PART TWO

TRANSLATION

&

CRITICAL EDITION
When the ring finger of the hand is bent and the other fingers are extended straight away, it is Patākahasta.

The Patākahasta is used to indicate the Sun, a king, elephant, lion, ox, crocodile, decoration, creeper, flag, wave, path, the mythical world below the earth (Pātalām), the Earth, the buttocks, bowl, palace,
evening, after-noon, cloud, ant-hill, thigh, servant, foot, wheel, seat, lightning, gate-tower, coldness, vehicle, serenity, crooked/curved, door, pillow, trench, foot, bolt [These are *samyutahastas* - shown with both the hands].

*Asamyutahastas* are - day, going, tongue, forehead, body, ‘like this’, noise, messenger, sand bank and tender leaves.

If the edges of the thumb and the forefinger are touched each other, and the other fingers are stretched out, it is Mudrākhya.

Meanings shown by Mudrākhya are - increase, movement, the heaven, the ocean, dense/heavily intermingled / entangled, forgetting,
all, to inform, thing, death, meditation, sacred thread worn by the Brahmins, straight / truth - These are *samyutahastas*.

*Asamyutahastas* are the mind, thought desire, self, knowledge, failure, shyness, creation, remembrance, life, reason, only / itself, that which is coming into being / next, negative and the meaning of dative case.

अहृतांशुलिमूलत्तु समयूजेदिदी मध्यमा।।
मृत्रसिशानसतस्तु कठकाथ्ये ब्रजेतदा।।
विष्णु: कृषो हलीबाण: स्वर्ण स्तुं्र निराचारी।।
नित्रा प्रधानांगोचित् श्री बीणा तारा समुत्पत्ति।।
रक्षा: किथे रीत परिखा विशेषत्वतन्त्र नुनः।।
सहायाः विश्वतिकरसांयुक्तकठकान्ध्या:।।
कुषुम् दरण नागेहस्तवेदोद्धरास्यम्।।
यस्मदस्तूणिमुखिनिर्दिष्टा कठकांविधा:।।
असमयुक्तानन्दकर नाट्याशाबविशारदे:।।

In Mudrākhyā, if the middle finger touches the root of the thumb, it is Kaṭaka.

Viṣṇu, Kṛṣṇa, Balarāma, arrow, gold, silver, a female demon, sleep, main woman, Goddess Lākṣmi, Viṇā, star, garland, blue lotus, ghost like, crown, trench, news about, chariot, combined/union - These
are *samyutahastas*.

Flower, mirror, woman, sacrifice, sweat, a little, which, quiver, fragrant / fragrance - These are *asamyutahastas*.

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\begin{align*}
\text{अङ्कुःखस्त्रजीनीपर्यवेक्षणमविशिष्टोइंगुलय: पय:।}
\text{आकुञ्जिताष्ट्र्य यस्य स्यु: स हस्तो मुष्टिसंज्ञक:।।}
\text{सूतोपवर्गोऽवर्णं पुष्यं भूतश्च वन्धनम्।}
\text{योग्यस्वतिकुण मुष्टिर्च कर्षणं चामरं यम:।।}
\text{पद्मोपधिचापो च डोलादां न्याक्रिकम्।}
\text{खननं त्यागकुलं च विक्रमस्तपनं तथा।।}
\text{उक्तीं चक्रवाहं हस्ता वे पत्यविशेषत:।}
\text{मुष्टिसंज्ञा मुनीनेिस्तु संयुक्ता परिकीर्तिता।।}
\text{वृत्तार्थश्च भूमार्थश्च धिगार्थसाचिवस्तथा।}
\text{लहरं सहनं दानमनुवादो जयं धनु:।।}
\text{असमस्शेिक्कण्डयन्तु जगार्थणभोजने।}
\text{अयुक्तमुष्टिनाम: करा पत्यविशेषोऽदिता:।।}
\end{align*}
\]

When the side of the forefinger touches the thumb and all other fingers are bent, it is known as Muṣṭī.

Charioteer, salvation, beauty, goodness, ghost, binding, worthiness, status, ankle, pulling, whisk, Lord Yama (Deity in charge of death) mud, medicinal herb, bow, swing, charity, circumambulation, mining, giving
up / sacrifice, spear, valour, heat, scatter/to sow, to give birth - these are samyutahastas

Asamyuta Muṣṭi is used to show synonyms of in vain, to indicate superlative, synonyms of shame, minister, violation, suffering, to give permission, victory, bow, we, one, worn out, to steal, related to food.

कर्णीयुप्ताः यथा तत्र तिमासुप्तसङ्गातामः॥
अहृत्स्तंत्सर्ज्ञीपाश्रृः संज्ञातोत् भरतरथभः॥
कर्तियुक्तमित्याहुः हस्तन्त्व नृत्तवेदिनः॥
पपाः श्रमो ब्रह्मणश्र कीर्ति: कुम्भो वर्तम गृहमृ॥
शुद्धस्तीरुपूर्व वंशश्र कुर्ष श्रवणभक्षणे॥
गर्भोऽवसानं मुग्गया नाद्व्यक्षमुनिपुढ़वे॥
कर्तियुक्तस्तस्तु संयुताः पोषाश्यातः
गुप्तदर्शकवचनं वचनं समस्रवः॥
बहूंतितस्मदर्श्यं मत्यं वक्रं विरोधिता॥
बालको नकलश्वापि नृत्ज्ञस्मुद्दिदिशता॥
कर्तियुक्तस्तात्यायाः असंयुक्ता दशेव हि॥

When the little finger is raised, other these fingers are slightly bent and the forefinger touches the thumb, the mudrā is Kartarīmukha.

Sin, weariness, Brahmin, fame, forehead of an elephant, house, observing austerities / holiness / purity, bank, dynasty, hunger, to hear, to

6. TNN भावणे
eat, pregnancy, symbol of summing up, hunting, you [addressing an equal or one above], word, difference in time, plural, we, man, face, verbal or physical expression amounting to hatred, child, mongoose - these meanings are shown by Kartarīmukha. Out of these, the first sixteen are samyutahastas and the rest are asamyutahastas.

When the forefinger is bent like an eyebrow and the thumb touches the ring finger, which is bent, and other fingers are bent, the hasta is Sukatunda.

Only two meanings are shown in this mudrā. Both are samyutahastas. They are angle - hook and (bird).

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7. TNN पक्षिण्येव
8. TNN यां
9. TNN पृष्ठांतरणे
10. TNN पदविन्यास
When the ring finger and the little finger are bent and the thumb is placed on the ring finger, the *hasta* is Kapittha.

Net, doubt, the tail of a peacock, *Śrī*, to touch, to retreat, outside, back, to descend, to put step - These are the *samyuta* Kapitthas. There are no *asamyutahastas*.

11. TNN ताहनं छादनं चैव

12. TNN पालनं
The *hasta* is known as Hamsapkṣa when all the fingers are stretched out as such.

Forty-two *samyutahastas* are there. They are - The moon, air, God of love similar to Cupid, dwellers of the Heaven, mountain, valley, always, relatives, stone, comfort, the chest, the breast, cloth, to take, to lie, to lay, to fall, people, to beat, to cover, to spread, to protect, to come, salutation, to bathe, sandal, to embrace, to follow, to protect, to send, club (mace), cheek, shoulder, hair, humble, blessing, sage, like this/as mentioned, fish, to worship and tortoise.

You (pl), sword, anger, now, I, “in front of”, white axe, flames, to call, approximation/being near to, to oppose - These are the eleven *asamyutahastas*

पुर्वो मध्यमाज्ञापि प्रख्यतस्तत्जर्जनी सन्येत्
कपित्यहस्तस्तु तदा प्राप्यायात् शिखरप्रभिधाम् ॥
सन्न्वारं चरणो नेत्रे दर्शनं मार्गमार्गणे
कणों पाणं कराश्राप्तो संयुक्तशिखर एव हि

In Kapitthahasta, if the forefinger and the middle finger are stretched out apart from each other, it is Śikharahasta.

The meanings shown are to walk, feet, eyes, to see, way, to search, ears, to drink. There is no *asamyutahasta* here.
If the tips of the forefinger, the thumb and the middle finger are joined with some movement and the ring finger and the little finger are stretched out apart from each other, it is Hamsāsyahasta.

Glance, softness, dust, white, blue, red, mercy / pity / compassion, group of hair (as a line), beginning of rain, hair, line, the three folds of the abdomen are the meanings shown by this hasta.

Out of these, the first eight are samyutahastas and the rest four are asamyutahastas.

καρά σάντιδων ηικιάζω δρών χάσταλον τού ||
κιλικίακομπίτα σάτυς λυθίζειν 11'σαονστόλι: καρ:||
πρωτήραν μανην βαλί: πρωα: πρώον: πράμα ||
μορίχα: κονδιστεύειν σοντά: σαμπρ: σαν
νατινάναν πρωαλός ελιγμεν οντικομεν:||
σαντικτασάκελλαμανούν χαστα παλμαλαομίτα:||

13. TNN गदितः
If all the fingers are stretched out without touching one another and the bottom of the palm is bent, then the hasta is Añjali.

Heavy rain, vomiting, fire flow loud noise, light, hair, ear ring, heat, anxiety, always, river, bath, flow, blood are the samyutahastas and branch of a tree and anger are the asamyutahastas said by the scholars of Nāṭyaśāstra.

If the fore finger and the thumb are stretched out and the other fingers are bent slightly, the hasta is Ardhacandra

There are nine samyutahastas and four asamyutahastas. Samyutahastas are - ‘if so’, ‘for what’, distress, sky, highly virtuous, great / divine luck and similar positive subjects / God, remembrance, grass and hair of men.
**Asamyutahastas** are - to set out, smile, contempt, ‘what’.

If the ring finger the thumb and the middle finger are bent so as their tips are about to touch one another, the *hasta* is Mukura.

A large canine tooth, separation, the ankle, the hip, the Veda, brother, pillar, mortar, the fast one, devil and well nourished are the eleven *samyutahastas*.

Disagreeable, bee, ray, anger, good, bangle, neck, a bracelet for the upper arm, negation are the nine *asamyutahastas*.

If the forefinger is bent at the middle, it is Bhramarahasta.
There are five *samyutahastas* and four *asamyutahastas*.

*Samyutahastas* are - wing, song, water, umbrella and ears of an elephant.

*Gandharva* (demi Gods who are expert singers), to come into being, fear, to cry - these are the *asamyutahastas*.

There are ten *samyutahastas* and sixteen *asamyutahastas*.

Divided/broken, to jump, world, Lakṣmaṇa, fall, one/different, month, eye brows, split and coir are the *samyutahastas*.

*Asamyutahastas* are - one, expression to mean what happened which should not have happened, to indicate dead body, anyone/anything.
else, plural, to hear, knowledge, ago, he, these people, country, a little, witness, to refuse, ask to come to fight with [as a command], and ask to go [as a command].

If the thumb touches the root of the ring finger, the hasta is Pallava.

There are nine samyutahastas and six samyutahastas. Samyutahastas are - Vajrāyudha, peak, ears of a cow, length of the eyes, buffalo, a long wooden cylindrical weapon, spear, horn and to rotate.

Asamyutahastas are distance, pledge, smoke, tail, cane and different types of grains.

The sages say that it is Tripatākahasta if the thumb is slightly
bent and it touches the root of the fore finger.

The sunset, ‘etc.’, expression to address/to accuse a person, drinking, body, to beg are the *samyutahastas*. There are no *asamyutahastas*.

संक्षरते तद्य संधिज्ञातत्वः कुठे 
मूलभिवनस्य ण्यितो युनिपुष्टः।
संयुक्तं एव हस्तोऽयं मृगे परमात्मनि।

If both the middle finger and the ring finger and slightly bent and the tip of the thumb touches the middle of the middle finger, the *hasta* is *Mrugasīra*.

Only two meanings are shown by *Mrugasīra* and that are *samyutahastas*. They are deer and The Supreme Being.

त्रिकाकस्य मध्यतु निम्नं यदि भवेत् तदा।
हस्तस्पर्शिकरमर्यं विषे सर्पं फङ्ङे मतः॥१६

If the middle of the Tripatāka is bent inwards, it is *Sarpaśiras*. The meanings shown by this *mudrā* are - poison, serpent and hood.

सुखेश्वर प्रदीशिनी यत्र रेखामुक्तमध्यगाम्॥

16. TNN अहंन्ययः यथापूर्व सहासृष्टि यस्य च।
तथा निम्नतलक्षेव स तु सर्पशिर: करः॥
चन्दनं भूजगो मान्यमहं विक्रियां मुनि:।
दत्तक्षणं विखण्डनं रक्षा संवाहन: तथा।
नवहस्तस्ततु संयुक्ता तर्प्षीष्ठं समर्पिता:॥
If the forefinger touches the middle line of the thumb and the other fingers are gradually bent and held slightly upwards the hasta is Vardhamānaka.

Large ear studs of women, chain of gems, the elbow joint/ knee, an ascetic, a huge drum and mahout are the samyutahastas. Swirling, (converging in a definite direction generally downward), the naval and well are asamyutahastas.

If the thumb touches the middle line of the two finger and the other fingers are bent and held slightly upwards then the hasta is Arāḷa.

There are only five meanings, which are samyutahastas. They are ignorant, tree, cut ends of plant parts, and bud (the fifth one is not clear).

17. TNN कुहमल
If the fingers are held in the form a spider the *hasta* in known as *Urnanabha*.

Horse, fruit, tiger, butter, snow, very / many / all superlatives and lotus are shown in this *hasta* as *samyuta*. There are no *asamyutahastas*.

If the ends of all the fingers are joined together, then the *hasta* is *Mukula*.

Fox, monkey, withering / drooping / becoming weak, to forget are the *samyuta* *Mukulahastas*.
If the thumb is inserted in between the middle finger and the fore finger and the other fingers are bent, the it is Kaṭakāmukhahasta.

Garb, servant, valiant, a strong man (a wrestler), releasing the arrow and to tie are the samyutamudrās.

There is no asamyutamudrā for Kaṭakāmukha.

Hamsapakṣa is used to address and Šukatuṇḍa is used to show assurance or affirmity.

**THUS THE FIRST CHAPTER OF**

**HASTALAKŚAṆAḌĪPIKA COMES TO AN END.**

**.tripitakāpricitte:\n
समीपसमयी तुल्यी समी दानव कौणपो ॥
सचे जले तुल्यहस्ते तुल्यी वारुणवारिधि ॥
लावण्यभूषणे तुल्ये चित्रबुद्धिसमानके ।
कुर्सन्तू समकरी समी सैनिकश्रृंदकी ॥
समहस्ती सिद्धायायी तुल्यी निश्चासादादगदी ।
जयशक्ती तुल्यहस्ती तुल्यी पुष्पगुणायुभी ॥
तमश्रयामे तूते तुल्ये तुल्यी च दृढनिध्यो ॥

18. TNN हस्पक्ष
CHAPTER II

Proximity and time - the enemy of god and a demon - lake and water - the lord of ocean (Varuna) and the ocean - beauty and ornament - mind and intellect - cruel and enemy - soldier and the Sudra - person of
divine qualities and traits and foot - sigh and stuttering of words due to emotion - victory and strength - the heavenly reward of holy or virtuous actions and virtue - darkness and night - stability / firmness and decision - nectar and liquor - a little and a drop of water - flame and smoke - the elder brother and Bhima - Nakula and Bharata - Arjuna and Lakṣmaṇa Śatrughna and Sahadeva - protection and action - flag-post and stick - proud and youth - fainting / lipothymy and helplessness - the mythical world under the earth (Pātāla) and cave - month and a lunar fortnight - assembly and country - coir and happiness - to touch and affair / case - blessed and majestic - noise and musical instrument - worship and devotion - relative and support - width and bed - agitated and embarrassment - spy and journey - wealth and gold - image / idol and hamlet - doubt and opposite - the earth and to retreat - ago and 'that' (words mean 'that') - cow and South - washer man and servant - eye brow and breast - the cut end portion of a plant and a needle - thin and withering - these meanings are shown in similar mudrās. The rest may be interpreted according to the will.

वैधव्यं मुरतं युद्धं रामचंद्रानमित्यषि।
एतं पञ्चमसंवध्यंता हस्तं कटकमुख्यं॥
ब्रह्मा कटकपश्च: स्यातुं शिवस्तु मृगपश्चकः॥
कर्तिकमुखमुक्तस्तु विद्याधरं उदाहत॥
यक्षस्तु पश्चुप्रः: स्यातुं मध्यकस्त्रार्थमुक्तिकः॥
कर्तीकानकशाखां कल्याणस्य पताककम् ॥
पताककटको मासः तद्वदेव च गोस्मूताः ॥
कर्तीकानका कन्या श्रीवत्स शिखरानजलिः ॥
वर्ध्माननकहसायस्तवधरः परिकीरितिः ॥
पताकमुप्रदिहिषा स्यात् प्रतिवन्धस्यतथेव च ॥
पताकमुकुला हस्तासु गुणवाच्यदबालिनः ॥
संयुक्तांहसपक्षा स्युः हनुमतप्रमुखः ॥
पताकाकर्तीरसतं पतानं दशकन्धः ॥
अज्ञातीकक्षः प्रोक्तो यागः पल्लवमुखिः ॥
हस्तः कटकमुद्रायः सत्यं धर्मशु संस्मृतिः ॥
मुद्रामुखः पिता तद्वर्त सबार्तिरस्मिनिरितिः ॥
माता कटकपशः स्यातू स एव च सखी मतः ॥
मुग्र पताकश्वरः स्यातू हृदं पक्षपताककः ॥
कार्यस्यायं विवाहाः हस्तो मुकुलमुप्तिः ॥
तार्थान्धिकरभेदः स्यातू अन्न मुकुलभेदकम् ॥
वर्ध्मानार्जलीरं विक्रीडा कटकानजलीः ॥
नाशरसु मुद्दितभेदः स्यातू मध्यशिखरपश्चकः ॥
सूचीमुखशब्धलिखितं पौजपुश्वावुदाहति ॥
कर्तीमुखमुद्रायं पुज्यीकटकषृष्टिः ॥
वर्ध्मानकपश्चायः बुधेः पीयङमिश्यते ॥
मुद्रायः पल्लवो बाहुरुपयतः परिकीरितिः ॥
कटकानजकः प्रायः स्त्रीते सर्वं योज्येतुः ॥

21. TNN कल्याणस्यपताककम्
22. TNN कीशाहुमदावयः
Widowhood, copulation, battle, Śrī Rāma, giving away a virgin in marriage - these five meanings are shown by both Kaṭaka and Muṣṭi.

23. TNN नीवी
24. TNN नाथ.....केवलम् under similar mudrās
25. TNN क्रम
Brahma should be shown by both Kaṭaka and Hamsapakṣa, Śiva should be shown by both Mṛgaśīrṣa and Hamsapakṣa and Vidyādhara (Celestial being) should be shown by both Kartarīmukha and Muṣṭi.

Yakṣa (celestial beings who are subordinates of Kubera, the deity of wealth) should be shown by both Hamsapakṣa and Muṣṭi, the middle part should be shown by both Ardhacandra and Muṣṭi, Śāstra should be shown by Kartarīmukha and Kaṭaka, the dawn should be shown by Hamsāsya and Patāka.

Month and cow - Patāka and Kaṭaka, Girl / virgin - Kartarīmuka and Kaṭaka Śrīvalsa (A mark on the chest of Lord Viṣṇu) Śikhara and Aṇjali.

The lower lip - Vardhamānaka and Hamsasya torture / violence/ killing and obstacle- Patāka and Muṣṭi.

Sugrīva, Aṅgada and Bāḷī - Patāka and Mukuḷa, the monkeys like Hanūmān - Hamsapakṣa in both the hands.


Mother and female friend - Kaṭaka and Hamspakṣa, sign / symbol - Mudrākhyya and Patāka, pleasant / pertaining to the heart - Hamsapakṣa and Patāka.
Matter, wife, wedding - Mukuśa Muṣṭi, Garuḍa - a variety of Śikhara, rice - a variety of Mukuśa.

Gem - Vardhamāna and Anjali, play - Kaṭaka and Anjali, distruction / annihilation - a variety of Muṣṭi, the middle - Śikhara and Hamsapakṣa.

Beautiful - Sūcīmukha and Anjali, son and grandson - Kartarīmukha and Mudrākhya, daughter - Kaṭaka and Sūcīmukha.

Nectar - Vardhamānaka and Hamsapakṣa, hand, a way out - Pallava and Mudrākhya.

Feminine gender should always be accompanied with Kaṭaka.

Beautiful woman - Kaṭaka and Mukura.

Royal hirer - Patāka and Kartarīmukha, sorrow - Hamsapakṣa in both the hands close together, Happiness - Hamsapakṣa and Mudrākhya.

Valour - Muṣṭi in both the hands close together conch, step, flute - two Kartarīmukhas close to each other.

The knot of the wearing garment (of woman) - two Mudrākhyas together. Nose - Vardhamāna, Platform - Hamsāsyā, curl of hair and sediments / husk / chaff - Hamsapakṣa. Two (in number) should be shown by both Śikhara and Sūcīmukha always. Almost all mixed mudrās are explained here as it is said in the 'NS.

Lord, father, guru, - play / romantic game, dance, festival, courage / bravery, beginning, a person of divine qualities and traits -
sign / symbol, fruit, novel/new - affection, love, trust / belief-sin, 
offence / fault, defect / fault - Garuḍa, swan, Jaḍayu (name of a bird in 
Rāmāyaṇa), vilambita, krama, manda - these are shown in the same hasta.

Disappointment, disease and sorrow are similar mudrās.

THE SECOND CHAPTER OF THE HLD ENDS WITH THIS.

हरिः

पात्राणां नायकार्द्वारे उत्तमाणां खंभावतः।

गीतसिश्वाय तत्तद्वैजेरिन्द्रास ग्राह इथे ते।

मध्यमानान्तु पात्राणां कविधिन्द्र एव पि।

चेतीपञ्चमरागश्च कविधित्युपयते बुधे।

वन्यायालेपि पात्राणां बालकानां तदेव च

चेतीपञ्चम एव स्यात् नेत्रो दुष्यते कविताः।

अवस्थायान्तु तत्तवरतारी ग्राह इथे तेषाः ।

वेजालूलित्सरयान्तु भ्रान्तकर्षिणेषु पि च।

प्रहर्तितिशये रागो भ्रमपञ्चम इथे ते।

अतत्कितात्रमोऽदु रागे श्रीकामये मतः।

श्रुताराश्यर्यां प्रायो रागस्वताः निग्रहते।

मूच्छने खलु प्रोष्टं विप्रलभस्य मूच्छने ।

26. TNN द्वितीय्यदियु पात्रे नीचपात्रे बालकों स्वाभाविकोमध्यामकं कविधिन्द्रासमातः।
27. TNN कविवाक्ये कथाकों कविधिन्द्रासमातः।
28. TNN वेजालूलित्सरयान्तु भ्रान्तकर्षिणेषु पि च।
29. TNN भ्रमपञ्चमरागश्च कविधित्युपयते।
30. TNN श्रीकामये मतः।
31. TNN श्रुताराश्यस्ताः निग्रहते।
(पौराणिकप्रमाणायो श्रुतारस्य तु मूच्छिने।)

वक्षसानान्तु श्रुतातरस्य मुड़ो निगद्यते॥

तेशान्तु विश्लेष्यस्य मूच्छिने मुरलीन्दलमः॥

श्रीरसमस्य तु सम्प्रस्थ्रुतारो मुरलीन्दलमः॥

रसयोऽकैश्ची प्राहुर्यवीर्यविन्ययोरसि॥

क्रोधेऽरूपरस्य चापि तर्कराग उदाहरतः॥

वीरनामिनरस्य गायो वीरतर्कः स्मृतो बुधः॥

दुःखकान्तारागस्य शोके च करणे मतः॥

दाणारागोऽदुःखरसेनेन भयानकसर्न कथिततः॥

dुःखनिग्रहवार्तायां घट्तन्तरिन्द्राहः 32॥

tोण्टखरागः शान्ते च भक्तिभावे च कथ्यते।

कोरकुञ्जिण्ड यमः स्वातः कपीनान्तु स्वभावतः॥

पुराबाणाः यमास्तु वर्षाकालस्य वर्षने।

प्रभातवर्षनायायच गीतालेखगीयते।

अड़ुरासाने श्रीकण्ठी दुष्टानामयिपि हिसने।

सन्ध्यायवर्णनवेलायां मध्यव्रत्य च वर्षने।

भक्तिभावे च विद्विघ्रः कथ्यते गीतिपारायणः॥

मुड़ात्तर्वीरेऽकोष महीपन्धमदायः॥

कोरकुञ्जिण्डारो स्युधुवतालः प्रकीरितः॥

श्रीकण्ठी तोषुप्रोपीराः कौशिकास्बन्ध्याश्चाति॥

एकतालो विनिर्दिष्टः भिन्नप्रप्यमुःखयः॥

32. tNN दुष्टनिग्रहवार्तायां घट्तन्तरिन्द्राहता। आशीर्वादविधाभवेष मद्भवार्धनाविधिः॥
For noble heroes (and heroines) in ordinary situations i.e. when they are not under the spell of ordinary emotions like love, anger etc. Indala is used.

On certain occasions, even some middling characters have Indala. But sometimes they have the rāga Cetīpaṇcama.

For evil characters and for children, Cetīpaṇcama is employed.

While enacting in avasthā Antarī rāga is used. (avasthā means the enactment of a story where the character deviates from his real nature. This rāga is usually employed in nirvahaṇaślokas). Vejādhūli is used in ‘tvarā’ and in bhayānakarasa.

The rāga Bhinnapaṇcama is used in excessive joy. Śrīkāmara is used in unexpected happiness.

On almost all occasion of śṛngāra Ārta is used. Paurāṇī is the summit of Ārta. It is used at the height of vipralambha.

The rāga Muḍāha is used in the śṛngāra of the demons.
Their (of the demons) *vipralambha* in its extreme and Śrī Rāma's *sambhōgaśṛṅgāra* are in Muralīndalā.

In *hāsyā* and *bibhatarasas*, Kaiśikī is used. In *krōḍha* (anger) and *raudrararasas*, Tarka is used.

Viratarka is used in *virarasa*. The rāga Dukkhagāndhāra is used in *dukkha* (grief) and in *karuṇa* (pathos).

Dāna rāga is used in *adbhutarasa*, and sometimes in *bhayānaka*. Ghaṭṭantari is used on occasions of reporting the death of evil persons.

Tontu is used in *śāntasa* and *bhaktibhāva*. Monkeys in ordinary situations, have Korakkuriṇji rāga.

Puranīru is used in the descriptions of rainy season, and morning.

Srikanthi is used at the end of an act, at the killing of evil persons, in the descriptions of noon and dust, and in *bhaktibhāva*.

*Dhruvatāla* is used along with the *ragas* Muḍḍha, Ārta, Viratarka, Ceṭīpañcama Dāna and Korakkuriṇji.

For the *rāgas* Śrīkanthī, Tontu, Puranīru Kaiśikī, Indalā, Bhinnapañcama and Dukkhagāndhāra, *ekatāla* is used.

For the *rāgas* Ghaṭṭantari, Tarka Antari *vilambitamatraka tripatītatala* should be there.

Those who know about *tālas* say that Veḷādhūli is combined
with madhyamamātrā. For Śrīkāmara and Puraḷī atidrutatripaṭā is used. Vilambitamāṭraka is used along with Muraḷīndaḷa
CRITICAL NOTES:-

While edition some deviations are noticed and are noted here.

**PATĀKA** :- ‘परिघटिंगलतागले’ is given that text. But according to the TNN it is ‘परिघटिंगरथागले’. This reading seems rational because in ‘लता पताका वीमिद्ध’ ‘लता’ is mentioned - Therefore to avoid repetition it is omitted.

**MUṢṬI** :- ‘प्रसब’ is replaced by ‘प्रसव’ in the TNN. It is accepted.

**ŚUKATUṆḌA** :- ‘हस्तोष्ट्यसंस्के चैव वर्षषेव प्रयुज्यते’ is given in the text. The TNN reading is ‘पर्षषेव’. The stage practice follows the TNN reading. Therefore it is accepted here also.

**KAPITTHA** :- The TNN reading ‘पृष्ठः’ and ‘पदविल्ह्वास’ are accepted for translation.

**HAMSAPAKṢA** :- The TNN readings ‘ताड़न’ and ‘पालन’ are accepted.

**ARĀĻA** :- One word is missing in the version. The TNN reads it as ‘कुष्म’ - blossom of flower. Instead of ‘असपक्ष’ the TNN reads ‘हसपक्ष’. It is accepted for translation.

**SIMILAR MUDRĀS** :- ‘सम्मोह’ is the TNN reading for ‘सहोध्य’. It is accepted.

**MIXED MUDRĀS** :- Instead ‘कल्याणस्य पताककं’ of the TNN reads ‘कल्यमास्य पताककं’. This reading is accepted.

According to the TNN reading ‘नाथ: ......केवलम्’ should come under similar *mudrās*. It is quite appropriate also. The order of delineation
coincides with the TNN reading.

In several places elongation of the last letter of the word 'Patāka' is seen. It may be due to the influence of Malayalam.

Among the misramudrās 'नीरी' is used instead of 'नीती' (TNN) and 'कौँठ्य' is used instead of 'क्रम' (TNN). The TNN versions are accepted.

In describing svaras also the HLD deviates from the NKD in several case. But not much deviation is found as in the case of the mudrās.

The omissions and false readings may be result of the mistakes occurred while copying, preparing translations, transliterations etc.