

Chapter V

NRTYA VINODA IN RELATION TO DEŚĪ STHĀNAKAS, CĀRIS
AND KARANAS

In the Nṛtya Vinoda after an analysis of Āṅgika Abhinaya, Someśvara takes up the discussion of Sthānakas, Cāris and Karaṇas. The Sthānakas are static postures, in which importance is attached to the position of the legs. A Cāri constitutes the simultaneous movement of the feet, shanks, thighs and hips. They are classified into two groups to distinguish the caris in which feet do not loose contact with the floor, with those Cāris in which the feet are taken off the ground. Lastly, Karaṇa relates to the movement of the entire body. A Sthānaka being a motionless posture, a cāri being a movement of the lower limbs, which starts from one Sthānaka and ends in another Sthānaka and a Karaṇa being a movement of the whole body incorporating Sthānakas and Cāris, there can be no doubt that the Sthānakas, Cāris and Karaṇas are interrelated. In the Nṛtya Vinoda, the Karaṇas described by Someśvara are merely movements involving jumps. Even then, these Karaṇas stand in close relation to Sthānakas and Cāris.

The Sthānakas, Cāris and Karaṇas are found in the

Mārgī tradition as well as in the Deśī tradition, but the Mārgī Sthānakas, Cāris and Karaṇas do not bear any resemblance to the Deśī varieties of Sthānakas, Cāris and Karaṇas. How and when the Mārgī and Deśī styles came about is a subject matter which has confounded Scholars since both these terminologies have been rather loosely and variedly interpreted in different texts. Maṭaṅga, who wrote the authoritative work on Deśī has said in relation to music, that 'the (music) which is sung by women, children, cowherds and kings (or in other words by the general populace) out of spontaneous inclination and desire, in the regions where these people dwell is termed Deśī. Pārśvadeva has given the same definition in his Saṅgītasamayasāra. Maṭaṅga goes on further to say, that the path of Deśī is two-fold - regulated (nibaddha) and unregulated (anibaddha). That which is regulated by Ālāpa, etc., is called Mārgī. Therefore in the view of Maṭaṅga, Mārgī is a form of Deśī. However, the general opinion on Mārgī is different as found in other works. According to Kallinātha in his commentary to the Saṅgītaratnākara, Deśī constitutes all that which Bharata did not speak of, but which Kohala and others spoke about. Beyond this he also adds that 'those forms that are created in various areas and regions (of the country) for the pleasure of the populace are in the deśī state, with this end in view their composition

follows a free and spontaneous course. Similarly Pārśvadeva also says that 'Gīta, Vādyā and Nr̥tya performed according to the tastes of the people belonging to places ruled by different kings is called Deśī. In the context of dance he says that in Deśī Nr̥tya one should not look for significance of the Āṅgika Abhinaya. From these references it can be surmised that Deśī dance is that which is not bound by country wide common rules, but which varies from place to place. Thus, Deśī can be said to refer to the local styles. In contrast Mārgī is the classical style. Therefore Mārgī dance must strictly conform to sophisticated and stylized rules and regulations which had gained country-wide currency. Dr. Raghavan has explained the Mārgī and Deśī aspects by giving a linguistic analogy. He says that after classical Sanskrit, there were several Prākṛts and when these Prākṛts themselves came to be the media of literary expression, they too became sophisticated and standardised and gave place to Apabhramśa. Even so in dance after the older modes had been set forth and defined by Bharata and his immediate followers, additional poses and sequences were observed by theorists, who began codifying and describing them in their texts; these additional poses, movements and modes themselves became settled as a supplement to the classical repertoire. A great many of them bear Sanskrit names and appear just as a continuation or amplification of the older material. This newer

material attained again country-wide vogue by being incorporated into the older tradition. Further local variations and varieties then came to be observed, recognised and dealt with by the writers and the processes thus went on, showing that there was no stagnation, nor failure to get enriched by fresh developments.¹ This explains how Mārgī and Deśī became parallel traditions; But over the years, the Deśī traditions seemed to have gained more ground, since a number of mediaeval works on dance restrict their discussion to Deśī.

Now coming back to the subject of Sthānakas, Cāris and Karaṇas, it is noted that those discussed by Someśvara in the Nr̥tya Vinoda come under the category of Deśī. They are all post-Bharata innovations and they should have been prefixed by the word Deśī to differentiate them from the Mārgī Sthānakas, Cāris and Karaṇas of Bharata tradition. Writers after Someśvara some of whom who have incorporated the earlier tradition of Bharata as well as the post-Bharata tradition and some who have only discussed the latter tradition have recognized and designated the latter as Deśī. But Someśvara has clearly stated in the Gīta Vinoda section that he is disregarding lakṣaṇas as enunciated by Bharata and that he will only deal with the contemporary developments or lakṣya and this probably is the reason why he does not specify that the Sthānakas, Cāris and Karaṇas described by

1 Introduction to Nr̥ttaratnāvali, p.116.

him belong to Deśi.

As mentioned earlier, Kohala, Maṭaṅga and perhaps Nārada are known to have been earlier writers on Deśi. From references available in later works it is known that Kohala and Maṭaṅga have dealt with the Deśi Sthānakas, Cāris and Karaṇas. It is difficult to ascertain whether Someśvara was influenced by these earlier writers or not, since their works are not extant. To some extent an enquiry into this matter is possible, with the help of authors like Kallinātha and Jāya Senāpati. Kallinātha in his commentary to the Sangītaratnākara has mentioned twenty five Madhupas according to Kohala. Madhupa is another name given to Cāris. Similarly Jāya Senāpati has mentioned sixteen Pādas as laid down by Maṭaṅga and he quotes Maṭaṅga after describing twenty eight Pāṭamanis. Both these pādas and Pāṭamanis are included in the list of Cāris. Someśvara has not discussed either the Madhupas or the Pādas and Pāṭamanis, which indicate that he neither followed the treatment laid down by Kohala nor Maṭaṅga as far as Cāris are concerned. Nothing can be claimed for Sthānakas and Karaṇas.

Twenty one Sthānakas have been described by Someśvara. Simply stated, a Sthānaka is a motionless posture. Here, the limbs are at a state of rest and harmony. Perfect and balanced disposition of the body is an essential feature of

the Sthānaka. In dance, it is employed to precede and succeed any flow of movement as well as to portray an attitude. The dancer starts from one position to make a sequence of movements which end, in the same position with which the dancer started, or in some other position. When the sequences are many and at a fast pace the postures may however get eclipsed.

The definitions of the sthānakas rendered by Someśvara relate exclusively to the position of the lower limbs and do not describe the carriage or the relative disposition of the upper limbs. This signifies that the upper limbs including the hands could be used in any manner that was appropriate. Of the twenty one Sthānakas described in the Nṛtya Vinoda two bear the same names of two Mārgi Sthānakas. They are Samapāda and Vaiṣṇava Sthānakas. The Vaiṣṇava Sthānakas are of similar descriptions in both the traditions, but the Samapāda Sthānaka of the Mārgī style does not coincide with the Samapada of Deśī tradition. However, its movement is similar to the Deśī Samhata Sthānaka. Similarly the Āyata and its complementary Sthānaka, the Avahita of the Mārgi form, can be said to bear close resemblance with the Deśi Ekapārsvagata Sthānaka. Unlike Bharata, Someśvara does not categorise the Sthānakas into the Puruṣa Sthānakas and Strī Sthānakas.

Later writers like Śārṅgadeva, Pārśvadeva and Jāya Senāpati have mentioned additional Sthānakas and their source cannot be ascertained. But as far as these twenty-one Sthānakas are concerned, they show close agreement with the descriptions rendered by Someśvara.

Twenty six earthly Cāris and sixteen aerial Cāris are taken up for elucidation after the Sthānakas. The earthly Cāris consist of movements of the leg as a whole, in which the feet are normally close to the ground. There are however two exceptions to this rule found in the Harinatrāsika and the Sanghaṭṭita Cāri. The aerial Cāris comprise of the movements of the legs which are lifted or stretched up in the air. Some of the names of the Deśi aerial Cāris are to be found in the Mārgī tradition as well. They are Ūrdhvajānu, Sūci, Vidhyutbhrānta, Alāta and Daṇḍapāda. The names Harinapluta and Āndolita are variations of the Mārgī names - the Mārgapluta and Dolapāda. Of these only the Ūrdhvajānu Cāri is the same in both the traditions.

In the end, eighteen Karaṇas are described. These Karaṇas are movements involving jumps and later writers have designated these Karaṇas as Utpluti Karaṇas. The use of these Karaṇas are specifically mentioned for Laghu or Lāghava and Viśama Nr̥tya. They range from the simple and ordinary jumps like the Añcita Karaṇas to very acrobatic jumps like the Kapālasparśṇa.

With these fundamental elements of Deśī tradition and a few general observations Somesvara completes the chapter on Nr̥tya Vinoda.

संहतं सम्पादं च स्वस्तिकं वर्धमानकम् ।
 नन्दावर्तं चतुरस्रं पाष्णिक्विद्धं तथैव च ॥ 1307 ॥
 पाष्णिपाशर्वे ॥ शर्वगतं ॥ तं स्थाने ए ॥ नमेः ॥ कपाशर्वगतं तथा ।
 २ एकजानुमंगं ॥ तं चैव परावृत्तं तथामरम् ॥ 1308 ॥
 पृष्ठो^३न्तानं ॥ तलस्थानमेकपादं तथैव च ।
 ब्राह्मं च वैष्णवं शैबं गार्हं वृषभसनम् ॥ 1309 ॥
 समसूचिकमित्येकं तथा विषमसूचिकम् ।
 छाङ्गसूचिकमित्येकं स्थानकान्येकस्मिन्नातिः ॥ 1310 ॥

Samhata, Samapāda, Svastika, Vardhamāna, Nandyāvarta,
 Caturśra, Pārṣṇividdha, Pārṣṇipārśvagata, Ekapārśvagata
 Ekajānunata, Parāvṛtta, Prsthott, Ekapāda, Brāhma,
 Prsthottāntala, Vaiṣṇava, Śaiva, Gāruda, Vṛṣabhāsana,
 Samasūci, Viśamasūci and Khaṇḍgasūci are twenty one
 postures.

Samhata :

अङ्गुष्ठोऽङ्गुष्ठसंश्लिष्टोऽङ्गुल्योऽङ्गुल्ये च^५ संहताः ।

यत्र स्थितं तां स्तदाख्यातं संहतं स्थानकं बुधैः ॥ 1311 ॥

If one stands with one big toe touching the other
 big toe and the other toes held close together, is
 is recognised by the learned as Samhata Sthānaka.

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1. D. शर्वे । 2. D. एवं च जायते चैव । 3. A. ष्टो ।
 4. A. च । 5. D. संगता ।

Samapāda :

समौ^१ २^२मावृजुस्थितौ पादौ वितस्त्य^३न्तरमायतौ ।
भवेतां^४ यत्र तत्स्थानं समपादमुदा^५हृतम् ॥ १३१२ ॥

When the feet are kept flatly and rigid at a distance of one span, the posture is known as Samapāda.

Vasāsthānaka :Svastika :

नूपुरस्थानं^६ सम्बद्धं कनिष्ठा^७ द्वयसङ्गतम् ।
ईषद्वच^८त्वं नाम्ना स्वस्तिकं स्थानकं विदुः ॥ १३१३ ॥

Joined at the ankles, the little toes touch each other and the soles are slightly raised. This Sthānaka is known as Svastika by the learned.

Vardhamāna :

पादौ तिर्यङ्मुखा यत्र पार्श्वि^९भ्यां च सुस^{१०}हता ।
वर्धमानं तदाख्यातं स्थानकं नृत्यकोविदैः ॥ १३१४ ॥

When the feet face obliquely and the heels touch each other the Sthānaka is known as Vardhamāna by experts in dance.

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१. D. मो रुजस्थितौ पादौ । २. A. रुज । D. रुज । ३. स्तवै ।
४. A. यत्र स्थानं । ५. A. दास्वाहृतं । ६. कन । ७. A. ष्टा ।
८. A. च्चक् । ९. A. णि । १०. D. ह ।

Nandyāvarta :

वर्धमानं¹ यदा स्थानं² वितरितं वितस्त्यन्तरितं भवेत् ।

³नन्दावर्तं तदा प्रोक्तं नृत्यं विद्याविचक्षणैः ॥ 1315 ॥

When there is a distance of one span in the Vardhamāna Sthāna it is known as Nandyāvarta by experts in dance.

Caturaśra :

नन्दावर्तं यदा स्थानं त्रिवितस्त्यन्तरं भवेत् ।

स्थानकं चतुरस्रं तत्त्रयं⁴ नर्तनकौतुके⁵ कोविदैः ॥ 1316 ॥

When there is a distance of three spans in the Nandyāvarta Sthāna, the Sthānaka is known as Caturaśra by experts in dance.

Pārṣṇividdha :

अङ्गुष्ठे⁵ पार्श्विणां लेखे⁶ तदीरितम् ।

The heel touching the big toe is Pārṣṇividdha.

Pārṣṇipārśvagata :

अन्तः पार्श्वे⁷ गता पार्श्विणाः⁸ पार्श्विणापार्श्वमुदाहृतम् ॥ 1317 ॥

The heel kept on the inner side (of the other foot) is known as Pārṣṇipārśvagata.

1. A. स । 2. वितर्तं तं भवेद्यदा । 3. D. drops this line.

4. A. नर्तन । D. नृत्यककोविदैः । 5. A. षट् । 6. A. ह ।

7. श्व । 8. drops this पार्श्विणां पार्श्वि ।

१समः पादो॥दो॥ भेदेकः किञ्चिदन्यः पुरोगमाः॥मः॥ ।
तिर्यग्बहिः पार्श्वगतस्त्वेकपार्श्वे तदीरितम् ॥ १३१८ ॥

One foot is in Sama (natural position), and the
other foot is taken forward, and placed obliquely
and sideways. This is known as Ekapārsvagata.

Eka jānūnata. :

एकः २समो द्वितीयश्च ३तिर्यक्कुञ्चितजानुकः ।
चतुरङ्गुलक्विलेख द्वेकजानुग ४तं म ५तम् ॥ १३१९ ॥

One (foot) is in Sama and the other (foot) is
oblique with bent knee and kept at a distance of
four angulas. This is known as Eka jānūnata.

Parāvṛtta :

समानाङ्गुष्ठपार्श्विणाभ्यां समे पार्श्विणाकनिष्ठिके ६ ।
परावृत्तं तु य ७तं तस्य तं स्थानं ख्यातं लक्षणावेदिभिः ॥ १३२० ॥

The big toe is in level with the heel and the
little toe is in level with the heel. This
Sthāna is known as Parāvṛtta by those learned in
theory.

1* D. drops this stanza.

2* D. सो । 3* D.

श्चेतिर्यष्कं । 4* A. न । 5* A. तं । 6* A. को । 7* A. नृथस्थानं
लक्षणावेदिभिः ।

Prsthottānātala :

अङ्गुली^१पृष्ठ^२संलग्नः पार्श्वात्पृष्ठदि^३धर्मदा^३भुवि ।

^४पुरस्थः समादशचेत्पृष्ठोन्तानतलं भवेत् ॥ १३२१ ॥

When the foot with the back of the toes touches the ground at the back and the front foot is in Samapāda, it is Prsthottānātala.

Ekapāda :

समस्थानस्थितस्त्वेकः परस्तज्जानुमूर्धनि ।

बाह्यपार्श्वेन संलग्नः^१ग्नः^१ एकापादे^२दा^२ तदीरितम् ॥ १३२२ ॥

One foot is placed in the Sama Sthāna and the other foot touches by its outer side (the other leg) above the knee. This is known as Ekapāda.

Brāhma :

^५एकः समः स्थितः पादे द्वि^६दो द्वि^६ तीयः कुञ्चितः^६पुनः ।

जानु^७सन्धिसमः पश्चा^८द् ब्राह्म स्थानमुदाहृतम् ॥ १३२३ ॥

One (foot) is placed in Sama whereas the other bent foot is in level with the back of the knee joint (of the foot which is in Sama) This is known as Brāhma Sthāna.

१. A. लिः । २. A. ष्ट । ३. A. drops this भु ।

४. drops thisश्लोक । ५. A. पुरः स्थानः स्थितः ।

६. D. त । ७. D. सन्धिसमा । ८. शचाद्ब्राह्मस्थानम् ।

Vaiṣṇava :

पाद^१ एकः समो भूमौ द्वितीयः कुञ्चितो ^२सनाक् ।

अग्रे प्रसारितस्तिर्यग् वैष्णव^३ स्थानकं हि तत् ॥ १३२४ ॥

One foot is in Sama on the ground and the other also on the ground is slightly bent and stretched obliquely forward. This is Vaiṣṇava Sthānaka.

Śaiva :

समस्थितस्य पादस्य जानुमूर्धो^४ समोऽपरः ।

आकुञ्चितो ^५निरालम्बः स्थानकं शैवमुच्यते ॥ १३२५ ॥

One foot is bent and without support above the foot placed in Sama position. This Sthānaka is known as Śaiva.

Gāruda :

पूर्वमा^६कुञ्चितः पादः पाश्चात्यो^७ जानुना स्थितः ।

भूतले तु^८ यदा ^९त्वेवं तदा गारुडमीरितम् ॥ १३२६ ॥

When the front foot is bent and the back foot rests with its knee on the ground, then that is known as Gāruda.

१. A. द्यौः । २. D. सनाक् । ३. A. व । ४. D. धौ ।

५. A. मुकुचि । ७. A. त्वौ । ८. B. न । ९. B. चे ।

Vṛṣabhāsana :

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जानुद्वयं यदा भूमौ संहतं विवृतं तु वा ।

स्थितं सौ^१ष्ठवसंयुक्तं तदा स्याद् वृ^२षभसन^३म् ॥ १३२७ ॥

When both knees are kept on the ground, whether close together or separated with (body in) Sauṣṭava, then it is Vṛṣabhāsana.

Samasūci :

तिर्यक् प्रसारितौ पादा^५वृज्ज^६सं^७सर्पिणिकम् ।

भूमिलग्नं तदा स्थितं समसू^८चीति सूचितम् ॥ १३२८ ॥

When the feet are stretched obliquely with thighs, shanks and heels touching the ground, then that Sthāna is known as Samasūci.

Viśamasūci :

पूरः^७ प्रसारितस्त्वैकः प^९श्चादेकः^{१०} प्रसारितः ।

जानु^{११}गुल्फेन भूलग्नौ भवेद्विषमसूचि^{१२}कम् ॥ १३२९ ॥

One (foot) is stretched forwards and the other is stretched backwards with knee and ankles touching the ground. This is Viśamasūci.

Khandasūci :

पूरः

एक^१स्तु कुञ्चितः पादो द्वितीयस्तिर्धगायतः ।

२^२रूपार्णिशं समालग्नो भुवि स्यात्खण्डसूचि कम् ॥ १३३० ॥

One foot is bent and the other is stretched obliquely with its thigh and heel touching the ground. This is Khandasūci.

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१०. A. ए । २०. A. ह । ३०. A. नी । ४०. A. ष । ५०. D. दो उ ।
६०. चित्सूचक । ७०. A. रतः । ८०. A. प्र । ९०. A. श्वा ।
१०. D. क । ११. A. न्वाङ्गुल्ये । १२. D. तः । १३. A. कः स्तु ।
१४. A. उरु ।

चारी ¹सममथ [॥]नखा [॥]प्येका परा ²नूपुर ³विद्धिकाः [॥]का [॥] ।
 तिर्यङ् [॥]भु ⁴खा मरालाख्या कातरा च कुलीरिका ॥ 1331 ॥
⁵रथचक्रा च विशिलष्टा ⁶ ⁷तथा ॥ स्यात्पार्श्विणरेचिता ।
 तलदरि ⁸निभा [॥]नीभा [॥] हस्ता परावृत्ततला तथा ॥ 1332 ॥
 कु [॥]ज [॥]स्ताडितनामा स्याद [॥]मण्डलिकापरा ¹⁰ ।
 स्तम्भ [॥]कीडनिका चारी हरिणात्रासिका ¹¹ तथा ॥ 1333 ॥
 उ [॥]ज [॥]स्वेणी तलोद्वृत्ता ¹² भ्रमेत्संसा [॥]सम्वा [॥]रिका पुनः ।
 स्फुरि ¹³ कालगिता [॥]दि [॥]धत्त [॥]ज [॥]धा [॥]सम [॥]धा ¹⁴ मदालसा ॥ 1334 ॥
 उ [॥]त्कु [॥]न्विता तथा ¹⁵ तिर्यक्कु [॥]न्विता ¹⁶ त्वपकु [॥]न्विता ।
 एवं ¹⁷ षड्विंशतिः ¹⁸ प्रोक्तत्वाश्च ¹⁹ यो भूमिसमाश्रयाः [॥] ॥ 1335 ॥
 नाम्ना षोडशा विख्याता ता [॥]स्ता [॥]सा वक्ष्यामि लक्षणम् ।*

Samanakhā, Nūpuravidhā, Tiryaṅmukhā, Marālā, Kātarā,
 Kulīrikā, Rathacakrā, Viśliṣṭā, Pārṣṇirecitā, Taladarśini,
 Ibahastā, Parvṛttatālā, Ūrūtādita, Ardhamāṇḍalikā,
 Stambhakrīḍā ^{nikā}, Harinātrāsikā, Ūruvenī, Talodvṛttā, Saṅcārikā,
 Sphurikā, Laṅgitajaṅghā, Samagattā, Madālasā, Utkuñcitā,
 Tiryakkuñcitā and Apakuñcitā are said to be twenty six
 earthly cāris. I will describe the characteristics of
 the/sixteen famous names (of aerial cāris).*

1. A. चसमवाप्यका । 2. A. र । 3. A. वद्धिका । 4. A. गमु
 D. वमु । 5. D. रक्तवक्त्रा । 6. D. षा । 7. र ।
 8. A. शीनिभहरिता परावर्तितथा । 9. A. धा । 10. A. रः ।
 11. drops this तथा । 12. त्सारिभक्का । 13. A.
 रजधितथा । 14. A. दा । 15. A. न्यत्क । 16. D. च
 तथ न्विता । 17. D. षट्विं । 18. D. ति । 19. A. श्वा ।

* This sentence is corrupt. The drift of the sentence
 is inditated within the brackete.

Samanakhā :

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सम्पाद¹स्थितौ पादौ यदा तिर्यक् प्रस²र्पतः ॥ 1336 ॥

तदा समनष्टा³ चारी⁴ विज्ञेया च मनीषिभिः ।

When the feet are placed in Samapāda and then slid obliquely, it is known as Samanakhā Cāri by the learned.

Nūpuravidhā :

स्वस्तिकस्थौ यदा पादौ पार्श्वेण प्रपदरेचितौ ॥ 1337 ॥

तदा⁵ नूपुर⁶ विद्वेति चारी⁷ समुदाहृता ।

When the feet are in Swastika and the heels and toes make the Recita(circular) movement, it is known as Nūpuravidhā Cāri.

Tiryaṇmukhā :

वर्धमान⁷स्थितौ पादौ वामदक्षिणातो यदा ॥ 1338 ॥

सरतो द्रुतमानेन चारी⁸ तिर्यङ्मुखा तथा ।

When the feet are placed in Vardhamāna and are quickly slid on the right and left, the Cāri is Tiryaṇmukhā.

1. D. दे । 2. D. सारितः । 3. D. वारि । 4. A.

विज्ञेयानाट्ययोक्तृभिः । 5. A. न पुरु । 6. A. चि ।

7. D. ना । 8. D. क्मु ।

नन्दावर्त¹स्थितौ ²पादौ पङ्क्तिपादाग्ररेचनात् ॥ 1339 ॥

पुरतः सर्पतो यस्याश्चा³री सा ⁴स्यान्मरालिका ।

When the feet are placed in Nandyāvarata and the heels and toes do the Recita movement and are slid forward, the Cāri is Marāla.

Kātarā :

नन्दावर्तगतौ पादौ पश्चाच्चेदपसर्पतः ॥ 1340 ॥

कातरा सा समा⁵ख्याता चारी भूतलसंश्रया ।

The feet placed in Nandyāvarta are slid backwards. This cāri is known as Kātarā.

Kulīrikā :

नन्दवर्तश्चौ पादौ यदि तिर्यक् प्रस⁷र्पतः ॥ 1341 ॥

कुलीरि⁸का तदा चारी विज्ञेया नाट्यकोविदैः ।

If the feet placed in Nandyāvarata are slid obliquely then the Cāri is known as Kulīrikā, by ~~xxx~~ experts in Nāṭya.

-
1. D. ग । 2. A. drops this पादौ । 3. D. स्वारि ।
4. D. स्याम । 5. D. ना । 6. A. र्थ । 7. A. र्पत D. र्पितः ।
8. A. टि ।

चतु^१रस्त्रस्थितौ पादौ हलङ्गावु^२पसर्पतः ॥ १३४२ ॥
पश्चाद्वा सरतौ यत्र रथवेति सा स्मृता ।

When the feet placed in Caturaśra are
joined and slipped and moved backwards,
it is known as Rāthacakra.

Viślistā :

पार्श्वान्विद्धाश्रयो^३ पादौ विचित्र्य कुरुतो यदा^४ ॥ १३४३ ॥
उपस^५र्पापसर्पा^६ ॥ पूर्णौ ॥ सा विश्लिष्टा कथिता तदा ।

If the feet placed in Pārṣṇividdha are
separated and made to approach each other
and move away, it is called Viślistā.

Pārṣṇirecitā :

पार्श्वान्पाशवर्णिभ्यो स्थले र^१रे^२चितौ यदि पार्श्वान्को ॥ १३४४ ॥
तदा भवति चारीयं नाम्नः पार्श्वान्रेचिता ।

Standing in Pārṣṇipārva (gata) if the heels
make the recita movement, the cāri is
called Pārṣṇirecitā.

१° A. drops this.... र । २° A. बु । ३° A. या ।

४° D. थ । ५° D. प्पा । ६° D. प्पौ ।

संहतस्थो यदा पादौ पृथक् चेतुर्तिर्यगायतौ ॥ 1345 ॥
स्पृशतौ ²बाह्यपार्श्वेन ³भूमिं सा तलद⁴रिनी ।

When the feet in Samhata are moved separately and obliquely, touching the ground with the external sides, it is called Taladarsīnī.

Karihasta :

संहत⁵स्थानगः पादः पार्श्वभ्या⁶र्ध्वा⁷गो⁸णो⁹ भवेत् ॥ 1346 ॥
यदा तदा समाख्याता करिहस्तेति सूरिभिः ।

When the feet in Samhata Sthānaka rub with their sides, it is known as Karihasta by experts.

Parāvṛttatāla :

पृष्ठोत्तानस्थितः⁷ पादः⁸ ⁹परिवाह्य प्रसारितः ॥ 1347 ॥
परावृत्ततला ¹⁰नाम चारी ज्ञेया मनीषिभिः ।

The feet placed in Prṣṭhottāna (tala) and stretched outwards, is the Cāri known by the name Parāvṛttatāla by experts.

-
1. A. कके । 2. A. वा । 3. A. भूमी । D. भूमिः । 4. A. दर्शनी ।
D. स मर्दिनी । 5. A. तः । 6. A. हर्षो । 7. D. ता ।
8. D. दौ । 9. D. पादौ । 10. A. न ।

एकपादे कृतस्थ नौ^१ भूमिस्थेन पदेन च ॥ १३४८ ॥
ता^२ डये^३ दूरुदे^४ तु सा भवे^५ दूरुताडिता ।

Standing in Ekapāda, and striking the thigh with the foot on the ground is Urutādītā.

Ardhamandala :

भूमि^६ घृष्ट^७ षट्^८ बहिः कृत्वा पादमावर्त्येच्छनेः ॥ १३४९ ॥
पययिणा^७ पस्यन्तं चारी स्यादधमण्डला^८ ।

The feet rubbing the ground slowly in a circular movement and returning (to the original position) is Ardhamandala cāri.

Stambhakrīdanikā :

तिर्यक् प्रसारिताङ्गे^१ दास्तु तलेनान्यस्य पार्श्वकम् ॥ १३५० ॥
मुहुर्मुहुश्च घटयेत्स्तम्भक्रीडनिका हि सा ।

One foot is moved obliquely and the other is made to touch it on the side by its sole again and again. This is Stambhakrīdanika.

१. D. ना । २. A. र । ३. D. कुरु । ४. A. देदूरुदे ।

५. D. दु । ६. D. पृष्ट । ७. D. समाप्पत्तं । ८. A. लाः ।

कृञ्चित¹स्वस्तिकाकारे चलिताङ्घ्रि² यदा ॥ 1351 ॥

सरिलष्योत्प्लु³त्य⁴न्यते ॥ १३५१ ॥ हरिणात्रासिका भवेत् ।

Jumping & coming down with the soles of the feet moving closely in the bend Swastika position is Harinatrāsikā.

Uruvenī :

स्वस्तिकाकारपादाभ्यां पार्श्वसङ्घर्षणा⁵ भुवि ॥ 1352 ॥

उ॥ ॐ ॥ रुद्वयस्य संलेण⁶ दुस्वेणीति वर्णिता ।

The feet in Swastika position rubbing the ground with its sides and both the thighs touching each other is described as Uruvenī.

Talodvṛttā :

अङ्गुली⁷पृष्ठचारीभ्यां प्रप⁸दाभ्यां द्रुता गतिः ॥ 1353 ॥

पुरतः सरणा⁹ चारी तलो¹⁰ द्रुता तु कीर्तिता ।

Moving forwards quickly with the foreparts of the feet, whose toes are turned back, is known as Talodvṛttā Cāri.

1. A. तेस्वसि । 2. A. लो । 3. D. त्य । 4. A. त्य ।

5. A. णा D. णात् भु । 6. A. दु । 7. A. प्रथ ।

8. A. पा । 9. णात्चारी । 10. A. नात्द्रुता ।

एकचा^१कुम्भितः^२ पाद उत्क्षिप्योत्क्षिप्य युज्यते ॥ १३५४ ॥

तिर्यग्गच्छे नलेनादयश्चारी^४ गच्छे नलेनान्यश्चारी^३ सञ्चारिता भवेत् ।

One bent foot thrown up again and again and the other moving obliquely with its soles is Saṁcāritā.

Sphuritā :

उभया^३ पादपाशवभ्या^४ पुरतः सरणाद्रुद्ध^५ तम् ॥ १३५५ ॥

भूमिलग्ना यदा^५ चारी स्फुरिता^६ कीर्तिता तदा ।

When both the feet move forwards quickly with the side touching the ground the Cāri is known as Sphuritā.

Laṅghitajaṅghikā :

खण्डसू^७चिस्थि^८तः पादः^९ शीघ्रमाकर्षि^{१०}तो यदा ॥ १३५६ ॥

लङ्घयते ॥ येन पादेन ॥^{१२} तदा लङ्घि•घतजङ्घि•धक्का ।

When, with the feet in Khandasūci position, one foot is dragged quickly and pulled by the other, it is Laṅghitajaṅghikā.

१. A. स्या । २. A. दः । ३. A. drops this ... सञ्चारि ।

४. A. omits this ... भ्या । ५. A. ची । ६. D. का ।

७. A. ची । ८. A. थि । ९. D. द । १०. D. ष ।

११. D. ने । १२. A. पनदा ।

Saṅghattana :

पादौ विषमसूचि¹ स्थ सुत्पलुत्य² घटयेन्मु³हुः ॥ 1357 ॥

चारी सङ्घट्टद्विना नाम कथिता सोमभूजा ।

Jumping with the feet in Viṣamasūci and striking them repeatedly, is the Cāri called Saṅghattana, by Somabhūja.

Madālasā :

विकलौ तु यदा पादा⁴वन्य⁵स्थौ श्लेष्मिणौ पुनः ॥ 1358 ॥

इत्थचेत्तच्च निक्षिप्तौ यत्र सा तु षडा⁶लसा ।

When one languid foot embraces the other and the ~~ix~~ same is repeated by the other, then this placing the feet ~~x~~ here and there is Madālasā.

Utkuñcitā :

उ⁷त्क्षिप्य कुञ्चितौ⁸ पादौ⁹ ए¹⁰दावे¹¹केकत्रमणी यदा ॥ 1359 ॥

विक्षिप्ताः¹⁰ ष्पतौ¹¹ पुरत्तचारी तदा¹²सौ¹¹ कु¹⁰सौत्कु¹¹ञ्चिता मता¹² ।

When one by one the feet are bent, and lifted and stretched in front, the Cāri is known as Utkuñcitā.

-
1. ची । 2. A. न्य । 3. A. न्महु । 4. D. दोव ।
 5. A. न्यवस्तौशलथो । 6. D. हा । 7. A. क्षि ।
 8. A. ता । 9. A. दा । 10. D. प्त । 11. D. तौ ।
 12. A. ना ।

Tiryakkuñcitā :

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यत्रैकं पादमाकुञ्च्य तिर्यक् प्रक्षेपणान्मुहुः ॥ 1360 ॥
सा तिर्यक्कुञ्चिता चारी¹ कथिता नाट्यकोविदैः ।

When one foot is bent and repeatedly hurled obliquely, the Cāri is called Tiryakkuñcitā by experts in Nāṭya.

Apakuñcitā :

पादमाकुञ्च्य यत्रैकं गच्छे² तश्चात् क्रमाद्यदि ॥ 1361 ॥
³सापकुञ्चितचारीति कथिता नाट्य⁴कोविदैः ।

Bending the foot and moving backwards, in succession is called Apakuñcitā cāri by experts in Nāṭya.

AERIAL CĀRIS

Viksepā :

पादं प्रसार्य पुरतः पश्चादाकुञ्चनान्मुहुः⁵ ॥ 1362 ॥
विक्षेपो⁶ ॥ पा॥ नाम सा ज्ञेया व्योमसमाश्रया ।

The foot is repeatedly stretched forward and bent back. This aerial cāri is known by the name Viksepā.

1. A. चारीति । 2. D. छा । 3. A. सोय । 4. A. योक्कभिः । 5. A. हु । 6. A. ज्ञेया ।

Damari :

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आकुञ्चितस्य पादस्य सव्यं दक्षिणातोऽपि वा ॥ 1363 ॥

१ भ्रामरी २ भ्रमणाडु ३ मरी नाम व्योमचारी विवर्णिता ।

Circular movement of the bent foot to the left and right is called Damari and it is described as an aerial cari.

Angritāditā :

पादौ प्रसार्य चोत्प्लुत्य² पादयोस्तलताडनात् ॥ 1364 ॥

आकाशे सा समाख्याता नामतस्त्वद्भिः प्रज्ञाडिता ।

Jumping with feet stretched and clapping the soles of the feet in mid-air is known by the name Angritāditā.

Bhramari :

पाद³ प्रसार्य⁴ पुरतो वेगेन भ्रमणाद्यदा ॥ 1365 ॥

भ्रमरी नाम सा प्रोक्ता चारी नर्तनकोविदैः ।

When the foot is stretched forward and quickly rotated, the experts in dance call this Cāri by the name Bhramari.

Purakṣepa :

कुञ्चितं पादमुत्क्षिप्य पुरतः सम्प्रसारयेत् ॥ 1366 ॥

यदा तदा समाख्याता पुरः क्षेपेति सूरिभिः ।

When the Kuñcita foot is lifted and stretched forward, it is known as Purakṣepa by the learned.

-
1. D. भ्रामरीदुमरीनाम । 2. A. त्व । 3. A. द । 4. A. य ।
5. D. -र्त्त ।

१ ऊरूपृष्ठे^२ ३ पदं कृत्वा बहिः पार्श्वेन सङ्गतम् ॥ १३६७ ॥

नितम्बं यावदाकम्बेत्सापक्षेमा तदा स्मृता ।

When one foot touches with its external side the back of the thigh and is bent as far as the hip, it is known as Apaksepā.

Jaṅghāvartā :

अन्तरङ्गादङ्घ्रे जाङ्गिः^४ नुपृष्ठे^५ तलं न्यसेत् ॥ १३६८ ॥

बहिस्तुङ्गात्पार्श्वे जङ्घा^५ तदा स्मृता ।

When the sole of the foot moving inwards is thrown at the back of the knee and the sole of the foot moving outwards is thrown at the side, it is called Jaṅghāvartā.

Urdhvajānu :

कुञ्चितं पादमुत्क्षिप्य जानु^६ स्तनसमं यदा ॥ १३६९ ॥

विन्यस्य कम्पयेत्^७ त्याद^८ सार्धं^९ दमूर्ध्वं जानुरुदाहृतं ता ॥

When the knee of the bent foot is lifted to the level of the chest and the other foot is motionless, it is Urdhvajānu.

Sūci :

उङ्गुरोरूपरि विन्यस्य पादं पार्श्वेन सङ्गतम् ॥ १३७० ॥

प्रसारयेच्च तीक्ष्णाग्रं तदा सूचीति कीर्तिता ।

The thigh arranged over the other thigh and the foot touching with its side is stretched obliquely. This is known as Sūci.

1. A. उरू D. कुरु । 2. A. ष्टि । D. ष्ठ । 3. D. यदा ।

4. A. ष्टे । 5. D. -त्ति । 6. D. तुं । 7. A. थे ।

8. D. सर्व । 9. A. तं ।

Āndolitā :

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पश्चात्कुञ्चितपादस्तु ¹दोलितश्च पुनः पुनः ॥ 1371 ॥

चारी ²सन्दोलिता नाम कथिता नाट्यपण्डितैः ।

The foot is bent at the back and repeatedly waved. This cāri is called Āndolitā by those learned in Nāṭya.

Viddhā :

स्वस्तिकस्य पुरः पादः ³कुञ्चितान्दोलितो ⁴ मनाक ॥ 1372 ॥

व्योमचारी ~~समाख्याता~~ समाख्याता नाम्ना ⁵विद्धा बुधो-तमैः ।

Of the two feet in Swastika the front foot is bent and swung slightly. This famous Aerial cāri is called Viddhā by the best of the learned.

Jaṅghālāṅghana :

तिर्यगाकुञ्चितं पादमितरेण विलङ्घयेत् ॥ 1373 ॥

निरालम्बा [॥] तदा ज्ञेया जङ्घलङ्घनचारिका ।

When one obliquely bent foot is kicked by the other so that it (the former) is without support, is known as Jaṅghālāṅghana cāri.

Vidyadbhrāntā :

उत्क्षिप्तं पुरतः ⁶ पादं ता [॥] भ्रमस्योपरि भ्राम्येत् ॥ 1374 ॥

विद्युद्भ्रान्तेति सा प्रोक्ता व्योमचारी विष ⁷श्चिता ।

Lifting the foot in front and moving it around above the forehead is called Vidyadbhrāntā by those learned in aerial cāris.

1. D. चा । 2. A. सदा । 3. D. द । 4. A. नो ।

5. D. विद्धात् । 6. A. तः वरमः पादं । 7. A. निश्चिता ।

Alātā :

पृष्ठतः सारितं पादं लङ्घयित्वान्तराकृते ॥ 1375 ॥

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¹अलाता नाम सा प्रोक्ता ²चारी चारीविहारदेः ।

The foot stretched at the back is crossed over by the other. This Cāri is called by Alātā by experts in Cāris.

Harinaplūta :

प्रसार्य पादा³वृत्प्लुत्य निपतेच्च मुहुर्मुहुः ॥ 1376 ॥

कथिता नाटयत्नन्त्रेः⁴ सा चारी हरिणा⁵प्लुता ।

Jumping up with the feet stretched and coming down repeatedly is the cari called Harinaplūta by experts in Nāṭya.

Dandapāda :

स्वस्तिकं च समावर्त्य प्रोत्क्षेपान्तिर्यगुर्वृतः⁶ ॥ 1377 ॥

दण्डपादेति⁷ सा ⁸चारी कथिता व्योमजा बुधैः ।

According to the learned in aerial Cāris when the feet thrown up obliquely land in Swastika, the Cāri is known as Dandapāda.

भूमिजा व्योमजा⁹श्चायौ लक्ष्य¹⁰लक्षणास्यूताः ॥ 1378 ॥

¹¹कथिताः सोमभूमेन ¹²नाटयाभिनेयकर्मणि ।

The characteristics and definitions of the earthly and aerial Cāris to be used in Nāṭya and Abhinaya have been spoken by Soma Bhūpa.

1. A. आ । 2. A. drops this.... चारी । 3. D. दमुत्पात्य
नीयते च । 4. A. ने । 5. A. ण्ता । 6. A. ता । 7. थ ।
8. D. च । 9. D. चा । 10. D. क्ष । 11. सोमभूमेन कथिता ।
12. A. नद्या ।

¹अचिंतं कर्तव्यं²चिंतमेकपादा³चिंतं तथा ॥ 1379 ॥

भैर⁴वाचिंतमित्येव⁵मचिंतं स्याच्चतुर्विधम् ।

Añcita, Kartaryañcita, Ekapādāñcita and Bhairavāñcita are four kinds of Añcita (Karanas).

अलग्नमन्तरालग्नमूर्ध्व⁶र्ध्व⁷लग्नं⁸तथैव च ॥ 1380 ॥

⁹त्रिप्रकारमिदं प्रोक्तं¹⁰मलग्नं करणं बुधैः ।

Alagna, Antarālagna, Ūrdhvālagna are said to be three kinds of Alagna (Karanas) by experts on Karanas.

¹¹कपालस्पर्शं नाम¹²नतपृष्ठाभि¹³तथा ॥ 1381 ॥

द्विः¹⁴द्विप्रकारमिदं ज्ञेयं कपालस्पर्शसंज्ञकम् ।

There are two kinds of Kapālasa^{para}ṇas (Karana's in which the head touches the ground) known by the names Kapālasparśana and Nataprsthā.

एकपादादिभेदेन चतुर्धा¹⁵लोटितं भवेत् ॥ 1382 ॥

Loṭitam with features like Ekapāda etc. is of four kinds.

-
1. A. अचिंतं । 2. A. न्त्येचिंतं । D. न्त्यचिंतं । 3. D. दाचिंतं ।
 4. D. वाचिंतं । 5. D. मचिंतं । 6. D. धना । 7. A. तं ।
 8. D. त्रिः । 9. D. कर्तव्यं । 10. D. का । 11. D. ततः ।
 12. D. धस्त । 13. D. द्वा ।

दण्डप्रणतसङ्गं च जलप्राप्या¹भि²र्धा तथा ॥

एणाप्लुतं च करणा³ तिर्यक्करणमेव च ॥ 1383 ॥

मत्स्यलोलितकं चेति दशाष्टौ करणानि तु ।

Dandapranata, Jalaśayya, Eṇapluta, Tiryakkarana and Matsyalolita (including those mentoned earlier) are eighteen Karana.

Añcita :

उन्तानमुत्प्लुतं यत्र सम्पादं प्रक³ल्प्यते ॥ 1384 ॥

⁴अग्नित्वं नाम करणा⁵ तज्ज्ञेयं प्लतिकोविदैः ।

When one jumps up in Samapāda position the Karana is called añcita by experts in Jumps.

Kartaryañcita :

तदे⁵व स्वस्तिका⁶दि⁷घ्नः ॥ इ⁸द्योः ॥ स्यात्क⁹र्तार्यग्नितमिष्यते ॥ 1385 ॥

The same done with feet in Svastika is Kartaryañcita.

Ekapādāñcita :

तथै⁸केन पादेन चैकपादाग्नितं भवेत् ।

The same, done with one foot is Ekapādāñcita.

Bhairavāñcita :

कु⁹ञ्ज¹⁰रूपृष्ठ परिप्रा¹¹प्ता¹²प्तो¹³ यत्रै¹⁴श्च¹⁵चरणो भवेत् ॥ 1386 ॥

द्वितीयो भूमिसंलग्नस्तत्प्लुतं भैरवाग्नितं¹⁰त¹¹म् ।

Jumping with one foot kept at the back of the thigh and the other foot on the ground is Bhairavāñcita.

1. A. प्य D. या । 2. D. भिधस्त A. सिधा । 3. D. लप्र ।

4. AD. जचि । 5. D. दै । 6. A. काघि । 7. A. *सौचि* :

-सौच्यचित । D. -सौच्यचित । 8. D. चै । 9. A. प्रश्नो ।

10. D. वाचि । 11. A. त ।

अधोमुखां सङ्कल्प्य¹ निपत्य पुरतः पुनः² ॥ 1387 ॥

उत्क³कुक्कु⁴टेनोप⁵वेशाद्य⁶दय⁷स्तदलग्नाभिर्ध⁸ मतम् ।

Jumping up with head down and coming down in front in the Utkāṣa āsana is known by the name of Alagna.

Antarālagna :

तदेव नष्ट¹नतपृष्ठ² चेज्जङ्घयोर्मध्यतः शिरः ॥ 1388 ॥

निरालम्ब³ भवेत्पश्चादन्तराल⁴ग्नक⁵ तत् । *

The same thing done with back bent and head hanging freely between the shanks, (at the back) is Antarālagna.

Urdhvālagna :

तथैव सम्पादाभ्यां लङ्घ्य पतते⁶श्चोर्ध्वतः स्थितिः ॥ 1389 ॥

तदूर्ध्वा⁷लग्नक⁸नाम करण⁹ कीर्तितं बुधैः ।

The same thing done with feet in Samapāda and erect position while falling is called Urdhvālagna according to experts on Karanas.

1. D. नियम्ये । 2. A. पुरः । 3. D. पश्चापस्त तद

A. पश्चाद्येस्त । 4. A. न । 5. D. लङ्घ्येव ।

6. A. त्वोर्ध्वतः स्थितः । D. तदूर्ध्वस्थितिः क्रमात् । 7. A. दूर्ध्व ।

8. A. क । * Instead of पश्चाद it should have been पश्चाद ।

विन¹म्य पुरतो भूमिं स्पृष्ट्वा ²मुदेव॥मृन्धेव॥ यत्र तु ॥ 1390 ॥
उत्पलतं क्रियते यन्तु कपालस्पर्शानि तु ³तत् ।

When with the body bent forwards and head touching the ground, a jump is taken, it is Kapālasparśana.

Nataprṣṭha :

अन्तरालग्नवद्य⁴त्र ⁵कपालस्पर्शानि स्थितिः ॥ 1391 ॥
नतपृष्ठं तु करणं ⁶तज्ज्ञेयं नाट्यकोविदैः⁷ ।

The Antarālagna that has been spoken about earlier done with Kapālasparśana position is the Karana known as Nataprṣṭha by experts in Nāṭya.

Lotitam :

उत्पलुत्पा⁸त्या॥लग्नवद्यत्र त्रिकर्मा॥मा॥वर्त्य⁸ भूतले ॥ 1392 ॥
तिर्यग् निप⁹तनं तन्तु लोटितं करणं विदुः ।

Twisting the loins and jumping up in Alagna of which mention has been made earlier and falling obliquely on the ground is Lotitam.

-
1. D. न्यस्य । 2. A. मुदेव । 3. A. -तत् । 4. A. घ ।
5. D. drops this upto..... त्रिकर्मावर्त्य in the third line.
6. A. तज्ज्ञे । 7. A. दै । 8. A. -र्त्य D. तै । 9. A. पनं तत् ।

क¹ त्र्यादिप्रभेदेन तदेवाञ्चितव्यदा ॥ 1393 ॥

लोढितान्तानि नामानि तदा त्रीणि ²भवन्ति च ।

Loḍitam with features like Kartari etc. as has already been mentioned with Añcita (Karanas) is of three kinds.

Dandapranataka :

³अतःलालेते न समुत्प्लुत्य दण्डवन्निपतेद्यदा ॥ 1394 ॥

दण्डप्रणात्कं नाम करणं विषमं भवेत् ।

After jumping up in Añcita, if one comes down like a rod, the Viṣama Karana is called Dandapranataka.

Jalasayya :

उत्प्लुत्याञ्चितवद्य⁴त्र तिर्यक्पतनपूर्वकम् ॥ 1395 ॥

जलसायीव⁵यत्रास्ते जलसाय्याभिः तुतत् ।

After jumping up in Añcita if one comes down obliquely in front assuming the pose of Viṣṇu lying in water, it is called Jalasayya.

1. A. -र्त D. -र्त । 2. A. लभेत् तत् । 3. drops this stanza.

4. A. च । 5. A. व्य ।

Enapluta :

उत्प्लुत्य गगने¹ यत्र हस्तौ पादौ प्रसार्य च ॥ 1396 ॥

ऊर्व²मुत्कटके वापि³ पातादेणाप्लुतं भवेत् ।

If one jumps up in the air with hand and legs stretched out and forms the Utkāṭa in mid air while coming down, it is Enapluta.

Tiryakkarana :

समुत्प्लुत्यैकपादेन तिर्यगन्येन⁴ चाङ्घ्रि-घृणा ॥ 1397 ॥

यत्र तिष्ठति तत्प्री-त्वं तिर्यकरणसंज्ञकम् ।

If, after jumping up with Ekapāda one comes down and stands obliquely on the other foot it is called Tiryakkarana.

Matsyalolita :

⁵एणाप्लुतं तदु⁶त्प्लुत्य ⁷मध्यमावर्तम⁸ त्र्यं तत्र च ॥ 1398 ॥

त्र्यं निपततं⁹ य-तु मत्स्य¹⁰लोलितकं विदुः ।

After jumping up in Enapluta if one turns around the loins and falls obliquely, it is Matsyalolita according to the learned.

1. D. न । 2. A. धर्वमुक् । 3. D. पत । 4. A. वा ।

5. A. पण । 6. A. द । 7. A. तदुत्प्लुत्य उत्पुपोत्प्लुत्यः यत्र नु ।

8. A. त-तु । 9. A. तस्यालो ।

एवमष्टादश प्रोक्ताः¹ करणानां पृथक्² पृथक्³ ॥ 1399 ॥
नामलक्षणातो भेदाः श्रीमत्सोममहीभुजा ।

Thus, the names and features of the eighteen Karanas have been analysed separately by king
Somesvara.

केनचि⁴त्किञ्चिदभ्यस्तमीर्दग्लक्षणालक्षित⁵म् ॥ 1400 ॥
पश्चेत्समगता भूमौ नृत्यकौतुकहेतवे ।
स्वयं वा न⁶ तर्त कुर्याद्रसमन्वितम् ॥ 1401 ॥

One can dance and evoke Rasa and Bhāva
with a little practise of the characteristics
described here, as well as by witnessing dance
frequently with an eagerness and interest.

सुरेखां विविधां रम्यं प्रेयसीचि-तरङ्गनम् ।
वकटं विषमं नृत्यं मृदुङ्ग-गकरणादिकम् ॥ 1402 ॥
शङ्करस्य विरुद्धं यत् तत्स्वयं वर्जयेन्नृपः ।

The dance whether Vikata or Visama must have graceful
movements, Karanas etc., and must be well formed,
varied, beautiful, attractive and pleasing to the mind.
The King should avoid dances without Śrīṅāra.

1. A. कता । 2. A. क । 3. A. क । 4. A. चिकि ।
5. A. ह । 6. A.D. - ह ।

क्विवास्तान् सुजनान् प्रौढान्¹ रसिकान्वात्मनो जनान् ॥ 1403 ॥
नृत्यविद्याविशोष्णान्² सभमनुपवेशयेत् ।

Ordinary men, noble men, elders,
connoisseurs, and men who have special
knowledge of dance should seat themselves
along with their wives.

हर्म्ये वा गृहमध्ये वा प्राङ्गणे वा मनोहरे³ ॥ 1404 ॥
उद्याने शादले स्थिते कुर्यान्नृत्यविनोदनम् ।

The dance performance can take place in a
palace, or within a house, or court yard,
beautiful garden or meadow.

इति नृत्यविनोदोऽयं कथितो लक्षणान्वितः ॥ 1405 ॥

Thus, Nritya Vinoda with its characteristics
has been described.

1. A. दा । 2. D. स्व । 3. A. र । 4. A. त्त ।

Notes

(Including concordance of parallel passages or treatment in Saṅgītaratnākara, Nr̥ttaratnāvalī, Saṅgītasamayāsāra and Śivatattvaratnākara)

- Sl.1307-30 The definitions of the Sthānakas rendered in S.R., N.R., S.S.S. and S.T.R. reveal close conformity with the Nr̥tya Vinoda. This is clearly indicated in the chart attached. The extra Sthānakas found in N.R. and S.S.S. have also been described in the chart. All the twenty one Sthānakas that have been described in Nr̥tya Vinoda have been illustrated with photographs.
- Sl.1336 The first line of this śloka must refer to the sixteen aerial Cāris. Somesvara normally enumerates the names and then proceeds to describe their movements. But in the available text, the list of the names of aerial Cāris is missing.
- Sl.1331-78 Of these forty-two Cāris, four Cāris are missing in Śārṅgadevas list of fifty four Deśī Cāris. They are Samanakha, Bhrameri, Baddhā and Ūrdhvajānu. These

four are however found in his list of Mārgi Cāris. The remaining sixteen Deśi Cāris of S.R. are found in N.R. also but under the category of Deśi Pādas. In the N.R. there are forty-two cāris with a supplement of four additional ones. There are also sixteen Pādas and twenty eight Pātamanis described in N.R., which are included in the subject of Cāris. In the S.S.S. twenty four Pālas have been explained. Of these twenty four Pālas, sixteen correspond to the Pādas of S.R. and N.R. The S.T.R. does not mention any Deśi Cāri.

- Sl.1371-99 The number of Karaṇas in each of the categories of Añcita, Alaga, Lolita and miscellaneous are more in N.R. as compared to the Nr̥tya Vinoda. The S.R. and S.S.S. also mention many extra Karaṇas. In the introduction to the N.R., Dr. Raghavan has already given an elaborate table showing the differences in the number of Karaṇas among the Nr̥tya Vinoda, S.R., N.R. and S.S.S.. So it will be enough to state here briefly these differences.

| Karāṇas | N.V. | S.R. | N.R. | S.S.S. |
|----------------------------------|------|------|------|--------|
| Añcita | 4 | 5 | 14 | |
| Alaga | 3 | 4 | 4 | |
| Lolita | 4 | 3 | 7 | |
| Kapālasparśana | 2 | 2 | 2 | |
| Dandapranata | 1 | * | ** | *** |
| Jalasayana | 1 | 1 | 1 | - |
| Enapluta | 1 | 1 | - | - |
| Tiryakkarāṇa | 1 | 1 | - | - |
| Matsyalolita | 1 | - | - | - |
| Matsyakarāṇa | - | 1 | 1 | - |
| Darpasarāṇa | - | 1 | 1 | - |
| Karasparsana | - | 1 | - | - |
| Tiryagancita | - | 1 | - | - |
| Tiryaksvastika | - | 1 | - | - |
| Nāgabandha | - | 1 | 1 | - |
| Sucyānta | - | 1 | 1 | - |
| Dimdu or Bindu and few others | - | - | - | 1 |

* included in Añcita

** included in Añcita; also called vyankola

*** Vyankola given separately.

Besides the above Karāṇas, Śārngadeva has included Bhramaris which consist of whirling movements have been considered separately in N.R. and S.S.S. whereas N.V. has not mentioned them. The S.T.R. does not discuss Desi Karāṇas

Sl.1377-78

The correct text is 'Utkāṭa āsana' and not 'Kukkūṭa āsana' as printed in the text.

Sl.1394-95 The Dandapranātaka Karana has been defined in S.R. and N.R. as jumping up in Añcita and falling on the ground like a rod. In both these texts, this Karana has been included in the list of Añcita Karanas and is called Dandapranamāñcita. Therefore the editor's correction of 'Atalen' as 'Alāten' can be improved by incorporating the word 'Añciten' in its place. This will make the description of the Dandapranātaka Karana complete.

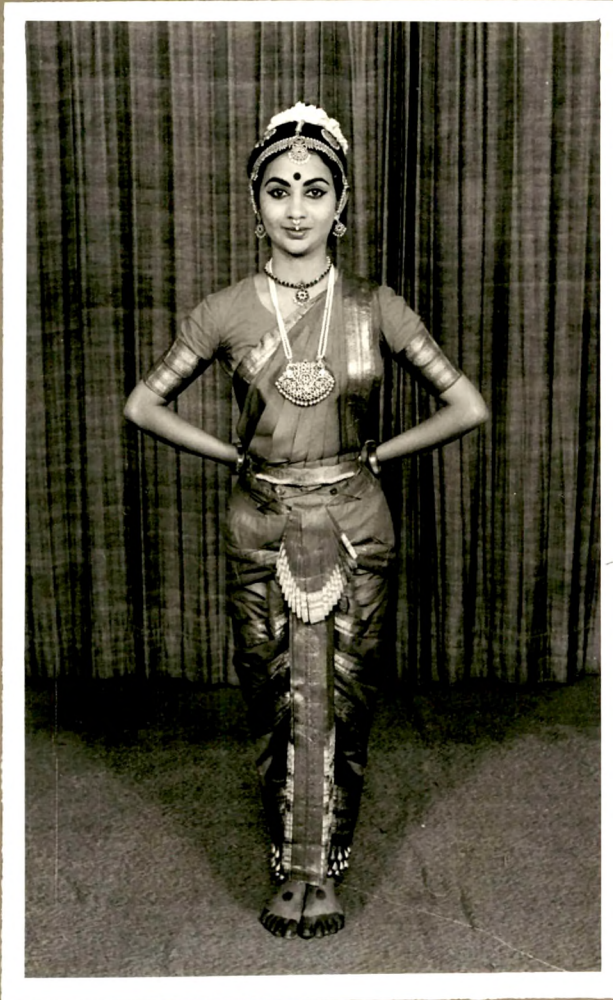
| Name | Nṛtya Vinoda | Sangītaratnākara | Sangītasamayāsāra |
|-------------|--|--|--|
| mhata | The big toes of each foot touch each other and all the toes are held close together. | Body is in the natural position, the big toes of the feet touch each other and the ankles are also close together. It is used in offering flowers. | --- |
| napāda | Feet are kept straight at a distance of one vitasti from each other. | Body is in the natural position and the feet are kept straight at a distance of one vitasi from each other. | The distance between the heels is four angulas and the toes is six angulas. Just the toes point straight the arms hang straight and the body is in the natural position with ear tip in line with the waist and ankles. It used in offering flowers. |
| astika | Feet are crossed at the ankles so that the little toe of each foot touch each other and the soles are slightly raised. | The two feet in Samhata posture are bent and crossed in Svastika with two little toes touching each other. | The feet are bent and crossed at the ankles with the toes touching each other. |
| rdha- la | The two feet are turned out obliquely with heels touching. | The two feet are oblique with the heels touching each other. | The heel touch each other with the feet turned out obliquely. |

| Name | Nṛtya Vinoda | Saṅgītaratnākara | Saṅgītasamayāsāra |
|----------------------------|--|---|--|
| Nandyā- varta | From the Vardhamāna posture the distance between the heels is increased to one vitasti. | Feet are kept in the Vardhamāna posture at a distance of six angulas or one vitasti. | Feet are kept in the Vardhamāna posture with six angulas distance between the feet. |
| Catura- śra | From the Nandyāvarta posture the distance between the feet is increased to three vitastis. | From the Nandyāvarta posture the distance between the feet is increased to eighteen angulas. | From the Nandyāvar posture the distance between the feet is increased to one and a half tālas. |
| Pārṣṇi- viddha | The heel (of one foot) touches the big toe (of the other foot). | The heel (of one foot) touches the big toe (of the other foot). | The heel (of one foot) touches the big toe (of the other foot). |
| Pārṣṇi- pārśva- gata | One heel ^{is} kept on the inner side of the other foot. | One heel is kept on the inner side of the other. | One heel is kept on the inner side of the foot. |
| Ekapārśva- vagata | One foot is placed obliquely on the external side in front of the other foot which is kept in the Sama position. | One foot is kept in the Sama position and the other foot is placed obliquely on the external side. | One foot is Sama and the other is placed obliquely on its external side (Eka-pārṣṇi). |
| Ekajā- nunata | One foot is placed obliquely with knee bent at a distance of four angulas from the other foot. | One foot is kept in the Sama position and the other is placed obliquely with the knee bent at a distance of four angulas. | --- |

| Name | Nṛtya Vinoda | Saṅgītaratnākara | Saṅgītasamayāsāra |
|------------------|--|--|---|
| Parāvṛtta | The big toes and little toes of each foot are level with the heels. | The big toe and little toe are level with the heel. | The big toe is level with the heel and the little toe is level with the heel. |
| Prṣṭhot-tānātala | One foot touches the ground at the back, with the toes on their back and the other foot is in the Sama position. | One foot touches the ground at the back by the back of its toes and the other foot is kept in the Sama position. | --- |
| Ekapāda | One foot is in the sama position and the other touches the outer side of the former above the knee. | One foot is in the Sama position and the other touches by its outer side (the other leg) above the knee on its outer side. | One foot is in the Sama position and the other touches the former on its outer side above the knee. |
| Brāhma | One foot is in the Sama position and the other assumes the Kuñcita pose at the back of the former's knee joint. | One foot is in the Sama position and the other assumes Kuñcita pose at the back and is (then) thrown up keeping the knee joint straight. | --- |
| Vaiṣṇava | One foot is in Sama and the other is slightly bent (Kuñcita) and stretched obliquely. | One foot is in Sama and the other is slightly bent and stretched forward obliquely. | One foot is in Sama and the other foot bent and placed in front obliquely. |

| Name | Nṛtya Vinoda | Saṅgītaratnākara | Saṅgītasamayāsāra |
|--------------|---|---|--|
| Śaiva | One foot is in the Sama position and the other is raised in the Kuñcita pose to the level of the knee cap to hang freely. | The left foot is in Sama and the other is raised in the Kuñcita pose to the level of the (other) knee cap. | --- |
| Gāruḍa | The left leg is bent and the other leg at the back touches the ground with its knee. | The left leg is bent in front and the other leg touches the ground at the back with its knee. | The left leg is bent and the other leg at the back touches the ground with its knee. |
| Vṛṣa-bhāṣana | The knees touch the ground whether close together or separated and the body is in Saushtava. | The knees are kept on the ground together or separated. | --- |
| Samasūci | The two legs are stretched obliquely with the thighs, shanks and heels touching the ground. | The two legs are stretched obliquely with the heels shanks and thighs touching the ground. | The heels, shanks thighs touching the ground with legs stretched obliquely. |
| Viṣama-sūci | Two feet when stretched apart, one forward and the other backward and the knees and ankles touch the ground. | The two feet in Sūci pose are stretched apart simultaneously one forward and the other backward. Some say that the knees and ankles touch the ground. | The two feet are Sūci pose with one stretched, forward and the other backward. |
| Khanda-sūci | One leg is in Kuñcita and the other is stretched obliquely with its thigh and heel touching the ground. | One foot is in kuñcita and the other is stretched obliquely with its thigh and heel touching the ground. | One foot is in Kuñcita and the other is stretched obliquely with its thigh and heel touching the ground. |

| Name | Nr̥tya Vinoda | Sangītaratnākara | Sangītasamayāsāra |
|-----------------------|---------------|---|--|
| Kūrmā- sana | --- | The right leg touches the ground with its knee and the outer side of the ankle and the left leg is in the Sama position. | The right leg touches the ground with its knee and ankle and the left foot is on the ground. |
| Nāga- bandha | --- | After sitting, the right shank is placed at the back of the left thigh. | After sitting, the right shank is placed at the back of the left thigh. |
| Tribhaṅgi | --- | --- | One foot is in Samapāda, the cheek is tilted to the left, the hips pro- trude on the left and the right foot is kept obliquely so that the left side is stretched. |
| Padmāsana | --- | --- | From the Samasūci posi- tion the feet are bent round. |
| Antara- Padmāsana | --- | --- | A jump with feet stret- ched and then joined in mid-air. |
| Viṣama- Padmāsana. | --- | --- | In the Antara padmāsana |



1. Samhata



2. Samapāda



3. Svastika



4. Vardhamāna
(standing)



5. Vardhamāna
(sitting)



6. Nandyāvarta
(standing)



7. Nandyāvarta
(sitting)



8. Caturaśra



9. Paṛṣṇividdha



10. Parṣṇipārśvagata



11. Ekapārśvagata



12. Ekajānunata



13. Parāvṛtta



14. Prasthantatala



15. Ekapāda



16. Brāhma



17. Vaisṇava



18. Śaiva



19. Gāruda



20. Vṛṣabhāṣana
(Sāmhatajānu)



21. Vṛṣabhāṣana
(Vivṛtajānu)



22. Samasūci



23. Visamasūci



24. Khadgasūci