CHAPTER I

Treatment of Women in Natyasastra


Origin of Drama

_Natyasara of Bharatamuni_ is an encyclopedic work on theatre. It is the earliest and the oldest extent treatise on the subject. _Natyasara_, the most comprehensive and remarkable treatise, had perfected a highly artistic, idealistic and symbolic style of production. It consists of thirty six chapters written in Sanskrit language. The style of presentation and syntax resembles the Vedic literature and it is rightly called the fifth veda\(^1\).

_Natyasastra_ begins with the details regarding the origin of Natya. Vedas were not accessible to all. Hence Lord Brahma created _Natyaveda_ to benefit all the varnas. Brahma took elements from the four _Vedas_ to compile the new Veda. He took the textual part from _Rg-Veda_, music from _SamaVeda_, art of histrionics from the ritual performance of _Yajurveda_, and sentiments from _Atharvaveda\(^2\). After the composition legends, popular tales and historical accounts were added to the text to make it more attractive.
Brahma handed over natya to the Lord of Gods-Indra. Brahma also taught it to Sage Bharata. The sage with his hundred sons was entrusted with the responsibility of propagating Natyasastra, a representational art among the masses.

**Bharata’s Theatre in General**

*Natyasāstra* gives a detailed and realistic picture of the classical theatre. It also delves deep into the types of plays, construction of theatre, composition of play, the sentiments, its aesthetics, modes of acting, production of a play etc. Composition of *Natyasastra* is in the form of a dialogue. Atreya and other sages ask five questions to Bharata and the reply given by the master forms the content of the text. The contents of *Natyasastra*, in brief, are given below:

The first three chapters deal respectively with the origin of drama, the construction of theatre and the worship of the stage. Chapter four is devoted to describe the varieties of dance while the next to describe the preliminary rites. Sixth and seventh, the most important from the point of view of the aesthetics of
theatre, elaborate Rasa and Bhava. The next seven chapters are set apart for the discussion of bodily gestures. Bharata analyses here the physical expression and the major and minor limbs in the body, and their possible movements based on laws of symmetry, proportion and purpose, conventions on the stage with regard to zones and costumes etc.

Chapters fifteen to twenty two deal with verbal acting. It includes grammar, prosody, metre, recitation, intonation, and ten major types of dramas, structure of the play and the mode of production. The next chapter is devoted for make up and costume. General representation, art of courtesans and accomplishments on the stage are described in subsequent chapters.

Music forms the theme for the next six chapters. They give the details of musical instruments like stringed, wind and percussion. Musical forms and modes of playing drums are also described. The last three chapters provide details regarding the different characters, varieties of costumes and popularization of the art of histrionics. The text ends with the story of Natya.
coming down to the earth by the effort of King Nahusha. The contents of Natyasastra reveal the multi-dimensional character of the art form.

**Role of Women in Society**

The role of women in society is not the same in all cultures. Men dominated in patrilineal societies; but women have an upper hand in matrilineal systems, though were rare. In an agrarian society men and women worked together and they had more or less equal status in the society. But by the development of urban culture and of private property, men look over the power to rule. Women were marginalized at this stage. At a later stage when kingships were instituted and social power came to be centralized in the hands of a few, women had to suffer in the society. Gender discriminations came to the open. Kings and feudatories considered women only as tools for their personal pleasure. This is the general picture of the role of women in ancient societies. India also has a similar story, though with minor variations.
In household matters wife was the mistress, having control over the entire establishment. She used to participate in the soma sacrifice along with her husband. There are references to women publicly attending feasts, dances and festive gatherings. In the age of Upanishads also women enjoyed a high status in society. She is allowed to participate in intellectual activities along with men. Gargi, Maitreyi etc were in no way inferior to their male-counterparts. In the Vedic age women enjoyed considerable liberty. There are references to Brahmavadins in Vedic literature. Many hymns are associated to their names.

Epics advise men to treat their wives as their friends, with equal rights and respect. A woman is elevated to the status of ‘Patni’ when she shares the sacrificial activities with her husband. Men could do sacrifice only in the company of their wedded wives. Puranas also treat women with respect. Women are indispensable means for Tantric Sadhana according Tantric texts. Coming to the Smritis, Manusmrti gives women a respectable role in the household. Manu states that Gods are delighted where women are honored and where they are not honored, all rites become futile. In another context Manu holds
that women have to depend her father in childhood, husband in her youth and children in advanced age.

The dependence went to such an extent that, even in religious matters, they had no liberty. The Smriti debarred them from reciting Vedic mantras and performing various rites which were the exclusive preserve of men.

In some respects women appear to have enjoyed great privilege sometimes greater than that of men. But there are many instances to prove that they were subjected to ignominy and discriminatory treatment when compared to men.

**Role of Women in Fine Arts**

Women had respected status in all the forms of Fine Arts from very ancient times. We get statue of dancers in the Indian culture. Many cave pictures of ancient times preserve the attractive forms of women in different postures. Dance and music were almost the monopoly of females. In this general background we have to study the position of women according to the postulates of Natyasstra.
The Role of Women in *Natyasastra*

a) *Kaisikivrtti*

Reference to woman comes first in *Natyasastra* in the context of *Kaisikivrtti*. The play produced by Bharata had only three *Vrttis*, the *Satvati*, *Arabhati* and *Bharati* and the theme was related to warfare and fighting. On seeing it Brahma felt that something unavoidable is missing. He felt that it was the feminine charm that the play is lacking in. Brahma then created the damsels from his mind and gave them to Bharata as additions to add to his repertory. Their association to the art provided the *Kaisikivrtti*. *Kaisiki* is connected with the erotic and the comic sentiments.

It was clearly meant to create an atmosphere of music, lovely dresses and scenes etc. with women conducive to the erotic sentiment. It might have been then, the style of action connected with *Kaisika*, the short form of *Karthakaisika*. Accordingly, though all the four styles found place in dramatic action, their judicious use created the two main divisions of the
plays corresponding to the two main sentiments, the Heroic and the Erotic. Hence, the *Kaisiki* style which abound in dance, music and as such the women characters had little scope in Udhata type of plays. But Nataka and Prakarana were marked by the prominent use of the graceful style in addition to the other three styles because grace of speech and action together with effective use of music and dance was necessary in them. Of course, the hero of the drama was heroic but at the same time, his love affairs too were to be delineated. The physical beauty and graceful movement are important to the *Sringararasa*. Hence in Nataka, *Kaisiki* was essential and as such the presence of women was a necessity. In Prakarana, the sentiment of love was dominant and hence *Kaisiki* was essential. *Kaisiki* can be either used or avoided in the other types of plays. For the development of the sentiment of love women have to be presented in all her charms. Thus they are presented in attractive costumes, enchanting postures and as engaged in melodious songs. Dance and music come to the help of women in enhancing the beauty of her presentation.
b) **Angahara**

The performance of dance increases the beauty of the play. So Bharata mentions them in *Natyasastra*. He says, with the instruction of Brahma, he presented the Natya before Lord Siva. Seeing this performance Lord Siva became very much pleased and spoke to Brahma that in this excellent play, the dance usually performed by him in the evening, can be added with different *karanas* and *Angaharas*. It will help him to represent the meaning of even great songs. For the request of Brahma, God Siva has instructed Tandu to introduce the dance incorporating music and hence the dance itself came to be known as Tandava.

Seeing the dance of Siva with *Recakas* and *Angaharas* Parvati performed dance with delicate movements. This dance performed by Parvathi with delicate movement is known as Lasya. It is defined as ‘Lasya’ because of its ‘lasana’ shining nature. It could be pertaining to a single idea or based on several. It is enumerated as follows: (1) Geyapada (2) Sthitapathy (3) Asina (4) Puspagandika (5) Pracchedaka (6) Trimudhaka
(7) Saidhavaka (8) Dvimudhaka (9) Uttamottamaka and (10) Ukta pratyukta. The actress should enter the stage to the accompaniment of instrumental music. First the meanings of the words of the songs should be represented by gestures and then they may be enunciated with dance. Here Bharata gives a detailed description about dance which performs women in Natya. All that have been prescribed in connection with the Asaritas relating to dance, gestures and instruments may be followed in the representation of the meaning of the words of the songs. This is related to the eulogy of deities. It should be represented with the employment of Angaharas pertaining to Mahesvara. The dialogue between women and men especially owing to the love is classed as delicate since it generates the sentiment of love. The love songs relating to hero and the heroine may be represented with the introduction of the Angaharas relating to Parvati which are delicate in nature.

The occasions like marriage, child birth, and reception of a bridegroom, events of joy and prosperity, dance is employed for amusement. Mostly performance of dances depends upon
the eulogy of divinities and it is delicately employed in delineation of the sentiment of love. On the occasion of the success of the hero, dance may be employed. Dance may be stated to heighten the pleasure of the married couple when they are in an amorous mood. On such occasion when the lover is near and at the onset of agreeable seasons dance may be initiated in relation to meaningful songs. When the lovers are in separation dance should not be introduced.

c) Gitas

For the good performance of a drama gitas or songs were necessary. They were sung when a character enters on the stage or leaves it, or at the end of an act, or in the course of the play, or when a character falls down and forgets his speech or faints. Bharata deals with seven types of songs (Gitas^{12}) In all songs there are three limbs such as (1) Vivadha (2) Ekaka and Vritta and at the end there should be Ccandaka, a conclusion according to one’s will and pleasure.
A song of a single vastu is called Dhruva. It means suggestive of the regular connection i.e. Varnas, Alankaras, Yatis, Panis and Layas are often mutually related and hence they are called Dhruva. The term Dhruva comprehends all that have been used by Brahmanas like Narada as the limbs of songs, Rks., Painikas and the seven kinds of Gitaangas with their specifications. The song which is in the nature of praise to deities is called panikas and a song with four vastus is called Catuspada. This is of three kinds as having reference to a women, related to many or pertaining to two persons. This should be predominately erotic in its content.

Generally the language for the Dhruva is sauraseni, but for the celestials it is prescribed in Sanskrit and for men the language should be half Sanskrit. One should employ the Dhruva songs considering the aspects like the nature of the meaning region, time, season, nature, emotions and related feelings. These are of six kinds.

The songs convey ideas not explicitly revealed by the dramatic text. Things seen around could be used as standards
of comparison in the Dhruvasongs. The Praveski and Naiskamiki dhruvas could be made use of movements employed in songs.

Voice of women are sweet by nature, so the ladies sing and men recite the text. A female singer should possess the qualities of a good physique, brilliance, courage and sweetness. She also wants soft voice with a sweet resonant and harmonious sound, ability to observe gamakas, capability to adopt them to the need of the instruments and youthfulness. Constant training in singing is a positive ability for women, for constant practice adds the sweetness of the performance.

Thus the combination of song, instruments and dance is called a performance. First of all one should bestow care on the music since it is spoken of as the couch of the drama. Once songs and instruments are employed, the performance of the drama is never hampered.

**Major Characters in Natyasastra**

Production of a Natya is of two kinds, Sukumara and Aviddha. The first is graceful while the other is rather tough
and energetic. In ten Rupakaś Nataka, Prakarana, Bhana, Vidhi and Anka are delicate in nature and is related to females. The Avidha type is to be produced by the male characters.

Bharata talks about three types of Prakrtis in Natya like Anurupa, Virupa and Rupanusrini. Anurupa is that in which ladies put on the roles of the ladies and men put on the roles of men taking into consideration the age and status of the characters. Virupa is that in which a boy put on the role of an older man and vice versa, representing the particular mood. Rupanusrini is that which the male puts on the role of female. Only such plays, where there are no feelings of anger and pride, hurried movements, violent actions of limbs and where there is the observance of guru and laghu pattern of syllables, so as to delineate the desired sentiments, are enjoined to be produced by women. These are depending upon the sentiment of erotic and are related to females of human. They are intended to please the kings. So Bharata deals with the specific qualities of the major characters in a drama.
First of all Bharata says about the nature of women. Generally they are of three types Uttama, Madyama and Adhama. Occasionally Bharata dealt with another type also i.e. mixed nature. Among these the superior type of a female may be known as possessing the characteristics like gentle speech, absence of fickleness, nature of speaking with a smile, absence of harshness, abeyance to the words of elders, sharpness, politeness, beauty, nobility, sweetness in words, good manners and tendency to give away gifts. A female of a middling type somewhat possess the above mentioned qualities though not of a high order. She will have some faults which are of a minor nature. A female of inferior type may have the characteristics like harsh word, bad habits, evil-mindedness, inferior intelligence, anger, murderous disposition, tendency to hurt the relatives, cooking for opportunities to harm others, enjoyment in useless activities, careless speech, meanness, treachery, boastfulness, ungratefulness, laziness, failure to distinguish between good and bad people, quarrelling nature, tendency to cast aspersions on others, proneness to evil deeds and theft of properties belonging to others. Maids belonging to the mixed
nature. These are the characteristics of Uttama, Madyama, Adhama and Mixed types of females.

Then Bharata deals with two kinds of upacaras as Bahya and Abhyantara. The attendance on the king is called Abhyantara while the general attendance is called Bahya. In these the attendance on the king is dependent upon the harem are many, having special features. The ladies of the harem are of seventeen types. They are

1) Mahadevi
2) Devi
3) Svamini
4) Stayini
5) Bhogini
6) Silpakarika
7) Natakiya
8) Nartaki
9) Anucarika
10) Paricarika
While dealing with the specific qualities of heroine. Bharata says that in a drama the role of the heroine should be denned by a lady who possesses the qualities like beauty, good nature, youth, fond of garlands and ornaments, charm, grace, sweetness, ability to speak, good voice, trained by exercises, unperturbed knowledge of tala, laya and sentiments. Then Bharata deals with four kinds of heroines. They are Divya, Rajapatni, Kulastri and Vesya. They belong to different characteristics and dispositions.
Divya

Divya means celestial women. They possess the characteristics of courage, simplicity, exaltedness and modesty. In the heaven the dramatic performance are assigned to celestial nymphs like Rambha, and Urvasi. The same is in the case with the havens of kings on the earth. The relation of kings with celestial courtesan (Urvasi) is approved. But in dramatic performance some rules are applicable to celestials. As regards the sentiment issngara the celestial ladies should always have gaudy, radiant dress. To them the mind is always happy and the time pleasing. For celestial men and women one does not meet with jealousy anger or malice or acts of pacification in the matter of Sngara. But when the celestial women are related to human beings then all these emotions pertaining to humans are to be represented. In the case of celestial women’s union with humans became necessary when they are depicted as in love and having come down to earth due to curses or desire for children.
The celestial women though invisible should tempt the humans with flowers from their ornamental garlands and sounds of ornaments. Then they make their appearance and immediately become invisible. The hero should be infatuated and captivated with the presentation of cloths, ornaments and garlands and also by the means of sending letters. For example in Tapatisamvarana the heroine Tapati is a celestial nymph.

**Rajapatni**

The Rajapatni also shared the qualities of Divya such as courage, simplicity, exaltedness and modesty from the 17 types of women in harem Mahadevi and Devi comes under this category. Mahadevi should be possessed of the qualities like nobility, good character, youthfulness, balanced behaviour, absence of anger, bereft of jealousy, ability to understand the wishes of the kind, preparedness to share his joys and sorrows, always engaged in propitiatory rites for the well-being of her husband, calmness, chastity, courage and benevolence to the inmates of his harem.
Devi should also possess most of the qualities of Mahadevi but her mental preparedness is somewhat less. She is proud of her beauty, interested in excessive conjugal pleasure, found of good and attractive clothes, jealous towards co-wives and absence of courage due to youth.

Kulasri

According to Bharata a noble heroine should possess the characteristics of exaltedness and modesty. She is belonging to Abhyantara type. King is entitled to internal category alone, so that a noble lady or a maiden is suitable for him in the matter of amorous attention.

Vesya or Courtesan

According to Bharata courtesans are the fourth type of heroines. She should have the qualities of light-heartedness and exaltedness. She should be expert in dance, music and art forms. In thirty-fifth chapter Bharata explains the qualities of a Ganika. She is eager in attending on the teacher always to learn the arts and crafts, combination of the qualities of amorous movements,
dalliance, emotion, courage, humility and sweetness, knowledge about all the sixty four arts, expertise in attending on the kings, absence of the blemishes of common ladies, ability to speak endearing words, inclination for conversation, transparent in dealings dexterity and undaunted by fatigue. These people indicate their amorous feelings by several outward expressions like glance, exhibitions of private parts and braiding of hair again and again.

Dealing with sexual pleasure, ladies belong to three types as Bhahyaprakriti, Abhyantaraprakriti and BhaHyabhyantaraprakriti based on their nature. A noble women is Abhyantaraprakriti; a courtesan in general is BhaHyaprakriti and a courtesan who leads a pious life is BhaHyabhyantra prakrit. Considering their behavior in amorous feelings they are of three types Uttama, Madyama and Adhma. A woman of superior nature may speak only agreeable words even if she is offended. Her anger will be short-lived and she will be proficient in fine arts. Noble man will be infatuated by her behavior, beauty and pedigree. She will have expertise in the art of love and will be impartial in her behavior. Endowed with
handsomeness she becomes angry when provoked though her speech will not suggest her mood. She could understand the truth of the affairs and situations. Such an accomplished beauty belongs to the Uttama type.

A woman of the middling type is one who reciprocates love and is an expert in the art of sexual activities. She will be envious of the rival woman. Given to an irritating disposition she would not bear with offence and will become very angry in a short time. She will delight at the slightest reason. Such a woman belongs to Middling type. A woman of inferior nature will become angry without sufficient reason. She is wicked by nature and is given to excessive anger, fickle-minded and harsh in disposition. Her anger endures for a considerable time.

In their youth they possess charm. It is of four kinds. These are related to the amorous situations and dependent upon attire, beauty and behavior. The definitions of anurakta and virakta heroines are also enumerated here. A lady who engages herself in amorous sports with a natural feeling of affection and with a full emotional participation casting away timidity should
be known as under the infatuation of love. One, who is in real love praises the qualities of the lover in the midst of her companions, gives away her wealth, adores his friends and hates his enemies. She looks at him with loveful glances and will sleep only after he has gone to sleep and gets up well before he rises up in the morning. She shows happiness on the return of the female massager from his side and becomes pleased to listen to his tales. She is prepared to put up with sufferings. While she is happy at festivals she feels sorry on occasions of misery. These are the characteristics of a real lover.

An estranged woman may be found out by the following characteristics she becomes angry even when favorable things are told and hates the friends of the hero, behaves well with his enemies. She narrates unpleasant tales about the lover. On the bed she lies down with an averted face and always resorts to the bed before his arrival. Even when a great favor is done she does not feel happy. She never brooks even the slightest of discomfort and becomes angry without the least reason.
Poverty, disease, misery, use of extremely harsh words, late arrival and indulgence in unfavorable activities etc are the reasons for the estrangement of men and women. To win their hearts the men should reveal his good qualities. He convey the position of his financial affairs give away wealth and go away from her side by some guise and convey his real love. The man should woo a lady by employing suitable technique like sama, Dana, Bheda, Danda and Upeksa.

A person interested in amorous affairs should be proficient in the behavior of women. He should be capable of deducing the attitude of women from their looks, behavior, action etc. For financial consideration the courtesan should cater to the desires of men whether they like him or not. They call the hated one as ‘beloved’ and the loved one as ‘the dearest’ a man of bad habits is addressed as possessing noble qualities and a worthless fellow is spoken of as the abode of all virtues. Thus on seeing a man, a courtesan should look as smiling with blooming eyes and with a pleasant countenance tinged by the color of passion.
Whatever is proper should be done to win over the heart of the heroines. An avaricious one should be won over by giving wealth and a scholarly one by one’s knowledge and proficiency in arts. An accomplished woman may be won over by one’s handsomeness and a woman in half by persuasion. Narrating agreeable stories and by doing favours one should be persuaded who hates men in general. A maiden in her teens may be given playthings and a timid one be persuaded by instilling confidence. A proud lady needs attention of a mean nature while a noble one could be attained by showing wonderful artifacts.

Bharata also says about the characteristics of a woman who does not make as a heroine. One who laughs at improper situations, rough in appearance, possessed of uneven gait and movement, having persistent anger, always miserable to look at and always haughty be given should not gave the role of a heroine.

**Middle Level Characters**

Swamini, Stayini and Bhogini come under this category.

Their qualities are:
Swamini - is that consort who belongs to the class of daughters of generals or ministers or of other employees. She is elevated by the king to the position by constant bestowal of affection and honor due to the beauty and noble character.

Stayini - they are the ordinary wives of the king. According to their nature they possess of beauty, youth, and experts in sexual acts, jealous of co-wives. They are always alert, intelligent, free from indolence, mild and capable of showing respect to persons.

Bhogini – They are the concubines of the king and they are honest in their dealings. They are of clean habits, exalted, brilliant by the application of scents and wearing of garlands. Nobility of character devoid of anger, pleased by the slightest behavior, behavior to suit the wishes of the king, politeness, absence of pride, balanced attention and patience are their other qualities. They come under the category of middle level.

Vrdda and Kumaria also get middling nature. Vrdda knows the manners of the past kings and is duly respected by them. She is proficient in the nature of all members of the harem.
The maidens are those who have not enjoyed sexual pleasure. They are quiet, devoid of rushness, modest and bashful in nature.

**Minor Characters**

In a drama there are different kinds of minor characters, here, we are looking upon only the characteristics of women. The attendants on the king, depending upon the harem are mainly ladies like *Paricarika, Anucarika, Nartaki* etc. Their characteristics are as follows.

1. **Silpakarika**

   They are the craft women conversant in different arts and crafts and possessed of qualities like ability to mix unguents, dexterity to draw picture, gracefulness in sharing bed as well as in movement, sweetness of conversation, expertise in actions, cleverness, pleasant behavior and calmness.
2. **Natakiya**

They are possessed of knowledge in *Hela* and *Bhava*, experts in representing the moods and temperaments and possessed of the qualities like sweetness in words, dexterity in vadyas, knowledge of svara, tala and yati, worship and adoration of preceptors. They are skilled in the performance of Natya, capability in reasoning of both positive and negative types; beauty and youthful accomplishments.

3. **Nartaki**

Another minor character in a drama is Nartaki. They are spoken of as having beautiful limbs, conversant in the sixty four arts and craft, clever, courteous in behavior, absence of feminine jealousies, bold, skilled in dancing, crafts and several arts and surpassing ordinary women by their extraordinary elegance, youth and other accomplishments.

4. **Anucarika**

She is that maid who always follows the king serving him well in all situations.
5. **Paricarika**

She is that maid who attends on the king doing services like carrying the umbrella, spreading the bed, massaging, anointing pastes and unguents, decorating with ornaments, putting garlands and so on.

6. **Sancarika**

They are the maids who are constantly on the move, doing services like arranging the various rooms, supervising the garden, looking after temples, playgrounds and harems and engaging themselves in different errands hour after hour. These classes of maids may be understood by the experts in dramas as prohibited from the enjoyment of pleasure.

7. **Presanacarika**

They are errand girls enjoined with secret missions like love affairs of the king.
8. **Mahattara**

Those who are responsible for the protection of the entire harem and who praise the lord with complementary words and auspicious pronouncements on occasions of success are called Mahattaras.

9. **Pratihari**

They are the doorkeepers who inform the lord about different royal businesses like treaty war etc.

10. **Ayukta**

They are the women in charge of the treasury, storehouse of weapon, stores of fruits, roots, grains, kitchen, rooms where unguent, ornaments, garlands, cloths and other places that require supervision.

These are the minor characters among women of the harem. They came under the inferior type of women.
**Different Features of Women**

In the chapter *Generic Representation* Bharata deals with different features of women. He says women are the basis for pleasure of men and they possess different traits. They are remembered as sharing the nature of devas, asuras, gandharvas, rakshasas, nagas, birds, pisacas, yaksas, vyalas, humans, monkeys, elephants, deer, fishes, camels, makaras, donkeys, pigs, horses, buffalos, goats and cows. These are of twenty three in number.

A woman of divine type is known as possessing the characteristics like steady and gentle looks, firmness of mind, healthy, brilliant, straightforward, balance in sexual desire etc. A lady of Asura nature is characterized by zest for unrighteous and delightful acts, cruel, short tempered, desirous in liquor and meat and frightening features etc.

A woman who possess pleasure in enjoying songs and dance, finding pleasure in sporting in the different gardens, smiling conversations, and beautiful etc belong to the Gandharva
A woman in Raksasa nature is characterized by disposed of anger, jealous and quarrel and a tendency to roam about at night and horrific nature. A woman of Naga possess sharp nose, pointed teeth, soft limbs, reddish eyes etc. and tendency to noon sleep, excessive anger and extreme pride in nature. A woman of the nature of a bird has the characteristics of large open mouth, fickleness, talkativeness and quick movements, and addiction to wine milk etc.

Women of Pisaca type has lesser or more fingers, roams about in arbors at night and the habit of frightening children and bad and peculiar tests in sexual union etc. Women of Yaksa nature is said to possess the characteristics of sweating in sleep intelligence and softness of limb etc.

A woman of vyala nature is one who is equally affected in being honored or despised, rough skin, speaks false and haughty words and the habit of secretly charming others etc. A woman of human nature is said to possess the characteristics of regular straightforwardness, dexterity, patience, gratefulness, devoted to elders, gods and Brahmins, engaged in Dharma,
Kama and Artha, free from conceit and well disposed towards friends and always good natured.

A woman in the nature of monkey is said to possess the features like lean and compact limbs, impudence, tawny hairs, liking for fruits, self confidence, fidelity, sharpness, love for gardens and forest lands and sexual union by force. A woman of the nature of elephant possesses the characteristics like a large chain and extensive forehead, large body, reddish eyes etc and anger, firmness of mind and an addition for sweet things. A woman who possesses the features like a compact belly, flat nose, slender shanks, liking for forests, always frightened, hurried gait, moving sidelong glances, interested in songs musical instruments and sexual acts and beings attached to one’s residence is the nature of deer.

A woman of matsya nature has the characteristics of long huge and raised breasts fond of quick movements, scanty closing of eyelashes, more servants, many children and liking for water. A woman who possesses the features like protruding lips, too much of perspiration, slight wobbling gait, slender
belly, liking for garlands, fruits, salt sour and pungent tastes, prominent waist and sides harsh words, projecting buttocks and a thick neck and interest for wild region are the nature of the camel.

Makarasila has huge head, thick neck, open mouth, loud noise, cruel disposition and similar other qualities pertaining to the makara fish.

Kharasila type of a women possess the characteristics of thick tongue lips and teeth, rough skin harsh speech, violent sexual union emulating a fight impudence, fond of inflicting the mark of nail and teeth as the limbs of the lover, hatred for co-wife, dexterity in activities, fickleness, quickness in moves, anger and plenty of children.

Sukarasila of a woman has the characteristics like long back, belly and mouth, hairy limbs strong body, narrow forehead fond of bulbous roots and fruits, dark colour, ugly face with protruded teeth, huge thick hairs, mean habits and a lot of children.
The women who possess the nature of Asva is characterized by firmness, prominent well-defined sides, thin waist, back and neck beauty, munificence, thick long hair, slender limbs, fickleness of mind loving words, quick gait, given to extreme passion of love and anger.

Mahisasila (buffalo) has a broad back, bones and teeth, slender sides and belly, firmness, tawny hair, cruel nature, hated by people in general, fond of sexual union, raised face, liking for water sports and wild regions, thickset forehead and prominent buttocks.

Ajasila has a slender body, lean hands and breast, firm look compact hands and legs, fine hairs, frightened look, and hatred for water, plenty of children, fond of forests, vacillating nature and quick movement.

A woman of the nature of dog have the qualities like raised limbs and eyes, disposed to frequent yeaming, long slender face, small hands and legs, loud noise, scant sleep, fury, much talk, mean habits and gratitude for favors rendered.
A woman of the nature of a cow is characterized by a huge and raised buttock, slender shanks, love towards friends, loose hanging hands and legs, firmness in action, affection towards children, interest in the worship of manes and gods, cleanliness, respect for elders, absence of fickleness and ability to withstand sufferings.

These are the varying dispositions of the women. It relates to the mental as well as physical traits of women and one should be familiar with these before he gets acquainted with them.

**Sngaranayikas**

There are means to convey the feelings of women to their lover through different actions. These vary according to different categories of heroines. The heroines in natakas are characterized by different stages. A noble maiden, based on the nature of Abhyantaraprakri under the strong influence of love, looks steadily as if with laughing eyes, slightly reveals her smile, speaks gently with smiling downcast face, and tries to conceal her sweat and facial expression with the lipsthrubbing
and limbstrembling. She passes through ten stages of love-lorn conditions before she is initiated to marriage bliss. These are prescribed in the Kamasutra and other erotic texts and Bharata has enumerated them on their authority as follows:

(1) The first one is Abhilasa and is enumerated as the search for union after having known the partner as induced by the wish and desire.

(2) The second is Cintana and it may be illustrated by the thoughts of the heroine.

(3) The third stage is Anusmrti and is exemplified as the frequent sighing imagining of the attainment of the desire and despising of all other activities.

(4) The fourth is Gunakirtana and is extolling of the lover that there is nobody like him in the matter of the movement of limbs and minor limbs of the body, speech, action, smile, looks etc.
(5) The fifth is Udvega and in that state where the loving one could not get respite in sitting or lying in bed and always feeling anxiety.

(6) The sixth is Vilapa and it may be employed by a women like ‘here he was staying’ ‘here he was met by me’ and such other wailings.

(7) The seventh stage is Unmada and it is spoken of as the state where the women always asks for the tales of the beloved ones and show hatred towards all other men.

(8) The eighth one is Vyadhi and it is that state of love where one does not get any respite after cojoline, provided with comforts and desires, fanning etc, which fail to produce any effect.

(9) The ninth stage is Jadata and in this one does not answer after being solicited, fails to hear or see things. One will just utter the word ‘alas’ or may even remain speechless loosing memory.
(10) The tenth stage is Marana and it occurs when all efforts fail to bring about the union with lover and a woman succumbs to the blazing fire of love. This stage is not to be represented in practice.

These are the stage to be represented when the actual union of lovers has not taken place. One should portray the feelings of men and women by employing appropriate emotions. The dispatch of the lady massager to the lover by the sweetheart is a common practice.

Kings often indulge in amorous activities in their harem in the company of ladies. Thus the heroine in love is of eight types such as:

(1) Vasakasaja

(2) Virhotkanthita

(3) Svadhinabhartika

(4) Kala hantarita

(5) Khandita
1. Vasakasajja

The lady who waits for the meeting with the lover in her own house is vasakasajja. She will be well dressed. When the lover comes to her house she should act as delighted and decorate her with ornaments. Then she should prepare the dwelling appropriately and wait for him. She should arrange scents, garlands, cloths anointed with perfumes for the use of the hero. Without seeing him, she should show anxiety, fear, and apprehension and hasten to the gate with her body trembling. Then she ponders over the reason for the failure of the hero to arrive by looking for the signs of good or bad omens. Having seen him, she should get up with happiness and proceed to receive him in haste. These are the acts of vasakasajja.
2. **Virahotkanthita**

She is the one who is distressed due to the separation from the lover who could not arrive since he is otherwise engaged in several matters.

3. **Svadhinabhartrka**

Is the one who is always happy since the hero lives with her owing to his eagerness for constant sexual union?

4. **Kalahantarita**

Is the one who remains estranged from the lover due to quarrel in love matters.

5. **Vipralabdha**

Is the one who is deceived by the lover in spite of the arrival of female messenger sent by him with a message fixing the rendezvous.
6. **Prositabhartkā**

She is the one whose lover is away on a journey on several errands and whose hair remains disheveled.

7. **Abhisarika**

She is the one who shamelessly sets out to meet the lover compelled by intoxication and lust.

8. **Khandhita**

She is the one who remains in her house separated from her lover since he is sexually attached to some other girl.

When the woman feigns anger of love words suggestive of mana (indignation), apamana (insult) moha (delusion) and Avahittha (dissimulation) occur. If the hero is at fault in love affairs, he should be addressed employing derisive words on different pretexts. There are four reasons to their anger, viz; (1) vaaimanasya (2) vyālika (3) vipriya (4) manyu.
The heroines of the types of Khandita, Vipralabdha, Kalahantarita and prostabhatraka should convey their feeling by anxiety sighs, lassitude, weakness, depression, shedding of tears showing anger, conversation with maids and remaining without bath and ornaments etc. Svadhina bhatraka should be represented as well dressed up in radiant and gaudy cloths, seaming with pleasure and showing a happy countenance.

A courtesan, a noble lady and a maid servant should move along with her maids with passion, embellished with ornaments and well dressed up and gentle behavior; quietly with contracted limbs, a bend head covered with ail and frightened; and with flattering speech on account of intoxication, beaming wide eyes and with hurried steps respectively when they become abhisarika. When they reaches, the lover is sleeping, he should be woken up by the noble lady by the tinkling of her ornaments, the courtesan by cool fragrant scents and the maid by fanning with clothes.

When the lover is burnt by the fire of separation after passing through the different stages, he should send a lady
messenger to his sweetheart to convey his condition through a message of love. The maid in her turn should politely convey the situation of the lover, and should think of the ways and means to attain the union. The maid who is dispatched as messengers should also possess certain qualities. She should be expert in prompting others to act, capable for sweet conversation, dexterity, knowledge of propertime, charming in behavior and ability to keep secrets. One who is proficient in story-telling mendicant, maid, foster-mother, affectionate, serviceable, an artist etc are suitable to carry message of love. This kind of a female messenger should convey the love of the person who employs her after glorifying the qualities like pedigree, ability to bring happiness and wealth. From this way, employing various means, a hero should attract his beloveds.

**Graces of women**

For the effective representation of a drama graces are very essential. They are mainly depending upon the emotions and sentiments. Relating with the graces of women, they exhibit these feelings prominently in the face and limbs in youth. They
are of three types, based on limbs, natural and effortless. Among them the first is of three kinds Bhava, Hava and Hela depend on limbs while in second ten varieties are depend on physical traits and in third type seven varieties are made evident by sentiments and emotions.

Bhava manifests the internal emotions with the help of speech, limbs, facial expression and emotion. This is produced from satva. The representation of the emotion of love with the movement of eyes and brows and turning of the neck is known as Hava and Hela is only a dominant aspect of Hava. It is of graceful movement of amorous sentiments. The natural graces of women are ten in number, viz;

(1) lila
(2) vilasa
(3) vicchiti
(4) vibhrama
(5) kila kincita
(6) mottayita
(7) kuttamita
(8) bimboka
(9) lalita
(10) vihrtta

The sportive imitation of the speech, gestures and embellishments of the beloved hero is Lila and Vilasa is the change effected in one’s stance, sitting, walking and in the actions of hands, brows and eyes. Vicchithi is the increase in the radiance of appearance due to careless and scanty arrangement of garlands, cloth, ornaments and unguents and vibhrama is the change occurring in speech, gesture, dress and temperament due to intoxication, love and joy. The repeated hysterical mingling of the feeling is known as kilakincita. Mottayita is the manifestation of affection on hearing or noticing the words or action of the beloved tending to imitate his sportive actions as visualized by own imagination.

Kuttamita is pretended anger in confusion to conceal one’s excess of joy on being touched in the hair, breast, lips etc. The affected indifference owing to pride when the women
acquire things which they desire most is Bimboka and Lalita is the graceful placements of hands and feet among with the movements of brows, eyes and lips and vihrta is the women’s wilful withholding of words sowing to bashfulness or deceit.

Sobha, Kanti, Dipti, Madhurya, Dhairya, Pragalbhya and Audarya are the effortless graces of women. In this sobha is spoken of as the embellishment to enhance the natural beauty of limbs endowed with physical charm, youth and loveliness heightened by amorous enjoyment and the same enhanced by the fulfillment of the sexual desire is known as kanti.

The excessively heightened form of Kanti is Dipti. Madhurya is the delicate behaviors or movements in all situations of Dipta as well as Lalita. Courageous and natural disposition is Dhairya and pragalbhya is the absence of anxiety or embellishment in the act of sexual union. The dignified behavior in all situations is defined as Audarya. All these occur in Lalita and Sukumara situations of srngara.
The different Gaits of Women

In a performance different characters should have different gaits. The actor should represent the gait in accordance with the nature of the character emulated like the superior, middling and lowertype of persons. Women also have to assume certain stances in their movements like walking and in conversations. There are three such stances, for ladies as (1) Ayata, (2) Arahitta and (3) Asvakranta.

Ayata pose should be adopted by women in the preliminaries of staging a performance, offering of flowers, in anger due to love and envy, in warning others with the movements of the indexfinger, in prohibition, in arrogance, in silence due to profundity, and in surveying the horizon.

Avahitta is used in the amorous dalliances like vilasa, Lila and Bimboka as well as in the sentiment of sngara. It is also used in gazing at the road.

Asvakranta is employed in the fettering of steps, whirling, holding on to the coin cloth which has slipped, plucking of a
bunch of flowers, supporting oneself from falling down, threatening and hanging on to the bough of a tree. The performer should assign these functions to the ladies who are to make use of this stance. A stance has existence only up to the beginning of the action. When the cari begins the stance is broken in a dance. This rule is applicable to both men and women.

The gaits prescribed for the middle, superior and inferior type of people could be adapted to the women of the respective types too with playful strides. Two talas and two matras are prescribed for women for the representation of these gaits. Women also adopt the pose of men by deception, prompted by playful ideas or by deliberate intention and vice versa. In such cases one has to follow the characteristic features also. A woman emulating the role of a man should imitate his qualities like fortitude, magnanimity, courage and intelligence as also actions, words, attire and behavior.

Bharta also deals with different postures of men and women when they are sitting and reclining engrossed in various emotional states. Bharata speaks about some general rules
regarding the seating arrangements for men and women in seeing a dramatic performance.

People of equal status may be given similar or equal seats. The people of the middle class should be provided with excellent seats while the lower classes are to be seated on the ground. In the presence of a preceptor, a king or an elder the learned people should sit only on the ground or he may choose a wooden stool and on traveling on board a canoe an elephant or chariot as also on ground or wooden seats one is permitted to sit along with them.

The rules regarding the seating arrangements for ladies are described thus. Queen deserves simhasana and the royal spouses are to be seated in Mundasana, i.e., seats with cushions. The wives of preceptors and ministers are to be provided with vetrasana. The wives from another caste of king may be given seats made of cloth, leather or carpet. Brahmin ladies and women belonging to the order of ascetics should be given silken seats. Masuraka - cushioned pillows are to be given to courtesans whereas all other ladies may be seated on bare ground. With
regard to the seats in one’s own house one could provide seats according to one’s taste or wishes. This is how the seating arrangements are made.

**Use of Language**

The eighteenth chapter of *Natyasastra* is concerned with the languages to be used in Sanskrit dramas. Bharata says Sanskrit and Prakrt are to be used according to the nature of the character. He says the ladies and those possessing feminine qualities etc. are to use Prakrt language. But for queen, courtesans and female artists, Sanskrit can be used depending upon the situation.

The reason for this is directed as: The queen is expected to know the connotation of words relating to matters of alliance, martial preparation, the auspicious or inauspicious movements of planets and stars and the notes of birds foreshadowing good or bad omens. Hence she should be assigned the language of Sanskrit on the appropriate occasions. Courtesans should be assigned Sanskrit for the amusement of people in general, like
ease and pleasure of the performance and for the learning and understanding of the fine arts. The female artiste is assigned the language of Sanskrit in dramas for her proficiency and practical application of art forms and for the aesthetic relish of the king. Sanskrit itself is the proper language for all types of celestial nymphs because of their acquaintance with the divine ones. The celestial nymphs who have come down to the earth and have assumed the form of humans of the feminine sex could be assigned the language of Prakrt. Prakrt i.e. regional languages are Magadhi, Avantiya, Pracya, Sauraseni, Arthamagadhi, Bahlika and Daksinatya.

In these the language of Magadhi should be employed for the women folk of the royal harem. Heroines and hermaids speak Sauraseni.

**Sambodhanas**

In the nineteenth chapter Bharata discusses the mode of address of characters in a drama. He says that the female sages and devatas should be called as ‘Bhagavati’, the wife of a
preceptor and a revered lady should be addressed as 'Bhavati'.
A village woman should be called 'Bhadra' and old one should be addressed as 'Amba' in a drama. The servants in a drama should address all royal women as 'Bhattini', 'Svamini', and 'Devi'. The king and the servant should call the crowned queen as 'Devi' while other women of the royal harem may address her simply as 'Svamini'.

The maids should address the young princesses as "Bhartrdarika'. An elder sister should be called Svasa while a younger one should be addressed as 'vatsa'. A Brahmin lady, lady in a hermitage and one engaged in a vow should be called Arya'. A wife may also be addressed as Arya or by the affixation of the name of her father or son. Women of equal status may address each other as 'Hata', while a noble woman should call her maid as 'Hanja'. The maids should address a courtesan as 'Ajjuka' and the mother of the courtesan as 'Atta'. A king or a noble one should address their consorts as 'Priya' on amorous situations. The wife of a preceptor or of a leader of caravan should always be referred to as Arya. Royal women should
always be assigned the names signifying victory or success, while the courtesan should have names ending in 'datta', 'mitra', or 'sena' and the maids may be assigned the names of flowers.

There are restrictions as to what can be staged since the spectators include, fathers and sons, daughters-in-law, mother-in-law etc. The ladies should address appropriately their lovers depending upon their behavior. Men in love or anger or jealousy should be properly spoken to by the women-folk. For this endering terms and harsh words are prescribed by the author as follows. The endering terms are enunciated as: (1) Priyah (2) Kantah (3) Vinitah (4) Nathah (5) Svami (6) Jivita and (7) Nandanah when the heroine is angry with the hero, she is to use the words like. (1) Dussila, (2) Duracara (3) Satha (4) Vama, (5) Vikatthana (6) Nirlajja and (7) Nisthura. For the characters, both male and female the names should be befitting their nature and behavior.

**Ornaments**

In *Natya*, there are differences in the costumes of *Celestials* depending upon different situations. They may be
represented as befitting their regions. For the women of Vidyadharas pure dress and ornaments may be prescribed while those of Yaksas and Apsaras may be provided with jewel ornaments though no change in dress is required. For the women of Yaksas mere tuft alone is needed. For Naga women the ornamentation should be befitting celestials, but their hood should have pearls and jewels as a mark of distinction. For the women of ascetics the hairstyle is a single braid and there should not be ornaments. The dress should befit the forest dwellers. Sikhandaka (crest plume) should be an embellishment for the ladies of Siddhas, Gandharvas, Raksasas and Asuras as also for the women of human endowed with divinity. The ornaments of the Siddha women should mostly of pearls and emeralds and dress should be of yellow cloths. For the women of Gandharvas the jewelry should consist of rubies. They should have lute in their hand and should wear saffron clothes. The ornaments of the women of Raksasas should of sapphire. They should have white fans and dark garments. For the women of Gods the ornaments are to be of Vaidurya and pearls and the garment should resemble the plumes of parrots in color. For
the females of celestial monkeys the ornaments should be of jewels consisting of Topaz and Lipis lazuli in parts and garments should be of blue color. These are the costumes of celestial women suitable for amorous enterprises. On other occasions pure and simple costumes may be adopted.

Dress and ornaments of human females belonging to different regions differ. Ladies of the Avanthi region should have the tuft of hair with spilling curls of locks on the forehead. The Gouda women should have braid with curls on the forehead. The Abhira ladies should have hair plaited into two braids, a veil over the head and garments mostly blue in color. For the women of North-East region there should be a raised crest with a veil covering the head. For the women of southern region marks on the forehead is essential. So also are the necklaces with a centre piece and horizontal mark on the middle of the forehead. Depending upon the region and caste, dress and ornaments as also the hair-dressing should be prescribed. The women of the wayfarers and those in pitiable condition the cloth should be made somewhat untidy while their hairdo should
be in a single braid. For women in separation the cloth should be pure white and they should not wear many ornaments. Thus the dress of the women characters should vary according to regions and situations. These are the ornaments of women described by Bharata.

The Status of Women in Bharata’s Theatre

Bharata had an obvious view against women. According to him women are the perennial sources of pleasure. He says penance is performed for the acquisition of piety and piety is for the generation of pleasure. The source of pleasure is women and it is the union with them that gives happiness. So Bharata tries to present women more beautiful on the stage and describes and defines all kinds of women in his text Natyaasastra.
References:

1. Natyasastra by Prof. KP Narayana Pisharody.
   Chapter 1. 81. 7
   तस्मात् सृजापरं वेदं पञ्चमं सार्ववर्णिकम्।

2. Natyasastra by Prof. KP Narayana Pisharody
   Chapter 1. 83. 10

3. The story for the origin of Natyasastra has been variously interpreted by different scholars. Some scholars see the evolution of Indian theatre with a harmonious blend of three streams of ancient culture – the Indian valley, the Vedic and Folk. Nataraja represents the first, Indra and Sri Krisna representing respectively the second and third streams. Kutiyattam Theatre.

4. Natyasastra by Prof. KP Narayana Pisharody.
   Chapter 1. 80. 3. The questions are these:
   a. How Natya originated?
   b. For whom it is created?
   c. How many auxiliaries it have?
d. What is the authority? (Duration)

e. How is it presented?

The answer to these questions are scattered all through the text.

5. Ghosa, Apala, Visvara are notable Brahavadins.

6. पत्युर्वः यज्ञसंयोगे।

7. यत्र नार्यस्तु पूज्यते रमन्ते तत्त देवता।

8. “पिता रक्षति कोमारे भर्ता रक्षति योवने पुत्रो रक्षति वार्ध्के नःत्री स्वातन्त्र्यमहति।।”

9. Natyasastra by Prof. KP Narayana Pisharody. Chapter 1. 88-89. 24-28. In accordance with the advice of Brahma Bharata created Kaisikivrtti to achieve the fullness of the art. Only in Kaisikivrtti can one have physical beauty grace full movements which are important to the smgara rasa. Bharata felt that his sons or others under his control were no suitable to perform in Kaisikivrtti, which was delicacy and grace could be rented only by beautiful women. According to Natyasastra the first
troupe of Bharata had consisted of his hundred sons. Bharata felt that only women can present the graceful style of Kaisiki. So he requested Lord Brahma to provide him suitable women. Then for the purpose of performing Kaisiki vritti Lord Brahma created 24 Apsara classes of beautiful women. They were very good in performing Kaisiki vritti and he entrusted them to Bharata’s care. Thus came the first group of actresses. They are: Manjukesi, Sukesi, Misrakesi, Sulocana, Saudamini, Devadatta, Devasena, Manorama, Sudati, Sundari, Vidagdha, Vipula, Sumala, Sandati, Sunanda, Sumughi, Magadhi, Arjuni, Sarala, Kerala, Dhrti, Nanda, Supuskala, and Kalabha.

Perhaps the traditional actresses of Kerala can be considered as their descendants.

10. In a performance, the elements of representation like Ankaharas - movements of the limbs, Karanas - Postures, and Recakas - Gesture were made use of. There are thirty two Angaharas, 108 Karanas and four Recakas. In order to represent dance, fight, compact and particular gaits, Karanas are made use of. Two Karanas are joined together to form an Nrttamarka and
two, three or four Nṛttamātrikās give shape to an Angahara. Three karanas form a Kalapaka; four form a mandala while five of them together form sangataka, six, seven, eight or nine give shape to an Angahara. Each of thirty-two Angaharas employ six or more karanas.

11. After performing the upohana to the accompaniment of the sound of stringed instruments the actress should enter the stage to the accompaniment of the beating of the drum. The female dancer should enter the stage with a hand full of flowers and perform Recakas. After sprinkling the stage with flowers, she should go round the stage bowing to the deities before she is to initiate the actual performance. There should not be the accompaniment of instruments. In the representation of Angaharas drums should be played. After the performer of music and instruments the lady dancer shall make the exit. Other ladies also to enter separately and perform similarly. They constitute the Pindi. After the formation of the Pindi all of them shall depart from the stage. Upohana and Asarita are to be performed again and again in addition to the song by the musician. After the sounding of the musical instruments and
the singing of the song the first lady should perform the first Asarita. In the second Asarita there should be two ladies, for the third three ladies and the fourth four ladies. Accordingly there are four Pindis which are enumerated as:

1) Pindi 2) Smkhalika 3) Latha bantha and 4) Bhedyaka

12. Seven types of Gitas are 1) Madraka 2) Ullopyaka 3) Aparantaka 4) Prakari 5) Ovenaka 6) Rovindaka 7) Uttara. These have a two fold nature as 1) Kulaka – This contains a single meaning or idea and 2) Bhedyaka with a difference in the meaning. There is another classification of songs into three types as 1) Niryakta 2) Padaniryuakta 3) Aniryukta. These three divisions pertain to all the seven Gitas.

13. The six kinds of Dhruva songs are 1) Sirsaka 2) Uddhata 3) Anubanddha 4) Vilambita 5) Addta and 6) Avakrsta. From this the Addta variety is full of qualities, containing the feeling of erotic and generally pleasing. On the entrance of the celestial women, queens, courtesans and in the pacification of women the songs belong to Addta is proper. On the occasion of the death the women of Kshatriya and Vaisya classes, the usage of
Avakṣa Dhruva which is connected with the pathetic sentiment is stipulated.

14. The Pravesiki Dhruvas should be related to the ideas occurring in the forenoon while Naikramiki Dhruvas deal with the ideas related to day and night or of contemporary time. Dhruvas of the mild nature should be used in the morning while those with a flourish of brilliance should be employed in the noon time. The middle type could be used in the afternoon or in the evening.


16. Ibid - Chapter 35. 530-531. 20-21

17. Ibid - Chapter 34. 510. 6

18. Ibid - Chapter 34. 511. 7

19. Ibid - Chapter 34. 511. 8

20. Ibid - Chapter 34. 511. 9

21. Ibid - Chapter 34. 514-519. 26-43

22. Ibid - Chapter 35. 540. 66
23. Ibid - Chapter 24. 136. 132-133

24. Ibid - Chapter 24. 127. 101

25. Take a natural stance with palm of left foot fully embedded on the ground. The other foot is placed at distance of one Tala in the tryasra pose pressing with the big toe and raising the heel. The face should be pleasant and the breast should be in a level position. One hand hands down at ease while the other is placed on the waist. Such a post should be known by the name Ayatam.

26. Avahitta a foot is bent at the knee as a triangle and moved forward. The other foot in the sama posture is moved backwards at a distance of one Tala and placed there. The back of the hip is raised a little. One hand is suspended freely while the other is placed on the waist. Such a posture is called by the experts as Avahitta.

27. In Asvakranta one foot is kept raised in the suchi position and the other is made to rest on its forepart.