Chapter - IV

NRTYA VINODA IN RELATION TO ĀNGIKA ABHINAYA

Dance like any other art form is primarily concerned with the countless and continuous interactions occurring between man and nature in the transient world around him. Using the human body as a medium of artistic expression, Indian dance offers on its moving canvas a wide range of fleeting visions, capable of embracing almost all themes in the world. Formalized movements and gestures that have been selected with aesthetic discrimination form its language. This language is the soul of Indian classical dance and it is termed as Āngika Abhinaya. In fact, Āngika Abhinaya is the real foundation of Nṛtya. The term Nṛtya is used in this context, not to mean pure dancing (Nṛtta), but expressional dancing.

Bharata explains Abhinaya as "representing the meaning of that which is depicted." It has four aspects namely Āngika, Vācika, Abhārya and Sāttvika. Of these, Āngika is the language of expression through the medium of the body (Śarīra), the face (mukha), and movement (cesta). Though the other three aspects of Abhinaya are also there in dance, it is Āngika Abhinaya which is the most important.
Every portion of the body has a major role to play in Āṅgika Abhinaya.

From head to toe, each limb is required to bristle and throb with expression exteriorizing the inner emotions that are induced by the lyric, the theme of which has to be interpreted and communicated. For the most part, Āṅgika Abhinaya utilizes the gesticulation of the hands and movements of the eyes. The movements of the other limbs such as head, torso and feet are also important, but not to the same extent. The hands take precedence over the other limbs owing to their endless possibilities of movements, that have been explored and codified, to form a fairly complete vocabulary of a language. The single hand gestures and double hand gestures have been worked out in detail and through them the universe can be revealed, the seven spheres, planets, oceans, rivers, human beings, animals, birds, trees and fruits can all be represented. Similarly the eyes also serve a significant part in Abhinaya. With the permutation and combination of the movements of the eyebrows, eyelids and eyeballs, many varieties of glances expressing different shades of emotions have been designed. The glances have been grouped into three categories corresponding to the Vyabhicāri bhāvas (transitory moods like fatigue, depression, despair, etc.), Sthāyībhāvas (dominant moods like, love, fear, sorrow, etc.) and Rasa (sentiments).
In dance, therefore the eyes also speak a language, which must be in harmony with the gesticulation of the hand. Equipped with this beautiful, elaborate and complete language of gesticulation and histrionics, the dancer must concentrate and get into the mood so that she is completely identified with the role, that ultimately makes for the quality of Rasa. In this regard, Nandikesvara has laid down the famous maxim,

"Where the hand goes, the glance follows
Where the glances lead, the mind follows
Where the mind goes, there the mood follows
Where the mood goes, the flavour is born". (A.D. 36, 37)

The Abhinaya should be according to the proper Rasa. Every small movement and fleeting mood must be systematically linked and correlated to the dominant mood of the theme to evoke Rasa in the artist and the audience.

Abhinaya can be rendered in two modes - (1) Lokadharmi and (2) Nātyadharmi. In the Lokadharmi, ordinary usages conforming to conventions practised in daily life are utilized. On the other hand, the Nātyadharmi relates to artistic and stylized conventions of the stage. In Nātyadharmi things and situations are not presented as they are in normal life by pure imitation, but they are represented through graceful and refined gesticulations which are suggestive (vyanjana). It is the Nātyadharmi mode of presentation that is employed.
in dance. For instance, the acceptance of a gift is presented with Hamsapakṣa hands, an embrace is portrayed through Utsanga hand, tears are depicted with Hamsā hands and languid eyes and so on.

Somesvara like other authors on dance, has discussed Āṅgika Abhinaya exhaustively. Most of the information on this subject had been handed down from earlier centuries, yet the Āṅgika Abhinaya portion in the Nrtya Vinoda reveals strokes of originality in presentation. Beginning with Śloka No.974, the Āṅgika Abhinaya portion ends in Śloka No.1306, in the Mānasollāsa of the G.O.S.

The Sanskrit verses of Nrtya Vinoda relating to Āṅgika Abhinaya are presented in the subsequent pages, interspersed with my translations and followed at the end with critical notes. The Āṅgika Abhinaya in Nrtya Vinoda is prefaced with a few general observations on dance beginning with Śloka No.950 and ending with Śloka No.973.
Now, I will describe the characteristics associated with dance. Dance is performed during Utsava (festival), Vijaya (victory), Harṣa (happiness), Kama (desire), Tyāga (charity), Vilasa (merriment), Vivāda (dispute) and Parīkṣā (test).

**UTSAVA**:

Occasions which arise out of (the celebration of) marriage, birth of a son and the like, Bhūmatrāka (festival), Vasanta (spring season) etc., are known as Utsava by the people.

**VIJAYA**:

When victory is obtained in gambling, dispute, battle etc., with total satisfaction, it is called Vijaya.
Gladdening of the heart caused by partaking of sweets and drinks, or pleasure derived from copulation, from getting something that is difficult to obtain and from the sound of delightful vocal music and instrumental music is Hārśa.

According to the learned Kāma is that state of mind which is excited at the sight of Pratyāngas (limbs) and Upāṅgas (features) of people endowed with beauty and youth.

Seeing the sort of excellent women that I have, who are best among dancers, is called Vilāsa.
When experts in dance anticipating victory, in their dance art, become impatient it is called Vivāda.

Parīkṣā:

Parīkṣā is testing whether one has total expertise in dance or not and whether the dance is visually beautiful.

Tyāga:

Tyāga is receiving supplicants like bards etc., belonging to different places for giving them charity.
KINDS OF NARTANA:
नाट्य, लास्य, तान्दया, लाघवा, विशामा तथा विकाता को नाट्य मनोरंजन कहलाते हैं।

Nāṭya, Lāsya, Tāndaya, Lāghava, Viṣama and Vikaṭa are said to be six kinds of Nartana.

NĀTYA:

नात्य तद्धार्यां रसाः सत्विकोपरि सत्विकोपरि रसाः

Nāṭya is that, wherein rasas are manifested by Āhārya, Vācika, Sātvika and Āṅgika Abhinaya and Nritya.

LĀSYA:

लास्य वाहिकायनास्त्रकर्माभिमुखस्थिरै लिखित

Lāsya is described as that which is devoid of footwork, Karānas and Abhinaya and has delicate movements of the body.
Then, the dance that is distinctively grand, without delicate movements and performed by men is called Tāndava.

LAGHU:

Svastika Karanas embellished with Añcita Karanas etc., creating eagerness and merriment in the people is called Laghu Nrtya.

VISAMA:

Visama is that which has complex footwork, circular movements, jumps, extentions and quivering movements but is devoid of Bhangis (bends).

Dancing with odd and unnatural face, hands, belly, feet and eyes is called Vikαta.

**KINDS OF DANCERS**

Dancers are of six kinds. They are Nartaki, Vaitaliika, Nata, Nartaka, Cαrαna and Kollatika.

**NARTAKI:**

A Nartaki is said to be beautiful, young, slenderbodied, dark complexioned, beautifully breasted self confident and possessed of pleasant disposition.
NATA / NATI:

One who is a polyglot, expert in various bhavas, proficient in Rasa and Abhinaya, is an excellent Nata or Nati as the case may be.

NARTAKA:

A good Nartaka is one who is well-versed in foot work, expert in hand poses, a teacher of dance and has perfection of form.

VAITALIKA:

One who is eloquent in many languages, expert in ridiculing and censuring others in dance is truly a good Vaitālika.
One who is an expert in Kīṅkīcālana (sounding of the anklet bells), proficient in music, skilled in wit and speech and has a good voice is a good Garanā.

A good Kolatika is one who is skilled in juggling with Knives on the body, turning the delicate body, jumping easily and capable of bearing a heavy burden while dancing.

The dancers have been thus described. Now the characteristics of dance will be dealt with.

**LIMBS OF THE BODY**

Angas, Upāngas and Pratyangas will now be explained.
The six chief Angas are the head, shoulders, chest, belly, both sides and hips.

According to me the eyebrows, eyes, nose, cheeks, lips, chin, teeth and tongue are eight Upāngas.

The six Pratyāṅgas are arms, wrists, palms, knees, shanks and toes.
I have enumerated the Angas, Upangas and Pratyangas and shall now describe their actions and usages.

ANGAS

HEAD

Akampita, Kampita, Dhuta, Vidhuta, Aradhuta, Adhuta, Ancita, Nyaçita, Parivahita, Paravrtta, Utkśipta, Adhogata, and Lolita are thirteen kinds of head movements.

Akampita, Kampita:

Moving the head up and down slowly is Akampita. The same (up and down head movement) done quickly several times is Kampita.

1. A. न्यायाभूतः । 2. D. drops this stanza.
3. A. gives तत्थैः दुःस्तः twice । 4. A. वररच्छुक्षमः ।
According to the learned Akampita Sira must be used to indicate questioning advising, signalling, pointing talking and inviting.

Kampita is used in arguing, threatening, anger, showing understanding, prohibiting and questioning with authority.

**VIDHUTA, DHUTA:**

The head shaken obliquely on the sides is called Vidhuta. The same movement if done slowly is called Druta (Dhuta).
According to the learned, Vidhuta Sira must be used to indicate last stages of drinking and chillness breathing, fever and fear.

Dhuta Sira is used (to denote) aversion, astonishment, sorrow, conviction, saying 'no' and forbiddence.

**AVADHUTA, ĀDHUTA:**

Bringing down the head once is described as Avadhuta. Oblique and upward lifting of the head is called Ādhuta.

4. A. drops this verse। 5. A. िरिंग।
6. A. िि। 7. D. धृ।
For inviting, listening to a message and also communicating, and signalling, Avadhūtā Śīra is used.

Avadhūtā Śīra is used to express anger, pride, astonishment, happiness, and recollection.

**Ancita, Nyancita:**

The hand kept on the side and the neck bent is known as Ancita. The head touching the tip of the shoulder is declared to be Nyancita.

1. A. शीः  
2. A. रस्यादवधृक्तम्  
3. A. वा  
4. A. स्थः  
5. A. हवः  
6. A. नौ  
7. A. वः  

*This line seems to have been misquoted from VIII:30 in the Natya Śāstra of Bharata. Instead of किफित, Someśvara has used हस्त. Bharata's Version is apt, according to which, the neck slightly bent sidewise is Ancita.*
Ancita Sira should be performed in happiness, illness, fear, fainting, sorrow and overwhelming anxiety.

Nyaancita is used to express amorousness (Vilāsa), lightheartedness (Lalita), pride (Garva), affected indifference (Bibboka), hysterical mood (Kilakāncita), silent expression of affections (Moṭṭāyita), Pretended anger (Kuṭtāmita), stupefaction (Stambha) and jealous anger (Māna).

**Parivāhita**

Parivāhita is used to express various bhāvas and Rasas*. The head that is turned away is called Parāvratā.

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* Somesvara has not defined Parivāhita here. The verse is corrupt. According to Nātya Śāstra Ch. VIII: 26 Parivāhita is rotating the head from side to side.

श्वासरिवाहितसः पारवर्द्दितं दृष्टम्।
Parivahita is used in sorrow fulfillment, happiness, thinking, recollecting, sporting, impatience and love-play.

Paravrtta Sira is used for tying that which is loose at the back, taking an arrow, looking at the back and turning the face due to trembling.

ADHOMUKHA, UTKSIPTA:

The head which is bent down is called Adhomukha. Utskipta is the position of the head with face upwards.
Avanata Ṣira * is employed in salutation, bashfullness, sorrow, worry, distress and looking at things placed down.

When the head is raised to see those objects placed at a slight hieght or objects in the sky it is known as Utksipta.

The head moving in all directions is Lolita. It is used to express intoxication, crippling disease and possession by evil spirits.

5. A. शिर:प्रक्षिप्तसम्बंधकः  6. A. D. put this Stanza before the preceding one  
D. निरवधि उत्तरं वस्तुः  7. A. रिखर  
8. D. निरक्षितसस्फळः  * Avanata corresponds to Adhomukha.
UCCHRITA, SRASTA, SAMLAGNA:

The shoulders raised out of exhilaration is called Ucchrita, The shoulders that droop is called Srasta. That which clings is called Samlagna.

EKANTA, LOLA:

Raising the shoulder in anger is called Ekanta. Moving the shoulder is known an Lola.

Sarngadeva has in place of Samlagna used the word Karalagna which means touching the ears. Ch: VII: 326.
According to experts in Natya, Ucchrita is particularly used to denote sneezing, pride and great delight.

Srasta, Ekānte:

'Srastam te ch ruciçhāya duḥsā kṣasti pravāhyate' ।

Srasta is used to indicate tranquil mind, intoxication, fainting and sorrow. Ekānte is used (to denote) striking with a fist or lance.

Lola:

'Lola' is applied in playing on the hudukka, laughter and in the dancing of the viṭas.

The usages of Samlagña are missing.
Abhugna, Nirbhugna, Vyakampita, Utprasarita and Sama are considered to be five kinds of chest (movements).

**ABHUGNA, NIRBHUGNA, VYAKAMPITA:**

The back is elevated in Abhugna. In Nirbhugna the back is lowered. Shaking the chest is called Vyakampita.

Abhugna Chest is used to indicate heart rendering grief, cold, bashfulness, suffering, fear, depression, fainting and sorrow.
Nirbhugna is used (to express) stupefaction, listening to pious words, truthfulness, cold, desire, deceit, back pain and pride.

**UTPRASARITA, SAMA:**

Utprasaratita is used in taking a deep breath, suspending breathing by closing the nostrils and mouth and for looking at lofty objects. The (body) kept in Sausbheava is Sama.

**BELLY**

Kṣāma, Khalla, Pūrna, Rikta, Purṇa are four kinds of belly movements prescribed by those well versed in Nātya.

The usages of Vyākampita have not been stated.
The stomach slightly pushed in is Ksāma, while in Khalla the belly is pushed back. Ksāma is used in laughter. Khalla is used to indicate hunger, and portraying vampire and Candīkā.

Pūrṇa, Kṣekarūna:

Pūrṇa belly is used to portray protuberant belly, pregnancy, suspended breathing, dropsy and having eaten heavily.

Rikta-Pūrṇa:

According to experts in Nātya, Rikta-Pūrṇa is used to denote breathing, deformity, anger and exhaustion.

SIDES

Nata, Samunnata, Prasarita, Vivartita and Prasarita* are five kinds of side movements.

Nata, Samunnata, Vivartita:

The same movement with the back pushed in is called Prasarita*.

Nata:

Nata side movement is used to denote approaching, piercing something down, looking at the side or down and indicating fear.

A. राखिक्षा । 2. D. drops this line 2

* In place of प्रस्तरित, it should be प्रसारित.

The definition of Prasarita is missing.
SAMUNNATA:

The side (movement) is used (to indicate) hitting above, affliction from fire, rubbing the sides and touching the body of the beloved.

PRASARITA:

The side (movement) should be used to indicate pulling with both hands the things that are kept at a high place and swimming.

VIVARTITA, APASRATA:

Vivartita is prescribed for turning and stretching the limbs. According to the learned, Apasrta is performed in turning round and retreating.
Chinna, Vivëtta, Recita, Andolita and Udvahita are known to be five kinds of hip movements.

Turning obliquely is Chinna, Vivëtta is moving (the hips). Moving the hips with quiveing movement is called Recita. The gentle and oblique movement of the hips is Andolita. Raising the hips from side to side one after another is considered to be Udvahita.

Chinna is used in Vakráshinaya and contortions. For looking down at the back Vivëtta hip movement is used.
In dance, Recita is used to show gait of hunch backed, dwarfs and lame persons. According to the learned Andolita should be used to show walking.

Udvāhita:

According to the experts in Nātya, Udvāhita is used in the gait of strong persons, and in the sportive gait of women.

These are the characteristics, names and usages of the Angas.

A. वृद्धे । 2. अंग । 3. ब्य । 4. के । 5. रिः
The Characteristics of all the Upāṅgas are discussed in detail.

Utksipta, Patita, Brunāki, Bhrūkuti, Catura, Ākuṇcita, Sphurita and Sahaja (are seven kinds of eyebrow movements).

If one eyebrow or both eyebrows are moved up, it is called Utksipta and moving one or both eyebrows down is Patita.
Raising the root of the eyebrows is called Bhrukuti, raising the outer corners of the eyebrows together is known as Catura.

If one or both (eyebrows) are arched, it is Nikuna. Quivering one eyebrow delicately is described as Sphurita.

(The eyebrows) kept in the normal position is called Sahaja.

Thus, the characteristics of the eyebrows have been spoken about. Their usages are now being mentioned.
According to experts in Nāṭya one beautiful eyebrow is to be raised in deliberation, anger, love and hearing closely.

According to the experts in the usages of eyebrows, both must be raised for seeing things at a height, (and indicating) happiness, astonishment and seeing afar.

According to the learned in Abhinaya the beautiful Patita brows must always be used in laughter, in act of smelling and in indicating disgust and envy.
Bhrūkūti brows should be ready to be used in seeing a minute fissure, looking at the sun and lightning and in excessive anger.

In eroticism, gracefulness and pleasantness Catura is used Nikūlicitya is used in Moṭṭāyita, Kuṭṭamita and Vilēsa.

According to the learned the beautiful eyebrows of Sphurita, should be used exactly in the manner mentioned in the preceding verse.
The (eyebrows) devoid of Rasa, Abhinaya and Bhava is considered to be Sahaja.

**EYES**

Kānta, Bhayānaka, Hāya, Karuṇa, Vāsya,
Adbhuta, Raudra, Vīra and Bhībatsa are known as eight glances dependent on the Rasas.

**I will now mention the eight glances dependent on Bhava.**
Snigdha, Hrsta, Krura, Dina, Dhrita, Bhayavnita,
Jugupsita and Vismita are glances dependent on
Sthayi bhava.

Sunnya, Malina, Sranta, Lujanvita, Glani, Saikita,
Visanna, Mukula, Kuincita, Abhitapta, Jimha, Lalita,
Vitarkita, Ardhamukula, Vibhranta, Vipluta,
Aekara, Vikosa, Trasta, and Madira. (these glances
are based on Sauncari bhavas). I have mentioned
thirty six glances, whose features I will describe.
Looking sidewards with the feeling of happiness, delight and love, the Kāñña glance is used in Sambhoga Śrīṅgāra.

Bhayānaka glance has quivering and raised pupils and steady and raised eyelids. It is used to create fear.

The eyelids are contracted successively and the pupils are rolling in Hāṣya glance. It is used to create laughter.
Karuna glance has dull and languid pupils, lowered upper eyelid and the glance is directed towards the tip of the nose. It is used in the pathetic sentiment.

The Adbhuta glance has slightly contracted eyelashes, raised pupils and pleasingly opened corners. It is used in (expressing) wonder.

According to experts, the harsh, Cruel, reddened Raudri glance with its raised and firm eyelids and pupils should be used in furious sentiment.
Yiraglance has unsteady, expanded, radiant, and majestic pupils in the middle and widely opened look. It is prescribed for heroic sentiment.

Bibhatsa has the corners of the eyelids contracted, the pupils pointed towards the nose and eyelashes lowered. It is used in showing disgust.

Joyous, fully open, sweet and smiling pupils filled with desire is called Snigdha glance. The emotion of love is contained in it.

Hrṣṭa glance has twinkling and tremulous pupils moving inwards and contracting in laughter. It is used in laughter.

Dīna:

Dīna has the upper eye lid half closed and tremulous and pupils slightly concealed, tearful and moving slowly. It is used in expressing sorrow.

Kruddha:

The glance which has steady and raised lids and harsh, immobile and raised pupils is Kruddha. It is used in anger.
**DRPTA**: 

सिस्मितारा¹ समुक्षला प्रसादमणाराणिनी § 1057 §

हुष्टा* दृष्टि: प्रयोक्तव्या ²भवः उत्साहनामोऽनिः ³

Drpta* glance has steady pupils and the eyes are well opened and radiant with good qualities. It is used to express zeal.

**BHAYĀNVITA**: 

विस्मारितमुक्तना वासवनक्तारका § 1058 §

निष्णाª नत्त्वथा ⁵दृष्टिस्तु भभ ⁶भसे भानिव्वता !

Bhayānvita glance has stretched eyelids, pupils tremulous in fear and the middle of the eyes vacant. It is used in expressing fear.

**JUGUPSITA**: 

सहऽकृतित्व पूर्वावसिष्यामः ⁸दृष्टि: फिष्टित्तकारः ⁹ § 1059 §

लक्ष्या व्यक्त्वोषिन्या ⁴ दृष्टिभऽ¹⁰वेजुगुप्सता !

Jugupsita glance has contracted eyelids, restrained glance and lowered pupils expressing sorrow*. 

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¹ D. रामुस्य | 2° D. A. त्वा | 3° A. नी | 4° A. चिन्त्य

D. चिन्त्यः | 5° A. द | 6° D. या | 7° D. पठव्यामा

8° A. द | 9° A. कः | 10° D. भण

* Instead of हुष्टा 'Hrṣṭa' it should be दृष्टा 'Drpta'.

+ Jugupsita should express disgust and not sorrow.
VISMITA:

The steady glance with pupils raised and absorbed and both eyelids wide opened is called Vismita. It is declared to be used in portraying wonder.

GLANCES EXPRESSING TRANSITORY MOODS:

Now the glances relating to Sancāri Bhāvas are being mentioned.

When the pupils are without movement and steady and they perceive external objects, it is called Sūnya glance. It is expressive of the transitory state of anxiety.

MALINA:

The eyelashes are slightly bent and the pupils are slightly visible in Malina. It is used in expressing detachment and change of colour.

ŚRÄNTA:

Śrānta glance has eyelids slack and curved and pupils diminished and lowered. It is used to express fatigue.
**LAJJITA**

किन्नाविकल्प्यमाणा पतितौ वृद्धिवृद्धि पुज्यता च या। 1065।।
क्रीठायः श्रेष्ठाराच्या च क्रीठायः लक्ष्मी भैरवः।

Lajjita has eyelashes slightly curved, upper eyelid lowered and bashfully pupils bashfully lowered. It is indicative of bashfulness.

**GLANI**

रक्तकृष्णुता मन्दा कलमस्याभिष्म ग्र्हत। 1066।।

(Glani) has eyelids slack and tardy, used in indicating fatigue.

**SANKITA**

उन्नताः चरुकोणा किन्नावृद्धिः चक्रिताः।
शारिरिः दिमांतारक्ष्याता शराव्याः सा प्रमूख्यते। 1067।।

The pupils raised, tremulous, slightly upwards and alarmed is called Sankita glance. It is used in portraying suspicion.

**VISANNA**

विशादनिः निष्ठाबल्लार्या यथा स्वस्तायम् विनेक्षणी।
विचारः दिवसस्तीणपुव्वा विषये सा विषाविदनी। 1068।।

Visādini (Visanna) has slightly motionless pupils, drooping corners, twinkling eyes drooping and extended eyelids. It is used to express dejection.
Mukula:

चलारिलिष्टपञ्चायतमा मुक्लोध्‌कुटार्म्बिता।
सुकामिलिन्तारा च मुक्ला गन्धार्म्वदे। 1069

Mukula has eyelashes tremulous and meeting at the ends, the upper eyelids curved like a bud, and pupils charmingly lowered. It is used in indicating fragrance and happiness.

KUNCITA:

कुञ्चितारावरुणार्म्बिता।
कुञ्चितारुणिरुणातन्त्रोऽरुणेष्युते। 1070

When the eyelashes are slightly bent, along with the pupils and eyelids it is known as Kuncita glance. It is used in denoting wekeyesight.

ABHITAPTA:

मनोगललिरात्या हस्तिण्वमपिपुर्वयुता।
निवेर्द चारिप्रायथे च कार्यं दीपुष्टपञ्चायता। 1071

The Upapluta (Abhitapta) glance has slightly languid pupils with fluttering eyelids. It is employed in expressing detachment and distress.

A D 2 A 3 D 4 A 5 D 6 D 7 A
JIMHA:

Jimha has drooping and bent eyelids and hidden pupils cast obliquely, harshly and slyly. It is used in expressing envy.

LALITA:

Lalita glance has corners of the eyes slightly contracted, and is charming, passionate and gently smiling. It is used to express amorous dalliance.

VITARKITA:

When both the eyelids are spread out and likewise when the pupils are expanded with wide opened downward glance, it is Vitarkita. It is used to express deliberation.


दृष्टि: स्वार्थै य दृष्टिविक्रितत॥
Ardhamukula has half opened pupils and eyelids like a half opened bud. According to the learned it is used in indicating enjoyment of fragrance, touch and taste.

Vibhrānta:

Vipluta has quivering and firm eyelids and quickly moving pupils. It is used in denoting unsteadiness, insanity, grief and death.

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When the corners of the eyelids contract and meet, eyes twinkle and pupils are turned round repeatedly it is known as (A) kekara in the world.

**VIKOSA:**

When both the eyelids are kept opened and are unblinking and the pupils move, it is Vikosa. It is used indicating Bibboka, impatience and pride.

**TRASTA:**

Trasta glance has raised eyelids and pupils moving about in the centre of wide opened eyes. It is used in showing timidity.
MADIRA:

The glance with wide opened corners, rolling pupils and wide outer corners is Hadira. It is employed in depicting Taruna (Light) intoxication.

When the pupils and eyelids are tremulous and the glance a little unsteady, it is Madira. According to experts in glances this is to be used in Madhya (moderate) intoxication.

Sometimes unblinking and sometimes blinking the lowered glance is called Madira. It is used in Adhama (base) intoxication.

1. D. ता क्षास्ता क्षातात्त्वातीको । 2. A. ता: ।
3. A. प्रेग: । 4. A. Omits the following two slokas.
Thirty six glances have been spoken of, with their usages and characteristics by Bhūlokamalladeva, the emperor and intellectual.

**Nose**

According to experts Nata, Manda*, Vikrsta, Socchavāsa, Vikūnita and Śvābhāvīki are six kinds of nose movements.

**Nata**:

The nose with nostrils pressed excessively is called Nata. It is used to denote destroying and weeping.

* Instead of it should be, "Manda."
MANDA:

The nose with slightly pressed nostrils is known as Manda. According to the wise it should be used in indicating detachment, anxiety and sorrow.

VIKRSTA:

The nose with extremely dilated nostrils is known as Vikrsta. It should be used in indicating anger, happiness, desire and breathing heavily.

SOCHVÄSA:

Socchväsa is the name for that nose which has slightly crooked nostrils. It is used in expressing dejection, smelling fragrance and taking a deep breath.
The nose which has nostrils pressed is called Vikūnīta. It is used to express anguish and laughter according to those who know its usages.

The nose that is devoid of any contortions and which is natural is Svābhāvīki. According to experts it should be used for purposes other than those mentioned above.

Kṣāma, Utpulla, Pūrna, Kampita, Kuṇcita and Sama are six kinds of cheek movements that are mentioned, whose features I will describe.
KSAMA, UTPHULLA:

KSAMA is known to be the depressed cheek. It is used in indicating sorrow. Utphulla is the fully blown cheek. It is used in depicting happiness.

PURNA, KAMPITA:

Purna is known to be the raised cheek. It is used in expressing wonder. Kampita is the throbbing cheek. It is used in expressing horripilation, anger and joy.

KUNCITA, SAMA:

Kuncita is the contracted cheek. It is used in denoting chill due to touch, fear and fever. Sama is the natural cheek. It is used for purposes other than those mentioned earlier.

Mukula, Kūnita, Udvyotta, Recita, Kampita, Āyata, Samdasta, Vikasi, Prasārita and Nigūhita are names of eight lip movements. Their characteristics and usages relating to Nātya and Abhinaya will be described.

Mukula movement made obliquely is called Kūnita by the learned. It is intended to be used in expressing impatience and weeping of women.
UDVRTTA:

When the lips are pressed together and drawn up to touch the nose, it is Udvrtta.

AYATA:

If the lips in contact with each other are stretched at the corners it is known as Ayata. It is used in smiling.

SAMDASTA:

The lips that are bitten by the teeth is known Samdasta. It is used in portraying anger and love play.

VIKASI:

Vikasi is that in which the teeth of the upper row are visible. It is used when beholding the beloved and in laughter.

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this stanza. 5. D. छाँ च प्रसारित। 6. D. दल।


13. A. रण।
PRASĀRITA:

Opening apart of the lower lip is described as Prasārita. It is used in painting the lips and for looking into the mouth.

NIGUHITA:

Drawing both the lips into the mouth is Niguhita. According to the experts it is used to show grief and sorrow.

The names, features and usages of ten kinds of lip movements have been described by Bhūlokamalladeva, Vanquisher of foes and wrestler of the earth.

Vyādhir, Sithila, Vakra, Samhata*, Calasambhata*, Pracala, Prasphura and Lola are eight kinds of jaw movements.

**Vyādhir**:

Vyādhir is the open jaw. It is used to show yawning, talking, vomiting and throwing heavy objects.

**Sithila**:

When the jaw is slipped down by one angula it is called Sithila. It is used to indicate sleeping, eating, fatigue and seeing wonderful things.

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1. A. drops this line.
2. A. ल।
3. A. वेळ।
4. A. णालीय।
5. A. जङ्का।
6. D. रो।

* Instead of नानाभां समसमिन्तता, it should be समहत् 'Samhata' and कलसबहत् 'Calasamhata'.
VAKRA:

If the jaw is pushed obliquely it is Vakra. It is used to denote affliction and possession by planets.

SAMHATA:
The jaws touching each other is Samhata. It is used in portraying silence and stupefaction.

CALASAMHATA:

When the (lower) jaw attached (to the upper jaw) moves it is called Calasamhata. It is used in indicating enjoyment with women, eating mouthfuls and the old, chewing betel.

PRACALA:

Opening and closing the jaws frequently is called Pracala. It is used in depicting anger, speech and chewing saskuli (a kind of baked cake).
Prashura is moving the jaw fast and opening it a little. According to the learned it is used in expressing cold and fever with cold fits.

Lola:

According to the learned the oblique movement of the jaw is called Lola. It is used to denote chewing the cud and turning food in the mouth.

Teeth:

According to the wise Mardana, Khandana, Kartana, Dhārana and Nīskarṣa are the five kinds of teeth movements.

Grinding the teeth is Mardana. It is used to portray eating of nuts, betel leaves and cakes.

According to experts, cutting with the teeth is called Khandana. It is used to express biting of betel leaves and moderately damp food.

Pressing with the large teeth is Kartana. It is used to express eating sugar cane and holding a bone.

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Having the teeth in the normal manner and slightly raising it is Niskarsana. It is used to denote cleaning the teeth and crying of monkeys.

Holding something between the teeth is called Dhārana by experts. It is used to indicate biting the finger in fear and sucking grass etc.

I will describe five kinds of tongue movements. They are Rijvi, Vakra, Nata, Lola and Pronnata.
**BIJVI:**

रिज़्विती जानते मृत्तिकादी जीवन, स्वाद जीता सा च ॥ ॥

रिज़्विता निर्भूषिते ले ॥ ॥ रचीरहितसन ॥

Bijvi is stretching the tongue out of the open mouth.

It is used in scraping the tongue, licking with the tongue and indicating fatigue of wild beasts.

**VAKRA:**

सुक्लोधा सुभुञ्जीपद्द्रिका जित्वा तथा: प्रयोजनम ॥ ॥

कोणस्तामिदारे तैवं तथा मृत्तिकाण्य भेंगे ॥

The tongue licking the corners of the mouth is Vakra. It is used to portray anger and eating fried food.

**NATA:**

नात जित्वा संख्या तत्तथा, बुरिचुभुभुभिन्नी ॥ ॥

अस्त्रस्वातः नूतन वै रुपादनानि ॥

The tongue touching the chin is declared to be Nata by the learned. It is used to denote, feeling bruised lower lips and showing the inside of the mouth.

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1. D. निर्भूषि दीर्घवीर्याचार । 2. A. घुम्स । 3. D. लो ।
The tongue moving inside the mouth is Lola. It is used to denote rocking the child in a cradle and falling.

According to the wise the tongue directed towards the nose is Pronnata. It is used in portraying fatigue, emaciation and fear.

Sahaja, Prasanna, Rakta and Syāma are four kinds of facial colours used in Abhinaya.
Sahaja is one's own colour, Prasanna is the bright colour, Rakta is the red shade and Syāma is the blue colour.

Sahaja is used in portraying natural conditions, Syāma is used for depicting the Bhayānaka and Bībatsa sentiments, Prasanna is used in Srīnagara, Hāsya and Adbhuta sentiments and Rakta is prescribed for Vīra, Raudra and Karuṇa sentiments as well as intoxication.

I have mentioned the names, features, usages etc. of the Upāngas. Now, I will describe the Pratyāngas in detail.

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1. A. ज्ञानस्या। 2° D. ना। 3° A. drops this line here and takes it after ...........
2° D. gives the line वीररूढःृष्णि मदादौ किर्त्तरे व्याख्यनः उपागान्येवम्युक्तानि.
3. A. यो। 4° D. gives the line after this line.
4° D. takes this line two lines above.
5° D. त्येषाच।
Sarala, Pronnata, Nyanca, Kuncita, Lalita, Lolita, Calita and Paravatta are eight kinds of arm movements.

**Sarala:**

Stretching the hands in front and at the sides is called Sarala. It is used in imitating wings, measuring, (height & length) trembling and embracing.

**Pronnata:**

Stretching the arms up is Pronnata. It is used to express stretching the limbs, gathering fruits etc. and reaching for high things kept at height.
Stretching the arms down is **Nyāñcita**. It is used in pounding the ground, indicating fatigue, sorrow, intoxication, infatuation and stupefaction.

**Kuñcita**:

Kuñcita is moving the arm which has elbow bent and pointed. It is used to denote wielding weapons, striking, drinking and eating.

**Lalita**:

If the arm is lightly lowered it is Lalita. It is used to denote wearing a necklace, praising, begging and swimming.

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1° D. drops this stanza.
2° D. drops this stanza.
3° A. 
4° 
5° D. 
6° D. 
7° A. 
8° A. 
9° D. 
10° D. 

Swinging the arms is Lolita. It is used to indicate crying of a child, dancing, the effect of scorpion bite and churning butter.

Turning and moving the elbows is called Calita, it is used to portray brandishing a sword and freeing ones hand from some grip.

The arm reaching at the back is Paravrtta. It is used to show taking an arrow (from the quiver) binding the hair and recieving leaves.

108
's*l-dlfWt Wl GTTf#T5% It I !3T 11
Swinging the arms is Lolita. It is used to indicate crying of a child, dancing, the effect of scorpion bite and churning butter.

Turning and moving the elbows is called Calita, it is used to portray brandishing a sword and freeing ones hand from some grip.

The arm reaching at the back is Paravrtta. It is used to show taking an arrow (from the quiver) binding the hair and recieving leaves.
I will mention four kinds of wrist movements called Akunčita, Nikunčita*, Brāmita and Sama.

The wrist that is bent and moves outwards is Akunčita. It is used to drive away. Moving the wrist round is called Brāmita. It is used in brandishing a sword.

The firm wrist is Sama which is used in holding a book.

These are the characteristics of the arms and wrists.

I will now speak of Asamhata, Samhata and Nrītta Hastas.*

* Nikunčita has not been described. See notes at the end.
Pataka, Hamsapaksa, Catura, Phana, Ardhacandra, 
Mrigira, Tripathaka, Kartarimukha, Padmakośa, 
Arāla, Sukatunda, Kangula, Alapadma, Urnanabha, 
Mukula, Hamsavakra, Bramara, Samdama, Tāmracūḍa, 
Musti, Sikhara, Kapittha, Khatikāvakra and 
Sūcimukha are said to be twenty four Asamhata hastas.
I will speak of thirteen Samhata Hasta.

They are Anjali, Kapota, Karkata, Swastika, Katakavardhana, Utsanga, Misadha, Dola, Puspaputa, Makara, Gajadanu, Avari, and Vardhamana.

I

7. A. ती । 24. D. लम्बक ।
I will name twenty seven Nṛṛta Hastas. They are Caturāra, Udvrutta, Talamukha, Svasti, Viprakīrṇa, Arālakhaṭakāmukha, Avidhavaktra, Śucyāśya, Recita, Ardharecita, Uttānavāncita, Pallava, Mitamba, Keśabandha, Lātā, Karihasta, Pakṣavāncita, Pakṣaprayotaka, Garudapakṣa, Dandapakṣa, Ąrdhvamandalin, Pārśvamandalin, Paksamandalin, Vaksamandalin, Uruhpāṛévārdhamandalin, AŚvasti, Nalinīpadmakośa, Allahpallava and Ulbana.

The Asamhata, Saṁhata and Nṛṛta Hastas are said to be sixty four hand movements to be used in Nāṭya and Abhinaya.

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**SINGLE HAND POSES**

PATAKA

1. श्रीता यूगमहस्ता गुल्लमहस्ता "तिः स्ताऴेख च।"

2. विष्णुर्णार्ववीणीमूत्रसि यथा:।

3. त्रीघुवृष्णो यथा नार्मणः यथा:।

4. स व पतः चरो वतः।। 1158 ।।

5. के दारिम्यन्ते गवी भुजास्माते प्रशुन्ते।

6. लालवित्ति है कर्षयः पति नसात्मूले गुणः।। 1159 ।।

7. के नामान्तरिक्षे चैव नादेव कौमिन्दः ॥तन्ते। ।

8. प्रसहिताभिवादने च पताकी विन्दा गुणः।। 1160 ।।

9. तत्त्वोक्तमेव निस्पेष्येष्य च स्थायी चक्के म्यु म्यु ताड़गुणः।।

10. वृषद्वंस्के च पुष्पवश्च पाळीवं णकर्षौद्याक्षाक्षो मुक्तः।। 1161 ।।

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1. A. स। 2. A. स्त्यादृशः च। 3. A. रा। 4. A. तात्स्य- ।

5. द. तात्स्यवांग्यत्तल्ल। 6. A. श्रदि। 6. A. श्रदि।


The hand with the fingers held close and erect and the thumb placed at the base of the index finger thus adhering to it, is known as Patāka. To indicate cutting, pride, rubbing the arms, extreme joy, warding of the creeper, the Patāka hand should have fingers close together.

The Patāka hand must have fingers held apart to denote separating and pushing the hair away, heat from fire, and giving protection against fear. The fingers of the Patāka hand are erect and shaken near the hips to indicate negation. To indicate rain and shower of flowers it must be held with face downwards.

HAMSAPAKSA:

पताक्षेव हस्तस्य यदोक्षवा स्यात्कनीयसि ।
हस्तस्यालथायांत: प्रयोगस्य कथ्यते । 11162 11
मुखरांगिलेूष्णाय च कुज्जलांहु च स्योऽवच्छथमे ।
प्रतिनांशादौ कर्त्योप ूष्मपक्षो मन्निषिभ: । 11163 11

If the little finger of the Patāka hand is stretched upwards, it is known as Hamsapakṣa. According to the learned, it is to be used to indicate applying of cosmetics, binding the hair at the top of the head and receiving donation etc.

10 A. च। 20 A. लो। 30 D. व्याध। 40 A. ह।
50 A. य्य। 60 A. स्वास्थ।
If the thumb of the Hamsapakṣa hand touches the base of the middle finger, the hand is called Catura.

Catura is used by ingenious people to indicate hearing, smallness, doubt and Vada chanting.
When the Patāka hand is cupped, it is known as Phaṇa. It must face upwards to portray sprinkling, giving water and consecrating. It must face downwards for stroking and indicating hunchbacked persons and the like. According to experts in hand poses/protection, consolation and movement of the snake, the Phaṇa hand must be kept erect.

**Ardhacandra**:

If from the serpant face like hand (Phaṇa), the thumb is turned out, the hand is called Ardhacandra. According to the learned this hand which resembles the crescent moon, should face downwards to depict sweeping, agitation and for supporting the hips. It should be lifted up without restraint and face upwards to express astonishment and to indicate the moon.

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MRGASIRA:

सार्पसिरा हस्तस्य कन्तकाश्वस्तकं तथा ।

1. भेदननका तथा तदा मृगशिराः करं। 11172 ।

स्वेदये नत्तनासः हुवाने सम्बुलात्वकाव्यवेशोऽ ।

अर्धुपनासूनयं पिरा: कामु सन्तानस्यस्तग्नी क्षाते। 11173 ।

पादालक्तर्का जने रागणिः सेषास्यस्य हुः ।

If the little finger and the thumb of the Sarpasira hand are lifted upwards, the hand is Mrgaśira. It must face downwards to indicate removing sweat, calling somebody and seeing the dazzling light in front.

Mrgaśira hand must face upwards to denote throwing the dice and applying red lac-dye or colour to the feet.

PADMAKOSA:

वहुऽफॉनेन सहाद्वृत्तो विपहल । पुपन्नाभ्यासः। 11174 ।

10. पदमकौशः ता विकै स विकृतेश्वरस्याग्राही शूर्याग्राही वा।

कपिलिक्षुधाराणी बालानाः हस्तदर्शि। 11175 ।

सुधास्यस्य च योक्तकाव्य: पदमकौशः। करो चौक व।

If the thumb and all the fingers are separated and bent forwards, it is known as Padmakośa. According to the learned the Padmakośa hand pose can face either upwards or downwards to denote collecting woodapple and bilva fruit, hands of children and downcast face.

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9. A. लाताहस्तदर्शि। 10. A. drops these two lines.
11. A. रा।
If the index finger from the Padmakṣa hand is stretched then the hand is called Arāla, by the wise. Arāla is used to express benediction, painting, holding an umbrella and Ankuṣa and watching with astonishment.

If the ring finger of the Arāla hand is bent the hand is Sukatunda. Sukatunda is used to denote saying 'no', playing dice, in gambling and censuring with contempt.

* The descriptions of Arāla and Sukatunda in the Mānasollāsa are different from their description given in the Nāṭyaśāstra, Abhinayadarpana, Sangitaratnakara and other texts. It is quite possible that there might have been a mistake in compilation. Instead of stretching the index finger, it should be stretching the fingers other than the index finger. The pose of Sukatunda hand would then be different but no change is needed in the sloka, describing Sukatunda.
If the thumb, index finger, and middle finger are held apart from each other, and the ring finger is bent and the little finger raised, it is Kangula. It is used to depict small fruits and other small things as well as caressing the chin of children.

If from the middle of the palm, the fingers move out on the sides and are scattered with the middle finger controlling the course it is Alapadma. The learned say that Alapadma should be used to depict self praise, saying 'No' asking 'Who are you?', and making nonsensical utterances.
If the fingers including the thumb of the Padmakoṣa hand are bent the hand is regarded as Urnaṇabha,
Urnaṇabha is known to express sizing gold etc., depicting lion and tiger and scratching the head.

If the thumb touches the tips of the other fingers resembling the plantain flower, the hand is Mukula.
To indicate counting gold coins Mukula must be shown obliquely upwards. To express worshipping God and offering oblations, the Mukula must face downwards.

1. A. drops this  2. A. छ ट  3. A. सूर  
4. A. drops this stanza.  5. A. छटोन  6. A. र  
7. A. क  

If the little finger and ring finger of the Mukula are released, raised and bent, the hand is Hamsamukha. According to the learned to denote स्वाक्षर soft small, and delicate things the Hamsavaktra hand must be quivered and it must be firm to express smelling flowers.

If the ring finger and little finger of the Mukula hand are stretched upwards and the index finger is curved, the hand is Bhramara. It is used for holding flowers with long stalks, and indicating earrings made of palm leaf (tālapatra), as well as plucking out a thorn etc.

1. א. סה । 2. ד. ס茆 । 3. ד. ב. ל. । 4. א. ל. । 5. Taken from Sangiataratnakara as the portion is missing here.
If the thumb and index finger of the Arala hand move to meet at the tips and the middle of the palm is made slightly hollow, then that is called Samdamsa.*

It is of three kinds—Agraja, Mukhaja, and Fārsāvaja whose features are respectively pointing forwards, pointing towards the face and pointing sideward.

Agraja Samdamsa should be used to denote removing a thorn, and plucking small flowers and the like. For saying 'Fire upon you' in anger, purifying the yaññasūtra, powdering camphor etc. and to taking betel leaves the Fārsā Sandamsāka hand must be used. (To indicate) painting, shaping the eyebrows, testing the quality of pearls and painting the dyes, Mukha Sandamsā hand must be turned (towards the face.)
When the index finger of the Mukula (hand pose) is raised up and curved at the tip and the ring finger and little finger rest on the palm, the hand (pose) is Tāmarcūḍa (To denote) inspiring confidence in a child, hastening, for snapping the fingers with a sound, yawning and depicting a king, Tāmarcūḍa hand is used.

When all the fingers rest in the middle of the palm and whether the thumb is pressed over them or rests beneath the fingers, the hand is called Musti.

1° A. कलास्ययदायो | 2° A. छटा | 3° D. drops this stanza. | 4° A. छठ
According to experts in Nātya, the Muṣṭi, with the thumb pressing over it, is used to (indicate) running, attacking, piercing and wielding a sword and bow. (To indicate) milking, wrestling and hitting the sides, the Muṣṭi must have the thumb inside. Thus there are two kinds of Muṣṭi (hand pose).

**Sīkharā:**

When the thumb of the Muṣṭi hand is raised up erectly the hand is called Sīkharā. I will describe its usages. The Sīkharā hand is used to indicate, sounding the bell, pressing of limbs, releasing the spear and javelin, and holding the bridle or reins.
KAPITTHA:

If the index finger of the Sikhara hand presses over its thumb in a curve, it is the Kapittha hand. The Kapittha hand is used (to indicate) mixing, speaking, hurling the disc and handling the missile and the seal.

KHAṬIKĀMUKHA:

When the bent ring finger and little finger of the Kapittha hand are both raised simultaneously it is Khaṭikāmukha. Khaṭikāmukha is used (to indicate) holding an umbrella, chowrie, lance and mirror, and pulling the hair.
When only the index finger of the Mušti hand (pose) is stretched the hand is Sūcinukha. Vakra, Kampa and Prasārita (are its varieties).

In wielding weapons and in crying Vakra (bent) Suci is to be used. For pointing and threatening, the Prasārita (stretched) Suci hand is to be used. For scratching the ears, turning the wheel, śaṅkā⊥a-dānā and jumping, Kampa (quivering) Suci hand is to be used.

**COMBINED HAND GESTURES**

According to the learned, the thumb and palm of two erect Sarpaśira hands meeting at the base of the thumb and metacarpus is the Anjali hand.* It is used in Salutation to the Gods and preceptors.

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*This description is given for Kapathā in the Nātyasastra, Abhinayadarpana, Sangītaratnavākara and other texts.*
When the Patāka hands face each other and their palms and fingers are pressed together the hand is known as Kapota. It is used to denote addressing preceptors, modesty, humility, happiness, speaking to elders and cracking the fingers.

The fingers interlaced in the middle of the palm with Karkata fingers inside or outside, is known as. The fingers should be inside to denote anxiety. To indicate yawning after having slept, blowing the conch and to express wonder the Karkāṭa should have fingers outside.

* This definition of Kapota corresponds to the definition of Anjali as rendered in Nātyasastra, Abhinayarpana, Sangitaratnakara etc.
Two Arala hands facing upwards and joined at the wrists is called Svastika. It is said to be used for denoting crows and the like (birds). When the Svastika is separated it is used to indicate vast and elevated stretches as the sky.

Khatakāvardhamānaka:

When Khatakāmukha hands facing each other are held close together, it is called Khatakāvardhamānaka by the learned. Khatakāvardhamānaka is used to denote decorating and adorning, stringing flowers and speaking truthfully.
When Sarpasira hands are kept in Svastika position and shoulders are turned in, the hand pose is Utsanga. Utsanga is used to indicate embrace, anger, cold and bashfulness of women.

When the Kapittha hand encircles the Mukula hand it is known by the name of Nisadha, by those learned in the hand poses. According to those learned in Natya, Nisadha is used to (show) collecting, cutting, indicating time, speaking the truth and relief from suffering.
If the Patākā hands hang simply and loosely the hand pose is known as Dola. According to the learned the Dola hand pose is used to indicate fatigue, dejection, fainting, intoxication, sorrow, fear and the like.

PUSPAPAVATA:

When the sides of the little fingers of the Sarpāsāra hands are joined together the hand pose is called Puspavata by the experts. Puspavata is used to signify offering of flowers, grains, water and the like, begging and offering libations to God.
The hand pose with wrists joined in front and pataka hands facing away from each other is called Makara. If the fingers of the same Makara (hand pose) are raised and separated it is used to portray a full bloomed lotus.
If the hands of the same Makara (hand pose) are separated and placed obliquely, it is used to denote salutation of a child and imperfect things.

**Gajadanta:**

When Sarpaśīra hands with elbows bent touch the sides, the hand pose is Gajadanta. Gajadanta hand pose should be used to indicate walking down, holding ladies and children and pulling rocks.
When two Sukatunda hands are placed facing the chest and then gradually made to face down, the hand is Avahittha. According to experts in hand movements, Avahittha is used to indicate the breast of a beautiful woman and in depicting eagerness.

**Vardhamana**:

The Mrsirsa hands turned away from each other is called Vardhamana. It is used to denote opening the doors, windows etc.

I have spoken of the names, features and usages of joint hand gestures. I will (now) describe Nrūta hastas in the manner spoken earlier.
CATURASRA:

Khatakamukha hands facing away and placed at a distance of eight inches from the chest with shoulders, elbows, and hands in the same level, is Caturasra.

UDVTTA:

When Hamusapakṣa hands are waved like a palm leaf, in front of the chest, it is known as Udvtta.

TALAMUKHA:

When two Hamusapakṣa hands bent and facing down, are stretched in front of the chest obliquely upwards with hands facing each other, it is known as Talamukha.

SVASTIKA:

D. takes this stanza after this.


A. drops this.
When two Hamsapakṣa hands facing either upwards or downwards are joined at the wrists it is known as Swastika.

**VIPRAKIRNA**

स्तना-यादू पूर्ती न्यस्ती हंसपक्ष पराठः मुखः। ॥ १२४२ ॥

Nīcīrṣvīṣāvunānatanāv̄ō va kāśkānaṁāvānātī स्तृताः। ॥

Two Hamsapakṣa hands with tips pointing down wards and upwards, stretched in front of the chest and turned away (from each other) is known as Viprakirna.

**ARALAKHATAKĀMUKHA**

उरसं पूर्ती न्यस्ती हर्तकामयैः। पराठः मुखः। ॥ १२४३ ॥

किमिबद्धारितम् स्थिरगतिः प्रोज्ञातिः।

Sūrya स्वयं स्थानपत्यमेत्यतः प्रयोज्याम्य हातामानाम्य। ॥ १२४४ ॥

वामदक्षिणतो स्वातान्तरिक्तकाम्यां।

फस्तथे या विस्तारितो मात्र स्वयं प्रयोजितः। ॥ १२४५ ॥

तथापि नामते स्वयं स्वरालकाम्यां।

Khaṭākāmukha hand facing forward is stretched out in front of the chest and the Ārāla hand is slightly stretched obliquely. Both hands face up, and whether remaining on their own side or opposite side, there is a distance of one span between the right & left. This is called Ārāla-khaṭākāmukha. Arranged on its own side or opposite side it is called Arālakhaṭākāmukha by the learned.
If the elbows and foreparts of two Arāla hands facing downwards are moved it is Āvidhavaktra.

When Catura hands are stretched obliquely with elbows slightly bent it is called Sucyāsyā.

When both Hamsapakṣa hands are stretched out on the sides and then quickly rotated, it is known as Recita.
When the same Recita (circular) movement is done with Catura in one hand and Khaṭakāmukha in the other, it is Ardharecita.

Tripatāka hands stretched obliquely with elbows and shoulders lowered in dance is Uttānāvāncita.

Padmakosa hands held loose at the wrists whether at the sides or in front and whether raised or lowered is Pallava.
Two Tripatāka hands proceeding from the region of the shoulders and moving to the hips with circular movement is known as Nitamba.

When both Tripatāka hands move at the sides of the hair region and are then rotated at the side, it is known as Keeśabandha.

When both Tripatāka hands are stretched sideways and then rotated, the hand pose is called Lata. 

6. A. तेवरेचित्रो तेवरेचित्रो भुगा।
When one hand in Tripataka approaches the ears and the other hand is raised bent and rotated, it is Karihasta.

According to those learned in hand poses, when Tripataka hands are moved near the hips, it is known as Pakṣapradyotaka.

When Tripataka hands are placed on the top part of the hip, the hand pose is known as Pakṣavancita, according to those who use the hand pose.

1° D. स्तोि उ | 2° this line is wrongly put here in the ms. D.
TĀRKŚYPAKṢA:

Tripatāka hands facing down, and stretched obliquely with slightly bent elbows in known as Tārkśyapakṣa.

DANDAPAKṢA:

Hamśapakṣa hands turned in Vivartita and stretched obliquely is known as Dandapakṣa in dance, by experts in dance.

ŪRDHAVAMANDALIN:

When Arāla hands are placed above the head with Vyāvṛttta and Parivartī movements, it is known as Ěrdhavamandalin.
When those hands (Arāla) are brought on the side and Vivarta and Parivartana movements are done, it is known as Parsvamandalin by experts in dance.

One hand moved in Uḍvēṣṭita and the other hand moved in Apaveṣṭita in front of the chest, is known as Vaksomandalin.

One hand in Alapadma and the other hand in Arāla rotated half in front of the chest and side is called Urahpārsvārādhānamandalin.
When Khatakamukha hands are bent and curved at the wrists in front of the chest it is known as Mūṣṭikasvastikā.

When Padmakosa hands are moved round above the knees and shaken in Parivartana it is Naliniḍpadmakosā.

Alapadma hands stretched up and turned round is known as Ulbana, by experts in Nāṭyāstra.
I have spoken of twenty four single hand poses with their names, descriptions and usages together with thirteen combined hand poses.

Single hand and double hand gestures are to be applied in Natya and Abhinaya to evoke Rasa and Bhava.

I, Somesvara have spoken of twenty seven Nrutta Hastas with their names, descriptions and usages in relation to Nrutta.
These (Nṛtta hastas) are not used in Nṛtya, Graceful and swaying movements should be employed in khi, their performance. I have spoken of sixty four, hand poses only in brief. Others should cleverly use them according to local practise.

MOVEMENTS OF THE HANDS

Four kinds of hand movements are used in dance - Āvestita, Udvestita, Vyāvṛttta and Parivartita,

ĀVESTITA:

According to experts in hand movements, bending the fingers inwards in sequence, āvestita, beginning from the forefingers is mentioned as Āvestita.

UDVESTITA:

According to dancers using hand movements, the fingers facing outwards and moving away from the body in sequence beginning with the forefinger, is known as Udvestita.

Vyavartita:

When the fingers beginning with the little finger are turned inwards, the movement is known as Vyavartita according to experts in dance.

Parivartita:

When the fingers beginning with the little finger facing outwards are turned inwards, it is known by the learned in dance as Parivartita.
Unnata*, Nata*, Kuñśita, Ardhakuinśita, Samhata, Vistrta and Sama are seven (knee movements).

According to Sangitaratnakara in Kuñśita, the thigh and shank touch each other and in Ardhakuinśita the hip is lowered.
To indicate climbing an elephant, horse and a mountain, Unnata knee (position) is used. Nata knee (position) is used in falling and prostrating.

Kuncita, Ardhakuncita:

Kuncita knee is used to indicate sitting posture and Ardhakuncita is used for moving.

Samhata, Vivrta:

In expressing shyness and acceptance the Samhata knee (position) is used and for mounting an elephant and the like and dancing, Vivrta is used.

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1° A. निर्दिष्टारूपः 2° A. drops these three lines.
According to those learned in Natya and Abhinaya, Sama knee position is used to indicate motionlessness.

**SHANKS**

According to the wise, Niṣṭā, Parāvṛttā, Tiraścīna, Kampita and Bahikrānta are five kinds of shank (positions).

The shank stretched in front is called Niṣṭā, the shank moved backwards is Parāvṛttā, and on the sides in Tiraścīna. The shank moving is Kampita and the shank going outwards is Bahikrānta. Thus, having described the characteristics, their usages are being mentioned.

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NIHSRTA, PARAVRTTA:
क्षत्र्ये पादधे च काय्रा ज्ञात तु निःृत्ता।
परावृत्ता तु कायरा स्थादुर्ज्ञुतो 4दृशास्त्रे 11 1287।

Nihsrta shank is used to indicate cleaning the leg and hitting with the leg. Paravrtta is used to indicate jumping and sitting posture of the frogs.

TIRASCINA, KAMPITA, BAHIKRANTA:
तिरास्चिना 5समाधी स्थायिकितः 6शरीरत्वे 7पधो।
8पाण्डुःचन्द्रभिः 9कायरा बिहि: 10क्रिया विकासः 11 11 1288।

Tirascina is used to denote meditation. Kampita is indicative of shivering due to cold. According to experts Bahikranta is used to denote the action of a lame person and the like.

GHAṬITA, GHAṬITOTSEDHA, MARDITA, TĀḌITA,
AGRAGA, PĀRṢĪGA, PĀRṢVAGA, SŪŢI and NIJA are nine feet (movements).

10 A. विक्षू। 20 A. तु। 30 A. त्य। 40 A. दुः।
50 A. ना। 60 A. ना। 70 A. य। 80 A. पौँग्न।
90 drops this word. 100 A. हिष्क्षणा।
110 A. चै। 120 A. डिग्र:।
GHATITA:

The heel striking the ground Ghatita. It is used in urging a horse and the like, in breaking and walking with determination.

GHATITOTSEDA:

Striking the foreparts and the heel of the foot which is placed on the ground is called Ghatitotsedha. It is used in dance, etc.

MARDITA:

When the sole in oblique position rubs the ground it is Mardita. It is used in crushing, rubbing, indicating fear and retreating.
The foot (movement) with the heel holding to the ground and the toe striking the ground is called Tādita. It is used in anger and pride.

Agraga:

Moving the foot forward is known as Agraga. It is used (to indicate) slippery ground and rocks on the waters edge.

Pārsniga:

Moving back with the heel is described as Pārsniga. It is prescribed for going backwards.

1 A. चलनाधिको || 2 A. कार्ग || 3 B. दा || 4 A. स्व || 5 A. छर || 6 D. ब || 7 A. ग || 8 A. स्वयं यदा पार्वतीगोचरिनिश्चिति ||
When the foot either stands on its side or moves to the side, it is Pārvavagata. It is used to depict sitting posture, removing a thorn and moving fast in dance.

Resting the foot on the tip of the big toe is called Suci. It is used (to show) pulling things kept above and kissing.

The foot without any alteration and resting on the ground is Nija. It is used to indicate standing, fatigue, wonder, and anxiety.

Avaksipta, Utksipta, Kuñcita, Prasarita and Samlagaza are five kinds of toe (movements), including the big toe.

**AVAKSIPTA:**
Repeatedly striking down (with the toes) is Avaksipta. It is used to indicate pulling behind and expressing Bibboka and Kilakincita.

**UTKSIPTA:**
Repeatedly raising the foot (i.e., the toes) is said to be Utksipta by the learned. This toe (movement) is used to express extreme bashfulness of a newly married girl.
When the toes are contracted, it is called Kūncita. It is used to depict fear, possession by evil planets, cold and fainting.

When the toes are straight and motionless, it is known as Prasarita. It is used by performers to indicate stupefaction, cracking the limbs and dreaming.

The big toe is always with the other toes and so they form one and the same limb. Thus, the movements that have been indicated are to be employed (for both) in the same manner.
All the toes with the big toe close together is called Samlagna. It is used in dragging.

Thus, Pratyangas have been described with their names, characteristics and usages. They should be used in Natya and Abhinaya in the manner that is suitable.
NOTES

Including Concordance of Parallel passages or treatment in the Nāṭyaśāstra.

Sl.950-51  On the occasions for dance, see Bharata, Nāṭyaśāstra IV:265-66. He refers to joyous occasions when dance is provided for entertainment, 'Vinoda kāraṇam'.

Sl.951  Bhūtamātrka is another name for Pāncālāmuyāṇa. Description of this event is found in the Śṛṅgāra Prakāśa and Sarasvatikantābharana. It seems to refer to some goddess image being carried and followed by damsels who put on varied dress and danced. For further details, see Bhoja, Śṛṅgāra Prakāśa. Also reference to this festival has been made by Raghavan V. in the book 'Festival, Sports and Pastimes of India', pp.103, 104, 105 and 106.

Sl.954-55  'Kāma' may not refer to an occasion in Drama but 'Budhaihi' could be a reference to Bharata, since Bharata has specified that dance must be performed during Śṛṅgāra. He says, that dance should take place on an occasion when something connected with love occurs between a married couple, for it will be a source of joy. Dance should also take place in any scene of a play when the lover is near. And any love-song mentioning relations between man and women
should be followed by a dance with delicate Angaha- 
ras which Pārvati created. NS, IV.306, 309.

Vivāda refers to academic discussions on dance. In 
this regard the observations of Parivṛṣṭika in the 
Mālāvīka Agnimitra of Kālidāsa is significant. "No 
theoretical discussion will help, for the Nātya-
śāstra is primarily a practical art (Prayoga Pradhāna) 
(I.15 ff). In this work, there is a fine description 
of a friendly contest between dance teachers Gaṇadāsa 
and Haradatta.

Parīkṣā probably refers to the Arangetral or debut 
which an old tradition that is observed even today. 
In the Arangetral Kādai of the 8th century A.D. 
Tamil Classic Silapadikāram, there is a description 
of Mādavi's skill in dance being put to test before 
a distinguished audience.

The terms Nrtya and Nṛtta are missing. Tāṇḍava and 
Lāsya are forms of both Nrtya and Nṛtta, whereas 
Laghu, Viṣama and Vikāṭa are forms of Nṛtta alone. 
On Nartana see Śāṅgadeva, Sāṅgitaratnākara VIII.

In the definition of Lāsya the two characteristics 
'Karaṇābhinayojjītam' and 'Lalitairāṅgahāreyaiścha' 
appear to be mutually contradictory. Angahāra is 
known to be a combination of Karaṇas, so it is not 
possible to have Angahāras without Karaṇas. According
to Bharata, lāsya is a gentler form of Tāndava and he uses the term, 'Sukumāra' to signify this. Here the word 'Lalita' has been employed. Using 'Yogitaṇ' in place of 'Ujjitam' will be appropriate and will erase the contradiction.

On Tāndava see Bharata, N.S. VI:272. Karanās and Āṅghāras are its predominant features. According to Maharāṇa Kumbhakarana, Tāndava is of three kinds: Visama, Vikata and Laghu. See Nrtya Ratna Koṣa I(i), 290-296. According to Jaya Senapati, Tāndava is derived from Nrṛta. See Nrṛtaratnāvali I.55.

There are two readings in the description of laghu or Lāghava. According to one, it is Nrṛtya and according to another it is Nrṛta. Nrṛta is more appropriate. In the definition of Laghu, the Āncita Karanās in all probability relate to Desī Karanās. They are simple jumps. Saṅgadeva mentions Āncita Karanās other simple (Alpaihi) Karanās. On Laghu see Saṅgadeva S.R. VII.32. Kumbhakarana mentions the use of Āncita and other Karanās. See N.R.K. I(i)293. In Sangīta darpana there is a reference to 'Lāga' in relation to Dhvāda Nrṛtya (also known as Utpluti Karana nrṛtya) according to which Lāga is jumping on a rope with a single leg and descending. The varieties of this movement are also mentioned in S.D.
Jaya describes a Cārana nṛtta which is a circular dance, performed by ladies of the Minstrel class belonging to Saurashtra. See N.R.VII. 134-36. Kumbhakarna calls this dance Dohaka Nṛtta because of the Dohaka songs used. Sarngadeva on the contrary does not deal with Cārana Nṛtta but describes a Cārana. See S.R. VII.1329.

Jaya Senāpati describes the dance of Kollata. See N.R VII. 147-50. In S.R. VII.1350-1 a Kohlātika is described. The description agrees with that of Nrtya Vinoda.

In place of 'Nānabhāṅgivivarjitam' Sarngadeva, and Khumbhakarna mention 'Rajubhramanā' which means moving round with ropes. However Sudhākara in his commentary to S.R. has given 'Rajubhramanā' which could be interpreted as moving round with the body straight.

On Aṅgas, Upāngas and Pratyāṅgas, Bharata N.S.VIII: 13, 14 and see Bharata in the chapter "Nrtya Vinoda in relation to other dance texts" of this thesis, wherein the dissimilarities between Bharata and Somesvara have been highlighted.

The Editor seems to have corrected the second line on the basis of Bharata. On head movements see Bharata N.S.VIII. 18, 19.
The definitions of Akampita and Kampita appear to have been paraphrased from Bharata. S.S. VIII.20.

Most of these usages have been given by Bharata. See N.S. VIII.23. Manmohan Ghosh has in place of 'Prsnātiśayāvakyeṣu' used the other reading. Therefore in his translation he gives sickness and intolerance.

The usage 'Pānāvasāna' is a variation of the usage given by Bharata 'Pītamātre'. N.S. VIII.26.

The definition of Aṇcita Śīra, as has already been mentioned in the P.N. has a discrepancy. Instead of 'Hasta pārśve' it should be 'Kincit pārśve'. This definition is then verbatim to the definition Aṇcita rendered by Bharata in N.S. VIII.31.

The reading 'Cayva' is used in place of 'Daive' in the translation.

The description of Parivāhita is corrupt. Parivāhita is actually a side to side circular movement of the head. In the P.N. the description of Parivāhita from N.S. has been rendered.

All the usages of Parivāhita except 'Viśāde' are found in Bharata N.S. VIII.28.

The second line here has been inserted by the editor from N.S. VIII.35.
On chest movements see Bharata N.S. IX.223. In place of Vyākampita and Utprasārita, Bharata mentions Prakampita and Udvāhita.

Corresponding to the usage 'Hrchalyākarsane' given here, there are two readings in the N.S. 'Hrdayaśalaye' and 'Hrochoke'. N.S. IX.225.

The usages of Vyākampita are missing in the text. For the usages see Prakampita in N.S. IX.230.

The first line has been filled in up by the Editor. On the basis of the N.S. Kṣāma according to Bharata is used for both 'Jrumbhaṇe' and 'Hāse' while 'Kṣudhārte' is a usage for Khalla. On this point see N.S. IX 242.

This is almost verbatim to the verse in N.S. IX.263. Instead of 'Prasartam given by Somesvara it should be 'Apaśartam'.

The term 'Vivṛtta' is used in place of the term 'Nivṛtta' and correspondingly the definition and usages of 'Vivṛtta' are given which suit its meaning. Bharata uses the term 'Nivṛtta' N.S. IX.244.

The definition of Udvāhita hips clearly speaks of the hips being raised in succession. The word used is 'Kramet'. Bharata has used the word 'Shanaihi' which has been interpreted by Manmohan Ghosh as 'slowly' N.S. IX 247.
There are two readings regarding the usage of Recita. One is 'Nṛtya' and the other is 'Vṛtte'. For the translation the reading 'Nṛtya' has been used. But 'Vṛtte' seems appropriate. Bharata gives the usage 'Bhramana' which corresponds in meaning to 'Vṛtte'. N.S. IX. 248.

The usages of Udvāhita are verbatim from Bharata and 'Nātyastrastrastradaihi' probably refers to him. N.S. IX 1026.

The Sphurita eyebrow movement, mentioned in these slokas is in place of the Recita movement found in N.S. VIII. 119. Sphurita movement described by Somesvara seems to be an improvement on the Recita given in N.S. VIII. 122. The usages given here and in N.S. VIII. 128 are almost alike.

The Bhrūkuṭi description is almost verbatim to the description of this movement rendered by Bharata. N.S. VIII 121.

All these four usages of Patita eyebrows have been given by Bharata also and therefore 'Budhaihi' could be a reference to him. N.S. VIII 125.

Bharatakosa has given in place of 'Saumye darśane', the reading 'Saumya darśana'. Page No. 197.
SI.1041-53 On the eight glances based upon Rasa, Somesvara follows Bharata closely and lokas 1049 and 1050 is almost verbatim to N.S. VIII 51 and 52.

SI.1053-56 Somesvara's description of the eight glances based on Bhāva not only bear close adherence to Bharata's views but are also very similar to his statements owing to the similar choice of words in both texts.

N.S. VIII 53-62. For instance Sl.1059 of Nātya Vinoda is almost verbatim to the last line of Sl.59 and first line of Sl.60 of N.S. VIII.

Sl.1056 In the B.K., p.156 in place of 'Iyamevam Vidha' Ramakrishna Kavi has mentioned 'Kutila Bhrukuti Drṣṭiḥi' which are the words found in N.S. also. N.S.VIII.52.

Sl.1058 In place of 'Hrsta' Bharatakosa gives the correct reading which is 'Drpta'. p.No.275.

Sl.1059-60 On p.230 of B.K. Ramakrishna Kavi gives the following definition:

Sl.1062-83 The glances based on Sāncāri bhāvas have been explained with their usages. This feature of providing usages to these glances is not seen in the work of Bharata. But there is striking similarity in the description of the glances as rendered by
Bharata and Someśvara. For instance last line of Sl.1065 is almost verbatim to N.S.VIII.66. Sl.1069 corresponds to N.S.VIII 70 and Sl.1078 with N.S. VIII.79.

Sl.1071 The word 'Umbhuta' is used in the definition in place of 'Abhitapta' which is the term used while enumerating the names of the glances in Sl.1043.

Sl.1085 The Šloka is verbatim to N.S.VIII.130.

Sl.1086 The definition of Nata nose varies from that given by Bharata instead of 'Atyartha Sanslista puta' Bharata has mentioned 'Muhuh Ślista puta' which means repeatedly pressed nostrils. N.S.VIII 131.

Sl.1087 The definition of Manda nose also does not agree with that given by Bharata. According to Bharata Manda is the nostrils that breathe out. N.S.VIII.131.

Sl.1089 Socchvāsa definition given here shows a deviation from Bharata's views. The nostrils breathing in air is described as Socchvāsa by Bharata, which contradicts the meaning of the term 'Socchvāsa'. See N.S. VIII 131. Someśvara seems to have noticed this discrepancy and has therefore given the definition a slight twist.

Sl.1092 This Šloka is almost verbatim to the Šloka enumerating cheek movements in N.S.VIII.136-37.
In the usages for Kampita there is 'Roma harse' and this has another reading 'Rose' 'harse'. Similarly in the N.S. also these two variations are found. See N.S.VIII 140. Sarngadeva gives 'Roma harse' See S.r.VII.963. Jaya Senapati however mentions 'Kope Pramode', N.R.II.47.

The usage 'Sita Sparse' is a variation and combination of the usages 'sparse' and 'site' as given by Bharata.

The tenlip movements enumerated here indicate four additional varieties over and above the six kind of lip movements described by Bharata. Someśvara however does not follow the nomenclature given by Bharata for the six movements that are common to both. He has changed Vivartita to Kūnīta, Visṛṣṭa to Prasārīta and Samudga to Mukula, whereas the names of the other three movements the Kampita, Samadastesaka and Samudga are kept unaltered. Udvardita, Recita, Ayata and Vikăsin are extra four movements of which the description of the Recita movement that is absent in this text has been given in the B.K., p.559 as follows:

According to this Sloka, Recita is moving the lips sidewise. This corresponds to the Recita definition given by Sarngadeva in S.R. VII 496. The description
of Kampita which is also missing in this text can be reconstructed on the basis of its name. It signifies the tremulous lips. The kampita lip movement is found in N.S.VII.141-46. On page 349 of the B.K., Prasārīta definition has the word 'Radanam' in place of 'Vadanam'. The term 'Radanam' is more appropriate. On p.78 of the B.K. the following definition is given:

According to this sloka, pressing the lip and lifting it up to touch the nose is Udṛtta. It is said to be used for (indicating) ridicule and contempt. In S.R. VII 494, Śārvaµaµeva has given the same usages.

Sl.1106-07 In place of Hanu, Bharata uses the term Cibuka. Actually, Bharata has merged the teeth, tongue, lip and Chin movements into this category as seen in N.S.VIII 147-53. Vyādhir and Samhata can be said to correspond with Cukita and Sarna respectively as given by Bharata.

Sl.1114-15 In the reading given in the F.N. for Mardana it is Dalana. Either of them could be used because they have the same meaning. Khanda teeth movement is the only common one described by Someśvara and Bharata. The teeth and chin movements are the same in N.S. VIII.147-53.
The tongue movements have not been indicated by Bharata. While mentioning chin movements he describes a movement called Lehini, in which the tongue licks the teeth and the lips. N.S.VIII.149. This movement is absent in the Nṛtya Vinoda.

The eight arm movements are described with their usages unlike N.S. wherein only the names have been enumerated. Ten arm movements have been listed in the N.S.IX 220–21. Their positions have to be reconstructed from their names.

The descriptions of the wrist movements are incomplete. The description of Nikāncita wrist is missing. In the N.S. Bharata has not discussed the wrist movements.

Tripatāka and Kartarīmukha descriptions are not given in this text. For their descriptions see N.S.IX 273 and 39–42 respectively.

Twenty seven Nṛtta hastas have been enumerated. Lalita and Valita that are found in N.S. are not included here. In the Nṛttaratnāvali Jāya Senāpati, has explained this omission by saying that Lalita corresponds to Pallava and Valita corresponds to Latā N.R.II.89.

The two usages 'Mukhāgavīpe' and 'Pratigraha' are also found in N.S. as 'Gandasaṃśraye' and
Pratigraha*respectively. N.S. IX 106-09. But Manmohan Gosh has in the translation said that to portray acceptance of a gift the Hamspakṣa hand must be held near the cheek. This is not corroborated by Abhinavagupta. According to Abhinavagupta these are two different usages of Mṛgaśīra hand.

A large number of usages for Catura are given by Bharata in N.S. IX 93-100.

In place of Phāra and Ahivaktra - it is customary to use the term Sarpasīra as found in N.S. IX 84-87.

The word Śaśīlekha, is used as a substitute for the term 'Ardhacandra'. The different levels and the positions of the hand are also mentioned here. Bharata does not give them. It is Abhinavagupta who deals with them N.S. IX 43-45.

To denote 'Aksapātane' it says the Mṛgaśīra hand must face upwards. Bharata gives the usage but not the direction of the hand. For expressing 'Svedāpanayana Abh vene Sammukhātapi kā' in all probability the Mṛgaśīra hands are required to face each other 'Abhimukha Mṛgaśīra'. Even Abhinavagupta mentions 'Abhimukhatala' for Svedamārjana N.S. IX 86-87.

Sukatunda is derived from the Ārāla hand which in turn is derived from the Padmakośa hand. There is no
conflict of opinion regarding Padmakśa. However the description of the Arāla hand is incorrect and as a consequence the Sukatunda hand is also incorrect. Some of the usages of Arāla and Sukatunda given here are seen in the N.S. which gives the correct description of these hands N.S. IX 46-54.

Sl.1182-84 The usages of the Alapadma hasta are almost alike to the ones given in N.S. IX 91-92. The reading 'Āvarta' corresponds to the word 'Āvartita' which is used in N.S. and therefore it has been employed in the translation.

Sl.1184-86 The definition of Īrṇānābhā in the N.S. and Nrtya Vinoda are almost alike and a number of its usages are common to both texts. N.S. IX 120-21.

Sl.1188-90 The words Hamsavaktra and Hamsamukha are used as substitutes for the popular term Hamsāśya. Abhinavagupta uses the term Hamsavaktra. N.S. IX.

Sl.1192-96 The description of Samdamsa indicates that Arāla hand must have the index finger bent over the thumb. When the thumb and index finger of this Arāla hand move forward to meet at the tips it is Samdamsa. This definition closely follows N.S. The Commentary of Abhinavagupta give the usages 'Kantakādinam grahane' and 'Puspānam Sukṣmānvasaye' for Agraja Samdamsa which is found in the Nrtya Vinoda also.
Sl. 1197-99 The usage 'Rane' does not fit in well here. There seems to have been a scribal error and most probably the correct usage is 'Kaane'. This is found in N.S. IX 122-24.

Sl. 1199-1202 The second variety of Musti is a new feature. Neither Bharata nor Abhinavagupta mention this variety N.S. IX 55-56.

Sl. 1206-08 The definition of Khatakamukha is almost similar to that rendered by Bharata N.S. IX 60-63.

Sl. 1208-11 Seven varieties of Suci have been given in N.R. II 115-132.

Sl. 1211-15 The definition of Anjali and Kapota have got interchanged. They should be as follows:

Refer N.S. IX 128-32.

Sl. 1215-17 Two varieties of Karkata hasta are indicated. The second variety of having fingers crossed inside has not been mentioned by Bharata in his description of karkata N.S. IX 135-35.
SI.1217-19 The reading 'Khara' is used in place of 'Svara' in the translation. Neither of these usages are found mentioned by Bharata N.S. IX 135-36.

SI.1221-23 This definition differs from the definition rendered by Bharata in which Arāla hands are prescribed N.S.IX 139-40.

SI.1223-25 This definition of Nisadha is the most consistent definition compared to the other definitions of Nisadha. In the N.S. there are four definitions of Nisadha. The first one is almost identical to the one in Nrtyavinoda. He also gives another variety of Nisadha as previously mentioned by Kārtikeya and two more variants. Vīsmudhimottara Purāṇa incorporates the first variety. Even Abhinavagupta has adopted this definition. It is to be noted here, that Kārtikeya's definition of Vardhamāna corresponds to Nisadha found in Nrtya Vinoda and other texts. N.S. IX 141.

SI.1229-30 Different levels have been prescribed while listing the usage of Kakara and the usages given here, are also more in number than its usages in N.S.IX 152-53.

SI.1232-36 This description of Gajadanta is similar to its description in N.S.IX 154-55. But according to Abhinavagupta's commentary the two Sarpasāra hand
touch the opposite arms between the shoulder and the elbow. Manmohan Ghosh has given this interpretation.

Sl.1236-37 In place of Mrgasira hand Bharata has prescribed Hamsapaksa hand. Kirtidhara's view of Vardhamana which conforms to the description of Nisadha has also been given in N.S. IX 157-158.

Sl.1243-46 This description of Aralakhatakamukha differs from the description given in N.S. IX 188.

Sl.1246-47 This description of Aviddhavaktra is different from the definition given in N.S. IX 110. N.S. does not mention the use of Arada hand but he only mentions a Kutila movement of the arm.

Sl.1247-48 In place of Catura N.S. has given Sarpa'sira with the thumb touching the middle finger. In the N.S. two varieties of Sucimukha with Sarpa'sira hands kept in this manner have been described. the definition in the Nrtya Vinoda. Abhinavagupta mentions catura'sra position of the Sarpa'sira hands. N.S. IX 191-92.

Sl.1251-52 The description of Pallava gives a wide sphere of movement of the Padmako'ha hands but it does not mention a Svastika. Bharata requires Pataka hands to be joined at the wrists. Abhinavagupta mentions that they should be in Svastika and also notes another view which mentions the use of Tripat'aka hands. N.S.IX 196.
In place of Tripatāka hands to be used in Nitamba, Kesābandha and Latā, Bharata mentions Pataka. However, Abhinavagupta speaks of others who mention Tripatāka for use in the above hastas N.S. IX 196-99.

Arāla hands have been prescribed for use in Urdhavamandalin and Pārvavamandalin. N.S. does not indicate any specific hand to be used for Urdhavamandalin and Pārvavamandalin. N.S. IX 203. Abhinavagupta mentions Hamsapaksa hand for Pārvavamandalin.

Probably Arāla hands are also to be used for Urdhva mandalin. Abhinavagupta mentions Hamsapaksa hand N.S. IX 204.

Of the seven knee movements enumerated, Unmata, Nata and Kuncita have not been defined. Their names and their usages help in constructing their movements. Also the definitions of the knee movements given in other texts help in providing a clear picture of these movements. Unmata is the knee which reaches the region of the breast, Nata is the knee brought to the ground and in kuncita the thigh and the shank touch each other. These are the definitions given in the S.R. VII 374, 375, 376. Also see N.R.II.313, 314, 315. Bharata does not discuss knee movements. Regarding Ardhauṇcita both S.R. and N.R. describe it as lowering
of the hips.

Sl. 1285-88 The definition of Tirasācīna has been given more clearly byŚāṅgadeva. According to him the external side of the Shank touches the ground, and it is to be employed in sittings. S.R.VII.367.

Sl. 1289-98 Six kinds of feet movement have been described by Bharata in N.S.IX 265-30. Of these six movements, only Sama and Sūci are found in the Nṛtya Vinoda.