STATEMENT

For a student of Ancient Indian Culture, Arthasāstra ascribed to Kautilya, Kāmasūtra ascribed to Vātsyāyana and Nātyasāstra ascribed to Bharata are veritable mines of valuable information. The Ancient Culture of India is very well mirrored in them. This means that various aspects of social life are reflected in these works. I, as a student of Ancient Indian Culture, selected for my thesis the subject of the Nātyasāstra ascribed to Bharata, because it has not been exploited as much as it should be.

The title of my thesis is “Cultural data in the Nātyasāstra ascribed to Bharata.” The title makes it clear that the aim here is not to present a thesis on Ancient Indian dramaturgy but to depict the various aspects of Indian culture, as reflected in the NS. But as art, as shown by R. Malinowski, is one of the cultural imperatives, I have discussed it as only one of the cultural aspects. Drama, dance, music, etc., have been treated in this thesis with these limitations in mind. My attempt in this work has been mainly to collect, clarify and coordinate data concerning geographical, ethnological, linguistic, social, economic, political, religious, artistic and such other aspects of life.

The NS is a unique work of its kind in Ancient Indian Literature. It is an encyclopaedic work treating all the subjects connected with the art of drama. As it says,

"There is no knowledge, no craft, no lore, no art, no technique and no activity that is not seen in the Nāṭya."

The NS consists of 36 or 37 Adhyāyas. The varied subjects and topics discussed in these Adhyāyas have been given by me in the sixth chapter, which I have tabulated in the contents.

For my work, I have mainly relied upon the edition of the NS with AG's commentary in four volumes published in the G.O.S. Baroda. The references quoted in the work belong to this edition. However, I have also taken advantage of the editions of the Nirmayasāgara Press, Bombay, Kāśi Sanskrit series, Benaras and the editions in two volumes edited by Dr. M.M. Ghosh. I have also taken help of the English translation of the said work published in two volumes by Dr. M.M. Ghosh.

I have divided my thesis into five parts. Part-I deals with the text of the NS and the problems connected with it. It consists of six chapters.

The first chapter deals with the introduction and general view of the text.

The second chapter deals with textual problems. A general survey of the editions published of the text is given in this chapter. Traditions regarding the quantum and the Adhyāyas are also given here. The problem of two recensions is also dealt with. I have discussed opinions of eminent scholars on this problem.
The third chapter deals with the important features of the text. In this chapter I have discussed the various metres used in the text, the Anvāmasāya verses, the prose passages and such other things. From these features of the text, it becomes evident that it has different modes of composition. This raises the problem whether the NS was a prose work consisting of Sūtras with one or more commentaries. If it consisted of Sūtras, can we surmise that the Nātasūtras referred to by Panini formed its substance? One thing, however, is clear; our text is a compilation. The source-material of this compilation must, however, have been derived from one school viz. that of Bharata and handed down from one generation to another. This would justify the title of the work viz. Bharata Nāṭyasāstra.

The fourth chapter deals with the authorship of the text. If the NS is a compilation, who is the compiler of it? Generally Bharata, a mythical sage, is said to be the author of the NS. The whole text is in the form of a dialogue between Bharata and his disciples. From the textual data we may say that the NS consists of lectures given by Bharata to his disciples. Who must have been this Bharata? Was he a mythical figure or a historical one? I have discussed this topic from various angles in this chapter. I have given various meanings of the word 'Bharata' as current in Vedic literature and Sanskrit lexicons. Persons bearing the proper names of Bharata in ancient India are also listed. I have concluded this chapter with a remark, Bharatamuni was the author.
of the NS in the sense in which Vyāsa was regarded as the author of the Mahābhārata. By way of explanation I have said that Bharata may be a patronym. He might have been a historical ancestor of the Bharatas, either of a class of Rtvijas performing music, dance and dramatic performance or merely an ancestor of the artisans of the stage.

The fifth chapter deals with the age of the NS. As the text is a compilation, it is very difficult to assign particular date of it. From the various materials such as geographical, ethnological, or linguistic, metrical, mythological, arts amatoriae, etc. different dates are suggested by various scholars. These dates vary from 600 B.C. to 600 A.D. I have discussed various opinions of the scholars about this problem. From the conditions reflected in the text, I have stated that it gives us a picture of India round about the beginning of the Christian Era.

The contents of all the 37 Adhyayas of the NS are briefly summarized in chapter 6 to give an idea of the various topics discussed in it.

The second part of this thesis consists of three chapters. They deal respectively with geographical, ethnological and linguistic data. The eighth chapter deals with Geographical data. The geographical data in the NS is to be found in the treatment of different Lokas, Dvīpas, Varṣas, mountains, rivers, seas, names of broad territorial divisions like Daksināpatha,
and regions like Kosala, Tosala, Kalinga, Yavana, Khasa, Dramida, Andhra, etc.

It will be seen from the discussion of the geographical data that it practically covers the whole of India from the Himalayas in the north to the Cape Comorin in the south and from the Bay of Bengal in the east to Sind and Baluchistan in the west.

An interesting point to note is the patriotic glorification of Bhāratavarṣa in this connection.

An attempt is made to identify all these names. I have supplemented the information of all these places given in the NS referring to the Veda literature, Ēpics, Purāṇas, classical Sanskrit literature and Buddhist and Jain literature. Their historical importance wherever possible is also shown by referring to the various epigraphs.

I may point out here that the mini writers on ancient Indian geography like General Cunningham and N.L.Dey and others have not taken note of this monumental work.

Chapter 8 deals with the ethnological data. The NS supplies ample ethnological data as it does geographical data. This information is useful for research students of Indian ethnology. Over and above the traditional four Varnas, it gives a long list of tribes and people such as Ābhiras, Andhras, Ānartas and others. Some of them like Sakas, Yavanas, Pahlavas and Bāhlīkas are foreigners who entered India in the beginning
of the Christian Era. All these names are identified in their historical perspective. Their colours and speeches as described in the NS are also discussed.

I have shown which tribes and peoples are mentioned in Veda literature, which in Epics, Purāṇas, and Śrīdhī, which in Buddhist-Pali literature and which in epigraphic records. The geographical location of these tribes and peoples covers practically the whole of India.

It is important to note the absence of the mention of Hūnas here.

I have concluded this chapter by saying that the location of foreign tribes such as Sakas, Yavanas, Pahlavas and Bāhlikas in the North and that the absence of reference to the Hūnas indicates a particular historical period of India, before or at the beginning of the Christian Era.

Here also I may say that the valuable information of the NS regarding tribes and peoples has not been utilized by writers on the subject.

Chapter 9 deals with linguistic data. While discussing Vācika Abhinaya in Adhyāyas 14 to 17, the NS gives a list of various speeches and dialects to be used in a dramatic production. Similarly in Adhyāya 32, while describing the various Dhruvās, the NS mentions various languages of the Dhruvās. It briefly describes grammatical rules for Sanskrit and Prakrit.
The four varieties of languages to be used in the ten types of śūpākas are (i) Atibhāṣā, or Abhibhāṣā, (ii) Āryabhāṣā, (iii) Jātibhāṣā and (iv) Yonvantaribhāṣā. These are explained and defined.

The NS describes three types of Prakrit in connection with dramatic production (i) Samaṣa Sabda - similar to Sanskrit, (ii) Vibhrastā - Abhramāsa derived from Sanskrit and (iii) Desigata - indigenous to the regions.

The seven Bhāṣās of different regions described in the NS are: (1) Māgadhī, (ii) Āvantijā, (iii) Prācyā, (iv) Sauraseni, (v) Ardhamāgadhī, (vi) Bahlīka and (vii) Dāksinātyā. These are seven major Prakrit speeches. As against these seven Bhāṣās there are seven Vibhāṣās viz. (i) Sākārī, (ii) Ābhīrī, (iii) Cāṇḍālī, (iv) Sābarī, (v) Dṛmaṇḍī, (vi) Andhrī and (vii) Vānecari. These latter are the dialects of the aboriginal tribes. They are regarded as sub-varieties of Prakrit. The NS does not give any clue for the identification of these speeches and dialects. I have tried to show their importance from the history of Middle Indo Āryan languages. For this purpose I have given supplementary data from the older writers on Sanskrit poetics and Prakrit grammarians and tried to show where Bharata differs from them. I have tried to give historical and cultural importance of these speeches and dialects. Their use in classical Sanskrit dramas is also shown.
It is surprising to note that the older Prakrit grammarians do not mention NS, though it is the oldest known work dealing with Prakrit. Only a later grammarian Mārkandeya quotes verses from the NS. I have given a comparative view of Bharata and Mārkandeya's treatment of Prakrit.

The second important point to be noted is the absence of mention of Maharāṣṭrī in the NS. The prominent position is given to Saurasamī in the NS. I have discussed the controversy about the relation of Saurasamī and Maharāṣṭrī.

I have concluded this chapter by giving phonetic characteristics of the different peoples residing in the various regions in India as described in the NS.

I should note that scholars have ample used the linguistic material of the NS.

The third part deals with Social Milieu. It consists of seven chapters. It gives a picture of Social, Political, Economic and Religious organizations of the time.

Chapter 11 deals with Social and Political organization. The social organization reflected in the NS is that of traditional four Varnas. The traditional four Varnas. The Brāhmaṇas enjoyed their high status. The next in prominence were the Kṣatriyas. The Vaiṣyas are referred to as Vanijas in the NS. The Śudras belong to the lowest class. They were not allowed to study the Vedas. This was
the reason for the creation of the fifth Veda, i.e. Nātya.
The verse 12 of the first Adhyāya says:

"Na vedavyahāroāyam samārāvyah sudrajātiṣu /
Tasmātaṛjaparam vedāṃ pañcamaṃ sārvavarṇikam // i.e.

As the present Vedas are not to be taught to those born as Śūdras, be pleased to create another Veda, which will belong equally to all the Varnas.

The political organization mirrored in the NS is that of a monarchy. The king was the supreme authority of the State. In this chapter I have given male and female associates of the king. Their qualifications and functions are also described. I have supplemented the information by referring to the ancient works Hindu Polity particularly Arthaśāstra of Kautilya and Nitiśāra and Kāmandaka. I have noted the opinions of Sylvain Lévi, MM. P.V.Kane regarding the historical significance of such terms as Svāmi, Bhadramukha, etc.

I have also pointed out the political happenings reflected in the NS. It gives a picture of both kinds of political conditions viz. conditions of prosperity as well as states of disturbances. The equipment of a royal army is gathered from the references to various types of weapons and armours in the NS. Scholars who have discussed the subject of ancient weapons and armours do not seem to have noted the valuable information of the NS.
Chapter 12 deals with Economic Organization and Professional Classes. The economic conditions reflected in the NS seem to indicate prosperity. It supplies us with a long list of persons connected with different professions, e.g. persons connected with teaching profession are Ācārya, Upādhyāya, Sisyā, Prāśnika, etc. Similarly persons connected with trade commerce are Vanik or Vānij, Sreṣṭhin, Sārthavāha, Rajaka, Mālyakṛta Mukuṭakāra. It also supplies ample data in regard to persons connected with dance, drama and music.

Chapter 13 deals with food and drinks referred to in the NS. The various articles of food - Bhojya, Bhakṣya and Pāna throw much light on the economic prosperity of the time. Various types of Āsavas are also described. Meat is also prescribed as an offering of Bhūtas, Piśācas and Rākṣasas. This proves that non-vegetarian food was also in vogue. I have tried to classify these articles in light of works on Āyurveda.

Like food and drinks, Dress and Ornaments also give ample information about the economic prosperity of the time. Chapter 14 deals with this topic. In the Ādhyāya on Āhāryābhinaya, we get these information. It describes three types of Vesa or costume, viz. Sūḍha, Vicitra and Malina. Occasions for wearing these types are also described in this Chapter. Head gears and hair styles of various gods, demigods and human beings are also described. Varieties of mustaches and beards of men, different regions are also described. These throw light on the fashions of the day. Varieties of ornaments both for men and women are also described.
Chapter 15 deals with Etiquette, i.e. conventional code of good manners. In this chapter persons of different status are enumerated and their modes of addresses are also shown. Speeches and dialects assigned to various classes of society are also mentioned in this chapter. Tradition of giving various names endings to persons of different castes and professions is also described. Various types of seats to be offered to the persons of different status are also described. This gives us a clear picture of social hierarchy.

Chapter 16 deals with religious Sects and Creeds. We come across names of different gods and goddesses, semi-gods, in the ceremonial prescribed in the NS. The religious ceremonials prescribed is of two types, one for the newly constructed theatre building and the other to be performed before staging a play i.e. Purvaranga. The persons connected with religious sects and creeds referred to in the NS are Bhagavatas, Bhiksas, Cakracaras of Cakradharas, Coksas, Kapalikas, Kasyavasanas, Lingins, Munis, Nirgranthas, Parivrakakas, Pasupatas, Pasandas, Sadhakas, Sramanas, Sakyas Srotiryas, etc. I have tried to identify these names with reference to their religious sect or creed. Their historical importance is also shown.

The fourth part of this thesis is divided a little differently. It is divided into four sections. The first section contains six chapters.
Chapter 17 deals with Myths regarding Natya and related arts. In the beginning definition of Myth is given. Its historical importance is also shown. Myths regarding origin of Natya, theatre building, dance, Vṛttis, Pushkaravādyā and descent of drama on earth are described.

Chapter 18 and 19 deal with the Architecture.

In the beginning of Chapter 18 I have given a classification of Arts according to Colvin. I have discussed some important technical architectural terms and described the types of the theatre buildings. I have tried to give a clear picture of ancient Indian theatre as described in the NS with the help of other works like Nṛtyaratnakosā, etc.

Chapter 20 deals with ceremonials connected with the Nātyagṛha. Ceremonials to be performed before and after selecting a piece of land, laying foundation, installation of various gods in the different parts of the theatre buildings and the offerings to be offered to them are described in detail.

Chapter 21 deals with Sculpture. In the beginning definition of Sculpture is given and then terms like Ūha, Pratyūha, Śilpa, Sañjavana, Vyāla, Sālabānjika, Nirvyuha, Kuhara, Vedikā, Vinyāsa, Jāla, Gavākṣa, Dhrāraṇī, Kapotāli, etc. explained.
Chapter 22 discusses the art of Painting. In the second Adhyāya instructions regarding the pictures to be painted on the walls of a theatrebuilding are given. Amongst the pictures, inter-twined creepers, men and women in amorous situations, etc. are recommended.

"Aṅgaracanā" painting of limbs of actors is referred to in Adhyāya 21. The Svabhāvaja Varṇas (colours) and the derivative Varṇas are also described. Rules regarding painting of divine, semi-divine and human beings are prescribed. The correlation of different colours with different Rasas is also described.

The second section consists of three Chapters on Music. In Ancient India, music was regarded as an important ancillary art of Nāṭya. We know that the classical dramas in Sanskrit have occasions for music. According to the NS Gītā is one of the four items of Nāṭya derived from the Vedas. The importance attached to music by the NS is seen in the fact that it devotes seven Adhyāyas to the subject.

Chapter 23 deals with Vocal Music. In the beginning of this Chapter, technical terms like Svara, Sruti, Grāma, Aṁśa, Graha, Alāṁkāra, Varṇa, Nyāsa, Apanyāsa, Mūrcchana, Tāṇa, Sthāna, Dhātu, Vṛtti, Jāti, Pada, Dhruvā, etc. are defined and explained with the help of later works on music. The qualities of a male and female singer are
also described. A general rule is prescribed for Vocal Music by Bharata which is very interesting. He says that generally women are qualified for singing (Gīta) and males for recitation (Pāthya). The six qualities of a good voice are also described in this chapter.

Chapter 24 deals with instrumental music and like instrumental music also played an important part in dramatic representation. The musical instruments referred to in the NS supply a wonderful variety. In the beginning of this chapter I have explained the words 'Ātodya' and 'Kutapa'. The musical instruments referred to in the NS are: (i) Tata instruments like Vīnā, Tentri, Vīpaṇcī, Cītra, Dāravī, Kacchapi and Ghoṣaka; (ii) Susira instruments like Vamśa, Saṃkha, and Tundakinī; (iii) Avanaddha instruments like Puṣkara, Mrdaṇga, Panava, Dardara, Dundubhi, Muraṇa, Āṅkika, Āṅgīya, Urdhvaka, Jhallari, Bheri, Paṭaha, Jambha or Janjha and Dindima; and (iv) Ghana instruments like Tāla i.e. Cymbals. All these instruments are identified. I have referred to archaeological remains for corroboration. The rules for playing these instruments are also described. The characteristics of the Vīnā and Vamśa player are also given.

Chapter 25 describes Tāla and the instruments connected with it. Tāla is an important aspect of Indian music and dance. In the beginning the word 'Tāla' is explained and its relation to Kāla is also shown. The NS describes two
types of Tāla viz. Caturasra and Tryasra. The Caturasra and Tryasra. The Cañcatputa or Caccatputa is known to be Caturasra and Cāpaputā is known as Tryasra. These two Tālas with their varieties are explained in detail. The various types of Tālas to be used in Dhruvās, Āsārita, Vardhamāna and Gitaka are also described. This is followed by an account of Avanaddha type of instruments. The interesting myth about the origin of Puṣkara is given in chapter on myths. The varieties of Puṣkara instruments are defined and described. The various topics pertaining to Puṣkara instruments such as sixteen syllabic sounds, four Marṣas, two Lepanas, six Karaṇas, three Yatis, three Layas, three Gatas, three Pracāras, three Saṁyogas, three Pānis, five Pāniprahatas, three Prahaṇas, three Mārjanas, twenty Alāmkāras and eighteen Jātis are explained in detail in this section. The various occasions for playing the drums are also shown. The NS tells us that special efforts should be made in playing the instruments because the dramatic performance depends upon it.

The third section consists of five chapters and deals with Nṛtta and Āṅgika Abhinaya with all its varieties.

Chapter 26 deals with Nṛtta, dance proper. In the beginning I have tried to explain difference between Nṛtta and Abhinaya. After this I have discussed a very pertinent topic regarding the place of Nṛtta in dramatic art. In this
Chapter I have given an account of 32 Ardgharas, 108 Karaṇas, and 4 Pindibhanbhas connected with dance.

Chapter 27 deals with Āngika Abhinaya. This is the art of Abhinaya using human limbs. It is of three types viz. Sārīṣa (of the limbs), Mukha (of the face), and Cestākrta (involving the movements of the whole body), including Sakhā, Adga and Upānga. Bharata describes thirteen varieties of Siras, thirtysix kinds of Drṣṭis, nine movements of eyeballs, eight varieties of Darsana—additional glances, nine movements of eyelids, seven movements of eyebrows, six movements of nose, six movements of cheeks, six gestures of lower lip, six movements of chin, six movements of mouth, nine gestures of neck, five kinds of breast, five kinds of sides, three types of belly, five movements of waist, five conditions of thigh, five movements of Ūru (shank), and five movements of the feet. All these are described and their uses shown in detail.

Chapter 28 deals with Hastabhinnaya. The gestures of hands are of three types, viz. Āsamyuta (single), Samyuta—combined and Nṛttta i.e. dance hands. The Asamyuta Hastas are twenty four in number. All these are defined and their uses are shown in detail. Similarly thirteen Samyuta (combined) Hastas are defined and their uses shown in detail. The Nṛttta Hasta based on Karaṇas are thirty in number. They are described in detail. Their uses are naturally not mentioned in the NS as they are Nṛttta Hastas.
Chapter 29 deals with Foot-work. In Adhyāyas 10 and 11 Bharata describes this topic. He defines Cārī, Vyāyāma, Karaṇa, Khaṇḍa, and Maṇḍala. The two thirty-two Cārīs are divided into two parts, viz. Bhaumikī—earthly and Ākāśikī—aerial. All these are described. The six Sthānas for men to be used in discharging all kinds of weapons are also described here. Similarly, four Nyāyas for discharging weapons are also described. Here at the end of Adhyāya 10 Bharata has given very interesting instructions for the maintenance of good health. Naturally, good health and vitality depend upon good food. Bharata has given valuable information for this. The ten Maṇḍalas each of Ākāśa and Bhūma are described in detail. These Maṇḍalas are closely related to Cārīs.

Chapter 30 deals with Gatis, Citrabhinaya and Sāmānyābhinnaya. In this chapter I have described a different type of Abhinaya. Gaits to express various sentiments of specific characters like Viṣṇu, Vīraśaka, Kaṇṭaka, Saṁjana, and persons of low birth and Mleccha tribes are described. Similarly, gaits of blind men, lame men, cripples and dwarfs, emaciated, sick and fatigued persons; lunatics, ascetics and persons bearing distinguishing religious marks of their sects are also described. Gaits of merchants, ministers, superior and middling types of characters; women, children, eunuchs; Pannagas, birds and animals are described in detail. Gaits showing riding a chariot, a horse and those while moving in the sky and ascending a place and getting into water are
also described. In Citrābhīnaya, representation of special objects is described at length, e.g. how to express with Āṅgika Abhinayas various seasons, night and day, and various emotions like Harṣa, Krodha, Bhaya, Mada, etc. The eight stages of representing a poisoned death are also described. In Sāmānyābhīnaya, common elements of Vācika, Āṅgika and Sāttvika Abhinayas are described, e.g. Sabda, Sparśa, Rūpa, Rasa, Gandha, etc.

The fourth section deals with Literary Arts. It consists of 8 Chapters.

Chapter 31 deals with Vācika Abhinaya and Prosody. We know that Vācika Abhinaya is a leading factor of dramatic art. In this chapter I have defined and discussed qualities of Pāṭhya-seven Svaras, Tri-Sthānas, Four Varnas, two types of Kākus and six Alankāras. According to MS there are two types of compositions viz. Compositions in Vṛttā i.e. verse and loose compositions, i.e. Gīrqa (Prose). The Vṛttā has four Pādas and are of three types: Sama, Ardhasama, and Viṣama. All these types are explained in this Chapter. The metres described in Adhyāyas 15 and 32 are also summarized. In Adhyāya 15, there are 21 types of metres prescribed for Pāṭhya while in Adhyāya 32 there are 26 varieties of metres for Dhruvās. It is interesting to note that the examples given in Adhyāya 15 are in Sanskrit, while those of Adhyāya 32 are in Prakrit excepting the first five. From this I have inferred that that verses for recitation (Pāṭhya)
in a dramatic representation were in Sanskrit and verses for singing (Gītā) were mostly in Prakrit. At the end of this chapter, I have discussed the importance of these two Adhyāyas in the history of Chandas-Sāstra.

Chapter 32 deals with Laksānas of Kāvyabandhas referred to in the NS. The NS has given more prominence to Laksānas, though they have gradually vanished from the Alankārās Sāstra. I have given both the versions viz. Anuṣṭup and Upajāti of these Laksānas.

Chapter 33 describes four Alāṅkāras, ten Doṣas and ten Guṇas.

Chapter 34 deals with Dramatic theory. From the theory of drama described in the very first Adhyāya, it will be seen that the situation which compelled Indra to approach Brahman is very significant. (i) Vulgarity prevailed among the people and they were swayed by lust, greed, anger, jealousy, etc. (ii) A plaything-Kriḍanīyaka was desired by gods. To come out from the situation, Brahman created a fifth Veda taking Pāṭhya (recitative) from Rgveda, Gītā (song) from Sāmaveda, Abhinaya (historical art) from Yajurveda and Rasa from Atharvaveda. From this myth it will be seen that the art of Nāṭya is raised by Bharata to the status of the Vedas. This new was accessible by all. The social and ethical functions of drama are also described.

Chapter 35 deals with Vṛttis and Pravṛttis. The Vṛttis and Pravṛttis has a vital place in understanding drama
with its varieties. The NS attaches great importance to it. A mythical account of the origin of Vṛttis is given in chapter on myths. The four Vṛttis are given in chapter on myths. The four Vṛttis referred to in the NS are: (i) Bharati, (ii) Sāttvati, (iii) Ārabhati, and (iv) Kaisiki. All these four are defined and explained in detail in this chapter. The main Rasas of Vṛttis are also stated. The names of these four Vṛttis indicate that they must have a racial origin. I have pointed out that the Bharati Vṛtti is of the Bharatas, Kaisiki of the Kaisikas, Sāttvati of the Sātvatas and Ārabhati of the Ārabhatas.

Pravṛtti means local usage. It consists of costumes, dialects, habits, manners, customs, traditions, occupations, etc. In a dramatic representation people of many regions are depicted, so it is necessary for a producer to know their local usages. Hence this type of Pravṛtti has an important place in a dramatic representation. The four Pravṛttis referred to in the NS are (i) Daksinātyā, (ii) Avanti, (iii) Odramāgadhī, and (iv) Pāncālī. The countries in which these styles are prevalent are mentioned in the NS, which supply ample information about the geography of Ancient India. This data I have collected in chapter 7 of this work.

Chapter 36 deals with the Structure of a Rūpaka. In this Chapter I have described Samskriti, Avasthās, Arthapraśkriti, Sandhyāśāgas, etc.
Chapter 37 deals with Types of Rūpakas. In this Chapter I have described the ten types of Rūpakas: (1) Nāṭaka, (2) Prakaraṇa, (3) Adīka, (4) Vyāyoga, (5) Bhāṇa, (6) Samavakāra, (7) Vīthī, (8) Prahasana, (9) Dīma and (10) Īhāṁrga. The gradual evolution of all these types is discussed in the light of the opinions of later prof. D.R. Mankad and Dr. V. Raghavan.

Chapter 38 deals with Pūrvarangavidhi. I have described in this Chapter the preliminaries to be performed before staging a play. It is of two types: (i) to be performed behind the curtain and (ii) those to be performed after the curtain is removed.

Part V of this thesis consists of four chapters. Chapter 39 deals with the Psychology of Bhavas. In this chapter I have described 49 varieties of mental states. The doctrine of Rasa is described in Chapter 40. In it I have described all the 9 Rasas. I have also touched the controversy of Śanta Rasa as the ninth Rasa. The colours and the presiding deities of all these Rasas are also described in this chapter.

Chapter 41 deals with Ars Amatoria. NS supplies ample material to a student of Ars-Amatoria. In this chapter I have defined Kāma according to Nātyasāstra and Kāmasūtra. The ten stages of love in case of men and women are also described in detail in this chapter. The different ways of
wooning and rules for the amorous union are also described. The various types of women as given in the NS are also described. I have supplemented this data by referring to the Kāmasūtra of Vātsyāyana.

The last chapter entitled 'Resume' attempts to give a complete picture of Indian Culture as drawn from the NS.

My humble claim to the advancement of learning is based upon the following points:

(1) For the ancient geography of India exploitation of the relevant material from the NS.

(2) For the ethnology of ancient India, exploitation of the relevant material from the NS.

(3) For political, social, economic, and religious organizations of ancient India, exploitation of the relevant material from the NS.

(4) For Architecture, Sculpture, Painting, and Music, exploitation of the relevant material from the NS.

(5) For Art-Amatoria exploitation of the relevant material from the NS.

As far as my knowledge goes, I have for the first time tried to collect, clarify and coordinate the cultural data to be found in the NS. It at least supplements the findings of research scholars of Ancient Indian Culture.

Ahmedabad.

15th February 1973

(C.J. Nayak)