Chapter V

Nrtya Vinoda in Relation to Desi Sthānakas, Cāris
and Karanas

In the Nrtya Vinoda after an analysis of Angika Abhinaya, Someśvara takes up the discussion of Sthānakas, Cāris and Karanas. The Sthānakas are static postures, in which importance is attached to the position of the legs. A Cāri constitutes the simultaneous movement of the feet, shanks, thighs and hips. They are classified into two groups to distinguish the caris in which feet do not lose contact with the floor, with those Cāris in which the feet are taken off the ground. Lastly, Karana relates to the movement of the entire body. A Sthānaka being a motionless posture, a Cāri being a movement of the lower limbs, which starts from one Sthānaka and ends in another Sthānaka and a Karana being a movement of the whole body incorporating Sthānakas and Cāris, there can be no doubt that the Sthānakas, Cāris and Karanas are interrelated. In the Nrtya Vinoda, the Karanas described by Someśvara are merely movements involving jumps. Even then, these Karanas stand in close relation to Sthānakas and Cāris.

The Sthānakas, Cāris and Karanas are found in the
Margi tradition as well as in the Desi tradition, but the Margi Sthanakas, Giris and Karaṇas do not bear any resemblance to the Desi varieties of Sthanakas, Giris and Karaṇas. How and when the Margi and Desi styles came about is a subject matter which has confounded Scholars since both these terminologies have been rather loosely and variedly interpreted in different texts. Matanga, who wrote the authoritative work on Desi has said in relation to music, that 'the (music) which is sung by women, children, cowherds and kings (or in other words by the general populace) out of spontaneous inclination and desire, in the regions where these people dwell is termed Desi. Parśvadeva has given the same definition in his Sangītasamayasāra. Matanga goes on further to say, that the path of Desi is two-fold - regulated (nibaddha) and unregulated (anibaddha). That which is regulated by Alāpa, etc., is called Margi. Therefore in the view of Matanga, Margi is a form of Desi. However, the general opinion on Margi is different as found in other works. According to Kallinātha in his commentary to the Sangītaratnākara, Desi constitutes all that which Bharata did not speak of, but which Kohala and others spoke about. Beyond this he also adds that 'those forms that are created in various areas and regions (of the country) for the pleasure of the populace are in the desī state, with this end in view their composition
follows a free and spontaneous course. Similarly Pārvavadeva also says that Gīta, Vādyā and Nṛtya performed according to the tastes of the people belonging to places ruled by different kings is called Deśī. In the context of dance he says that in Deśī Nṛtya one should not look for significance of the Āṅgika Abhinaya. From these references it can be surmised that Deśī dance is that which is not bound by country wide common rules, but which varies from place to place. Thus, Deśī can be said to refer to the local styles. In contrast Mārgī is the classical style. Therefore Mārgī dance must strictly conform to sophisticated and stylized rules and regulations which had gained country-wide currency. Dr. Raghavan has explained the Mārgī and Deśī aspects by giving a linguistic analogy. He says that after classical Sanskrit, there were several Prakṛts and when these Prakṛts themselves came to be the media of literary expression, they too became sophisticated and standardised and gave place to Apabhramśa. Even so in dance after the older modes had been set forth and defined by Bharata and his immediate followers, additional poses and sequences were observed by theorists, who began codifying and describing them in their texts; these additional poses, movements and modes themselves became settled as a supplement to the classical repertoire. A great many of them bear Sanskrit names and appear just as a continuation or amplification of the older material. This newer
material attained again country-wide vogue by being incorporated into the older tradition. Further local variations and varieties then came to be observed, recognised and dealt with by the writers and the processes thus went on, showing that there was no stagnation, nor failure to get enriched by fresh developments.¹ This explains how Margī and Deśī became parallel traditions; but over the years, the Deśī traditions seemed to have gained more ground, since a number of mediaeval works on dance restrict their discussion to Deśī. Now coming back to the subject of Sthānakas, Gāris and Karanas, it is noted that those discussed by Somesvāra in the Nṛtya Vinoda come under the category of Deśī. They are all post-Bharata innovations and they should have been prefixed by the word Deśī to differentiate them from the Margī Sthānakas, Gāris and Karanas of Bharata tradition. Writers after Somesvāra some of whom who have incorporated the earlier tradition of Bharata as well as the post-Bharata tradition and some who have only discussed the latter tradition have recognized and designated the latter as Deśī. But Somesvāra has clearly stated in the Gīta Vinoda section that he is disregarding laksanas as enunciated by Bharata and that he will only deal with the contemporary developments or laksya and this probably is the reason why he does not specify that the Sthānakas, Gāris and Karanas described by

¹ Introduction to Nrīttaratnāvali, p.116.
him belong to Deśī.

As mentioned earlier, Kohala, Matanga and perhaps Narada are known to have been earlier writers on Deśī. From references available in later works it is known that Kohala and Matanga have dealt with the Deśī Sthānakas, Čāris and Karanās. It is difficult to ascertain whether Someśvara was influenced by these earlier writers or not, since their works are not extant. To some extent an enquiry into this matter is possible, with the help of authors like Kallinātha and Jāya Senāpati. Kallinātha in his commentary to the Sangītaratnākara has mentioned twenty five Madhupas according to Kohala. Madhupa is another name given to Čāris. Similarly Jāya Senāpati has mentioned sixteen Pādas as laid down by Matanga and he quotes Matanga after describing twenty eight Pātamanis. Both these pādas and Pātamanis are included in the list of Čāris. Someśvara has not discussed either the Madhupas or the Pādas and Pātamanis, which indicate that he neither followed the treatment laid down by Kohala nor Matanga as far as Čāris are concerned. Nothing can be claimed for Sthānakas and Karanās.

Twenty one Sthānakas have been described by Someśvara. Simply stated, a Sthānaka is a motionless posture. Here, the limbs are at a state of rest and harmony. Perfect and balanced disposition of the body is an essential feature of
the Sthanaka. In dance, it is employed to precede and succeed any flow of movement as well as to portray an attitude. The dancer starts from one position to make a sequence of movements which end, in the same position with which the dancer started, or in some other position. When the sequences are many and at a fast pace the postures may however get eclipsed.

The definitions of the sthanakas rendered by Somesvara relate exclusively to the position of the lower limbs and do not describe the carriage or the relative disposition of the upper limbs. This signifies that the upper limbs including the hands could be used in any manner that was appropriate. Of the twenty one Sthanakas described in the Nṛtya Vinoda two bear the same names of two Mārgi Sthanakas. They are Samapāda and Vaisnava Sthanakas. The Vaisnava Sthanakas are of similar descriptions in both the traditions, but the Samapāda Sthanaka of the Mārgi style does not coincide with the Samapada of Deśī tradition. However, its movement is similar to the Deśī Samhata Sthanaka. Similarly the Āyata and its complementary Sthanaka, the Avahāta of the Mārgi form, can be said to bear close resemblance with the Desi Ekapārāvagata Sthanaka. Unlike Bharata, Somesvara does not categorise the Sthanakas into the Puruṣa Sthanakas and Strī Sthanakas.
Later writers like Sārṅgadeva, Pārvadeva and Jāya Senāpati have mentioned additional Sthānākas and their source cannot be ascertained. But as far as these twenty-one Sthānākas are concerned, they show close agreement with the descriptions rendered by Someśvara.

Twenty six earthly Cāris and sixteen aerial Cāris are taken up for elucidation after the Sthānākas. The earthly Cāris consist of movements of the leg as a whole, in which the feet are normally close to the ground. There are however two exceptions to this rule found in the Harinātpāsika and the Sanghaṭṭīta Cāri. The aerial Cāris comprise of the movements of the legs which are lifted or stretched up in the air. Some of the names of the Deśi aerial Cāris are to be found in the Mārgī tradition as well. They are Urdhvājānū, Śucī, Vidhyutbhṛanta, Alāta and Dandapāda. The names Harināplūta and Andolīta are variations of the Mārgī names - the Mārgāplūta and Dolapāda. Of these only the Urdhvajānū Cāri is the same in both the traditions.

In the end, eighteen Karanās are described. These Karanās are movements involving jumps and later writers have designated these Karanās as Utpulti Karanās. The use of these Karanās are specifically mentioned for Lāghu or Lāghava and Visama Nṛtya. They range from the simple and ordinary jumps like the Anācita Karanās to very acrobatic jumps like the Kapālasparśa.
With these fundamental elements of Desi tradition and a few general observations Somesvara completes the chapter on Nrtya Vinoda.
Samhata, Samapāda, Svastika, Vardhamāna, Nandyāvarta, Caturāra, Pārśnipīdha, Pārśnipārśvagata, Ekapārśvagata, Ekajānunata, Prārvṛtta, Prsthottantala, Vaisnava, Saiva, Gāruda, Vṛsabhāsana, Samasūci, Viṣamasūci and Khaṭḍasūci are twenty one postures.

Samhata :

If one stands with one big toe touching the other big toe and the other toes held close together, is is recognised by the learned as Samhata Sthanaka.
Samapāda:

When the feet are kept flatly and rigid at a distance of one span, the posture is known as Samapāda.

Svastika:

Joined at the ankles, the little toes touch each other and the soles are slightly raised. This Sthanaka is known as Svastika by the learned.

Vardhamāna:

When the feet face obliquely and the heels touch each other the Sthanaka is known as Vardhamāna by experts in dance.
When there is a distance of one span in the Vardhamāna Sthāna it is known as Nandvāvarta by experts in dance.

When there is a distance of three spans in the Nandvāvarta Sthāna, the Sthānaka is known as Caturasra by experts in dance.

The heel touching the big toe is Pārśnividdha.

The heel kept on the inner side (of the other foot) is known as Pārśnipārsavagata.

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1° A. S | 2° | 3° D. drops this line.
4° A. | 5° A. | 6° A. D. | 7° S | 8° drops this
Ekapāravagata:

One foot is in Sama (natural position), and the other foot is taken forward, and placed obliquely and sidewardly. This is known as Ekapāravagata.

Ekajānunata:

One (foot) is in Sama and the other (foot) is oblique with bent knee and kept at a distance of four aṅgulas. This is known as Ekajānunata.

Parāvṛtta:

The big toe is in level with the heel and the little toe is in level with the heel. This Sthāna is known as Parāvṛtta by those learned in theory.

D. drops this stanza.
Prsthottanatala:
When the foot with the back of the toes touches the ground at the back and the front foot is in Samapāda, it is Prsthottanatala.

Ekapāda:
One foot is placed in the Sama Stāna and the other foot touches by its outer side (the other leg) above the knee. This is known as Ekapāda.

Brahma:
One (foot) is placed in Sama whereas the other bent foot is in level with the back of the knee joint (of the foot which is in Sama) This is known as Brahma Stāna.
Vaisnava:
पादः सम्भू भित्रीयः कृतिको स्तनाः।
ओषु प्रसारितस्तृंगो वैण्णा स्थानः। धि तत्। ॥ १३२४ ॥
One foot is in Sama on the ground and the other also on the ground is slightly bent and stretched obliquely forward. This is Vaisnava Sthanaka.

Śaiva:
समिस्तत्त्व पादस्य जानुमुख्य समोङ्गरः।
आङ्कुशिको ५निरालम्बः स्थानः। रौद्मूलः। ॥ १३२५ ॥
One foot is bent and without support above the foot placed in Sama position. This Sthanaka is known as Śaiva.

Gāruda:
पूर्वमकृतितः पादः पापचाल्यः ७ जानुना विकः।
भृस्ले तु ८ यंदा ९लेख तदा गारूदमीरितः। ॥ १३२६ ॥
When the front foot is bent and the back foot rests with its knee on the ground, then that is known as Gāruda.
Vṛṣabhasana:

When both knees are kept on the ground, whether close together or separated with (body in) Sausūṭava, then it is Vṛṣabhasana.

Samasuci:

When the feet are stretched obliquely with thighs, shanks and heels touching the ground, then that Sthāna is known as Samasuci.

Visamasuci:

One (foot) is stretched forwards and the other is stretched backwards with knee and ankle touching the ground. This is Visamasuci.

Khandasuci:

One foot is bent and the other is stretched obliquely with its thigh and heel touching the ground. This is Khandasuci.
Samanakhā, Nāpuraviddha, Tiryānukhā, Maralā, Katarā,
Kulārikā, Rathacakra, Viśiṣṭā, Pārśṇirecita, Taladarśini,
Ibbahastā, Paryットtatala, Urutādīta, Ardhamandālīka,
Stambhakrīḍā, Marinatrasikā, Uruvenī, Talodvrttā, Saṅcārikā,
Sphurikā, Langitajāṅghā, Samagattā, Madālāsa, Utkuncita,
Tiryakkuṇcita and Apakuṇcita are said to be twenty six
earthly cāris. I will describe the characteristics of
the sixteen famous names (of arial cāris).*
Samanakha:

When the feet are placed in Samapada and then slid obliquely, it is known as Samanakha Cāri by the learned.

Nūpuraviddha:

When the feet are in Swastika and the heels and toes make the Recita(circular) movement, it is known as Nūpuraviddha Cāri.

Tiryanmukha:

When the feet are placed in Vardhamana and are quickly slid on the right and left, the Cāri is Tiryanmukha.
Marāla:

नन्द्यावर्तानां पादों परिभाषिताद्यथे। । 1339 ।।
पूर्वः स्वयं चानविच्छेदस्तीरी सा । ।

When the feet are placed in Nandyāvara and the heels and toes do the Recita movement and are slid forward, the Cāri is Marāla.

Kātara:

नन्द्यावर्तानां पादों परावर्तकस्तीर: । । 1340 ।।
कातरा सा समान्याता चारी कुलिरिका ।

The feet placed in Nandyāvara are slid backwards. This cāri is known as Kātara.

Kulirika:

नन्द्यावर्तानां पादों यदि तिर्थ भ्रमण प्रस्यप्रत: । । 1341 ।।
कुलिरिका काि चारी विशेषः नाट्यकौनिकैः।

If the feet placed in Nandyāvara are slid obliquely then the Cāri is known as Kulirika, by experts in Natya.

| 1 | D. ग | 2 | A. drops this पादी | 3 | D. खारि | 4 | D. स्थान | 5 | D. ना | 6 | A. इ | 7 | A. पूल | 8 | A. दि |
When the feet placed in Caturaśra are joined and slipped and moved backwards, it is known as Rāthacakra.

If the feet placed in Pārśnividdha are separated and made to approach each other and move away, it is called Viślistā.

Standing in Pārśnipārva (gata) if the heels make the recita movement, the cāri is called Pārśnirecita.

When the feet in Samhata are moved separately and obliquely, touching the ground with the external sides, it is called Taladarsini.

When the feet in Samahata Sthānaka rub with their sides, it is known as Karihasta by experts.

The feet placed in Prsthottāna (tala) and stretched outwards, is the Cari known by the name Paravṛttatala by experts.
Standing in Ekapāda, and striking the thigh with the foot on the ground is Urutadiṭā.

Ardhamandala:

The feet rubbing the ground slowly in a circular movement and returning (to the original position) is Ardhamaṇḍala cāri.

Stambhakrīḍanikā:

One foot is moved obliquely and the other is made to touch it on the side by its sole again and again. This is Stambhaṅkṛīḍanikā.
Jumping and coming down with the soles of the feet moving closely in the bend Swastika position is Harinatrasika.

Uruveni:

The feet in Swastika position rubbing the ground with its sides and both the thighs touching each other is described as Uruveni.

Talodvṛttā:

Moving forwards quickly with the foreparts of the feet, whose toes are turned back, is known as Talodvṛttā Cāri.
Sančārītā:

One bent foot thrown up and again and again and the other moving obliquely with its soles is Sančārītā.

Spūrītā:

When both the feet move forwards quickly with the side touching the ground the Cāri is known as Spūrītā.

Laṅghitajāṅghikā:

When, with the feet in Khaṇḍasūci position, one foot is dragged quickly and pulled by the other, it is Laṅghitajāṅghikā.

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Jumping with the feet in Visamasuci and striking them repeatedly, is the Cari called Sanghattana, by Samabhābhūja.

Madalasā:

When one languid foot embraces the other and the same is repeated by the other, then this placing the feet here and there is Madalasā.

Utkuncitā:

When one by one the feet are bent, and lifted and stretched in front, the Cari is known as Utkuncitā.
Tiryakkuṇcitā:

When one foot is bent and repeatedly hurled obliquely, the Cāri is called Tiryakkuṇcitā by experts in Nāṭya.

Apakuṇcitā:

Bending the foot and moving backwards, in succession is called Apakuṇcitā cāri by experts in Nāṭya.

AERIAL CĀRIS

Vikṣepā:

The foot is repeatedly stretched forward and bent back. This aerial cāri is known by the name Vikṣepā.

Circular movement of the bent foot to the left and right is called Damari and it is described as an aerial cari.

Jumping with feet stretched and clapping the soles of the feet in mid-air is known by the name Angritadita.

When the foot is stretched forward and quickly rotated, the experts in dance call this Cary by the name Bhramari.

When the Kuncita foot is lifted and stretched forward, it is known as Puraksepa by the learned.
Apaksepā:

When one foot touches with its external side the back of the thigh and is bent as far as the hip, it is known as Apaksepā.

Janghāvartā:

When the sole of the foot moving inwards is thrown at the back of the knee and the sole of the foot moving outwards is thrown at the side, it is called Janghāvartā.

Urdhvajānu:

When the knee of the bent foot is lifted to the level of the chest and the other foot is motionless, it is Urdhvajānu.

Sūci:

The thigh arranged over the other thigh and the foot touching with its side is stretched obliquely. This is known as Sūci.
Andolita:

The foot is bent at the back and repeatedly waved. This cari is called Andolita by those learned in Nāṭya.

Viddhā:

Of the two feet in Svastika the front feet is bent and swung slightly. This famous Aerial cari is called Viddhā by the best of the learned.

Jaṅghālaṅghana:

When one obliquely bent foot is kicked by the other so that it (the former) is without support, is is known as Jaṅghālaṅghana cari.

Vidyudbhṛāntā:

Lifting the foot in front and moving it around above the forehead is called Vidyudbhṛāntā by those learned in aerial caris.
The foot stretched at the back is crossed over by the other. This Cāri is called by Alatā by experts in Cāris.

Jumping up with the feet stretched and coming down repeatedly is the cari called Harinaplūta by experts in Nāṭya.

According to the learned in aerial Cāris when the feet thrown up obliquely land in Swastika, the Cāri is known as Dandapāda.

The characteristic and definitions of the earthly and aerial Cāris to be used in Nāṭya and Abhinaya have been spoken by Soma Bhūpa.
Ancita, KartaryAncita, EkapadaAncita and BhairavAncita are four kinds of Ancita (Karanas).

Alagna, AntarAlagna, Urdhvalagna are said to be three kinds of Alagna (Karanas) by experts on Karanas.

There are two kinds of Kapalasanas (Karaṇa's in which the head touches the ground) known by the names Kapalasparśana and Nataprstha.

Lotitam with features like Ekapada etc. is of four kinds.

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Dandapranāta, Jalasayya, Anapluta, Tiryakkarana and Matsyalolita (including those mentioned earlier) are eighteen Karaṇas.

**Aṅcita:**
उत्तमानुपलब्ध यत सम्बाद प्रक्षेपते । 1384 ।
4वर्णमाला नाम करण तथा प्रक्षेपितकैवः ।

When one jumps up in Samapāda position the Karaṇa is called aṅcita by experts in Jumps.

**Kartaryaṅcita:**
तद् ६वस्तिक्षा ६वप्रवृत्ति ६वस्तिक्षा ६वस्तिक्षा ६वस्तिक्षा । 1385 ।
The same done with feet in Svastika is Kartaryaṅcita.

**Ekapādāṅcita:**
लक्ष्मी ६देव पदेन कक्षादानिलक भोजत ।
The same, done with one foot is Ekapādāṅcita.

**Bhairavāṅcita:**
कुञ्जाक्षरं परिप्रेक्ष्ये प्रक्षेपती बैक्षेतचाचरणी भोजत । 1386 ।
क्षत्रियो भूमिक्ष्णकर्मयात्मु भृवादनिल ० ० ० ।
Jumping with one foot kept at the back of the thigh and the other foot on the ground is Bhairavāṅcita.
Alagna:

Jumping up with head down and coming down in front in the Utkaṣa Āsana is known by the name of Alagna.

Antaralagna:

The same thing done with back bent and head hanging freely between the shanks, (at the back) is Antaralagna.

Ūrdhvālagna:

The same thing done with feet in Samapāda and erect position while falling is called Ūrdhvālagna according to experts on Karanas.
The Antarālagnā that has been spoken about earlier done with Ka.pāla spar śana position is the Karana known as Nataprstha by experts in Nātya.

Lotitam:
Twisting the loins and jumping up in Alagna of which mention has been made earlier and falling obliquely on the ground is Lotitam.

5. D. drops this upto...... फर्मावत्ये in the third line.
Lotitam with features like Kartari etc. as has already been mentioned with Ancita (Karaṇas) is of three kinds.

**Dandapranataka:**

3. After jumping up in Ancita, if one comes down like a rod, the Viṣama Karaṇa is called Dandapranataka.

**Jalasayya:**

4. After jumping up in Ancita if one comes down obliquely in front assuming the pose of Viṣṇu lying in water, it is called Jalasayya.

1. A. तैं D. तैं 2. A. लोकसु तल्ल 3. drops this stanza.

4. A. चु त्त 5. A. व्य
**Enapluta:**

उत्तलस्य गगने 1 यथा इस्ती पादाय प्रसार्य च ॥ 1396 ॥

If one jumps up in the air with hand and legs stretched out and forms the Utkāta in mid air while coming down, it is Enapluta.

**Tiryakkarana:**

समुद्धलुक्पादेन तिर्यग्न्धेन 4वाढि भ्रम ॥ 1397 ॥

If, after jumping up with Ekapāda one comes down and stands obliquely on the other foot it is called Tiryakkarana.

**Matsyalolita:**

5षणप्लुति तदुर्म्बलय 7मथमात्मार्मुखय तात्र च ॥ 1398 ॥

After jumping up in Enapluta if one turns around the loins and falls obliquely, it is Matsyalolita according to the learned.
Thus, the names and features of the eighteen Karānas have been analysed separately by king Somesvara.

One can dance and evoke Rasa and Bhāva with a little practice of the characteristics described here, as well as by witnessing dance frequently with an eagerness and interest.

The dance whether Vikāta or Visama must have graceful movements, Karānas etc., and must be well formed, varied, beautiful, attractive and pleasing to the mind. The King should avoid dances without Śṛṅgāra.
Ordinary men, noble men, elders, connoisseurs, and men who have special knowledge of dance should seat themselves along with their wives.

The dance performance can take place in a palace, or within a house, or court yard, beautiful garden or meadow.

Thus, Nritya Vinoda with its characteristics has been described.
Notes

(Including concordance of parallel passages or treatment in Śaṅgītaratnākara, Nṛtārātnavali, Sangītasaṃsāyasāra and Śivaśatūttvatāratnākara)

31.1307-30 The definitions of the Sthānakas rendered in S.R., N.R., S.S.S. and S.T.R. reveal close conformity with the Nṛtya Vinoda. This is clearly indicated in the chart attached. The extra Sthānakas found in N.R. and S.S.S. have also been described in the chart. All the twenty one Sthānakas that have been described in Nṛtya Vinoda have been illustrated with photographs.

31.1331-78 Of these forty-two Āris, four Āris are missing in Śāṅgadeva's list of fifty-four Deśī Āris. They are Samanakha, Bhremari, Baddha and Urdhvaśānu. These
four are however found in his list of Mārgi Čāris. The remaining sixteen Deśi Čāris of S.R. are found in N.R. also but under the category of Deśi Pādas. In the N.R. there are forty-two Čāris with a supplement of four additional ones. There are also sixteen Pādas and twenty eight Pāṭamanis described in N.R., which are included in the subject of Čāris. In the S.S.S. twenty four Pālas have been explained. Of these twenty four Pālas, sixteen correspond to the Pādas of S.R. and N.R. The S.T.R. does not mention any Deśi Čāri.

The number of Karanās in each of the categories of Aṅcita, Alaga, Lolita and miscellaneous are more in N.R. as compared to the Nrtya Vinoda. The S.R. and S.S.S. also mention many extra Karanās. In the introduction to the N.R., Dr. Raghavan has already given an elaborate table showing the differences in the number of Karanās among the Nrtya Vinoda, S.R., N.R. and S.S.S. So it will be enough to state here briefly these differences.
<table>
<thead>
<tr>
<th>Karana</th>
<th>N.V.</th>
<th>S.R.</th>
<th>N.R.</th>
<th>S.S.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancita</td>
<td>4</td>
<td>5</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Alaga</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Lolita</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Kapala Sparana</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Dandapanasana</td>
<td>1</td>
<td>*</td>
<td>**</td>
<td>***</td>
</tr>
<tr>
<td>Jalasayana</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Enapluta</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tiryakkaraana</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Matsyalolita</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Matsyarakaraana</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Darpaasaraana</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Karasparana</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tiryagancita</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tiryaksvastika</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Nagabandha</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Suçyanta</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Dimu or Bindu and few others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

* included in Ancita
** included in Ancita; also called vyankola
*** Vyankola given separately.

Besides the above Karanaș, Śaṅgadeva has included Bhramaris which consist of whirling movements have been considered separately in N.R. and S.S.S. whereas N.V. has not mentioned them. The S.T.R. does not discuss Desi Karanaș.

The correct text is 'Utkata Asana' and not 'Kukkuta asana' as printed in the text.
The Dandapranataka Karana has been defined in S.R. and N.R. as jumping up in Ancita and falling on the ground like a rod. In both these texts, this Karana has been included in the list of Ancita Karanas and is called DandapranamAncita. Therefore the editor's correction of 'Atalen' as 'Alaten' can be improved by incorporating the word 'Anciten' in its place. This will make the description of the Dandapranataka Karana complete.
<table>
<thead>
<tr>
<th>Name</th>
<th>Nṛtya Vinoda</th>
<th>Sangītaratnākara</th>
<th>Sangītasaṃayasaṅgāra</th>
</tr>
</thead>
<tbody>
<tr>
<td>samhata</td>
<td>The big toes of each foot touch each other and all the toes are held close together.</td>
<td>Body is in the natural position, the big toes of the feet touch each other and the ankles are also close together. It is used in offering flowers.</td>
<td>---</td>
</tr>
<tr>
<td>sapāda</td>
<td>Feet are kept straight at a distance of one vitasti from each other.</td>
<td>Body is in the natural position and the feet are kept straight at a distance of one vitasti from each other.</td>
<td>The distance between the heels is four angulas and the toes is six angulas. Just the toes point straight the arms hang straight and the body is in the natural position with ear tīr in line with the waist and ankles. It used in offering flowers.</td>
</tr>
<tr>
<td>āṣṭika</td>
<td>Feet are crossed at the ankles so that the little toe of each foot touch each other and the soles are slightly raised.</td>
<td>The two feet in Samhata posture are bent and crossed in Svastika with two little toes touching each other.</td>
<td>The feet are bent and crossed at the ankles with the toes touching each other.</td>
</tr>
<tr>
<td>ḍhaṇḍa</td>
<td>The two feet are turned out obliquely with heels touching.</td>
<td>The two feet are oblique with the heels touching each other.</td>
<td>The heel touch each other with the feet turned out obliquely.</td>
</tr>
<tr>
<td>Name</td>
<td>Nrtya Vinoda</td>
<td>Sangitaratrakara</td>
<td>Sangitasamayasaara</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Nandya-varta</td>
<td>From the Vardhamana posture the distance between the heels is increased to one vitasti.</td>
<td>Feet are kept in the Vardhamana posture at a distance of six angulas or one vitasti.</td>
<td>Feet are kept in the Vardhamana posture with six angulas distance between the feet.</td>
</tr>
<tr>
<td>Catur-śra</td>
<td>From the Nandyāvarta posture the distance between the feet is increased to three vitastis.</td>
<td>From the Nandyāvarta posture the distance between the feet is increased to eighteen angulas.</td>
<td>From the Nandyāvar posture the distance between the feet is increased to one s a half tālas.</td>
</tr>
<tr>
<td>Pāṇḍu-viddha</td>
<td>The heel (of one foot) touches the big toe (of the other foot).</td>
<td>The heel (of one foot) touches the big toe (of the other foot).</td>
<td>The heel (of one foot) touches the big toe (of the other foot).</td>
</tr>
<tr>
<td>Pāṇḍu-parsva-gata</td>
<td>One heel is kept on the inner side of the other foot.</td>
<td>One heel is kept on the inner side of the other foot.</td>
<td>One heel is kept on the inner side of the other foot.</td>
</tr>
<tr>
<td>Ekapārṣa-vagata</td>
<td>One foot is placed obliquely on the external side in front of the other foot which is kept in the Sama position.</td>
<td>One foot is kept in the Sama position and the other foot is placed obliquely on the external side.</td>
<td>One foot is Sama the other is placed obliquely on its external side (Eka ramī).</td>
</tr>
<tr>
<td>Ekaññunata</td>
<td>One foot is placed obliquely with knee bent at a distance of four angulas from the other foot.</td>
<td>One foot is kept in the Sama position and other is placed obliquely with the knee bent at a distance of four angulas.</td>
<td>---</td>
</tr>
<tr>
<td>Name</td>
<td>Nrtya Vinoda</td>
<td>Sangītaratnākara</td>
<td>Sangītasamayasāra</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Parāvṛtta</td>
<td>The big toes and little toes of each foot are level with the heels.</td>
<td>The big toe and little toe are level with the heel.</td>
<td>The big toe is level with the heel and little toe is level with the heel.</td>
</tr>
<tr>
<td>Praphot-</td>
<td>One foot touches the ground at the back, with the toes on their back and the</td>
<td>One foot touches the ground at the back by the back of its toes and the other foot is kept in the Sama position.</td>
<td>--</td>
</tr>
<tr>
<td>tanatāla</td>
<td>other foot is in the Sama position.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ekapāda</td>
<td>One foot is in the sama position and the other touches the outer side of the</td>
<td>One foot is in the Sama position and the other touches by its outer side (the other leg) above the knee on its outer side.</td>
<td>One foot is in the Sama position and other touches the former on its outer side above the knee.</td>
</tr>
<tr>
<td>Brāhma</td>
<td>One foot is in the Sama position and the other assumes the Kuñcita pose at the</td>
<td>One foot is in the Sama position and the other assumes Kuñcita pose at the back and is (then) thrown up keeping the knee joint straight.</td>
<td>--</td>
</tr>
<tr>
<td></td>
<td>back of the former knee joint.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vaisnava</td>
<td>One foot is in Sama and the other is slightly bent (Kuñcita) and stretched</td>
<td>One foot is in Sama and the other is slightly bent and stretched forward obliquely.</td>
<td>One foot is in Sama and the other foot bent and placed in front obliquely.</td>
</tr>
<tr>
<td>Name</td>
<td>Nrtya Vinoda</td>
<td>Sangitaratnakara</td>
<td>Sangitasamayasara</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Śaiva</td>
<td>One foot is in the Sama position and the other is raised in the Kuñcita pose to the level of the knee cap to hang freely.</td>
<td>The left foot is in Sama and the other is raised in the Kuñcita pose to the level of the (other) knee cap.</td>
<td>---</td>
</tr>
<tr>
<td>Gāruḍa</td>
<td>The left leg is bent and the other leg at the back touches the ground with its knee.</td>
<td>The left leg is bent in front and the other leg touches the ground at the back with its knee.</td>
<td>The left leg is bent and the other leg the back touches ground with its knee.</td>
</tr>
<tr>
<td>Vṛṣabhāsana</td>
<td>The knees touch the ground whether close together or separated and the body is in Saushṭava.</td>
<td>The knees are kept on the ground together or separated.</td>
<td>---</td>
</tr>
<tr>
<td>Samasūci</td>
<td>The two legs are stretched obliquely with the thighs, shanks and heels touching the ground.</td>
<td>The two legs are stretched obliquely with the heels, shanks and thighs touching the ground.</td>
<td>The heels, shanks thighs touching the ground with legs stretched obliquely</td>
</tr>
<tr>
<td>Viṣama-sūci</td>
<td>Two feet when stretched apart, one forward and the other backward and the knees and ankles touch the ground.</td>
<td>The two feet in Śuci pose are stretched apart simultaneously one forward and the other backward. Some say that the knees and ankles touch the ground.</td>
<td>The two feet are Śuci pose with or stretched, forward and the other backward.</td>
</tr>
<tr>
<td>Khaṇḍasūci</td>
<td>One leg is in Kuñcita and the other is stretched obliquely with its thigh and heel touching the ground.</td>
<td>One foot is in kuñcita and the other is stretched obliquely with its thigh and heel touching the ground.</td>
<td>One foot is in Kuñcita and the other is stretched obliquely with its thigh and heel touching the ground.</td>
</tr>
<tr>
<td>Name</td>
<td>Nṛtya Vinoda</td>
<td>Sangītaratnākara</td>
<td>Sangītasamayasāra</td>
</tr>
<tr>
<td>-----------------</td>
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<td>------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>kūrmāsana</td>
<td></td>
<td>The right leg touches the ground with its knee and the outer side of the ankle and the left leg is in the Sama position.</td>
<td>The right leg touches the ground with its knee and ankle and the left foot is on the ground.</td>
</tr>
<tr>
<td>Nāgarbandha</td>
<td></td>
<td>After sitting, the right shank is placed at the back of the left thigh.</td>
<td>After sitting, the right shank is placed at the back of the left thigh.</td>
</tr>
<tr>
<td>Tribhāṅgi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Padmēsana</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Antara-Padmēsana</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viṣama-Padmēsana</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the Samasuci position the feet are bent round.

A jump with feet stretched and then joined in mid-air.

In the Antara padmēsana.
1. Samhata
2. Samapāda

3. Svastika

4. Vardhamāna (standing)

5. Vardhamāna (sitting)
6. Nandyāvarta (standing)

7. Nandyāvarta (sitting)

8. Caturaśra

9. Parṣṇīviddha
15. Ekapada

Vaisnava

16. Brahma

14. Prśottanatāla

15. Ekapāda

16. Brāhma

17. Vaiṣṇava