CHAPTER II

DANCE

According to the Indian tradition, the Dance and the Drama are inseparable arts. The ancient Indian aestheticians regarded Nrtya (dance) as a limb of the drama proper. The mime or gesture (Āgikābhinaya), costume and make-up (Āhāryābhinaya), the imitation of life-like gestures, presentation of all situations and emotions and its rules of basic representation (Sāmānyābhinaya) and special representation belong as much to the art of dancing as to that of the drama. In every aspect of drama there is an element of dance. Hence the art of dancing is indistinguishable from the drama.

The function of drama according to Bharata is aesthetic pleasure. Nātya is the imitation of the universe, that is representation of human beings in their states of emotions. What Bharata intended was not a blind imitation of life but 'Bhāvamākirtanam.' Sanskrit drama contained every thing that heightened 'Bhāva' or 'aesthetic beauty.' According to Bharata, everything that is artistic and pleasurable can find a place in drama. Hence, it was accompanied by sweet musical tunes and graceful dances. The song, the dance, beautiful spectacles, drapery etc. enhance the charm of a drama. So, the peculiarity of ancient Indian dramas was their general dependence on dance (nrṛta), song (gīta) and instrumental music (Vādya).

In the Nātyasāstra, Bharata discusses four types of Abhinaya as an aspect of Nātya which includes dancing also.
Nṛtta, Nrtya and Nātya are the three aspects of one single art. This art, through the medium of the beautiful and complete language of movements of every part of human figure, expresses Bhāva and Rasa. The evoking of sentiment is considered to be the most vital function of a drama as well as of a dance.

Bharata details the various movements of aṅgas and upāṅgas to represent the dominant states (sthāyibhāvas) and the transitory states (Vyabhicāri Bhāvas). This art developed three varieties in our ancient tradition. Abhinaya Darpana draws a clear distinction between Nrtya and Nṛtta. The Dance which does not express mood (bhāva) by means of Abhinaya is called Nṛtta; and that dance which suggests Rasa and Bhāva is called Nrtya.

Dhananjaya, the author of Dasaarūpa, has also distinguished these terms. According to him, Nṛtta is based upon the principle of Tāla and Laya. Nrtya expresses Bhāva and Rasa. The Abhinaya portion of Nrtya depends for its expression on the lyrical literary composition. This Abhinaya portion was originally regarded by Bharata as a part of Nātya (drama).

Dance is the rhythmic physical movement prompted by feelings and emotions. It is the spontaneous movement of the aṅgas and upāṅgas under the influence of some strong emotion such as joy, pleasure, anger or religious exaltation. The art of dance is most intimate with Nature. In Nature we see many simple rhythmic movements, a natural outburst of the dancing instinct. Peacocks dance at the sight of clouds, while snakes dance to music. There is also a rhythm in the dance of waves. No wonder then that in ancient times dance
existed as a spontaneous force in the life of Nature—workshipp—
ing Aryans. Then dance became the most important feature in
the ritualistic practices. In ancient India dance has been
closely associated with religious rites and worship as a means
of propitiating the Gods, the Goddesses and Nature spirits in
whom they had faith or whom they feared. Ritualistic dances
are mentioned in the Vedic literature. There is a very
important evidence in the Taittiriya Samhitā of the Arana
Yajurveda which shows that band maids used to dance around the
sacrificial altars with vessels filled with water on their
heads. 

In course of time, as society advanced, the art of
dancing came to be used for secular purposes and became a
social pastime and a means of evoking aesthetic pleasure or
enjoyment. Dancing as an art came into existence with the
development of human society and civilization.

Mahēśvara or Śiva is considered to be the originator
of dance. According to the Indian tradition he is the greatest
dancer. He is called Nātrāja. Śiva is looked upon as a
master dancer and the daily dance in the Nature is the eternal
response of all creations to his rhythmic force which
symbolizes his Tāṇḍava dance. His aspects are many. The
most popular representation of Śiva is the Nātrāja. This
dancing image appears supremely great in power and grace.
Dr. A.K. Coomarswamy says "How amazing the range of thought and
sympathy of those rishi—artists who first conceived such a type
of this .... How supremely great in power and grace this
dancing image must appear to all those who have striven in
plastic forms to give expression to their intuition of life ...
No artist of to-day, however great, could not exactly or more
wisely create an image of that Energy which science must
postulate behind all phenomena."

Śiva and his consort Pārvatī are often depicted in
ancient sculptures as Ardhaśeṣvara.

Divine origin is attributed to Dance. According to
Abhinaya Darpana of Nandikesvara, Brahmā, after creating the
fifth vedā i.e. Nāṭyaveda, imparted it to Bharatamuni. Bharata
together with groups of Gandharvas and Apsaras performed Nāṭya,
Nṛtya and Nṛtta in the presence of Lord Śiva. The divine
dancer was deeply impressed, sent for his ganaś or attendants
and ordered them to teach that art to people on earth. He
gave Bharata, instructions in 'Lāśya' through Pārvatī. Tandu
instructed Bharata in the Tāṇḍava or the Virile aspect of
dancing. Its vigorous movements are meant for male dancers.
The Lāśya or graceful feminine movements were imparted by
Pārvatī to Uṣā the daughter of Daṇḍasura. Uṣā taught the art to
the milkmaids of Dvārakā, who taught this to women of Saurāstra
who in their turn taught it to women of other countries. In
this way this art was traditionally handed down and has come
to stay in the world.

Nāṭyaveda was meant for the delectation of all. From
Bharata's Nāṭyasāstra it is clear that various styles of dancing
existed in India since legendary times. Bharata refers to different styles of dancing according to the various regions of the country — the four local usages (Pravrttis) — Avanti, Īḍa, Dakṣinātyā, Pāṅcālī and Oḍihagadha and gives their characteristics. Thus, we see that the art had attained maturity in different regions long before the time of Bharata. Bharata has mentioned his predecessors also. It is very surprising that the classical art of dancing had been flourishing in a highly developed and systematic form over two thousand years ago. Everything is elaborately analysed, and rules and conventions are laid down to regulate it.

Pāṇini, the grammarian (2500 B.C.) mentions the names of two Naṭas — Silālin and Kṛṣṇa in the Naṭasūtra (IV.3.110-111). The art of dancing flourished in the epic period. Actors and professional dancers were popular, and gānikās (courtesans) were considered auspicious. In the epic and Buddhist periods dancing was demonstrated in the royal court before the honoured guests. There were troupes of dancers who were patronized by kings. We hear of the seduction of Gautama Buddha by the daughters of Māra who danced before him. It was necessary for the princesses to be well-versed in the art of dancing. Mahāmahādeva and Utterā in the Mahābhārata are some of the instances. In the Sundarakānda of Rāmāyana there are references to the art of dancing concerning its actual technique, and the Ayodhya kānda shows that Naṭa, Nartaka, the Gānikā, and the Gāyikā had enriched the art. Arāṇa is the most popular
character in dance-drama, wherein he is usually depicted as
dancing (Rāsalīlā) with Gopis on the banks of the Jamunā or
with Hādhā in the gardens of Vṛndāvana. During the days of
Buddha the art of dance flourished considerably. Dancer
Āmrapālī was renowned at that time. In the fifth century A.D.
during the golden Gupta period Kālidāsa glorified dancing in
his dramas. Both general and technical references to it are
found in his dramas. Dr. Kapila Vatsayayana has elaborately
mentioned all the references to dance from the Vedic period
to the classical Kāvya period.7

We have seen that in India in the remote antiquity, the
sages had codified the rules and regulations relating to the
art of dance, drama and music in a very systematic way. The
technique of four types of Abhinaya, the diverse elements of
the Dharmī, the Vṛtti and the gestures or the movements of
different parts of the body (Aṅgas, Upāṅgas and Pratyāṅgas) are
elaborately discussed. Each glance, and each movement of the
eyeball and eyebrow is related to the corresponding Vyabhicārī
bhāva, Sthāyī bhāva and Rasa. We find a detailed account of
the codification of the theory and technique of the classical
Indian dance in the Natyasāstra of Bharata as well as in the
Abhinayadarpāna of Nandikesvara (6th or 7th C.A.D.).
Dhanañjaya's Dasarūpa and Saṅgīta Ratnākara of Sārañgadeva
are two other medieval authentic works. All these texts give
more or less the same account.

The technique of dance or the technique of movement is
closely related to the technique discussed in the Silpasāstras and the treatises on painting. They use a similar formalised language of Abhinya and śīva, the āṅgas, the upāṅgas, the hastas and the drāsīs. The different types of sthāna, āsana, and sayana are mentioned in the both the Nāṭyasāstra and the Silpasāstra as well as in the treatises on painting. Hence King Vajra in the Vismudharmottara is directed to master the laws of dancing before attempting to learn painting and iconography.

The dancing girl statue which belongs to Mohenjodaro excavation in the prehistoric period is suggestive of later dance movements. From this earliest Indian representation of dancing posture to the reliefs of Cidambaram and the bronze Natarāja figures of the 10th Century, the scholars have recognised many dancing postures and mudrās in the figures of Indian sculpture belonging to different periods of ancient and medieval Indian history.

Among the purāṇas both the Vismudharmottara and the Agni Purāṇa give technical details about the hastas (postures) and mudrās. The Āṅga-Karma Abhinaya (Actions and Movements) are described in Agni Purāṇa in two chapters (Ch. 341-343). The various limbs (āṅga, pratyāṅga) are described. After this the Purāṇa enumerates the graceful actions of the various bodily limbs of an actor or an actress. The Vismudharmottara Purāṇa gives a very detailed description about the technique of Indian Dance in the Nṛttasūtra. All types of postures (sthāna, āsana
and Sayana) gaits (Kasagatis), various movements of the
Aṅgas and pratyāṅgas, glances (Dṛstis) and all types of mudrās
are discussed by the Viṣṇudharmottara in 15 Adhyāyas i.e. from
Adhyāya 20 to 34.

All these details are similar to those given in the
Natyasastra and the Athinaya darpana, with slight variations.

The Viṣṇu Purāṇa, Bhāgavata Purāṇa and the Harivamsa
give some general description of Indian Dance.
Adhyāya 34 of the Viṣṇudharmottara is called 'Nṛttasāstravarnanam'. According to it, it was Viṣṇu who originated Nṛtta and not Śiva. This can be explained by the fact that it is a Vaiṣṇava Purāṇa. Here the mythical origin of Dance is described. Viṣṇu was fighting with the demons Madhu and Kaitabha. The graceful movements of Viṣṇu indicated the art of dancing. This art represents the three worlds (Trailokasyānukaranaṃ). Then Viṣṇu handed down this art to Brahmā who imparted it to Rudra who acquired the title of Nṛttesvara.

Thus, Lord Viṣṇu created Nṛtta which is constituted by Abhagārās and Karanas. It is said that Viṣṇu is pleased by his devotee who worships him by dancing before him, because dancing is superior to the offerings of flowers etc. Worship through dancing is the real worship which satisfies all the desires of a devotee and gives him the great means of salvation. Nṛtta is glorified by the Viṣṇudharmottara again and again. It is remarkable that the Purāṇa condemned the professional dancers (who made a living out of the art of Dancing). Thus, the art of dance is considered as a religious ritual, because according to the Viṣṇudharmottara Nṛtta or Dance is Nāḍgalya i.e. suspicious and sacred. Adhyāya 20 describes Nāṭya as the imitation of the worldly affairs and Nṛtya is that which beautifies Nāṭya. Nṛtya or Dance is of two types - Tāṇḍava is characterized by intense excitement and heroic mood and a touch of wrath. It is performed by males. Lasya shows amorous
expressions and graceful movements of limbs. It is prescribed for women. The cosmic dance of Śiva is of the first type while the Hāsaśīlā of Kṛṣṇa with the Gopīs of Vṛndāvana is of the Lāṣya kind. These two are divided by the Viṣṇudharmottara into ābhyaṇtara and bāhyā. Ābhyaṇtara is regarded as auspicious and follows precise rules. Bāhyā is not regulated by such precise rules. It is further said that Lāṣya can be performed under a pavilion or in the open, while Tāndya should be performed only under a pavilion. The same Adhyāya mentions some important technical terms like Recaka, Cārī, Mandala, Aṇghāra and Karana.

The Viṣṇudharmottara mentions Recaka of four types. Recaka is the movement of the limbs. According to the Nāṭyaśāstra the four types of Recakas are Kāṭi-recaka, Pāda-recaka, Kararecaka and Grīvarecaka. Among the Recakas the first is that of foot, the second is that of the waist, the third is that of the hand and the fourth is that of the neck. The Purāṇa mentions Kāṭi and Pāda Recaka, but instead of mentioning the other two viz. Kāra and Grīvā, it gives the word Aṭghrī, which is not correct. Cārī is of two kinds—Cārī and Mahācārī. It is defined by the Purāṇa as the delicate movements of limbs and speech. According to Bharata, Cārī is associated with Sṛgāra Rasa and Mahācārī with Raudra Rasa. Detailed description is found in the Nāṭyaśāstra X.51. Persons practising (the Cārīs) should take up simultaneously the movements of the feet, the shanks and the thighs. For in the movement of feet are included all the movements of shanks and thighs. It appears
that Čari is a movement of foot. In the next Chapter, it is clearly stated that Čari is the movement (mainly) with a single foot (Ma., XI. 3). The Vismudharmottara also describes Čari as a movement of a single foot.

Mandala is the combination of Čaris. It is divided into two types viz. Ākāsagāmi (the movements above the ground). The Vismudharmottara mentions ten varieties of each of these. The ten types of Ākāsagāmi Mandala are Atikranta, Vicitra, Lalitasancāra, Śucividdha, Dandapada, Vikrta, Ālāta, Vāmabaddha, Salalīta and Krānta. The ten types of Bhaua Mandala are Bhramara, Āskandita, Āverta, Samāsārīta, Ādakārīdīta, Āddita, Sakatāsaya, Adhyārdha, Pīstakutta and Čāsa Gati.

The Karana as a unit of movement is the most important topic discussed in the nrūta technique of dancing by the Nātyasāstra. The Nātyasāstra enumerates 108 Karanas. The Vismudharmottara says that Karanas are hundred and eight but mentions only 90 varieties of it. Āghahāras are the combination of the Karanas. The Vismudharmottara mentions 36 types of Āghahāras while according to the Nātyasāstra the number of the Āghahāras is 32.

Pindī or Pindibandha or finished figures, developing out of particular pieces are performed by groups of dancers. Pindī is described in the Vismudharmottara as having the shape of the symbol of a particular deity. In the Nātyasāstra, Bharata mentions several such pindis and says that the Pindis of the remaining gods and goddesses will be marked with their
own banners. Thus, the Pindi of Siva is vrsha, of Brahma (Swayambhu) is padma, of Visnu Tarksa, of Kali Simhavahini etc.  

Two types of Dharmis are also mentioned- Nityadhami and Lokadharmi. They are explained by the terms 'conventional' (of a theatrical nature) and 'realistic' respectively. According to the Natyastra, Lokadharmi is the representation of the natural (and not artificial) behaviour of the characters as well as the other natural presentations. But the tradition of the ancient Indian theatre recognized a certain degree of artificiality through many conventions, such as acting with graceful Abahoras and characteristics of dancing and conventional representation of heavenly scenes and supernatural powers. And all these conventions were regarded as artistic by the ancient Indian dramatic tradition. This is the Idealism and Realism of the Indian stage.
At the time of Bharata, Dance was regarded as an integral part of Drama. Bharata says in his Nātyaśāstra "there is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama. Hence in drama meet all the departments of knowledge, different arts and various actions." ²¹

FOUR TYPES OF ABHINAYA

Drama is the imitation of actions and behaviour patterns of people. This imitation is rich in various emotions and depicts different situations. Human nature with its joys and sorrows, is depicted in drama by means of representation through four types of Abhinaya. Bharata says that Abhinaya in the dramatic performance explains the meaning of different things together with the Sākhā (Kara-vartanā), the Āṅga and the upāṅga i.e. the gestures of major and minor limbs. ²² This histrionic representation is fourfold : gestures and postures (Āṅgika), words (Vācika), dresses and make-up (Āhārya) and the Sattva. The Sattva is accomplished by the concentration of mind. Theatrical practice is characterised by imitating human nature. Situations of happiness as well as misery should accord with the Sattva; and because of this Sattva, they appear realistic (Yathāsvarūpa). Horripilation, tears, pallor and the like can only be represented with the help of the concentration of mind. The Sattivika Abhinaya relates to states of emotion.

These four types of Abhinaya also govern the technique of Indian dance. The Āṅgika Abhinaya (Gestures and Postures)
in its entirety relates to the six major limbs (āṅga) viz. head, hands, breast, sides, waist and feet and the six minor limbs (upāṅga) viz. eyes, eyebrows, nose, lower lip and chin.

All these gestures support many sentiments (Rasa) and states (Bhava). These are discussed by Bharata as a part of dramaturgy and histrionics and not only in the context of Dance, but the later texts like the Abhinayadārpana of Ṣandīkāśvara, the Saṅgīta Ratnākara of Ṣārāṅgadeva and also the Vīsmudharmottara Purāṇa discuss these principles in relation to dance only.

The āṅgikābhīnaya which expresses Rasa and Bhava and which is guided by the principles of Tāla and Laya is called Nṛtya or Dance. Nṛtya is also an imitative art like Nātya or drama.

ĀṅGIKĀBHĪNAyA (GESTURE OF MAJOR AND MINOR LIMBS)

The Vīsmudharmottara devotes three chapters viz. 24, 25 and 26 of the 3rd Ānanda to the āṅgikābhīnaya and gives exhaustive treatment of all its aspects. The Nātyaśāstra, in chapters 8 and 9, discuss the āṅgikābhīnaya in detail.

The āṅgikābhīnaya portrays actions and reflects emotions through movements of the various parts of the body.

The importance of Gesture-language in Indian Dance is described in the Saṅgīta Ratnākara of Ṣārāṅgadeva.

HASTA-MUDRĀS (GESTURES OF THE HANDS)

Hastamudrā or gestures of the hands play a very important part in Indian dancing. The hands in dance are like the voice of the singer. They express either an emotion or
symbolize some object. The Visnudharmottara has discussed the Hastabhinaya in chapter 26. Three kinds of Hastas viz. Assāyuta, Saḥyuta, and Nṛtta Hasta are described with their usage in detail. The Visnudharmottara following the Nātyasāstra mentions 64 hands. According to the Purāṇa the Assāyuta Hasta (Single hands) are 22, Saḥyuta (Combined) are 13, and Nṛtta hastas are 29. Nātyasāstra mentions 24 Assāyuta, 13 Saḥyuta and 27 Nṛtta Hastas. The description is similar with slight variations. I shall here merely group and name them without detailed description. An elaborate and detailed narration of the usages and meanings of the different hand-poses as described by the Visnudharmottara can be found in the Visnudharmottara, III, by Dr. Priyabālā Shah, (pp. 69-76).

The twenty-two Assāyuta or single hands –

1 Patāka (flag)
2 Tripatāka (flag with three fingers)
3 Kartarimukha (Scissor's blades)
4 Arāla (bent)
5 Ardhaśandra (Crescent moon)
6 Sūkṣmta (Parrot's beak)
7 Musti (fist)
8 Śikhara (Peak)
9 Kapittha (Elephant apple)
10 Kaṭakāmukha (Crab-face)
11 Sūcāṣya or Sūcimukha (Needle)
12 Padmakosa (Lotus-bud)
13 Uraga (Sirsa) or Sarpasirah (Snake-head)
14 Mrgasirsa (Deer-head)
15 Lāṅgula or Rāṅgula - Both are used by the Vismudharmottara. The Nātyasastra gives Karigula. This hand-pose is used in denoting fruits.
16 Kolapadma - Alapallava or Alapadmaka in the Nātyasastra (full blown lotus).
17 Catura (Four fingered).
18 Shramara (Bee)
19 Haṭāsāya (Swan-beak)
20 Haṭāsapaksa (Swan-wings)
21 Sandāśāsa (Pincers)
22 Mukula (Flower-bud)

The thirteen Samyuta or combined hands.

1 Anjali (putting together of the two Patāka hands. Anjali means the hollow formed by joining the two palms together).
2 Kapota (Pigeon)
3 Karkata (Crab)
4 Swastika
5 Kaṭakāvardhamanaka (one Kaṭaka or half closed-hand is placed upon another).
6 Utsaṅga (two Arāla hands are contrarily placed)
7 Mīsadha (the Mukula hand covers the Kapittha hand)
8 Dola (two Patāka hands hanging down)
9 Puspaputa (two Sarpsirsa hands with their fingers close to another meeting on one side very closely)
10 Makara (two Patāka hands placed one over the other and facing downwards)
11 Gajadanta (elbows and shoulders in the Sarpsirsa hands bent towards each other.)
12 Avahittha (two Sukatunda hands meet each other on the breast, are bent, and then slowly lowered)
13 Vardhamana (two Haṃsapakṣa hands in opposite direction)

These two varieties viz., Sarīyuta and Asarīyuta hands belong mostly to the sphere of finger manipulation and indicate static positions.

The third variety viz., Nṛtta hastas indicate movements of the fingers for the most part and invariably suggest the movement of the arm. In the movement of the hands, the position and direction of the movement of the palm is considered important. The movement of the wrist also determines the nature of the Hasta. A different meaning is suggested if the movement of the wrist and the facing of the palm are changed. The entire arm from the shoulder to the tip of the fingers has been fully analysed by the authorities. Thus the Hastābhīnīya or Gesture language is related to the movements of the wrists,
arms, and shoulders, and the manipulation of fingers and the palms.

The twenty nine Nṛtta hastas or Dance-hands

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<td>Arāla khaṭakāmukha</td>
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<td>Ūrdhvamandala</td>
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In all these Mudrās there are some basic signs such as Patakā hasta with the hand held upright, fingers fully extended, and the thumb bent so as to touch the base of the forefingers; the Musti hasta in which all the fingers are folded with the thumb resting on the back of them or the Padmakosa hasta which consists of a hollowed palm with fingers slightly apart and cupped. The remaining Gestures seem to be the variations of these basic signs.

The Visnuḍharmottara emphasized the point that all the Nṛtta hastas should be delicately beautiful or charming. The main characteristic of Nṛtya is 'Lālitya.' The actions should be graceful. It is further remarked that the experts
are to use the hand gestures according to the popular practice, sphere, time, and appropriateness. 26

The Agni Purāṇa also mentions the twenty four Asāyuta hastas in the same order with slight variation in the Natyasastra. The Sāyuta hastas mentioned in the Agni Purāṇa are twelve, Puspapuṭa is not mentioned in the Purāṇa. 27

The movements of hands are correlated with the various limbs of the body. When the aṅga moves, the Pratyaṅga and Upaṅga follow suit. Bharata states that the movements of hands should at the time of their use, be embellished by means of suitable expressions of the eyes, the eyebrows and the face. All these movements should be in connexion with different sentiments and states. 28

MOVEMENTS OF THE VARIOUS LIMBS.

The Vismudharmottara has detailed the movements of the various limbs in chapters 24 and 25. The description of the different Āṅgikābhīnas is similar in both the Natyasastra and the Vismudharmottara. Following Natyasastra, the Vismudharmottara mentions thirteen basic movements of the head and discusses the usage (Viniyoga). They are (1) Ākampita (up and down movement) (2) Kapita (the above movement done frequently) (3) Dhūta (bending down of the head) (4) Vidhmūta (shaking the head from one side to the other); (5) Parivāhita (the sideways or circular movements); (6) Udvāhita (when it is lifted up); (7) Avadhūta (turned down suddenly); (8) Ancita
(neck is bent on one side); (9) Nikuncita (the Ancita movement with raised shoulders); (10) Perāvṛtta (the face is turned around backward movement); (11) Utkṣipta (the face is turned up with an Udvañcite head); (12) Adhoṣita (when the face is turned down); (13) Parilolita (the head is turned on all sides). **Seven movements of the Neck**

(1) Ancita (Head thrown back but the neck movement indicates an extreme position); (2) Recita (like Parilolita head movement whirling the neck on all sides); (3) Mukta (Recita movement with circumambulation); (4) Vivṛtta (moving the neck; the circular movement in relaxed position -NS.); (5) Catura - (Sweet). (6) Prasārita (stretching the neck); (7) Stabdha (Stiff).

The Nātyasāstra has mentioned nine movements of Neck viz. Samā, Natā, Unnatā, Trayaṅga, Kuncitā, Valitā, Recitā, Ancitā, and Vivṛtta (Nivṛtta). Only two, Ancitā and Recitā are found in the Purāṇa.

**MOVEMENTS OF THE FACE**

The Mukhañāthinaya (movements of the face) includes movements of the mouth, nose, cheeks, chin, lips and teeth. The movements of facial muscles have been regarded as an important part of Āṅgikāthinaya.

The Vismudharmottara has given the six movements of the mouth (āśva).

1 Viruddha or vibuddha (Vidhūta in the Nātyasāstra)
Viruddha is explained as turning away the face.
Vidhūta is explained in the Nātyasāstra as the obliquely open mouth.

2 Vinivṛttta - Mouth is closed (Pihita).
3 Nirbhugna (Downward face turned upwards).
4 Bhugna (Slightly downward face).
5 Vivṛttta (turning back).
6 Rju (the normal position).

**Six movements of the Nose** - (of nostrils)

are Nata, Mandā, Vikrāta, Socchavāsa, Vīkūntā and Svābhāvikā.

**Six movements of the cheeks**

are Kāma (dropping), Phulla (blown), Pūrṇa (full),
Kampita (trembling), Kuncitaka (contracted) and
Prākrta (natural); Prākrta is the same as the Sama in the Nātyasāstra.

**Six movements of the lower lip (Adhara).**

are Vivartana (narrowing), Kampa (quivering), Visarga (protruding or spreading out), Vigūhana (concealing),
Samudga (contracting), and Svabhāvaja (natural movement).

**Five movements of the teeth (danta)**

are Kuṭṭana (biting with force), Khandana (pressing together), Chinna (lower and upper row of teeth meeting closely), Cukkita (opening wide), Samata (wide).

These movements are given in the Nātyasāstra.
as the Cibuka-karmas or the movements of the chin which are the combined actions of teeth, lips and the tongue.

MOVEMENTS OF THE EYE, EYELIDS, EYEBROWS

Like the different parts of the face the drstis (glances) inclusive of the movements of the eyeballs, the pupil of the eye, the eyelids and the eyebrows form an important part of the Abhinaya technique of Indian dancing which express various Bhāvas very effectively. The face and eye movements correspond very accurately with the particular sthāyī bhāva or Rasa.

The nine movements of the eyelids (Puṣa) and the seven movements of the eyebrows (Ahrū) explained by the texts are all physically possible. Movements of the eyelids are Niṃesa, Uṃmesa, Prasārīta, Vivartīta, Akuncita, Sama, Sphurita, Pihita and Tādīta.

Movements of the eyebrows are Utksepa, Patana, Shrūkuti, Catura, Nikuncita, and Svābhāvika.

The eyeball movements may be either with reference to the object of perception or without it, which suggest the positions of the eyeballs in different parts of the eye. Up and down or circular movements of the eyeballs are possible. The movements of the eyeballs (Tāraka karma) as given in the Purāṇa are nine viz. Valana, Shramana, Calana, Sompravesana, Vivartana, Patana, Nīskarma, Udvarta, and Prakṣa. Eight kinds
of Drsti - karmas or movements of sight are Sama, Sācikrta, Amuvratta, Ālokita, Ullokita, Lokita, Vilokita and Avalokita.

**RASA - DRSTIS - (GLANCES)**

Different expressions of the eye which represent the various sentiments or bhāvas are given. They are 36 in number. According to the Visnudharmottara, of these thirty-six, first nine refer to the rasa (nine rasas including Sānta), another nine to the sthāyībhavas (the dominant states) and the remaining eighteen correspond closely to the Vyabhicāri bhāvas (transitory states). The glances are described in detail in terms of the muscular movements of the eyeballs, eyelids, and the eyebrows which indicate certain rasa or bhāva. The thirty-six glances are named as follows:

5. Adbhuta, 6. Raudrā, 7. Vīrā, 8. Bibhatsā and
(17) Visvītā (18) Saumyā (19) Malinā, (20) Ākekarā,
(21) Sṛntā, (22) Abhītaptā, (23) Viplutā, (24) Visannā,
(25) Śāṅkita, (26) Trastā, (27) Kosā, (28) Nīmīlītā,
(29) Vibhṛntā, (30) Kuncitā, (31) Ūnūyā, (32) Mukulā,
(33) Vitarītā, (34) Madirā, (35) Lalitā and (36) Glānī

**MOVEMENTS OF THE CHEST, WAIST AND SIDES.**

Of the five movements of chest (urah), Ābhumna (Slightly bent), Nirbhumna (erect back depression), udvāhita (raised)
and Sama (natural) are static postures indicating positions of the chest, while Prakampita indicates trembling, shaking movement.

The Visnudharmottara enumerates five movements each of the Kati (Waist or hips) and the Parsva (side). Five kinds of movements of the sides are Samunnanta (raised), Nata (bent), Prasarita (spreading out the sides), Vivartita (the Trikos turned away), and Ashtita (moving away the Triko) (Trikos means the Sacrum - the compound bone forming the back of the pelvis). Five movements of the waist are Prakampita, Vicchinh, Nivrtta, Recita and Udvahita.

The positions of the Uras (chest), the Parsva (side) and Kati (hips) are relative positions.

Five movements of the thighs (Uru) indicate the movements of the leg between the hip joint and the knee joint which are closely related to Kati movements. The movements of the thighs are Sampaba, Valana, Stambhana, Udvarpana and Vivartana.

Five movements of shanks (Saunga) are Avartita, Nata, Kripta, Udvahita and Perivrtta which arise out of the extension and flexion of the leg, the manipulation of the knee and the ankle joint and the placing of the feet.

Five movements of feet indicate both the contact of a particular part of the foot with the ground and the placing of the entire foot in a particular position. They are Udghatita, Sama, Recita, Ancita and Kuncita.

The description of all these aṅgas and upāṅgas mostly
After the enumeration of the individual limbs, the next important subject is sthēna or postures.

**POSTURES** (sthēna, āsana and Ṛṣyeṣa)

Chapter 21 of the Viṣṇudharmottara III, describes lying down postures or six bhayāsthānāni, Chapter 22 describes nine sitting postures (āsana) and chapter 23 describes six standing postures (sthānaka). The six sleeping or reclining postures are Sama, Âkuncita, Prasārita, Vivartita, Udānita and Nata.

The nine types of sitting postures relate both to the mood they express and to the position of the limbs. Thus, Svastha, Jāmugata, Muktajāma, and Vimaṅkta denote the limb position and Mandalasa, Kāanta, Vissambhita, Utkata and Īrastalasā relate to the mood and are used for representing sorrow, intoxication, offering libation, dhyāna-yoga, state of fainting etc. These last five postures are related to the position of all limbs such as the chest, waist and eyes.

In Chapter 23 of the Viṣṇudharmottara standing postures (sthānakas) of men and women with their usages are given. In all these sthānas, emphasis is laid on the position of the lower limbs and principally on feet. These sthānas mostly indicate static poses which suggest a particular mood or a deity. The distance of the feet from each other is regarded important. Six standing postures of men are (1) Vaishnava (one
foot is in natural position and the other in 'tryasra' position). In 'tryasra' position the foot is placed sideways with the shank somewhat bent. (2) Samapāda (the feet are evenly placed at a distance of a tāla). (3) Vaiśākha (the distance between the feet is two and a half tālas, both in tryasra position). (4) Mandala (feet sideways, the distance is of three tālas and the waist and the knees in a line). (5) Ālīḍha (the right leg in a Mandala position is five tālas apart). (6) Pratyālīḍha (the reverse of the Ālīḍha posture).

Three standing postures of women are Ayata, Avahittha and Hayakrānta.

(7) Ayata (one leg in a natural position but the other in a tryasra position at a distance of one tāla). (8) Avahittha (one leg is obliquely placed and the other removed from it by a distance of one tāla). (9) Asvakrānta or Hayakrānta (one leg is evenly placed and the other curved like a balance).

The description of the Vaiśākha, Ayata and Avahittha is different in the Natyaśāstra. 30

GATI (GAIT)

In Chapter 29 the topic of Gatis (gaits) is discussed. It is stated at the end of this chapter that the dress should be suitable to the age, the gait should be in accordance with the dress, the acting should suit the gait and all types of Abhinaya should be proper in that connection. 31 That Gati should be applied which is suitable for that particular
The Gati is classified into the natural one and the marshal one. In the natural gait the knee is raised to the waist and in the marshal gait the knee is raised up to the chest. The gaits are again classified as sthīrā (steady) and sīghrā (quick). It is also mentioned that the actor should apply three kinds of tempo - slow (Vilambita), medium (madhyā) and quick (drūta) to the Gait of different characters according to their nature.

Gaits expressing sentiment called Rasagatis. 32

Chapter 32 of the Vismudharmottara is named as Rāhasya-mudrā. These mudrās signify gods. For example, the mudrā which signifies Brahmā-Viṣṇu-Mahesa is ‘in the Śikhara Mudrā the anāmikā is stretched’ and it indicates that three Gunas and also the three deities. The mudrā of Viṣṇu is Śikhara and that of Kṛṣṇa is Pātāka. The mudrās of their marks such as Cakra, Gādā, Hala, Sahkha, and Āhadga are also described.

Chapter 33 is devoted to the Śāmanya Mudrāstrās. More than hundred mudrās are described. Besides the Nyttasāstra Mudrās, many other mudrās also described in this Chapter. 33

AHĀRYĀBHINAYA

The whole of 27th Chapter is devoted to Ahāryābhinaya. By the term Ahāryābhinaya, ancient Indian theorists understood the costumes and make-up which were suggestive of different characters and which were necessary for dramatic effect, as
the entire production depends on these. The Extraneous Representation (Āhāryābhīnaya) deals with the rules of costumes and make-up i.e. 'Nepathya'. Different types of dramatic characters indicated first by their costumes and make-up, accomplish the representation without much efforts by means of gestures and the like.  

Āhāryābhīnaya is of four kinds.

1. Pusta (model work). The masks are of this kind.
2. Alaṅkāra (decoration with garlands, ornaments, garments etc.)
3. Āṅga-raṇa (painting the limbs)
4. Saṅjīva (the use of living creatures).

For the āṅgaracana, the Purāṇa mentions the colours of various gods and men. Rules for moustache and beard are also given. Three kinds of costumes are mentioned: White, Variegated and according to the sex, as current in society. Similarly different masks (Pratisāra) are to be used for gods and men. Three types of head-gears (Mukāṭa) are given i.e. Kiritas with different crests. Rules of different hair styles are given.

Bharata says that after intelligently distinguishing different modes by means of ornaments, various costumes and garlands the actor or actress should imitate the special conditions from which develop sentiments in the production.

Thus the ancient Indian artists made efforts in
enhancing the effect of the drama and evoking the sentiment (Rasa) through their theory of four types of Abhinaya.

SĀMĀNYĀBHIŅAYA

Chapter 28 is named as 'Sāmānyābhinaya' which describes acting in general. From this description it appears that the 'Sāmānyābhinaya' is the harmonious use of four kinds of Abhinaya. Citrābhinaya applies only to the special representation of various objects and ideas.

At first the instructions are given about the representation of five qualities of senses viz. sound, touch, form, taste and smell, through gestures according to their Anubhāvas and natural expressions. Then comes the representation of particular objects. The various Mudrās are prescribed for the representation of Bhāvas including Sthāyibhāvas occurring in different Rasas. The Abhinaya to show sky, morning, night, evening, day, deep darkness, the moon-light, the smoke, the fire and different seasons is given.

Chapters 30 and 31 give a very detailed description about the Abhinaya of the various Rasas and Bhāvas by appropriate gestures. It is fully and elaborately discussed by Dr. Priyabala Shah.

The Agni Purāṇa in Chapter 342 describes the importance of the four types of Abhinaya. The Purāṇa remarks that "the four factors viz. Sattva, Vāk, Ārga and Āharana play a dominant role in bringing out the best that exists in a dramatic
composition and in the heart of the dramatic 'personae'.

In Chapter 341, the Agni Purāṇa mentions the actions of Āṅgas and Prātyāṅgas. Thirteen actions of head are described which are same as given in the Nātyaśāstra. Agni Purāṇa gives Lalita for Lolita. There are seven actions of the eyebrows referred to in the Purāṇa but only four, viz. Pātana, Bhrūtisudha, Sthāyi and Sancāri are actually mentioned. The last two are not mentioned by the Nātyaśāstra. Thirty-six movements of eyes are mentioned, amongst them eight are the Rasadrṣṭīs. The Purāṇa refers to nine actions of the eyeballs and mentions only two by name viz. Bhramana and Calana. The Nātyaśāstra mentions the eight actions of the eyeballs. The Agni Purāṇa refers to six different actions of the nose, which are not mentioned by name. The Purāṇa refers to nine actions of respiration (Hīsvāsa) which are not mentioned in the Nātyaśāstra. The Purāṇa refers to six actions of the lower lip, seven actions of the Chin (cibuka), six actions of the face and nine actions of the neck which are not even named.

According to the Purāṇa there are various actions of the hands - single and combined. The Purāṇa refers to five actions of the breast, five actions of the sides and five actions of the thighs but they are not specifically mentioned and discussed. The Purāṇa gives three actions of the belly viz. Duratiksama, Khanda and Purana. The Nātyaśāstra gives Ksama, Khanda and Purana. The movements of the feet are mentioned as various but the mention of any specific number is not made.
Thus the Agni Purāṇa gives a very brief account of the 'Nṛtyādirāṅgakarma'. 
The Purānas like the Viṣṇu Purāṇa Bhāgavata Purāṇa, Brahmavaivarta Purāṇa and the Harivaśa do not provide us such technical details about Indian Classical Dance but they describe the famous Rāsa Dance of Śrīkṛṣṇa. The earliest mention of the Rāsa Dance is found in the Harivaśa. The Viṣṇu Purāṇa gives many details; but it is very elaborately described in the Bhāgavata Purāṇa. The five chapters viz. 29-33 of the tenth Book of the Bhāgavata Purāṇa are known as the 'Rāsapancādhyāyī'. This is one of the principal incidents in the life of Ṇrṣa on which innumerable poets of India have exhausted their skill and ingenuity. This has been recorded in several Purānas.

The Rāsa dance is danced by men and women, holding each others’ hands and going round in a circle, singing the appropriate songs to which they dance. The basic word in the 'Rāṣa' is the Rāṣa (Sentiment). In this celestial dance only one Rāṣa Śrṅgara manifests itself into many other Rasas.

The first reference to this Rāsa dance is found in the Harivaśa by the name of Hallīsaka. It is a circular dance formation. Bānabhaṭṭa in his Harsacarita referred to the 'Mandalīntya' or Rāsa. Hallīsaka is also a 'Mandalīntya'. In this Hallīsaka, Kṛṣṇa dances in the circle of Gopīs. King Bhoja in his Sarvasvatī-Kanṭhabharana has described the dance of Śrīkṛṣṇa and Gopīs in the Hallīsaka. In the Rāsa dance eight, sixteen or thirtytwo persons
dance in a circle, interlocking their hands or clapping each other's hands rhythmically. It is also called a 'Pindibandha'.

Circular dance formation, interlocking the hands or clapping and the singing seems the essential features of the Rāsa dance. Soft speeches and gentle looks (bruḥbhaṅga viṁśita) also contribute in the effect of the dance.

Different types of circle formations are mentioned in the Purāṇas. The type of Rāsa described in the Bhāgavata Purāṇa is not a circle of women around one man as mentioned in the Harivaṃsa. But it is the mandala formed with one man and one woman (one Gopi and one Kṛṣṇa.) It is mentioned in the Bhāgavata Purāṇa that Kṛṣṇa multiplies himself and stands between two women. This suggests the mandala of couples. Except the Harivaṃsa, the other Purāṇas describe the beauty of Nature as the background of this Rāsa Dance.

The Bhāgavata Purāṇa describes the Rāsa dance very elaborately. That night beautified by the autumnal moon, set in. The almighty Lord having seen the night rendered delightful with the blooming of autumnal jasmines, made up his mind to hold sport as promised with the Gopīs. In that moonlight Kṛṣṇa melodiously played songs on his flute to captivate the hearts of the Gopīs. Having heard that music capable of exciting desire, they hastened to the place of Kṛṣṇa. Every one of these damsels considered herself the best of all women and was thus elated with pride. Beholding that, Kṛṣṇa instantly disappeared from that place. The Gopīs suffered the pangs of
separation and search for Krishna. They prayed for Krishna's return. Krishna appeared and began his famous Rasa dance with the Gopis who were greatly delighted and stood holding one another by the hand. Then having stationed himself between every two of these damsels, Krishna, the Lord of all Yoga, commenced in that circle of the Gopis the festive dance known as Rasaflâ. Then that ring of dancers was filled with the sounds of bracelets, bangles and the tinkling of the damsels. To an appropriate song, the Gopis gesticulate with their hands to express various sentiments. In the subsequent description we get the suggestion of Abhinaya. "With their measured steps, with the movements of their hands, with their smile, with the graceful and amorous contraction of their eyebrows, with their dancing bodies, their moving locks of hair covering their foreheads with drops of perspiration trickling down their face and with the knots of their hair loosened, Gopis began to sing. The music of their song filled the universe."

Dr. Kapila Vatsyayana observes that the most direct descendants of the Rasa dances described in the Puranas are the Rasa dances from Manipura. The Maharasa in Manipur till today is danced to the verses of the Bhâgavata.

The Viṣṇu Purâṇa, book 5, chapter 13 describes an elaborate Rasa dance of Srikrishna with Gopis and their imitation and love of him.

"Krishna observing the clear sky bright with the autumnal moon, and the air perfumed with the fragrance of the wild
vater-lily, in whose buds the clustering bees were murmuring their songs, felt inclined to join with the Gopīs in sport. Accordingly he and Rāma commenced singing sweet low strains in various measures. As soon as the Gopīs heard the melody gathered there. Many of the Gopīs imitated the different actions of Kṛṣṇa. As each of the Gopīs, however, attempted to keep in one place, close to the side of Kṛṣṇa, the circle of the dance could not be constructed and he therefore took each by the hand and when their eyelids were shut by the effects of such a touch, the circle was formed.\(^{43}\)

This statement is made clear by the commentator. In the words of Wilson, "Kṛṣṇa, it is said in order to form the circle, takes each damsel by the hand and leads her to her place. There he quits her; but the effect of the contact is such that it deprives her of the power of perception and she contentedly takes the hand of her female neighbour thinking it to be Kṛṣṇa's."

Brahmavaivarta Purāṇa, Śrīkṛṣṇajanmakhanda, chapter 17, verses 163-176, describes the Rāsa dance. But the Rāsamandala described in this Purāṇa is not the usual circular dance formation but a circular space. It is surrounded by jewelled wall. There are beautiful gardens on all its sides. The beaded lamps and the golden pitchers have enhanced the beauty of the Rāsamandala. Here we find the artificial decoration for the dance. This Rāsamandala is also called the Rāsasthala. Kṛṣṇa danced in the centre of the Rāsamandala with his
favourite Radha. At the Kārsamandala of Brahmavaivarta, Radha is accompanied by thirty-six of her most chosen friends amongst the Gopīs, but they are each attended by thousands of inferior persons and none of them is left without male multiple of Krishna. The only mysticism hinted at is that they are all one with Krishna.

Krishna sang the strain that was appropriate to the dance. When Krishna led, the Gopīs followed him when he returned, they encountered him, and whether he went forward or backward they ever attended on his steps.

In the incident of killing the snake Kāliya (Brahmavaivarta, V, 7, 45-46) Krishna danced wonderfully on Kāliya’s head. Here the expressions are ‘Arasasya Recakaih’ and ‘Bhandapātaniputrinai’. Recaka and Bhandapāta are said to be different dispositions of the feet in dancing, variations of the ‘bhrama’ or pirouette; the latter is the descent. It is also read ‘Bhandapādanipatā’, the falling of the feet, like that of a club.

The Harivaṁśa is supposed to be a rich source of dance and drama. The term ‘Hallasaka’ is specially used in the Harivaṁśa for the performance of a Rāsa dance of Śrīkrṣna which is elaborately described. The other Vaisnava Purāṇas do not use this word Hallisaka for the ‘Rasakṛita’ of Śrīkrṣna with the Gopīs of VraṭaEvana. The life of Śrīkrṣna is minutely described in the Harivaṁśa and the ‘Rasa’ is the important aspect of it. It is the mixed entertainment of singing and
dancing. Nilakantha in his commentary explains the term Rāṣa as the Kṛiḍā of one man with many women. And according to Nilakantha Hallīsaka is the circular dance formation of Gopīs.

The Rāṣa dance is accompanied by the musical recital of Kṛṣṇa carita. Kṛṣṇa resides among the circle of Gopīs. The circle formation is the main feature of Rāṣa dance. This circle can be of two types. In the first type the women only join the hands with each other and in the second type men and women in couples form a circle.

The spiritual aspect of the Rāṣa in the Vaisnava Purāṇas appears briefly in a primary stage in the Harivaśa. We do not get the description of nature on the occasion of the RāṣaKRiḍā in the Harivaśa which is common in the Vaisnava Purāṇas.

Laya and tāla play an important role and instrumental music and vocal music are an integral part of this Rāṣa dance.

The Chālikya Gāndharva is described only by the Harivaśa. It is the musical performance accompanied by the various musical instruments and also adorned with acting or gesticulations as in the Nātya. This typical music produces wonderful effect.

There is a reference of the 'Chālikā' drama in the Mālavikāgnimitra of Kālidāsa. Here the nature of this drama is the dance and acting (Abhinayapūrṇa Nātya). The Chālikya
is regarded as the favourite composition of music and opera of the Yādavas in the Harivāsa. The Yādavas are often described as artists and Nārada joins with his vīṇā on which he plays different rāgas. Here we find a description of the acting of Nārada with various gestures in the Chālikya Krīḍa of Arṇa and Yādavas. The Apsaras join in with Nrtya and Abhinaya.

Arṇa organizes a party of dancers and actors. Pradyumna, Sāmba and Gada with other Yādavas enter the city Vajrapur. Nāta by his dance entertained the citizens. Pradyumna leads this party with special performance of nāta Bhedra. They acted some episodes in the Rāmāyaṇa and a drama named as 'Rambhbhisāra Kaubera'. The phrase 'Nāṭakam nanṛtuḥ' is used for the demonstration of this drama.47 This drama seems to be a combination of dance and acting. At the end of this drama we find a mention that the demons were pleased by the 'Pādoddhāra, Abhinaya and Nrtya'.48 These are the dance dramas.

In the Harivāsa the root Nṛt is used for the acting in the drama. The derivation of the word Nāta implies that Nāta should be an actor as well as a dancer. Drama was regarded as the combination of Nrtya and Abhinaya.
NOTES

1. A. D., Verses 15-16.
   नमामि म्हणूँ नुरामिन्तंत्वानि
   रसमव्यवस्थाबिनातुरुस्मिन्तंतवानि
   खेतनृत्यम प्रारंभ समार्थ कल्याणः सदा

2. Des. II. 1.
   अन्यात नातभवं नृत्यं नृत्यं तालत्वक्यं
   S.R. VII. 1. 28 - 29.
   आदि: सरस्वतीर्व नातभवं श्यनकित यत्
   तत्र नृत्यं नात्त्वकित प्रसिद्ध नृत्तकोणितनम्
   नात्त्वकितवर्हु सरस्वतीर्ववृत्तिः
   आदि: सरस्वतीर्व नृत्यं नृत्तकोणितनम्

5. A. D., Verses 2 - 7.
6. S.R., VII. 1. 4 - 8.
7. N.S. 14. 36 - 49.
10. VDP. III. 34. 1 - 22
    VDP. III. 34. 25-31.
    फुफेर्द्वादनेन नृत्यानि विषयकोऽशी
    हृदयं नृत्यं घुर्यार्थेदिश। पूर्वनम्
    विनीत प्रभाय तथा कृत्य नृत्य सेवा
    नृत्य नृत्यं तस्मा वार्ष दत्ता देवम् रिक्षयोऽशी
SBक्षणम समवेद्य अध्य नवलरकणोऽ
रूपम बुद्द्व बुद्वमां स जन्म: प्रक्षपत
कु तीनक्षणेष: कु तीणन्तुक्षणकारकः
ङ्कस्तानां कु तीणसं कृ ष्णते जन्म: अर्थित
स शतकामानभागाति मैत्रोपायव च विनारः
तत्कथयणुक्षणे स्वातिकणक्रां करा
श्रीकवराज्य विलास बुद्वतानो तु खलाजदम
पूजामुखदेहेऽतस्मिन्नामोऽधर्मव्यक्तम्
शान्तिः पौरि तथां रामेऽन्वायुदेन निर्विदम्

11 VDP. III. 20.।।

परस्कामकुतिदेहाय नारमीहै किष्ठि नृप ।
तत्सम्भास्ये नृपे मयेश्वराणालकाचरम

12 NS. 4. 247 - 248.

13 VDP., III. 20, 22b, 23a.

चातकाया महाचारी चारो व दिर्किता नता ।
पूजामुखव्यक्ते चारी महाभि यादव ॥

Priyabala Shah has suggested the correct reading Recakanya for the word Catakanya.

14 NS. 5. 28.

15 VDP. III. 24, 63.

कैपादावानोऽ ये स चारीस्वेद सथितः ॥

16 VDP. III. 20, 54a.

कैपादावानोऽ ते द्वारानी व्यक्तिशिष्यः ।

17 VDP. III. 20, 55b.

देवान्त्वज्ञानाः पिण्डी भवति पार्वित ।

18 NS. 4. 257 - 263.
\[ - 113 - \]


21. NS. 1. 116 - 17.

22. NS. 8. 7.

23. SR. VII. 5. 289.


25. VDP. III. 26. 95.


28. NS. 9. 167, 162.

29. For the explanation of the ādgikābhīnaya as given in the Natyasastra, see Kapila Vatsyayana, op. cit., pp. 44 - 94.


31. VDP. III. 29. 39.

32. VDP. III. 29. 7 ff.

33. For the detailed description of all these Mudrās please see Priyabala Shah, op. cit., pp. 77 - 88.
34 NS. 23, 2.
35 NS. 23, 152 - 153.
38 A. P. 342 . 1 - 2.
40 Bh. P. X . 33 . 3.
41 Bh. p. XI . 33 . 2 - 19.
43 VS . P. Y . 13 . 50
44 HV . II . 20 . 27.
45 Nilakantha's commentary on HV . II . 20 . 33

47 HV. II 93 28.

48 HV. II 93 32.