रवक्ष्यामि तस्या लक्ष्म मयो^३दितम् ।

I will describe five kinds of tongue movements.
 They are Rijvi, Vakra, Nata, Lola and Pronnata.

1. A. स । 2. D. तु । 3. A. यागतम् ।

RIJVI :

१निष्क्रान्तदीर्घात्स ॥ न्तिदेर्धादि ॥ ज्वी स्याद् जिह्वा सा च २ प्रयुज्यते ॥ ॥ १२१ ॥
जिह्वा निर्लेहाने ले ३ हे शचापदश्रमदर्शने ।

Rijvi is stretching the tongue out of the open mouth.

It is used in scraping the tongue, licking with the tongue and indicating fatigue of wild beasts.

VAKRA :

सृक्कलेहा ४ भू ५ वेद्र ६ का जिह्वा तस्याः प्रयोजनम् ॥ ॥ १२२ ॥
कोपस्याभिन्ने चैव तथा १ भू २ ष्टस्य भू ३ णो ।

The tongue licking the corners of the mouth is Vakra. It is used to portray anger and eating fried food.

NATA :

नता जिह्वा समाख्याता कुशेचिक्कुचुम्बिनी ७ ॥ ॥ १२३ ॥
ऊर् ८ क्षत्तस्य ९ योज्या १० न मुखादर्शने ।

The tongue touching the chin is declared to be Nata by the learned. It is used to denote, feeling bruised lower lips and showing the inside of the mouth.

-
1. D. निष्क्रान्ति दीर्घाज्वीगत्यात् । 2. A. घुम् । 3. D. लो ।
4. A. हो । 5. A. क्काद्रिजिह्वा । 6. D. जोष्टस्य ।
7. A. मी । 8. D. रं । 9. D. र्श । 10. D. तन्म् ।

LOLA :

अन्तर्भागे भैल्लोला जिह्वा² सा तु प्रयोज्यते ॥ ॥24 ॥
³दोलने बालमञ्चस्य जिह्वायाः ⁴पतने तथा ।

The tongue moving inside the mouth is Lola. It is used to denote rocking the child in a cradle and falling.

PRONNATA :

प्रोन्नता कथिता जिह्वा नासिकाभिमुखी⁵ कथे ॥ ॥25 ॥
 श्रमे शोषे⁶ भो⁷ चैव साप्रयोज्या प्रयोक्त⁸ क्तुभिः ।

According to the wise the tongue directed towards the nose is Pronnata. It is used in portraying fatigue, emaciation and fear.

FACIAL COLOUR

सहजश्च प्रसन्नश्च रक्तः श्यामस्तथैव च ॥ ॥26 ॥
 मुखारागा¹⁰ इव कथितश्चतुर्भिः प्रति ।

Sahaja, Prasanna, Rakta and Syāma are four kinds of facial colours used in Abhinaya.

-
1. A. भ्रंशता । 2. A. वहारसानुनियु । 3. A. लो ।
 4. A. पो । 5. A. हो । 6. D. के । 7. A. थे ।
 8. तत्कृ । 9. D. शान्ति । 10. A. मे ।

सहजो निज¹वर्णः स्यात्प्रसन्नः कान्तिभूषितः ॥ ॥ 27 ॥
रक्तः कोकनदच्छायः श्यामो नी²लधनच्छविः ।

Sahaja is ones own colour, Prasanna is the bright colour, Rakta is the red shade and Syāma is the blue colour

सहजो विनियोक्तव्यः स्वभवाभिमतं प्रति ॥ ॥ 28 ॥

³भयानके च बीभत्से रागः श्याममूला भो⁴त् ।

शृङ्गारहास्ययोः कार्यः⁵प्रसन्नतस्त्वद्भुते तथा ॥ ॥ 29 ॥

वीरे रौद्रे च कर्णे मदादौ रक्त इष्य⁶ते ।

Sahaja is used in portraying natural conditions, Syāma is used for depicting the Bhayānaka and Bībhatsa sentiments, Prasanna is used in Śringāra, Hāsyā and Abbhuta sentiments and Rakta is prescribed for Vīra, Raudra and Karuṇa sentiments as well as intoxication.

⁷उपाङ्गान्येवमुक्तानि नामलक्ष्मणयोजनैः⁸ ॥ ॥ 30 ॥

⁹प्रत्यङ्गानि निरूप्यन्ते विस्तेरणा म्याङ्गना ।

I have mentioned the names, features, usages etc. of the Upāṅgas. Now, I will describe the Pratyaṅgas in detail.

-
1. A. ज्वर्णस्या । 2. D. ना । 3. A. drops this line here and takes it after वीरेरौद्रेककर्णे मदादौ रक्त इयानके च । 4. D. gives the line उपाङ्गान्येवमुक्तानि after this line. 5. A. र्य । 6. A. यानके । 7. D. takes this line two lines above. 8. D. ने । 9. D. त्येकं च ।

ARMS

सरलः प्रोन्नतो न्यग्रः^१ कुञ्चितो ललितस्तथा ।। ॥३१॥

लोलितोच्च^२लितो बाहुः परावृत्तस्तथ षटमः ।

Sarala, Pronnata, Nyañca, Kuñcita, Lalita, Lolita
Calita and Parāvṛtta are eight kinds of arm
movements.

SARALA :

पूरतः पा^३र्वतो वाडपि सरळः^४लः॥ स्यात्प्रसारितः ।। ॥३२॥

पक्षमु^५करणो माने स्पन्दनालिङ्गने भवेत् ।

Stretching the hands in front and at the sides is
called Sarala. It is used in imitating wings,
measuring, (height & length) trembling and embracing.

PRONNATA :

उर्ध्व^६ च प्रेरितो बाहुः प्रोन्नतः^७सोङ्गमोटदु^८ने ।। ॥३३॥

फलाद्याकर्णो^८चोर्ध्वोर्ध्व^८वस्तुना धरणो भवेत् ।

Stretching the arms up is Pronnata. It is used to
express stretching the limbs, gathering fruits etc.
and reaching for ~~kek~~ things kept at height.

1. D. शच । 2. A. च । 3. A. र्व । 4. A. drops this लः ।

5. D. न्तु । 6. A. र्वोत्सारितो । 7. A. सी । 8. D. चारु ।

अथ प्रसारितौ ¹न्यग्बो बाहुः स्याद्भूमिवेधने ॥ ॥ 34 ॥

²श्रमे दुःखो मदे मोहे स्तम्भे च विनियुज्यते ।

Stretching the arms down is Nyañcita. It is used in pounding the ground, indicating fatigue, sorrow, intoxication, infatuation and stupefaction.

Kuñcita :

³कुञ्चितः कम्पितो बाहुर्नाम्नित⁴स्तीक्ष्णकर्परः⁵ ॥ ॥ 35 ॥

शस्त्रादिधरिणे योज्यो प्रहारे ⁷पानयोऽभेजे जने ।

Kuñcita is moving the arm which has elbow bent and pointed. It is used to denote wielding weapons, striking, drinking and eating.

LALITA :

ईषन्नि⁸मस्तु ललितः⁹ स स्यान्मालादिधरणे ॥ ॥ 36 ॥

स्तवने याचने तोय¹⁰प्लवने च नियुज्यते ।

If the arm is slightly lowered it is Lalita. It is used to denote wearing a necklace, praising, begging and swimming.

1. D. बंधोनामितस्तीक्ष्णकर्परः । 2. D. drops this stanza.

3. A. कुञ्चितः । 4. तःस्तीक्ष्ण । 5. D. रे । 6. D. इ ।

7. A. ण । 8. A. न्नमः स्तु । 9. D. तं । 10. D. यं ।

आन्दोलितो लोलितः स्यात्स्थौज्यो बालरोदने ॥ ॥३७॥
नृत्तवृश्चिकर्षं ॥६॥ शौ च नवनी^१तावकर्षो^२ ।

Swinging the arms is Lolita. It is used to indicate crying of a child, dancing, the effect of scorpion bite and churning butter.

CALITA :

भ्रमितः कूर्परोद्देशो^३ चलितः^४ कर इष्यते ॥ ॥३८॥
^५हाङ्गादिभ्राम्णो योज्यो^६ वृत्तान्तः^७ हस्तस्य मोचने ।

Turning and moving the elbows is called Calita,
It is used to portray brandishing a sword and freeing ones hand from some grip.

PARĀVṚTTA :

पश्चात्सारी^७ परावृत्तो बाणा^८कर्षाकर्मणि ॥ ॥३९॥
चूडिकाबन्धने योज्यो वीटिकाग्रहणे तथा ।

The arm reaching at the back is Parāvṛtta. It is used to show taking an arrow (from the quiver) binding the hair and recieving^{betel} leaves.

-
1. D. तस्यचर्व । 2. A. णि । 3. A. श्व । 4. स्तु तथापरः ।
5. A. ष । 6. D. ज्या । 7. D. रि । 8. A. ण ।
9. D. वि ।

आकुञ्चितो निकु¹म्ब²श्च³ भ्रमि⁴त्तश्च सम⁵स्तथा ॥ ॥४० ॥
चतुर्धा³ मणिबन्धो⁴ऽर्थनामतः कथितो मया ।

I will mention four kinds of wrist movements called
Ākuñcita, Nikuñcita*, Brāṁita and Sama.

बाह्वचि¹कुञ्चि²तो बहिर्वक्त्रः सोऽपसारे⁶ न्युज्यते ॥ ॥४१ ॥
७ भ्रामणो भ्रमणः⁸ प्रोक्तः छाडगादेश्वारणो भवेत् ।
स्थूलवेत्सम⁹समः¹⁰ प्रोक्ता योज्यः पुस्तकधारणो ॥ ॥४२ ॥
८ बाहुश्च मणिबन्धश्च⁹ प्रोक्तो लक्षणास्युतः ।

The wrist that is bent and moves outwards is Ākuñcita.
It is used to drive away. Moving the wrist round is
called Brāṁana. It is used in brandishing a sword.
The firm wrist is Sama which is used in holding a book.
These are the characteristics of the arms and wrists.

अहस्तः

असंहितान्संहिताश्च नृत्तहस्तान्वदाभ्यहम् ॥ ॥४३ ॥

I will now speak of Asamhata, Samhata and Nṛtta
Hastas.

1. D. कुचि । 2. D. ग । 3. A. ब । 4. D. तथा ।
5. D. आकृतो बहिर्वक्त्रश्च । 6. D. रेर्नि । 7. A. drops this
and up to श्वेत् समः प्रोक्तो of the next line.
8. D. बहु । 9. A. श्च । 10. D. संगतान्, संगताश्च ।

* Nikuñcita has not been described. See notes at the
end.

पता¹का हंसपक्ष²श्च चतुरोडहिष्णा³स्थ ॥ ।

अर्धचन्द्रो मृगशिरास्त्रिपताकस्त⁴थैव च ॥ ॥ ११४४ ॥

कर्तरीमुखानामा च⁵ पद्मकोशा⁶ ह्यरालकः ।

शकुत्पुण्डला⁷ ॥ का ॥ झूला ॥ लो⁸ लप्त ॥ चाल ॥ पद्मोर्णाभिः ॥ को ॥ ॥ ११४५ ॥

मुकुलो हंस⁹ चक्रश्च भ्रमरः स्यात्करोडपरः ।

¹⁰सन्दर्शास्ताम्रचूडश्च मुष्टिः ॥ शिखार एव च ॥ ॥ ११४६ ॥

कपित्थः¹² छाटिकाचक्रः सूचीमुखासमाह्वयः ।

असंहताः¹³ कराः प्रोक्ता¹⁴श्चतु¹⁵र्विंशतिसंख्यायया ॥ ॥ ११४७ ॥

Patāka, Hamsapakṣa, Catura, Phaṇa, Ardhaacandra,
Mṛgśira, Tripatāka, Kartarīmukha, Padmakōśa,
Arāla, Śukatunda, Kāṅgūla, Alapadma, Ūṇanābha,
Mukula, Hamsavakra, Bṛamara, Saṃdamśa, Tāmracūḍa,
Muṣṭi, Śikhara, Kapittha, Khaṭikāvakra and
Sūcīmukha are said to be twenty four Asaṃhata
hastas.

1. D. त । 2. A. क्ष । 3. A. णा । 4. A. का ।

5. A. य । 6. D. सो । 7. A. लागुल्यः । 8. ~~बलपदमोर्णा-~~
नामके । 9. D. व । 10. D. सदर्शा । 11. ष्टि ।

12. D. त्छाटिका । 13. A. स्तः । 14. A. क्ताः च ।

15. D. वि ।

अञ्जलिश्च कपोत¹श्च कर्कटस्वस्तिकाव²पि ।

खट्कावर्धमानश्च उत्सङ्ग³ो नि³ष्ठस्तथा ॥ ॥ 48 ॥

दो⁴लः॥ पुष्पपुटश्चैव तथा मकरं एव च ।

गजदन्तावहित्थश्च ॥ तथो⁵ च ॥ वर्धमानस्तथैव च ॥ ॥ 49 ॥

इत्येते संहता हस्ता मया प्रोक्ता स्त्रयोदश⁵ ।

I will speak of thirteen Samhata Hastas.

They are Añjali, Kapota, Karkata, Svastika, Kkatākāvardhana,

Utsaṅga, Niṣadha, Dola, Puṣpapuṭa, Makara, Gajadanta,

Avahittha and Vardhamāna.

नृत्त⁶हस्तान् प्रवक्ष्यामि नामतः सप्तविंशतिः ॥ ॥ 50 ॥

चतुरस्त्री⁷ तथो⁸द्विस्त्री ॥ ततो⁹ तथा तलमुखा स्मृता ।

स्वस्तिको विप्रकी⁹र्णो वा¹⁰प्यरोललाटकामुखा ॥ ॥ 51 ॥

आविद्वक्त्रो ॥ कत्रो ॥ सूच्यास्यो रेचितावर्धरेचिता ।

उत्ता¹¹नो¹¹न¹¹वर्धितो¹² वापि पल्लवो¹³ च तथा करौ¹⁴ ॥ ॥ 52 ॥

नितम्बो¹⁵ वापि विज्ञेयो केशबन्धो लताभिधौ ।

करिहस्तौ च विख्यातौ पक्षग्वित्तौ¹⁶ करौ ॥ ॥ 53 ॥

पक्ष¹⁷प्रद्योत्त¹⁸श्चै¹⁸को चै¹⁸ व तथा गरुडपक्षौ ।

दण्डपक्षौ समाख्यातौ¹⁹ ऊ¹⁹तावू¹⁹र्ध्वमण्डलिनी तथा ॥ ॥ 54 ॥

पार्श्वमण्डलिनी वापि वक्षोमण्डलिनी तथा ।

तथा²⁰ करौ परौ प्रोक्तावुरः पार्श्व²¹र्ध्वमण्डलौ ॥ ॥ 55 ॥

स्वस्तिकौ²² वापि नलिनीस²³ दशौ पद्मकोशिकौ ।

अल्ल²⁴पल्लवधुन्वानौ नृत्तहस्ता इति स्मृताः ॥ ॥ 56 ॥

1. A. ति । 2. D. अ । 3. D. नै । 4. D. दा । 5. A. शा ।

6. A. त्य । 7. A. स्त्री । 8. A. ती हस्तौ । 9. D. क ।

10. A. च प । 11. A. न्तना । 12. A. नौ । 13. A. वे ।

14. A. रे । 15. A. त्वि । 16. A. को बरो । 17. A. प्र ।

D. प । 18. A. कोवेतथा गरुड । 19. A. तैर्ध्व ।

20. A. पारौ करौ । 21. A. श्व । 22. D. वा । 23. D. कथितौ ।

24. D. लप्रत्वल ।

I will name twenty seven Nṛtta Hastas. They are
 Caturāra, Udvṛtta, Talamukha, Swastika, Viprakīrṇa,
 Arālakhaṭakāmukha, Avidhavaktra, Sūcyāśya, Recita,
 Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha,
 Latā, Karihasta, Pakṣavañcita, Pakṣapradhyotaka,
 Garuḍapakṣa, Daṇḍapakṣa, Ūrdhvamaṇḍalin, Pārśvamaṇḍalin,
 Vaksamaṇḍalin, Uruhpārśvārdhamaṇḍalin, ^(Muktika)Swastika,
 Nalinīpadmakōśa, Allapallava and Ulbana.

अ॥ संहता युग्महस्ता नृत्तहस्ता² त॥ स्त॥ येन च ।

चतुःषष्टिकराः³ प्रोक्ता नाट्यस्याभिनयं प्रति ॥ ॥ 57 ॥

The Asamhata, Samhata and Nṛtta Hastas are said to be
 sixty four hand movements to be used in Nāṭya and
 Abhinaya.

SINGLE HAND POSES

PATĀKA

संहता⁴ ऋजवोडड•गुल्यस्तर्जनीमूलसंस्थितिः ।

अड•गुण्टो⁵ यस्य न॥च॥ ग्राह्यः⁶ स पताकः करो मतः ॥ ॥ 58 ॥

डे⁷ दाभिन्त्यने गर्वे भुजास्फाले प्रहर्षणे ।

लताभिन्त्यने कर्तव्यः पताकः संहताड•गुलिः ॥ ॥ 59 ॥

क्षान्ता⁸ विचये चैव नोदने वह्निष्ठा⁹ तने ।

क्रि¹⁰ यतेडभ्रदाने च पताको विरलाड•गुलिः ॥ ॥ 60 ॥

॥ तडि॥ कटि॥ कम्पे निषेधे च स्यादूर्ध्वं चल ॥ ॥ ६१ ॥ तडि॥ कटि॥ कम्पे निषेधे च स्यादूर्ध्वं चल ॥ ॥ ६१ ॥

वृणे॥ वृणे॥ च पुष्पवृन्तो॥ ष्टो॥ च कर्तव्योडसावधोमुखाः ॥ ॥ 61 ॥

1. A. स। 2. A. स्थैर्यं च । 3. A. रा । 4. A. तात्सज-
 वोगुल्यस्त । D. तात्सजवाग्वत्य तर्ज । 5. A. ष्टो । 6. A. ह्य ।

7. A. दन्निन्तं । 8. A. निचयो । 9. A. तापने ।

10. D. याक्ताभिदाने । 11. D. drops this line.

The hand with the fingers held close and erect and the thumb placed at the base of the index finger thus adhering to it, is known as Patāka. To indicate cutting, pride, rubbing the arms, extreme joy, warding off the creeper, the Patāka hand should have fingers close together.

The Patāka hand must have fingers held apart to denote separating and pushing the hair away, heat from fire, and giving protection against fear. The fingers of the Patāka hand are erect and shaken near the hips to indicate negation. To indicate rain and shower of flowers it must be held with face downwards.

HAMSAPAKṢA :

पताकस्यैव हस्तस्य यदोर्ध्वा स्यात्कनीयसी ।

हंसपक्षस्त¹दाह्यातः प्रयोगस्तस्य कथ्यते ॥ ॥१६२ ॥

मुहारागविले²पे च कुन्तला³ल⁴स्यो³र्ध्वस्यमे ।

प्रतिग्रहा⁴दौ कर्तव्यो⁵ हंस⁶पक्षो मनीषिभिः ॥ ॥१६३ ॥

If the little finger of the Patāka hand is stretched upwards, it is known as Hamsapakṣa. According to the learned, it is to be used to indicate applying of cosmetics, binding the hair at the top of the head and receiving donation etc.

1. A. व। 2. A. लो । 3. D. स्याद्य । 4. A. ह ।

5. A. व्यो । 6. A. सक्षोम ।

अस्यैव हंसपक्षस्य मध्यमाङ्गुलिमूलगः^१ ।
 अङ्गुष्ठ^२श्चेत्कृञ्चितः स्यान्तदाङ्गुली चतुरः करः ॥ ॥६४ ॥
 श्रोत्रियाभिमुखे ह्यल्पे सन्देहे वेदभाषणे ।
 हस्तोऽयं विन्योक्तव्यः^३ चतुरश्चेत्तु रैर्जनैः ॥ ॥६५ ॥

If the thumb of the Hamsapakṣa hand touches the base of the middle finger, the hand is called Catura.

Catura is used by ingenious people to indicate hearing, smallness, doubt and Veda chanting.

PHANA :

पता^४क^५स्तु यदा^६हस्तो भ्रमेन्निम्नतलोदरः ।
 विज्ञेयोऽहिष्णा^७णो^८ नाम कर्म चास्य^९ प्रचक्ष्यते ॥ ॥६६ ॥
 स^९ चने जलपा^{१०}दा^{११}ने च प्रोक्ता^{१०}नो^{११}नः^{१२} पावनो भ्रमेत् ।
 अधोमुखाः स्यादास्फाले कृष्णादीनां प्रदर्शनि ॥ ॥६७ ॥
 अभ्रमे सान्त्वने चैव सर्पयानप्रदर्शनि ।
 ऊर्ध्वश्चाहिष्णाः कार्यो हस्तलक्षणाकोविदैः ॥ ॥६८ ॥

1. A. घः । 2. A. ण्टाः कृचित्श्चेत्स्यान्तदाङ्गुली ।

3. A. व्यश्चतुरैर्जनैः । 4. D. ला । 5. A. का । 6. D. वाहस्ते ।

7. A. णो । 8. A. पवक्ष्यते । D. प्रचक्षते । 9. D. सवने ।

10. A. क्तोमोयार्चनो । 1. D. उर्ध्व ।

When the Patāka hand is cupped, it is known as Phana, It must face upwards to portray sprinkling, giving water and consecrating. It must face downwards for stroking and indicating hunchbacked persons and the like. According to experts/in hand poses/^{to denote} protection, consolation and movement of the snake, the Phana hand must be kept erect.

XII ARDHACANDRA :

अहि¹वक्त्रे यदाङ्गुष्ठो विवृतः स्यात्तदा भवेत् ।

अर्धचन्द्राभिधो² हस्तो त²न्निशोगे³गो⁴ निगद्यते ॥ ॥६९ ॥

सम्पार्जने लोड³ने च नितम्बालम्बने तथ ॥ ।

अधोमुखास्तु कर्तव्यः शशि⁴लेखाकरो⁵बुधोः ॥ ॥७० ॥

विस्मये वर्णने चैव चन्द्राभिसू⁶चने ।

अयमुत्तानितः⁷कार्य ऊ⁸र्वचासो⁸र्वसङ्गिकः ॥ ऊ⁸र्ववेदू⁸र्वसङ्गिकः ॥ ॥७१ ॥

If from the serpent face like hand(Phana), the thumb is turned out, the hand is called Ardhacandra. According to the learned this hand which resembles the crescent moon, should face downwards to depict sweeping, agitation and for supporting the hips. It should be lifted up without restraint and face upwards to express astonishment and to indicate the moon.

1. A. च । 2. A. न्न । 3. D. ट । 4. D. सलिले-या ।

5. A. रे । 6. A. चित्तो । 7. D. कार्यम् । 8. A. स्यो ।

D. सोर्द ।

MRGASIRA :

सर्पशिर्षस्य हस्तस्य कन्ठिठाङ्गुष्ठकं तथा । ।

१ भेदुन्नतस्थानां तदा मृगशिराः २ करः ।। ॥ १७२ ॥

स्वेदाप ३ न्यना ४ ह्वाने सम्मुखात्पवीक्षणं ।

अधोमुखा ५ भ्रा ६ शिराः कार्यं उत्तानस्त ७ प ८ स्त्व ९ क्षमात्ने ।। ॥ १७३ ॥

पादालक्तकर १० जने ११ रागेणा १२ लेहा १३ ने स्यादधोमुखाः ।

If the little finger and the thumb of the Sarpasira hand are lifted upwards, the hand is Mrgasira. It must face downwards to indicate removing sweat, calling somebody and seeing the dazzling light in front. Mrgasira hand must face upwards to denote throwing the dice and applying red lac-dye or colour to the feet.

PADMAKOSA :

अङ्गुष्ठेन सहाङ्गुल्यो विरला १ कुञ्चितग्रहाः ।। ॥ १७४ ॥

१० पद्मकोशः स विज्ञेय उन्मुखा ११ ङा १२ अधोमुखा १३ अपि वा ।

कपित्थबिल्वग्रहणौ बालानां हस्तदर्शने ।। ॥ १७५ ॥

मुखाभ्यानी च योक्तव्यः पद्मकोशः ११ करो ब्रूः ।

If the thumb and all the fingers are separated and bent forwards, it is known as Padmakosa. According to the learned the Padmakosa hand pose can face either upwards or downwards to denote collecting woodapple and bilva fruit, hands of children and downcast face .

1. A. भा । 2. A. रः । 3. A. य । 4. D. दा ।

5. D. स्वक्ष । 6. A. चरने । 7. D. छान । 8. A. ष्टे ।

9. A. लानां हस्तदर्शने । 10. A. drops these two lines.

11. A. श ।

१पद्मकोशस्य हास्तस्य तर्जनी प्रसृता यदि ॥ ॥१७६ ॥

आरालो नाम हस्तोऽयं तदा ज्ञेयो मनीषिभिः ।

आशीवदि वणि च २छत्राङ्क्याविधारणे ॥ ॥१७७ ॥

अद्भुतालोकने३ वायमरालः परिकल्प्यते ।

If the index finger from the Padmakōśa hand is stretched then the hand is called Arāla, by the wise. Arāla is used to express benediction, painting, holding an umbrella and Ankusā and watching with astonishment.

SUKATUNDA *

अना४मा च यदा कृत्वा स्यादरालकरे ५तदा ॥ ॥१७८ ॥

शकुत्पण्डो भवेद्वस्तः क्रिया तस्य प्रवक्ष्य६ते ।

नास्तीति वचने द्यूते७ कपर्दकनिपातने ॥ ॥१७९ ॥

अव८ज्ञायाम् तिरस्कारे शकुत् ९ण्डो विधीयते ।

If the ring finger of the Arāla hand is bent the hand is Sukatunda. Sukatunda is used to denote saying 'no' playing dice, ~~in~~ gambling and censuring with contempt.

-
- 1* A. drops these two lines. 2* D. + कृत्वा । 3* D. छाया ।
 4* D. निमाम । A. नामाव । 5* A. य । 6* A.D. क्ष ।
 7* A. तत्कर्दक पर्दकनिपातने । 8* A. वि । 9* A. त्रुण्डो ।

* The descriptions of Arāla and Sukatunda in the Mānasollāsa are different from their description given in the Nāṭyaśāstra, Abhinayadarpaṇa, Saṅgītaratnākara and other texts. It is quite possible that there might have been a mistake in compilation. Instead of stretching the index finger, it should be stretching the fingers other than the index finger. The pose of Sukatunda hand would then be different but no change is needed in the śloka, describing Sukatunda.

KĀNGŪLA:

अङ्गुष्ठतर्जनीमध्या¹ भिन्नास्ते² तमवस्थिताः त्रेतामवस्थिताः ॥ ॥ ॥ १८० ॥
 वक्रानामाच लाङ्काङ्गुले योज्या चो³र्ध्वा कनीयसी ।
⁴फलप्रमाणो च तथा तथान्येषु लघुष्वपि ॥ ॥ १८१ ॥
 लाङ्काङ्गुलो⁵ योज्यते हस्तो बालानां चिबुकग्राहे ।

If the thumb, index finger, and middle finger are held apart from each other, and the ring finger is bent and the little finger raised, it is Kāngūla. It is used to depict small fruits and other small things as well as caressing the chin of children.

ALAPADMA :

पाशवर्गिता विकीर्णाश्च⁶ तलमध्यमुपागताः⁷ ॥ ॥ १८२ ॥
 आवृ⁸त्तामध्याङ्गुल्यस्तदा स्यादलपद्मकः ।
 आत्मस्तुतो निषेधे⁹ कस्य त्वमिति भाषणो ॥ ॥ १८३ ॥
 शून्योक्तो तु¹⁰ नियोज्यः स्यादलपद्मो मनीषीभिः ।

If from the middle of the palm, the fingers move out on the sides and are scattered with the middle finger controlling the course it is Alapadma. The learned say that Alapadma should be used to depict self praise, saying 'No' asking 'Who are you?', and making nonsensical utterances.

-
1. A. द्वि । 2. D. तमवस्थिता । 3. A. चोर्ध्वा । D. वर्ध्वा ।
 4. फलप्रमाणो तथा न्येषु । ध्रुवपि । 5. D. ले । 6. D. चोर्ध्व ।
 7. D. ता । 8. D. आवर्त । 9. D. कश्मलस्यच । 10. D. नु ।

पद्मकोशस्य ¹हस्तस्य यदाङ्गुल्यः प्रकुञ्चिताः ॥ ११८४ ॥

अङ्गुष्ठ²स्य³श्च तदा तज्जङ्घ³र्णनाभः करः स्मृतः ।

⁴आदाने च सुवर्णादिः सिंहव्याधिरूपेण ॥ ११८५ ॥

शिरःकण्डूयने चैवमु⁵र्णनाभः प्रकीर्तितः ।

If the fingers including the thumb of the Padmakosā hand are bent the hand is regarded as Ūrṇanābha, Ūrṇanābha is known to express seizing gold etc., depicting lion and tiger and scratching the head.

MUKULA :

अङ्गुष्ठ⁵स्य यदाङ्गुल्यश्चाग्रभागेन सङ्गताः ॥ ११८६ ॥

कदलीपुष्पसङ्काशा⁶स्तदासौ मुकुलः करः ।

सुवर्णगणने तिर्यग्ध्वो⁷ मुकुलद्वयं ॥ ११८७ ॥

देवपूजोपहारे च योज्योऽधो क मुकु⁷लः करः ।

If the thumb touches the tips of the other fingers resembling the plantain flower, the hand is Mukula. To indicate counting gold coins Mukula must be shown obliquely upwards. To express worshipping God and offering oblations, the Mukula must face downwards.

1. A. drops this — हस्तस्य । 2. A. षट् । 3. A. सर्पा ।

4. A. drops this stanza. 5. A. षटोर्न । 6. A. शत ।

7. A. क ।

HAMSAMUKHA :

मुकुलं^१ले^२तु यदा मुक्तो^३क्ता^४ भवेद्धर्वाकनीयसी ॥ ११८८ ॥

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अनामा च तथा कृता हस्तो^१ हंसमुखास्तदा ।

रत्नक्षणात्पमृदुसंज्ञायाम्^२ प्रस्फुरः त्रियते बुधैः ॥ ११८९ ॥

पुष्पाध्या^३ग्निं स्थिरः स स्या^४द्वशा^५द्वसं^६ वक्त्राभिधाः करः ।

If the little finger and ring finger of the Mukula are released, raised and bent, the hand is Hamsamukha.

According to the learned to denote ~~small~~ soft small, and delicate things the Hamsavaktra hand must be quivered and it must ^{be} firm to express smelling flowers.

BHRAMARA :

मुकुलस्य यदानामा कनिष्ठा च प्रसारिता ॥ ११९० ॥

ऊर्ध्वा प्रदेशिनी वक्त्रा तदाडसौ भ्रमरः करः ।

^१ग्रहणे दीर्घतालानां पुष्पाणामयमभिष्यते ॥ ११९१ ॥

कर्णपूरे तालपत्रे कण्टकोदरणादिषु ।

If the ring finger and little finger of the Mukula hand are stretched upwards and the index finger is curved, the hand is Bhramara. It is used for holding flowers with long stalks, and indicating earrings made of palm leaf (tālapatra), as well as plucking out a thorn etc.

१. ऊ. स्ते । २. D. सस्फुर । ३. D. त्रेण स्थितः ।

४. A. हंस स्याद्वक्त्राभिधाः करः । ५. Taken from Sangitaratnākara as the portion is missing here.

अरालाङ्गुष्ठतर्जन्या लम्नाग्रे निम्नता गतः ॥ ॥१२ ॥

किञ्चिच्चैत्तमलमध्यः स्यात्तदा सन्दर्शा उच्यते ।

स त्रेधा । स्यादग्रजश्च मुखाजः पार्श्वजः क्रमात् ॥ ॥१३ ॥

प्राङ्मुखाः सम्मुखाः पार्श्वमुखा इत्यस्य लक्षणम् ।

If the thumb and index finger of the Arāla hand move to meet at the tips and the middle of the palm is made slightly hollow, then that is called Samdamśa*.

It is of three kinds-Agraja, Mukhaja, and Pārśvaja whose features are respectively pointing forwards, pointing to-wards the face and pointing sideways.

कण्टकोदरणौ सूक्ष्मकृसुभावच्यादिषु ॥ ॥१४ ॥

प्रयोक्तव्योऽग्रसन्दर्शा धिगित्युक्तौ तु रोष्ठः ।

मृजायां यज्ञसूत्रस्य कर्पूराद्यवचूणि ॥ ॥१५ ॥

^१वीटिकाग्रहणे योज्यः ^२पार्श्वसन्दर्शकः करः ।

अलङ्कार्यैः शालेख्यैः भूविनिर्माणैः मणौ मुणानिवेशने ॥ ॥१६ ॥

रञ्जने नैत्रयोर्वर्त्या मुखासन्दर्शकः करः ।

Agraja Samdamśa should be used to denote removing a thorn, and plucking small flowers and the like. For saying 'Fie upon you' in anger, purifying the yagnāsūtra, powdering camphor etc. and to taking betel leaves the Pārśva Samdamśaka hand must be used. (To indicate) painting, shaping the eyebrows, testing the quality of pearls and painting the dyes, Mukha Samdamśa hand must be turned (towards the face.)

1. D. वेष्टिका । 2. D. ज्या । 3. A. श करः ।

4. A. नखौ । * From the description of Samdamśa, it is clear that in the Arāla hand, the index finger is bent and not stretched.

TĀMRACŪDA :

मुकुलस्य यदा चोद्धर्वा कृञ्चिताग्रा प्रदेशिनी ॥ ॥१७७॥

तलेनामा कनिष्ठा^२ च ताम्रचूडः करो भवेत् ।

^३बालकिवासने शौक्ष्मे छोटिकाकरणे रणे ॥ ॥१७८॥

जृम्भणे च तथा राज्ञो ताम्रचूडः^४ करो भवेत् ।

When the index finger of the Mukula (hand pose) is raised up and curved at the tip and the ring finger and little finger rest on the palm, the hand (pose) is Tāmracūda. (To denote) inspiring confidence in a child, hastening, for snapping the fingers with a sound, yawning and depicting a king, Tāmracūda hand is used.

MUSTI :

तलमध्यस्थिताः सर्वास्त्वङ्गुल्योद्धगुष्ठपीडिताः ॥ ॥१७९॥

अङ्गुल्योद्धगुष्ठगर्भा वा हस्तोडसौ मुष्टिरिष्यते ।

When all the fingers rest in the middle of the palm and whether the thumb is pressed over them or rests beneath the fingers, the hand is called Musti.

1. A. कलस्ययदावी । 2. A. ष्टा । 3. D. drops this stanza.

4. A. षठ् ।

१ ध मने च प्रहारे च छाडगचापविधारणो ॥ 1200 ॥

अ० गुष्ठपीडितो मुष्टिः कर्तव्यो नाट्यवेदिभिः ।

दोहने मल्लयुद्धे च पार्श्वभगप्रताडने ॥ 1201 ॥

मुष्टिरङ्गुष्ठगर्भः स्याद् द्विधैव मुष्टिरीरिता ।

According to experts in Nāṭya, the Muṣṭi, with the thumb pressing over it, is used to (indicate) running, attacking, piercing and wielding a sword and bow (To indicate) milking, wrestling and hitting the sides, the Muṣṭi must have the thumb inside. Thus there are two kinds of Muṣṭi(handpose)

SIKHARA :

मुष्टिहस्ते यदाङ्गुष्ठ² उर्वरं रुक्मं जुतां गतः ॥ 1202 ॥

शिखारो नाम हस्तोऽयं तस्य वच्मि प्रयोजनम् ।

४ घटाङ्गुष्ठाङ्गनादेऽङ्गसंवादे शक्तितोमरमोक्षो ॥ 1203 ॥

रश्मिवल्गाविदाङ्गुष्ठं च प्रयोज्यः शिखारः च करः ।

When the thumb of the Muṣṭi hand, is raised up erectly the hand is called Śikhara. I will describe its usages, The Śikhara hand is used to indicate, sounding the bell, pressing of limbs, releasing the spear and javelin, and holding the bridle or reins.

1. D. वने चैव । 2. A. षट् । D. षष्ठं । 3. A, उर्वरं चतु

D. उर्वरं चतु । 4. A. घटावादे ।

शिखाराख्य¹स्य हस्तस्य तर्जन्यङ्गुष्ठ²पीडिता ॥ 1204 ॥

बहिर्गता च वक्रा च कपित्थस्य³स्तदा करः ।

घटते चि ॥ चै॥ तिवाक्ये च तथा चक्रस्य मोक्षणे ॥ 1205 ॥

अस्त्रमुद्राप्रयोगे च कपित्थस्य³ करं न्यसेत् ॥

If the index finger of the Śikhara hand presses over its thumb in a curve, it is the Kapittha hand. The Kapittha hand is used (to indicate) mixing, speaking, hurling the disc and handling the missile and the seal.

KHAṬIKĀMUKHA:

अनामा⁴ च कनिष्ठा च वक्रा⁵चोत्प्लेक्षयुता ॥ 2 ॥ 1206 ॥

अस्यैव⁶ तु कपित्थस्य तदाडसौ छाटि⁷कामुखाः ।

छत्रचामरकुन्तानां धारणे दर्पणस्य च ॥ 1207 ॥

केशपाशाग्र⁸हे चैव योज्यते छाटिकामुखाः ।

When the bent ring finger and little finger of the Kapittha hand are both raised simultaneously it is Khaṭikāmukha. Khaṭikāmukha is used (to indicate) holding an umbrella, chowrie, lance and mirror, and pulling the hair.

1. A. क्ष । 2. A. ष्ट । 3. A. स्यं करं न्यसेत् and drops the following two lines. 4. A. मिका । 5. D. क्त्रा दीधो । 6. A. च । 7. A. ट । 8. A. गृ ।

SŪCĪMUKHA :

मुष्टिहस्ते यदा चैका तर्जनी¹ निर्गता भवेत् ॥ 1208 ॥

तदा सूचीमुखा² हस्तो वक्र³म्प्र⁴ प्रसारितः ।

प्रयोगे वक्त्रा⁵ स्त्र⁶ वस्तूनां रोद⁷धने वक्र इष्यते ॥ 1209 ॥

सूच⁸ने तर्जने कार्यः⁹ सूचिहस्तः प्रसारितः ।

कर्णकिण्ड्यने चैव¹⁰ चर्कस्य भ्रमणे तथा ॥ 1210 ॥

साधुवादे च¹¹ हम्पाया¹² कम्प्रः¹³म्प्रः¹⁴ सूचीमुखाः करः ।

When only the index finger of the Muṣṭi hand (pose) is stretched the hand is Sūcīmukha. Vakra, Kampa and Prasārita (are its varieties).

In wielding weapons and in crying Vakra (bent) Sūci is to be used. For pointing and threatening, the Prasārita (stretched) Sūci hand is to be used. For (scratching the ears, turning the wheel, ^{saying well done} and jumping, Kampa (quivering) Sūcīmukha hand is to be used.

COMBINED HAND GESTURESĀṆJALI :

अङ्गुष्ठः करशालाश्च करभङ्गुष्ठ⁸ मूलके ॥ 1211 ॥

संश्लिष्य यदि तिष्ठ⁹, न्ति संपर्शनी¹⁰करद्वये ।

तदा सावर्जलिनामि करः¹¹ प्रोक्तो मनीषिभिः ॥ 1212 ॥

देवतानां¹² गुरुणां¹³ च प्रणामे विनियुज्यते ।

According to the learned, the thumb and palm of two erect Sarpasira hands meeting at the base of the thumb and metacarpus is the Āṇjali hand*. It is used in salutation to the Gods and Preceptors.

1. A. नीर्ग । 2. कम्प्रः । 3. A. सु । 4. A. उ । 5. A. चि ते ।

6. D. ये । 7. A. वस्त्यभ्रा । 8. A. वक्ष्यता । 9. D. कम्प्रः ।

10. A. ष्ट । * This description is given for Kapatha in the Nāṭyaśāstra, Abhinayadarpaṇa Saṅgītaratnākara and other texts.

KAPOTA :

¹पताकौ तु यदा हस्तौ सन्मुखौ तलसङ्गतौ ॥ 1213 ॥

अङ्गुल्यस्तु² तदा लग्नाः³ स कपोतः⁴ करः⁵ स्मृतः ।

⁶स्वामिविज्ञापनेनाङ्गुलीले विन्ये विन्युज्यते ॥ 1214 ॥

⁷हर्षो⁸ कृवृ दवाक्येषु छाङ्गिदिराङ्गुलिमोक्ष⁹दने ॥

When the Pataka hands face each other and their palms and fingers are pressed together the hand is known as Kapota*.

It is used to denote addressing preceptors, modesty, humility, happiness, speaking to elders and cracking the fingers.

KARKATA :

अङ्गुल्यः स्थल्यस्तुलमध्ये वा¹⁰ बहिर्वन्तरमिश्रिताः ॥ 1215 ॥

कर्कटाख्यः स विज्ञेयश्च¹¹न्तायामन्तराङ्गुलिः ।

निद्रापगमजृम्भायां वाद्यशङ्खाविधारणे ॥ 1216 ॥

वाश्चर्ये¹² च नियोक्तव्यः कर्कटो बहिरङ्गुलि¹³ः ॥

The fingers interlaced in the middle of the palm with fingers inside or outside, is known as Karkata. The fingers should be inside to denote anxiety. To indicate yawning after having slept, blowing the conch and to express wonder the Karkata should have fingers outside.

-
- 1° D. तारकौ । 2° D. श्व । 3° A. ग्नाज्ञाः । 4° D. त ।
 5° A. रस्मृता । 6° A. पतेमिस्तौ विन्ये विन्युज्यते । 7° A. छा ।
 8° A. कु । 9° A. णात् अङ्गुल्यस्थ । 10° A. व । 11° A.
 विचितामन्तराङ्गुलीः । 12° A. ये । 13° D. ली ।

* This definition of Kapota corresponds to the definition of Anjali as rendered in Nāṭyaśāstra, Abhinayadarpaṇa, Saṅgītaratnākara etc.

मणिबन्धे समाश्लिष्टावरालावृ¹ध्वतोमुखा ॥ 1217 ॥

हस्तः स्वस्तिकनामा स्याद्विनियोगोऽस्य वक्ष्यते ।

2स्वरादि³त्सो ॥सु॥ च⁴ व्योम कु⁵ वि⁶स्तारि वस्तु⁷यत् ॥ 1218 ॥

स्वस्तिकस्य तु क्लिष्टेणात्त⁸त्सर्वमभिधीयते ।

Two Arāla hands facing upwards and joined at the wrists is called Svastika, It is said to be used for denoting crows and the like (birds). When the Svastika is separated it is used to indicate vast and elevated stretches as the sky.

KhataKāvardhamānaka :

छाटकावदनौ⁷ पाणी⁸ सम्मुखा⁹ चैत्परस्परम् ॥ 1219 ॥

तदासौ कविभिः⁹ प्रोक्तः छाटकावर्धमानकः ।

नेपथ्यरचनायां तु¹⁰ पुष्पाणां¹¹ ग्रन्थेऽपि च ॥ 1220 ॥

सत्यवाक्ये प्रयोज्योऽसौ छाटकावर्धमानकः ।

When KhataKāmukha hands facing each other are held close together, it is called KhataKāvardhamānaka by the learned. KhataKāvardhamānaka is used to denote decorating and adorning, stringing flowers and speaking truthfully.

-
1. A. उ । D. कृ । 2. D. श्व । 3. D. दि शो । 4. A. सा ।
 5. A. यत् स्वरादित्सोक्तं व्योम भृगु विसाहिस्तुयत् । 6. A. तत्स
 D. त्सर्वतदा । 7. D. नो । 8. A. D. समु । 9. A. भि ।
 10. D. च । 11. D. णाग्रं ।

सर्पशरीरौ^१ यदा हस्तौ^२ स्वस्तिकाकारसंस्थितौ ॥ १२२१ ॥
 परिवृत्त^३भुजे सक्तावृ^४त्सङ्गः^५ स्यात्तदा करः ।
 परिष्व^६ङ्गे च कोपे च शरी^७ताभिन्त्यनेऽपि च ॥ १२२२ ॥
 व्रीडाया^८ च तथा स्त्रीणा^९मुत्स^{१०}ङ्गो विनियुज्यते ।

When Sarpasira hands are kept in Svastika position and shoulders are turned in, the hand pose is Utsaṅga.

Utsaṅga is used to indicate embrace, anger, cold and bashfulness of women.

NĪṢADHA :

कपित्थेन यदा हस्तौ^१ च हस्तेन^२ वेष्टयते मुकुलः करः ॥ १२२३ ॥
 विज्ञेयो निष^३धो नाम हस्तलक्षणापारगैः ।
 सङ्ग्रहे च परिच्छेदे सम्ये सत्यभाषणे ॥ १२२४ ॥
 निष्पी^४डिते नियोक्तव्यो^५ निष^६धो ना^७त्यवेदिभिः ।

When the Kapittha hand encircles the Mukula hand it is known by the name of Nīṣadha, by those learned in the hand poses. According to those learned in Nāṭya, Nīṣadha is used to (show) collecting, cutting, indicating time, speaking the truth and relief from suffering.

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१. D. शरी । २. D. स्तौ । ३. A. त्य D. त्तानुजेशक्ता ।
 ४. A. वृत्सङ्गं स्यात् । ५. A. ष्वङ्गे । ६. D. सि ।
 ७. A. व्रीडायाणां उ D. णां उ । ८. D. त्सङ्गे युज्यते सदा ।
 ९. A. स्तौ । १०. A. षि । ११. A. षी । १२. A. व्यौ ।
 १३. A. षे । १४. A. म ।

सरलो¹ शिथिलासौ च² पताको³ लम्बितो करो ॥ 1225 ॥

भवेतां यत्र विज्ञेयः स करो दो⁴लसंज्ञकः⁵ ।

श्रमो वि⁶षण्णो मूर्च्छा⁷ च म⁸दो दुःखा भयं तथ ॥ 1226 ॥

⁹एवमादिर्गु योक्तव्यः करो दोलाभिदो बुधैः ।

If the Patāka hands hang simply and loosely the hand pose is known as Dola. According to the learned the Dola hand pose is used to indicate fatigue, dejection, fainting, intoxication, sorrow, fear and the like.

PUSPAPUTA:

स्पर्शशीर्षो¹⁰ यदा हस्तौ¹¹ कनिष्ठा¹² पार्श्वसङ्गतौ ॥ 1227 ॥

तदापुष्प¹³वटो नाम करः प्रोक्तो विचक्षणैः ।

पुष्पधान्यजलादीना¹⁴ मादाने याचनेऽपि च ॥ 1228 ॥

देवतातर्पणे चैव योज्यः¹⁵ पुष्पवटः करः ।

When the sides of the little fingers of the Sarpaśira hands are joined together the hand pose is called Puspavata by the experts. Puspavata is used to signify offering of flowers, grains, water and the like, begging and offering libations to God.

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1. D. लः । 2. A. व । 3. A. का । 4. A. दल । 5. A. क ।
 6. D. श्वासदोर्म । 7. A. D. छा । 8. D. मंदो । 9. A. प ।
 10. D. शीर्षो । 11. D. रतः । 12. A. ष्टा । 13. D. चयो ।
 14. D. नाना आ । 15. A. लपः ।

मणिबन्धाग्रसंलग्नौ पताकौ भिन्नसम्मुखा ॥ 1229 ॥

स करो म्करो नाम रणे स्त्रीणां^१ प्रयोज्येत् ।

स एव म्करो हस्तः प्रोन्नतो विरला^२ङ्गुलिः ॥ 1230 ॥

व्याकोशपद्माभिम्ये विन^३नि^३ यो^३गार्हता^३ व्रजेत् ।

स एव म्करो हस्ता विशालष्टस्तिर्यगास्थितः ॥ 1231 ॥

शिशु^४ प्रणामाभिम्ये योज्यः^४ ५^५छागे च वस्तुनि ।

The hand pose with wrists joined in front and pataka hands facing away from each other is called Makara. If the fingers of the same Makara (hand pose) are raised and separated it is used to portray a full bloomed lotus. If the hands of the same Makara (hand pose) are separated and placed obliquely, it is used to denote salutation of a child and imperfect things.

GAJADANTA :

पार्श्वभगे च संलग्नौ समाकुञ्चितकूर्परौ ॥ 1232 ॥

सशिरो^७ करो यस्य स भवे^८गजदन्तकः ।

^९यानावतरणे स्त्रीणां शिशूनां ग्रहणे तथा ॥ 1233 ॥

शिलो^{१०}त्पाटे च कर्त^{११}व्यः करोडसं गजदन्तकः ।

When Sarpaśira hands with elbows bent touch the sides, the hand pose is Gajadanta. Gajadanta hand pose should be used to indicate walking down, holding ladies and children and pulling rocks.

1. A. वियोजितः । 2. A. जाङ्गुलि । 3. D. ये गर्हता व्रजेत् ।

4. D. ज्याः । 5. D. सर्वे च । 6. A. व । 7. D. र्जः करो ।

8. A. व D. वेत्तु ग । 9. A. यो । 10. A. जोत्पादे ।

11. A. कर्त ।

शुकतुण्डौ यदा हस्तौ वक्षस्याभिमुखौ स्थितौ ॥ 1234 ॥

शनैरधोमुखा¹ नीताववहित्तथ² स्तदा करः ।

³तनोस्तनुत्वे राम्या⁴ सौत्कण्ठरु निरूपणौ ॥ 1235 ॥

अवहित्तथो नियोक्तव्यः करः करणोकोविदेः ।

When two Sukatunda hands are placed facing the chest and then gradually made to face down, the hand is Avahittha. According to experts in hand movements, Avahittha is used to indicate the breast of a beautiful woman and in depicting eagerness.

VARDHAMANA :

मृगशीर्षोपरा ॥ गृ॥ व⁵क्रौ॥ क्रौ॥ वर्धमानो निगद्यते ॥ 1236 ॥

⁶द्वारवातायनादीनामुद्धटे विनियुज्यते ।

The Mrgśirṣa hands turned away from each other is called Vardhamana. It is used to denote opening the doors, windows etc.

युग्महस्ता मया प्रोक्ता नामलक्ष्मणयोगताः⁷ ॥ 1237 ॥

नृत्त⁶हस्तान् प्रवक्ष्यामि यथ त्वदनुपूर्वतः ।

I have spoken of the names, features and usages of joint hand gestures. I will (now) describe Nṛtta hastas in the manner spoken earlier.

1. A. खीनीना । 2. A. उः स्व D. त्व । 3. A. नास्तनुवेदद्वारे ।
4. D. षो । 5. A. क्रौ । 6. द्वारवातन्याहीना । 7. A. drops this तः । 8 D. त्य ।

CATURASRA :

¹खट्वाङ्गुलान्तरौ² यौ तु वक्षसः छाटकामुखा ॥ 1238 ॥
स³ मांसकर्परौ हस्तौ चतुरस्रौ ⁴पराङ्मुखौ ।

Khatakāmukha hands facing away and placed at a distance of eight inches from the chest with shoulders, elbows, and hands in the same level, is Caturasra.

UDVRITA :

हंसपक्षौ यदा हस्तौ ⁵व्यावृत्तौ तालवृन्तवान्⁶वत् ॥ 1239 ॥
⁷उद्वृत्ताविति विज्ञेयो वक्षसः पुरतः स्थितौ ।

When Hamsapakṣa hands are waved like a palm leaf, in front of the chest, it is known as ~~xxx~~ Udvṛtta.

TALAMUKHA :

उरसः पुरतो हस्तौ तिर्यङ्मुक्ता⁷नसम्मुखौ ॥ 1240 ॥
हंसपक्षौ विधौ वक्रौ ⁸ज्ञेयो तलमुखाविति ।

When two Hamsapakṣa hands bent and facing down, are stretched in front of the chest obliquely upwards with hands facing each other, it is known as Talamukha.

SVASTIKA :

मणिबन्धे च सशिलष्टौ हंसपक्षौ यदा¹⁰ करौ ॥ 1241 ॥
उदग्रौ¹¹ नीचवक्रौ¹² वा स्वस्तिकावि¹³ति सक्षितौ¹⁴ ।

-
- 1* D. takes this stanza after this. 2* A. शीतुव ।
3* D. पा । 4* A. drops this पराङ्मुखौ ।
5* A. व्यावृत्तवान् । 6* A. उद्वृत्ताविति । 7* A. ता ।
8* A. क्षत्रकौ । 9* A. जे । 10* व्य । 11* A. ग्रो ।
12* A. वक्रौ । 13* A. चि । 14* A. तौ ।

When two Hamsapakṣa hands facing either upwards or downwards are joined at the wrists it is known as Swastika.

VIPRAKĪRṆA :

स्तनाभ्यां पुरतो न्यस्तौ हंसक्षौ पराङ्मुखाः ॥ 1242 ॥

॥ नीचग्रावुन्नताग्रौ वा विप्रकीर्णाविति स्मृतौ ॥

Two Hamsapakṣa hands with tips pointing downwards and upwards, stretched in front of the chest and turned away (from each other) is known as Viprakīrṇa.

ARĀLAKHATĀKĀMUKHA:

उरसः पुरतो न्यस्तः¹ छाटकास्य² ॥ पराङ्मुखाः ॥ 1243 ॥

किञ्चित्सारितस्तिग्गरालः प्रोन्नताननः ।

सं स्वस्थानप्रत्यये³ नैतो प्रयोज्यौ तालमानतः ॥ 1244 ॥

वामदक्षिणतः स्यातामेरालछाटकामुखा ।

⁴ स्वस्थ ते वा स्थितावेतो⁵ व्यत्ययेन प्रयोजितौ ॥ 1245 ॥

तथ पि नामतो ज्ञेयो⁶ वरालछाटकामुखा ।

Kṛtākāmukha hand facing forward is stretched out in front of the chest and the Arāla hand is slightly stretched obliquely. Both hands face up, and whether remaining on their own side or opposite side, there is a distance of one span between the right & left. This is called Arāla-Kṛtākāmukha. Arranged on its own side or opposite side it is called Arālakṛtākāmukha by the learned.

1. D. स्तौ । 2. A. D. स्य । 3. A. योनतो । 4. A. स्व ।

5. A. वित । 6. D. यो अ ।

कूर्परा¹ साश्रवा²ग्राबा³ हा² भिरराली चलितौ यदि³ ॥ 1246 ॥
अधोमुखा⁴ च विन्यस्तौ स्यातामाविद्धक⁵त्र⁶कौ ।

If the elbows and foreparts of two Arāla hands facing downwards are moved it is Āvidh⁴avaktra.

SŪCYĀSYA :

चतुरावेव हस्तौ तु यदा ⁴तिर्यक् प्रसारितौ ॥ 1247 ॥
⁵सूच्यास्याविति विज्ञेयौ किञ्चित्कुञ्चित⁶ कूर्परौ ।

When Catura hands are stretched obliquely with elbows slightly bent it is called Sūcyāsyā.

RECITA :

हंसपक्षौ यदा हस्तौ ⁷द्रुताव⁸त्त⁹मन्वितौ ॥ 1248 ॥
रेचितौविति विख्यातौ पार्श्व¹⁰भगप्रसारितौ ।

When both Hamsapakṣa hands are stretched out on the sides and then quickly rotated, it is known as Recita.

-
1. A. रशाश्र । 2. A. हापमि । 3. A. दा । 4. A. नि ।
5. D. स्तव्यासा । 6. A. क । 7. D. द्र । 8. A. त्त ।
9. A. मा । 10. A. भगभगप्रसारितौ ।

ARDHARECITA :

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एकतो^१ रेचितस्त्वेव^२ चतु^३रस्त्रोऽन्यतः स्थितः ॥ १२४९ ॥
छाट^४कास्यो^५ यदा वृत्तो^६ भेताम्हरेचितौ ।

When the same Recita (circular) movement is done with Catura in one hand and Khaṭakāmukha in the other, it is Ardharecita.

UTTĀNAVĀNCITA :

७न्यश्चितौ कूर्परसौ तु ८त्त्रिगभप्रविनिः ९सुतो ॥ १२५० ॥
नृ॥त्रि॥पताको करो नृत्ये स्यातामुत्तानवश्चितौ ।

Tripataka hands stretched obliquely with elbows and shoulders lowered in dance is Uttānavāncita.

PALLAVA :

त्त्रिगवा^{१०}पूरतो वापि प्रोन्नतौ^{११} नमि^{१२}तावपि ॥ १२५१ ॥
शिथिलौ मणिबन्धे^{१३} तु पद्मकोशो^{१४}शौ तु पल्लवौ ।

Padmakōśa hands held loose at the wrists whether at the sides or in front and whether raised or lowered is Pallava.

-
१. A. नो । २. D. व । ३. A. तरत्रोन्यतविस्थितः ।
४. D. टि । ५. A. स्यो । ६. A. ज्तो । ७. D. भेदितौ ।
८. A. त्रि । ९. A. नि । १०. D. नृ । ११. D. तो ।
१२. D. सितावपि । १३. D. बंधो ।

NITAMBA :

बाह्यग्रीवद्विनि^१ऽक्रान्तौ हस्तौ ध्वनिः कटिरेचितौ ॥ १२५२ ॥ १९६
नि^२तम्बा^३बद्धिविति^४ विख्यातौ त्रिपताकौ करोतु वै ।

Two Tripatāka hands proceeding from the region of the shoulders and moving to the hips with circular movement is known as Nitamba.

KESABANDHA :

^५त्रिपताकौ यदा हस्तौ केशपार्श्वद्विनिः सृता ॥ १२५३ ॥
तत्पार्श्वभ्रमणानीतौ केशबन्धविति स्मृतौ ।

When both Tripatāka hands move at the ~~sides~~ sides of the hair region and are then rotated at the side, it is known as Kesabandha.

LATĀ :

त्रिपताकौ यदा हस्तौ पार्श्वभ्रमणसारितौ ॥ १२५४ ॥
^६तत्रैव रेचितौ भ्रूयात्स्याः स्यात् तां हस्तौ लताभिधौ ।

When both Tripatāka hands are stretched sideways and then rotated, the hand pose is called Latā.

१. A. निः क्रांतौ । २. A. तं । ३. A. ब । ४. A. ति ।

५. D. drops these four stanzas.

६. A. तत्रैवरेचितौ तत्रैवरेचितौ भ्रूया ।

KARIHASTA :

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त्रिपताको यदा हस्तः कणाभ्यर्णमुपागतः ॥ 1255 ॥

॥उन्नतः कुम्भितो हस्तो रेचितः च करिहस्तकः ॥॥

When one hand in Tripatāka approaches the ears and the other hand is raised bent and rotated, it is Karihasta.

PAKṢAPRADYOTAKA :

त्रिपताको यदा हस्तावृत्तानौ कटिशिर्षको ॥के॥

पक्षद्योत्को ज्ञेयो हस्तलक्षणावेदिभिः ॥ 1256 ॥

According to those learned in hand poses, when Tripatāka hands are moved near the hips, it is known as Pakṣapradyotaka.

२उन्नतो ॥तः॥ क्येचि कु॥कुम्भि॥ तो ॥तो॥ हस्तो ॥स्तो॥

रेचितो ॥तः॥ कर ॥रि॥ हस्तको ॥कः॥ ।

PAKṢAVĀNCITA :

नितम्बमस्तकन्यस्तौ त्रिपताकाकरो यदा ॥ 1257 ॥

पक्षग्वितको हस्तौ ज्ञेयो हस्तप्रयोक्तु॥क्तु॥ भिः ।

When Tripatāka hands are placed on the top part of the hip, the hand pose is known as Pakṣavāncita, according to those who use the handpose.

1. D. स्तो उ । 2. this line is wrongly put here in the ms. D.

TĀRKṢYAPAKṢA :

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तिर्यक् प्रसारितौ हस्तौ त्रिपाताकावधौमुखा ॥ 1258 ॥

ता¹ क्ष्यपक्षो² समाख्यातो³ किञ्चित्कुञ्चित्कूर्परौ ।

Tripatāka hands facing down, and stretched obliquely with slightly bent elbows in known as Tārksyapakṣa.

DANDAPAKṢA :

⁴तिर्यक् प्रसारितौ हस्तौ हंसपक्षो विवर्तितौ ॥ 1259 ॥

⁵दण्डपक्ष विवर्ति ख्यातो नृ⁶त्ये नृत्यकिगारदैः ।

Haṁsapakṣa hands turned in Vivartita and stretched obliquely is known as Daṇḍapakṣa in dance, by experts in dance.

ŪRDHAVAMANDALIN :

अरालौ तु यदा हस्तौ शी⁷र्षस्थोपरिस्थितौ ॥ 1260 ॥

ऊर्ध्वमण्डलितौ⁸ नौ⁹ ज्ञेयावा⁹वृत्तौ परिवर्ति¹⁰नौ ।

When Arāla hands are placed above the head with Vyāvṛtta and Parivartit movements, it is known as Ūrdhavamandalin.

1° D. क्षी । 2° D. क्ष । 3° D. तः । 4° A. वितोक्ष्यरिविव्या-
तो हंसपक्षो प्रकीर्तितौ । 5° A. दंसपक्ष्याविवर्ति । 6° A. नृत्तेवृत्त ।
7° D. केशपाशर्वीर्द्धनिः स्मृतौ । 8° D. ता । 9° D. ववृत्त ।

PĀRSVAMANDALIN :

तो¹ यदा पार्श्वदेशे तु विव²र्तपरिवर्तनौ ॥ 1261 ॥

३पार्श्वमण्डलिनौ⁴ ज्ञेयौ नृत्त⁵विद्याविचक्षणौ⁶ ।

When those hands (Arāla) are brought on the side and Vivarta and Parivartana movements are donw, it is known as Pārsvamandalin by experts in dance.

VAKSOMANDALIN :

एक उद्वेष्टितौ ॥तो॥ हस्तौ ॥स्तौ॥ द्वितीयश्चापवेष्टितः ॥ 1262 ॥

व⁷र्तिनावुरः स⁸॥रसः॥ स्थाने वक्षोमण्डलिनौ स्मृतौ ।

One hand moved in Udveṣṭita and the other hand moved in Apaveṣṭita in front of the chest, is known as Vaksomandalin.

URAH PĀRSVĀRDHAMANDALIN :

अल⁹पद्मकरश्चैकः¹⁰ करोडन्योरालस¹¹ः ॥ 1263 ॥

उरः पार्श्वार्धमण्डलादुरा¹²रः॥ पार्श्वार्धमण्डलौ ।

One hand in Alapadma and the other hand in Arāla rotated half in front of the chest and side is called Urahpārsvārdhamandalin.

1. D. तो । 2. D. न्त । 3. A. छाड । 4. A. तो ।

5. A. drops this विद्या । 6. A, णौ । 7. A. कर्त्तिता ।

8. A. सि । 9. A. स । 10. A. श्चैकरः । 11. A. मञ्जुकः ।

छाण्डकाख्यौ करौ वक्षे¹ कृञ्चितावञ्चितौ यदा² ॥ 1264 ॥
मणिब³न्धस्थितौ ज्ञेयौ मुष्टिक⁴स्वस्तिकौ तदा ।

When Khaṭākamukha hands are bent and curved at the wrists in front of the chest it is known as Mustikasvastika.

NALINĪPADMAKOSĀ :

पद्मकोशो⁵शा⁶ यदा हस्तौ⁵ जानुमस्तिष्कवर्ति⁶नौ ॥ 1265 ॥
सकम्⁷परिव⁷र्तयिष्ये⁸ तद्वि⁸नलिनीपद्मकोशकौ ।

When Padmakosā hands are moved round above the knees and shaken in Parivartana it is Nalinīpadmakosā.

ULBANA :

उ⁹र्ध्वं प्रसारितौ हस्ता⁹ वलपद्मौ वि¹⁰वर्तिनौ ॥ 1266 ॥
उल्बणाविति विज्ञेयौ नाट्यशास्त्रविचारदैः ।

Alapadma hands stretched up and turned round is known as Ulbana, by experts in Nāṭyaśāstra.

-
1. A. वक्षे । 2. A. दाः । 3. A. बस्थितौ D. बधि स्थितौ ।
4. D. श्वस्वस्तिकौ यदा । 5. D. स्तौ । 6. A.D. त्ति ।
7. A. वृत्ता । 8. A. उर्ध्व । 9. D. स्तौ चलत्त्वदमौ ।
10. A. पिवर्त्तिनौ ।

असङ्गताः कराः प्रोक्ताः क्षिप्रान्तश्चतुर्विंशतिः ॥ १२६७ ॥
नामलक्ष्मणिया^१युक्ता युग्महस्तास्त्रयोदशः ।

I have spoken of twenty four single hand poses with their names, descriptions and usages together with thirteen combined hand poses.

नाट्या^२भिनये त्वेते युज्यन्ते रसभक्तः ॥ १२६८ ॥
असंहतानां युग्मानां न्योगोऽस्मात्प्रकीर्तितः^४ ।

Single hand and double hand gestures are to be applied in Nāṭya and Abhinaya to evoke Rasa and Bhāva.

नृत्तहस्तास्तथा प्रोक्ताः सप्तविंशतिसङ्ख्याया ॥ १२६९ ॥
नामतो लक्ष्मणैव^५नृत्तार्थे सोमभूजा ।

I, Someśvara have spoken of twenty seven Nṛtta Hastas with their names, descriptions and usages in relation to Nṛtta.

१. D. यायुग्महस्तास्त्रयोदशः । २. A. प्ना । ३. A. ज्यते ।
४. D. तितोः । ५. A. वृत्तार्थे ।

एतेषां विनियोगे च नास्ति नृत्ये प्रयोजनम् ॥ 1270 ॥

लालित्यं दोलनादीनि कर्माण्येषां प्रयोजनम् ।

एवं समासतः प्रोक्ताश्चतुर्ष्वष्टैः करा मया ॥ 1271 ॥

अन्येषां चतुरैर्योज्या २लोकवृत्तानुसारतः ।

These (Nṛtta hastas) are not used in Nṛtya, Graceful and swaying movements should be employed in ~~their~~ their performance. I have spoken of sixty four, hand poses only in brief. Others should cleverly use them according to local practise.

MOVEMENTS OF THE HANDS

चतुर्विधः^३ः॥ क्रियास्ते^४षां हस्तानां^५ नर्तनं प्रति ॥ 1272 ॥

आवेष्टितो^६ द्वेष्टिते^७ व्यावृत्तपरिवर्तने ॥ तिते ॥

Four kinds of hand movements are used in dance - Āveṣṭita, Udveṣṭita, Vyāvṛtta and Parivartita,

ĀVEṢṬITA :

अङ्गुल्यस्त्वन्तरावेष्ट्य^८ तर्जन्याद्या य^९ धाम्ना^{१०}म् ॥ 1273 ॥

आवेष्टितास्त^{११} तोर्दिष्टाः॥ तदोर्दिष्टाः॥ क्रिया हस्तस्य कोविदैः ।

According to experts in hand movements, bending the fingers inwards in sequence, ~~beginning~~ beginning from the forefingers is mentioned as Āveṣṭita.

1. D. रेयो । 2. A. लेख । 3. D. धा । 4. D. ले ।

5. A. नर्तनं ति । D. रेचनं प्रति । 6. D. तोवे । 7. A. व्यवर्त

D. वावृते । 8. A. विष्टयास्त । 9. A. दा । 10. A. मातृ ।

11. A. दोर्दिष्टा ।

UDVESTITA :

बहिर्मुखा¹ यदाङ्गुल्यस्तर्ज्याद्या² विवेष्टिताः³ ॥ 1274 ॥
उद्वेष्टिता तदा ज्ञेया त्रिया हस्तस्य⁴ नर्तकैः ।

According to dancers using hand movements, the fingers facing outwards and moving away from the body in sequence beginning with the forefinger, is known as Udvestita.

VYĀVARTITA :

कनिष्ठा⁵द्या⁶ यदाङ्गुल्यस्त्वन्तरावर्तिताननाः⁷ ॥ 1275 ॥
व्यावर्ति⁸तताः क्रिया⁹ मान्या प्रोक्ता नर्तकोविदैः ।

When the fingers beginning with the little finger are turned inwards, the movement is known as Vyāvartita according to experts in dance.

PARIVARTITA :

आवर्ति¹⁰ता ॥ यदाङ्गुल्यः¹² कनिष्ठा¹³द्या बहिर्मुखाः¹⁴ ॥ 1276 ॥
¹⁵विवेष्टया ¹⁶नृत्ततत्त्वैः क्रिया सा परिकीर्तितता ।

When the fingers beginning with the little finger facing outwards are turned outwards, it is known by the learned in dance as Parivartita.

1. D. शब्ददाङ्गुल्यः । 2. A. द्य । 3. A. ता । D. नृत्तकैः ।

4. A. ष्टा । 5. A. पदा । 6. A. ना । D. ताः । *

11. A. ल्य । 12. A. ष्टा । 13. A. श्वा । 14. A. व ।

15. A. नर्तनिकतत्त्वैः ।

* 7. A. ना । 8. A. ना । 9. A. न्ति । 10. A. प ।

उत्तरा^१न्नत^२ च^३ नत^४ * चैव कुञ्चित^५ चार्ध^६कुञ्चितम् ॥ 1277 ॥

^३संहतं विस्तृतं चैव ॥ स^७ म^८ चेति च सप्तमम् ॥

Unnata*, Nata*, Kuñcita, Ardhakuñcita, Samhata,
Vistrta and Sama are seven (knee movements)

कुञ्चिताकुञ्चितं जानु^१ त्वर्ध^२कुञ्चिमिष्यते ॥ 1278 ॥

जानुद्वयस्य स^३लेष^४ तज्जानु^५ संहतमीरितम् ।

The knee which is slightly curved is called Ardhakuñcita⁺.
Both the knees in contact with each other is known as
Samhata.

जानुद्वय^१य^२बहि^३र्था^४ तज्जानु^५ विवृतं मतम् ॥ 1279 ॥

स्वभावावस्थि^७तं जानु^८ सममित्यभिधीयते ।

इति सप्तविधि^८ जानु^९ कर्म चास्य निगद्यते ॥ 1280 ॥

Both the knees turned out is known as Vivrta. The knee
in the normal position is known as Sama. These are seven
kinds of knee movements whose usages are now being
mentioned.

1. A. चनतं चनतचैव । 2. D. र्ध । 3. D. drops this line.

4. A. रर्धा । 5. D. तनुजातसंहतमीरितं । 6. A. जर्तः

7. A. सि । 8. D. ध ।

* Unnata and Nata have not been defined.

+ Kuñcita and Ardhakuñcita definitions are not clear.

According to Sangītaratnākara in Kuñcita the thigh and
shank touch each other and in Ardhakuñcita the hip is
lowered.

गजाश्वपर्वतारोह उत्तरं नतं जानु यो ज्येत् ।

२पातनं ने च प्रमाणेन णामे च नतं जानु समीहितम् ॥ 1281 ॥

To indicate climbing an elephant, horse and a mountain, Unnata knee (position) is used.

Nata knee (position) is used in falling and prostrating.

KUNČITA, ARDHAKUNČITA :

आसने कुञ्चितं जानुं नु चले त्वर्धकुञ्चितम् ।

Kuñcita knee is used to indicate sitting posture.
and Ardhakuñcita is used for moving.

SAMHATA, VIVRITA :

लज्जाया स्वीकृते भवे संहते तं जानु निर्दिशेत् ॥ 1282 ॥

आरुढे रौहे च गजादीनां नृत्ये च विवृतं भवेत् ।

In expressing shyness and acceptance the Samhata knee (position) is used and for mounting an elephant and the like and dancing, Vivrita is used.

1. A. निर्दिशेत् । 2. A. drops these three lines.

स्तम्भे कार्यं जानु नाट्यस्याभिनये ¹बुधे ॥ 1283 ॥

According to those learned in Nāṭya and Abhinaya, Sama knee position is used to indicate motionlessness.

SHANKS

निःसृता च परावृत्ता ²तिरश्ची ³ ना च कम्पिता ।

बहिः क्रान्ता च विज्ञेया जड⁴धाम्गविधा⁵बुधे ॥ 1284 ॥

According to the wise, Nihsrta, Parāvṛtta, Tiraścīna, Kampita and Bahikrānta are five kinds of shank (positions).

पुरता निर्गता जड⁴धाम्ग निःसृते⁶त्यभिधीयते ।

⁷पश्वाग्दता परावृत्ता तिरश्चीना तु पार्श्वगा ॥ 1285 ॥

रेचिता ⁸कम्पिता ज्ञेया बहिः ⁹क्रान्ता बहिर्गता ।

कवं लक्षणमाख्यातं विन्योगोऽपि कथ्यते ॥ 1286 ॥

The shank stretched in front is called Nihsrta, the shank moved backwards is Parāvṛtta, and on the sides in Tiraścīna. The shank moving is Kampita and the shank going outwards is Bahikrānta. Thus, having described the characteristics, their usages are being mentioned.

1° A. बे । 2° A. निरश्चितता । 3° A. ना । 4° A.

drops this धा । 5° A. निगाता । 6° A. त्ये ।

7° A. परिवृत्ता तिरश्चा न तु पार्श्वगा । 8° A. drops this word.

9° A. दिक्रान्ता ।

NIHSRTA, PARĀVRTTA :

क्षालने पादधत्ते च कार्या जङ्घा तु निः¹सृता ।

परावृत्ता तु² कार्या स्यादु³त्प्लुतो⁴ दर्दरासने ॥ 1287 ॥

Nihsrta shank is used to indicate cleaning the leg and hitting with the leg. Parāvṛtta is used to indicate jumping and sitting posture of the frogs.

TIRASČĪNA, KAMPITA, BAHIKRĀNTA :

तिरश्चीना⁵ समाधौ स्यात्कम्पिता⁶ शीतवे⁷पथौ ।

⁸पङ्गवाद्यभिनये ⁹कार्या बहिः ¹⁰क्रान्ता विचक्षणैः¹¹ ॥ 1288 ॥

Tiraścīna is used to denote meditation. Kampita is indicative of shivering due to cold. According to experts Bahikrānta is used to denote the action of a lame person and the like.

घटितो घटितोत्सेधो मर्दिता ^{FEET}तस्तडि¹² स्वाटि ताग्रतः गः ।

पाणिगिः पार्श्वगः सूचिः निजाजः शचेति नवाङ्गमः ॥ 1289 ॥

Ghaṭita, Ghaṭitotsedha, Mardita, Tādita, Agraga, Pārṣṇiga, Pārśvaga, Sūci and Nija are nine feet (movements).

1. D. विस्तृता । 2. A. तुः । 3. A. त्प । 4. A. दुर्ध ।

5. D. ना । 6. A. ना । 7. A. य । 8. A. पङ्गना ।

9. drops this word. 10. A. हिष्क्रान्ता ।

11. A. णौ । 12. A. डिग्रगः ।

GHATITA :

पाणिना धृती भवेत्पादौ ॥दौ॥ घटितौ च वि॥तः स नि॥ युज्यते ।
अवादिप्रेरणो भेदे द¹दत्त्वापादने तथा ॥ 1290 ॥

The heel striking the ground ^{is} Ghatita. It is used in urging a horse and the like, in breaking and walking with determination.

GHATITOTSEDHA :

भूमि²ष्ठमग्रमुन्न ॥न्य॥ स्य³यः पाण्यार् हन्ति भूतम् ।
पादोऽयं घटितोत्सेधो नृत्यादौ विनियुज्यते ॥ 1291 ॥

Striking the foreparts and the heel of the foot which is placed on the ground is called Ghatitotsedha. It is used in dance, etc.

MARDITA :

तिर्यक्⁴त्वेन ⁵मृदभ ॥ना॥ति भूमि⁶यस्तु स मर्दितः ।
म⁷र्दने पाण्यो त्रासे योज्यो ⁸उसावपसर्पणे ॥ 1292 ॥

When the sole in oblique position rubs the ground it is Mardita. It is used in crushing, rubbing, indicating fear and retreating.

-
1. A. drops this..... द । 2. D. मिष्टनग्र । A. यिष्ट ।
3. D. स्य । 4. A. ता D. का । 5. D. मृदादि । 6. D. मर्ष ।
7. A. D. ई । 8. D. ज्यः सावरणो पणो ।

TĀDITA :

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पाङ्ग्या भूमिमवष्टभ्य पादाग्रेण निहन्ति यः ।

पादः¹ स त्राटितो नाम² कोर्गेण³ कोपे गर्वे⁴ न्युज्यते ॥ 1293 ॥

The foot (movement) with the heel holding to the ground and the toe striking the ground is called Tāḍita. It is used in anger and pride.

AGRAGA :

पूरतः सरणात्पाद³स्त्व⁴ग्रगः परिकीर्तितः ।

पि⁵च्छ⁶च्छि⁷ ले च⁸ जलस्यान्तः पाषाणो च न्युज्यते ॥ 1294 ॥

Moving the foot forward is known as Agraga. It is used (to indicate) slippery ground and rocks on the waters edge.

PĀRṢNIGA :

पाङ्ग्यापिसरणात्पादः पार्श्विणः⁷ समुदाहृतः ।

पश्चादपसृ⁸तस्त⁹तौ त¹⁰स्या विनियोगो निरूपितः ॥ 1295 ॥

Moving back with the heel is described as Pārṣṇiga. It is prescribed for going backwards.

1. A. दसत्रादितो । 2. A. काग । 3. D. दा । 4. A. स्व ।

5. A. ष्ट । 6. D. ब । 7. A. ग । 8. A. सृत्य यदा

पार्श्वगोविनिरूपितः ।

पादः१ पाश्वे स्थितौ गच्छन्वा म१स१ पाश्वर्गतौ भवेत् ।

आसने १कण्टकेत्याटे सस्फुरो नृत्त इष्यते ॥ 1296 ॥

Maxing with the-foot-resting-on-the-sides

When the foot either stands on its side or mover to the
sied, it is Pārśvagata. It is used to (depict)
sitting posture, removing a thorn and moving fast in dance.

SŪCI :

वद०गु२ष्ठाग्रस्थितः पादः सूची३नाम्ना प्रगीयते ।

तुद०गवस्तु समाकर्षे मुखाचुम्बजले ४भवेत् ॥ 1297 ॥

Resting the foot on the tip of the big toe is
called Sūci. It is used (to show) pulling things
kept above and kissing.

NIJA :

विकाररहितः पादो५ भूमौ लग्नतलो६ निजः ।

स्थितौ ७श्रमे विस्मये च चिन्तायां विनियु८ज्यते ॥ 1298 ॥

The foot without any alteration and resting on
the ground is Nija. It is used to indicate
standing, fatigue, wonder and anxiety.

1. A. कठ । 2. A. ष्टा । 3. A. च । 4. A. भवे ।

5. D. दो । 6. D. लेनतु । 7. A. ग्रामे । 8. D. यो ।

अवक्षिप्ता स्त्रथोत्क्षिप्ताः कुञ्चिताश्च प्रसारिताः ।

पादाद्गुण्यस्तथ ह्यगुष्ठः¹ सलङ्गनाशवेति पञ्चधा ॥ 1299 ॥

Avakṣipta, Utkṣipta, Kuñcita, Prasārita and Samlagana are five kinds of toe (movements), including the big toe.

AVAKṢIPTA :

मुहुर्मुहुर्धः² क्षमादवक्षिप्ताः प्रकीर्तिताः ।

पश्चात्कर्णे च संयोज्या विव्वोके³ कि⁴लिकिञ्चिते ॥ 1300 ॥

Repeatedly striking down (with the toes) is Avakṣipta. It is used to indicate pulling behind and expressing Bibboka and Kilakiñcita.

UTKṢIPTA :

वारं वारं समुत्क्षेमादुत्क्षिप्ता गदिता बुधैः ।

अद्गुण्यो विन्युज्यन्ते नवोढायास्त्रपा⁵भरे ॥ 1301 ॥

Repeatedly ~~xxx~~ raising the foot (i.e. the toes) is ~~xxx~~ said to be Utkṣipta by the learned. This toe (movement) is used to express extreme bashfulness of a newly married girl.

1. A. षट् । 2. A. क्षमादवेत्क्षिप्ताः । 3. D. क ।

4. A. लिकिचि । 5. D. रमे ।

सङ्कोचिता¹ यदाङ्गुल्यः कथिताः कुञ्चितास्तथ । ।

त्रासे²ग्रहे च शीतार्ते निमुज्यन्ते च मू³छितिः⁴ छिते⁵ । । 1302 । ।

When, the toes are contracted, it is called Kuñcita.

It is used to depict fear, possession by evil planets, cold and fainting.

PRASĀRITA :

रु⁶ज्ज्वः⁷ स्तब्धा⁸यदाङ्गुल्यस्तदा ख्याताः प्रसा⁹रिताः । ।

⁶स्तम्भे⁷ङ्गु⁸मोटने स्वापे⁹ प्रयुज्यन्ते प्रयोक्तृभिः । । 1303 । ।

When the toes are straight and motionless, it is known as Prasārita. It is used by performers to indicate stupefaction, cracking the limbs and dreaming.

अङ्गुलीभिः सदाङ्गुल⁸ एको⁹ वापि तथ । विधः ।

तन्नाम⁸सूचीति⁹ सङ्गित्वाय⁸ न्योगो⁹प्यस्य तद्विधः । । 1304 । ।

The big toe is always with the other toes and so they form one and the same limb. Thus, the movements that have been indicated are to be employed (for both) in the same manner.

-
1. A. तदा । 2. A. स । 3. D. त्ति । 4. A. व्यास ।
5. A. कीर्तिताः । 6. D. समागमोटने 7. A. प्रयुज्यसे ।
8. A. षट् । 9. D. के ।

अङ्गुष्ठे¹न सहाङ्गुल्य संहताश्चेत्परस्परम् ।

संलग्नाः कथितास्तासामाकर्षः स्यान्नियोजनम् ॥ 1305 ॥

All the toes with the big toe close together is called Samlagna. It is used in dragging.

प्रत्यङ्गान्येवमुक्तानि नाम लक्ष्मणनियोजितम् ।

नाट्याभिन्न²योगीनि यथ प्रोक्तं नियोजयेत् ॥ 1306 ॥

Thus, Pratyāṅgas have been described with their names, characteristics and usages. They should be used in Nāṭya and Abhinaya in the manner that is suitable.

1. A. ष्टौ । 2. A. drops this ... य ।

NOTES

Including Concordance of Parallel passages or treatment in the Nāṭyaśāstra.

- Sl.950-51 On the occasions for dance, see Bharata, Nāṭyaśāstra IV:265-66. He refers to joyous occasions when dance is provided for entertainment, 'Vinoda kāraṇam'.
- Sl.951 Bhūtamātrka is another name for Pāñcālānuyāna. Description of this event is found in the Śṛṅgāra Prakāśa and Sarasvatikanṭābharana. It seems to refer to some goddess image being carried and followed by damsels who put on varied dress and danced. For further details, see Bhoja, Śṛṅgāra Prakāśa. Also reference to this festival has been made by Raghavan V. in the book, 'Festival, Sports and Pastimes of India,' pp.103, 104, 105 and 106.
- Sl.954-55 'Kāma' may not refer to an occasion in Drama but 'Budhaihi' could be a reference to Bharata, since Bharata has specified that dance must be performed during Śṛṅgāra. He says, that dance should take place on an occasion when something connected with love occurs between a married couple, for it will be a source of joy. Dance should also take place in any scene of a play when the lover is near. And any love-song mentioning relations between man and women

should be followed by a dance with delicate *Āṅghāras* which *Pārvati* created. NS, IV.306, 309.

- Sl.956-57 *Vivāda* refers to academic discussions on dance. In this regard the observations of *Parivrājika* in the *Mālavikā Agnimitra* of *Kālidasa* is significant. "No theoretical discussion will help, for the *Nāṭyaśāstra* is primarily a practical art (*Prayoga Pradhāna*) (I.15 ff). In this work, there is a fine description of a friendly contest between dance teachers *Gaṇadāsa* and *Haradatta*.
- Sl.957-58 *Parīkṣa* probably refers to the *Arangetral* or debut which an old tradition that is observed even today. In the *Arangetral Kādai* of the 8th century A.D. Tamil Classic *Śilapadikāram*, there is a description of *Mādavi's* skill in dance being put to test before a distinguished audience.
- Sl.959-60 The terms *Nṛtya* and *Nṛtta* are missing. *Tāṇḍava* and *Lāsya* are forms of both *Nṛtya* and *Nṛtta*, whereas *Laghu*, *Viṣama* and *Vikaṭa* are forms of *Nṛtta* alone. On *Nartana* see *Śārṅgadeva*, *Saṅgītaratnākara* VIII.
- Sl.961-62 In the definition of *Lāsya* the two characteristics '*Karaṇābhinayojjita*' and '*Lalitairāṅghāryaiśchā*' appear to be mutually contradictory. *Āṅghāra* is known to be a combination of *Karaṇas*, so it is not possible to have *Āṅghāras* without *Karaṇas*. According

to Bharata, Lāsya is a gentler form of Tāṇḍava and he uses the term, 'Sukumāra' to signify this. Here the word 'Lalita' has been employed. Using 'Yogitan' in place of 'Ujjitam' will be appropriate and will erase the contradiction.

- Sl.962-63 On Tāṇḍava see Bharata, N.S. VI:272. Karanas and Anghāras are its predominant features. According to Mahārāṇa Kumbhakarāṇa, Tāṇḍava is of three kinds: Viśama, Vikata and Laghu. See Nṛtya Ratna Kośa I(i), 290-296. According to Jāya Senāpati, Tāṇḍava is derived from Nṛtta. See Nṛttaratnāvali I.55.
- Sl.963-64 There are two readings in the description of laghu or Lāghava. According to one, it is Nṛtya and according to another it is Nṛtta. Nṛtta is more appropriate. In the definition of Laghu, the Āñcita Karanas in all probability relate to Deśi Karanas. They are simple jumps. Śārṅgadeva mentions Āñcita Karanas ^{and} other simple (Alpaihi) Karanas. On Laghu see Śārṅgadeva S.R. VII.32. Kumbhakarāṇa mentions the use of Āñcita and other Karanas. See N.R.K.I(i)293. In Sangīta darpaṇa there is a reference to 'Lāga' in relation to Dhvāda Nṛtya (also known as Utpluti Karana nṛtya) according to which Lāga is jumping on a rope with a single leg and descending. The varieties of this movement are also mentioned ⁱⁿ S.D.

- Sl.971-72 Jāya describes a Cāraṇa nṛtta which is a circular dance, performed by ladies of the Ministrel class belonging to Saurāshtra. See N.R.VII. 134'-36 Kumbha-karṇa calls this dance Dohaka Nṛtta because of the Dohaka songs used. Śārṅgadeva on the contrary, does not deal with Cāraṇa Nṛtta but describes a Cāraṇa . See S.R. VII.1329.
- Sl.972-73 Jāya Senāpati describes the dance of Kollata. See N.R.VII. 147-50. In S.R. VII.1350-1 a Kohlātika is described. The description agrees with that of Nṛtya Vinoda.
- Sl.964-65 In place of 'Nānābhāṅgivarjitam' Śārṅgadeva, and Khumbhakarna mention 'Rajjubhāmaṇa' which means moving round with ropes. However Sudhākara in his commentary to S.R. has given 'Rjubhramanā' which could be interpreted as moving round with the body straight.
- Sl.947-77 On Aṅgas, Upāṅgas and Pratyāṅgas, Bharata N.S.VIII: 13, 14 and see Bharata in the chapter "Nṛtya Vinoda in relation to other dance texts" of this thesis, wherein the dissimilarities between Bharata and Someśvara have been highlighted.
- Sl.948 The Editor seems to have corrected the second line on the basis of Bharata. On head movements see Bharata N.S.VIII.18, 19.

- Sl.980-81 The definitions of Ākampita and Kampita appear to have been paraphrased from Bharata. N.S. VIII.20.
- Sl.982-83 Most of these usages have been given by Bharata
See N.S.VIII:23. Manmohan Ghosh has in place of 'Prsnātiśayavākyeṣu' used the other reading. Therefore in his translation he gives sickness and intolerance.
- Sl.984 The usage 'Pānāvasāna' is a variation of the usage given by Bharata 'Pītamātre'. N.S. VIII.26.
- Sl.989 The definition of Añcita Śira, as has already been mentioned in the F.N. has a discrepancy. Instead of 'Hasta pārśve' it should be 'Kiñcit pārśve'. This definition is then verbatim to the definition ^{of} Añcita rendered by Bharata in N.S. VIII.31.
- Sl.911 The reading 'Cayva' is used in place of 'Daive' in the translation.
- Sl.992 The description of Parivāhita is corrupt. Parivāhita is actually a side to side circular movement of the head. In the F.N. the description of Parivāhita from N.S. has been rendered.
- Sl.993-94 All the usages of Parivāhita except 'Viśāde' are found in Bharata N.S. VIII.28.
- Sl.996 The second line here has been inserted by the editor from N.S. VIII.35.

- Sl.1005-6 On chest movements see Bharata N.S. IX.223. In place of Vyākampita and Utprasārita, Bharata mentions Prakampita and Udvāhita.
- Sl.1007 Corresponding to the Usage 'Hrchalyākarsaṇe' given here, there are two readings in the N.S. 'Hrdayaśalaye' and 'Hrcchoke'. N.S.IX.225.
- Sl.1007 The usages of Vyākampita are missing in the text. For the usages see Prakampita in N.S.IX.230.
- Sl.1012 The first line has been filled in up by the Editor. On the basis of the N.S. Kṣāma according to Bharata is used for both 'Jrumbhaṇe' and 'Hāse' while 'Kṣudhārte' is a usage for Khalla. On this point see N.S.IX 242.
- Sl.1015 This is almost verbatim to the verse in N.S.IX.263. Instead of 'Prasrtam' given by Someśvara it should be 'Apasrtam'.
- Sl.1021-22 The term 'Vivṛtta' is used in place of the term 'Nivṛtta' and correspondingly the definition and usages of 'Vivṛtta' are given which suit its meaning. Bharata uses the term 'Nivṛtta' N.S.IX.244.
- Sl.1024 The definition of Udvāhita hips clearly speaks of the hips being raised in succession. The word used is 'Kramāt'. Bharata has used the word 'Śhanaihi' which has been interpreted by Maṇmohan Ghosh as 'slowly' N.S. IX 247.

- Sl.1025 There are two readings regarding the usage of Recita. One is 'Nr̥tya' and the other is 'Vr̥tte'. For the translation the reading 'Nr̥tya' has been used. But 'Vr̥tte' seems appropriate. Bharata gives the usage 'Bhramana' which corresponds in meaning to 'vr̥tta'. N.S.IX.248.
- Sl.1026-27 The usages of Udvāhita are verbatim from Bharata and 'Nāṭyaśāstraviśāradaihi' probably refers to him N.S. IX 1026.
- Sl.1028, 1032, 1038 The Sphurita eyebrow movement. mentioned in these ślokaś is in place of the Recita movement found in N.S.VIII.119. Sphurita movement described by Someśvara seems to be an improvement on the Recita given in N.S. VIII.122. The usages given here and in N.S.VIII. 128 are almost alike.
- Sl.1030 The Bhr̥kuṭi description is almost verbatim to the description of this movement rendered by Bharata. N.S.VIII 121.
- Sl.1035-36 All these four usages of Patita eyebrows have been given by Bharata also and therefore 'Budhaihi' could be a reference to him. N.S.VIII 125.
- Sl.1037 Bharatakośa has given in place of 'Saumye darśane', the reading 'Saumya darśana'. Page No.197.

- Sl.1041-53 On the eight glances based upon Rāsa, Someśvara follows Bharata closely and ślokaś 1049 and 1050 is almost verbatim to N.S.VIII 51 and 52.
- Sl.1053-56 Someśvara's description of the eight glances based on Bhāva not only bear close adherence to Bharata's views but are also very similar to his statements owing to the similar choice of words in both texts.
- N.S.VIII 53-62. For instance Sl.1059 of Nṛtya Vinoda is almost verbatim to the last line of Sl.59 and first line of Sl.60 of N.S.VIII.
- Sl.1056 In the B.K., p.156 in place of 'Iyamevam Vidha' Ramakrishna Kavi has mentioned 'Kuṭila Bhrūkuṭi Dr̥ṣṭiḥ' which are the words found in N.S. also. N.S.VIII.52.
- Sl.1058 In place of 'Hṛṣṭa' Bharatakośa gives the correct reading which is 'Dr̥ṣṭa'. p.No.275.
- Sl.1059-60 On p.230 of B.K. Ramakrishna Kavi gives the following definition:
- सङ्कोचितपुग मध्या दृष्टिमितिशका ।
लक्ष्यायलोकबोद्धिना जगुप्सायां जुगुप्सिता ॥
- Sl.1062-83 The glances based on Saṁcāri bhāvas have been explained with their usages. This feature of providing usages to these glances is not seen in the work of Bharata. But there is striking similarity in the description of the glances as rendered by

Bharata and Someśvara. For instance last line of Sl.1065 is almost verbatim to N.S.VIII.66. Sl.1069 corresponds to N.S.VIII 70 and Sl.1078 with N.S. VIII.79.

- Sl.1071 The word 'Up^apluta' is used in the definition in place of 'Abhitapta' which is the term used while enumerating the names of the glances in Sl.1043.
- Sl.1085 The Śloka is verbatim to N.S.VIII.130.
- Sl.1086 The definition of Nata nose varies from that given by Bharata instead of 'Atyārtha Saṁśliṣṭa puṭa' Bharata has mentioned 'Muhuh śliṣṭa puṭa' which means repeatedly pressed nostrils. N.S.VIII 131.
- Sl.1087 The definition of Manda nose also does not agree with that given by Bharata. According to Bharata Manda is the nostrils that breathe out. N.S.VIII.131.
- Sl.1089 Socchvāsa definition given here shows a deviation from Bharata's views. The nostrils breathing in air is described as Socchvāsa by Bharata, which contradicts the meaning of the term 'Socchvāsa'. See N.S. VIII 131. Someśvara seems to have noticed this discrepancy and has therefore given the definition a slight twist.
- Sl.1092 This Śloka is almost verbatim to the Śloka enumerating cheek movements in N.S.VIII.136-37.

- Sl.1094 In the usages for Kampita there is 'Roma harṣe' and this has another reading 'Roṣe' 'harṣe'. Similarly in the N.S. also these two variations are found. See N.S.VIII 140. Śārṅgadeva gives 'Roma harṣe' See S.r.VII.963. Jāya Senāpati however mentions 'Kope Pramode', N.R.II.47.
- Sl.1095 The usage 'Śīta Sparṣe' is a variation and combination of the usages 'sparṣe' and 'śīte' as given by Bharata.
- Sl.1096-97 The tenlip movements enumerated here indicate four additional varieties over and above the six kind of lip movements described by Bharata. Someśvara however does not follow the nomenclature given by Bharata for the six movements that are common to both. He has changed Vivartita to Kūṇita, Viśṛṣṭa to Prasārita and Samudga to Mukula, whereas the names of the other three movements the Kampita, Samdaṣṭaka and Samudga are kept unaltered. Udvaṛtta, Recita, Āyata and Vikāsin are extra four movements of which the description of the Recita movement that is absent in this text has been given in the B.K., p.559 as follows : सङ्कप्रलोहनादृश्ये रचिती दशनछयी ।
योज्येते प्रयोक्तमि ॥
 According to this Śloka, Recita is moving the lips sidewise. This corresponds to the Recita definition given by Śārṅgadeva in S.R. VII 496. The description

of Kampita which is also missing in this text can be reconstructed on the basis of its name. It signifies the tremulous lips. The kampita lip movement is found in N.S.VIII.141-46. On page 349 of the B.K., Prasārita definition has the word 'Radanam' in place of 'Vadanam'. The term 'Radanam' is more appropriate.

On p.78 of the B.K. the following definition is given:

अधरः पीडितो यस्तु नासासंलग्न उत्तरं ।

उद्वृतः प्रतिहासैऽसौ सावज्ञायां च कथ्यते ॥

According to this sloka, pressing the lip and lifting it up to touch the nose is Udvṛtta. It is said to be used for (indicating) ridicule and contempt. In S.R. VII 494, Śārangadeva has given the same usages.

Sl.1106-07 In place of Hanu, Bharata uses the term Cibuka. Actually, Bharata has merged the teeth, tongue, lip and Chin movements into this category as seen in N.S.VIII 147-53. Vyādhir and Samhata can be said to correspond with Cukita and Sama respectively as given by Bharata.

Sl.1114-15 In the reading given in the F.N. for Mardana it is Dalana. Either of them could be used because they have the same meaning. Khanda teeth movement is the only common one described by Someśvara and Bharata. The teeth and chin movements are the same in N.S. VIII.147-53.

- Sl.1120-25 The tongue movements have not been indicated by Bharata. While mentioning chin movements he describes a movement called *Lehini*, in which the tongue licks the teeth and the lips. N.S.VIII.149. This movement is absent in the *Nṛtya Vinoda*.
- Sl.1131-40 The eight arm movements are described with their usages unlike N.S. wherein only the names have been enumerated. Ten arm movements have been listed in the N.S.IX 220-21. Their positions have to be reconstructed from their names.
- Sl.1140-42 The descriptions of the wrist movements are incomplete. The description of *Nikuñcita* wrist is missing. In the N.S. Bharata has not discussed the wrist movements.
- Sl.1144-45 *Tripatāka* and *Kartarīmukha* descriptions are not given in this text. For their descriptions see N.S.IX 27-38 and 39-42 respectively.
- Sl.1150-56 Twenty seven *Nṛtta* hastas have been enumerated. *Lalita* and *Valita* that are found in N.S. are not included here. In the *Nṛttaratnāvali* Jāya Senāpati, has explained this omission by saying that *Lalita* corresponds to *Pallava* and *Valita* corresponds to *Latā* N.R.II.89.
- Sl.1162-63 The two usages '*Mukharāgavilēpe*' and '*Pratigrāha*' are also found in N.S. as '*Gaṇḍasamśraye*' and

'Pratigraha' respectively. N.S.IX 106-09. But Manmohan Gosh has in the translation said that to portray acceptance of a gift the Hampakṣa hand must be held near the cheek. This is not corroborated by Abhinavagupta. According to Abhinavagupta these are two different usages of Mṛgaśira hand.

- Sl.1164-65 A large number of usages for Catura are given by Bharata in N.S.IX 93-100.
- Sl.1166-68 In place of Phāṇa and Ahivaktra - it is customary to use the term Sarpasīra as found in N.S.IX 84-87.
- Sl.1169-71 The word Śasīlekha, is used as a substitute for the term 'Ardhacandra'. The different levels and the positions of the hand are also mentioned here. Bharata does not give them. It is Abhinavagupta who deals with them N.S. IX 43-45.
- Sl.1172-74 To denote 'Akṣapātane' it says the Mṛgaśira hand must face upwards. Bharata gives the usage but not the direction of the hand. For expressing 'Svedāpanayana āhvāne Sammukhātapyīkṣāṇa' in all probability the Mṛgaśira hands are required to face each other 'Abhimukha Mṛgaśira'. Even Abhinavagupta mentions 'Abhimukhatala' for Svedamārgjane N.S.IX 86-87.
- Sl.1174-80 Śukatunḍa is derived from the Arāla hand which in turn is derived from the Padmakṣa hand. There is no

conflict of opinion regarding Padmakōśa. However the description of the Arāla hand is incorrect and as a consequence the Śukatunḍa hand is also incorrect. Some of the usages of Arāla and Śukatunḍa given here are seen in the N.S. which gives the correct description of these hands N.S.IX 46-54.

- Sl.1182-84 The usages of the Alapadma hasta are almost alike to the ones given in N.S.IX 91-92. The reading 'Āvarta' corresponds to the word 'Āvartita' which is used in N.S. and therefore it has been employed in the translation.
- Sl.1184-86 The definition of Ūṇanābha in the N.S. and Nṛtya Vinoda are almost alike and a number of its usages are common to both texts. N.S.IX 120-21.
- Sl.1188-90 The words Haṃsavaktra and Haṃsamukha are used as substitutes for the popular term Haṃsāśya. Abhinavagupta uses the term Haṃsavaktra. N.S.IX.
- Sl.1192-96 The description of Saṃdamśa indicates that Arāla hand must have the index finger bent over the thumb. When the thumb and index finger of this Arāla hand move forward to meet at the tips it is Saṃdamśa. This definition closely follows N.S. The Commentary of Abhinavagupta give the usages 'Kaṇṭakādinam grahane' and 'Puṣpānam Sukṣmānamvacaye' for Agraja Saṃdamśa which is found in the Nṛtya Vinoda also.

- Sl.1197-99 The usage 'Rane' does not fit in wellhere. There seems to have been a scribal error and most probably the correct usage is 'Kṣane'. This is found in N.S. IX 122-24.
- Sl.1199-1202 The second variety of Muṣṭi is a new feature. Neither Bharata nor Abhinavagupta mention this variety N.S.IX 55-56.
- Sl.1206-08 The definition of Khatakāmukha is almost similar to that rendered by Bharata N.S.IX 60-63.
- Sl.1208-11 Seven varieties of Sūcī have been given in N.R.II 115-132.
- Sl.1211-15 The definition of Añjali and Kapota have got interchanged. They should be as follows :
- प्रताकी तु यदा हस्तौ सन्मुखौ तत्सङ्कतौ ॥
 अङ्गुल्यस्तु तदा लब्धाः अग्निलिः स करः स्मृतः ।
 देवतानां गुरुणां च प्रणामे विनियुज्यते ॥
 अङ्गुष्ठः करशरवाक्ष्य करभाङ्गुष्ठमूलके ।
 संस्लिष्य यदि तिष्ठन्ति सर्पशर्षिकश्चक्षुष्ये ॥
 तदा कपोतो नामासौ प्रोक्तो मनीषिभिः ।
 Refer N.S.IX 128-32.
- Sl.1215-17 Two varieties of Karkatā hasta are indicated. The second variety of having fingers crossed inside has not been mentioned by Bharata in his description of Karkatā N.S.IX 133-35.

- Sl.1217-19 The reading 'Khara' is used in place of 'Svara' in the translation. Neither of these usages are found mentioned by Bharata N.S. IX 135-36.
- Sl.1221-23 This definition differs from the definition rendered by Bharata in which Arāla hands are prescribed N.S.IX 139-40.
- Sl.1223-25 This definition of Niṣadha is the most consistent definition compared to the other definitions of Niṣadha. In the N.S. there are four definitions of Niṣadha. The first one is almost identical to the one in Nr̥tyavinoda. He also gives another variety of Niṣadha as previously mentioned by Kīrtidhara and two more variants. Viṣṇudharmottara Purāṇa incorporates the first variety. Even Abhinavagupta has adopted this definition. It is to be noted here, that Kīrtidharas' definition of Vardhamāna corresponds to Niṣadha found in Nr̥tya Vinoda and other texts. N.S. IX 141.
- Sl.1229-30 Different levels have been prescribed while listing the usage of Makara and the usages given here, are also more in number than its usages in N.S.IX 152-53.
- Sl.1232-36 This description of Gajadanta is similar to its description in N.S.IX 154-55. But according to Abhinavagupta's commentary the two Sarpasira hand

touch the opposite arms between the shoulder and the elbow. Manmohan Ghosh has given this interpretation.

- Sl.1236-37 In place of Mrgasīra hand Bharata has prescribed Hamsapakṣa hand. Kīrtidharas' view of Vardhamāna which conforms to the description of Niṣadha has also been given in N.S. IX 157-158.
- Sl.1243-46 This description of Arālakṣatakāmukha differs from the description given in N.S. IX 188.
- Sl.1246-47 This description of Aviddhavaktra is different from the definition given in N.S. IX 110. N.S. does not mention the use of Arāla hand but he only mentions a Kuṭīla movement of the arm.
- Sl.1247-48 In place of Catura, N.S. has given Sarpasīra with the thumb touching the middle finger. In the N.S. two varieties of Sūcīmukha with Sarpasīra hands kept in this manner have been described. the definition in the Nrtya Vinoda. Abhinavagupta mentions caturaśra position of the Sarpasīra hands. N.S. IX 191-92.
- Sl.1251-52 The description of Pallava gives a wide sphere of movement of the Padmakōśa hands but it does not mention a Svastika. Bharata requires Patāka hands to be joined at the wrists. Abhinavagupta mentions that they should be in Svastika and also notes another view which mentions the use of Tripatāka hands N.S. IX 196.

- Sl.1252-53 In place of Tripatāka hands to be used in Nitamba, Kesābandha and Latā, Bharata mentions Patāka. However, Abhinavagupta speaks of others who mention Tripatāka for use in the above hastas N.S.IX 196-99.
- Sl.1260-62 Arāla hands have been prescribed for use in Ūrdhavamāṇḍalin and Pārśvamāṇḍalin. N.S. does not indicate any specific hand to be used for Ūrdhavamāṇḍalin and Pārśvamāṇḍalin. N.S.IX 203. Abhinavagupta mentions Hamsapakṣa hand for Pārśvamāṇḍalin.
- Sl.1262-63 Probably Arāla hands are also to be used for Urah-māṇḍalin. Abhinavagupta mentions Hamsapakṣa hand N.S.IX 204.
- Sl.1277-83 Of the seven knee movements enumerated, Unnata, Nata and Kuñcita have not been defined. Their names and their usages help in constructing their movements. Also the definitions of the knee movements given in other texts help in providing a clear picture of these movements. Unnata is the knee which reaches the region of the breast, Nata is the knee brought to the ground and in kuñcita the thigh and the shank touch each other. These are the definitions given in the S.R. VII 374, 375, 376. Also see N.R.II.313, 314, 315. Bharata does not discuss knee movements. Regarding ArdhaKuñcita both S.R. and N.R. describe it as lowering

of the hips.

Sl.1285-88 The definition of Tiraścīna has been given more clearly by Śāṅgadeva. According to him the external side of the Shank touches the ground, and it is to be employed in sittings. S.R.VII.367.

Sl.1289-98 Six kinds of feet movement have been described by Bharata in N.S.IX 265-80. Of these six movements, only Sama and Sūci are found in the Nr̥tya Vinoda.