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MANOMOHAN GHOSH, M. A., Ph. D.

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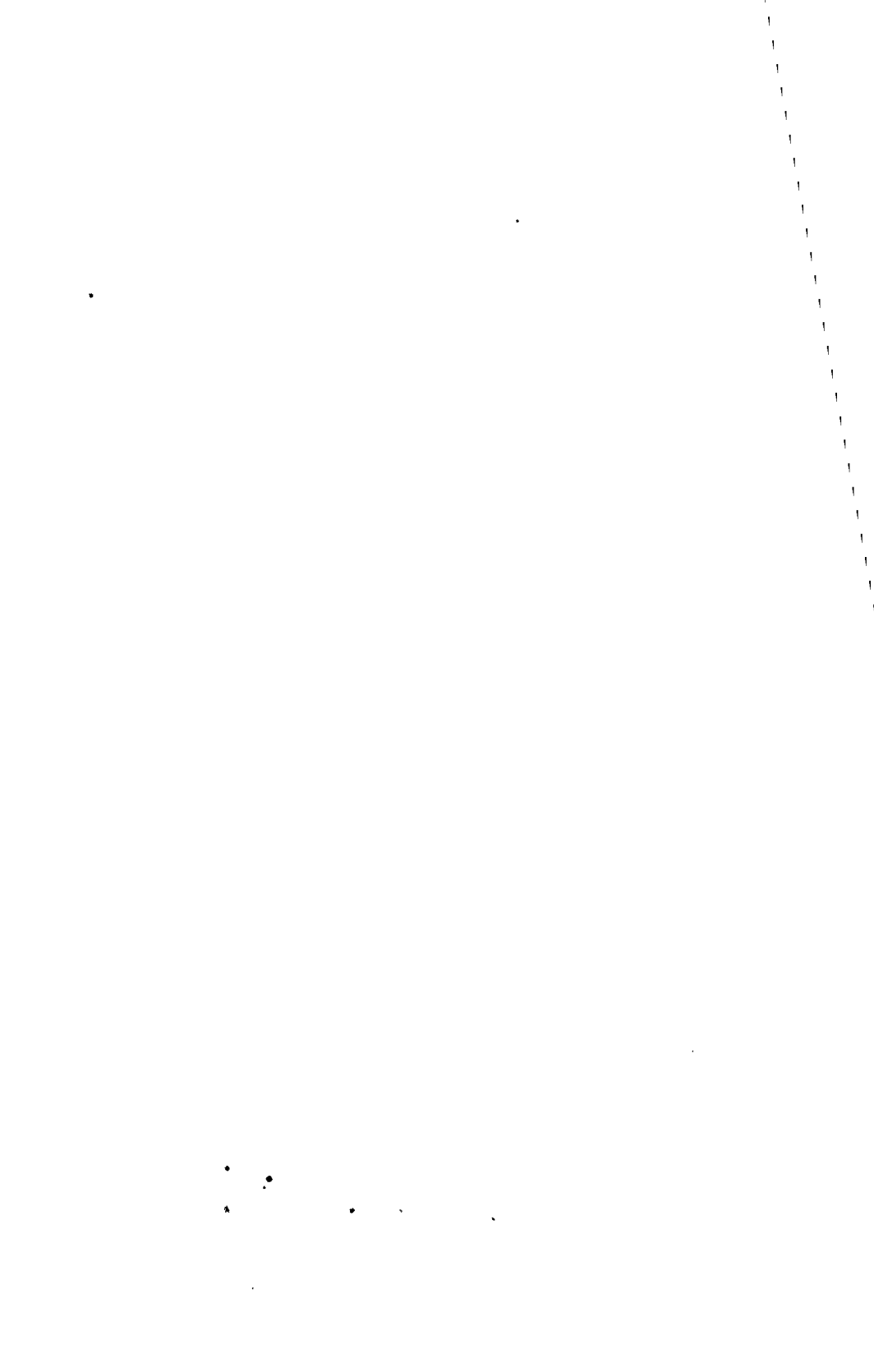
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THE NATYASAstra

A TREATISE ON HINDU DRAMATURGY AND HISTRIONICS



THE NATYAŚĀSTRA

A Treatise on Hindu Dramaturgy and Histrionics

Ascribed to

BHARATA - MUNI

Vol. I. (Chapters I-XXVII)

Completely translated for the first time from the original Sanskrit
with an Introduction and Various Notes

by

MANOMOHAN GHOSH M.A., PH. D. (CAL.)



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Dedicated
to
the memory of
those great scholars of India and the West
who by their indefatigable study and ingenious interpretation
of her Religion, Philosophy, Literature and Arts, have demon-
strated the high value of India's culture to the World at large and
have helped her towards a reawakening and political liberation,
and
who by their discovery of the Universal aspect of this culture
have made patent India's spiritual kinship with the other ancient
nations of the World and have paved the way for an ultimate
triumph of Internationalism.

971

P R E F A C E

The preparation of an annotated English translation of the Nāṭyaśāstra entrusted to me as early as 1944, by the Royal Asiatic Society, has been delayed for various reasons which need not be recounted here in detail. But mention must be made of one important factor of this delay, viz., the inherent difficulty of this very old text which is not yet available in a complete critical edition. From my first serious acquaintance with it in 1925 in connection with the editing of the Abhinayadarpaṇa (Calcutta, 1934) this work has always engaged my attention in the intervals of other duties. But it was only a few years ago, that I came to believe that the entire work could be translated into English. It was, however, only after making some actual progress in translation that I realised the difficulty of the task and understood to some extent at least why no complete translation of this very important text had so far not been made.

However, I considered it a duty to make strenuous efforts and proceeded patiently with the work and finished at last translating the major portion of the Nāṭyaśāstra. I am now genuinely happy to place it before the scholarly public, not because it could be done in an ideal fashion, but because it could be finished at all.

In handling a difficult old text like this it is natural that one has to offer conclusions and interpretations, here and there, which due to the absence of better materials cannot be placed on surer grounds. But whatever tentative assertions I have made, have been made after the most careful consideration with the expectation that they may prove helpful to others working in this field, and it may be hoped that their number has not been too many, and in a few cases where I myself had any doubt about the interpretation offered, the same has been expressly mentioned in the footnote.

The chapters on music covering a little more than one fourth of the Nāṭyaśāstra still remain to be done. These when completed will be published in the second volume. As the work on it, is progressing very slowly and it cannot be said definitely when it will be finished, it was thought advisable to publish the portion of the translation already prepared. Though the musical terms occurring in the present volume remain undefined, the absence of chapters on music where they have been discussed, will not, it is hoped, seriously interfere with the understanding of the dramaturgy and histrionics treated here.

For information regarding the plan and scope of the present work, the reader is referred to the Introduction, section I.

For the purpose of this volume, works of various scholars have been helpful to the translator and they have been mentioned

in proper places. But among them all, the American Sanskritist Dr. G. C. O. Haas deserves to be specially mentioned ; for his plan of the translation of the Daśarūpa, has been adopted in a slightly modified manner in the present work.

I am indebted to Dr. S. K. De, due to whose kindness I could utilise the unpublished portion of the Abinavabhāratī. It is also a great pleasure to acknowledge the uniform courtesy of different officers of the Society from 1947-1950, especially Dr. K.N. Bagchi, and Dr. Niharanjan Ray, the General Secretaries and Mr. S. K. Saraswati, the Librarian and Mr. Rakhahari Chatterji, the Superintendent of the office, whose patience I had to tax on different occasions in course of the publication.

I am grateful to my father-in-law Sri Kali Charan Mitra who read the original draft of the first fourteen chapters of the present work and made suggestions regarding the language, and to my esteemed friend Dr. S. N. Ray, M.A., Ph.D. (London) formerly Head of the Department of English in the University of Dacca, for reading the proof of the first twelve formes and also for going through in Mss. the Introduction and for making welcome suggestions.

I wish to mention here very gratefully the debt I owe to Dr. Kalidas Nag in connexion with the preparation and the publication of this work. But for his suggestion to undertake this work it might not have reached at all the stage of publication.

Last but not the least it becomes my most cheerful duty to express my gratitude to Prof. Suniti Kumar Chatterji, who has also helped me otherwise in connexion with this work. This help and his constant encouragement have rendered this work less arduous than it might otherwise have been.

I should here also apologise to the readers for the many misprints that have crept into the volume. They are requested to make kindly, the necessary corrections pointed out in the corrigenda.

25th November, 1950

The Translator

ABBREVIATIONS AND SYMBOLS

a.	...	The first hemistich of a verse.
Abhi.	...	Bhāsa's Abhiṣekanāṭaka.
AD.	...	Nandikeśvara's Abhinayadarpaṇa.
A. dy.	...	Arthadyotaniḱā, Rāghavabhaṭṭa's commentary on the Śakuntalā.
Ag., Abhinava	...	Abhinavagupta or his commentary of the Nāṭyaśāstra.
AMg.	...	Ardhamāgadhī.
Avi.	...	Bhāsa's Avimāraka.
AŚ.	...	Kauṭilya's Arthaśāstra (ed. Jolly).
AŚ. notes.	...	Kauṭilya's Arthaśāstra (ed. Jolly). Vol. II.
B.	•	Baroda ed. of the Nāṭyaśāstra.
b.	•	The second hemistich of a verse.
Bāla.	•	Bhāsa's Bālacarita.
Bhāmaha.	•	Bhāmaha's Kāvyaḷamkāra.
BhNC.	•	Bhāsa-nāṭaka-cakra ed. by C. R. Devadhar
BhP.	•	Śāradātanaya's Bhāvaprakāśana.
C.	•	Chowkhamaba (Benares) edition of the Nāṭyaśāstra.
c.	•	The third hemistich in a stanza.
Cāru.	•	Bhāsa's Cārudatta.
CSS.	•	Chandaḥ-sāra-saṃgraha.
Daṇḍin.	•	Daṇḍin's Kāvyaḷarśa.
def.	•	Definition or definitions.
De's Ms.	•	The Ms. of the Abhinavagupta's commentary (Abhinavabhāratī) belonging to Dr. S. K. De.
DR.	•	Dhanañjaya's Daśarūpa.
Dūtagha.	•	Bhāsa's Dūtaghaṭṭakaca.
Dūtavā.	•	Bhāsa's Dūtavākya.
Ex.	•	Example or examples.
Foundation.	•	Nobel's Foundation of Indian Poetry.
G.	•	J. Grosset's edition of the Nāṭyaśāstra.
GOS.	•	Gaikwar's Oriental Series.
Haas.	•	Haas's translation of the Daśarūpa.
I. Ant.	•	Indian Antiquary.
IHQ.	•	Indian Historical Quarterly.
ID., Ind. Dr.	•	Sten Konow's Indische Drama.
Itihāsa.	•	Hāldār's Vyākaraṇa-darśaner Itihāsa.
JDL.	•	Journal of the Dept. of Letters, Calcutta University.
JK.	•	Vidyāḷamkāra's Jivanīkośa.

K.	... Kāvya-māla ed. of the Nāṭyaśāstra.
KA.	... Hemacandra's Kāvya-nūśāsana.
Karṇa.	... Bhāsa's Karṇabhāra.
Kavi.	... Ramakrishna Kavi or his commentary to the ch. XVII. of the NŚ.
KS.	... Vātsyāyana's Kāmāsūtra.
Kumāra.	... Kālidāsa's Kumārasambhava.
Kuṭṭa.	... Dāmodaragupta's Kuṭṭānimata.
Lévi,	... Sylavain Lévi's Le Théâtre indien.
Madhyama.	... Bhāsa's Madhyamavyāyoga.
Mālati.	... Bhavabhūti's Mālatīmādhava.
Mālavī.	... Kālidāsa's Mālvikāgnimitra.
MG.	... Coomaraswamy's Mirror of Gestures.
Mṛch.	... Śūdraka's Mṛchakatika.
Mudrā.	... Viśakhadatta's Mudrārākṣasa.
Nāṭakalakṣaṇa. } NL,	... Sāgaranandin's Nāṭakalakṣaṇaratnakośa.
ND.	... Rāmacandra and Guṇacandra's Nāṭyadarpaṇa.
NIA.	... New Indo-Aryan.
Nitti-Dolci.	... Nitti-Dolci's Le Grammairens Prakrit.
NŚ.	... Nāṭyaśāstra.
P.	... Purāṇa.
Pañc.	... Pañcarātra.
Pāṇ.	... Pāṇini.
Pāṅgala.	... Pāṅgala's Chandahsūtra.
Pischel.	... Pischel's Grammatik der Prakrit-sprachen.
Pr. P.	... Prākṛta-Paiṅgala.
Pr.	... Prātibhāṅgīya.
Prak.	... Prakaraṇa.
Pratimā.	... Bhāsa's Pratimā-nāṭaka.
Pratijñā.	... Bhāsa's Pratijñā-yaugandharāyaṇa.
PŚ.	... Pāṇiniya-Śikṣā.
PSM.	... Pāia-sadda-mahaṇṇavo.
R., Rām.	... Rāmāyaṇa.
Ratnā.	... Harṣa's Ratnāvalī.
RS.	... Kālidāsa's Rtusamhāra.
Śak.	... Kālidāsa's Abhijñānaśakuntala.
SD.	... Sāhityadarpaṇa.
SR.	... Śārṅgadeva's Saṃgītaratnākara.
Śr. Pr.	... Bhoja's Śrṅgāraprakāśa.
Svapna.	... Bhāsa's Svapnavāsavadattā.
tr., trans.	... translation or translated.
Uttara.	... Uttararāmacarita of Bhavabhūti.

Ūru.	... Bhāsa's Ūrubhaṅga.
Vikram.	... Kālidāsa's Vikramorvaṣīya.
Winternitz.	... Winternitz's History of Indian Literature.

N.B. (a) Numerals preceding the paragraphs of the translation relate to the serial number of couplets in the original. When the same number is repeated in two consecutive paragraphs, in the first place it will indicate the first hemistich and in the second the second hemistich. Roman figures relate to the chapter of the NS.

(b) For the manner of referring to dramas, see under the Bhāsa-nāṭaka-cakra in the Bibliography (Original Texts).

(c) In the footnotes to the Introduction long vowels, cerebral sounds and the labial sibilant have been indicated by italics.

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INTRODUCTION

I. The Present Work

1. General History of the Study

Since the West came to know of the Sanskrit literature through William Jones's translation of the Śakuntalā¹, the nature and origin of the ancient Indian theatre have always interested scholars, especially the Sanskritists, all over the world. H. H. Wilson who published in 1826 the first volume of his famous work on the subject² deplored that the Nāṭyaśāstra, mentioned and quoted in several commentaries and other works, had been lost for ever³. F. Hall who published in 1865 his edition of the Daśarūpa⁴, a medieval work on the Hindu dramaturgy, did not see any Ms. of the Nāṭyaśāstra till his work had greatly advanced⁵. And for the time being he printed the relevant chapters of the Nāṭyaśāstra as an appendix to his Daśarūpa. Later on he undertook to critically edit the Ms. of the Nāṭyaśāstra he acquired; but this venture was subsequently given up, due perhaps to an insufficiency of materials which consisted of one unique Ms. full of numerous *lacunae*.⁶ But even if the work could not be brought out by Hall, his very important discovery soon helped others to trace similar Mss. elsewhere. And in 1874 Heymann, a German scholar, published on the basis of Mss. discovered up till that date a valuable article⁷ on the contents of the Nāṭyaśāstra. This seems to have been instrumental in attracting competent scholars to the study of this very important text. The French Sanskritist P. Regnaud published in 1880 chapter XVII⁸ and in 1884 chapter XV (in part) and the chapter XVI⁹ of the Nāṭyaśāstra. This was soon followed by his publication of chapters VI and VII in 1884.¹⁰ And J. Grosset another French scholar and a pupil of Regnaud, published later on (in 1888) chapter XXVIII¹¹ of the Nāṭyaśāstra which treated of the general theory of Hindu music.

¹ Śakuntalā, or the Fatal Ring. Translated from the original Sanskrit and Pracrita, Calcutta 1789.

² H. H. Wilson, Select Specimens of the Theatre of the Hindus (3 vols), Calcutta, 1826-1827. ³ Wilson, p. 37. Grosset, Introduction, p. ii.

⁴ The Daśarūpa by Dhananjaya (*Bibliotheca Indica*), Calcutta, 1861-1865.

⁵ Grosset, Introduction, v. iij. ⁶ See note 5 above.

⁷ Ueber Bharata's Natyasastram in Nachrichten von der Koeniglichen Gesellschaft der Wissenschaften, Goettingen 1874, pp. 86 ff. *Ref.* Grosset, Introduction p. x, *Id.* pp. 2-3.

⁸ Le dix-septieme chapitre du Bharatiya-natyas'etra. Annales du Musée Guimet; Tome, I, 1880, pp. 85 ff.

⁹ La metrique de Bharata, texte Sanscrit de deux chapitres du Natyasastram public pour premier fois et suivi d'une, interpretation francaise, Annales du Musée Guimet, Tome, II, 1884, pp. 65 ff. ¹⁰ Rhetorique sanscrite, Paris, 1814.

¹¹ Contribution a l'etude de la musique hindou, Lyons, 1888.

But the different chapters of the work and studies on them, which were published up till 1898, though very helpful for the understanding of some aspects of the ancient Indian dramatic works cannot be said to have thrown any considerable light on the exact nature of the ancient Hindu plays, especially the manner of their production on the stage. Sylvain Lévi's *Théâtre indien* (1890) in which he discussed comprehensively the contribution of his predecessors in the field and added to it greatly by his own researches, made unfortunately no great progress in this specific direction. Though he had access to three more or less complete Mss. of the *Nāṭyaśāstra*, Lévi does not seem to have made any serious attempt to make a close study of the entire work except its chapters XVII-XX (XVIII-XXII of our text) and XXXIV. The reason for his relative indifference to the contents of the major portion (nearly nine-tenths) of the work, seem to be principally the corrupt nature of his Ms. materials. Like his predecessors, Lévi paid greater attention to the study of the literary form of the ancient Hindu plays with the difference that he utilised for the first time the relevant chapters of the *Nāṭyaśāstra*,¹² to check the accuracy of the statements of later writers on the subject like Dhanañjaya¹³ and Viśvanātha¹⁴ who professed their dependence on the *Nāṭyaśāstra*. But whatever may be the drawback of Lévi's magnificent work, it did an excellent service to the history of ancient Indian drama by focussing the attention of scholars on the great importance of the *Nāṭyaśāstra*. Almost simultaneously two Sanskritists in India as well as one in the West were planning its publication. In 1894 Pandita Shivadatta and Kashinath Pandurang Parab published from Bombay the original Sanskrit text of the work.¹⁵ This was followed in 1898 by J. Grosset's¹⁶ critical edition of its chapters I-XIV based on all the Mss. available up till that date.

Though nearly half a century has passed after the publication of Grosset's incomplete edition of the *Nāṭyaśāstra*, it still remains one of the best specimens of modern Western scholarship, and though in the light of the new materials available, it is possible now-a-days to improve upon his readings in a few places, Grosset's work will surely remain for a long time a landmark in the history of the study of this important text. It is a pity that this very excellent work remains unfinished. But a fact equally deplorable is that it failed to attract sufficient attention of scholars

¹² Chapters XVII-XX (XVIII-XXII of our text).

¹³ The author of the *Dasarupa*. See above note 4.

¹⁴ The author of the *Sahityadarpana*. See below.

¹⁵ *Sri Bhāratamuni-pravītam, Nāṭyaśāstram*, (*Kavyamala*, 42) Bombay, 1894.

¹⁶ *Traité du Bharata sur le Théâtre. Texte saécrit, Edition critique. Tome I. Partie, I. (Annales de l'Université de Lyons, Fasc. 40, 1898)*

interested in the subject. Incomplete though it was, it nevertheless contained a good portion of the rules regarding the presentation of plays on the stage, and included valuable data on the origin and nature of the ancient Indian drama, but no one seems to have subjected it to the searching study it deserved. Whoever wrote on Hindu plays after Lévi depended more on his work than on the Nāṭyaśāstra itself, even when this was available (at least in a substantial part) in a critical edition. It may very legitimately be assumed that the reasons which conspired to render the Nāṭyaśāstra rather unattractive included among other things, the difficulty of this text which was not yet illuminated by a commentary.

Discovery in the early years of the present century of a major portion of a commentary of the Nāṭyaśāstra by the Kashmirian Abhinavagupta¹⁷ seemed to give, however, a new impetus to the study of the work. And it appeared for the time being that the Nāṭyaśāstra would yield more secrets treasured in the body of its difficult text. But the first volume of the Baroda edition of the work (ch. I-VII)¹⁸ including Abhinava's commentary, disillusioned the expectant scholars. Apart from the question of the merit of this commentary and its relation to the available versions of the Nāṭyaśāstra, it suffered from a very faulty transmission of the text. Not only did it contain numerous *lacunae*, but quite a number of its passages were not liable to any definite interpretation due to their obviously vitiated nature. Of this latter condition the learned editor of the commentary says, 'the originals are so incorrect that a scholar friend of mine is probably justified in saying that even if Abhinavagupta descended from the Heaven and seen the Mss. he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path now has been traced'. The textual condition of Abhinava's commentary on chapters VIII-XVIII (VIII-XX of our text) published in 1934¹⁹ was not appreciably better.

But whatever may be the real value of the commentary, the two volumes of the Nāṭyaśāstra published from Baroda, which were avowedly to give the text supposed to have been taken by Abhinava as the basis of his work, presented also considerable new and valuable materials in the shape of variant readings collated from numerous Mss. of the text as well as from the commentary. These sometimes throw new light on the contents of Nāṭyaśāstra. A study of these together with a new and more or

¹⁷ Dr. S. K. De seems to be the first in announcing the existence of a more or less complete Ms. of Abhinava's commentary, and in recommending its publication. See *Skt. Poetics*, Vol I, pp. 120-121.

¹⁸ *Nāṭyaśāstra* with the commentary of Abhinavagupta. Edited with a preface, Appendix and Index by Ramakrishna Kavi. Vol I, Baroda 1926.

¹⁹ *Nāṭyaśāstra* with the commentary of Abhinavagupta. Edited with an Introduction and Index by M. Ramakrishna Kavi. Vol. II, Baroda, 1934.

less complete (though uncritical) text of the work published from Benares in 1929²⁰ would, it is hoped, be considered a desideratum by persons interested in the ancient Indian drama. The present work has been the result of such a study, and in it has been given for the first time a complete annotated translation of the major portion of the Nāṭyaśāstra based on a text reconstructed by the author.²¹

2. The Basic Text

The text of the Nāṭyaśāstra as we have seen is not available in a complete critical edition, and Joanny Grosset's text (Paris-Lyons, 1898) does not go beyond ch. XIV. Hence the translator had to prepare a critical edition of the remaining chapters before taking up the translation.²² For this he depended principally upon Ramakrishna Kavi's incomplete edition (Baroda, 1926, 1934) running up to ch. XVIII (our XX) and including Abhinava's commentary, as well as the Nīrnayasagar and Chowkhamba editions (the first, Bombay 1894, and the second, Benares, 1929). As the text of the Nāṭyaśāstra has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration, the translator has thought it prudent to adopt readings from both the recensions, whenever such was felt necessary from the context or for the sake of coherence, and these have been mentioned in the footnotes. But no serious objection may be made against this rather unorthodox procedure, for A. A. Macdonell in his critical text of the Bṛhaddevatā (Cambridge, Mass. 1904) has actually worked in this manner, and J. Grosset too in his edition does not give unqualified preference to any recension and confesses that due to conditions peculiar to the Nāṭyaśāstra his text has 'un caractere largement éclectique' (Introduction, p. xxv) and he further says 'nous n'avions pas l'ambition chimérique de tendre à la reconstitution du *Bharata primitif*.....(*loc. cit.*). Conditions do not seem to have changed much since then.

²⁰ Sri-Bharātuni-pranitam Natayasastram. (*Kashi-Sanskrit Series*), Benares, 1929.

²¹ This edition will be published later on. The following chapters of the N.S. have been translated into French: ch XIV and XV (our XV and XVI) *Vagabhinaya* by P. Regnaud in his *Métrie du Bharata*; see note 8 above, ch. XVII (our XVIII) *Ihasavidhana* by Luigia Nitti-Dolei in her *Les Grammairens Prakrit*. This has been partially (1-24) translated into English by the present writer in his *Date of the Bharata-Natyaśāstra*, See JDL, 1930, pp. 73f. Chapter XXVIII by J. Grosset in his *Contribution à l'étude de la musique hindou*; see note 10 above. Besides these, ch. XXVIII by B. Breoler in his *Grund-elemente der alt-indischen Musik nach dem Bharatiya-natyaśāstra*. Bonn. 1922, and ch. IV by B. V. N. Naidu, P. S. Naidu and O. V. R. Pantlu in the *Tandavalakṣanam*, Madras, 1936 and chapters I-III translated into Bengali by the late Pandit Asokenath Bhattacharyya in the *Vasumati*, 1352 B.S.

3. Translation

Though the translation has been made literal as far as possible except that the stock words and phrases introduced to fill up incomplete lines have been mostly omitted, it has been found necessary to add a number of of explanatory words [enclosed in rectangular brackets] in order to bring out properly the exact meaning of the condensed Sanskrit original. Technical terms have often been repeated (within curved brackets) in the translation in their basic form, especially where they are explained or defined. In cases where the technical terms could not be literally rendered into English they were treated in two different ways: (1) they were given in romanised form with initial capital letters e.g. Bhāṇa and Vithī (XX. 107-108, 112-113), Nyāya (XXII. 17-18) etc. (2) Words given as translation have been adopted with a view to indicating as far as possible the exact significance of the original, e.g. State (*bhāva*) Sentiment (*rasa*), VI. 33-34. Discovery (*prāpti*), Persuasion (*siddhi*), Parallelism (*udāharaṇa*) (XVII. 1), Prominent Point (*bindu*), Plot (*vastu*) (XX.15) etc: Lest these should be taken in their usual English sense they are distinguished by initial capital letters. Constantly occurring optative verbal forms have been mostly ignored. Such verbs as *kuryāt* and *bhavet* etc, have frequently been rendered by simple 'is' or a similar indicative form. And nouns used in singular number for the sake of metre have been silently rendered by those in plural number and *vice versa*, when such was considered necessary from the context.

4. Notes to the Translation

Notes added to this volumes fall generally into three categories. (a) *Text-critical*. As the basic text is not going to be published immediately, it has been considered necessary to record variant readings. For obvious reasons variants which in the author's opinion are less important have not been generally recorded. (b) *Explanatory*. These include among other things references to different works on allied subjects and occasional short extracts from the same. Abhinavagupta's commentary naturally occupies a prominent place among such works, and it has very often been quoted and referred to. But this does not mean that the worth of this work should be unduly exaggerated.¹ (c) *Materials for Comparative Study*. A very old text like the Nāṭyaśāstra not illuminated by anything like a complete and lucid commentary, should naturally be studied in comparison with works treating similar topics directly or indirectly. Hence such materials have been carefully collated as far as the resources at the author's disposal permitted.

1. See M. Ghosh, "The NS. and the Abhinavabharati" in IHQ vol. X. 1934, pp. 161ff.

But even when supplied with these notes, readers of this translation may have some difficulty in reconstructing from the work written in *a diffuse manner the picture of the ancient Indian drama in its theatrical as well as literary form, as it existed in the hoary antiquity. To give* them some help the theory and practice of the ancient Hindu drama has been briefly discussed below together with other relevant matters.

II. The Ancient Indian Theory of Drama

1. The Meaning of Natya

The word "Nāṭya" has often been translated as 'drama' and the plays of ancient India have indeed some points of similarity with those of the Greeks. But on a closer examination of the technique of their production as described in the Nāṭyaśāstra, the Hindu dramas represented by the available specimens, will appear to be considerably different. Unless this important fact is borne in mind any discussion on the subject is liable to create a wrong impression. As early as 1890 Sylvain Lévi (pp. 423-424) noticed that Indian Nāṭya differed from the Greek drama from which the Westerners derived their early conception of the art. Though it is not possible to agree with Lévi on all points about the various aspects of this difference and the causes which he attributed to them, no one can possibly have any serious objection against his finding that, "*Le nāṭaka par se nature autant que par son nom se rapproche de la dance scénique ; le drame est l'action même*" (*loc. cit.*). Lévi however did not for reasons stated above fully utilize in this connection the Nāṭyaśāstra which contains ample materials for clarifying his conclusion.

The essential nature of the (Nāṭya) derived from its etymology cannot by any means be called fanciful. For in the Harivaṃśa¹ (c. 200 A.C) we meet with an expression like *nāṭakam nanṛtuḥ* (they danced a play) and the Karpūramāñjari² (c. 1000 A. C.) has an expression like *saṭṭaam naccidavvam* (a Saṭṭaka is to be danced or acted).

The terms like *rūpaka* or *rūpa* (representation) and *prekṣā* (spectacle), all denoting dramatic works, also characterise the Hindu dramas and show their difference from the drama of the Greeks who laid emphasis on action and not on the spectacle. Of the six parts of the tragedy, the most typical of the Greek dramatic productions, Aristotle puts emphasis on the fable or the plot and considers decoration to be unimportant. On this point the philosopher says :

"Terror and pity may be raised by decoration—the mere spectacle; but they may also arise from the circumstance of the action itself, which is far

¹ Visṇuparvan, Ch. 93. Śl. 28,

² Ed. M. Ghosh, p. 80.

preferable and shows a superior poet, For the fable should be so constructed that without the assistance of the sight its incidents may excite horror and commiseration in those who hear them only; * * * * *
 But to produce this effect by means of the decoration discovers want of art in the poet; who must also be supplied with an expensive apparatus" (II. XIII).³

But in case of the Hindu dramas the decoration (i. e. the costumes and make-up) mostly plays an important part. Equally with five other elements such as gestures and postures (*āṅgika*), words (*vācika*), the representation of the Temperament (*sattva*), it gives the Nāṭya its characteristic form. But in the theatre of the Greeks, it was not the case. In the performance of the tragedies, for example, they did not care much for the spectacle, if the declamation was properly made. For Aristotle himself says that, "the power of tragedy is felt without representation and actors" (II. III).⁴

Another peculiarity of the Hindu dramas was their general dependence on dance (*nṛtya*), song (*gīta*), and instrumental music (*vādya*). Though the chorus of the Greek tragedy introduced in it some sort of dance and songs, the function of these elements seem to have been considerably different in the Hindu drama. The ancient Indian play was produced through words, gestures, postures, costumes, make-up, songs and dances of actors, and the instrumental music was played during the performance whenever necessary. But these different elements did not play an equal part in all the plays or different types of play. According as the emphasis was to be put on words, music, or dance, a play or its individual part partook of the nature of what the moderns would call 'drama', 'opera', 'ballet' or 'dramatic spectacle'⁵. Due to this nature the Hindu dramas which connected themselves in many ways with song, dance and instrumental music, had a literary form which was to some extent different from that of the ancient Greeks. But it was not so much due to this literary form as to the technique of their production on the stage that the Hindu dramas received their special character.

After forming a general idea of this Nāṭya, from the various terms used to denote it, one should enquire what the ancient Indian theorists exactly meant by the term (Nāṭya) or what they regarded as being the essence of the dramatic art as opposed to the arts of poetry, fiction or painting. To satisfy our curiosity on this point the Nāṭyaśāstra gives us the following passage which may pass for a definition of the Nāṭya.

"A mimicry of the exploits of gods, the Asuras, kings as well as of householders in this world, is called drama" (I. 120).

³ Poetics (Everymans Library), p. 27.

⁴ *Ibid.* p. 17.

⁵ H.H. Wilson, On the Dramatic System of the Hindus, Calcutta, 1827, pp. 16-20.

This description seems to fall in a line with Cicero's view that "drama is a copy of life, a mirror of custom, a reflection of truth". In this statement Cicero evidently takes his cue from Aristotle who considered that the art in general consisted of imitation (*mimesis*). But this does not help us very much to ascertain the nature of drama as an example of 'imitation'. For the Greek philosopher nowhere defines this very essentially important term. So when he declares that "epic poetry, tragedy, comedy, dythrambics as also for the most part the music of the flute and of the lyre all these are in the most general view of them imitations"⁶, one can at best guess how drama imitates. There seems to be no such difficulty about understanding the view of the Hindu theorists. The Nāṭyaśāstra lays down very elaborate rules as to how the drama is to make mimicry of the exploits of men and their divine or semi-divine counterparts. It is due to rules of representation that the Hindu drama has been called by the later theorists 'a poem to be seen' (SD. 270-271). By this term epic or narrative poetry and fiction etc. are at once distinguished from drama which is preminently a spectacle including a mimicry of activities of mortals, gods or demigods. It may now be asked what exactly was meant by the word mimicry (*anukarṇa*) used by the Indian theorists. Did this mean a perfect reproduction of the reality? For an answer to this question we are to look into the conventions of the Hindu drama.

2. The Dramatic Conventions

That the Hindu theorists turned their attention very early to the problem of dramatic representation and enquired about the exact place of realism or its absence in connection with the production of a play, is to be seen clearly from their very sensible division of the technical practice into "realistic" (*lokadharmī*, lit. popular) and "conventional" (*nāṭyadharmī*, lit. theatrical). By the realistic practice, the Nāṭyaśāstra (XIV. 62-76 ; XXIII. 187-188) means the reproduction of the natural behaviour of men and women on the stage as well as the cases of other natural presentation. But from the very elaborate treatment of the various conventions regarding the use of dance, songs, gestures and speeches etc. by different characters it is obvious that the tradition of the ancient Hindu theatre recognised very early the simple truth that the real art to deserve the name, is bound to allow to itself a certain degree of artificiality which receives its recognition through many conventions. One very patent example of this conventional practice on the stage, is speeches uttered 'aside' or as soliloquy. The advocates of extreme realism may find fault with these as unnatural, and the accusation cannot be denied, but on closer examination of circumstances connected with the construction of a play as well as its production on the stage, it will be found that if the spectators are to demand realism very

rigidly then no theatrical performance of any value, may be possible. Neither the Hindus nor the Greeks ran after this kind of absurdity. Critics of ancient Indian dramas will do well to remember this and to take care to understand the scope and necessity of various conventions relating to the production, so that they may better appreciate the art of great play-wrights like Bhāsa, Kālidāsa, Śūdraka and Viśākhadatta.

3. Time and place in Drama

Hindu playwrights, unlike the majority of Greek tragedians, did never make any attempt to restrict the fictional action to a length of time roughly similar to that taken up by the production of a drama on the stage. In developing plots they had not much restriction on the length of time, provided that individual Acts were to include incidents that could take place in course of a single day, and nothing could be put in there to interrupt the routine duties such as saying prayers or taking meals (XX. 23), and the lapse of time between two Acts, which might be a month or a year (but never more than a year)⁷ was to be indicated by an Introductory Scene (*pravēśaka*) preceding the last one (XX. 27-28).

Similarly there was almost no restriction about the locality to which individual Actors, and gods in their human roles were to be assigned, except that the human characters were always to be placed in India i.e. Bharatavarṣa (XX. 97).

4. The Unity of Impression

In spite of having no rules restricting the time and place relating to different incidents included in the plot of a drama, the playwright had to be careful about the unity of impression which it was calculated to produce. For this purpose the Nāṭyaśāstra seems to have the following devices :

The Germ (*bija*) of the play as well as its Prominent Point (*bindu*) was always to relate to every Act of the play and the Hero was sometimes to appear in every Act or to be mentioned there (XX. 15, 30).

An Act was not to present too many incidents (XX.24), and such subsidiary events as might affect the unity of impression on their being directly presented, were merely to be reported in an Introductory Scene. Besides this, short Explanatory Scenes were sometimes put in before an Act to clarify the events occurring in it (XXI. 106-111. All these, not only helped the play to produce an unity of impression but also imparted to its plot a rapidity of movement which is essential for any kind of successful dramatic presentation.

5. Criticism of Drama

Indians from very early times considered plays to be essentially 'spectacle' (*śreṅgā*) or 'things' to be visualised ; hence persons attending

⁷ Bhavabhūti however violates the rule in his Uttara. in letting many years pass between Acts I and II.

the performance of a play were always referred to (XXVII. 48-57) as 'spectators' or 'observers' (*preksaka*)⁹ and never as audience (*śrotr*), although there was always the speech element in it, which was a thing to be heard. This disposes of the question of judging the value of a drama except in connection with its production on the stage. This importance of the representational aspect of a play has possibly behind it an historical reason. Though in historical times we find written dramas produced on the stage, this was probably not the case in very early times, and the dialogues which contribute an important part of the drama were often improvised on the stage by the actors¹⁰, and this practice seems to have continued in certain classes of folk-plays till the late mediæval times¹⁰. Hence the drama naturally continued to be looked upon by Indians as spectacles even after great playwright creators like Bhāsa, Kālidāsa, Śūdraka, and Bhavabhūti had written their dramas which in spite of their traditional form were literary master-pieces.

Now, dramas being essentially things to be visualised, their judgement should properly rest with the people called upon to witness them. This was not only the ancient Hindu view, even the modern producers, in spite of their enlisting the service of professional (dramatic) critics, depend actually on the opinion of the common people who attend their performance.

The judgement of the drama which is to depend on spectators has been clearly explained in the theory of the Success discussed in the Nāṭyaśāstra (XXVII). In this connection one must remember the medley of persons who usually assemble to witness a dramatic performance and what varying tastes and inclinations they might possess. For, this may give us some guidance as to what value should be put on their judgement which appear to have no chance of unity. In laying down the characteristics of a drama the Nāṭyaśāstra has the following: "This (the Nāṭya) teaches duty to those bent on doing their duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. This gives diversion to kings, firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] wealth to those who are for earning it, and it brings composure to persons agitated in mind. The drama as I

⁹ *Preksa* occurring in N.S. III, 99, seems to be the same as 'pekha' mentioned in Palt *Brahmajālanā*. See Levi. II, p. 54. * Winternitz, Vol. I, pp. 101-102.

¹⁰ The *Kṛṇakirtana*, a collection of Middle Bengali songs on *Kṛṇa* and *Radhā's* love-affairs, seems to have been the musical framework of a drama. We saw in our early boyhood that extemporised dialogues were a special feature of the old type Bengali *Yatras*. These have totally disappeared now under the influence of modern theatre which depend on thoroughly written plays.

have devised, is a mimicry of actions and conducts of people, which is rich in various emotions and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all" (I.108-112).

It may be objected against the foregoing passage that no one play can possibly please all the different types of people. But to take this view of a dramatic performance, is to deny its principal character as a social amusement. For, the love of spectacle is inherent in all normal people and this being so, every one will enjoy a play whatever be its theme, unless it is to contain anything which is anti-social in character. The remarks of the author of the Nāṭyaśāstra quoted above on the varied profits the spectators will reap from witnessing a performance, merely shows in what diverse ways different types of plays have their special appeal to the multitudinous spectators. And his very detailed treatment of this point, is for the sake of suggesting what various aspects a drama or its performance may have for the spectators. This many-sidedness of an ideal drama has been very aptly summed up by Kālidāsa who says, "The drama, is to provide satisfaction in one [place] to people who may differ a great deal as regards their tastes" (Mālavī. 14). It is by way of exemplifying the tastes of such persons of different category that the Nāṭyaśāstra says :

"Young people are pleased to see [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine, the seekers after money topics of wealth, and the passionless in topics of liberation.

Heroic persons are always pleased in the Odious and the Terrible Sentiments, personal combats and battles, and the old people in Purāṇic legends, and tales of virtue. And common women, children and uncultured persons are always delighted with the Comic Sentiment and remarkable Costumes and Make-up" (XXV. 59-61).

These varying tastes of individual spectators were taken into consideration by the author of the Nāṭyaśāstra when he formulated his theory of the Success. The Success in dramatic performance was in his opinion of two kinds, divine (*daiiviki*) and human (*mānuṣi*) (XXVII. 2). Of these two, the divine Success seems to be related to the deeper aspects of a play and came from spectators of a superior order i.e. persons possessed of culture and education (XXVII. 16-17), and the human Success related to its superficial aspects and came from the average spectators who were ordinary human beings. It is from these latter, who are liable to give expression to their enjoyment or disapproval in the clearest and the most energetic manner, that tumultuous applause and similar other acts proceeded (XXVII. 3, 8-18, 13-14), while the spectators of the superior order gave their appreciation of the deeper and the more subtle aspects of a play (XXVII. 5, 6, 12, 16-17). During the medieval times the approval of the spectators of the latter kind came to be considered appreciation *par*

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excellence and pre-occupied the experts or learned critics. They analysed its process in every detail with the greatest possible care in their zealous adherence of Bharata's theory of Sentiment (*rasa*) built upon what may be called a psychological basis.

But in spite of this later development of this aspect of dramatic criticism it never became the preserve of specialists or scholars. Critics never forgot that the drama was basically a social amusement and as such depended a great deal for its success on the average spectator. Even the Nāṭyaśāstra has more than once very clearly said that the ultimate court of appeal concerning the dramatic practice was the people (XX. 125-126). Hence a fixed set of rules, be it of the Nāṭyaveda or the Nāṭyaśāstra was never considered enough for regulating the criticism of a performance. This seems to be the reason why special Assessors appointed to judge the different kinds of action occurring in a play (XXVI. 65-69), decided in co-operation with the select spectators, who among the contestants deserved to be rewarded.

6. The Four Aspects of Drama.

Though the Hindu plays are usually referred to as 'drama' all the ten varieties of play (*riipa*) described in the Nāṭyaśāstra are not strictly speaking dramas in the modern sense. Due to the peculiar technique of their construction and production they would partially at least partake of the nature of pure drama, opera, ballet or merely dramatic spectacle. To understand this technique one must have knowledge of the Styles (*vṛtti*) of dramatic production described in the Nāṭyaśāstra (XXII). These being four in number are as follows : the Verbal (*bhāratī*), the Grand (*sāttvātī*), the Energetic (*ārabhatī*) and the Graceful (*kaiśikī*). The theatrical presentation which is characterised by a preponderating use of speech (in Skt.) and in which male characters are exclusively to be employed, is said to be in the Verbal Style (XXII. 25ff.). This is applicable mainly in the evocation of the Pathetic and the Marvellous Sentiments. The presentation which depends for its effect on various gestures and speeches, display of strength as well as acts showing the rise of the spirits, is considered to be in the Grand Style (XXII. 38 ff.). This is applicable to the Heroic, the Marvellous and the Furious Sentiments. The Style which includes the presentation of a bold person speaking many words, practising deception, falsehood and bragging and of falling down, jumping, crossing over, doing deeds of magic and conjuration etc, is called the Energetic one. This is applicable to the Terrible, the Odious and the Furious Sentiments (XXII. 55ff.). The presentation which is specially interesting on account of charming costumes worn mostly by female characters and in which many kinds of dancing and singing are included, and the themes acted relate to the practice of love and its

enjoyment, is said to constitute the Graceful Style (XXII. 47ff). It is proper to the Erotic and the Comic Sentiments.

From a careful examination of the foregoing descriptions one will see that the Styles, excepting the Graceful, are not mutually quite exclusive in their application. On analysing the description of different types of play given in the Nāṭyaśāstra it will be found that the Nāṭaka, the Prakaraṇa, the Samavakāra and the Īhāmṛga may include all the Styles in their presentation, while the Ḍima, the Vyāyoga, the Prahāsana, the Utsṛṣṭikāṅka, the Bhāṇa and the Vithī, only some of these (XX. 88, 96). Hence one may call into question the soundness of the fourfold theoretical division of the Styles of presentation. But logically defective though this division may appear, it helps one greatly to understand the prevailing character of the performance of a play as it adopts one or more of the Styles, and gives prominence to one or the other. It is a variation of emphasis on these, which is responsible for giving a play the character of a drama (including a dramatic spectacle), an opera or a ballet. Considered from this standpoint, dramas or dramatic spectacles like the Nāṭaka, the Prakaraṇa, the Samavakāra and the Īhāmṛga may, in their individual Acts, betray the characteristics of an opera or a ballet. The Prahāsana, an one Act drama to be presented with attractive costumes and dance, may however to some extent, partake of the nature of a ballet. The Ḍima, the Vithī, the Bhāṇa, the Vyāyoga and the Utsṛṣṭikāṅka are simple dramas devoid of dance and colourful costumes.

III. Literary Structure of the Drama :

1. Ten Types of Play

The Nāṭaka. To understand the literary structure of the Hindu drama, it will be convenient to take up first of all the Nāṭaka which is the most important of the ten kinds of play described in the Nāṭyaśāstra¹.

(a) Subject-matter and division into Acts.

The Nāṭaka is a play having for its subject-matter a well-known story and for its Hero a celebrated person of exalted nature. It describes the character of a person descending from a royal seat, the divine protection for him, and his many superhuman powers and exploits, such as success in different undertakings and amorous pastimes; and this play should have an appropriate number of Acts (XX. 10-12).

As the exploits of the Hero of the Nāṭaka have been restricted to his success in different undertakings including love-matters, it is a sort of 'comedy', and as such it can never permit the representation of the Hero's defeat, flight or capture by the enemy or a treaty with him under compul-

¹ N.S. ignores the Uparupakas. For these see SD. NL. and BhP. etc.

sion. Such a representation would negative the subject of the play which is the triumph or the prosperity of the Hero. But all these except his (the Hero's) death, could be reported in an Introductory Scene which may come before an Act. The presentation of the Hero's death was for obvious reasons impossible in a comedy.

The first thing that attracts the attention of reader on opening a Nāṭaka, is its Prologue (*sthāpanā* or *prastavanā*). But according to the Nāṭyaśāstra this was a part of the Preliminaries (*pūrvavāṅga*) and was outside the scope of the play proper (V, 171). That famous playwrights like Bhāsa, Kālidāsa and others wrote it themselves and made it the formal beginning of their dramas, seems to show that they made in this matter an innovation which as great creative geniuses they were fully entitled to.

But unlike the Greek plays the Hindu Nāṭakas are divided into Acts the number of which must not be less than five or more than ten (XX, 57). These Acts, however, are not a set of clearly divided scenes as they usually are in modern western compositions of this category. An Act of the Hindu drama consists of a series of more or less loosely connected scenes² which due to its peculiar technique could not be separated from one another. It has three important characteristics.

(i) Only the royal Hero, his queen, minister, and similar other important personages are to be made prominent in it and not any minor character (XX, 18). This rule seems to be meant for securing the unity of impression which has been referred to before.

(ii) It is to include only those incidents which could take place in course of a single day (XX, 23). If it so happens that all the incidents occurring within a single day cannot be accommodated in an Act these surplus events are to be reported in a clearly separated part of it, called the Introductory Scene (*pravēśaka*) where minor characters only can take part (XX, 27, 30). The same should be the method of reporting events that are to be shown as having occurred in the interval between two Acts (XX, 31). Evidently these latter should be of secondary importance for the action of play. But according to the Nāṭyaśāstra these should not cover more than a year (XX, 28). This allowance of a rather long period of time for less important events occurring between two Acts of a Nāṭaka was the means by which the Hindu playwrights imparted speed to the action of the play and compressed the entire plot distributed through many events over days, months and years within its narrow frame-work suitable for representation within a few hours.

(iii) An Act should not include the representation of events relating to feats of excessive anger, favour and gift, pronouncing a course, running

² See note 2 in IV, below.

away, marriage, a miracle, a battle, loss of kingdom, death and the siege of a city and the like (XX. 20, 21). The purpose of this prohibition was probably that, when elaborately presented in an Act, these might divert much of the spectator's interest from the line of the principal Sentiment which the play was to evoke and might therefore interfere with the unity of impression which it was to make.

(b) Explanatory Devices

(i) *The Introductory Scene.* It has been shown before how the Hindu playwrights divided the entire action of the Nāṭaka into two sets of events of which the one was more important than the other, and how they represented in its Acts the important set, whereas the less important ones were reported, whenever necessary, in an Introductory Scene giving one the idea of the time that intervened between any two Acts. This Scene is one of the five Explanatory Devices (*arthopakṣepaka*) which were adopted by the playwright for clarifying the obscurities that were liable to occur due to his extreme condensation of the subject-matter.

The other Explanatory Devices are as follows: The Intimating Speech (*cūlikā*), the Supporting Scene (*viśkambhaka*) the Transitional Scene (*aṅkāvatāra*) and the Anticipatory Scene (*aṅkāmukha*).

(ii) *The Intimating Speech.* When some points [in the play] are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (XXI. 108).

(iii) *The Supporting Scene.* The Supporting Scene relates to the Opening Juncture only of the Nāṭaka. It is meant for describing some incident or occurrence that is to come immediately after (XXI. 106-107).

(iv) *The Transitional Scene.* When a scene which occurs between two Acts or is a continuation of an Act and is included in it, relates to the purpose of the Germ of the play, it is called the Transitional Scene (XXI. 112).

(v) *The Anticipatory Scene.* When the detached beginning of an Act is summarised by a male or a female character, it is called the Anticipatory Scene (XXI. 112).

(c) The Plot and its Development

The Plot or the subject-matter (*vastu*) of a Nāṭaka may be twofold: "The principal" (*ādhykārīka*) and the "incidental" (*prasaṅgīka*). The meaning of the principal Plot is obvious from its name, and an incidental Plot is that in which the characters acting in their own interest incidentally further the purpose of the Hero of the principal Plot (XXI. 2-5).

The exertion of the Hero for the result to be attained, is to be represented through the following five stages (XXI. 8): Beginning (*ārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*),

Certainty of Attainment (*niyatāpti*) and Attainment of the Result (*phalaprāpti*). These five stages of the Plot have five corresponding Elements of the Plot (XXI. 20-21) such as, the Germ (*biji*), the Prominent Point (*bindu*) the Episode (*pātakā*), the Episodical Incident (*prakari*) and the Dénouement (*kārya*). Besides these aspects of the action and the Plot of the Nāṭaka, the elaboration of the latter has been viewed as depending on its division into the following five Junctions which are as follows: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvāhana*).

And these have been further subdivided and described to give detailed hints as to how the playwright was to produce a manageable play including events supposed to occur during a long period of time.

Kālidāsa's Śakuntalā and Bhāsa's Svapna-vāsavadattī are well-known examples of the Nāṭaka

The Prakaraṇa. The second species of Hindu play, is the Prakaraṇa which resembles the Nāṭaka in all respects except that "it takes a rather less elevated range". Its Plot is to be original and drawn from real life and the most appropriate theme is love. The Hero may be a Brahmin, merchant, minister, priest, an officer of the king or a leader of the army (XX. 49-51). The female characters include a courtesan or a depraved woman of good family (XX. 53)³. But the courtesan should not meet the Hero when he is in the company of a lady or gentleman of high family, and if the courtesans and respectable ladies must meet on any account they are to keep their language and manners undistorted (XX. 55-56). From these and other features, the Prakaraṇa has been called a bourgeois comedy or comedy of manners of a rank below royalty.

Śūdraka's Mṛcchakaṭīka and Bhavabhūti's Mālatīmādhava are well-known examples of the Prakaraṇa.

The Samvākāra. The Samvākāra is the dramatic representation of some mythological story which relates to gods and some well-known Asura, who must be its Hero. It should consist of three Acts which are to take for their performance eighteen Nāḍikās (seven hours and twelve minutes).⁴ Of these the first Act is to take twelve and the second four and the third two Nāḍikās only. The subject-matter of the Samvākāra should present deception, excitement or love, and the number of characters allowed in it are twelve. And besides this, metres used in it should be of the complex kind (XX. 63-76).

³ Wilson who did not see the N.S. said, "We may however observe to the honour of the Hindu drama that the *parakiya* or she who is the wife of another is never to be made the object of dramatic intrigue, a prohibition which could sadly have cooled the imagination and curbed the wit of Dryden and Congreve (Select Specimens of Hindu Theatre, Vol. I. p. xiv).

⁴ See H.H. Wilson, On the Dramatic System of the Hindus, Calcutta, 1827, p. 16.

No old specimen of this type of drama has reached us. From the description given in the Nāṭyaśāstra it seems that the Samavakāra was not a fully developed drama, but only a dramatic spectacle on the basis of a mythological story. It naturally became extinct with the development and production of fulfilled literary dramas such as those of Bhāsa and Kālidāsa.

Ihāmrga. The Ihāmrga is a play of four Acts in which divine males are implicated in a fight over divine females. It should be a play with well-ordered construction in which the Plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies], and when persons intent on killing are on the point of starting a fight, the impending battle should be avoided by some artifice (XX. 78-82).

No old specimen of this type of play has been found. From the description given in the Nāṭyaśāstra it seems that the Ihāmrga was a play of intrigue, in which gods and goddesses only took part.

The Dima. The Dima is a play with a well-constructed Plot and its Hero should be well-known and of the exalted type. It is to contain all the Sentiments except the Comic and the Erotic, and should consist of four Acts only. Incidents depicted in it are mostly earthquake, fall of meteors, eclipses, battle, personal combat, challenge and angry conflict. It should abound in deceit, jugglery and energetic activity of many kinds. The sixteen characters which it must contain are to include different types such as gods, Nāgas, Rākṣasas, Yakṣas and Piśācas (XX. 84-88).

No old or new example of this type of play has reached us. It seems that like the Samavakāra this was a dramatic spectacle rather than a fulfilled drama. With the advent of literary plays of a more developed kind, it has naturally become extinct.

Vyāyoga. The Vyāyoga is a play with a well-known Hero and a small number of female characters. The events related in it are to be of one day's duration. It is to have one Act only and to include battle, personal combat, challenge and angry conflict (XX. 90-92).

Bhāsa's Madhyama-vyāyoga is a solitary old specimen of this type of play.

Utsṛṣṭikāṅka. The Utsṛṣṭikāṅka or Anka is an one-act play with a well-known plot, and it includes only human characters. It should abound in the Pathetic Sentiment and is to treat of women's lamentations and despondent utterances when battle and violent fighting have ceased, and its Plot should relate to the downfall of one of the contending characters (XX. 94-100).

Bhāsa's Urubhaṅga seems to be its solitary specimen. This type of play may be regarded as a kind of one-act tragedy.

The Prahasana. The Prahasana is a farce or a play in which the Comic Sentiment predominates, and it too is to consist of one Act only.

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The object of laughter is furnished in this, mainly by the improper conduct of various sectarian teachers as well as courtezans and rogues (XX. 102-106).

The *Mattavilāsa* and the *Bhagavadajjukīya* are fairly old specimens of this type of play.

The Bhāṇa. The *Bhāṇa* is an one Act play with a single character who speaks after repeating answers to his questions supposed to be given by a person who remains invisible, throughout. This play in monologue relates to one's own or another's adventure. It should always include many movements which are to be acted by a rogue or a Parasite (XX. 108-110). The *Bhāṇas* included in the collection published under the title *Caturbhāṇī* seem to be old specimens of this type of play.

The Vithi. The *Vithi* should be acted by one or two persons. It may contain any of the three kinds of characters superior, middling and inferior (XX. 112-113). It seems to be a kind of a very short one Act play. But one cannot be sure about this; for no specimen of this type of play has come down to us.

2. Diction of a Play

(a) *The Use of Metre.* One of the first things to receive the attention of the Hindu writers on dramaturgy was the importance of verse in the dramatic dialogue. They discouraged long and frequent prose passages on the ground that these might prove tiresome to spectators (XX. 34). After giving a permanent place to verse in drama the Hindu theorists utilized their detailed knowledge of the structure of metres which varied in caesura as well as the number and sequence of syllables or moras in a *pāda* (XV. 38ff., XIV. 1-86), for heightening the effect of the words used, by putting them in a appropriate metres. In this respect they framed definite rules as to the suitability of particular metres to different Sentiments. For example, the description of any act of boldness in connexion with the Heroic and the Furious Sentiments is to be given in the *Āryā* metre, and compositions meant to express the Erotic Sentiment should be in gentle metres such as *Mālinī* and *Mandakrāntā*, and the metres of the *Śakkarī* and the *Atidhṛti* types were considered suitable for the Pathetic Sentiment (XVII. 110-112). In this regard the Hindu theorists, and for that matter, the Hindu playwrights anticipated the great Shakespeare who in his immortal plays made "all sorts of experiments in metre".

(b) *Euphony.* After considering the use of metres the author of the *Nāṭyaśāstra* pays attention to euphony and says, "The uneven and even metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning intended.

The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women.

A play abounding in agreeable sound and sense, and containing no

obscure or difficult words, intelligible to the country people, having a good construction, fit to be interpreted with dances, developing Sentiments..... becomes fit for representation to spectators" (XVII. 119-122).

(c) *Suggestive or Significant names.* Another important aspect of the diction was the suggestive or significant names for different characters in a play. It has been said of Gustave Flaubert that he took quite a long time to find a name for the prospective hero and heroine of his novels, and this may appear to be fastidious enough. But on discovering that the Hindu dramatic theorists centuries ago laid down rules about naming the created characters (XIX. 30-36), we come to appreciate and admire the genius of the great French writer.

(d) *Variety of languages or dialects.* The use of Sanskrit along with different dialects of Prakrit (XVIII. 36-61) must be ascribed to circumstances in the midst of which the Hindu drama grew up. The dramas reflect the linguistic condition of the society in which the early writers of plays lived. As the speech is one of the essential features of a person's character and social standing, it may profitably be retained unaltered from the normal. Even in a modern drama dialects are very often used though with a very limited purpose.

IV. The Ancient Indian Drama in Practice

1. Occasions for Dramatic Performance

The Hindu drama like similar other forms of ancient art and poetry seems to have been of religious origin, and it developed probably out of dances and songs in honour of a deity like Śiva who in later times came to be styled the great dancer-actor (*naṭarāja*). As time passed, the dance with songs gradually assumed the form of regular dramatic spectacles, and the range of subjects treated was extended beyond the legends connected with the exploits of a particular deity. It is just possible that this development of the religious aspect came in course of time to be partially arrested, and plays began to be composed more with a purely secular character. And this change considerably loosened its original connexion with the popular deities. Possibly due to this the Hindu drama in the historic period of its career, is found to be acted sometimes for moral edification as in the case of the Buddhist plays, sometimes for the aesthetic enjoyment of the elite as in the case of Kālidāsa's works, and sometimes in honour of a deity as in case of one of Bhavabhūti's plays. In spite of various uses, the Hindu drama unlike its modern counterparts did possibly never become an ordinary amusement of everyday life. It was only on special occasions like a religious festival, a marriage ceremony, a king's coronation, a friend's visit that dramatic performances were held (p. 289; AD. 12-14). But among all these occasions religious festivals

were the most common for the performance of drama. It was natural that on such occasions the drama was a popular entertainment as well, the public being then in a holiday mood.

Another fact about the dramatic performances of the Hindus was that these were sometimes held in the form of contests (XXVII. 21-22, 71, 77-79). Different groups of actors vied with one another for the popular appreciation, and reward for their skill in the particular art. This drama, however does not seem to have been a regular feature of the Hindu, as was the case with that of the Greeks, and theatrical troupes gave, however, performance usually for money without any spirit of rivalry towards others, and were paid by the rich people or the different guilds.

2. The Time of Performance

Except in the midnight or at noon or at the time of the Sandhyā prayers, the Hindu dramas could be performed almost at any part of the day or of the night. But this does not mean that any play could be produced at any allowable time during the twentyfour hours. Though at the command of the patron the Director of a theatrical party could overlook strict rules in this regard, the time of performance was to be regulated according to the nature of the subject-matter of the individual play. For example, a play based on a tale of virtue was to be performed in the forenoon; a performance which was rich in instrumental music, and told a story of strength and energy, was to be held in the afternoon, and a play which related to the Graceful Style, the Erotic Sentiment, and required vocal and instrumental music for its production, was to be performed in the evening; but in case of plays which related to the magnanimity of the Hero and contained mostly the Pathetic Sentiment, performance was to be held in the morning (XXVII. 88-99).

Though in the modern times dramatic performance is mostly held in the evening, the ancient Indian rules regarding the assignment of a play of a particular type to a particular part of the day or of the night need not be considered queer in any way. On the other hand, they appear very much to have been based on a proper understanding of the ever-changeable nature of human personalities. Even if a play based on a tale of virtue or of woe, when properly presented on the stage, could be appreciated at any time, it had better chance of impressing the spectator in the forenoon or in the morning, when after the night's sleep and rest, he could be the most receptive in regard to these Sentiments. That a play including a story of energy and strength can better be assigned to the after-noon is to be explained on the assumption that on taking rest after meals at the completion the morning's activities, one becomes psychologically more competent to appreciate stories of strength and energy presented on the stage. In a similar manner, a play with love as its principal theme (i.e. with

the Erotic Sentiment) may be more effectively presented on the stage in the evening, when after the day's work, one is naturally inclined to enjoy the company of his dear woman, be she his wife or the hetaera.

3. The Playhouse or the Theatre

The Nāṭyaśāstra describes various types of playhouse, and their different parts have been mentioned to some extent in detail. But in the absence of evidence the like of which has been copiously available in case of the Greek theatre, it cannot be said how far the ancient Indian plays were performed in specially constructed theatres. It may be possible that only the kings and very wealthy people owned playhouses constructed according to the Nāṭyaśāstra, while dramatic spectacles meant for the common people were held in the open halls called the Nāṭ-mandir (Nāṭya-mandira) in front of the temples, or in a temporarily devised theatre under the cover a canopy, as in the case of the modern Bengali Yātrās which seem to have some resemblance and connexion with the ancient Indian Nāṭya described in the Śāstra. One remarkable feature of the playhouses described in the Nāṭyaśāstra is that they are of a very moderate size, the largest among them (meant for mortals) being only thirtytwo yards long and sixteen yards board, capable of accommodating about four hundred (400) spectators. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand (15,000) people.

The comparative smallness of the ancient Indian theatre was a necessary consequence of the peculiar technique of the dramatic production. For in a larger playhouse the spectators could not all have heard delicate points on which depended in no small measure the success of a performance. The inordinately large Athenian theatre was not much handicapped in this respect, for the Greek drama depended on a considerably different technique.

The Nāṭyaśāstra describes three main types of playhouse : oblong (*vikṛṣṭa*), square (*caturasra*) and triangular (*tryasra*). These again might be the large, medium or small, with their length respectively as one hundred and eight, sixtyfour, and thirtytwo cubits. This gives altogether nine different varieties of theatres, viz. (i) the large oblong, (ii) the large-square, (iii) the large triangular, (iv) the medium oblong, (v) the medium square (vi) the medium triangular, (vii) the small oblong, (viii) the small square and (ix) the small triangular. These nine types can also be measured in terms of *danḍas* instead of that of cubits. This will give us eighteen different dimensions of playhouse. But the Nāṭyaśāstra is silent about the use of the playhouse measured in terms of *danḍas*, and the playhouse of the largest type measuring 108 cubits in length have been prohibited by the Śāstra for the mortals. And it has been mentioned before that a playhouse more in area than thirtytwo yards long and sixteen

yards broad has been prescribed for them. This should be divided into three parts : (i) the tiring room (*nepathya*) (ii) the stage (*raṅgaśiṭha* or *raṅgaśiṛṣa*) and (iii) the auditorium (*raṅgamaṇḍala*). Of these the tiringroom would be at one end of the theatre and would measure sixteen yards by four yards. On the two sides of the stage there should be two *Mattavāraṇis* each occupying an area of four yards by four yards and having four pillars. Thus the area to be occupied by the seats of spectators would be twentyfour yards by sixteen yards.

The tiring room (*nepathya*) was the place in which the actors and the actresses put on the costumes suited to the different roles, and from this place, the tumults, divine voices (*daiva-vāṇis*) and similar other acts proceeded. This part of the theatre was separated from the stage by two screens over its two doors, Between these two doors the members of the orchestra (*kulapa*) were to sit and the direction facing them was to be considered conventionally the east.

4. The Representation

To understand the technique of representation of the Hindu drama one must remember that it avoided stark realism and gave utmost scope to imagination and fancy. The one unmistakable evidence of this is the total absence of any painted scenery from the stage. This is but a negative side of it. If the Hindus avoided bringing in any kind of artificial scenery, they made positive efforts in communicating the meaning of the drama and calling forth the Sentiment (*rasa*) in the spectators through suggestive use of colour in the costume and make up of the actors and rhythmic movements of many kinds which have been summed up in their theory of four representations (*abhinaya*) such as *āṅgika*, *vācika*, *āhārya*, and *sattuika* (VI.23).

(a) The Physical Representation

Among these, the *āṅgika* should be discussed first. This consists of the use of various gestures and postures of which the *Nāṭyaśāstra* gives elaborate descriptions. Different limbs have been named and their manifold gestures and movements described, with various significance attached to each one of them (VIII.-XII). For example, the head has thirteen different gestures which are as follows :

Ākampita : Moving the head slowly up and down.

Kampita : when the movements in the *Ākampita* head are quick and copious. (Uses) : The *Ākampita* head is to be applied in giving a hint, teaching questioning, addressing in an ordinary way (lit. naturally), and giving an order.

The *Kampita* head is applicable (lit. desired) in anger argument understanding, asserting, threatening, sickness and intolerance.

Dhuta and *Vidhuta* : A slow movement of the head is called the

Dhuta and when this movement is quick it is called Vidhuta. (Uses) : The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking side ways, emptiness and forbidding.

The Vidhuta head is applied in an attack of cold, terror, panic, fever and the first stage of drinking (i. e. intoxication).

Parivāhita and Udvāhita : when the head is alternately turned to two sides it is called the Parivāhita, and when it is once turned upwards it is known as the Udvāhita. (Uses) : The Parivāhita head is applicable in demonstration, surprise, joy, remembering, intolerance, cogitation, concealment and [amorous] sporting.

The Udvāhita head is to be applied in pride, showing height, looking high up, self-esteem and the like.

Avadhuta : When the head is once turned down it is called the Avadhuta. (Uses) : it is to be applied in [communicating] a message involving a deity, conversation and beckoning [one to come near].

Añcita : When the neck is slightly bent on one side the Añcita head is the result. (Uses) : It is applicable in sickness, swoon, intoxication anxiety and sorrow.

Nihañcita : when two shoulders are raised up with the neck bent on one side the Nihañcita head is produced. (Uses) : It is to be used by women in pride, Amorousness (*vilāsa*), Light-heartedness (*lalita*). Affected Indifference (*bibboka*), Hysterical Mood (*kilakiñcita*). Silent Expression of Affection (*mottāyita*), Pretended Anger (*kuttamita*)¹ ; Paralysis (*stambha*) and Jealous Anger (*māna*).

Parāvṛtta : when the face is turned round, the Parāvṛtta head is the result. (Uses) : It is to be used in turning away the face, and looking back and the like.

Utkṣipta : when the face is raised up the Utkṣipta head is the result. (Uses) : It is used indicating lofty objects, and application of divine weapons.

Adhogata : The head with the face looking downwards is called the Adhogata. (Uses) : It is used in shame, bowing [in salutation] and sorrow.

Parilolita : when the head is moving on all sides, it is called Parilolita. (Uses) : It is used in fainting, sickness, power of intoxication, possession by an evil spirit, drowsiness and the like.

The eyes are similarly to have different kinds of glances according to the States (*bhāva*) and Sentiments (*rasa*) they are to express. The eyeballs too are liable to similar changes to create impressions of different feelings and emotions, and so have the eyebrows, the nose,

¹ For the definition of all these terms together with the preceding ones see N.S. XXIV. 15, 18-22.

the cheeks, the chin, and the neck. The hands, however, are the most important limbs in the making of gestures. Gestures and movements of hands fall into three classes, viz. single (*asamyuta*), combined (*samyuta*) and dance hands (*nṛtta-hasta*). Single-hand gestures and movements relate to one hand only, while combined hands to both the hands. The following are examples of the three kinds of hand gestures:—*Patāka* (single hand): The fingers extended and close to one another and the thumb bent. *Añjali* (combined hand) Putting together of the two *Patāka* hands is called the *Añjali*. *Caturasra* (dance-hand): The *Kaṭakāmukha* hands held forward eight *Aṅgulis* apart [from each other] on one's breast, the two shoulders and elbows on the same level. Besides these gestures, the hands have varied movements which are characterised by the following acts: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating (IX. 161-163).

From the foregoing discussion about the gestures it is apparent that their uses fall into two different categories, viz. realistic and conventional. Of these two types, the gestures used conventionally far outnumber those of the other kind. But this should not appear strange. For the ancient Indian dramatists and theatrical producers were fully conscious of the limited scope of realism in arts of various kinds, and hence they conceived action as something very closely allied to dance. This demanded that while moving on the stage with or without uttering any word, the actors should gesticulate rhythmically, to impart grace and decorative effect to their figure. For this very purpose another set of gestures called *Dance-hands* (*nṛttahasta*) are also to be used. As their name implies these hands were exclusively to be used in dance, but for reasons mentioned above they were sometimes utilized at the time of declamation or recitation. The lower parts of the body down to the feet are also to be similarly used. Among these, the feet are the most important. On them depend the different movements of the entire body as well as the various standing postures. The movements of the feet are of three kinds, viz. ordinary gait, *Cārī* and *Maṇḍala*. Of these, the *Cārī* is a simple movement of the feet (XI.) while *Maṇḍala*, is a series of such movements considered together (XII.) During the stage fighting the two combatants are to move with *Cārīs* and *Maṇḍalas* in accompaniment with suitable music. And the gait is very valuable for the representation of different roles. In this matter too convention plays a very considerable part. The *Nāṭyaśāstra* lays down elaborate rules about the width of footsteps and the tempo of the gait for different characters according to their social position, age, sex, health and feeling as well as the peculiar environments in which they might be placed (XIII. 1-157).

(b) The Vocal Representation

The second means of theatrical representation consists of the use of speech. It relates to the proper musical notes (*svara*) voice registers (*sthāna*), pitch of vowels (*varṇa*), intonation (*kāku*), speech-tempo (*laya*) to be used in reciting or declaiming a passage for the purpose of evoking different Sentiments (*rasa*) in the spectators. For example to call forth the Comic and The Erotic Sentiments a passage should be recited with the Madhyama and the Pañcama notes, and for the Heroic and the Marvellous Sentiments the Śaḍja and the Rṣabha would be the suitable notes.

To call a person staying at a distance the voice should proceed from the head register (*śiras*) and when he is at a short distance it should be from the chest (*uras*), and for calling a man at one's side the voice from the throat register (*kanṭha*) would be proper (XIX. 43).

For any speech with the Comic and the Erotic Sentiments the prevailing pitch would be Udātta (acute) and Svarita (circumflex) while in the Heroic, the Furious and the Marvellous Sentiments it should be Udātta and Kampita.

In the Comic and the Erotic Sentiments the speech-tempo should be medium, in the Pathetic slow, and in the other Sentiments a quick tempo is appropriate (XIX. 59).

Besides the above aspects of speech, close attention was to be given in observing rhythm and cadence. And the metrical character of any passage in verse was to be fully expressed in its recitation or declamation. For this purpose the Nāṭyaśāstra devotes nearly two full chapters (XV, XVI) which discuss prosody and allied topics.

(c) The Costumes and Make-up

One important element in theatrical representation now-a-days is the various stage appliances such as, painted scenery, costumes and make-up. However able the actors and actresses might be in delivering the speeches assigned to their roles, without being placed against properly painted scenery and without having proper costumes and make-up, by their acting and delivery alone they cannot create that kind of stage-illusion which is necessary for the success of a dramatic production. But in the ancient Indian stage there was no painted scenery. Hence the actors had to depend a great deal upon costumes and make-up. By the term *Āhāryābhinaya* the Hindu theorists understood these two items (XXIII).

Though painted scenery is considered indispensable in the modern, theatre, the ancient Indians having a considerably different conception of the drama, did not require its aid for the production of a play. The wall that separated the tiring room (*nepathya*) and the stage (*raṅgapaṭha*) together with the screens covering the two doors connecting the stage and the tiring room, served as the back-ground to show off to advantage the

figures of the performers. And these, the wall and the screens, possibly did not contain anything other than the usual decorative designs. This simplicity in the character of the scenic apparatus was a necessary concomitant of the peculiar technique of the Hindu drama, and its cause may be looked for in its early history. The introduction of magnificent scenery appears to be a later development in the history of drama. Similarly the back scene of the Shakespearian stage consisted of a bare wall, and anything in the way of spectacular effect was created by the movements and grouping of actors.

The production of an impression by means of painted scenery would have been alien to the taste of the ancient Hindus who were more or less conscious of the limitation of realism in their various arts. In order to make the spectators visualise the place and time of the dramatic story in hand, the Hindus had a different device. Numerous descriptions of place and time composed in rhythmic prose and verse, which are scattered over the classical Hindu plays, served very efficiently indeed the purpose of painted scenery. When properly read or sung, these passages very easily created an illusion of the place or the time described. The elaborate description of Vasantasenā's magnificent residence in the *Mṛcchakaṭīka* was calculated to call up vividly its picture before the mind's eye. The same thing may be said of the grand description of the Daṇḍaka forest in the *Uttarāmacarita*. This device of making a scene lively, has been utilized by Shakespeare also. In appreciation of his very beautiful description of place and time, one critic says "The plays are full of such descriptive passages as can nullify the achievements of decorators and mechanics." It has already been mentioned that in the Shakespearian stage too painted scenery was unknown.

There being no scenery of any kind in the Hindu theatre which made no effort at realism, the spectators were required to use their imagination to the utmost. The demand on the spectator's imagination made by the ancient Indian producers of plays was further testified by their rules of conventional Zonal division (*kakṣā-vibhāga*) of the stage (XIV. 1-15). Some of these are as follows :

A Zone might change with the actor walking a few steps over the stage.² Any ancient Hindu play will furnish numerous examples of this convention. For example in the first Act of the *Śakuntalā* the king appears for the first time at a distance from Kaṇva's hermitage, but shortly afterwards he enters it by simply taking a few steps over the stage, looking around and saying. "This is the entrance of hermitage and let me enter it".

By the same kind of convention the inside and outside of a house was

² Due to this kind of convention, scenes of the Hindu plays were not clearly separated as they are in a modern drama. This puzzled F. Hall who says :

simultaneously presented.³ The rule relating to this was as follows : According to the Zonal division, those who entered the stage earlier should be taken as being inside [a house] while those entering it later are known to be as remaining outside it. He who enters the stage with the intention of seeing them (i.e. those entering earlier) should report himself after turning to the right. To indicate going to a distant locality one is to walk a good few steps over the stage and to indicate going to a place near by, a short walk only is needed, while a walk of medium duration will indicate going to a place of medium distance. But in case a person leaves one country and goes to a distant land, this is to be indicated by closing the Act in which such an event occurs, and mentioning again the same fact in an Explanatory Scene at the beginning of the next Act.

An example of some of these conventional rules occurs in the ninth Act of the *Mṛcchakaṭīka* where Śodhanaka appears first as being at the gate of the court of justice and enters it by making a pantomimic movement; then again he goes out to receive the judge and re-enters, the courtroom after him by simply walking over the same stage. And when the judge has started work, Śodhanaka again goes out to call for the complainants. This going out also consists of actually walking a few steps over the stage.

Though painted scenery was not in use in the Hindu theatre objects like hills, carriages, aerial cars, elephants etc, were represented on the stage by suggestive models (*pusta*) of these. According to the *Nāṭyaśāstra* the model works were of three kinds, viz. *sandhima* which was made up of mat, cloths or skins, wrapping cloth, or other materials wrapped round something, and *vyājima* which was a mechanical contrivance of some kind. From Dhanika, the commentator of the *Daśarūpa* (II. 67-58), we learn about a model-work of an elephant for the production of the *Udayanacarita*, and the *Mṛcchakaṭīka* owes its name to the toy cart which plays an indispensable role in the story.

(d) The Temperament

The fourth or the most important means of representation is the Temperament (*sattva*) or the entire psychological resources of a man (XXIV). The actor or the actress must for the time being feel the States that he or she is to represent, and only then will the Sentiments related to them follow. This kind of representation was indispensable for giving expression to various delicate aspects of men's and women's emotional nature.

So far as is known, Hindu dramas have always been parted into acts; but never have they had scenes. It is somewhat to be wondered at, that the Hindus, with theirordinate love for subdivision, should have left those univented. (Introduction to *Daśarūpa*, pp. 28-29.

³ See note 2 above.

V. Literature on the Ancient Indian Drama

1. The Early Writers

Śilālin and *Kṛṣāśva*. Pāṇini (circa 500 B.C.) refers (IV. 3.110-111) to the *Nāṭasūtras* of Śilālin and Kṛṣāśva. As the works of these two authors have perished beyond recovery we are not in a position to have any exact idea about their contents. But Lévi and Hillebrandt have taken them to be manuals for actors (*naṭa*) though Weber and Konow have considered these to have been sets of rules for dancers and pantomimists, and Keith has accepted their view. Konow further thinks that the treatises of Śilālin and Kṛṣāśva were absorbed in the body of the *Nāṭyaśāstra* (ID. p. 1)

2. The so-called sons of Bharata

After Śilālin and Kṛṣāśva come the writers whose names have been included in the list of the one hundred sons of Bharata, given in the extant version of the *Nāṭyaśāstra*. (I. 26-22). Among these Kohala, Dattila (Dhūrtila), Śālikarṇa (Śātakarṇa), Bādarāyaṇa (Bādari), Nakhakuṭṭa and Āsmakuṭṭa have been referred to and quoted by later writers as authorities on dramaturgy and histrionics. Besides these, Vātsya and Śaṅḍilya have been named as authorities on drama by some writers. Such references and quotations are our only source of knowledge of them and their work.

(a) *Kohala* Among the writers on drama who wrote after Śilālin and Kṛṣāśva, Kohala seems to be the most important. In the extant version of the *Nāṭyaśāstra* (XXXVI. 63), it is given in the form of a prophecy that Kohala will discuss in a supplementary treatise all those topics on drama that have not been touched by Bharata. From quotations of his works made by Abhinava¹ and another commentator,² as well as from their references to his opinion, it appears that Kohala wrote on dance and dramaturgy as well as histrionics and music.

(b) *Dattila*, *Śaṅḍilya*, and *Vātsya*. Dattila seems to be identical with Dantila or Dhūrtila mentioned in the *Nāṭyaśāstra* (I. 26). Abhinava too quotes from one Dattilācārya³ and it is likely that he is not other than this Dattila. From these quotations it appears that he wrote on histrionics and music. Śaṅḍilya and Vātsya mentioned in the *Nāṭyaśāstra* (XXXVI. 63) along with Dattila (Dhūrtila) are to us nothing but mere names. It is possible that they were writers on some aspects of drama and theatre.

¹ Ag I. pp. 173, 182, 183-184; II p. 26, 55, 130, 133, 142, 146, 148, 151, 155, 407, 416-417, 421, 434, 438-439, 413, 452, 459; De's Ms. p. 413, 436, 496, 521, 680.

² BhP. pp. 204, 210, 236, 245, 251.

³ Ag. I. p. 205. Besides this Ag. quotes and refers to Dattila no less than 14 times while commenting on chapter on music. See De's Ms. pp. 544, 573, 576, 580, 583, 588, 590, 621, 625, 628, 633, 633, 640, 642, 644, 650, 653. See also Kutta sl. 123.

(c) *Śātakarṇi* (*Śātakarṇa*, *Śālikarṇa*). Śātakarṇi as a proper name is found in inscriptions from the first century B. C. to 149 A. C. Hence it is possible (though not quite certain) that Śātakarṇi the writer on drama flourished about the first century A. C.⁴ Like kings in later times who were sometimes found to take interest among other subjects in drama and poetics and to write treatises on them, this Śātakarṇi might well have been a king or a person of royal descent. From the quotations made by later writers⁵ from him it appears he wrote on dramaturgy.

(d) *Āsmakuṭṭa* and *Nakhakuṭṭa*. These two writers from their names appear to have been contemporaries, probably belonged to the same locality. Sāgaranandin⁶ and Viśvanātha⁷ quote from Nakhakuṭṭa, and Sāgara only is known to have quoted from Āsmakuṭṭa⁸. From these quotations it appears that Āsmakuṭṭa and Nakhakuṭṭa wrote on dramaturgy.

(e) *Bādarāyaṇa* (*Bādari*). Sāgara quotes from Bādarāyaṇa twice⁹ and possibly names him once as Bādari, and from the extracts quoted it seems that this early writer discussed dramaturgy.

3. Samgrahakara

Abhinavagupta once mentioned the Samgraha and once the Samgrahakara.¹⁰ In the Nāṭyaśāstra (VI. 3, 10) itself also one Samgraha has been mentioned. It seems that the reference is to the identical work. From these facts it appears that the work might have been a compendium treating of dramaturgy as well as histrionics.

4. The Present Text of the Nāṭyaśāstra (circa 200 A.C.).¹¹

5. Medieval Writers on Drama

(a) *Nandi* (*Nandikeśvara*) *Tumburu* *Viśākṣhila* and *Cārāyaṇa*. Besides the writers mentioned above Abhinava and Śāradātanaya refer to Nandi or Nandikeśvara¹² and the former also names Tumburu¹³ and Viśākṣhila¹⁴ with occasional reference to their views or actually quotations from them, and Cārāyaṇa has once been quoted by Sāgaranandin.¹⁵

(b) *Sadāsiva*, *Padmabhū*, *Drauhini*, *Vyāsa* and *Āñjaneya*.

⁴ Select Inscriptions, pp. 191-207.

⁵ NL. 1101-1102, Rucipati's Comm. on AR. p. 7.

⁶ NL. 2768-2769, 2904-2905.

⁷ SD. 294, Nakhakuṭṭa has also been mentioned by Bahurūpa in his Comm. on Dasarrūpa (Indian and Iranian Studies presented to D. Ross, Bombay, p. 201), p. 201 f.n.

⁸ 83, 437, 2766-2767, 2774-2775.

⁹ NL. 1092-1094, 2770-2771.

¹⁰ Ag. II. pp. 436, 2770-2771.

¹¹ See below sections VI. and VIII.

¹² Ag. I. p. 171, De's Ms. p. 559. This Nandikeśvara may be identical with the author of the AD.

¹³ Ag. I. pp. 165.

¹⁴ Ag. I. p. 199 also De's Ms. pp. 547, 564, 573, See also Kṛṭa, sl. 123.

¹⁵ NL. 362-363.

Abhinava and Śāradātānaya once refer to Śaśāśiva¹⁶ while some writers on drama, such as Padmabhū,¹⁷ Drauṇiṇi,¹⁸ Vyāsa¹⁹ and Āṅjaneya²⁰ have been named by Śāradātānaya only. But we are not sure whether they were really old authors or these names have been attached to some late treatises to give them an air of antiquity.

(c) *Kātyāyana, Rāhula and Garga*. These three writers, quoted by Abhinava and Śāgara may be counted among the medieval writers on drama. From the available extracts from his work *Kātyāyana*²¹ seems to have been a writer on dramaturgy. Rāhula has been twice quoted in Abhinava's commentary, and Śāgara²² has once referred to his view.²³ From these it appears that Rāhula was a writer on dramaturgy as well as histrionics. Garga as an authority on drama has been mentioned by Śāgaranandin.²⁴ In the absence of any quotation from him we cannot say what exactly he wrote about.

(d) *Śakaligarbha and Ghaṇṭaka*. Abhinava mentions among others the names of Śakaligarbha²⁵ and Ghaṇṭaka.²⁶ Of these two, Ghaṇṭaka seems to be a contemporary of Śaṅkuka, and as for, Śakaligarbha, we have no definite idea about his time. From the references to their views it appears that they wrote on dramaturgy.

(e) *Vārtika-kāra Harṣa*. Abhinava once quotes from the *Vārtika-karṇi*²⁷ and once from the *Vārtika*²⁸ and next time from the *Harṣa-vārtika*,²⁹ and besides this he once refers to the views of the *Vārtika-kāri*.³⁰ Śāgaranandin and Śāradātānaya refer to one *Harṣavikrama*³¹ or *Harṣa*.³² It seems possible that they all referred to the same author, and the name of the author of the *Vārtika* was *Harṣa* or *Harṣa-vikrama*. From these quotations and the references it appears that this *Vārtika* was an original treatise on dramaturgy and histrionics.

(f) *Mātrgupta*. *Mātrgupta* has been taken to be a commentator of the *Nāṭyaśāstra* by Sylvain Lévi.³³ Though this view has been accepted by authors who have written later on the subject,³⁴ from the metrical extracts³⁵ made from his work by some commentators it appears

¹⁶ BhP. 152, DR. IV. 38-3.

¹⁷ Bh¹, p. 47.

¹⁸ BhP. p. 239.

¹⁹ BhP. 251.

²⁰ See note 19.

²¹ NL. 1484-1485.

²² Ag. II. pp. 245-246.

²³ Ag. I. pp. 115, 172. NL. 2873-2175.

²⁴ NL. 3225.

²⁵ NL. 3226.

²⁶ Ag. II. p. 452. Kavi thinks that *Sakaligarbha* = *Sakalaya* = *Udhaśa*.

²⁷ Ag. II. p. 436.

²⁸ Ag. I. p. 172. This *Vārtika* seems to have been in original work like *Kumārila's* *Sloka-vārtika* written in verso.

²⁹ Ag. I. p. 174.

³⁰ Ag. I. p. 207 also De's Ms. p. 545.

³¹ Ag. I. p. 31.

³² NL. 3225.

³³ BhP. 233.

³⁴ Le Theatre indien p. 15.

³⁵ e.g. *Skt. Poetics*, Vol. (p. 32-33).

³⁶ A. dy pp. 2, 5, 7, 8, 9, 13, 15, 110, 126, 230, NL. 103, 314-316, 460-471, 534, 1186 (?). BhP. p. 234.

that he composed an original work on the subject. It is probable that in this he occasionally explained in prose the view expressed by the author of the Nāṭyaśāstra.³⁶ Interpreting in this manner one can understand the words of Sundara-miśra, who, commenting on Bharata's definition of the Benediction (*nāṇḍī*), remarks that 'in explaining this Mātṛgupta said etc'.³⁷ About the time of Mātṛgupta, we have no sufficient evidence. All that can be said is that, Abhinava quotes from his work once³⁸ and hence he was earlier than this great well-known commentator. Besides this Sāgaranandin, who is possibly earlier than Abhinava, names Mātṛgupta along with old writers such as Āsmakuṭṭa, Nakhakuṭṭa, Garga, and Bādarāyaṇa (Bādari);³⁹ hence it appears that he was not a late writer.

From the meagre information available about him scholars have identified him with the poet of that name living during the reign of Harṣa-vikramāditya of Kashmir who seems to have been the author of a work on drama called Vārtika. This would roughly place his work at the end of the 4th century A.C. or in the beginning of the 5th.⁴⁰ From the extracts made from his works it appears that wrote on dramaturgy and music.

(g) *Subandhu*. Śāradatanaya refers to one Subandhu who wrote on dramaturgy.⁴¹ If it is possible to identify him with the famous author of the Vāsavadattā, then he may be placed roughly in the 5th century A.C.

(h) *The compilers of the Agnipurāṇa and the Viṣṇudharmottara*, The Agnipurāṇa treats of *nāṭya*, *nṛtya*, and *rasa*, but this treatment depends considerably on the Nāṭyaśāstra. There is literal borrowing from this work as well as paraphrases of some of its metrical passages in this Purāṇa. This portion of the Agnipurāṇa is usually placed after Daṇḍiu (circa. 7th century).⁴² The Viṣṇudharmottara too treats of *nṛtya*, *nāṭya* and *abhinaya*, and this treatment too is dependent on the Nāṭyaśāstra and does not appear to be earlier than the 8th century.

6. Late writings on Drama

(a) *Daśarūpa*. The Daśarūpa (Daśarūpaka) of Dhanañjaya was composed in the last quarter of the 10th century A.C. during the reign of Muñja (Vākpatirāja, II) the king of Malava. This work, as its name implies, treats of the ten principal forms of dramatic works (*rūpa*) which constitute the subject-matter of chapter XX of the Nāṭyaśāstra, but it

³⁶ For example Sagara, (NL. 534ff.) discusses Mātṛgupta's view in his compilation which is written in verse and prose. It seems that this author was his model.

³⁷ Skt. Poetics Vol. I. pp. 102-103.

³⁸ Ag. De's Ms. p. 543. Dr. S. K. De thought that Mātṛgupta was unknown to Ag. (Skt. Poetics, Vol. I. p. 33).

³⁹ See note 23 above.

⁴⁰ Keith, Skt. Drama, p. 291.

⁴¹ BHP. p. 238.

⁴² Skt. Poetics, Vol. I. p. 102-103.

actually brings in a few other relevant matters scattered over other parts of this comprehensive work.

Any careful student of the Nāṭyaśāstra will easily discover that Dhanañjaya in restating the principles of dramaturgy in a more concise and systematic form has carried too far the work of his abridgment and left out quite a number of important matters. The special stress which he lays on the literary aspect of drama by his exclusion of its histrionics and other technical sides, very clearly indicates the general decadence of India's aesthetic culture at the time. With his professed reverence for the rules of the Nāṭyaśāstra (ascribed to Bharata), he seems to have misunderstood the aims and objects of its author who composed his work for the playwrights as well as the producers of plays.⁴³

But whatever be its limitation, the Daśarūpa, and its commentary Avaloka without which it was only half intelligible, attained in course of time a wide popularity and gradually superseded the Nāṭyaśāstra which seems to have become very rare with the passage of time. And the Daśarūpa so thoroughly supplanted other dramaturgic works as existed before its time, that with the exception of the Nāṭyaśāstra it is the most well-known work on the subject and very frequently drawn upon by the commentators of plays as well as later writers on dramaturgy like Viśvanātha.

(b) *Nāṭakalakṣaṇa-ratnaśoḍa*. Slightly earlier than the Daśarūpa or contemporaneous with it,⁴⁴ is the Nāṭakalakṣaṇa-ratnaśoḍa (briefly Nāṭakalakṣaṇa) of Sāgaranandin. Till about a quarter of a century ago our only knowledge of the work consisted of a few quotations from it in different commentaries. But in 1922 the late Sylvain Lévi discovered its Ms. in Nepal and published a report on its contents and other relevant matters (*Journal Asiatique*, 1922, p. 210). Since then the work has been carefully edited by M. Dillon and published (London, 1937). Just like Dhanañjaya, Sāgaranandin too discusses in his Nāṭakalakṣaṇa, dramaturgy in detail and mentions only incidentally certain topics connected with histrionics. But unlike the Daśarūpa the Nāṭakalakṣaṇa does not treat exclusively of dramaturgy, but refers to histrionics whenever necessary. Though the author professedly depends on no less than seven different authorities such as Harṣa-vikrama, Mātṅgupta, Garga, Āsmakutṭa, Nakha-kutṭa, Bādari (Bādarāyaṇa), and Bharata (the mythical author of the Nāṭyaśāstra) yet his dependence on the last-named one seems to be the greatest. A large number of passages have actually been borrowed by him from the same.⁴⁵ Besides these borrowings the extent of Sāgaranandin's

⁴³ Ag. I. p. 7.

⁴⁴ See R. Kavi, 'Date of Sāgara-Nandin' in *Indian and Iranian Studies presented to D. Ross*, Bombay, 1930, pp. 198ff.

⁴⁵ See NL. pp. 143-144.

dependence on the Nāṭyaśāstra is apparent from his echoing of the numerous passages⁴⁶ of the latter.

(c) *Nāṭyadarpaṇa*. The Nāṭyadarpaṇa⁴⁷ of Rāmacandra and Guṇacandra is the next important work on dramaturgy after the Daśarūpa. Of the two joint-authors⁴⁸ of this text, who were Jains Rāmacandra lived probably between 1100 and 1175 A.C., and he was a disciple of the famous Hemacandra. Rāmacandra wrote a large number of works including many plays. But of Guṇacandra, the collaborator of Rāmacandra, very little is known except that he too was a disciple of Hemacandra. The Nāṭyadarpaṇa which is divided into four chapters, treats of dramaturgy.

This work has been composed in Anuṣṭup couplets. Its brevity of the treatment is comparable to that of the Daśarūpa, and as in the latter many of its passages cannot be fully understood unless a commentary is consulted. Fortunately for us the joint-authors of the work have left for us a very clearly written and informative *vṛtti* (gloss). It is evident from the metrical text that the authors had access to the Nāṭyaśāstra and exploited it very thoroughly. And whatever could not be accommodated in the text has been added in the prose *vṛtti* which has utilised also Abhinava's famous commentary. Besides this the authors have occasionally criticised the views of other writers among whom the author of the Daśarūpa figures most prominently.⁵⁰ All this has given the Nāṭyadarpaṇa a unique value and some superiority over the Daśarūpa.

(d) *Ruyyaka's Nāṭakamīmāṃsā*. Ruyyaka *alias* Rucaka,⁵¹ who was a Kashmirian and flourished probably in the 12th century, was a voluminous writer on poetics. It was from one of his works (a commentary of Mahima-bhaṭṭa's Vyaktiviveka) that we learn of his Nāṭakamīmāṃsā a work on dramaturgy. No Ms. of this work has so far been discovered.

(e) *Bhāvaprakāśana*. Śāradātanaya, who seems to have been a Southerner and flourished in the 12th century, wrote the Bhāvaprakāśana⁵² which dealt with dramaturgy in greater detail than either the Daśarūpa or the Nāṭyadarpaṇa. And his work acquires an additional authority from the fact that Śāradātanaya had as his teacher one Divākara who was the Director of a theatre⁵⁴ and might be taken as deeply conversant with the theory and practice of Indian drama as it was current in his time. Though Śāradātanaya depends much on earlier authors for the materials of his work, yet his approach to the subject is to some extent original. As the name of his work implies, it deals with the "expression" *prakāśa* of the

⁴⁶ Printed out by M. Dillon in the margin of NL.

⁴⁷ Ed. in G.O.S. Baroda, 1929. ⁴⁸ See Introduction of ND. p.3.

⁴⁹ But they have also drawn materials from older writers like Kohala, *Saukūka* and Ag. See ND. p. 224. ⁵⁰ See ND. Introduction p. 3. ⁵¹ Skt. Poetics, p. 190ff.

⁵² Ibid. p. 186. ⁵³ Ed. G.O.S. Baroda, 1930. ⁵⁴ BHP. p. 2 also Introduction, p.6.

"State" (*bhāva*). Now the proper expression of the States by the actors according to the Nāṭyaśāstra gives rise to the Sentiments (*rāsa*). Hence Śāradātanaya begins his work with the description of the States and everything connected with them. Next he passes very naturally to the discussion of the Sentiments, These being thoroughly discussed, he takes up the Heroines of different classes who are the main stay of the Sentiments. The time factor in the plot and the diction of the play which also are means of developing the Sentiments are considered next. Afterwards he analyses the body of the play and its different parts. This brings him to the consideration of the ten major and twenty minor types of play (*rūpa*), and finally of the miscellaneous matters connected with drama and theatre. To avoid prolixity we desist from giving here any detailed account of its contents which include all possible topics relating to dramaturgy. It may be briefly said that Śāradātanaya's treatment of the subject is in many respects more comprehensive than that of the Daśarūpa, the Nāṭakalakṣaṇa, and the Nāṭyadarpaṇa. And to attain his object Śāradātanaya has freely referred to the Nāṭyaśāstra⁵⁵ as well as the works of early writers like Kohala,⁵⁶ Mātṅgupta,⁵⁷ Harṣa⁵⁸ and Subandhu.⁵⁹ Besides this he has sometimes mentioned authors like Dhvanikṛt, Rudraṭa, Dhanika, Abhinava, Bhoja and, sometimes referred also to their views and criticised these.⁶⁰ All this adds to the great value of his work.

(f) *Sāhityadarpaṇa* and *Nāṭakaparibhāṣa*, Viśvanātha Kavirāja, who flourished about the thirteenth century⁶¹ was a poet and a scholar and in this latter capacity he wrote among other things the famous *Sāhityadarpaṇa* which treats all branches of the Skt. literature including drama. It was the sixth chapter of this work dealing with drama on which the early western writers of the ancient Indian drama mostly depended. For his treatment of drama Viśvanātha seems to have utilised the Nāṭyaśāstra,⁶² the Daśarūpa⁶³ and its commentary *Avaloka*⁶⁴ as well as the work of Rudraṭa and others.

Śiṅga-Bhūpala's *Nāṭakaparibhāṣa* is known only in name. But his *Raśarjnavasudhākara*⁶⁵ also treats of drama towards its end. It seems that no important treatise on drama was written after all these works.

⁵⁵ Śāradātanaya's debt to NS has been pointed out by the editor of his work, see Introduction of BhP. pp. 61-67. ⁵⁶ See above note 1. ⁵⁷ See above notes 33-37.

⁵⁸ See above notes 31-32. ⁵⁹ See above note 41.

⁶⁰ BhP. pp. 175, 179, 95, 150, 327, 32, 160, 194, 313, 12, 152, 194, 213, 216, 242, 245, 251. ⁶¹ Skt. Poetics, Vol. I. pp. 233 ff.

⁶² See SD. 281, 306, 321, 503, 517, 537.

⁶³ See SD. Viśvanātha wrongly ascribed to Dhanika what belongs to DR. (III. 32-33). This misled some scholars to believe that Dhanika and Dhanarjaya were not different persons. ⁶⁴ See Skt. Poetics. Vol. I. pp. 242 ff.

⁶⁵ Ed. Trivandrum Oriental Series, 1916. .

VI. The Nāṭyaśāstra : The Text and its Commentators

1. Its Author

The Nāṭyaśāstra is commonly attributed to Bharata Muni.¹ But Bharata cannot be taken as its author, for in the Nāṭyaśāstra itself his mythical character is very obvious, and the majority of the Purāṇas are silent about the so-called author of the Nāṭyaśāstra², and there is not a single legend about him in any of the extant Purāṇas or the Rāmāyaṇa and the Mahābhārata. The word *Bharata* which originally meant 'an actor' seems to have given rise to an eponymous author of the *Bharataśāstra* or the *Nāṭyaśāstra* (the manual of actors).

2. Its Two Recensions

Whoever might be the author of the Nāṭyaśāstra it is certain that the work itself possesses undoubted signs of great antiquity, and one of these is that its text is available in two distinct recensions. In having two partly divergent recensions the Nāṭyaśāstra can well be compared with works like the Nirukta, the Bhāṣya and the Śakuntalā. The editors of these works have differently settled the claims of their shorter and longer recensions. At first sight the tendency would be to accept the shorter recension, as representing the original better, because elaboration would seem in most cases to come later. But opinion is divided in this matter: Pischel regarded the longer recension as being nearer the original³, Macdonell has also given his verdict in favour of the longer recension⁴ but he has not ventured to reject the shorter recension entirely as being late, and Lakshman Sarup has definitely suggested that the shorter recension is the earlier one.⁵ All these go to show that the problem of the relation between two recensions of any ancient work is not so simple as to be solved off-hand. So in this case also we should not settle the issue with the idea that the longer recension owes its bulk to interpolations.

The text-history of the Nāṭyaśāstra shows that already in the tenth century the work was available in two recensions. Dhanañjaya the author of the Daśarūpa quotes from the shorter recension while Bhoja, who closely follows him, quoted from the longer one.⁶ Abhinava in his commentary of the Nāṭyaśāstra, however, used the shorter recension as the basis of his work.⁷ It is likely that the long time which passed since then has witnessed at least minor changes, intentional as well as unintentional, in the

¹ See IHQ. Vol. VI, 1930. pp. 72 ff, Annals of BORI, Vol. XV, 1934, p. 90 fn.

² See NS.I, 2-5 note 2.

³ Kalidasa's Sakuntala. HOS. p. XI.

⁴ The Bhāṣya, HOS. Vol. I. p. XVIII-XIX.

⁵ Introduction to the Nighantu and Nirukta, p. 39.

⁶ Preface to Baroda ed. of NS, Vol. I. p. 8.

⁷ See above, note 6.

text of both the recensions. Hence the problem becomes still more difficult.

But a careful examination of the rival recensions may give us some clue to their relative authenticity. Ramakrishna Kavi who has examined no less than forty Mss of the text, is of opinion that the longer recension (which he calls B.) seems to be ancient, although it contains some interpolation (pointed at by him) going back to a time prior to Abhinava.⁸ Mr. Kavi, however, does not try to explain the origin of the shorter recension which he calls A. This view regarding the relative authenticity of the longer recension seems to possess justification. Reasons supporting it are to be found in the tests differentiating the two recensions, which are as follows :

(i) Chapters XIV and XV of the shorter recension dealing with prosody introduce the later terminology of Piṅgala (ra, ja, sa, na, and bhā gaṇas etc.) while the longer recension uses terms like *laghu* and *guru* in defining the scheme of metres.

(ii) The shorter recension in its chapter XV gives definitions of metres in Upajāti. while the corresponding chapter (XVI) of the longer recension gives them in Anuṣṭup metre and in a different order. Considering the fact that the bulk of the Nāṭyaśāstra is written in this (Anuṣṭup) metre the longer recension in this case seems to run closer to the original work.⁹

Though Ramakrishna Kavi, has overlooked it, there is yet another point which may be said to differentiate the two recensions. The chapter dealing with the Nāṭyagūṇas and Alaṅkāras have nearly forty ślokas differently worded in the two recensions. These ślokas in the longer recension (ch. XVII) are written in the usual simple language of the Nāṭyaśāstra while (ch. XVI) in the shorter recension (the ślokas) betray a later polish. The opening stanzas of the chapter (XVI) in the shorter recension are in Upajāti metre while in the longer recension (ch. XVII) they are in the śloka metre. This points to the earlier origin of the latter for the bulk of the Nāṭyaśāstra as has been pointed out before is composed in the same metre. Now the shorter recension which appears to be of later origin, does not seem to be totally devoid of worth. It appears that this has in certain cases preserved what once existed but are now missing in the longer recension. The cases in which the shorter recension gives in a different language the corresponding passages of the longer recension may be explained by assuming that the passages in question were probably written from memory of the original in the prototype of the recension.

3. Unity of the Natyasastra

Some scholars have entertained a doubt the unity and authorship of the Nāṭyaśāstra. They think that there are indications that "it (the

⁸ See above note 6.

⁹ See above note 6.

Nāṭyaśāstra) has been subjected to considerable rehandling in later times before it assumed the present shape.....”

The alleged indications may be summed up as follows :

(i) The colophon at the the end of the KM. text of the Nāṭyaśāstra.
 (ii) The mention of Kohala as the future writer on certain topics in the Nāṭyaśāstra (XXXVI. 69). (iii) Bhavabhūti's reference to Bharata Muni, the so-called author of the Śāstra, as the Tauryatrika-sūtrakāra.
 (iv) The mention of the *sūtra*, the *bhāṣya* and the *kārikā* as its constituent parts in the Nāṭyaśāstra itself along with the the existence of prose passages in it. As for the first alleged indication Dr. S. K. De has tried to connect the colophon of the Nāṭyaśāstra (*samāptaś cāyam Nandī-Bharata-saṃgīta-pustakam* with the chapter on music only.¹⁰ He opines that the *Nandī-Bharata* of the colophon indicates that the chapters on music (XXVIII-XXXIII) are Bharata's original teaching on the subject as modified by the doctrine of Nandī. If we could accept the view it would have been easy to believe in the composite authorship of the Nāṭyaśāstra. But this does not seem to be possible for the following considerations :

(a) The colophon in question stands at the end of two Mss. copied from the same original and are missing in all the rest of the available Mss.

(b) The word *saṃgīta* occurring rarely in the Nāṭyaśāstra includes according to Śārṅgadeva (c. 1300 A.C.) *gīta* (song), *vādya* (instrumental music) and *nṛtya* or *nṛtta* (dance). Hence the colophon may be taken in relation to the entire text and not with the chapters on music alone.

(c) Nandī as a writer or authority on *saṃgīta* alone has not been mentioned anywhere else.

As for the prediction that Kohala will treat certain topics not discussed in the Nāṭyaśāstra, it may be said that there is nothing in it to show that Kohala is later than the author of this treatise. He was in all likelihood a predecessor or a contemporary of his.

The most important of all the alleged indications of the plural authorship of the Nāṭyaśāstra is the third one. The idea that the work was originally written in prose and was subsequently turned into verse, arose probably from a misunderstanding of the word *sūtra*. In spite of its traditional definition as *alpākṣaram asandigdham sūrvad viśvatomukham* etc. there is nothing in it to show that the *sūtra* must always be in prose. Indeed the Nāṭyadarpaṇa-sūtra is entirely in verse, and the Saddharma-puṇḍarīka-sūtra of the Mahāyāna Buddhists is partly in verse and partly in prose. In the Maṅgalācaraṇa ślokas of his commentary Abhinava too mentions the extant Nāṭyaśāstra as the Bharatasūtra. Thus on taking the *sūtra* in its oldest sense, the theory of the supposed original prose version of the Nāṭyaśāstra falls to the ground. The existence of the prose passages in the Nāṭyaśāstra does not in the least help this theory, and

¹⁰ Skt. Poetics, Vol 1. p. 24. ¹¹ Ed. GO³. Baroda, 1929.

it may be explained on the assumption that the author found it more convenient to write certain things in prose. All this will remove the difficulty in understanding the words of Bhavabhūti who mentioned Bharata as the *sūtrakāra*.

4. Its Scope and Importance

It has already been shown what a great variety of topics the Nāṭyaśāstra discusses in connection with its principal theme, the dramatic art. In sharp contrast with almost all the later writers on the subject its author treats of dramaturgy as well as histrionics. In justification of this two-fold aspect of this work Abhinava says that 'it is for the guidance of the producers as well as playwrights'¹². As the drama in any form is primarily and essentially a spectacle, laws of its production should be considered indispensable for the playwrights. It is a wellknown fact that many good literary dramas often get rejected by the theatrical directors because of their construction being found unsuitable for successful and profitable representation in the stage. The author of the Nāṭyaśāstra was evidently conscious about this vital connection between the literary and technical aspects of a drama, and treated of both very elaborately. It is a very unique text dealing with every possible aspect of the dramatic theory and practice. It is no wonder therefore that the Nāṭyaśāstra was often quoted or referred to in later treatises on gestures, poetics, music, prosody and even on grammar, besides being often laid under contribution by commentators of different Sanskrit and Prakrit plays. And all the later writers on dramaturgy too depended greatly if not exclusively on this work, and most of them expressly mentioned their debt to the Muni Bharata, the supposed author of the Nāṭyaśāstra.

5. Its Style and Method of Treatment

In style the Nāṭyaśāstra differs very largely from all the later writers on drama who professed adherence to it and formulated their rules in a concise manner. These latter are sometimes so very brief, that without the help of a commentator they are not easily intelligible. Though some passages remain obscure without a commentary or similar help yet the major portion of the Nāṭyaśāstra is written in a simple language in the Śloka and the Āryā metres. Though composed mainly in verse, a very small number of its passages are in prose. As the work is in the form of dialogue between Bharata, its mythical author, and some ancient sages, it has some similarity with the Purānas. One of the charges brought against the Nāṭyaśāstra is that it is very diffuse. This is true. On a careful examination of his method of treatment it will be found that the author of the Nāṭyaśāstra, like the famous Pāṇini, treated of the subject analytically. He has taken

¹² Ag. I p. 7.

¹³ Haas, p. XXVIII.

up individual topics and considered them in every possible detail and has found it necessary to repeat things for the completion of the matter in hand. This has given it diffuseness. But the adoption of this method was unavoidable in a technical work which aimed at completeness. This however may be said to have rendered it difficult to some extent. The difficulty with which we moderns are confronted in studying this ancient work, is however primarily due to its discussing an art which has practically gone out of vogue for quite a long time. That the text was transmitted through a defective Ms. tradition is no less responsible for occasional difficulties it presents.

6. The Early Commentators

According to Śāringadeva (SR. I. 1. 9) the commentators who set themselves to the task of explaining or elucidating the Nāṭyaśāstra are Lollaṭa, Udbhaṭa, Śaṅkuka, Abhinavagupta and Kīrtidhara. Abhinava in his commentary refers in addition to Bhaṭṭa Yantra and Bhaṭṭa Nāyaka who may be taken as commentators of the Nāṭyaśāstra, and quotes from of one Bhāṣya and one Vārtika. The Vārtika however seems to be an independent treatise on drama though the Bhāṣya an old commentary. But in the absence of suitable data our knowledge about the date of these commentators and the nature as well as the value of their work, is very inadequate. We are however discussing below whatever meagre informations may be gathered about them.

(a) *Ācārya Kīrtidhara and Bhāṣyakāra Nānyadeva.* Abhinava has referred to Kīrtidhara only once.¹⁴ But from the special respect shown him by the commentator who calls him ācārya, it appears that Kīrtidhara was a very early commentator of the Nāṭyaśāstra, and as such he was possibly anterior to Bhaṭṭa Udbhaṭa and hence may be placed in the 6th or the 7th century.¹⁵ And Nānyadeva¹⁶ quoted by Abhinava as the author of the Bharata-Bhāṣya seems to be another early commentator of our text.

(b) *Bhaṭṭa Udbhaṭa.* Bhaṭṭa Udbhaṭa's¹⁷ opinion has been thrice quoted by Abhinava. As his views were controverted by Bhaṭṭa Lollaṭa who flourished in the 8th century it is possible that Udbhaṭa was a person of the early 8th or the late 7th century.¹⁸ Though it has been doubted¹⁹ whether Udbhaṭa was really a commentator of the Nāṭyaśāstra, from the reference to his work by Abhinava we may be fairly certain in this matter.

¹⁴ Ag. I. p. 208. Cf. Skt. Poetics, Vol. I. p. 29. ¹⁵ Cf. Skt. Poetics, I. p. 39.

¹⁶ He should be distinguished from his namesake who was a king of Mithila in the 12th century (see JASB for 1915, pp. 407 ff.)

¹⁷ Ag. II, pp. 70, 441, 451, De's. Ms. pp. 392.

¹⁸ See Skt. Poetics, I. pp. 75ff.

¹⁹ Skt. Poetic, I. pp. 37 ff.

(c) *Bhaṭṭa Lollaṭa*. Bhaṭṭa Lollaṭa has been referred to as many as eleven times.²⁰ From these he appears to be a commentator of the Nāṭyaśāstra. As the *rasa* theory of Śaṅkuka was known to have been levelled against Lollaṭa's view on the same, this latter writer flourished possibly in the middle of the 8th century.²¹

(d) *Śrī Śaṅkuka*. Abhinava referred to Śrī-Śaṅkuka or Śaṅkuka as many as fifteen times.²² About his time we seem to have some definite information. For he is probably identical with the author of the poem Bhuvanābhyudaya written during the Kashmirian king Ajitāpīḍa whose date is about 813 or 816 A. C.²³

(e) *Bhaṭṭa Nāyaka*. Bhaṭṭa Nāyaka has been referred to as many as six times by Abhinava.²⁴ Besides explaining and elucidating the Nāṭyaśāstra, at least in part, he wrote on the Dhvani theory an independent work named the Hṛdayadarpaṇa. He has been placed between the end of the 9th and the beginning of the 10th century.²⁵

(f) *Bhaṭṭa Yantra*. From the single reference to him in Abhinava's commentary it appears that Bhaṭṭa Yantra²⁶ was a commentator of the Nāṭyaśāstra. About him nothing more can be said except that he preceded the celebrated commentator.

7. Bhatta Abhinavagupta

Among the commentators of the Nāṭyaśāstra, Abhinavagupta or Abhinava is the most wellknown. But his fame rests also on his commentary on the Dhvanyāloka as well as numerous learned treatises on the Kashmir Śaivism. From the concluding portion of some of his books we learn a few facts of his family history, and on the strength of these he has been placed between the end of the 10th and the beginning of the 11th century.²⁷ From the Abhinavabhārati we learn that his another name was Nṛsiṃhagupta.²⁸

Although like any other work of this class it professes to explain the text, Abhinava's commentary is not always an adequate help for understanding the several difficult passages of the Nāṭyaśāstra. This drawback might be due to its defective text tradition, but a careful study of it will convince any one that all its weak points cannot be explained away on this assumption alone. There are instances of Abhinava's not being sure about the explanation offered, for example, the word *kuṭapa* is once explained as

²⁰ Ag. I. pp. 208, 260, 279, 299; II. pp. 134, 196, 415, 423, 436, 452. De's Ms. p. 386.

²¹ Skt. Poetics. Vol. I. pp. 38-39.

²² Ag. I. pp. 74, 217, 274, 285, 293, 308, 318; II. pp. 411; 436. De's. Ms. pp. 403, 413, 437, 441, 443, 469.

²³ See Skt. Poetics, I pp. 38-39.

²⁴ Ag. I. pp. 4, 26, 278, II. p. 298, De's MS. pp. 500, 508.

²⁵ Skt. Poetics, I. pp. 39ff.

²⁶ Ag. I. p. 208.

²⁷ Skt. Poetics, I. pp. 117ff.

²⁸ See Ag. De's. Ms. pp. 428, 511.

'four kinds of musical instruments'³⁰ and next as 'a group of singers and players of musical instruments'³¹ and then again as 'four of musical instruments',³² while explaining the *mattavāraṇi* he gives four different views³³ and does not give special support to his own preference. Besides this, his explanation in some cases seem to be fanciful. For example, he explains *khaṇḍana* as (meaning) 'also fanning by means of a fan made of palmleaf'.³⁴ This evidently is wrong, for in the same context *vyañjanakam* 'fanning' has been mentioned, and *khaṇḍana* may better be interpreted as 'drawing patterns or designs'.³⁵ But such instances are not many. That Abhinava had as the basis of his commentary a defective text of the Nāṭyaśāstra, is apparent from its published portion, and his text was in places to some extent different from any of the versions that have reached us. It is due to this latter fact that sometimes particular passages of the commentary cannot be connected with any portion of the text (given above the commentary) in the Baroda edition. For example, once Abhinava writes "here are four *ca-kāras*",³⁶ but in the text indicated by the *pratikā* two *cā-kūras* only are available. And curiously enough a part of this text quoted elsewhere³⁶ in the commentary corroborates the available reading of the text. In another place of Abhinava's commentary we have the word *ūlambhana* explained, but we look in vain for it in the text.³⁷ The same is the case with *avyatireka* and *āgama* occurring in the commentary later on.³⁸ And some responsibility for its reduced usefulness must be ascribed to the fact that Abhinava had his commentary based on an imperfect text of the Nāṭyaśāstra.

There is still another reason due to which Abhinava's work does not prove to be quite adequate for our need. It is probably because he wrote the commentary with a view to help scholars of his time, whose knowledge on many things relating to the Indian drama, theatre and general literature he could easily assume, his commentary sometimes falls short of our needs.

But in spite of these limitations Abhinava's work has its value. Whenever he has to explain any theory or problem concerning the dramatic art or general aesthetics, he does it very exhaustively by quoting all possible views on the same and often cites examples from a vast number of dramatic and other works some of which have perished. Often he sums up the discussion in a masterly fashion. That he was a voluminous writer on the abstruse philosophical topics gave him some facility in handling such matters. But, for the purpose of reconstructing the theory and practice of the ancient Indian drama, such scholastic discussions are often not of much value, though students of Indian poetics and aesthetics will surely

³⁰ Ag. I. p. 73.

³¹ Ag. I. p. 65.

³² Ag. I. p. 186.

³³ Ag. I. pp. 64-65.

³⁴ Ag. I. p. 41.

³⁵ See note 2 on IX 61-64.

³⁶ Ag. II. p. 34.

³⁷ Ag. I. p. 203.

³⁸ Ag. II. p. 34.

³⁹ Ag. II. pp. 97, 225.

be profited by their perusal. But it must be said of Abhinava's commentary that it gives considerable help in understanding some difficult passages of the very old obsolete text of the Nāṭyaśāstra, and for this we should be genuinely grateful to him.

VII. Data of India's Cultural History in the Nāṭyaśāstra

Besides giving all sorts of information relating to the dramaturgy and histrionics as well as the allied arts of dance and music, the Nāṭyaśāstra includes considerable other materials for the cultural history of India. The most important among these will be discussed below under their several heads.

1. Language

The Nāṭyaśāstra gives some description of Pkt. (XVIII. 1-25) and examples of Dhruvā songs in Pkt. (XXXII). From these materials it seems that the Pkt. of the Nāṭyaśāstra lie mid-way between the Pkt. of the classical dramas and that of Aśvaghōṣa's plays. Besides this there occur in this work (XVIII. 44, 48) some references about the nature of languages used by the ancient tribes like the Barbaras, Kirātas, Andhras, Dramiḍas, Śābaras and Caṇḍālas. There are besides other interesting matters relating to the language used by men of different professions and status in life.

2. Literature

In addition to Prakrit verses given as examples of Dhruvās, the Nāṭyaśāstra cites numerous poetical stanzas in Skt. as examples of the Benediction and of the different metres (V. 108-112, 130-131: XVI). These are very early specimens of the ancient Indian literature. It is on the testimony of these which are free from the artificiality of the later classical poetry, that P. Regnaud placed the Nāṭyaśāstra about the beginning of the Christian era (Introduction to Grosset's ed. of the NŚ. p. VII-VIII). The Nāṭyaśāstra contains also the earliest available discussion on figures of speech (*alamkāra*), and the method of criticism based on the theory of Sentiments (*rasa*) which became very popular amongst Indian scholars during the medieval times.

3. Art

In the Viṣṇudharmottara (II. 2. 4) it has been said that the canons of painting are difficult to understand without an acquaintance with the canons of dancing. Now the Hindu drama as we have seen before depends a great deal on dance which is in fact its mainstay. The same work similarly connects the canons of painting with the canons of image-making. Thus the three arts being connected with one another, the Nāṭyaśāstra receives an additional importance. This view is justified by the fact that the Nāṭyaśāstra describes various male postures (*sthāna*) such as Vaiṣṇava,

Samapāda, Vaiśākha, Maṇḍala, Ālīḍha and Pratyāḷīḍha (XI. 50-71), and female postures (*sikhāna*) (XIII. 159-169) such as Āyata, Avahittha and Aśvakrānta. These and the various gestures described in the Nāṭyaśāstra may also be helpful in studying specimens of the ancient sculpture and painting. It should be noted in this connection that the Samarāṅgaṇa-sūtradhāra a medieval encyclopedic work while describing the rules of making images describes (ed. GOS. Vol. II. p. 301ff) the hand gestures etc. almost in the language of the Nāṭyaśāstra.

4. Metrics

Fiftyeight varieties of metre of *sama*, *ardhasama* and *viśama* types have been described in the Nāṭyaśāstra (XVI). All these are perhaps anterior in time to the Chandah-sūtras of Piṅgala. One important aspect of this description is that the name of the following metres are different in the NŚ. e.g. Drutavilambita=Harinapluta (NŚ), Bhujaṅgaprayāta=Aprameyā (NŚ), Srāṅviṇī=Padminī (NŚ), Mālinī=Nāndimukhī (NŚ), Hariṇī=Viṣabha-ceṣṭita (NŚ), Mandākrāntā=Śrīdharā (NŚ), Pṛithvi=Vilambita-gatī (NŚ), Kusumita-latā-vellitā=Citrakāhā (NŚ).

5. Poetics

The Nāṭyaśāstra enumerates (XVII. 43-106) four poetic figures (*alamkāra*), ten Guṇas and ten faults (*doṣa*) of a composition. In brief these may be called the earliest writings on poetics. To the theory of Sentiment (*rasa*) and the States (*bhāva*) (VI-VII) also the same remark applies.

6. Costumes and Ornaments

Detailed descriptions of ornaments, and directions about costumes to be used by characters in a play according to their social status, profession, religious faith, and tribal origin etc. are given in the Nāṭyaśāstra (XXIII. 1-67, 110-127). These may throw interesting light on the social life of the Indian people in the remote past.

7. Mythology

The Nāṭyaśāstra mentions (I-V, XXXIII-XXXIV, XXXVI) numerous gods, goddesses, demigods etc. Classified according to the system adopted by Hopkin in his 'Epic Mythology' they are as follows :

(a) *Lower Mythology* : Serpent, Birds, Waters. (b) *Spirits* : Piṭṛs, Bhūtas, Rākṣasas, Asuras, Daityas, Dānavas, Yakṣas, Guhyakas. (c) *The eight great gods* : The Sun-God, the Moon-God, the Wind-God, the Fire-God, the God of death, Varuṇa and Ocean, Indra, the Dikpālas (World-protector). (d) *The Host of Spirits* : Gandharvas, Apsarasas, Kāma, Aśvins, Maruts, Rudras, Viśvedevas, Ādityas, (e) *Divine Seers* : Bṛhaspati, Nārada, Tumburu. (f) *Earthly Rṣis and Personages* :

Bala (deva), Nahuṣa, Saṃat̄kumāra. (g) *The Three Supreme Deities* : Brāhman, Viṣṇu, Śiva. (h) *Lesser God* : Kūrtikēya. (i) *Goddesses* : Sarasvatī, Lakṣmī, Umā, Pārvatī, Caṇḍikā, Siddhī, Medhā, Smṛtī, Matī, Niyatī, Niṣṛtī. It is probably significant that Gaṇeśa and the Avatāras of Viṣṇu are absent from this list.

8. Geography. -

In its chapters XIV, XVIII and XXIII the Nāṭyaśāstra mentions some geographical names such as Aṅga, Anta (Anti) rgiri, Andhra, Avanti, Arvuda, Āvarta, Ānarta, Uśinara. Oḍra, Kaliṅga, Kāśmīra, Kośala, Khasa, Tāmralipta, Tosala, Tripura, Dākṣiṇātya, Dramaḍa, Nepāla, Pañcāla, Pulinda (bhūmi), Pauḍra, Prāgyotiṣa. Prāṅśu-pravṛtti, Plavaṅga, Bahirgiri, Brahmottara (Suhmottara), Bhārgava, Magadha, Madraka, Malavartaka, Mahārāṣṭra, Mārgava, Mālava, Mahendra, Mosala, Vaṅga. Yatsa, Vanavāsa, Vārtika (Mārtika), Vāhlika, Vidīśa, Vīdeha, Śūrasena, Śālaḥka, Sindhu, Surasṭra, Sauvīra, Gaṅgā, Carmaṇvatī, Vetravatī, Mahendra, Malaya, Sahya, Mekala, Kālapañjara, Himālaya, Vindhya, Bhārata.

9. Ethnological Data.

The names of the following tribes occur in the Nāṭyaśāstra. Kāśī, Kosala, Barbara, Andhra, Dramaḍa, Abhīra, Śabara, Caṇḍāla, Śāka, Pallava (Pahlava) and Yavana. From the costumes and colours to be assigned to their body it may be possible to trace them historically.

10. Ars Amatoria.

The Nāṭyaśāstra mentions Kāmitantra or Kāmātantra (XXV. 38, 53-567) and Kāmasāstra (XXXV. 46). But as it divides women into twenty-four classes, and Vātsyāyana's Kāmasūtra into four classes these names do not seem to relate to the Kāmasūtra which probably comes later.

11. Arthasastra.

The Nāṭyaśāstra is of opinion that "The members of the court (*sabhāslāra*) should be appointed after consulting the views of Bṛhaspati who thinks that the following are the qualities required for this office. "They should be always ready for work, alert, free from indolence, undaunted by hard work, affectionate, forbearing, modest, impartial, skillful, trained in polity and good manners, deeply conversant with the art of argumentation and all other branches of knowledge, and not affected by sexual passion and the like" (XXXIV-87-90). The word *sabhāslāra* which has been translated here as a member of the court, occurs in the Smṛti of Vyāsa who holds that this officer should hold discussion about morals (*dharmaśāstra*) for the edification of those who are present (in court). In Mbh 4.1.24, however *sabhāslāra* appears only as a courtier (*sabhya*, Nilakanṭha) who is particularly interested in gambling (Jolly, Hindu law and Custom, pp. 287-288).

The description of the king, the *senāpati*, the *amātya* and the *prūḍivivāka* as given in the Nāṭyaśāstra (XXXIV. 78-87) might well have been taken from the now lost work of Bṛhaspati recognised by Kauṭilya as one of his sources. The Nāṭyaśāstra gives besides one interesting information that the inmates of a royal palace included a *snātaka* (XXXIV. 64-69) and that there was besides a functionary named *kumārādhiḥkṛta* (XXXIV. 76-77). As the definition has been lost, it is not possible to know what his duty was. Can he be identified with the *kumārāmātya* mentioned in Samudragupta's inscription ?

12. Psychology.

The Nāṭyaśāstra seems to be the first in recognizing the twofold importance of psychology in connexion with the production of a play. Its classification of Heroes and Heroines according to their typical mental and emotional states (XXIV. 210ff, XXXIV. 15ff). proves its admission of the importance of psychology on the creative side of the dramatic art ; for with the complete knowledge of all possible reactions of different objects and incidents upon such Heroes and Heroines, the playwright as well as actors and actresses could attain the greatest possible success in characterisation. On the critical side also the importance of psychology was discovered by the Hindu theorists almost simultaneously. It was realised early that no strictly objective standard of beauty ever existed, and the enjoyment of a theatrical production consisted of peculiar reactions which the art of the playwright as well as that of the actors could successfully evoke in spectators of different types. It is on this assumption that the theory of Sentiments and States (VI-VII) important alike for the criticism of the theatre and the *belles lettres* has been elaborated by the author of the Nāṭyaśāstra. Such a view does not allow any kind of dogmatism in the criticism of art and literature, and will make due allowance for the views of people who may widely differ in their tastes because of their varying cultural equipment.

VIII. The Date of the Natyasastra

More than sixteen years ago, a careful investigation of the linguistic, metrical, geographical and ethnographic data, of the evidence to be drawn from the history of poetics and music, of the Kāmaśāstra and the Arthaśāstra, and from inscriptions the present writer came to the conclusion that the available text of the Nāṭyaśāstra existed in the second century after Christ, while the tradition which it recorded may go back to a period as early as 100 B.C. (The Date of Bharata-Nāṭyaśāstra", in the JDL. Vol. XXV. 1934).¹ Since this conclusion was made, a more intensive

¹ For a bibliography on the Date of the NS. see this paper p. 1.

study of the text as well as accession of fresh data has confirmed the writer's belief in its soundness. These additional materials are being discussed below.

1. The Geographical Data

Geographical names occur in the Nāṭyaśāstra (XIV. 36ff.) mostly in connexion with *pravṛttis* or Local Usages which seem to be a later conception and not at all indispensable for understanding the theatrical art as explained in the Nāṭyaśāstra. In fact the authors of the Daśarūpa and the Nāṭakalakṣaṇa, who speak of the *vṛttis* are absolutely silent on *pravṛttis* which are connected with them. Considering the fact that these works depend a great deal on the Nāṭyaśāstra their omission of this item may be taken as very significant. Geographical names occurring in connexion with the *pravṛttis* are found in the Mbh. and some of the Purāṇas, some of these being almost in the same sequence (see D. C. Sircar, "Text of the Puranic Lists of Peoples" in IHQ. Vol. XXI, 1945, pp. 297-314). It seems that some interpolator put them into the text of the Nāṭyaśāstra, for associating it with all the different parts of India, though the original work was an exposition of the dramatic art as it was practised in the northern India especially in the midland only. Hence the geographical data should not be used in determining the date of our text.

2. The Nāṭyaśāstra earlier than Kālidāsa

The argument that a particular dramatist who disregards any rule laid down in the Nāṭyaśāstra, will be earlier than it in time, will reverse the accepted chronological relation between the Nāṭyaśāstra and Kālidāsa.

(a) Though the fact has been overlooked by earlier writers on the subject, Kālidāsa too violates the rules of the Nāṭyaśāstra on the following points :

(i) Though the prescribed rule (XIX. 33) is that the king's wives should be given names connected with the idea of victory, some of Kālidāsa's royal Heroines have been named as follows : Dhārīṇī, Irāvati (Mālavī), Haṃsapadikā, Vasumatī (Śak.).

(ii) It is also in disregard of the rule (XIX. 34) prescribing for the handmaids (*preṣyā*) the names of various flowers, that Kālidāsa has Nāgarikā, Madhukarikā, Samābhṛtikā, Nipunīkā, Candrikā, Kaumudikā (Mālavī), Parabhṛtikā, Caturikā (Śak.) as the names of handmaids in his play. Vakulāvalikā (Mālavī.) is possibly an exception.

(iii) Though the prescribed rule (XIX. 34) is that the names having an idea of auspiciousness, should be given to the menials, Kālidāsa has Raiyatāka and Sārasaka (Mālavī.) as the names of servants.

(iv) The term *svāmin* has been used by an army-chief (*senāpati*) in addressing the king (Śak. II) in violation of the prescribed rule that it should be used for the crown-prince (XIX. 12).

(v) Besides these, Kālidāsa has written elaborate Prologues to his plays, though the Nāṭyaśāstra does not recognize anything of this kind as a part of the play proper. These as well as the departures from the rules in Bhāsa's play, may be taken as great dramatists' innovations which as creative geniuses they were fully entitled to.

(b) Besides these there seems to be other facts which probably go to show that Kālidāsa knew the present Nāṭyaśāstra. They are as follows :

(i) Kālidāsa uses the following technical terms of the Nāṭyaśāstra : *aṅgahāra*, *vitti*, *sandhi*, *prayoga*, (Kumāra, VII. 91), *aṅga-sattva-vacanāśrayam nṛttam* (Raghu, XIX. 36), *pātra*, *prāśnīka*, *sausthava*, *apadeśa*, *upavahana*, *śākhā*, *vastu*, *māyurī marjanū* (Mālavī)

(ii) Kālidāsa mentions the mythical Bharata as the director of the celestial theatre (Vikram, III).

(iii) According to Kūṭayavema, Kālidāsa in his Mālavī (I. 4.0 ; 21.0) refers to particular passages in the Nāṭyaśāstra (I. 16-19 ; NŚ (C.) XXX, 92ff.)

3. The Mythological Data

In the paper mentioned in the beginning of this chapter the present writer was mistaken in his interpretation of the word *mahāgrāmaṇi* which does not mean Gaṇapati as Abhinava the reputed commentator of the Nāṭyaśāstrā opines (see notes on III.1-8.). The absence from the Nāṭyaśāstra of this deity who does not appear in literature before the fourth century speaks indeed for the great antiquity of this work.

4. The Ethnological Data

The Nāṭyaśāstra in one passage (XXIII. 99) names Kirātās, Barbaras and Pulindas together with Andhras, Dramilas, Kaśis and Kosalas who were brown (*asiṭa*, lit. not white), and in another passage (XVIII. 44) names Andhras and Dramilas together with Barbaras and Kirātās. Āpastamba the author of the Dharmasūtra who lived at the latest in the 300 B.C. belonged to the Andhra land (Jolly, Hindu Law and Custom, p. 6 and also P.V. Kane, Hist. of the Dharmasāstra. Vol. I, p. 45). Hence it may be assumed on the basis of these names that the Nāṭyaśāstra was in all likelihood composed at a time when a section at least of the Andhras and the Dramilas (forefathers of the modern Tamils) were still not looked upon as thoroughly civilized. Such a time may not have been much after the beginning of the Christian era.

5. The Epigraphical Data

Sylvain Lévi has discovered parallelism between the Nāṭyaśāstra and the inscriptions of the Indo-Scythian Ksatrapas like Chastana who are referred to therein as *sāmī* a term applicable, according to the Śāstra to

the *yuvarāja* or crown-prince (I. Ant. Vol. XXXIII. pp. 163f). Though M.M.P.V. Kane (Introduction to the SD. p. viii) has differed from him, Lévi's argument does not seem to be without its force. It may not be considered unusual for common persons who are intimate with him to show the future king an exaggerated honour by calling him *svāmin* a term to be formally applied to the reigning monarch only. Besides the argument put forward by Lévi, there may be collected from the inscriptions other facts too which may incline us to take 200-300 A.C. as the time of the compilation of the Nāṭyaśāstra. These are as follows :

(a) The word *gāndharva* probably in the sense in which the Nāṭyaśāstra uses it (XXXVI. 76) occurs in the Junagarh Rock inscription of Rudradaman, I (150 A.C.). This also mentions terms, like *saughava* and *niyuddha* which we meet in the Nāṭyaśāstra probably in the same sense (Junagarh Inscription of Rudradaman I. See Select Inscriptions, pp. 172-173).

(b) The respect for 'Cows and Brahmins' (*go-brāhmaṇa*) which the author of the Nāṭyaśāstra shows at the end of his work (XXXVI. 77) has its parallel in the inscription referred to above. And respect for Brahmins also finds expression in more than one inscription belonging to the 3rd century A.C. (*op. cit.* pp. 159, 161, 165)

(c) The three tribal names Śāka, Yavana, and Pahlava appearing in the inscription of Vasistiputra Pulomayi (149 A.C.) occur in the same order in the Nāṭyaśāstra (*op. cit.*, p. 197,) and NŚ.

The cumulative effect of all these data seems to be that they may enable us to place the Nāṭyaśāstra about 200 A.C., the time of these inscriptions.

6. The Nāṭyaśāstra earlier than Bhaṣa

Lack of conformity to the dramaturgic rules of the Nāṭyaśāstra has sometimes been cited as an evidence of the antiquity of Bhaṣa, the argument being that as he wrote before the rules were formulated, he could not observe them. This view however, seems to be mistaken. For the rules occurring in the Nāṭyaśāstra cannot, for obvious reasons, be the author's fabrication without relation to any pre-existent literature.¹ If the Nāṭyaśāstra was written after Bhaṣa's plays, its rules had every chance of having been a generalisation from them as well as from numerous other dramatic works existing at the time, while the contrary being the case (i.e. Bhaṣa being later than the Nāṭyaśāstra) some novelties are likely to be

¹ F. Hall in his Introduction (p. 12) to the *Dasarūpa* says: At all events, he (Bharata) would hardly have elaborated them (the rules) except as inductions, from actual compositions.

introduced by the dramatist in disregard of the existing rules. It is on this line of argument that the chronological relation between Bhāsa and the Nāṭyaśāstra, will be judged below.

(a) On no less than three points, Bhāsa seems to have disregarded the rules of the Nāṭyaśāstra. These are as follows :

(i) The *sūtradhāra* (Director) begins the plays, though according to the Nāṭyaśāstra the *sthāpaka* (Introducer) should perform this function (V. 167).

(ii) In contravention of the rule of the Nāṭyaśāstra (XX. 20) Bhāsa allows death in Act I of *Abhiṣeka*.

(iii) In the *Madhyama-vyāyoga* and the *Dūtaghṛtaka*, Bhāsa does not give the usual *bharatavākya* (final benediction) and what he gives in its stead, may be an innovation.

Hence it may be assumed that the Nāṭyaśāstra was completed before the advent of Bhāsa.

(b) Besides this, there seems to be some good evidence in his works to show that the dramatist was acquainted with this ancient work on drama. For example, he mentions in a humorous context the Jester confounding the Nāṭyaśāstra (Avi. II 0. 38-39) with the Rāmāyaṇa. Bhāsa's mention of some technical terms as well as the acquaintance which he shows with some special rules of the Nāṭyaśāstra may also be said to strengthen the above assumption.

(i) First, about the technical terms. They are : *sausṭhava*, *prastāvanā*, *sūtradhāra*, *prekṣaka*, *cāri*, *gati*, *bhadramukha*, *hāva*, *bhāva*, *māriṣa*, *nālakīyā*, the root *paṭha*, *raṅga*.

(ii) The hetaera in the *Cārudatta* (I. 26, 38.) says within herself, "I am unworthy of being allowed entrance into the harem" (*abhāṅi aham abhantara-pavesassa*). This seems to refer to the NŚ. XX. 54. The expression, "by means of a Nāṭaka suiting the time" (*kālasamvōdīṇā nūlaeṇa*) in *Pratimā*. (I. 4. 7) probably points to NŚ. XXVII. 88ff.

(iii) The vocal skill of the hetaera referred to by the Śākāra (Parasito) in the *Cārudatta* may also be said to point to the elaborate rules regarding intonation (*kāku*) in the NŚ. XIX 37-8.

(iv) Besides these, expressions like "the two feet made facile in dance due to training" (*nyūtopadeśa-viśada-carāṇau*) and "she represents the words with all her limbs" (*abhinayati vacāṃsi sarvagatrasī*) in the *Cārudatta* (I.9.0, 16.0) probably relate to the elaborate discussion on dance and the use of gestures in the Nāṭyaśāstra.

On the basis of all these it may be assumed that Bhāsa was acquainted with the contents of the present text of the Nāṭyaśāstra. Hence

it may be placed in the 2nd century A. C. i.e. one century before the time generally assigned to Bhāsa's works. (Jolly, Introduction to AŚ. p. 10, but according to Konow Bhāsa's date may be the 2nd century A. C. See ID, p. 51).

From the foregoing discussions it may be reasonable to assume the existence of the Nāṭyaśāstra in the 2nd century A.C., though it must not be supposed that the work remained uninterfered with by interpolators of later ages. Such an interpolation may exist more or less in all the ancient texts. For example, Aristotle's Poetics too, in its received text, has been suspected to have interpolated passages in it. There are indeed interpolated passages in the Nāṭyaśāstra and some of these have been pointed out² and a few more may by some chance be discovered afterwards. But this may not bring down the work as a whole to later times.

² See notes on XVIII. 6, 48; XX. 63. Besides these cases, the seventeen couplets after XV. 101 and the five couplets after XVI. 169 are spurious. For these do not give any important information regarding the art of the theatre or dramaturgy and may be merely scholastic additions. The passage on *pravṛttis* XIV. 3d-55 may also be spurious.

THE NĀTYAŚĀSTRA

CHAPTER ONE

THE ORIGIN OF DRAMA

Salutation

1. With a bow to Pitāmaha¹ (Brahman) and Maheśvara² (Śiva) I shall explain the Canons of Drama³ (*Nāṭyaśāstra*) which were uttered by Brahman.

Sages question.

2-5. Once in the days of yore, high-souled sages such as, Ātreya¹ and others who had subdued their senses, approached the pious Bharata² the master of dramatic art during an intermission of studies (*anadhyāya*). He (Bharata) then just finished

1 (B. G. *same*). ¹ Pitāmaha (the Grand-father) is a Purāṇic epithet of the Vedic god Brahman. For, the Pitṛs (the Fathers) such as Aṅgiras, Bhṛgu, Dakṣa and Marīci and others, whose descendants peopled this earth, were their progeny. In the later literature and religion of India, Brahman gradually recedes in the background and practically vanishes. His place is taken by the extra-Vedic Śiva, and Viṣṇu in his fullfledged Purāṇic character.

² Maheśvara (the Great God) is another name of Śiva who is originally a pre-Vedic deity. Salutation to Śiva along with Brahman, is very rare in Indian literature.

³ By 'drama' in this connexion is to be understood any play in its theatrical and literary character. For on this point Ag. (I. p. 7) says that the Nṣ. is meant for the producer (of a play) as well as the poet (=playwright). कविप्रयोगकृत्प्रदर्शनकं शास्त्रमिति.

2-5 (B.G. *same*). ¹ Ātreya—There are two Ātreyas. One is a disciple of Yājñavalkya (Mbh.) and another that of Vāmadeva (Brahma P.) See Vidyalankar, *Śivani-kośa*, *sub voce*.

² Purāṇas except the Matsya (24. 28-30) are silent on this Bharata, the authority on the Canons of Drama.

the muttering of prayers (*japa*) and was surrounded by his sons. The sages respectfully said to him, "O Brahman, how did originate the Nāṭyaveda³ similar to the Vedas, which you have properly composed? And for whom is it meant, how many limbs does it possess, what is its extent⁴ and how is it to be applied? Please speak to us in detail about it all⁵".

Bharata answers.

6. Hearing these words of the sages, Bharata began in reply to speak thus about the Nāṭyaveda :

7-12. "Get yourselves cleansed, be attentive and hear about the origin of the Nāṭyaveda devised by Brahman¹. O Brahmins, in the days of yore when the Golden Age (*Kṛtāyuga*)^{1a} passed with the reign of Svāyambhuva (Manu), and the Silver Age (*Tretāyuga*) commenced with the career of Vaivasvata Manu, and people became addicted to sensual

³ Nāṭyaveda—The 'Nāṭyaveda' according to Ag. is a synonym for the 'Nāṭyāśāstra', and is no Vedic work. He (I. p. 4) says : अत्र तु नाट्यस्य वेदः शास्त्रमिति समासः अथवा अष्टापदासङ्घातः.

⁴ *pramāṇa* = extent. Ag. takes the word in the sense of proof (*pramāṇam atra niścaya-janakatvam*), but he cites another view as well, which takes the word to mean 'number' and is as follows : अथे तु नाट्यगतानां रूपकादीनां पाठ्याभिनयसमीतानां का संख्येति विभागविषयोऽयं प्रश्न इत्याचक्षते.

⁵ From the five questions put in here, it is not to be assumed that the treatment of subjects mentioned will follow the order of these.

6 (B.G. *same*).

7-12 (B.G. *same*). ¹ The reference here is to the Nāṭyaveda alleged to have been composed by Brahman in about 36000 *ślokas*. It is also believed that, later on a shorter work (in 12000 *granthas*) was based on this great work and it was in the form of a dialogue between Śiva and Pārvatī. This is considered by some to be the Ādibharata or Sadāśiva-bharata. The present NŚ. contains about 12000 *granthas* and it is supposed to include the views of the authors of the now extinct Nāṭyaveda (composed by Brahman) as well as of the Ādibharata. See Preface to NŚ. (B.) pp. 6-7. On this point Ag (I. p. 8) says: एतेन सदाशिवब्रह्मभरतसततवयविवेचनेन ब्रह्मभरतसारासारादिपादनाय भरतवहीसारविवेचनं तद्व्यवसरेण विहितमिदं शास्त्रं.

^{1a} A. K. Coomāraswamy has freely translated 8-17 (*The Mirror of Gestures*, New York, 1936, p. 16).

pleasures³, were under the sway of desire and greed, became infatuated with jealousy and anger and [thus] found their happiness mixed with sorrow,⁴ and Jambudvīpa⁵ protected by the Lokapālas (guardians of the worlds) was full of gods, Dānavas, Gandharvas, Yakṣas, Rākṣasas and great Uragas (Nāgas), the gods, with Indra (Mahendra) as their head, (approached) Brahman and spoke to him, 'We want an object of diversion, which must be audible as well as visible⁴. As the Vedas are not to be listened to by those born as Śūdras, be pleased to create another Veda which will belong to all the Colour-groups⁵ (*varṇa*)'".

13. "Let it be so", said he in reply and then having dismissed the king of gods (Indra) he resorted to yoga (concentration of mind)¹ and recalled to mind the four Vedas.²

14-15. He then thought: "I shall make a fifth¹ Veda on the Nāṭya with the Semi-historical Tales (*itihāsa*),² which will conduce to duty (*dharma*)³, wealth (*artha*) as well as fame, will

² *grāmyadharmā*—Ag. explains the word differently and as follows :
 वाच्योऽस्तुतथास्मादर्थजननात्कीर्तयेद्योषिणी धर्मोः स्वधर्माननुपालनस्य च यः.

³ According to ancient Indian geography the earth was divided into seven *dvīpas* (continents). Jambudvīpa is one of them. It included Bharata-varṣa or Bharata-varṣa, known at present as 'India'. Viṣṇu P. (ch. 1-12). See Winternitz, Hist. of Indian Literature, Vol. I, p. 548.

⁴ On this point Ag. says : इत्यमिति हृद्यं तस्यमिति व्युत्पत्तिप्रदमित्यर्थः.

⁵ This relates to the four classes such as Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.

13 (B.G. same). ¹ *Yoga* has been defined in Patañjali's work as *cittavrttinirodhah*. It however begins with the concentration of the mind.

² After 13, B. reads one additional couplet. But G. considers this passage to be spurious and puts it in the footnote.

14-15 (B.G. same). ¹ In the early Indian literature the *itihāsa* alone was considered as the fifth Veda. See Chāndogya Up. VII. 1f. and 7., and Suttanipāta, II.7 (sellaṣutta). Kauṭilya's Arthasāstra too gives the same position to the *itihāsas*. See Winternitz, Vol. I, p. 313.

² On *itihāsa* see note below.

³ *dharma* also means virtue, law and custom etc.

contain good counsel and collection [of other materials for human well-being], will give guidance to people of the future as well in all their actions, will be enriched by the teaching of all scriptures (*śāstra*) and will give a review of all arts and crafts⁴ (*śilpa*)⁵.

16. With this resolve the Holy One (*bhagavat*) from his memory of all the Vedas shaped this Nāṭyaveda compiled from the four of them.

17-18. The recitative (*pāṭhya*) he took from the R̥gveda, the song from the Sāman, Histrionic Representation (*abhinaya*) from the Yajus, and Sentiments (*rasa*) from the Atharvaveda, [and] thus was created the Nāṭyaveda connected with the Vedas principal and subsidiary (*vedopaveda*)¹, by the holy Brahman who knows [them] all.

19-20. After the creation of the Nāṭyaveda Brahman said to Indra (lit. the lord of the gods), "Semi-historical Tales (*itihāsa*)¹ have been composed by me, you are to get them [dramatized and] acted² by gods. Pass on this Nāṭyaveda to those of the gods who are skilful, learned, free from stage-fright and inured to hard work."

⁴ The word *śilpa* is very often synonymous with *kalā*. As the 64 *kalās* enumerated in different works include different arts and crafts, these two words may be translated as 'arts and crafts'. *Śilpa*, however, is sometimes to be distinguished from *kalā*; and then it may mean merely 'a craft'.

16 (B.G. *same*).

17-18 (B.G. *same*). ¹ *Vedopaveda*—the Vedas and the Upavedas *i.e.* the Vedas principal as well as subsidiary. The Vedas are all well-known, and there are at least four Upavedas, one being attached to each of the Vedas. They are as follows: the Āyur-veda (the Science of Medicine) to the R̥gveda, Dhanur-veda (the Science of Arms)—to the Yajurveda, Gandharva-veda (Musical Science) to the Sāmaveda, and Sthāpatya-śāstra (the Science of Architecture) to the Atharvaveda.

19-20 (B.G. *same*). ¹ Kāuṭilya's Arthaśāstra in its definition of *itihāsa* enumerates *purāna* and *itihāsa* as belonging to its contents. An *itihāsa*, according to Winternitz, can only mean an "historical event" and *purāna* probably means "mythological and legendary lore." Vol. I p. 518. Pargiter has, however, extracted solid historical facts from some of the

21-22. At these words of Brahman, Indra bowed to him with folded palms and said in reply, "O the best and holy one, gods are neither able to receive it and maintain it, nor are they fit to understand it and make use of it; they are unfit to do anything with the drama¹.

23. The sages (*muni*)¹ who know the mystery of the Vedas and have fulfilled their vows, are capable of maintaining this (Nātyaveda) and putting it into practice."

The Nātyaveda and Bharata's one hundred sons

24. On these words of Śakra (Indra), Brahman said to me; "O the sinless one, you with your one hundred sons¹ will have to put it (the Nātyaveda) to use".

25. Thus ordered, I learnt the Nātyaveda from Brahman

extant Purāṇas (See his Ancient Indian Historical Traditions, London, 1922). According to the native Indian tradition *itihāsa* is said to be an account of events that occurred in the past, carrying in it instructions about duty, wealth, enjoyment of pleasure, and salvation. The traditional *śloka* is—

धर्मोऽक्षयमनीयात्सुपद्वैतसमन्वितम् । इतिवृत्तकथायुक्तमितिहासं प्रथमते ॥

The same tradition assigns the position of *itihāsa* to the Mahābhārata the great Indian epic. It is possibly this *itihāsa* that has been connected with the Nātyaveda by the author of the *śāstra*. Hence it appears that Oldenberg's theory about the original connexion between epic and dramatic poetry, is worthy of serious consideration. *Nātyūkhyam pañcamam vedam setihāsam karomy aham* (15) seems to be very significant. Ag. (I. p. 13) explains *setihāsam* as *itihāso padēsakarīpaṃ saprabhedam*. See Winternitz, Vol. I. pp. 100 ff. 312 n. ² See note on 14-15 above.

21-22 (B.G. *same*). ¹ It may be tentatively suggested here that the gods represented the primitive Indo-Aryans who possibly had no drama. On this point see the author's *Prācin Bhārater Nāṭya-kalā* (in Bengali), Calcutta, 1945 p. 60 ff.

23 (B.G. *same*). ¹ The word *muni* is evidently to be derived from the Pkt. root *muna* 'to know' which is most probably not of Indo-European origin.

24 (B.G. *same*). ¹ The Purāṇas and similar other works totally ignore these one hundred sons of Bharata.

25 (B. G. *same*).

and made my able sons study it as also [learn] its proper application.

Names of Bharata's one hundred sons

26-39. ¹[Names of my sons are]: Śāṇḍilya, Vātsya, Kohala², Dattila³, Jaṭila, Ambaṣṭhaka, Taṇḍu, Agniśikha, Saindhava, Pulo-man, Śāḍvali, Vipula, Kapiñjali, Bādari, Yama, Dhūmrāyaṇa, Jambudhvaja, Kākajaṅgha, Svarṇaka, Tāpasa, Kedāra, Śālikarṇa⁴, Dirghagātra, Śālika, Kautsa, Tāṇḍāyapi, Piṅgala, Citraka, Bādhula, Bhaktaka, Muṣṭika Saindavāyana Taitila, Bhārgava, Śuci, Bahula Abudha, Budhasena, Pāṇḍukarṇa, Kerala, Rjuka, Maṇḍaka, Śambara, Vañjula, Māgadha, Sarala, Karti, Ugra, Tuṣāra, Pārṣada, Gautama, Bādarayana⁵, Viśāla, Śabala, Sunābha, Meṣa, Kāliya, Bhramara, Piṭhamukha Muni, Nakhakutta⁶, Aśmakutta⁷, Śaṭpada, Uttama, Pāduka, Upānat, Śruti, Cāśasvara, Agnikuṇḍa, Ājyakuṇḍa, Vitāṇḍya, Tāṇḍya, Kartarākṣa, Hirāṇyākṣa, Kuśāla, Duḥsaha,

26-39 (B. *same* ; G. 26-38). ¹ B. and G. read some of these names differently. Some at least of the so-called sons of Bharata might in fact have been the authors who wrote on dramaturgy, histrionic art, dance and music etc. Śiṅgabhūpāla mention the first four. See below notes 2-7.

² Kohala has again been mentioned in NŚ. (C.) XXXVI. 65. Ag. has referred to his opinion several times and quoted from his work on *nāṭya* (Vol. I. pp. 140, 173, 182, 183, 285 ; Vol. II. pp. 26, 55, 130, 133, 142, 144, 146, 147, 151, 155, 407, 416, 421, 434, 452, 458, 459). Later writers like Dāmodaragupta, Hemacandra, Śārṅgadeva, Śāradātanaya and Śiṅgabhūpāla acknowledge him as an authority on drama and music. (See S. K. De, *Skt. Poetics*, p. 25. f.n.)

³ Ag. has quoted a passage from the work of one Dattilācārya (Vol. I. p. 205). He seems to be identical with this Dattila. See also note 1 above.

⁴ Śālikarṇa is probably identical with Śātakarṇa referred to and quoted in the commentary of the Anargharāghava (p. 7. see Lévi, II. pp. 27, 65) and the Nāṭakalakṣaṇa. (p. 47, ed. M. Dillon). Cf. Śālivāhana = Śātavāhana.

⁵ The Nāṭakalakṣaṇa (pp. 46, 114) refers to and quotes from him.

⁶ The Nāṭakalakṣaṇa (pp. 114, 121) refers to and quotes from this authority. So does SD (295).

⁷ The Nāṭakalakṣaṇa (pp. 4, 19, 114, 115) refers to and quotes from this authority.

Jāla, Bhyānaka, Bibhatsa, Vicakṣaṇa, Puṇḍrākṣa, Puṇḍranāsa, Asita, Sita, Vidyujjihva, Mahājihva, Śālaṅkāyana, Śyāmāyana, Māthara Lohitāṅga, Saṅvartaka, Pañcaśikha, Trīśikha, Śikha, Śaṅkhavarṇamukha, Śaṅḍa, Śaṅkukarṇa, Śakranemi, Gabhasti, Aṃsumālī, Śaṭha, Vidyut, Śātajaṅgha, Raudra and Vira.

39-40. [Thus] at the command of Brahman and for the benefit of the people I assigned to my sons different roles suitable to them¹.

Performance begins with three Styles.

41. O Brahmins, I then prepared to give a performance (*prayoga*) in which was adopted dramatic Styles (*ṛtti*) such as the Verbal (*bhāratī*),¹ the Grand (*sāttvatī*), and the Energetic (*ārabhatī*).

Need of the Kaiśikī Style

42-43. I [then went² to Brahman and] after bowing, informed him [of my work]. Now Brahman (lit. the *guru* of gods) told me to include the Graceful (*kaiśikī*) Style also [in my performance], and he asked me to name materials conducive to its introduction.

43-45. Thus addressed by the master I replied, "Give me materials necessary for putting the Graceful (*kaiśikī*) Style into practice. At the time of Nilakaṇṭha's¹ (Śiva) dance I have seen his Graceful Style appropriate to the Erotic Sentiment, and this requires

39-40 (B. *same* ; G. 39). ¹ G. reads 39b differently.

41 (B. *same* ; G. 40). ¹ The four Styles probably related to four tribes such as Bharata, Sāttvata, Keśika and Arabhaṭa. Among these Bharata and Sāttvata are wellknown. The remaining two names might have been lost.

42-43 (B. *same* ; G. 41). ¹ G. *om.* 42a.

² *pragīhya* (=embracing) has been taken to mean 'going to'.

43-45 (B. *same* ; G. 42-44a). ¹ Śiva is India's traditional god of dance. See M. Ghosh (ed.) *Abhinayadarpaṇa*, Calcutta, 1934, English Translation, p. 1.

beautiful dresses and is endowed with gentle *Āṅgahāras*² and has Sentiments (*rasa*), States (*bhāva*)³ and action as its soul.

Creation of Apsarasas for practising the Kaiśikī Style

46-47. This Style cannot be practised properly by men except with the help of women." Then the powerful Lord (Brahman) created from his mind nymphs (*apsaras*) who were skillful in embellishing the drama¹, and gave them over to me [for helping me] in the performance.

Names of Apsarasas

47-50. [Their names¹ are]: Mañjukeśī, Sukeśī, Mīsrakeśī, Sñlocanā, Saudāmini, Devadattā, Devasenā, Manōramā, Sudatī, Sundarī, Vidagdā, Sunālā, Santatī, Sunandā, Sumukhī, Māgadhī, Arjuni, Saralā, Keralā, Dhṛtī, Nandā, Supuṣkalā and Kalabhā.

Svātī and Nārada engaged to help Bharata

50-51. And by him (Brahman) Svātī¹ together with his disciples was employed to play on musical instruments, (lit. drums) and celestial musicians (*gandharva*) such as, Nārada¹ and others were engaged in singing songs.²

51-53. Thus after comprehending the dramatic art (*nāṭya*) which arose out of the Vedas and their [different] limbs, I along with my sons as well as Svātī and Nārada approached Brahman (lit. lord of the worlds) with folded palms and

² For *āṅgahāras* see NS. IV. 16 ff. Read *mṛdvaṅgahāra* for *nṛtīṅgā* in B. ³ For details on States see NS. VII.

46-47 (B. same; G. 44b-45). ¹ *nāṭyātīkūra* here may be taken also to mean *nūyolānkuras* mentioned in NS. XXIV. 4-5.

47-50 (B. 47-50a, G. 46-48). ¹ B. and G. read some of the names in a slightly different manner.

50-51 (B. 50b-51a, G. 49). ¹ One Svātī has been mentioned in the Viṣṇu P. Nārada is also a well-known Purāṇic sage. He is mentioned as a musician in Bhāgavata and Vāyu P. See Vidyānākar. JK. *sub voce*.

² Ag. thinks *gāna* in this connexion means the playing of stringed instruments and flutes.

51-53 (B. 51b-53a, G. 50-51).

said that the dramatic art (*natya*) has been mastered, and prayed for his command.

The Banner Festival of Indra and the first production of a play

53-55. On these words, Brahman said, "A very suitable time for the production of a play has come : the Banner Festival¹ of Indra has just begun ; make use of the Nātyaveda now on this occasion".

55-58. I then went to that festival in honour of Indra's victory which took place after the Dānavas and the Asuras (enemies of the gods) were killed. In this festival where jubilant gods assembled in great numbers I performed for their satisfaction the holy¹ Benediction (*nāndī*) containing blessings with words in their eightfold² aspects (*astāṅga*, lit. of eight limbs). Afterwards I devised an imitation of the situation in which the Daityas were defeated by gods (and), which represented [sometimes] an altercation and tumult and [sometimes] mutual cutting off and piercing [of limbs or bodies].

The pleased gods reward Bharata's party

58-61. Then Brahman as well as the other gods were pleased with the performance and gave us all sorts of gifts¹ as a token of joy that filled their mind. First of all the pleased Indra

53-55 (B. 53b-55a ; G. 52-53). ¹ This festival occurred on the twelfth day of the bright half of the moon in the month of Bhādra. It was a very popular festival in ancient India. Aśvaghoṣa mentions it in his *kāvyaś*. *Maha*, a part of the compound *dhvaja-maha* is simply a Pkt. form of the word *makha* meaning 'sacrifice' ; cf. *Indra-makha*.

55-58 (B. 55b-58a ; G. 54-56). ¹ *Veda-sammīta* (*veda-nirmīta*, G.) means 'like the Veda' i. e. 'holy'.

² The eight aspects of words are noun (*nāma*), verb (*ākhyāta*), particle (*niṣāta*), prefix (*upasarga*), compound word (*samāsā*), secondary suffix (*taddhīta*), euphonic combination (*sandhi*), nominal and verbal suffixes (*vibhakti*). See Nō. XV. 4.

58-61. (B. 58b-61, G. 57-59) ¹ Making gifts to dancers, singers and actors at a performance, is a very old custom in India. Such gifts were made by rich members of the audience, while the common people enjoyed

(Sakra) gave his auspicious banner, then Brahman a Kuṭilaka² and Varuṇa a golden pitcher (*bhṛṅgāra*), Sūrya (the sun-god) gave an umbrella, Śiva success (*śiddhi*), and Vāyu (the wind-god) a fan. Viṣṇu gave us a lion-seat (*simhāsana*), Kuvera a crown, and the goddess Sarasvatī gave visibility as well as audibility³.

62-63. ¹ The rest of the gods, and the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) who were present in that assembly and were of different birth and merit, gladly gave my sons speeches suited to their different roles [in the play], States (*bhāra*)², Sentiments (*rasa*), [good physical] form, [proper] movement [of limbs] and strength as well as beautiful ornaments.

64-65. Now when the performance relating to the killing of the Daityas and the Dānavas began, the Daityas who came there [uninvited] instigated the Vighnas (malevolent spirits) with Virupākṣa as their leader, said, "Come forward, we shall not tolerate¹ this dramatic performance."

66. Then the Vighnas (evil spirits) together with the Asuras resorted to supernatural power (*māyā*) and paralysed the speech, movement as well as memory of the actors.

the performance without any payment. This old custom is now dying out under the influence of modern theatres which realise the price of the entertainment beforehand by selling tickets.

² Kuṭilaka.—Ag. takes it to mean 'a curved stick fit to be used by the Jester'. But he does not seem to be supported in this by the old dramatic literature. In Kalidāsa's Mālavī, however occur *bhūṅgama-kuṭila-danḍakalṭha* and *danḍakalṭha* (ed. Pandit, Bombay, 1889, IV. 150, 160). But it is not clear from the context whether it belonged to the Jester. The NS. XXIII 167-170 describes probably this *danḍakalṭha*, but does not connect it with the Jester.

³ From now on the numbering of complets is wrong in B.

62-63 (B. *same* ; G. 60-61). ¹ B. reads 63a as दण्डकः पञ्चदशः सप्तसुवर्णं दिव्यैकवः. ² For details on States see NS. VI.

64-65 (B. *same* ; G. 62-63). ¹ *na kṣamisyāmahe* (*nettham icchūmahe*, B).

66 (B. *same* ; G. 64).

67-68. Seeing this injury to them,¹ Indra sat in meditation to ascertain the cause of break in the performance and found out that, surrounded on all sides by the Vighnas (evil spirits), the Director (*sūtradhāra*) together with his associates (actors) had been rendered senseless and inert.

69-70. Then with eyes turning in anger he rose and took up that best banner staff (*dhvaja*), brilliant with all the jewels set in it. With this Jarjara Indra beat to death the Asuras and the Vighnas who were hanging about the stage [for mischief].

71-73. The Vighnas together with the Dānavas having been slain, all the gods said in joy. "O [Bharata,] you have got a divine weapon with which all destroyers of a play have been made *jarjara* (beaten to pulp). Hence it will have the name of Jarjara."¹

73-75. The remaining enemies too who may come to do violence to [actors] will fare like this." To the gods, Indra then said with pleasure, "Let it be so: this Jarjara will be the protection of all actors."

75-76. [And afterwards], when the play was ready and Indra's festival continued in full force, the remaining Vighnas began to create terror for the rest of the actors.

76-78. Having noticed these attempts caused by the insult of the Daityas¹ I, along with my sons, approached Brahman [and said], "O the holy one and the best of gods, the Vighnas (the evil spirits) are determined to destroy this dramatic performance; so enlighten me about the means of its protection."

67-68 (B. *same*; G. 65-66) ¹ *latra teṣām saḥ (sūtradhārasya, B.G.)*

69-70 (B. *same*; G. 67-68).

71-73 (B. 71-72, 73b; G. 69-70, 71b). ¹ This is evidently an instance of folk-etymology. We read 72b. as, नाशविनाशिनः सर्वे येन ते जर्जरिताः (C.) but B. G. जर्जरीकृतसर्वंदा येनैते दानवाः कृतः and adds one hemistich as follows:—
वजाह्वेन ते विनाः आह्वयः जर्जरीकृताः.

73-75 (B. 73b-75, G. 72-78).

75-76 (B. 76, G. 74).

76-78 (B. 77-78; G. 75-76).

¹ *daityānām (madarthc, 33.)*

78-79. "O the high-souled one," said Brahman then to Viśvakarman,¹ "build carefully a playhouse of the best type."

79-81. After constructing it according to this instruction¹ he (*i.e.* Viśvakarman) went with folded palms to Brahman's court [and said], "O god, please have a look at the playhouse which has [just] been made ready." Then Brahman, along with Indra and and all other good (*lit.* the best) gods, went to have a view of the playhouse.

82-88. On seeing it Brahman said to the rest of gods, "You ought to co-operate in the protection of the playhouse in its several parts [and of the objects relating to dramatic performance]: Candra (the moon-god) to protect the main building; the Lokapālas (guardians of the worlds) its sides, the Maruts its four corners, Varuṇa the space [within the building], Mitra the tiring room (*nepathya*), Agni its plinth¹, clouds the musical instruments², deities of four Colour-groups (*varṇa*)³ the pillars, the Ādityas and the Rudras the space between the pillars, the Bhūtas (spirits) the rows [of seats = *dhārāṇi*], the Apsarasas its rooms, the Yakṣiṇis the entire house, the ocean-god the ground, Yama the door, the two Nāga kings (Ananta and Vāsuki) the two blades of the door (*dvārapatra*)⁴, the Rod⁵ of Yama the door-frame, Śiva's Pike the top of the door.

88-93. ¹ Niyati and Yama (*Mṛtyu*) were made two door-keepers, and Indra himself stayed by the side of the stage. In the

78-79 (B. 79; G. 77). ¹ Viśvakarman is the architect of the gods, He is very frequently met with in the Purāṇas. There was also a Vedic deity of this name. See Vidyānkar, JK, *sub voce*.

79-81 (B. 81-82; G. 79-80). ¹ *Kṛtvā yathoktam evam tu grham padmodbhāṃjīyā*. B. G. read in place of this hemistich a complete śloka.

82-88 (B. 83-89a; G. 81-87a). ¹ *Vedikā rangā-vedikā tatra tikṣṇo' dhiṣṭhātetarthalā* (Ag.).

² *bhāṅṅā itī tripuskare sopakarāṇe* (Ag.)

³ Such deities are nowhere to be met with.

⁴ *dvārapatra* (*dvāra-pāśve* (†).

⁵ See Nō. III. 1-8 note 5.

88-93 (B. 89b-95a; G. 87b-92a). ¹ B. reads a complet between 91a and 91b.

Mattavāraṇi was placed Lightning which was capable of killing Daityas, and the protection of its pillars was entrusted to the very strong Bhūtas, Yakṣas, Piśācas and Guhyakas. In the Jarjara was posted Thunder (*vajra*) the destroyer of Daityas, and in its sections (*parva*) were stationed the best and powerful gods. In the topmost section was placed Brahma, in the second Śiva, in the third Viṣṇu, in the fourth Kārtikeya and in the fifth great Nāgas such as, Śeṣa, Vāsuki and Takṣaka."

93-94. Thus for the destruction of the Vighnas, gods were placed in different parts of the Jarjara, and Brahma himself occupied the middle of the stage. It is for this reason¹ that flowers are scattered there [at the beginning of the performance].

95. Deities of the nether regions such as, the Yakṣas, the Guhyakas and the Pannagas were employed to protect the bottom of the stage.

96. Let Indra protect the actor who assumes the role of the hero, Sarasvatī¹ the actress assuming the role of the heroine, Oṃkārah² the Jester and Śiva the rest of the characters (*dramatis personæ*).

97. He (Brahma) said that the gods who were employed to protect it (*i.e.* the play) would be its guardian deities.

Brahma pacifies the Vighnas

98-99. In the meanwhile gods in a body said to Brahma, "You should pacify the Vighnas by the conciliatory method (*sāman*). This (method) is to be applied first, and secondly the making of gifts (*dāna*); and (these proving futile) one should afterwards create

93-94. (B. 95b-96 ; G. 92b-93). ¹ See NŚ. V. 74.

95 (B. 97 ; G. 94).

96 (B. 98 ; G. 95). ¹ Sarasvatī mentioned here seems to be the Vedic goddess of the same name. See Rk. I, 142.9 and JK. *sub voce*.

² Oṃkāra as a deity is very rarely to be met with.

97 (B. 99 ; G. 96).

dissension [among enemies], and this too proving unsuccessful punitive force (*danḍa*) should be applied [for curbing them¹].

100. Hearing these words of the gods, Brahman called the evil spirits and said, "Why are you out for spoiling the dramatic performance?"

101-103. Questioned thus by Brahman, Virūpākṣa¹ together with the Daityas and the Vighnas, said these conciliatory words: "The knowledge of the dramatic art (*nāṭyaveda*) which you have introduced for the first time, at the desire of the gods, has put us in an unfavourable light, and this is done by you for the sake of the gods; this ought not to have not been done by you who is the first progenitor (lit. grand-father) of the world, from whom came out alike gods as well as Daityas."

104-105. These words being uttered by Virūpākṣa,¹ Brahman said, 'Enough of your anger, O Daityas, give up your grievance (lit. sorrow), I have prepared this Nāṭyaveda which will determine the good luck or ill luck of you as well as of the gods, and which will take into account acts and ideas of you as well as of the Daityas.

Characteristic of a drama

106. In it (*nāṭya*) there is no exclusive representation of you or of the gods: for the drama is a representation of the state of the Three Worlds (*bhāvānukīrtana*)¹.

107. [In it] sometimes there is [reference to] duty, sometimes to games, sometimes to money, sometimes to peace, and

98-99. (B. 100-101 ; G. 97-98). ¹ This is an ancient Indian political maxim.

100 (B. 102 ; G. 99).

101-103 (B. 103-105 ; G. 100-102). ¹ This name occurs in Rām. and Mbh. and in some Purāṇas, but none can be identified with Virūpākṣa mentioned here. See Vidyānkar, JK. *sub voce*.

104-105 (B. 106-107 ; G. 103-104). ¹ For *Virūpākṣa*, B. reads *vighnūnim*.

106. (B. 108 ; G. 105). ¹ A. K. Coomaraswamy has freely translated 106-109. (See MG., New York, 1936, pp. 16-17).

107. (B. 109 ; G. 106).

sometimes laughter is found in it, sometimes fight, sometimes love-making and sometimes killing [of people].

108-109. This teaches duty to those bent on doing their duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned¹.

110. This gives diversion to kings, and firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] money to those who are for earning it, and it brings composure to persons agitated in mind.

111-112. The drama as I have devised, is a mimicry¹ of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all.

113. The drama will thus be instructive¹ to all, through actions and States (*bhāva*) depicted in it, and through Sentiments, arising out of it.

114-115. It will [also] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to observance of duty (*dharma*) as well as to fame, long life, intellect and general good, and will educate people.

116. There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama (*nāṭya*).

108-109 (B. 110-111 ; G. 107-101). ¹ All these lay stress on the educative aspect of dramatic performances.

110 (B. 112 ; G. 109).

111-112 (B. 113-114 ; G. 110-111). ¹ Aristotle also brings in 'imitation' to explain poetry and drama (See Poetics).

113 (B. 115 ; G. 112). ¹ See above 108-109 note.

114-115 (B. 116-117 ; G. 113-114).

116 (B. 118 ; G. 115).

117-118. Hence I have devised the drama in which meet all the departments of knowledge, different arts and various actions. So, (O, Daityas) you should not have any anger towards the gods ; for a mimicry of the world with its Seven Divisions (*sapta dvīpa*)¹ has been made a rule of, in the drama.

119. ¹ Stories taken out of Vedic works as well as Semi-historical Tales (*itihāsa*) [so embellished that they are] capable of giving pleasure, is called drama (*nāṭya*).

120. ¹ A mimicry of the exploits of gods, Aśuras, kings as well as house-holders in this world, is called drama.

121. And when human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (*i.e.* Words, Costume, and Temperament or *Saltva*) it is called drama.”

Offering Pūjā to the gods of the stage

122-123. The Brahman said to all the gods, “Perform duly in the playhouse a ceremony (*yajana*) with offerings, Homa,¹ Mantras², (sacred) plants, Japa³: and the offerings in it should consist of eatables hard as well as soft (*bhojya* and *bhakaya*)⁴.

124. Thus this Veda (*i.e.* this Nāṭyaveda) will have a

117-118 (B. 119-120 ; G. 116). ¹ According to the Purāṇic geography the world was divided into seven continents such as Jambu, Plakṣa, Śālmali, Kuṣa, Krauñce, Śāka and Puṣkara. Each of these continents was further subdivided into nine regions, and Bhārata (India) is a region of the Jambu continent.

119 (123l-1248 ; G. 119) ¹ B. reads one couplet more after this.

120 (B. 121b-122a ; G. 117) ¹ We read 120b as *kiṭānukaraṇam loke nāṭyam etad bhaviṣyati*, but B. G. differently.

121 (B. 122b-123a ; G. 118).

122-123 (B. 125b-127a ; G. 120-121). ¹ *homa*—offering oblations to gods by throwing *ghee* into the consecrated fire.

² *mantra*—formula of prayer sacred to any deity.

³ *Japa*—repeating a *mantra* or muttering it many times.

⁴ खर्विभदमभवधायं मत्स्यमिति केषिन्, खर् खटनस्यदि विमदं मोदकादि.

happy adoration of the world. A dramatic spectacle (*prekṣā*¹) should not be held without offering Pūjā² to the stage.

125. He who will hold a dramatic spectacle without offering the Pūjā, will find his knowledge [of the art] useless, and he will be reborn as an animal of lower order (*tiryag-yoni*).

126. Hence [producers of a play] should first of all offer by all means, Pūjā to the [presiding] deity of the stage, which is similar to the [Vedic] sacrifice.

127. The actor (*nartaka*) or his wealthy patron (*arthapati*) who does not offer this Pūjā or does not cause it to be offered, will sustain a loss.

128. He who will offer this Pūjā according to the rules and the observed practice, will attain auspicious wealth and will [in the end] go to heavens."

129. Then Brahman with other gods said to me, "Let it be so, offer Pūjā to the stage."

Here ends Chapter I of Bharata's Nāṭyaśāstra,
which treats of the Origin of Drama.

124 (B.127b-128a ; G.122) ¹ *prekṣā* Pali *pekkhā* occurring in Sikkhā padas (c. 600 B. C.).

² *pūjā*—worshipping a deity with flowers, sweet scent, incense, music and offering of eatables.

125 (B.128b-129a, G.123).

126 (B.129b-130a, G.124).

127 (B.130b-131a, G.125)

128 (B.131b-132a, G.126).

129 (B.132b-133, G.127).

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CHAPTER TWO

DESCRIPTION OF THE PLAYHOUSE

Introduction

1-2 On hearing Bharata's words, the sages said, "O the holy one, we would like to hear about the ceremony relating to the stage.¹ And how are the men of future to offer Pūjā in the playhouse or [to know about] the practices related to it, or its accurate description ?

3. As the production of a drama begins with the playhouse, you should [first of all] give us its description."

The three types of the playhouse

4. On hearing these words of the sages, Bharata said, "Listen, O sages, about the description of a playhouse¹ and of the Pūjā to be offered in this connexion.

5-6.² Creations of gods [observed] in houses and gardens².

1-2 (B.G. *same*). ¹ *raṅga* here means 'the stage.' It may also mean the auditorium as well as the spectators sitting there. So Kālidāsa writes :
अहो राजबहुचिह्नरत्निरालिखित इव सर्वतो रङ्गः Śak. I. 4. 2. 3 (B.G. *same*)

4 (B.G. *same*). ¹ Except the cave (c. 200 B.C.) in the Rangarh hill suspected by Th. Bloch (Report of the Archaeological Survey of India, 1903-4, pp.123 ff) to have been the remains of a theatre, there is no other evidence of the existence of a playhouse in ancient India. From the description of the playhouse in the present chapter we learn that it was constructed with brick walls and wooden posts probably with a thatched bungalow roof. The *sangidasālā* (*sangitāsālā*) mentioned by Kālidāsa in his Mālavī, was possibly something like a playhouse (*nūtyamaṇḍapa*). Large open halls called *nūlmandir* often found in front of more recently built temples in Bengal and the neighbouring provinces may be connected with the extinct playhouses. This *nūl-mandir* or *nūl-śālā* is often met with in the medieval Bengali literature.

5-6 (B.G. *same*). ¹ Between the two hemistichs of 5, B. reads one more hemistich.

² This is the reason why no description of a playhouse suitable for the gods has been given in the NS.

are the outcome of their [mere] will but men's [creative] activity should be carefully guided by rules [laid down in the Śāstras]. Hence, listen about the method of building a playhouse and of the manner of offering Pūjā at the site [of its construction].

7-8. There are three types of playhouses devised by the wise Viśvakarman [the heavenly architect] in the treatise on his art (śāstra). They are oblong (*vikṛṣṭa*),² square (*caturasra*) and triangular (*tryasra*).

The three sizes of the playhouse

8-11. Their sizes vary : they may be large (*jyestha*), middle-sized (*madhya*) and small (*avara*). The length (lit. measurement) of these [three types] fixed in terms of cubits as well as Daṇḍas, is one hundred and eight, sixtyfour or thirtytwo. They² should [respectively] have [sides] one hundred and eight, sixtyfour and thirtytwo [cubits or Daṇḍas]³ long. The large playhouse is meant for gods⁴ and the middle-sized one for kings, while for the rest of people, has been prescribed the smallest [theatre].⁵

7-8 (B.G. *same*).

8-11 (B.G. *same*). ¹ Some are for identifying the oblong, the square and the triangular types respectively with the large, the middle-sized and the small playhouses, but Ag. very rightly objects to this. He says. According एतामेव षोडश व्युत्पादोनि इति केचित् अथं तु प्रलेकं बिल मिति नरेतेषु मेदा इत्याहः— एतदेव युक्तम् to Ag's view there will be the following nine types of playhouses : (i) large oblong (ii) large square, (iii) large triangular, (iv) oblong (v) medium square, (vi) medium triangular, (vii) small oblong, (viii) small square and (xi) small triangular. For a free translation of the passages in this chapter (8, 17, 19, 24-28, 33-35, 43-53, 63,68, 69-92) relating to the construction of the playhouse see D. R. Mankad, "Hindu Theatre" in IHQ. VIII. 1932. pp. 482 ff.

² They i. e. the large, the middle-sized and the small.

³ As the measurements described are both in terms of cubits and *daṇḍas* (4 cubits), eighteen kinds of playhouse will be available.

⁴ Ag (I. p.51) thinks that by gods, kings and other peoples mentioned in this passage characters in a play have been meant. But this view does not seem to be plausible. So the other view, mentioned by him, which takes gods and kings etc. as spectators may be accepted.

⁵ After this, B. reads three couplets which go rightly between 20 and 24. G. also holds the same view.

The table of measurement

12-16. Listen now about the measurement of all these theatres, which has been fixed by Viśvakarman. Units of these measurements¹ are: Aṅgu, Raja, Bāla, Likṣā, Yūkā, Yava, Aṅgula, cubit (*hasta*) and Daṇḍa.

8 Aṅus	=	1 Raja
8 Rajas	=	1 Bāla
8 Bālas	=	1 Likṣā
8 Likṣās	=	1 Yūkā
8 Yūkas	=	1 Yava
8 Yavas	=	1 Aṅgula
24 Aṅgulas	=	1 cubit
4 cubits	=	1 Daṇḍa.

With the preceding table of measurement I shall describe them (*i.e.* the different classes of playhouses).

The playhouse for mortals

17. An [oblong] playhouse meant for mortals¹ should be made sixtyfour cubits in length and thirtytwo cubits in breadth.

Disadvantage of a too big playhouse

18-19. No one should build a playhouse bigger than the above; for a play [produced] in it (*i.e.* a bigger house) will not be properly expressive. For anything recited or uttered in too big a playhouse will be losing euphony due to enunciated syllables' being indistinct¹ [to spectators not sitting sufficiently close to the stage].

20. [Besides this] when the playhouse is very big, the expression in the face [of actors] on which rests the Representation

12-16 (B.15-19, G. *same*). ¹ The table of measurement given here agrees substantially with the one given in the Arthaśāstra of Kauṭilya (see IHQ. VIII. p. 482 footnote).

17 (B.20, G. *same*). ¹ A medium oblong playhouse is meant here. It is described in detail later on. See 33-38, 43-45, 63-65 below.

18-19 (B.21-22, G. *same*). ¹ *anabhiṅyakta-varṇatvād*. B. reads *anīṣṣarṇa-dharmatvād*. In spite of Ag's acceptance of this reading it may not be considered genuine.

of States and Sentiments,¹ will not be distinctly visible [to all the spectators].

21. Hence it is desirable that playhouses should be of medium size, so that the Recitatives as well as the songs in it, may be more easily heard [by the spectators].¹

22-23. Creations of gods [observed] in houses and gardens are the outcome of their [mere] will, while men are to make careful efforts in their creations; hence men should not try to rival the creation of gods.¹ I shall now describe the characteristics of a [play] house suitable for human beings.

Selection of a suitable site

24. The expert [builder] should first of all examine a plot of land and then proceed with a good resolve to measure the site of the building.

25. A builder should erect a playhouse on the soil which is plain, firm, hard¹, and black or² white.

26. It should first of all be cleared and then scratched with a plough, and then bones, pegs, potsherds in it as well as grass and shrubs growing in it, are to be removed.

Measurement of the site

27a. The ground being cleared one should measure out [the building site].¹

20 (B. 24, G. 21). ¹ *rūgo bhūvasṛṣṭi-rasāsrayah*.

21 (B. 24, G. 21) ¹ After this B. G. read two more couplets.

22-23 (B. 27-28, G. 24-25). ¹ That is, mortals (men) should not build a playhouse of the biggest type which has been prescribed for gods.

24 (B. 29, G. 26).

25 B. 30, G. 27). ¹ Ag. thinks *kaśhinā* means *anuṣarū* (=fertile).

² According to Ag. the second *ca* means 'or'.

26 (B. 31, G. 28).

27a (B. 32a, G. 29a). ¹This hemistich is followed in B and G by one couplet which in trans. is as follows: The asterisms: Uttaraphalgunī (*Beta-Leonis*), Uttarasaḍhā (*Tau-Sagillarii*), Uttarabhādrapadā (*Andromedæ*), Mṛgśiras (*Lambda-Orionis*), Viśākhā (*Iota-Libra*), Revatī (*Piscium*), Hastā (*Corvii*), Tīṣya (*Delta-Cancri*) and Anurādhā (*Delta-Scorpii*) are favourable in connexion with drama.

27-28. Under the asterism *Puṣyā* (*Cancri*) he should spread [for measurement] a piece of white string which may be made of cotton, wool, *Muñjā* grass or bark of some tree.

Taking up the string

28-31. Wise people should prepare for this purpose a string which is not liable to break. When the string is broken into two [pieces] the patron¹ [of the dramatic spectacle] will surely die. When it is broken into three a political disorder will occur in the land, and it being broken into four pieces the master of the dramatic art² will perish, while if the string slips out of the hand some other kind of loss will be the result. Hence it is desired that the string should always be taken and held with [great] care. Besides this the measurement of ground for the playhouse should be carefully made.

32-33. And at a favourable moment which occurs in a (happy) *Tithi*¹ during its good part (*su-karaṇa*)² he should get the auspicious day declared after the Brahmins have been satisfied [with gifts]. Then he should spread the string after sprinkling on it the propitiating water.³

The ground plan of the playhouse

33-35. Afterwards he should measure a plot of land sixty-four cubits [long]¹ and divide the same [lengthwise] into two [equal] parts. The part which will be behind him (*i.e.* at his back) will have to be divided again into two equal halves. Of these halves one [behind him] should be again divided equally into two parts, one of which will be made the stage (*rañja-śira*) and the part at back the tiring room (*nepathya*).

27-28 (B. 33b-34a, G. 30b-31a).

28-31 (B. 34b-37, G. 31b-34). ¹ *svāmīnaḥ* = *prekṣāpateḥ*. Ag.

² *prayoktur* = *nātyācāryasya*. (Ag.)

32-33 (B. 35-39a, G. 35). ¹ *tithi*—a lunar day.

² *karaṇa*—a half of a lunar day, see below 43-45 note.

³ G. omits 33a.

33-35 (B. 39b-41a, G. 36-37). ¹ See 17 above and the note 1 on it.

The ceremony of laying the foundation

35-37. Having divided the plot of land according to rules laid down before, he should lay in it the foundation of the play-house. And during this ceremony [of laying the foundation] all the musical instruments such as, conchshell, Dundubhi¹, Mṛdaṅga², and Paṇava³ should be sounded.

37-38. And from the places for the ceremony, undesirable persons such as heretics, including Śramaṇas¹, men in dark red (*kāśāya*)² robes as well as men with physical defects, should be turned out.

38-39. •At night, offerings should be made in all the ten directions [to various gods guarding them] and these offerings should consist of sweet scent, flowers, fruits and etables of various other kinds.

39-41. The food-stuff offered in the four [cardinal] directions east, west, south and north, should respectively be of white, blue, yellow and red colour. Offerings preceded by [the muttering

35-37 (B.41b-43a, G.38-49). ¹ *duṇḍubhi*—a kind of drum.

² *mṛdaṅga*—a kind of earthen drum.

³ *paṇava*—a small drum or tabor.

37-38 (B.43b-44a, G.40). ¹ *pāṣaṇḍa*.—This word has a very curious history. Derived originally from *pārsada* (meaning 'assembly' or 'community') its Pkt form was **passada* or **passaḍa* or *pāsaḍa*. The form *pāsaḍa* with spontaneous nasalization of the second vowel gave rise to Aśokan *paṣaṇḍa* (Seventh Pillar Edict, Delhi-Topra), which is the basis of Skt. *pāṣaṇḍa* in the sense of 'heretic'. It may be mentioned here that in Aśokan Pkt. the word meant simply a 'community' and not a 'heretical community'. One of the very early indications of disfavour to heretics is to be found in the fourth book (ch. 18) of the Viṣṇu P. See Winternitz, Vol. I. p. 551.

² R. reads *śramaṇa*, but G. *śramaṇa*, the word means Jain monks. See NS. XVIII. 36 note 2.

³ *kāśāya-vasana*—men in *kāśāya* or robe of dark red colour; such people being Buddhist monks who accepted the vow of celibacy, were considered an evil omen, for they symbolised unproductivity and want of worldly success etc. See also NS. XVIII. 36 note 2.

38-39 (B.44b-45a, G.41)

39-41 (B.45b-47a, G.42-43)

of] Mantras should be made in [all the ten] different directions to deities presiding over them.

• 41-42. At [the time of laying] the foundation ghee¹ and Pāyasa² should be offered to Brahmīns, Madhuparka³ to the king, and rice with molasses (*juda*) to masters [of dramatic art].

42-43. The foundation should be laid during the auspicious part of a happy Tithi under the asterism Mūlā (*Lambda-Scorpionis*).

Raising pillars of the playhouse

43-45. After it has been laid, walls should be built and these having been completed, pillars within the playhouse should be raised in an [auspicious] Tithi and Karṇa which are under a good asterism. This [raising of pillars] ought to be made under the asterism Rohini (*Aldebaran*) or Śravaṇā (*Aquilla*) [which are considered auspicious for the purpose].

45-46. The master [of dramatic art], after he has fasted for three [days and] nights, is to raise the pillars in an auspicious moment at dawn.

41-42 (B.47b-48a, G.44). ¹ *ghee*—clarified butter.

² *pāyasa*—rice cooked in milk with sugar. It is a kind of rice-porridge.

³ *madhuparka*—‘a mixture of honey’; a respectful offering prescribed to be made to an honourable person in Vedic times, and this custom still lingers in ceremonies like marriage. Its ingredients are five: curd (*dadhi*) ghee (*sarpiś*), water (*jala*), honey (*ksaudra*) and white sugar (*sita*).

42-43 (B.48b-49a, G.45).

43-45 (B.49b-51a, G.45-47). ¹ *karṇa*—half of the lunar day (*tithi*). They are eleven in number viz.—(1) *vāva*, (2) *vilava*, (3) *kaulava*, (4) *taitila*, (5) *gara*, (6) *vanija*, (7) *viṣṭi*, (8) *śakuvi*, (9) *catuṣpada*, (10) *nāga* and (11) *kintughna*, and of these the first seven are counted from the second half of the first day of the *śukla-pakṣa* (bright half of the moon) to the first half of the fourteenth day of the *kr̥ṣṇa-pakṣa* (dark half of the moon). They occur eight times in a month. The remaining *karṇas* occur in the remaining duration of *tithis* and appear only once in a month. See Sūryasiddhānta—II. 67-68.

45-46 (B.51b-52a, G.48).

46-50. ¹In the beginning, the ceremony in connexion with the Brahmin pillar should be performed with completely white,² articles purified with ghee and mustard seed, and in this ceremony Pāyasa should be distributed [to Brahmins]. In case of the Kṣatriya pillar, the ceremony should be performed with cloth, garland and unguent which should all be of red³ colour, and during the ceremony rice mixed with molasses (*guḍa*) should be given to the twice-born caste. The Vaiśya pillar should be raised in the north-western direction of the playhouse and [at the ceremony of its raising] completely yellow⁴ articles should be used and Brahmins should be given rice with ghee. And in case of the Śūdra pillar, which is to be raised in the north-eastern direction, articles used in offering should all be of blue⁵ colour, and the twice-born caste should be fed with Kṛsarā.

50-53. First of all, in case of the Brahmin pillar, white garlands and unguent as well as gold from an ear-ornament should be thrown at its foot, while copper, silver and iron are respectively to be thrown at the feet of the Kṣatriya, Vaiśya and Śūdra pillars. Besides this, gold should be thrown at the feet of the rest [of pillars].

53-54. The placing of pillars should be preceded by the display of garlands of [green] leaves [of mango trees around them], and the utterance of 'Let it be well' (*svasti*) and 'Let this be an auspicious day' (*puṇyāha*).

54-57. After pleasing the Brahmins with considerable (*anulpa*) gift of jewels, cows and cloths, pillars should be raised

46-50 (B.52b-56a, G.50-53). ¹ before 46, G. reads on the strength of a single ms. one couplet as follows :—*रुद्धं च मदेद् ब्राह्मं चातं खादिरमेव च ।
पयासं वेद्यपयं खात् कुट्टं चवेदुमैः क्षत्रम् ॥* This interpolation seems to record the tradition that the pillars should be considered as wooden.

² white—symbol of purity and learning, associated with the Brahmins.

³ red—symbol of energy and strength, associated with the Kṣatriyas.

⁴ yellow—symbol of wealth (gold) associated with the Vaiśyas.

⁵ blue—symbol of non-Aryan origin associated with the Śūdras.

50-53 (B.56b-58a, G.54-56). 53-54 (B.59b-60a, G.57)

[in such a manner that] they do neither move nor shake nor turn round.¹ Evil consequences that may follow in connexion with the raising of pillars, are as follows: when a pillar [after it has been fixed] moves drought comes, when it turns round fear of death occurs, and when it shakes, fear from an enemy state appears. Hence one should raise a pillar free from these eventualities.

58-60. In case of the holy Brahmin pillar, a cow² should be given as fee (*dakṣiṇā*) and in case of the rest [of the pillars] builders should have a feast. And [in this feast foodstuff] purified with Mantra should be given by the wise master of the dramatic art (*nāṭyācārjūn*). Then he should be fed with Kṛsarū² and salt.

60-63. After all these rules have been put into practice and all the musical instruments have been sounded, one should raise the pillars with the muttering over them of a suitable Mantra [which is as follows]: 'Just as the mount of Meru is unmoved and the Himālaya is very strong, so be thou unmoveable and bring victory to the king.' Thus the experts should build up pillars, doors, walls and the tiring room, according to rules.

The Mattavāraṇī

63-65. On [each] side of the stage (*raṅga-pūṭha*) should be built the Mattavāraṇī¹ and this should be furnished with four pillars and should be equal in length to the stage (*raṅga-pūṭha*)

54-57 (B.56b-63, G.58-61a). ¹ *avalitam* (B. *acalitan*)—Though Ag. is supposed to read *acalitam* he interprets it correctly as *valayū-kiṭyūdinū parivarttanam yasya karaṇiyam na bhavati* (I. p.60).

58-60 (B. 64-66a, G. 61b-63). ¹ This kind of payment is probably a relic of the time when there was no metallic currency.

² *kṛsarū* is made of milk, sesamum (*tila*) and rice. Compare this word with NIA. *khicaṇī* or *khicuṇī* (rice and peas boiled together with a few spices). 60-63 (B.66b-62a, G 64-66)

63-65 (B.69b-71a, G.67-68). ¹ *matta-vāraṇī*—The word does not seem to occur in any Skt. dictionary. There is however a word *mattavāraṇa* meaning 'a turret or small room on the top of a large building, a veranda, a pavilion'. In Kṣīrasvāmin's commentary to the Amarakośa, *mattavāraṇa* has been explained as follows: *mattūlambopūrayaḥ syāt pragrieva*

and its plinth should be a cubit and a half high². And the plinth of the auditorium (*raṅgamaṅḍala*)³ should be equal in height to that of the two [Mattavāraṅis].

65-67. At the time of building them (the two Mattavāraṅis) garlands, incense, sweet scent, cloths of different colours as well as offerings agreeable to [Bhūtas] should be offered [to them].

And to ensure the good condition of the pillars, one should put a piece of iron below them, and Brahmīns should be given food including Kṛsārā. The Mattavāraṅis should be built up after observing all these rules.

• The stage

68. Then one should construct the stage (*raṅgapīṭha*)¹

mattavāraṅaḥ (see Oka's ed. p. 50). This is however not clear. *Mattavāraṅayor varāṅḍaka* mentioned in Subandhu's *Vāsavadattā* (ed. Jivananda. p. 33) is probably connected with this word. Śivarāma Tripāṭhī explains these words as follows : मत्तवारणी मत्तवारी तयोर्वरङ्गकेषु । भित्तिरभयपाथं द्वौ स्थापयित्वा मत्तवारी । योषयन्तीति प्रसिद्धं भित्ति सा तु वरङ्गकम् ॥ This also does not give any clear idea about *mattavāraṅa* or *mattavāraṅayor varāṅḍaka*. But the word *mattavāraṅi* may be tentatively taken in the sense of 'a side-room.' Ag. seems to have no clear idea about it. On this he (I. pp. 64-65) says : मत्तवारणी वङ्गिनिमननप्रसार्जनं सर्वतो द्वितीय-भित्तिनिर्देशम् इव प्रासादाद्धारिका (०दाहालिका ?) प्रदीपनीसदृशो द्वितीयभूमिनिर्देशम्. A Dictionary of Hindu Architecture, by (P. K. Acharya Allahabad, 1927) does not give us any light on this term.

² According to a view expressed in the Ag. (I. p. 62) the plinth of the *mattavāraṅi* is a cubit and a half higher than that of the stage—इत्तमानोऽत्र यथा रङ्गपीठादपेक्षया सार्धैकसपदिमाय उच्छ्रायः कार्यो मत्तवारङ्गाः. The plinth of the auditorium is also to be of this same height as that of the *mattavāraṅi*. But nothing has been said about the height of the plinth of the tiring room. From the use of terms like *raṅgavātarāṅa* (descending into the stage) it would appear that the plinth of the tiring room too, was higher than the stage. Weber however considered that the stage was higher. Indische Studien XIV. p. 225 Koith, Skt. Drama, p. 360. cf. Lévi, Théâtre indien, i. 374, ii. 62.

³ B. reads *raṅgamaṅḍapam* instead of *raṅgamaṅḍalam* (G) which is the correct reading. 65-67 (B.71b-73, 69-71a)

68 (B.74, G.71b-72a). ¹ Some scholars following Ag. are in favour of taking and *raṅgapīṭha raṅgasīra* as two different parts of the play-house (see D.R. Mankad, "Hindu Theatre" in IHQ. VIII. 1932, pp. 480 ff.

after due performance of all the acts prescribed by rules, and the stage (*rañgaśīrṣa*) should include six pieces of wood.

69-71. The tiring room (*nepāthya*) should be furnished with two doors¹. In filling up [the ground marked for the stage] the black earth should be used with great care. This earth is to be made free from stone chips, gravel and grass by the use of a plough to which are to be yoked two white draught animals. Those who will do [the ploughing] work should be free from physical defects of all kinds. And the earth should be carried in new baskets by persons free from defective limbs.

72-74. Thus one should carefully construct the plinth of the stage (*rañgaśīrṣa*)¹. It must not be [convex] like the back of a tortoise or that of a fish. For a stage (*rañga-piṭha*) the ground which is as level as the surface of a mirror, is commendable. Jewels and precious stones should be laid underneath this (*rañgaśīrṣa*) by expert builders. Diamond is to be put in the east, *lapis lazuli* in the south, quartz in the west and coral in the north, and in the centre gold.

Decorative work in the stage

75-80. The plinth of the stage having been constructed thus, one should start the wood-work which is based on a carefully thought out (*ūha-pratyūha-samyukta*)¹ [plan], with many artistic

and IX. 1933-pp. 973 ff.; V. Raghavan, "Theatre Architecture in Ancient India" Triveni IV-VI, (1931, 1933) also "Hindu Theatre", IHQ. IX. 1933. pp. 991 ff. I am unable to agree with them. For my arguments on this point see "The Hindu Theatre" in IHQ. IX. 1933 pp. 591 ff. and "The NS' and the Abhinavabhāratī" in IHQ. X. 1934 pp. 161 ff.

69-71 (B.75-77, G.72b-75a). ¹ On this point the Hindu Theatre has a similarity with the Chinese theatre. (See A.K. Coomaraswamy—"Hindu Theatre" in IHQ. IX. 1933. p. 594).

72-74 (B. 78-80, G.75b-78a). ¹ See note 1 on 68. If *rañgaśīrṣa* and *rañgapīṭha* are taken to mean two different parts of the playhouse the interpretation of the passage will lead us to unnecessary difficulty.

75-80 (B.80-86a, G.78b-83). ¹ *ūha* and *pratyūha* may also be taken as two architectural terms (see Ag. I. p. 63).

pieces such as decorative designs, carved figures of elephants, tigers and snakes. Many wooden statues also should be set up there, and this wood-work [should] include Niryūhas², variously placed mechanized latticed windows, rows (*lhāraṇi*) of good seats, numerous dove-cots and pillars raised in different parts of the floor³. And the wood-work having been finished, the builders should set out to finish the walls. No pillar, bracket⁴, window, corner or door should face a door⁵.

80-82. The playhouse should be made like a mountain cavern¹ and it should have two floors² [on two different levels] and small windows; And it should be free from wind and should have good acoustic quality. For [in such a playhouse] made free from the interference of wind, voice of actors and singers as

² *niryūha* is evidently an architectural term but it does not seem to have been explained clearly in any extant work. Ag's explanation does not give us any light.

³ In the absence of a more detailed description of the different parts of the wood-work, it is not possible to have a clear idea of them. Hence our knowledge of the passage remains incomplete till such a description is available in some authentic work.

⁴ *nāgadanta* means 'a bracket'. The word occurs in Vātsyāyana's *Kāmasūtra*. *nāgadantāvāsaktū vṛṇā* (I. 5.4)

⁵ On this passage Ag. (I. p. 64) says : प्रतिगारम् अवाकारद्वारेण विज्ञं परस्परसम्मुखी-
भूतमर्थं न कुर्वान्.

80-82 (B. 86b, 89a, G. 84-85). ¹ The pillars of the playhouse being of wood, the roof was in all probability thatched and in the form of a pyramid with four sides. Probably that was to give it the semblance of a mountain cavern.

² The two floors mentioned here seem to refer to floors of different heights which the auditorium, *mattavāraṇi* and the stage had. See 63-65 above and note 2 on it. According to some old commentators *dvirbhūmi* indicated a two-storied playhouse while others were against such a suggestion. Ag. (I. p. 64) says : ई भूमौ रङ्गपीठस्याधस्तातोपनिषत्तद्विद्येति केचित् । नतवारथी
वर्धिनितनवमाद्येन सर्वतो वितोयमितिनियोगेन द्विप्रसादात्कारिका (?) प्रदक्षिणीसङ्घर्षी वितोया भूमिरित्यथे ।
अपि मन्त्रपात्रनिवेशनादिसदरे । अद्विभूमिरित्यथे ।

well as the sound of musical instruments³ will be distinctly heard⁴.

82-85. The construction of walls being finished, they should be plastered and carefully white-washed. After they have been smeared [with plaster and lime], made perfectly clean and beautifully plain, painting should be executed on them. In this painting should be depicted creepers, men, women, and their amorous exploits¹. Thus the architect should construct a playhouse of the oblong (*vikṛṣṭa*) type.

Description of a square playhouse

86-92. Now I shall speak of the characteristics of that of the square (*catuṣra*)¹ type. A plot of land, thirtytwo cubits in length and breadth, is to be measured out in an auspicious moment, and on it the playhouse should be erected by experts in dramatic art. Rules, definitions and propitiatory ceremonies mentioned before [in case of a playhouse of the oblong type] will also apply in case of that of the square type. It should be made perfectly square and divided into requisite parts² by holding the string [of measurement], and its outer walls should be made with strong bricks very thickly set together. And inside the stage and in proper directions [the architect] should raise ten

³ *kulapa*—This word is explained by Ag. differently in different parts of his comm. Once (I. p. 73) he says कुलपलिति षट्षिधातोदाभावादि and next time too (I. p. 126) he says षट्षिधनातोद्यं कुलपं, but in another place (I. p. 65) he says कुलपः संकेतः वाद्यनवादात् षट्षः and this latter view seems to have been repeated in I. p. 214. The first view seems to give the correct interpretation.

⁴ After B.87 B. repeats 19 (B22) unnecessarily.

82-85 (B.89b-92, G.86-89a). ¹ *ātmabhogajam* literally means 'due to self-indulgence or enjoyment of the self'. Compare with this description the decorative paintings in the Ajanta caves.

86-92 (B.93-99a, G. 89b-95). ¹ *catuṣra* gives rise to NIA. *cauras* or *coras*.

² The exact nature of this division is not clear from the passage. The view expressed by Ag. (I. p. 66) on this point does not seem to be convincing.

pillars^a capable of supporting the roof. Outside the pillars, seats should be constructed in the form of a staircase by means of bricks and wood, for the accommodation of the spectators. Successive rows of seats should be made one cubit higher than those preceding them, and the lowest row of seats being one cubit higher than the floor. And all these seats should overlook the stage.

* 92-95. In the interior of the playhouse six more strong pillars capable of supporting the roof should be raised in suitable positions and with [proper] ceremonies (i.e. with those mentioned before).³ And in addition to these, eight more pillars should be raised by their side. Then after raising [for the stage or *raṅgapīṭha*] a plinth eight cubit [square, more] pillars should be raised to support the roof of the playhouse. These [pillars] should be fixed to the roof by proper fasteners, and be decorated with figurines of 'woman-with-a-tree' (*sālastri* = *śālabhañjikā*).

95-100. After all these have been made, one should carefully construct the tiring room (*uepathya*). It should have one door leading to the stage through which persons should enter with their face towards [the spectators]. There should also be a second door facing the auditorium (*raṅga*). The stage [of the square playhouse] should be eight cubits in length and in breadth. It should be furnished with an elevated plinth with plain surface, and its *Mattavāraṇi* should be made according to the measurement prescribed before (i.e. in case of the oblong type of

³ The position of these ten pillars and others mentioned afterwards is not clear from the text. Whatever is written on this point in Ag's commentary is equally difficult to understand. Those who are interested in the alleged view of Ag. may be referred to articles of D. R. Mankad and V. Raghavan (*loc. cit.*).

92-95 (B.99b-102a, G.96-98). ¹ *sālastri* = *śālabhañjikā* (see A. K. Coomaraswamy, 'The Women and tree or *śālabha jikā* in Indian literature in *Acta Orientalia*, vol. VII. also cf. this author's *Yakṣas*, Part II, p. 11.)

95-100 (B.102b-107 G.99-104). ¹ Both the sides are meant. There should be two *mattavāraṇis* as in the case of an oblong medium, (*vikṛṣṭa-madhya*) playhouse described before (17, 32-35).

playhouse). The *Mattavārāṇi* should be made with four pillars by the side¹ of the plinth [mentioned above]. The stage should be either more elevated than this plinth or equal to it in height. In case of a playhouse of the oblong (*vibhṛta*) type, it should be higher than the stage, whereas in a playhouse of the square type it should have a height equal to that of the stage. These are the rules according to which a square type playhouse is to be built.

Description of a triangular playhouse

101-104. Now I shall speak about the characteristics of the triangular (*tryasra*) type of playhouse. By the builders, a playhouse with three corners should be built, and the stage (*raṅgapīṭha*) in it also should be made triangular. In one corner of the playhouse there should be a door, and a second door should be made at the back of the stage (*raṅgapīṭha*). Rules regarding walls and pillars¹ which hold good in case of a playhouse of the square type, will be applicable in case of the triangular type². These are the rules according to which different types of playhouses are to be constructed by the learned. Next I shall describe to you the [propitiatory] Pūja in this connexion.

Here ends Chapter II of Bharata's *Nāṭyaśāstra*
which treats of the Characteristics of a Playhouse.

101-104 (B.108-111, G.104b-108). ¹ It is not clear how the triangular playhouse will have pillars like those of other types.

² No *mattavārāṇi* has been prescribed in case of the triangular playhouse.

CHAPTER THREE

PUJĀ TO THE GODS OF THE STAGE

Consecration of the playhouse

1-8. In the auspicious playhouse constructed with all the characteristics [mentioned above] cows, and Brahmins muttering [proper Mantras] should be made to dwell for a week. Then the master of the dramatic art who has been initiated [for the purpose] and has put on new cloths, fasted for three days, lived away from his bed-room (lit. the dwelling house), has kept his senses under control and has [thus] become purified, will besprinkle his limbs with water over which purificatory Mantras have been muttered, and consecrate the playhouse. This [consecration] should take place after he has made obeisance to the great god Śiva the lord of all the regions, Brahman who sprung from the lotus, Brahaspati the preceptor of the gods, Viṣṇu, Kārtikeya, Sarasvatī, Lakṣmī, Siddhi, Medhā, Smṛti, Mati, Candra (Moon), Sūrya (Sun), Winds, Guardians of all directions, Aśvins, Mitra, Agni, and other gods, such as Rudra, Varṇas¹, Kāla² Kali³, Yama, Niyati, the Sceptre of Yama⁴, Weapons of Viṣṇu⁵, the Lord of the Nāgas (Serpents), the Lord of the birds (Garuḍa), Thunderbolt, Lightning, Seas, Gandharvas, Apsarasas, Sages, Nāṭya-maids⁶, Mahāgrāmaṇi (the great leader of Gaṇas)⁷, Yakṣas, Guhyakas⁸ and the hosts of Bhūtas.

1-8 (B.1-7, 9, G.1-7, 9). ¹ *varṇas*—No gods called *varṇas* are to be met with in any other work. They may be taken as deities ruling specially over the four *varṇas* of people.

² *Kāla*—There are several legendary heroes (gods, sages and Asuras) of this name, see Vidyānankar, JK. *sub voce*.

³ *Kali*—There are many legendary heroes of this name, see JK. *sub voce*.

⁴ See note 5 below.

⁵ Weapons of Viṣṇu appear as deities in the Act. I of Bhāsa's *Bāla*.

⁶ *nāṭyakumārī*—Such goddesses are possibly mentioned nowhere else.

⁷ *mahāgrāmāṇi*—The great leader of Gaṇas. It is very difficult to accept Ag's identification of *mahāgrāmāṇi* with Gaṇapati (*mahāgrāmāṇiḥ gaṇapatiḥ*). For in 58 below, occurs the term *mahāgaṇeśvara*

9-10. Having made obeisance to these, and other divine sages (*devarṣi*), he should with folded palms invoke all the gods to their respective positions, and say, "Ye, holy ones, should take us under your protection during the night, and ye with your followers should offer us assistance in this dramatic performance".

Offering Pūjā to the Jarjara

11-13. Having worshipped [thus] all the gods as well as all the musical instruments (*kutapa*)¹ he should offer Pūjā to the Jarjara² for attaining good success at the performance [and pray to it as follows]. "Thou art Indra's weapon killing all the demons ; thou hast been fashioned by all the gods, and thou art capable of destroying all the obstacles ; bring victory to the king and defeat to his enemies, welfare to cows and Brahmins and progress to dramatic undertakings".

14-15. After proceeding thus according to rules and staying in the playhouse for the night, he (the master of the dramatic art)

(in the plural number) indicating the different leaders of Gaṇas who followed Śiva. One of such leaders has been mentioned there as Nandiśvara (Nandin). Besides this the term Gaṇeśa (the leader of Gaṇas) has also been applied to Śiva in 47 below. In describing *piṅḷiba dhas* the *piṅḷi* of Gaṇeśvara has been named as *dakṣayajña-vimardini* (NŚ. IV. 260). This too shows that *gaṇeśvara*, *grāmaṇi* or *mahāgrāmaṇi* meant simply the leader, one of the leaders or the great leader of Gaṇas. The fully developed Gaṇapati seems to be non-existent at the time when the NŚ. was composed. Our suspicion in the matter seems to be corroborated by the variant *tathā grāmādhi-devatā* recorded in the ms *lha* of B. for *mahāgrāmanyaṃ*. Gaṇapati seems to be a late entrant into the Hindu pantheon. He is not mentioned in any one of the old Purāṇas. Only the Varāha, Vāmana and Brahma-vaivarta P. which are very late know the deity (Winternitz, Vol. 1. pp. 566-568, 573, Vidyalankar, JK. *sub voce*).

⁸ Kalidāsa makes no distinction between Yakṣas and Guhyakas, See Meghadūta 1 and 5.

⁹ See above..

9-10 (B.10-11, G.10-11).

11-13 (B.12-14, G.12-14). ¹ See below 72-73 note 3. The reading *samprayuja* in all editions and mss. seems to be wrong. It should be emended as *samprapūjya*.

² See 73-81 below.

14-15 (B.15-16, G.15-16).

should begin Pūja as soon as it is morning. This Pūjā connected with the stage should take place under the asterism Ārdrā (*Alpha-Orionis*) or Maghā (*Regulus*) or Yāmyā (*Musca*) or Pūrvaphalguni (*Delta-Leonis*) or Pūrvāśādhā (*Delta-Sagittarii*) or Pūrvabhādrapadā (*Alpha-Pegasi*) or Āśleṣā (*Hydrae*) or Mūlā (*Lambda-Scorpionis*).

. 16. The stage should be illuminated and the Pūjā of the gods in its connexion should be performed by the master of the dramatic art (*ācārya*) after he has purified his body, concentrated his mind [to these acts] and initiated himself [to the Pūjā].

•
Installation of the gods

17. During the concluding moments of the day, which are considered to be hard and full of evils, and are presided over by Bhūtas, one should perform Ācamana¹ and cause the gods to be installed.

18. [Along with these gods] should be [taken] red thread-bangle (*pratisarā*)¹, the best kind of red sandal, red flowers and red fruits. [With these and] articles such as barley, white mustard, sunned rice, Nāgapuṣpa² powder and husked saffron (*priyaṅgu*)³, the gods should be installed.

The Maṇḍala for installing the gods

20. In this ceremony one should draw in proper place a Maṇḍala¹ according to the manner prescribed.

21. This maṇḍala should be sixteen Tālas (*hasta*)¹ square and it should have doors on all its four sides.

16 (B.17, G.17).

17 (B.18, G.18). ¹ *ācamana*—ceremonial rinsing of the mouth by sipping water from the palm of the hand.

18-20 (B.19-21a, G.19-21a).

¹ *pratisarā—sūtra-vinirmita granthi-mantah kaikaṇaviśeṣah*, Ag. (I. p. 74).

² *nāgapuṣpa*=the *campaka* tree (Aptel), but Ag. says *nāgapuṣpam nāgadantaḥ*.

³ *priyaṅgu*=saffron, and not the fruit of the *priyaṅgu* creeper.

20 (B.21b-G. 21b). ¹ See the diagram I.

21 (B.22-G22). ¹ *hasta* in this passage is to be interpreted as

22. In its middle should be drawn two lines vertically and horizontally (*i.e.* parallel to the sides), and in the apartments made by these lines, should be installed the different gods.

23-30. In the middle of this (*maṇḍala*), should be put Brahman who has lotus as his seat¹. Then one should first of all put in the east Śiva with his host of Bhūtas, Nārāyaṇa (Viṣṇu), Indra, Skanda (Kārtikeya), Sūrya, Aśvins, Candra, Sarasvatī, Lakṣmī, Śraddhā and Medhā, in the south-east Agni, Śvāhā, Viśvedevas, Gandharvas, Rudras and Ṛṣis, in the south Yama, Mitra with his followers, Pitṛs, Piśācas, Urugas and Guhyakas, in the south-west the Rākṣasas and all the Bhūtas, in the west the Seas and Varuṇa, in the north-west the Seven Winds² and Garuḍa with other birds, in the north Kuvera, Mothers of the Nāṭya, Yakṣas with their followers, in the north-east leaders of Gaṇas such as Nandin, Brahmaṛṣis and the host of Bhūtas in their proper places.

31. And [in the eastern] pillar should be placed Sanat-kumāra¹, in the southern one Dakṣa², in the northern one Grāmaṇi (lit. leader of Gaṇas)³ and in the western one Skanda (Kārtikeya).

32. According to this rule all the gods in their [proper] form and colour should be placed in their respective positions.

hasta-tāla or *tāla* *i.e.* the interval between the tips of the thumb and the middle-finger stretched in opposite directions. अङ्गुलद्वयमात्रस्यैव इत्यस्य प्रचलिते । तद्व्यवहारं तावन्मात्रमौचित्यः ॥ SR. VII. 1046. Otherwise it will be impossible to accommodate the *maṇḍala* on the stage which is eight cubits wide (See NŚ. II. 33-35). The ancient commentators like Śaṅkuka and others pointed out how absurd it would be to take *hasta* in the passage in the sense of cubit. (see Ag. I. p. 75). 22 (B.23. G.23).

23-30 (B.24-31, G.24-31). ¹ According to Ag. a lotus is to be described in the centre of *maṇḍala*. ² For the seven winds see the Vāmana P. (see Vidyānankar, JK. *sub voce*).

31 (B.32, G.32). ¹ Sanatkumāra—one of the great ṛṣis, and a son of Brahman.

² Dakṣa—one of the lords of the creation (*prajāpati*), son of Praeetas. There were other Dakṣas besides. See Vidyānankar, JK. *sub voce*.

³ See above 1-8 note 7.

32 (B.33, G.33).

Offering Pūjā to the gods

33. After they have been installed with regular ceremony in suitable places they should be worshipped in a fitting manner.

34. Gods [in general] should be given white¹ garlands and unguents, while Gandharvas, Agni and Sūrya should be given garlands and unguents of red² colour.

• 35. After being treated [thus] in due order and manner they should be worshipped according to rules with suitable offerings.

36-39. [Offerings suitable to different gods and goddesses are as follows]: Brahman Madhuparka¹, Sarasvati Pāyasa², gods like Śiva, Viṣṇu, and Indra sweetmeats. Agni rice cooked with ghee, Candra and Sūrya rice cooked with molasses, Viśvedevas, Gandharvas and sages honey and Pāyasa, Yama and Mitra cakes and sweetmeats, Pitṛs, Piśācas and Uragas ghee and milk, host of Bhūtas rice cooked with meat, wines of different kinds and grams covered with thick milk.

Consecration of the Mattavāraṇī

40-44 Similar shall be the rules regarding the Pūjā in connexion with the Mattavāraṇī. [Offerings to be made to different gods and demigods are as follows]: Rākṣasas half-cooked meat, Dānavas wine and meat, the remaining gods cake and Utkarikā³ and boiled rice, gods of seas and rivers fish and cakes, Varuṇa ghee and Pāyasa, Sages various roots and fruits, the wind god and birds different edible stuff (lit. *bhakṣya* and *bhojya*), Mothers³ of the

33 (B.34, G.34).

34 (B.35, G.35). ¹ 'White' here seems to be the symbol of purity and good grace.

² 'Red' here seems to be the symbol of energy.

35 (B. 35, G.36).

36-39. (B. 37-40, G. 37-40). ¹ *madhuparka*—see above II. 41-42. note 3.

² *pāyasa*—see above II. 41-42 note.

40-44, (B.41-45, G.41-45). ¹ See above.

² *utkarikā*—a kind of sweetmeat.

³ These goddesses seem to have been ignored by the Purāṇas.

Nāṭya, and Kuvera with his followers eatables including cakes, and Locikās⁴.

45. These different kinds of foodstuffs should be offered to them and the Mantras to be uttered at the time of making offering to different gods will be as follows :—

46. (The Mantra for Brahma), O the god of gods, the most lordly one, the lotus-born one, the grand-father (of the worlds) accept this my offering consecrated by the Mantra.

47. (For Śiva) O the god of gods, the great god, the lord of Gaṇas¹ and the killer of Tripura, accept this my etc.

48. (For Viṣṇu), O Nārāyaṇa, Padmanābha, the best of the gods, with unrestrained movement, accept this my etc.

49. (For Indra), O Purandara, the lord of gods, the thunder bearer, the maker of the hundred exploits, accept this my etc.

50. (For Skanda), O Skanda the leader of the celestial army, the blessed one, the dear son of Śiva, O the six-mouthed one, accept this my etc.

51. (For Sarasvatī), O the goddess of the gods, the very blessed one, the dear wife of Hari, accept this my etc.

52. (For goddesses Lakṣmī, Siddhi, Matī, Medhā) O Lakṣmī, Siddhi, Matī and Medhā, ye who are honoured by all the worlds, accept this my etc.

53. (For Māruta) O Māruta, you who know the might of all the creatures and are the life of all the world, accept this my etc.

54. (For Rākṣasas) O the great Rākṣasas, the great-souled

⁴ *locika*—This has been read in mss. as *locilū*, *loṇikā*, *lepikū*, *lipika*. The word seems to be connected with the NIA. *luci*, *loci*, from **lociū*, **locikū*.

45 (B.46, G.46)

36 (B.47, G.47).

47 (B.51, G.48)

¹ It should be marked here that Śiva has been called Gaṇeśvara, a term applied in later times to Gaṇapati only.

48 (B.50, G.49).

49 (B.48, G.50).

50 (B.49, G.51).

51 (B.53, G.52).

52 (B.55, G.55)

53 (B.56, G.53).

54 (B.54, G.54).

ones, the sons of Pulastya, born of different causes, accept this my etc.

55. (For Agni) O Agni, the mouth of the gods, the best of the gods, the smoke-bannered one, the eater of things offered in sacrifice, accept this my offering given with love.

56. (For Candra) O Soma, the lord of all the planets, the king of the twice-born ones, the favourite of the world, accept this my etc.

57. (For Sūrya) O the maker of day, the mass of heat, the best among the planets, accept this my etc.

58. (For lords of Gaṇas such as, Nandiśvara) O the great lord of Gaṇas, among whom Nandiśvara is the foremost, accept this my etc.

59. (For Pitr̥s) I bow to all the Pitr̥s, do ye accept my offering. (For Bhūtas) I always bow to all the Bhūtas who may have a liking for offerings¹.

60a. (For Kāmapāla) O Kāmapāla, I always bow to thee to whom this offering is made.

60-61. (For Gandharvas) O Gandharvas, amongst whom Nārada, Tumburu and Viśvāvasu are the foremost, accept this my best offering.

61-62. (For Yama and Mitra) O Yama and Mitra, the gods who are adored by all the worlds, accept this my etc.

62-63. (For Nāgas) I bow to all the Pannagas in the nether region, who are devourers of wind, give me success in dramatic production after I have worshipped you.

63-64. (For Varuṇa) O Varuṇa, you who are the lord of all waters and have the swan as your mount, be pleased along with the seas and rivers, after I have worshipped you all.

55 (B.57, G.56).

56 (B.58, G.57).

57 (B.59, G.68).

58 (G.60, B.59).

59 (B.61, G.60a). ¹ G. puts one hemistich after 60a without numbering it.

60a (B.62a, G.60b).

60-61 (B.62b-63a, G.61).

61-62 (B.63b-64a, G.62).

62-63 (B. 64b-65a, G.63).

63-64 (B.65b-65a, G.64).

64-65. (For Garuḍa) O the son of Vinatā, the high-souled one, the lord, the king of all the birds, accept this my etc.

64-66. (For Kuvera) O the superintendent of [all] wealth, the king of Yakṣas, the guardian of the world, the lord of riches, ye along with Guhyakas and Yakṣas accept this my etc.

66-67. (For mothers of the Nāṭya) O mothers of the Nāṭya such as Brāhmi and others, ye be happy and pleased to accept my offering.

67-68. (For others) O weapons of Rudra, ye accept my offerings. O weapons of Viṣṇu, ye too accept [things given by me] out of devotion for Viṣṇu.

68-69. O Yama, the Fate, the dispenser of death to all creatures and the end of all actions, accept my offerings.

69-70. Ye other gods who are occupying the Mattavāraṇi, accept this my etc.

70-71. To all other gods and Gandharvas too who occupy the heavens, the earth, the middle region and the ten directions, these offerings are made (lit. let these be accepted by them).

71-72. Then a [earthen] jar¹ full of water with a garland of leaves in its front, should be placed in the middle of the stage, and a piece of gold should be put into it.

72-73. All the musical instruments covered with cloth should be worshipped with [sweet] scent, flowers, garlands, incense and various eatables hard and soft.¹

64-65 B.66b-67a, G.65).

65-66 (B.67b-68a, G.66).

66-67 (B.68b-69a, G.67).

66-68 (B.69b-70a, G.68).

68-69 (B.70b-71a, G.69).

69-70 (B.71b-72a, G.70).

70-71 (B.72b-73a, G.71).

71-72 (B.73b-74a, G.72). ¹ For the significance of this jar see below 87-89.

72-73 (B.74b-75a, G.76). ¹ This passage with some minor variation has been repeated in B. and G. But this is out of place there. For the order in which musical instruments (*kulapa*) and the Jarjara should be worshipped see 11-13 above.

Consecration of the Jarjara

73-74. Having worshipped all the gods in due order, and offering Pūjā to the Jarjara [in the following manner] one should have the obstacles removed.

74-76. [One should fasten a piece of] white cloth at the top [of the Jarjara], blue cloth at the Raudra joint, yellow cloth at the Viṣṇu joint, red cloth at the Skanda joint, and variegated cloth at the lowest joint¹. And garlands, incense and unguents are to be offered to it (the Jarjara) in a fitting manner.

76-77. Having observed all these rites with incense, garlands and unguents one should consecrate¹ the Jarjara with the following Mantra :

77-78. "For putting off obstacles thou hast been made very strong, and as hard as adamant, by gods such as Brahman.

78-79. Let Brahman with all other gods protect thy top-most part, Hara (Śiva) the second part, Janārdana (Viṣṇu) the third part, Kumāra (Kārtikeya) the fourth part, and the great Pannagas the fifth part.

80-81. Let all the gods protect thee, and be thou blessed. Thou, the killer of foes, hast been born under Abhijit (*Vega*), the best of the asterisms. Bring victory and prosperity to the king !"

Homa or pouring ghee into sacrificial fire

81-82. After the Jarjara has thus been worshipped and all offerings have been made to it, one should with appropriate Mantras perform Homa and pour (ghee) into the sacrificial fire.

82-83. After finishing the Homa he should with the fire lighted [in the place of sacrifice] do the cleaning work (?) which is to enhance the brilliance of the king as well as of the female dancers.

73-74 (B.75b-76a, G.73).

74-76 (B.76b-78a, G.74-75). ¹ For identifying the joints see 78-79 below. 76-77 (B.79b-80a, G.77). 77-78 (B.80b-81a, G.78).

78-80 (B.81b-82, G.79-80a).

80-81 (B. 83b-84a, G.80b-81).

81-82 (B.84b-85a, G. 82).

82-83 (B.85b-86a, G.83).

83-84. After having illumined the king and the dancers together with the musical instruments one should sprinkle them again with water sanctified by the Mantra, and say to them :

84-85. "You are born in noble families and adorned with multitudes of qualities, let whatever you have acquired by virtue of birth, be perpetually yours."

85-86. After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production.

86-87. [The Benediction] : Let mothers such as Sarasvatī, Dhṛtī, Medhā, Hṛī, Śrī, Lakṣmī, and Smṛtī¹ protect you and give you success.

Breaking the Jar

87-88. Then after performing Homa according to rules with ghee and the proper Mantra the master of dramatic art should carefully break the jar.

88-89. In case the jar remains unbroken the king (lit. the master) will have a cause of fear from enemies ; but when it is broken his enemies will meet with their destruction.

Illumination of the stage

89-90. After the breaking of the jar, the master of the dramatic art should illuminate the auditorium (*raṅga*) with a lighted lamp.

90-91. Noisily, that is, with roaring, snapping of fingers, jumping and running about, he should cover the auditorium with that lighted lamp [in his hand].

91-92. Then a fight should be caused to be made [on the

83-84 (B.86b-87a, G.84).

84-85 (87b-88a, G.85).

85-86 (B.88b-89a, G.86).

86-87 (B.89b-90a, G.87).

87-88 (B.90b-91a, G.88). ¹ These are the seven Nāṭya-mātrkāḥ.

See 23-30 above.

88-89 (B.91b-92a, G.89).

89-90 (B.92b-93a, G.90).

90-91 (B.93b-94a, G.91).

91-93 (B.94b-96a, G.92-93). ¹ *duṇḍubhi*—a kind of drum.

stage] in accompaniment with the sound of all the musical instruments such as conch-shell, Dundubhi¹, Mr̥daṅga² and Paṇava³.

92-93. If the bleeding wounds [resulting from the fight] will be bright and wide, that will be a [good] omen indicating success.

Good results of consecrating the stage

• 93-94. If the stage is properly consecrated it will bring good luck to the king (lit. the master) and to people young and old of the city as well as of the country.

94-95. But when the auditorium is not consecrated in proper manner it will be indifferently held by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.

95-96. He who willfully transgresses these rules [of consecration of the stage] and practises [the dramatic art], will soon sustain loss and will be reborn as an animal of lower order.

96-97. Offering worship to the gods of the stage is as meritorious as a [Vedic] sacrifice. No dramatic performance should be made without first worshipping the deities presiding over the stage. When worshipped, they (these god-) will bring you worship, and honoured they will bring you honour. Hence one should by all efforts offer Pūjā to the gods of the stage.

Evils following non-consecration of the stage

98-99. Never will fire fanned by violent wind burn things so quickly, as defective rites will burn quickly [the master of the dramatic art].

99-100. So the stage should be worshipped by the master of the dramatic art who is purified, disciplined and proficient in

¹ *mr̥daṅga*—a kind of earthen drum.

² *paṇava*—a kind of drum.

93-94 (B.96b-97a, G.94).

94-95 (B.97b-98a, G.95).

95-96 (B.98b-99a, G.96).

96-98 (B.99b-101a, G.97-98).

98-99 (B.101b-102a, G.99).

99-100 (B.102b-103a, G.100).

the rules of the art and initiated into the practice of it and has quiet of mind.

100-101. He who with an agitated mind places his offering in a wrong place, is liable to expiation like one who pours ghee into the sacrificial fire without proper Mantras. This is the procedure prescribed for worshipping the gods of the stage. It should be followed by producers [of plays] in holding a theatrical show in a newly built playhouse.

Here ends Chapter III of Bharata's Nāṭyaśāstra,
which treats of Pūjā to the gods of the stage.

100-101 (B.103b-104a, G.101-102).

CHAPTER FOUR

DESCRIPTION OF THE CLASS DANCE

Brahman writes the first play and gets this performed.

1. After having worshipped [the gods presiding over the stage] I said to Brahman, "Tell me quickly, O the mighty one, which play should be performed?"

2. [In reply] I was told by the Lord, "Perform the Amṛta-manthana (the Churning of the Ocean)¹ which is capable of stimulating efforts and of giving pleasure to gods.

3. I have composed this Samavakāra² which is conducive to [the performance of] duties (*dharma*), to [the fulfillment of] desire (*kāma*) as well as [to the earning] wealth (*artha*)."

4. When this Samavakāra was performed, gods and demons were delighted to witness actions and ideas [familiar to them].

5. Now, in course of time Brahman (lit. the lotus-born one) said to me, "We shall present today the play before the great-souled Śiva (lit. the three-eyed one)".

6-7. Then on reaching along with other gods the abode of Śiva (lit. the bull-bannered one) Brahman paid him respects and said, "O the best of the gods, please do me the favour of hearing and seeing the Samavakāra which has been composed by me."

8. "I shall enjoy it," said the lord of gods in reply. Then Brahman asked me to get ready [for the performance].

9-10. "O the best of the Brahmins, after the Preliminaries connected with the performance had been completed this

1 (B.G. *same*)

2 B.G. *same*. ¹ The legend about the churning of the ocean occurs in the Mbh. (I. 17-19.) and the Viṣṇu P. (1) See Winternitz, Vol. I pp. 389, 546.

3 (B.G. *same*). ¹ See NŚ. XX. 69 ff.

4 (B.G. *same*).

5 (B.G. *same*).

6-7 (B.G. *same*).

8 (B.G. *same*).

9-10 (B.G. *same*).

(Samavakāra named the Amṛtamanthana) as well as a *Ḍima*¹ named the Tripuradāha (the Burning of Tripura) was performed in the Himalayan region which consisted of many hills and in which there were many Bhūtas, Gaṇas² and beautiful caves and waterfalls³.

11. Then all the [Bhūtas] and Gaṇas were pleased to see actions and ideas familiar to them, and Śiva too was pleased and said to Brahman :

12. "O the high-souled one, this drama (*nāṭya*) which is conducive to fame, welfare, merit and intellect, has been well-conceived by you.

13-14. Now in the evening, while performing it, I remembered that dance made beautiful by Aṅgahāras¹ consisting of different Karaṇas². You may utilize these in the Preliminaries (*pūrvanāṅga*) of a play.

Two kinds of Preliminaries

14-16. In the application of the Vardhamānaka¹, the Āsārīta², the Gīta³ and the Mahāgīta you will depict properly the ideas [by means of dance movements]; and the Preliminaries which you have [just] performed are called "pure" (*śuddha*). [But] when

¹ *ḍima*—one of the plays of the major type ; for its characteristics see NŚ. XX. 84 ff.

² *Tripuradāha*—Śiva killed an Asura (demon) named Tripura by burning him with one of his fiery arrows. Hence he is called Tripurāntaka or Tripurāri. This legend occurs in the Varāha P. See JK. *sub voce*.

³ B.G. read *bahucutadrūmākīrṇe* instead of *bahubhūtagaṇākīrṇe*.

11 (B.G. *same*).

12 (B.G. *same*).

13-14 (B.G. *same*). ¹ *aṅgahāra*—major dance figures which depend on minor dance figures (*karaṇas*) The word means 'movement of limbs' Ag. (I. p. 91) explains it as अङ्गानां दीर्घालोके समुचिते प्रापचक्रकारेणैकद्वारे इत्यस्य चायं द्वारः प्रयोगः, अङ्गलिपयौ चारीःइत्यारः.

² See below 29-30 note 1. For details about the Aṅgahāras see below 16 ff, 72 ff.

14-16 (B.G. *same*). ¹ See NŚ. V. 12-13 note 3.

² See NŚ. V. 21 note 1.

³ See NŚ. V. 60-63 note 3.

these dances will be added to them (pure Preliminaries) they will be called "mixed" (*citra*).

The Āṅgahāras

16-17. To these words of Śīva Brahman said in reply, "O the best of the gods, tell us about the use of the Āṅgahāras."

17-18. Then Śīva (lit. lord of the world) called Taṇḍu and said; "Speak to Bharata about the use of the Āṅgahāras."

18-19. And by Taṇḍu I was told the use of the Āṅgahāras. I shall now speak of them as well as of the various Karaṇas and Recakas¹.

19-27. The thirtytwo Āṅgahāras are as follows :—Sthira-hasta, Paryastaka, Sūcividdha, Apavidha, Ākṣiptaka, Udghaṭṭita, Viṣkambha, Aparājita, Viṣkambhāpasṛta, Mattākriḍa, Svastikarecita, Pārśvasvastika, Vṛścīka, Bhramara, Mattaskhalitaka, Madavilasita, Gaṭiṃḍala, Paricchinna, Parivṛttarecita, Vaiśākharecita, Parāvṛtta, Alāṭaka, Pārśvaccheda, Vidyubhrānta, Uddhṛtaka, Ālīḍha, Recita, Ācchurita, Ākṣiptarecita, Sambhrānta, Upasarpita, Ardhanikutaka.

Uses of the Āṅgahāras

28-29. I shall now speak about their performance dependent on the Karaṇas. [And besides this] "O the best of the Brahmins, I shall tell you about the movements of hands and feet that are proper to the Āṅgahāras.

The Karaṇas

29-30. All the Āṅgahāras consist of Karaṇas ; hence I shall mention the names of the latter as well as their descriptions.

16-17 (B.G. same).

17-18 (B. same, G.16).

18-19 (B. same, G.17). ¹ See below 247 ff.

19-27 (B. same, G.18-27a).

28-29 (B. same, G.27b-28). ¹ for details about *karana* see 30ff below.

29-30 (B. same G.29). ¹ *karana*—minor dance figure. Ag. (I 98) plains the *karana* as वलमच्छेद विहीनं वृत्तकवचमिति एकद्वयाभिप्रायेण तु करवद्वन्द्वकाशयोनी श्वेते नील वतिवत् ।

30-34. The combined [movement of] hands and feet in dance is called the *Karaṇa*: Two *Karaṇas* will make one *Mātrkā*, and two, three, or four *Mātrkās* will make up one *Aṅgahāra*. Three *Karaṇas* will make a *Kalāpaka*, four a *Ṣaṇḍaka*¹, and five a *Samghātaka*. Thus the *Aṅgahāras* consist of six, seven, eight or nine *Karaṇas*. I shall now speak of the hand and feet movements making up these (*Karaṇa*-).

31-55. The *Karaṇas* are one hundred and eight in number and they are as follows: *Talapuspapūṭa*, *Vartita*, *Valitoru*, *Apavidhha*, *Samanakha*, *Lina*, *Svastikarecita*, *Maṇḍalavastika*, *Nikuṭṭaka*, *Ardhanikuṭṭaka*, *Kaṭicchinna*, *Ardharecita*, *Vakṣasvastika*, *Ummatta*, *Svastika*, *Prṣṭhasvastika*, *Diksvastika*, *Alāta*, *Kaṭtsama*, *Ākṣiptarecita*, *Vikṣiptākṣipta*, *Ardhasvastika*, *Añcita*, *Bhujāṅgatrāsita*, *Ūrdhvajānu*, *Nikuñcita*, *Matalli*, *Ardhamatalli*, *Recakanikuṭṭita*, *Padāpavidhha*, *Valita*, *Ghūṇṇita*, *Lalita*, *Daṇḍapakṣa*, *Bhujāṅgatrastarecita*, *Nūpara*, *Vaiśākharecita*, *Bhramaraka*, *Catura*, *Bhujāṅgāñcitaka*, *Daṇḍakarecita*, *Vṛcīkakuṭṭita*, *Kaṭibhrānta*, *Latāvṛcīka*, *Chinna*, *Vṛcīkarecita*, *Vṛcīka*, *Vyaṃsita*, *Pārsvanikuṭṭana*, *Latātatilaka*, *Krāntaka*, *Kuñcita*, *Cakramaṇḍala*, *Uromaṇḍala*, *Ākṣipta*, *Talavilāsita*, *Argāla*, *Vikṣipta*, *Āvṛtta*, *Dolapāda*, *Vivṛtta*, *Vinivṛtta*, *Pārsvakrānta*, *Nisumbhita*, *Vidyudbhrānta*, *Atikrānta*, *Vivartitaka*, *Gajakrīḍita*, *Talasaṃspṛṣṭita*, *Garuḍaplutaka*, *Gaṇḍasūci*, *Parivṛtta*, *Pārsvajānu*, *Gṛdhrāvalīnaka*, *Samnata*, *Sūci*, *Ardhasūci*, *Sūci*, *Āpakraṇta*, *Mayūralalita*, *Sarpita*, *Daṇḍapāda*, *Hariṅapluta*, *Preṅkholita*, *Nitamba*, *Skhalita*, *Karīhastā*, *Prasarpita*, *Sīmḥākṛīḍita*, *Sīmḥākarsita*, *Udvṛtta*, *Upasṛta*, *Talasaṃghaṭṭita*, *Jamita*, *Avalīttika*, *Niveśa*, *Elakākṛīḍita*, *Urūdvṛtta*, *Madaskhalita*, *Viṣṇukrānta*, *Sambhrānta*, *Viṣkambha*, *Udghaṭṭita*, *Vṛṣabhakṛīḍita*, *Lolītaka*, *Nāgāpasarpita*, *Śakatāsya*, *Gaṅgāvatarāna*. [These *Karaṇas* will be used] in dance, fight, personal combat, walking as well as movements in general.

56. Foot movements which have been prescribed for

30-34 (B. same, G. 30-33). ¹ *ṣaṇḍaka*—B.G. read *maṇḍaka*.

34-55 (B.34-55a, 56a, G.34-54)

56 (B.59, G.167).

the exercise of Sthānas¹ and Cāris², will apply also to these Karaṇas³.

57. And application of the Nṛtta-hastas¹ which have been prescribed for dance is generally implied in the Karaṇas.

58. The Sthānas, the Cāris and the Nṛtta-hastas mentioned [before] are known as the Mātrkās the variations of which are called the Karaṇas.

59. I shall treat the Cāris suitable for [representing] fight at the time of discussing the foot movements. The master [of dramatic art] should apply them on any occasion according to his histrionic talents.

60. In the Karaṇa the left hand should generally be held on the breast, and the right hand is to follow the [right] foot.

61. Listen [now] about the movement of hands and feet in dance in relation to that of hip, sides, thigh as well as to breast, back and belly¹.

Definition of the Karaṇas.

62. Talapusapapūṭa—Puspapūṭa hand held on the left side, the foot is Agratalasañcara, the side is Sannata (Nata)¹.

¹ See NŚ. XI. 49 ff.

² See NŚ. XI. 2 ff.

³ B.G. read one hemistich more before 56a. It does not occur in some mss. Ag. records this fact. Though these 108 *karaṇas* constitute general dance, which is sometimes interpolated in the acting to fill up its gaps, they (*karaṇas*) may be also used to embellish the movement of limbs in fights of any kind. Ag. (I. p. 96) says अभिनये यद्गन् वल्यतेऽभिनयान्तरालवर्ति द्विद्रव्यादनादी तन् प्रयुज्यते, ब्रह्मादियुद्धे वायुयुद्धे प्रथीयः लोडवाधेनपि तन् प्रयुज्यते; besides this he says *tanugatishkritisammilite karaṇam* (I. p. 97)

57 (B.171, G.56a, 169). ¹ For *nṛttahastas* see NŚ. IX. 177 ff.

58 (B.173, G.170).

59 (B.56b-57a, G.56).

60 (B.57b-58a or 172, G.169).

61 (B. 58b-59a, G.57). ¹ For B.60 (G.58) omitted see NŚ. XI. 90-91.

62 (B.61, G.59) ¹ For the sake of convenience constituent parts of the *karaṇas* have been separately mentioned without putting them in a cumbrous sentence. This method has been followed by A. K. Coomaraswamy in MG. As the definitions of these parts can be easily traced through the index they have not been referred to in the notes.

63. Vartita—Vyavṛtta (= Vyavartita) and Parivartita hands bent at the wrist, then these hands placed on thighs.

64. Valitoru—Śukatunḍa hands to make Vyavartita and Parivartita K., and thighs are Valita.

65. Apavidḍha—the (right) hand with Śukatunḍa gesture to fall on the (right) thigh, the left hand held on the breast.

66. Samanakha—the two Samanakha¹ feet touching each other, two hands hanging down, and the body in natural pose.

67. Līna—the two Patāka hands held together in Añjali pose on the breast, the neck held high, and the shoulder bent.

68. Svastikarecita—two hands with Rccitā and Āvidḍha gesture held together in the form of a Svastika, then separated and held on the hip.

69. Maṇḍalasvastika—two hands moved to unite in the Svastika gesture with their palms turned upwards in a similar manner, and the body in the Maṇḍala Sthāna (posture).

70. Nikuṭṭaka—each of the hands to be moved up and down¹ alternately between the head and another arm, and the legs also moved in a similar manner.

71. Ardhanikuṭṭaka—hands with Alapallava¹ gesture bent towards shoulders, and legs moved up and down:

72. Kaṭicchinna—the hip serially in the Chinna pose, two Pallava hands held alternately and repeatedly on the head.

63 (B.62, G.60)

64 (B.63, G.61)

65 (B.65, G.62)

66 (B.65, G.63). ¹ *samanakha* feet has nowhere else been mentioned in the NŚ.

67 B.66, G.64.

68 (B.97, G.65).

69 (B.68, G.66).

70 (B.69, G.67). ¹ *nikuṭṭita*=*nikuṭṭana*. Ag. (I. p. 103) quotes the definition of *nikuṭṭana* from Kohala as follows: *unnamanam vinomanam syād aṅgasya nikuṭṭanam*.

71 (B.70 G.68). ¹ For *kuṭcīta* BG. read *añcita*. But Ag. (I. p. 204) read *kuṭcīta* and means by this word the *alapallava* gesture.

72 (B.71, G.69).

73. Ardharecita—hand with Sūcī mukha¹ gesture to move freely, feet to move alternately up and down, side in Sannata (*i.e.* Nata) pose.

74. Vakṣaḥsvastikā—two legs on each other in the form of a Svastika, the two Recita hands brought together in a similar manner on the breast which is bent (*nikuñcita*).

75. Unmatta—feet to be Añcita and hands to be Recita.

• 76. Svastika—hands and feet respectively held together in the Svastika form.

77. Pṛṣṭhasvastika—two arms after being thrown up and down coming together as a Svastika, two feet also to come together as a Svastika with Apakrānta and Ardhasūcī Cāris.

78. Diksvastika—turning sideways and towards the front in course of a single (*lit.* connected) movement, and forming Svastika with hands and feet.

79. Alāta—after making Alāta Cāri² taking down hand from [the level of] the shoulder³, then making Ūrdhvajānu Cāri³.

80. Kāṭisama—feet to be separated, after the Svastika Kāraṇa, of the two hands one to be placed at the navel and the other at the hip, and the sides in the Udvāhita pose.

81. Ākṣiptarecita—the left hand on the heart, the right hand Recita and thrown up and sideways, and then the two hands to be Recita with Apavidha (Āviddhaka) gestures.

82. Vikṣiptākṣiptaka—hands and feet first thrown up, then again thrown down.

83. Ardhasvastika—the two feet to make the Svastika, the

73 (B.73, G.70). ¹ By *apavidha* Ag. (I. p. 105) means the *sūcī-mukha* gesture.

74 (B.74, G.71). 75 (B.75, G.72). 76 (B.76, G.73).

77 (B.77, G.74). 78 (B.78, G.75).

79 (B.79, G.76). ¹ *carāṇa*=*carī*. ² *vyamśayet*=*amsud vīṃśi-kramāṇaṃ kuryāt* (Ag). ³ *krama*=*cāri*.

80 (B.80, G.77). ¹ *udvāhita* side is nowhere else mentioned in the NŚ.

81 (B.81, G. 78).

82 (B.82, G.79)

83 (B.83, G.80).

right hand making the Karihasta gesture, and the left one lying on the breast.

84. Añcita—in the Ardhasvastika the Karihasta to be alternately in Vyavartita (Vyavṛttā) and Parivartita movement, and then bent upon the tip of the nose.

85. Bhujāṅgatrāsita—the Kuñcita feet to be thrown up, the thighs to have an oblique Nivartana (Nivṛtta)¹ movement, the hip and the thigh also to have the same movement.

86. Ūrdhvajānu—a Kuñcita foot to be thrown up, and the knee to be held up (lit. stretched) on a level with the breast, and the two hands to be in harmony with the dance.

87. Nikuñcita—feet to be moved as in the Vṛścika K., two hands to be bent at the sides, the right hand to be held at the tip of the nose

88. Matalli—making a whirling movement while throwing back the two feet (left and right), and moving hands in the Udveṣṭita and Apavidḍha movement.

89. Ardhamatalli—feet to be drawn away from the position in the Skhalita K., left hand Recita, and afterwards to be put on the hip.

90. Recitanikuttita—the right hand to be Recita, left foot Udghaṭṭita (= Nikuttita), and the left hand with Dolā gesture.

84 (B.84, G. 81).

85 (B.84, G.82). ¹ For *nivartayet*, B. G. read *vivartayet*, and for *nivṛttam* B. *vṛttam* and G. *vivartic*. 86 (B.86, G.83).

87 (B.87, G.84). ¹ For *vṛścika karaṇa*, B.G. read *vṛścika caraṇa*. But NŚ. does not know any *carana* or *cāri* of this name, while a K. of this name occurs, and one *karaṇa* is very often used to define another *karaṇa*; see texts for 84 above, 103 and 107 below. In all these cases some mss. read *karaṇa* instead of *carana*.

88 (B.88, G.85).

89 (B.89, G.86). ¹ *skhalitāpasṛtān pidān* feet drawn away from the position of the *skhalita* K.

90 (B.90, G.87). ¹ According to Ag. *udghaṭṭita = nikuttitā* for which see above 70 note.

91. *Pādāpaviddhaka*—the *Kaṭakāmukha* hands with their back against the navel, and feet to be in *Sūci* and [then] the *Apakrānta Cāri*

92. *Valita*—hands to be *Apaviddha*, feet to be in *Sūci Cāri* *Trika* turned round [in the *Bhramari Cāri*].

93. *Ghūrṇita*—the left hand in *Valita* and moved round, the right hand with *Dolā* gesture, and the two feet to be drawn away from each other from the *Svastika* position.

94. *Lalita*—the left hand with *Karihasta* gesture, the right one to be again turned aside (*Apavartita*), two feet to be moved up and down.

95. *Daṇḍapakṣa*—observing *Ūrdhvajānu Cāri*, *Latā* hands to be placed on the knee.

96. *Bhujāngatrastarecita*—the feet to be in *Bhujāngatrasta Cāri*, the two hands to be *Recita* and moved to the left side.

97. *Nūpura*—the *Trika* to be gracefully turned round, [in the *Bhramari Cāri*] the two hands to show respectively *Latā* and *Recita* gestures, and the *Nūpurapāda Cāri* with the feet.

98. *Vaiśākharecita*—hands and feet to be *Recita*, so the hip and the neck, and the entire body in *Vaiśākha Sthāna* (posture).

99. *Bhramaraka*—*Svastika* feet in *Āskipta Cāri*, hands in *Udveṣṭita* movement, and *Trika*¹ turned round [in the *Bhramari Cāri*].

100. *Catura*—the left hand with *Añcita*, (*i.e.* *Alapallava*)¹ gesture, the right hand is with *Catura* gesture, the right feet in *Kuṭṭita* (*i.e.* *Udghattita*) pose.

91 (B.91, G.88).

92 (B.92, G.89).

93 (B.93, G.90).

¹ For *valita*. BG read *vartita*.

94 (B.94, G.91).

² See NŚ. IX. 191.

95 (B.95, G.92).

96 (B.96, G.93).

97 (B.97, G.94).

98 (B.98, G.95).

99 (B.99, G.96).

¹ *Trika* used here and many times afterwards means the *trikāsthi* (sacrum) the lowest point in the vertebral column where the two other bones of the legs meet.

100 (B.100, G.97).

¹ This is Ag's interpretation of *Añcita*.² This is Ag's interpretation. *

101. Bhujaṅgāñcita—the feet in Bhujaṅgatrāsita Cāri, the right hand Recita, the left hand with Latā gesture.

102. Daṇḍakarecita—hands and feet to be freely thrown about on all sides like a staff (*daṇḍa*), and the same hands and feet to be Recita afterwards.

103. Vṛścikakuṭṭita—assuming the Vṛścika K. and the hands with Nikuṭṭita movement.¹

104. Kaṭibhrānta—the Sūci Cāri, the right hand with the Apavidha (Āvidha) gesture and the hip to be moved round.

105. Latāvṛścika—a foot to be Añcita and turned backwards, and the left hand to be with Latā gesture its palm and fingers bent and turned upwards.

106. Chinna—the Alapadma hand to be held on the hip which in Chinna pose, the body in the Vaiśākha Sthāna (posture).

107. Vṛścikarecita—assuming the Vṛścika K., the two hands in the form of a Svastika gradually to be Recita and to show Viprakirṇa gesture.

108. Vṛścika—the two hands bent and held over the shoulders, and a leg bent and turned towards the back¹.

109. Vyamsita—assuming Ālīdha Sthāna, the two hands to be Recita and held on the breast and afterwards moved up and down with Viprakirṇa gesture.

110. Pārsvanikuṭṭaka—Svastika hands to be held on one side, and the feet to be Nikuṭṭita.¹

111. Lalāṭatilaka—after assuming the Vṛścika K. a mark (*tilaka*) in the forehead to be made with a great toe.

112. Krāntaka—bending a Kuñcita leg behind the back, the Atikrānta Cāri, then the two hands to be thrown down.

101 (B.101, G.98).

102 (B.102, G.99).

103 (B.103, G.100).

¹ See above 70 note.

104 (B.104, G.101).

105 (B.105, G.102).

106 (B.106, G.103).

107 (B.107, G.104).

108 (B.108, G.105).

¹ Ag. interprets the passage differently.

109 (B.109, G.106).

110 (B.110, G.107).

¹ See above 70 note.

111 (B.111, G.108).

112 (B.112, G.109).

113. Kuñcita—a leg to be first Añcita and left hand to be held on the left side with its palm upwards.

114. Cakramaṇḍala—the inner Apavidha (Aḍḍitā)¹ Cāri with the body bent and held down between the two arms hanging straight.

115. Uromaṇḍala—two feet drawn away from the Svastika position and used in Apavidha (Aḍḍitā) Cāri and hands in Uromaṇḍala gesture.

116. Ākṣipta—hands and feet to be thrown about swiftly in this Karaṇa.

117. Talavilāsita—foot with the toe and the sole turned upwards and held high on the side, and the palm of hands bent.

118. Argala—feet stretched backwards and kept two Tālas and a half apart, and hands moved in conformity with these.

119. Vikṣipta—hands and feet to be thrown backwards or sideways in the same way.

120. Āvarta—the Kuñcita feet put forward and the two hands moved swiftly to befit the dance.

121. Dolāpāda—the Kuñcita feet thrown up, and two hands swinging from side to side in a manner befitting the dance.

122. Nivṛtta—hands and feet first thrown out, and the Trika to be turned round and the two hands to be Recita.

123. Vinivṛtta—observing the Sūci Cāri, the Trika to be turned round and hands to be Recita.

124. Pārśvakrānta—observing the Pārśvakrānta Cāri, throwing out hands towards the front, and moving them in a manner befitting the dance.

113 (B.113, G.110).

114 (B.114, G.111). ¹ According to Ag. *apavidha = aḍḍitā cāri* for which see NS. XI. 22. 115 (B.115, G.112).

116 (B.116, G.113). 117 (B.117, G.114). 118 (B.118, G.115).

119 (B.119, G.116). 120 (B.120, G.117). 121 (B.121, G.118).

122 (B.122, G.119). ¹ For *nivṛtta*, B. reads *vivṛtta*.

123 (B.123, O.120). 124 (B.124, O.121).

125. Niśumbhita—a foot bent towards the back, the breast raised high, and the hand held at the centre of the forehead (*tilaka*).¹

126. Vidyudbhṛānta¹—foot turned backwards and the two hands in the Maṅḍalāvīdha² gesture stretched very close to the head.

127. Atikrānta—observing the Atikrānta Cāri, the two hands stretched forward in a manner befitting the dance.

128. Vivartitaka—hands and feet to be thrown out, the Trika to be turned round and hands to be Recita

129. Gaḥajakriḍita—the left hand bent and brought near the [left] ear, and the right hand in Latā gesture and the feet Dolāpāda Cāri.

130. Talasaṃsphoṭita¹—a foot to be swiftly lifted up and put forward, the two hands showing Talasaṃsphoṭita² gesture.

131. Gaṛuḍaplutaka—the two feet to be stretched backwards and the two hands—right and left—to be respectively with Latā and Recita gestures, and the breast raised up.

132. Gaṇḍasūci—the feet to be in Sūci position, the side to be Unnata, one hand to be on the breast and the other to bend and touch the cheek.

133. Parivṛtta—the hands raised in Apaveṣṭita gesture, the feet in Sūci position, the Trika is turned round (in the Bhramari Cāri).

134. Pāśvajānu—one foot in Sama position and the opposite thigh raised, and one Muṣṭi hand on the breast.

135. Gṛdhṛāvalinaka—one foot stretched backwards and one knee slightly bent and the two arms outstretched.

125 (B.125, G.122). ¹ Ag. interprets differently

126 (B.126, G.123). ¹ Ag. interprets differently.

² Nowhere defined in NŚ. 127 (B.127, G.124).

128 (B.128, G.125). 129 (B.129, G.126).

130 (B.130, G.127). ¹ Ag. interprets the passage, differently.

² Defined nowhere in NŚ.

131 (B.131, G.128). 132 (B.132, G.129). 133 (B.133, G.130).

134 (B.134, G.131). 135 (B.135, G.132).

136. Sannata—after jumping, the two feet are to be put forward in Svastika form and the two hands to show Sannata¹ (i.e. Dolā) gesture.

137. Sūci—a Kuñcita foot to be raised and put forward on the ground, and the two hands to be in harmony with the performance.

• 138. Ardhasūci—the Alapadma hand is held on the head, the right foot is in Sūci (karaṇa) position.

139. Sūrividdha—one foot of Sūci Karaṇa being put on the heel of another foot, the two hands to be respectively put on the waist and the breast.

140. Apakrānta—after making the Valita thigh, Apakrānta Cāri is to be performed, the two hands to be moved in harmony with the performance.

141. Mayūralalita—after assuming the Vṛścika K. two hands to be Recita, and the Trika to be turned round [in the Bhramari Cāri].

142. Sarpita—the two feet to be moved from the Añcita position and the head with Parivāhita gesture, and the two hands are Recita.

143. Daṇḍapāda—after the Nūpura Cāri, Daṇḍapāda Cāri should be observed and the āviddha (vaktra) hand should be shown quickly.

144. Hariṇapluta—after observing the Atikrānta Cāri one jumps and stops, and then one of the shanks are bent and thrown up.

145. Preñkholitaka—after observing the Dolāpāda Cāri one is to jump and let the Trika turn round (in the Bhramari Cāri and come at rest.

136 (B.136, G.138). ¹ According to Ag. Sannata = Dolāhastā.

137 (B.137, G.134). 138 (B.138, G.135).

140 (B.140, G.137). 141 (B.141, G.138).

142 (B.142, G.139). 143 (B.143, G.140). 144 (B.144, G.141).

145 (B.145, G.142). ¹ Defined nowhere in NS.

146. Nitamba—arms to be first thrown up and hands to have their fingers pointing upwards and the Baddhā Cāri to be observed.

147. Skhalita - after observing Dolāpāda Cāri, hands with Recita gesture to be turned round in harmony with this.

148. Krihasta—the left hand is to be placed on the breast, the palm of the other hand to be made Prodvēṣṭīṭala, the feet to be Añcita.

149. Prasarpitaka—one hand to be Recita and the other with Latā gesture, and feet to be Samsarpitatala (= Talasañcara).

150. Simhavikriḍita—after observing the Alāta Cāri one is to move swiftly and hands to follow the feet.

151. Simhākarsita—one foot to be stretched backwards and hands to be bent and turned round in the front and again to be bent.

152. Udvṛtta—hands, feet and the entire body to be moved violently (lit. thrown up) and then Udvṛtta Cāri to be observed.

153. Upasṛtaka—observing Akṣipta Cāri and hands in harmony with this Cāri.

154. Talasaṃghaṭṭita—observe the Dolāpāda Cāri two palms will clash with each other and the left hand to be Recita.

155. Janita—one hand to be on the breast, the other hanging loosely and observing Talāgrasaṃsthita (Janita) Cāri.

156. Avahitthaka—after observing Janita K. raising hands with fingers spread out and then letting them fall slowly.

157. Niveśa—the two hands will be on the breast which should be Nirbhugna and the dancer should assume Maṇḍala Sthāna (posture).

146 (B.146, G.143). 147 (B.147, G.144). 148 (B.148, G.145).

149 (B.149, G.146). 150 (B.150, G.147). 151 (B.151, G.148).

152 (B.152, G.149). 153 (B.153, G.150). 154 (B.154, G.151).

155 (B.155, G.152). ¹ According to Ag. Talāgrasaṃsthita pāda means Janita cari.

156 (B.156, G.153). 157 (B.157, G.154).

158. Elakākriḍita—jumping with Talasañcara¹ feet and coming to the ground with the body bent and turned.

159. Urūdvṛtta—a hand made Āvṛtta (Vyavartita) and then bent and placed on the thigh, shanks made añcita and Udvṛtta.

160. Madaskhalitaka—two hands hanging down, the head assuming the Parivāhita gesture, the right and the left feet to be turned round in Āviddha Cāri.

• 161. Viṣṇukrānta—a foot stretched forward and bent as if on the point of walking, and hands to be Recita.

162. Sāmbhrānta—a hand with Āvartita (Vyavartita) movement placed on the thigh which is made Āviddha.¹

163. Viṣkambha—a hand to be Aparaiddha,¹ Sūci Cāri, foot to be made Nikuṭṭita and the left hand on the breast.

164. Udghaṭṭa—feet to in Udghaṭṭita¹ movements and hands in Talasaṅghaṭṭita movement² are to be placed on two sides.

165. Viṣabhakriḍita—after observing the Alāta Cāri two hands to be made Recita, and afterwards these should to be made Kuñcita and Añcita.

166. Lolita—hands on the two sides to be Reicta and Añcita, and the head Lolita and Vartita.

167. Nagāpasarpita—to draw back feet from Svastika position and the head to be Parivāhita and hand to be Recita.

158 (B.158, G.155). ¹ Same as *agratalasañcara*, see NŚ. X. 46.

159 (B.159, G.156).

160 (B.160, G.157). ¹ Defined nowhere in NŚ.

161 (B.161, G.158).

162 (B.162, G.159). ¹ Defined nowhere in NŚ.

163 (B.163, G.160). ¹ Defined nowhere in NŚ.

164 (B.164, G.161). ¹ Defined nowhere in NŚ.

² Defined nowhere in NŚ.

165 (B.165, G.162). ¹ Defined nowhere in NŚ.

166 (B.166, G.163).

167 (B.167, G.164). ¹ Defined nowhere in NŚ.

168. Śakātāsya—beginning with body at rest, advancing with a Talasañcara¹ foot and making the breast Udvāhita.²

169. Gaṅgāvatarāṇa—foot with the toes and the sole turned upwards, hands showing Tripatāka with the fingers pointing downwards and the head being Sannata.¹

The Aṅgahāras

170. I have spoken of one hundred and eight Karaṇas. I shall now describe the different Aṅgahāras.

171-173. Sthirahasta—stretching two arms and throwing them up, taking up Samapāda Sthāna, the left hand stretched upwards from the level of the shoulder, taking up afterwards the Pratyālīḍha Sthāna, then observing successively the Nikuṭṭita, Urūdvṛtta, Ākṣipta, Svastika, Nitamba, Karihasta and Kaṭicchinna, Karaṇas.

174-176. Paryastaka—observing Talapuspapuṭa, Apavidhha, and Vartita Karaṇas, then taking up Pratyālīḍha Sthāna, then assuming Nikuṭṭaka, Urūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, Katicchinna, Karaṇas.

176-178. Sūctividhha—after showing Alapallavā (Alapadma) and Sūci (mukha) gestures assuming one after another Vikṣipta, Āvartita, Nikuṭṭaka, Urūdvṛtta, Ākṣipta, Urnomaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

178-180. Apavidhha—Apavidhha and Sūctividhha Karaṇas, then observing Udveṣṭita K. with hands and turning the Trika,

168 (B.168, G.165). ¹ See above 158 note. ² B. reads *udghāṭita*.

169 (B.169, G.166). ¹ Defined nowhere in NŚ.

² Defined nowhere in NŚ.

³ For B.170-174 and G.167-170 see 56-61 before.

170 (B.174, G.171). ¹ Defined nowhere in NŚ.

171-173 (B.175-177, G.172-174). ¹ Definition of the *aṅgahāras* have been translated like the *karaṇas*; above see. 62 note. *Aṅgahāras* are mostly combinations of the *karaṇas*.

174-176 (B.178-180a, G.175-176). ¹ G. Omits 175b.

176-178 (B.180b.-182a, G.177-179a).

178-180 (B.182b-184a, G.179b-180).

showing with hands Uromaṇḍalaka gestures and assuming Kaṭicchinna Karaṇas.

180-182. Ākṣiptaka—assuming successively Nūpura, Vikṣipta, Alāṭaka, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

182-184. Udghattita¹—moving Udveṣṭita and Apavidha (Avidha) hands and the two feet to be Nikuṭṭita, and again changing them to Uromaṇḍala gesture and then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

184-187. Viṣkambha—hands by turns made Udveṣṭita, feet are successively made Nikuṭṭita and bent, then assuming Urudvṛtta K. hands to be made Caturasra¹ and feet Nikuṭṭaka, assuming then Bhujāṅatrāsita K. hands to be made Udveṣṭita, assuming Chinna and Bhramaraka Karaṇas while Trika is to be moved, then Karihasta and Kaṭicchinna Karaṇas to be assumed.

187-190. Aprājita—assuming Daṇḍapāda K., hands having Vikṣipta and Ākṣipta¹ movement, then assuming Vyamsita K. the left hand moving along with the left foot, then hands being Caturasra and feet having Nikuṭṭaka movement, assuming Bhujāṅatrāsita K. and hands having Udveṣṭita movement, then assuming successively the two Nikuṭṭakas (i. e. nikuṭṭa and ardhnikuṭṭaka), Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

190-192. Viṣkambhāpasṛta—assuming Kuṭṭita and Bhujāṅa trāsita Karaṇas, Recita hand to show the Patāka gesture, then to be assumed successively Ākṣiptaka, Uromaṇḍala, Lata, Kaṭiccheda Karaṇas.

192-195. Mattākriḍa—assuming Nūpara K. by turning Tirka, then assuming Bhujāṅatrāsita K. assuming next Recita K.

180-182 (B.184b-186a, G.181-182).

182-184 (B.186b-188a, G.183-184). ¹ In the definition of *anṅahāra* this term has been equated with *vṛtta* or dance.

184-187 (B.188b-191a, G.185-187). ¹ Defined nowhere in NS.

187-190 (B.191b-194a, G.188-189). ¹ Defined nowhere in NS.

190-192 (B.194b-196a, G.190-191).

192-195 (B.196b-199a, G.192-194).

with the right foot, and then assuming successively Ākṣiptaka, Chinna, Bāhyabhramaraka, Uromaṇḍala, Nitamba, Karihasta, Kaṭiccheda Karaṇas.

196-197. Svastikarecita¹—hands and feet are Recita, then assume Vṛścika K. and again repeat this movement of the hand and feet, and then Nikuṭṭaka K. and the Latā gesture alternately with the right and the left hand, and then Kaṭicchinna K.

197-200. Pārśvasvastika—assuming (Dik-) Svastika from one side and then the Arḍhanikuṭṭaka, all these to be repeated on the side, then the Āvṛtta (vyaavartita) hand to be placed on the thigh, then to assume successively Urudvṛtta, Ākṣipta, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

200-202. Vṛścikāpasṛta—assuming Vṛścika K. holding the Latā band to be held on the nose, after moving the same hand in Udveṣṭita movement, then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

202-204. Bhramara—assuming successively Nūpurapāda Ākṣiptaka Kaṭicchinna, Sūcividdha, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

204-206. Mattaskhalitaka—assuming Matalli K. and moving round the right hand and bending and placing it near the (right) cheek, then assuming (successively) Apavidha. Talasamṣphoṭita, Karihasta and Kaṭicchinna Karaṇas.

206-208. Madavilasita—moving with Dolā hands and Svastikāpasṛta feet, making hands Añcita as well as Valita and then assuming successively Talasamghaṭṭita, Nikuṭṭaka, rudvṛtta, Karihasta and Kaṭicchinna Karaṇas.

195-197 (B.199b-201a, G.195-196). ¹ In the translation of this K. Ag. has been followed.

197-200 (B.201b-204a, G.197-199). ¹ In the translation of this K. I have followed Ag.

200-202 (B.204b-206a, G.200-201).

202-204 (B.206b-208a, G.202-203).

204-206 (B.208b-210a, G.204-205).

206-208 (B.210b-212a, G.206-207).

208-210. Gatimaṇḍala—after assuming Maṇḍala Sthānaka and making the hands Recita and the feet Udghaṭṭita assuming successively Matalli. Ākṣipta, Uromaṇḍala and Kaṭiccheda Karaṇas.

210-212. Paricchinna—after the Samapāda Sthān¹ assuming Paricchinna (*i.e.* Chinna) K then with Aviddha foot assuming Bāhya Bhramā ka¹ and with the left foot assuming Sūci K. and than observi (successively) Atikrānta, Bhujaṅgatrāsita, Karihasta and Kaṭiccheda Karaṇas.

212-216. Parivṛttakarecita—holding on the head hands in loose Svastika form and them after bending the body the left hand to be made Recita, and raising the body, again the same hand to be made Recita, after this hands to show Latā gesture and assuming successively Vṛṣeika, Recita, Karihasta Bhujaṅgatrāsita, Ākṣiptaka Karaṇas then have Svastika foot; all this to be repeated after turning back completely, then assume (successively) Karihasta.

216-219. Vaiśākharecita—along with body the two hands to be made Recita and all this is to be repeated with the body bent. then observe Nūpurpāda Cārī and Bhujaṅgatrāsita, Recita, Maṇḍalastika, afterwards bending shoulder Urūdvṛtta, Ākṣipta Uromaṇḍala Karihasta' and Kaṭicchinna Karaṇas are to be assumed.

219-221. Parāvṛtta—assuming Janita K. and putting forward a foot, then assuming Alātaka K. and turning the Trika, [in the Bhramri Cārī] afterwards the left hand bend and to on the cheek, then assuming Kaṭicchinna Karaṇa.

208-210 (B.212b-214a, G.208-209).

210-212 (B.214b-216a, G. 10-211). ¹ According to Ag (I.p.152) *bāhya bhramaraka* seems to mean a *cārī* of that name. But it seems that by this *bhramaraka*, the movement known as *bhramari* has been meant. See M. Ghosh AD. 289ff. also A. K. Coomaraswamy. MG. p.74. ;

212-216 (B.216b-220a, G.212-215).

216-219 (B.220b-223a, G.216-218).

219-221 (B.223b-225a, G.219-220).

221-223. Alātaka—assuming Svastika, vyamsita [in it hands being Recita], Alātaka, Urdhvajānu, Nikūñcita, Ardhasūci, Vikṣipta, Udṛṭta, Ākṣipta, Krihasta and Kaṭicchinna Karaṇas one after another.

223-225. Pārsvaccheda—holding Nikūñcita hands on the breast assuming Urdhvajānu, Ākṣipta, Svastika Karaṇas, Trika to be turned round, then Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna, Karaṇas to be assumed.

226-227. Vidyubhrānta—assuming Sūci K. using the left foot first, and Vidyubhrānta K. using the right foot first, then Sūci K. with the right foot moved first, and Vidyubhrānta with the left foot moved first, afterwards assuming Chinna K., and turning round the Trika, then Latā and Kaṭicchinna Karaṇas.

227-229. Udṛṭtaka—assuming Nūpurapāda Cāri hanging the right and the left hands by the side, and with them assuming Vikṣipta K., with these hands assuming [again] Sūci K., and turning round the Trika [in Bhramari Cāri] and then assuming Latā and Kaṭicchinna Karaṇas.

229-231. Āliḍha—assuming Vyamsita K., striking the hands on the shoulder, and then Nūpura K., with the left foot [moving first], afterwards Alāta and Ākṣiptaka Karaṇas with the right foot [moving first] and then making Uromaṇḍala gestures with hands and assuming Karihasta and Kaṭicchinna Karaṇas.

231-233. Recita—showing Recita hand, bending it on one side and making the [same] Recita movement and then repeating this movement after bending the entire body, assuming successively Nūpurapāda, Bhujaṅgatrasita, Recita, Uromaṇḍala and Kaṭicchinna Karaṇas.

221-223 (B.225b-227a, G.221-222).

223-225 (B.227b-229a, G.223-224).

225-227 (B.229b-231a, G.225-226).

227-229 (B.231b-233a, G.227-228).

229-231 (B.233b-235a, G.229-230).

231-233 (B.235b-237, G.231-232).

234-235. *Ācchurita*—assuming *Nūpura K.* and turning the *Trika* round, assuming *Vyaṃsita K.* and again turning round the *Trika*, then assuming successively *Alātaka*¹ *K.* from the left [side] and *Sūci*, *Karihasta* and *Kaṭicchinna Karaṇas*.

236-238. *Ākṣiptarecita*—*Svastika* feet to be in *Recita* and so the *Svastika* hands, then with the same (*i.e.* *Recita*) movement they should be separated, and with the same *Recita* movement they are to be thrown up, then assuming successively *Udvṛtta*, *Ākṣipta*, *Uromaṇḍala*, *Nitamba*, *Karihasta* and *Kaṭicchinna Karaṇas*.

239-241. *Sambhrānta*—assuming *Vikṣipta K.* throwing out the left hand with *Sūci* gesture, the right hand placed on the breast, *Trika* to be turned [in the *Bhramari Cāri*] then assuming successively *Nūpura*, *Ākṣipta*, *Ardhasvastika*, *Nitamba*, *Karihasta*, *Uromaṇḍala* and *Kaṭicchinna Karaṇas*.

242-243. *Apasarpita*—observing *Apakrānta Cāri* and assuming *Vyaṃsita K.* with the hands moving in *Udveṣṭita* manner, then assuming successively *Ardhasūci*, *Vikṣipta*, *Kaṭicchinna*, *Udvṛtta* *Ākṣiptaka*, *Karihasta* and [again] *Kaṭicchinna Karaṇas*.

244-245. *Ardhanikuṭṭaka*—observing swiftly *Nūpurapādika Cāri*, hands to move in harmony with the feet and *Trika* to turn round [in the *Bhramari Cāri*], then hands and feet to make *Nikuṭṭita* movement, afterwards assuming *Uromaṇḍala*, *Karihasta*, *Kaṭicchinna* and *Ardhanikuṭṭaka Karaṇas*.

The Recakas

246. I have spoken of these thirtytwo *Aṅgahāras* ; I shall now describe the four *Recakas*¹ ; please listen about them :

247. Among the *Recakas* the first is that of the foot (*pūṅḍra*),

234-235 (B.238-239, G.233-234). ¹ Read *vāmam cālātakam* for *pādām cālātakam* in B.

236-238 (B.240-242, G.235-237). 239-241 (B.243-245, G.238-240).

242-243 (B.246-247, G.241-242). 244-245 (B.248-249, G.243-244).

246 (B.250, G.245). ¹ For the relation between *Recakas* and the *Aṅgahāras* and the use of the *Recakas* see *Ag.*

247 (B.251, G.246).

the second is that of the waist (*kaṭi*), the third is that of the hand (*hastā*) and the fourth is that of the neck (*grīvā*).

248. The term *Recita* [relating to a limb] means moving it round separately (*i.e.* not in any *Karaṇa* or *Cāri*) or its drawing up or its movement of any kind separately.

249. *Pāda-recaka*—Going from side to side with wavering feet or with differently moving feet, is called their *Recaka*.

250. *Kaṭi-recaka*—Raising up the *Trika* and the turning of the waist as well as its drawing back, is called the *Kaṭi-recaka*.

251. *Hasta-recaka*—Raising up, throwing out, putting forward, turning round and drawing back of the hand is called its *Recaka*.

252. *Grīvā-recaka*—Raising up, lowering and bending the neck sideways, and other movements of it are called its *Recaka*.

253-254. Seeing *Śaṅkara* (*Śiva*) dance with *Recakas* and *Aṅgahāras*, *Pārvati* too performed a Gentle Dance (lit. danced with delicate forms)¹, and this dance was followed by the playing of musical instruments like *Mṛdaṅga*,¹ *Bheri*, *Paṭaha*, *Bhambhā*², *Diṅḍima*, *Gomukha*, *Paṇava* and *Dardura*.

255. [Besides on this occasion] *Maheśvara* (*Śiva*) danced in the evening after the break-up (lit. destruction) of *Dakṣa's* sacrifice¹ with different *Aṅgahāras* and in conformity with proper time beat (*tāla*) and tempo (*laya*).

248 (B.252, G.247).

249 (B.253, G.248).

250 (B.254, G.249).

251 (B.255, G.250).

252 (B.256, G.251).

253-254 (B.257-258, G.252-253). ¹ Read *nr̥tyanti sma ca p̥urvatī* Ag. I. p. 203.

² *mṛdaṅga*, *bheri*, *paṭaha*, *bhambhū*, *diṅḍima*, *dardura* and *paṇava* are drums of different sizes and shapes, and made of different materials such as clay, wood etc. Of these *bheri*, *paṇava* and *gomukha* (possibly a horn) have been mentioned in the *Bhāgavad-gītā*, ch. I.13.

² B. read *jhāṅjhyū* (pa. *bambhā*).

255 (B.259, G.254). ¹ The story of the break-up of *Dakṣa's* sacrifice occurs in two different forms in the *Bhāgavata* and the *Varāha P.* See JK. under *Dakṣa*.

256. Gaṇas like Nandin and Bhadramukha seeing then [in course of this performance of Śiva], Piṇḍibandha¹ [of different dance forms] gave names to them [and imitated these] well.

257-263. Names of Piṇḍis specially attached to different gods and [goddesses are as follows] : Śiva—Vṛṣa, Nandin - Pātist, Caṇḍikā (Kālī)—Siṃhavāhini, Viṣṇu—Tārksya, Svayambhu—(Brahman)—Padma (lotus), Śakra (Indra)—Airāvati, Manmatha—Jhaṣā, Kumāra (Kārtikeya)—Śikhi (peacock), Śrī (Lākṣmī)—Ulū (owl), Jāhnavī (Gaṅgā)—Dhārā, Yama—Pāśa, Varuṇa—Nadi, Kuvera (Dhanada)—Yākṣi, Bala (rāma)—Hala (plough), Bhogins (serpents)—Sarpa, Gaṇeśvaras (the lords of Gaṇas)¹—Dakṣayajñavimardini, The [Piṇḍi] of Śiva, the killer of Andhaka², will be Raudri in the form of his trident. The Piṇḍis of the remaining gods and goddesses will be similarly named after (lit. marked with) their own banners³.

263-264. After inventing the Recakas, Aṅgahāras and Piṇḍis, Śiva communicated them to the sage Taṇḍu¹ who in his turn made out of them dance together with songs and

256 (B.260, G.255). ¹ *Piṇḍibandha*—Ag. (I. 170-171) explains the words as follows:—पिण्डोन्मथ आकृतित्विशेषतस्त्वैकदेशाग्निबन्धनं पिण्डोति ।.....पिण्डोन्मथः करवाङ्ग-
द्वारादिः ।.....[पिण्डोन्मथस्योन्मथेन विशिष्टपिण्डोन्मथस्युपयमधूरुजलितादिकरणसंयुक्तः ।.....चक्रद्वारा एव
पिण्डोन्मथाः तथाऽन्मथेपि पिण्डोन्मथ इति] कैवलकरणसंयुक्तः. From these quotations it is
apparent that Ag. had no definite idea about the *piṇḍibandha* or *piṇḍi*.
But the word occurs in the following couplet of a later work on
dramaturgy (Bh P. p.264) :

बोधयद्वादेवाष्टौ वा यस्मिन्नन्मथि नायिकाः । पिण्डोन्मथादिविन्वासेः रासकं तद्ददाहृतम् ॥

From the above quotation the meaning of the word seems to be a term relating to group-dance. For more about *piṇḍibandha* see 257-262, 284-285, 291-294 below.

257-262 (B.261-266a, G.256-261). ¹ *Gaṇeśvarī* means relating to *Gaṇeśvaras* or lords of hosts ; see above NŚ. III. 31,58 and III. 1-8 note 7.

² The story of Śiva's killing the Asura Andhaka occurs, in Bām, Hraivamśa and several Purāṇas. See JK. *sub voce*.

³ B. omits 263b altogether.

263-264 (B.266b-268a, G.262-263). ¹ Taṇḍu's name does not seem to occur in any extant Purāṇa. It is just possible that the name of this *muni* has been derived from *tanḍava* a non-Aryan word which originally may have meant dance.

instrumental music ; and hence this dance is known as Tāṇḍava (i.e. of Tāṇḍu's creation).

The sages speak

265. Use of Gestures etc. (*abhinaya*) having been devised by the experts, for drawing out the sense [of songs and speeches in a play] what led to the making of dance (*nṛtta*), and what is its nature ?

266. Why is dance made in connexion with the Āsārīta songs ? It does neither relate to its meaning nor reflect its spirit.

267. [In answer to these questions] it is said that the dance is occasioned by no specific need ; it has come into use simply because it creates beauty.

268. As dance is naturally loved by almost all people, it is eulogised as being auspicious.

269. It is eulogised also as being the source of amusement on occasions of marriage, child-birth, reception of a son-in-law, general festivity and attainment of prosperity.

270. Hence the host of Bhūtas have ever praised¹ the Pratikṣepas² which are used in songs and in regulating the division of dances.

271. Śiva (lit. god) too was pleased to say to Tāṇḍu, "Perform this dance in connexion with the singing of songs.

265 (B.268b-269a, G.264). ¹ B. reads *tasmān nṛttam* for *kasman nṛttam* in 265b.

266 (B.269b-270a, G.265).

267 (B.270b-271a, G.266).

268 (B.271b-272a, G.267).

269 (B.272b-273a, G.268).

270 (B.273b-274a, G.269).

¹ For *prakṛitilāh*, B.G. read *pravartitāh*.

² *pratikṣepa*—Ag. (I. p.182) defines this term as follows :—प्रपुनस्तुतिपुक्तं

गीतिविशेषः प्रतिशेष इत्याह । इदं मन्त्रसुनिवा न कश्चिन्नचित् । अन्ते तु गीतात् प्रथोऽप्यन्वयकाश्च एव क्वचिन्विद्याश्रया यथाश्चि प्रतिशेष्यमानःश्रवाः प्रतिशेषाः ।

271 (B.274b-275a, G.270).

¹ For *tanḍulā santosaḥpūrvakam*. This variant has been recorded by Ag. (I.181) and it seems to be the correct reading. B.G. read *tanḍustāṇḍavapūrvakam*.

272. The Class Dance (*tāṇḍava*)¹ is mostly to accompany the adoration of gods but its gentler form (*sukumāra-prayoga*) relates to the Erotic Sentiment.

The Vardhamānaka

273. Now while coming to discuss the Vardhamānaka I shall describe the rules regarding the performance of the Class Dance (*tāṇḍava*) as it was performed by Taṇḍu.

274. As in its performance Kalā and tempo (*laya*) attain *viridhi* (increment) due to the increment of Akṣaras it is called the Vardhamānaka.

The Āsārīta

275. After setting down the musical instruments (*katapa*) the producers [of plays] should get the Āsārīta performed.

276. Then after the Upohana has been performed to the accompaniment of drums¹ and stringed instruments, a female dancer should enter [the stage] with the playing of drums [only].

277. This playing of the [instrumental] music should be in pure Karāṇa¹ and Jāti². And then a Cāri should be performed with steps in accompaniment of music.

278. On entering the stage with flowers in her hands the female dancer should be in the Vaiśākha Sthāna (posture) and perform all the four Recakas (*i.e.* those of feet, hand, waist and neck).

272 (B.275b-276a, G.271). ¹ The *tāṇḍava* has been translated by some as 'wild dance' (Haas, *Daśarūpa*, p.5), but the adjective seems to be misleading. From the present chapter of the NS, it appears that the word meant 'class dance' which has been codified. It is to be distinguished from the folk dance mentioned in later works. *Tāṇḍava* was not exclusively male dance. For the illustrations of the *karāṇas* taken out of old *bas reliefs* and printed in the Baroda ed. of the NS. show that these were performed by women as well. These *karāṇas* were evidently elements of *tāṇḍava*; *lāsya* performed by women was only a gentler form of the *tāṇḍava*.

273 (B.276b-277a, G.272).

274 (B.277b-278a, G.273).

275 (B.278b-279a, G.274).

276 (B.279b-280a, G.275).

277 (B.280b-261a, G.276).

278 (B.281b-282a, G.277).

279. Then she should go round the stage scattering flowers from her hands to gods, and after bowing to them, she should make use of different gestures (*abhinaya*).

280. Instrumental music should not be played when there is any song to be delineated by gestures, but at the performance of Aṅgahāras drums must be employed.

281. The playing of drums (lit. instrumental music) during the Class Dance should be Sama, Rakta, Vibhakta and distinctly heard (*sphuṭa*) on account of clear strokes and should be properly following different aspects of the dance.

282. After following the song [with her dance] the dancer should make her exit and others [like her] will enter [the stage] in the same manner.

283. These other women will in due order form Piṇḍis¹ and till all these are formed they will perform the Paryastaka.

284. After forming [Piṇḍis] these women will make their exit, and during the formation of the Piṇḍis an instrumental music which has various Oghas and Karaṇas should be played, and it should be similar to the music at the time of the Paryastaka.

285-287. Then this Upohana should be again performed as before and the Āsārīta too; a song also should be sung and a female dancer should enter the stage in the manner described before, and she should delineate [the meaning of the song in the second Āsārīta by suitable gesture] and translate the subject-matter (*vastu*)¹ into a dance.

288. After finishing the Āsārīta the female dancer should make her exit, and then another female dancer should enter the stage and make a similar performance.

289. Thus at every step the rules of Āsārīta should be followed by singers as well as players of the instrumental music.

279 (B.282b-283a, G.278).

280 (B.283b-284a, G.279).

281 (B.284b-285a, G.280).

282 (B.285b-286a, G.281).

283 (B.286b-287a, G.282). ¹ See above 282 note 2.

284-285 (B.287b-288, G.283a-284).

285-287 (B.289-291a, G.284b-285, 286). ¹ For *vastu* (*padavastu*) see

Mālavī. II. 0, 5, 8, 13, 14.

288 (B.291b-292a, G.287).

290. [During all these performances] the first foot¹ of the song should be sung once, the second twice, the third thrice, and the fourth four times.²

291. The Piṇḍis have four varieties Piṇḍi [proper] Śṛṅkhalikā, Latābandha, and Bhedyaka.¹

292. The name Piṇḍi or Piṇḍibandha is due to its being a Piṇḍi (lump), a cluster (*gulma*)¹ is called Śṛṅkhalikā², and that which is held together [as it were] by a net, is Latābandha³, and Bhedyaka⁴ is to be the (separate) dance of one individual.

293. The Piṇḍibandha is to be applied in the first (lit. shortest *Āsārīta*), Śṛṅkhalā at the transition of tempo, the Latābandha in the middle one and the Bhedyaka in the longest (*i. e.* *Āsārīta*).

289 (B.292b-293a, G.288). ¹ *Vastu* here means *padavastu*. See above 285-287 note.

² These *āsārītas* were distinguished by the *kalās* of time they required. According to Ag. (I.185) the shortest *āsārīta* takes up seventeen *kalās*, the medium *āsārīta* thirty-three *kalās* and the longest *āsārīta* sixty-five *kalās*.

290 (B.293b-294a, G.289). ¹ It is implied that each each of these groups of songs should be followed by dance of different dancers.

291 (B.294b-295a, G.290). ¹ See notes 256 above. In the BhP. (p. 246) occurs the following passage :—

अपरेषु तमेदासु गुह-य इदल्लिका लताः ।	मेदकश्चेति चत्वारः कथ्यन्तेऽयं मणौषिभिः ॥
गुहः समुद्य यद्गुहं यद्गुहः।ऽन्योऽयमन्यो ।	परस्परान्तरैरेतेन यद्गुहं सा लता मता ॥
एकैकस्य बद्धः संघातुं यत् स च भेद्यकः ।	द्विस्त्रीयस्य गुह्यस्य पर्यायविति केचन ॥

From this it is quite clear that the *piṇḍibandha* relates to the grouping of dancers. Of these the *gulma* is a general collective dance, the *śṛṅkhalā* is the dance in which partners hold one another's hands, the *latā* is the dance of two putting their arms around each other, and the *bhedyaka* is the dance of each one separately away from the group. The section 292 below does not quite agree with this view.

292 (B.295b-296a, G.291). ¹ See above 291 note.

² BhP. does not identify the *gulma* and the *śṛṅkhalikā*.

³ See above 291 note 1.

⁴ See above 291 note 1.

⁵ See above 291 note 1. ⁶ *sanṛīta*=*ekarīta*=*ekasya nṛīta* ; of *sakṛt* (= once),

294. Origin (of Piṇḍis) is twofold : Yantra and Bhadrāsana.¹ These should be learnt and properly applied by the producers [of plays].

The Chandaka

295. In the Vardhamāna the producer should thus use [dances]. I shall speak again about the rules regarding the performance of songs and Chandakas.

296. I shall now speak of the dance and the instrumental music that should accompany songs consisting of the Vastu¹ as well as of their (Aṅgas). During the performance of this song and music a female dancer should enter the stage; at that time all the drums are to be sounded and all the stringed instruments are to be played with Kṣepa and Pratikṣepa.²

298. First of all, the entire words (*vastu*) of the song should be represented by gestures, and next the same should be shown by a dance.

299. Directions given above regarding the dance, use of gestures and the instrumental music will apply equally to the subject matter of the songs in the Āsārīta.

300. This is the rule with regard to songs consisting of the Vastu. Now listen to description of songs made by Aṅgas.

301. Rules regarding the dance, use of gestures and the instrumental music which apply to words (of songs) are equally applicable in case of Chandakas which are composed of their Aṅgas.

302. During the Mukha and the Upolana the instrumental music should be played with heavy and light Akṣaras by keeping them distinct (lit. separate).

293 (B.296b-297a, G.292). ¹ The distinguishing features of the three *āsārītas* have been given in note to 289 above.

294 (B.297b-298a, G.293). ¹ This passage is not clear. Ag's explanation (I.p.193) of the *yantra* and the *bhadrāsana* is not convincing.

295 (B.298b-299a, G.294).

296-297 (B.299b-301a, G.295). ¹ See above 285-287 note 1.

² For *pratikṣepa* see above 270 note 2.

298 (B.301b-302a, G.297).

299 (B.302b-303a, G.298).

300 (B.303b-304a, G.299).

303. When in course of a song some of its parts are repeated, the parts uttered first should be delineated by gestures and the rest are to be translated into dance.

304-305. When in course of a song some of its parts are repeated it should be followed by the instrumental music which observes the rule of three Pāṇis and three kinds of tempo. On an occasion like this the instrumental music should follow the [proper] tempo.

305-308. The Tattva, the Anugata and the Ogha relate to the Karāṇa. Among these, the Tattva is to be applied in slow tempo, the Anugata in medium tempo and the Ogha in quick tempo. This is the rule regarding the instrumental music. [Different] parts of the song in case of a Chandaka are to be repeated. This is always the rule in [combining] the dance, Gestures and the song. In case of songs composed in one stanza (*nibaddha*) commencement (*graha* of the playing of drums) should take place at their end, but in the repetition of the parts [of a large song] such commencement should take place from the beginning.

The Gentle Dance

309. This should be the procedure in performing the Āsārīta songs. Now consider [all] that relating to the adoration of gods as the Gentle Dance (*sukmāra*).

310. The Gentle Dance with the Erotic Sentiment [relates to] a dialogue between a man and a woman when they are in love.

Occasions suited to dance

311. Now listen, O Brahmins, about occasions in plays when dance should be introduced in course of songs.

312. Experts should apply dance when the principal words of a song [in a play] as well as its [ornamental adjunct known as]

301 (B.304b-305a, G.300).	302 (B.305b-306a, G.301).
303 (B.306b-307a, G.302).	304-305 (B.307b-308a, G.303-304a).
305-308 (B.308b-311, G.304b-307).	309 (B.312, G.308).
310 (B.313, G.309).	311 (B.314, G.310).

Varṇa¹ comes to a close or when any character attains good fortune [in a play].

313. And dance should take place on an occasion in a play when something connected with love occurs between a married couple, for it (the dance) will be a source of joy.

314. Dance should also take place in any scene of a play when the lover is near and a [suitable] season or the like is visible.

Occasions when dances are prohibited

315. But dance should not be applied to the part of a young woman who is enraged (*khaṇḍitā*),¹ deceived (*vipralabdā*)² or separated [from her lover] by a quarrel (*kalahāntarītā*)³.

316. Dance should not be applied also at a time when a dialogue is going on or when the beloved one is not near at hand, or has gone abroad.

317. And besides this when one realises the appearance of one of the seasons or the like from the words of a Messenger, and feels eagerness or anxiety on account of this, no dance should be applied.

318. But if during the performance of any part of the play the heroine is gradually pacified, dance is to be applied till its end.

319. If any part of a play relates to the adoration of any deity one should perform there a dance with energetic *Āṅghāras* which Śiva created.

320. And any love-song mentioning relations between men and women should be followed by a dance with delicate *Āṅghāras* which Pārvatī (lit. the goddess) created.

Playing of drums

321. I shall now speak of the rules about the playing of

312 (B.315, G.311). ¹ See NŚ. (C.) XXIX. 19-32.

313 (B.316, G.312). 314 (B.317, G.318).

315 (B.318, G.314). ¹ see NŚ. XXIV. 216. ² *ibid.* 217.

³ *ibid.* 215, 316 (B.319, G.315),

317 (B.320, G.316). 318 (B.321, G.317).

319 (B.322, G.318). 320 (B.323, G.319).

drums which should follow four-footed Narkuṭaka,¹ Khañjaka² and Parigṭaka.

322. Playing of drums should begin with the Sannipāta Graha at a time when a foot of the Dhruvā of the Khañja or the Narkuṭa class has been sung.

323. In course of a Dhruvā which consists of even number of feet with equal number of syllables the drum should be played with the Graha by the fore finger after its first foot has been sung.

324. [After performing the Dhruvā song with the playing of drums as directed above] this song should be repeated with proper gestures [to delineate it], and it should be again sung, and at the end of its last foot drum should be played.

When drums are not to be played

325. Drums should not be played at a time when the song or its Varṇas have been finished or it is beginning afresh.

326. During the Antara-mārga which may be made by Trantris or Karaṇas, the Class Dance should be followed by drums as well as the Sūci Cāri.

327. One who will perform well this dance created by Mahēśvara (Śiva) will go [at his death] free from all sins to the abode of this deity.

328. These are the rules regarding the Class Dance arising out of its application. Tell me what more I am to speak now about the rules of the Nāṭyaveda.

Here ends Chapter IV of Bharata's Nāṭyaśāstra
which treats of the Characteristics of the Class Dance.

321 (B.324, G.320). ¹ See NŚ. (C.) XXXI. 511 ; XXXII. 304 ff.

² See NŚ. (C.) XXXI. 511 ; XXXII. 434. 322 (B.325, G.321).

323 (B.326, G.322).

324 (B.327, G.323).

325 (B.328, G.324).

326 (B.329, G.325).

327 (B.330, G.326).

328 (B.331, G.327).

CHAPTER FIVE

THE PRELIMINARIES OF A PLAY

The Sages question.

1-4. On hearing the words of Bharata who continued the topic of drama the sages were pleased in mind and said, "We have heard from you about the origin of drama¹ and the Jarjara² as well as [the means of] stopping obstacles³, and the worship of gods⁴. Having grasped the meaning we would like to know in detail (lit. exhaustively), O the very splendid one, about the Preliminaries with all their characteristics ; it behoves you, O Brahmin, to explain [everything] for our understanding [the same properly]."

Bharata answers.

5-6. Hearing these words of the sages Bharata spoke thus about the rules of the Preliminaries : "O the blessed ones, listen to me. I am speaking about the Preliminaries as well as of the Pāda-bhāga¹, the Kalās and the Walking-round² [which relate to them].

Preliminaries defined

7. As it is first performed at the beginning (*pūrvam*) in the stage (*raṅga*) it is called the (*pūrvaraṅga*)¹ Preliminaries.

Parts of the Preliminaries

8-11. Its different parts which are to be performed in due

1-4 (B.G. same). ¹ See NŚ. I. 13-18. ² See NŚ. I. 69-73.

³ See I. 54-68. ⁴ See NŚ. III.

5-6 (B.G. same). ¹ *pādabhāga*—See NŚ. (C.) XXXI. 308-309. 'This is a term relating to *tāla*.

² *kalā*—unit of the time measure in music. See NŚ. (C.) XXXI. 608. On this Ag. (I. 211) says: कला मन्त्रेण च वसविना तावककला निष्कृतादिह्यन्ते; तया वनको मातामरुताकमारो स्वीतः. ³ *parivarta*. On this see below 23-24, 65-80.

7 (B.G. same). ¹ BhP. defines *pūrvaraṅga* as follows: कलापातः पारभागाः चरितकर्त्तव्य परिशिः। पूर्वे द्विवने यदङ्गं पूर्वगतो भवेदतः (SR, p. 742). The definition in the the comm. of DR. (III. 2) is corrupt. 8-11 (B.G. same).

order with the playing of drums and stringed instruments as well as with Recitatives (*pāṭhya*), are as follows: Pratyāhāra¹, Avataraṇa², Ārambha³, Āśrāvaṇā⁴, Vaktrapāṇi⁵, Parighattānā⁶, Saṅghoṭanā⁷, Mārgāsārīta⁸, and Āsārīta⁹ of the long, the medium and the short types. These songs outside [the performance of a play] are to be sung by persons behind the curtain¹⁰ to the accompaniment of drums and stringed instruments.

• 12-15. Then after removing the curtain¹, dances and recitals² are to be performed with the playing of all musical instruments, and some song of the Madraka³ class is to be sung, or one of the Vardhamānaka⁴ class along with the Class Dance [suitable to it] should be applied, Then should take place [one after another] during the Preliminaries the following:— Utthāpāna⁵, Walking round⁶, Benediction⁷, Suṣkāpakṛṣṭā⁸, Raṅga-dvāra⁹, Cāri¹⁰, Mahācāri¹¹, Three Men's Talk¹² and Laudation¹³.

16. I shall now explain in due order the characteristics of all these which are to be included in the ceremony of the Preliminaries.

¹ See below 17.

² See below 18

³ See below 18.

⁴ See below 18.

⁵ See below 19.

⁶ See below 19.

⁷ See below 20.

⁸ See below 20.

⁹ See below 21.

¹⁰ From this statement it appears that the first nine items of the preliminaries were performed on the stage covered with a front curtain much like the modern drop curtain. There were besides this, two curtains on two doors of the tiring room. It seems that the front curtain came into regular use in later times and especially at the end of each act. Cf. *javanī-kāntar* used as a synonym of 'act' in the KM.

12-15 (B.G. *same*). ¹ The front curtain ; see 8-11 note 10 above.

² Recitals of the Benediction (*nāṇḍi*) and the Laudation (*prarocanū*) etc. ³ *madraka*—a class of songs.

⁴ *vardhamānaka*—a class of songs with dance. See NŚ. (C.) XXXIX. 224f. ⁵ See below 22-23. ⁶ See below 23-24, 65-89. ⁷ See below

24-25, 107-113 ⁸ See below 25-26, 113-116, ⁹ See below 26-27.

¹⁰ See below 27-28, 119-120.

¹¹ See below 27-28, 127-130.

¹² See below 28-29, 137-141.

¹³ See below 29-30, 141-142.

16 (B.G. *same*). ¹ It may appear that these items of the Prelimi-

The Pratyāhāra

17. Arranging of the musical instruments (*kuṭapa*) is called the Pratyāhāra¹.

The Avataṛaṇa

The seating of singers is called the Avataṛaṇa (lit. coming down)².

The Ārambha

18. The commencement of vocal exercise for singing (*parigīta*) is called the Ārambha (lit. beginning)².

The Āsrāvāṇā

Adjusting the musical instruments for playing them in due manner is called the Āsrāvāṇā.

The Vaktrapāṇi

19. Rehearsing (lit. dividing) the different styles (*vṛtti*) of playing musical instruments is called the Vaktrapāṇi².

The Parighaṭṭanā

The strings of instruments are adjusted duly during the Parighaṭṭanā².

neries to be performed behind the front curtain, have been made needlessly elaborate. But it is not so. In ancient times people due to different conditions of their lives, were not so much punctual in coming to the theatrical show. They did not come to it all at once and at any fixed time. Quite a long time passed before they all assembled. Hence from behind the curtain the Director offered to the early-comers (naturally the people who had no haste in their lives) whatever they could, while preparing for the actual performance. Hence Ag. (I. p. 215) says that nine items of the Preliminaries were meant for a [common] women, children and fools. The same practice about the Preliminaries may be observed even now in case of the Yātrās or the open air theatrical performances in Bengal. 17 (B.G. *same*).

¹ For the arrangement of the musical instruments see the diagram 2.

² For the position of singers see diagram 2.

18 (B.G. *same*). ¹ *āsrāvāṇā*—For details about the performance of this see NŚ. (C.) XXIX. 120 ff.

19 (B.G. *same*). ¹ *vaktrapāṇi*—For details about the performance for this see NŚ. (C.) XXIX. 131 ff.

² *parighaṭṭanā*—For the performance of this see NŚ. (C.) XXIX. 142-145.

The Saṅghoṭanā

20. The Saṅghoṭanā¹ is meant for rehearsing the use of different hand poses [for indicating the time-beat].

The Mārgāsārīta

The playing together [in harmony with one another] of drums and stringed instruments is called the Mārgāsārīta².

The Āsārīta

21. The Āsārīta is meant for practising the beat of time-fractions, (*kalāpāta*)¹.

The Application of songs

And the Application of songs (*gīta vidhi*)² is for singing the glory of gods.

The Utthāpana

22-23. I shall now speak about the Utthāpana (lit. raising) ceremony which is so styled because from this, the reciters of the Benediction start (lit. raise) first of all in the stage the performance [of the play]. Hence the Utthāpana is considered by some to be the beginning [of the performance].

The Walking-round

23-24. The Walking-round (*parivartana*) is so styled because in it, the guardian deities of different worlds are praised [by the Director] walking all over [the stage].

The Benediction

24-25. The Benediction (*nāndi*)¹ is so called because it must always include [and invoke] the blessing of gods, Brahmins and kings.

20 (B.G. *same*). ¹ *sāṅghoṭanā*—For the performance of this see NŚ. (C.) XXIX. 137-141.

² *mārgāsārīta*—For the performance of this see NŚ. (C.) XXIX. 145-116.

21 (B.G. *same*). ¹ *āsārīta*—For the performance of this see NŚ. (C.) XXXI. 59-75. 169-194. ² See NŚ. (C.) XXX. 267 ff.

22-23 (B.22-23a, G. 21c-22).

23-24 (B.23b-24a, G.23). ¹ *parivartana*=*parivarta* see below 65 ff.

24-25 (B.24b-25a, G.24). ¹ For its specimens see below 107 ff.

The Śuṣkāvakṛṣṭā Dhruvā

25-26. When an Avakṛṣṭā Dhruvā is composed with meaningless sounds it is called Śuṣkāvakṛṣṭā¹. It indicates verses for the Jarjara².

The Raṅgadvāra

26-27. The Raṅgadvāra is so called, because from this part commences the performance which includes Words and Gestures.

The Cāri and the Mahācāri

27-28. The Cāri is so called because it consists of movements depicting the Erotic Sentiment and in the Mahācāri occur movements delineating the Furious Sentiment.

The Three Men's Talk

28-29. The conversation of the Director (*sūtradhāra*), an Assistant (*pāriṣāṣvaka*) and the Jester¹ is called the Three Men's Talk (*trigato*).

The Laudation

29-30. The address which the Director (lit. the expert) makes suggesting the Denouement of the action (*kārya*) of the play in hand with [proper] reasoning and arguments is called the Laudation (*prarocanā*).

The origin of the Bahirgīta and its justification

30-31. I shall now describe in detail the Āsrāvaṇā which is included in the Bahirgīta and shall speak of its origin as well as its justification.

25-26 (B.26, G.25). ¹ see below 113-115.

² The meaning is not clear. B.G. read between 25b and 26a two prose lines.

26-27 (B.27, G.26). 27-28 (B.28 G.27).

28-29 (B'29, G'28). ¹ The Jester's role is assumed by one of the Assistants. See below 70 where two Assistants enter along with the Director. For details of the Three Men's Talk see below 137-141.

29-30 (B.30, G.29). ¹ For details about the Laudation see below 141-142;

31-32. Now when songs in seven forms¹ and in Citra² and Dakṣiṇa³ Mārgas together with the Upohana⁴ and the Nirgīta⁵ were started by musical experts like Nārada in praise of gods, all the gods and the Dānavas, in the assembly were made to hear the Nirgīta⁶ performed with proper tempo and time beat⁷.

Daiṭyas and Rākṣasas provoked to jealousy

33-34. Now on hearing these happy songs praising the gods, the Daiṭyas and the Rākṣasas were all provoked to jealousy.

34-36. Under these circumstances they pondered [over the matter] and said to one another : "We are glad to hear (lit. accept) this Nirgīta in accompaniment of the instrumental music, (and not the songs) in seven forms¹ about the exploits of the gods, which they were pleased to hear ; we shall hear the Nirgīta only and shall always be pleased with it. Then these Daiṭyas [and Rākṣasas] pleased with the Nirgīta urged for its repeated performance".

The gods approach Nārada to stop the Nirgīta.

37-38. This enraged the gods who said to Nārada, "These Dānavas and Rākṣasas are pleased with the Nirgīta only [and do not want anything else *i.e.* songs]. Hence we wish this performance (of the Nirgīta) to come to an end. What do you think of this ?"

30-31 (B.31, G.30).

31-32 (B.32-33, G.31-32). ¹ Seven forms means the types of tālas. See NŚ. (C.) XXXI. 497 ff. ² See (C.) XXXI. 414.

³ See (C.) XXXI. 412. ⁴ See (C.) XXXI. 234 ff.

⁵ Another name for *bahirgīta*. See below 33-42.

⁶ *nirgīta*—instrumental music.

⁷ For different aspects of the tāla see NŚ. (C.) XXVIII. 15-16 and (C.) XXXI. 33-34 (B.34, G.33).

34-36 (B.35-37a, G.34-36a). ¹ The seven forms—On this Ag. (1. P. 224) says : आतवस्तुविशेषाद्भक्तिविशेषसंयोजना ईशवन्दनाः रत्नमया चतुष्टयविशेषस्य क्रमैव चतुष्टय ईशवन्दना विचारव्यञ्जनाभिव्यक्तव्यसंसाधानुपायं समन्वितव्यम्.

Nārada pacifies the gods.

38-41. Hearing these words of the gods Nārada replied, "Let the Nirgīta dependent on the music of stringed instruments be not stopped, and this (*nirgīta*) combined with the Upohana and accompanied by the music of stringed instruments will have seven forms. Enraptured (lit. bound down) by this Nirgīta the Daityas and the Rākṣasas will not be provoked and they will not create any obstruction [of the performance]."

41-42. This is the called Nirgīta to satisfy the vanity of the Daityas while in honour of the gods it is called the Bahirgīta.

42-44. This is to be played by experts in the Citravīṇā¹ with metallic strings, and the performance should contain light and heavy syllables (*akṣara*)² and have Varṇas³ and Alamkāras⁴. It is called the Nirgīta because in it there is sung a combination of sounds carrying no sense, and to satisfy the jealousy of the gods it is called the Bahirgīta".

The gods are pleased with the Nirgīta (Bahirgīta).

44-45. The reason behind the Nirgīta in its seven forms as well as the Utthāpana and the like, will now be given.

45-54. The Pratyāhāra pleases the Rākṣasas (Yātudhāna) and the Pannagas, while the Apsarasas are delighted with the Avataraṇa. The Gandharvas are pleased when the Ārambha is performed, and in the performance of the Āśrāvaṇā the Daityas take delight. The Vaktrapāṇi pleases the Dānavas and in the Parighaṭṭanā the hosts of Rākṣasas are [again] pleased. By the Saṃghoṭanā Guhyakas are satisfied, while the Mārgāsārīta the pleases Yakṣas. When

37-38 (B.37b-38, G.36b-37).

38-41 (B.39-41, G.38-40).

41-42 (B.42, G.41).

42-44 (B.43-44, G.42-43). ¹ *citravīṇā—nāṭyoparañjanārīthā yā vīṇā*; a kind of *vīṇā* suitable for being played during the performance of a drama. ² Syllables like *ghṛī* and *drī* are heavy, and syllables like *ma*, *la*, *ka*, *ṭa* are light. ³ See NŚ. (C.) XXIX. 19-23.

⁴ See NŚ. (C.) XXIX. 24-75.

44-45 (B.45, G.44).

45-54 (B.54b-55, 46-53, G.45-53).

songs (*gītaka*) are sung the gods enjoy them, and Rudra with his followers is pleased by the performance of the Vardhamāna. Similarly in the performance of the Walking-round (*parivartana*) Lokapālas (the guardians of the worlds) are delighted, and the Moon-god is pleased with the Benediction. During the singing of the Avakṛṣṭā (Dhruvā) Nāgas are pleased, while Śuṣkāvakṛṣṭā (Dhruvā) pleases the host of Pitṛs (ancestors). In the Raṅgadvāra Viṣṇu is pleased, while the Jarjara, ceremony pleases the leaders of Vighnas. On the Cāri being performed Umā takes pleasure while on the performance of Mahācāri the Bhūtas are delighted.

55. So much about worshipping the deities in different parts of the Preliminaries (*pūrvaraṅga*) beginning with the Pratyāhāra and ending in the [Mahā] cāri.

56. O the best of Brahmins, in course of describing the different parts of the Preliminaries I have named the gods pleased by them and mentioned [the individual] parts of it in which they take delight.

57-58. The performance of the Preliminaries which means worshipping the gods, is praised by them (*i.e.* gods) and is conducive to duty (*dharma*), fame and long life. And this performance whether with or without songs, is meant for pleasing the Daityas and the Dānavas as well as the gods (lit. denizens of the celestial region).

59. I shall now tell you [afterwards] while discussing the rules of Dhruvās¹ the characteristics and function of performances with or without songs (*sagita* and *nirgita*) as well as of the Vārdhamāna.²

55 (B.56, G.54).

56 (B.57, G.55).

57-58 (B.58-59, G.56-57).

59 (B.61, G.59). ¹ See NŚ. (C.) XXXII.² Before this couplet (59) B. reads one additional śloka (B. 60).

The songs in the pure Preliminaries

60-63. After performing the songs (*gītaka*)¹ and the Vardhamāna², one should sing the Utthāpani (Raising) Dhruvā³ which has in its feet of eleven syllables the first two, the fourth, the eighth and the eleventh as long. It should be [sung in] the Caturasra (Tāla)⁴ and [should consist of] four feet and four Sannipatas⁵ as well as three kinds of tempo (*laya*)⁶ and three cæsura⁷ (*yati*). Besides this it should consist of four Walking-rounds (*parivarta*) and of three Pānis⁸, and it should be in the Vislokā⁹ metre and in the same kind of Tāla.

64. The Tāla in question should consist consecutively of Śamyā¹ of two Kalās, Tāla of two Kalās, Śamyā of one Kalā and Sannipāta of three Kalās. *

The First Walking-round

65. Thus a Sannipāta Tāla of eight Kalās should be observed by the experts. And it is said that a Walking-round is made up of four such Sannipātas.

66. The first Walking-round in the Preliminaries should be made in slow tempo (*sthitalaya*) and on the termination of the third Sannipāta in it (*i.e.* the first *parivarta*) drums should be played.

The second Walking-round

67. On the termination of the first Walking-round the second one (*i.e.* Walking-round) having commenced in medium

60-63 (B.62-65, G.60-63). ¹ See NŚ. (C.) XXXI. 267 ff.

² See NŚ. (C.) XXXI. 225 ff.

³ The term *utthāpani dhruvā* does not occur in the *Dhruvādhyāya* NŚ. (C.) XXXII. ⁴ See NŚ. (C.) XXXI. 9-11.

⁵ See NŚ. (C.) XXXI. 38-39. ⁶ See NŚ. (C.) XXXI. 4.

⁷ See NŚ. (C.) XXXI. 532-537.

⁸ Ag. explains three *pānis* as *sama-pāni*, *avara-pāni* and *uparipāni*.

⁹ See NŚ. (C.) XXXII. 149.

64 (B.66, G.64). ¹ Cf. NŚ. (C.) XXXI. 74.

65 (B.67, G.65).

66 (B.68, G.66).

67 (B.69, G.67).

tempo (laya) the Director [and the two Assistants]¹ should enter [the stage].

68-69. The three should simultaneously enter [the stage] with handfuls of flower-offering. But before that they should get themselves purified, initiated and furnished with charms for protection [against evil spirits]. They should be clad in white, and flowers carried by them should [also] be white, and they should be looking with the Adbhuta glance¹ and be in the Vaiṣṇava Sthāna² with Sauṣṭhava of the body.

70. The two¹ Assistants (*pāvīpārśvika*) should carry a golden pitcher (*bhaṅgāra*) and the Jarjara, and with them by his side the Director should put forward five steps.

71. These five steps [will be] for the purpose of worshipping Brahman, and the manner of putting them forward will be described [below] in detail.

72. They should slowly place their two feet three Tālas¹ apart and then raise [them one by one] on each side and again put them down at the same [distance].

73. After going five steps¹ in the manner described above the Director and his two Assistants (lit. others) should perform the Sūci Cāri with left foot moved first and the right foot afterwards.

74. Then the Director should offer flowers in Brahma's circle (*Brāhma-maṇḍala*) which is another name for the centre of to stage where the deity is supposed to be present.

¹ Entrance of the two Assistants is implied in this passage. See below 68-69.

68-69 (B.70-71, G.68-69). ¹ See NŚ. VIII. 48. ² See NŚ. XI. 50-52.

70 (B.72, G.70). ¹ One of the Assistants is to assume the role of the Jester in the Three Men's Talk. See above 28-29, 137-141.

² *Jarjara*— see NŚ. III, 73 ff.

71 (B.73a, G.71). ¹ B. omits 71b.

72 (B.74, G.72). ¹ *tāla*—a unit of length. The distance from the tip of the middle finger to the wrist. See NŚ. III, 21 note.

73 (B.75, G.78). ¹ B. *viṣṇuṣpadi* for *pañcapadi*. 74 (B.76, G.74).

75-77. And afterwards he (*i.e.* the Director) should respectfully bow to Brahman (lit. Pitāmaha) with Lalita gesture,¹ and to measure the length of time during the salutation he should thrice touch the ground with his hand, and his steps should be [suitably] divided. The second Walking-round which begins with the entrance of the Director and ends² with the salutation [to Brahman] and use of gestures [related to it], should be performed in medium tempo (*laya*).

The third Walking-round

77-78. Next during the third Walking-round (*parivarta*) the Director should go round the Brahman's circle (*i.e.* the centre of the stage), perform Ācamana and take up the Jarjara. [The manner of taking it up is as follows:]

78-80. Rising up quickly from [Brahman's] circle (*maṇḍala*) he should perform the Sūci (lit. Vedha) Cāri with this foot (*i.e.* the right foot) put forward first and the left foot afterwards. And then he should again raise his right foot which was on the side and perform the Sūci (Vedha)¹ Cāri putting forward the left foot first and the right foot afterwards.

80-83. Going round [the centre of the stage] the Director should call the person (*i.e.* one of the Assistants) who carries the golden pitcher (*bhṛṅgāra*),¹ and perform ablution (*śauca*) [with water from this vessel]. He should then perform Ācamana and sprinkle himself with water in due order. Thus after performing properly the ablution the Director should carefully take up the Jarjara, the destroyer of obstacles, and this act should be performed along with the beginning of the last Sannipāta [of this second Walking-round].

83-84. The third Walking-round beginning with going

75-77 (B.77-79a, G.74c-76). ¹ See NŚ. IX. 201. B reads *vandanādhi-nayānugaḥ* for °*nayāntakāḥ*.

77-78 (B.79, G.77).

78-80 (B.80-81, G.78-79). ¹ According

to Ag. (I. p. 233) *Vedha* = *Sūci Cāri*.

80-83 (B.82-84, G.80-82). ¹ See above 70.

83-84 (B.85, G.88).

round the centre of the stage (i.e. *Brāhmamaṇḍala*)¹ and ending with the taking up of the Jarjara should be performed in a quick tempo.

The fourth Walking-round

84-87. After taking up the Jarjara to ward off evils he should mutter [some Mantras] in eight Kalās. Then he should perform the Sūci (Vedha) Cāri by putting forward the left foot first and the right foot afterwards, and then, move five steps towards the musical instruments. And then again he should observe the Sūci (Vedha) Cāri by putting forward the left foot first and the right foot* afterwards. The fourth Walking-round which begins with the taking up of the Jarjara and ends¹ with an approach to the musical instruments should be made in a quick tempo.

87-88. In this [*pūrvaraṅga* which is of the Caturasra type] movements of hand and feet in it will occupy sixteen Kalās while it being of the Tryasra type such movements will occupy Twelve Kalās only.

88-89. [The Director and the two Assistants] should make three salutations by touching the ground, with the hand and before this they are to sprinkle themselves with water, but in case of the Tryasra [Preliminaries such sprinkling] has not been prescribed¹.

The Parivartanī Dhruvā

89-90. In this manner they should perform the Utthāpana (lit. raising). Then comes the Parivartanī (Walking-round) Dhruvā

¹ See NŚ. III, 23-30*note.

84-87 (B.86-88, G.84-86). ¹ B. reads *kutaḥo nigamāntakāḥ*.

87-88 (B.89, G.87).

88-89 (B.90, G.88). ¹ This and the preceding (87-88) passage should properly go after NŚ. 64 for they relate to the Utthāpana which should come before the Walking-round ; see before 22-23.

89-90 (B.91, G.89). ¹ For *caturasre*, B. G. *caturasram*.

which should be performed in the Caturasra (Tāla) and medium tempo and with eight Sannipātas.

90-91. The Dhruvā (song) which has only the last syllable long in its four feet of eleven syllables, is called the Parivartant (Walking-round) Dhruvā.

91-92. During the singing of this Dhruvā the Director should move leftwards¹ in the Vārtika Mārga with graceful step in accompaniment of instrumental music and should bow to [different] deities in directions belonging to them.

92-93. And during the foot movement [mentioned above] each step of the Director should consist two Kalās, and movement in each direction should consist of two Sannipātas.

93-94. Then he would observe the Sūci (Vedha) Cāri putting forward the left foot first and the right foot afterwards and putting the latter at a distance of two Tālas.

94-95. In this manner he should go five steps with the Atikrāntā Cāri¹ and bow to different deities in directions belonging to them.

95-97. First of all he should bow to the eastern direction presided over by (Śakra) Indra, secondly he should bow to the southern direction belonging to Yama. Thirdly he should bow to the western direction ruled by Varuṇa. Fourthly he should bow to the northern direction of which Dhanada (Kuvera) is the protector.

97-98. After bowing to these directions he should perform the Sūci Cāri putting forward the left foot first and the right foot afterwards and begin the Walking-round.

98-99 Then with his face towards the east the Director

90-91 (B.92, G.90).

91-92 (B.93, G.91). ¹ *vāmakena (vārtikena, B)*.

92-93 (B.94a, G.92). ¹ *B. omits 93a.*

93-94 (B.94b-95a, G.93).

94-95 (B.95b, G.94). ¹ See NŚ. XI. 29.

95-97 (B.96-97, G.95-96).

97-98 (B.98, G.97),

98-99 (B.99, G.98).

should bow to Śiva (Rudra), Brahma and Viṣṇu (Upendra) while going forward three steps by 'masculine', 'feminine' and 'neuter' feet [one after another].

99-100. The right foot is 'masculine' and the left foot is 'feminine' while the right foot not [much] raised is called 'neuter'.

100-101. Śiva (Iśa) should be bowed to with the masculine foot [put forward first] while in bowing to Brahma the neuter foot [should be so put forward]¹.

The Fourth Man enters.

101-102. The Walking-round should be [finished] thus, and then the Fourth Man (*caturtha-kāra*) should duly enter [the stage] with flowers [in his hands].

102-103. And he should duly offer Pūjā to the Jarjara and to all the musical instruments (*kutapa*) as well as to the Director.

103-104. His foot-movements during the Pūjā should be made to accompany the playing of drums, and there should be no song sung then, but only meaningless syllables should be chanted (*stobhakriyā*).

Singing of the Avakṛṣṭā Dhruvā

104-105. After offering the Pūjā the Fourth Man should make his exit. And then should be sung an Avakṛṣṭā Dhruvā¹ in Caturāsa (Tāla) and slow tempo (*sthita-laya*).

105-106. This Dhruvā should abound in heavy syllables and depend on the Sthāyi-varṇa¹ and be made up of eight Kalās, and its Tāla should be Avapānika.

99-100 (B.100, G.99).

100-101 (B.101a-102b, G.100). ¹ B. repeats here 90-91.

101-102 (B.103, G.101).

102-103 (B.104, G.102). ¹ See NŚ. III, 11-13.

103-104 (B.105, G.103).

104-105 (B.106, G.104). ¹ One of the six kinds of *Dhruvās*. See NŚ. (C.) XXXII. 154-159.

105-106 (B.107, G.105). ¹ See NŚ. (C.) XXIX. 21.

106-107. The Avakṛṣṭā Dhruvā is a song consisting of four feet of ten syllables of which the fourth, the fifth, the seventh and the eighth will be short.¹

The Benediction

107-108. Then the Director will recite in a medium (*madhyama*) tone the Benediction which should consist of eight or twelve feet (*pāda*).¹

108-109. (These are the specimens of Benediction) :

namo'stu sarvadevebhyo
dvi-jātibhyaḥ śubhaṃ tathā |
jītaṃ somena vai rājñā
ārogyaṃ bhoga eva ca ||

Tr. Salutation to all the gods. Blessed be the twice born class. May Soma the king attain victory as well as healthy life and [earthly] enjoyment.¹

109-110. brahmottaraṃ tathāivāstu
hatā brahmadviṣas tathā |
praśāstvimāṃ mahārājāḥ
pṛthivīṃ ca sasāgarām ||

Tr. Let there be an advancement of the cause of the Brahmins, and let their enemies be killed, and let the great king rule this earth together with all the seas.

110-111. rāṣṭraṃ pravardhatām caiva
raṅgaś cāyam samṛdhyatām |
prekṣākartur mahān dharmo
bhavatu brahmabhāvitaḥ ||

Tr. Let this state prosper, and this theatre flourish and let

106-107 (B.108). ¹ G. omits this.

107-108 (B.109, G.106). ¹ For different interpretations of *pāda* see Lévi, pp. 132-133, II. 25-26. Rāghavabhaṭṭa quotes from Ag. in his Śākuntalāṭikā (p. 6) the following : पदानि द्योकावयवभूतानि निडकानि सुबन्तानि or द्योकावयवभूतानि or अवाक्यवदपानि वा and अवाक्यं स्वामन्त्रवाक्यवैक्यं वा पदसम्. These passages do not occur in the published Abhinavabhāratī.

108-109 (B.110, G.107). ¹ See Lévi, p. 133.

109-110 (B.111, G.108). 110-111 (B.112, G.109).

the producer of the theatrical show attain virtues proceeding from the Vedic knowledge.

111-112. kāvyakartur yaśas cāstu
dharmaś cāpi pravardhatām |
ijyayā cānyā nityam
priyantām devatā iti †

Tr. Let the playwright (lit. writer of the *kārya*) attain fame and let his virtue increase, and by this kind of sacrifice (*yajñu*), let the gods be always pleased with him.

112-113. After the recitation of each of such Benedictory poems the two Assistants should loudly and distinctly say, "Let this be so."

The Śuṣkāvakṛṣṭā Dhruvā

113-114. The Benediction should thus be performed duly according to the rules [mentioned above]. Then should be sung the Śuṣkāvakṛṣṭā Dhruvā and verses praising the Jarjara.

114-115. This Dhruvā should consist of nine long syllables first and then six short syllables followed by three long syllables, e.g.

115-116. digle digle jhaṇḍe jhaṇḍe jam
bu ka va li ta ka te jā.

The Raṅgadvāra

116-118. After properly performing the Śuṣkāvakṛṣṭā Dhruvā, he (the Director) should recite in a loud tone one Śloka in adoration of the deity in course of whose worship [the dramatic performance is going to be held], and then [another Śloka] paying homage either to the king or to the Brahmīns should be sung.

118-119. After reciting the Jarjara Śloka in what is called the Raṅgadvāra (lit. entry into the performance) he should again read another Śloka to honour the Jarjara¹.

111-112 (B.113, G.110).

112-113 (B.114, G.111a).

114-115 (B.116, G.113).

116-117 (B.117b-118a, G.115).

118-119 (B.119b-120a, G.117).

113-114 (B.115, G.112).

115-116 (B.117a, G.114).

117-118 (B.118b-119a, G.116).

¹ Mess. reading is *jarjarasya vināśāna*

The Cāri

119-120. And after the Jarjara has been honoured,¹ he should perform a Cāri and the two Assistants should step backwards.

120-121. Then the Additā Dhruvā¹ should be performed with the medium tempo (*layā*), Caturasra Tāla and four Sannipātas.

121-122. The Dhruvā (song) which has the first, the fifth and the last syllables long and the remaining syllables short in all its four feet of twelve syllables, is called the Additā.

122-123. I shall relate its application according to the procedure adopted by Śiva (Maheśvara), and Umā when performing it in the past with [the display of] different States (*bhāra*) and movements.

123-125. After assuming the Avahittha Sthāna (posture),¹ and placing the left hand [first] with its palm downwards on the navel and taking up the Jarjara by his other hand,² the Director should go five steps, with his left hand showing the Pallava gesture; and while going he should cover one Tāla at each step and move his limbs gracefully³.

125-127. Afterwards he should perform the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Then the Director (lit. the expert one) should recite a Śloka with love as its subject-matter. And after reciting this Cāri Śloka and

(*anmanana*). But this gives no relevant meaning. We emend it to *jarjarasya nimānamam*.

119-120 (B.120b-121a, G.118). ¹ Read *mūcayitā* (B.G. *namayitā*).

120-121 (B.121b-122a, G.119). ¹ See below 121-122, also NŚ. (C.) XXXII. 10, 357.

121-122 (B.122b-123a, G.120). 122-123 (B.123b-125a, G.121).

123-125 (B.124b, 125b, 126, G.122-123). ¹ Defined in NŚ. XIII. 164-165. ² Mss. read *taladhṛtam*. But its meaning is not clear. It is just possible that the original reading has been changed. We therefore emend this to *taladhṛtam* meaning 'held in palm' or 'held by hand.'

³ B. reads between 123b. and 124a an additional hemistich.

125-127 (B.127-128, G.124-125).

performing the Walking-round, he should with his face towards the front withdraw backwards with steps described before.

The Mahācāri

127-128. And after placing the Jarjara in the hands of one of the Assistants he should perform the Mahācāri in accordance with the rules laid down below.

128-130. During this Cāri the Dhruvā song should be of the Caturasra type and in quick tempo, and it should have four Sannipātas and eight Kalās. This Dhruvā song should have feet of eleven syllables of which the first, fourth, seventh, tenth and the last are long and the remaining ones short.

130-131. (An example of the Caturasra Dhruvā) :

pādatalāhati-patita-śailam
 kṣobhita-bhūta-samagra-samudraṁ |
 tūṇḍava-nṛttam idam pralayānte
 pātu harasya sadā sukhadāyī ||

Tr. Let the ever-pleasing Class Dance of Hara (Śiva) after the destruction of the world, which smashed the hills by the impact of his feet and agitated the ocean with all creatures living in it, always give you protection.

130-131. Then he should step towards the drums (*bhāṇḍa*) and afterwards perform the Sūci Cāri followed by a change of the Vikṣepa.

132-133. Afterwards he should move his feet gracefully with a quick tempo, and keeping them three Tālas apart, he should go five steps. There again he should perform the Sūci (Vedha) Cāri with his left foot put forward first and the right one afterwards.

134-135. And with the foot movement [described above] he should move backwards with his face towards the front, and again he should go three steps forward in a similar manner, and then he

127-128 (B.129, G.126).

128-130 (B.130-131, G.127-128).

130-131 (B.132, G.129).

131-132 (B.133, G.130).

132-133 (B.134-135a, G.131-132a).

134-135 (B.135b-136, G.132b-133).

should again perform the Sūci Cārī with his left foot put forward first and the right foot afterwards.

136-137. Then he should recite a couplet calling up the Furious Sentiment while bringing his feet together, and then after going three steps he should call for the two Assistants, and on their coming up, a Narkuṭaka Dhruvā should be sung. At the time of singing this Dhruvā he should perform the Sūci (Vedha) Cārī by putting forward the left foot first and the right foot afterwards.

The Three Men's Talk

137-138. Then in case of a play in the Verbal Style (*bhā-rati vṛtti*) the Three Men's Talk (*trigata*) should take place. During it (this Talk) the Jester should suddenly come in and deliver a discourse consisting mostly of irrelevant words to excite the smile of the Director,

138-139. In this discourse should be brought in some controversial topic with an abrupt remark or an enigmatical utterance [of some kind], and questions such as who is [there] and who has won, leading to the plot of the play (lit. the poem), but no unpleasant topic should be brought in.

140-141. In the Three Men's Talk an Assistant talks with the Jester who finds fault with his words which are, [however,] supported by the Director.

The Laudation

141. Then the Director (lit. an expert) should put in the Laudation and the Invitation [to members of the audience], and for the success of the performance (lit. the stage) the subject of the play should again be mentioned.

142. After putting into practice all these rules, all the three persons (*i.e.* the Director and the two Assistants) should perform

136-137 (B.137-138a, G.134-135a).

137-138 (B.138b-139a, G.135b-136a).

138-139 (B.139b-140, G.136b-137).

140 (B.141, G.omite).

141 (B.142, G.138).

142 (B.143, G.139).

the *Sūcti* (*Vedha*) *Cāri*, and they should go out together while performing any *Cāri* other than the *Āviddha* one.

The *Tryasra* Preliminaries

143-144. Thus, O Brahmins, should be performed the Preliminaries of the *Caturasra* type ; now I shall speak of that of the *Tryasra* type. Its use is similar and its component parts are the same ; the only feature that distinguishes it from the *Caturasra* one is its abridged measure of *Tāla*.

145-146. [In it] the *Śamyā* should consist of two *Kalās* and the *Tāla* of one *Kalā*, and again the *Śamyā* is to consist of one *Kalā* and the *Śannipāta* of two *Kalās*. With this kind of measurement of *Kalā*, *Tāla* and tempo, should be performed the *Tryasra* Preliminaries which include the *Utthāpana* and such other items.

147. The *Dhruvā* (song) which has the fourth, the eighth, the tenth and the last syllables long in all its four feet of twelve syllables, is called the *Utthāpana Dhruvā* of the *Tryasra* (type).

148. In the *Tryasra* Preliminaries an expert dancer should abridge the instrumental music, movements [of persons], *Dhruvā* songs and their *Tāla*.

149. The actions and movements [of a dancer] are to be made of two types—elaborate and abridged—according as the instrumental and vocal musics are such.

150-151. It is said that each movement of hands and feet should be of two *Kalās*' duration, and in any *Walking-round* in the *Caturasra* (Preliminaries) the hands and feet should be moved sixteen times, while in the *Tryasra* Preliminaries they are to move only twelve times.

151-152. This is the measurement of both (*i.e.* of hand and foot movements) in the Preliminaries. But in the *Walking-round*, the foot movement should consist of three steps only, but in *bowing*

143-144 (B.144-145, G.140-141).

145-146 (B.146-147, G.142-143).

148 (B.149, G.145).

150-151 (B.151-152a, G.147-148a).

151-152 (B.152b-153, G.148b-149).

147 (B.148, G.144).

149 (B.150, G.146).

to [the different] directions in the Caturasra Preliminaries one should go five steps.

153. [But all these matters] should be performed in the Tryasra Preliminaries according to the measure of Tāla as the master of the art thinks fit. Hence to avoid repetition no [elaborate] direction about the same has been given [here].

154. O the best of the Brahmins, thus should be performed the pure Preliminaries of the Caturasra and the Tryasra types, which relate to a play depending on the Verbal Style.

The Mixed Preliminaries

155. So much about the pure Preliminaries which I was to describe. I shall now tell you how the producers may turn them to one of the mixed (*citra*) type.

156-157. After the Utthāpani (Raising) Dhruvā has been decorated with flowers given by the Fourth Man (*caturthakārā*) and resounded with the well measured loud songs of musical experts, Dandubhis should be played again and again.

158. [And in the mixed Preliminaries thus begun] clusters of white flowers should be scattered all over [the stage], and the Aṅgalāras should be performed by [dancers dressed as] goddesses.

159-160. The Class Dance which has been described above with its [Piṅgīs], Recakas, Aṅgalāras, Nyāsas and Apanyāsas should intervene the separate feet of the Benedictory (*nāndī*) poems (*pada*). This rule should be put into practice by those who would turn pure Preliminaries into mixed ones.

161. After the 'pure' Preliminaries have been duly made 'mixed' [all the dancers dressed as] goddesses should make their exit.

162. After the exit of all the female dancers the other parts of the Preliminaries should be performed.

153 (B.154, G.150).

155 (B.156, G.152).

158 (B.159, G.155).

161 (B.162a, 163a, G.158).

154 (B.155, G.151).

156-157 (B.157-158, G.153-154).

159-160 (B.160-161, G.156-157).

162 (B.163b-164a, G.159).

163. This is the manner in which the pure Preliminaries should be changed into mixed ones. But in the Preliminaries, be they of any type, there should not be too much dance and song.

164. If [in a performance] songs, music and dance continue for too long [a time] they tire out the artists as well as the spectators.

165. Tired [persons] can neither attain or help to attain a clear impression of the Sentiments and the States, and because of this the rest of the performance (*i.e.* of the play itself) cannot excite pleasure.¹

166. After performing the Preliminaries, be they Caturasra or Tryasra of the pure or mixed type, the Director along with his Assistants should make their exit from the stage¹.

Introduction of the play

167. After the Preliminaries have been duly performed¹ in the manner described, the Introducer (*sthāpaka*)² should enter [the stage] and he should resemble the Director (*sūtradhāra*) in every respect (lit. in quality and form).

163 (B.164b-165a, G.160).

164 (B.165b-166a, G.161).

165 (B.166b-167a, G.162). ¹ B. reads one additional couplet after this.

166 (B.168b-169a, G.163). ¹ B. reads three additional couplets (B. 169b-172a) after this.

167 (B.1 2b-173a, G.164). ¹ The reading *prajujya* in this passage seems to be defective; for the nominative to this *prajujya* cannot be *sthāpaka* (Introducer). Dhanañjaya (c. 10th century) clearly says that the *sūtradhāra* (the Director) having gone out after the Preliminaries (*pūrvavāṅga*), another actor enters to introduce the drama (III. 2). The same is the opinion of Śāradātanaya (c. 1175-1250). See the BhP. p.228, lines 56. Viśvanātha also expressed a similar opinion. See the SD. VI. 26. Hence this passage should be construed somewhat like the well-known proverb *rathe ca vāmanam dr̥ṣṭvā punarjanma na vidyate*. It seems that Bhāsa cut down the Preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka*. This assumption will explain why Bāṇa wrote *sūtradhāra-kr̥tārambhah* etc. (Harṣacarita, Introduction, 15).

² Ag. says *sūtradhāra eva sthāpakaḥ*, cf. note 1 above.

168. He should assume the *Vaiṣṇava Sthāna* (posture)¹ and the *Sauṣṭhava*² of the body, and on entering the stage he should observe the foot movements which the Director had used.

169. At the entrance of the Introducer the *Dhruva* should be made suitable to the occasion (lit. meaning) and it will be either *Caturasra* or *Tryasra* and be in medium tempo.

170. Then he should perform a *Cāri* in praise of gods and Brahmins in accompaniment with the recitation of *Ślokas* containing sweet words and evoking various Sentiments and States.

171. After thus pleasing the spectators (lit. the stage) he should announce the name of the play-wright (lit. the poet), and then he is to start the Prologue (*prastāvanā*) which relates to proclaiming the theme of the play (lit. the poem)¹.

172-173. Then by mentioning (lit. having recourse to) a god in a divine [play], a man in a human [play] and a god or a man in [a play] where gods and men [meet, he] should proclaim in different ways the subject of the play [lit. the poem] by variously alluding to its Opening (*mukha*) and Germ (*hija*)¹.

174. After introducing the play the Introducer (lit. the Brahmin who makes the introduction of the play) should go out [of the stage]. Thus should be performed the Preliminaries according to the rules.

175. If any producer of a play will perform the Preliminaries according to the rules laid down, nothing inauspicious will happen to him and he will [after his death] reach the heavenly region.

176. [On the contrary] whoever produces a play in an willful violation of the rules [in this matter] will sustain great loss and will [after his death] be reborn as a creature of a lower order.

168 (B.173b-174a, G.165). ¹ See XI. 50-51. ² See XI. 89b, 91a.

169 (B.174b-175a, G.166). 170 (B.175-176a, G.167).

171 (B.176b-177a, G.168). ¹ B. reads one additional hemistich.

172-173 (B.178-179, G;169-170). ¹ See SD. VI. 27. also DR. III. 3.

174 (B.180, G.171). 175 (B.181, G.172).

176 (B.182, G.173).

177. Fire fanned by a strong wind does not burn [anything] so quickly as does the wrongly made production.

178. In this manner the Preliminaries of two different extents (*pramāṇa*) should be performed by the people of Avanti, Pañcāla, Dākṣiṇātya and Odra regions.

179. O Brahmins, these are the rules regarding the Preliminaries. Tell me what other rules relating to the Nāṭyaveda should be discussed now¹.

Here ends Chapter V of Bharata's Nāṭyaśāstra
which treats of the Preliminaries to the production of a play.

177 (B.184, G.175).

178 (B.184, G.175).

179 (B.185, G.176). ¹ The portion of this chapter after this *śloka* has not been translated. It is not from the hand of author of the NŚ.

CHAPTER SIX

THE SENTIMENTS

The sages question.

1-3. After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, "Answer five of our questions. Explain how the Sentiments enumerated by experts in dramatic art attain their special qualities. And why are the *bhāvas* (States) so called, and what do they *bhāvayanti* (make us feel)? Besides these, what are the real meanings of terms such as, Digest (*saṃgraha*)¹ Memorial Verse (*kārikā*) and Etymology (*nirukta*)?"

Bharata answers.

4. At these words of the sages, Bharata continued speaking and mentioned in reply to their question the distinction between the Sentiments and the States.

5-7. And then he said, "O sages, I shall tell you in detail and in due order about the Digest (*saṃgraha*), the Memorial Verse (*kārikā*) and the Etymology (*nirukta*). I am not able by any means to exhaust all the topics about drama (*nāṭya*); for science (*jñāna*),¹ and arts and crafts (*śilpa*)² connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any question of mastering them all.

8. [Hence] I shall tell you about the Digest on Sentiments, States and such other matters, which has its contents embodied³

1-3 (B.G. same). ¹ For a possible chronological implication of *saṃgraha*, *kārikā*, *nirukta*, *sūtra* and *bhāṣya* mentioned in this chapter see Śkt. Poetics, Vol. I. pp. 28 ff. 4 (B.G. same).

5-7 (B.G. same). ¹ *jñānī-nyūkarānādini śāstrāṇi* (Ag).

² *śilpāni—citrapustādi-karmāṇi* (Ag).

8 (B.G. same). ¹ Read *sūtragūḥhārtha*.

in a small number of Sūtras (short rules) but which promotes inference [about the understanding of the subject].

Digest, Memorial Verse and Etymology defined

9. When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these latter constitute according to the learned a Digest (*saṃgraha*).

10. The Digest [of the Nāṭyaveda treats] the Sentiments, the States, the Histrionic Representation (*abhinaya*), the Practice (*dharma*), the Styles (*vṛtti*), the Success (*siddhi*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.¹

11. When a rule (lit. meaning) is explained (lit. uttered) briefly in the manner of a Sūtra by means of a minimum (lit. small) number of words it is called the Memorial Verse (*kārikā*) which shows the meaning [of the rule clearly].¹

12. The Etymology (*nirukta*) is that which arises in connexion with various nouns, is helped by dictionaries and rules of grammatical interpretation, includes the meaning of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras].

13. When the meaning [of a noun] is established from a consideration of its root [and *pratyaya* or affix], words expressing [such] meaning in brief are called the Etymology.

14. O the best of the Brahmins, [the subjects included into] the Digest (*saṃgraha*), which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses (*kārikā*) and Etymologies connected with them.

9 (B.G. same).

10 (B.G. same). ¹ B. adds one more couplet after 10.

11 (B.12, G. same). ¹ One additional characteristic of the *kārikā* is that it should be generally composed in metres like *ūryū* or *śloka*, e.g. the *Śikṣyakārikā*.

12 (B.13, G.12).

13 (B.14, G.13).

14 (B.15, G.14).

The eight Sentiments

15. The eight Sentiments (*rasa*)¹ recognised in drama are as follows : Erotic (*śṛṅgāra*), Comic (*hāsyā*), Pathetic (*karuṇā*) Furious (*raudra*), Heroic (*vīra*), Terrible (*bhayanāka*) Odious (*bibhatsa*) and Marvellous (*adbhuta*).²

16. These eight are the Sentiments named by Brahman; I shall now speak of the Dominant, the Transitory and the Temperamental States.¹

The Dominant States

17. The Dominant States (*sthāyibhāva*)¹ are known to be the following : love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

18-21. The thirtythree Transitory States (*vijabhīcāribhāva*)¹ are known to be the following : discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

The eight Temperamental States

22. Paralysis, Perspiration, Horripilation, Change of Voice,

15 (B.16, G.15). ¹ *rasa*—A. K. Coomaraswamy is for translating the word as 'flavour' (MG. p. 17).

² The later writers on Skt. poetics add one more *rasa* (*śānta*) to this number.

16 (B.17, G.16). ¹ *bhāva*—A. B. Keith translates this word as 'feeling' or 'emotion'. See Skt. Drama, p. 319. A. K. Coomaraswamy and others translate it as 'mood' (*loc. cit.*). We are with Haas who translates it as 'State.' See DR. p. 108.

17 (B.18, G.17). ¹ *sthāyibhāva*—Keith translates the term as 'dominant emotion' (Skt. Drama) and Haas as 'Permanent State' (DR.) and others as 'permanent mood' (*e.g.* S. K. De, Skt Poetics, Vol. II. p. 26).

18-21 (B.19-22, G.18-21). ¹ These are also known as *sañcāri-bhāva*.

22 (B.23, G.23). ¹ *sāttvika bhāva*—The word *sāttvika* cannot be

Trembling, Change of Colour, Weeping and Fainting are the eight Temperamental States¹.

The four kinds of Histrionic Representation

23. The four kinds of Histrionic Representation are Gestures (*āṅgika*)¹, Words (*vācika*)², Dresses and Make-up (*āhārya*)³ and the Representation of the Temperament (*sāttvika*).⁴

The Two Practices

24. The Practice of Representation (*dharmi*)¹ in a dramatic performance is twofold : realistic (*lokadharmī*, lit. popular) and conventional (*nāṭyadharmī*, lit. theatrical).

The four Styles

And the Verbal (*bhārati*), the Grand (*sāttvati*), the Graceful (*kaiśiki*) and the Energetic (*ārabhati*) are the four Styles (*vṛtti*)².

properly translated into English. Keith does not make any such attempt (see Skt. Drama) Haas translates the *sāttvika-bhāva* as 'Involuntary States'. But this seems to be very misleading, for the NŚ. takes *sattva* to be connected with *manas*. (see VI. 94), and most of the later writers follow this work in this respect. So the aut. or of the ND. (III. 153) writes अविज्ञं मनः सत्त्वं तत्प्रयोगेन ह्युत्पद्यति सात्त्विकः मनोऽनवधाने हि न यत्नान एव स्वमेवादयो नास्तीन दर्शयितुम्. The NŚ. has also a definition of *sattva* which is as follows : देहात्मकं भवेत् सत्त्वं (XXIV. 7). The aut. or of the Bh.P. elaborately defines the term *sattva* and discusses the psychological process connected with its use ; see (pp. 13-14). Viśvanātha in his SD. (164) defines *sattva* as follows : सत्त्वं नाम सात्त्विकविद्याम-प्रकाशकरो कर्मान्तरो धर्मः.

23 (B.24, G.23). ¹ *āṅgikā*—means Gestures of special kind defined in the *śāstra* ; see NŚ. VIII-XII.

² *vācika*—means Words suitable for representation of the different States (*bhāva*) composed by the playwright. See NŚ. XV-XXII.

³ See NŚ. XXIII. ⁴ See NŚ. XXIV.

24 (B.25-26a, G.24-25a). ¹ *dharmi*—This word has not been very correctly used. But the meaning is clear ; for details about *dharmi* see NŚ. XIII 69-81.

² Haas translates *vṛttis* as Styles of Procedure (DR. p. 67). The four Styles are translated by him as Eloquent (*bhārati*), Grandiose (*sāttvati*) Gay (*kaiśiki*) and Horrific (*ārabhati*). We follow Keith's translation (Skt. Drama, p. 326). For details about *vṛttis* see NŚ. XXII. ff.

The four Local Usages

25-26. Āvanti, Dākṣiṇātyā, Oḍra, and Pañcālā-madhyamā are the four Local Usages (*pravṛtti*)¹ in a dramatic performance.

The Success

The Success² in the dramatic performance is of two kinds : divine (*divya*) and human (*mānuṣī*).

The Notes

27-29. And [musical] notes such as, Śaḍja, Rṣabha etc. are seven¹ in number, and they fall into two groups : human (*śārīrā* lit. from body) and instrumental (*vañīrā* lit. from the Viñā).¹

The four kinds of musical instruments

The musical instruments are of four kinds² : stringed (*tata*) covered (*avāṇadhā*), solid (*ghana*), and hollow (*suṣīra*). Among these, the stringed (*tata*) means an instrument with strings, the covered (*avāṇadhā*) means a drum, the solid (*ghana*) a cymbal and the hollow (*suṣīra*) a flute.

The five kinds of Dhruvās

29-30. Songs which relate to Dhruvās are of five kinds¹ :

25-26 (B.26b-27a, G.25b-26a). ¹ *pravṛtti*—Haas translates this word as 'Local Characteristics', (See DR., p. 74). The five geographical names (Āvanti, Dākṣiṇātyā, Oḍra, Magadhā and Pañcālā) probably show that these were the parts of India where dramatic show was current at the time when tradition recorded in this NŚ, arose. Omission of the north-eastern part of India, including Bengal and Assam, probably shows that at that time these places were still in many respects outside the pale of Aryanized India. And the omission of the north-western India from this list may be explained on the assumption that it being on the way of the new immigrants who frequently poured into this country the formation of any established usage was difficult. For details about *pravṛtti* see NŚ. XIV. 36-56.

² *śiddhi* (success)—For details about the Success see NŚ. XXVII. 1 ff.

27-29 (B.28a-30, G.27b-29). ¹ See NŚ. (C.) XXVIII. 19, 11.

² See NŚ. (C.) XXVIII. 1-2.

29-30 (B.31-33a, G.30-31a). ¹ See NŚ. (C.) XXXII. 334-352.

entering (*praveśa*), casual (*ākṣepa*), going out (*niskrama*), pleasing (*prāsādika*) and intermediate (*āntara*). And the playhouse is of the three types : oblong (*vikṛṣṭa*), square (*caturasra*) and triangular (*tryasra*)².

31. So much about the Digest on drama giving its contents (lit. meaning by a small number of Sūtras (concise rules). I shall now speak about the contents of the Sūtra-work¹.

The Sentiments explained

In that connexion I shall first of all explain the Sentiments (*rasa*). No meaning proceeds [from speech] without [any kind of] Sentiment. The Sentiment is produced (*rasa-nispattih*) from a combination (*samyoga*)² of Determinants (*vibhāva*), Consequents (*anubhāva*) and Transitory States (*vyabhicāri-bhāva*). Is there any instance (*byānta*) [parallel to it]. [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles³, and as six tastes (*rasa*) are produced by articles such as, raw sugar or spices or vegetables, so the Dominant States (*sthāyibhāva*), when they come together with various other States (*bhāva*) attain the quality of the Sentiment (i.e. become Sentiment)⁴. Now one enquires, 'What is the meaning of the word *rasa*'? It is said in reply to this [that *rasa* is so called] because it is capable of being tasted (*āsvādyate*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spices enjoy (*āsvādayanti*) its tastes (*rasa*) and attain pleasure and satisfaction,

¹ B. adds one couplet after 30.

31 (B.33b-34a, G.31b, c). ¹ The original of the next passage till the beginning of 33 is in prose.

² The NŚ. nowhere explains the terms *nispatti* and *samyoga* of this definition and does not include the *sthāyibhāva* in it (the def.). Hence the theory of *rasa* has come to be interpreted differently in later times by Lollaṭa, Śaṅkuka, (Bhaṭṭa) Nāyaka and Abhinavagupta. For a brief exposition of their views see Viṣṇupada Bhaṭṭācārya—Sāhityamīmāṃsā (Bengali), Calcutta, 1948. pp. 33 ff.

³ G. adds here one sentence more (*tathā..... nispattih*).

⁴ *tatrāha* (G. *ṛṣaya ūcūh*).

so the cultured people taste the Dominant States (*sthāyī-bhāva*) while they see them represented by an expression of the various States with Words, Gestures and the Temperament and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nāṭyarasā iti*⁵. For in this connexion there are two traditional couplets :

32-33. Just as connoisseur of cooked food (*bhakta*) while eating food which has been prepared from various spices and other articles, taste it, so the learned people taste in their mind the Dominant States (such as love, sorrow etc.) when they are represented by an expression of the States with Gestures. Hence these Dominant States in a drama are called the Sentiments.¹

The relation between the Sentiments and the States.

²Now one enquires, "Do the States (*bhāva*) come out of the Sentiments (*rasa*) or the Sentiments come out of the States?" On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why?

"It is apparent that the Sentiments arise from the States and not the States from the Sentiments. For [on this point] there are [traditional] couplets such as :

34-35. The States are so called by experts in drama, for they cause to originate (*bhāvayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds auxiliary cooked food (*vyāñjana*) is

⁵ See below 33-34.

32-33 (B.35-36, G-32-33). ¹ For a discussion on Bharata's theory of *rasa* see Skt. Poetics, Vol. II. pp. 25 ff.

²The original of this passage till the beginning of 34 is in prose, but its reading seems to be confused. In the light of the five *kārikās* that follow one may be justified in changing the order of some sentences and in emending it partially as follows : अत्रापि रसाच्चरितं भावेभ्यो रसात्तानमिति विरिति, न तु रसेभ्यो भावगतमिति विरिति। तत्र कथम्। इत्यने हि पत्न्यरसयोगादीनामिति विरिति।

But if it is really an instance of textual corruption it may be said to have been sanctified by time, for Bhoja who refuted Bharata's view on *bhāvas* giving rise to *rasas* relied on this text. Cf. V. Raghavan, Śr. Pr. p. 26.

34-35 (B.38-39, G.34-35).

brought forth, so the States along with different kinds of Histrionic Representation will cause the Sentiments to originate.

36. There can be no Sentiment prior to (lit. without) the States and no States without the Sentiments [following it], and during the Histrionic Representation they are produced from their mutual relation.

37. Just as a combination of spices and vegetables imparts good taste to the food cooked, so the States and the Sentiments cause one another to originate (*bhāvayanti*).

38. Just as a tree grows from a seed, and flowers and fruits [including the seed] from a tree, so the Sentiments are the source (lit. root) of all the States, and likewise the States exist [as the source of all the Sentiments]¹.

The eight Sentiments from the four original ones

Now we shall describe the origins, the colours, the [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments *e. g.* Erotic, Furious, Heroic and Odious.²

39. The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

40-41. A mimicry of the Erotic [Sentiment] is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

42-43. The Erotic Sentiment is light green (*śyāma*), the Comic Sentiment white, the Pathetic (Sentiment) ash-coloured

36 (B.40, G.36).

37 (B.41, G.37).

38 (B.42, G.38). ¹ B adds one prose sentence more after this passage.

² The original of this passage till the beginning of 39 is in prose.

³ Bhoja criticises this view of the author of the NŚ. in his Śr. Pr. See Ramaswamy Sastri Bh. P. Introduction p. 28; V. Raghavan, Śr. Pr. 27.

39 (B.44, G.39).

40-41 (B.45-46, G.40-41).

42-43 (B.47-48, G.42-43).

(*kapota*), the Furious Sentiment red, the Heroic (Sentiment) light orange (*gaura*), the Terrible (Sentiment) black, the Odious (Sentiment) blue and the Marvellous (Sentiment) yellow.

The presiding deities of the Sentiments

44-45, Viṣṇu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Śiva (Mahākāla), of the Odious, Yama (Kāla) of the Terrible, Indra of the Heroic, and Brahman of the Marvellous Sentiments.

¹Thus have been described the origins, the colours and the deities of these (Sentiments). Now we shall explain the Determinants (*vibhāra*), the Consequents (*anubhāra*), the Transitory States (*vyabhicārin*), their combination, and their definitions and examples.

We shall now enumerate the Dominant States in different Sentiments.

The Erotic Sentiment

Of these, the Erotic (*śṛṅgāra*)¹ Sentiment proceeds from the Dominant State of love (*rati*) and it has as its basis (lit. soul) a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Dominant State of love (*śṛṅgāra*). For example, one who is elegantly dressed is called a lovely person (*śṛṅgārin*). Just as persons are named, after the custom of their father or mother or family in accordance with the traditional authority, so the Sentiments, the States and other objects connected with drama are given names in pursuance of the custom and the traditional authority. Hence the Erotic Sentiment has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fullness of youth. It has two bases: union (*sambhoga*) and separation (*vipralambha*). Of these two, the Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments [the

¹ 44-45 (B. 49-50, G. 44-45). ¹ The original of this passage till the beginning of 46, is in prose.

company of) beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing the [beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Transitory States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, sleep, dreaming awakening, illness, insanity, epilepsy, inactivity, [fainting], death and other conditions.

Now it has been asked, "If the Erotic Sentiment has its origin in love, why does it [sometimes] manifest itself through pathetic conditions?" [In reply to this] it is said, "It has been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars amatoria* (*vaiśika-śāstra*) have mentioned ten conditions [of the persons separated from their beloved ones, which are pathetic]. We shall discuss them in the chapter on the Common Histrionic Representation.² The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of yearning and anxiety. Hence the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

46. And the Sentiment called Erotic is rich in pleasure, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra :
47-48. The Erotic Sentiment arises in connexion with

² See NŚ. (C.) XXIV.

46 (B.52, G.46).

47-48 (B.54-55, G.47-48).

favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of serenity of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of the limbs.

The Comic Sentiment

¹Now the Comic (*hāsyā*) Sentiment has as its basis the Dominant emotion of laughter. This is created by Determinants such as showing unseemly dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. Transitory States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds : self-centered and centered in others. When a person himself laughs it relates to the self-centred (Comic Sentiment), but when he makes others laugh it (the Comic Sentiment therein) is centred in others.

There are two traditional Āryās here :

49. As this makes one laugh by an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movement of limbs, it is called the Comic Sentiment.

50. As this makes persons laugh by means of uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

51. This Sentiment is mostly to be seen in women and persons of the inferior type, and it has six varieties of which I shall speak presently.

52. They are: Slight Smile (*smitā*), Smile (*hasitā*), Gentle Laughter (*vibhāsītā*), Laughter of Redicule (*upahāsītā*), Vulgar

¹ The original of this passage till the beginning of 49 is in prose.

49 (B.58, G.49).

50 (B.59, G.50).

51 (B.60, G.51).

52 (B.61, G.52).

Laughter (*apahasita*) and Excessive Laughter (*atihāsita*). Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

53. To persons of the superior type belong the Slight Smile (*smita*) and the Smile (*hasita*), to those of the middling type the Gentle Laughter (*vihasita*) and the Laughter of Ridicule (*upahasita*) to those of the inferior type the Vulgar Laughter (*apahasita*) and the Violent Laughter (*atihāsita*).

There are Ślokas on this subjects :

54. The Slight Smile (*smita*) of the people of the superior type should be characterised by slightly blown cheeks und elegant glances, and in it the teeth should not be visible.

55. Their Smile (*hasita*) should be distinguished by blooming eyes, face and cheeks, and in it the teeth should be slightly visible.

Of persons of the middle type

56. The Gentle Laughter (*vihasita*) should have slight sound, and sweetness, and should be suitable to the occasion and in it the eyes and the cheeks should be contracted and the face joyful.

57. During the Laughter of Ridicule (*upahasita*) the nose should be expanded, the eyes should be squinting, and the shoulder and the head should be bent.

Of persons of the inferior type

58. The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking, is called the Vulgar Laughter (*apahasita*).

59. The Excessive Laughter (*atihāsita*) is that in which the eyes are expanded and tearful sound is loud and excessive, and the sides are covered by hands.

60. Comic situations which may arise in the course of a

53 (B.62, G.53).

54 (B.65, G.54).

55 (B.66, G.55).

56 (B.68, G.56).

57 (B.69, G.57).

58 (B.71, G.58).

59 (B.72, G.59).

60 (B.73, G.60).

play, for persons of the superior, middling or inferior type are thus to be given expression to.

61. This Comic Sentiment is of two kinds : self-centred and centred in others; and it relates to the three types of persons : superior, middling and inferior, and has thus [on the whole] six varieties.

The Pathetic Sentiment

¹Now the Pathetic (*karuṇa*) Sentiment arises from the Dominant State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight [from one's own place], [dangerous] accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Transitory States connected with it are indifference, langour, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like.

On this point there are two Āryās :

62. The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant and these are its Determinants.

63. This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

The Furious Sentiment.

¹Now the Furious (*raudra*) Sentiment has as its basis the Dominant State of anger. It owes its origin to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by

61 (B.74, G.61). ¹ The original of this passage till the beginning of 62 is in prose. 62 (B.76, G.62).

63 (B.77, G.63). ¹ The original of this passage till the beginning of 64 is in prose.

Determinants such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, cutting, piercing, taking up arms, hurling of missiles, fighting, drawing of blood, and similar other deeds. This is to be represented on the stage by means of **Consequents** such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. **Transitory States** in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, "Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others?" [Reply]. "No, in case of others too this Sentiment may arise. [But in case of Rākṣasas] it is to be understood as their special function. They are naturally furious,² for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent³. It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās :

64. The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

65. It should be represented on the stage by special acts such as the release of many missiles, cutting off the head, the trunk and the arms.

66. Such is the Furious Sentiment viewed [by experts]; it is full of conflict of arms, and in it words, movements and deeds are terrible and fearful.

² G. considers this passage till the end of this sentence as an *āryā* (G.64). ³ Cf. Bhāṭṭikāvya, VIII. 98.

64 (B.79, G.65).

65 (B.80, G.66).

66 (B.81, G.67).

The Heroic Sentiment

¹Now the Heroic (*vīra*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents such as firmness, patience, heroism, charity, diplomacy and the like. Transitory States in it are contentment, judgement, pride, agitation, energy (*vega*), ferocity, indignation, remembrance, horripilation and the like.

There are two Āryās [on these points] :

67. The Heroic Sentiment arises from energy, perseverance, optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

68. This Heroic Sentiment is to be properly represented on the stage by firmness, patience, heroism, pride, energy, aggressiveness, influence and censuring words.

The Terrible Sentiment

¹Now the Terrible (*bhayaṅka*) Sentiment has as its basis the Dominant State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls, staying in an empty house or forest, sight of death or captivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Transitory States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās :

69. The Terrible Sentiment is created by hideous noise,

¹ The original of this passage till the beginning of 67 is in prose. 67 (B.83, G.68).

• 68 (B.84, G.69). ¹ The original of this passage till the beginning of 69 is in prose. 69 (B.86, G.70).

sight of ghosts, battle, entering an empty house or forest, offending one's superiors or the king.

70. Terror is characterised by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation.

71. This is [the character of] natural fear; the artificially shown fear also should be represented by these conditions. But in case of the feigned fear all efforts for its representation should be milder.

72. This Terrible Sentiment should be always represented by tremor of the hands and the feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

The Odious Sentiment

¹Now the Odious (*bībhatsa*) Sentiment has as its basis the Dominant State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents such as stopping the movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs [in disgust] and the like. Transitory States in it are epilepsy, delusion, agitation, fainting, sickness, death and the like.

On these points there are two traditional Aryās :

73. The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

74. This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

70 (B.87, G.71).

71 (B.88, G.72).

72 (B.89, G.73). ¹ The original of this passage till the beginning of 73, is in prose.

73 (B.92, G.74).

74 (B.93, G.75).

The Marvellous Sentiment

¹The Marvellous (*adbhuta*) Sentiment has as its basis the Dominant State of astonishment. It is created by Determinants such as sight of heavenly beings or events, attainment of desired objects, entrance into a superior mansion, temple, audience hall (*sabhā*), a seven-storied palace and [seeing] illusory and magical acts. It is to be represented on the stage by Consequents such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy] perspiration, joy, uttering words of approbation, making gifts, crying incessantly *hā, hā, hā*, waving the end of *dhoti* or *śāṛī*, and movement of fingers and the like. Transitory States in it are weeping, paralysis, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death and the like.

On this point there are two traditional Āryās :

75. The Marvellous Sentiment is that which arises from words, character, deed and personal beauty.

76. This is to be represented on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering of *hā, hā, hā*, sounds, speaking words of approbation, tremor, choking voice, perspiration and the like.

The three kinds of the Erotic, the Comic and the Terrible Sentiments

77. The Erotic Sentiment is of three kinds, viz, of words, dress, and action. And the Comic and the Terrible Sentiments are likewise of three kinds, viz, of limbs, dress and words.

The three kinds of the Pathetic Sentiment

78. The Pathetic Sentiment is of three kinds, viz. that rising from obstruction to lawful deeds, from loss of wealth and from bereavement.

The three kinds of the Heroic Sentiment

79. The Heroic Sentiment is likewise of three kinds, viz.

¹ The original of this passage till the beginning of 75, is in prose.

*75 (B.95, G.76).

76 (B.96, G.77).

77 (B.97, G.78).

78 (B.98, G.79).

79 (B.99, G.80).

that arising from making gifts, from doing one's duty (dharma) and from fighting [one's enemy].

The three kinds of the Terrible Sentiment

80. The Terrible Sentiment is also of three kinds, viz, feigned fear, fear from a wrong action, and fear from an apprehension of danger.

The three kinds of the Odious Sentiment

81. The Odious Sentiment is of three kinds, viz. nauseating, simple, and exciting. Of these the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

The three kinds of the Marvellous Sentiment

82. The Marvellous Sentiment is of two kinds, viz. celestial and joyous. Of these the celestial is due to seeing heavenly sights, and the joyous due to joyful happenings¹.

83. These are the eight Sentiments and their definitions, I shall hereafter speak of the characteristics of the States.

Here ends Chapter VI of Bharata's Nāṭyaśāstra
which treats of the Sentiments.

80 (B.100, G.81).

81 (B.101, G.82).

82 (B.102, G.83). ¹ B. adds here a spurious passage on *śānta rasa*.

CHAPTER SEVEN

THE EMOTIONAL AND OTHER STATES

Bhāvas (States) explained

0. Now I shall speak of the *bhāvas* (States). An enquiry in this connexion is, "Why are the *bhāvas* (States) so called? Is it because they *bhāvayanti* (pervade) and are hence called *bhāvas* (States)?" It is said in reply that *bhāvas* (States) are so called because through Words, Gestures and the Representation of the Temperament, they *bhāvayanti* (infuse) the meaning of the play [into the spectators]. ¹ *Bhāva* is 'cause' or 'instrument', for words such as, *bhāvita*, *vāsita* and *kṛta* are synonymous. An expression like, 'O, all these things are *bhāvita* (pervaded) by one another's smell or moistened by one another's juice,' is established even amongst the common people. Hence the root *bhāvaya* means 'to pervade'. On this point there are the following Ślokas :

1. When the meanings presented by Determinants and Consequents are made to pervade (*gamayic*) [the heart of the spectators] they are called *bhāvas* (States).

2. As in these the inner idea of the playwright (*kavi*) is made to pervade [the mind of the spectators] by means of Words, Gestures, colour of the face and the Representation of the Temperament they are called *bhāvas* (States).

3. As they cause the Sentiments relating to various kinds of Histrionic Representation to pervade [the mind of the spectators], they are called *bhāvas* (States) by those who produce a drama.

Vibhāvas (Determinants) explained

"Now, why is the word *vibhāva* used?" [Answer] : "The word *vibhāva* is used for the sake of clear knowledge. It is

0 (B.G. same).

1 (B.1-2, G.1). ¹ We read *bhōva iti kāraṇa(m) sādhanam yāthū* etc.

2 (B.3, G.2).

3 (B.4-5, G.3).

synonymous with *kāraṇa*, *nimitta* and *hetu*. As Words, Gestures and the Representation of the Temperament are *vibhāvayte* (determined) by this, it is called *vibhāva* (Determinant). *Vibhāvita* (also) means the same thing as *viñāta* (clearly known).

On this point there is a Śloka :

4. As many things are *vibhāvayate* (determined) by this through Words, Gestures and the Representation of the Temperament it is named *vibhāva* (Determinant).

Anubhāvas (Consequents) explained

“Now, why is the word *anubhāva* used ?” (Answer) “Because the Histrionic Representation by means of Words, Gestures and the Temperament are *anubhāvayate* (made to be felt) by this, it is called *anubhāva* (Consequent).

On this point there is a Śloka :

5. As in it the spectators are *anubhāvayate* [made to feel] things by means of Words and Gestures it is called *anubhāva* and it relates to words as well as to [gestures and movements of] major and minor limbs.

Now we have explained that the States (*bhāva*) are related to Determinants (*vibhāva*) and Consequents (*anubhāva*). Thus are the States (*bhāva*) created. Hence we shall discuss the definitions and examples of the States together with their Determinants and Consequents. Of these, the Determinants and the Consequents are well-known among people. They being connected with the human nature, their definitions are not discussed. This is for avoiding prolixity.

On this point there is the Śloka :

6. Determinants and Consequents are known by the wise to be things which are created by human nature and are in accordance with the ways of the world.

The three kinds of States : Dominant, Transitory and Temperamental

Now the Dominant States (*sthāyī-bhāva*) are eight in number. The Transitory States (*vyabhicāriṇah*) are thirtythree and

4 (B.6, G.4).

5 (B.7-8, G.5). ¹ We read with B.

6 (B.9, G.6).

the Temperamental States are eight in number. These are the three varieties of the States. Hence we are to understand that there are forty-nine States capable of drawing out the Sentiment from the play. The Sentiments arise from them when they are imbued with the quality of universality (*sāmānya*, lit. commonness).

On this point there is a Śloka :

7. The State proceeding from the thing which is congenial to the heart is the source of the Sentiment and it pervades the body just as fire spreads over the dry wood.

Difference between the Dominant and the other States

It is said in this connexion : "If the forty-nine States being represented by Determinants (*vibhāva*) and Consequents (*anubhāva*) coming into contact with one another become Sentiments when they are imbued with the quality of universality, how is it that Dominant States only are changed into Sentiments (and not Determinants and Consequents)?" [In reply to this] it is said : "Just as among persons having same characteristics and similar hands, feet and belly, some, due to their birth, [superior] manners, learning and skill in arts and crafts, attain kingship, while others endowed with an inferior intellect become their attendants, in an identical manner, the ¹Dominant States become masters because on them Determinants (*vibhāva*), and Consequents (*anubhāva*) and Transitory States (*vyabhicārin*) depend. Similarly some of the other States (*e.g.* Determinants and Consequents) have the qualities of [king's] local officers, and [hence] Transitory States (*vyabhicārin*) become attendants to these (Determinants and Consequents) because of their [superior] quality. Now it may be asked, "Is there any parallel instance?" [Answer.] "Just as only a king surrounded by numerous attendants receives this epithet [of king] and not any other man, be he ever so great, so the Dominant States (*sthāyi-bhāva*) only followed by Determinants, Consequents and Transitory States receive the name of Sentiment. [On this point] there is a traditional Śloka :

7 (B.10-11, G.7). ¹ विभावानुभाव-अभिचारिणः स्वाधिभावानुपायिता भवन्त्याश्रयत्वात् स्वामीभूताः स्वाधिनी भावाः, तदन् स्वामीयपुत्रवयुकीभूता अन्ये भावानाम् शुचवचनश्रावयन्ते परितनद्वृता अभिचारिकी भावाः.

8. Just as a king is superior to other men, and the preceptor (*guru*) is superior to his disciples, so the Dominant States (*sthāyī-bhāva*) are superior to the other States (Determinants, Consequents and Transitory States).

The Dominant States

Characteristics of these which are known as the Sentiments have been mentioned before. Now we shall discuss the marks of the States common to them. First of all we shall take up [the case of] the Dominant States (*sthāyī-bhāva*).

Love

Love (*rati*) which has pleasure as its basis is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house and absence of opposition [from any one]. It is to be represented on the stage by Consequents such as a smiling face, sweet words, motion of eyebrows, and glances and the like.

There is a Śloka [on this point]

9. Love arises from the attainment of desired objects, because of its agreeableness. It is to be represented on the stage by sweet words accompanied by [suitable] gestures and movements of limbs.

Laughter

Now Laughter (*hāsyā*) is caused by Determinants such as mimicry of others' actions¹, incoherent talk, obtrusiveness, foolishness and the like. It is to be represented on the stage by means of Smile and the like.

On this point there is a traditional Śloka :

10. Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with Smile, Laughter and Excessive Laughter.

8 (B.12-14, G.8).

9 (B.14-15, G.9). ¹ B. adds *kuhaka* after *paraceṣṭā*.

10 (B.16-17, G.10).

Sorrow

Sorrow (*śoka*) is caused by Determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity, and the like. It is to be represented on the stage by Consequents such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like. Weeping in this case is of three kinds : [weeping of joy, [weeping] of affliction and [weeping] due to jealousy. On these points there are traditional Āryās :

11. ¹Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words² of remembrance and tears are not concealed is called weeping of joy.

12. Weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground and rolling on the earth is called weeping due to affliction.

13. Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to jealousy.

14. Sorrow relates to women, persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it, persons of the superior and the middling types are distinguished by their patience and those of the inferior type by their weeping.

Anger

Anger (*krodha*) is caused by Determinants such as insolence, abusive language, quarrel, altercation, opposing [persons or objects] and the like. It is to be represented on the stage by Consequents such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

11 (B.19, G.11). ¹ B. reads one additional couplet (B.18, before this,
² Read *sānusmaranām vāganibhīśram.*

12 (B.20, G.12).

13 (B.21, G.13).

14 (B.22-23, G.14).

15. Anger is of five kinds, viz., anger caused by enemies, superior persons, lovers, servants, and feigned anger.

On this point there are traditional Āryās :

16. One should show anger against resistance by the enemy with knitting of eyebrows, fierce look, bitten lips, hands clasping each other, and touching one's own head and breast.

17. One should show anger against control by superiors with slightly downcast eyes, wiping off slight perspiration and not expressing any violent movement.

18. One should show one's anger to the beloved woman by a very slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.

19. Anger to one's servants should be represented on the stage by means of threat, rebuke, dilating the eyes and casting contemptuous looks of various kinds.

20. Anger which is artificially shown with a view to the realisation of an ulterior motive and which mostly betrays marks of effort is called feigned anger, and it relates to two¹ Sentiments.

Energy

Energy (*utsāha*) relates to persons of the superior type. It is caused by Determinants such as absence of sadness, power, patience, heroism and the like. It is to be represented on the stage by Consequents such as steadiness², munificence, boldness of an undertaking, and the like.

On this point there is a Śloka :

15 (B.24, G.omits). 16 (B.26, G.15). 17 (B.27, G.16).

18 (B.28, G.17). 19 (B.29, G.18).

20 (B.30-31, G.19). ¹ *ubhayarasa* (*dvirasa*, G.).

² Omit *dhairya* after *sthairya*.

21 (B.32-33, G.20). ¹ Omit *śūāpada* before *śūnyā*.

² Omit *kāntāra* before *durdina*.

21. Energy which has effort as its basis and which grows out of alertness and such other qualities, should be represented on the stage by acts of vigilance and the like

Fear

Fear (*bhaya*) relates to women and persons of the inferior type. It is caused by Determinants such as acts offending one's superiors and the king¹, roaming in a forest, seeing an elephant and a snake, staying in an empty house, rebuke [from one's superiors], ²a dark rainy night, hearing the hooting of owls and the cry of animals that go out at night, and the like. It is to be represented on the stage by Consequents such as, trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking for safety, running away, loud crying and the like.

On this point there are Ślokas :

22. Fear arises from an embarrassment due to offending one's superiors and the king, seeing terrible objects and hearing awful things.

23. This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.

24. Fear in men arising from terrifying objects should be represented on the stage by actors (lit. dancers) with slackened limbs and suspended movement of the eyes.

There is also an Āryā on this point :

25. This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, licking the lips, drying up of the mouth, loosened limbs and sinking (*visaṇṇa*) body.

22 (B.34, G.21).

23 (B.35, G.22),

24 (B.36, G.23).

25 (B.37-38, G.24).

Disgust

Disgust (jugupsā) relates to women and persons of the inferior type. It is caused by Determinants such as hearing and seeing¹ unpleasant things, and the like. It is to be represented on the stage by Consequents such as, contracting all the limbs, spitting, narrowing down of the mouth, heartache and the like.

On this point there is a Śloka.

26. Disgust is to be represented on the stage by covering the nose, contracting all the limbs, [general] uneasiness and heartache.

Astonishment

Astonishment (*rismaya*) is created by Determinants such as illusion, magic, extraordinary feats of men, great excellence in painting, art-works in parchment¹ and the like. It is to be represented on the stage by Consequents such as wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of "well, done," "well done," and the like.

On this point there is a Śloka :

27. Astonishment arising from joy due to extraordinary acts should be represented by means such as joy tears, fainting and the like.

The Transitory States

The Dominant States¹ are to be known as described here. We shall now explain the Transitory States (*vyabhicāri-bhāva*). It is questioned, "Why are these called *vyabhicāriṇaḥ*?" [In answer] it is said that *vi* and *abhi* are prefixes, and the root is *carā* meaning 'to go', 'to move'. Hence the word *vyabhicāriṇaḥ* means 'those that move in relation to the Sentiments towards different kinds of objects. That is, they carry the Sentiments which are connected with Words, Gestures and the Temperament. It is questioned, "How do they carry [the Sentiments]?" In answer it is said, "It is a popular

¹ Omit *parikirtana* after *śravaṇa*.

26 (B.40-41, G.25). ¹ Omit *vidyā* after *śilpa*.

27 (B.42-43, G.26). ¹ Omit *rasasaṃjñāḥ* (B) after *sthāyino bhāvāḥ*.

convention to say like this, just as people say, The sun carries this *nakṣatra* (star) or that day. It does not however mean that these are carried on arms or shoulders. The Transitory States should be considered like this. These Transitory States (*vyabhicāribhāva*) as mentioned in the Digest (*saṃgraha*) are thirtythree in number. We shall describe them now.

Discouragement

Discouragement (*nirveda*) is caused by Determinants such as, being reduced to poverty², getting insulted, abusive language, wrathful beating, loss of beloved persons and the knowledge of the ultimate (lit. essential) truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like, on the part of women and persons of the inferior type.

On this point there is a Śloka:

28. Discouragement grows out of being reduced to poverty, and loss of dear ones, and it is to be represented on the stage by deliberation and deep breathing.

On this point there two traditional Āryās :

29. Discouragement arises from loss of dear ones, poverty, disease, envy from seeing the prosperity of others.

30. A discouraged man has the eyes bathed in tears, face and eyes miserable due to heavy breathing and he is like a yogi absorbed in meditation.

Weakness

Weakness (*glāni*) proceeds from Determinants such as vomiting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, travelling a long way, hunger, thirst, sleeplessness and the like. It is to be represented on the stage by Consequents such as weak voice, lustreless eyes, pale face, slow gait, want of energy, thinness of the body, change of colour and the like.

² Omit *vyādhyavamāna* after *dūridra*.

28 (B.44, G.27).

29 (B.45, G.28).

30 (B.47-48, G.29).

On this point there are two Āryās :

31. Weakness grows out of vomiting, purgation and sickness, penance, and old age. It is to be represented on the stage by thinness of the body, slow gait and tremor [of the limbs].

32. Weakness is to be represented on the stage by a very weak voice, weakness of the eyesight, poor gait, constant slackness of the limbs.

Apprehension

Apprehension (*śankā*) has doubt as its basis and it relates to women and persons of the inferior type. It is caused by Determinants such as theft, giving offence to the king and the like. It is to be represented on the stage by Consequents such as constantly looking on, hesitating movement (*arakuṃbhava*), dryness of the mouth, licking the lips, change of facial colour, tremor, dry lips, loss of voice and the like.

There is a Śloka on these points :

33. Apprehension in the Terrible Sentiment is due to robbery, and the like, and in case of the Erotic Sentiment it is due to [a possible] deception on the part of the lover.

Some authorities prescribe (lit. desire) in this case a concealment of appearance which is to be characterised by [adoption of] clever tricks and gestures.

There are two Āryās in this connexion :

34. Apprehension is of two kinds : viz. that arising from one's own self and that arising from another person. That arising from one's own self is to be known from one's eyes and efforts.

35. A man with Apprehension has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways.

Envy

Envy (*aśūyā*) is caused by Determinants such as various offences, hatred, other people's wealth, good luck, intelligence,

31 (B.49, G.30).

32 (B.50-51, G.31).

33 (B.52-53, G 32).

34 (B.54, G.33).

35 (B.55-56, G.34).

sports, learning and the like. It is to be represented on the stage by Consequents such as finding fault with others, decrying their virtues, not paying any heed to these, remaining with downcast face, knitting eyebrows in disparagement and abusing others in the assembly [of men].

On these points there are two Āryās :

36. Envy arises in a person who is displeased to see other people's good fortune, wealth, intelligence, and exuberance of sportiveness.

37. It is to be represented by a distorted face, knitting eyebrows, face turned away in jealous anger, decrying other people's virtues and showing hatred towards them.

Intoxication

Intoxication (*mada*) is caused by drinking of liquor and similar other things. It is of three kinds and has five Determinants. There are the following Āryās on this point :

38. Intoxication is of three kinds, viz. light, medium and excessive. It has five causes which should be represented on the stage.

39. While intoxicated some sing, some laugh and some use hot words while other sleep.

40. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type cry or use hot words.

41. Light intoxication is characterised by smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady gait and relates to persons of the superior type.

42. Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady gait, and relates to persons of the middling type.

36 (B.57, G.35).

37 (B.58-59, G.36).

38 (B.60, G.37).

39 (B.61, G.38).

40 (B.62, G.39).

41 (B.63, G.40).

42 (B.64, G.41).

43. Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomiting, hiccough and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

44. A character who [acts] drinking on entering the stage is to show that his intoxication is increasing, but the character who enters the stage as drunk should show that his intoxication is decreasing.

45. But the intoxication should be stopped by effort when there is panic, grief and increase of terror due to some cause.

46. On account of these special conditions, intoxication disappears quickly just as grief passes away on hearing the happy news of [sudden] prosperity.

Weariness

Weariness (*śrama*) is caused by Determinants such as travelling a long way, exercising of the limbs and the like. ¹ It is to be represented on the stage by Consequents such as gentle rubbing of the body, [deep] breathing, contraction of the mouth, belching, massaging of the limbs, very slow gait, contraction of the eyes, making Śītkāra and the like.

There is an Āryā on this point :

47. Weariness in man is caused by travelling [a long way] and exercising [the limbs], and it is to be represented on the stage by [deep] breathing, tired gait and the like.

Indolence

Indolence (*ālaya*) is caused by Determinants such as nature, lassitude, sickness satiety, pregnancy and the like. And it relates to women, and men of the inferior type. It is to be represented on the stage by Consequents such as aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. On this point there is an Āryā :

43 (B. 65, G. 42). 44 (B. 66, G. 43). 45 (B. 61, G. 44). .

46 (B. 68-69, G. 45). ¹ We follow the reading of the ms *ḍa* in B.

47 (B. 70-71, G. 46). ¹ *adhvagati* for *nīttadvā*°(B).

48. Indolence arising from lassitude as well as nature should be represented on the stage by discontinuance of all activity except taking food.

Dipression

Dipression (*dainya*) is caused by Determinants such as poverty, mental agony and the like. It is to be represented on the stage by Consequents such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing [the body] and the like.

There is an Āryā on this point :

49. Dipression of men proceeds from anxiety, eager expectation and misery. Different modes of representing it on the stage includes giving up of cleansing [the body] in any way.

Anxiety

Anxiety (*cintā*) is caused by Determinants such as loss of wealth, theft of a favourite object, poverty and the like. It is to be represented on the stage by [deep] breathing, sighing, agony, meditation, thinking with a downcast face, thinness of the body and the like.

There are two Āryās on this point :

50. Anxiety of men arises in various ways : from the loss of wealth, theft of a favourite object, and a heart full of expectation.

51. It is to be represented on the stage by sighing, deep breathing, agony, and absent-mindedness, giving up of cleansing [the body] and want of self-command.

Distraction

Distraction (*mohā*) is caused by Determinants such as accidental injury, adversity, sickness, fear, agitation, remembering past enmity and the like. It is to be represented on the stage by Consequents such as want of movement, [excessive]

48 (B.92-73, G.47).

49 (B.74-75, G.48).

50 (B.76, G.42).

51 (B.77-78, G.50).

movement of [a particular] limb, falling down, reeling, not seeing properly and the like.

There is a Śloka on this point :

52. Due to seeing a robber in an unexpected place or from panic of different kinds distraction occurs to a man when he finds no help [near by].

There is also an Āryā on this point :

53. Distraction occurs due to adversity, accidental injury, memory of past enmity. It is to be represented on the stage by suspension of the activity of all senses.

Recollection

Recollection (*smṛti*) is remembering every condition of happiness and misery. It is caused by Determinants such as impairment of health, disturbed nightly sleep, seeing and speaking with a level head, thinking, constant practice and the like. It is to be represented on the stage by Consequents such as nodding of the head, looking down, raising up the eyebrows and the like.

On this point there is a Ślokā and an Āryā :

54. One is said to be recollecting something when one remembers past happiness and misery which were either conceived in mind or did actually occur and was forgotten.

55. Recollection arising from impaired health, or relating to the Vedas and Darśanas is to be represented on the stage by raising or nodding of the head and raising the eyebrows.

Contentment

Contentment (*dhṛti*) is caused by [Determinants such as] heroism, spiritual knowledge, learning, wealth, purity, good conduct, devotion to one's superiors, ¹getting excessive amount of money, enjoying sports, and the like. It is to be represented on the stage by Consequents such as enjoyment of objects gained, and not

52 (B.79, G.51).

53 (B.80-81, G.52).

54 (B.82, G.53).

55 (B.83-84, G.54). ¹ Omit *manoratha* (B.G.) after *adhika*.

grumbling over objects unattained, past, partially enjoyed, lost and the like.

On this point there are two Āryās :

56. Contentment arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness.

57. When one enjoys attained objects such as [sweet] sound, touch, taste, form and smell, and is not sorry over their non-attainment one is said to have Contentment.

Shame

Shame (*vriḍā*) has improper action as its basis. It is caused by Determinants such as humiliation and repentance on account of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like. It is to be represented on the stage by Consequents such as covered face, thinking with downcast face, drawing lines on the ground, touching clothes and rings, and biting, the nails, and the like.

There are two Āryās on this point :

58. When a man, after he has done anything improper, is seen by those who are pure, he becomes repentant and is ashamed.

59. The ashamed man will cover his face, draw lines on the ground, bite the nails and touch clothes and rings.

Inconstancy

Inconstancy (*capalatā*) is caused by Determinants such as love, hatred, malice, impatience, jealousy, opposition and the like. It is to be represented on the stage by Consequents such as harsh words, rebuke, beating, killing, taking prisoner, goading and the like.

There are two Āryās on this point.

56 (B.85, G.55).

57 (B.86-87, G.56).

58 (B.88, G.57).

59 (B.89-90, G.58).

60. When a man does anything like killing or imprisoning any one without any forethought he is said to be inconstant because of his not being definite in his action.

Joy

Joy (*harṣa*) is caused by Determinants such as attainment of the desired object, union with a desired, trusted and beloved person, mental satisfaction, favour of gods, preceptor, king, and husband (or master), receiving [good] food, clothing and money and enjoying them, and the like. It is to be represented on the stage by means of Consequents such as brightness of the face and the eyes, using sweet words, embracing, ¹horripilation, tears, perspiration and the like.

There are two Āryās on this point :

61. Joy is caused to a man when he has attained any object or obtained anything which was unobtainable or has met his beloved one or has his heart's desire fulfilled.

62. It is to be represented on the stage by brightness of the eyes and the face, loving words, embrace, delicate movement of the limbs, and perspiration and the like.

Agitation

Agitation (*āvega*) is caused by Determinants such as portents, wind or rains, [outbreak] of fire, running about of elephants, hearing very good or very bad news, stroke of adversity and the like. In this connexion portents include [a stroke of] lightning and [falling] of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all the limbs, sadness, distraction of the mind, loss of facial colour, surprise and the like. [Agitation] due to violent winds is to be represented by veiling [the face], rubbing the eyes, collecting [the ends] of clothes [worn], hurried going and the like. [Agitation] due to [heavy] rains is to be represented by lumping

60 (B.91-92, G.59). ¹ Omit *pulakita* after *kaṣṭakita* (B.G).

61 (B.93, G.60).

62 (B.94-94, G.61).

together of all the limbs, running, looking for some covered shelter, and the like. [That] due to [an outbreak of] fire is to be represented by eyes troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like. That due to running about of elephants is to be represented by hurried retreat, unsteady gait, fear, paralysis, tremor, looking back and the like. [That] from hearing something favourable is to be represented by getting up, embracing, giving away clothes and ornaments, weeping, horripilation and the like. That due to hearing anything unpleasant is to be represented by falling down on the ground, lamentation, rolling about [even] on a rough surface, running away, bewailing, weeping and the like. And that due to popular rising (*prakṛti-vyasaṅga*) is to be represented by sudden retreat, taking up weapons and armour, mounting elephants and horses and chariots, striking¹ and the like.

63. Agitation of these eight kinds has hurry as its basis, This is characterised by patience on the part of persons of the superior and the middling types ; but agitation of persons of the inferior type is marked by flight.

On this point there are two Āryās :

64. Agitation occurs over an unpleasant report, disregard of instruction, throwing a missile and panic.

65. Agitation due to an unpleasant report has as its Consequents assuming a sad look, and that due to a sudden appearance of enemy is to be represented by clash of weapons.

Stupor

Stupor (*janāta*) is caused by Determinants such as cessation of all activity, hearing of a much desired thing or a [very] harmful thing, sickness and the like. It is to be represented on the stage by Consequents such as not uttering any word, speaking indistinctly, remaining absolutely silent, looking with steadfast gaze, dependence on others and the like.

¹ *sampraharaṇa* (*pradhāraṇa* B. G.).

63 (B.96, G.62).

64 (B.98, G.83).

65 (B.99-100, G.64).

There is an Āryā on this point :

66. A man is called stupid when due to senselessness he cannot distinguish between good and bad as well as happiness and misery, and remains silent and dependent on others.

Arrogance

Arrogance (*garva*) is caused by Determinants such as kingship, noble birth, personal beauty, youth, learning, power, attainment of wealth and the like. It is to be represented on the stage by Consequents such as contempt¹ [for others], harassing [people], not giving reply [to one's question], not greeting [others], looking to sh ulders, roaming [at large], contemptous laughter, harsh words, transgressing [commands of] the superiors, insulting [others] and the like.

There is an Āryā on this point :

67. Arrogance of persons of the inferior type due to learning, youth, beauty, royalty and attainment of wealth is to be represented by movement of the eyes and the limbs.

Despair

Despair (*viṣāda*) is caused by Determinants such as inability to finish the work undertaken, accidental calamity and the like. It is to be represented on the part of persons of the superior and the middling types by Consequents such as looking for allies, thinking about means, loss of energy, absent-mindedness, deep breathing and the like. And on the part of persons of the inferior type it is to be represented by running away, looking down, drying up of the mouth, licking the corner of the mouth, sleep, deep breathing, meditation and the like.

There are two Āryās on this point :

68. Despair arises from nonfulfilment the work begun, being taken at the time of committing theft, and giving offence to the king and the like.

66 (B.101-102, G.65). ¹ Omit *asūyā* before *avaññā*.

67 (B.103-104, G.66), 68 (B.105, G.67).

69. In case of persons of the superior and the middling types this is to be represented by thinking about various means, and in case of persons of the inferior type sleep, deep breathing, and meditation are to represent it.

Impatience

Impatience (*anitsukya*) is created by Determinants such as separation from beloved persons, remembering them, sight of a garden and the like. It is to be represented on the stage by Consequents such as sighs, thinking with downcast face, sleep, drowsiness, desire for lying down and the like.

There is an Āryā on this point :

70. Impatience arises from the loss of beloved persons or from remembering them. This is to be represented on the stage by thinking, want of sleep, drowsiness, dullness of the body and desire to lie down and the like.

Sleeping

Sleeping (*nidhrā*) is caused by Determinants such as weakness, fatigue, intoxication, indolence, [too much] thinking, too much eating, [soporific] nature and the like. It is to be represented on the stage by Consequents such as heaviness of the face, ¹rolling of the body, rolling of the eyes, yawning, massaging of the body, deep breathing, relaxed body, closing the eyes and the like.

There are two Āryās on this point :

71. Sleep comes to a man through weakness, fatigue, exertion, [too much] thinking, natural tendency [to sleep] and keeping awake throughout the night.

72. It is to be represented on the stage by Consequents such as heaviness of the face, closing the eyes, or their rolling, stupor, yawning, massaging of the body and the like.

69 (B.106-107, G.68).

70 (B.108-109, G.69). ¹ *śarira-lolana* (*avalokana*B.).

71 (B.110, G.70).

72 (B.111-112, G.71).

Epilepsy

Epilepsy (*apasmāra*) is caused by Determinants such as being possessed by a god, a Nāga, a Yakṣa, a Rākṣasa, a Piśāca and the like, and a memory of such beings, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper time [in taking food, in sleeping etc.], derangement of humours (*dhātu*)¹ and the like. It is to be represented on the stage by Consequents such as throbbing, trembling, running, falling down, perspiration, foaming in the mouth, hiccough, licking [the lips] with the tongue, and the like.

On this point there are two Āryās :

73. Epilepsy occurs in a person when he is possessed by Bhūtas and Piśācas, when he remembers these beings, [eats] Uechiṣṭa¹, stays in a deserted house, disregards for proper time [for taking food etc.], and is impure [in body].

74. Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

Dreaming

Dreaming (*supta*) is caused by Determinants such as interruption of sleep, enjoying objects of senses, infatuation [of any kind], spreading the bed on the ground, dragging the bed over the ground and the like. The dreaming which occurs in sleep is to be represented by Consequents such as deep breathing, dullness of the body, closing the eyes, stupefaction of all the senses, dreams and the like.

There are two Āryās on this point :

75. Dreaming occurs due to interruption of sleep, enjoying objects of senses and infatuation [of any kind]. It is to be

¹ They are three in number please viz. wind (*vāyu*), bile (*pitta*) and phlegm (*kapha*).

73 (B.113, G.72).¹ That which is left over in one's plate after he has finished his meal.

74 (B.114-115, G.73).

75 (B.116, G.omit).

represented on the stage by closing the eyes, deep breathing, dreaming dreams and talking while asleep.

76. Dreaming is to be represented on the stage by deep breathing, imperfectly closing eyes, stupefaction of all senses and absence of all activity.

Awakening

Awakening (*vibodha*) is the break of sleep, and it is caused by Determinants such as digestion of food, bad dreams, loud sound, sensitive touch and the like. It is to be represented on the stage by Consequents such as yawning, rubbing the eyes leaving, the bed, and the like.

There is an Āryā on this point :

77. Awakening is caused by digestion of food, [loud] sound, [sensitive] touch and the like. It is to be represented on the stage by yawning, rubbing the face and the eyes, and the like.

Indignation

Indignation (*amarṣa*) is caused to persons abused or insulted by those having superior learning, wealth or power. It is to be represented on the stage by Consequents such as shaking the head, perspiration, thinking and reflecting with a downcast face; determination, looking for ways and means and allies, and the like.

There are two Ślokas on this point :

78. Indignation grows in energetic men who have been abused or insulted in an assembly by those having superior learning and wealth.

79. It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like.

Dissimulation

Dissimulation (*avakīthā*) is the concealment of appearance. It is caused by Determinants such as shame, fear, defeat, respect,

deceit and the like. It is to be represented on the stage by Consequents such as speaking like another person, looking downwards, break in the speech, feigned patience and the like.

There is a Śloka on this point :

80. Dissimulation is due to boldness, deceit, fear and the like. It is to be represented by carelessness about an action, and not speaking much in reply or in addressing [others].

Cruelty

Cruelty (*ugratā*) is caused by Determinants such as arrest of robbers, offence to kings, offending words and the like. It is to be represented on the stage by Consequents like killing, imprisoning, beating, rebuking and the like.

There is an Āryā on this point :

81. Cruelty occurs when a robber is arrested or the king is given offence. It is to be represented on the stage by Consequents such as killing, imprisoning, beating, rebuking and the like.

Assurance

Assurance (*mati*) is caused by Determinants such as thinking about the meaning of many Śāstras and considering the pros and cons of things. It is to be represented on the stage by Consequents such as instructing pupils, ascertainment of [any] meaning, removal of doubt and the like.

There is a Ślokā on this point :

82. Assurance comes to men when they are well-versed in the meaning of many Śāstras. It is to be represented on the stage by Consequents such as instructing pupils and explaining the meaning [of Śāstras].

Sickness

Sickness (*vyāthi*) owes its origin to [an attack of three humours such as] wind (*vāta*), bile (*pitta*) and phlegm (*kapha*).

80 (B.124-125, G.78).

81 (B.126-127, G.79).

82 (B.128-129, G.80).

Fever and similar other illnesses are special varieties of it. Fever is of two kinds, viz. that with a feeling of cold (*śīta*) and that with a feeling of heat (*dhāta*). Fever with a feeling of cold should be represented by Consequents such as shivering, tremor of the entire body, bending [the body], shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. And that with a feeling of heat, is to be represented by throwing out clothes, the hands and the feet, desire [to roll on] the ground, [use of] unguent, desire for coolness, lamentation, crying and the like. The other types of sicknesses are to be represented on the stage by Consequents such as narrowing down the mouth, dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor and the like.

There is a Śloka on this point :

83. Sickness in general should be represented on the stage by looseness of the limbs, throwing out the limbs and narrowing down the mouth due to illness.

Insanity

Insanity (*ummāda*) is caused by Determinants such as death of beloved persons, loss of wealth, accidental hurt, derangement of [the three humours] : wind (*vāta*), biles (*pitta*), phlegm (*śleṣman*), and the like. It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing, and reciting [something] without any reason, smearing [the body] with ashes and dust, taking grass, Nirmālya¹, soiled cloth, rags, potsherd, earthen tray as decoration [of the body], many other senseless acts, and imitation of others.

There are two Āryās on this point :

84. Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (*vāta*), biles (*pitta*), phlegm (*kapha*) derangement of the mind in various ways.

83 (B.130-131, G.81). ¹ Remains of a flower-offering to a deity, which is supposed to purify a person who takes it with reverence.

84 (B.132, G.82).

85. Insanity is to be represented by laughing, weeping, sitting, running and crying without any reason and [other] senseless acts.

Death

Death (*marana*) comes through sickness as well as accidental injury. Of these two kinds of death, that from sickness is caused by Determinants such as a malady of the intestine and the liver, colic pain, disturbance of humours, tumours, boils, fever, cholera, and the like. And that due to accidental injury is caused by weapons, snake-bite, taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, chariot and other vehicles. I shall now speak of the different methods of their representation on the stage. Death from sickness is to be represented on the stage by Consequents such as looseness of the body, motionlessness of the limbs, closed eyes, hiccough, deep breathing, looking for family members, speaking indistinct words and the like.

There is a Śloka on this point :

86. Death due to sickness is to be represented on the stage by one mark viz. loose body and inactive sense organs.

But death due to accidental injury is to be represented on the stage in different ways : e.g. [death due to] wound by weapons is to be represented by Consequents such as suddenly falling down on the ground and the like. In case of snake-bite or taking poison [there is gradual] development of its symptoms which are eight in number, viz. thinness (of the body), tremor, burning sensation, hiccough, foam from the mouth breaking of the neck, paralysis and death.

85 (B.133-134, G.83). ¹ Earlier writers on the Hindu drama wrongly believed that NS. excluded scenes of death from the stage. (See Keith, *Skt. Drama*, pp. 223 ; also M. Ghosh. "A so-called convention of the Hindu Drama", *IHQ.*, IX. 1933, pp. 981 ff.). Windisch thought that Śūdraka in his (Act. VIII) violated a rule in showing the murder of Vasantasenā by Śākara (Der griechische Einfluss in indische Drama, Berlin, 1882. p. 43).

86 (B.135-136, G.84).

There are two traditional Ślokas on this point :

87-88. The first symptom of the development [of the effect of poison] is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth foaming in the mouth, the sixth breaking of the neck, the seventh paralysis and and the eighth death.

There are besides two Āryās on this point :

89. Death due to [an attack of] ferocious animals, elephant, horse, or falling from chariots and mounts, wound by weapons should be represented by absence of any further movement of the body.

90. Thus death occurs under various conditions. It should be represented by proper words and gestures.

Fright

Fright (*vṛāsa*) is caused by Determinants such as flash of lightning a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like. It is to be represented on the stage by Consequents such as, shaking of narrow limbs, tremor [of the body], paralysis, horripilation, speaking with a choked voice, talking irrelevantly, and the like.

There is a Śloka on this point :

91. Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-shut eyes.

Deliberation

Deliberation (*vitarka*) is caused by Determinants such as doubt, cogitation, perplexity and the like. It is to be represented on the stage by Consequents such as various discussions, settling the definition, concealment of the counsel and the like,

There is a Śloka on this point :

92. Deliberation which arises from discussions and which has doubt as its basis is to be represented on the stage by movement of the head, the eyebrows and the eyelashes.

87-88 (B.137-138, G.85-86).

89 (B.139, G.87).

90 (B.140-141, G.88).

91 (B.142-143, G.89).

92 (B.144-145, G.90).

These are the thirtythree Transitory States ; they are to be produced in a play by men and women of the superior, middling and the inferior types in conformity with [proper] place, time and occasion.

93. These thirtythree are known as the Transitory States, I shall now explain in detail the Temperamental States,

The Temperamental States

Now it may be questioned,

“Are these States (*bhāva*) called Temperamental because other States (Determinants, Consequents and Transitory States) are said to be without the Temperament ?” [In answer] it is said that the Temperament in this connexion is [something] originating in mind. It is caused by the concentrated mind. The Temperament is accomplished by concentration of the mind. Its nature [which includes] paralysis, perspiration, horripilation, tears, loss of colour and the like, cannot be mimicked by an absent-minded man. Hence the Temperament is desired in a play for the purpose of imitating human nature. If the question is, ‘Is there any reason in support of this view ?’ then it may be said that in theatrical practice, situations of happiness as well as misery should so purely accord with the Temperament behind them that they may appear to be realistic (*yathāsvarūpa*). How can sorrow which has weeping as its basis be represented on the stage by any one who is not sorry ? And how can happiness which has joy as its basis be represented on the stage by any one who is not happy ? Hence the Temperament (*sattva*) being desired (in acting) in connexion with certain States the latter are called Temperamental. The explanation of the Temperament is this, that tears and horripilation should respectively be shown by persons who are not [actually] sorry or happy.

94. The eight Temperamental States are as follows : Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting.

93 (B.146-147, G.90).

94 (B.148, G.92). ¹ above VI 22 note 1,

Among these,

Perspiration

95. Perspiration (*svēda*) occurs as the result of anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer and massage.

Paralysis and Trembling

96. Paralysis (*stambha*) occurs as being due to joy, fear, sickness, surprise, sadness, intoxication and anger, and Trembling (*kampā=repāthā*) due to cold, fear, joy, anger, touch [of the beloved] and old age.

Weeping

97. Weeping (*asra*) occurs as being due to joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.

Change of Colour and Horripilation

98. Change of Colour (*vaivarṇya*) occurs as being due to cold, anger, fear, toil, sickness, fatigue and heat, and Horripilation (*romāṇva*) due to touch, fear, cold joy, anger and sickness.

Change of Voice and Fainting

99. Change of Voice (*svara-sāda*) occurs as being due to fear, joy, anger, fever, sickness and intoxication, and Fainting (*pralaya*) due to too much toil, swoon, intoxication, sleep, injury, astonishment and the like.

Representation of the Temperamental States

100. These are to be known by the wise as the eight Temperamental States, I shall speak afterwards about actions which will represent these States.

95 (B.149, G.93).

97 (B.151, B.95).

99 (B.153, G.97).

96 (150, G.94).

98 (B.152, G.96).

100 (B.159, G.98).

101. Paralysis should be represented on the stage by being inactive, motionless, smileless, like an inert object, senseless, and stiff-bodied.

102. Perspiration should be represented on the stage by taking up a fan, wiping off sweat as well as looking for breeze.

103. Horripilation should be represented on the stage by repeated thrills, hairs standing on the end, and touching the body.

104. Change of Voice should be represented by broken and choking voice, and Trembling by quivering, throbbing and shivering.

105. Change of Colour should be represented by alteration of colour of the face by putting pressure on the artery, and this is dependant on the limbs.

106. Weeping should be represented on the stage by rubbing the eyes and shedding tears, and Loss of Consciousness by falling on the ground.

Application of the States to the different Sentiments

107. These are the forty-nine States (*bhāva*) of the three kinds mentioned by me. Now you ought to hear of the different Sentiments to which they are applicable.

108. All the (forty-nine) States except indolence, cruelty and disgust are applicable to the Erotic Sentiment (lit. raise the Erotic Sentiment by their own name).

109. Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping dissimulation are the States applicable to the Comic Sentiment.

110. Discouragement, anxiety, depression, weakness, weeping, stupor and death are the States applicable to the Pathetic Sentiment.

101 (B.155, G.100).

102 (B.156, G.99).

103 (B.157, G.102).

104 (B.158, G.101).

105 (B.159, G.103-104a)

106 (cf. B.160-161, G.105).

107 (B.162, G.106).

108 (B.169, G.107).

109 (B.171, G.108).

110 (B.172, G.109).

111. Arrogance, envy, energy, agitation, intoxication, anger, inconstancy and cruelty are the States applicable to the Furious Sentiment.

112-113. Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance and deliberation are the States applicable to the Heroic Sentiment.

114. Perspiration, trembling, horripilation, choking voice, fear, death, change of colour are the States applicable to the Terrible Sentiment.

115. Epilepsy, insanity, despair, intoxication, death, sickness and fear are the States applicable to the Odoius Sentiment.

116. Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, stupper, joy and fainting are the States applicable to the Marvellous Sentiment.

117. These¹ Temperamental States which depends on the various kinds of Histrionic Representation are included into all the Sentiments by experts in the production of plays.

118-119. No play in its production can have one Sentiment only. If in an assemblage of the many¹ States, Sentiments, Styles (*vṛtti*) and Local Usages (*pravṛtti*) [in the production of a play], any one item has varied representation it should be considered the Dominant Sentiment and the rest the Transitory ones².

120. That which stands on the principal theme [of the play] and is combined with Determinants, Consequents and Transitory States is the Dominant Sentiment.

111 (B.173, G.113).

112-113 (B.174-175, G.110-111).

114 (B.176, G.114).

115 (B.177, G.115).

116 (B.178, G.115).

117 (B.179, G.116). ¹ *ye tvete (cānye. B).*

² *nānūbhīnayasamāśrīḥ B.*

118-119 (B.180-181, G.117-118). ¹ *bahūnām (sarveṣūm G.). sama-
vetānām.*

² After this B. reads one additional couplet,

120 (B.183, G.119).

121. This Dominant Sentiment should be represented with an exuberance of the Temperament, but the Transitory States by mere gestures and postures (lit. form), for they are to support the Dominant Sentiment [and as such should not excel² it].

122. [An equally full representation of] a variety [of Sentiments] does not please [the spectators], and such a variety is rare in practical life (lit. amongst people). But a mixture of different Sentiments will however, bring pleasure [to the spectators] when such is carefully represented.

123. In [the production of] a play the Dominant, the Temperamental and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideas, should be assigned to male¹ characters².

124. The Sentiments and the States in plays are thus to be created. One who knows this well will attain the best Success [in the production of a play].

Here ends Chapter VII of Bharata's Nāṭyaśāstra
which treats of the Representation of the States.

121 (B.184, G.120). ¹ A disregard of this principle is liable to cause undue prominence to a minor character in a play and thereby to frustrate the principal object of the playwright.

² After this B. reads some additional couplets (B.185-189a) which include a variants of 122 a (B.189a) and 122b (B.186b) and a repetition of 118a (B.186a) and 1186 (B.187a).

122 (B.184 foot-note, 9, G.121).

123 (B.189b-190a, G.122). ¹ *pumsānukīrṇāḥ* (*pūṣpāvakīrṇāḥ* B.G.).

² An analysis of the plays of the best kind, known to us seems to explain this rule. For in almost all of them superior roles are assigned to men who can better be made the vehicle of different and complex psychological states.

124 (B.190bc, G.123).

CHAPTER EIGHT

THE GESTURES OF MINOR LIMBS

The sages question.

1-2. Through your kindness we have heard in due order everything relating to the origin of the States (*bhāva*)¹ and Sentiments (*rasa*)².— We shall now like to know also what the experts say about the different kinds of Histrionic Representation, their meanings and different subdivisions.

3. O the blessed one, you are also to tell us accurately what kinds of Histrionic Representation are to be applied to which [places or occasions] by persons aiming at the Success.

Bharata answers.

4. On these words of the sages, Bharata spoke thus relating to the four kinds of Histrionic Representation.

5. “O sages, I shall now speak to you in detail so that the Histrionic Representation becomes properly explained to you.

¹We shall speak of [the fact that] the *abhinaya* (Histrionic Representation) is of four kinds. The question is, “Why is it called the *abhinaya*?” It is said in reply to this that the *abhinaya* is derived from the prefix *abhi*, and the verbal root *nī* meaning ‘to cause to get’ (to attain), and the suffix *ac* attached to these two. Hence a [full] answer to this should be made after a consideration of the root and its meaning.

There is a Śloka on this point :

6. As the root *nī* preceded by *abhi* means ‘carrying the performances (*prayoga*) of a play [to the point of direct] ascertainment

1-2 (B.G. *same*). ¹ See NŚ. VIII. ² See NŚ. VI.

3 (B.G. *same*). 4 (B.G. *same*).

5 (B.5-6, G.5). ¹ This portion till the beginning of 6 is originally in prose. 6 (B.7, G.6).

of its meaning,' so [the word made out of them] becomes *abhinaya* (carrying towards).

The meaning of *abhinaya*

7. *Abhinaya* is so called because in the performance [of a play] it together with the Śākha¹, the Aṅga² and the Upāṅga³ explains the meaning of different [things].

The four kinds of *abhinaya*

8. O Brahmins, the Histrionic Representation of a play takes place in four ways, and on this (Representation) the plays of different types rest.

9. O Brahmins, this Histrionic Representation is known to be fourfold : Gestures¹ (*āṅyika*), Words (*vārika*) Dresses and Make-up (*āhārya*) and the Temperament (*sātrika*).

The Gesture : its three varieties

10. Of these, the Temperament has been described before, along with the States ; now listen first of all about the Gestures (*āṅyika*).

11. The Gesture is of three kinds, viz. that of the limbs (*śārīra*), that of the face (*mukhaja*) and that related to [different], movements of the entire body (*ceṣṭākṛta*) including the Śākha, the Aṅga and the Upāṅga.

12. Dramatic performance in its entirety relates to the six limbs including the major and the minor ones such as head, hands, lips, breast, sides and feet.

13. The six major limbs (*aṅga*) are head, hands, breast, sides, waist and feet, and the (six) minor limbs (*upāṅga*) are eyes, eyebrows, nose, lower lip and chin.

7 (B.8, G.7). ¹ See 15 below. See 13 below. ² See 13 below.

8 (B.9, G.8).

9 (B.10, G.9). ¹ More properly 'gestures and postures.'

10 (B.11, G.10). 11 (B.12, G.11). 12 (B.13, G.12).

13 (B.14, G. 13).

14. Producers of plays should reckon the Śākhā, dance (*nr̥tta*) and the Aṅkura as the three aspects of the Histrionic Representation (*abhinaya*).

15. The gestures (*āṅgika*) are called the Śākhā;¹ pantomiming through them is the Aṅkura² and that which is based on the Karaṇas³ and consists of the Aṅgahāras⁴ is called dance (*nr̥tta*).

16. O Brahmins, listen first of all about the different gestures of the head, which are included in the facial gestures and which support many Sentiments (*rasa*) and States (*bhāva*).

Gestures of the head and their uses °

17-18. The gesture of the head is of thirteen¹ kinds, viz. Ākampita, Kampita, Dhuta, Vidhuta, Parivāhita, Udvāhita, Avadhuta, Añcita, Nihan̥cita, Parāvṛtta, Utkṣipta, Adhoga, and Lolita.

19. Ākampita : Moving the head slowly up and down is called the Ākampita.

Kampita : When the movements in the Ākampita head are quick and copious the same is called Kampita¹.

20. (Uses) : The Ākampita head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order¹.

14 (B.15, G.14).

15 (B.16, G.15). ¹ Śārṅgadeva defines the *śākhā* and *aṅkura* as follows :— एव शक्तिरिच्छाया विचित्रा करवर्तना । अक्षुरो मूर्तोवाक्कायैर्मुपजीव्य प्रवर्तितः ।
वर्तना वा भवेत् प्रज्ञो भाषिवाक्कोपजीवनात् । SR. VII. 37-38).

From this we learn that the *śākhā* means the flourish of the gesticulating hand (*kara-vartanā*) preceding one's speech whereas the *aṅkura* means such a flourish following it.

² See NŚ. IV. 299 ff.

³ See NŚ. IV. 170 ff.

⁴ See NŚ. IV. 170 ff.

16 (B.17, G.16).

17-18 (B.18-19, G.17-18). ¹ The AD. has nine gestures of the head. See ed. M. Ghosh, 49-66, and A.K. Coomaraswamy, MG. pp. 36-38.

19 (B.20, G.19).

20 (B.21, G.20). ¹ B. reads one additional couplet after this.

21. The *Kampita* head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness and intolerance.

22. *Dhuta* and *Vidhuta* : A slow movement of the head is called the *Dhuta*, and when this movement is quick, it is called the *Vidhuta*.

23. (Uses) : The *Dhuta* head is applicable in unwillingness, sadness, astonishment, confidence, looking sideways, emptiness and forbidding.

24. The *Vidhuta* head is to be applied in an attack of cold, terror, panic, fever and the first stage of drinking.

25. *Parivāhita* and *Udvāhita* : When the head is alternately turned to the two sides it is called *Parivāhita*, and when it is once turned upwards it is known as *Udvāhita* :

26. (Uses) : The *Parivāhita* head is applicable in demonstration, surprise, joy, remembering, intolerance, cogitation, concealment and [amorous] sporting.

27. The *Udvāhita*¹ head is to be applied in pride, showing height, looking high up, self-esteem and the like.

28. *Avadhuta* : When the head is once turned down it is called *Avadhuta*. (Uses) : It is to be applied in [communicating] a message, invoking [a deity], conversation and beckoning [one to come near].

29. *Añcita* : When the neck is slightly bent on one side the *Añcita* head is the result. (Uses) : It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

30-31. *Nihañcita* : When two shoulders are raised up with

21 (B.22, G.21).

22 (B.24, G.22).

23 (B.25, G.23).

24 (B.26, G.24).

25 (B.27, G.25). ¹ G. reads one additional hemistich between 25a and 25b, and names the head movement as *ūdhūta*.

26 (B.28, G.26).

27 (B.29, G.27). ¹ B. reads the name as *ūdhūta*.

28 (B.30, G.28).

29 (B.31, G.29).

30-31 (B.32-33, G.30-31).

the neck bent on one side the Nilhañcita head is produced. (Uses) : It is to be used by women in pride, Amorousness (*vilāsa*)¹, Light-heartedness (*lalita*)² Affected Indifference, (*bibboka*)³, Hysterical Mood, (*kilakiñcita*)⁴, Silent Expression of Affection (*mollāyita*)⁵, Pretended anger, (*kuṭṭamita*)⁶, Paralysis and Jealous anger (*mānā*).

32. Parāvṛtta : When the face is turned round, the Parāvṛtta head is the result. (Uses) : It is to be used in turning away the face and looking back and the like.

33. Utkṣipta : When the face is [slightly] raised the Utkṣipta head is the result. (Uses) : It is used in lofty objects and application of divine weapons.

34. Adhogata : The head with the face looking downwards is called Adhogata. (Uses) : It is used in shame, bowing [in salutation] and sorrow.

35. Parilolita : When the head is moving on all sides, it is called Parilolita. (Uses) : It is used in fainting, sickness, power of intoxication being possessed by an evil spirit, drowsiness and the like¹.

36. Besides these there are many other gestures of the head, which are based on popular acting. These are to be used according to the popular practice (lit. nature).

37. I have spoken about the thirteen gestures of the head. Now I shall discuss the characteristics of the Glances.

The thirtysix Glances

38. The Glances expressing the Sentiments¹ are Kāntā, Bhayānakā, Hāsyā, Karuṇā, Adbhutā, Raudrī, Virā, and Bībhatsā.

¹ See NŚ. XXIV. 15.

² See *ibid* 22.

³ See *ibid* 21.

⁴ See *ibid* 18.

⁵ See *ibid* 19.

⁶ See *ibid* 20.

32 (B.34, G.32).

33 (B.35, G.33).

34 (B.36, G.34).

35 (B.37, G.35).

¹ B. reads after this an additional couplet.

36 (B.39, G.36).

37 (B.40, G.37).

38 (B.41, G.38).

The AD. too has only eight glances, see ed. M. Ghosh, 66-78, and A. K. Coomaraswamy, MG. p. 40. But curiously enough the names of the eight glances in the AD. even if referred by

39. The Glances to be used in the Dominant States are Snigdhā, Hr̥ṣṭā, Dīnā, Kruddhā, Dṛptā, Bhayānvitā, Jugupsitā and Vismitā.

40-42. The Glances to be used in the Transitory States such as Śūnyā, Malinā, Śrāntā, Lajjānvitā, Glānā, Śāṅkitā, Viṣaṅṅā, Mukṭā, Kuñcitā, Abhitaptā, Jihmā, Lalitā Vitarkitā, Ardhamukulā, Vibhrāntā, Viplutā, Ākekara, Vikoṣā, Trastā and Madirā, make up their number thirtysix¹.

The Glances to express the Sentiments

43. I shall now explain the characteristics of these Glances in connexion with the various Sentiments and the States, and shall describe their functions.

44. Kāntā : When with a feeling of love a person contracts his eyebrows and casts a sidelong look, he is said to have a Kāntā (pleasing) Glance which has its origin in joy and pleasure. It is used in the Erotic Sentiment.

45. Bhayānakā : The Glance in which the eyelids are drawn up and fixed, and the eyeballs are gleaming and turning up is called Bhayānakā (terrible). It indicates a great fear and is used in the Terrible Sentiment.

46. Hāsyā : In the Hāsyā (smiling) Glance the two eyelids are by turns contracted, and they open with the eyeballs moving and slightly visible ; it should be used in representing jugglary.

47. Karuṇā : The Glance in which the upper eyelid has descended, the eyeball is at rest due to mental agony, and the gaze is fixed at the tip of the nose, and there is tear, is called Karuṇā (pathetic).

Coomaraswamy's text to the Bharataśāstra, does not occur in the NŚ. which has no less than thirtysix glances. Besides the eight glances Coomaraswamy's text records (*loc. cit*) fortyfour glances which include those mentioned in the NŚ. 39 (B.42, G.39).

40-42 (B.43-45, G.43-42). ¹ See note 1 to 38 above.

43 (B.46, G.43). 44 (B.47 G.44).

45-46 (B.48-49a, G.45-46a). 47 (B.49, G.46b).

48. *Adbhutā* : The Glance in which eyelashes are slightly curved at the end, eyeballs are raised in wonder, and the eyes are charmingly widened till the end, is called the *Adbhutā* (of wonder).

49. *Raudri* : The pitiless Glance in which the eyeballs are rough, red, raised, and the eyelids are still and the eyebrows knitted, is called *Raudri* (cruel), and it is used in the *Furious Sentiment*.

50. *Virā* : The Glance which is bright, fully open, agitated, serious, and in which eyeballs are at the centre of the eye (lit. level) is called *Virā* (heroic), and it is used in the *Heroic Sentiment*.

51. *Bibhatsā* : The Glance in which the corners of the eyes are nearly covered by eyelids, the eyeballs are disturbed in disgust and the eyelashes are still and close to each other, is called *Bibhatsā* (odious).

The Glances to express the Dominant States

52. The Glances defined here are known to occur in relation to the Sentiments. I shall now explain the Glances relating to the Dominant States.

53. *Snigdhā* : The Glance which is not much widened (lit. medium widened), is sweet, and in which eyeballs are still, and there are tears of joy, is called *Snigdhā* (loving) ; it is used in love (lit. grows out of love).

54. *Hṛṣṭā* : The Glance which is moving, slightly bent and in which eyeballs are not wholly visible (lit. entering), and there is winking, is called *Hṛṣṭā* (joyful) ; it is used in laughter.

55. *Dīnā* : The Glance in which the lower eyelid is slightly fallen, eyeballs are slightly swollen, and which is moving very slowly, is called *Dīnā* (pitiable) ; it is used in sorrow.

48 (B.51, G.48).

49 (B.52, G.49).

50 (B.53, G.50).

51 (B.54, G.51). ¹ B.G. add after this one couplet defining the *śāntarasa*.

52 (B.56, G.53).

53 (B.57, G.54).

54 (p.9, B.55, G.55).

55 (p.9, B.56, G.56).

56. *Kruddhā* : The rough Glance in which eyelids are motionless and drawn up, eyeballs are immobile and turned up, and the eyebrows are knitted, is called *Kruddhā* (angry) ; it is used in anger.

57. *Dṛptā* : The steady and widely opened Glance in which eyeballs are motionless, and which shows forth (lit. emits) prowess is called *Dṛptā* (haughty) ; it is used in energy (lit. grows out of energy).

58. *Bhayānvitā* : The Glance in which the eyes are widely opened, the eyeballs are mobile in fear and are away from the centre [of the eye], is called *Bhayānvitā* (awe-stricken) ; it is used in fear.

59. *Jugupsitā* : The Glance in which eyelids are contracted but not joined together, and the eyeballs are covered and are turning away from the object coming in view (lit. the place in view) is called *Jugupsitā* (disgusting) ; it is used in disgust.

60. *Vismitā* : The level Glance which is fully blown and in which eyeballs are thoroughly turned up and the two eyelids are motionless, is called *Vismitā* (astonished) ; it is used in astonishment.

The Glances to express the Transitory States

61. These are the Glances relating to the Dominant States, that I have just defined. I shall now explain the characteristics of the Glances in the Transitory States.

62. *Śunyā* : The Glance which is weak and motionless and in which the eyeballs and the eyelids are in ordinary position (lit. level), and which turns to the space and is not attentive to external objects is called *Śunyā* (vacant).

63. *Malinā* : The Glance in which ends of the eyelashes are not shaking and ends of the eyes are pale, and which is characterised very much by half-shut eyelids, is called *Malinā* (pale).

56 (p.9, B.57, G.57).

57 (p.9, B.58, G.58).

58 (B.59, G.59).

59 (B.60, G.60).

60 (B.61, G.61).

61 (B.62, G.62).

62 (B.63, G.63).

63 (B.64, G.64).

64. Śrāntā : The resting Glance in which eyelids have been let down due to fatigue, corners of the eyes are narrowed, and the eyeballs are fallen, is called Śrāntā (tired).

65. Lajjānvitā : The Glance in which ends of the eyelashes are slightly bent, the upper eyelid is descending in shyness, the eyeballs are lowered due to shame, is called Lajjānvitā (bashful).

66. Glānā : The languid Glance in which the eyebrows and the eyelashes are slowly moving and eyeballs are covered [under the eyelids] due to fatigue, is called Glānā (lazy).

67. Śāṅkitā : The concealed Glance which is once moved, and once at rest, slightly raised, obliquely open and in which the eyeballs are timid, is Śāṅkitā (apprehensive).

68. Viṣaṅṅā : The bewildered Glance in which eyelids are drawn wide apart in dejection, and there is no winking and the eyeballs are slightly motionless, is called Viṣaṅṅā (dejected).

69. Mukulā : The Glance in which eyelashes are slightly trembling, the upper eyelids are of the Mukula type and the eyeballs are opened in happiness, is called Mukulā.

70. Kuñcitā : The Glance in which ends of eyelashes are bent due to the eyelids being contracted and the eyeballs are also contracted, is called Kuñcita (contracted).

71. Abhitaptā : The Glance in which the eyeballs are slowly moving due to the movement of the eyelids, and which indicates much distress and pain, is called Abhitaptā (distressed).

72. Jihmā : The Glance in which the eyelids are hanging down and slightly contracted and the eyeballs are concealed, and which casts itself obliquely and slyly is called Jihmā (crooked).

73. Lalitā : The Glance which is sweet, and contracted at the end [of the eye] and which is smiling and has movement of the eyebrows, and shows signs of love is called Lalitā (amorous).

64 (B.65, G.65).

65 (B.66, G.66).

66 (B.67, G.67).

67 (B.68, G.68).

68 (B.69, G.69).

69 (B.70, G.70).

70 (B.71, G.71).

71 (B.72, G.72).

72 (B.73, G.73).

73 (B.74, G.74).

74. Vitarkita : The Glance in which the eyelids are turned up for guessing, the eyeballs are full blown and moving downwards is called the Vitarkita (conjecturing).

75. Ardhamukulā : The Glance in which owing to joy the eyelids are of the Ardhamukula type, the eyeballs are half-blown and slightly mobile is called Ardhamukulā.

76. Vibhrāntā : The Glance in which the eyeballs are moving, and so are the eyelids, and the middle [of the eye] is wide open and full-blown, is called Vibhrāntā (confused)¹.

77. Viplutā : The Glance in which the eyelids [first] tremble and then become motionless and the eyeballs are [again] disturbed, is called Viplutā (disturbed).

78. Ākekarā : The Glance in which the eyelids and the corner of the eyes are slightly contracted and joined together and is half-winking, and the eyeballs are repeatedly turning up, is called Ākekarā (half-shut).

79. Vikoṣā : The joyful Glance in which the two eyelids are wide open and there is no winking and the eyeballs are not immobile, is called Vikoṣā (full-blown).

80. Trastā : The Glance in which the eyelids are drawn up in fear, the eyeballs are trembling and the middle of the eye is full-blown due to panic, is called Trastā (frightened).

81. Madirā : The Glance in which the middle of the eye is rolling, the ends of the eyes are thin, the eyes are bent, and the corners of the eyes are fully widened, is called Madirā (intoxicated). It is to be used in representing light intoxication.

82. In medium intoxication this Glance should have its eyelids slightly contracted, the eyeballs and and the eyelashes slightly mobile.

83. In excessive (lit. the worst) intoxication the Glance

74 (B.75, G.75).

75 (B.76, G.76)

76 (B.77, G.77).

¹ B.G. read 76b. differently.

77 (B.78, G.78).

78 (B.79, G.79).

79 (B.80, G.80).

80 (B.81, G.81).

81 (B.82, G.82).

82 (B.83, G.83).

83 (B.84, G.84).

should have [either too] much winking or no winking at all, and the eyeballs in it should be slightly visible, and it (the look) should be turned downwards.

84. These are the thirtysix Glances due to the Sentiments and the Dominant States described by me. Now listen about their uses.

Uses of the Glances expressing the Transitory States

85. The Glances due to the Sentiments are to be used in representing them, while Glances due to the Dominant (States) should be used¹ in expressing these. Now listen about the uses of the Glances due to the Transitory States in representing these (States),

86-93. Śūnyā (vacant)—in anxiety and paralysis (motionlessness).

Malinā (pale)—in discouragement, change of colour.

Śrāntā (tired)—in weariness and depression.

Lajjānvita—(bashful)¹—in shame.

Glānā (lazy)—in epilepsy, sickness and weakness.

Śaṅkitā (apprehensive)—in apprehension.

Viṣaṅṅā (dejected)—in despair.

Mukulā—in "sleeping, dreaming and happiness.

Kuñcita (contracted)—in envy, undesirable object, objects visible with difficulty and pain in the eye.

Abhitaptā (distressed)—in discouragement, accidental hurt and distress.

Jihmā (crooked)—in envy, stupor and indolence. Lalitā (amorous)—in contentment and joy.

Vitarkitā (conjecturing)—in recollection and deliberation.

Ardhamukulā—in joy due to an experience of [sweet] smell or touch.

84 (B.85, G.84). ¹ We adopt G's reading.

85 (B.86, G.85).

86-93 (B.87-94, G.87-94). ² *lajjitā* (*lalitā*, B.).

Vibhrānta (confused)—in agitation, hurry and confusion.

Vipluta (disturbed)—inconstancy, insanity, affliction of misery and death.

Ākekarā (half-shut)—in looking to a distant [object], separation and consecration by sprinkling (*prokṣita*)¹.

Vikoṣā (full-blown)—in awakening, arrogance, indignation cruelty and assurance.

Trastā (frightened)—in fright.

Madirā (intoxicated)—in intoxication.

94-95. Here I have finished the proper discription of the thirtysix Glances ; now listen about the [additional] Glances, and gestures of the eyeballs, the eyelids and the eyebrows due to the Sentiments and the States.

The eyeballs

95-96. Eyeballs have gestures of nine kinds : Bhramaṇa (moving round), Valana (turning), Pāta = Pātana (relaxing), Calana, (trembling), Sampraveśana, (drawing inside), Vivartana, (turning sideways), Samudvṛtta (raising up), Niṣkrama (going out) and Prākṛta (natural).

96-98. Bhramaṇa (moving round)—turning round the eyeballs at random.

Valana (turning)—moving (the eyeballs) obliquely.

Pātana = Pāta (relaxing)—the relaxation (of the eyeballs.)

Calana (trembling)—the tremor (of the eyeballs.)

Sampraveśana = Praveśa (drawing inside)—drawing (the eyeballs) in.

Vivartana (turning)—turning the eyeballs sideways in a sidelong glance (*kaṭākhṣa*).

¹ B. G. read *prokṣiteṣu* .

94-95 (B.95, G.95).

95-96 (B.96b-97a, G.96). ¹ B.G. read one additional couplet after this.

96-98 (B.98b-100a, G.98-100a)..

Samudvṛtta (raising up)—the raising up of the eyeballs.

Niṣkramaṇa (going out)—going out. [as it were of the eyeballs.]

Prākṛta (natural)—eyeballs in the natural (glance).

Uses of the eyeballs

99-101. Now listen about their uses in [different] Sentiments and States.

Bhramaṇa (moving round), Valana (turning) and Samudvṛtta (raising of eyeballs)—in the Heroic and the Furious Sentiments.

Niṣkramaṇa (going out), and Valana (turning of the eyeballs)—in the Terrible Sentiment.

Sampraveśana (drawing of the eyeball)—in the Comic and the Odious Sentiments.

Pātana (relaxed eyeballs) in the Pathetic Sentiment.

Niṣkramaṇa (going out of the eyeballs)—in the Marvellous Sentiment.

Prākṛta (natural) eyeballs—in the remaining Sentiments (lit. States).

Vivartana (turning sideways of the eyeballs)—in the Erotic Sentiment.

102. These are the natural gestures of eyeballs based on the popular practice. They are to be applied [suitably] to all the different States.

The additional Glances

103-107. I shall speak about the varieties of Glances in special relation of these (lit. there). These are of eight kinds, viz. Sama (level), Sāci (sidelong), Anuvṛtta (inspecting), Ālokita (casual), Vilokita (looking round), Pralokita (carefully looking), Ullokita (looking up), and Avalokita (looking down).

99-101 (B.101b-104a, G.100b-102a).

102 (B.104b-105a, G.102b-104a).

103-107 (B.105b-110a, G.104-109a).

Sama (level)—the eyeballs are in a level position and at rest.

Sāci (side-long)—the eyeballs are covered by eyelashes.

Anuvṛtta (inspecting)—Glance which carefully observes any form.

Ālokita (casual)—(the eyeballs) in suddenly seeing any object).

Vilokita (looking round)—(eyeballs) in looking back.

Prālokita (carefully looking)—turning (eyeballs) from side to side.

Ullokita (looking up)—(turning the eyeballs) upwards.

Avalokita (looking down)—(turning the eyeballs) towards the ground.

These are the gestures of the eyeballs in relation to all the Sentiments and the States.

The eyelids

108-111. Now listen about the gestures of the eyelids follow which the movements of eyeballs. They are : Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracted), Sama (level), Vivartita (raising up), Sphurita (throbbing), Pihita (resting), and Vitādita (driven).

Unmeṣa (opening)—separating the eyelids

Nimeṣa (closing)—bringing together the eyelids.

Prasṛta (expanding)—separating the eyelids widely.

Kuñcita (contracted)—contracting the eyelids.

Sama (level)—eyelids in a natural position.

Vivartita (raising up)—raising up the eyelids.

Sphurita (throbbing)—when the eyelids are throbbing.

Pihita (resting)—when the eyelids are at rest (lit. closed).

Vitādita (driven)—when struck the eyelids are struck accidentally.

Uses of the eyelids

112-115. Now listen about their uses in different Sentiments and States :

Vivartita (raising up)—in anger.

Nimeṣa (closing)—in anger.

Unmeṣa (opening)—in anger.

Prasṛta (expanding)—in objects causing wonder, joy, and heroism.

Kuñcita (contracted)—in seeing undesired objects. (sweet) scent, flavour and touch.

Sama (level)—in love.

Sphurita (throbbing)—in jealousy.

Pihita (resting)—in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.

Vitādita (driven)—in accidental injury.

These are the uses of the eyeballs and the eyelids in expressing the Sentiments and the States.

The eyebrows

116-120. Now, listen about the gestures of eyebrows, which accord with those of the eyeballs and the eyelids. (They) are seven in number and are as follows : Utkṣepa (raising), Pātana (lowering), Bhrukuṭi (knitting), Catura (clever), Kuñcita (contracted), Recita (moving) and Sahaja (natural).

Utkṣepa (raising)—raising of eyebrows simultaneously or one by one.

Pātana (lowering)—lowering of eyebrows simultaneously or one by one.

Bhrukuṭi (knitting) - raising the root of the eyebrows.

Catura (clever)—slightly moving and extending the eyebrows in a pleasing manner.

112-115 (B.114b-118a, G.113b-117a).

116-120 (B.118b-123a, G.117b-122a).

Kuñcita (contracted)—slightly bending of eyebrows one by one or the both at once.

Recita (moving)—raising of one of the eyebrows in an amorous way.

Sahaja (natural)—the position which the eyebrows maintain by nature.

Uses of the eyebrows

121-125. Now I shall speak about their uses in (expressing) the Sentiments and the States.

Utksepa (raising)—in anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrow is raised, and in surprise, joy and violent anger both the eyebrows are raised up.

Pātana (lowering)—in envy, disgust, smile, and smelling.

Bhrukuṭi (knitting)—in objects of anger, dazzling light.

Catura (clever)—in love, sportiveness, pleasing (object), (pleasing) touch¹ and awakening.

Kuñcita (contracted)—in manifestation of affection, pretended and hysterical mood.

Recita (moving)—in dance.

Sahaja (natural)—in simple (*anāvīdha*) conditions.

The nose

126-128. Gestures of the eyebrows have been described ; now listen about those of the nose. They are of six kinds : **Natā**, **Mandā**, **Vikṛṣṭā**, **Socchvāsā**, **Vikūṇitā** and **Svabhāvikā**.

Natā—lobes are constantly clinging (*śliṣṭapuṭā*)

Mandā—lobes are at rest.

Vikṛṣṭā—lobes are blown.

Socchvāsā—when air is drawn in.

Vikūṇitā—the contracted nose.

121-125 (B.123b-126, 128-129a, G.122b-127a). ¹ B. reads 124 a differently and one additional hemistich after this.

126-128 (B.129b-132a, G.127b-130a).

Svābhāvikā—the natural nose.

Uses of the nose

129-132. This is the description of the gestures of the nose. Now listen about their uses :

Natā—in slight weeping at intervals.

Mandā—in discouragement, impatience and anxiety.

Vikṛstā—in strange smell, breathing, anger and fear.

Socchvāsā—in sweet smell and deep breathing.

Vikūṣitā—in laughter, disgust and envy.

Svābhāvikā—in the remaining conditions.

The cheeks

132-134. Cheeks are of six kinds : **Kṣāma** (depressed), **Phulla** (blown), **Pūrṇa** (full), **Kampita** (trembling) and **Kuñcita** (contracted) and **Sama** (natural).

Kṣāma (depressed)—(cheeks are) fallen.

Phulla (blown)—(cheeks are) raised

Pūrṇa (full)—(cheeks are) expanded.

Kampita (trembling)—(cheeks are) throbbing.

Kuñcita (contracted)—(cheeks are) narrowed down.

Sama (natural) - as (cheeks are) by nature.

Uses of the cheeks

135-137. Cheeks have been described. Now listen about their uses.

Kṣāma (depressed)—in sorrow.

Phulla (blown)—in joy.

Pūrṇa (full)—in energy and arrogance.

129-132 (B.132b, 134-136a, G.130b-133). ¹ Instead of 129b, B. reads one couplet slightly different in content.

132-134 (B.136b-138, G.134-136a).

135-137 (B.139-141a, G.136b-138).

Kampita (trembling)—in anger and joy.

Kuñcita (contracted)—in horripilation (sensitive) touch, cold, fear and fever.

Sama (natural)—in the remaining conditions.

The lower lips

137-139. Gestures of the lips are six in number. (They are): Vivartana (narrowing), Kampana (trembling), Visarga (spreading out), Vinigūhana (concealing), Sandaṣṭaka (biting), Samudgaka (contracting).

Vivartana (narrowing)—lips narrowed down.

Kampana (trembling)—throbbing (of lips).

Visarga (spreading out)—to spread out (lips).

Vinigūhana (concealing)—drawing in (of lips).

Sandaṣṭaka (biting)—(lips) bitten by teeth.

Samudgaka (contracting)—the contraction of lips and keeping them at rest.

Uses of the lower lips

140-142. These are the gestures of the lips; now listen about their uses.

Vivartana (narrowing)—in envy, pain, contempt, laughter and the like.

Kampana (trembling)—in pain, cold, fear, anger, swiftness and the like.

Visarga (spreading out)—in women's amors, affected indifference and painting of lips.

Vinigūhana (concealing)—in making efforts.

Sandaṣṭaka (biting)—in manifestation of anger.

Samudgaka (contracting)—in pity, kissing and greeting.

The chin

143-146. So much about the gestures of the lips ; now listen about those of the chin ; (they are) : Kuṭṭana, Khaṇḍana, Chinna, Cuksita, Lehita, Sama and Daṣṭa.

Kuṭṭana—when the upper teeth are in conflict with the lower ones.

Khaṇḍana—when (the two lips) repeatedly come together with each other.

Chinna—when (the two lips) very closely meet each other,

Cuksita—when (the two lips) are held widely apart.

Lehita—in licking the (lips) with the tongue.

Sama—when (the two lips) slightly parted from each other.

Daṣṭa—when the lower lip is bitten by the teeth.

Uses of the chin

146-149. Kuṭṭana—in fear, cold, attack of old age, and sickness.

Khaṇḍana—in mutterings prayers (*jaṃa*), studying, speaking and eating.

Chinna—in sickness, fear, cold, (taking) exercise, and angry look.

Cuksita—in yawning.

Lehita=Lehana—in greediness.

Sama—in a natural position.

Daṣṭa—in angry efforts.

So much about the gestures of the chin in relation to the teeth, the lips and the tongue.

The mouth

149-156. Gestures of the mouth are : Vidhuta, Vinivṛtta, Nirbhugna, Bhugna, Vivṛta and Udvāhi.

143-146 (B.147-150a, G.144b-147).

146-149 (B.150b-153a, G.147-150a).

149-156 (B.153b-160a, G.150b-157).

Vidhuta—the obliquely open (mouth).

Vinivṛtta—spread out (the mouth).

Nirbhugna—(the mouth) lowered.

Bhugna = Vyābhugna—(the mouth) slightly spread out.

Vivṛta—the mouth with the lips kept apart.

Udvāhi—(the mouth) turned up.

Uses of the mouth

Vinivṛtta—in women's envy, jealousy, anger, contempt and bashfulness and the like.

Vidhuta—in restraining, saying 'not so' and the like.

Nirbhugna—in looking into depth and the like.

Bhugna—in being ashamed, discouragement, impatience, anxiety, discipline and consultation. It is natural for the ascetics.

Vivṛta—in laughter, sorrow and fear.

Udvāhi—in sportiveness and pride of women, in saying 'go away', and disregard, in saying 'so indeed' and angry words.

156-157. The experts should also use the mouth in conformity with the varieties of Glances such as Sama and Sāci and the like mentioned by others.

The colour of the face

157-158. The colour of the face according to the circumstances (lit, meaning) is of four kinds : natural (*svābhārika*) bright (*prasanna*), reddened (*rakta*) and dark (*śyāma*).

Uses of the colour of the face.

159-160. Natural face—in a natural and indifferent (mood).

Bright face—in wonder, laughter and love.

Reddened face—in intoxication and in the Heroic the Terrible and the Pathetic Sentiments.

156-157 (B.160b-161a, G.158).

157-158 (B.161b-162a, G.159).

159-160 (B.162b-164, G.160-162a).

Dark face—in the Terrible and the Odious Sentiments.

161-162. The colour of the face should be thus used to represent the States and the Sentiments. The acting done with the Gestures of the Śākḥā¹, the Aṅga and the Upāṅga is good, but without proper colour of the face it will not be charming (lit.) beautiful.

162-163. Even a few Gestures when combined with the proper colour of the face will double their charm (lit. beauty) just as the moon [rising] at night will.

163-164. Glances too when combined with the proper colour of the face will clearly express the different States and the Sentiments, and on this (*i.e.* the colour of the face) the Histrionic Representation rests.

164-165. The colour of the face suitable to the representation of the States and the Sentiments, should follow every gestures of the eye (Glance), the eyebrow and the mouth. So much about the colour of the face which is the basis of the States and the Sentiments.

The neck

166-167. I shall now tell you, O Brahmins, about the gestures of the neck. They are of nine kinds : Samā, Natā, Unnatā, Tryasrā, Recitā, Kuñcitā, Añcitā, Valitā, and Vivṛttā.

Description and uses of the neck gestures

167-171. Samā—the natural neck. (Uses) : in meditation, natural pose, and muttering of Mantras.

Natā—(neck with) face bent down. (Uses) in wearing (lit. binding) ornaments, putting ones arms round (lit. taking) somebody's neck.

161-162 (B.165b-166a, G.162b-163). ¹ See 11 and 15 above.

162-163 (B.166-167a, G.164).

163-164 (B.167b-168a, G.165).

164-165 (B.168b-169, G.166-167a).

166-167 (B.170, G.167b-168a).

167-171 (B.171-175, G.168b-173a).

Unnata—neck with the face upturned. (Use) : in looking up.

Tryasra—neck with the face turned sideways. (Use) : in carrying weight on the neck, and sorrow.

Recita—the neck shaken or moved. (Uses) : in feeling (*bhāva*), churning and dance.

Kuñcita—the neck with the head bent down. (Uses) : in pressure of weight and in protecting the neck.

Āñcita—the neck with the head turned back. (Uses) : in hanging (to death), arranging hair and looking very high up.

Vāhita—the neck with the face turned sideways. (Uses) : in looking with the neck turned round.

Vivṛtta—neck with the face towards the front. (Use) : in (indicating) going towards one's own place.

172-173: These are the many varieties of the neck gestures according to their [expressing different] customary states of men. Gestures of the neck are all to follow the gestures of the head and the head gestures also are reflected in those of the neck. So much about the description of the gestures of the head and the connected minor limbs (*upāñga*) and their uses. Now listen about the gestures of the remaining limbs (*añga*), which I am going to describe.

Here ends Chapter VIII of Bharata's *Nāṭyaśāstra*,
which treats of the Gestures of Minor Limbs.

172-173 (B.176-177, G.173b-175).

CHAPTER NINE

THE GESTURES OF HANDS

Bharata speaks

1-3. So much about the minor limbs such as head, eyes, eyebrows, nose, lips and cheeks, and their description that I was to tell you. I shall now define you for the gestures of hands, breast, sides, belly, waist, thighs and feet and [explain] their proper use¹. In this connexion I shall [first of all] explain the gestures of hands and the like, that are used in the production of a play. You are to listen how they are to be applied [in acting].

Sixtyseven gestures of the hand

4-7. Gestures of single hands (*asamyuta-hasta*)² are twenty-four in number : Patāka, Tripatāka, Kartarinukha, Ardhaendra, Arāla, Śukatandā, Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha², Sūcyāśya (Sūcimukha), Padmakōśa, Sarpaśiraḥ, Mrgaśira, Kāngula, Alapadma (Alapallava), Catura, Bhramara, Hamsāśya, Hamsapakṣa, Sandaṁśa, Mukula, Ūrṇanābha and Tāmracuḍa.

1-3 (B.1, 3, 2, G.1-3). ¹ This use relates to the two-fold Practice (realistic and conventional) on the stage (See NŚ. XIV. 62ff). The realistic Practice (*lokadharmi*) in this connexion is of two kinds, viz. (1) that reflecting one's emotion, as in arrogant reference to one's ownself, this (*patāka*) hand is to be raised on a level with the forehead (IX. 19), (2) that representing the external form of an object, as the use of the Padmakōśa hand to represent lotus and similar flowers. The conventional Practice (*ñāyadharmi*) is likewise of two kinds, viz. (1) that creating an ornamental effect, as the use of the four *karaṇas* of the hand (See NŚ. IX. 205-211 below), (2) that partially suggesting a popular behaviour, as the use of the *tripatākā* hand to represent words spoken aside (*janāntika*). See Ag.

4-7 (B.G. same). ¹ These hands gestures are ordinarily used singly ; but at times two hands showing one of these gestures are used simultaneously. But still these are called single (*asamyuta*) hands. For combined (*samyuta*) hands are so called because they are always to be shown by both the hands ; see Ag.

² Some mss. read this name as *khaṭakāmukha*. Our reading is

8-10. Gestures of combined hands (*saṃyuta-hasta*)¹ are thirteen in number : Añjali, Kapota, Karkaṭa, Svastika, Kaṭakāvardhamānaka², Utsaṅga, Niṣadha, Dola, Puspaputa, Makara, Gaḷadanta, Avahittha and Vardhamāna.

10-17. Dance-hands (*nṛtta-hasta*)¹ are Caturasra², Udvṛtta Talamukha, Svastika, Viprakirṇa, Arālakakāṭakāmukha, Āviddhavaktra, Sūcyāśya, Recita, Ardharecita, Uttānavañcita, Pallava, Nītamba, Keśabandha, Lata, Karihasta, Pakṣavañcitaka, Pakṣapadyotaka, Gaṛuḍapakṣa, Daṇḍapakṣa, Ūrdhvaṃḍali, Pārśvaṃḍali, Uromaṇḍali Uraḍ-pārśvārdhvaṃḍali, Muṣṭikasvastika, Nalinipadmakoṣa, Alapallava, Ulbana, Lalita and Valita.

These are the sixtyfour³ gestures of hands.

Gestures of single hands

17-26. Now listen about their definition and uses.

Patāka (flag)—the fingers extended and close against one another, and the thumb bent.

supported by the AD. (See ed. M. Ghosh, verse 124. A. K. Coomaraswamy MG. p. 50).

8-10 (B.G. *same*). ¹ See note 1 to 4-7 above.

² Some mss. read this name as *khaḷakā*^o; *kaṭakāwardhana*, is the name of a *saṃyuta-hasta* in the AD. (ed. M. Ghosh, 187 and A. K. Coomaraswamy, MG. p. 60).

10-17 (B.G. 10b-17a). ¹ These gestures (dance hands, *nṛttahasta*) as their name implies, are ordinarily to be used in dance; but in course of acting too they are often to be used along with other gestures (single and combined) to create an ornamental effect (See note 1 to I-3 above). See Ag.

² In the Skt. text these names are given in dual number e.g. our *caturasra* stands as *caturasrau*. The reason for this is to be sought in the fact that unlike the single and combined hands which must represent one single idea or object, the hands in the dance-hand gestures are to be individually moved, not for representing any idea or object but for creating an ornamental effect in acting as well as in dance. See Ag.

³ In actual enumeration hand gestures are sixtyseven in number (single 24, combined 13 and Dance-hands 30). *Caluhsasṭhi* in the text should be emended to *saptasasṭhi*. • 17-26 (B.18-25, 26a, G.18-25. 26a).

(Uses) : To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one's ownself¹ this hand is to be raised on a level with the forehead. To represent the glare of heat, torrential rain and shower of flowers two Patāka hands with the fingers separated and moving, are to be joined together. A shallow pool of water, present of flowers, grass and any design [lit. object] made on the ground are to be represented by two such hands separated from the Svastika position. The same Patāka hands with their fingers pointing downwards are to be used to represent anything closed, made open, protected, covered, dense or private (concealable). This very hand with its fingers pointing downwards and moving up and down, is to express the speedy movement of wind and [ocean] waves, [ocean waves] breaking against the shore, and flood. The Recaka of this hand should be used to represent encouragement, many [in number], a great crowd of men, height, beating of drums, and flight of birds upwards. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and woman².

26-32. Tripatāka (flag with three fingers)—the third finger of the Patākahand to be bent.

(Uses) : It is to be used in representing invocation, descent, bidding goodbye, prohibition, entrance, raising up [anything]¹, bowing [in salutation], comparing², suggesting alternatives, touching [the head with] auspicious objects or putting them on the head, putting on a turban or crown and covering the mouth or the ears. This very hand with its fingers pointing downwards and moving up and down is to be used in representing flight of small birds, stream, snake, bees and the like. And with the third finger of the

¹ In saying 'I too', 'of me too', 'by me too', 'in me too' and the like (Ag).

² Ag. gives detailed rules about the use of the *patāka* hand in all the cases mentioned above.

26-32 (B.G. 26b-32) ¹ Ag. thinks that this relates to objects like one's chin.

² *nidarānam upamānopameyabhāvam* (Ag.).

Tripatāka should be represented wiping off tears, drawing a Tilaka or Patralekhā³ and touching of hairs.

33-38. Two Tripatāka¹ hands held like a Svastika represents adoration of the feet of venerable persons (*guru*). Two such hands are to meet each other's end for representing marriage. Separated and moved from this position they indicate a king. When obliquely forming a Svastika they represent planets. To indicate an ascetic they are to be raised with palm turned backwards. To represent a door they are to face each other. Submarine fire, battle and sea monsters are to be indicated by two Tripatāka hands, first raised near one's face and then moved with the fingers pointing downwards. With these very hands should be indicated jumping of monkeys, waves, wind and women. To show the crescent moon this hand should put forward its thumb, and to indicate a king's march [against his enemy] this hand should turn itself towards the back.

39-41. Kartarimukha (sissors' blades)—the forefinger of the Tripatāka hand to bend backwards.

(Uses): This [hand with its fingers] pointing downwards will represent showing the way, decorating the feet¹ or dying them², and the crawling [of babies]³. With fingers pointing upwards it will represent biting, horn and letters. And when the fingers in it are turned differently (*i.e.* the middle finger is bent backwards) it will represent falling down, death, transgression⁴, reversion, cogitation and putting [anything] in trust⁵.

³ *rocānālabhanakam*-touching (the body) with *go-rocānā* or drawing ornamental designs (*patralekhā*) on the body with this substance. *Gorocānā* is a bright yellow pigment prepared from the urine or bile of a cow.

33-38 (B.G. 33-38). ¹ This portion does not occur in all mss., and may well have been a later addition.

² Parents, grand-parents and the spiritual guide etc. are meant by this term.

39-41 (B.G. 39-41). ¹ *rocānam kasturikā dināpatrabhaigādīkriyā* (Ag.). ² *rañjanam alaktakṛna* (Ag.).

³ Read *rūṅana* for *raṅana* in B.

⁴ *vyatikramah—aparādhaḥ* (Ag.). ⁵ *nyasta-nikṣepana*.

42. And with the two such (*samyuta*) hands or one such (*asamyuta*) hand should be represented antelope, yak, buffalo, celestial elephant (*viravata*), bull, gate (*gopura*) and hill-top.

43-45. Ardhaçandra (crescent moon)—the fingers and the thumb so bent as to make a curve like a bow.

(Uses): With this should be represented young trees, crescent moon, conchshell, jar (*kalaśa*), bracelet, forcible opening, exertion¹, thinness and drinking². With this [very] Ardhaçandra hand women should represent girdle, hip, waist, face, Talapatra³ and earring.

46-52. Arāla (bent)—the forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards.

(Uses): With this should be represented courage, pride, prowess, beauty, contentment, heavenly [objects], poise, act of blessing and other favourable states. And this, again, will represent woman's gathering of hairs or scattering them and looking carefully over their entire body. The preliminaries to the marriage by bride's going round the bridegroom¹ and [marital] union² are to be represented by two Arāla hands moving around each other and their fingers meeting in the form of a Svastika. And with similar hands should be represented circumambulation, round objects, great crowd of men, objects arranged on the ground³. In calling any one, asking any one not to come in, uprooting anything,

¹2 (B.G. 42).

43-45 (B.G. 43-45). ¹ *āyastam khedam* (Ag.).

² *pinam* for *pinam* (B.G.).

³ Miss. read *talapatra* (*tālapatra*) meaning a kind of ear-ornament (*tuṭāṅka* or *tūṭāṅka*). It is different *kuṅṭala* from which is also an ear-ornament.

46-52 (B. 46-52, G 46-51, 53). ¹ *kautukam—vivāhāt pūrvabhāvi vadhūvaravor acarah anlarvivāhaḥ* (Ag.).

² *vivāhaḥ—agnau sukṣīni pūnigrahanam* (Ag.).

³ Objects such as *Alpanā* and flowers arranged on the ground. For *Alpanā* see *L'alpana* by Andre at Suzanne Karpelles, Paris, 1930 (?)

³ G. reads after this a couplet defining the *Arāla* hand.

saying too many things, wiping off sweat and enjoying sweet smell, abuse, censure the Tripatāka hands have been prescribed before by me, but women are to use the Arāla hand to represent these.

53-54. Śukatunḍa (parrot's beak) - the ring-finger (third finger) of the Arāla hand is bent.

(Uses) with this should be represented words such as '(It is) not I, '(It is) not you, '(It is) not to be done; invocation, farewell, and saying 'Fie (upon you)' in contempt.

55-56. Muṣṭi (fist:—fingers have their ends [bent] into the palm and the thumb [is set] upon them.

(Uses) : It is used to represent beating, exercise¹, exit, pressing², shampooing³, grasping sword and holding clubs and spears.

57-58. Śikhara (peak)—in this very hand (*muṣṭi*) the thumb raised.

(Uses) : It is used to represent reins, whip, goad, bow, throwing a javelin (*tomara*) or a spike (*śakti*), painting the two lips and feet and raising up hairs.

59-60. Kapittha (elephant-apple)—the forefinger of the Śikhara hand to be bent and pressed by the thumb.

(Uses) : It is to represent weapons such as sword, bow, discus, javelin (*tomara*), spear (*kuṅṭa*), mace, spike (*śakti*), thunderbolt and arrows, true and wholesome deeds.

61-64. Kaṭakāmukha—the ring-finger and the little finger of this Kapittha hand to be raised and bent.

(Uses) : It is used to represent sacrifice¹, oblation², umbrella, drawing up reins, fan, holding a mirror, drawing

53-64 (B.53-54, G.54-55).

55-56 (B.55-56, G.56-7). ¹ *Vyāyāma* according to Ag. means *yuddha* (fight or duel).

² 'Pressing' of the teats of cows and buffaloes while milking³ them; *stanapūḥane—mahīṣyūḍīdohane* (Ag).

³ *Samvāhana* according to Ag. means *mṛtipāna*.

57-58 (B.57-58, G.58-59).

59-60 (B.59-60, G.60-61).

61-64 (p.41, B.60-63, G.53-65). ¹ *hotram—sruḡādi-uttānena*, Ag.

² *hanyam—ūjyādyāmukhena* (Ag.).

[patterns]³, powdering, taking up big sticks, arranging a pearl necklace, taking up garlands, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a goad, drawing out a goad, string and looking at a woman.

65-71. Sūcimukha—the fore finger of the Katakāmukha hand to be stretched.

(Uses): I shall tell you briefly of its various uses as the forefinger [in it] is raised and bent, moving sideways, shaking, moving up and down, and moving up without any rest. By moving the forefinger upwards [in this hand] are to be represented discus, lightning, banners, blossoms, earring¹, zigzag movement, a cry of approbation², young serpent, young sprout³, incense, lamp, creepers⁴, Śikhaṇḍa⁵, falling down, curve and roundness and with the forefinger raised this [hand] again should be used in [representing] stars, nose, [the number] one, club and stick. And [this hand with the forefinger] bent should meet the mouth to represent a being with teeth, and by the circular movement of this hand one should represent the taking away [a man's] every thing. And the forefinger in this hand should be alternately raised and lowered to represent long study and long day. And the same should be curved, moved up and down near the face to represent a sentence. And to indicate 'no' or 'speak' the forefinger should be stretched, shaken and moved up.

72-75. This hand should be shaken to represent anger, perspiration, hair, ear-ring, armlet and decoration of the cheeks.

³ *khaṇḍanam*—drawing decorative patterns or designs on anything. Ag's explanation of this seems to be wrong. Cf. *alakū-tilakū patrāvālini khaṇḍante* (draws the *alakū-tilakū* and *patrāvālini*) in the Kīrtitātī of Vidyāpati. See ed. Haraprasād Śāstrī, Calcutta, BS. 1331 (1924) pp. 13-14, and the root *khū* (to draw) in E. Bengal dialect of Tippera.

65-71 (B.64-71a, G.66-72). ¹ *karnacūlikā-karnaṇḍāra* (Ag.).

² Saying 'well done', 'how beautiful' etc ³ *pallava* but B. *balyava*.

⁴ The text uses two words *valli* and *latū* meaning 'creeper'. Ag. distinguishes between the two as follows: *alāvū-prabhṛtayo vallyah* and *drāksū-prabhṛtayo latūh*

⁵ *śikhaṇḍa-kumārakimūḥ kīkapaksah* (Ag.).

72-75 (B.71b-75a, G.73-76).

And to represent pride, 'I am,' enemy, 'Who is this', and scratching of the ear it should be held near the forehead. [And two Sūcīmukha hands] should be united to represent the union [of men], and be separated to indicate separation, and to represent a quarrel the two hands should be crossed, and to show bondage they are to press each other. The two Sūcīmukha [hands] facing each other and held separately on the left side will represent the close of the day, and held on the right side they will indicate the close of the night.

76. This hand moved in the front will indicate [any] form, stone, whirlpool, mechanical contrivance and a hill, and to represent the serving up of meals the same movement of the hand pointing downwards is required.

77. To represent Śiva this hand pointing downwards is to be held close to the forehead and to indicate Indra this hand is to be raised [to the forehead] and held across it.

78. By two such hands the orb of the full moon is to be represented, and to indicate the rising of Indra (*i.e.* raising his banner) it should be held close to the forehead.

79. [This hand] moved all around will represent the orb of the moon, and to indicate Śiva's [third] eye, it should be held on the forehead and [in case of] Indra's [eyes it should be] raised obliquely.

80. Padmaśa (lotus-bud)—the fingers including the thumb to be separated and their ends to bend, but not to meet one another.

81. (Uses): To represent Bilva and Kāpittha (elephant-apple) fruits and the breasts of women [this hand is to be used]. But to represent accepting [these fruits] or flesh, this hand should be slightly bent at its end.

82. [This hand] should be held [to represent] offering

76 (B.77b-78a, G.77). 77 (B.78b-79a, G.78). 78 (B.75b-76a, G.79).

79 (B.76b-77a, G.80).

80 (B.79b-80a, G.81).

81 (B.80b-81a, G.82). ¹ B. adds one hemistich after this.

82 (B.82, G.83).

Pūja to a deity, carrying tribute, casket, offering the first funeral cake¹, and a number of flowers, are also to be indicated by the Padmakōśa hand.

83. The two such hands with moving fingers meeting at the wrist and turning backwards will represent the full-blown lotus and water-lilly.

84. Sarpasīrah (snake-head)—the fingers including the thumb to be close to one another and the palm to be hollowed.

85. (Uses): It is used to represent the offering of water, movement of serpents, pouring water [on anything], challenging [for a duel], motion of the elephant's frontal globes (*kumbha*) and the like.

86. Mrgasīra (deer-head)—the Sarpasīrah^o hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

87. (Uses): It is moved to represent here, now, "It is", to-day, possible, splendour (*ullasana*), throw of dice, wiping off perspiration and pretended anger.

88. Kāṅgula—The middle and the fore-fingers and the thumb to be separated and the ring finger to be bent but the little finger raised.

89. (Uses): By this are to be represented immature fruits of various kinds and angry words of women.

90. Alapallava (Alapadmaka)—all fingers turned towards the palm, standing on its side and separated from one another.

91. (Uses): It is to be used for indicating prevention, words like "Who are you," "It is not", "nonsense" and a woman's allusion to herself.

¹ *agrapiṇḍa-dāna-nāndimukhāśrāddha* (Ag.).

83 (B.83, G.84). 84 (B.84, G.85). 85 (B.85, G.86).

86 (B.86, G.87). 87 (B.87, G.88).

88 (B.88, G.89). ¹ *trertāgnisamsthīh* = *viralāh* (Ag.).

89 (B.89, G.90). ¹ B. reads one additional couplet (B.90) after this.

90 (B.91, G.91). 91 (B.92, G.92).

92. Catura—the four fingers stretched and the thumb bent near the middle finger.

93. (Uses) : It is to be applied in representing policy, discipline, penance, cleverness, a young girl, a sick person, spirit, deceit, proper words, welfare, truth and tranquility.

94. By one or two such hands moved round should be represented openness, deliberation, moving, conjecture and shame.

95. By the combined Catura hands are to be represented lotus-petals compared with eyes, and ears of deer.

96-98. Besides these, the Catura hand is to indicate sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, favourableness, softness, happiness, character, question, livelihood, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, home, wife and various colours.

99. [To represent] white it (the Catura hand) should be held up ; red and yellow are indicated by moving it round, and blue by pressing [one such hand with another].

100. Bhramara (bee)—the middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised.

101. (Uses) : It is used to indicate the plucking of flowers with long stems such as lotus and water-lily, and ear-ring.

102. It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

103. Hamsāsya (swan-mouth)—the forefinger, middle finger and the thumb close¹ to one another and the remaining fingers stretched.

92 (B.93, G.93).

93 (B.94, G.94).

94 (B.95, G.95).

95 (B.96, G.96).

96-98 (B.97-99, G.97-99).

99 (B.100, G.100).

100 (B.101, G.101).

101 (B.102, G.102).

102 (B.103, G.103).

103 (B.104, G.104).

¹ *nirantārāṅ itī viralatoam niṣedhati* (Ag.).

104. (Uses) : It with the slightly throbbing end is used to indicate specially, fine, small, loose, lightness, exit, and softness.

105. Hamsapakṣa (swan-wings)—the three fingers stretched, the little finger raised and the thumb bent.

106-108. (Uses) : It is used to indicate pouring libation of water, and it should be held near the cheek to represent acceptance of a gift, Ācamana and taking meals by Brahmins, embrace, excessive stupor, horripilation, touch, unguent and gentle massage. It may again be used to indicate according to the [prevailing] Sentiment, amorous action of women relating to the region between their breasts, their sorrow and touching of their chin.

109, Sandaṃśa (pincers)—the forefinger and the thumb of the Arāla hand crossed and the palm a little hollowed.

110. The Sandaṃśa (hand) according to the Sentiments and States, is of three kinds, viz. that [held] in front, that near the mouth and that on one side.

111-115. (Uses) : In representing the plucking of flowers, making garlands of them, taking up grass, leaves, hairs or thread and holding or pulling out an arrow or thorn the Sandaṃśa should be held in one's front. And to represent taking off a flower from its stem, the wick [of a lamp], [collyrium] stick, filling up [any vessel with any thing], in saying 'fie [upon you]', and anger, this should be held near the mouth. To represent the sacred thread, piercing a hole [in pearls and similar subjects], bow-string, fineness, arrow, and objects aimed at, yoga, meditation and small quantity [two] such hands should be combined. This shown by the left hand held on one side and slightly turning its tip is used to represent softness, abuse and envy. It is used also to indicate painting, colouring one's eyes, deliberation, stem, drawing Patralekhā and squeezing of lac-dye by women.

116. Mukula (bud)—the fingers bent and close to one another and their tips meeting together in the Hamsāsya hand.

104 (B.105, G.105).

105 (B.106, G.106).

106-108 (B.107-109, G.111).

109 (B.110, G.110).

110 (B.111, G.111).

111-115 (B.112-116, G.).

116 (B.117, G.117).

117-118. (Uses) : It is used to represent the making of offerings in worshipping a deity, bud of a lotus or a water-lily, throwing a kiss (*viṭa-cumbana*), contempt, miscellaneous things, taking meals, counting of gold coins, narrowing of the mouth, giving away [anything], quickness and buds of flowers,

119-120. *Ūṛṇanābha* (spider)—the fingers of the *Padmakośa* hand [further] bent.

(Uses) : It is used to represent the combing of hair, receiving stolen goods, scratching one's head, skin disease, lions, tigers and such other animals, and taking up [touch]—stone.

121-122. *Tāmracuḍa* (lit. copper-crest *i.e.* cock)—the middle finger and the thumb crossed, the fore-finger bent, the remaining [two fingers] at the palm.

(Uses) : It should fall down with a sound to represent rebuke, beating time, inspiring confidence, quickness, and making signs.

123. This hand is to be used to indicate small fractions of time such as *Kalā*, *Kāṣṭhā*, *Nimeṣa* and *Kṣaṇa* as well as talking to a young girl and inviting her.

124. When the fingers in a hand are close to one another, bent and the thumb is set on them, the same is [also] called the *Tāmracuḍa* hand.

125. By this hand are to be indicated hundred, thousand and lac of gold coins, and when the fingers in it are suddenly made to move freely it will represent sparks or drops.

126. O the best of Brahmins, these are the single hands described by me. Now hear about the combined hands which I am going to describe.

117-118 (B.118-112, G.118-119). ¹ *viṭacumbanam svābhiprāyam āvi-
skartum svahastam eva mukulitam vilāś cumbantili viṭacumbanam* (Ag.).

119-120 (B.120-121, G.120-121). ¹ Cf. Ag's explanation of *caurya-
graha*.

121-123 (B.122-124, G.122-123).

123 (B.124, G.124).

124 (B.125, G.125).

125 (B.126, G.126).

126 (B.127, G.127).

127. Añjali—Putting together of the two Patāka hands is called Añjali.

(Uses) : It is used to greet gods, venerable persons (*guru*) and friend¹.

128. In greeting gods it is to be held on the head, in case of venerable persons it is to be held near one's face, and for greeting the friends it is to be placed on the breast, and in case of the remaining persons there is no fixed rule.

129. Kapota (pigeon)—The two (Añjali) hands meeting on one of their sides will make the Kapota hand. Listen about its uses.

130. (Uses) : It is to be used to indicate an approach with inimical attitude, bowing and talking to a venerable person. To indicate cold and fear, women are to hold this hand on their breasts.

131. The hands [showing the Kapota gesture] released after the meeting of fingers will indicate anxious words, or 'This much can be done' or 'Nothing more can be done.'

132. Karkaṭa (crab)—When the fingers of the hands are interlocked the Karkaṭa hand is produced.

133. (Uses) : It is used to indicate the bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it].

134. Svastika—The two Arāla hands upturned and held together at the wrists will form the Svastika. It is to be used by women.

135. (Uses) : When the hands are separated from the Svastika position, it will indicate directions, clouds, the sky, forests, seas, seasons, the earth and similar [other] extensive things.

127 (B.128, G.128).

128 (B.129b-30a, G.129). ¹ B. adds one additional hemistich after this.
129 (B.130b-131a, G.130).

130 (B.131b-132a, G.131).

131 (B.132b-132a, G.132).

132 (B.133b-134a, G.133).

133 (B.134b-135a, G.134).

134 (B.135b-136a, G.135).

135 (B.136b-137a, G.136).

136. Kaṭakāvardhamānaka—When one Kaṭakā (mukha) hand is placed on [the wrist of] another Kaṭakā [mukha] hand the Kaṭakāvardhamānaka hand will be produced.

(Uses) : It is to be used in movements connected with love-making and in bowing [to a person].

137. Utsaṅga—When the Arāla hands are contrarily placed and are held upturned and bent, the Utsaṅga hand will be the result.

(Uses) : It is used to indicate the feeling of touch.

138. It is also used to indicate anything to be done with great effort, acts, of anger and indignation, squeezing [anything] and women's acts of jealousy.

139-140. Niṣadha—The left hand holding the [right] arm above the elbow and the right hand similarly touching the left arm with a clenched fist will make a Niṣadha hand.¹

141. (Uses) : It is to indicate patience, intoxication, pride, elegance, eagerness, valour, arrogance self-conceit, haughtiness motionlessness, steadiness and the like.

142. Dola—When the two shoulders are at ease in a Karaṇa and the two Patāka hands are hanging down the Dola hand is produced.

143. (Uses) : It is to be used in indicating hurry, sadness, fainting, fit of intoxication, excitement, state of illness and wound by a weapon.

144. Puṣpapuṭa—The two Sarpaśiraḥ hands with their fingers close to one another meeting on one side very closely will give rise to the Puṣpapuṭa hand.

136 (B.137b-138a, G.137). 137 (B.139, G.138). 138 (B.140, G.139).

139-140 (B.144-145). ¹ G. omits this passage and 141, and read them differently, but in the footnote to lines 11-16 the definition occurs, and the uses too. B. also gives an additional definition and uses of the Niṣadha in B.141-143.

141 (B.146). ¹ See note 1 to 139-140.

142 (B.148, G.142). ' 143 (B.149, G.143).

144 (B.150, G.144).. ' 145 (B.151, G.145).

145. (Uses) : It is to be used to indicate the receiving or carrying of rice, fruits, flowers and foods of various kinds and the carrying and removing of water.

146. Makara—When the two Patāka hands with their thumbs raised are turned down and placed on each other the Makara hand is produced.

147. (Uses) : It is used to indicate lion, tiger, elephant, crocodile, shark (*makara*) and fish and other carnivorous animals.

148. Gajadant—The two Sarpaśiraḥ hands, touching the opposite arms between the shoulder and the elbow will give rise to the Gajadanta hand.

149. (Uses) : It is to be used to indicate the carrying of the bridegroom and the bride, excessive weight, clasping a pillar and uprooting a hill or a block of stone.

150. Avahittha—When the two Śukatunḍi hands meet each other on the breast and are bent and then slowly lowered, the Avahittha hands will be the result.

151. (Uses) ; It is to be used in indicating weakness, sigh, showing one's body, thinness [of the body] and longing [for a beloved person].

152. Vardhamāna—When the Mukula hand is clasped by the Kapittha the result will be the Vardhamāna hand.

153. (Uses) : By pressing one hand with the other it is used to indicate grasping, receiving, preserving, convention (or doctrine) truthfulness and abridgement.

154. Or the two Haṃsapakṣa hands turned down will be the known as the Vardhamāna. (Uses) : It is to be used to represent the opening of objects like latticed windows.

155. The two kinds of hands (single and combined)

146 (B.152, G.146).

147 (B.153, G.147).

148 (B.154, G.148).

149 (B.155, G.149).

150 (B.156, G.150).

151 (B.157, G.151).

152-153. ¹ Ms. G. of G. and *ḍa* of B. read the passages as we do but B. and G. reject this and read them differently.

154 (B.158, G.152).

155 (B.160, G.153).

described briefly may be used elsewhere also in conformity with the rules laid down here.

General rules regarding the use of hand gestures

156. In acting, hand [gestures] should be selected for their form, movement, significance, and class according to the personal judgement [of the actor].

157. There is no gesture (lit. hand) that cannot be used in indicating [some] idea. I have profusely described whatever forms (lit. gestures) are usually seen [to be associated with different ideas].

158. There are besides other popular gestures (lit. hand) connected with other ideas, and they also are to be freely used along with the movements inspired by the Sentiments and the States.

159. These gestures should be used by males as well as females with proper regard to place, occasion, the play undertaken and a suitability of their meaning.

Different movements of hand gestures

160. I shall now describe the varied movements which these gestures (lit. hands) [should] have in connexion with the [different] Sentiments and States.

161-163. [These movements are]: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating.

164. Hand gestures according to the theory of Histrionic Representation are to have three kinds of general movements, viz. upwards, sideways and downwards.

165. These movements of hands should at the time of their use, be embellished by means of [suitable] expressions in the eyes, the eyebrows and the face.

156 (B.161, G.154).

158 (B.163, G.156).

160 (B.165, G.158).

164 (B.169, G.173).

157 (B.162, B.G.155).

159 (B.164, G.157).

161-163 (B.166-168, G.159 161).

165 (B.170, G.162).

Spheres of hand gestures

166. The experts are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, sphere, quantity, appropriateness and mode.

167. Hand gestures of persons of the superior type should move near their forehead, that of the middling type of persons at about their breasts while the inferior persons [should move their hand gestures in regions] below this.

The quantity of gestures

168. In the superior acting, hand gestures should have scanty movement, in the middling acting medium sort of movement, while the ordinary acting should have profuse movements of hand gestures.

169. To indicate different objects and ideas the hand gestures of persons of the superior and the middling types [in such cases] should conform the definitions given [in the Śāstra] while gestures of the persons of inferior type should follow the popular practice and their [own] natural habit.

170. But when [specially] different occasions or times present themselves, wise people should make different uses of the hand gestures.

171-174. While a person is to represent himself as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick, attacked with fever, seized with panic, attacked with cold, intoxicated, bewildered, mad, thoughtful, practising austerities, residing in a cold region, prisoner under arrest, running very swiftly, speaking in dream, suddenly moving away and cutting nails he is not to use hand gestures, but he should resort to the Representation of the Temperament as well as to the change of voice suitable to the different States and Sentiments.

166 (B.171, G.163).

167 (B.172, G.164).

168 (B.173, G.165).

169 (B.174, G.166).

170 (B.175, G.167).

171-174 (B.176-179, G.168-171).

175. At the time of verbal acting (*i.e.* when the actor will enunciate his part) the eyes and the look are to be directed to points at which the hand gestures are moving, and there should be proper stops so that the meaning may be [clearly] expressed (*lit. seen*)¹.

176. The movements of hands in dancing and acting will be of five kinds, *viz.* palms kept upwards, downwards or oblique, fingers pointing upwards or downwards.

177. These are the hand gestures connected with the various kinds of *Histrionic Representations*. I shall now speak of *Dance-hands* (*i.e.* gestures to be used in dance).

The Dance-hands

178. *Caturasra*—two *Kaṭakāmukha* hands held forward eight *Aṅguls* apart [from each other] on one's breast, the two shoulders and elbows on the same level.

179. *Udvṛtta*—the two *Haṃsapakṣa* hands waved like a palm-leaf (fan). Its alternative name is the *Tālavṛnta* (palm-leaf).

180. *Talamukha*—the two hands from the *Caturasra* position to be held obliquely facing each other.

181. *Svastika*—the *Talamukha* hands crossed at the wrists; but released after this they are called *Viprakirṇa*.

182. *Arālakatākamukha*—the two *Alapallava* (*Alapadmaka*) hands with palms upwards changed into *Padmakōṣa* hands. Its another name is *Arālakatāka*.

183. *Āviddhavaktraka*—The two hands are to have a graceful (*kuṭīla*) movement after touching [successively] the opposite shoulder, elbow and hands, and the palms [of the hands] moved are to turn towards the back.

175 (B.180, G.172). ¹ B. repeats here 164 (B.169)

176 (B.182, G.175). 177 (B.183, G.176).

178 (B.184, G.177). 179 (B.185, G.178).

180 (B.186, G.179). 181 (B.187, G.180).

182 (B.188, G.181). ¹ B.G. read after this a variant of this definition. 183 (B.190, G.183).

184. *Sūcimukha*—The two *Sarpaśiraḥ* hands with their thumbs touching middle fingers are to stretch their tips obliquely.

185. *Recita*—the two *Haṃsapakṣa* hands swiftly moving with the palms facing upward. This is like the ordinary *Recita* [of the hands].

186. *Ardharecita*—The left hand should be as in the *Caturasra* and the right hand as in the *Recita*.

187. *Uttānavañcita*—The two *Tripatāka* hands are slightly bent obliquely and the shoulders and the elbows are moved.

188. *Pallava*—the two *Patāka* hand joined at the wrist.

Nitamba—the two *Patāka* hands taken out from the shoulder [to the hip].

189. *Keśabandha*—the two hands moved out from the hair-knot (*keśibandha*) and held on the sides.

190. *Latā*—the two hands to be obliquely stretched sideways.

191. *Karihasta*—the *Latā* hand held up and swung from side to side and the *Tripatāka* hand held on the ear.

192. *Pakṣavañcitaka*—one *Tripatāka* hand placed on the waist and another on the head.

193. *Pakṣapradhyotaka*—the *Pakṣavañcitaka* hands changing places (*i.e.* the hands placed on the waist to be put on the head and *vice versa*).

194. *Daṇḍapakṣa*—the two *Haṃsapakṣa* hands moved alternately and then held out like a staff.

195. *Ūrdhvamaṇḍali*—the two hands to have circling movement near the upper region (*i.e.* the upper part of the body).

184 (B.191, G.184). ¹ B.G. read after this a variant of this definition.

185 (B.193, G.186).

186 (B.194, G.187).

187 (B.195, G.188).

188 (B.196, G.189).

189 (B.197, G.190).

190 (B.198, G.191).

191 (B.199, G.192).

192 (B.200, G.193).

193 (B.201, G.194).

194 (B.202, G.195).

195 (B.203, G.196).

Pārsvamaṇḍali—the same movement made on one side.

196. *Uromaṇḍali*—after circling movements one hand to be raised up and the other to hang down, and movements to take place near the breast.

197. *Uraḥpārsvārdhamaṇḍala*—the *Alapallava* (*Alapadmaka*) and *Arāla* hands moved by turns above the breast and on the sides.

198. *Muṣṭikasvastika*—the two *Kaṭakāmukha* hands bent at the wrists and moved round.

199. *Nalinipadmakoṣa* the hands to be moved by turns with *Vyavartita* and *Parivartita* *Karāṇa*.

200. *Allapallava*—the two hand to have the *Udveṣṭita* *Karāṇa* in their movements.

Ulbana—the two hands to be stretched up and waved.

201. *Lalita*—two [*Ala*]-*pallava* (*Alapadmaka*) hands to be moved above the head.

Valita—the two *Latā* hands crossed at their elbows.

202. The Dance-hands are to be used in forming *Karāṇas* and hands such as the *Patāka* should be used in representing the meaning [of words].

203. [But] sometimes, out of necessity their uses are interchanged, and the names given are due to their predominant use in drama and dance.

204. The Dance-hands are of two kinds : single and combined. I shall now speak of hands in relation to the *Karāṇas*.¹

The four *Karāṇas* of the hand

205-206. Instructors of hand gestures are to note carefully the four classes into which all such gestures are grouped. The four classes are : *Āveṣṭita*, *Udveṣṭita*, *Vyavarita* and *Parivartita*.

196 (B.204, G.197). 197 (B.205, G.198). 198 (B.206, G.199).

199 (B.207, G.200). 200 (B.208, G.201). 201 (B.209, G.202).

202 (B.210). ¹ G. omits this. 203 (B.211). ¹ G. omits this.

204 (B.212, G.203). ¹ This *Karāṇa* is evidently differently from the K. mentioned in NŚ. IV. 62ff. 205-206 (B.213-214, G.204-205).

207. *Āveṣṭita* : When the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time [the hand] moves round, the *Karaṇa* [thus produced] is called *Āveṣṭita*.

208. *Udveṣṭita* : When the fingers beginning with the first one [forefingers] are gradually pointing outwards at the time [the hand] moves round, the *Karaṇa* thus produced is called *Udveṣṭita*.

209. *Vyavartita* : When fingers beginning with the last one (the little finger) are gradually pointing inwards at the time [the hand] moves round the *Karaṇa* thus produced is called *Vyavartita*.

210. *Parivartita* : When the fingers beginning with the last one (the little finger) are gradually pointing outwards at the time [the hand] moves round, the *Karaṇa* thus produced, is called *Parivartita*.

211. Hand gestures in their [various] movements when applied in drama and dance should be followed by *Karaṇas* having [appropriate expression of] the face, the eyebrows and the eyes.

The movements of arms

212-213. Persons dealing in drama and dance have prescribed ten [movements] of arms : *Tiryak*, *Ūrdhvagata*, *Adhomukha*, *Āviddha*, *Apaviddha*, *Maṇḍala*, *Svastika*, *Añcita*, *Kuñcita* and *Prṣṭhaga*.

214. O Brahmins, I have now finished the brief description of rules regarding the *Karaṇas* and shall speak afterwards about the movements of the breast, the belly and the sides.

Here ends Chapter IX of Bharata's *Nāṭyaśāstra*
which treats of the Gestures of Hands.

207 (B.215, G.206).

209 (B.217, G.208).

211 (B.219, G.210).

213 (B.221, G.212).

208 (B.216, G.207).

210 (B.218, G.209).

212 (B.220, G.211).

214 (B.222, G.213).

CHAPTER TEN

THE GESTURES OF OTHER LIMBS

The breast

1. The breast is known to be of five kinds : Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised) and Sama (natural).

2. Ābhugna (slightly bent)—(the breast) lowered, back high, shoulders slightly bent and at times loose (not stiff).

3. (Uses) ; in hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act.

4. Nirbhugna (unbent)—(the breast) stiff, back depressed, shoulders not bent and raised.

5. (Uses) : in paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily, and excess of pride.

6. Prakampita (shaken)—the breast incessantly heaved up [and down].

7. (Uses) : in laughter, weeping, weariness, panic, [fit of] asthma, hiccough, and misery.

8. Udvāhita (raised)—the breast raised up.

(Uses) : in (representing) deep breathing, viewing some lofty [object], and yawning.

9. Sama (natural)—All the limbs being in the Caturasra and with Sauṣṭhruva the breast will be called Sama (natural).

1 (B.IX.223, G.1).

2 (B.IX.224, G.2).

3 (B.IX.225, G.3).

4 (B.IX.226, G.4).

5 (B.IX.227, G.5). ¹ B.G. read after this an additional couplet.

6 (B.IX.229, G.7).

7 (B.IX.230, G.8).

8 (B.IX.231, G.9).

9 (B.IX.232, G.10).

The sides

10. I have properly described the variety of the breast movements. And I shall now define here the two sides.

11. The sides are of five kinds, viz., Nata (bent), Samunnata (raised), Prasārita (extended), Virvartita (turned round) and Apasṛta (drawn away).

12-15. Nata (bent)—the waist slightly bent, one side slightly bent, one shoulder drawn away slightly.

Unnata (raised)—The other side [on the assumption of the Nata position] will be Unnata (raised), [because in relation of it] the waist, the side, the arm and the shoulder will be raised.

Prasārita (stretched)—the stretching of the sides in their (respective) directions.

Vivartita (turned round)—the Trika (sacrum) is to be turned round.

Prasṛta (drawn away)—the side restored to its original position from the Vivartita movement [described above].

These are the definition of the various kinds of sides.

Uses of the sides

16-17. Nata (bent)—in approaching any body.

Unnata (raised)—in going backwards.

Prasārita (stretched)—in joy and the like.

Vivartita (turned round)—in turning about.

Apasṛta (drawn away)—in returning.

These are the uses of sides. Now listen about those of the belly

The belly

18. The belly is of three kinds: Kṣāma (thin), Khalva (depressed), and Pūrṇa (full). Of these, the thin (belly) is Kṣāma, the bent is Khalva and the full belly is Pūrṇa.

10 (B.IX.233, G.11).

11 (B.IX.234, G.12).

12-15 (B.IX.235-238, G.13-16). ' B reads *nivartita*.

16-17 (B.IX. 239-240, G.17-18). 18 (B.IX.241, G.19).

Uses of the belly

19-20. *Kṣāma*, (*thin*) : in laughter, weeping, inhalation and yawning.

Khalva (*depressed*) : in sickness, penance (*tapas*), weariness and hunger.

Pūrṇa (*full*) : in emitting breath, fatness, disease, too much eating and the like.

These are the uses of the belly. Now listen about that of the waist.

The waist

21-24. The waist in dance and drama is of five kinds, viz. *Chinnā* (*turned aside*), *Nivṛttā*, (*turned round*), *Recitā* (*moved about*), *Prakampitā* = *Kampitā* (*shaken*) and *Udvāhitā* (*raised*).

Chinnā (*turned aside*)—in turning the middle of the waist.

Nivṛttā (*turned round*)—in turning to the front from the reverse position.

Recitā (*moved about*)—in moving in all directions.

Prakampitā (*shaken*)—in obliquely moving up and down.

Udvāhitā (*raised*)—in raising the two sides of the waist slowly.

These are the movements of the waist. Now listen about their uses.

Uses of the waist

25-26. *Chinnā* (*turned aside*) : in exercising [the limbs], hurry and looking round.

Nivṛttā (*turned round*) : in turning round.

Recitā (*moved about*) : in movements [of the general type].

Prakampitā (*shaken*) : in the walking of hunch-backs and persons of the inferior type.

19-20 (B.IX.242-243a, 244a, G.20-21). ¹ B.G. read an additional hemistich between 20a and 20b.

21-24 (B.IX.244b-248a, G.22-25). ¹ B.G. read differently.

25-26 (B.IX.248b-250a, G.26-27).

Udvāhītā (raised) : in the [movement of] corpulent [persons] and the amorous movements of women.

The thigh

27-30. The thighs have five conditions, viz. Kampana (shaking) Valana (turning), Stambhana (motionlessness), Udvartana (springing up) and Vivartana (turning round).

31. Kampana (shaking)—raising and lowering of heels repeatedly.

Valana (turning)—drawing the knees inwards [while going].

Stambhana (motionlessness)—suspension of movement.

Udvartana (springing up)—drawing the knee inwards (*valita*) and moving it.

Vivartana (turning round)—drawing the heels inwards.

Uses of the thigh

32. Kampana (shaking) : in the frightened movement of persons of the inferior type.

Valana (turning) : in the movement of women at ease.

Stambhana (motionlessness) : in perturbation and despair.

Udvartana (springing up) : in exercising [the limbs] and the Class Dance.

Vivartana (turning round) : in going round due to causes like hurry.

33. Similar other [conditions of the thigh] as they are found in popular practice, may be assumed. So much about the description of the thigh. Now listen about the shank.

The shank

34-37. The shank is of five kinds, viz. Āvartita (turned) Nata (bent), Kṣipta (thrown out), Udvāhita (raised) and Parivṛtta (turned back).

27-30 (B.IX.250b-253, G.28-31a).

30-32 (B.IX.254-256a, G.31b-33).

33 (B.IX.256b-257a, G.34).

34-37 (B.IX.257b-258a, G.35).

Āvartita (turned)—the left foot turning to the right and the right [one] to the left.¹

Nata (bent)—the knee bent.

Kṣipta (thrown out)—shank thrown out.¹

Udvāhita (raised)—raising [a shank] up.

Parivṛtta (turned back)—the turning back [of a shank].

Uses of the shank

38-40. Āvartita (turned) : in the Jester's walking.

Nata (bent) : in assuming Sthāna (standing) and Āsana (sitting) postures,

Kṣipta (thrown out) : in the exercise [of limbs] and the Class Dance.

Udvāhita (raised) : in movements like quick (*āviddha*) walking.

Parivṛtta (turned back) : in Class Dance and the like.

These are the movements of the shank. Now listen about the movement of the feet.

The feet and their uses

41-50. The feet are of five kinds, viz. Udghaṭṭita, Sama, Agratalasañcara, Añcita and Kuñcita.

Udghaṭṭita—standing on the fore part of the feet and then touching the ground with the heels.

(Use) : In practice this is to follow the Udghaṭṭita Karaṇa and this should be applied once or more in the high or medium speed.

Sama (natural)—[feet] naturally placed on an even ground. It relates to representing a natural posture.

(Use) : It should be kept still in representing the natural

38-40 (B.IX.262b-263a, G.39).

41-50 (B.IX.265b-270a, 273b-278a, G.42-45, 47-52). ¹ B. adds three additional couplets after 45, and G. adds one additional couplet after 44.

² B. reads *sthita* for *kṣata* meaning 'wound'.

position of the body in connexion with the various Karaṇas, but in the Recaka movement of the feet it should be moved.

Agratalasañcara—the heels thrown up, the big toe put forward and the other toes bent.

(Uses): This [is to be used] in urging, breaking, standing posture (*sthānaka*), kicking, striking the ground, walking, throwing away [something], various Recaka movements and walking on the forepart [of the foot] due to an wound at the heel.

Añcita—the heels on the ground, the forepart of the feet raised and all the toes spread.

(Uses); It is to be applied in representing a movement with wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various Bhramari movements.

Kuñcita—the heels thrown up, toes all bent down and the middle of the feet too bent.

51. (Uses): It is to be used in aristocratic (*udatta*) going, turning round to the right and *vice versa* and the Atikrāntā Cāri.

The Cāris

52. Persons practising [the Cāris] should take up simultaneously the movements of the feet, the shanks and the thighs. [For] in the movement of feet are included all the movements of the shanks and the thighs.

53. The thighs follow the way in which the feet are moved, and these two [limbs] constitute together the Cāri of the feet.

54. These are the descriptions and uses of the [various] limbs. I shall now describe the System of the [different] Cāris.

Here ends Chapter X. of Bharata's Natyaśāstra,
which treats of the Gestures of other Limbs

51 (B.IX.278-279a, G.53). ¹ B. reads after this three additional hemistichs which define the Sūci foot as follows: The [right foot with its] heel raised resting on the big toe and the left foot in the natural position constitute the Sūci feet. It is used in dance and playing the Nūpura.

52 (B.IX.281, G.56).

53 (B.IX.282, G.57).

54 (B.IX.283, G.58).

CHAPTER ELEVEN

THE CĀRI MOVEMENTS

Definitions

1. As the Cāris prescribed by rules and connected with [different] limbs relate to (*vyāyacchante* from *vyā-yam*, stretch out to) one another they constitute (lit. are called) a *vyayāma* (System)¹.

2. Cāri : The movement [mainly] with a single foot, is called the Cāri:

Karaṇa¹ : The two feet moving [together] is called the Karaṇa.

3. Khaṇḍa : A combination of the [three] Karaṇas is called the Khaṇḍa.

Maṇḍala : Three or four Khaṇḍas combine to make up the Maṇḍala.

Uses of the Cāri

4. From the Cāris proceed dance as well as movements [in general] and release of missiles ; and [the stage] fighting [in general] should be made with the Cāris.

5. Whatever has been described as Histrionic Representation (*nāṭya*) is included in the Cāris, and no part of it can take place without the same.

6. Hence I shall described the rules of the Cāris which are to be used in dance, ordinary movements and fights [on the stage].

The thirtytwo Cāris

7-9. The following sixteen are the earthly (*bhauṁī*) Cāris :
Samapādā, Sthitāvartā, Śakataśyā, Adhyardhikā, Cāṣagatī, Vicyavā,

1 (B.X.2, G.2). ¹ B.G. read one additional couplet before this.

2 (B.X.8, G.3). ¹ This *karaṇa* should be distinguished from that mentioned in NŚ. IV. 30, 34-75, 63ff. 3 (B.X.4, G.4).

4 (B.X.5, G.5). 5 (B.X.6, G.6). 6 (B.X.7, G.7).

7-9 (B.X.8-10, G.8-10).

Ēḍakākṛiḍitā, Baddhā, Urūdvṛttā, Adḍitā, Utsyanditā,¹ Janitā, Syanditā², Apasyanditā³, Samotsarita-matalli and Matalli.

10-12. The aerial (*ākāśilī*) Cāris are sixteen in number. They are as follows : Atikrāntā, Apakrāntā, Pārsāvkrāntā, Ūrdhvajānu, Sūci, Nūpurapādikā, Dolapādā, Ākṣiptā, Āviddhā, Udvṛttā, Vidyudbhṛāntā, Alātā, Bhujāngatrasitā, Hariṇaplūtā, Daṇḍā and Bhramari.

The earthly Cāris

13. Samapādā - the two feet close together, the nails [of the toes] meeting, and standing on the spot¹.

14. Sthitāvartā—one Agratalasañcara foot drawn up to cross the remaing foot and this movement repeated with another foot after separating the two.

15. Śakaṭāsyā—the body held upright, one Agratalasañcara foot put forward and the breast being Udvāhita.

16. Adhyardhikā—the left foot on the back (i.e. heel) of the right one, the latter to be drawn away [a Tāla and half a part].¹

17. Caṣagati—the right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards.

18. Vicyavā—seperating the feet from the Samapādā position and striking the ground with their fore part.

19. Ēḍakākṛiḍitā—jumping up and down with the Tala-sañcara feet.

¹ G. reads these names as *Utspanditā*, *Apaspanditā* and *Spanditā* and B. as *Utspanditā*, *Syanditā*, and *Apasyanditā*. I have been taken the root *syand* as the basis of all these names. Mss. erratically give *syand* and *spand*. ² see note 1 above. ³ *ibid*.

10-12 (B.X.11-13, G.11-13).

13 (B.X.14, G.14). ¹ On the appropriateness of this name Ag. writes : नन समपादा कथं वा चरीत्यङ्ग - स्थानसंश्रयेति यदा समपाद एव स्थानात्करं गच्छति तदा चरन्त्यारी भवत्येव योग्यतया तथा व्यपदेशादिति भावः.

14 (B.X.15, G.15).

15 (B.X.16, G.16).

16 (B.X.17, G.17).

¹ The exact measure (1½ *tāla*) is given by Ag.

17 (B.X.18, G.18).

18 (B.X.19, G.19).

19 (B.X.20, G.20).

20. *Baddhā*—The sideways movement of the thighs when the two shanks are crossed.

21. *Urudvṛttā*—the heel of a *Talasañcara* foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.

22. *Aḍḍitā*—one *Agratalasañcara* foot rubbing against the fore part or the back of another foot.

23. *Utsyanditā*—the two feet to move gradually sideways (lit. in and out) in the manner of the *Recaka*.

24. *Janitā*—a *Muṣṭi* hand held on the breast and another hand moved round, and the feet to be *Talasañcara*.

25. *Syanditā*—one foot put forward five *Tālaṣ* away from the other.

Apasyanditā—the reverse of the *Syanditā Cārī* (*i.e.* another foot being put forward five *Tālas* away from the other).

26. *Samotsarita-matalli*—going back with a circular movement and the feet being of the *Talasañcara* kind.

27. *Mattali*—going back with a circular movement and hands being *Udveṣṭita* and motionless.

28. These are the *Cārīs* used in personal combat as well as in the *Karaṇās*. I shall now describe the aerial *Cārīs*.

The aerial *Cārīs*

29. *Atikrāntā*—a *Kuñcita* foot thrown up, put forward and caused to fall on the ground.

30. *Apakrāntā*—the *Valana* posture of the two thighs, a *Kuñcita* foot raised and thrown down sideways.

31. *Pārśvakrāntā*—one foot *Kuñcita* and another thrown up and brought near the side.

20 (B.X.21, G.21), 21 (B.X.22, G.22). 22 (B.X.23, G.23).

23 (B.X.24, G.24). 24 (B.X.25, G.25). 25 (B.X.26, G.26).

26 (B.X.27, G.27). 27 (B.X.28, G.28). 28 (B.X.29, G.29).

29 (B.X.30, G.30). 30 (B.X.31, G.31). 31 (B.X.32, G.32).

32. Ūrdhvajānu—throwing up a Kuñcita foot and its knee brought up to the level of the breast, and the remaining knee without movement and then this second foot thrown up in the manner of the first, and the first foot kept motionless.

33. Sūci—a Kuñcita foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part.

34. Nūpurapādikā—one Añcita foot raised up and taken behind another foot and then quickly caused to fall on the ground.

35. Dolapādā—one Kuñcita foot thrown up and moved from side to side and then caused to fall on the ground as an Añcita foot,

36. Ākṣiptā—one Kuñcita foot thrown off and then placing it quickly on an Añcita foot by crossing the shank of the remaining leg.

37. Āviddhā—one Kuñcita foot from the Svastika position stretching and falling on the ground quickly as an Añcita foot.

38. Udvytā—the (Kuñcita) foot of the Āviddha Cāri taken round [the thigh of the remaining leg] and thrown up and then caused to fall [on the ground].

39. Vidyudbhrāntā—one foot turned to the back and after touching its top part to be stretched and the head moved in a circle.

40. Alātā—one foot stretched backwards, and then put in and afterwards caused to fall in its heel.

41. Bhujaṅgatrasiṭā—one Kuñcita foot thrown up and the waist and the knee being turned round and the thigh [of the remaining foot] to be turned round too.

42. Hariṅaplutā—the foot in the Atikrāntā Cāri to be caused to fall on the ground after a jump and the shank of an Añcita foot to be put in the Kṣiptā posture.

32 (B.X.33, G.33).

35 (B.X.36, G.36).

38 (B.X.39, G.39).

41 (B.X.42, G.42).

33 (B.X.34, G.34).

36 (B.X.37, G.37).

39 (B.X.40, G.40).

42 (B.X.43, G.43).

34 (B.X.35, G.35).

37 (B.X.38, G.38).

40 (B.X.41, G.41).

43. Daṇḍapāda : the foot in the Nūpura—[pādikā] Cāri to be stretched and quickly to turn.

44. Bhramari : the foot in the Atikrāntā Cāri to be thrown up and the entire body turned round (lit. the Trika turned round) and then the second foot to be moved on its sole.

45. These are the aerial Cāris, consisting of graceful movements of the limbs. These are to be applied in the release of weapons like an arrow and the thunderbolt (*vajra*).

46. O Brahmins, in all these cases the two hands should, according to the circumstances, either precede, go simultaneously with or follow the feet.

47. Where the foot [moves], there the hand [should follow] and where the hand [moves], there the entire body. [Hence] after taking a step, all the minor limbs should be made use of.

48. When in course of a Cāri a foot comes to rest on the ground the [corresponding] hand should be moved round and brought on the waist.

49. I have finished describing the Cāris consisting of graceful movements of the limbs. I shall now speak of the Sthānas (standing posture) to be used in the release of missiles of all kinds.

The Sthānas

50. The six Sthānas (standing posture) for men are Vaiṣṇava, Sampāda, Vaiśākha, Maṇḍala, Āliḍha, and Pratyāliḍha.

51-52. Vaiṣṇava—the feet two Tālas and a half apart, one foot in the natural posture and another obliquely placed with toes pointing sideways and the shank bent (*añcita*) and limbs with the Sauṣṭhava. Viṣṇu is the presiding deity of this Sthāna.

53. (Uses) : From this Sthāna persons of the superior and the middling types should carry on their ordinary (lit. natural) conversation in connexion with the various duties.

43 (B.X.44, G.44)	44 (B.X.45, G.45).	45 (B.X.46, G.46).
46 (B.X.47, G.47).	47 (B.X.48, G.48).	48 (B.X.49, G.49).
49 (B.X.50, G.50).	50 (B.X.51, G.51).	
51-52 (B.X.52-53, G.52-53).	53 (B.X.54, G.54).	

54. It should also be assumed in throwing a disc, holding a bow, in patient and stately movement of the limbs and in anger.

55-57. On being reversed it is to be used in anger of love. And similarly in the administration of rebuke, and in love, distress, apprehension, envy, cruelty, assurance, and recollection, it is to be assumed when the Erotic, the Marvellous, the Odious and the Heroic Sentiments are prominently introduced.

57-58. Śama-pāda—the feet in the natural posture and kept one Tāla apart and the body with the natural Sauṣṭhava. Brahman is its presiding deity.

58-60. (Uses) : It should be assumed in accepting blessings from the Brahmins¹, and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*vimāna*), persons² of marked sects (*liṅgasthā*) and persons practising vows are also to assume this.

60-62. Vaiśākha—the two feet three Tālas and a half apart and the thighs without motion ; [besides this] the two feet to be obliquely placed pointing sideways. Kārtikeya (Skanda) is its presiding deity.

62-64. (Uses) : This Sthāna should be assumed in riding horses, and in exercise, exit [from any place], mimicking large birds, practice of bending the bow and in the Recakas [of the feet].

64-65. Maṇḍala : It relates to Indra (*i.e.* its presiding deity is Indra). In it the feet are four Tālas apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

54 (B.X. 55, G.55).

55-57 (B.X.56-58, G 56-57).

57-58 (B.X.58-59, G.58).

58-60 (B.X.59-61, G.59-60). ¹ *vipramāṅgala—viprañḥ yan maṅgala-lāsīrvacanādi* (Ag.).

² *liṅgasthām—śainūdyāḥ vratasthā ūrdhvakūyādi prajñāṅgāḥ* (?) (Ag.).

60-62 (B.X.61-63, G.61-62).

62-64 (B.X.63-65, G.63-64).

64-65 (B.X.65-66, G.65).

65-66. (Uses): The Maṇḍala Sthāna should be assumed in the use of weapons like the bow and the thunderbolt, riding of elephants, and mimicking large birds.

66-67. Āliḍha: The right foot in the Maṇḍala Sthāna drawn five Tālas apart [from the other foot] will make the Āliḍha Sthāna. Rudra is its presiding deity.

67-69. (Uses): This Sthāna should be assumed in all acts relating to the Heroic and the Furious Sentiments, duel of wrestlers and in the representation of enemies, an attack [on them], and release of missiles.

69-70. Pratyāliḍha: When the right foot is bent and the left foot is put forward in the Āliḍha Sthāna the Pratyāliḍha Sthāna will be produced.

70-71. (Uses): The missiles made ready for throwing from the Āliḍha Sthāna are to be [actually] thrown from the Pratyāliḍha Sthāna. The actor should use various weapons from this Sthāna.

The four Nyāyas in using weapons

71-72. There are four Nyāyas (ways) of using weapons (lit. releasing missiles), viz. Bhārata, Sāttvata, Vārṣaganya, and Kaiśika.

72-73. In the Bhārata [Nyāya the weapon] should strike (lit. cut) at the waist, in the Sāttvata at the foot, in the Vārṣaganya at the breast and in the Kaiśika at the head.

73-74. In these Nyāyas arising out of the various Cāris, the actors should walk about [on the stage] at [the time of] using weapons.

74-75. The Nyāyas (way) are so called¹ because fights [on the stage] are *nīyante* (carried on) with the Aṅgahāras relating to the Nyāyas and arising out of them.

65-66 (B.X.66-67, G.66).

66-67 (B.X.67-68, G.67).

67-69 (B.X.68-70, G.68-69).

69-70 (B.X.70-71, G.70).

70-71 (B.X.71-72, G.71).

71-72 (B.X.72-73, G.72).

72-73 (B.X.73-74, G.73).

73-74 (B.X.74-75, G.74).

74-75 (B.X.75-76 G.75). ¹ *prakirtitaḥ* B. reads *pravartitaḥ*.

75-79. Bhārata : Putting forward the shield with the left hand and taking the sword (lit. weapon) the actor should walk about on the stage. Stretching the hand forward fully and then drawing it back he should move the shield at his back from side to side and flourish the sword (lit. weapon) around his head, and it should also be turned round [about the wrist] near the cheek. And again the hands holding the sword and the shield should be flourished gracefully around the head.

80-81. Sāttvata : I shall now speak of walking about in the Sāttvata Nyāya. In it the same flourishing (*i.e.* as in Bhārata) of the sword and the shield holds good, but this (the flourishing of the weapon) should take place at one's back.

81-82. Vārṣaganya . The walking about in the Vārṣaganya Nyāya will be similar to that in the Sāttvata, and the sword (lit. weapon) and the shield also should be flourished similarly, but these should go round the head.

83-84. Kaiśika : The flourishing of the sword (lit. weapon) near the breast or the shoulder which is to take place in the Bhārata [Nyaya] will hold good in case of the Kaiśika. But [in the latter] the sword (lit. weapon) should be made to strike only after being flourished over the head.

84-85. With these graceful movements of the limbs weapons like the bow, the thunderbolt and the sword are to be flourished at the time of their use.

85-87. In the stage-fight there should be no [actual] piercing, cutting or flow of blood and the actual striking. The use of weapons (lit. release of missiles) should be done with its mimicry, or the cutting off [of any one's limb] should be represented, according rules, by the use of gestures and postures only.

78-88. The exercise should be performed in the Aṅgahāras

76-79 (B.X.76-80, G.76-80).

80-81 (B.X.81-82, G.80-81).

81-82 (B.X.82-83, G.82-83)

83-84 (B.X.84-85, G.83-84).

84-85 (B.X.85-86, G.85).

85-87 (B.X.76-88, G.76-87).

87-88 (B.X.88-89, G.88). B.G. read one additional couplet after this.

embellished with the Sauṣṭhava and accompanied by music with [proper] tempo and Tāla.

The Sauṣṭhava

88-91. Those performing the exercises [in *Aṅgahāras*] should take care of the Sauṣṭhava, for the limbs without it (Sauṣṭhava) create no beauty (lit. do not shine) in drama or dance. The Sauṣṭhava of limbs is to be presented by being still, unbent, at ease, not very upright and not much bent. When the waist and the ears as well as the elbow, the shoulder and the head are in their natural position (*sama*) and the breast is raised it will be the Sauṣṭhava [of the body].¹

The Caturasra

91-92. Caturasara : The Vaiṣṇava Sthāna with the two hands moving about at the waist and the navel together with the breast raised, is called the Caturasra of the limbs.

The four acts relating to the bow

92-93. There are four acts relating to the bow, viz. preparing (*parimāṛjana*), taking an arrow (*ādāna*), taking an aim (*sandhāna*) and shooting (*mokṣaṇa*).

93-94. The preparing (*parimāṛjana*)¹ is the bending [of the bow], taking (*grahṇa*) is the pulling out of [the arrow], taking an aim (*sandhāna*) is to put the arrow to the bow, and shooting (*mokṣaṇa*) is the release [of the arrow].

The method of exercise

94-95. One should perform exercise [in the *Aṅgahāras* and *Cāris*] on the floor as well as [high up] in the air and should have beforehand get one's body massaged with the [sesamum] oil or barely gruel.

88-91 (B.X.89b, 91-93, G.89b 90-92). ¹ B.G. read one additional couplet after this.

91-92 (B.X.94-95, G.94). 92-93 (B.X.95-96, G.95).

93-94 (B.X.96-97, G.96). ¹ G. reads *sammāṛjana*.

94-95 (B.X.97-98, G.97).

95-96. The floor is the proper place (lit. mother) for exercise. Hence one should resort to the floor, and stretching oneself over it one should take exercise.

Health and nourishment of persons taking exercise

96-99. For the strength of body one should take [proper] snuff and get oneself purged [lit. resort to the rule regarding the abdomen], take agreeable food, [meat-] juice and drink. For vitality is dependent on one's nourishment and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When the body is not cleansed and one is very tired, hungry, thirsty, has drunk too much [water], eaten too much, one should not take exercise. The wise [teacher] should give training in exercise to his pupil who has a graceful body and square breast and is not covered with [much] garment.

100. These are the rules regarding the Cāris in connexion with the exercise of [the limbs]. I shall hereafter speak of the different Maṇḍalas.

Here ends Chapter XI of Bharata's Nāṭyaśāstra
which treats of the Rule of Cāris.

95-96 (B.X.98-99, G.98).

96-99 (B.X.99-102, G.99-102).

100 (B.X.103, G.103).

CHAPTER TWELVE

THE MAṄḌALA MOVEMENTS

The Maṅḍalas

1. I have now properly described the Cāris in connexion with the use of weapons (lit. release of missiles). [Now] learn about the Maṅḍalas arising out of a combination of the Cāris.

2-3. The aerial Maṅḍalas are : Atikrānta, Vicitra, Lalita-sañcara, Sūcividdha, Daṇḍapāda, Vihṛta, Alāta, Vānaviddha, Lalita and Krānta¹.

3-5. The earthly Maṅḍalas are Bhramara, Āskandita¹, Āvarta, Samotsarita, Eḍakākṛidita, Adḷita, Śakaṭāśya, and Cāṣagata. [Now] listen about their description.²

The aerial Maṅḍalas

6-9. Atikrānta—the right foot [to be moved successively] in the Janitā Cāri and [the Śakaṭāśyā Cāri in which the breast is] Udāvḥita, the left foot in the Alātā Cāri and the right foot in the Pārśvakrāntā Cāri. (next) the left foot in the Sūci Cāri and the right foot in the Apakrāntā Cāri, [again] the left foot [successively] in the Sūci Cāri and [the Bhramari Cāri by] turning the Trika¹, (then) the right foot in the Udṅṛita Cāri and the left foot in the Alātā Cāri which should be changed (lit. divided) to the Bhramari Cāri, again this left foot in the Alātā Cāri and the right foot in the Daṇḍapādā Cāri.

10-13. Vicitra—the right foot [successively to be moved] in the Janitā Cāri and in the Talasañcara¹ (Nikuṭṭana), manner

1 (B.XI.1, G.1).

2-3 (B.XI.2-3, G.2-3). ¹ B. adds one additional hemistich after this.

3-5 (B.XI.4-6, G.3-5). ¹ Mss. sometimes gives this name as *āspan-dita* which seems to be a corruption for *āskandita*. See the Cāri of this name XI. 7-9.

² B. reads 5b. differently.

6-9 (B.XI.7, 8b-11, G.6-2). ¹ See Ag.

10-13 (B.XI,11b-12a, 13a, 13-15, G.10-13). ¹ See Ag.

(then) the left foot in the Syanditā Cāri, the right foot in the Pārs-vakrāntā Cāri², (again) the left foot in the Blujaṅgatrasiṭā Cāri and the right foot [successively] in the Atikrānā and Udvṛttā Cāris, (next) the left foot in the Sūci Cāri, the right foot in the Vikṣiptā (Ākṣiptā) Cāri and the left foot in the Apakrāntā Cāri.

14-17. Lalitasañcara—the right foot with the knee raised [to move] in the Sūci Cāri, (next) the left foot in the Apakrāntā Cāri and the right one in the Pārsvakrāntā Cāri (again) the left foot [successively] in the Sūci and the Bhramari Cāsis [this latter by turning round the Trika] and the right foot in the Pārsvakrāntā Cāri and the left foot in the Atikrāntā Cāri which to be changed (lit. divided) into the Bhramari Cāri¹.

18-19. Sūcividdha—the left foot [to be moved] in the Sūci and the Bhramari Cāris [the latter by turning the Trika round], the right foot in the Pārsvakrāntā Cāri the left foot in the Atikrāntā Cāri, next the right foot in the Sūci, the left foot in the Apakrāntā Cāri and the right foot again in the Pārsvakrāntā Cāri.

20-22. Daṇḍapāda—the right foot to be moved in the Janitā and the Daṇḍapāda Cāris, the left foot in the Sūci and the Bhramari Cāris [the latter by turning the Trika], (next) the right foot in the Ūrūdvṛttā Cāri and the left foot in the Alātā Cāri, (again) the right foot in the Pārsvakrāntā Cāri and the left foot [successively] in the Blujaṅgatrastā and the Atikrāntā Cāris to meet the right foot in the Daṇḍapādā Cāri and the left foot [successively] in the Sūci and the Bhramari Cāris [the latter by turning the Trika].

23-26. Vihṛta—the right foot [to be moved] in the Janitā Cāri (then) its Nikuṭṭana, (next) the left foot in the Syanditā Cāri and the right foot in the Ūrūdvṛttā Cāri, (then) the left foot in the Alātā Cāri and the right foot in the Sūci Cāri, again the left

¹ B. reads one additional hemistich after 10.

14-17 (B.XI.16-17, 19, G.14-16, 18). ² B.G. reads one additional couplet after 16.

³ 18-19 (B.XI.20-21, G.19-20).

20-22 (B.XI.22-24, G.21-23).

23-26 (B.XI.25-28, G.24-27).

foot in the Pāśvagrāntā Cāri and the right foot in the Ākṣiptā and the Bhramari [this by turning the Trika] and the Daṇḍapādā Cāris, (then) the left foot in the Sūci and the Bhramari Cāris [the latter by turning the Trika] again the right foot in the Bhujaṅgātrasitā Cāri and the left foot in the Atigrāntā Cāri.

27-29. Alāta—the right foot [to be moved] in the Sūci Cāri and the left foot in the Apagrāntā Cāri, then the right foot in the Pāśvagrāntā Cāri and the left foot in the Alāta Cāri, after moving by turn in the these [two] Cāris six or seven times with graceful steps, again the right foot in the Apragrāntā Cāri and the left foot [successively] in the Atigrāntā and the Bhramari Cāris.

30-33. Vānaviddha—the right foot [to be moved] in the Sūci Cāri, the left foot in the Apagrāntā Cāri, (then) the right foot in the Daṇḍapādā Cāri and the left foot in the Sūci Cāri and right foot in the Bhramari [this by turning the Trika] and the Pāśvagrāntā, Cāris, (next) the left foot in the Ākṣiptā Cāri and the right foot in the Daṇḍapādā and the Ūrūdyṛttā Cāris, (then) the left foot [successively] in the Sūci, the Bhramari [this by turning the Trika] and the Alāta Cāris, (next) the right foot in the Pāśvagrāntā Cāri and the left foot in the Atigrāntā Cāri.

34-37. Lalita—the right foot [to be moved] in the Sūci Cāri and the left foot in the Apagrāntā Cāri, (then) the right foot in the Pāśvagrāntā and the Bhujaṅgātrasitā Cāris, (then) the left foot in the Atigrāntā Cāri and the Ūrūdyṛttā Cāris the left foot and the Alāta Cāri, and the right foot in the Pāśvagrāntā Cāri, next the left foot in the Atigrāntā Cāri with graceful steps.

38-40. Krānta—the right foot [to be moved] in the Sūci Cāri and the left foot in the Apagrāntā Cāri, then the right foot in the Pāśvagrāntā Cāri and the left foot too in the same Cāri (Pāśvagrānta), moving round alternately in these Cāris in all directions, again the left foot in the Sūci Cāri and the right foot in the

27-29 (B.XI.29-30, 31b-32a, G.28-30).

30-33 (B.XI.32b-36a, G.31-34).

34-37 (B.XI.36b-37a, 38-40a, G.35-37). ¹ G. omits 35a and 36b.

38-40 (B.XI.40b-43a, G.38-40).

Apakrāntā Cāri. This Maṇḍala is prescribed for the natural gait. Hence it is called Krānta *i.e.* going.

41. These are the aerial Maṇḍalas. Now I shall describe those on the earth.

The earthly Maṇḍalas

42-44. Bhramara—the right foot [to be moved] in the Janitā Cāri and the left foot in the Skanditā (Āskanditā) Cāri, then the right foot in the Śakaṭāsyā Cāri and the left foot to be stretched, (next) the right foot in the Bhramari Cāri [by turning the Trika], again the left foot in the Skanditā (Āskanditā) Cāri and the right foot in the Śakaṭāsyā Cāri, then the left foot in the Apakrāntā (Aparasrpi) Cāri and the Bhramari Cāri by turning about the back.

45-47. Āskanditā—the right foot [to be moved] in the Bhramari Cāri and the left foot in the Aḍḍitā and the Bhramari Cāris [the latter by turning the Trika], then the right foot in the Ūrūdvṛttā Cāri and the left foot in the Apakrāntā (Aparasrpi) and the Bhramari Cāris [the latter by turning the Trika then] the right foot in the Skanditā Cāri, (next) the left foot in the Śakaṭāsyā and the same foot to violently strike the ground.

48-50. Āvarta—the right foot [to be moved] in the Janitā Cāri and the left foot in the Talasañcara (Nikṣṭaka) Cāri, then the right foot in the Śakaṭāsyā and the Ūrūdvṛttā Cāri, (next) the right foot foot the Atikrāntā (Aparasrpi) Cāri turning backwards and the Cāṣagati Cāri, then the right foot in the Skanditā (Āskanditā) Cāri and the left foot in the Śakaṭāsyā Cāri, again the right foot in the Bhramari Cāri with the Trika turned round, and the left foot in the Apakrāntā (Aparasrpi) Cāri.

51-53. Samotsaritā—assuming first of all the Samapāda Sthāna, then stretching the two hands with their palms turned upwards, (next) their intermittant Āveṣṭana and Udveṣṭana movements, [then putting the left hand] on the waist, the right hand moved in the Āvartita manner [next the right hand to be put on

41 (B.XI.43b-44a, G.41).

42-44 (B.XI.44b-47a, G.42-44).

48-50 (B.XI.50b-53a, G.48-50).

45-47 (B.XI.47b-50a, G.45-47).

51-53 (B.XI.53b-56a, G.51-53).

on the waist] and the left hand moved in the Āvartita manner, moving round alternately with this Cāri will rise to the Samotsarita Maṇḍala.

54-55. Eḍakākriḍita—the two feet on the ground [to be moved successively] in the Sūci and the Eḍakākriḍita Cāris, (next) the swift moving Bhramarī Cāri by turning the Trika, (then) moving [the feet] round alternately in the Sūci and the Āviddha Cāris. This will give rise to the Khaṇḍa-maṇḍala named Eḍakākriḍita.

56-58. Aḍḍita—the right foot [to be moved] in the Udghaṭṭita manner and then [simply] moved round, next [to be moved] in the Syanditā (Āsyanditā) Cāri and the left foot in the Śakaṭāsyā Cāri, next the right foot to be moved backwards in the Apakrāntā (Apararpī) and the Cāṣagati Cāris, (then) the left foot in the Aḍḍitā Cāri and the right foot in the Apakrāntā (Apararpitā) Cāri. (next, the left foot in the Bhramari Cāri and the right foot in the Syanditā (Āsyanditā) Cāri and to violently strike the ground.¹

59-60. Śakaṭāsyā—The right foot [to be moved] in the Janitā Cāri and next it to move in the Talasañcara (Nikuṭṭaka) manner, the same foot in the Śakaṭāsyā Cāri and the left foot in the Syanditā (Āsyanditā) Cāri, moving round in this manner alternately with the Śakaṭāsyā Cāri. This Cāri Maṇḍala named the Śakaṭāsyā is to be used in fight.

61-62. Adhyardha—the right foot [to be moved successively] in the Janitā and Syanditā Cāris, then the left foot in the Apakrāntā (Apararpitā) Cāri and the right foot in the Śakaṭāsyā Cāri. Moving around alternately in these Cāris, will be the Cāri Maṇḍala named the Adhyardha to be used in personal combat.

63-64. Piṣṭakutta—The right foot [to be moved] in the Sūci Cāri and the left foot in the Apakrāntā [then] the right foot in

54-55 (B.XI.56b-58a, G.54-55). ¹ This *khaṇḍamaṇḍala* seems to be another name for *eḍakākriḍita*.

56-58 (B.XI.58b-61a, G.56-58). ¹ *āṣṭhāna—padatālena bhṛmī-tāḷana* (Ag.).

59-60 (B.XI.61b-63a, G.59-60). 61-62 B.XI.63b-65a, G.61-62).

63-64 (B.XI.65b-67a, G.63-64).

the *Bhujāngatrasitā Cāri* and the left foot too in the same *Cāri*. Thus going round in the *Bhujāngatrasitā Cāri* is known as the *Cāri Maṇḍala* named the *Piṣṭakuṭṭa* known to be used in personal combat.

65. *Cāṣagata*—Going round with feet in the *Cāṣagatā Cāri* is called the *Cāri Maṇḍala* named *Cāṣagata*. It to be used in personal combat.

66. Here I have described in brief the *Maṇḍalas* arising out of the various *Cāris*. Now I shall describe the *Sama Cāris*.

67. The use of the *Sama Cāris* are known as *Sama Maṇḍalas*. [An actor] using them is to follow the instruction of the master actor (*ācāryabuddhi*).

68. These *Maṇḍalas* to be used in fight and personal combat, are to be performed with sportiveness and graceful movements of limbs, and should be accompanied by [suitable] instrumental music.

Here ends Chapter XII of Bharata's *Nāṭyaśāstra*,
which treats of the Rules about the *Maṇḍalas*.

65 (B.XI.67b-68a, G.65).

66 (B.XI.68b-69a, G.66).

67 (B.XI.69b-70a, G.67).

68 (B.XI.79b-71a, G.68).

CHAPTER THIRTEEN

THE DIFFERENT GAITS

1. So much about the formation of the Maṇḍalas by a combination of the Systems of Cāri (*cārī-vyāyāma*). I shall hereafter describe the Gaits suitable for (lit. existing in) different characters [in a play].

Entrance of dramatis personae

2-3. After the Upavahana in accompaniment of drums and other musical instruments has been performed by observing Kalās suitable to the Mārga [adopted in it], and the Dhruvās [to be sung] at the entrance of dramatis personae, have commenced and the curtain has been drawn away, the actors who are to develop the Sentiments in the various items [of a play] should enter (lit. be made to enter) the stage.

Posture for superior and middling characters at the entrance

4-7. In case of characters of the superior and the middling types [the actor] should assume the Vaiṣṇava Sthāna, his breast being raised, Sama and Caturasra, shoulders at rest and not raised very much, the neck as graceful as that of a peacock, the shoulders eight Aṅgulas apart from the ears, the chin four Aṅgulas apart from the breast, and the two hands (the right and the left) respectively at the navel and at the left waist.

The interval of their feet

8-9. [In the posture described above] the interval between the two feet [of the actor] should be two Tālas and a half. Steps

1 (B.XII.1, G.1). ¹ On the Gait Ag. says : "The Gait is to be prescribed with a view to the person, Sentiment, situation, place and occasion".

2-3 (B.XII.2-3, G.2-3). ¹ It seems that *upavahana* gave rise to *upohana* (Pkt.) which afterwards was adopted in its place ; for *upohana* see NŚ. (Ch) XXXI. 235ff. It is defined by Ag. as follows : *upohyante samāsa-vyāsataḥ padakalātālasamabhihitāḥ svarā yasminn ange tat lathoktam* (I.p.186).

4-7 (B.XII.4-7, G.4-7).

8-9 (B.XII.8-9, G.8-9).

that he will take should according to his own measure [of the hand] be four or two Tālas or one Tāla wide.

9-10. In case of [characters such as] gods and kings the steps should be four Tālas wide, of the middling [type of characters] two Tālas, and of women and persons of the inferior type one Tāla wide.

The time for their steps

10-11. [And the time required for the steps should be] four or two Kalās or one Kalā only. [Steps] of the superior [characters] should take four Kalās, those of the middling type two Kalās and those of the inferior type one Kalā only.

The tempo of their Gait

12. An expert in the theatrical art should apply three kinds of tempos—slow, medium and quick—to the Gait [of different characters] according to their nature.

13. The Gait of the superior [characters should be] slow, that of the middling [characters should have] the medium [tempo, while the Gait of] the inferior [characters should be] quick and copious. [Thus] should be applied the three tempos according to the spirit [of the different characters].

14. So much about the rules regarding the timing and tempo [of the steps]. O the sinless ones, listen now about the manner of taking steps [suitable to different characters].

The natural Gait

15. In his natural [Gait] a superior [character] is to raise his knee up to the height of the waist and in case of Cāris to be used in fighting the same (i.e. the knee) is to be raised up to the height of the breast.

16-19. With the graceful steps of the Pārśvagrāntā Cāri and

9-10 (B.XII.9-10, G.9-10). 10-11 (B.XII.10-11, G.10-11).

12 (B.XII.12, G.12). ¹ B. reads *layam budhal*

13 (B.XII.13, G.13). ¹ *sattvam—cittavytti* h (Ag.).

14 (B.XII.14, G.14). 15 (B.XII.15, G.15).

16-19 (B.XII.16-19, G.16-19).

in accompaniment of instrumental music he should go five uniform steps, towards the corner of the stage and then he should move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Then turning round he should go [five similar steps] towards the second corner of [of stage] and then move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Next time he should [again turn round and] go [five similar steps] towards the musical instruments and then again move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Thus his movement will consist of twentyone steps.

20. In an oblong stage the actor (*bharata*) should make elaborate foot movements (lit. coming and going by foot-steps), but in square and triangular stages such movements should respectively be of the Caturasra and the Tryasra types.

21. When [a character] is walking along with his equals, the tempo [of his Gait] will be [according to his own rank in terms] of four or two Kalās or of one Kalā.

22. But when any one is walking accompanied by persons of the middling and the inferior types [the tempo of the Gait of the group] will be in terms of four and two Kalās and one Kalā.

23. The wise actors should make the steps four Tālas wide in case of gods, Dānavas Pannagas (Nāga), Yakṣas, kings, and Rākṣasas.

24. All [other] dwellers of the heaven¹ will have steps of medium [width]. But those among them who are haughty² should have Gait similar to that of the gods.

¹ See V. 70-71. ² *vedhaḥ—pārśniksetre sūcipādaniṣṭāḥ* (Ag.).

20 (B.XII.20, G.20).

21 (B.XII.21, G.21).

22 (B.XII.22, G.22).

23 (B.XII.23, G.23). ¹ B.G. reads here *daiṭya* instead of *deva* (god).

24 (B.XII.24, G.24). ¹ By such dwellers *devadūtas* are meant (Ag.).

² *mātaliṣṭabhīṣṭāḥ* (Ag.).

Gait of kings

The sages question :

25-28. "If the kings are human beings why should they have a Gait similar to that of the gods?" It is said [in reply], "Why should not the kings have Gait suitable for these (*i.e.* gods)? In drama the characters [are of three kinds, viz.] divine, semi-divine (lit. divine-human) and human. Of these, the nature of gods is divine, that of the kings is semi-divine and that of the others is known to the people as human. For the kings have been described in the Vedas and the Vedānta (Upaniṣad)¹ as being made up (lit. born) of the parts of [different] gods. Hence there cannot be any fault in kings imitating the gods."

29. This is the rule of the Gait in ordinary walking, but for Gaits in cases of hurry, insanity and anger the rule about its measure will not apply.

Gait under special conditions

30. [In those cases] the producers of plays are to apply to all the different characters, superior, middling and inferior, Gaits as modified by their peculiar condition.

31. Their Gaits should be of the duration of half of four Kalās or half of that (*i. e.* two Kalās) on attaining conditions other than the normal ones.

32. [The relative position of the different characters as regards the timing of their Gaits is as follows] : While a superior [character] will have a Gait of four Kalās, a middling [character] is to have that of two Kalās and an inferior [character] of one Kalā.

33. When a middling character will have a Gait of a Kalā, an inferior character is to have that of half a Kalā. Thus one should make [in different Gaits under special conditions) a reduction of Kalās.

25-28 (B.XII.25-28, G.25-28). ¹ *vedādhyātmasu=vedeṣu tathā adhyātmasāstresu vedānteṣu* (Ag.).

29 (B.XII.29, G.29).

30 (B.XII.30, G.30).

31 (B.XII.31, G.31).

32 (B.XII.32, G.32).

33 (B.XII.33, G.33). ¹ G. read 33 a differently.

34. The Gait of superior persons is not to be applied to that of the middling type, and the Gait of the middling characters is not to be applied to that of the inferior type.¹

Tempo of Gaits under special conditions

35-37. In case of an attack of fever, hunger, fatigue, due to austerities, [excessive] terror,¹ dissimulation, uneasiness, love [in separation], sorrow and in the sick persons' walking the Gait should be of slow tempo lasting more than four Kalās. But in case of anxiety the Gait should be of four Kalās' [duration].²

37-40. In case of concealed (lit. uneasy) love, panic, fright, agitation, joy, hurried action, hearing of unwelcome news, haughtiness or insult, sight of portentous objects, urgent work, distress, search for enemies, pursuit of an offender and pursuit by a ferocious animal, the wise [actor] should have Gaits with steps of two Kalās' [duration].

Gait in the Erotic Sentiment

41-44. The Gait in ordinary love-making should be graceful. [The lover] is to enter the stage with the female Messenger (*dhūli*) showing the way. He is to act his part (lit. meaning connected with the play) by means of the *Sūcā*¹. He should be adorned with lovely garments, perfumes, ornaments² and garlands of various sweet-scenting flowers. He should walk with graceful steps in the *Atikrāntā Cāri*, and his limbs should have the *Sauṣṭhava*, and he should move with proper tempo and *Tāla*. His hands should always follow the feet. The former should be raised along with the falling of the latter and with the raising of the latter the former should fall (lit. vice versa)³.

45-48. Now listen about the Gait in case of concealed love. After dismissing his servants (lit. men) the lover is to walk

34 (BXII.39b-40a, G.34).

35-36 (B.XII.34-35, G.35-36). ¹ *vismaye G. vikṣate.* ² G. omits 37a.

37 (B.XII.34-36a, G.35-36). 37-40 (B.XII.26b-39a, G.37-39).

41-44 (B.XII.40b-44, G.40b-44a). ¹ See NŚ. XXIV.43.

² Read *hṛdyair gandhair takhā vastrair alamkāraś ca.*

³ G. omits 44b. 45-48 (P.XII.45-48a, G.44b-47).

[at night] along with the female Messenger as his guide. He is to put out the lamp. He is to be dressed in [simple] clothes suited to the time day and is to not make his toilet elaborately. In making love secretly a person is to walk with slow and silent steps, and from [any] sounds [heard at the time] he is constantly to look around and tremble in his body and to have a faltering Gait.

Gait in the Terrible Sentiment

48-54. [In treating the Gait] in the Terrible Sentiment I shall speak only with regard to Daityas, Rākṣasas and Nāgas. O Brahmins, the Terrible Sentiment only is dominant in their case. And this Terrible Sentiment is of three kinds, viz. Terrible in make-up, Terrible in limbs and Terrible by nature. [An example of] the Terrible in make-up is [a Rākṣasa] with his body dripping in blood, mouth moistened with it and having pieces of flesh in the hands. An example of the Terrible in limb is a very tall [Rākṣasa] with a prodigious physical frame, many heads, and many hands holding weapons of various kinds. And an example of the Terrible by nature, is a person with red eyes, tawny hair, black complexion and rough voice and a person who is always scolding [others] and who stands with feet four Tālas apart and take steps four Tālas wide. This is the Gait which [characters] resembling them are to have.

Gait in the Odious Sentiment

54-56. The Gait [of a person walking] on the ground which is either a place of cremation or a place gruesome on account of a battle [having taken place there] should be used in acting in connexion with the Odious Sentiment. The feet in the Eḍakākriḍitā Cāri falling in quick succession sometimes close to and sometimes wide apart from each other, with the hands following them, will constitute the Gait in the Odious Sentiment.

Gait in the Heroic Sentiment

57. The Gait in the Heroic Sentiment should consist of swift footsteps in the various Cāris.

48-54 (B.XII.48b-54, G.48-53).

54-56 (B.XII.55-57a, G.54-55).

57 (B.XII 57b-57a, p145, G.56).

58. In case of mental excitement the Gait should consist of footsteps of proper Kalā and Tāla (*kāla*) in the Pārsvagrāntā, Āviddhā and Sūci Cāris.

Gait in the Marvellous and the Comic Sentiments

59-60. These are the Gaits prescribed for the superior characters. I shall now describe the Gait for the middling and the inferior characters. In their astonishment and joy they are to take swift and short steps in all directions, and in their laughter too they are to take to this and similar foot movements.

Gait in the Pathetic Sentiment

61-63. The Gait in the Pathetic Sentiment should be in slow tempo [and it should be connected with] eyes full of tears, drooping limbs, arms thrown up and down, and loud weeping. And this Gait is also to contain one and a half times more Kalās and is to have repeated foot-movements [of the same kind]. This [Gait] is also to be used in case of women and persons of the inferior type.

63-66. [In connexion with the Pathetic Sentiment] the superior characters should be patient, tearful, heaving deep sighs and looking upwards and [their Gait in conformity with these conditions] is to be of no [regular] measure and [they are] not to have the Saugthava [of the body]. In case of death of their beloved persons and relatives they are to bend down on their breast in dejection and to become senseless due to grief, and to walk with the feet not raised very high. When too much beaten the shoulder and the arms are to be made drooping and the [entire] body is to be made unsteady (lit. moved round) and walking [should be] by measured steps.

67-69. A [special] Gait is to be assigned to women and persons of the inferior type when they are attacked with cold or are overtaken by a torrential shower. [In such a case] they are to

58 (B.XII.57b-58a, G.57).

59-60 (B.XII.58b-60a, G.58-59).

61-63 (B.XII.60b-62, G.60-62a).

63-66 (B.XII.63-66, G.62b-65). ¹ B. reads one additional hemistich after 64.

67-69 (B.XII.67-69, G.66-68).

draw all their limbs together, to shiver greatly, to put their two hands on the breast, to bend their body, and their teeth are to clatter and lips are to throb and the chin is to quiver, and in representing an attack of cold the Gait should be slow.

Gait in the Terrible Sentiment .

70-75. In the Terrible [Sentiment] the experts should make the Gait of women, and men of the inferior type who are lacking in spirits, suitable to their nature (lit. in that manner).

[In the Terrible Sentiment] they are to have wide open and moving eyes, the Vidhuta head and the look awe-stricken and turned alternately to sides, and holding the Kapota hand they are to walk with quick steps, trembling body and faltering Gait. This [kind of movement] should be resorted to when a person is pursued [by an enemy], threatened or frightened [by any one]. [And the same rule will apply] when they see anything dreadful or hear any dreadful sound. In the terrified state the Gait suitable for women, and men who are cowards (lit. have renounced prowess) will consist of movement of the feet in the *Edakākṛitā Cārī* falling in quick succession sometimes close to and sometimes at a distance from each other, and the hands are to follow them.

Gait of merchants and ministers

76-78. The Gait of merchants and ministers is to be made natural. They should walk in the *Ātikṛantā Cārī* with steps two *Tālas* wide. Their [left hand] showing the upturned *Kaṭakāmukha* should be on the navel, and the right [lit. the first hand] showing the upturned *Arāla* should be on one side away¹ [from the left one]. They should not make their limbs drooping, motionless or excessively moving.

Gait of ascetics and sectarians

79-86. *Yatis*, *Śramanas*, those practising austerities and those observing the vow of *Brahmacarya* are to have a [special]

70-75 (B.XII.70-75, G.69-74).

76-78 (B.XII.76-78, G.75-77). ¹ B. reads *stanāntare* for *ladantare* (G. *lathūntare*).

79-86 (B.XII.79-86, G.78-85). ⁴ *Pidhāva* (B. *vidhāya*).

Gait. [In acting their part] a wise [actor] should have immobile eyes looking only four cubits [in the front], a ready memory, the entire body in steadiness and he is to keep the mind at rest, to assume the marks belonging to his sect and to have modest clothes generally dyed in dark red, and to stand with the Samapāda feet and to assume the Sthāna of the same name. Then he should make two Catura hands one of which is to be stretched. And assuming a serene appearance in conformity with the performance he should perform the Ātikrāntḥ (Atikrama) Cārī with natural (lit. not drooping) limbs. The best ascetics of the great vow are to be connected with these qualities or others contrary to them. As for the rest of the ascetics they according to the vow [enjoined by their own sects] are to have a Gait confused or stately or sober or mild. And in case of the ascetics of the Paśupata sect they should walk in the Śakatāsyā and Atikrāntḥ Cārīs with haughty steps.

Gait of a person in darkness or of a blind man

87. The Gait [of a person] in darkness or the Gait of a blind [man] should consist of the feet drawn over the ground and the hands groping for the way.

Gait of one riding a chariot

88-92. The Gait of a person riding a chariot should consist of simple (*cūrṇa*) steps. From the Samapāda Sthāna (posture) he is to make a mimicry of the being carried in a chariot (lit. go the movement of a chariot), and with the one [hand he is to take up] the bow and with the other the pole [of the chariot]. And his charioteer is to remain busy with the whip and the reins, and the draught animals according to the class [of the vehicle] should be represented differently. And with quick and simple steps he is to enter the stage. The Gait of one in a celestial car (*vimāna*) should be made like that of one riding a chariot. One who is about to

² *liṅgam* i.e. *jaṣabhasmakauṣṭhī* (Ag.).

³ *Gacched—atikramād* (B. *gacched vyatikramād*, G. *gacched yatikramād*).

87 (B.XII.87, G.86). ¹ *andha-yāne* (B.G. read *atha yāne*).

88-92 (B.XII.88-92, G.87-91).

mount [these vehicles] is to hold his body up and with opposite of this [motion] one is to make one's descent [from them].

Gait while moving in the sky

92-95. The Gait of a character moving through the sky is to include the aerial Cāris and looking downwards, and [besides this] one is to move [first] from the Samapāda Sthāna (posture) with simple steps. The Gait of one who descends from the sky is also to be of this kind. This Gait is to consist of steps straight and wide or high and low, or irregular and round about.

The Gait of a person falling from the sky is to include the Apavidha arms, scattered ends of clothes and eyes set on the ground [below].

Gait in ascending any lofty palace

96-98. [In a play sometimes] there is necessity of ascending [stairs of] a palace, tree or hill or any other high object and descending from them or getting down into a river or some lower region and getting up from it. In ascending [the stairs of] a palace a person should move the feet in the Atikrāntā Cārī, and with the body held up he should put forward his steps in [the flight of] stairs. In descending from the same, the body should be slightly bent and one foot should be in the Atikrāntā Cārī and the other in the Añcita movement.

98-100. This Gait suited to ascending [the stairs of] a palace should be applied in climbing hills. But in the case of hills the limbs are to be thrown up. The climbing of trees [should be represented] by steps in the Atikrāntā, Sūcī, Apakrāntā and Pārsvakrāntā Cāris.

Gait in getting down into lower places

101-104. This should also be the Gait in coming down [from the trees] and the same should apply in case of getting down into a river.

92-95 (B.XII.92-95, G.91b-94).

96-98 (B.XII.96-98a, G.95-97). ¹ *gātram ānamya* (B. *gātram asyaiva*).

99-100 (B.XII.103-104, G.103 104).

101-104 (B.XII.105a, 98b-101, G.98-101).

The Gait in [case of coming down from the top of] a palace will apply only in crossing [a river].

The Gait of a person moving in the river will be according to the depth (lit. measure) of the water. In shallow water, with the tucking up of one's clothes, and in the deep [water] with the throwing out of hands one is to move with the fore part of one's body slightly bent. And in case of a person's being carried away by the current (lit. water) he is to stretch out his arms one by one to push forward water repeatedly and during this movement all his limbs are to be busily engaged and the mouth filled up [with water].

Gait in travelling by boat

105. The Gait of a person travelling by a boat should be made up of quick steps. According to these rules (lit. this rule) one should observe the various Gaits and movements.

106-107. All these [conveyances] are to be represented (lit. made) by [suggestive] tokens (*saṃjñā*) only. [If you ask] "why", [the reply will be the question], "Will the actors (lit. producers) have to die when the character [to be represented] is said to be dead?" The elephant will be represented by taking up a goad, the horse by a bit and the other conveyances by a whip.

Gait in riding a horse

108. The Gait of a person riding a horse will consist of the Vaiśākha Sthāna and simple foot steps of the various kinds.

Gait of serpents

109. The Gait of serpents will be by the Svastika feet. [To represent it the actor] is to move in the Pārśvavrāntā Cūrī and then make a Recaka of the Svastika feet.

105 (B.XII.102a, 105b, G.102b, 105a).

106-107 (B.XII.106-107, G.105-106). ¹ G. reads 106b as *tasmān nr̥ta itī prokte kim kartavyam prayoktr̥bhīḥ*. This passage shows that use of painted scenery was not indispensable in the ancient Indian stage. On this point Ag. says : तेन चित्रपटाद्विचित्रोन्मेषि रथगननादाभिनयनं न(1)युक्तम् । शीकर्यापु तत्करथमपि युक्तम् ।

108 (B.XII.108, G.107).

109 (B.XII.109, G.108).

Gait of a Parasite

110. The Gait of a Parasite (*viṭa*) should be made graceful. [An actor] is to represent (lit. go) the Gait of a Parasite by putting forward Ākuñcita (Kuñcita) feet within one Tāla and holding the Katakāvardhamāna hands with the proper Sauṣṭhava and letting [these] hands follow the feet

Gait of the Kāñcukīya

112-113. [The Gait] of the Kāñcukīya (armour-bearer)¹ should be made [suitable] to his particular age and condition. When he is not old² his Gait should be as follows : With the feet raised half a Tāla high and simple steps he should walk carrying his limbs like one who is treading (lit. touching) upon mud.

114. But in case of his being [thoroughly] old he should walk with the trembling body and raise the feet slowly and with [every] step he is to take his breadth.

110 (B.XII.110, G.109).

111 (B.XII.110, G.110).

112-113 (B.XII.112-113, G.111-112). ¹ The word *kañcukīya* (*kañcukīn*) should be translated as 'armour-bearer' and not as 'chamberlain' which term should be used for *samīdhātṛ*; see Kauṭilya's Arthaśāstra (2. 4. 23). BhP. (p. 292) defines the *Kāñcukīya* as follows :

अज्ञाना नानाशास्त्रं कञ्चुकीणां विवेचिषः । ज्ञानविज्ञानसम्पन्ना कञ्चुकीया अना बुधैः ॥

(Passionless Brahmins who have knowledge and wisdom being in charge of (the king's) armour and crown, and holding the cane-stick (as symbol of their authority), are called *Kañcukīyas* by the wise).

² *a-ryddhasya*. This adjective of the *kañcukīya* contradicts the following (probably very late) definition : अनाः पुरश्चरो इहो विप्रो गुणवशात्प्रितः । सर्वकाराधिपुः कञ्चुकीणां विवेचिषः । जगत्कञ्चुकीणं विवेचिषः कञ्चुकी ।

This passage has been wrongly ascribed to Bharata in Rucipati's commentary to the Anargharāghava (ed. in *Kāvyamālā*, p. 109). The *kañcukīya* in the plays ascribed to Bhāsa (s.e. Svapna, Pratimā, Abhi. Pañca. Dūta. and Bāla.) does not show any trace of old age. The *kañcukīn* in the Śak. deplors that the cane-stick which he had taken up as the symbol of his office, has become in old age the support of his body which he could move with difficulty (V.3.). From this it may be assumed that he was appointed before old age came upon him.

144 (B.XII. 144, G 113). ¹ For an old *kañcukīn* see Śak. loc. cit. Mudrā, II, etc. 9, and III. 1.

Gait of emaciated, sick and fatigued persons

115-117. The Gait of an emaciated person should consist of slow steps. And in case of an attack of fever or other illness, or of fatigue due to austerities, or hunger, a person is to walk with lean and depressed belly, feeble voice, depressed cheek, lusterless eyes, slow movement of the hands and the feet, tremor and affliction of the limbs and with [every] step he is to emit breath.

Gait of a person walking a long distance

118. The Gait of a person walking a long distance is to consist of slow steps, narrowing of limbs and the rubbing of the knees.

Gait of a corpulent person

119. A corpulent person is to walk with the feet raised slowly and he is to drag on his body with great effort.

120. A person going with [hurried] steps should be copiously breathing, and be covered with perspiration due to fatigue and his steps should be simple.

Gait of intoxicated persons

121. The Gait of persons with light (lit. young) and medium intoxication will be reeling, with the two feet [sometimes going] backwards.

122. The Gait of persons heavily (lit. worst) intoxicated will consist of unsteady feet, reeling body and staggering steps.

Gait of a lunatic

123-130. The Gait of a lunatic will consist of irregular steps, many Cūris in imitation of [various types of] men. He has unpolished and dishevelled hair and body covered with dust ; he talks without any reason and talks too much in an unnatural

115-117 (B.XII.115-117, G.114-116).

118 (B.XII.118, G.117).

119 (B.XII.119, G.118).

121 (B.XII.121, G.120).

123-130 (B.XII.123-130, G.122-129).

120 (B.XII.120, G.119).

122 (B.XII.122, G.121).

manner ; sometimes he sings and sometimes laughs and is not ready to accompany [any one] ; and he [sometimes] dances in joy and [sometimes makes drumming [with any object he may find before him]. Once he runs swiftly and at other times stands still ; [again] sometimes he is seated and sometimes lying down. He is to wear rags of different kinds and to make the public road his irregular dwelling place. A lunatic will be of the above description (lit. this man). His gait will be as follows :

After moving in the Baddhā Cāri he is to cross his feet. The going round in all the four directions with this Cāri he is to perform the Bhramara Maṇḍala outwards and reach one corner of the stage. Then turning the Trika gracefully and holding the Latā hand with irregular movements he is to move with his feet.

Gait of lame men, cripples and dwarfs

131-136. The Gait of lame persons, cripples and dwarfs in connexion with the display of physical defects for the sake of the Comic Sentiment, will be of three kinds. In one [kind of] Gait of lame persons the feet are to remain stiff. In the second one, feet are to be made Agratasañcara and the body is to be held up (lit. raised) by the stiff foot. [And in the third] the body is to move on one foot, and to rest on another foot and setting feet in this order [the lame men] are to go. This will be one's Gait when one has run a thorn in the sole of one's foot. The Gait of cripples will consist of the Agratasañcara and the Añcita feet, the steady body and the Nata shanks. During the Gait of dwarfs all their limbs are to be narrowed down and they should neither move [quickly] nor take [wide] steps.

Gait of the Jester

137-140. The Jester will have the same Gait consisting of simple laughable steps with feet raised high [and put forward]. And his Gait will relate to three kinds of laughter : laughter due to

131-136 (B.XII.131-136, G.130-135a). ¹ For *trividha* G. reads *vividha* and omits 133b.

137-140 (B.XII.137-140, G.135b-138). ¹ For *vākyakṛta* B.G. read *kāvyakṛta*.

limbs, due to words and due to the costume and make-up. Of these the ugly and big teeth, baldness, hunch on the back, lameness and, distorted face will be objects of laughter due to limbs. When one walks like a crane looking up and looking down and with wide strides, this too becomes an object of laughter due to limbs.

140-141. Talking incoherently, meaninglessly, unnaturally and uttering obscene words are to be known as [objects of] laughter due to words.

141-142, A person covered with tattered clothes or skin, or smeared with ink (or lamp-black), ashes or yellow ochre is [an object of] laughter due to the costume and make-up. Hence the [Jester] after considering the characters [he will be confronting] should carefully (lit. essentially) assume [one or more of] these states.

143-146. The Gait of the Jester should be distinguished according to his different conditions. [For example] in his natural Gait he is to carry the Kuṭilaka (*kuṭīla*) in his left hand and to show the Catura (gesture) with the right hand. Besides this he is lower by turns one of his sides, head, hands and feet observing proper tempo and Tāla. The Gait other than this which is natural, will be abnormal. His Gait on having some food which was difficult to get, will be arrested.

Gait of the menials

146-148. The Gait to represent the walking of servants of lower order or other persons of the inferior type should be as follows : in the walking of servants, one of their sides or head or a hand or a foot is to be lowered and their eyes are to move to [different] objects.

² For *vakavat* G. reads *khaganad*.

140-141 (B.XII.140b-141a, G.139). ¹ For *vākyahāsyam* B.G. reads *kāvyahāsyam*.

141-142 (B.XII.141b-142, G.140-141a).

143-146 (B.XII.143-146a, G.141b-144). ¹ B. reads 146a as *alūhalābhād bhuktasya etc.*

146-148 (B.XII.146b-147, G.145-146).

Gait of the Śākāra

148-149. The Gait of the Śākāra will consist of proud but ordinary steps, and while walking he will touch his clothes and ornaments and often look at them, and from the unnatural motion of his body his garlands, and suspended parts of the clothes are to move to and fro.

Gait of lowly persons

150. Persons of inferior birth are to walk with eyes looking around, protecting their limbs from the contact of other people.

Gait of the Mleccha tribes

151. The Gait and movements of the men of different Mleccha tribes such as the Pulindas and the Śābaras should be made according to the lands they inhabit.

Gait of birds

152. The Gait of birds, beasts of prey and other animals is to be made according to the character natural to them.

Gait of lions, bears and monkeys

153. The Gait of lions, bears and monkeys is to be made [like that] which was assumed by the lord Viṣṇu incarnated as the Man-lion. [It is as described below].

154-155. [In this Gait] after assuming the Ālīḍha Sthāna (posture) with limbs conforming to it, that is, one hand on the knee and the other on the breast, one is to look all around and put one's chin on one's shoulder and to walk with feet placed five Tālas apart.

156. The Gait should be applied to [represent] lions and such other animals at the time of personal combat as well as in entering the stage.

148-149 (B.XII.149-150a, G.147) ¹ G. omits 141a.

150 (B.XII.150b-151a, G.148). 151 (B.XII.151b-152a, G.149).

152 (B.XII.152b-153a, G.150). 153 (B.XII.153b-154a, G.151).

154-155 (B.XII.154b-156a, G.152-153).

156 (B.XII.156b-157a, G.154). ¹ Lions etc. here indicate actors with the mask of these animals.

157. As for the rest of animals the Gait and the Sthāna (posture) for them when entering the stage or carrying any one or anything on the back should be made suitable to the occasion.

158. These [different] Gaits are thus to be used by wise [actors]. The Gaits that have not been described by me, are to be adopted from [the practice of] people.

Walking postures of women

159-160. I shall now speak of the Gaits and movements of women. The Sthāna (posture) of women in walking and speaking [to others] will be Āyata, Avalittha and Āsvakrānta.

160-161. Āyata : In the Āyata Sthāna (posture) the right foot will be Sama, the left (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised.

161-164 (Uses) : This Sthāna is to be used in invocation, dismissal, observing carefully, thinking and dissimulation. And first appearance on the stage, scattering handfuls of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment (*māna*) and looking to the horizon are also to be represented from this Sthāna¹.

164-165. Avalittha : The left foot will be Sama and the right (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised up.

165-167. (Uses) : This Sthāna is known (lit. remembered) as natural for women during conversation [with anyone], in determination, satisfaction and conjecture In representing

157 (B.XII.157b-158a, G.155).

158 (B.XII.158b-159a, G.156).

159-160 (B.XII.159b-160, G.156c-157). ¹ B. reads five additional hemistichs after this.

160-161 (B.XII.163b-164a, G.158).

161-164 (B.XII.164b-167a, G.159-161).

164-165 (B.XII.167b-168a, G.162) ¹ B.G. read two additional couplets after this.

165-167 (B.XII.171b-172a, 170b 171a, G.165-166).

anxiety, amorousness, sportiveness, grace, the Erotic and the like [Sentiments] and looking towards the way of someone [coming or going] this Sthāna is to be used.

167-168. *Aśvagrānta* : The Sthāna in which one foot is raised and the other is resting on its fore-part and [ready for] the *Sūci* or the *Āviddhā Cāri* is called *Aśvagrānta*¹.

168-169. (Uses) : This Sthāna is to be assumed in taking hold of the branch of a tree, plucking a cluster [of flowers] or in the taking of rest by goddesses or women for any purposes.

169-171. The Sthāna will be [maintained by a dancer] till any movement begins. For during a dance the Sthāna is at an end when the *Cāri* has begun (lit. is present). This is the rule of the Sthāna for women and for men as well. I shall now describe women's Gait in relation to their nature.

Gait of young women

171-176. [Such a Gait will serially include the following Sthāna and movements] : The *Avahittha Sthāna*, the left hand pointing downwards, the right hand with the *Kaṭakāmukha* gesture placed on the navel, the right foot raised gracefully up one *Tāla* and thrown on the left one and simultaneously with that the left hand with the *Latā* gesture placed on the navel and the right side bent, placing the right hand on the hip and the *Udveṣṭita* movement of the left hand, then the left foot put forward, the right hand with the *Latā* gesture, [After assuming this Sthāna and movements] they are to walk five steps with the body slightly bent and the head gracefully held in the *Udvāhita* posture.

176-177. The rules for going about on the stage which have been prescribed for men will apply also for women.

1. 167-168 (B.XII.172b-173a, G.167). ¹ B. reads two additional couplets after this.

168-169 (B.XII.175b-176a, G.168).

169-171 (B.XII.176b-178a, G.169-170).

171-176 (B.XII.178b-183a, G.171-175).

176-177 (B.XII.183b-184a, G.176).

Gait of young women

177-179. The steps of women should not be made of six or eight Kalās duration. Such a step will be irksome for them. This will be the Gait of women in their youth. I shall speak [now] about the Gait of women who are aged (*sthavīyāsī*).¹

Gait of aged women

179-181. After assuming the Avahittha Sthāna and putting the left hand on the waist and the right hand with the Arāla gesture upturned, placed between the navel and the breasts, they are to walk gradually with their body neither relaxed nor stiff nor [much] moved about.

Gait of handmaids

181-183. The Gait of hand-maids should be made bewildered (*ulbbhāntā*). They are to walk with slightly raised body and flourishing arms, after assuming the Avahittha Sthāna with the left hand pointing downwards and the right hand showing the Kaṭakāmukha hand held on the navel.

Gait of half-women

183-184. The Gait of the half-women, an admixture of that of men and of woman will consist of stately but graceful movement of limbs and playful steps (lit. feet).

184-186. The time required for the Gait which has been prescribed for persons of the superior type will be halved in case of women and the inferior types of men. And the Gait [prescribed for persons] of the superior, the middling and the inferior types will apply in case of women [of those types] except for the footsteps which will be graceful [for the latter].

177-179 (B.XII.184b-186a, G.177-178). ¹ B.G. read *sthāniyā yā striyas tāsām* for *sthavīyasīm etāsām*. The word *sthavīyas* may well be a comparative degree form of *sthavira*. Cf. *davīyas* for *dūra*.

179-181 (B.XII.186b-188a, G.179-180).

181-183 (B.XII.188b-190a, G.181-182).

183-184 (B.XII.190b-191a, G.183).

184-186 (B.XII.191b-193a, G.184-185).

Gait of children

186-187. The Gait of children will be according to their will and no Sausthava and [fixed] measurement will be required.

Gait of hermaphrodites

187-188. The third type of persons will be hermaphrodites in whose case women's Gait to the exclusion of their [partial] male character, should be applied.

Gait in the change of role

188-189. A change [of their role] by men, women and hermaphrodites should be represented by assumption on their part of Gaits suitable to those [new roles] to the exclusion of their own [original] character.

Gait of persons in disguise

189-191. For disguise, sports or deception [of others] a woman assumes the role of a man, and a man that of a woman. [In such cases] the woman should play the role of a man with patient and liberal spirit and intelligence, and with acts as well as dress, words and movement suitable to that [character].

191-192. To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait.

Gait of the tribal women

192-193. Women of inferior birth and of the Pulinda and the Śabara tribes are to have Gaits natural to their community.

Gait of women ascetics

193-194. In case of observing a vow or practising austerities or bearing the mark [of religious sects.] or staying in the sky the Samapada Cāri is to be used [as their Gait].

186-187 (B.XII.193b-194a, G.186).

187-188 (B.XII.194b-195a, G.187).

188-189 (B.XII.195b-196a, G.188).

189-192 (B.XII.196b-199a, G.189-191).

192-193 (B.XII.199b-200a, G.192).

193-194 (B.XII.200b-201a, G.193).

194-195. An expert in dramatic art should not assign the energetic *Āṅghāras*, *Cāris* and *Maṅḍalas* to women.

Sitting postures for men and women

195-199. Sitting posture, (*sthāna*) for men and women should be made conforming to (lit. combined with) the different States which they are in, and similar should be their postures while in bed.

Sitting at ease

196-197. In sitting at ease the two feet are at rest (*viśkam-bhīta*) and kept doubled up (*añcita*), the Trika is slightly raised, and the two hands are put on the thighs on the two sides.

Sitting in a thinking mood

197-198. When a person is to assume [deep] thinking, [from the easy sitting posture] he is to stretch slightly one of his feet, and the other foot is to rest on the seat and the head is to bend on one side.

Sitting in sorrow

198-199. When a person is in [deep] sorrow, [from the easy sitting posture] he is to put up his hands for supporting the chin, or his head is to rest on the shoulder, and he is [to look like] one whose mind and the sense-organs are not working (lit. lost).

Sitting in fainting and intoxication

199-200. When a person is fainting or is intoxicated, tired, weakened or sad, [from the easy sitting posture] he is to stretch his arms loosely and to sit depending on [some] support.

194-185 (B.XII.201b-202a, G.194).

195-196 (B.XII.202b-203a, G.195).

196-197 (B.XII.203b-204a, G.196).

197-198 (B.XII.204b-205a, G.197).

198-199 (B.XII.205b-206a, G.198).

199-200 (B.XII.206b-207a, G.199).

Sitting in shame and sleep etc.

200-201. When a person is ill, ashamed, asleep or in meditation he is to lump together his limbs between legs and knees.

Sitting on ceremonial occasions

201-202. In offering a libation of water to the spirits of diseased parents, muttering of Mantras, saying the Sandhyā prayers and making Ācamana, one is to assume the sitting posture with the hump raised, in which the hip and the heels come together.

Sitting in pacifying a beloved woman

202-203. In appeasing [the anger of] a beloved woman and pouring ghee into the sacrificial fire and doing similar other acts, a person is to put one of his stretched knees on the ground [from the sitting posture mentioned above].

Sitting in worshipping a deity

203-206. Downcast face and the sitting posture with the two knees on the ground (*i.e.* kneeling down) is to be assumed in adoring a diety, pacifying the angry [superiors], bitterly crying for sorrow, seeing a dead body, the fear of persons of low spirits, the begging of something by lowly persons and servants, and, attendance during the Homa and the sacrificial work. Ascetics (*muni*) while practising austerities are [also] to assume this sitting posture (lit. rule about sitting).

Seats for different characters

206-207. Now the seats (lit. rules regarding the seats) for males and females in a drama are twofold : public (*bāhya*) and private (*ābhyanāra*). [These two terms] public and private relate to the royalty (lit. the king).

200-201 (B.XII.207b-208a, G.200).

201-202 (B.XII.208b-209a, G.201).

202-203 (B.XII.209b-210a, G.202).

203-206 (B.XII.201b-213a, G.203-205).

206-207 (B.XII.213b-214a, G.206).

Seats for male characters

208-210. O Brahmins, gods and kings are to be given the Lion-seat (*i.e.* throne), the priests and the ministers the cane-seat, the commander of the army and the crown-prince the Muṇḍā-seat, the Brahmins the wooden seat and the other princes the carpet-seat. This rule of seats should be observed in the royal court.

Seats for female characters

210-214. I shall now speak of the rule of seats for women. The chief queen should be given the Lion-seat, the female relatives and wives of the king other than the chief queen the Muṇḍā-seat, the wives of priests and ministers the cane-seat, the concubines [of the king] the seat consisting of cloth, skin or carpet, the wives of Brahmins and female ascetics the seat made of wood (*paṭṭa*), the wives of Vaiśyas the seat of pillow (cushion), and for the remaining women the ground will be the seat. So much about the rule of seats in the inner apartments as well as in public places. While residing in one's own house one can take any seat according to one's liking.

Seats for ascetics and sectarians

215. The seats for the ascetics should be according to the rules [of the order] they are observing. For the members of different sects with special marks the seats will be according to their vows.

216. While pouring ghee into the sacrificial fire or doing the sacrificial duty in general or offering a libation of water to the departed parents one is to sit on a Vṛṣī¹, Muṇḍā-seat or cane-seat.

208-210 (B.XII.214b-217a, G.207-210a). ¹ A cane-chair.

² *muṇḍāsana* is probably nothing other than Bengali *moḍā*.

210-214 (B.XII.217b-221, G.210b-214).

215 (B.XII.222, G.215). ¹ For example, some have tiger-skin as their seat, some deer-skin or a piece of woollen blanket.

216 (B.XII.223, G.216). ¹ a seat made of kuśa grass (Apto).

General rules about seats

217. Other local people (*sthānīya*) who are of [high] birth and possess [great] learning should be honoured by the king by [an offer of suitable] seats.

218. To his equals he (*i.e.* the king) the is to offer seats equal in height to that of his own, to persons of medium importance, the seats of middling height, and to persons who are superior to him, should be given a more elevated seat, while the lowly persons are to be seated on the ground.

219. Before the preceptor, the king or the spiritual guide (*guru*) wise persons are to sit on the ground or on an wooden seat.

220. Sitting together with the spiritual guide, the preceptor or the king in a boat, on an elephant or in a chariot, is allowed (lit. not to be objected to).

Lying-down postures

221. Postures in the bed are known (lit. proclaimed) as Ākuñcita, Sama, Prasārita, Vivartita, Udvāhita and Nata.

222. Ākuñcita : Lying down with limbs narrowed down and the two knees sticking to the bed is called the Ākuncita posture. It is to be used in representing persons attacked with cold.

223. Sama : Lying down with the face upwards and the hands free and turning downwards is called the Sama posture. It is the posture in deep sleep.

224. Prasārita : Lying down with one arm as the pillow and the knees stretched, is called the Prasārita posture. It is to be used to represent one enjoying a sleep of happiness.

225. Vivartita : Lying down with the face downwards is called the Vivartita posture. It is to be assumed in [representing,

217 (B.XII.224, G.217).

219 (B.XII.226, G.219).

221 (B.XII.228, G.221).

223 (B.XII.230, G.223).

225 (B.XII.232, G.225).

218 (B.XII.225, G.218).

220 (B.XII.227, G.220).

222 (B.XII.229, G.222).

224 (B.XII.321, G.224).

wound from any weapon, death, vomiting, intoxication and lunacy.

226. *Udvāhita* : Lying down with the head resting on the hand and making a movement of the knee, is called the *Udvāhita* posture. It is to be used in sports and on entrance of the master.

227. *Nata* : Lying down with the legs (lit. shanks) slightly stretched and the two hands loosely resting is called the *Nata* posture. It is to be used in laziness, fatigue and distress.

228. This is the [rule of] Gait and movements I was to tell you. Whatever remains unsaid should be devised according to the demand of circumstances. I shall hereafter speak about the division of the stage into Zones in connexion with going about on it.

Here ends Chapter XIII of Bharata's *Nāṭyaśāstra*
which treats of the Gaits and other Movements.

226 (B.XII.233, G.226).

227 (B.XII.234, G.227).

228 (B.XII.235, G.228).

CHAPTER FOURTEEN

THE ZONES AND THE LOCAL USAGES ETC.

1. One should fix the Zones [of the stage] after knowing the division of the three [kinds of] playhouse, that have been mentioned before by me.

The arrangement of drums

2. The producer [of a play] should arrange the drums between the two doors of the tiring room, which I have described before.

The Zonal division

3. The Zonal division¹ is to be indicated by going about on the stage. [When one is in a particular] Zone [of the stage, it] will change [lit. be another] with his walking out of it.

Utility of the Zonal division

1-6. [It is] from the [convention of] the Zonal division that one is to know [whether the place in which the scene has been laid] is a house, a city, a garden, a pleasure resort, a river, a hermitage, a forest, the earth, the sea, [any part of] the Three worlds, any one of the Seven great divisions of the earth or its continents, any of the different mountains, the sky (lit. light), the [surface of the] earth or the nether world (*rasātala*), the places of rest, cities or palaces of the Daityas¹.

7. The Zones should be fixed with reference to places such as a city, a forest, a continent or a mountain in which the scenes have been laid (lit. the event occurs).

1 (B.XIII.1, G.1). ¹ See NŚ. II. 63ff.

2 (B.XIII.2, G.2).

3 (B.XIII.3, G.3). ¹ As modern device of the change of scenes was absent in the ancient Hindu theatre, the convention of the Zonal division indicated the locality in which different characters met.

4-6 (B.XIII.4-6, G.4-6), ¹ B. reads *daityanagālayas* for *daityānām ālayas*.

7 (B.XIII.7, G.7).

Indicating relative location

8. [The Zonal] division should relate to location inside, outside or in the middle and to a place far or near.

9. According to the convention of the Zonal division those who have entered [the stage] earlier, should be taken as being inside [a house], while those entering it later are to be known as remaining outside it.

10. He who enters the stage with the intention of seeing them (*i. e.* those entering earlier) should report himself turning to the right.

The east on the stage

11. The direction which the drums and the two doors of the tiring room face, should always be considered as the east in course of the dramatic performance.

The rule of exit

12. If any person will go out from the place (lit. there *i. e.* inside the house) on any business he is to make his exit by the very door he used when entering¹.

13. If after going out he is to re-enter that house he will make his exit [if necessary] by the door through which the men [who enter later] came.

14-15. If out of necessity he goes along with latter, [re-] enters the house with the latter, or by himself alone, another Zone should be prescribed for the two. This other Zone will be indicated by their [order in] walking.

Indication of rank in group walking

16. With the equals, one is to walk side by side and with one's inferiors one is to walk surrounded [by the latter], and hand-maids are to be known by their walking before [the master].

8 (B.XIII.8, G.8). 9 (B.XIII.9, G.9). 10 (B.XIII.10, G.10).

11 (B.XIII.11, G.11).

12 (B.XIII.12, G.12). ¹ B. reads the couplet differently.

13 (B.XIII.13, G.13). 14-15 (B.XIII 14, G.14).

Indicating distance great, small and medium

17. The same place if much walked over will be taken as a distant land. And near by lands or lands of medium distance are to be indicated likewise (in the same principle)¹.

Movement of gods and demigods

18-20. According to the various needs of the plot (lit. play) gods and demigods are to move to cities, forests, seas or mountains through the sky, by an aerial car, by their occult power or by different other acts. But while in disguise in a play they (*i. e.* gods and demigods) are to move on the ground, so that they may be visible like human beings (lit. through human causes)¹.

Movement of men in Bhāratavarṣa

21. The gods and demigods can at their will move to any of [the nine] divisions [of the Jambudvīpa], but it is prescribed that men are to move in Bhārata [varṣa] (India) alone.

Departure for a distance place

22. If a person departs on business to a distant place this is to be indicated by closing the Act [with his departing] and mentioning again this fact in an Introductory Scene (*pravṛṣāka*).

Time allowed for the events of an Act

23. To indicate the attainment of an object one is to traverse a measure of distance. But in case of failure in this matter (lit. in non-attainment of the object) the Act should be brought to an end.

24. [Incidents in a play occurring for] a Kṣaṇa, a Mūhurta, a Yāma and a day are to be accommodated in an Act in pursuance of the Germ (*vijā*) [of the play].

25. But a month or a year is [to be considered] finished with the end of an Act; and events occurring more than one year after, should not be put in an Act.

16 (B.XIII.16, G.16).

17 (B.XIII.17, G.17). ¹ For an example of this see Uttara I.

18-20 (B.XIII.18-20, G.18-20).¹ B.G. add one couplet after this.

21 (B.XIII.21, G.22). 22 (B.XIII.23, G.23). 23 (B.XIII.24, G.24 .

24 (B.XIII.25, G.25).

25 (B.XIII.26, G.26).

26. The Zones of the stage [and allied conventions] concerning the movements of men are thus to be observed in a play in connexion with Bhāratavarṣa (India). Now listen about that of gods and demigods.

27-32. Yakṣas, Guhyakas, the followers of Kuvera, (lit. the giver of wealth), Rākṣasas, Bhūtas and Piśācas who live on the best mountain Kailāsa included in the Himalayas, are known as dwellers of the latter mountain. Gandharvas, Apsarasas and Gaṇas are known to live on the Hemakūṭa. On the Niṣadha live all the Nāgas (serpents) such as Śeṣa, Vāsuki and Takṣaka. The thirty-three groups of gods dwell on the great Meru, and Siddhas and Brahmaṛṣis on the Blue [Mountain] full of *lapis lazuli*. The White Mountain is the abode of Daityas and Dānavas, while Pitṛs resort to the Śṛṅgavat [mountain]. These are the best mountains where gods and demigods dwell. With reference of the Zonal division they should be [placed] in Jambudvīpa [where these mountains exist].

Movements of gods

32-35. Their exploits should be represented (lit. made) according to their habits and powers, but their costumes and make-up should be like that of human beings. All the conditions of gods are to be made human. Hence they should not be represented (lit. made) as winkless [which they traditionall, are]. For the States and the Sentiments [in a play] depend on Glances. And the States are [first] indicated by Glances and then represented by gestures and postures (lit. by limbs). This is all about the Zonal division.

The four Local Usages

36. I shall now resume the description of the Local Usages (*prarṛtti*) which according to the experts in drama are four: Āvantī Dākṣiṇātyī, Pāñcālī and Oḍhra-Māgadhi¹.

26 (B.XIII.27, G.27).

27-32 (B.XIII.28-33a, G.28-33).

32-35 (B.XIII.33b-36r, G.35-37a). ¹ For *tu kāryam* B. reads *na kāryam*.

36 (B.XIII.36b-38, G.37b-38). ¹ The passage following this till the beginning of 37 is in prose.

[Now comes the question]: Why is [it called] *pravṛtti* (report) [of the Local Usages]? [In answer to this] it is said that *pravṛtti* is so called because it informs [one] about the Local Usages regarding costumes, languages, manners and professions in different countries of the world. *Vṛtti* and *pravṛtti* mean 'information', There are many countries in this world. Hence it is asked, "How a fourfold division of these (*i.e.* the four *pravṛttis*) [can be] proper? And an observance of all these *pravṛttis* possess [some] common characteristics." [In reply] it has been said, "It is true that their observance has [some] common characteristics; but as people have different native countries, costumes, languages and manners, I have prescribed a fourfold classification of the dramatic performance which is attached to four different Styles according to the preference of [different] people. [Hence] countries are connected with the performance which relate to the Styles such as the Verbal (*bhāratī*) the Grand (*sāttmatī*), the Graceful (*kaiśikī*) and the Violent (*ārabhatī*). And from these [countries] arise the four *pravṛttis* (Local Usages) and also the [entire] performance including them.

The Dākṣiṇātyā Local Usage

Now [it is said] in that connexion (lit. there) that the Southern [countries] favour various kind of dances, songs and instrumental music, an abundance of the Graceful (*kaiśikī*) Style and clever and graceful gestures. They are as follows :

37 Countries adjacent to mountains named the Mahendra, the Malaya, the Sahya, the Mekala and the Kālapañjara¹, are known as the Dākṣiṇāpatha (Deccan).

38-39 [But] Kosala, Tosala, Kaliṅga¹, Yavana, Khasa, and countries like Dramiḍa, Andhra, Mahārāṣṭra², Vaiṣṇa and Vana-

37 (B.XIII.39, G.39). ¹ Kālapa jara seems to be same as modern Kāli-jara (=Kālapi jara); *piñjara* is a variant of *pañjara*; see Paia-saddamahāṇavo, *sub voce*.

38-39 (B.XIII.40-41, G.40-41). ⁴ See note 1 to 43-45.

² Andhra-Mahārāṣṭra may also be taken as the name of the great Andhra empire (*mahā-rāṣṭra*).

vāsika which lie between the Southern Ocean and the Vindhya [mountain] are always to take to the Dākṣiṇātyā Local Usages³.

The Āvanti Local Usage

40-41. Avantī, Vidiśā, Saurāṣṭra, Mālava, Sindhu, Sauvīra, Arvudeya¹ Daśarṇa, Tripura, and Mṛttikāvat always take to the Āvanti Local Usage².

42. The performance [of a play] by [people of] these [countries] should depend on the Grand (*sāttvati*) and the Graceful [*kaiśiki*] Styles and [such a procedure] should be adopted by the producers.

The Odhra-Māgadhī Local Usage

43-45. Eastern¹ [countries such as] Aṅga, Vaṅga, Kalinga², Vatsa, Odhra (Oḍra), Magadha, Puṇḍra, Nepāla, Aṃtargira, Bahirgira, Plavaṅgana, Malada³, Mallavartaka,⁴ Brahmottara,⁵ Bhārgava,⁶ Mārgava,⁷ Prāgyotiṣa, Pulinda, Videha and Tāmralīpta, adopt the Local Usage known as the Odhra-Māgadhī.

46. In relation to other countries too known in the Purāṇas as belonging to the East the Oḍhra-Māgadhī Local Usage is applied.

³. Geographical names mentioned in this passage and the passages that follow, are mostly to be met with in the Purāṇas (sometimes with variant readings). For a discussion on the same see Dines Chandra Sircar, 'Text of the Puranic Lists of Peoples' (IHQ. Vol. XXI. 1945 pp. 297-314).

40-41 (B.XIII.42-43, G.42-43). ¹ Arvuda or modern Ābu in Rajputana is probably meant by this name.

42 (B.XIII.44, G.44).

43-45 (B.XIII.45-47, G.45-47). ¹ B. *prāṅgā pravṛttayah*.

² The twofold mention of Kalinga requires an explanation. It is possible that the two different Usages were current in this region.

³ Maladā be may modern Maldah District of Bengal.

⁴ Mallavartaka may be modern *Mallabhum* (Bankura in Bengal).

⁵ For Brahmottara see *Viśvabhāratī Patrikā*, Vol. IV. pp. 250ff.

⁶ Bhārgava remains unidentified.

⁷ Mārgava remains unidentified.

46 (B.XIII.48, G.48).

The Pāñcāla-Madhyamā Local Usage

47-48. Countries such as Pañcāla, Śūrasena, Kāśmīra, Hastināpura, Vālhika, Śākala¹, Madra and Uśinara which are contiguous either to the Himalayas or to the Northern bank of the Ganges, take to the Pāñcāla-madhyamā Local Usage./

49. In this Usage the Grand (*sāttvati*) and the Violent (*ārdhhaṭi*) Styles are known [to predominate]. The application of these [means] paucity of song and excessive movement and extraordinary Gaits and steps.

The twofold entrance in observing Local Usages

50. Going about on the stage in [observing] Local Usages, will be in two ways, viz. by entering from the right and by entering from the left.

51. In the Āvantī and the Dakṣiṇātyā Local Usage the going about [on the stage] will be from the right, and in the Pāñcālī and the Oḍhra-Māgadhī it will be from the left.

52. In case of the Āvantī and the Dakṣiṇātyā Local Usages the door to be used in entering should be the Northern one, while in case of the Pāñcālī and Oḍhra-Māgadhī Local Usages the Southern door should be used.

53. But in view of the special assembly, place, occasion and expression of meaning these rules may be combined (lit. be made into one).

54. Experts should apply to plays the Local Usages which have been prescribed before for different countries.

55. In musical plays (*gānakādi*) these rules should be simplified. One should produce them (lit. practice those acts) in disregard of the multiplicity of Local Usages.

47-48 (B.XIII.49-50, G.50-51). ¹ The reading Śalyaka of some mss. may be a variant of Śālvaka. As in the Purāṇas an expression like *śālvāḥ śākalavāsinaḥ* is met with. Śālvās or Śālvakas might have been the name of a tribe residing in the ancient Śākala region.

49 (B.XIII.51, G.49). 50 (B.XIII.52, G.52).

51 (B.XIII.53, G.53). 52 (B.XIII.54, G.54).

53 (B.XIII.55, G.55). 54 (B.XIII.56, G.56). 55 (B.XIII.57, G.58).

The two general types of plays

56. The production of a play in conformity with the rules of dramatic practice is of two types : delicate (*sukunīārā*) and violent (*āvīldha*).

The violent types

57-58. The play which requires violent (*āvīldha*) gestures and movements (*aṅgahāra*) to represent, cutting, piercing and challenging, and contains the use of magic and occult powers as well as artificial objects and make-up, and has more men and less women [among its *dramatis personae*] and applies [in its production] mostly the Grand and the Violent Styles, is of the violent type.

59. According to the [expert] producers, [plays of] the *Ḍima*, the *Samavakāra*, the *Vyāyoga* and the *Īhāmṛga* [classes] are known to be of the violent type.

60. Production of plays of this type should be made by [an impersonation of] gods, *Dānavas* and *Rakṣasas* who are majestic and haughty, and have herorism, energy and strength.

The delicate type

61. The *Nāṭaka*, the *Prakarāṇa*, *Vīthi* and the *Aṅka* are plays of the delicate type, and they depend [for their production] [on an impersonation of] human beings only.

The two Practices

62. I shall now define (lit. relate the characteristics of) the two Practices (*dharma*) which have been mentioned before.

The realistic Practice

63-64. If a play depends on natural behaviour [in its characters] and is simple and not articial, and has in its [plot]

56 (B.XIII.59 ; G.59)

57 (B.XIII.60-61, G.60-61).

59 (B.XIII.62, G.62).

60 (B.XIII.63, G.63).

61 (B.XIII.64, G.64). ¹ B. adds five additional couplets after this.

62 (B.XIII.70, G.65). ¹ For a discussion on *Dharmis* see V. Raghavan, *Nāṭya Dharmi and Loka Dharmi (Idealism and Realism of Bharata's Stage)*, *Journal of Oriental Researches*. Madras, Vol. VII. pp. 359-375.

63-64 (B.XIII.71-72, G.66-67). ¹ See note 1 to IX. 1-3.

professions and activities of the people and has [simple acting and] no playful flourish of limbs and depends on men and women of different types, it is called realistic (*lokadharmi*)¹.

The conventional Practice

65-66 If a play contains speech, activity, beings and states of the extraordinary kind, and requires acting with playful flourish of limbs and possesses characteristics of dance, and requires conventional enunciation, and is dependent on emotionally carried persons (lit.) characters it is to be known as conventional (*nāṭyadharmi*)¹.

67. If anything used by (lit. among) people, appears (lit. set foot)² in a play (lit here) as endowed with a corporal form and speech² the practice is [also] called conventional (*nāṭyadharmi*)³.

68. [The practice in a play according to which persons are supposed] not to hear words uttered in proximity, or to hear what has not been uttered at all, is [also] called conventional.

69. If objects like a hill, conveyance, aerial car, shield, armour, weapon or banner-staff are made to appear on the stage (lit. are used) in [human] form, it is known as an [instance of] the conventional Practice.

70. If after appearing in a role, one assumes a different role [in the same play], on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of the conventional Practice.

71. If after a person has been employed (lit. being) in the role of a woman for whom marital connexion with a particular character is forbidden by the Śāstras, is made to appear in the

65-67 (B.XIII.75, G.70). ¹ *padam* ; G. reads *bhadram*.

² *mūrtimat sābhāḥāṣam* (B. *mūrtimat sābhilāṣam*).

³ An instance of this is the personification of the Bhramaśāpa in Māyāpuṣpaka (Ag.).

68 (B.XIII.76, G.71). ¹ For *āsanmuktam*, G. reads *atroktam caiva*.

69 (B.XIII.77, G.72). ¹ G. omits two couplets (70 and 71) after this. 70 (B.XIII.78) 71 (B.XIII.79).

role of another woman with whom such connexion is permitted, it becomes an instance of conventional practice. The same will be the result if the situation in the above case is reversed.

72. That, [in a play instead of simple walking] one dances or goes with graceful movement of the limbs as well as with similarly made steps is known as conventional Practice.

73. If the [ordinary] human nature which has acts of joys and sorrows as its essence (lit. soul) is represented by (lit. combined with) [special] gestures it becomes [an instance of] the conventional Practice.

74. The Zonal division which includes (lit. depends on) many rules, is also [an instance of] the conventional Practice

75. A play should always be produced with the conventional movement [of limbs], for without the [use of] Gestures [by the actors] no pleasure occurs [to the spectators].

76. All the States are natural to all [persons] and all the gestures [in connexion with them are used] from necessity (*arthatah*); [hence] a decorative movements of limbs [in producing a play] has been considered as [an instance of] the conventional Practice.

77. So much about the Zonal Division, [the two] Practices and the [four] Local Usages. Experts in dramatic production should know these and put them properly into practice.

78. I have described here the Histrionic Representation by means of the Śākhā and the Aṅgahāra. I shall afterwards speak about such Representation depending on Words which consist of vowel and consonantal sounds.

Here ends Chapter XIV of Bharata's Nāṭyaśāstra
which treats of the Local Usages and the Practices.

72 (B.XIII.80, G.73).

73 (B.XIII.81, G.74). ¹ B reads one additional couplet after this.

74 (B.XIII.82, G.75). ¹ B. reads one additional couplet after this.

75 (B.XIII.84, G.76). 76 (B.XIII.85, G.77).

77 (B.XIII.86, G.78). 78 (B.XIII.87, G.79),

CHAPTER FIFTEEN

RULES OF PROSODY

The actor's speech

1. O the best of Brahmins, I shall now speak about the nature (lit. characteristics of) the Verbal Representation which has been mentioned before¹ and which relates to (lit. arises from) vowels and consonants.

Importance of speech in drama

2. One should take care of words¹. For these are known as the body of the dramatic art (*nāṭya*). And Gestures, Costumes and Make-up and the Temperamental (*sātvika*) acting [merely] clarify the meaning of words.

3. In this world (lit. here) the Śāstras are made up of words and rest on words; hence there is nothing beyond words, and words are at the source of everything¹.

4. The Verbal representation is related to [a knowledge of] nouns (*nāma*), verbs (*ākhyata*), particle (*niṣpāta*), preposition (*upasarga*), nominal suffix (*taḍdhita*) compound words (*saṁāsa*), euphonic combination (*saṁdhi*) and case-endings (*vibhakti*).

The two kinds of recitation

5. The Recitation (*pāṭhya*) [in a play] is known to be of two kinds : Sanskritie and Prakritie. I shall speak of their difference in due order.

1 (C.1; B.XIV.1). ¹ For the four kinds of Histrionic Representation which includes the Verbal one see NŚ. VI. 23.

2 (C.1; B.XIV.2). ¹This rule applies to the actors as well as to the play-wright. On this Ag. says : वाचि यद्वक्तुं कर्तव्यं इति कविना निर्मायकालि नटन प्रयोगकाले.

3 (C.3; B.XIV.3). ¹ This view is also held by Bhatṭhari (*circa* 600 A.C.) in his Vākyapadiya (Āgamakāṇḍa). See B. p. 224, foot note.

4. (C.4; B.XIV.4). 5 (C.5; B.XIV.5).

Different aspects of Recitation

6-7. [They consist of] vowels, consonants, euphonic combination, case-endings, nouns, verbs, prepositions, particles and nominal suffixes. The Sanskrit Recitation is characterised by [a due regard to] these aspects and compound words, and includes various verbal roots¹. Now listen about its application.

The speech-sounds

8 The fourteen sounds beginning with a and ending in au, are known as vowels, and the group of sounds beginning with ka and ending in ha are known as consonants.

Vowles are fourteen in number¹. A, ā, i, ī, u, ū, r, ṛ, l, ḷ, e, ai, o and au are to be known as the vowels.

The group of letters beginning with ka, are consonants. Ka, kha, ga, gha, ṅa, ca, cha, ja, jha, ṅa, ṭa, ṭha, ḍa, ḍha, ṇa, ta tha da, dha, na, pa, pha, ba, bha, ma, ya, ra, la, va, śa, ṣa sa and ha² [constitute] the group of consonants³.

Consonants : their articulation

9. The first two sounds of each group [of the stop consonants] are known as unvoiced (*aghosa*) and the rest [of the group] are called voiced (*ghosa*).

6-7 (C.6-7; B.XIV.6-7). ¹ Read *nānādhātu-samāśrayam*, C.

8 (C.8; B.XIV.8). ¹ Different Śikṣās and Prātiśākhya enumerate vowels differently. According to the Pś. they are 22 in number, while the Atharva, Taittiriya, and Vājasaneyī, Prātiśākhya and the Ṛktaṅtra Vyākaraṇa (Sāmaveda Pr.) give their number respectively as 13, 13, 16, 23 and 23. See Pś. (ed. Manomohan Ghosh) p.51.

² Pś. counts *anusvāra*, *visarga*, *jihvāmūliya* and *upadhmaniya* among consonants. See ed. Ghosh, p. 50.

³ B. reads after this a couplet (B.10) from Pś. see *ibid*, p. 59. Not occurring in most of the mss. this may be taken as spurious. This is followed in B. by a prose passage which also seems to be spurious. The same is our view about the couplet B.11 which follow this prose passage. The substance of this couplet (B.11) occurs in 9 below.

9 (C.9; B.XIV.12). ¹ In C. this couplet occurs after 8 and before the prose passage that follows it.

10. These¹ [consonants] are to be classified into (lit. known as) voiced and unvoiced, velar, labial, dental, lingual (*jihvya*)², nasal, sibilant, palatal and Visarjanīya.

11 In these groups [of consonants] ga, gha, ṅa, ja, jha, ñ, ḍa, ḍha, ṇa, da, dha na, ba bha, ma, ya, ra, la and va are voiced, while ka, kha, ca, cha, ṭa, ṭha, ta, tha, pa, pha, śa, ṣa, sa and ha are unvoiced.

12-14. Ka, kha, ga, gha, and ṅa, are velar (*kaṅṭhastha*)¹ ca, cha, ja, jha, ṅa, i, ī, ya and śa palatal, ṭa, ṭha, ḍa, ḍha, ṇa, ṛ, ra, and ṣa cacuminal (*mūrdhanya*), ta, tha, da, dha, na, la, and sa dental, pa, pha, ba, bha, and ma labial; a and ha are from the throat (*kaṅṭhastha*), o and au are throat-labial (*kaṅṭhyosṭhasthāna*)², e and ai, throat-palatal (*kaṅṭha-tālavya*).

14-15. The Visarjanīya is from the throat, and ka and [kha] are from the root of the tongue¹. The place of articulation for pa and pha are lips, and the same will be for the closed (*arivṛta*) vowels u and ū².

15-16. [The group of sounds] beginning with ka and ending in ma are called stops (*sparśa*), śa, ṣa sa, and ha are open

10 (C.10; B.XIV.13). ¹ Read the first hemistich as एते घोषाघोषाः कण्ठीष्ठदन्त्याजिह्वानुनासिकाः।.

² The *jihvya* does not seem to occur in any well-known grammatical work. This is perhaps synonymous with *mūrdhanya*; for in the production of *mūrdhanya* sounds *jihvā* (tongue) plays the most important part. The Taittirīya. Pr. describes the manner of their production as follows : *Jihvāgreṇa pratīveṣṭya mūrdhani ṭa-vargasya* (II.37). Curiously enough this term has never again been used in the NŚ.

11 (C.11; B.XIV.14).

12-14 (C.12-14a; B.XIV.15, 15 of p.230 and 16). ¹ For different traditional views about the places of articulation of consonants see PŚ. p. 62. Read 11b as follows :—कण्ठचकटउठथपफ-शषसा इति षगोष्ठघोषाः।.

² Read 12a as follows :—कखगघङ्गः कण्ठस्थानालुस्थाना मतास्तु चकृजभञ्जाः।.

³ Read 13b as follows :—तालव्या इनुयथाः स्युर्चं टुरषा सूक्षिं स्थिता षेयाः।.

⁴ Read 14a as follows : षी षी कण्ठ्योष्ठो ए ऐ कारी च कण्ठतालव्यौ।.

14-15 (C.14b-15a, B.XIV.16b-17a). ¹ See note 1 to 12-14 above.

² Read 14b-15a, as follows : कण्ठी विसर्जनीयो जिह्वास्त्रीरवौ कण्ठयोः । पफयो-रीष्ठस्थानो मने हुकारस्थानस्त्रीरविहतः।.

15-16 (C.15b-16a, B.XIV.17b-18a). ¹ C. *saṃvṛtāḥ* for *saṃvṛta-jāḥ*.

(*vivṛta*) while semivowels (*antahstha*) are closed (*samvṛta*), ṇa, ña, ṇa, na and ma are nasal [sounds].

16-17. Śa, ṣa, and sa and ha are sibilants (*usmanu*, lit. hot) ; ya, ra, la and va are semivowels (*antahstha*, lit. intermediate), ḥka from the root of the tongue (*jihvāmūlīya*) and ḥpa from the Upadh mā (*upadh mānīya*).

17-18. Ka, ca, ṭa, ta and ṭpa are [simply] uttered (*scarita*), and kha, cha, ṭha, tha and pha are uttered [markedly] from the throat, and ga, gha, ja, jha, ḍa, ḍha, da, dha, and ba, bha from the throat as well as the breast (*kanthorasya*)¹.

18-19. The Visarjaniya should be known as a sound from [the root of] the tongue¹. These are the consonants which have been briefly defined by me. I shall now discuss the vowels with reference to their use in words.

Vowels : their quantity

20. ¹Of the above mentioned fourteen² vowels ten constitute homogenous pairs (*samāna*), of which the first ones are short and the second ones long.

The four kinds of word

21. ¹Constituted with vowels and consonants [described above] the words include verbs (*ākhyāta*), nouns (*nāma*), roots (*dhātu*), prepositions (*upasarga*) and particles (*vaiṇāta*), nominal affixes (*taḥhita*), euphonic combinations (*saṁdhi*) and case-terminations (*vibhakti*).

16-17 (C.16b-17a; B.XIV.18b-19a).

17-18 (C.17b-18a, B.XIV.19b-20a). ¹ Read this couplet as follows :
कषटवपाः खरिताः खः खजउयकाः खुलवा कषटाः । कषटीखान् विवाद् गजभद्वचकउयमान् तु पाउवे ।

18-19 (C.18b-19; B.XIV.20b-21). ¹ See note 1 to 12-14 above. Read 18b as follows : वेद्यो विमर्जनीयो जिह्वामूलस्थितो वर्णः. See the foot-note in B. under B. 20b.

20 (C.20; B.XIV.22b-23a). ¹ B. reads one additional hemistich (B 22a), before this.

² About the number of vowels see 8 note 1 above.

21 (C.21; B. foot note 4 in p. 231).

22. The characteristics of vocables have been mentioned in detail by the ancient masters. I shall again discuss those characteristics briefly when an occasion will arise¹.

The noun

23. The noun¹ has its functions determined by the case-endings such as 'su' and the like, and by special meanings derived therefrom²; and it is of five³ kinds and has a basic meaning (*prātipadikāṛtha*) and gender⁴.

24. It (the noun) is known to be of seven¹ classes and has six cases, and [sometimes] it is well-established (*prathita*)² and

22 (C.22; B. foot-note 5 in p. 231).

23 (C.25; B XIV.28). ¹ This couplet has evidently been misplaced in C. as well as B. Begin it as *svādhyāya*².

² The second hemistich should be emended as follows : प्रतिपादिकार्लिङ्गै-
युक्तं पञ्चविधं नाम ज्ञेयम्. (ms. लिङ्गयुक्तं, °विधनिर्द ज्ञेयम्).

³ The five kinds of noun have been enumerated as follows : उपादानं
ज्ञदन्तं च तद्विगतं समासजनम् । अद्दानुत्तरेणैव नाम पञ्चविधं कृतम् ॥ Goyicandra, Saṃkṣip-
tasāra-vivaraṇa (Ref. Haldar, Itihāsa, p. 174).

⁴ There is a difference of opinion about the number of basic meanings (*prātipadikāṛtha*) of a word. According to Pāṇini they are two : characteristics of a species (*jāti*) and object (*dravya*). Kātyāyana adds one more to the number which is gender (*liṅga*). But Vyāghrapāt—a rather less known ancient authority—took their number to be four. According to him they are : characteristics of a species, object, gender and number (*saṃkhyā*). Patañjali however considered them to be five in number, e.g. characteristics of a species, object, gender, number and case (*kūṛaka*). (Haldar, Itihāsa p. 447-48).

24 (C.23; B.XIV.25b-26a). ¹ The seven classes probably relate to the seven groups of case-endings.

² The words *prathita* and *sādhyā* as grammatical terms are scarcely well-known. *Prathita* seems to relate the well-known words as a whole, which cannot be conveniently analysed into component parts. (Uṇādi derivation should in this connexion be considered as the most artificial). It may be in contrast to these that the words which can be built up from the verbal roots and affixes etc. are known as *sādhyā* (to be made). These two terms may therefore be taken as synonymous with *raṅgha* and *yaugika* respectively.

[sometimes] is to be constituted (*sādhyā*)² [and when combined with different case-endings] it may imply indication (*nirdeśa*)³, giving to (*sampradāna*), taking away (*apātāna*) and the like.

25. ¹The verbs relate to actions occurring in the present and the past time and the like ; they are sometimes well-established (*prathita*)² and sometimes to be constituted (*sādhyā*)³, are distinguished and divided according to number and person.

The verb

26. [A collection of] five hundred roots divided into twenty-five classes are to be known as verbs (*ākhyātā*) in connexion with the Recitation, and they add to the meaning of the nouns¹.

27. Those that *upasṛjanti* (modify) the meaning of the verbal roots in connexion with the meaning of basic words¹ are for that [very] reason called *upasarga* (preposition) in the science of grammar (*samśkāra-śāstra*).

³ *Nirdeśa* seems to relate 'nominatives ; for it is one of the meanings of the case-endings. Enumerating these some grammarian says : निर्देशः करणं कर्म प्रधानपक्षधेयम् । स्यात्सर्वोऽथाधिकरणं विभक्तार्थाः प्रकीर्तिताः ; (Haldar, *Itihāsa*, p. 170).

25 (C.24; B.XIV.26b and cf. 29b). ¹ Read the couplet as follows :— संप्रत्यतोतकात्क्रियादियोगः प्रथितसाध्यम् । वचनानां यतियुक्तं पुरुषविभक्तं तदाऽप्यगतम्.

B. 27a seems to be corrupt and redundant.

² In case of verbs *prathita* seems to relate to irregular forms like *pāśya* in place of *dīś*, and *sādhyā* to regularly constructed ones. See also note 1 to 24 above.

26 (C.26a; B.XIV. 27b, 29a). ¹ C. omits 26a and gives only 26b as C. 26a. There are different number of roots in lists (*Dhātupāṭha*) attached to different grammatical works. It is not known which give their number as five hundred. *Dhanapāla* (970 A.C.) in his commentary to *Jaina Śākaṭāyana's Dhātupāṭha* says on the subject as follows : चतुर्दशयत्नात्साङ्गान्तरिऽश्च सप्त च । वाक्यतः श्लोकसंश्लेषेण यतानि त्रीणि धातवः ॥ (Ref. Haldar, *Itihāsa*, p. 44). Verbal roots are divided according to Pāṇini into ten classes (*gaṇa*). Their division into twentyfive classes does not seem to occur in any well-known work.

27 (C.26, B.XIV.30). ¹ This definition of the *upasarga* follows Śākaṭāyana's view on the subject as expressed in the *Nirukta* (I. 1.3-4). According to this authority *upasargas* have no independent meaning and

The particle

28. ¹As they *nīpatanti* (come together) with declined words (*pada*) to strengthen their basic meaning, root, metre² or etymology³, they are called *nīpātas* (particles).

The affixes

29. ¹As it distinguishes ideas (*pratyaya*) and develops the meaning [of a root] by intensifying it or combining [it with another] or [pointing out] its essential quality (*saltva*), it is called *pratyaya* (affix).

The nominal affix

30. ¹As it develops the meanings [of a word] by an elision [of some of its parts], a separation of its root and affix, or their combination and by pointing out the abstract notion [indicated by it], it is called *taddhita* (nominal affix).

they are merely auxiliary words modifying the meaning of the verbal roots. On the different ways in which such modification takes place one grammarian says : क्वचिन्नित्ति धात्वर्थे क्वचिन्नमनुवर्तते । विशिनष्टि तन्नेवाथे सुपसर्गगतिस्त्रिधा. Haldar, *Itihāsa*, p. 346).

28 (C.27; B.XIV.31). ¹ According to Pāṇini indeclinables (*avyaya*) of the *ca*-group are particles (*nīpāta*). See I. 5.57. According to Patāñjali *nīpātas* do the function of case-endings and intonation (*svara*=pitch accent). He says : अन्तर्गतव्यतिरिक्तपदाश्च अन्तर्गता निपातसंज्ञाः... (on P.III.4.2). The author of the *Kaśikā* too accepts this view in his comments on P.I. 4.57.

² *Ca, vai, tu, and hi* are instances of such *nīpātas*.

³ It is not clear now *nīpātas*, strengthen the etymology given here. Probably the reading here is corrupt.

29 (C.28; B.XIV.32). ¹ Such an elaborate definition of the *pratyaya* does not appear to occur in any extant grammatical work. Ag. seems to trace it to the Aindra school of grammarians. The meaning of the definition is not quite clear. According to the common interpretation the *pratyaya* means that which helps to develop a meaning from root (येनार्थः प्रतीयते स प्रत्ययः).

30 (C.29; B.XIV.33). ¹ This definition of the *taddhita* does not seem to occur in any well-known grammatical work. It describes the processes through which the *taddhita* suffix will transform a word.

The case-ending

31. As they *vibhajanti* (distinguish between) the meanings of an inflected word or words with reference to their roots or gender, they are called *vibhakti* (case-endings).

The euphonic combination

32. Where separated vowels or consonants *sandhīyate* (combine)¹ by coming together² (*yogatah*) in a word or words it is called [an instance of] *sandhi* (euphonic combination).

33. As due to the meeting of two sounds (lit. letters) or of two words, their sequence (*kramā*)¹ *sandhīyate* (result in a combination), it is called *sandhi* (euphonic combination).

The compound words

34. The *Samāsa* (compound word) which combine¹ many words to express a single meaning and suppresses affixes, has been described by the experts to be of six kinds such as *Tatpuruṣa* and the like.

31 (C.30; B.XIV.34). ¹ This definition follows the etymological sense of the term (*vibhakti*). *Durgasiṃha* of the *Kalāpa* school says the case-endings are so called because of their giving distinctive meaning to a word (अर्थस्य विभक्त्याद विभक्तिः). See *Haldar, Itihāsa*, p. 169.

32 (B.XIV.35) C. omits this. Read *viśliṣṭa* for *viśiṣṭa*. ¹ The *sandhi* is strictly speaking, not merely a combination of two sounds (vowels or consonants), in a great number of cases their mutual phonetic influence constitutes a *sandhi*. This is of five kinds, and relate to *savara-s*, *vyāñjana-s*, *prakṛti-s*, *anusvāra-s*, and *visarga-s*.

² This 'coming together' depends on the shortness of duration which separate the utterance of the two sounds. According to the ancient authorities *sandhi* will take place when this duration will not be more than half a *mātrū*. It is for this reason that the two hemistichs in a couplet are never combined.

अर्धमातोश्चारणकालस्यवहितयोर्वधयो द्वृत्तस्योश्चारणं सन्धिः। अतएव श्लोकावयोर्मन्वाधयोर्वा न सन्धिः। अर्धमातोश्चारणकालव्यथानस्योचितत्वात्. (*Haldar, Itihāsa* p. 166).

33 (C.31; B.XIV.36). ¹ C. reads 33a, as वर्णक्रम सन्धस्यः पदेकयोगोऽयवर्णयोगाच्च.

34 (C.32; B.XIV.37). ¹ Reads *samharat samāso'pi* (B.) for *samharanti samkṣēpāt* (C.).

35. Observing such rules of grammar (*śabda-vidhāna*) one should compose series of inflected words (*pada*) combined in verse or in prose, which have the quality of suggesting extensive meaning (lit. extensiveness)¹.

Two kinds of word

36 Padas are inflected words¹ and are of two kinds, viz. those used in verse, and those in prose, Now listen² [first] about the characteristics of words used in prose.

Words in prose

37. Words used in prose are not schematically combined, have not the number of their syllables regulated, and they contain as many syllables as are required to express the meaning [in view]¹.

Words in verse

38 Words used in verse consist of schematically combined, syllables which have caesura and stops¹ and which have their number regulated².

Syllabic metres

39. Thus arises a Rhythm-type (*chandas*) called Vṛtta (syllabic metre) made up of four feet¹ which expresses different ideas and consists of [short and long] syllables.

Rhythm types

40. Rhythm-types in feet are twenty-six in number. Syllabic metres with these Rhythm-types are of three kinds, viz. even (*śama*), semi-even (*ardha-śama*) and uneven (*viśama*).

35 (C.33; B.XIV.38). ¹ Read the couplet as follows :—एभिः शब्दविधानं
विशालव्यञ्जनार्थमयुतैः । पदशब्दाः कर्त्तव्याः इति निश्चयानु चूर्णं वा.

36 (C.34; B.XIV.39). ¹ C. *vibhajyapadam* for *vibhaktantam* ; C.
bahir-bodhata for *śamvibodhata*.

37 (C.35; B.XIV.40). ¹ B. *anibaddhapadam chandas* for *anibad-
dhapadavṛnda* ; C. *arthapeksyaksarayutam* and B. *°syutam* for
arthapeksyaksarayutam.

38 (C.36; B.XIV.41) ¹ C. *padacche'ia* for *yañcheda*.

39 (C.37; B.XIV.42). ¹ B. *pramāṇa-niyatūmakam* for *pramāṇa-
niyatūksaram*; Read *pūdair-varṇair* for *pūdairvarṇair*.

40 (C.38 ; B.XIV.43).

41-42. This Rhythm-type which assumes the form of different syllabic metres, is the body of words. There is no word, without rhythm and no rhythm without word. Combined with each other they are known to illuminate the drama.

Twentysix Rhythm-types

43-49. [The Rhythm-type] with one syllable [in a foot] is called Ukta, with two syllables is Atyukta, with three syllables Madhya, with four syllables Pratiṣṭhā, with five syllables Supra-ṭiṣṭhā, with six syllables Gāyatrī, with seven syllables Uṣṇik, with eight syllables Anuṣṭup, with nine syllables Bṛhati, with ten syllables Pañkti, with eleven syllables Triṣṭup, with twelve syllables Jagatī, with thirteen syllables Atijagatī, with fourteen syllables Śakkari, with fifteen syllables Atisakkari, with sixteen syllables Aṣṭi, with seventeen syllables Atyaṣṭi, with eighteen syllables Dhṛti, with nineteen syllables Atidhṛti, with twenty syllables Kṛti, with twentyone syllables Prakṛti, with twentytwo syllables Ākṛti, with twentythree syllables Vikṛti, with twentyfour syllables Saṃkṛti, with twentyfive syllables Atikṛti¹, and with twentysix syllables Utkṛti.

Possible metrical patterns

49-51. Those containing more syllables than these are known as Mālā-vṛttas. And the Rhythm-types being of many different varieties, metrical patterns according to the experts¹ are innumerable. The extent of these such as Gāyatrī and the like, is being given [below] But all of them are not in use.

51-76. [Possible] metrical patterns of the Gāyatrī [type] are sixtyfour, of the Uṣṇik one hundred and twenty-eight, of the Anuṣṭup two hundred and fiftysix, of the Bṛhati five hundred and twelve, of the Pañkti one thousand and twentyfour, of the Triṣṭup two thousand and forty-eight, of the Jagatī four thousand

41-42 (C.39b-40; B.XIV.44b-45).

43-49 (C.41-47a; B.XIV.46-52a). ¹ also called *abhiṅgi*.

49-51 (C.47b, 58b-59a, B.XIV.52b-54a). ¹ These experts are mathematicians like Bhāskaraçārya. See *Litāvati*, section 84, (ed Jīvananda, p. 50).

51-76 (C.59b-80a; B.XIV.54b-79).

and ninetytwo, of the Śakkari sixteen thousand three hundred and eighty-four, of the Atīśakkari thirtytwo thousand seven hundred and sixty-eight, of the Aṣṭi sixtyfive thousand five hundred and thirty-six, of the Atyaṣṭi one lac thirty one thousand and seventy-two, of the Dhṛti two lacs sixty-two thousand one hundred and forty-four, of the Atidhṛti five lacs twenty-four thousand two hundred and eighty-eight, of the Kṛti ten lacs forty-eight thousand five hundred and seventy-six, of the Prakṛti twenty lacs ninety-seven thousand one hundred and fifty-two, of the Ākṛti¹ forty-one lacs ninety-four thousand three hundred and four, of the Vikṛti eighty-three lacs eighty thousand six hundred and eight, of the Saṃkṛti one crore sixty-seven lacs seventy-seven thousand two hundred and sixteen, of the Abhikṛti (Atikṛti) three crores thirty-five lacs fifty-four thousand four hundred and thirty-two, of the Utkṛti six crores seventy-one lacs eight thousand eight hundred and sixty-four.

77-79. Adding together all these numbers of different metrical patterns we find their total as thirteen crores forty-two lacs seventeen thousand seven hundred and twenty-six.¹

Another method of defining metres

79-81. I have told you about the even metres by counting [their numbers]. You should also know how the triads which make up the syllabic metres. Whether these are one, twenty, thousand or a crore, this is the rule for the formation of all the syllabic metres or metres in general.

81-82. Triads are eight in number and have their own definitions. Three syllables heavy or light, or heavy and light make up a triad which is considered a part of each metrical pattern.

¹ *Śloka*s giving the numbers of metres of the *ūkṛti*, *vikṛti*, *saṃkṛti*, *abhikṛti* (*atikṛti*) and *utkṛti* classes seems to be corrupt in C.

77-79 (C.80b-82a; B.XIV.80-82a). ¹ Readings of B. and C. do not literally agree.

79-81 (C.82-84a; B. foot note 4 in p. 241). ¹ C. omits 79b.

² 81-82 (C.84b-85; B.XIV.83b-84).

83-84. [Of these eight triads] bha contains two light syllables preceded by a heavy one (— ∪ ∪), ma three heavy syllables (— — —), ja two light syllables separated by a heavy syllable (∪ — ∪), sa two light syllables followed by a heavy syllable (∪ ∪ —) ra two heavy syllables separated by a light one (— ∪ —), ta two heavy syllables followed by a light one (— — ∪), ya two heavy syllables preceded by a light one and (∪ — —), na three light syllables (∪ ∪ ∪).

85-86. These are the eight triads having their origin in Brahman. For the sake of brevity or for the sake of metre they are used in works on prosody, with or without [inherent] vowels (i. e. a).¹

86-87 A single heavy syllable should be known as ga and such a light syllable as la.

Separation of two words [in speaking a verse] required by rules [of metre] is called caesura (*yati*).

87-88. A heavy syllable is that which ends in a long or prolated (*pluta*) vowel, Anusvāra, Visarga or comes after a conjunct consonant or sometimes occurs at the end [of a hemistich].

88-89. Rules regarding the metre, relate to a regular couplet (*sampat*), stop, foot, deities, location, syllables, colour, pitch and hyper-metric pattern.

The regular couplet

89-90. A couplet in which the number of syllables is neither in excess nor wanting is called a regular one (*sampat*).

The stop

90-91. The stop (*virāma*) occurs when the meaning has been finally expressed.

83-84 (C.86-87; B.XIV.85-86).

85-86 (C.88-89a; B.XIV.87, 88b). ¹ B. reads one additional hemistich between 85b and 86a.

86-87 (C.89b-90a; B.XIV.89).

87-88 (C.90b-91a; B.XIV.90).

88-89 (C.48; B.XIV.102).

89-90 (C.49, B.XIV.103).

90-91 (C.50; B.XIV.104).

The Foot

The foot (*pada*) arises from the root *pad*, and it means one quarter [of a couplet].

The presiding deities of metres

91-92. Agni and the like presiding over different metres are their deities.

Location

Location is of two kinds, viz. that relating to the body and that to a [particular] region.

Quantity of syllables

93. Syllables are of the three kinds, viz. short, long and prolated (*pluta*).

Colours of metres

Metres have colours like white and the like.

Pitch of vowels

94-95. The pitch of vowels is of three kinds, viz. high, low and medium. I shall speak about their character in connexion with the rules of Dhruvās Rules [about their use] relate to the occasion and the meaning [of thing sung or recited].

Three kinds of syllabic meters

95-97. Syllabic metres are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven (*visama*).

If the number of syllables in a foot of any metre is deficient or in excess by one, it is respectively called Nivṛt or Bhurik. If the deficiency or excess is of two syllables, then such a metre is respectively called either Svarāṭ or Virāṭ.

91-92 (C.51; B.XIV.105).

93 C.53b-54a, B.XIV. (107b-108a). This couplet is preceded by in B. three hemistichs which do not occur in some versions, and which seem to be irrelevant. 94-95 (C.53b-54a, B.XIV.108b-109).

95-97 (C.54b-58a, B.XIV.110-112a).

98. All the syllabic metres fall into three classes such as divine, human and semi-divine.

99. Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Triṣṭup and Jagatī belong to the first or the divine (*divya*) class.

100. Atijagatī, Śakkari, Atiśakkari, Aṣṭi, Atyaṣṭi, Dhṛti and Atidhṛti belong to the next (*i.e.* human) class.

101. Kṛti, Prakṛti, Vyākṛti (Ākṛti), Vikṛti, Saṃkṛti, Abhikṛti (Atikṛti) and Utkṛti belong to the semi-divine class¹.

102. O the best of Brahmins, now listen about the metrical patterns which are to be used in plays and which are included in the Rhythm-types described by me¹.

Here ends Chapter XV of Bharata's Nāṭyaśāstra
which treats of the Rules of Prosody.

98 (C.91b-92a, B.XIV.112b-113a).

99 (C.92b-93a, B.XIV.113b-114a).

100 (93b-94a, B.XIV.114b-115a).

101 (C.94b-95a, B.XIV.115b-116a). ¹ The seventeen couplets after this (C.101a-118a B.XIV, 116b-132a) seem to be spurious. For a discussion on this point see the Introduction.

102 (C.118-119, B.XIV, 13 :-134). ¹ Some versions of the NŚ. read this couplet as the beginning of the next chapter.

CHAPTER SIXTEEN
METRICAL PATTERNS

Tanu-madhyā

1. ¹Tanu-mdhyā is a variety [of metres] of the Gāyatrī class. [In each of its feet] the first two and the last two syllables are heavy².

Example :

2. santyakta-vibhūṣā bhraṣṭāñjana-netrā ।
 hasṭārpitaṅḍā kiṃ tvam tanu-madhyā ॥

O fair lady (lit. slim-waisted one), why¹ have you cast off your ornaments, why are your eyes without collyrium and why are you resting the cheek on the palm of your hand ?

Makaraka-śīrṣā

3. [Of the same class is] Makaraka-śīrṣā which has [in each of its feet] the first four syllables light and the last two heavy¹.

Example :

4. svayam upayāntam bhajasi na kāntam ।
 bhayakari kiṃ tvam makaraka-śīrṣā ॥

You are not greeting the beloved one who has come to you of his own accord O terrible one, why¹ are you so dull-headed²

1 (C.2, B.XV.2). ¹ This is preceded in B. and C. by a couplet which rightly belongs to the Chapter XV. (XIV. in B.)

² Scheme (- - 0, 0 - -). The definition of this metre is also its example though an independent example also follows. Such is the case with many other metres defined in the Nṣ.

2 (C.3, B.XV.3). ¹ *Kim tvam*—why (are) you...? Cp. *Kim akāraṇam eva darśanam valaye na diyate*, Kumār. IV. 7.

3 (C.4, B.XV.4). ¹ Scheme (0 0 0, 0 - -). This is called Śaśivadana by Pr. P. Vr. R. and Srv.

4 (C.5, B.XV.5). ¹ See above 2 note 1.

² *Makarakaśīra*—having a head (*i.e.* brain) like that of a *makara*.

Mālatī

5. [The metre with] the feet of six syllables of which the second and the fifth are light and the rest heavy, is called Mālatī¹.

Example :

6. śobhate baddhayā ṣaṭpadāviddhayā |
mālatimālayā mānini lilyā ||

The offended woman wearing the Mālatī garland in which the bees are clinging looks charming.

Mālinī

7. [The metre with] the feet of six syllables of which the second one is light [and the rest heavy] is called Mālinī.¹

Example :

8. snāna-gandha-sragbhir vastra-bhūṣāyogaiḥ |
vyaktam evaiṣā tvam mālinī prakhyatā ||

By your perfumed bath, [wearing of] garlands, [good] dress and ornaments you are clearly recognised as the wife of a garland-maker.

Uddhatā

9. [The metre with] the feet of seven syllables of which the second, the fourth and the fifth are light [and the rest heavy] is called Uddhatā¹.

The allusion is perhaps to the foolish *makara* in the *Vānara-makara-kathā* in the Pāñcatantra, IV. which really believed that the monkey had left its heart behind in the tree on the river-bank. Hence I translate the word as "dull-headed one."

5-6. (B.XV.9-10). ¹ Scheme (- 0 -, - 0 -) C. omits this metre.

7 (C.6, B.XV.6-7). ¹ Scheme (- 0 -, - - -). This is quite different from the metre Mālinī defined by Piṅgala and his followers. The NŚ. calls this second Mālinī (with 15 syllables in each pāda) Nāndimukhi. See below 73-74.

8 (C.7, B.XV.8).

9 (C.8, B.XV.11-12). ¹ Scheme (- 0 -, 0 0 -, -).

10 (C.9, B.XV.13).

10. danta-kunta-kṛtāṅkaṃ vyākulālaka-śobham ।
śaṃsatīva tavāsyam nirdayayam rata-yuddham ॥

Your face which bears the marks of spear-like teeth [of the beloved] and is strewn over with your dishevelled hair, indicates indeed an unrelenting fight of love.

Bhramara-mālikā

11. [The metre with] the feet of seven syllables of which the first two and the last two are heavy [and the rest light] is called Bhramara-mālikā¹.

Example :

12. nānā-kusuma-citre prapte surabhi-māse ।
esā bhramati mattā kante bhramara-mālā ॥

O beloved one, this being the month of Caitra which is varigated with different flowers, cluster of bees are flying about intoxicated [with their smell].

Siṃha-lekhā

13. [The metre with] the feet of eight syllables of which the first, the third, the fifth, the seventh and the last [the eighth] are heavy [and the rest light] is called Siṃha-lekhā¹.

Example :-

14. yat tvayā hy aneka-bhāvaiś ceṣṭitam rāhaḥ sugātri ।
tan mano mama praviṣṭam vṛttam atra siṃha-lekham ॥

That you have planned the love's embrace in various ways, O fair-limbed one, has been inscribed in my mind with the scratch of a lion's claws¹.

Matta-ceṣṭita

15. [The metre with] the feet of eight syllables of which the

11 (C.10, B.XV.14-15).¹ Scheme (- - 0, 0 0 -, -).

12 (C.11, B.XV.16).

13 (C.12, B.XV.19). ¹ Scheme (- 0 -, 0 - 0, - 0 -) C. gives the name as Siṃhalīla.

14 (C.13, B.XV.17-18). ¹ The translation follows Ag.

15 (C.14, B.XV.20, 21). ¹ Scheme (0 - 0, - 0 -, 0 -). This metre is named as Pramāṇikā in Pr. P.

second, the fourth, the sixth and the eighth are heavy [and the rest light] is called *Matta-ceṣṭita*.¹

Example :

16. *carāvaghūrṇitēkṣaṇaṃ vilambitākulākama |*
asamsthitaiḥ padaiḥ priyā karoti matta-ceṣṭitam ||

The beloved one with her eyes restless and rolling, hairs hanging down dishevelled, and footsteps unsteady, is behaving like a person who is intoxicated.

Vidyul-lekhā

17. [The metre with] the feet of eight syllables of which all are heavy, is called *Vidyul-lekhā*.¹

Example :

18.
sāmbho-bhārair ānardadbhiḥ śyāmāmbhodair vyāpte vyomnī |
ādityāṃśu-spardhiny eṣā dikṣu bhrāntā vidyul-lekhā ||

The sky being overcast with dark clouds which are roaring and are laden with masses of water, a flash of lightning which rivals the sun-beam is running in [different] directions.

Citta-vilasita

19. [The metre with] the feet of eight syllables of which the fifth, the seventh and the last are heavy [and the rest light] is called *Citta-vilasita*.¹

Example :

20. *smita-vaśa-viprakāśair daśana-padair amibhiḥ |*
varatanu pūrṇa-candraṃ tava mukham āvṛṇoti ||

O fair lady (lit. fair limbed one)², your face with the teeth

16 (C.15, B.XV.22).

17 (C.16, B.XV.23, 24). ¹ Scheme (---, ---, --). B. gives the name as *Vidyul-mālā*. This is the name in *Piṅgala* and *Śr. B.*

18 (C.17, B.XV.25).

19 (B.XV.26). ¹ Scheme (○○○, ○-○, --). C. omits this metre.

20 (B.XV.27). ¹ This mode of addressing a beloved woman is as old as the time of *Patañjali* who quotes the fragment of a poem as follows : *varatanu sampravṛṇanti kukkuṣāḥ* (Ref. Apte's Guide to Skt. § 319).

revealed on account of your smile, outshines (lit. covers) the full moon.

Madhukarī

21. [The metre which has] the feet of nine syllables of which the last three are heavy [and the rest light] is called Madhukarī.¹

Example :

22. kusumitam abhipaśyanti
vividha-tarugaṇaiś channam |
vanam atiśaya-gandhādhyam
bhramati madhukari hr̥ṣṭā †

Seeing the woodland covered with various trees full of flowers and rich in exuberance of [pleasent] odour, the female bee is flying about in delight.

Kuvalaya-mālā

23. [The metre which has] the feet of ten syllables of which the first and the last three are heavy [and the rest light] is called Kuvalaya-mālā¹.

Example :

24. asmimś te śirasi tadā kānte
vaidūraya-sphaṭika-suvarṇādhye |
śobhām svām na vahati tām
• baddhā susliṣṭā kuvalaya-mālāyam †

O dear one, this well-made garland of Kuvalaya¹ flowers fastened at that time on your head which has been richly decorated with *lapis lazuli*, quartz and gold, does not bear [any more] its natural beauty.

Mayūrasārīṇī

25. [The metre which has] the feet of ten syllables of

21 (C.18, B.XV.28, 29). ¹ Scheme 000, 000, ---). This metre is called Bhujagaśiśubhṛtā (ṣyutā, vṛtā) by Piṅgala and his followers.

22 (C.19, B.XV.30).

23 (C.20, B.XV.31, 32). ¹ Scheme (---, 000, 0--, -). This is called Paṇava by Piṅgala and his followers.

24 (C.21, B.XV.33). ¹ *Kuvalaya* is a blue aquatic flower of the of the lotus class.

25 (C.22, B.XV.34, 35).

which the second, the fourth, the sixth and the eighth are light [and the rest heavy] is called Mayūrasāriṇī¹.

Example :

26. *naive.te'sti saṅgamo mānuṣair*
nāsti kāmabhoga-ciḥṇam anyat |
garbhīṇīva dṛṣyase hy anārye
kiṃ mayūra-sāriṇi tvam evam ||

O ignoble one, you have no union with men, neither have you any sign of love's enjoyment. Still you look like one who is *enceinte*. You indeed behave like a pea-hen.¹

Dodhaka

27. [The metre with] the feet of eleven syllables of which the first, the fourth, the seventh the tenth and the last are heavy [and the rest light] is called Dodhaka.¹

Example :

28. *praskhalitāgrapada-pravicāraṃ*
matta-vighūrṇita-gātra-vilāsam |
paśya vilāsiṇi kuñjaram etaṃ
dodhaka-vṛttam ayaṃ prakaroti ||

O merry lady, look at this elephant which with its faltering steps of the front legs, and with the body playfully moved about [as if in] intoxication, is imitating the manner of a calf (?)¹

Moṭaka

29. [The metre with] the feet of eleven syllables of which the first two, fifth, the eighth, and the last are heavy [and the rest light] is called Moṭaka.

¹ Scheme (- U -, U - U, - U -, -). ¹ Piṅgala gives the name as Mayūrasā^o and so does Vr. R.

26 (C.23, B.XV.36). ¹ This relates the belief that the pea-fowls' sexual union take place in complete seclusion.

27 (C.24, B.XV.37, 38). ¹ Scheme (- U U, - U U, - U U, - -).

28 (C.25, B.XV.39). ¹ We are not sure of the meaning of the word *dodhaka*. Ag. writes *dodhakena gīyamānaṃ vṛttam dodhaka-vṛttam*.

29 (C.26, B.XV.40). ¹ Scheme. (- - U, U - U, U - U, U -). This is named as Moṭanaka by Gaṅgādāsa in ¹Ch. M.

Example :

30. eso'mbuda-nisvana-tulya-ravaḥ
kṣībah skhalamāna-vilamba-gatiḥ |
śrutvā ghana-gurjitam adri-tate
vrkṣān prati moḥayati dviradaḥ ||

This elephant hearing the clouds roaring in the mountain valley, is trumpeting in excitement as loudly as the [rain] clouds and is rushing with faltering steps to the trees.

Indra-vajrā

31. [The metre with] the feet of eleven syllables of which the third, the sixth, the seventh and the ninth are light, [and the rest heavy] is called Indra-vajrā¹.

Example :

32. tvam durpīriksyā duratiprasādā
duḥkhaika-sādhyā kaṭhinaika-bhāvā |
sarvāsv avasthāsu ca kāma-tantre'
yogyāsi kiṃ vā bahunēndravajrā ||

You are hard to be looked at, difficult to be pleased and won over, and you have an unmixed (lit, one) hard feeling, in the practice of love, you are unfit (*ayogyā*) at every stage ; and in short you are [like] the thunder-bolt of Indra.

Upendravajrā

33. [The metre with] the feet of eleven syllables of which the first, the third, the sixth, the seventh, the ninth are light [and the rest heavy] is called Upendravajrā¹.

Example :

34. priye śriyā varṇa-viśeṣaṇena
smitena kāntyā sukumār-bhāvāt |
amī guṇā rūpa-guṇānurūpā
bhavanti te kiṃ tvam upendravajrā ||

30 (C.27, B.XV.41).

31 (C.28, B.XV.42). ¹ Scheme (- - 0, - - 0, 0 - 0, - -).

32 (C.29, B.XV.43).

33 (C.30, B.XV.44). ¹ Scheme (0 - 0, - - 0, 0 - 0, - -).

34 (C.31, B.XV.45).

O beloved one, due to your beauty, the special colours [of your dress], smile, grace and delicate bearing, these qualities of yours have matched the qualities of the [beautiful] form. Are you the bow of Indra ?¹

Rathôddhatā

35. [The metre with] the feet of eleven syllables of which the first, the third, the seventh, the ninth and the last are heavy [and the rest light] is called Rathôddhatā¹.

Example :

36. *kiṃ tvayā subhata dūra-varjitaṃ*
nātmana na suhṛidām priyaṃ kṛtaṃ |
yat palāyana-parāyaṇasya te
yāti dhūlir adhunā rathôddhatā ||

O good soldier, why have you left the battle-field completely. You have done neither any good to yourself nor to your friends, for while running away [from the battle field] the dust [in your road] rises now [as if] scattered by chariot.¹

Svāgatā

37. [The metre with] the feet of eleven syllables of which the first, the third, the seventh and the tenth and the last are heavy [and the rest light] is called Svāgatā¹.

Example :

38. *adya me saphalam āyata-netre*
jīvitam madana-saṃśraya-bhāvam |
āgatāsi bhavanaṃ mama yasmāt
svāgataṃ tava varôru niśida ||

Today the two large eyes of mine have attained their object and so has my life and love, because you have come to my house ; O fair lady, you are welcome, please be seated.

¹ *Upendra-vajraṃtu indra-dhanuṣā upamitam etc. (Ag.).*

35 (C.32, B.XV.46). ¹ Scheme (- 0 -, 0 0 0, - 0 -, 0 -),

36 (C.33, B.XV.47). ¹ B. gives an additional example of this metre (B.XV.48).

37 (C.34, B.XV.49). ¹ Scheme (- 0 -, 0 0 0, - 0 0, - -).

Śālinī

39. [The metre with] the feet of eleven syllables of which the sixth and ninth are light [and the rest heavy] is called Śālinī.¹

Example :

40. duḥśīlam vā nirguṇam pāpakam vā
loke dhairyād apriyam na bravīṣi |
āryam śīlam sādhvī he te'nuvṛttam
mādhuryādhyā sarvathā śālinī tvam ||

On account of your patience with the people you do not, utter a harsh word to any one who has bad manners or is without any merit or is wicked. O good lady, you have followed a noble manner, you are a housewife full of sweetness in every respect.

Toṭaka

41. [The metre with] the feet of twelve syllables of which the third, the sixth, the ninth and the last, are heavy [and the rest light] is called Toṭaka.¹

42. kim idaṃ kapatāśraya-durviśaṃ
bahu-śāṭhyam athōlbana-rūkṣa-katham |
svajana-priya-sajjana-bhedakaram
nanu toṭaka-vṛttam idaṃ kurūṣe ||

Why is this crooked and insufferable conduct full of villainy, and unambiguous (lit. direct) and harsh words hurting the relations, dear ones and [other] good people? You are indeed behaving like a cutter.

Kumudanibhā

43. [The metre with] the feet of twelve syllables of which

38 (C.35, B.XV.50).

39 (C.36, B.XV.51). ¹ Scheme (- - -, - - 0, - - 0, - -).

40 (C.37, B.XV.52).

41 (C.38, B.XV.53, 54). ¹ Scheme (0 0 -, 0 0 -, 0 0 -, 0 0 -).

42 (C.39, B.XV.55).

43 (C.40, B.XV.59).

the first four, the eighth and the tenth are light [and the rest heavy] is called Kumudanibhā¹.

Example :

44. kumudanibhā tvam kāma-bāṇa-viddhā
 kim asi-natabhruḥ śīta-vāta-dagdhā ।
 mṛdu-nalinīvāpāṇḍu-vaktra-śobhā
 katham api jātā agrataḥ sakhinām ॥

O fair-eyed damsel, being like a Kumuda flower why have you been struck with cupid's arrow and why do you appear pale before your friends like a delicate Nalinī blasted by the cold wind.

Candra-lekhā

45. [The metre with] the feet of twelve syllables of which the first five, the seventh and the tenth as are light [and the rest heavy] and the caesura falls after the first five syllables, is called Candra-lekhā¹.

Example :

46. vaktraṃ saumyaṃ te padma-patrāyatākṣam
 kāmasyāvasaṃ svabhruvoś cāvabhāsam ।
 kāmasyāpīdaṃ kāmam āhartukāmaṃ
 kāntyā tvam kānte candra-lekhōva bhāsi ॥

O beloved one, your sweet face with eyes as large as lotus-petals and the splendour of your eyebrows, are the abode of love, and they are ready to bring love even to the god of love ; you shine as it were like a phase of the moon.

Pramitākṣarā

47. [The metre with] the feet of twelve syllables of which

¹ Scheme (○○○, ○- -, -○ -, ○○). B. gives another metre of this name with a different scheme (-○ -, ○- -, ○○○, ○- -) and an example of this (B.XV.56-58).

44 (C.41, B.XV.60).

45 (C.42, B.XV.61). ¹ Scheme (- - -, - - -, ○ - -, ○ - -).

46 (C.43, B.XV.62).

47 (C.44, B.XV.63).

the third, the fifth, the ninth and the last are heavy [and the rest light] is called Pramitākarsā¹.

Example :

48. smita-bhāṣiṇī hy acapalāparaṣṭ
 nibhṛtāpavāda-vimukhī satatam |
 yadi kasya cid yuvatir asti sukhā
 pramitākṣarū sa hi puṇāṅ jayati ||

If any one has a pleasing young wife with restrained speech, who is always smiling and averse to speaking ill of him [even] secretly, and is never fickle or harsh, that person verily thrives.

Vamśasthā

49. [The metre with] the feet of twelve syllables of which the second, the fourth, the fifth, the eighth, the tenth and the last are heavy [and the rest light] is called Vamśasthā.¹

Example :

50. na me priyā yad bhumāna-varjitā
 kṛtāpriyā te paraśābhibhāṣaṇaiḥ |
 tathā ca paśyāmy aham adya vighrahaṃ
 dhruvaṃ hi vamśastha-gatiḥ kariṣyati ||

You are not dear to me, for you are wanting in esteem [for me] and your harsh words [also] have made you displeasing [to me]. So I see that the natural habit will surely bring a quarrel today.

Hariṇa-plutā

51. [The metre with] feet of twelve syllables of which the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Hariṇa-plutā¹.

¹ Scheme (○○ -, ○ - ○, ○ ○ -, ○ ○ -).

48 (C.45, B.XV.64).

49 (C.46, B.XV.65, 66). ¹ Scheme (○ - ○, - - ○, ○ - ○, - ○ -).

50 (C.47, B.XV.67).

51 (C.48, B.XV.68). ¹ Scheme (○○ ○○, - ○ ○, - ○ ○, - ○ -).

This is called Druta-vilambita by Piṅgala and his followers.

Example :

52. paruṣa-vākya-kaśābhihatā tvayā
bhaya-vilokana-pārśva-nirikṣaṇā ।
varatanuḥ pratata-pluta-sarpaṇair
anukaroti gatair hariṇa-plutam ॥

The fair lady (lit. fair-limbed one)¹, smitten by the whip of your harsh words, and looking in fear to her sides and running away continuously with quick steps is imitating by her movements a deer's gallop.

Kāmadattā

53. [A metre with] the feet of twelve syllables of which the seventh, the ninth, the eleventh and the last are heavy [and the rest light] is called Kāmadattā¹.

Example :

54. karaja-pada-vibhūṣita yathā tvam
sudati daśana-vikṣatādhara ca ।
gatiḥ api caraṇāvalagna-mandā
tvam asi mṛga-samākṣi kāmādatā ॥

O fair lady¹, you have been adorned with the marks of nails, your lips have been bitten by teeth and your gait also is faltering and slow. It seems, O deer-eyed one, that you have given [yourself up] to [the enjoyment of] love.

Aprameyā

55. [The metre with] the feet of twelve syllables of which the first, the fourth, the seventh and tenth are light [and the rest heavy] is called Aprameyā¹.

52 (C.49, B.XV.69). See above 20 note 1.

53 (C.50, B.XV.70). ¹ Scheme (○○○, ○○○, -○○, ○--). C. calls this Kāma-mattā.

54 (C.51, B.XV.71). *Sudati*—O fair-toothed one.

55 (C.52, B.XV.72). ¹ Scheme (○-- , ○-- , ○-- , ○--). This is called Bhujaṅga-prayāta by Piṅgala and his followers.

Example :

56. na te kâ cid anyâ samâ dṛṣyate stri
 nṛ-loke viśiṣṭâ guṇair advittiyaiḥ |
 trilokyâṃ guṇâgryān samāhṛtya sarvān
 jagāty aprameyâsi sṛṣṭâ vidhātṛā ||

Nowhere amongst the mortals (lit. in this world) is to be seen a woman who is your equal, and is distinguished by singular accomplishments. The creator has made you matchless by putting together [in you] all the best virtues of the three worlds.

Padmini

57. [The metre with] the feet of twelve syllables of which the second, the fifth, the eighth and the eleventh are light [and the rest heavy] is called Padmini¹.

Example :

deha-toyâśayâ vaktra-padmôjjvalâ
 netra-bhṛṅgâkulâ danta-hamsaiḥ smitâ |
 keśa-patrac-chadâ cakravâka-stant
 padminiva priye bhâsi me sarvadâ ||

58. O dear lady, you always appear to me like a lotus-lake, for your body is a pool of water which shines by the lotus-face, and your eyes are the restless bees [there] and you smile with the swan-like teeth and your hairs are [the lotus] leaves, and the breasts are like the Cakra-vâkas¹ [swimming there].

Paṭuvṛtta

59. [The metre with] the feet twelve syllables of which the first six and the tenth are light [and the rest heavy] is called Paṭuvṛtta¹.

56 (C.53, B.XV.73).

57 (C.54, B.XV.74, 75). ¹ Scheme (- U -, - U -, - U -, - U -). This is called Sragviṇī by Piṅgala and his followers.

58 (C.55, B.XV.76). ¹ B. gives a second example (B.XV.77) which seems to be a variant of this.

59 (C.56, B.XV.78, 79). ¹ Scheme. (U U U, U U U, ---, U ---). This is called Puṭa by Piṅgala and his followers.

Example :

60. upavana-salilānām bāla-padma-
bhramara-parabhṛtānām kaṇṭha-nādaḥ |
samada-gati-vilāsaiḥ kāmīnīnām
kathayati paṭuvṛttaṁ madhu-māsaḥ ||

The month of Caitra (lit. honey-month) with lotus-buds in the garden-lakes, songs of bees and cuckoos and the playful movements of intoxicated women, is announcing its smart manners¹.

Prabhāvātī

61. [The metre with] the feet of twelve syllables of which the second, the fourth and the ninth the eleventh and the last are heavy [and the rest light] is called Prabhāvātī.¹

Example :

62. katham uv idaṁ kamala-viśāla-locane
gṛhaṁ ghanaiḥ pihita-kare niśākare |
acintayanty abhinava-varṣa-vidyutaḥ
tvam āgatā sutanu yathā prabhāvātī ||

O fair one, with eyes as large as a lotus, how have you come like a radiant being to this house [of mine] when the rays of the moon have been covered by clouds and you have not cared for the impending (lit. new) rains and the lightning ?

Prahaṣiṇī

63. [The metre with the] feet of thirteen syllables of which the first three, the eighth, the tenth and the twelfth and the last are heavy [and the rest light] is called Prahaṣiṇī¹.

60 (C.57, B.XV.80). ¹ I am not certain about the exact meaning of the term *paṭuvṛtta*. One ms. gives it as *paṭuvṛtta* (see B.) which I adopt.

61 (C.58, B.XV.81). ¹ Scheme (U - U, - U U, U U -, U, - -).

62 (C.59, B.XV.82).

63 (C.60, B.XV.83). ¹ Scheme.(- - -, U U U, U - U, - U -, -).

Example :

64. bhāvasthair madhura-kathaiḥ subhāṣitais tvam
 sātōpa-skhalita-vilambita-gatais ca ।
 śobhādhyair harasi manāmsi kāmukānām
 suvyaktam hy atijagatī praharsīti ca ॥

[O fair one], by your loving and sweet words, witty sayings, beautiful, majestic, faltering and slow steps, you captivate the mind of lovers. It is apparent that you are enrapturing beyond [anything else in] this world.

Matta-mayūra

65. [The metre with] the feet of thirteen syllables of which the sixth, the seventh, the tenth and the eleventh are light [and the rest heavy] is called Matta-mayūra¹.

Example :

66. vidyun-naddha sēndra-dhanur-dyotita-dehā
 vātōddhūtaḥ śveta-balākā-kṛta-śobhāḥ ।
 ete meghā garjita-nādōjjvala-cilnāḥ
 prāvṛt-kālaṃ matta-mayūraṃ kathayati ॥

These clouds [characterised] by a thundering noise and brilliant signs containing lightning and rainbow, moved about by the wind, and adorned with white cranes speaks of the [arrival of the] rainy season which maddens the peacocks.

Vasanta-tilakā

67. [The metre with] the feet of fourteen syllables of which the first two, the fourth, the eighth and the eleventh and the thirteenth and the last are heavy [and the rest light] is called Vasanta-tilakā¹.

64 (C.61, B.XV.84).

65 (C.62, B.XV.85). ¹ Scheme (- - -, - - 0, 0 - -, 0 0 -, -).

66 (C.63, B.XV.86).

67 (C.64, B.XV.87). ¹ Scheme, (- - 0, - 0 0, 0 - 0, 0 - 0, - -).

Example :

68. *citrair vasanta-kusumaiḥ kṛta-keśa-hastā*
srag-dāma-mālya-racanā-suvibhūṣitāngi |
nānāvataṃsaka-vibhūṣita-karṇapāśā
sākṣād vasanta-tilakēva vibhātī nārī ||

This well-dressed woman who has adorned her braid of hairs with the many-coloured vernal flowers, and the rest of her body with various types of flower-garlands¹ and her ears with various ornaments, looks indeed like the decoration (*tilaka*) on the forehead [of the goddess] of spring.

Asambādhā

69. [The metre with the] feet of thirteen syllable, of which the first five and the last three are heavy, [and the rest light] is called *Asambādhā*.¹

Example :

70. *māni lokajñāḥ śruta-bala-kula-śilādhyo*
yasmiṃ sammānaṃ na sadṛśam anupaśyed dhi |
gacchet taṃ tyaktvā druta-gatir aparaṃ deśam
kṛṇa nānārthair avanir iyaṃ asaṃbādhā ||

A proud person who knows the world and is learned, strong, of high birth and character, must leave [a country] in which he does not find adequate honour, and quickly goes to a different country ; for this world is scattered over with wealth of many kinds and offers no obstruction [to such a person].

Śarabhā

71. [The metre with the] feet of fourteen syllables of which the first four, the tenth, the eleventh the thirteenth and the last are heavy [and the rest light] is called *Śarabhā*.¹

68 (C.65, B.XV.88). ¹ *Srag* and *mālya* are used here probably to indicate two different kinds of garlands.

69 (C.66, B.XV.89). ¹ Scheme (---, --o, o o o, o o-, --).

70 (C.67, B.XV.90).

71 (C.68, B.XV.91). ¹ Scheme (---, -o o, o o o, --o, --).

Example

72. eṣā kāntā vrajati lalitāṃ vepamānā
 gulmac-channaṃ vanam uru-nagaiḥ sampraviddham ।
 hā hā kaṣṭam kim idam iti no vedmi mūḍho
 vyaktaṃ krodhāc-charabha-lalitāṃ kartu-kāmā ॥

This beloved lady goes trembling in a graceful manner to the forest covered with shrubs and interspersed with high hills. Ah, what a pity, the fool that I am, I could not understand that due to anger she is openly playing the graceful role of an young elephant.

Nāndimukhī

73. [The metre with] the feet of fifteen syllables of which the first six, the tenth, and the thirteenth are light [and the rest heavy] is called Nāndimukhī.¹

Example :

74. na khalu tva kadācit krodhā-tānūrāyatākṣaṃ
 bhrukuṭi-valita-bhaṅgaṃ dṛṣṭa-pūrvaṃ mayāsyam ।
 kim iha bahubhir uktair yā mamaiṣā hṛdisthā
 tvam asi madhura-vākyā devi nāndimukhiva ॥

Never before have I seen your face with eyes red in anger and with eyebrows curved in frowning ; O lady, what more shall I say ? Are you the [same] sweet-tongued one who resides in my heart and is like Nāndimukhī ?

Gaja-vilasita

75. [The metre with] the feet of sixteen syllables of which the first, the fourth, the sixth and the last are heavy [and the rest light] is called Gaja-vilasita.

72 (C.69, B.XV.92).

73 (C.70, B.XV.93). ¹ Scheme (U U U, U U U, ---, U --, U --). This is called Malinī by Piṅgala and his followers.

74 (C.71, B.XV.94).

75 (C.72, B.XV.95, 96). ¹ Scheme (- U U, - U -, U U U, U U U, U U U, -). This is called Rṣabha-gaja-vilasita by Piṅgala and his followers.

Example :

76. toyādhariaḥ sudhira-ghana-ṣaṭu-ṣaṭaha-ravaiḥ
sarja-kadamba-nīpa-kuṭaja-kusuma-surabhim ।
kandala-sēndragopaka-racitam avanitalaṃ
vikṣya karoty asau vṛṣabha-gaja-vilasitakam ॥

On seeing the surface of the earth adorned with the Kandala and the Indragopa, and perfumed with the flowers of Sāl, Kadamba¹, Nīpa², and Kuṭaja, which open at the loud and clear drum-like peals of thunder (lit. sounds of the clouds) this [man] imitates the sportful movement of a bull-elephant.

Pravara-lalita

77. [The metre with the] feet of sixteen syllables of which of the second, third, the fourth, the fifth, the sixth, the twelfth the thirteenth, the fifteenth and the last are heavy [and the rest light] is called Pravara-lalita.¹

Example :

78. nakhālīdham gātraṃ daśana-khacitaṃ cōṣṭha gaṇḍam
śiraḥ puṣpōnmītraṃ pravilulita-keśālakāntam ।
gatiḥ khinnā cēyaṃ vadanam api sambhrānta-netram
aho ślāghyaṃ vṛttaṃ pravara-lalitaṃ kāma-ceṣṭam ॥

Her body has been scratched by nails, and lips and the cheeks are bitten by teeth, the head is set with flowers, hairs have their ends dishevelled, and her gait is languid, and the eyes are restless. Ah, a very graceful exploit of love, has taken place in a praiseworthy manner.

Śikhariṇī

79. [The metre with] the feet of seventeen syllables of which the second, the third, the fourth, the fifth, and sixth, the twelfth,

76 (C.73, B.XV.97). ¹ *Kadamba* and *nīpa* are usually considered synonymous. It is just possible that there are two different trees with these two names and later writers have ignored the difference which may be very slight. It may be noted here that the Concise Oxford Dictionary defines *nīpa* as a 'kind of E. Indian palm'.

² See note 1 above.

77 (C.74, B.XV.98, 99).¹ Scheme (O - -, ---, O O O, O O -, - O -, -). 78 (C.75, B.XV.100). 79 (C.76, B.XV.101, 102).

the thirteenth and the last are heavy [and the rest 'light'] is called Śikhariṇī.¹

Example :

80. mahānadyābhoge pulinam iva te bhāti jaghanaṃ
tathāsyam netrābhyāṃ bhramara-sahitaṃ pañkajam iva ।
tanu-sparśaś cāyam sutanu sukumāro na parusaḥ
stanābhyāṃ tuṅgābhyāṃ śikhari-nibhā bhāsi dayite ॥

Your hip is like the sand-bank at the margin of a river, your face together with the eyes, is like a lotus with the bees, the touch of your body is soft and not rough ; with your two elevated breasts you look like a hill with [two] peaks, O dear one.

Vṛṣabha-ceṣṭita

81. [The metre with the] feet of seventeen syllables of which the first five, the eleventh, the thirteenth, the fourteenth and the sixteenth are light [and the rest heavy] is called Vṛṣabha-ceṣṭita.¹

Example :

82. jalada-ninādam śrutvā garjan madocchaya-darpitah
vilikhati mahim śṅgākṣepair vṛṣaḥ pratinarḍya ca ।
sva-yuvati-vṛto goṣṭhad goṣṭham prayāti ca nirbhayo
vṛṣabha-lalitaṃ citraṃ vṛtaṃ karoti ca śūḍvale ॥

On hearing the thundering noise of the clouds the bull maddened with an excess of rut, is striking the earth with its horns and is bellowing in reply. And then, surrounded by young females of its class it goes fearlessly from one cow-pen to another and has the various sportive exploits on the green [pasture].

Śrīdharā

83. [The metre with] the feet of seventeen syllables of which the first four, the tenth, the eleventh, the thirteenth,

¹ Scheme (O -, ---, O O O, O O -, - O O, O -).

80 (C.77, B.XV.103).

81 (C.78, B.XV.104, 105). ¹ Scheme (O O O, O O -, ---, - O -, O O -, O -). This is called Hariṇī by Piṅgala and his followers.

82 (C.79, B.XV.106).

83 (C.80, B.XV.107-108, 109).

the fourteenth and the last are heavy [and the rest light] is called Śrīdharā.¹

Example :

84.

snānaiś cūrṇaiḥ sukha-surabhibhir gaṇḍa-lepaiś ca dhūpaiḥ
puṣpaiś cānyaiḥ śīrasi-racitair vastra-yogaiś ca tais taiḥ |
nānā-raṭnaiḥ kanaka-racitair aṅga-sambhoga-saṁsthaiḥ
vyakaṁ kānte kamala-nilayā śrīdharēvāti bhāsi ||

O beloved one, by your bathing, powders, pleasantly fragrant paste smeared on your cheek, the [hair-perfuming] incense, flowers set on the hair (lit. head), various clothes and many jewels combined with gold worn on the limbs, you shine indeed very much like the lotus-dwelling [one] who is the goddess of beauty.

Vaṁsa-patra-patita

85. [The metre with] the feet of seventeen syllables of which the first, the fourth, the tenth and the last are heavy [and the rest light] is called the Vaṁsa-patra-patita.¹

Example :

86. eṣa gajo'dri-mastaka-tate kalabha-parivṛtaḥ
krīḍati vṛkṣa-gulma-gahane kusuma-bhara-nate |
megha-ravaṁ niśāmya muditaḥ pavana-java-samaḥ
sundari vaṁsa-patra-patitaṁ punar api kurute ||

O fair lady, this elephant which surrounded by young ones is playing near the peak of the hill in the thick forest of trees and shrubs bent with flowers, is delighted to hear, the roaring of clouds and is moreover causing, like the wind, the bamboo leaves to fall [on the ground].

Vilambita-gati

87. [The metre with the] feet of seventeen syllables of which the second, the sixth, the eighth, the twelfth, the fourteenth,

¹ Scheme (- - -, - 0 0, 0 0 0, - - 0, - - 0, - -). This is called Mandākrāntā by Piṅgala and his followers.

84 (C.81, B.XV.110).

85 (C.82, B.XV.111). ¹ Scheme (- 0 0, - 0 -, 0 0 0, - 0 0, 0 0 0, 0 -). 86 (C.83, B.XV.112). 87 (C.84, B.XV.113-114, 115),

the fifteenth and the last are heavy [and the rest light] is called Vilambitagati.¹

Example :

88. vighūrṇita-vilocanā pṛthu-vikīrṇa-hārā punaḥ
pralamba-raśanā calat-skhalita-pada-manda-kramā |
na me priyam idaṃ janasya bahumāna-rāgeṇa yan
madena vivaśā vilambita-gatiḥ kritā tvam priye ||

O beloved one, your eyes are rolling, the large necklace is displaced, the girdle is hanging loose, and your slow steps are faltering ; I indeed like¹ this your slow gait that you assume out of overwhelming pride due to this man's love and respect [for you].

Citra-lekhā

89. [The metre with the] feet of eighteen syllables of which the first five, the eleventh, the twelfth, the fourteenth, the fifteenth, the seventeenth and the last are heavy [and the rest light] is called Citra-lekhā¹.

Example :

90.
nānā-ratnādhyair bahubhir adhikaṃ bhūṣaṇair aṅga-samsthaḥ
nānā-gandhādhyair madana-jananair aṅga-rāgaiś ca hr̥dyaiḥ |
keśaiḥ snānārdraiḥ kusuma-racitair vastra-rāgaiś ca tais taiḥ
kānte samkṣepāt kim iha bahunā citra-lekhēva bhāsi ||

O beloved one, you shine very much with the many bejewelled ornaments worn in your limbs, various pleasant cosmetics rich in passion-inspiring scents, hairs clean after bath and decorated with flowers, and varied colours of your clothes. What shall I say more ? To be brief, you appear like a painted picture.

¹ Scheme (U - U, U U -, U - U, U U -, U - U, U -). This is called Prithvi by Piṅgala and his followers.

88 (C.85, B.XV.116). ¹ lit. Is it not dear to me ?

89 (C.16, B.XV.117). ¹ Scheme (- - -, - - U, U U U, U - -, U - -, U - -). This is called Kusumita-latā-vellitā by Piṅgala and his followers.
90 (C.87, B.XV.118).

Śārdūla-vikrīḍita

91-92. [The metre with] the feet of nineteen syllables of which the first three, the sixth, the eighth, the twelfth, the thirteenth, the fourteenth, the sixteenth, the seventeenth and the last are heavy [and the rest light] is called Śārdūlavikrīḍita¹

Example :

93.

nānā-śastra-śataghni-tomara-hatāḥ prabhraṣṭa-sarvāyudhāḥ
nirbhinnōdara-pada-bāhu-vadanā nirbhartsitāḥ śatrayah |
dhairyōtsāha-parākrama-prabhrtibhis tais tair vicitra-guṇaiḥ
vṛttam te ripu-ghāti bhāti samare śārdūla-vikrīḍitam ||

The enemies have been repelled after [some of them have been] killed with various weapons, Śataghni and Tomara and [some have] their bellies, arms, feet and face pierced and [some have] lost all their weapons. Your enemy-killing exploits in battle comparable to the tiger's sports and characterised by virtues such as, patience, energy and valour, are splendid.¹

Suvadānā

94-95. [The metre with] feet of twenty syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the sixteenth and the last are heavy [and the rest light] is called Suvadānā.¹

Example :

96.

netre lilālasānte kamala-dala-nibhe bhrū-cāpa-rucire
gaṇḍōṣṭham pina-madhyam sama-sahita-ghanah snigdhas ca daśanāḥ |
kaṇṇāv aṃsa-pralambau cibukam api natam ghoṇā surucirā
vyaktam tvam martya-loke varatanu vilitāsyēkā suvadanā ||

91-92 (C.88-89, B.XV.119, 120, 121). ¹ Scheme (---, U U-; U U-; U U-; ---, ---, ---).

93 (C.90, B.XV.122). ¹ B. gives an additional example of this (B.XV.123).

94-95 (C.91-92, B.XV.124-125, 126). ¹ Scheme (---, - U-, U U, U U, U U, U-; - U U, U-).

96 (C.93, B.XV.127).

Your eyes are like lotus-petals, beautiful with the bow-like eyebrows and their ends are playfully lazy ; the cheeks and lips are plump in their middle, the teeth are all equal, in a line, thickly set and shining, the ears are hanging down as far as the shoulders, the chin is bent and the nose is beautiful, O fair lady, in this mortal world you are indeed the only fair-faced woman whose face has been [carefully] fashioned.

Sragdharā

97-98. [The metre with] the feet of twentyone syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the seventeenth, the eighteenth, the twentieth and the last are heavy [and the rest light] is called Sragdhārā.¹

Example :

99.

cutāśokāravindaiḥ kuruvaka-tilakaiḥ karṇikāraiḥ śīriṣaiḥ
punnāgaiḥ pārijātaiḥ vakula-kuvalayaiḥ kiṃśukaiḥ sātīmuktaiḥ |
etaiḥ nānā-prakāraiḥ kusuma-surabhibhir viprakṛtāis ca tair
vāsantaiḥ puṣpa-vṛndair nāravara vasudhā sragdharēvādyā bhātī ||

O king (lit. best among men), due to the many and various sweet smelling vernal flowers such as, Cūta, Aśoka, Aravinda, Kuravaka, Tilaka, Karṇikāra, Śīriṣa, Punnāga, Pārijāta, Vakula, Kuvalaya, Kiṃśuka and Atimukta, this earth looks today like a woman wearing [many] garlands of flowers.

Madraka

100-101. [The metre with] the feet of twentytwo syllables of which the first, the fourth, the sixth, the tenth, the twelfth, the sixteenth, the eighteenth, and the last are heavy [and the rest light] is called Madrakā.¹

97-98 (C.94-95, B.XV.128-129, 130). ¹ Scheme (- - -, - 0 -, - 0 0, 0 0 0, 0 - -, 0 - - 0 - -).

99 (C.96, B.XV.181).

100-101 (C.97-98, B.XV.132-133, 134). ¹ Scheme (- 0 0, - 0 -, 0 0 0, 0, - 0 -, 0 0 0, - 0 -, 0 0 0, -).

Example :

102.

ndyatam eka-hasta-carāṇam dvitīya-kara-recitam suvinatam
vaṅśa-mṛdaṅga-vādyā-madhuram vicitra-karāṇāvitam bahu-vidham ।
madrakam etad adya subhagair vidagdha-gati-ceṣṭītib su-lalitair
nr̥tyasi vibhramākula-padam vivikta-rasa-bhāvitam śaśi-mukhi ॥

O fair lady (lit. moon-faced one), you are dancing to-day in accompaniment of sweet sounds of flutes and drums the Madraka¹ dance with one of your hands raised up and another bent, and your feet are restless in a hurry. And you are making happy, clever and graceful movements in pursuance of many and various Karāṇas, and this dance is imbued with a distinct Sentiment (*rasa*).

Aśvalalita

103-104. [The metre with] the feet of twentythree syllables of which the fifth, the seventh, the eleventh, the thirteenth, the seventeenth, the nineteenth and the last are heavy [and the rest light] is called Aśvalalita.²

Example :

105. vīdha-turaṅga-nāga-ratha-yaudha-
saṃkulam alaṃ balam samuditam
śara-śata-śakti-kunta-parighāsi-
yaṣṭi-vitam bahu-praharaṇam ।
ripu-śata-mukta-śastra-rava-bhīta-
saṃkita-bhaṭam bhayākulam idam
kṛtam abhivikṣya saṃyuga-mukhe
samīpsita-guṇam tvayāśvalalitam ॥

[Even after] seeing this completely assembled army consisting of many horses, elephants, chariots and fighters, the manifold assaults spread by hundreds of arrows, darts, javelins, clubs and swords, and the foot-soldiers terrified and afraid on account of the

102 (C.99, B.XV.135). ¹ See NŚ. IV.

103-104 (C.100-101, B.XV.136-137, 138). ¹ Scheme (U U U, U - U,
- U U, U - U, - U U, U - U, - U U, U -).

105 (C.102, B.XV.139).

noise of released missiles, and the terror-stricken directions, you have practised in the forefront of the battle the sportful movements of a horse, the merit of which is very much desired [by people].

Megha-mālā

106-107. [The metre with] the feet of twentyfour syllables of which the first six, the eighth, the eleventh, the fourteenth the seventeenth, the twentieth and the twentythird are light [and the rest heavy] is called Megha-mālā.¹

Example :

108. pavana vala-samāhata tīvra-gambhīra-
nādā balākāvali-mekhalā
kṣītīdhara-saḍśōca-rūpā mahānila-
dhumāñjanābhāmbu-garbhōdvalā |
sura-pati-dhanur-ujjvala-baddha-kakṣyā
tadit-dyota-sannāha-pattōjjvalā-
gagana-tala-visāriṇī prāvṛṣeṇyā
dṛḍham megha-mālā 'dhikam śobhate ||

The sky-covering mass of clouds of the rainy season, having deep and piercing sounds, wearing a flight of cranes as their girdle, carrying in their womb water of deep blue colour comparable to that of smoke and collyrium, girding the waist with the rainbow as the belt, having their armour-plates illumined by the flash of lighting looks indeed very beautiful.

Krauñca-pāḍī

109-110. [The metre with] the feet of twentyfive syllables of which the first, the fourth, the fifth, the sixth, the ninth, the tenth, and the last are heavy [and the rest light] is called Krauñca-pāḍī.¹

106-107 (C.103-104, B.XV.140-141, 142). ¹ Scheme (O O O, O O O, - O -, - O -, - O -, - O -, - O -, - O -).

108 (C.105, B.XV.143).

109-110 (C.106-107, B.XV.144-145, 146). ¹ Scheme (- O O, - - -, O O -, - O O, O O O, O O O, O O O, O O O, -).

Example :

111. yaḥ kila dākṣaṃ vidruta-somaṃ kratuvaram
 a-cāmasaṃ apagata-kalaśaṃ
 pātita-yūpaṃ kṣipta-caṣālaṃ vicayanam
 a-samidham a-paśukam acarukam |
 kārmuka-muktenāśu cakāra vyapagata-
 suragaṇa-pitr-gaṇam iṣuṇā
 nityam asau te daitya-gaṇāriḥ pradahatu
 makham iva ripu-gaṇam akhilam #

Let Śiva (lit. the foe of the demons) who by arrows discharged from his bow quickly spilled the Soma-juice, threw away the Camasa, broke the Kalaśa, felled the Yūpa, dislodged the Caṣāla, put out the fire, destroyed the fuel, scared away the [sacrificial] animals, spilled the Caru and put the gods and the Fitis to flight in Dakṣa's great sacrifice, always destroy all your enemies like the same (sacrifice).¹

Bhujaṅga-vijṛmbhita

112-113. [The metre with] the feet of twentysix syllables of which the first eight, the nineteenth, twentyfirst, twentyfourth and the last are heavy [and the rest light] is called Bhujaṅga-vijṛmbhita.¹

Example :

114. rūpōpetām devaiḥ sṛṣṭāṃ samada-gaja-
 vilasita-gatiṃ nirīkṣya tilottamām
 prādakṣiṇyāt prāptām draṣṭum bahu-vadanam
 acala-nayanam śiraḥ kṛta-vān haraḥ |
 dīrghaṃ niḥśvasyāntar-gūḍhaṃ stana-vadana-
 jaghana-rucirām nirīkṣyā tathā punaḥ
 pṛṣṭhe nyastaṃ devēndreṇa pravaramaṇi
 kaṇaka-valayaṃ bhujaṅga-vijṛmbhitam #

111 (C.108, B.XV.147) * B. gives one additional example (B.XV.148) which occurs in Halāyadha's commentary to Piṅgala.

112-113 (C.109-110, B.XV.149-150). ¹ Scheme (---, ---)²---, U, UUU, UUU, UUU, -UU, UUU, UU-),

114 (C.111, B.XV.151).

Seeing the beautiful Tīlottamā created by the gods with the gait of an elephant in rut, while she came to circumambulate him, Śiva fixed all the eyes on her and kept his heads and mouths motionless. And then the lord of gods (Śiva) on seeing her who was beautiful on account of her breasts, face and the hip, sighed silently and put away on his back the golden bangles set with the best of jewels in which snakes were yawning.

The uneven and the semi-even metres

115. These are, O the best of Brahmins, the even metres I mentioned [before]. Now listen about the uneven and the semi-even metres.

116. The metres of which the feet belong to different, metrical types and are dissimilar, are called uneven (*viṣama*).

117-118. The metres in which the two [alternate] feet are similar while the two [contiguous] feet are not similar, are called semi-even (*ardha-sama*). And the metre in which all the feet are dissimilar is called uneven. The semieven metre is to have its even and odd feet dissimilar and the first of such groups of feet may be shorter or longer than the rest or one of them may be longer and the other shorter than the rest.

Even metres

119. An even metre is defined by defining one of its feet while uneven metre requires the definition of all its feet. And from a definition of the two feet the semi-even metre is known. This is the division of feet [in different semi-even metres].

120. I have described the even metres with reference to their divisions of feet. Now I shall describe the characteristics of the uneven metres in terms of triads, (*i.e.* *gaṇas*).

114a, (C.112, B.XV.153). ¹ According to B, it is spurious.

114b (C.113, B.XV.154).

115 (C.114, B.XV.155).

116 (C.115, B.XV.156).

11-118 (C.116-117, B.XV.157-158).

119 (C.118, B.XV.159).

² 120 (C.119, B.XV.160)

Pathyā

121. If [in Anuṣṭup], the first foot contains sa, sa, ga, ga, and the second sa, ra, la, ga and such will be the remaining even and odd feet¹, it is called Pathyā².

Example :

122. priya-daiyata-mitrāsi priya-sambandhi-bāndhavā¹ |
²priya-dāna-ratā pathyā dayite³ tvaṃ priyāsi me #

You respect the gods and the friends, you love the matrimonial relations and the kinsmen, you are disposed to make affectionate gifts and you are agreeable, O beloved one, you are dear to me.

Uneven Pathyā

123. [The Anuṣṭup metre of which] the first foot contains ma, ra, ga, ga, the second ya, sa, la, ga, the third ra, bha, la, ga and the fourth ja, sa, la, ga [is called an all-uneven (*sarva-ṣaṃamā*)] Pathyā¹.

Example :

124. naivācāro, na te mitraṃ na sambandhi-ḡaṇa-kriyā¹ |
 sarvathū sarva-ṣaṃamā pathyā na bhavasi piye #

O dear one, you have no [good] conduct, no friend and you have no good action towards the relatives and are in every way very rough ; so you are not agreeable.

121 (C.120, B.XV.162). ¹ C. gives the correct reading *yugmau-jakau* 'even and odd' (feet).

² (I & III) ∪ ∪ -, ∪ ∪ -, -- and (II & IV) ∪ ∪ -, - ∪ -, ∪ -

122 (C.121, B.XV.163). ¹ C. *daiyata*-for *sambandhi*.

² C. *varā* for *ratā*.

³ C. *yadyapi* for *dayite*.

123 (C.133, B.XV.164). ¹ (I) ---, - ∪ -, --, (II) ∪ --, ∪ ∪ -, ∪ -, (III) - ∪ -, - ∪ ∪, ∪ -, (IV) - ∪ ∪, ∪ ∪ -, ∪ -.

124 (C.134, B.XV.165). ¹ B. *priyā* for *kriyā*.

Inverted Pathyā

125. These are the characteristics of the first and the third feet¹. They being inverted *i.e.* the second and the fourth being of this description, the metre will be called the inverted Pathyā.

Example :

126. kṛtena ramaṇasya kiṃ sakhi roṣeṇa te' pyartham |
viparitā na pathyāsi tvam jaḍe kena mobitā¹ †

What is the use of this anger shown to your beloved one ? [It seems that] you are foolish and have been deluded by somebody and have been upset, [so] you are not agreeable.

Capalā

127. [The metre with the feet of eight syllable of which] the fourth, the fifth and the sixth [in the hemistichs] are short, is called Anuṣṭup Capalā.¹

Examples :

128.
na khalv asyāḥ priyatamaḥ śrotavyam vyāhṛtam sakhyā |
nāradasya pratikṛtiḥ kathyate capalā hīyam †

[He] is not this girl's dearest one. This [information] to be heard [privately] was proclaimed loudly by the female friend. This fickle woman is indeed [to be] called an image of Nārada (the deity of quarrel).

Vipulā

129. [If a metre with the feet of eight syllables has] the seventh syllable short in its second and the fourth feet, it is

125 (C.122, B.XV.166). ¹ A passage before this seems to be lost. C. reads *yugmayor*—of the two even (feet). B. has *ayujor*—of the two odd (feet).

126 (C.123, B.XV.167). ¹ We adopt B's reading. (I) 0-0, 000, 00, (II) 000, -00, --, (III) -00, -00, 00, (IV) 000, -00, --.

127 (C.124, B.XV.168). [†] C. *vīpulā* for *capalā*.

128 (C.125, B.XV.169). 129 (C.126, B.XV.170).

called [Anuṣṭup] Vipulā. According to some¹ the seventh syllable in all the feet will be short in [such] Vipulā.

Example :

130. sankṣiptā vajraṇ-madhya hema-kumbha-nibha-stanī |
vipulāsi priye śroṇyāṃ pūrṇa-chandra-nibhāṇe ||

O dear one, you are thin [in body], your waist is slender in the middle like a Vajra, your breasts are like golden pitchers, your hips are large and your face is like the full moon. -

131. gaṅgēva tvam meghāgame āplāvita-vasundharā |
kula-vṛkṣān ārujati sravanti vipulācalāt¹ ||

You are like the Ganges at the advent of the rains, flooding the earth, destroying the trees on the bank and flowing down from a high mountain

132. The feet of Pathyā are thus of various types ; in the remaining [types of Anuṣṭup] even and odd feet may be made up with other triads (*trika*)¹.

133. In this metre a triad ending in a heavy syllable (*i.e.* ma, ra, ya, sa) or consisting of light syllables (*i.e.* na) is never to occur (lit. desired) after the first syllable while after the fourth syllable a short syllable must occur (lit. is prescribed).

134. If in the feet of a Pathyā there are three heavy syllables at the end it is called [Anuṣṭup] Vaktra.

Example :

135. danta-kṣatādharāṃ subhru jāgara-glāna-netrāntam |
rati-sambhoga-khinnaṃ te darśaniya-taraṃ vaktram ||

O fair lady, the lips being bitten by teeth, eyes being languid due to keeping awake, your face has become more charming, after its exhaustion in love's enjoyment.

¹ Saitava—mentioned in Piṅgala and Agni P. See CSS. p. 38.

130 (C.127, B.XV.171).

131 (C.128, B.XV.172). ¹ B. C. *nanāt* for *calāt*.

132 (C.129, B.XV.174). ¹ We follow B. 133 (C.130, B.XV.175).

134 (C.131, B.XV.176).

135 (C.132, B.XV.177).

136. These are all-uneven metres of the Anuṣṭup class. The authorities differ from one another as regards [the arrangement of] the triads and syllables.¹

Vānavāsikā

137. The metre which has its feet consisting of sixteen Mātrās as parts of Gāthā to be divided into four sections in terms of triads and the part of a triad, is called Vānavāsikā.¹

Example :

138. asaṃthita-padā suvilhalāngī
mada-skhalita-ceṣṭita-manojñā ।
kva yāsyasi varoru surata-kāle
viṣamā kim vānavāsikā tvam ॥

O fair lady, your gait is unsteady, limbs are agitated, and your faltering movements due to ardent passion are charming. Where are you going at the time of love's enjoyment ? Are you a perverse woman of Vānavāsi ?

Ketumati

139. The metre of which the first and the third feet consist of sa, ja, sa, ga and the second and the fourth bha, ra, na, ga, is called Ketumati.¹

Example :

140. sphuritādharam cakita-netram
rakta-kapolam ambuja-dalākṣam ।
kim idaṃ ruṣāpahṛta-śobham
ketumati-samam vada mukham te ॥

Your lips are throbbing, the eyes which are like lotus-petals are trembling and the cheeks are red. Tell me why has your face robbed of its beauty by anger, become like Ketumati (flame) ?

136 (B.XV.178). ¹ C. omits this.

137 (C.146, B.XV.179). ¹ Piṅgala calls this Mātrāsamaka. His Vānavāsikā is simply a variety of this. See CSS. p. 21.

138 (C.147, B.XV.180).

139 (C.140, B.XV.181). ¹ Scheme : (I & III) ॐ ॐ -, ॐ - ॐ, ॐ ॐ -,
-, (II & IV) - ॐ ॐ, - ॐ -, ॐ ॐ ॐ, - -

140 (C.141, B.XV.182).

Aparvaktra

141. In the metre called Aparavaktra the first and the third feet consist of na, na, ra, la, ga and the second and the fourth of na, ja, ja, ra.¹

Example :

142. sutanu jala-parita locanam
jalada-niruddham ivêndu-maṇḍalam |
kim idam apara-vaktram eva te
śaśi-vadane'dya mukham parān-mukham ||

O fair lady (lit. moon-faced one) why are your eyes full of tears and why do you look like like the orb of the moon obscured by the clouds and why has your face turned today like some one else's face ?

Puspitāgrā

143. In Puspitāgrā metre the first and the third feet consist of na, na, ra, ya, and the second and the fourth of na, ja, ja, ra, ga.¹

Example :

144. pavana-aya-vidhūta-cāru-śākham
pramudita-kokila-kaṅṭha-nāda-ramyam |
madhukara-parigiyam na-śabdam
varatanu paśya vanam supuspitāgram ||

O fair lady, look at the top of the blossoming forest in which the wind is shaking the beautiful branches of trees, the gladdened cuckoos are singing with sweet voice and the bees are humming all around.

Udgatā

145. In Udgatā metre the first foot consists of sa, ja, sa,

141 (C.142, B.XV.183, 184). ¹ Scheme : (I & III) 0 0 0, 0 0 0,
0 -, (II & IV) 0 0 0, 0 - 0, 0 - 0, - 0 - .

142 (C.132, B.XV.177).

143 (C.144, B.XV.186). ¹ Scheme (I & II) 0 0 0, 0 0 0, - 0 - .
0 - -, (II & IV) 0 0 0, 0 - 0, 0 - 0, - 0 -, -

144 (C.145, B.XV.187). , 145 (C.135, B.XV.188).

la, the second of na, sa, ja, ga, the third of bha, na, ja, la, ga and the fourth of sa, ja, sa, ja, ga.[†]

Example :

146. tava roma-rājir atibhāti
sutanu madanasya manjarīm |
nābhi-kamala-vivarōtpatita-
bhramarāvalīva kusumāt samudgatā ||

O fair one, the hairs which rise from the hollow of your lotus-like navel are comparable with a swarm of bees coming out of flowers and they exceed in beauty Cupid's blossoms.

Lalitā

147. The metre Lalitā has its first foot consisting of sa, ja, sa, la the second foot of na, sa, ja, ga, the third foot of na, sa, sa, and the fourth foot of sa, ja, sa, ja, ga.¹

Example :

148.
lalitā kula-bhramita cāru-vasana-kara-cāru-pallavā |
pravikaṣita kamala-kānti mukhīpravibhāsi-devi surata-śramāturā||

O lady, hurriedly but gracefully moving the beautiful clothes and the delicate hands and having a blooming lotus-like face you look charming after the fatigue of love's sports.

149. These are the syllabic metres of the even and uneven types, to be used in dramas and poems.

150. There are besides many other syllabic metres which have been mentioned here collectively. They are not to be used because they do not embellish [a composition].

¹ Scheme (I) 0 0 -, 0 - 0, 0 0 -, 0, (II) 0 0 0, 0 0 -, 0 - 0, -, (III) - 0 0, 0 0 0, 0 - 0, 0 -, (IV) 0 0 -, 0 - 0, 0 0 -, 0 - 0, -
146 (C.136, B.XV.189).

147 (C.137, B.XV.190). ¹ Scheme (I & II) same as in Udgatā. (III) 0 0 0, 0 0 0, 0 0 -, 0 0 -, (IV) 0 0 -, 0 - 0, 0 0 -, 0 - 0, Piṅgala's Lalitā has the fourth foot similar to that of Udgatā

148 (C.133, B.XV.191).

149 (C.148, B.XV.192).

150 (C.149 B.XV.193).

151. The syllabic metres forbidden here after may be used in songs. I shall describe their varieties while treating the Dhruvās.

Āryā metres

152. This is the definition of various syllabic metres briefly treated by me. Next I shall give the definition of the Āryās.

153. The Āryās are of five types, viz, Pathyā, Vipulā, Capalā, Mukha-capalā, and Jaghana-capalā.

154. I shall speak about their caesura and division of Mātrās and their varieties depending on Gaṇas which have been prescribed as characteristics of these.

155. In these metres the caesura marks the division [of feet]; the Gaṇa consists of four Mātrās, the second and the fourth (lit. the last) feet are the even ones, and the first and the third (lit. the rest) odd ones.

156. [In an Āryā] the odd Gaṇas consisting of four Mātrās should have no ja and the even Gaṇas may be of any type according to the choice [of the poet].

156 a. The eighth Gaṇa in every Ārya is to be known as half a Gaṇa (*i.e.* two Mātrās).

157. The sixth Gaṇa may be of two alternative types and the eighth will consist of one [syllable]. The sixth Gaṇa in the second hemistich will consist of one Mātrā only¹.

158. In one alternative is that the sixth Gaṇa will be ja, (◡ - ◡,) and in the other it will consist of four short syllable, (◡ ◡ ◡ ◡) and these relate to the caesura (*yati*).

151 (C.150, BXV.194).

152 (C.151, B.XV.195).

153 (C.152, B.XV.196).

154 (C.153, B.XV.197).

155 (C.154, BXV.198).

156 (C.155, B.XV.199, 211, 2f 8a).

157 (C.156, B.XV.200, 208b-209a). ¹ Read 157b (with C) as पयाचो यो नयः षष्ठ एतन्मात्रः स उच्यते.

158 (C.157, B.XV.201, 209b-210a).

159. The caesura may occur when the second la after the fifth Gaṇa has been completed or it may occur from the first syllable [of the sixth Gaṇa], or after the fifth Gaṇa [has been completed].¹

Pathyā-Āryā and Vipulā-Āryā

160. The Āryā metre of which the caesura occurs after the three Gaṇas (lit. feet are made up of three Gaṇas) is called Pathyā. The Vipulā Āryā is different from this, only because it observes no caesura (*yati*) of any kind [within its hemistichs].¹

Examples :

Pathyā Āryā

161.

rakta-mṛdu-padma-netrāsita-dīrgha-bahula-mṛdu-[kuṭīla]-keśī
kasya tu pṛthu-mṛdu-jaghanā tanu-bāhivamsōdarī [na]pathyā ||

To whom is not agreeable a woman with lovely and lotus-like soft eyes, copious long, black and [curled] hairs, large and soft hip, slim arms and abdomen ?

Vipulā Āryā

162. vipula-jaghana-vadana-stana-nayanais
tāmrahārōṣṭha-kara-carāṇaiḥ |
āyata-nāsā-gaṇḍair lalāṭa-
carāṇaiḥ śubhā kanyā ||

A maiden is auspicious when her hip, face, breasts and eyes are large, lips, palm and feet are red and nose, cheeks, forehead and ears are prominent.

Capalā Āryā

163. In the Capalā (Āryā) the second and the fourth

159 (C.158, B.XV.202, 210b). ¹ Read 159 as विसौयादि लघुर्धेयः दमात्रे पद्यमे वतिः.

160 (C.159, B.XV.203). ¹ Read the couplet as गणेषु विषु पादः स्नात् यस्या प व्या तु सा भवेत् । अतश्च विपुलास्या तु विज्ञेयाऽशतिलक्षणा.

161 (C.160, B.XV. 213).

• 162 (B.XV.214).

163 (B.XV.215, 204).

Gaṇas in each hemistich are to consist of a ja (lit. Gaṇa with a heavy syllable in the middle).

Example :

164. ¹udbharṭṛ-gāmini paruṣa-bhāṣini kāma-cihna-kṛta-veśā |
²yā nāti-māṃsa-yuktā surā-priyā sarvatas capalā ||

The woman who goes defying her husband, speaks harshly, has erotic signs in her dress, is not very fleshy and is fond of meat, is inconstant in every respect.

Mukha-capalā and Jaghana-capalā Āryā

165. When the definition of a Capalā applies to the first hemistich [only] of an Āryā it is called the Mukha-capalā. And when the same applies to the second hemistich [only] it is called Jaghana-capalā.

Examples :

Mukha-capalā Āryā

166. āryā mukhe tu capalā tathāpi caryā na me yataḥ sā tu |
 dakṣā gṛha-kṛtyeṣu tathā duḥkhe bhavati duḥkhārtā ||

My lady is talkative, but still her conduct [in general] is not bad, for she is an expert in my household work, and in my misery she feels miserable.

Jaghana-capalā Āryā

167. vara-mṛga-nayane capalāsi
 varōru śaśāṅka-darpaṇa-nibhāsyē |
 kāmasya sārabhūtena
 pūrṇa-mada-cāru-jaghanena ||

O fair lady with the eyes of the best deer, and a face like the moon or the mirror, by your hips which constitute the best prize of love and which are charming on account of your swelling passion, you are [marked as] faithless (lit. inconstant).

164 (B.XV.216). ¹ B. reads *udbhaṭa*.

² B. reads *jānāti*, for *yā nāti*. Prof. S. P. Bhattacharya suggested this emendation

165 (B.XV.217).

166 (B.XV.218).

167 (B.XV.219).

168. When the two hemistichs of a *Capalā* have the same characteristics it is called the all-round *Capalā*.

169. This metre is known have thirty *Mātr.*s in its first hemistich and twenty-seven in the second¹.

170. Following these rules (lit. thus) one should compose plays (lit. poetical composition) utilising (lit. having) therein different metrical patterns belonging to (lit. arising from) different Rhythm-types, and such plays are to have the thirtysix characteristic marks (*lakṣaṇa*).

Here ends Chapter XVI. of Bharata's *Nāṭyaśāstra*
which treats of the Metrical Patterns.

168 (B.XV.220 ; C.162b-163a).

169 (B.XV.205, 201 ; C.163b-164a). ¹ The five couplets after this (B.XV.222-226) are corrupt and appear to be spurious. These will be discussed in the Introduction.

170 (C.186b-189, B.XV.227).

CHAPTER SEVENTEEN

DICTION OF A PLAY

Thirtysix marks of a good play

1-5. The thirtysix characteristic marks (*lakṣaṇa*)¹ of [a good] dramatic composition (*kāvya*)² are as follows : Ornateness (*bhāṣaṇa*), Compactness (*akṣara-saṃyāta*), Brilliance (*śobhā*), Parallelism (*ulāharāṇa*), Causation (*hetu*), Hesitation (*saṃśaya*), Favourable Precedent (*dyṣtānta*), Discovery (*prāpti*), Fancy (*abhīprāpti*), Unfavourable Precedent (*nīharṣana*), Convincing Explanation (*nirukta*), Persuasion, (*siddhi*), Distinction (*viśeṣaṇa*),

1-5 (C.1-5, B. p.348-350, XVI.1-5). ¹ About the significance of the the term *lakṣaṇa*, the commentators of the NŚ. are not at all unanimous. Ag. mentions no less than ten different views on the subject. Evidently some of these are far-fetched and off the mark. It seems that *lakṣaṇa* in this connexion is comparable to the same word occurring in the compound word *mahāpuruṣa-lakṣaṇa* (characteristic marks of a superman). According to one view this *lakṣaṇa* differs from the *alamkāra* (ornament) and the *guṇa* (qualities) of a person as figures of speech (*alamkāra*) and excellences (*guṇa*) of a composition differ from its characteristic marks (*lakṣaṇa*). The composition in this connexion is evidently a dramatic one though some of the commentators think otherwise. For a discussion on the position of *lakṣaṇas* in the history of the Alamkāra literature see S. K. De, Skt. Poetics, II. pp. 4-5 ; see also Ramakrishna Kavi, (B.II, pp. 348-349) and V. Raghavan's paper on *Lakṣaṇas* in the Journal of Oriental Research, Vol. VI. pp. 70, 71, 81, 82. Mss. of the NŚ. fall into two distinct recensions as regards the text treating the thirty-six *lakṣaṇas*. One recension followed by older commentators, and late writers like Viśvanātha, and Śiṅgabhūpāla, uses Anuṣṭup verses for the enumeration of *lakṣaṇas*. We have adopted this as the basis of our translation. The second recension which seems to be later, has been followed by commentators like Kīrtidhara, Abhinavagupta and late writers like Dhana-jaya and others. This greatly varies from the other recension with which it has not more than seventeen names (of *lakṣaṇas*) in common, and among these, definitions of eight only are similar in both the recensions.

² *Kāvya* in this connexion means the *dr̥śya-kāvya* or dramatic composition.

Accusation of Virtue (*guṇātīpāta*), Excellence (*guṇātīśoḃya*), Inference from Similitude (*tulya-tarka*), Multiplex Predication (*paduccaya*), Description (*liṣṭa*), Pointed Utterance (*upadiṣṭa*), Deliberation (*vicāra*), Inversion (*viparyaya*), Slip of Tongue (*bhramāṇa*), Mediation (*anunaya*), Series of Offers (*mālā*), Clever Manner (*dākṣiṇya*), Censure (*garhāṇa*) Presumption (*arthāpatti*), Celebrity (*prasūddhi*), Interrogation (*ṛcchā*), Identity (*sārūpya*), Indirect Expression of one's Desire (*manorathā*), Wit (*leśa*), Concealment (*samkṣepa*)³, Enumeration of Merits (*guṇa-kīrtana*), Semi-uttered Expression (*anukta-siddhi*) and Compliment (*priyavacana = priokti*).

Ornateness

6. ¹To adorn the composition with many figures of speech (*alamkāra*) and Guṇas as if with ornaments, for creating manifold meanings is called Ornateness (*bhūṣaṇa*, lit. ornament)².

Compactness

7. ¹When an wonderful sense is expressed by means of a small number of syllables with *double entendre*, it is called the mark named Compactness (*akṣara-saṃghāta*, lit. assemblage of syllables)².

³ Emend *samkṣobho* to *samkṣepo*. See below 38 note 1.

6 (C.6; B.p.350, XVI.6) ¹ A close study of Ag's commentary on passages dealing with *lakṣaṇas* is liable to give one an impression that the exact meaning of some of the terms at least relating to this subject, has been to some extent lost, and various explanations have been partly based on guess. But in the absence of anything better we are to depend on them though very cautiously. Definitions of various *lakṣaṇas* are mostly not at all clear without examples which have been very liberally given by Ag. To avoid prolixity we refrain from quoting them here. Interested persons may see them in the Baroda ed. of the NŚ. (Vol. II pp. 294ff.). For an example of *bhūṣaṇa*. See Kavi. As any old commentary to these (NŚ.) passages dealing with *lakṣaṇas*, has not come down to us, we used in this connexion the one prepared by M. Ramakrishna Kavi. See B. II pp. 348ff. (Referred to as Kavi).

7 (C.7; B.p.350, XVI.7). ¹ See Kavi.

Brilliance

8. ¹If a charming and novel meaning [arises] when a less known object is referred to by likening it to a well-known one, and a wonderful sense is expressed through *double entendre*² it is called Brilliance (*śobhā*, lit. beauty)

Parallelism

9. When by words expressing similar circumstances¹ a suggestion is cleverly made to accomplish an object, it is called Parallelism (*udāharaṇa*, lit. example)¹.

Causation

10. When brief and pleasing words by the force of their [tactful] use achieve the desired object, it is called [an instance of] Causation (*hetu*)¹

Hesitation

11. When due to many considerations a sentence is brought to an end without fully communicating the essential theme [in view], it is [an instance of] Hesitation (*saṃśaya*, lit. doubt).¹

Favourable Precedent

12. That which supporting the case in hand¹ is an example of its reason and is pleasing to all people, is a Precedent Favourable to the speaker (*dr̥ṣṭānta*, lit. example).²

8 (C.8; B.p.350, XVI.8). ¹ C. *yatra śliṣṭam viśiṣṭayārtham* for *yatra śliṣṭi vicitrārthā*. See Kavi.

9 (C.9; B.p.351, XVI.9). ¹ C. *tvalpārtha* for *tulyārtha*. Cf. SD.438 Ag's definition in trans. is as follows. *When from the occurrence (lit. sight) of a single word good many unmentioned ones can be inferred (lit. accomplished) it is called Sample (udāharaṇa).*

10 (C.10; B.p.352, XVI.10). ¹ Cf. SD. 439. Ag. reads this definition as follows : बहूनां भावमानानां लोकस्वार्थविनिर्णयम् । सिद्धोपमानवचनं हेतुरित्यभिप्रेक्षितम् (B.XVI.14). Its meaning is not clear, Ag.'s explanation does not seem to be convincing. Possibly there is textual corruption in this.

11 (C.11; B.p.352, XVI.11). ¹ Cf. SD. 440.

12 (C.12; B. p.352, XVI.12). ¹ C. *paksapaksārtha* for *yastu aksārtpa*. Cf. SD. 341. Ag.'s text in translation is as follows : *That a*

Discovery

13. When on seeing some indications, the existence of something is assumed it becomes [an instance of] Discovery (*prāpti*, lit. attainment)¹ which is included among the marks of a [good] drama.

Fancy

14. When an idea interesting to people [but] hitherto non-existent, is conceived on the basis of similarity [of two objects], it is [an instance of] Fancy (*abhiprāya*, lit. belief)¹

Unfavourable Precedent

15. When well-known instance are mentioned for rejecting the contrary view it is [an instance of] Unfavourable Precedent (*nīdarśana*, lit. example)¹

Convincing Explanation

16. Words that are spoken in support of the meaning of some faultless statement made before, constitute Convincing Explanation (*nirukta*, lit. etymology)¹.

learned person discovers similarity [of anything] with something perceived by him earlier, is called Illustration (dṣṭānta). Cf. the figure of speech of this name in SD. 697.

13 (C.1 ; B.p.353, XVI.13). ¹ Cf. SD. 446, Ag. similar (B.XVI.32).

14 (C.14; B.p.353; XVI.14). ¹ SD. 445, Ag. reads this as a variant of *yukti* (B.XVI.36) which in translation is as follows: *The meaning which is made up only of many mutually compatible objects combining with one another, is called Combination (yukti). Cf. SD. 501.*

15 (C.15; B.p.254, XVI.15). See SD. 444. Ag. reads this as a variant *iśāh* (B.XVI.28). The meaning of this def. is not clear. Ag. offers no explanation of this, but gives an example, which it is very difficult to fit in with the definition. Cf. SD. 471.

16 (C.16; B.p.254, XVI.16). ¹ Cf. SD. 453. Ag.'s text in translation is as follows: *Explanation (nirukta) is two kinds: factual and non-factual. [Of these] the factual [explanation] is that which is well-known (lit. accomplished before), and the non-factual is that which has not been so (lit. not accomplished):*

Pursuation

17. When name of great¹ persons are mentioned with a view to accomplish the object aimed at, it is [an instance of] Persuasion (*siddhi*, lit. success)².

Distinction

18. When after mentioning many well-known great objects something is said distinguishing a thing from them, it is [an instance of] Distinction (*viśeṣaṇa*)¹.

Accusation of Virtues

19. When virtues are mentioned with sweet words of harsh import¹ which carry the contrary implication, it is [an instance of] Accusation of Virtues (*guṇātīpāta*, lit. opposition of virtue)².

Excellence

20. When after enumerating the qualities available in common men, one mentions some special qualities, it is [an instance of] Excellence (*atiśāya*)¹.

Inference from Similitude

21. When an object directly perceived is inferred from a mataphor or simile applied in an identical sense, it is [an instance

17 (C.17; B.p.354, B.XVI.17). ¹ C. *provaktānām* for *pradhānānām*. Cf. SD. 454. Ag. reads this with a slight variation.

18 (C.18; B.p.355, XVI.18). ¹ Cf. SD. 452. Ag. reads this as a variant of *kṣamā* (B.XVI.31) which in translation is as follows: *When one being hurt by harsh and provoking words uttered by a wicked person in the presence of good people, remains without anger, it is [an instance of] Forgiveness (kṣamā)*.

19 (C.19; B.p.355, XVI.19) ¹ C. *madhuro niṣthurārtho* for *madhurar niṣthurārthair*. Cf. SD. 450. Ag. reads this as a variant of *guṇānuvāda* (B.XVI.13a) which in translation is as follows: *Eulogy (guṇānuvāda) relates to inferior subjects compared with superior ones*.

20 (C.20; B.p.355, XVI.20). ¹ Cf. SD. 451 Ag.'s reading (B.XV.13) in translation is as follows: *When anything compares favourably to the best thing [to which it can be compared] it is [an instance of] Excellence (atiśāya)*.
21 (C.21; B.p.356, XVI.21).

of] Inference from Similitude (*tulya-tarka*, lit. reasoning from the comparables)¹.

Multiplex Predication

22. When a number of words are used along with a number of other words to form different groups for the same purpose, it becomes [an instance of] Multiplex Predication (*padoccaya*)¹.

Description

23. When any object or incident directly seen or not, is described in harmony with locality, time or from related to it it becomes [an instance of] Description (*diṣṭa*)¹.

Pointed Utterance

24. When one says something of his own on the basis of Śāstras and thereby pleases the learned, it is a Pointed Utterance (*upadīṣṭa*, lit. utterance)¹.

Deliberation

25. That which establishes something not directly perceived and is in harmony with the meaning expressed earlier¹ and

¹ Cf. SD. 442. Ag. reads this as a variant of the definition of Exhortation (B.XVI.19) which in translation is as follows: *To say something very pointedly through suggesting one's own idea by means of likening it to others' actions, is called Exhortation (ākrauda)*. Cf. SD. 472.

22 (C.22; B.p.356, XVI.22). ¹ Cf. SD. 443 Ag.'s reading in translation is as follows: *When anything is described as possessing different aspects by means of many words of similar import, it is [an instance of] Multiplex Predication (padoccaya) which puts together many objects.*

23 (C.23; B.p. 356, XVI.23). ¹ BC. *diṣṭa* for *diṣṭa* Cf. SD. 448. Ag. reads this as a variant of *sārūpya* (B.XVI,15) which is different from XVI.35 and is as follows:

अपदेयन्तु परीक्षो यथादृत्पद्यतेऽनुकरणेन । लक्ष्य-समानकरणान् सादृष्यं तच्च विवेचयन् ॥

24 (C.24; B.p.357, XVI.24). ¹ Cf. SD.449; Ag. reads this as a variant of Argumentation (*upapatti*, B.XVI.35). The def. in translation is as follows: *When faults discovered are explained away as being otherwise it is called Argumentation (upapatti) in connexion with drama.* Cf. SD. 482.

25 (C.25; B.p. 357, XVI.25). ¹ C. *pūrvadeśa*° for *pūrvāśaya*; B. *anekopūdhi* for *anekūpoha*. Cf. SD. 447. Ag.'s reading of the definition in

includes much elimination of errors (*apoha*), is called Deliberation (*vicāra*).

Inversion

26. When due to seeing [something] an alteration of Deliberation, takes place on account of a doubt, it is called Inversion (*viparyaya*)¹.

Slip of Tongue

27. Manifold deviation of proud and similar other persons from the intended words to something else is called Slip of Tongue (*bhramṣā*, lit. lapse)¹.

Mediation

28. [Words] which please the two persons with mutually opposed resolution and [are aimed at] accomplishing some object, constitute Mediation (*anunaya*, lit imploring)¹.

Series of Offers

29. When for the purpose of accomplishing an object one (lit. learned men) suggests to a person his many needs [which may be fulfilled], it is [an instance of] Series of Offers (*mālā*, lit. garland)¹.

translation as follows : *Deliberation* (*vicāra*) is the critical examination of many things (under B.XVI.33).

26 (C.26; B.p. 357, XVI.26). ¹ B. *dr̥ṣṭopadiṣṭayoh* for *dr̥ṣṭopayogataḥ* Cf. SD. 456. Ag. reads this as a variant of the def of Wrong Perception (*mithyādhyavasāya* B.XVI,16) which in translation is as follows : *When in place of a non-existent object one takes for certain something similar to it, it [becomes an instance of] Wrong Perception* (*mithyādhyavasāya*).

27 (C.27; B.p.358, XVI.27). ¹ Emend *dr̥ṣṭādibhir* to *dr̥ṣṭādinām* Cf. *dr̥ṣṭādinām bhaved bhramṣo vācyud anyatarad vacaḥ*. SD. 455. Ag. reads this as a variant of the def. of Witty Compliment (*priyavacana*) which in trans. is as follows : *That which is apparently liable to provoke anger but brings joy in the end and includes a blessing, is called Witty Compliment* (*priyavacana*=*priokti*) B.XVI.29.

28 (C.28, B.p.358, XVI.28). ¹ Cf. SD. 458 Ag. reads this as a variant of the def. of Subservience (*anuvṛtti*) which in trans. is as follows : *To follow with a purpose another person as a matter of courtesy, love or favour, is called Subservience* (*anuvṛti*) B.XVI.34. Ag. reads this differently. Cf. SD. 494.

29 (C.29; B.p.359, XVI.29). ¹ Cf. SD. 459.

Clever Manners

30. When one attends another person with a happy and pleased face, [sweet] speech and [agreeable] movements, it [is an instance of] Clever Manners (*dākṣiṇya*).¹

Censure

31. If any one mentions [someone's] faults and explain them as merits, or decries his merits and calls them faults, it becomes [an instance of] Censure (*garhaṇa*).¹

Presumption

32. When from a sweetly-worded mention of something, some other object is to be understood, it is [an instance of] Presumption (*athāpatti*).¹

Celebrity

33. That which is expressed with excellent words mentioning many well-known exploits, gives rise to Celebrity (*prasiddhi*).¹

Interrogation

34. When by courteous (lit. proceeding from courtesy)¹ words one questions oneself or another [imaginary person] it is [an instance of] Interrogation (*pr̥cchā*).

30 (C.30; B.p.359, XVI.30). ¹ Cf. SD. 457. Ag. reads this as a variant of the def. of Clever Request (*yācñā*) which in translation is as follows: *Words which are apparently liable to provoke anger, but bring joy in the end and turn favourable are called. Clever Request (yācñā)* See B. XVI. 22 Cf. SD. 496.

31 (C.31; B.p. 359, XVI.31). ¹ Cf. SD. 461, Ag. reads this as a variant of the def. of Deceit (*kapaṭasamghāta*) (B.XVI.30) which in translation is as follows: *Application of some stratagem for the deception or defeat of others, is called Deceit (kapaṭa). When two or three (stratagems) are applied together it becomes a Multiplex Deceit (kapaṭa-samghāta)* Cf. SD. 473.

32 (C.32; B.p.360, XVI.37), ¹ Cf. SD.460. Ag. reads as a variant of the def. of Embellishment (*kārya*, B.XVI.37) which in translation is as follows: *When defects of an object are explained as merits or merits are derived from the defects it is [an instance of] Embellishment (kārya).*

33 (C.33; B.p.360, XVI.33). ¹ Cf. SD. 463. Ag. reads this as a variant of the def. of Submission (*anuniti*, B.XVI.38) which in translation is as follows: *Sweet words which are uttered, to please one after forgiving one's singular offence due to anger, is called submission (anuniti).* See also under B.XVI. 21.

34 (C.34; B p.361, XVI.34). ¹ Emend *ākārod* (*ākārod* C) to *ācārod*

Identity

35. When from seeing or hearing something [suddenly] one is confused by its suspected identity [with another it is an instance of] Identity (*sārūpya*)¹.

Indirect Expression of Desire

36. Expressing one's secret desire of the heart^I by a pretence of referring to somebody else's condition, is called Indirect Expression of Desire (*manoratha*, lit. object of the mind).

Wit

37. Words which are addressed in a [clever] manner by expert disputants and which relate to accomplishment of similar objects¹, constitute Wit (*leśā*).²

Concealment

38. When being faultless one declares to be taking upon oneself various faults of another, it [is an instance of] Concealment (*samkṣepa*, lit. taking away)^I

Cf. *abhyarthanāparair vākyaḥ*, SD. 462. Ag. (B. XVI.24) reads this identically.

35 (C.35; B.p.361, XVI.35). ¹ Cf. SD. 464. Ag. reads this as a variant of the def. of Wounded Self-respect (*abhimāna*, B.XVI.8) which in translation is as follows : *When one is not pacified even when one is consoled by means of many words and acts, it is [an instance of] Wounded Self-respect (abhimāna)*. Cf. SD. 493.

36 (C.36; B.p. 362, XVI.36). ¹ Cf. SD. 468. C. *hṛdayārthasya* for *hṛdayasthasya* Ag. reads this in substantially identical manner (B.XVI.20).

37 (C.37; B.362, XVI.37). ¹ C. *sadyśārthā-viniṣpannaḥ* for *bhiniṣ-patyā*, Cf. SD. 467, Ag. reads this as a variant of the def. of Obstruction (*pratiṣedha* B.XVI.23) which in translation is as follows : *When one sets out to do something contrary to another's desire and is opposed by clever persons. (lit. those who know the business) it is called Obstruction (pratiṣedha)*.

38 (C.38; B.p.363, XVI.38). ¹ Emend *tu kṣobha* to *samkṣepa*. C. *tu doṣa* Cf. SD. 465, *samkṣepo yat tu samkṣepād ātmanyarthe prayujyate*. Ag. reads this as a variant of the def. of *paridevanam (parivādanam* of Bhoja, *parivāda* of Śāradātānaya, *parivedana* of Sarveśavara) See B.XVI.39 foot note (*). The meaning of its def. is not clear.

Enumeration of Merits

39. When merits of men who excel [others] in qualities in this world, are ascribed to one single person it [is and instance of] Enumeration of Merits (*guṇa-kīrtana*)¹.

Semi-uttered Expression

40. When from the mere commencement of a subject the rest of it is comprehended without being actually expressed in words¹ it [is an instance of] Semi-uttered Expression (*anveta-siddhi*, lit. unuttered achievement)².

Compliment

41. When words are uttered in a pleasant mood to honour an honourable person and to express joy [for his acts] it [is an instance of] Compliment (*priyokti*, lit. pleasing utterance)³.

42. These thirtysix characteristic marks of a dramatic (lit. poetical) composition conducing to the object in view (*i.e.* writing plays) will beautify a play (lit. composition)¹ and [hence they] should be properly used according to the Sentiment² [introduced in it].

Four figures of speech

43. Four figures of speech available in drama¹ are : Simile (*upamā*), Metaphor (*rūpaka*), Condensed Expression (*dīpakṣu*, lit. lamp) and Yamuka.

39 (C.39 ; B.p.363, XVI.39). ¹ Cf. SD.466. Ag. reads this def. in translation as follows : *When a proclamation of various qualities of a person takes place, but his faults are not given out, it is [called an instance of] Enumeration of Merits (guṇa-kīrtana).* See B. XVI. 9.

40 (C.40; B.p. 363-64, XVI.40). ¹ C. *vijānātu* for *vinūnukta*. Cf. SD. 469. Ag. reads this as a variant of the def. *paridevana* etc. (see 38 note above).

41 (C.41; B.p.364, XVI.41). ¹ Cf. SD. 470. Ag. reads this differently, see above 27 note 1.

42 (C.42; B.p.364, XVI.42).

¹ C. *kūvyesu sodāharāṇāni* for *prabandhāśobhakarāṇi*, C. *balanurūpam* (*rasanurūpam*), C. for *yathārasāni*.

43 (C.43; B.XVI.40). ¹ B. reads the second hemistich as *kūvyasya ete hyalamkārasā catvārah parikīrtitāḥ*.

Simile

44. When in a poetical composition anything is compared on the basis of some similarity it is [an instance of] Simile (*upamā*). It relates to quality and form.

Number of objects compared

45-49. This comparison may be of one with one or many, or of many with one, or of many with many. (Examples of these are as follows): your face is like the moon (one compared with one)¹, stars shine like the moon (many compared with one), having an eye like¹ that of a hawk, a peacock and a vulture (one compared with many); and elephants are like clouds (many compared with many).

Five kinds of simile

50. Simile is of five kinds, viz. [that of] praise (*praśamsā*), [that of] censure (*vinidā*), [that of] conceit (*kalpitā*), [that of] uniqueness (*sadṛśi*, lit. similar looking) and [that of] partial likeness (*kṛmicit sadṛśi*).

Simile of praise

51. The king was pleased to see that large-eyed lady just as the sages are pleased to see the success incarnate after it has been achieved with austerity.

Simile of censure

52. The woman clung to that rough-looking person devoid of all good qualities just as a creeper clings round a thorny¹ tree which has been [partially] burnt by the forest-fire.

Simile of conceit

53. The Elephants exuding ichor and moving slowly with gracefulness look like mobile mountains.

44 (C.44; B.XVI.41).

45-49 (C.45-49; B.XVI.42-45). ¹ *ekasyānekaviṣayā* should be emended to *anekasy ekaviṣayā* (47b).

² *tulyākṣa* (ms. *na* in B.) for *tulyārtha* (B. C.).

50 (C.50; B.XVI.46).

51 (C.51; B.XVI.47).

52 (C.52; B.XVI.48). ¹ Read *kaṇṭakinam* for *kaṇṭhagatam*, C.

53 (C.53; B.XVI.49).

Simile of uniqueness

54. What you have done today to satisfy someone else's desire, is comparable only to your [other] superhuman¹ deeds.

Simile of partial likeness

55. Here is come my lady friend whose face is like the full moon, eyes are like the petals of a blue lotus and the gait is like that of an elephant in rut.

56. These briefly are the varieties of similes. Those not described here are to be gathered from [different] poetical works and from the popular speech (lit. the people).

Condensed Expression

57. When words agreeing with different [sets of] words are combined into one sentence by way of illuminating them together it is [an instance of] Condensed Expression (*dīpaka*, lit. light)¹.

Example :

58. In that region (lit. there) fulness (lit. want of emptiness) was always effected² by swans in the lakes, by flowers in the trees, intoxicated bees in the lotuses and by friendly groups [of men and women] in the parks and the gardens.

Metaphor

59. An image of slight likeness which is conceived due to indecision [from objects] characterised by similar limbs, is called Metaphor (*vāpaka*)¹.

Example :

60. The pool of water and women, with their lotus-faces, Kumuda-smiles, beautiful and open Nilotpala-eyes and swans cackling around, seem to be talking to one another.

54 (C.54; B.XVI.50). ¹ Read *atimānuṣa* for *iti mānuṣa*. B.

55 (C.55; B.XVI.51).

56 (C.56; B.XVI.52).

57 (C.60; B.XVI.53). ¹ B. gives an additional def. (XVI.54).

58 (C.61; B.XVI.55). ¹ The plain meaning is that the lakes were full of swans, the trees full of flowers, lotuses full of bees, and the parks and gardens full of friendly groups of people.

59 (C.58; B.XVI.56). ¹ (B.XVI.57) and (C.57) give a second def. which does not appear in all mss.

² 60 (C.59; B.XVI.58).

Yamaka

61. Repetition of words at the beginning of the feet and the other places constitute Yamaka (lit. twin). Listen to their characteristics which I am going to tell [you]¹.

Ten kinds of Yamaka

62-64. Yamakas are of the ten kinds : Pādānta Yamaka, Kāñci Yamaka, Samudga Yamaka, Vikrānta Yamaka, Cakravāla Yamaka, and Sandaṣṭa Yamaka, Pādādi Yamaka, Āmreḍita Yamaka, Catur-vyavasita Yamaka and Mālā Yamaka.

Pādānta Yamaka

65. When similar syllables occur at the end of all the four feet they constitute Pādānta Yamaka.

Example :

66. dina-kṣayāt saṃhrta-raśmi-maṇḍalaṃ
diviva lagnaṃ tapaniya-maṇḍalaṃ |
vibhāti tāmraṃ divi sūrya-maṇḍalaṃ
yathā taruṇyāḥ stana-bhāra-maṇḍalaṃ ||

At the decline of the day, the reddish (lit. copper-coloured) orb of the sun shorn of its cluster of rays, shining like a golden disc in the heavens, looks like a big round breast of a maiden.¹

Kāñci Yamaka

67. Two similar words occurring at the beginning and at the end of each foot constitute Kāñci Yamaka.

61 (C.62; B.XVI.59). ¹ For an old definition of Yamaka see Bhāmaha, II. 17.

62-64 (C.63-65; B.XVI.60-62). ¹ Bhāmaha mentions a fivefold division of Yamaka See II. 9. He seems to have known the tenfold division of the NŚ, and is of opinion that his fivefold division includes at least Sandaṣṭa and Samudga Yamakas. See II. 10.

65 (C.66; B.XVI.63).

66 (C.67; B.XVI.64). ¹ B. gives an additional def. (B.XVI.65).

67 (C.68; B.XVI.66).

Example :

68. yāmāyāmās candravatinām dravatinām
vyaktāvyaktā sāra-janinām rajaninām |
phulle phulle sa-bhramare vā'bhramare vā
rāmā'rāmā vismayate ca smayate ca¹ ||

The length of hours (*yāma*) of the moon-lit. nights, passing swiftly in the company of young women are scarcely perceived.

Flowers having blown whether with or without bees, the fair lady looks at them admiringly, and the park smiles [with their beauty].

Samudga Yamaka

69. When the same hemistich by its repetition completes the verse it is [an instance of] Samudga Yamaka.

Example :

70. ketaki-kusuma-pāṇḍura-dantaḥ
śobhate pravara-kānana-hasti |
ketaki-kusuma-pāṇḍura-dantaḥ
śobhate pravara-kānana-hasti ||

The very big wild elephant with its tusks as pale-white as Ketaki flowers, looks beautiful ; and the elephant-like large forest looks beautiful with Ketaki flowers as its pale-white tusks.

Vikrānta Yamaka

71. When two alternate feet are similar, it is [an instance of] Vikrānta Yamaka.

72. sa pūrvam vāraṇo bhūtvā dviśṛṅga iva parvataḥ |
abhavad danta-vaikalyād-viśṛṅga iva parvataḥ ||

Formerly being an elephant comparable to a two-peaked mountain, [now] its two tusks being broken it has become like a mountain without any peak.

68 (C.69; B.XVI.67).

69 (C.70; B.XVI.68). ¹ Read *yāmā-yāmās* for *yāmaṃ yāmaṃ* (B) and *māyā māyā* (C). This Yamaka occurs in Bhāmaha, II. 10, and Daṇḍin, III.53-54. 70 (C.71; B.XVI.69).

71 (C.72; B.XVI.70).

72 (C.73; B.XVI.71).

Cakravāla Yāmaka

73. When the word at the end of a foot is similar to the word at the beginning of the next foot it is [an instance of] Cakravāla Yamaka¹.

Example :

74. śarais¹ tathā śatrubhir āhatā hatā
 hatās ca bhuyas tv anupumkhaḡaiḡ khaḡaiḡ |
 khaḡaiś ca sarvair yudhi sañcitās citās
 citādhirūḡhā nihatās talaiś talaiḡ. ||

Thus they were killed after being struck by arrows of the enemies as well as by birds of prey flying closely behind such missiles ; the battle-field was swamped with such birds by which dead bodies placed on the funeral pyre were being pounced upon with their [sharp] talons.²

Sandaṣṭa Yamaka

75. When the two words at the beginning of a foot are similar, it is [an instance of] Sandaṣṭa Yamaka.¹

Example :

76. paśya pasya me ramaṡasya guṡān
 yena yena vaśaḡāṡ karoti māṡ |
 yena yena hi mamaīti darśanaṡ
 tena tena vaśaḡāṡ karoti māṡ ||

Look at the qualities of my lover, by which he makes me bow to him, and he charms me by those qualities with which he comes to my view.

Pādādi Yamaka

77. When the same word occurs at the beginning of each foot, it is [an instance of] Pādādi Yamaka.

73 (C.74; B.XVI.72). ¹ B. has an additional definition (B.XVI.73) of of Cakravāla Yamaka.

74 (C.75; B.XVI.74). ¹ Emend śailas to sarais.

² C. reads citādhirūḡhā hi hatā hatā narūḡh.

75 (C.76; B.XVI.75). ¹ This term occurs in Bhāmaha, II.10, and Daṡḡḡa, III.51-52. But the latter's def. is different.

76 (C.77; B.XVI.76).

77 (C.77; B.XVI.77).

Example :

78. viṣṇuḥ sṛjati bhūtāni viṣṇuḥ saṃharate prajāḥ ।
viṣṇuḥ prasūte trailokyam viṣṇur lokādhi-daivatam ॥

Viṣṇu creates all living beings ; Viṣṇu destroyes all creatures ;
Viṣṇu creates (lit. gives birth to) the three worlds and Viṣṇu is the
over-lord of [all] the worlds.

Āmreḍita Yamaka

79. When the last words of a foot are reduplicated, it
becomes [an instance of] Āmreḍita Yamaka.

Example :

80. vijṛmbhitaṃ niḥśvasitaṃ muhur muhuḥ
kathaṃ vidheya-smaraṇam pade pade ।
yathā ca te dhyānam idaṃ punaḥ punaḥ
dhruvaṃ gatā tām¹ rajanī vinā vinā ॥

[You had] deep repeated sighs, [yon] remembered [her] as
you uttered her name frequently and thus as [you were] in constant
meditation [of her] your [sad] night passed without her.²

Catur-vyavasita Yamaka

81. When all the feet consist of similar syllables it is [an
instance of] Catur-vyavasita Yamaka.

Example :

82. vāraṇānām ayam eva kālō vāraṇānām ayam eva kālāḥ ।
vāraṇānām ayam eva kālō vāraṇānām ayam eva kālāḥ ॥

This is the time of the Vāraṇa [flower] ; this is the
season when the elephants (*vāraṇa*) are free from disease. This
is the time [for] the enemies to come ; or this is the time for
[going to] battle.

Mālā Yamaka

83. When one consonant with different vowels occurs in
various words it is [an instance of] Mālā Yamaka.

78 (C.78; B.XVI.78).

79 (C.79; B.XVI.79).

80 (C.80; B.XVI.80). ¹ Emend *te* to *tām*.

² The trans. is not very literal.

81 (C.81; B.XVI.81). 82 (C.82; B.XVI.82). 83 (C.83; B.XVI.83).

Example :

84. hali bali hali māli śūli kheli lali jali ।
balo balocca-lolākṣo muṣali tv abhirakṣatu ॥

Let the strong Balarāma, the garlanded Balarāma, who holds a spike, is sportive, faltering [in gait] and is full of Sentiment, and Balarāma who is high in strength and who has his eyes rolling and who holds a club, protect you.

85. asau hi rāmā rati-vigraha-priyā
rahaḥ-pragalbhā ramaṇam raho-gataṃ ।
ratena ratrau ramayet parena vā
no ced udeṣyaty aruṇaḥ puro rūpuḥ ॥

This beautiful woman who is fond of love's fight and is unashamed in it, will secretly please her lover at night with the best embrace, till the sun will rise in the east as her enemy.

86. sa puṣkarākṣaḥ kṣatajōkṣitākṣaḥ
kṣarat kṣatebhyaḥ kṣatajaṃ durikṣam ।
kṣatair gavākṣair iva samvṛtāṅgaḥ
sākṣāt sahasrākṣa ivāvabhāti ॥

The lotus-eyed one having his eyes bathed in blood, letting fall from his wounds awful blood and [having his body] covered with window-like wounds looked like the thousand-eyed god (Indra) in person.

87. A play (lit poetical work) should be composed by [introducing] these [characteristic] marks after considering their objects and functions. I shall speak hereafter about faults (*doṣa*) in such works.

Ten faults

88. Faults in a play (lit. poetical work) may be of ten kinds such as, Circumlocution (*yūdhārtha*), Superfluous Expression (*arthāntara*), Want of Significance (*arthahīna*), Defective Significance (*bhinnārtha*), Tautology (*ekārtha*), Want of Synthesis

84 (C.84; B.XVI.84).

85 (C.85; B.XVI.85).

86 (C.86; B.XVI.86).

87 (C.87; B.XVI.87).

88 (C.88; B.XVI.88).

(*abhiplutārtha*), Logical Defect (*vyāyālapeta*), Metrical Defect (*viṣama*), Hiatus (*visandhi*) and Slang (*śabdacyutā*)¹.

Circumlocution

89. Mentioning [anything] by means of a [manufactured] synonym, is to cause Circumlocution (*yūdhāriha*, lit. hidden meaning)¹

Superfluous Expression

When anything not to be mentioned is described it is [a case of] Superfluous Expression (*arthāntara*)².

Want of Significance

90. An expression which is irrelevant¹ or which remains incomplete² is [an instance of] Want of Significance (*arthakina*)³.

Defective Significance

Defective Significance (*bhinṇārtha*, lit. broken meaning) includes an expression which is not refined, or is worthy of a rustic.

91. When the intended sense is changed into another sense it is also called Defective Significance.

Tautology

92. Tautology (*ekārtha*), means [indiscriminating] use of [many] words for a single purpose¹.

¹ For a discussion of the faults in NŚ, see S. K. De, Skt. Poetics, II, pp. 19.

89 (C.89; B.XVI.89). ¹ An example of such a synonym is *Ekādihikānava-vimāna* for *Daśaratha*, Cf. Bhāmaha (I.37.) seems to be using *guḥhāśabībhīdhāna* in an identical sense. See I. 45-46. S. K. De translates this term as "use of difficult expressions" (*loc cit*).

² An example of such an expression is चित्तामोहम् अनङ्गम् अङ्गं ननुते सुखः. "The beautiful lady's look injects (lit. spreads) indeed love as well as anxiety and insensibility. Here "anxiety and insensibility" are superfluous, for love includes these two states of the mind (Ag.).

90 (C.90; B.XVI.90). ¹ An example of such an expression is अद्यापि अरवि (अरवि) रसात्मं मनो मे सुखाया अरचतुर्गणि. To say that a *mugdha* heroine can be *samara-catura* (expert in love) as well, is incoherent. (Ag.).

² The example of *sūvāśeṣa* is स महात्मा भाग्यवशान् महापवन् उपागतः.

³ For *mahātma bhūgyavaśāt* may be construed as *mahātma abhūgyavaśāt* and thereby its meaning may remain incomplete or undecided without a reference to the context. 91 (C.91; B.XVI.91).

92 (C.92; B.XVI.92). ¹ An example of Tautology (*ekārtha*) is *kundendu-hāra-hara-hāra-sitam*. White like a Kunda flower, the moon

Want of Synthesis

[When a sentence is] completed within [each] foot [of a verse] it [is an instance of] Want of Synthesis (*abhiplutārtha*)².

Logical Defect

93. Anything devoid of reasoning is an example of Logical Defect (*nyāyād-apeṭa*)¹.

Metrical Defect

Lapse in the metrical structure is called Metrical Defect (*viśama*, lit. unevenness).

Hiatus

94. When words [which should combine in Sandhi] are kept separate it is [an instance of] Hiatus (*risandhi*).

Slang

When a sound or accent is dropped it is an instance of slang (*śabdacyuta*, lit. lapse in a word)¹.

Gūṇas

95. These are the faults of a poetical work properly described by me. Gūṇas (merit) are their negation and are characterised by sweetness and depth of meaning¹.

The ten Gūṇas

96. The ten Gūṇas are : Synthesis (*śleṣa*, lit, union), Perspicuity (*prasāda*), Smoothness (*śamatā*), Concentration (*śamāhī*),

and the laughter of Śiva. Any one simile would have been enough. Each simile here serves the same purpose and hence Tautology has occurred (Ag.). See Bhāmaha, IV. 12.

² Read *samāpyate* (ms. *na*. in B.) for *samasyate*. An example of this is म राजा मोतिकुशलः सरः कुसुदमोभितम् । सर्वप्रिया वसन्तश्री योके नालतिकागमः. Here all the four feet contain four complete sentences which are not connected with one another by sense.

93 (C.93; B.XVI.93). ¹ *nyāyād-apeṭam* = *deśakūla-viruddham* etc. (Ag.) 'defying the limitation of place and time'. Bhāmaha's *deśa-kūla-kalā-lokanyūyāgamū-virodhitū* (IV.28ff) seems to be included in this.

94 (C.94; B.XVI.94). ¹ Such dropping occurred probably due to the Prakritic habit in speech.

95 (C.95; B.XVI.95). ¹ Vāmana holds the opposite view (*gūṇa-viparyayātmano doṣaḥ* II. 1.1.) and according to him Gūṇas are positive entities (*kāva-śobhūyāḥ kartūro dharmū gūṇāḥ*, III, 1. 1).

96 (C.96; B.XVI.96). ¹ Bhāmaha, III. 1. 4., and Daṇḍin, I.41-94.,

Sweetness (*mādhurya*), Grandeur (*ojās*), Agreeableness (*sauku-mārya*, lit. delicacy), Directness of Expression (*artha-vyakti*, lit. expression of meaning), Exaltedness (*ulāra*, lit. deep) and Loveliness (*kānti*).

Synthesis

97. Union of words connected through meanings intended is called Synthesis (*śleṣa*)¹.

Perspicuity

98. Where the unexpressed word or sense is comprehended through a use of easily understood words and sense, it is [an instance of] Perspicuity (*prasāda*)¹.

Smoothness

99. When a composition does not contain too many un-compounded words, redundant expressions and words difficult to understand it is [an instance of] Smoothness (*samātā*)¹.

Concentration

100. Possessing some special sense which the men of genius can find out in a composition (lit. here) is called Concentration (*samādhi*)¹.

have ten Guṇas and name them similarly. But their descriptions are different. Cf. De, Skt. Poetics, II. pp.15ff. Nobel, Foundations, pp. 104ff.

97 (C.97; B.XVI.97). ¹ Cf. Vāmana, III. I. 11; Daṇḍin I. 43-44. BC. give another description (C.98, B.XVI.98) of this Guṇa, which in translation is as follows: *A [composition] which is, imbued with deep logic but from its nature is [very] plain and is very well-knit-together is called Compact (śliṣṭa).*

98 (C.99; B.XVI.99). ¹ Cf. Vāmana III. I. 6; Daṇḍin I.45.

99 (C.100; B.XVI. 100). ¹ Cf. Vāmana III. 1.12; Daṇḍin I-47-50. (B.XVI.101) and C. (100) gives an additional description of this Guṇa which in translation is as follows: *When alamkūras and guṇas match and illuminate one another it is called [an instance of] Smoothness (samātā).*

100 (C.p.212 f.n. 1, B.XVI.102). ¹ Cf. Vāmana, III. 1.13; Daṇḍin I. 93-94. B.(XVI.103) and C (101) gives an additional description of *samādhi*, which in translation is as follows: *Careful condensation of meanings suggested by and derived from similes, is called Concentration (samādhi).*

Sweetness

101. When a sentence heard or uttered many times does not tire or disgust [anyone], it [is an instance of] Sweetness (*māḥhurya*)¹.

Grandeur

102. When a composition consists of a use of many and varied compound words exalted [in sense] and agreeable [in sound], it is [an instance of] Grandeur (*ojas*)¹.

Agreeableness

103. When a composition consists of words easy to pronounce, euphonicly combined, and giving agreeable impression [even when treating some unpleasant topic], it is [an instance of] Agreeableness (*saukumārya*)¹.

Directness of Expression

104. If any subject (lit. action) relating to the [common] events occurring in the world gets expressed by means of well-known predicates, it becomes [an instance of] Direct Expression (*artha-vyakti*)¹.

Exaltedness

105. When in a composition superhuman characters are

101 (C.102; B.XVI.104). ¹ Cf. Vāmana III. 1. 11-21; Daṇḍin I. 51-53.

102 (C.p.212, f. n. 2; B.XVI.105). ¹ Cf. Vāmana III.1.5; Daṇḍin I.80-85. B. (XVI.106) and C. (103) gives a second definition of this Guṇa which in translation is as follows: *If a [composition otherwise] censured and deficient in quality reflects an exalted sense through its words and is rich in sound and sense it becomes [an instance of] Grandeur (ojas)*. Hemacandra utilised this definition (Ch. IV.)

103 (C.104; B.XVI.107). ¹ Cf. Vāmana III. 1. 22; Daṇḍin calls this *sukumāratā*.

104 (C.p.212, f. n. 3; B.XVI.108). ¹ C. *suprasiddhadhātunū* for *suprasiddhābhīdhāna*, (B.XVI.109) and C.(105) gives a second definition of this Guṇa, which in translation is as follows: *When the meaning of a composition can be grasped by the penetrating mind just after its recital (lit. use) it is [an instance of] Directness of Expression (arthavyakti)*.
105 (C.p.212, f. n. 4; B.XVI.101).

described in relation to the Erotic and the Marvellous Sentiments and the various States, it is [an instance of] Exaltedness (*udāta*)¹.

106. That which [in a composition] while describing the sportive movement of [a character] delights the ear and the mind just as the moon [pleases us], is [an instance of] Loveliness (*kānti*)¹.

Alamkāras, and Guṇas according to Sentiments

107. These are the figures of speech, faults and Guṇas [available in a poetical composition]; I shall now describe their application in connexion with different Sentiments.

Sounds and Figures of Speech according to Sentiments

108. The poetical composition in connexion with the Heroic, the Furious and the Marvellous Sentiments should consist mostly of light syllables and should include similes and metaphors.

109-110. In the Odious and the Pathetic Sentiments it (the composition) should be similar except that it should consist mostly of heavy syllables.

Metres according to Sentiments: in the Heroic and the Furious Sentiments

Whenever any act of boldness is described (lit. occurs) in connexion with the Heroic and the Furious Sentiments, it (the composition) should be in the Āryā metre and should have metaphor and Condensed Expression in it.

In the Erotic Sentiment

In the Erotic Sentiment the composition should be in gentle metres.

¹ Cf. Vāmana, III. 1. 23; Daṇḍin, I. 76-78. B.(XVI. III.) and C(106) give along with this a definition of the Guṇa named *udāra*. In translation it is as follows: *When the composition includes witty and graceful words having many special senses which are marvellous, it is [an instance of] Exaltedness (udāta).*

106 (C.p.212 f. n. 5; B.XVI.112). ¹ Cf. Vāmana, III. 1. 25; Daṇḍin, I. 85-88. C(107), gives an additional definition of this Guṇa, which in translation is as follows; *When a composition gives delight to the ears as well as to the mind on account of its well-put-together words, it is [an instance of] Loveliness (kānti).*

107 (C.108; B.XVI.113).

108 (C.109; B.XVI.114).

109-110 (C.110-111; B.XVI.115-116).

In the Heroic Sentiment

111-112. In the Heroic Sentiment the poetical composition should have gradation [of sounds] and it should be in metres of the Jagati, Atijagati and Śamkṛti types. In the description of battles and tumults Utkṛti has been prescribed by the experts.

In the Pathetic Sentiment.

Śakkari and Atidhṛti would be the proper metres in the Pathetic Sentiment..

In the Heroic and the Furious Sentiments

113. The metres prescribed for the Heroic Sentiment may be applied in the Furious Sentiment as well ; and as for metres in the rest of the cases (*i. e.* those not mentioned) they should be made suitable to the meaning intended.

Vowel-length in different Sentiments and States

114. In connexion with the drama the poets should use¹ short, long and prolated (*pluta*) vowels for representing different Sentiments and States.

115. In the intonation [in Recitation] a vowel consisting of one Mātrā is short, of two Mātrās is long and of three Mātrās is prolated (*pluta*).

Uses of the prolated vowel

116. In remembering anything, in [expressing] indignation¹, in lamenting or in the reading of Brahmins the prolated (*pluta*) vowels occur.

117. [Syllables concerned in these connexions] will be 'ā' for remembering, 'ū' for indignation, 'hā' for lamentation and 'om' for the reading of Brahmins.

111-112 (C.112-113; B.XVI.117-118).

113 (C.114; B.XVI.119).

114 (C.115; B.XVI.122). ¹ C. *kāvyaṃ vijñeyam* for *kāryaṃ kavibhir*.

115 (C.116; B.XVI.123).

116 (C.117; B.XVI.124). ¹ C. *smṛte cāstrayute* for *smṛte cāsūyite*.

117 (C.118; B.XVI.125).

118. Besides these, other syllables in a play (lit. poetical composition) should also be made short, long or prolated (*pluta*) according to the Sentiments and States [they are to express].

119. The uneven and uneven metres which have been described before should also be used in composition with agreeable and soft sounds according to the meaning [intended]¹.

120. The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women. For, furnished with these (*i.e.* such words) a play will appear very much beautiful just as lotus-lake [will appear] adorned with swans.

121. With harsh words such as *cekriḍita*¹, delicate dramatic art does not appear beautiful just as a public woman does not appear well by the side of Brahmins who are clad in Ruru-skin, and are anointed with ghee and who carry the skin of black antelopes and have the Akṣa-mālā [in their hands].

122. A play abounding in agreeable sounds and senses, containing no obscure and difficult words, intelligible to country-people¹ having a [good] construction, fit to be interpreted with (lit. fit for) dances, developing Sentiments by many [characters]² and having suitable Junctures (*sandhi*) and their [proper] unions, becomes fit for presentation to the spectators.

Here ends chapter XVII of Bharata's Nāṭyaśāstra
which treats of the Characteristics of a good play in connexion
with the Verbal Representation.

118 (C.119; B.XVI.126).

119 (C.120; B.XVI.120). ¹ B. reads 120a as *yac chandaḥ pūrvam evoktaṃ viṣamūrdhasame samam*. B. *śabdais taḥ kāryaṃ tu rasānugam for kāryās te' rthavaśānugāḥ*.

120 (C.121; B.XVI.121). ¹ The word *cekriḍayatām* occurs in the *Avi*. (III.18) ascribed to Bhāsa. (See A.D. Pusalker, *Bhāsa*, Lahore, 1940, p.131).

121 (C.122; B.XVI.127).

122 (C.123; B.XVI.128). ¹ C. *budhajānaśukhāyogaṃ yuktiman*.

² B. *bahukīrtarasamārgam* for *bahurasakṛtamārgam*, C.

CHAPTER EIGHTEEN

RULES ON THE USE OF LANGUAGES

The Prakritic Recitation

1. ¹Thus I have spoken in brief² of the Sanskritic Recitation. Now I shall speak of the characteristics of the Prakritic Recitation.

2. The former (lit. this) [when] changed and devoid of the quality of polish, is called the Prakritic Recitation, and it has as its chief feature changes due to different conditions.¹

Three kinds of the Pkt. Recitation

3. In connexion with the dramatic representation, it (the Pkt. Recitation) is of three¹ kinds, viz, that with the same words [as in Sanskrit] (*samāna-śabda*), that with corrupt (*vibhraṣṭa*) words and that with words of indigenous origin (*deśī*).

4. A sentence containing words like *kamala*, *amala*, *reṇu*, *taraṅga*, *lola*, *salila* and the like are used in the Prakrit composition [in the same manner] as in Sanskrit.¹

5. ¹Sounds which change their combined form or vowels or sustain loss and that often in the middle of a word² are corrupt (*vibhraṣṭa*).³

1 (C.1, B.XVI.1). ¹ For an English translation (with the text and notes) of XVIII.1-24, see M. Ghosh, "Date of the Bharata Nāṭyaśāstra", JDL. Vol. XXV. (1933). For a French translation (together with the romanised text) of this chapter see L. Nitti-Dolci, *Les Grammairiens Prakrits*, 1938, pp. 64-76.

² *samasūtaḥ* (C. *dvijottamah*).

2 (C.2; B.XVII.2). ¹ Cf. Nitti-Dolci, p.70.

3 (C.3; B.XVII.3). ¹ Later Prakrit Grammarians called the above three classes of words *tatsama*, *tadbhava* and *deśī* respectively.

4 (C.4; B.XVII.4b-5a). ¹ B. reads one additional hemistich (4a) before this. Cf. Nitti-Dolci, p.20.

5 (C.5; B.XVII.5b-6a). ¹ Cf. Nitti-Dolci, p.70.

² C; *yānty apadādan prayas*, B. for *gacchanti padanyastā*, C.

³ B. reads one additional couplet after 5.

Vowels and simple consonants

6. Sounds following *e* and *o* (i.e. *ai* and *au*) and the Anuvāra [in the alphabet] do not occur in Prakrit. And such is the case with sounds between *va* and *sa* (i.e. *śa* and *ṣa*) and the final sounds in the *ka*, *ca* and *ta* groups (i.e. *ṅa*, *ṇa*, *na*).¹

7. *Ka*, *ga*, *ta*, *da*, *ya*, and *va* are dropped [in Prakrit] and the meaning is carried by the [remaining] vowels, and *kha*, *gha*, *tha*, *dha* and *bha* become *ha* without giving up the meaning of the word.

8. In Prakrit *ra* does neither precede nor follow [a consonantal sound] except in cases of *bhadra*, *vodra*, *hrada*, *candra* and the like.¹

9. *Kha*, *gha*, *tha*, *dha* and *bha* always become *ha* in words such as *mukha*, *megha*, *kathā* and *vadhv prabhāta*.¹ And as for *ka*, *ga*, *ta*, *da*, *ya*² and *va*, the vowel³ following them always represents them.

10. *Ṣa* it should be known, always become *cha* in words such as *ṣaṭpada*.¹ The final syllable of *kila* should be *ra* and the word *khalu* should become *khlu*.

6 (C. 6-8; B.XVII.7). ¹ This together with three following couplets are written not in Skt. but in Prakrit. Hence they seem very much to be an interpolation. The first of these occurs as a quotation (without the author's name) in a late metrical work edited by M.H.D. Velankar (Annals of the Bhandarkar Inst. XIV. 1932-33, pp. 1-38, citation, Nitti-Dolci, p.71).

7 (C.6-8; BXVII.8).

8 (C.6-8; B.XVII.9). ¹ Nitti-Dolci and B. reads *padra* for *draha*. See *chāyā* and Ag. and also PSM. for the Pkt. words. Cf. Nitti-Dolci, p.71.

9 (C.6-8; B.XVII.10). ¹ Evidently hard aspirates in case of other words did not change. Ag's. example of such words are *kheṭa*, *parigha*, *atha*. This speaks of the high antiquity of the Pkt. of the NŚ.

² The non-aspirate consonants mentioned here are to be understood as devoid of the inherent vowel 'a'.

³ The word *saro* (= *svarah*) here means "vowel" and not "sound". Cf. Nitti-Dolci p.71.

10 (C.9; B.XVII.11). ¹ Ag. is silent about this *ṣaṭpadādi gaṇa*.

11. *Ta* becomes *ḍa* in words such as *bhaṭa*, *kuṭi* and *taṭa*, and *śa* and *ṣa* always become *sa*, e.g. *viṣa* (*visa*) and *samkā* (*śaṅkā*).

12. In words such as *itara* and the like *ta* standing not in the beginning of a word becomes an indistinctly pronounced *da*.¹ *Da* in words such as *vaḍavā* and *taḍāga* becomes *la*.

13. *Tḥa* in words such as *śaṭha*, *pāṭha*, *pīṭhi* and the like become *ḍha*, and *na* becomes *ṇa* everywhere in pronunciation.¹

14. *Pa* [in it] changing into *va*, *āpana* becomes *āvana*. And except in case of words like *yaṭhā* and *tathā* *tha* becomes *dha*.

15. One is to know *paruṣi* as *pharusa*, for *pa* becomes *pha* [in it], and *mṛga* will be changed to *mao* while *mṛta* will also be *mao*.¹

16. *Au* employed in words like *auśadha* etc. will change to *o*, and *ca* in words such as *pracaya*, *acira* and *acala* etc. will change into *ya*.¹

17. Thus [change] the sounds in Prakrit when they are not mutually connected (i.e. they are simple). Now I shall describe the change of conjunct sounds.

Conjunct consonants

18. *śca*, *psa*, *tsa* and *thya* change into (c)*cha*, *bhya*, *hya* and *dhya* into (j)*jha*, *ṣṭa* into *tḥa*, *sta* into *tḥa*, *sma* into *mha*, *kṣṇa* and *ṣṇa* into *ṇha*, and *kṣa* into (k)*kha*.

11 (C.10; B.VII.12).

12 (C.11; B.XVII.13). ¹ This indistinctly pronounced *da* is perhaps a spirantised *da*. Ag. thinks that it is somewhat like a *la*. (अल्पदो लघुप्रथम उच्चार्यः येन क्रमाद्कारण लकारव्यायो भवति यथा उदरं उलरं).

13 (C.12; B.XVII.14 f.n.). ¹ B. reads the first hemistich as follows : वरुणगते च भावे षकारवर्णोऽपि उल्लस्यति and C. too differently. *Dha* in *vardhana* (i.e. in combination with *ra*) changes into *ḍha*.

14 (C.12b-13a, B.XVII.15).

15 (C.13b 14a B.XVII.16). ¹ The word *maa* (*maya*) from *mṛta* as well as *mṛga* had its spirantised *da* reduced to *ya-śruti* which however was not shown in writing during the early days of this phonetic change (See IHQ. VIII. 1933, suppl. p. 14-15).

16 (C.14b-15a; B.XVII.17). ¹ This *ya-śruti* for *ca* did not probably at once lead to its graphic elimination.

17 (C.15b-16a; B.XVII.18).

18 (C.16b-18a; B.XVII.19.)

19. *Āścarya* will be *acchariya* and *nīścaya* *nicchaya*, *utsāha* *ucchāha* and *pathya*, *paccha*.¹

20. *Tubhyam* becomes *tujjham*, *mahyam* *majjham*, *vindhya* *vimjha*, *daṣṭa* *daṭṭha* and *hasta* *hattha*.

21. *Grīṣma* becomes *gimha*, *ślakṣṇa* *saṅha*, *uṣṇa* *uṅha*¹; *jakṣa* *jakḥha*, *paryāṅka* *pallaṅka*.

22. There is metathesis in the group *hma* occurring in words such as *brahman* etc., and in *brhaspati* [the group *spa*] becomes *pha*, *yajña* becomes *janṇa*, *bhīṣma* *bhimha*.

23. *Ka* and similar other letters (sound) while on the top of another letter (sound) will have to be disjointed in their pronunciation¹.

24. Thus are to be learnt the pronunciation of Prakrit and Sanskrit. I shall discuss hereafter the classification of regional languages (*deśa-bhāṣa*).

25. The [languages] to be used in drama are of four types in which Recitation should be either of the refined (*saṃskṛta*) or of the vulgar (*prākṛta*) kind.

Four types of languages

26. The Super-human Language (*atibhāṣā*), the Noble Language (*ārya-bhāṣā*)¹ the Common Language (*jāti-bhāṣā*) and the Language of Other Animals (*yonyantari bhāṣā*)² are the [four] languages occurring in plays.

19 (C.18b-19a; B.XVII.20a-21a). ¹ B. reads one additional hemistich between 19a and 19b.

20 (C.19b-20a; B.XVII.21b-22a).

21 (C.20b-21a; B.XVII.22b-23a). ¹ C. reads *kṛṣṇaḥ kaṅhaḥ*.

22 (C.21b-22a; B.XVII.23b-24a).

23 (C.22b-23a; B.XVI.24b-25a). ¹ This probably relates to *svara-bhakti* (anaptyxis). *Kileśa* (*kleśa*), *radana* (*ratna*) and *duvāra* (*dvāra*) may be examples of this.

24 (C.23b-24a; B.XVII.25b-26a). ¹ Cf. Nitti-Dolci. p.73.

25 (C.24b-25a; B.XVII.26b-27a).

26 (C.25b-26a; B.XVII.27b-28a). ¹ Some commentators think that *āryabhāṣā* means a language in which Vedic words preponderate (Ag.).

² C. reads *jātyantari* and *yonyantari*.

The Superhuman and the Noble Languages

27. The Super-human Language is for the gods, and the Noble language for the kings¹. These have the quality of refinement² (*samśkāra*) and are current over the seven great divisions³ (*dvīpa*) of the world.

The Common Language

28. The Common Language prescribed for use [on the stage] has various forms¹. It contains [many] words of Barbarian (*mleccha*) origin and is spoken in Bhārata-varṣa [only]².

The Animal Language

29. The Language of Other Animals¹ have their origin in animals domestic or wild and in birds of various species, and it follows the Conventional Practice (*nāṭya-dharmī*).

Two kinds of Recitation

30. The Recitation in the Common language which relates to the four castes, is of two kinds, viz, vulgar (*prākṛta*) and refined (*samśkrta*).

27 (C.26b-27a; B.XVII.28b-29a). ¹ The *atibhāṣā* and *āryabhāṣā* are possibly the dialects of the pure Indo-Aryan speech. It should be noted that "*samśkrta*" (Sanskrit) as the name of a language is absent here. Bhoja takes *ati-*, *ārya-* and *jūti-* *bhāṣas* respectively as *śrauta* (Vedic), *urṣa* (Puranic) and *laukika* (literary) speeches. See Śr. Pr. pp,191ff.

² Read *samśkāraguṇa* for *samśkāra-pūthya* (the ms. *bha* in B.).

³ Read *saptadvīpa-pratiṣṭhita* for *samyainyūya pratiṣṭhita* (the ms. *bha* in B.).

28 (C.26b-27a; B.XVII.29b-30a). ¹ Read *vividha-jātibhāṣā* ; *vividha* (*ca, da* in B.) for *dvividha*.

² The common speech or the speech of the commoners is distinguished here from that of the priests and the nobility by describing it as containing words of Barbarian (*mleccha*) origin. These words seem to have been none other than vocables of the Dravidian and Austric languages. They entered Indo-Aryan pretty early in its history. See S. K. Chatterji, Origin and Development of the Bengali Language, Calcutta, 1926 pp. 42,178.

29 (C.27b-29a; B.XVII.30b-31a). ¹ Neither the NŚ. nor any extant drama gives us any specimen of the conventional language of lower animals, which is to be used in the stage.

30 (C.28b-29a; B.XVII.31b-32a).

Occasion for Skt. Recitation

31. In case of the self-controlled (*dhīra*) Heroes of the vehement (*uddhata*), the light-hearted (*lalita*), the exalted (*ulāta*), and the calm (*prāśānta*) types, the Recitation should be in Sanskrit.

Occasion for Pkt. Recitation

32. Heroes of all these classes are to use Prakrit when the occasion demands that.¹

33. ¹In case of even a superior person intoxicated with the kingship (or wealth) or overwhelmed with poverty no Sanskrit should be used.²

34. To persons in disguise³, Jain monks⁴, ascetics⁵, religious mendicants⁶ and jugglers should be assigned the Prakrit Recitation.

31 (C. 29b-30a; B.XVII.32b-33a).

32 (C.30b-31a; B.XVII.33b-34a). ¹ As Arjuna disguised as Brhannalā.

33 (C.31b-32a; B.XVII.34b-35a). ¹ We follow C. text.

² No extant drama seems to furnish any illustration of this rule. B. reads one additional hemistich before this.

34 (C.32b-33a; B.XVII.36). ¹ *vyājalinīgopraviṣṭānām* = persons in disguise of different kinds of professional and religious mendicants etc. See Kauṭilya's Arthaśāstra. An example of this is Indra in the guise of a Brahmin speaking Pkt. in Karna. ascribed to Bhāsa. Nitti-Dolci takes this expression as an adjective of *śramaṇānām* etc. But it need not be construed like this. This part of the rule seems to relate to Skt. speaking characters assuming disguise. Virādhagupta (Mudrā II.) assuming the guise of a snake-charmer, is an example of such characters. And so are Yaugandharāyana and Rumaṇvān in the Pratijñā, (III) ascribed to Bhāsa.

² *Śramaṇa* (Pkt. *samaṇa*). The word is to be taken to mean here a Jain monk. Cf. *Jadi vattham avanemi samaṇao homi*, Avi. (V.) ascribed to Bhāsa; *śramaṇa* was sometimes used also in connexion with the Buddhists. See below 36.

³ *tapasvin*.—It appears that the author of the NŚ. meant by this term ascetics in general. Though we find Brahmin ascetics in ancient literature, the institution of asceticism was most probably of non-Aryan origin. This seems to be justification of assigning Prakritic Recitation to all the ascetics irrespective of their sectarian affiliation.

⁴ *bhikṣu*.—religious mendicant in general. It should not be restricted to Buddhists alone. The alternative name of the *Brahma-sūtra* is the *Bhikṣu-sūtra*.

35. ¹Similarly Prakrit should be assigned to children, persons possessed of spirits of lower order, women in feminine character² persons of low birth, lunatics and phallus-worshippers³.

Exception to the rule for Pkt. Recitation

36. But to itinerent recluses¹, sages², Buddhists³; pure Śrotriyas⁴ and others who have received instruction [in the Vedas] and wear costumes suitable to their position (*liṅgastha*)⁵ should be assigned Sanskrit Recitation.

35 (C.33b-34a; B.XVII.37 f.n. 9). ¹ B.'s reading in translation is as follows: *Similarly Pkt. should be assigned to Śarva teachers, lunatics, children, persons possessed of spirits of lower order, women, persons of low birth and hermaphrodites* (B.XVII.37).

² In a queen's role a woman may sometimes speak Skt. See 38-39 below. The *parivrājikū* in the Mālavī. speaks Skt.

³ *salīṅga*.—This possibly means the member of a sect which like the Liṅgāyets wears a phallus suspended from their neck.

36 (C.34b-35a; B.XVII.38). ¹ *parivrāj*—a person of the fourth *āśrama*. A recluse belonging to the Vedic community.

² *muni*.—This word, probably of non-Indo-Aryan origin meant in all likelihood "wise man." See NŚ. I. 23 note 1. In the ancient world, wisdom was usually associated with religious and spiritual elevation. This might have been the reason why the word was applied to persons like Vasiṣṭha and Nārada.

³ *śākya*.—a follower of the Buddha. There is nothing very astonishing in Skt. being assigned to Buddhist monks. Buddhist teachers like Aśvaghōṣa, Nāgārjuna, Āryadeva, Vasubandhu were almost all great Sanskritists, and the Mahāyāna literature was written in Sanskrit of corrupt as well as of pure variety. This might have been the general linguistic condition before the schism arose among the Buddhists. In Aśvaghōṣa's Śāriputra-parakaraṇa Buddha and his disciples speak Sanskrit (Keith, Skt. Drama p.82). Aśvaghōṣa assigns Skt. to a *śramaṇa*, as well (*loc. cit.*). This *śramaṇa* was possibly a Buddhist; see 34 f.r.

⁴ *cokṣeṣu* (*caikṣeṣu*, C.) *śrotriyeṣu*—for the pure *śrotriya* or a learned Brahman. The adjective "pure" (*cokṣa*) used with *śrotriya* is possibly to separate him from an apostate who might have entered Jain or any other heterodox fold and was at liberty to use Pkt.

⁵ *śiṣṭāḥ liṅgasthāḥ*—religious mendicants who have received instruction (in Vedas).

37. Sanskrit Recitation is to be assigned to queens, courtezans¹, female artistes to suit special times and situations in which they may speak.

38-39. As matters relating to peace and war, the auspicious and inauspicious movements of planets and stars and cries of birds concern the well-being or distress of the king these are to be known by the queen, and for this reason she is to be assigned Sanskrit Recitation in connexion with these (lit. in that time)¹.

40. For the pleasure of all kinds of people, and in connexion with the practice of arts, the courtezans are to be assigned Sanskrit Recitation which can be easily managed.

41. For learning the practice of arts and for amusing the king the female artiste has been prescribed to use Sanskrit in dramatic works¹.

42. The pure speech of the Apsarasas¹ is that which has been sanctioned by the tradition (*i.e.* Sanskrit), because of their association with the gods ; the popular usage conforms to this [rule].

43. One may however at one's pleasure assign Prakritic Recitation to Apsarasas [while they move] on the earth. [But to the Apsarasas in the role of] wife of a mortal also [the same] should be assigned when an occasion (lit. reasons and need) will occur¹.

44. In the production of a play their [native] language should not be assigned to tribes such as, Barbaras, Kirātas, Andhras and Dramiḍas¹.

37 (C.35-36a; B.XVII.39). ¹ An example of this is Vasantasenā speaking Skt. (Mṛtech. IV.).

38-39 (C.36b-38a; B.XVII.40-41). ¹ This rule cannot possibly be illustrated by any extant drama. 40 (C.38b-39a; B.XVII.42).

41 (C.39b-40a; B.XVII.43). ¹ There is possibly no example of this in any extant drama.

42 (C.40b-41a; B.XVII.44). ¹ No play with an Apsaras speaking Skt. is available. All the Apsarasas in Vikram, speak Pkt.

43 (C.41b-42a; B.XVII.45). ¹ Read *mānuṣiṇām* (*ca* in B) for *mānuṣāṇām*. Urvāśī is an example of an Apsaras who became the wife of a mortal. (Vikram).

44 (C.42b-43a; B.XVII.46). ¹ See NŚ. XXIII. 99 notes.

45. To pure tribes of these names, should be assigned dialects current in Śaurasena.

46. The producer of plays may however at their option use local dialects ; for plays may be written in different regions [for local production].

Seven major dialects

47. The Seven [major] dialacts (*bhāṣā*) are as follows : Māgadhī, Āvanti [Āvantiyā], Prācyā, Śauraseni (Śūraseni), Ardhamāgadhī, Bāhlikā, Dākṣinātyā¹.

48. In the dramatic composition there are, besides, many less important dialects (*vibhāṣā*)¹ such as the speeches of the Śākāra, Ābhiras, Caṇḍālas, Śabarās, Dramiḍas², Oḍras³ and the lowly speech of the foresters.

Uses of major dialects

49. [Of these] Māgadhī is assigned to guards (lit. inmates) of the royal harem¹, and Ardhamāgadhī to menials, princes and leaders' of merchants' guilds².

45 (C.43b-44a; B.XVII.47).

46 (C.44b-45a; B.XVII.48).

47 (C.45b-46a; B.XVII.49). ¹ Māgadhī, Śauraseni and Ardhamāgadhī are well-known. But any old and authentic description of Āvanti, Prācyā, Bāhlikā and Dākṣinātyā Pkt. seems to be non-existent. According to Pṛthvidhara a very late authority, Mṛch. contains the specimens of Āvanti and Prācyā only. It is to be noted that the present list does not include Mahārāṣṭri. See M. Ghosh. "Mahārāṣṭri a late phase of Śauraseni", JDL.

48 (C.46b-47a; B.XVII.50). ¹ By the word *vibhāṣā* Pṛthvidhara understands *vididhā bhāṣa hinapūtra-prayojyatvād hinūh*. See Pischel, Grammatik, §§ 3-5. No old and authentic specimen of the *vibhāṣās* has reached us. According to Pṛthvidhara the Mṛch. contains Śākāri and Caṇḍālī besides Dhakkī which last the NŚ. does not know.

² It is curious that after forbidding the use of languages like Dramiḍa (Dramila) in 44 above, the author is including it among the dialects that can be allowed in dramatic works. One possible explanation of this anomaly may be that here we meet with a late interpolation, and passages from 48-61 belong to a later stratum of the text.

³ Read *draviḍoḍrajūh* for *dramilāndhrajūh*, B; *draviḍoḍrajūh*, C. See 55 note 1.

49 (C.47b-48a; B.XVII.51). ¹ For a list of such persons see DR.II.74.

² According to Pischel this passage assigns AMg. to servants,

50. Prācyā is the language of the Jester¹ and the like ; and Āvanti is of the rogues (*dhūrtā*)². The Heroines, and their female friends are also to speak Śaurasenī when not in any difficulty.

51. To soldiers, gamesters, police chief of the city and the like should be assigned Dākṣiṇātyā¹, and Bāhlikī is the native speech of the Khasas who belong to the north,

Uses of minor dialects

52. Śākārī should be assigned to the Śākāra and the Śakas and other groups of the same nature¹, and Cāṇḍālī to the Pulkasas and the like.²

53. To charcoal-makers, hunters and those who earn their

Rajputs (*rājaputra*) and leaders of merchants' guild (*śreṣṭhī*). See Grammatik § 17. But no extant drama seems to illustrate this rule. For Candanadāsa who is a *śreṣṭhī*, does not speak AMg. (*Mudrā*, 1) while Indra in the disguise of a Brahmin speaks this dialect of Pkt. (*Karṇa*, ascribed to Bhāṣa).

50 (C.48b-49; B.XVII.52). ¹ According to Pṛthvīdhara Vidūṣaka in the Mṛcch. speaks Prācyā the sole characteristic of which is abundance of pleonastic *ka*. See Pischel, Grammatik, Grammatik, § 22.

² C. *yogyā bhāṣā* for *dhūrtānām apy*. According to Pṛthvīdhara the two policemen Viraka and Candanaka in the Mṛcch. (VI.) speak Āvanti. But according to the latter's own admission he was a Southerner and a man of Karṇāta. No old and authentic description of this dialect is available, see Pischel, Grammatik § 26.

51 (C.49b-50a; B.XVII.53). ¹ Candanaka's language in Mṛcch. in spite of Pṛthvīdhara's testimony to the contrary may be taken as a specimen of Dākṣiṇātyā. See 50 note 2 above. No old and authentic description of this dialect is available. Cf. Pischel, Grammatik § 24.

52 (C.50b-51a; B.XVII.54). ¹ *śākārānām śakādīnām* for *śakūraghoṣakādīnām* (B.), and *śabarāṇām śakādīnām* (C). According to Pṛthvīdhara Śākāra in Mṛcch. speaks Śākārī dialect. Cf. Pischel, Grammatik, § 24.

² Pṛthvīdhara thinks that Cāṇḍālas in Mṛcch. (V.) speak the Cāṇḍālī dialect. Cf. Pischel, Grammatik, § 25.

³ 53 (C.51b-52a; B.XVII.55). ¹ B. *śākūra-bhāṣa* for *śabara-bhāṣa*. This dialect seems to have been the parent of the modern Sora language.

livelihood by [collecting] wood and leaves should be assigned Śābari¹ as well as the speech of forest-dwellers.

54. For those who live in places where elephants, horses, goats, sheep, camels or cows are kept [in large numbers] Ābhīri¹ or Śābari² has been prescribed, and for forest-dwellers and the like, Drāviḍi³ [is the language].

55. Oḍri is to be assigned to diggers of subterranean passages, prison-warders, grooms for horses¹; and Heroes and others like them while in difficulty are also to use Māgadhi for self-protection.

Distinguishing features of various local dialects

56. ¹To the regions [of India] that lie between the Ganges and the sea, should be applied a dialect abounding in *e*²

57. To the regions that lie between the Vindhya and the sea should be assigned a language abounding in *na*¹ (or *ta*).

58. Regions like Surāṣṭra and Avanti lying on the north of the Vetravati one should assign a language abounding *ca*¹.

¹ See 54 note 3.

54 (C.52b-54a; B.XVII.56). ¹ Ābhīri dialect is not available in any extant drama. ² See 53 note 1.

³ Drāviḍi dialect is not available in any extant drama. It is possible that it was not a pure Dravidian speech (See 44 above). Possibly a Middle Indo-Aryan dialect in which Dravidian phonetic and lexical influence predominated was meant by this. Its habitat was in all likelihood some region of North India. Cf. Nitti-Dolci, p. 120-122.

55 (C.54b-55a; B.XVII.57). ¹ Emend *oḥrikārasarakṣasam* (*ḍha* in B) into *oḥri kārāśvarakṣatām* (C. *oṣṭrikānāā ca rakṣatām* and B. *sandhikārāśvarakṣatām*); for Oḍri Pkt. see 48 note 3. and Nitti-Dolci, pp. 120 f.n. 4 and 122.

56 (C.55b-56a; B.XVII.59). ¹ B. again reads 44 after 55.

² This "c" is perhaps termination of the nominative singular the *a*-bases in AMg.

57 (C.53; B.XVII.60). ¹ This relates to a dialect of Pkt. which changes *na* always into *ṇa*. Though according to some grammarians Pkt. is always to change *na* into *ṇa*, it seems that such was not strictly the case with all its dialects. For example in the so-called Jain Pkt. (AMg. of Hemacandra) has initial *n* and intervocal *nn*.

58 (C.56b-57a; B.XVII.61). ¹ It seems that at the time of the

59. To people who live in the Himalayas, Sindhu and Sauvira a language abounding in *u* should be assigned.¹

60. To those who live on the bank of the Carmaṇvatī river and around the Arvuda mountain a language abounding in *o*¹ (or *ta*) should be assigned.

61. These are the rules regarding the assignment of dialects in plays. Whatever has been omitted [here] should be gathered by the wise from the popular usage.

Here ends Chapter XVIII of Bharata's Nāṭyaśāstra
which treats of the Rules regarding the Use of Languages.

author of the passage intervocal *ca* in this particular region was yet maintained or dental *t* sounds were mostly changed into *c* sound (as in *ciṭṭha* for *tiṣṭha*).

59 (C.57b-58a; B.XVII.62). ¹ This *u* perhaps relates to a close pronunciation of the *o* vowel.

60 (C. omits this ; B.XVII.63). ¹ This *o* perhaps relates to a open pronunciation of the *u* vowel.

61 (C.53b-59; B.XVII.64).

CHAPTER NINETEEN

MODES OF ADDRESS AND INTONATION

Different modes of address

1-2. These are, O the best of Brahmins, the rules on the use of languages [in a drama]. Now listen about the rules of popular modes of address¹ or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.²

Modes of addressing males : addressing great sages

3. As the great sages are adorable (lit. god) even to the gods they are to be addressed as "holy one" (*bhagavan*)¹ and their wives are also to be similarly addressed.²

Addressing gods, sectarian teachers and learned men

4. Gods,¹ persons wearing sectarian teacher's dress² and persons observing varied vows³ are to be addressed as "holy one" (*bhagavan*)² by men as well as women.

1-2 (C.1-2, B.XVII.65-66). ¹ This manner of addressing different persons includes referring to them before their own selves or before others e.g. In Śak. (I), Duṣyanta is referred to by his charioteer as *āyusman* and then he is addressed in the same term (*Yathājñāpayati āyusman. ayusman paśya paśya*).

² Rules given hereafter do not cover all the numerous and different cases occurring in the extant dramatic literature in Skt. and Pkt.

3 (C.3; B.XVII.67). ¹ Ex. Kāśyapa (Kaṣṭha) addressed by his disciple (Śak. IV.) Mārīca by Duṣyanta (*ibid.* VII.) and Rāvaṇa in ascetic's disguise by Rāma (Pratimā. V).

² No ex. of this seems to be available in any extant drama.

4 (C.4; B.XVII.68). ¹ Ex. : Agni (Abhi. VI.) & Varuṇa (*ibid.* IV).

² Ex. (Rāvaṇa disguised as an ascetic addressed by Rāma (Pratimā. V.). The Jester in Prātijñā (III) addressing the Jain monk (*śramaṇaka*) as *bhāvam* (*bhagavan*) to create laughter ; *bhadanta* would have been the proper term in this case. See below 15.

³ Read here *nānāvratadhara* (*bha* in B) for *nānāśrutadhara* (B) and *nānāśrutidhara* (C). Ascetics belonging to minor heterodox sects

Addressing the Brahmin

5. The Brahmin is to be addressed as "noble one" (*ārya*),¹

Addressing the king

And the king [is to be addressed] as "great king" (*mahāvāja*).²

Addressing the teacher

The teacher [is to be addressed] as "professor" (*ācārya*).³

Addressing an old man

And an old man [is to be addressed] as "father" (*tāta*).⁴

Brahmins addressing the king

6. Brahmins may address the kings at their pleasure, by their names. This should be tolerated, for the Brahmins are to be adored by the kings.

Brahmins addressing ministers

7. A minister is to be addressed by Brahmins as "Councillor" (*amātya*) or "minister" (*śariva*),¹ and by other persons, inferior to them (*i.e.* Brahmins) he [is] always [to be addressed] as "sir" (*ārya*).²

Addressing the equals

8. One is to accost one's equals by the name with which they are styled¹.

seem to have been included in this term. Ag. reads *nānūśrutadharaḥ* and explains this as *bahūśrutah*.

¹ (C.5; B.XVII.69). ¹ Brahmin (Kśavādūsa) in Madhyama, addressed by Bhīma.

² Ex. Sumantra addressing Daśaratha (Pratimā, II), and Vibhīṣaṇa addressing Rāvāṇa (Abhiseka II).

³ Ex. Cāṇakya addressed by his disciple (Mudrā, I).

⁴ Ex. Bharata addressing Sumantra the old chariotcer (Pratimā, VI).

6 (C.6; B.XVII.70). ¹ Ex. Indra disguised as a Brahmin addressing Karṇa (Karṇa). Cf. Cāṇakya addressing Candragupta mostly as Vṛṣala (or Śudra) in Mudrā.

7 (C.7; B.XVII.71). ¹ No example of this rule seems to be available in any extant drama. See note 2 below.

² Ex. The door-keeper (*pratihāri*) addressing Yaugandharāyaṇa (Pratijñā, I.). But curiously enough Rākṣasa has been addressed not as 'Ārya' but as 'Amātya' (counciller) by the door-keeper, and by his friend Viradhagupta too he is addressed likewise (Mudrā, II).

8 (C.8; B.XVII.72). ¹ Ex. Cāṇakya addressing Rākṣasa and *vice versa* (Mudrā, VII.).

Privileged inferiors addressing superiors

A superior person may however be addressed (or referred to)² by name by inferior persons when the latter are privileged to do so³.

Addressing employes, artisans and artists

9. Men and women in one's employment¹, and artisans and artists² are to be addressed as such (*i. e.* according to their status)³.

Addressing persons of respect

10. A respected person is to be addressed as 'honoured sir' (*bhāva*), and a person of slightly less so as "comrade (*mārṣaka* or *mārṣa*).¹

Addressing persons of equal status

A person of equal status should be addressed as 'brother' (*vajasya*)² and a low person as 'hey man' (*haṃ-ho*)³

The charioteer addressing the chariot-rider

11. The chariot-rider should always be addressed by the charioteer as "long-lived one" (*āyusman*)¹.

² B. *sapariṅgāram*, so also Ag.

³ Ex. Hamsaka referring to Yaugandharāyaṇa before the latter. (Pratijñā. I. 13.14). See above note 1.

9 (C.9; B.XVII.73). ¹ Yaugandharāyaṇa addressing Śālaka by name (Pratijñā. I. 2. 4) and the hero Cārudatta addressing the maid-servant Radanikā (Cāru. I. 21.15).

² Ag. explains *kārūka* and *śilpi* as follows: कारुकाः क्षुद्रकारादयः शिल्पिनश्चित्रकारादयः, artisans are those that build *stūpas* and the like objects, artists are painters and the like.

³ Ex. The king addressing Haradatta one of the teachers of dramatic art (Mālavi. II. 12.4).

10 (C.10; B.XVII.74). ¹ Ex. *pāriṅgāsvika* addressing *sūtradhāra* as *bhāva*, and *sūtra*^o addressing *pāriṅgāsvika* as *mārṣa* (Abhi. I. 1.6,8). Śākara once addressing *viṭa* as *bhāva* and next time as *mārṣa* (*mārṣa*) in Cāru. I.17.3; 26.3). The word *mārṣaka* does not seem to occur any extant drama while *mārṣa* occurs very often. See Uttara. (I. 4.7) and Mālavi (I. 1. 3).

² Ex. Siddhārthaka and Samiddhārthaka addressing each other (Mudrā. VI. 2. 14, 16).

³ Ex. Cāṇakya's spy addressing his disciple as *haṃ-ho bamhaṇa*, (Mudrā. I. 18.4).

11 (C.11; B.XVII.75). ¹ Ex. Duṣyanta's priest addressing the two

Addressing an ascetic or a person with beatitude

An ascetic or a person who has attained beatitude (*prāsānta*) is to be addressed as "blessed one" (*sāṅho*)².

Addressing princes

12. The crown-prince is to be addressed as "sire" (*svāmīn*),¹ and other princes as "young master" (*bhartṛ-dāraka*)².

Addressing inferior persons

Inferior persons are to be addressed as "pleasing one" (*saumya*)³, "auspicious-looking one" (*bhadra-mukha*)⁴ and such terms should be preceded by 'O' (*ho*)⁵.

disciples of Kāśyapa (Kaṇva) and Gautamī *tapasvinaḥ* (Śak.V. 11. 6).

² The word *sādhu* as a form of address does not seem to occur in any extant drama.

12 (C.12; B.XVII.76). ¹ No example of this rule seems to be available in any extant drama. On the other hand *svāmīn* is very often used in addressing a king. Ex. Yaugandharāyaṇa addressing the king Udayana (Svapna. VI. 17.1). Kauṇḍīyana and Bhūtika addressing the king Kuntibhoja (Avi. I. 5.3; 8.5). On the use of the word *svāmīn* in inscriptions see Sylvain Lévi, *Journal Asiatique*, Ser. 9, XIX.95ff. I. Ant. Vol. XXXIII. p. 163. Sitā's maid addresses Rāma as *bhāṭṭā* (Pratimā. I. 9.2). The door-keeper (*pratihari*) refers to the crown-prince Rāma as *bhāṭṭidīraassa rāmassa* (Pratimā. I. 2.9). and not as *sūmīassa rāmassa*,

² The word has been used with reference to the crown prince in Pratimā. (*loc. cit.* D). In referring to other princes play-wrights use the word *kumāra*. In Pratimā. (III. 14.12) Bharata has been addressed with this term. In Mudrā. (IV. 12.5) Malayaketu has been addressed similarly. Avimāraka, the lover of Kuraṅgī is addressed as *bhāṭṭidīraa* by her maid (Avi. III. 17.2).

³ This use of the term *saumya* does not seem to occur in extant drama, and *bhadra* appears to have taken its place, e.g. Bharata addressing the messenger (*bhāta*) in Pratimā (III.4.2). Duśyanta addresses his chief of the army (*senāpati*) similarly (Śak. II. 5.4).

⁴ Ex. Rākṣasa's spy (*puruṣa*) addressing his door-keeper (Mudrā. IV. 8.2). In Abhi, (VI. 31.1) Agni (god of fire) addresses Rāma as *bhadra-mukha* though earlier, (VI. 26.7) he says: *na me namaskūraṃ kartum arhati devēśah*. The Jester addresses the *caṇḍālas* as *bho bhaddamuha* (Mṛech. X. 23.3).

⁵ It does not seem to occur before these terms in any extant drama.

Addressing persons by their occupation or birth

13. In a play a person is to be addressed by a term appropriate to his birth or to the vocation, art or learning practised by him.¹

Addressing a son or a disciple

14. A disciple or a son is to be addressed by the guru or the father as "child" (*vatsa*)¹ "son" (*putraka*)², "father" (*tāta*)³ or by his own name or clan-name (*gotra*)⁴.

Addressing Buddhist and Jain Monks

15. Buddhist and Jain (*nirgrantha*) monks are to be addressed as "blessed sir" (*bhadanta*)¹.

Addressing persons of other sects

Persons of other sects² are to be addressed by terms enjoined by their own rules³.

People addressing the king

16. The king is to be addressed by his servants as well as

13 (C.13; B.XVII.77). ¹ Not many examples of this rule seem to be available in any extant drama. In Mṛcch. (X. 20.1) Cārudatta's son addressing the Caṇḍālas as *arc caṇḍālū* may be an example of this.

14 (C.14; B.XVII.78). ¹ Ex. Sauvīra king addressing Avimāraka (Avi. VI. 17.4). Cf. Droṇa addressing Duryodhana (Pañca. I.22.3).

² Ex. The form *putraka* does not seem to occur in any extant play. The from usually available form is *putra*. Droṇa addressing Duryodhana as *putra* (Pañca I. 23.3). Duryodhana addressing his son similarly (Ūru. I. 42.3).

³ No example of this seems to be available in any extant drama.

⁴ Ex. Vālī addressing Aṅgada by name (Abhi. I. 25.2). Kāśyapa (Kaṣṭha) addressing Śārṅgarava by name (Śak. IV. 16.1). Instances of a son or a disciple addressed by clan-name (*gotra*) do not seem to occur in any extant drama.

15 (C.15; B.XVII.79). ¹ Ex. Kṣapaṇaka addressed by Rākṣasa and Siddhārthaka as *bhadanta* (Mudrā IV. 18.2; V. 2.1). A Buddhist monk is very rarely met with in extant dramas. Aśvaghōṣa's drama included such a character, but one cannot say from the fragments how he was addressed. (See Keith, Skt. Dr. p. 82)

² According to Ag. one is to understand by 'other sects' Pāśupatas and the like.

³ An example of such a rule is a term like *bhāpuṣan* or *bhā-sarvajña* used in addressing Pāśupata teachers (Ag.).

16 (C.16; B.XVII.80),

his subjects as "lord" (*deva*),¹ but when he is an overlord [of other kings] he is always [to be addressed] by his servants as "sire" (*bhaṭṭā*)².

Sages addressing the king

17-18. The king is to be addressed by sages (*ṛṣi*) as "king" (*rājān*)¹ or by the patronymic term².

The Jester addressing the king

And he should be addressed as "friend" (*vayasya*)³ or "king" (*rājān*)⁴ by the Jester (*viṭṭūṣaka*).

Jester addressing the queen and her maids

The queen and her maids are to be addressed by him as "lady" (*bhavati*)⁵.

The king addressing the Jester

The Jester is to be addressed by the king by his name or as "friend" (*vayasya*)⁶.

¹ Ex. The Kauṅkuin addressing the king (Mudrā. III. 10.3). Gaṇadāsa addressing the king (Mālavi. I. 12. 8). Vibhīṣaṇa refers to Rāma as *deva* (Abhi. VI. 20.3) when he is not yet a king; besides this the same Vibhīṣaṇa addresses Rāvaṇa as *maharāja* (Abhi. III. 15.1). See also 12 note 1.

² Ex. *Yavanikū* addressing the king Duṣyanta (Śak. VI. 24.10). But in *Bāla*. (III. 3.1) the cowherds address Saṅkaraṣaṇa as *bhaṭṭā*, and Nanda-gopa too addresses Vāsudeva likewise (*Bāla*. I. 19. 30).

17-18 (C. 17-18; B. XVII. 81-82). ¹ Ex. Bhagavān (Yudhiṣṭhira) addressing the king Virāṭa (Paiṇca. II. 14.2).

² No ex. of this seems to occur in extant dramas. Nārada addresses the two kings simply as Kuntibhoja and Sauvirārāja in *Avi* (VI. 20. 8, 12).

³ Ex. The Jester in Śak. (II. 2.1) and Mālavi. (V. 3.18).

⁴ No example of this seems to occur in any extant drama. In *Ratnā*. (I. 16.35) the Jester once addresses the king as *bhaṭṭā*.

⁵ *Bhavati* in the Jester's speech would be *bhodi*. Ex. The Jester addressing the queen's maid in *Svapna*. (IV. 0.28) also addressing the queen (Mālavi. IV. 4.23.) and addressing the queen's maid *Sasampatā* (*Ratnā*. IV. 0.30).

⁶ Examples are easily available. See *Svapna*, Śak. Vikram. etc. The Jester is addressed also as *sakhe*. See Mālavi. (IV. 1.1 and Vikram. II. 18.11. etc.) and as *bhadra* (Vikram. II. 18.15).

Women addressing their husband

19. By all women in their youth the husband should be addressed as a "noble one's son" (*ārya-putra*)¹, but in other cases, the husband is to be addressed simply as "noble one" (*ārya*)², and in case of his being a king he may be addressed as "great king" (*mahārāja*)³ also.

Addressing the elder and the younger brothers

20. The elder brother should be addressed as "noble one" (*ārya*)¹ and the younger brother like one's son².

These are the modes of address to be used to male characters in a play.

Modes of addressing women

21. I shall now speak of the modes of address to be used to female characters in a play.

Addressing female ascetics and goddesses

Female ascetics and goddesses are to be addressed as "holy lady" (*bhagavati*)¹.

Addressing wives of senior persons, and elderly ladies

22. Wives of respectable seniors, and other elderly ladies (*sthāvirijā*) are to be addressed as "lady" (*bhavati*)¹.

19 (C.19; B.XVII.83). ¹ Examples are easily procurable; see Śāk, Mālavi, Svapna etc.

² Ex. *Naṣi* in the prologue (*prastāvanā*) addressing the *sūtradhāra* her husband (Cāru, and Mudrā).

³ Ex. Gāndhārī addressing Dhṛtarāṣṭra (Ūru. I. 38.2). Urvaśi refers to the king likewise (Vikram. IV. 39.2).

20 (C.20; B.XVII. 84a-85a). ¹ Ex. Lakṣmaṇa addressing Rāma (Pratimā. I. 21.2). Sahadeva addressing Bhīma (Veṇī. I.19.12).

² Usual from in such a case is *vatsa*; but the younger brother is also sometimes differently addressed, e.g. by name of the mother as Saumitre, (Pratimā. I. 21.1), Kaikeyimātah, (*ibid.* IV. 2.21). See above 14 and 4.

21 (C.21; B.XVII.85a-86a). ¹ The king addressing the *privrājikā* (Mālavi. I. 14.2); the Kañcukin addressing the female ascetic (*tūpasī*) in Vikram. (V. 9.2).

22. (C. 22; B. XVII 86b-87a). ¹ Ex. Sumantra addressing the widowed wives of Daśaratha as *bhavatyah* (Pratimā. III. 12.2). The Kañcukin addressing the Pratihārī in Svapna. (VI. 0.6).

Addressing an accessible woman and an old lady

An accessible woman (*gamyā*)² is to be addressed as "gentlewoman" (*bhadri'e*)³ and an old lady as "mother" (*amba*)⁴.

Addressing king's wives

23. In a play king's wives are to be addressed by their servants and attendants as "mistress" (*bhāṭṭi*)¹, "madam" (*svāmini*)¹ and "lady" (*devi*)².

24. [Of these], the term "lady" (*devi*)¹ should be applied to the chief queen (*mahiṣi*) by her servants as well as by the king. The remaining [wives of the king] are to be addressed [simply] as "mistress" (*bhāṭṭi*) and "madam" (*svāmini*)³.

Addressing unmarried princesses

25. Unmarried princesses are to be addressed by their handmaids as "young mistress" (*bhartṛ-dārikā*)¹.

² *gamyā*— not within the prohibited degree of sexual relationship.

³ Ex. Avimarakā addressing Kuraṅgikā (Avi. III. 19.0). Dusyanta addressing Priyamvadā (Śak. I. 22.6). But the king addresses Citralekhā as *bhadramukhi* (Vikram. II. 15.9) as well as *bhadre* (*ibid.* III. 15.0).

⁴ Ex. The king, Urvaśi and their son addressing the female ascetic. (Vikram. V. 12.3,5,18).

23 (C. 23; B. XVII. 87b-88a). ¹ Ex. (i) *bhāṭṭi*. Nipunika addressing the queen (Vikram II. 19-19); Kūśicanamālā addressing the queen (Ratnā I. 18.11). But in Pratimā (I. 5.4) the maid (*ceṭi*) addresses Sītā who is not yet a queen, as *bhāṭṭi*. (ii) *svāmini* as a term of address to the queen does not seem to occur in any extant drama.

² Ex. The maid (*ceṭi*) addressing the queen Bhānumatī (Veṇi. II. 2.14).

24 (C.24; B. XVII. 88b-89a). ¹ See above 23 note 2. For an example of king addressing the queen as *devi* see Pratijñā. II. 10.12.

³ The term *bhogini* meant those who were merely an object of enjoyment i.e. those who were not *dharma-patnis* (wives eligible to take part in religious rites).

⁴ No. example of *svāmini* being used in addressing such a wife seems to occur in any extant drama. In Mālavi. IV. 17.8 Nipunika addressing Irāvati the second wife of Agnimitra uses the term *bhāṭṭi* the very term to be used rightly for the chief queen Dhāriṇī.

25 (C.25; B. XVII. 89b-90a). ¹ Ex. The maid (*ceṭi*) addressing Padmāvati (Svapna. I. 15.11) and Kuraṅgī (Avi. III. 0.45).

Addressing a sister

An elder sister is to be addressed as "sister" (*bhagini*)² and an younger sister as 'child' (*vatse*)³.

Addressing a Brahmin lady, a nun or a female ascetic

26. A Brahmin lady, a nun (*lingasthā*) or a female ascetic (*vatini*) is to be addressed as "noble lady" (*ārye*)¹.

Addressing one's wife

A wife is to be addressed as "noble lady" (*ārye*)³ or by referring to her father's³ or son's⁴ name.

Women addressing their equals

27. Women friends among their equals are to be accosted by one another with the word "hallo" (*halā*)¹.

Addressing a handmaid

By a superior woman a handmaid (*preṣyā*) is to be accosted with the word "hey child" (*ham-je*)².

Addressing a courtezan

28. ¹A courtezan is to be addressed by her attendents as Ajjukā³, and when she is an old woman she is to be addressed by other characters in a play as Attā³.

² This mode of address does not seem to occur in any extant drama. cf. Karp. I. p. 18.

³ Ex. Yaugandharāyaṇa in the role of an elder brother addresses the queen who is playing the role of his younger sister as *vatse* (Pratijā. I. 9.11). C. om. 25a.

26 (C. 25b-26a; B. XVII. 90b-91a). ¹ No ex. of this rule seems to be available in any extant drama. Parivrājikā in Mālavī (I) and the female ascetic in Vikram. (V) could have been addresses as *ārye* instead of as *bhagavati*. In Madhyama. Ghaṭokaca addresses the wife of the Brahmin as *bhavati*.

² Ex. *Sūtradhūra* addressing his wife (M̐sch. I Malati. I)

³ e.g. Mātharaputri (Māthara's daughter). No example seems to occur in any extant drama.

⁴ e.g. Somaśarma-janani (Somaśarma's mother). No example seems to occur in any extant drama.

27 (C. 26b-27a; B. XVII. 91b-92a). ¹ For ex. see Śak. Vikram. etc.

² Ex. Sītā addressing her maid (Pratimā. I. 4.21), Irāvati addressing Nipuṇikū (Mālavī. III. 14.1).

28 (C. 27b-28a; B. XVI. 92b-93a). ¹ Read the hemistich 28a as
या लल हवा या ललामाया पलिजिन व.

Addressing wife in love-making

29. In love-making the wife may be accosted as "my dear" (*prīya*)¹ by all except the king. But priests' and merchants' wives are always to be addressed as "noble lady" (*ārya*)².

Giving names to different characters in a play

30. The playwrights should always assign significant names [to characters] which are not well-known and which have been created [by them]¹.

Name of Brahmins and Kṣatriyas

31. Of these, Brahmins and Kṣatriyas in a play should, be given, according to their clan or profession, names ending in *śarmaṇ* or *varmaṇ*¹.

Naming merchants

32. The names of merchants¹ should end in *datta*².

Naming warriors

To warriors should be given names indicating much valour.³

² Ex. the heterae (*ganikā*) addressed by her maid (Caru. II. 0.6). The word *ajjukā* (*āryakā*, OIA) "madam" afterwards came to mean 'heterae' as in the title of the Prahāsana Bhagavadajjukīyam by Baudhāyana Kavi

³ No example of this seems to be available in any extant drama. But the word occurs in the form of *attī* in Mṛcch. (IV.30).

29 (C.29b-59a, B. XVII. 93b-94a). ¹ Śakuntalā is addressed as *prīya* by Duṣyanta (Śak. VII. 20.6), but the occasion is strictly not one of love-making (*śṛṅgāra*); Udayana while lamenting for Vāsavadattī says *Iti prīya, hū prīya-śīṣye* etc. (Svapna. I. 12.53).

² No example seems to be available in any extant drama.

30. (C.29b-30a; B.XVII. 94b-95a). ¹ No example of such names seems to occur in any extant drama.

31 (C.30b-31a; B.XVII. 25b-96a). ¹ No example of such names seems to occur in any extant drama.

32 (C.31b-32a; B.XVII. 96b, 97b). ¹ Ex. Cārudatta the hero of Bhāsa's play of the same name.

² B. reads after this one additional hemistich which in translation is as follows: The name of Kāpālikas should end in *ghanīṣa*. The interpolator had evidently Bhavabhūti's Aghoraghaṇṭa (Malati) in mind.

³ Ex. Virasena in Mūlavi. (I.8.1).

Naming king's wives

33. The king's wives should be given names [which are connected] with the idea of victory (*vijaya*)¹.

Naming courtezans

Names of courtezans should end in *dattā*², *mitrā*³ and *senā*⁴.

Naming hand-maids

34. In a play hand-maids should be given the names of various flowers¹.

Naming menials

Names of menials should bear the meaning of auspiciousness².

Naming superior persons

35. To superior persons should be given names of deep significance so that their deeds may be in harmony with such names¹.

Naming other persons

36. The rest of persons¹ should be given names suitable to their birth and profession.

Names [that are to be given] to men and women [in a play] have been properly described [by me].

37a. Names in a play should always be made in this manner by the playwright.

33 (C. 32b-33; B.XVII. 93). ¹ No example of this seems to occur in any extant drama.

² No example seems to occur in any old drama. And the name *Vāsavadattā* for the queen in several dramas seems to be a clear violation of the rule (See *Svapna. Ratnā. etc.*).

³ No example seems to occur in any old drama.

⁴ Ex. *Vasantasenā* in *Bhāsa's Cāru.* and *Śudraka's Mṛcch.*

34 (C.33b-34a; B.XVII. 99). ¹ *Nalinikā* in *Avi. (II)* and *Padminikā* in *Svapna (V)* seems to be rare examples of this.

² Ex. *Jayasenā* the servant (*bhāṭā*) of the king (*Avi. I*).

35 (C.34b-35a; B.XVII. 100). ¹ No example seems to occur in any extant play.

36 (C.35b-36a; B.XVII. 101). ¹ E.g. *Brahmacāri* (*Svapna. I*), *Vīṭa* (*Cāru.*) *Devakulika*, and *Sudhākūra* (*Pratinā. IV.*) etc.

37a (C. 36b; B. XVII. 102a).

37-38. After knowing exhaustively everything about the rules of language¹ in a drama, one should practise Recitation which is to have six Alamkāras.

Qualities of Recitation

²I shall now describe the qualities of Recitation. In it there are seven notes (*svara*), three voice registers (*sthāna*), four Varṇas (lit. manner of uttering notes), two ways of intonation (*kāku*), six Alamkāras and six limbs (*aṅga*). I shall now explain their characteristics.

The seven notes (*svara*) are : Ṣaḍja, Rṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. These are to be made suitable to different Sentiments.

Seven notes to suit different Sentiments

38-40. In the Comic and the Erotic Sentiments the notes should be made Madhyama and Pañcama. Similarly in the Heroic, the Furious and the Marvellous Sentiments they should be made Ṣaḍja, and Rṣabha. In the Pathetic Sentiment the notes should be Gāndhāra and Niṣāda, and in the Odious and the Terrible Sentiments they should be Dhaivata.

Uses of the three voice registers

There are three voice registers (*sthāna*) : the breast (*uras*) the throat (*kanṭha*) and the head (*śiras*).

40-41. In the human body as well as in the Vinā notes and their pitches proceed from the three registers : the breast, the throat and the head.

41-42. In calling one who is at a distance, notes proceeding from the head register should be used, but for calling one who is not at a great distance, notes from the throat register is to be used, while for a person who is by one's side, notes from the breast [will be proper].

37-38 (C. and prose 37a ; B.XVII. 102b, 103a). ¹ It will be apparent from the notes given above that the rules regarding forms of address have very often been overlooked in extant dramas.

² The text from here till the beginning of 38-40 is in prose.

38-40 (C.38-39; B.XVII. 103b, 104-105a).

40-41 (C.40. 41a; B.XVII. 105b-106).

41-42 (C.41b-42a; B.XVII.107).

42-43. At the time of Recitation, a sentence begun with notes from the breast should be raised to notes of the head register and at its close it should be brought down to notes of the throat.

Uses of the four accents

43. In Recitation the four accents will be : acute (*udātta*) grave (*anudātta*), circumflex (*svarita*) and quivering (*kampita*).

¹Recitation in circumflex and acute accents is suitable to the Comic and the Erotic Sentiments, acute and quivering accent is suitable to the Heroic, the Furious and the Marvellous Sentiments, while grave, circumflex and quivering accents are appropriate to the Pathetic, the Odious and the Terrible Sentiments.

Two ways of intonation

There are two ways of intonation, *e.g.* one entailing expectation (*sākāṅkṣa*) and another entailing no expectation (*nivākāṅkṣa*). These relate to the sentence uttered.

44. A sentence which has not completely expressed its [intended] meaning, is said to be entailing an expectation (*sākāṅkṣa*) and a sentence which has completely expressed such a sense, is said to be entailing no expectation (*nivākāṅkṣa*).

¹Now, entailing an expectation relates to [the utterance of a sentence] of which the meaning has not been completely expressed and which has notes from the throat and the breast, and begins with a high pitch (*tāra*) and ends in a low pitch (*mandra*) and has not completed its Varṇa or Alamkāra.

And, entailing no expectation relates to [the utterance of a sentence] the meaning of which has not been completely expressed and which has notes from the head and begins with a low pitch (*mandra*) and ends with a high pitch (*tāra*) and has completed its Varṇa and Alamkāra.

42-43 (C.42b-43a; B.XVII.408).

43 (C. 43b, 43c; B. XVII. 109-110). ¹ The text from here till the beginning of 44 is in prose.

44 (C. 44; B. XVII. III). ² The text from here till the beginning of 45 is in prose.

The six Alamkāras

45. The six Alamkāras of the [note in] Recitation are that it may be high (*uccā*), excited (*ḍīpta*), grave (*mantra*), low (*nīca*), fast (*druta*), and slow (*vilambita*). Now listen about their characteristics.

Uses of the six Alamkāras

¹The high (*uccā*) note proceeds from the head register and is of high pitch (*tāra*) ; it is to be used in speaking to anyone at a distance, in rejoinder, confusion, in calling anyone from a distance, in terrifying anyone, in affliction and the like.

The excited (*ḍīpta*) note proceeds from the head register and is of extra high pitch (*tāratāra*) ; it is to be used in reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation² and the like.

The grave (*mantra*) note proceed from the breast register and is to be used in despondency, weakness, anxiety, impatience, low-spiritedness, sickness, deep wound from weapons, fainting, intoxication, communicating secret words⁴ and the like.

The low (*nīca*) note proceeds from the breast register but has a very low pitch (*mantra-tāra*) sound ; it is to be used in natural speaking, sickness⁵, weariness due to austerities and walking a distance, panic, falling down, fainting and the like.

The fast (*druta*) note proceeds from the throat register and is swift ; it is to be used in women's soothing children (*lallana*) refusal of lover's overture (*manmana*)⁶, fear, cold, fever, panic⁷, agitation, secret emergent (*ātyayika*), act, pain and the like.

45 (C.45; B.XVII. 112-114). ¹ the text from here till the beginning of 46 is in prose.

² C. om. °*krandita*°, °*nirbhartsana*°.

³ B. inserts *krīḍā* after *vyādhi*.

⁴ C. om. *guhyaṅthanaracana*.

⁵ After *vyādhi* read *tapa-paṭhesranta-trasta*.

⁶ C. *skhalita-vellana-madana* for *lallana-manmana*. On the meaning of *lalla* (*lallana*) and *manmana* there is no unanimity. We follow Ag's *upādhyāya*, who says ललनशब्दी नाधिकारिणी वासविन्दन-मालनार्थे, सुखमेव प्रायपरिचिद्योगात्कौकरथादी च (Ag)

⁷ After *trās* (*trastā*, C.) read *yastvāt'yayika* (*gūḷha*) *kāryavedanādiṣu*.

The slow (*vilambita*) note preceeds from the throat register and is of slightly low pitch (*mandra*)⁸ ; it is to be used in love⁹, deliberation, discrimination, jealous anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness^{L0}, squeezing and the like. [On this subject] there are the following traditional couplets :

46-48. To suit various Sentiments the intonation (*kāku*) should always be made high (*ucca*), excited (*dīptā*), and fast (*druta*) in a rejoinder, confusion, harsh reproach, representing sharpness and roughness, agitation, weeping, challenging one who is not present (lit. away from the view) threatening and terrifying [anyone], calling one who is at a distance, and rebuking [anyone].

49-50. Intonation should be made grave (*mandra*) and low (*nīca*) in sickness, fever, grief, hunger, thirst, observation of a lesser vow (*nijama*), deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities.

51. Intonation should be made grave (*mandra*) and fast (*druta*) in women's soothing children (*lalla*)¹, refusal to love's overture (*manmana*)², panic and attack of cold.

52-55. The intonation should be made slow (*vilambita*), excited (*dīpta*) and of low pitch (*mandra*) in following an object lost after being seen, hearing anything untoward about a desired object or person, communicating something desired, mental deliberation, lunacy, envy, censure, saying something which cannot be adequately expressed [by words], telling stories, rejoinder, confusion, an action involving excess, wounded^L and diseased limb, misery, grief, surprise jealous anger, joy and lamentation.

⁸ C. *mandra* for *tanumandra*. ⁹ B. reads *karuṇa* after *śṛiṅgāra*.

¹⁰ C. reads *roṣa* for *roga*.

46-48 (C.46-48; B.XVII. 115-117).

49-50 (C om. B.XVII. 118-119).

51 (C.49; B. XVII. 120). ¹ C. *malle ca mardane* for *lalle ca manmane*.

² See note 1.

51-55 (C. 50; 51a-53a, 51b, 53b, B.XVII.121-124). ¹ Read *vikṣate vyādhite tvaiṅge*.

56. Grave (*mandra*) and slow (*vilambita*) intonations have been prescribed for words containing pleasant sense and bringing in happiness¹.

57. Exited (*dīpta*) and high (*ucca*) intonations have been prescribed for words which express sharpness and roughness. Thus the Recitation should be made to have to different intonations (lit. shelter) by the producers¹.

Intonation in different Sentiments

58-59. Slow intonation is desired in the Comic, the Erotic, and the Pathetic Sentiments. In the Heroic, the Furious and the Marvellous Sentiments the excited intonation is praised. Fast and low intonations have been prescribed in the Terrible and the Odious Sentiments. Thus the intonation should be made to follow the States (*bhāva*) and the Sentiments.

Six limbs of enunciation

¹Now there are six limbs [of enunciation] such as Separation (*viccheda*), Presentation (*arpana*), Closure (*visarga*), Continuity (*anubandha*), Brilliance (*dīpana*) and Calming (*praśamana*).

Of these, Separation (*viccheda*) is due to pause (*virāma*). Presentation (*arpana*) means reciting something by filling up the auditorium with graceful modulation of voice². Closure (*visarga*) means the finishing of a sentence. Continuity (*anubandha*) means the absence of separation between words³ [in a sense group] or not taking breath while uttering them. Brilliance (*dīpana*) means the gradually augmented notes which proceed from the three voice registers (*sthāna*), and Calming (*praśamana*) means lowering the notes of high pitch (*tāra*) without making them discordant.

Now about their uses in connexion with different Sentiments.

56 (C.54; B.XVII.126). ¹ B. reads one additional couplet before this.

57 (C.55; B.XVII.127). ¹ C. reads three additional hemistiches after this.

58-59. (C.57b, 58; B.XVII. 128-131). ¹ The text from here till the beginning of 60 is in prose.

² B. *līlayāmānamadhuravalgunā* for *līlavārṇa*.

³ B. *padāntareṣu vicchedaḥ* for *°areṣu vicchedaḥ*.

In the Comic and the Erotic Sentiments⁴ the enunciation⁵ should include Presentation, Separation Brilliance and Calming.

In the Pathetic Sentiment it should include Brilliance and Calming.

In the Heroic the Furious and the Marvellous Sentiments it should abound in Separation, Calming, Brilliance and Continuity.

In the Odious and the Terrible Sentiments it should include Closure and Separation.

All these are to be applied through notes of high (*tāra*), low (*mandra*) and medium (*madhya*) pitch proceeding [from the three voice registers]. In addressing one at distance the notes should be made of high pitch (*tāra*) from the head ; the person addressed being not at a great distance the notes should be made of medium pitch (*madhya*) from the throat, and to speak to one at one's side notes should be made of low pitch (*mandra*) from the breast. But one should not proceed to the high pitch (*tāra*) from the low (*mandra*) one, and from the low pitch to the high one. The three kinds of tempo (*laya*) of these notes are to be utilised in different Sentiments. In the Comic and Erotic Sentiments the tempo should be medium, in the Pathetic it should be slow and in the Heroic, the Furious, the Marvellous, the Odious and Terrible Sentiments quick.

Pause defined

⁶Now, Pause (*virāma*) in connexion with enunciation is due to the completion of sense and is to depend on the situation (lit. practical), and not on metre. Why ? Because it is found in practice that there occurs pause even after one, two three or four syllables, e.g.

60. kiṃ gaccha mā viśa sudurjana vāritô'si |
kāryaṃ tvayā nama ma sarva-janôpabhukta¹ ||

What [is the matter] ? Be off. Don't enter. You are prohibited

⁴ B. adds *ākāṅkṣāyām* after *hāsyā-śyngārayor*.

⁵ C. *vākyaṃ* for *pāthyam*.

⁶ The text here is in prose.

60 (C. 59; B.XVII. 132). ¹ B. *bhuktam* C. *bhuktah*.

[to enter], O very wicked man, the enjoyed-by-all, I have nothing to do with you².

Use of Pause

Thus in a play (lit. poetical composition) occur words containing small number of syllables in cases of Sūcā³ and Ānkura⁴ [which are connected with Pause].

Hence, care should be taken about Pause. Why? Because [an observation of] Pause clears the meaning. There is a couplet [on this subject]:

61. In the [Verbal] Representation (*abhinaya*) the producers should always take care about Pause; for, on it depends the meaning [of words uttered].

Hands in connexion with Alaṅkāras and Pause

62. Keeping the eyes fixed in the direction in which the two hands move one should make the Verbal Representation by observing proper Pauses for indicating the [intended] meaning.

63-64. In the Heroic and the Furious [Sentiments] the hands are mostly occupied with the weapons, in the Odious they are bent due to contempt, in the Comic they are to point to [something], in the Pathetic they are to hang down and in the Marvellous they are to remain motionless due to surprise.

65. On similar other occasions too, the meaning should be made clear by means of Alaṅkāras and Pauses.

66-67. Pauses which are prescribed in a verse require Alaṅkāras. Pause should be observed after a word, when the meaning or the breath (*prāṇa*) requires it. And when words and syllables are combined into a [big] compound or [the utterance is] quick, or confusion about different meanings is liable to arise, Pause should be observed at the end of a foot or as required by the breath. In the remaining cases Pause should depend on the meaning.

² These are the words of a *vipralabdā* Heroine..

³ See N^o. XXIV. 43.

⁴ See N^o. XXIV. 44.

61 (C.60; B.XVII. 133).

62 (C 61; B.XVII. 134).

63-64 (C.62-63; B.XVII. 135-136).

65 (C.64; B.XVII.137)

66-67 (C.65-67; B.XVII. 138-140a).

¹Here one should know about Drawn-out Syllables (*kṛṣṣyā-kṣara*)² in connexion with the States and the Sentiments. e.g.

The Drawn-out Syllables and their use

68-69. The consonant ending in a long vowel like *ā, e, ai, or au* is known as a Drawn-out Syllable. In sadness, argumentation, questioning or indignation such a syllable should take (lit. be pronounced in) one Kalā time.

70. As for the rest of the syllables they may be pronounced with Pause required by their meaning, and such a Pause may be one, two, three, four, five or six Kalās' duration.

71. The Pause being of great duration (*vilambita*) the syllable pronounced will always¹ be [rendered] long. But its duration should not be more than six Kalās².

72. Or, taking account of the practice as required by some cause, or of the act on one should observe Pause in a verse to suit the State or the Sentiment [involved].

73 In verse, Pauses arising from the foot-division [only] are recognized; but the position of these may be varied [on the stage] by the experts to suit the meaning [of a passage].

74. But [while observing Pause as directed above] one should not creat (lit. pronounce) ungrammatical words (*apaśubla*) or spoil the metre, and one should not pause too long except in places of caesura, and in [uttering words expressing] sorrow one should not make the intonation excited (*dīpta*)¹.

75. One should recite a dramatic composition (*kāvya*) which is free from literary defects (*kāvya-doṣa*), possesses best characteristics and has [literary] qualities, and in such a Recitation

¹ The text here is in prose. We follow B.'s text.

² C. *nikṛṣṣyākṣara* for *kṛṣṣyākṣara*.

68-69 (C. 68-69; B.XVII. 140-141). 70 (C.70; B.XVIII. 142).

71 (C.71; B.XVII. 143). ¹ C. *yadū* for *sadū*.

² C. *padānām* for *kalānām*.

72 (C. 71c-72a; B.XVII. 144) . 73 (72b-73a; B.XVII. 145).

74 (C.73b, 74a; B.XVII. 146). ¹ C. repeats 77a before this.

75 (C. 75; B.XVII. 147).

one should observe proper rules relating to the utterance of notes and their Alamkāras.

76. Alamkāras and Pauses that have been prescribed in case of Sanskrit Recitation should all be observed in un-Sanskritic (Prakritic) Recitation of women as well.

77. Thus in the representation of the ten kinds of dramatic works (*śūpa*) producers should prepare Recitation subject to an observance of proper notes, Kalā, time (*tāla*) and tempo (*laya*).

78. Rules of intonation have been described [by me] in proper sequence. I shall describe hereafter the ten kinds of dramatic work.

Here ends Chapter XIX of Bharata's Nāṭyaśāstra
which treats of the Display of Intonation in Connexion
with the Verbal Representation.

76 (C. 76; B.XVII. 148).

77 (C. 77; B.XVII.149).

78 (C. 78; B. XVII. 150)

CHAPTER TWENTY

TEN KINDS OF PLAY

1. I shall now describe the tenfold¹ division of plays together with their names, functions and modes of production.

2-3. For their definition (*lakṣaṇa*) plays are known to be of ten kinds such as Nāṭaka,¹ Prakaraṇa, Aṅka (Utsṛṣṭikāṅka)², Vyāyoga, Bhāṇa, Samavakāra, Vīthi, Prahasana, Dīma³, and Ihāmrga. I shall describe their characteristics in detail (lit. from the beginning).

4. Styles (*ṛtli*)⁴ are known as the constituent elements of all dramatic works (lit. poems). Considering their production the ten kinds of play are considered to have proceeded from these.

5. Just as the Jātis¹ and the Śrutis² of notes constitute a scale (*grāma*)³, so varieties of Styles make up the dramatic composition (*kāvya-bandha*).

6. Just as the Śadja¹ and the Madhyama² scales include all the notes, so these two [kinds of] dramatic compositions (Nāṭaka and Prakaraṇa) are made up of all the Styles.

7. The Nāṭaka and the Prakaraṇa are to be known as made up of all the Styles and they utilise all the different methods of constructions¹.

1 (C.1; B.XVIII.1). ¹ Old writers on the subject like Kohala mention additional types of play such as Saṭṭaka, Toṭaka and Rūsaka (Ag.). Bhoja ignores the Toṭaka and recognises only twelve kinds of play including the Nāṭikā mentioned in the NŚ. (See, V. Raghavan, Śr. Pr. p. 27).

2-3 (C. 2-3; B.XVIII. 2-3). ¹ This word is sometimes loosely used as a synonym of *rūpa* or *rūpaka*.

² To distinguish it from *aṅka* meaning "an Act", it is also called Utsṛṣṭikāṅka.

³ It is evidently a non-Aryan word.

4 (C.4; B.XVIII. 4). ¹ See NŚ. XXII.

5 (C. 5; B.XVIII. 5). ¹ See NŚ. (C.) XXVIII. 36ff. ² *ibid.* ³ *ibid.*

6 (C. 6; B.XVIII. 6) ¹ See NŚ. XXVIII. 22ff. ² *ibid.*

7 (C. 7; B.XVIII.7). ¹ It seems that 6 and 7 have taken each other's place.

8-9. Plays of the Vithi, the Samavakāra, the Ihāmṛga, the Utsrṣṭikānka (Aṅka), the Vyāyoga, the Bhāṇa, the Prahasana and the Dīna classes should be made devoid of the Graceful Style. I shall hereafter describe the different methods of constructing plays.

The Nāṭaka

10-11. [A play] which has for its subject-matter a well-known story¹, for its Hero a celebrated person of exalted nature (*udātta*)² or which describes the character of a person descending from a royal seer³, divine protection [for him], his many super-human powers⁴ and exploits such as, success [in different undertakings] and amorous pastimes, and which has appropriate number of (lit. richly furnished which) Acts (*aṅka*)⁵ and Introductory Scenes (*pravēśaka*), is called a Nāṭaka.⁶

12. Character of kings, their acts and movements representing many States and Sentiments and arising from (lit. made by) their joys and sorrows [when described in a play] is styled a Nāṭaka.

The Act

13. After considering the denoument (*kārya*) suitable to the particular stage [of the plot] an Act should be constructed by expanding the Turning point (*bindu*) [of the play]. It should be furnished with a group (*gaṇa*) [of characters].¹

8-9 (C. 8-9; B.XVIII. 8-9).

10-11 (C. 10-11; B.XVIII. 10-11). ¹ It must occur in some form in a Purāṇa, Itihāsa (Rām. and Mbh.) or any other celebrated work (e.g. Bṛhatkathā).

² Rāma, Kṛṣṇa and Udayana are examples of such persons. This and the other conditions mentioned in the note above exclude living persons as Heroes of the Nāṭakas. Cf. ND, p. 27.

³ Janaka and Viśvāmītra are examples of such persons.

⁴ Divine personages may be introduced in a Nāṭaka only as Heroes of an Episode (*patākā*) or Episodical Incident (*prakāri*). See Ag. and ND. (*loc cit*).

⁵ For the description of Act (*aṅka*) see below 13-15, 23.

⁶ For a description of the Introductory Scene (*pravēśaka*) see below 19-21; 27-35.

12 (C.12; B.XVIII. 12).

13 (C.13; B.XVIII. 13). ¹ C. reads this couplet differently.

14. The *Añka* (Act) is a *rudhi*¹ (traditional) word. As, by means of the States and the Sentiments it causes the meanings [of plays] to *ruha* (to grow) through [an adherence to] some [technical] rules, it is called an *Añka* (Act)².

15. An Act should be brought to a close by (lit. in) a division of the play, and no final disposal of the Germ (*bīja*) should be made in it.¹ And the Turning Point (*bindu*)² of (lit. arising from) a play should again and again (lit. always) be made to occur (lit. pervade) in the plot (*vastu*).

16. That [part of the play] where a [particular] meaning is fully expressed, but where the Germ (*bīja*) is not¹ finally disposed of, is always to be known as an Act which slightly attaches itself to the Turning Point (*bindu*).

17. An Act which relates to the direct exploits of the persons (lit. Heroes) mentioned [before] and their various States, should not be made too long¹.

18. It should also be known that the Act is to contain the various Sentiments arising from [words and deeds of] the queen¹ of the Hero, his superiors,² priest, minister and leader of the army (*sārthavāha*)³.

14 (C.14; B.XVIII. 14). ¹ the root *ruh*—to grow.

² This is an instance folk-etymology and does not help us at all to understand the real meaning of the word.

15 (C.15; B.XVIII. 15). ¹ From the Turning Points, the plot attains rapid a movement, and due to these the dramatic situations arise.

² C. om. *kārya* after *añka-samāptih* and reads *kāryacchedo na* for *kāryacchedo na*, C. *kāryacchedana*, B. Sāgaranandin's explanation of this is far-fetched (See NL, p. 11).

16 (C.16; B.XVIII. 16). ¹ Emend *ca* into *na*. Such an emendation seems to be necessary from the special meaning of the word *bīja*. Cf. *sarveṣām aikānam yo'rtho bījalakasaṅgah* (Ag).

17 (C17; B.XVIII. 17). ¹ Sāgaranandin reads this differently. See NL, p. 11.

18 (C.18; B.XVIII.18). ¹ Queens include his concubines and the *mahādēvi* (chief queen) (Ag).

² Superiors include his parents and teachers (Ag).

³ *Sārthavāho'tra senāpatih* (Ag). In extant dramas *senāpati* seldom appears.

Incidents not directly presentable in an Act

19. ¹Feats of anger, favour, grief, pronouncing a curse, running away, marriage, commencement of some miracle and its actual appearance, should not be made directly visible in an Act².

20. A battle, loss of a kingdom, death, and siege of a city being not directly visible in an Act¹, should be presented by Introductory Scenes (*praveśaka*).

21. In an Act or in an Introductory Scene of the Nāṭaka or the Prakaraṇa there should be no killing of a person who is known as the Hero¹.

22. His flight, treaty or capture should always¹ be indicated by means of special descriptions (lit. poetical passages) and the Introductory Scenes will refer to such incidents (lit. acts).

23. An Act should cover incidents that can take place in course of a single day; it should relate to the Germ of the play and should proceed without a hindrance of the routine duties.¹

19 (C.20; B.XVIII.20). ¹ B. and C. read before this one additional couplet which in trans. is "The number of Acts in the Nāṭaka and the Prakaraṇa should not be less than five and more than ten (read *pañcāparī dasū para* in the text)". But in view of the couplets 25 and 57 below, this seems to be superfluous.

² *aṅke'pratyakṣajāni* = *aṅke + apratyakṣajāni (aṅka-pratyakṣa, C.)*. See An. R. commentary (p.53) where we have अङ्कप्रत्यक्षजनने क्वापि प्रत्यक्षना न स्युः see also 20 below.

20 (C.21; B.XVIII.36). ¹ This clearly shows that death scenes were not prohibited on the ancient Indian stage. See NŚ. VII.85. note 1.

² B. *pratyakṣāni tu naṭake* for *apratyakṣakṛtāni*. Cf. Sāgarānandin's view on this point (NL. p.13).

21 (C.22; B.XVIII.39). ¹ A misunderstanding of this rule as adopted in SD. (274) has given rise to the belief of modern scholars that the ancient Indian drama did not permit death-scenes on the stage. See Keith, Skt. Dr. p.293, 354; Haas, DR. p.93.

22 (C.23; B.XVIII.40). ¹ B. reads *yojyaḥ* for *nītyam*, and *kānya-śleṣair bahubhir yathārasaṃ nūtya-tattvajñāni* as 22b.

23 (C.24; B.XVIII.21). ¹ B. *aprayttam* for *aprayttah*. Sāgarānandin reads it with a slight difference. He quotes also other views about the duration of incidents presented in an Act. See NL. (p.13).

24. A wise playwright should not put in [too] many incidents in a single Act¹. And incidents in it should be depicted without a hindrance of the routine duties².

25. Persons who will enter the stage in an Act (lit. there) will go out after performing things connected with the Germ and the meaning of the play, and [they are to create] the proper Sentiments.

26. Knowing the length of a day which is divided into Kṣaṇas¹, Yāmas² and Muhūrtas³ one should distribute all the different incidents in a play to different acts.

The Introductory Scene

27. When incidents that are to be finished in course of a [single] day, cannot be accommodated in an Act they should be presented in Introductory Scenes after closing the [same] Act.

28. [Incidents] that may take place in course of a month or a year, are also to be presented [similarly] after closing the Act¹; but [incidents covering] more than a year should never be treated [in such a manner].²

29. When in an Act any person goes out on business to a distant land, it should be brought to a close [at that point] as perscribed before.

30. With an Act of the Nāṭaka and the Prakaraṇa the Hero should be closely associated. And an Introductory Scene¹ should be made up² of a conversation of attendants.

24 (C.25; B.XVIII.22). ¹ Read *ekāṅke na* instead of *ekāṅkena* (B.C.). The controversy over the reading is anterior to the time of Ag. (See Ag.).

² Routine duties include prayers as well as taking meals. (*sandhyā-vandanādi*).

25 (C.26; B.XVIII.23).

26 (C.27; B.XVIII.25).

27 (C.28; B.XVIII.26). ¹ Ex. Avi, II, Vikram, V.

28 (C.29; B.XVIII.31). ¹ C. reads *aṅkachedam kuryūt* for *°cchedam kṛtvā*. The meaning of this rule is that an Act will include events covering a month or a year. But this contradict 23 above.

29 (C.30; B.XVIII.32).

30 (C.31; B.XVIII.28). ¹ B. *viññeyah* for *kartanyah*; C. *pravēśake* for *pravēśako*.

31. An Introductory Scene in the Nāṭaka and the Prakaraṇa should be made to relate¹ to the essentials of the Turning Points (*bindu*) and follow the preceding (lit. another) Act.

32. It (the Introductory Scene) should not consist of exploits of the superior and the middling characters, and there should be no exalted speech in it. And in practice it should adopt speeches and manners of the common people.

33. An Introductory Scene may have many purposes. [For example], it may indicate the advent or passage of time, change of the Sentiments or the beginning [of an Act] or the denouement (*kārya*).

34. Incidents which depend on many [persons] are to be compressed by means of Introductory Scenes or in Junctures (*sandhi*). For a play containing [too] many prose passages¹ will be tiresome [to the actors] at [the time of] the production [of the play].

35. When a particular item cannot be completely presented in an Act lest it should be too large for [successful] production, its account should be compressed in a few words and put in an Introductory Scene.

The Explanatory Scene

36. In the Nāṭaka the Explanatory Scene (*viśambhaka*) should always be made up with the middling characters¹ and it

31 (C.32; B.XVIII.33). ¹ C. *bhazati kāryam* for *saṃvidhātavyū*.

32 (C.33; B.XVIII.34).

33 (C.34; B.XVIII.35). ¹ Read 33a as कालोत्थाननिरसव्यापारकक्षा-
विषयान्. (रसो व्यापारसंरम्भ, B).

² B. reads the first hemistich with the change accepted by Ag. The passage in B. in trans. will be as follows : An Introductory Scene may have many purposes. For example, it may indicate the advent or passage of time, or present some explanation or other aspects of planning the denouement (*kārya*).

34 (C.35; B.XVIII.36). ¹ For *bahucūrṇapadair yuktaṃ*. C. reads *bahu-ṭīrṇa-padyavṛttam*. 35 (C.36; B.XVIII.37).

36 (C.37; B.XVIII.54). ¹ This is meant that superior characters do not appear in an Explanatory Scene. See below 37 note.

should be concise and follow the polished style of speaking (*samskṛta-vacana*).²

37. It should be of two kinds : pure* (*śuddha*) and mixed (*samkīrṇa*). Of these, the pure is made up with the middling characters, and the mixed with the inferior and the middling characters.

38. In the Nāṭaka and the Prakaraṇa an Explanatory Scene between two Acts or at the beginning of an Act, should always include the middling and the inferior characters¹.

Number of *dramatis personae*

39. The Nāṭaka and the Prakaraṇa should not be made to contain a great number of attendants [to the Hero]. The Hero's attendants (lit. men of work) in such plays (lit. there) should [at most] be four or five¹.

40. Plays of the Vyāyoga, the Ihāmṛga, the Samavakāra, and the Dima classes should be made to have ten or twelve characters **¹.

Introducing chariots and palaces on the stage

41. A chariot, an elephant, a horse and a palace should not be presented on the stage. These should be provided [in a play] by means of appearance and costumes¹ [of men concerned] and [their] Gaits² and movements (*gati-vicāra*)³.

37 (C.38; B.XVIII.55). ¹ Ex. Pratijñā II. Śak. III.

² Ex. Pratimā. II, Vikram. III.

38 (C.39). ¹ The exact significance of this rule is not clear. It possibly means to say that plays other than of the Nāṭaka and the Prakaraṇa types, will not allow an Explanatory Scene of the mixed kind. An example of such a scene probably occurs in the Pañca. of Bhāsa, which does not fall into any of the known types of drama. See Pusalker, Bhāsa, pp. 209ff.

39 (C.40; B.XVIII.41). ¹ This rule is possibly meant for avoiding the practical difficulty of producing a drama with too many characters.

40 (C.41). ¹ C. gives it in a mutilated form. Its second hemistich should be read as *daśabhiḥ dvādaśabhiḥ vā kūr्याṇi*....

41 (C.42). ¹ This couplet should be read न लवमरणं कार्यं रङ्गे रथराजो-
विमामाम् । तेषामाकृतिविवेचिधामसुक्तं गतिविचारैः.

² See NŚ. XXIII. 6-9.

³ See NŚ. XII.

42. But an elephant, a horse, a palace, a hill or any conveyance as well as imitation weapons may be presented (lit. made) by means of model-work by these who know the rules [for their construction]¹.

Introducing an army on the stage

43. If due to any reason² a detachment of an army is to be introduced on the stage (lit. here), only five (lit. four) or six persons are to make their appearance (lit. going).

44. [In a play an army] should be made to appear as consisting of a small number of men, representing mounts and travelling requisites, and it should move slowly. For in the military role (*kṣātra*)¹ of the actors, [actual] rules of polity do not apply.

45. In the composition of a play Denoument should be made [like] the tip of the cow's tail¹, and all the exalted situations (lit. states) should be put at the end.

46-47. At the conclusion of all the plays which contain various States and Sentiments, experts should always introduce the Marvellous Sentiment². Thus I have briefly but properly spoken about the characteristics of the Nāṭaka. I shall hereafter describe the Prakaraṇa by mentioning its characteristics.

The Prakaraṇa

48. The play (lit. where) in which the writer *prakarṇat* (devises)¹ by his own genius an original plot with its Hero, and works up its elaboration (*śāstrā*), is called the Prakaraṇa.

42 (C.42). ¹ See above 41 note 2.

43 (C.44). ¹ Emend *karuṇopapañnū* into *kāraṇopā*.

² Emend *kartavyamantra* into *kartavyam atra*.

44 (C.45). ¹ Emend *kṣātena* into *kṣātre na*.

45 (C.46; B.XVIII.42). ¹ The exact significance of this expression as well as the implication of the entire rule is not clear. Ag. however quotes two different views on the subject but none of them seems to be convincing.

46-47 (C.47-48; B.XVIII.43-44). ¹ This is mostly to be done by causing unexpected things to happen. The sudden revelation of Āvantikū as Vāsavadattā in Bhāsa's Svapna. (VI) and the dramatic re-union of Śakuntalā with Duśyanta in Śak. (VII) are examples of this rule.

48 (C.49; B.XVIII.45). ¹ From this it may be assumed that once there were Prakaraṇas in which the plot was not wholly original, *i.e.* the

49. When a playwright constructs a play with an original (lit. invented) Germ and a plot which is not connected with R̥ṣis' works¹ and which that play has gathered from some other works and has some marvellous qualities in it, the same is also called the Prakaraṇa.

50. The plot and its elaboration as the basis of the Sentiments,¹ which have been prescribed in case of the Nāṭaka are also to be applied with [the the detail of] their characteristics to the Prakaraṇa in all its Junctures (*sandhi*)².

51. The varied exploits¹ of Brahmins, merchants, ministers, priests, officers [of the king] and leaders of the army [when presented in a play] are to be known as the Prakaraṇa².

52. The Prakaraṇa should be known as not made up with an exalted Hero. And it does not contain the character of any god, has no story of king's enjoyment, and it is connected with the men outside [the royal palace].

53. The play of the Prakaraṇa type should include [in some cases] servants, parasites (*ciṭa*) and heads of the merchants' guild, [as characters and should contain incidents arising from] the conduct of courtezans as well as exploits of depraved women of good family.

54. [In an Act of the Prakaraṇa] where a minister, head of the merchants' guild, Brahmin, priest, minister and leader of the

playwright worked up materials from the source of the plot, such as Mbh. Rām. and Bṛhatkathā. See above 10-11 note 1.

49 (C.50; B.XVIII.46). ¹ Rām and Mbh. are examples of such works.

50 (C.51; B.XVIII.47). ¹ C. *rasāśrayopetaṃ* for *ca vṛttibhedaś ca*.

² C. *kevalaṃ utpādyavastu syāt* for *śalaksanam sarva-sandhiṣu tu*.

51 (C.51; B.XVIII.48). ¹ From this "varied exploits" one is to understand that Prakaraṇa was not concerned exclusively with love-themes.

² The types of characters mentioned in the rule are mostly absent in the scanty number of extant plays of this type. The Pratijñā. is an example of a Prak. having ministers as its Hero.

52 (C.53; B.XVIII.49).

53 (C.54; B.XVIII.50).

54 (C.55; B.XVIII.51).

caravan stay in their family circle, no courtesan should be brought in there¹.

55. [In the Prakaraṇa] when a person is in the company of a courtesan there should not be [at the same time] his meeting with any respectable woman (lit. woman of good family), and while he is with a person of high family no courtesan should meet him then.

56. If out of necessity (lit. reason) there occurs a meeting¹ of courtesans and respectable ladies in [any scene of] a Prakaraṇa their language and manners should be kept undistorted.

57. In the Nāṭaka and the Prakaraṇa the playwrights should have the number of Acts as not less than five and not more than ten¹; and this should be furnished with the various Sentiments and the States².

58. After considering the need and action of the plot one should place between two Acts the Introductory Scenes which are to compress the events in the Junctures (*sandhi*)¹.

The Nāṭikā

59. In a play of the Nāṭikā (Nāṭi) class producers are to recognise a more or less well-known variety of these two (the Nāṭaka and the Prakaraṇa)¹.

¹ See 56 below.

55 (C.56; B.XVIII.52).

56 (C.57; B.XVIII.53). ¹ The nature of the necessity, and the language which the author of the NŚ. had in view in formulating this rule, has probably been indicated in the following couplet. अस्मिन्निवृत्तपदेन भवेत्प्रियासमागमः । अयत्नं प्राकृतं वेष्या संसृजतं कुलनायिका, Bh. P. p. 242

57 (C.58; B.XVIII.29). ¹ Read *daśā parā* for *daśaparā*.

² B. reads the second hemistich as अङ्गान्तरमपि च प्रवेशकास्तु तावत्तः.

58 (C.59; B.XVIII.56). ¹ Read this couplet as follows: अङ्गान्तरा-
विवृतः प्रवेशकोऽर्थक्रियां समभिवोद्य । संक्षिपाद्यं सन्निवृत्तानां नविधातव्यः. Cf. DR. I.118 (ed. Haas, pp. 34-35) and SD. 302. The Introductory Scene cannot be placed in the beginning of a play and it must be in Pkt.

59 (C.60a-61b; B.XVIII.57). ¹ Read *nūṭisañjūrite kūrye* for *nūṭakayoge prakaraṇe*. See Avaloka on DR. (ed. Nirnayasaṅgr) III.43. Description of the Nāṭikā given here (59-63) has been rightly suspected as an interpolation, though Keith is for rejecting this suspicion. See Skt. Dr. p. 349.

60. Different in origin from the [two types of plays] the Nāṭaka and the Prakaraṇa, its plot should be invented, the Hero should be a king and it should be based on [an incident relating to music or affairs of the harem¹].

61. And it contains an abundance of female characters, has four Acts, graceful gestures as its soul ; well-arranged constituents, many dances, songs and recitations, and love's enjoyment are its chief features¹.

62. The Nāṭika should be known also to contain [a display of] royal manners¹, [fit of] anger², its pacification, and [acts of] deceit (*duṃbha*), and to have the Hero³, his queen, the female Messenger and the attendants [as its *dramatis personae*].

63. ¹The characteristics of the Nāṭaka and the Prakaraṇa² have been briefly described by me. I shall now speak about the characteristics of the Samavakāra.

The Samavakāra

64-65. It¹ should have the [exploits of] gods as its subject matter (*biḥu*) and an Asura as a well-known and exalted character

60 (C.60b-61a; B.XVIII.58). ¹ Keith seems to be in error about the nature of the subject matter (plot) of the Prak. See Skt. Dr. p. 349. Justification for calling the Pratijñā a Nāṭikā may be found in the fact that its plot is based on musical lessons given by Udayana to Vāsavadattā and it has four Acts. But according to its Prologue it is a Prakaraṇa. See Pusalker, Bhāsa, pp. 271-272.

61 (C.62; B.XVIII.59). ¹ But for this feature of having four Acts only, the Mīlavi may be considered a Nāṭikā. See Keith. Skt. Dr. p. 350. Ratnā is a well-known example of the four Act Nāṭikā.

62 (C.63; B.XVIII.60). ¹ C. *kūmopacāra* for *rājopacāra*.

² B. *krodhadamśhisamyukta* for *krodhasamyukta cūpi*.

³ C. reads 62b as नायकदूतो चापि द्वेषिसम्बन्धा नायिका उवा.

63 (C.65; B.XVIII.62). ¹ B.C. read one additional couplet (C.64; B.XVIII.61) on the basis of two mss. It does not give any new information.

² C. *Prakaraṇanāṭaka-nāṭi-lakṣaṇam uktam* for *nāṭaka-lakṣaṇam uktam vipra*. Evidently the interpolator who is responsible for the description of the Nāṭi (Nāṭikā) inserted *nāṭi* in the reading of C. See above 59 note.

64-65 (C.66-67; B.XVIII.63-64). ¹ No old specimen of this type

as its Hero, and it is to consist of three Acts [presenting] the three kinds of deception, the three kinds of excitements or the three kinds of love². [Besides this] it should have as many as twelve *dramatis personae* and a duration (lit. length) of eighteen Nāḍikās³. I shall now speak about the rule regarding the number of Nāḍikās to be allotted to the different Acts.

66. A Nāḍikā¹ should be known as the half of the Muhūrta² which is a [well-known] measure of time. The Acts in a Samavakāra should be measured according to the directions given in terms of this Nāḍikā.

The first act of the Samavakāra

67. The first Act [of the Samavakāra] should have a duration of twelve Nāḍikās¹ and it is to contain laughter, excitement, deception or a Vīthi.

The second and the third acts of the Samavakāra

68. The second Act also should be similar [except that] it is to have a duration of four Nāḍikās¹. And the third Act, which will bring the plot to a close will have a duration of two Nāḍikās² only.

of drama is available. Samudramanthana by Vatsarāja (12th century) is a very late work. See Keith, Skt. Dr. p. 267. Bhāsa's Pañca is not a Samav. Cf. Mankad, Types of Skt. Dr. p. 58; Pusalker, Bhāsa, pp. 202-210.

² It does not seem likely that any one play of this type will include all three objects (deception, excitement and love) in their three varieties.

³ As the topics (and hence the Acts) in the Samavakāra are to be loosely related (see 69 below); this limitation has been placed on the time lest it should be made too long.

66 (C.72a, 68b, BXVIII.67). ¹ *nāḍikā* = 24 minutes. See below 67 note.

² *muhūrta* = a period of 48 minutes. See below 66 note 1. Curiously enough Śāradātanaya thinks that *nāḍikā* is one fourth of a *muhūrta*. See BhP. p. 249.

67 (C.70; B.XVIII.65). ¹ 12 *nāḍikās* (*nāḍis*) = 4 hours and 48 minutes.

68 (C.71; B.XVIII.66). ¹ 4 *nāḍikās* = 1 hour 36 minutes.

² 2 *nāḍikās* = 48 minutes.

69. ¹In composing the Samvakāra different Acts should be made to have different topics. And topics in the Samavakāra are to be loosely related to one another².

The three kinds of Excitement

70. Excitement (*vīdrava*) is known to be of three kinds such as being due to battle and flood (lit. water), storm (lit. wind) and fire, or big elephant¹ at large, and siege to a city.

Three kinds of Deception

71. Deception (*kapāṭi*) is known to be of three kinds such as being due to a devised plan,¹ accident or [the stratagem of] the enemy. It creates joy or sorrow [to persons].

Three kinds of Love

72. In this connexion (lit here) three kinds of love to be presented through different actions are : that in relation to duty (*dharma*), that actuated by material gain (*artha*) and that actuated by passion (*kāma*)¹.

Love together with duty

73. When in [discharging] the duty one attains one's [much] desired well-being¹ accomplished in many ways and in this connexion means like observing vows², austerities and penance are adopted, it is to be known as love in relation to duty (*dharma-śṅgāra*).

69 (C.72b, 73; B.XVIII.69). ¹ Before this B. reads one additional couplet (B.69) which does not give any important information and has the support of two mss. only. In C. this occurs after C. 68.

² From this it appears that Samav. was not a play of the regular type and belonged to a very early stage of evolution of Indian drama.

70 (C.74; B.XVIII.70). ¹ C. *Jalendra-sambhavo* for *gajendra-sambhrama*.

71 (C.75; B.XVIII.71). ¹ C. *yastu gatikrama*, for *vastugatakrama*.

72 (C.76; B.XVIII.72). ¹ C. reads 72b as विविधाकृतिश्चहारी इथी धर्माद्य-
कामकृतः.

73 (C.77; B.XVIII.73). ¹ B. reads 73a as यद्विन् धर्मप्रापकमान्दित्तं भवति
साधनं वदुषा.

² C. *prati* for *vrata*.

Love together with material gain

74. Love in which attainment of material gain occurs in various ways¹ is called Love in relation to material gain (*urtha-śṛṅgāra*) or it may be that love in which the enjoyment of pleasure with women is for the purpose of some material gain.

Love due to passion

75. Love actuated by passion (*kāma-śṛṅgāra*) includes the seduction of a maiden and it causes, and also secret or excited intercourse¹ of a man with a woman.

Metres not allowed in the Samavakāra

76. ¹In the Samavakāra the playwright should make proper use metres other than Uṣṇik and Gāyatrī etc. which are of complex construction².

77. In this manner an expert should compose a Samavakāra which will be the source of various Sentiments¹. I shall hereafter speak about the characteristics of the Īhāmṛga.

The Īhāmṛga

78. It (Īhāmṛga) has as its *dramatis personae* divine males who are implicated in fights about divine females. It should be constructed with a well-arranged plot and should be convincing¹.

74 (C.78; B.XVIII.74). ¹ Read 74a as अथैतानि ईशितैकवा भवति सोऽर्थ-
ग्रहणः (ms. *cha* B.).

75 (C.79; B.XVIII.75). ¹ Read 76a as कथाविनोभनं वै प्राप्य स्त्रीदुःखीनु रथं वा
निश्चनं सावेनं वा विरथयः काल ग्रहणः. (mss. *ya, na, pha, bhi* in B.).

76 (C.80; B.XVIII.76). ¹ Read this couplet as follows :—उष्णिक् गायत्र्या-
वाच्यानि । वचानि वल्लुकटिलानि तावच्च समवकारे कविभिः सत्यक् प्रयोग्यानि. The reading
accepted by Ag. seems to be corrupt. For Uṣṇik and Gāyatrī type of
metres cannot by any means be considered as being of complex con-
struction (*bandhakuṣīla*). Our emendation has the support of mss.
cha. in B. Udbhaṭa (the noted commentator of the NŚ.) too thinks that
the rule prescribes complex metres such as Sragdharā for the Samav.
See Ag.

² Lengthy, sami-even and uneven types of metres.

77 (C.81; B.XVII.77). ¹ C. *sukhaduhkhasamāśrayaḥ* for *nūnārasa-
samāśrayaḥ*.

78 (C.82; B.XVIII.78). ¹ C. *Viprātaya* for *viprataya*. No old
specimen of this type of drama is available. Rukmiṇīharaya by
Vatsarāja is an artificial production of a very late period (12th century).

79. It is to abound in vehement (*uddhata*) Heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*saṃkṣobha*), excitement (*vidrava*) and angry conflict (*samphela*).

80. The *Īhāmṛga* should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies].

81. All that are to be made [available] in the *Vyāyoga*—its male characters, Styles and Sentiments—should be brought in the *Īhāmṛga* also, except that the latter is to include (lit. have connexion with) the goddesses (lit. divine females) only¹ as its female characters.

82. [In the *Īhāmṛga*] when persons intent on killing¹ is on the point of killing, [the impending] battle should be avoided by some artifice.

83. O Brahmins, the characteristics of the *Īhāmṛga* have been briefly mentioned by me. I shall speak hereafter on the characteristics of the *Ḍima*.

The *Ḍima*

84. The *Ḍima* should be constructed with a well-known plot, and its Hero should be wellknown and of the exalted (*udātta*) type. It is to contain the six Sentiments and to consist of four Acts only¹.

85-86. It should contain all the Sentiments except the Erotic and the Comic, a plot (*kāvyaṃyoni*) with exciting Sentiments and various States, and it is [also] to include incidents such as an

(See Keith, *Skt. Dr.* p. 266). Two other late specimens of this kind are *Kṛṣṇamiśra's Vira-vijaya* and *Kṛṣṇa Avadhūta's Sarva-vinoda-nāṭaka*. (See Sten know, *ID.* p. 114).

79 (C.83; B.XVIII.79).

80 (C.84a, 85a; B.XVIII.80).

81 (C.85b-86a; B.XVIII.81) - ¹ See below 90-93.

82 (C.84b, 86b; B.XVIII.82). ¹ C. *vadhō'pyudāśrayo* for *vadhō'pyudagro*.

83 (C.87; B.XVIII.83).

84 (C.88; B.XVIII.84). ¹ No old example of this type of drama is available.

85-86 (C.89-90; B.XVIII.85-86).

earthquake¹, fall of meteors, an eclipse of the sun or the moon, battle², personal combat, challenge, and angry conflict.

87-88. The *Ḍima* should abound in deceit and jugglery and should have the energetic activity of many persons, and dissention (*bheda*)¹ among themselves, and it is to include sixteen characters which may be gods, *Nāgas*, *Rākṣasas*, *Yakṣas* and *Pisācas*, and [besides this] the play is to be carefully made in the Grand and the Energetic Styles and is to have many States to support it².

89. The *Ḍima* has been described by me in all its characteristics. I shall speak now about the characteristics of the *Vyāyoga*.

The *Vyāyoga*

90. The *Vyāyoga* should be constructed by experts with one well-known Hero as its basis, and it should include a small number of female characters and [the events related in it] will be of one day's duration only¹.

91. Many males are to take part in it as in the *Samavākāra*, but it is not to have the latter's length, for it is to have only one Act (*aṅka*).

92-93. It should have a royal sage as its Hero and not a divine personage, and it should include battle, personal combat, challenge and angry conflict. Thus the *Vyāyoga* should be made with exciting Sentiments as its basis. I shall now speak of the characteristics of the *Utsṛṣṭikāṅka* (*Aṅka*).

¹ C. reads 86a as निर्वातवन्द्रर्षोपगम सोलकापगतसंयुक्तः.

² C. °*yuddhā-praharāna* for *yuddh-udharāna*.

87-88 (91-92); B. XVIII.87-88). ¹ B. *bahu-pustotthānayoga* for *bahupurusotthāna-bheda*.

² C. *rajnair-nānūśraya-viśeṣeṇa* for *nānūśraya-bhūvasampanna*.

89 (C.93; B.XVIII.89).

90 (C.94; B.XVIII.90). ¹ *Bhāsa's* *Madhyama* is its solitary old specimen. *Prahlādanadeva's* *Pārtha-parākrama* (12th cent.), *Vatsarāja's* *Kirātārjuniya* (12th cent.) and *Viśvanātha's* *Saugandhikā-haraṇa* etc. are very late specimens of this type. See Keith *Skt. Dr.* p. 265. Pusalker, *Bhāsa*. p. 208. *Dūtavā*, *Dūtāgha*, *Pañca*, and *Ūru* cannot be called *Vyāyogas*. Cf. Pusalker, *Bhāsa*, pp. 186, 187, 190, 209. Mankad, *Types of Skt. Dr.* p. 59-61.

91 (C.95; B.XVIII.91).

92-93 (C.96-97; B.XVIII.92-93).

The Utsr̥ṣṭikāñka

94. The Plot in it is [usually to be] well-known, but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine¹.

95-96. The Utsr̥ṣṭikāñka should abound in the Pathetic Sentiment ; it will treat women's lamentations and despondent utterances at a time when battle and violent fighting has ceased ; it should include bewildered movements [of mourners] and it must be devoid of the Grand, the Energetic and the Graceful Styles and its Plot should relate to one's fall (lit. end of the rise)¹.

Scenes with celestial Heroes

97. [Scenes of] all the plays which have celestial Heroes, and which [treat] a battle, capture and killing [of enemies], should be laid in Bhārata-varṣa¹.

98. Of all the Varṣas (sub-continents) prescribed for the gods why¹ is Bhārata-varṣa chosen [in this connexion]? Because the entire land here is charming, sweet-smelling and of golden colour.

99-100. [But scenes of their] garden party (lit. going to a garden), sport, pastime and enjoying the company of females, are always to be laid in the other Varṣas ; for there is neither any sorrow nor any grief there. Their enjoyments should take place in the mountains which are connected with those Varṣas in the Purāṇic accounts, but their [other] deeds should begin here (i. e. in Bhārata-varṣa).

94 (C.91; B. XVIII.94). ¹ Bhāsa's Ūru. is a solitary example this type of drama. See Pusalker, Bhāsa, pp. 199, 200. Keith seems to be in error when he says that a play within a play is often called an Añka. See Skt. Dr. p. 268.

95-96 (C.99-100 ; B. XVIII.95-96). ¹ C. *kartr̥vyo abhyudayāntas tajñan̥ḥ* for *kāryaḥ kāvyavidhijñan̥ḥ*

97 (C.101; B. XVIII.97). ¹ This and three following couplets (97-100) seem to be more relevant after Nṣ. XIV. 26 which treats similar topics.

98 (C.102; B. XVIII.98). ¹ C. *tasn̥āt* for *kasm̥āt*.

99-100 (C.103-104; B. XVIII.90-100).

101. The characteristics of an Utsr̥ṣṭikānka (Ānka) have been exhaustively explained by me. I shall now speak of the Prahāsana with its characteristics.

The Prahāsana

102 The Prahāsana should be known to be of two kinds : pure and mixed. I shall separately treat their characteristics¹.

The pure Prahāsana

103-104, The Prahāsana is known as pure (*śuddha*)¹ when it contains comic disputations by Śaiva gurus (*bhagavat*)² and Brahmins, abounds in jocular remarks by persons of ill repute, and gives uniformly to the Plot a realistic picture of the language and the conduct of all these in passages describing their special States.³

The mixed Prahāsana

105. That Prahāsana is called mixed¹ in which courtzans, servants, eunuchs, parasites (*vīta*) rogues and unchaste women appear with their immodest appearance, dress and movements.

101 (C.105; B.XVIII.101).

102 (C.106; B.XVIII.102). ¹ Śaṅkhaḍhara's Laṭaka-mela (12th century), Jyotirīśvara's Dhūrta-samāgamā (15th century) and Jagadīśvara's Hāsyārṇava (date uncertain) etc. are very late works (See Keith Skt. Dr. pp. 261-262). The Matta-vilāsa of Mahendra-vikrama-varman (620 A.C.) and the Bhagavad-ajjukīya ascribed to Baudhāyana Kavi, are fairly old specimens of the Prahāsana, See Keith Skt. Dr. pp. 182. Bhagavad-ajjukīya ed. P. Anujan Achan, Cochin, 1925.

103-104 (C.107-108; B.XVIII.103-104). ¹ The word *bhagavat* relates primarily to a Śaiva saint. It is in this sense that the word has been used in the Prahāsana named Bhagavad-ajjukīya and this speaks for the antiquity of this work (See above 102 note). A Śaiva saint appears in the Matta-vilāsa, the Dhūrta-nartaka and the Hāsyā-cūḍāmaṇi. Both these Prahāsanas one are however late. See Keith, Skt. Dr. pp. 182, 262, 265. For some aspects of the Śaiva tenets see Karpūramāñjari, ed M. Ghosh, pp. LXIII-LXIV. .

² C. reads 108a असं भगवत्पदसंभितुश्रीविषमिप्रातिष्ठासर्व्वकम्.

³ Prahāsanas named in note 1 above may be taken as specimens of the pure variety.

105 (C.109; B.XVIII.105). ¹ Prahāsanas like the Dhūrta-samāgama and the Hāsyārṇava may be taken as specimens of the mixed variety. See Keith, Skt. Dr. pp. 260-262.

106-107. Some popular topic [of scandal] or incident of hypocrisy should be introduced in the Prahāsana through the disputations of pretenders. The Prahāsana should include [any of] the types of the Vīthi it may properly require¹.

The Bhāṇa

107-108. I shall now speak of the characteristics of the Bhāṇa. The Bhāṇa is to be acted by a single character, and it is of two¹ kinds: that [with one's] recounting of one's own experience and that [with one's] describing someone else's acts².

109. [The Bhāṇa which is to include] somebody else's words addressed to oneself, should be acted by means of replies in course of Conversations with Imaginary Persons (*ākāśa-bhāṣita*) in accompaniment of [suitable] movement of the limbs.

110. The Bhāṇa should include characters of rogues and parasites (*viṭa*) and treat their different conditions, and it is always to consist of one Act and should include many movements which are to be acted by a rogue (*dhūrta*) or a parasite.

111. All the characteristics of the Bhāṇa have been described by me according to the tradition (*āgama*). I shall [now] speak of the characteristics of the Vīthi in due order.

The Vīthi

112-113. The Vīthi is to be acted by two persons or one. And it is to include characters of the superior, the middling or the

106-107 (C.110-111a; B.XVIII.106-107a). ¹ C. reads 107a as उदवात्यन्नादिभिरिदं वीथ्यङ्गे निमित्तं सर्वेन्द्रियम्. ² See below 112-129.

107-108 (C.111b-112; B.XVIII. 107b-108). ¹ Emend *vividha* into *dvividha* (ms. *cha* in B.).

² The four Bhāṇas (Ubhayābhisārīkā, Padma-prābhṛtaka, Dhūrta-viṭa-saṃpāda and Pāda-tāḍitaka) published under the title Caturbhāṇī placed by F. W. Thomas between the 6th and the 7th century are the oldest available specimens of this type (F. W. Thomas, J. R. A. S. 1922, pp. 262ff. F. W. Thomas, Centenary Supplement J. R. A. S. 1924 pp. 129-136; S. K. De, in J. R. A. S. 1926, pp. 63-90, Hist. of Skt. Lit. pp. 241ff. For later Bhāṇas see Koith, Skt. Dr. pp. 263-264. 109 (C.113; B.XVIII.109).

110 (C.114; B.XVIII.110).

111 (C.115; B.XVIII.111).

112-113 (C.116-117; B.XVIII.112b-113a, 112a and its f. n. 2).

inferior type, and it may contain [any of] the Sentiments, and it may include [any of] the thirteen types. I shall now speak of the characteristics of all these.

Thirteen types of the Vithi

114-115. The thirteen types ¹ of the Vithi are : Accidental Interpretation (*udghātayaka*), Transference (*avalagita*), Ominous Significance (*acaspaṇḍita*), Incoherent Chatter (*asatpralāpa*), Compliment (*prapañca*), Enigma (*uāli = uālīkā*) Repartee (*vāhkeḷi*), Outwying (*udhivāla*), Deception (*chala*), Declaration (*vijāhāra*), Crushing (*mūḍāra*), Three Men's Talk (*triyata*), and Undue Combination of Words (*janāḍa*)

116. [Any of these] thirteen types is always to be attached to the Vithi. I shall now speak of their characteristics in due order.

Accidental Interpretation

117. If, in order to explain them men connect words of obscure meaning with words other than [those intended by the speaker] it becomes Accidental Interpretation (*udghātayaka*)¹.

Transference

118. When [anything] occurring in [relation to] something, will be made to accomplish something else, it becomes [an instance of] Transference (*avalagita*)¹.

Ominous significance

119. That one attaches (lit. creates) out of misunderstanding an auspicious or inauspicious meaning (lit. auspicious or inauspicious rise) to the words (lit. meaning) mentioned, is [an instance of] Ominous Significance (*acaspaṇḍita*)¹.

114-115 (C.118-119, Cf. B.XVIII.113b-114). ¹ *Anga* in this connexion has been translated as 'division' (Haas, DR. p. 84). But 'types' seems to be a more suitable word. 116 (C.120; B.XVIII.115a).

117 (C.121, B.XVIII.115b-116a). ¹ Haas translates the word as 'Abrupt Dialogue' (DR. p.81). For an example see SD. 228; cf. Ag. DR. (III. 13-14) seems to define it differently.

118 (C.132; B.XVIII.116b-117a). ¹ Haas translates it as 'Continuance' (See p. 85). For an ex. See SD. 292; Ag. Cf. DR. III. 14b-15a.

119 (C.123; B.XVIII.817b-118a). ¹ The spelling *avasyandita* though accepted by SD. and DR. seems to be wrong (See Ag.). Haas

Incoherent Chatter

120. When an irrelevant question (lit. sentence) is followed by [an equally] irrelevant answer, it is [an instance of] Incoherent Chatter (*asat-pralāpa*)¹.

121. When to a foolish person a learned man speaks the right words, but his words are not listened to, it is [an instance of] Incoherent Chatter¹.

Compliment

122. When comic and untrue words purporting to be mutual praise of two persons, are uttered in the interest of one [of them] it is [an instance of] Compliment (*prapañca*)¹.

Enigma and Repartee

123. An enigmatical remark that gives rise to laughter (lit. followed by laughter) is called an Enigma (*vālikā*)¹. Repartee (*vākkeli = vākkelikā*) arises from a single or twofold reply.²

Outvying

124. When somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is [an instance of] Outvying (*adhivāla*)¹.

Deception

125. When after alluring one by replies, something opposite is done (lit. takes place) through those very replies being considered meaningless, it is [an instance of] Deception (*chala*)¹.

translates the word as 'Re-interpretation' (pp. 84, 87) probably under the influence of the SD. (528). DR. (III. 19a) has a different definition. For an example see Ag.

120 (C.124). ¹ We accept the reading of mss. *ṛa* and *da* in B. (under 119) which has the support of DR. III. 20 and SD. 530. Ag. differs and accepts the reading of 121 below. See Haas, p. 87.

121 (C.125; B.XVIII.119). ¹ See 120 note and Ag.

122 (C.126; B.XVIII.123b-121a). ¹ See Haas, p. 85; SD. 522. DR III. 15b.

123 (C.127; B.XVIII.118a, 120a). ¹ See Haas, pp. 87 ; SD. 529.

² See Haas, p.86, SD. 525.

124 (C.128; B.XVIII.122b-123a). ¹ See Haas, p. 86; SD. 526.

125 (C.129; B.XVII. 123b) ¹ See DR. 17a ; Haas, p. 96 ; SD. gives two def. of this including the present one; see 524-525.

Declaration

126. If anything [liable to occur] is described vividly in the presence of the Hero and is similarly made to happen [there] without any fear, it is [an instance of] Declaration (*vyāhāra*)¹.

Crushing

127. That due to an altercation one represents [another's] merits as demerits by [showing] cause [for it] and *vice versa*, is called Crushing (*mṛdava*)¹.

Three Men's Talk

128. When exalted words with the Comic Sentiment are shared by three [characters] it should be known as Three Men's Talk (*trigata*)¹.

Undue Combination of Words

129. Undue combination of words (*gaṇḍa*) according to the wise, occurs due to excitement, confusion, quarrel, reviling and many people's abusive words¹.

130-131 If in a play any of these thirteen types¹ with clear meanings, occur and they possess all the characters Sentiments and States prescribed for them by the Śāstra it is called the Vithi. It may be acted by one or two persons².

126 (C.130; B.XVIII. foot notes to 125a). ¹ B.s reading seems to agree with the def. given in DR. III. 20b and SD. 531. Haas translates the term as 'Humorous Speech'. See p. 88.

127 (C.131; B.XVII.121b-122a). ¹ DR. III. 21a; SD. 532. Haas translates the term as 'Mildness'; see p. 88.

128 (C.132; B.XVIII. foot note to 124). ¹ DR III. 16 and SD. 523 define this differently and they agree with the reading of B. Our reading is supported by the *pa* ms. in B. Haas translates the term as 'Triple Explanation'. See p. 84.

129 (C.133; B.XVIII.125b-126a). ¹ C. *sarambha* for *saṃrambha*

² C. *bandhavivādam* for *vivādāyuktam*.

³ DR. III. 18b and SD. 527 seem to def. it differently. Haas translates the term as 'Abrupt Remark' see p. 87.

130-131 (C.134-135). ¹ Ag. reads *Lasyāṅgas* in the next chapter (his XIX). It is possible that these were introduced later in the NŚ. For the ms. *bha* of B. and some commentators using it ignore them altogether. Śāradātānaya and others reads *lasyāṅgas* differently. See Kavi's Intr. to B, pp. XI-XII. foot note.

The Lāsya

132. [Similar] other limbs are attached to the Nāṭaka in connexion with the performance of the Lāsya, and they owe their origin to this (i. e. Nāṭaka), and are to be acted like the Bhāṇa by a single person.

133. The Lāsya has a form similar that of the Bhāṇa and it is to be acted by one person¹. Its theme is to be inferred like that of the Prakaraṇa and should relate to [loving] intimacy [with any one].

The twelve types of the Lāsya

134-135. The [twelve] types of the Lāsya are : Geyapada Sthitapāṭhya, Āsina, Puṣpagaṇḍikā, Pracchedaka, Trimūḍha, Saindhava, Dvimūḍhaka, Uttamottamaka, Vicitrapada, Ukta-pratyukta and Bhāvita (Bhāva)¹.

Geyapada

136. When [the Heroine] is seated¹ on her seat surrounded with stringed instruments and drums near her, and singers are singing [before her] without any accompaniment of these, it is called the Geyapada (simple song).

132 (C.136 K.XVIII. 169). ¹ *Lāsyaṅga* is an one act play which requires *lāsya* or a gentle form of dance for its representation; for this term may be interpreted as *lāsyaṃ aṅgaṃ yasyaḥ saḥ* (that which has *lāsya* as its principal element). The ten *lāsyaṅgas* seem to be only so many varieties of the Lāsya. These are not its 'elements' as some scholars are apt to consider.

² The word *vithyaṅga* also may be similarly interpreted. *Vithi* seems to be nothing but a particular kind of one act play (defined in 112 above) and *vithyaṅga* may therefore be translated as 'a play of the Vithi type'.

133 (C.137 ; K. XVII. 182). ¹ See above 132 note ; *lāsya* used in this passage means merely *lāsyaṅga*.

134-135 (C.138-139 ; K. XVIII. 171-171). ¹ SD. (504) gives only ten and BhP. (p. 245-246) eleven *lāsyaṅgas*, but DR. (III. 52-53) gives their number as ten but does not define them.

136 (C.14) ; K. XVIII. 172). ¹ See SD. 505. The seating posture included in this and some of the other varieties of the *lāsya* need not appear to be puzzling. For the Gentle Dance in this connexion did not imply the movement of the entire body. See Gilbert Murray, *Euripides and His Age*, London, 1946, p. 150.

137. If a woman sings in a standing¹ posture a song dealing with the praise of her beloved and delineates the same with the gestures of her different limbs, it is called the Geyapada.

Sthitapāṭhya

138. If a separated woman burning with the fire of love, recites anything in Prakrit while seated on her scat², it is [an instance of] the Sthita-pāṭhya.

Āsina

139. When one sits¹ without making any toilet² and is overcome with anxiety and sorrow, and looks with oblique glances it is [an instance of] the Āsina.

Puspagaṇḍikā

140. When a woman in the guise of a man recites something sweetly in Sanskrit for the pleasure of her female friends, it is [an instance of] the Puspagaṇḍikā¹

Pracchedaka

141. When a [separated] woman pained by the moon-light prepares to go to her beloved even if he has done her wrong, it is [an instance of] the Pracchedaka¹.

Trimūḍhaka

142. A play adorned with even metres and abounding in manly States and composed of words which are neither harsh nor large, is called the Trimūḍhaka.

Saindhavaka

143. When [one represents] a lover who has failed to keep his tryst and is using Prakrit [to express his grief] through well-performed Karanas, it is [an instance of] the Saindhavaka.

137 (C.141). ¹ See above 136 note 1.

138 (C.142 ; K. XVIII. 173 f.n.). ¹ See SD. 506 ; also note 1 above of 136. Cf. K. XVIII. 173. BhP. p. 245, l. 17-18.

139 (C.143 ; K. XVIII. 174). ¹ SD. 507 ; see above 136 note 1. The Gentle Dance (*lasya*) in this connexion will consist of slowly moving glances only. Cf. BhP. p. 245, l.19-20. ² Read *aprasādhita gātra*.

140 (C.144). ¹ Cf. SD. 507 ; see above 136 note 1. Cf. K. XVIII. 175, BhP. p. 245, l. 21-22.

141 (C.145 ; K. XVII. 176). ¹ The def. given in SD. (507) is different. SD. reads the term as Trigūḍhaka. Cf. BhP. p. 246 l. 1-2.

142 (C. 146 ; K. XVIII. 177). ¹ See BhP. p. 246, l. 3-4.

143 (C.147). ¹ Cf. SD. 508. Cf. K. XVIII. 178, BhP. p. 246. l 5-6.

Dvimūḍhaka

144. Delineating a song of the Caturasra type which has an auspicious meaning and which treats (lit. has) clear States and Sentiments, with the pretension of efforts, is called the Dvimūḍhaka.

Uttamottamaka

145. The Uttamottamaka is composed in various kinds of Ślokas; it includes various Sentiments and is adorned with the condition of Passion (*helā*).

Vicitrāpada

146. If any woman burning with the fire of love soothes her mind by seeing the portrait [of her lover] it is [an instance of] the Vicitrāpada.

Ukta-pratyukta

147. The Ukta-pratyukta is a combination of speeches and counter-speeches due to anger or pleasure, and it [sometimes] contains words of censure. It is to be set to music.

Bhāvita

148. If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses [her] different States, it is [an instance of] the Bhāvita.

149. These are the characteristics of the [different] types of Lāsyā growing out of anger or pleasure, that I had to tell you in detail. If anything more has not been said, it has been due to the fact that nothing more is required in this context.

150. The rules regarding the ten kinds of play with their characteristics, have been stated by me. I shall now speak about their bodies and the Junctures with their characteristics.

Here ends chapter XX of Bharata's Nāṭyaśāstra, which treats of the Ten Kinds of Play.

144 (C.148). Cf. SD. (509) which reads the term as Dvigūḍha. Cf. K. XVIII. 179, BhP. p. 246, l. 7-8.

145 (C.149; K. XVIII. 180). ¹ Cf. SD. (509). Cf. BhP. p. 246, l. 9-10.

146 (C.150; K. p. 207. f. u. 12). ¹ SD. and BhP. omit this.

147 (C.151; K. XVIII. 181). ¹ See BhP. p. 246, l. 11-12. Cf. SD. 509.

148 (C.152; K. p. 207. f. n. 12.). ¹ SD. omits this. See BhP. p. 246. l. 13-14. 149 (C.153; K. 183). . 150 (C.154; K. 184).

CHAPTER TWENTYONE

THE LIMBS OF THE JUNCTURES

The five Junctures of the Plot

1. The Plot (*itirṭta*) has been called the body of the drama (lit. poem). It is known to be divided into five Junctures (*samūhī*).

The two kinds of Plot

2. The Plot is of two kinds : Principal (*āllikārika*) and Subsidiary (*prāsāṅgika*).

Their definition

3. The [assemblage of] acts which are fabricated with a view to (lit. by reason of) the attainment of [some particular] result, is to be known as the Principal Plot. [Acts] other than these constitute the Subsidiary Plot.

4-5. The attainment of the result and its exaltation which the ingenuity of the playwright (lit. poet) plans by means of the associated characters (lit. Heroes) acting in a regular manner (lit. resorting to rules), constitute the Principal Plot on account of an attainment of the result. And any incident (lit. anything) mentioned for helping any other [incident] in it, is called the Subsidiary Plot.

The five stages of the Action

6. The exertion of the Hero (lit. one who strives) towards the result to be attained, is known to have five stages occurring in due order.

1 (C.1 ; K. XIX. 1). ¹ Also called *vastu*. Cf. DR. I. 11, SD. 294-295.

² See DR. I. 22-23, SD. 330 and NL. 458 read *vibhāgaḥ samprakaḥpilaḥ* for *vibhāgaḥ* etc. See NL. 216-217.

2 (C.2 ; K. XIX. 2). ¹ See DR. I. 11, SD. 295 and NL. 218-219.

3 (C.3 ; K. XIX. 3). ¹ Cf. DR. I. 12-13, SD. 296-297; NL. 223-224.

² See above note 1.

4-5 (C.4-5 ; K. XIX. 4-5). ¹ See above 3 note 1 and NL. 228-229.

² See above note 1.

6 (C.7). ¹ C. reads one additional couplet (C. 6) before this. Cf. NL. 55-56.

7. These five stages of the Action are known to arise in the Nāṭaka and the Prakaraṇa. [Their] Fruition (*phala-yoga*) relates to duty (*dharma*), enjoyment of pleasure (*kāma*) and wealth (*artha*).⁷

8. They are : Beginning (*prārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatā phala-prāpti*) and Attainment of the Result (*phala-prāpti*).

Beginning

9. That part of the play (lit. composition) which merely records eagerness about the final attainment of the result with reference to the Germ (*bīja*), is called the Beginning (*ārambha*).

Effort

10. [Heroe's] striving towards an attainment of the Result when the same is not in view, and showing further eagerness [about it], is called the Efforts (*prayatna*).

Possibility of Attainment

11. When the attainment of the object is slightly suggested by an idea, it is to be known as the Possibility of Attainment (*prāpti-sambhava*).

Certainty of Attainment

12. When one visualises in idea a sure attainment of the result, it is called Certainty of Attainment (*niyatā phala-prāpti*).

Attainment of the Result

13. When the intended result appears in full at the end of events [of a play] and corresponds to them, it is called Attainment of the Result (*phala-yoga*).

14. These are the five successive stages of every action begun by persons looking for results.

7 (C.8) ¹ K. omits this.

8 (C.10 ; K. XIX.7). ¹ Cf. DR. I. 19; SD. 324; NL. 57-58.

9 (C.11 ; K. XIX. 8). ¹ Cf. DR. 20; SD. 325; NL. 59-60.

10 (C.12 ; K. XIX. 9). ¹ Cf. DR. I. 20; SD. 326; NL. 66.

11 (C.13 ; K. XIX. 10). ¹ Cf. DR. I. 21; SD. 327; NL. 69-70.

12 (C.14 ; K. XIX. 11). ¹ Cf. DR. I. 21; SD. 328; NL. 77.

13 (C.14 ; K. XIX. 12). ¹ Cf. DR. I. 22; SD. 329; NL. 89.

14 (C.15 ; K. XIX. 13).

15. Putting together all these naturally different stages which come together [in a play] for the production of the result conduces towards the fruition.

Play to begin with the Principal Plot

16. The Principal Plot which has been described before should be taken up at the Beginning [of a play], for it is to attain fruition.

17. The Plot should either have all the Junctures (*sandhi*) or lack some of them. The [general] rule requires that all the Junctures should occur in it, but due to a [special] reason some of them may be left out (lit absent).

Rules about the omission of Junctures

18. If one Juncture is to be omitted then the fourth one goes ; in case of an omission of the two Junctures, the third and the fourth are to be left out, and in case of the three to be omitted, the second, the third and the fourth should be given up.

19. In case of the Subsidiary Plot this rule will not apply ; for it is to serve the purpose of another [Plot]. Any event can be introduced in this [Subsidiary Plot] without violating the rule.

The five Elements of the Plot

20. The five stages of the plot such as the Beginning (*ārambha*)¹ etc. have five corresponding Elements of the Plot (*artha-prakṛti*)².

21. The Germ (*bija*), the Prominent Point (*bīndu*), the Episode (*patākā*), the Episodical Incident (*prakāṣi*) and the Dénouement (*kārya*) are the five Elements of the Plot (*artha-prakṛti*), which should be reckoned and applied in proper manner.

15 (C. 16 ; K. XIX. 14)

16 (C.17 ; K. XIX. 15).

17 (C.18 ; K. XIX. 16). ¹ Emend *yat-kāryam* into *tat kāryam*. See NL. 442ff. 18 (C.19 ; K. XIX. 17).

19 (C.20 ; K. XIX. 18).

20 (C.21 ; K. XIX. 19) ¹ See DR. I. 19 ; SD. 324 NL. 57-58.

² See DR. I. 18 ; SD. 317 ; NL. 134-135.

21 (C.22 ; K. XIX. 20). ¹ See above 20 note 2.

The Germ

22. That which scattered in a small measure, expands itself in various ways and ends in fruition, is called the Germ (*bija*) of the Plot.

The Prominent Point

23. That which sustains the continuity (lit. non-separation) till the end of the play even when the chief object [of the play] is [for the time being] suspended, is called the Prominent Point (*bindu*).

The Episode

24. The event which is introduced in the interest of the Principal [Plot] and is treated like it, is called an Episode (*patākā*).

The Episodical Incident

25. When merely the result of such an event is presented for the purpose of another (*i. e.* the Principal Plot) and it has no Secondary Juncture (*anubandha*)¹ it is called the Episodical Incident (*prakāśā*)².

The Dénouement

26. The efforts made for the purpose of the Principal Plot introduced [in play] by the experts, is called the Dénouement (*kārya*).

27. Among these [Elements] that which has others for its support (lit. purpose) and to which the rest are taken as subordinate, should be made prominent (lit. chief) and not the remaining ones.

22 (C.23 ; K. XIX. 21). ¹ Cf. DR. I. 17; SD. 318; NL. 136-137.

23 (C.24 ; N.XIX. 22). ¹ cf. DR. I. 17; SD. 319; NL. giving a second view about the meaning of the *bindu* says:—अन्वे तु, यत्र नाटकाद्यस्य प्रकृतिभूतमवसानोत्साहाभ्यां प्रत्यङ् परिशील्यते स बिन्दुः । यथा राधवायुदेवै केकथाः प्रत्यङ्सुतकान्तम् । वेषां च कौशले द्वीपदीपिकाः रघुणम् । उत्साहे च नागानन्दे ज्ञोसूत्रादनस्य सर्वाङ्गे कौतुहलमिति । स च कार्यस्य समाप्तिं यावत् प्रवृत्तमित्यर्थः (159ff. 173ff.). There is a third view also ; see NL. 183ff.

24 (C.25 ; K. XIX. 23). ¹ Cf. DR. I. 13; SD. 320; NL. gives also a second view about the meaning of the *patākū* as follows : अन्वे पत. केषु प्रभायकचरितमेव स्थलायम्पर्यन्तम् (195ff.)

25 (C.26 ; K. XIX. 24). ¹ As opposed to this, the *patākū* possesses continuity. *Anubandho nairantaryena pravartanam* (NL. 204).

² Cf. DR. I. 13 ; SD. 321 NL. 199ff.

26 (C.27 ; K. XIX. 25). ¹ Cf. DR. I. 16; SD. 323; NL. 209ff. Read *yastu* (*vytta*, K.) as *vastu*. C. NL. reads *kūryām* for *vastu*.

27 (C.28 ; K. XIX. 26). ¹ Cf. NL. 234ff.

Secondary Juncture in the Episode

28. One or more Junctures should be applied in an Episode (*patākā*). As these serve the purpose of the Principal [Plot] they called Secondary Junctures (*anubandha*).

Limit of the Episode

29. The Episode should come to an end either at the Development (*garbha*) or at the Pause (*vimarśa*). Why? Because its treatment is for the purpose of something else (*i. e.* the Principal Plot).

The Episode Indication

30. When some matter being taken in hand (lit. already thought about), another matter of similar nature (lit. characteristics) is suggested through an accidental idea (*āgantuka-bhāva*), it is called Episode Indication (*patākā-sthāna*).

The First Episode Indication

31. The sudden development of a novel meaning (*arthasampatti*) due to an indirect suggestion, is called the First Episode Indication

The Second Episode Indication

32. Words completely carrying double meaning and expressed in a poetic language, are called the Second Episode Indication.

The Third Episode Indication

33. That which suggests with courtesy the object [of a play] in a subtle manner and in the form of a dialogue, is called the Third Episode Indication.

28 (C.29 ; K. XIX. 27). ¹ Some read *anubandha* as *anusandhi* ; cf. DR. III. 26-27.

29 (C.30 ; K. XIX. 28). ¹ Emend *tasmūt* into *kasmūt*.

30 (C.31 ; K. XIX. 29). ¹ DR. (I. 14) merely defines the term and ignores its varieties. But SD. (298-299) follows NS. and defines them. See NL. 1000-1001. Sāgaranandin says that these should not be applied to the last Juncture (*nirvahaṇa*).

31 (C.32 ; K. XIX. 30). ¹ Emend *guṇavatyupa°* into *guṇa-vṛtyupa°*

² See SD. 300; NL. 1007.

32 (C.33 ; K. XIX. 31). ¹ Emend *vacasūtiśaya°* into *vacaḥ sūtiśaya°*. See SD. 301 and NL. 1015.

33 (C.34 ; K. XIX. 32). ¹ See SD. 302; NL. 1021-1022.

The Fourth Episode Indication

34. Words with a double meaning expressed in a well-knit poetic language and having a reference to something [other than what appears at first sight] is called the Fourth Episode Indication.

35. The poetical composition meant to be acted should have the five Junctures (*sandhi*) and four Episode Indications (*patākāsthānaka*)¹. I shall next speak of the Junctures.

The five Junctures

36. The five Junctures in a drama are the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvāhāna*)¹.

37. The Principal [Plot] is known to be consisting of the five Junctures (*sandhi*). The remaining Junctures are to be supported by the Junctures of the Principal [Plot]¹.

The Opening

38. That part of a play, in which the creation of the Germ (*bija*) as the source of many objects and Sentiments takes place, is called in consideration of its body the Opening (*mukha*, lit. face)¹

The Progression

39. Uncovering of the Germ placed at the Opening after it has sometimes been perceptible and sometimes been lost, is called the Progression (*pratimukha*).

The Development

40. The sprouting of the Germ, its attainment or non-attainment and search for it, is called the Development (*garbha*)¹.

The Pause

41. One's pause (*vimarśa*, lit. deliberation) over the Germ (*bija*) that has sprouted in the Development (*garbha*) on account

34 (C.35; K.XIX.33). ¹ See SD. 303; NL. 1033.

35 (C.36; K.XIX.34).

36 (C.37; K.XIX.35). ¹ See DR. I. 23-24; SD. 331-332; NL. 458.

37 (C.38; K.XIX.36). ¹ These relate to the Subsidiary Plot.

38 (C.39; K.XIX.37). ¹ See DR. I 24-25; SD.333; NL. 536f. quotes.NS.

39 (C.40; K.XIX.38). ¹ Cf. DR. I. 30; SD. 334; NL. 684f.

40 (C.41; K.XIX.39). ¹ Cf. DR. I. 36; SD. 335; NL. 710f.

41 (C.42; K.XIX.40).

of some temptation, anger or distress, is called the Juncture of that name (*i.e.* Pause)¹.

The Conclusion

42. Bringing together the objects [of the Junctures] such as the Opening (*mukha*) etc. along with the Germ (*bija*), when they have attained fruition, is called the Conclusion (*nirvahaṇa*)¹.

43. These are Junctures of the Nāṭaka to be known by the producers of a drama. They may occur in the Prakaraṇa and the other types of plays as well.

Junctures vary in different types of drama

44. The *Ḍima*¹ and the *Samavakāra*² are to have four Junctures, and the playwright should never make the Pause (*vimarśa*) in them.

45. The *Vyāyoga*¹ and the *Īhāmṛga*² are to have three Junctures. There should be no Development and Pause (*avamarśa* = *vimarśa*) in these two, and the Graceful (*kaśīkṛi*) Style also has no place in them.

46. The *Prahasana*¹, the *Vīthi*², the *Aṅka*³ and the *Bhāṇa*⁴ are to have only two Junctures which should be the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), and their Style should be the Verbal one (*bhāratī*).

47. These are the Junctures to be adopted by the producers in the ten types of play, Listen now about different kinds of Junctures which also will as it were mark their limits.

¹ DR. I. 53 calls this *avamarśa*. SD. 336; NL. 770ff, gives two more definitions of this Juncture. Read the second hemistich as क्रोधचयनजो बाधि विमर्शं च इति अतः.

42 (C.43; K.XIX.41). ¹ Emend the first hemistich as follows :—
समावयनम् अर्थानां सुखाद्यानां समीचीनान्. Cf. DR. I. 48-49; SD. 337; NL. 554 f.

43 (C.44; K.XIX.42).

44 (C.45; K.XIX.44a, 43b). ¹ See NŚ. XX. 90ff. ² See *ibid* 78ff.

45 (C.46; K.XIX.43a, 44b). ¹ See NŚ. XX. 84ff. ² See *ibid*. 64ff.

46 (C.47-48; K.XIX.45). ¹ See NŚ. XX. 102ff. ² See *ibid* 112ff.

³ See *ibid* 94ff.

⁴ See *ibid* 107ff.

47 (C.48; K.XIX. 46).

Subjuncture

48-50. The twentyone Sub-junctures are as follows¹ : Conciliation (*sāma*), Dissention (*bheda*), Making Gifts (*pradāna*), Chastisement (*daṇḍa*), Killing (*vadha*), Presence of Mind (*pratyyutpannamatitva*), Blunder in Addressing (*gotra-skhalita*), Rashness (*sāhasa*), Terror (*bhaya*), Intelligence (*dhi*), Deceit (*māyā*), Anger (*krodha*), Strength (*ojas*), Concealment (*saṃvaraṇa*), Error (*bhrānti*), Ascertainment (*avadhāraṇa*)², Messenger (*dūta*), Letter (*lekha*), Dream (*svapna*), Portrait (*citra*) and Intoxication (*mada*).

Alternative Junctures

51 The events of the Junctures in their respective parts (*pradesa*)⁴ will in due order support those Limbs [of the Junctures] by means of their own qualities.

The sixfold needs of the Limbs of the Junctures

52-53. Expressing¹ the desired object, non-omission of any essential item in the Plot, accession to feeling in production, concealment of the objects to be concealed, telling tales of surprise² and disclosing things to be disclosed are the sixfold needs of the Limbs described in the Śāstra³.

Uses of the Limbs of the Junctures

54. Just as a man without all his limbs are unable to fight a battle, so a play without the Limbs will be unfit for [successful] production¹.

55. A play (lit. a poem) though it may be poor as regards its theme (lit. meaning) will, when furnished with requisite Limbs, attain beauty because of the brilliance of its production.

48-50 (C.49-51; K.XIX.191b, 103b). ¹ NL. 925ff. seems to give this passage more correctly with slight variation. The Sub-junctures (*sandhinām sandhi*) are to be distinguished from the Secondary Junctures (*anubandha=anusandhi*. DR. III.26 mentioned in 28 before.

² Read *bhavah* for *vadhaḥ*.

51 (C.52; K.XIX.47). ¹ *Pradesa* seems to signify Sub-juncture (*sandhinām sandhi*) discussed in 50 above. See NL. 923.

52-53 (C.53-54; K.XIX.48-49). ¹ Read *vacanam* for *racanā*.

² Emend *ūscaryavad abhikhyātam* into *ūscaryavad abhikhyānam*.

³ Cf. DR. I. 55; SD.407ff.

54 (C.55; K.XIX.49a, 50a). ¹ Cf. SD. 407ff.

55 (C.56; K.XIX.50a, 51a).

56. And a play having lofty theme, but devoid of [requisite] Limbs, will never capture the mind of the good [critics] because of its [possible] poor production.

57. Hence in applying the Junctures [in a drama] the playwright should give them their Limbs properly. Now listen about about them [in detail].

The sixtyfour Limbs of the Junctures

58-59. The Limbs of the Opening (*mukha*) are ; Suggestion (*upukṣepa*), Enlargement (*parikara*), Establishment (*pariṅyāsa*), Allurement (*vilobhana*), Decision (*yukti*), Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feeling (*vidhāna*), Surprise (*paribhāvāna*), Disclosure (*ulbheda*), Activity (*karaṇa*), and Incitement (*bheda*). Now listen about the Limbs in the Progression¹.

60-61. The Limbs of the Progression (*pratimukha*) are : Amorousness (*vilāsa*), Pursuit (*parisarpa*), Refusal (*vidhūta*), Pessimism (*tāpāna*), Joke (*varna*), Flash of Joke (*varnaadyuti*), Moving Forward (*pragatana*), Pacification (*pariyupāsana*), Sweet Words (*puṣpa*), Thunderbolt (*rajra*)¹.

62-64. The Limbs of the Development (*garbha*) are : Misstatement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*vāpa*), Exaggeration (*ulāharaṇa*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*māna*), Supplication (*prārthanā*), Revelation (*ākṣipta*), Quarrel (*toṭaka*), Outwitting (*adhikāla*), Dismay (*udvega*) and Consternation (*vidrava*)¹.

64-66. The Limbs of the Pause (*vimarśa = avamṛśa*) are : Censure (*apavāda*), Angry Words (*samphocita*), Insolence (*abhidrava*) Placation (*śukti*), Assertion (*nyavasāya*), Reverence (*prasaṅga*), Rebuke (*dyuti*), Lassitude (*bheda*), Opposition (*niśedhana*),

56 (C.57; K.XIX.51b, 52a).

57 (C.58; K.XIX.52b, 53a).

58-59 (C.59-60; K.XIX.53b, 25 a). ¹ See DR. I. 25-26; SD. 338; NL. 552ff.

60-61 (C.61-62; K.XIX.55b, 57). ¹ DR. I. 31-32 reads *śamana* for *tāpāna*; SD. 351. NL. 645ff.

62-64 (C.63-65; K.XIX.58-59). ¹ DR. I. 37-38, omits *prārthanā* and *vidrava*, adds *sambhrama*, and gives *ākṣipta* as *ākṣepa*; SD. 365. See NL. 724ff.

64-66 (C.65-67; K.XIX.60-61).

Altercation (*virodhana*), Summing up (*ādāna*), Concealment (*chādāna*), and Foresight (*prarocanā*)¹.

66-69. The Limbs of the Conclusion are : Junction (*sandhi*), Awakening (*vibodha*), Assembling (*grathana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣana*), Confirmation (*dhr̥ti*), Gratification (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*apagūhana*), Clever Speech (*bhāṣana*), Retrospect (*pūrvā-vākya*), Termination of the Play (*kāvya-samhāra*) and Benediction (*praśasti*). These are the sixtyfour Limbs of the Junctures [in a play]¹.

Limbs of the Opening

69. I shall now give their definitions in due order¹.

Suggestion

Suggestion (*upakṣepa*) is the origin of the object of the play.²

Enlargement

70. Enlargement (*parikāra*) is the amplification of the object originated¹.

Establishment

Describing it (*i. e.* the object) thoroughly is called Establishment (*pariṇyāsa*)².

Allurement

71. The mentioning of good qualities is known as Allurement (*vilobhana*)¹.

¹ Emend *vidrava* into *abhidrava*. DR. I. 44-45. omits *abhidrava*, *kheda*, *nisedhana* and *sādāna* and adds *vidrava*, *drava chalana* and *vicalana*; SD. 378ff. follows NS. except that *abhidrava* appears there as *drava*; *chādāna* should be emended into *sādāna*; see NL. 798ff.

66-68 (C.67-69; K.XIX.62-63). ¹ Emend *dyuti*. See SD. 391 reads *kti* as *dhr̥ti*. DR. I. 49-50 gives *dhr̥ti* as *kti*, *pūrvāvākya* as *pūrvabhāva*, *upāsamhāra* as *kāvya-samhāra*. NL. 850ff. omits *sandhi* and *vibodha*, gives *dhr̥ti* as *dyuti*, and instead of the first two gives *artha* and *anuyoga*.

² Cr. DR. I. 40; SD. 374; NL. 755.

69 (C.71; K.XIX.64b-95a). ¹ C. reads before this another couplet which in trans. is as follows : For the development of the Germ, all these (*i. e.* 64 limbs) should make up the Junctures properly and have clear meanings. This does not occur in K.

² See NL. 556; SD. 338 Cf. DR. I. 27.

70 (C.72; K.XIX.65b-66a). ¹ See NL. 569; SD. 340 DR. I. 27.

² See NL. 575; SD. 341; DR. I. 27.

71 (C.73; K.XIX.69b-67a). ¹ See DR. I. 27; SD. 342; NL. 586.

Decision

Settling the issues is called Decision (*yukti*)².

Accession

72. Accession (*prāpti*) is summing up the purpose of the Opening (*mukha*)¹.

Settling

Settling (*samāhāra*) is summing up the purpose of the Germ (*bija*)².

Conflict of Feelings

73. Joys and sorrows occurring in a situation, is called conflict of Feelings (*vidhāna*)¹.

Surprise

Surprise (*paribhāvana*) is an excitement giving rise to curiosity².

Disclosure

74. The sprouting of the purpose of the Germ (*bija*), is called Disclosure (*ulbbheda*)¹.

Activity

Taking up the matter in question is called Activity (*karaṇa*)²

Incitement

75. That which is meant for disrupting an union is called Incitement (*bheda*)¹.

These are the limbs of the Opening (*mukha*).

Limbs of the Progression

I shall now speak of those of the Progression (*pratimukha*).

² See SD. 343; DR. I. 28; Haas translates it differently. SD. 343 and NL. 593 seem to misunderstand this definition.

72 (C.74; K.XIX.67b-68a). ¹ Emend *sukhārtha*^o to *mukhārtha*^o. See NL. 598-599. DR. I. 28; and SD. 344 follows what seems to be a wrong reading of the NŚ. ² See NL. 605 f. Cf. DR. I. 28; SD. 345.

73 (C.75; K.XIX.68b-69a). ¹ See DR. I. 28; SD. 346; NL. 609-610.

² See NL. 617; Cf. DR. I. 29; SD. 347.

74 (C.76; K.XIX.69b-70). ¹ See SD. 348; NL. 620. Cf. DR. I. 29.

² See SD. 349; NL. 628. Cf. BR. I. 29.

75 (C.77; K.XIX.70b). ¹ See NL, 626; SD. 350. Cf. DR. I. 29.

Amorousness

76. Amorousness (*vilāsa*) is the desire for the pleasure of love (*rati*)¹.

Pursuit

Pursuit (*parisarpa*)² is the pursuing of an object once seen and then lost.

Refusal

77. Refusal (*vidhūta*)¹ is not complying with the request made [by any one].

Pessimism

Thinking about (lit. seeing) some danger [in future] is called Pessimism (*tāpana*)².

Joke

78. The laughter which is meant for sports is called Joke (*narma*)¹.

Flash of Joke

The laughter which is meant for concealing one's fault is called Flash of Joke (*narma-dyuti*)².

Moving Forward

79. Speaking words which bring in other words after them is called Moving Forward (*pragamana*)¹.

Hindrance

Appearance of some calamity is called Hindrance (*nirodha*)².

Pacification

80. Conciliating an angry person is called Pacification (*paryupāsana*)¹.

76 (C.78; K.XIX.71). ¹ See SD. 352; NL. 650ff. Cf. DR. I. 32.

² See SD. 353; DR. I. 32-33. Cf. NL. 657.

77 (C.79; K.XIX.72). ¹ Cf. NL. 663; DR. I. 33; SD. 354 has *vidhūta* for *vidhūta*.

² See NL. 669 Cf. SD. 355 defines it as *upāyadarśana*. DR. defines *śama* instead of *tāpana* (I.38).

78 (C.80; K.XIX.73). ¹ Cf. DR. I. 33; DR. 356; NL. 1310ff.

² Cf. DR. I. 33; SD. 357; NL. 672.

79 (C.80; K.XIX.74). ¹ Read *uttarottaram vākyam tu bhavet pragamanaṃ*. Cf. NL. 676; DR. I. 34; SD. 358.

² See NL. 683; DR. I.34; SD. 359 reads *virodha* for *nirodha*.

80 (C.82; K.XIX.75). ¹ See NL. 687. Cf. DR. I. 34; SD. 360.

Sweet Words

Mentioning some favourable peculiarity is called Sweet Words (*puspa*, lit. flower)².

Thunderbolt

81. Harsh words uttered on one's face is called Thunderbolt (*vajra*)¹.

Reference

Reference (*upanyāsa*) is a remark based on reason.

Meeting of Castes

82. Coming together of the four castes is called Meeting of Castes (*varṇa-saṃhara*)¹.

These are the Limbs of the Progression (*pratimukha*).

Limbs of the Development

Now listen about those in the Development (*garbha*).

Mis-statement

83. [A speech] founded on deceit is called Mis-statement (*kapatāśraya*)¹.

Indication

Speaking out [one's] real intention (lit. reality) is called Indication (*mārya*)².

Supposition

84. A hypothesis with which novel meanings are combined, is called Supposition (*rūpa*)¹.

Exaggeration

A speech with an overstatement is called Exaggeration (*ulāharaṇa*)².

² Cf. DR. I. 34; SD. 361; NL. 691.

81 (C.83; K.XIX.76). ¹ Emend *pratyakṣa-rūpam* into *pratyakṣa-ruksam*. Cf. NL. 697; I. 35 SD. 362.

² See NL. 700; cf. DR. I. 35; SD. 363ff. defines it differently and refers to the view of the NŚ as *kecit tu* etc.

82 (C.84; KN.XIX.77). ¹ NL. 704ff. defines it as *varṇitasārhasya tiraskāro* (concealing the matter expressed), and refers to the view of the NŚ. as *caturṇām varṇānām sammelanam api ke'pi varṇayanti*. See SD. 364; DR. I. 35.

83 (C.85; K.XIX.78). ¹ Cf. DR. I. 38; SD. 365; NL. 727.

² Cf. SD. 366; NL. 730; DR. I. 38.

84 (C.86; K.XIX.79). ¹ Cf. DR. I. 39; SD. 367; NL. 735.

² Cf. NL. 738; DR. I. 39; SD. 368.

Progress

85. Foresceing of what is coming afterwards, is called Progress (*krama*)¹.

Propitiation

Use of sweet words and gift, is called Propitiation (*saṃgraha*)²,

Deduction

86. Perceiving something by the name of a thing similar to it in form, is called Deduction (*anumāna*)¹.

Supplication

Request for love's enjoyment (*rati*), rejoicing, festivity and the like, is called Supplication (*prārthanā*)².

Revelation

87. The unfolding [of the Germ] in the Development (*garbha*), is called Revelation (*ākṣipta*)¹.

Quarrel

An angry speech is called Quarrel (*toṭaka*)².

Outwitting

88. Cheating of a deceitful person is called Outwitting (*udhībala*)¹.

Dismay

Fear arising from the king, an enemy or a robber is called Dismay (*udvega*)².

Panicly Commotion

89. Flurry caused by fear from the king or fire is called Panicly Commotion (*vīdrava*)¹.

These are the Limbs in the Development (*garbha*).

Limbs of the Pause

Now listen about those in the Pause (*aramarśa = vimarśa*).

85 (C.87; K.XIX.80). ¹ Emend *bhāvaktvo* into *bhāvitalvo*. Cf. SD. 69; NL. 740; DR. I. 39. ² Cf. SD. 370; NL. 744; DR. I. 40.

86 (C.88; K.XIX.81). ¹ Cf. NL. 746; DR. I. 40; SD. 371.

² Cf. SD. 372; DR. I. 40. NL. 749.

87 (C.89; K.XIX.82). ¹ Cf. DR. I. 43 has *ākṣepa*; SD. 373 has *ṣipti = āksipti*; NL. 751 has *ulksipta*.

88 (C.90; K.XIX. 83). ¹ Cf. SD. 375; DR. I. 40; NL. 752.

² Cf. SD. 376; NL. 761; DR. I. 42.

89 (C.91; K.XIX. 84a). ¹ Cf. DR. I. 42; SD. 377, NL. 766.

Censure

90. Proclaiming anyone's fault is called Censure (*apavāda*).¹

Angry Words

Words spoken in anger are called Angry Words (*sampheta*).²

Insolence

91. Transgression of the superiors is called Insolence (*abhi-drava*).¹

Placation

Allaying of disagreement [with anyone] is called Placation (*śakti*).²

Assertion

92. A promise made on account of some reason is called Assertion (*vyavasāya*).¹

Reverence

Mentioning one's superiors is called Reverence (*prasaṅga*).²

Rebuke

93. Words spoken in contempt are called Rebuke (*dyuti*).¹

Lassitude

Fatigue arising from a mental effort is called Lassitude (*lhedā*).

Opposition

94. Obstruction to one's desired object is called Opposition (*niśedha*).¹

Altercation

Speaking and counter-speaking in excitement is called Altercation (*virodhana*).²

90 (C.92; K.XIX.84b-85a). ¹ See NL. 801; Cf. DR. I. 45; SD. 378.

² See NL. 807, Cf. DR. I. 45; SD. 379.

91 (C.93; K.XIX.86b-86a). ¹ Emend *vidrava* into *abhidrava*. See NL.813. SD.381 and DC. I. 45, has *drava* in place of *abhidrava*.

² Emend *virodhopagamo* into *virodhopāśamo*; cf. NL. 819; DR. I. SD. 383.

92 (C.94; K.XIX.87a-86b). ¹ Emend *pratiñājdoṣa* into *pratiñāhetu* SD. 384; SD. 380 DR. I. 47.

² Cf. DR. I. 46; SD. 384. NL. 826 defines differently.

93 (C.95; K.XIX.90b). ¹ Cf. NL. 829; DR. I. 46, SD.382; SD. 385. SD. 385.

94 (C.96; K.XIX.91a-91b). ¹ Cf. NL. 838, and SD. 386 has *pratiśedha* in place of this.

² Cf. NL. 840; SD. 387.

Summing up

95. Bringing together (lit. attaining) [all aspects] of the Germ (*bīja*) and the action is called Summing up (*ādana*)¹.

Humiliation

Putting in insulting words for some purpose is called Humiliation (*sādana*)².

Foresight

96. That which represents the Conclusion (*samhāra*) [in advance] is called Foresight (*prarocanā*)¹.

These are the limbs in Pause (*avamaśa = vimarśa*).

The Limbs in Conclusion

Now listen about those in the Conclusion (*samhāra = nirvahaṇa*).

Junction

97. The coming up of the Opening (*mukhu*) and the Germ is called Junction (*sandhi*)¹.

Awakening

Looking duly for the Dénouement (*kārya*) is called Awakening (*vibodha*)².

Assembling

98. Intimation of [the various aspects] of the Dénouement is called Assembling (*grathana*)¹.

Ascertainment

Declaration of facts personally known is called Ascertainment (*nirṇaya*)¹.

Accusation

99. That which is said to blame some one, is called Accusation (*paribhāṣaṇa*)¹.

95 (C.97; K.XIX. 99). ¹ See NL. 844, DR. I. 48; SD. 389.

² Emend *chādana* into *sādana*. See NL. 848. DR. I. 46 has wrongly *chālana* for *sādana* SD. 390 also has *chādana* wrongly,

96 (C.98; K.XIX.88a, 91a). ¹ See SD. 388; NL. 850. DR. I. 47.

97 (C.99; K.XIX. 91b-92a). ¹ Emend *sukhabijo* into *mukhabijo*; cf. DR. I. 51; SD. 392.

² Cf. DR. I. 51; SD. 393.

98 (C.100; K.XIX.92b-93a). ¹ Cf. DR. I. 51, SD. 394; NL. 864.

² Cf. S. 895; DR. I. 51; NL. 870.

99 (C.101; K.XIX.93b-94a). ¹ Cf. NL. 873; SD. 396, DR. I. 52 defines the Limb differently.

Confirmation

Turning to use (lit. conquering) the object gained is called (*dhṛti*)².

Gratification

100. Treating one with waiting upon or the like, is called Gratification (*prasāda*)¹.

Joy

Attaining objects [of one's desire] is called Joy (*ānanda*)².

Deliverance

101. Passing away of all misery, is called Deliverance (*samaya*)¹.

Surprise

Appearance of something wonderful is called Surprise (*upagūhana*)².

Clever Speech

102. Words mentioning conciliation, gift and the like are called Clever Speech (*bhāṣana*)¹.

Retrospect

Retrospect (*pūrvā-vākya*)² is to be understood as a reference to something spoken before.

Termination

103. Giving and receiving of a boon is called Termination (*kārya-saṃhāra*)¹.

Benediction

[A prayer seeking perfect] peace to the king and the country is called Benediction (*prāśasti*)².

104. With a view to introducing Sentiments (*rāsa*) and

² Emend *dyuti* into *dhṛti* Cf. DR. I. 53; SD, 397.

100 (C.102; K.XIX.94b-95a). ¹ Cf. NL. 879; SD. 398; DR. I. 52.

² Cf. NL. 881; SD. 399; DR. I. 52.

101 (C.103; K.XIX.95b-96a). ¹ Cf. DR. I. 52; SD. 400; NL. 883.

² Cf. NL. 889; SD. 401; DR. I. 53.

102 (C.104; K.XIX.96b-97a). ¹ Cf. SD. 402; DR. I. 53. NL. 891.

² Cf. NL. 891; SD. 403.

103 (C.105; K.XIX.97a-98a). ¹ See SD. 404; cf. NL. 893; DR. I. 54.

² Read *nṛpa-dēśa*. Cf. SD. 405; NL. 895; DR. I. 54.

104 (C.106; K.XIX.98b-99a). ¹ Cf. SD. 406; NL. 906.

States (*bhāva*) an expert playwright should insert all these Limbs into appropriate Junctures of his work¹.

105. Considering [the scope] of the Action or its condition he may sometimes insert all the Limbs or a combination of two or three [of them] into the Junctures¹.

Five Explanatory Devices

106. The Supporting Scene (*viṣkambhaka*), the Intimating Speech (*cūlikā*), the Introductory Scene (*praveśaka*), the Transitional Scene (*aṅkāvatāra*), and the Anticipatory Scene (*aṅkanukha*) are five Explanatory Devices (*arthopakṣepaka*)¹.

The Supporting Scene

107. The Supporting Scene (*viṣkambhaka*)¹ should employ the middling² male characters, relate to the opening Juncture (*mukhasandhi*)³ only of the Nāṭaka, and it is [to be] graced (lit. refined) by a priest, minister or Kañcukin (armour-bearer).

108. The Supporting Scene is of two kinds; pure and mixed. Of these the pure is made up of the middling characters and the mixed of the inferior and the middling ones.

The Intimating Speech

109. When some points are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (*cūlikā*)¹.

105 (C.107; K.XIX.99b-100a). ¹ See above 104 note 1.

106 (C.108; K.XIX.104). ¹ Cf. DR. I. 58; SD. 308. NL. 393. Haas translates *arthopakṣepaka* as "Intermediate Scenes", see p. 33. But the 'Explanatory Devices' are all not complete scenes but parts of scenes, *vide infra*.

107 (C.109; K.XIX.105). ¹ Cf. SD. 308; DR. 338; DR. I. 59. Emend *viṣkambhakas tu saṁskṛta* into *viṣkambhakah saṁskṛtaḥ*, NL. 362 f. quotes the view of Cārīyaṇa as follows: प्रकरणे नाटकविषये विज्ञानक इति. (*Viṣkambhaka* relates to the Prakaraṇa and the Nāṭaka 'only'). It seems that such was the case at a later stage of the development of Indian drama. First it related to the Nāṭakas only.

² For a definition of the middling character see NS. XXXIV. 4

³ According to this direction the *viṣkambhaka* at the beginning of Pañca. would be an ideal one. 108 (C.110; K.XIX.106).

109 (C.111; K.XIX.107). ¹ Cf. NL. 414 f., 438f.; DR. I. 61; SD. 310.

The Introductory Scene

110. The Introductory Scene (*pravēśaka*) in relation to the Nāṭaka and the Prakaraṇa, is to occupy a place between two Acts and to treat the summary of the Prominent Point (*bīndu*)².

111. The Introductory Scene should be known as not consisting of the exploits of the superior and the middling characters and there should be no exalted speech in it, and its language should be Prakrit¹.

The Transitional Scene

112. As in practice it falls between two Acts or within an Act, and relates to the purpose of the Germ (*bīja*), it is called the Transitional Scene (*āṅkāvātāra*).

The Anticipatory Scene

113. When the detached beginning of an Act is summarised beforehand by a male or a female character, it is called the Anticipatory Scene (*āṅkamukha*)³.

An ideal Nāṭaka

114-117. The playwright should write a Nāṭaka having

110 (C.112; K.XIX.108). ¹ Cf. DR. I. 60-61; SD 309; NL. 307ff.

111 (C.113; K.XIX.109). ¹ See NŚ. XX. 32. Cf. DR. I. 60-61. SD. 309. C. gives one additional complet after this. But this (not occurring in K.) seems to give no new information.

112 (C.115; K.XIX.110). ¹ Cf. DR. I. 62.63; SD. 311; NL. 398-399. The def. is not very clear. The *āṅkāvātāra* seems to furnish an indication of the subject-matter of the next Act. An example of this seems to be the dialogue of the Ceṭī and Vāsavadattā at the end of the Act II. of Svapna. This relates to the making of a garland by Vāsavadattā. Another example may be Avimāra speaking एषः उभावः । सर्वथा प्रवेश्यं कुलि-भीजस्य कल्याणःपुरम् । तदनुमन्तुमर्हसि महाभ्रातृन्, II. 5-6. This gives a clue to the subject-matter of the next Act which treats Avimāra's entry into the royal harem.

113 (C.116; K.XIX.111). ¹ The *āṅkamukha* seems to relate mostly to plays other than of the Nāṭaka and the Prakaraṇa types. Examples of this are perhaps the speeches of the Bhaṭa in the beginning of the Karṇa, and of the Dūtāgha. The reason for the above assumption is that the rules prescribe *viśkamhaka* for Nāṭakas only (see 107), and *pravēśakas* for both Nāṭakas and Prakaraṇas (see 110). Cf. DR. I. 62; SD. 312, 313; NL. 408.

114-117 (C.117-120; K.XIX.112-115).

[different] Styles and minor Limbs (*pratyañga*)¹, Episode Indication (*patākā*)², Explanatory Devices (*arthapratikriyā*)³ arising from the five stages (*avasthā*)⁴, having five Junctures (*sandhi*)⁵, twentyone Alternative Junctures⁶, sixtyfour Limbs (*añga*)⁷, thirtysix *lakṣaṇas*⁸, Guṇas (excellence)⁹ and figures of speech (*alaṃkāra*)¹⁰, many Sentiments¹¹, topics of many enjoyments, exalted speeches, characters of great people, description of good conduct, and it should be popular, wellknit in its Junctures, easy for production [on the stage], composed with soft words and capable of giving pleasure.

118. The condition of the world arising from the happiness and misery and connected with the activity of various people should find a place in the Nāṭaka¹.

119. There is no wise maxim, no learning, no art or craft, no device, no action that are not found in the drama (*nāṭya*)¹.

120. And the human nature with its joys and sorrows depicted through the means of representation such as Gestures, [Words, Costume and Temperament] is also called a drama (*nāṭya*)¹.

121. A mimicry of the past exploits of gods, sages, and human beings should be also called a drama¹.

122. As [this] is represented (*abhinīyate*) and interpreted (*ganīyate*) by the actors who after suppressing their own nature make [for this purpose] various movements of their different limbs, it is called the Nāṭaka¹.

¹ *Pratyañga* has not been defined anywhere. It is possible that the reading is corrupt.

² *Patākū* here stands for *patākū-sthānaka* just as "Bhūma" for "Bhūmasena", see above 30ff.

³ *Arthapratikriyū* is only a synonym of *arthaprakarī*. See before 20ff.

⁴ See before 6ff.

⁵ See before 35ff.

⁶ See before 48ff.

⁷ See before 58ff.

⁸ See NŚ. XVII. 1ff.

⁹ See NŚ. XVII.96ff.

¹⁰ See NŚ. XVII.43ff.

¹¹ See NŚ. VI.

118 (C. 121; K. XIX. 116). ¹ Cf. NŚ. I. 120

119 (C. 122; K. XIX. 117). ¹ See NŚ. I. 116

120 (C. 123; K. XIX. 118). ¹ See NŚ. I. 121

121 (C. 124; K. XIX. 119). ¹ See NŚ. I. 120

122 (C. 125; K. XIX. 120). ¹ This very clearly defines the artistic character of drama.

123. The Nāṭaka is to be so composed as to include all States, Sentiments, inclination to all deeds, and the various conditions [of men and nature]¹.

124. The various arts and crafts produced by human beings may be applied in the Nāṭaka¹ in their endless forms¹.

125. One is to construct a Nāṭaka [only] after observing the human character, strength and weakness of men, their [mode of] enjoyment and reasoning¹.

126. In succeeding ages men will be deficient in wisdom ; hence those who will be born [after us] will have small learning and intellect.

127. When the world deteriorates, men's intellect, activity, [production of] crafts and skill in arts will dwindle.

128. Hence after observing the strength and the weakness of human feeling, one should compose the Nāṭaka with pleasant and easily intelligible words.

129. The plays (lit. poems) which contain [harsh], words like *ekvīḍita*¹ is repulsive (lit. do not shine) like a courtesan in the company of a Brahmin bearing a Kamaṇḍalu.

130. O Brahmins, I have spoken about the Plot with its Junctures and Limbs. I shall hereafter speak of the characteristics of the Styles.

Here ends chapter XXI of Bharata's Nāṭyaśāstra,
which treats of the Limbs of the Junctures.

123 (C.126; K.XIX.121). ¹ Cf. NŚ. 1.113

124 (C.127; K.XIX.122). ¹ Emend *ekakarma* into *lokakarma*.

125 (C.128; K.XIX. 123). ¹ This puts emphasis on depicting characters in a drama.

126 (C.129; K.XIX.124).

127 (C.130; K.XIX.125).

128 (C.131; K.XIX.126).

129 (C.132; K.XIX.127). ¹ Bhāsa actually uses the root of this verb form in his *Avi*. (III.18.0).

130 (C.133; K.XIX.128).

CHAPTER TWENTYTWO

THE STYLES

The origin of the Styles

1. I shall now explain in detail (lit. from the beginning) the rise of the Styles (*ṛtti*) and [in relation to them] the origin and the formation of dramas¹.

2-3. When the lord Aeyuta (Viṣṇu) after reducing the universe into a single [vast] ocean and compressing the creation [into a seed] by his supernatural power, was lying on the couch of snake, the two Asuras Madhu and Kaiṭabha maddened with the pride of their strength challenged the god at once for battle¹.

4-5. These two, after making gestures of challenge, (lit. rubbing their arms) fought the imperishable lord Viṣṇu (*bhūta-bhāvana*, lit. the creator of beings) with their fists and legs (lit. knees), and while doing so they also assailed him (lit. one another) with harsh words and shook as it were the ocean with their reviling speech¹.

The origin of the Verbal Style

6-7. Hearing the various [abusive] words of these two who were threatening¹ [Viṣṇu], Druhiṇa (Brahman) was slightly perturbed in mind and said, "Is it the *bhāratī ṛtti* that start with these words [for the fighters] and goes on increasing stage by stage? Kill the two [at once]."

8-10. Hearing these words of Pitāmaha (Brahman), Madhusūdana (Viṣṇu) said, "Yes, I have made this *bhāratī ṛtti*

1 (C.1; K.XX.1). ¹ Sāgaranandin explains the *ṛtti* as follows :
नेपथ्यो गीतवाद्दितरसभावाभिनयनृत्त्यजातीनां कृापि विशेषे वर्तनमिति इति; कथितः । अथवा विलास-
विन्यासकर्मो इतिरिति, NL. 1044ff.

2-3. (C.2-3; K.XX.2-3). ¹ The story of Nārāyaṇa's reducing the three worlds into 'a single ocean' occurs in the Rām. VII. 72; Kūrma P. XIII. See JK. under Viṣṇu (8) and Nārāyaṇa (8).

4-5 (C.4-5; K.XX.4-5). ¹ Madhu and Kaiṭabha charged Nārāyaṇa with the theft of the Vedas. Rām. VII. 72. See JK. under Kaiṭabha.

6-7 (C.6-7; K.XX.6-7). ¹ Emend *garjatoh* into *tarjatoh* (*tarjatam*, K).

8-10 (C.8-10; K.XX.8-10).

for the purpose of my work. It will be the *bhāratī vṛtti* of the speaker, in which words will preponderate. I shall kill these two Asuras today". So saying Hari (Viṣṇu) with his perfect gestures¹ and Aṅgahāras² severely fought these two Daityas who were experts in the method of battle.

11. At that time Hari's pacing with the Sthānakas¹ on the ground created a great *bhāra* (burden) on the earth (*bhūmī*); the *bhāratī vṛtti* (Verbal Style) was built on that (*bhāra*)².

The origin of the Grand Style

12. And at that [very] time, by the rebounding of the bow named Śārṅga which was intensely brilliant, steady and full of much *sattva* (strength) the *sāttvatī vṛtti* (Grand Style) was made¹.

The origin of the Graceful Style

13. When [in course of fighting] the god moved sportively with various Aṅgahāras and tied up his *śikhā* (*krśā* ?) the *kaiśikī vṛtti* (Graceful Style) was made¹.

The origin of the Energetic Style

14. Then from the various personal combats which were full of energy and excitement, and which entailed various Cāris the Energetic (*ārabhaṭī vṛtti*) was made¹.

15. Whatever acts the god Brahman observed as arising out of the different Styles (*vṛtti*), were associated¹ by him (Druhiṇa = Brahman) with words suitable to their meaning.

16. When the two Asuras Madhu and Kaiṭabha were killed by Hari (Viṣṇu) Brahman spoke to him (Nārāyaṇa = Viṣṇu) who was the subdducer of foes (*arivulama*).

¹ *aṅgaih* here means *aṅgikaih* and *aṅgahāraih*.

² See NŚ. IV.19-27, 170ff.

11 (C.11; K. XX.11). ¹ See NŚ. XI. 49ff.

² This is a clear instance of folk-etymology and does not really explain the origin of this Style. It possibly comes from the Bharata tribe; see NŚ. I. 41 f.n.

12 (C.12; K. XX.12). ¹ See above 11 note 2.

13 (C.13; K. XX.13). ¹ See above 11 note 2.

14 (C.14; K. XX.14). ¹ See above 11 note 2.

15 (C.15; XX.K.15). ¹ Emend *pratyaṇujayat* into *pratyaṇujayat*.

16 (C. 16; K. XX.16).

The origin of the Nyāya

17-18. O god, thou hast killed the Dānavas with various clear, expressive and graceful Aṅghāras ; hence this method of personal combat [applicable] in throwing all kinds of missiles in this world, will be termed as Nyāya¹.

19. Even this fight made with the Aṅghāras which arose from the Nyāyas and observed them (Nyāyas) [in practice] will be called the Nyāya¹.

20. Then the high-souled Druhiṇa (Brahman) gave over to the gods this Style full of various States and Sentiments, [for its use] in the production of plays.

21-22. The name Style (*vṛtti*) was made a repository of the various States and the Sentiments. And whatever was made and in whatever manner, the exploits of the god (Viṣṇu) were utilised by the sages in fashioning the similar Styles arising from the Words and the Gestures which have their origin in materials taken from the four Vedas¹, and which also have Words and Gestures as their chief characteristics.

23. These Styles which were desired, wellborn and full of various Cāris, were again, taken by me at Druhiṇa's command, for the purpose of making plays (lit poem)¹.

24. The Verbal Style (*bhāvatī vṛtti*) was from the Ṛgveda, the Grand (*sāttvati*) from the Yajur-veda, the Graceful (*kaśikī*) from the Sāma Veda and the remaining one (i.e. the Energetic or *ārabhati*) from the Atharva [Veda]¹.

25. The Style which is to be applied by the male characters and not by females and which gives prominent place to speeches

17-18 (C.17-18; K.XX.17-18). ¹ See NŚ. XI. 74ff.

19 (C.19; K.XX.19). ¹ See NŚ. IV. 170ff.

20 (C.20; K.XX.20a, 21a).

21-22 (C.21-22; K.XX.21b-23a). ¹ Emend *nātyaveda* into *caturveda*.

23 (C.23; K. XX.20b, 23b). ¹ Emend 23a as follows. पुनरिष्टं सुजातं

च नानाधारी-यमाहुषा.

24 (C.24; K.XX.24). ¹ This is a different story about the origin of the *vṛttis*. See before 2-14.

25 (C.25; K.XX.25).

made in Sanskrit, is used by the eponymous *bharatas* (actors) as *bhāratī* (Verbal)¹.

The four varieties of the Verbal Style

26. It has four varieties such as the Laudation (*prarocanā*), the Introduction (*ā mukha*), the Vithi and the Prahasana, and these have become its component parts (*aṅga*)¹.

The Laudation

27. The Laudation (*prarocanā*) in the Preliminaries is to attain success, prosperity, good luck, victory and removal of all sins.¹

The Introduction

28-29. That part of a play where an actress¹, the Jester or the Assistant has a talk with the Director on some relevant topic, and they use interesting words or adopt any type of the Vithi or talk in any other way is called the Introduction (*ā mukha*)¹. I shall speak in detail about its five varieties (lit. elements).

The five varieties of the Introduction

30. The Accidental Interpretation (*udghātyaka*), the Opening of the Story (*kathodghāta*), the Particular Presentation (*prayogātīśaya*) the Personal Business, (*parāttaka*) and the Transference (*avalgita*) are the five varieties of the Introduction (*ā mukhā*)¹.

31. Of these the characteristics of the Accidental Interpretation (*udghātyaka*)¹ and the Transference (*avalgita*)² have been mentioned by me. I shall now speak in detail of the characteristics of the rest.

Opening of the Story

32. [That Introduction] in which a character enters [the stage] taking up a remark of the Director or its meaning, is called the Opening of the Story (*kathodghāta*)¹.

¹ NL. 1054ff. DR. II. 5 ; SD. 274, AP. modifies this def. by adding *striyuktā prakṛitoktā*, Haas, on DR. III. 5 (p.81).

26 (C.26; K.XX.26). ¹ Cf. NL. 1008-69; DR. III. 5 ; SD. 285.

27 (C.27; K.XX.27). ¹ Cf. NL. 1070-71ff; DR. III. 6 ; SD. 286.

28-29 (C.28-29; K.XX.28-29). ¹ Cf. NL.1178-81, DR. III. 7 SD. 286.

30 (C.30; K.XX.30). ¹ Cf. NL. 11-88-89 DR. III. 8, SD. 287.

31 (C.31; K.XX.31). ¹ See NŚ. XX.117 Cf. NL. 1189 ; DR. III. 14 SD. 288. ² See NŚ. XX. 118; NL. 1192, DR. III. 15; SD. 292.

32 (C.32; K.XX.32). ¹ Cf. NL, 1196; DR. III. 9; SD. 289.

Particular Presentation

33. When, over this production [of the Introduction] the Director imposes another production and then a character enters [the stage], it is called the Particular Presentation (*prayogātiśaya*).¹

Personal Business

34. [The Introduction] in which the Director speaks on some business in hand and taking cue from this (lit. with its help) a character enters the stage, it is called the Personal Business (*pravyākā*).¹

35. Taking up one of these types and skilfully giving double meaning to it, the wise [playwright] should construct the Introduction by freely assembling different characters¹.

36. The wise are thus to know the Introduction with different bases¹. The characteristics of the Vithi² and the Prahāsana³ have been mentioned before.

37. These are the eight¹ different aspects (lit. meanings) of the Verbal Style I spoke of. I shall now explain the rules of the Grand Style (*sāttvati*) with its characteristics.

The Grand Style

38. The Style which is endowed with the *sāttvati* quality, the Nyāyas, metres, and has exuberance of joy and an under-current of the State of sorrow¹, is called Grand (*sāttvati*)².

39. The Grand Style is known to consist of representation by Words and Gestures, and of strength in speeches and acts showing the rise of spirit.

33 (C.33; K.XX.33). ¹ See NL. 1201-1202; DB. III. 11; SD. 290.

34 (C.34; K.XX.32). ¹ Cf. NL. 1214-1215; SD. 291; DR. III. 10.

35 (C.35; K.XX.35). ¹ i.e. actress, Jester or the Assistant. See 28 above.

36 (C.36; K.XX.36). ¹ Emend *vibudhūśrayam* into *vividhūśrayam*.

² See NŚ. XX. 111ff.

³ See NŚ. XX. 101ff.

37 (C.37; K.XX.37). ¹ Prarocanā, Vithi, Prahāsana and five varieties of Āmukha. See before 26-30.

38 (C.38; K.XX.38). ¹ This shows that no pathetic subject-matter should find a place in this Style.

² See NL. 1234ff. SD. 416. DR. II. 53.

39 (C.39; K.XX.39).

40. It is to contain the Sentiments such as Heroic (*vīra*), the Marvellous (*adbhuta*) and the Furious (*raudra*) and to a small extent (*alpa*) the Pathetic (*kurupa*) and the Erotic (*śrīgāra*), and characters in it should be mostly majestic and defying one another¹.

The four varieties of the Grand Style

41. It is known to have the four varieties such as challenge (*utthāpaka*), Change of Action (*parivartaka*), Harsh Discourse (*saṃlāpaka*) and Breach of Alliance (*saṃghāta*)¹.

Challenge

42. One's rising up with a view to conflict after saying "I am getting up [for battle, now] show me your own prowess" is called the Challenge (*utthāpaka*)¹.

Change of Action

43. If after leaving the thing which caused the rising up, one takes to other things due to some need, it is called the Change of Action (*parivartaka*)¹.

Harsh Discourse

44. Various kinds of words containing abuse or insult whether these arise from a challenge or not, are called Harsh Discourse (*saṃlāpaka*)¹.

Breach of Alliance

45. The stopping of an alliance for the sake of a friend,¹ money or due to an accident or [one's] own fault, is called Breach of Alliance (*saṃghāta*)².

46. These are the eight meanings¹ of the Grand Style that I spoke of. I shall hereafter describe the characteristics of the Graceful Style (*kaśikā vṛtti*)¹.

40 (C.40; K.XX.40). ¹ See NL. 1271-1273.

41 (C.41; K.XX.41). ¹ Cf. DR. II. 53 SD. 416, NL. 1274ff.

42 (C.42; K.XX.42). ¹ Cf. NL. 1276, 4278. The text on this point seems to be corrupt, also cf. DR. II. 54; SD. 416.

43 (C.43; K.XX.43). ¹ Cf. DR. II. 55; SD. 419; NL. 1279-1282.

44 (C.44; K.XX.44). ¹ Cf. DR. II. 54; SD. 418, NL. 1288.

45 (C.45; K.XX.45). ¹ Read *mitrūrtha-kārya*.

² Cf. NL. 1298-1299; DR. II. 55; SD. 417.

46 (C.46; K.XX.46). ¹ *Utthāpaka*, *parivartaka*, the two kinds of *saṃlāpaka* and the four kinds of *saṃghāta*. See before 41, 44, 45.

The Graceful Style

47. That Style is called Graceful (*kaiśikī*) which is specially interesting on account of charming costumes worn by [*dramatis personae*] mostly women, and in which many kinds of dancing and singing are included and the themes acted are practices of love and are connected with (lit. arising from) its enjoyment¹.

The four varieties of the Graceful Style

48. The Graceful Style is said to have the four varieties such as Pleasantry (*narman*), Beginning of Pleasure (*narma-phurja*) Unfoldment of Pleasure (*narma-sphoṭa*) and Covert Pleasure (*narma-garbha*)¹.

The three kinds of Pleasantry

49. The Pleasantry (*narman*) which abounds in remarks made in jest, is of three kinds : that based on love, that with pure laughter and that having Sentiments other than the Heroic¹.

50. The Pleasantry (*narman*) is known as concerned with acts of jealousy and anger, words of rebuke, self-reproach and deception of others.

Beginning of Pleasantry

51. The Beginning of Pleasantry (*narma-phurja*) is to be known as the first meeting [of lovers] in which words and dresses exciting love [are in evidence] but which ends in fear¹.

Unfoldment of Pleasantry

52. The Unfoldment of Pleasantry (*narma-sphoṭa*) is the cause of the Sentiment contributed by small fraction of different States (*bhāva*) and not by any State as a whole¹.

47 (C.47; K.XX.47). ¹ Cf. SD. 411; DR. II. 47; NL. 1304ff.

48 (C.48; K.XX.48). ¹ Cf. DR. II. 48; SD. 411; NL. 1308ff.¹

49 (C.49; K.XX.49). ¹ Cf. DR. II. 48-50; SD. 412; NL. 1310 defines *narman* as follows : परापवादः परधेरञ्जौलैश्च विवर्जितम् । यद्भवन्तगताकृतं नमं स्वाच्छयमभेकम् ; but the def. of the NŚ. as well has been referred to.

50 (C.50; K.XX.50).

51 (C.51; K.XX.51). ¹ Cf. NL. 1342-1343; DR. II. 51; SD. 413.

52 (C.52; K.XX.52). ¹ Cf. DR. II. 51; SD. 414 ; NL. 1336 f.

Covert Pleasure

53. When the Hero acts incognito out of any necessity through his qualities such as intelligence, [good] appearance and affection, it is called Covert Pleasure (*narma-garbha*)¹.

54. These are the eight different meanings of the Graceful Style that I was to speak about. I shall hereafter describe the Energetic Style (*ārabhaṭi*) which is concerned with haughty Sentiment.¹

The Energetic Style

55. The Style which includes mostly the qualities of a bold person (*ārabhaṭa*) such as speaking many words¹, deception, bragging and falsehood, is to be known as Energetic (*ārabhaṭi*)².

56. The Style in which there is a representation of falling down¹, jumping, crossing over, deeds of magic and conjuration, and various kinds of fighting, is called Energetic (*ārabhaṭi*)².

The four varieties of the Energetic Style

57. It has varieties such as Compression (*samkṣiptaka*), Commotion (*acapāta*), Raising Various Feelings (*vastūthāpana*) and Conflict (*sampheta*)¹.

Compression

58. Compression (*samkṣiptaka*) is furnished with workmanship (*śilpa*) in the true sense of the words and it includes the

53 (C.53; K.XX.53). ¹ According to Sūgarānandin *ārabhaṭi* is an *aṅga* of the *Gauḍi vṛtti*: NL. 1385. Cf. DR. II. 52; SD. 415; NL. 1338 f. C. adds an additional def. (C.54) of this, but it is wanting in K.

54 (C.55; K.XX.54) ¹ The three kinds of *narma*, the three kinds of *marma-garbha* and *narma-phūrja* and *narma-sphoṭa*.

55 (C.56; K.XX.55). ¹ 'Many words' probably mean altercation or verbal duel. ² Cf. NL. 1348 ff. DR. II. 56-57; SD. 420.

56 (C.57; K.XX.56). The reading *prastū*² in *prastūva*² seems to be corrupt. Emend this to *vastva*².

² See above 56 note 2. C. adds one more def. (C.58) of *ārabhaṭi* but this is wanting in K. In trans. it will be as follows: That which includes excitement due to an application of the sixfold policy (*śaiḅgūna*), running away due to deception of the enemy, and that which relates to [material] gain or loss, is called the Energetic Style.

57 (C.59; K.XX.57). ¹ Cf. NL. 1356 f. DR. II. 56-57. SD. 420.

58 (C.60; K.XX.58). ¹ Cf. DR. II. 57-58, SD. 422, NL. 1358 f. gives another def. *samkṣiptaka*.

presentation of model works (*gustā*) drawings, and dresses, and relates to some condensed matter.

Commotion

59. Commotion (*avapāta*) is known to relate to the occurrence of fear and jubilation, panic, flurry, many kinds of speaking, quick entrance and exist¹.

Raising the Theme

60. That deed which is represented as being connected with panic or no panic, and includes a combination of all the Sentiments is called the Raising the Theme (*vastūttāpana*)¹.

Conflict

61. Conflict (*sampheta*) is known to include excitement, many fights, personal combats, deception, split and [mutual] striking of weapons¹.

62. These are the Styles to be reckoned by the wise in connexion with the drama. Now listen about their application in different Sentiments, which I am going to tell you.

Styles according to Sentiments

63-64. The Style in the Erotic and Comic Sentiments should be Graceful and in the Heroic, the Furious and the Marvellous Sentiments it should be Grand. And in the Terrible, the Odious and the Furious Sentiments one should use the Energetic Style, while the Verbal Style is applicable in the Pathetic and the Marvellous Sentiments¹.

65. I have spoken properly about the Histrionic Representation dependent on Words, Gestures, Temperament and the Styles. Now I shall treat of the Costumes and the Make-up used in the production of plays.

Here ends Chapter XXII of Bharata's Nāṭyaśāstra
which treats of the Styles.

59 (C.61; K.XX.59). ¹ Cf. DR. I. 59. SD. 423; NL. 1368f.

60 (C.62; K.XX.60). ¹ Cf. DR. II. 59, SD. 420; NL. 1372f.

61 (C.63; K.XX.61). ¹ Cf. DR. II. 50; SD. 421; NL. 1380f.

62 (C.64; K.XX.62).

63-64 (C.65-66; K.XX.63-64). ¹ Cf. NL. 1059-1562. DR. II. 62; SD. 410. C. repeats after this two couplets from the Ch. VII. (118-119).

65 (C.69; K.XX.65),

CHAPTER TWENTYTHREE

THE COSTUMES AND MAKE-UP

Necessity of the Costumes and Make-up

1. I shall similarly speak in due order, O Brahmins, about the Costumes and Make-up ; for the production [of a play] depends on this¹.

2. The Extraneous Representation (*āhāryābhinaya*) deals with the rules of the Costumes and Make-up (*nepathya*)². Anyone who wishes for the success (lit. swell-being) of a dramatic production should pay attention to these¹.

3. The *dramatis personae* are of different types¹. Indicated first² by their Costumes and Make-up they accomplish the representation without much effort by means of Gestures and the like.

Four kinds of the Costumes and Make-up

4. The Costumes and Make-up (*nepathya*) are of four kinds : model work (*pusta*)¹, decoration (*alaṅkāra*), painting the limbs (*aṅga-racanā*) and living creatures (*sañjīva*).

The four kinds of model-work

5. [Of these] the model-work is of three kinds and of various forms. They are : the Joined Object (*sandhima*), the Indicating Object (*vyājīma*) and the Wrapped Object (*veṣṭīma*)¹.

6. The model work which is made up of mat, cloth, skin and the like, is called the Joined Object (*sandhima*)¹.

1 (C.1; K.XXI.1). ¹ K. reads lb differently.

2 (C.2; K.XXI.3). ¹ C. reads after this an additional complet.

3 (C.4; K.XXI.2). ¹ *Nānāvastha—nānābhūtū yū śokadyā nānā-bhūtaśrayās ca* (Ag. p. 429).

² Read *pūrvam* (*pūrva*, C.) *nepathya-sūcitah* (*sūcīkah*, C. *sādhitūh*)

4 (C.5; K.XXI.4). ¹ K. *mukta* for *pusta*.

² K. *nātyāṅga-racanā* for *tathāṅga-racanā*.

5 (C.6; K.XXI.5). ¹ *Ceṣṭīmah*, C. for *veṣṭīmah*, K.

6 (C.7; K.XXI.6). ¹ *Sandhīmah—sandhānalayū nirvṛtīh* (Ag. p. 429).

7. That which is made by means of a mechanical device (*yantra*) is called an Indicating Object (*vyājīma*)¹ and that which is produced by wrapping, is called a Wrapped Object (*veṣṭīma*)².

8. Hills, carriages, lofty palaces, shields, armours, banner-staffs and elephants¹ which are constructed for use in a dramatic performance are called model-works (*pusta*).

Decorations

9. Decorations (*alaṅkāra*) are known to consist of flower-garlands, ornaments and drapery which are differently used on different parts of the [human] body.

Garlands

10. Garlands are of five kinds : encircling (*veṣṭītra*)¹, spread-up (*vitata*), grouped (*saṅghāya*)², tied-round (*granthīma*), and hung-down (*pralambita*).

Four kinds of ornament

11. Ornaments of the body are known by the wise to be of the four kinds : that to be fixed by piercing the limbs (*āvedhya*)¹, that to be tied up (*bandhanīya*), that to be worn (*prakṣepya*), and that to be put round (*āropya*)².

Piercing ornaments

12. [Of these, the ornaments] to be fixed by piercing the limbs are ear-rings (*kundala*) and other ear ornaments¹.

Tied-up ornaments

And those to be tied-up (*bandhanīya*) are the girdles (*śronī-sūtra*) and the Aṅgada (arm-band).

7 (C.8; K.XXI.7). ¹ *Vyājīmaḥ—vyājah sūtrasyākarsākādīrūpaḥ kṣēpas tena nirvṛtto vyājīmaḥ* (Ag. p. 430).

² Read :7b as वेष्टते वैव यद्प वेष्टसं स तु संवत्तः. Ag. (p. 430) explains *veṣṭīmaḥ* as follows : *upari jatū-sikṣtādīnā veṣṭanena nirvṛtto veṣṭīmaḥ*.

8 (C.9; M.XXI.8). ¹ Emend *nagūḥ* into *nāgūḥ*.

9 (C.10; K.XXI.9).

10 (C.11; K.XXI.10). ¹ C. *ceṣṭītam*.

² K. *tepilam* for *saṅghātya*. Ag. with C.

11 (C.12; K.XXI. 11). ¹ C. *āvedya*.

² K. *āropyaka*, C. *āropaka*.

12 (C.13; K.XXI.12). ¹ The reading of 12b seems to be slightly corrupt.

Worn ornaments

13. The ornaments to be worn (*prakṣepya*) are the anklets (*nūpura*) as well as the wearing apparels.

Put-round ornaments

And those [ornaments] to be put round (*āropya*) are the golden neck-chain (*hemasūtra*) and necklaces (*hāra*) of different kinds.

Ornaments according to habitation and tribal origin

14. I shall now speak of the varieties of ornaments of men and women according to their habitation and tribal origin.

Ornaments for males :

Head ornaments

15. The crest-jewel (*cūḍāmaṇi*)¹ and the crown (*mukuta*)² are called ornaments of the head.

Ear ornaments

And the ear-ring (*kuṇḍala*)³, Mocaka (ear-pendant)⁴ and ear-top (*kīla*) are ornaments of the ears.

Neck ornaments

16. The pearl-necklace (*muktāvali*) the Harsaka¹ and the [gold] thread (*sūtra*)² are ornaments of the neck.

13 (C.14; K.XXI.13).

14 (C.15; K.XXI.14).

15 (C.16; KXXI.15). ¹ To be worn on the top of the head. *Cūḍāmaṇiḥ śiromadhye* (Ag. p. 430).

² To be worn above the forehead. *Mukulo lalāṭordhve* (Ag. l.c.).

³ To be worn in the lower lobe of the ear. *Kuṇḍalam adharapātyām* (Ag. l.c.).

⁴ To be worn in the hole in the middle of the ear. *Mocakaḥ kārṇāśaṅkulīyū madhyacchidre uttara-karṇiketī prasiddham* (Ag. l.c.).

16 (C.17; K.XXI.16). ¹ *harsaka*—a snake-shaped ornament, *samudgata-sarpādi rūpatayā prasiddham*. (Ag. l.c.).

² *Sūtram*—golden neck-chain, *sūtrakam iti guccha-grivā-sūtrādītayā prasiddham* (Ag. l.c.).

³ *Kaṭakah* (*vaḷikā*, K.). Ag. (l.c.) reads the term differently. He says *vetiketi sukamakajaka-rūpā*.

⁴ *Anguli-mudrā*—In later times the two members of this compound word. (*angukhya* and *mudrā*) gave rise to two different synonyms for the object (ring) denoted by it.

Finger ornaments

And the Kaṭaka [Vaṭikā]⁴ and the finger-ring (*aṅgulīya-mudrā*) are ornaments of the finger.

Ornament of the forearm

17. The Hastavi¹ and the Valaya² are the ornaments of the fore-arm (*bāhu-nāli*).

Wrist ornaments

And the bracelet (*rucika*)³ and the Uccitika⁴ are ornaments of the wrist.

Ornaments above the elbow

18. The Keyūra (armlet)¹ and the Aṅgada (arm-band)² are ornaments to be worn above the elbow.

Breast ornaments

And the three-stringed necklace (*trisara*)³ is the ornament of the breast.

19. The suspended pearl necklace, the flower-garland and the like, are ornaments for the [entire] body.

Waist ornaments

And the Tarala¹ and the golden thread (*sūtra*)² are ornaments of the waist.

17 (C.18). ¹This is seems to be very rarely mentioned in Skt. literature.

²This word is the same as Bengali *bālu* (bangle).

³This seems to be a variant of the word *rucaka*. See note 4 below.

⁴This word seems to be never met with elsewhere. Ag.'s fragmentary gloss on this word or *rucaka* is as follows: * * *cakra iti kara-golake nitatīm tata ūrdhve cūliketi prasiddhau (?) niṣkuke agrabāhu-sthāne etat [vibhū]-ṣaṇam* (p. 430).

18 (C.19, K.XXI.17). ¹To be worn above the elbow. *Keyūre karpāra (kūrpara)-syordhvataḥ* (Ag.l.c.), but *ke bāhūśirṣe yauti iti keyūram*, Kṣīrasvāmin on Amara II. 6.107.

²To be worn above the *keyūra*. *Tayor (=keyūrayor) ūrdhve tv aṅgadām* (Ag. l.c.).

³*Trisara—trisaro muktālatātrayena* (Ag. l.c.).

19 (C.20; K.XXI.18). ¹To be worn below the navel; *ta[ra]lakam nūbher atāḥ* (Ag. l.c.)

²To be worn below the *taralaka*. *Tasyāpyadhāḥ sūtrakam* (Ag. l.c.).

20. These are the ornaments for males in case of the gods and the kings. I shall now speak about the ornaments for females.

Ornaments for females

Head ornaments

21-22. The Śikhāpāśa¹, the Śikhājāla², the Piṇḍapātra³ (Khaṇḍapātra), the Crest Jewel (*cūḍāmaṇi*)⁴, the Makarikā⁵, the pearl-net (*muktā-jāla*)⁶ the Gavākṣa⁷ and the hair-net (*śīrṣajāla*) are ornaments of the head.

22-23. The Tilaka on the forehead should be produced by many artistic touches, and group of design above the eyebrows should imitate flowers.

Ear ornaments

23-25. The ornaments of the ear are the Kuṇḍala, the Śikhīpatra¹ (Khaḍgapatra), the braid [of hairs], the lotus² and the Mocaka³ the Karṇikā⁴, the Karṇavalaya⁵, the Patrakarṇikā⁶, the Karṇamudrā⁷ that entwines the ear, the Karṇotkilakā (ear-top),

20 (C.21; K.XXI.19).

21-22 (C.22-23a; K.XXI.20-21a). ¹ This is same as *cūḍāpāśa* mentioned in Megha, II. 2.

² Ag. (p. 431) reads it as *śikhāvṛyūla* and explains this as *nāgagrantiḥbhīr upānibaddho madhyekarṇikā-sthūṇīyam*, and adds to explain *piṇḍīpātra* (= *piṇḍapātra*) as *tasyaiva dalasandhānatayā citra-vacanāni (?) vartulāni pātrāni piṇḍīpātrāni*. ³ See note 2 above.

⁴ The same as mentioned in 15 above.

⁵ Ag. reads this *makarapatram*.

⁶ This is the same word which occurs in Megha, I. 64.

⁷ No head ornament with this name seems to occur anywhere else.

22-23 (C.24; K. XXII.21b-22a).

23-25 (C.23b, 25-26; K. XXII. 21a, 22b-24).

¹ Ag. (*l.c.*) reads *śikhīpatra* and explains this as *śikhīpatra mayūra-picchākāro vicitravarna-maṇi-racitah*.

² *guccha*. K. for *kāñja*. C.

³ *Rocaka*, C. and *darakah* K.

⁴ This was never met with before.

⁵ This is perhaps the same as mod. Bengali *kāmbāla* < *kāmbālā* < *kaṇṇavalapa* < *kaṇṇavalaya*.

⁶ This was never met with before.

⁷ This ornament is still in use among women of backward classes.

the various kinds of the Dantapatras⁸ set with jewels and the Karṇapūra⁹.

The Tilaka and the Patralekhā¹⁰ are ornaments of the cheeks¹¹.

Neck ornaments

26. The pearl-necklace, the snake-group (*śyālā-pūṅkti*)¹, the Mañjari², the jewel-string³ the jewel-necklace⁴ and the neck-chain (*sūtra*)⁵ are ornaments of the neck.

27. The necklace with two, three or four strings as well as a [gold] chain is the ornament of the neck¹.

⁸ These were possibly made with ivory.

⁹ The well-known ear ornament.

¹⁰ The same as *patrabhaṅga* (drawing decorative designs with scented pigments).

¹¹ C. reads after this four additional and somewhat corrupt couplets (C.37b-31a) which may be tentatively translated as follows: And the *trivenī* is to be known as the ornament of the breast. The two eyes are to be touched with collyrium, and the lips are also to be painted. The four front teeth (of the upper and the lower rows) are to have varying colours as well as whiteness. When covered with artificial colours their beauty is enhanced. Pearl-like teeth of beautiful young women embellish their smile, and dyed with the colour of lotus petals they will be lovely, and when dyed with emerald colour the lips will attain the beauty of tender leaves. And their amorous look will constitute their charms

26 (C.31b-32a; K.XXI.25). ¹ An ornament with the snake-motif; see above 16 note 1. This was never met with before.

² *Mañjari*—This was never met with before.

³ *Ratnamūlikā*—This is to be distinguished from *ratnāvalī* (see note 4 below) which is a bigger necklace; for the word *mūlikā* means a small *mūlā*.

⁴ *Ratnāvalī*—See note 3 above.

⁵ *Sūtra* (lit. thread) evidently means a thin thread-like necklace made of gold; cf. *kanakasūtra* in Pañcatantra I. (*vāyasa-dampatī-kathā*).

27 (C.32b-33a). ¹ K. omits this passage. The terms like *dvīsara* (wrongly *dvīrasa*), *trisara* (wrongly *trīrasa*) and *catū-sara* (wrongly *catūrasa*) mean respectively necklaces with two, three and four strings.

Breast ornaments

28. The necklaces with the most artistic work¹ are to be ornaments of the breasts.

The jewelled net is the ornament of the breasts (or the back)².

Arm ornaments

29. The arm-band (*aṅgaḍa*)¹ and the bangles (*valaya*)² are ornaments of upper (lit. the root of the) arms.

The Varjura³ and the Svecchitika⁴ are ornaments of the fore-arm.

Finger ornaments

30. The Kaṭaka¹, the Kalaśākha², the Hastapatra³, the Supū-raka⁴ and the ring (*mudrāṅgulīyaka*)⁵ are ornaments of fingers.

Hip ornaments

31. The Kāñci¹ with a net of pearls, the Kulaka, Mekhalā, the Raśanā and the Kalāpa are ornaments of the hip (*śronī*).

32. The Kāñci is [a girdle] of one string, the Mekhalā of eight, the Raśanā of sixteen and the Kalāpa¹ of twenty-five strings.

28 (C. 33b-34a; K.XXI.26). ¹ *nānā-ratnakṛta* (in K.) meaning made up of many jewels'.

² *Pr̥sthā-vibhāṣaṇa* (in K.) meaning 'ornaments of the back'.

29 (C.34b-35a; K.XXI.28b, 28a). ¹ K's reading is corrupt. See above 18 note 2.

² It is now-a-days called *ananta* in Bengal. Kālidāsa's Yakṣa (Megha, I. 2) had a kind of *valaya* in his *prakroṣṭha* (fore-arm).

³ This seems to be connected with the *bāju* still in use among women of rural areas in Bengal.

⁴ *Svecchitīkū*—This was not heard of before.

30 (C.35b-36a; K.XXI.27b, 27a). ¹ K. reads of 30a as *śaṅkha-kalāpī. kaṭakam tathū syāt patrapūrakam*. *Kaṭaka* is usually met with in the sense of an ornament of the wrists. ² This was never met with before.

³ This was never met with before. There is however an ornament *hasta-sūtra* (Apte). ⁴ This was not met with before.

31 (C.36bc; K.XXI.29). ¹ K. reads 31a differently. All the ornaments except *kulaka* have been defined in 32 below. *Kulaka* seems to be a girdle of the special kind.

32 (C.37; K.XXI.30). ¹ *Kalāpa* seems to have been used by Kālidāsa in the sense of a necklace (Kumāra I. 42).

33. The pearl necklace of the goddesses and the queens are of thirtytwo, sixtyfour or one hundred and eight strings.

Ornaments of the ankles

34. The Nūpura, the Kinkiṇi, the Jewel-net (*ratnajāla*)¹ and the ringing Kaṭaka are the ornaments on the ankles.

35. The Pāda-patra is the ornament of the shanks (*jaṅghā*) and the toe-rings that of the toes, and the Tilaka on the big toe are ornaments of the feet.

36. Similarly [an additional decoration of the feet] will be the lac-dye applied on them in various patterns to impart to them the natural colour of Aśoka blossoms.

37. These are the decorations of women from the hair to nails [of the feet]¹. Considering the States and the Sentiments these are to be applied [in different parts of the body].

38. These ornaments (lit. works) having their origin in Viśvakarman² are to applied also after a consideration of the tradition (*āgama*), measurements [of the wearer] and her physical form.

39. [In dramatic production] one is not entitled to decorate the limbs freely and at one's will, with gold, pearls and jewels.

40. Utilised on account of wealth¹, the jewelled ornaments put on in proper places will lend beauty to the limbs².

33 (C.38, K.XXI.31).

34 (C.39, K.XXI.32). ¹ K. reads *ghaṅṭika tālam evā ca*.

² Hollow bangles within which small stone bits are lodged.

35 (C.40; K.XXI.33). ¹ C. reads *jaṅghayohi* for *padayohi*.

² This was never met with before. Ag. (p. 431) reads *tilakā iti vicitraracanākṛtā*.

36 (C.41). ¹ This passage is wanting in K.

37 (C.42; K.XXI.34b, 34a). ¹ Ag. (*l.c.*) *ānakhād—alaktaka-rūaaparyantam*.

58 (C.43; K.XXI.35). ¹ Ag. (*l.c.*) explains *āgama* as *upādānakāraṇam*. ² An authority of arts and crafts (*śilpa*).

39 (C.44; K.XXI.37b-38a). ¹ K. reads *tarhi śaktyanusāreṇa*.

40 (C.45). ¹ Read *vibhavato*. ² K. omits this passage.

41. But in the production of plays there should not be a use of too many ornaments ; for these by stiffening movements will cause fatigue [to actors and actresses]¹.

42. Weighed down with heavy ornaments one cannot move much, and one so weighed down, is likely to be exhausted and to be fainting.

43. Hence [in a dramatic production] there should be not used ornaments made of pure gold, but those made of lac and inlaid slightly with jewels, will not bring exhaustion [to the wearers in a play].

44. The rules of decoration are optional¹ in case of the celestial beings (gods and goddesses) ; but the decoration of human beings are to be made carefully.

45. The celestial females are to be distinguished for their own roles by means of ornaments and Costumes suited to the various States.

46. Women of the Vidyādharas, the Yakṣas, the Nāgas, and the Apsarasas, and the daughters of sages and gods are to be distinguished by their Costumes.

47. The same rule applies also to women of the Siddhas, the Gandharvas, the Rākṣasas, the Asuras, the godly monkeys, and human females.

48. The Vidyādhara women should be made to have hairs (*śikhā*) tied in top-knot decorated with string of many pearls and clothes [completely] white¹.

49. The Yakṣa women and the Apsarasas should have

41 (C.46). ¹ A very sensible warning.

42 (C.44). See above 41 note.

43 (C.48).

44 (C.49). ¹ For gods are beautiful by nature.

45 (C.50). ¹ Read 45a as मृषणी चापि वेदेस्तु नानावस्त्रा समाययेः.

46 (C.51, K.XXI.42).

47 (C.52). ¹ Read *divya-vānara-nārṣṇām* ; cf. 57 below.

² K. omits this passage.

48 (C.53, K.XXI.44).¹ K. reads *citra* for *śuddha*, C.

49 (C.54, K.XXI.43).

ornaments of jewels, and the same will the dresses of [all] these, except that the Yakṣa women are to wear the simple Śikhā¹.

50. The Nāga women are to wear like the goddesses¹ the ornaments abounding in pearls and jewels, but they are also have hoods² [in addition to these].

51. The daughters of sages are to wear a single Veṇī of the hair on their head, and they should not be made to have too much decoration.

Siddha women

52. The Siddha women should have ornaments abounding in pearls and emeralds, and their dresses should be of yellow colour.

Gandharva women

53. Ornaments of the Gandharva women should be made to abound in rubies. And they are to carry a Viṇā in the hands and to have clothes of saffron colour.

Rākṣasa Women

54. The Rākṣasa women are to have saffires as their ornaments, and their teeth are to be made white and the dresses of black colour.

Goddesses

55. The celestial women are to have *lapis lazuli* and the pearls as their ornaments, and their dresses are to be made green like [the colour of] the parrot's tail.

Monkey females

56. The women of the [godly] monkeys are to have topaz¹ and [sometimes] *lapis lazuli* as their ornaments, and their dresses are to be made of blue colour.

¹ Read *samas tvāsām* for *samastānām* (K). and *yas tvāsām* (C.)

50 (C.55, K.XXI.38b). ¹ K. omits 50a. ² Read *phaṇās tāsām* (K).

51 (C.56, K.XXI.39 and 45). ¹ Read *tāsām veśo vanocitaḥ* (K).

52 (C.57). ¹ For the Siddha women see Megha I. 14

53 (C.58). ¹ Read *kurvāt* before *padma-maṇi*^o.

54 (C.59). 55 (C.60).

56 (C.61). ¹ *Puṣparūga* = *puṣparūja*, NIA. *poḥ-rūj*.

57. This should be the dress of celestial women in their love-making. But in other conditions their dresses are to be made white.

Human females according to their countries

58. Human females are to have dresses and ornaments according to their places of origin. Listen properly about them.

Women of Avanti and of Gauḍa

59. The young women of Avanti are to have curling hairs, and the women of Gauḍa are to have hairs mostly curled and they are to have the Śikhāpaśa and the Veṇī.

Ābhira women

60. The Ābhira women are to have two Veṇīs on their head which should be covered with a [piece of] deep blue cloth.

Women of the North East

61. The women of the North East are to hold up their Śikhaṇḍas, and in dressing themselves they cover the body up to their hair.

Women of the South

62. The women of the South are to have Ullekhyā with Kumbhipadaka, and Āvarta on the forehead

63. Thus, dresses, ornaments, and hair-cutting etc. should be regulated for the remaining characters according to their habitation and birth.

Ornaments to be worn in the right place

64. An ornament not put on in its proper place will create

57 (C.62; K.XXI.40a, 46). ¹ Read *divyāṅgaṇā*° ca.

58 (C.63; K.XXI.47, 40a).

59 (C.64; K.XXI.48). ¹ Probably the district of Malda and neighbouring regions in modern Bengal.

60 (C.65; K.XXI.49).

61 (C.66; K.XXI.50).

62 (C.67; K.XXI.51). ¹ *Ullekhya* is probably connected with Bengali *ulki* (tatto).

² Possibly a special kind of tatto. ³ Some kind of circular mark.

63 (C.68b-69a; K.XXI.52). ¹ K. omits 62a C. adds one hemistich (C. 68a) before 62, which in trans. is follows : Courtezans are to have the decoration [of the body] according to their choice.

64 (C.69b-70a; K.XXI.53).

no beauty ; for by wearing a Mekhalā (girdle) on the breast one will create laughter.

Dresses to suit the condition of females

65. Similarly, the condition of females whose lover has gone abroad and who are afflicted with misery are to not to have a clean dress, and they are to wear their hair as a single Veṇī of the head.

66. The dresses of women who are separated from their lovers, should be white and they are not to wear many ornaments and not to cleanse their body¹.

67. Such should be [the dresses] of women according to their habitation and the condition [of existence]. Now I shall speak about the proper dresses of men.

Painting the limbs

68. But in their (i.e. men's) case the producers of plays should first of all paint the limbs, and then Costumes according to their habitation should be provided.

The four original colours

69. The four original (lit. natural) colours are black, blue, yellow and red ; the limbs should be painted with these.

The derivative colours

70. There are besides these, the primary and the secondary derivative colours. I shall speak about the ways in which the producers are to make them.

The primary derivative colours

71. The yellowish white (*pāṇḍī*) colour is made up of the white and the yellow¹, and the peigon (*kāpota*) colour, of the white and the blue².

72. The lotus (*pālma*) colour is made up of the white and the red, and the green (*harit*) colour, of the yellow and the blue.

65 (C.70b-71a, K.XXI.54).

66 (C.71b-72a, K.XXI.55). ¹ *na vāpi hi nṛtū (= mṛjā) yuta*, (K).

67 (C.72b-73a, K.XXI.56). ¹ *Veśā deśasamudbhavā* (K).

68 (C.73, K.XXI.57). ¹ C. omits 68b.

69 (K.XXI.58). ¹ C. omits this passage.

70 (K.XXI.59). ¹ C. omits this passage.

71 (C.74a, K.XXI.60a, 61a). ¹ C. *nīla* for *pīta*. ² C. omits. 71b.

72 (C.74-75a, K.XXI.60b-61b).

73. The dark red (*lāṣāyā*) colour is made up of the blue and the red, and the pale-red (*yāvira*) colour, of the red and the yellow.

74. These are the primary derivative colours. Besides these there are [many] secondary derivative colours which may be made up of three or four [original] colours.

The secondary derivative colours

75. Of these, the strong colour should form one part and the weak colour two parts ; but the blue colour should be taken as directed below.

76 The blue should form only one part while the other colours will form three parts, for the blue is known to be the strongest of colours.

77. Knowing these rules of colours which are to be prepared by mixing them variously¹, one should paint the body of different characters.

78. The painted body together with the change of the Costume is to be considered as due to the convention (*nāyudharma*) affecting the *dramatis personae*¹.

79-80. Just as [the soul of] a man on entering the body of another being, renounces his own nature connected with a different body and assumes another character¹, so a person having (lit. covered with) [a different] colour and Costume adopts the behaviour connected with the clothes he will wear.

Living beings

81. As they have breath, the gods, the Dānavas, the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) are called living beings (*prāṇin*)¹.

73 (C.75b-76a, K.XXI.62).

74 (C.76b-77a, K.XXI.63).

75 (C.77b-78a, K.XXI.64).

76 (C.78b-79a, K.XXI.65).

77 (C.79b-80a, K.XXI.66). ¹ *nānāsamyoga* (C) for *mānāsamyoga* (K).

78 (C.80b-81a, K.XXI.67). ¹ C. reads after this an additional couplet.

79-80 (C.82b-83a, K.XXI.65). ¹ Read *parābhūvaṃ* for *parābhavaṃ*.

81 (C.84b-85a, K.XXI.70). ¹ C. reads an additional couplet after this.

Lifeless objects

82. Hills, palaces, mechanical contrivances (*yantra*), shields, armours, banner-staffs and the various weapons are known as lifeless objects (*aprāṇīnī*)¹.

Lifeless objects in human form

83. But whenever necessary (lit. due to a reason) they may assume a human form with [suitable] dress and speech according to the dramatic convention (*nāṭya-adharma*).

Painting the limbs

84. After learning the rule of making colours one should paint the limbs [of the *dramatis personae*] in keeping with their habitation, birth and age.

Colours for gods

85. Gods as well as the Yakṣas and the Apsarasas should be painted reddish yellow (*ganca*), and Rudra, Arka (the Sun) Druhiṇa (Brahman) and Skanda are to have the colour of gold.

86. Soma (the Moon), Bṛhaspati, Śukra, Varuṇa and the stars, the ocean, the Himālaya, and Gaṅgā (the Ganges) are to be made white in colour.

87. Aṅgāraka [Maṅgala = Mars] should be painted red and Budha and Hutāśana (Agni) yellow and Nārāyaṇa and Nara as well as Vāsuki should be dark blue (*śyāma*).

Colour for demi-gods

88. The Daityas, the Dānavas, the Rākṣasas, the Guhyakas, the Piśācas, gods of hills, and the sky are dark blue in colour.

89. The Yakṣas, the Gandharvas, the Bhūtas, the Pannagas (Nāgas), the Vidyādharas, the Piṭṛs and the monkeye are of various colours.

82 (C.86b-87a; K.XXI.71). ¹ Read त्रिसप्तविंशः.
 83 (C.87b-88a; K.XXI.72). 84 (C.88b-89a, K.XXI.73).
 85 (C.89b-90a; K.XXI.74). ¹ Read *rudrārka-druhiṇa* (K.) for *rudrah, sadruhiṇaḥ* (C.).
 86 (C.90b-91a; K.XXI.75). 87 (C.91b-92a, K.XXI.76).
 88 (C.92b-93a; K.XXI.77). ¹ Presiding deity of hills (Ag.).
 89 (C.93b-64a; K.XXI.78). 90 (C.94b-95a, K.XXI.79).

Colours for human beings in different regions

90. Human beings who dwell on the Seven Continents (*sapta-dvīpa*) are to be painted in the colour of burnished gold.

91. But among the inhabitants of Jambudvīpa where men of various colours live, every one except those who dwell in the North Kuru region should be given the colour of gold.

92. People of Bhadrāsva¹ should have the white colour of their body, and so should these of Ketumāla. But those of other Continents should be made reddish yellow (*gaura*) in colour.

Colours for Bhūtas and dwarfs

93. Bhūtas and the dwarfs are known to be of various colours. They possess odd faces and may have faces of boars, rams, buffaloes and deer as well¹.

Colours of different peoples of Bhārata-varṣa

94. Listen now about the different colours of the people of Bhārata-varṣa. Kings there should be of lotus colour, or dark blue or reddish yellow [in complexion].

95-96. And the happy mortals there are to be made of the reddish yellow (*gaura*) colour. Those who practice vile acts, are possessed of evil spirits, diseased or engaged in penance and do not perform sacrifices (*yajña*) and are of inferior birth, should be made brown (*a-sita*, lit. not fair). And the sages should always be given the colour of plum (*valara*). And such should be the colour of sages observing penance (*tapas*).

97. But out of any necessity and not according to one's pleasure, colours of persons may be varied according to the habitation, birth and age.

98. An expert in [dramatic] production should paint persons after knowing their, place [of action] and time of action, birth and the region of the earth they dwell in.

91 (C.95b-96a; K.XXI.80).

92 (C.96b-97a; K.XXI.81). ¹ Read *bhadrāsvaḥ*.

93 (C.97b-98a; K.XXI.82). ¹ K. reads this differently.

94 (C.98b-99a; K.XXI.83). ¹ *padmavarṇaḥ* for *pañcavarṇaḥ*.

95-96 (C.99b; K.XXI.84-86a). ¹ C. omits 95b-96.

97 (C.100; K.XXI.86-87a).

98 (C.101; K.XXI.87b-88a).

Colours of different tribes

99. Kirātas¹, Barbarians² (*barbara*), Andhras³, Dramilas,⁴ Kāśis⁵, Kosalas⁶, Pulindas⁷ and the inhabitants of the South (*dākṣiṇātya*)⁸ are mostly known to be brown (*asita* lit. not white).

100. Śakas¹, Yavanas², Pahravas (Palhavas)³ and Vāhlikas (Bāhlikas)⁴ who dwell in the North should be made almost reddish yellow (*muṛa*).

99 (C.102, K.XXI.88b-89a). ¹ Colours mentioned in this and the following passages probably show that the groups allotted a special colour are *approximately* of the same complexion and not actually of the colour mentioned. These passages seem to give a valuable information about some ethnological features of ancient India. Pre-Aryan people including the Dravidians (Andhras and Dramilas) were not fair in complexion. The separate mention of the Southerners after Andhras and Dramilas (Draviḍas) taken along with some Northern tribes like the Kāśis and Kosalas, seem to show that the NŚ. here records the tradition of their once living in the North. Kirāta—a hill tribe probably living in the Himalayan region; see Mbh. XII, 207, 43.

² Barbara—Some non-Āryan tribe mentioned very rarely in Skt. literature (Mbh. XII. 207, 43). This may be a synonym of Mleccha as well.

³ Andhra—This tribe is well-known in history and literature.

⁴ Dramila—Known in Pali (Mahāvamsa) as Damila (modern Tamil).

⁵ Kāśi—The tribe after which the ancient kingdom of Kāśi and the city of that name was known.

⁶ Kosala—The tribe giving name to the ancient kingdom of Kosala.

⁷ Pulinda—An aboriginal people living probably in the Vindhya region. See Mallinātha on Raghū, XVI. 32; also Paṇḍa I.1. and Nāyā I.1.

⁸ They may be members of Kol and other tribes living in the South.

100 (C.103; K.XXI.19b-90a). ¹ Śaka—Hordes of nomadic tribes from Central Asia who descended on the Indian plains in about 200 B.C.; mentioned in Manu 10, 44.

² Yavana—Probably the same as Yona in Aśoka's edicts. They seem to have been Perso-Greeks and their descendants.

³ Pahrava (Pahlava)—Usually taken to mean Parthians who annexed the Western Punjab in about 140 A. C.

⁴ Vāhlika (Bāhlika)—Inhabitants of the region known as Balkh.

⁵ Read उचरतं पश्चिमां पितृन् (उचरतं पश्चिमां दिशम्, K. उचरतं ये पितॄन् दिशम् C.). The tribes mentioned here came to from their home in the North-West,

101. Pañcālas¹, Śūrasenas², Uḍhras³, Māgadhas⁴, Aṅgas⁵, Vaṅgas⁶ and Kaliṅgas⁷ should be made dark or deep blue (*śyāma*) in complexion,

Colours of differen castes

102. Brahmins and Kṣatriyas should be always made red (or reddish yellow)¹ and Vaiśyas and Śūdras dark or deep blue (*śyāma*) in complexion².

Rules for the beard

103. After painting the face and other limbs one should provide beards to persons after considering their habitation, activity and age.

104. The beard according to the change of States of persons should be of four kinds : shaven (*śuddha*)¹, black (*śyāma*)² smartly done (*vicitra*)³ and bushy (*romaśa*, lit. hairy)⁴.

101 (C.104; K.XXI. 90b-91a). ¹ Pañcāla tribe is well-known in Mbh.

² Śūrasena—The tribe which once settled around Mathura. It gave its name to the principal Pkt. of the Indian drama (Śaurasenī).

³ Uḍhra (Uḍra)—The name of a tribe after which the modern Orissa (Oḍṛiviṣaya) has been named. See Manu. 10; 44.

⁴ Māgadha—The tribe after which the ancient country of Magadha was named.

⁵ Aṅga—The tribe after which the ancient country of Aṅga was named.

⁶ Vaṅga—The tribe after which the ancient Vaṅga (South-East Bengal) was named.

102 (C.105; K.XXI.91b-92a). ¹ Red (*rakta*, C) or reddish yellow colour (*gaura*, K) assigned to Brahmins and Kṣatriyas probably show that at one time when the various theatrical conventions crystallised, these two sections of the society still retained their original Indo-Iranian physical features one of which was certainly the colour of their skin. The dark colour of the Vaiśyas and Śūdras similarly shows in all likelihood that these were not Aryans or Aryans of the pure type. ² See note 1 above.

103 (C.106; K.XXI.92b-93a).

104 (C.107; K.XXI.93b-94a). ¹ *Śuddha* (*śukla*, C)—clean-shaven *kṣureṇa sarvadāḥ vāsitam*, always treated with razor (Ag.).

² *Śyāma*—ordinarily black in colour ; but see above.

³ *Vicitra*—cut or done in special fashion. Ag. (p.433) on this point says : विविचरि[ति]चुरसकर्मि कर्मण उन्पादनकर्मण च रचित[ते] विविचरविदेः. The reading though evidently corrupt seems to give the meaning suggested.

⁴ *Romaśa*—bushy, *romaśam iti yathoppannam* (Ag. l.c.), 'bushy

105. The beards of religious mendicants (*liṅgin*)¹ ministers, priests and persons who are indifferent to sensual pleasure² or have consecrated themselves for any ritual³ should be made [clean] shaven.

106-107. The beards of celestial males such as the Siddhas¹ and the Vidyādhara², kings, princes, officers of the king and persons who are foppish and proud of their youth³, should be made smartly done (*vicitra*) by the producer of plays.

108. The beard of persons who could not fulfil their promises, are sorry and miserable on that account or have been struck with any calamity, should be made black (*śyāma*).

109. The beard of sages, ascetics and persons observing a long-standing vow, and of those who are bent on revenge¹ should be made bushy (*romaśa*).

Rules for different Costumes

110. Thus the beard should be made of different kinds. I shall now speak of costumes suited to different occasions¹.

111. Drapery suited to different ways of painting limbs¹ may be of many kinds ; but generally it is of three varieties : white, red and variegated (*vicitra*)².

means as they are naturally grown'. The last three classes do not seem to be mutually exclusive.

105 (C.108; K.94b,96a). ¹ *Liṅginām*—ब्रह्मचारिणान्प्रस्थादीनां मध्यस्था ये च पुरुषा ये भिक्षां समाचिता इत्यर्थः (Ag. p.433-434).

² *Madhyasthū*—मध्यस्था इति नोपमानानुपमानान् इत्यर्थः (Ag. p.434).

³ It is even now the custom among some Hindus is that they shave themselves clean before consecrating themselves for some special kind of *daiva* and *paitra* rites.

106-107 (C.109-110; K.96b-98a). ¹ A class of demigods. See Kumāra.

1.5. ² A class of demigods. See Bhartṛhari's *Vair. Śat.* 24.

³ Ag. says यौवनोन्मादिन इत्यन्तत्त्व-परोपसोऽपीति भावः (p. 434).

108 (C.111; K.XXI 95).

109 (C.112; K.XXI. 98b-99a). ¹ C. reads 109b as सिद्धिदायकराणां च रोमशक्तु विधीयते which seems to be wrong. See above 106 where Siddhas and Vidyādhara have been taken as clean shaven.

110 (C.113; K.99b-100a). ¹ C. repeats here 10.

111 (C.115). ¹ See above 85ff. ² K. omits this.

112. Costumes are of three kinds : white, variegated and soiled (*malina*). I shall now explain their difference according to their use by producers.

113-114. In going to the temple of gods, observing some auspicious rite or a vow or at the conjunction of some Tithis and stars (*nakṣatra*) or at the time of marriage¹ or any other sacramental rite, men and women should have white costumes and the same is the rule for a trader (*prāpaṇīka*)².

115. Costumes of gods, the Dānavas, the Yakṣas, the Gandharvas, the Nāgas, the Rākṣasas, kings, and people of foppish nature¹ should be variegated (*citra = vicitra*).

116-117. Costumes of Kañeukins (armour-bearer), ministers, leaders of army, priests, the Siddhas, the Vidyādharas, merchants, adepts in Śāstras, Brahmins. Kṣatriyas, Vaiśyas and kings' officers (*sthānīya*)¹ should be made white in a dramatic production.

118. Costumes of lunatics, intoxicated persons, wayfarers and persons struck with calamity should be made soiled (*malina*).¹

119. Costumes and decorations of the sages, the Jain (Nirgrantha) and the Buddhist (Śākya) monks, the Tridaṇḍis¹ and Brahmins well-versed in the Vedas (*śrotvija*) should be made according to their respective sectarian rules.

120. Costumes of the wandering ascetics (*parivrāḥi*), great sages and other ascetics should be made, whenever necessary, with dark red (*kāṣāya*) cloth¹.

112 (C.116; K.XXI. 100b-101a).

113-114 (C.117-118 ; K.XXI. 101b-102a). ¹ K. omits. 113. Ag. (p.434) explain *śuddha* as शुद्धवस्त्रादिप्रायः.

² *Prāpaṇīkū* (C. *prāpatnikā*, K. *prayat*^o, *prāyat*^o) see Māgh. IV. 11.

115 (C.119; K.102b-103a). ¹ Emend *karkaśa*^o into *kāmuka*^o.

116-117 (C.120-121; K.103b-105a). ¹ They were possibly inferior in rank to *prādeśīkas* of Aśoka. See B.M. Barua, Inscriptions of Aśoka Pt. II. Calcutta, 1943, p.242. 118 (C.122; K.XXI 105b-106a). ¹ K. reads after this three more hemistichs (106b-107).

119 (C.123; K.XXI.108). ¹ A *sannyāsīn* who carries three staves tied together and has control over his mind, speech and body. See Manu 12,10. (Ref. Apte). For *tridaṇḍi-śrotvigeṣu*, K. reads *yatipūṣupateṣu* (members of the Pāśupata sect.). 120 (C.124). ¹ K. omits this.

121-122. To the Pāśupatas should be given a veriegated dress, and costumes of persons of high family should be made according to their position. Besides this the ascetics are sometimes to have the bark of trees and the [animal] skin as their clothing.

122-123. To persons engaged in guarding the harem should be given armour and clothes of dark red (*kāśāya*) colour. The same should be the dresses of females when they attain special conditions.

124. Costumes of the warriors should be suitable for fighting a battle, and they are to be provided with brilliant weapons, armours, quivers¹ and bows

125. Kings should always be made to have a many-coloured dress ; but when due to ominous appearance of any star (*nakṣatrotpāta*)¹ they are engaged in any propitiatory rite their costumes should be white.

126. Thus should be made the dresses of persons (lit. types men and women) of the superior, the middling and the inferior classes according to their age, birth and other conditions (lit. qualities).

127. These are the rules of costumes in a dramatic production according as persons attain different conditions, and practice good or bad deeds.

Use of masks

128. Similarly different masks (*pratīśira*)¹ are to be used for gods and men according to their habitation, birth and age.

121-122 (C.125, 127a; K.XXI 110b,109).

122-123 (C.126, 127b; K.XXI. 109b-110a, 111a).

124 (C.128; K.XXI-111b-112a). ¹ C. *baddhatrīṇa* for *baddhatīṇa*.

125 (C.129; K.XXI.112b-113a). ¹ नक्षत्रोत्पातग्रहमनादि वस्तुज्ञः, Ag. (p. 434).

126 (C.130; K.XXI.113b-114a).

127 (C.131; K.XXI.114b-115a).

128 (C.132; K.XXI.115b-116a). ¹ Pkt. *paṭīśisaa*=Skt. *pratīśīrśaka* (Karp I.). It is not laid down anywhere whether masks are to be used in all types of plays and for all characters. For a discussion on this see the Introduction.

Three kinds of crown

129. [In the masks] crowns for the gods and kings are of three kinds : Pārśvagata (= Pārśvamauli), Mastakī and Kīrītī.¹

130. For the gods [in general], the Gandharvas, the Yakṣas, the Pannagas (Nāgas) and the Rākṣasas the crowns of the Pārśvamauli (Pārśvagata) type have been prescribed¹.

131. And the Kīrītī crown has been prescribed for the superior gods, and the middling gods are to have crown of the Mauli (= Mastakī?) type, while the common (lit. inferior) gods are to have crowns of the Pārśvamauli¹ type.

132-133. The kings should be given crowns of the Mastakī type. While the Vidyādhars, the Siddhas and Cāraṇas¹ should be provided with crowns made up of locks of hairs (*keśa-mukuta*).

133-134. The masks of ministers, Kañcukins (armor bearer), leaders of the merchants' guild, and priests should be furnished with turbans¹.

134-135. And the masks of the army-leaders (*senāpatī*) and the crown-prince should be combined with a small crown (*ardha-mukuta*, lit. half-crown).

135-136. As for the rest [of persons] the head [in the mask] should be treated in dramatic production in relation to their habitation, birth and age.

136-137. The heads of boys should be adorned with the Śikhaṇḍa¹ and that of the sages should have a crown of matted hair (*jaṭā-mukuta*).

129 (C.133a; K.XXI.116b-117a). ¹ C. omits 129b.

130 (K.XXI.117b-118a). ¹ C. omits 130.

131 (C.133b; K.XXI.118b-119a). ¹ C. *śīrśamauli*.

132-133 (C.134, 135a, 138; K.XXI.119b-120). ¹ K. *vānarāṇām*. Cāraṇas are demigods who sing the praise of superior gods. C. reads after this five more hemistichs.

133-134 (C.138b-139a; K.K.XXI.123). ¹ Read *veṣṭita-baddha-paṭṭīni* (C. *veṣṭanaṃ baddha-paṭṭīni*, K. *veṣṭita-baddha-baddhāni*).

134-135 (C.139b-140; K.XXI.122).

135-136 (C.141; K.XXI.127).

136-137 (C.142; K.XXI.125). ¹ Read *śīraḥ śikhaṇḍa-bhūṣitam*

137-138. The masks of the Rākṣasas, the Dānavas and the Yakṣas¹ should be furnished with brown hairs and twany beards.

138-139. The masks of the Piśācas, lunatics, the Bhūtas, spiritual aspirants, ascetics and those who have not yet fulfilled their vows should have long hairs.

Rules of different hairs

139-141. The head [in the mask] of the Buddhists monks (*śākyā*), experts in Vedic studies (*śrotṛiya*), the Jain monks (Nir-grantha), wandering ascetics and those who have consecrated themselves for a ceremony should be shaven clean. And according to their [respective] sectarian doctrine (*vr̥tta*) the remaining ascetics should have their heads shaven or should have curling hairs or long hairs loosely hanging down.

141-142. Married women, officers of the king and men of foppish nature should have on their head curling hairs.

142-143. The menials should have three Śikhās on their head or will have the head clean shaven. And the Jester should have a bald head or head with the Kākapada (lit. crow's foot)¹.

143-144. Thus after carefully distinguishing these [persons] in different ways, their conditions and nature should be represented by means of ornaments, different costumes and garlands, for giving rise to [proper] Sentiments at the time of production [of a play].

145. After men and women have been treated like this (lit. made to attain these treatments), their limbs will have to be painted to suit their different roles.

(K. *śiras trīśikha-bhūṣitam*; C. *na śikhaṇḍa*^o). *Śikhaṇḍa* means locks of hair left on the sides of the head. These are three or five in case of the *Kṣatriyas* (vide Apte *s.v.*)

137-138 (C.143; K.XXI.121). ¹ Read *rakṣo-dānava-yakṣaṇām* (C. *dānava-daiṭyaṇām*, K. *devadānava*^o).

138-139 (C.144; K.XXI.124).

139-141 (C.145-146).

141-142 (C.147).

142-143 (C.148; K.XXI.126). ¹ For *kākapada* see Apte *s.v.*

143-144 (C.149, 150a).

145 (C.150b-151a).

The Sañjīva

146. Now I shall speak of the characteristics of what is known as Sañjīva (= living object). The entrance of animals [in the stage] is called Sañjīva¹.

147-148. The animals may be fourfooted, two-footed and with no foot (*apada*). Of these, serpents are without foot, birds and men are two-footed, and different animals in the forest or human settlements are known to be fourfooted.

Use of weapons

148-149. In fight, angry conflict (*samphṛta*) or siege in a play they (people) are to be furnished with different weapons.

149-150. Weapons and armours should be proportionate to the stature of men. I shall now describe them together with the rules for their measurement.

150-151. The Bhiṅḍī should measure twelve Tālas, the Kunta (javelin) ten and the Śataghni, the Śūla (spike), the Tomara and the Śakti eight¹.

151-152. The bow should measure eight Tālas and its width should be two cubits. Arrows, mace and the Vajra should be four Tālas long.

152-153. The sword should measure forty Aṅgulis and the disc (*cabra*) twelve and the Prāsa the latter's half.

146 (C.151b-152a; K.XXI.128). ¹ This seems to show clearly that sometimes living animals were brought on the stage. This was however not the general rule. See NŚ. XIII. 106-107.

147-148 (C.152b-153; K.XXI.129-130a).

148-149 (C.154; K. 130b-131a). ¹ *Ete* means the different types of characters mentioned before.

² On this point Ag. (p.434) says : नानाप्रहरणोपेता इति युद्धोपयोगिन इत्यर्थः । तथा च नानास्त्रं दत्तं संपोक्तं प्रदर्शनीया एवं युद्धिदास्त्रे तदाज्ञतिरित्यादि दर्शयति.

149-150 (C.155; K.XXI.131b-132a).

150-151 (C.156; K.XXI.132b-133a). [†] For the measurement of Tālā see NŚ. III. 21 note.

151-152 (C.157; K.XXI.133b-134a).

152-153 (C.158; K.XXI.134b-135a).

153-154. The Pattīśa will measure like the Prāsa, and the rod (*lanḍā*) should measure twenty Aṅgulis while the Kampana (Kaṇapa) will be of the same measure.

154-155. The shield (*carma*) should be sixteen Aṅgulis in width and two cubits in length, and it should have Vālyas (hairs ?) and bells attached to it. The Kheṭaka (rider's shield) should be thirty aṅgulis in width [and two cubits in length]¹.

Use of other objects

156-157. The Jarjara¹, the Daṇḍakāṣṭha², masks, umbrellas, chowris, banner-staffs, and water-jars (*bhūṅgāra*)³ and every other thing that men make use of, are [also] to be utilised in the production of a play.

158. The characteristics of all these have been mentioned by those to whose sphere they belong. Now I shall speak of the characteristics of the Jarjara and the Daṇḍakāṣṭha¹.

Indra's Banner-staff

159. Trees planted under the Puṣyā asterism, on the white soil have been made eligible for Indra's banner-staff by Viśvakarman¹.

The Jarjara

160. Some of these trees should be [fashioned into] the Jarjara by a carpenter. The branch of a tree may also be [fashioned into] the Jarjara¹.

161. But the bamboo will be most suitable [for this kind of work] and its length should be one hundred and eight Aṅgulis (4½ cubit).

153-154 (C.159; K.XXI.135b-136a).

154-155 (C.160; K.XXI.136b). ¹ K. omits 154b.

156-157 (C.161b-163a; K.XXI.137b-139a). ¹ See NŚ. III. 73ff.

² See NŚ. I. 58-61 note 2. ³ See NŚ. I. 58-61.

158 (C.163b-164a; K.XXI.139b). ¹ Emend *danṭakāṣṭha* into *daṇḍa-kāṣṭha*.

159 (C.164b-165a; K.XXI.142). ¹ विश्वकर्माने षड्भेदं महान्धनस्य लक्षणमुक्तं पद्यैः (Ag. p.434).

160 (C.165b-166a; K.XXI.140b-141a). ¹ See above 157-157 note 1.

161 (C.166b-167a; K.XXI.141b, 143a).

162. It should have five sections and four joints. But its joints should not be very prominent (lit. thick), and it should not have any branch and should not be worm-eaten.

163-164. One should select (lit. take) as the Jarjara a piece of bamboo which is not worm-eaten or inferior to any other piece, after smearing it with honey and ghee and worshipping it regularly with garlands and incense.

164-165. The ceremonies and their order¹ which have been prescribed for [the consecration of] Indra's banner-staff should be observed also in case of the holy bamboo for converting it into the Jarjara.

165-166. It may have long and short sections (*parva*). And if after each of these sections a ring [appears] it is called the holy bamboo¹.

166-167. This is the rule in connexion with the characteristics of the Jarjara. I shall hereafter speak of that of the Daṇḍakāṣṭha.

The Daṇḍakāṣṭha

167-168. The Daṇḍakāṣṭha¹ should always be made of the Bilva or the Kapittha tree or the bamboo. It should be curved² and have three bents and should have [good] characteristics.

168-169. That which is neither worm-eaten nor diseased and has small (lit. poor) branches, is called the Daṇḍakāṣṭha.

169-170. He who will get fashioned the Jarjara and the Daṇḍakāṣṭha devoid of the said characteristics, will certainly sustain a great loss.

162 (C.167b-168a; K.XXI.143b-144a).

163-164 (C.168b-169; K.XXI.144b-145).

164-165 (C.170; K.XXI.146). ¹ See NŚ. III. 73-75ff.

165-166 (C.171; K.XXI.147). ¹ The reading of K. is corrupt.

166-167 (C.172; K.XXI.148).

167-168 (C.173; K.XXI.149). ¹ See NŚ. I. 58-61 note 2.

² *Vakram*, K.

168-169 (C.174; K.XXI.150). ¹ *Mandaśūkhā*, K, *mandaśūlā*, C.

169-170 (C.175; K.XXI.151).

The making of masks

170-171 Similarly one should prepare the Paṭi of the masks which will have their special measurements or will measure thirtytwo Aṅgulis¹.

171-173. The Paṭi should be made by using the Bilva-paste on cloth. Masks should be made with ashes or husks of paddy being mixed up with the Bilva-paste or some watery form of it, after covering these with cloth smeared with the thick Bilva-paste¹.

173-174. The Paṭi made out of cloth smeared with the Bilva-paste should neither be made too thick nor too thin and neither should it be made too soft.

174-175. After getting it (the Paṭi) dried up by fire or the sun one should pierce holes in it according to the rule, by means of a sharp instrument, and these holes should be made after dividing it into two [equal] halves.

176. In the Paṭi so prepared an opening six Aṅgulis long and an Aṅguli wide should be made in the form of the forehead, and it should have [two] angles [at the two end].

177. Then [a pair of] openings two Aṅgulis long and one and a half a Aṅguli¹ wide should be made for the cheeks, and after [this has been done for] the cheeks [another opening] three Aṅgulis more [in length] are to be made for the ears.

178. The opening for the ear being three Aṅgulis¹ long the same should be the length for the opening of the mouth,

170-171 (C.176; K.XXI.159). ¹ We follow C. Ag. seems to read *śiṛṣā[vi]bhāgārtham* for *śiṛṣāvaidhūnārtham* and he explains it as शीर्षविभाग प्रति द्विविधा द्विविधा इत्यादि इत्यन्ते । यत्र वा निजविद एव वाच्छाद्य विरोधनं प्रदर्शयते, प्रतिधा(प)द प्रतिष्ठादीरेष एव कल्पः (p. 435).

171-173 (C.177-178); K.XXI.153-154). ¹ This passage seems to be corrupt. The trans. is tentative.

173-174 (C.179; K.XXI.155).

174-175 (C.180-181a; K.XXI.156-157a).

176 (C.181b-182a; K.XXI.157b-158a).

177 (C.182b-183a; K.XXI.158b-159a). ¹ Read *adhyardham*.

178 (C.183b-184a; K.XXI.159b-160a). ¹ *Iryaṅgulam*, C. *angulam*, K.

and the symmetrical neck (*avāṭu*)² should be made twelve *Āṅgulis* long.

179-180. So much about the rules for the cutting openings in the *Paṭi* for the mask. Various forms of crowns set with different kinds of jewels are to be set on them.

Other accessories

180-181. And at the production of a play (lit. here) one should use differently in relation to *dramatis personae* many kinds of accessories (*upakaraṇa*) demanded by the art of theatre.

181-182. Now, all the manufactures or crafts that are executed in this world including moving and immobile objects, are to be known as the accessories in [a performance].

182-183. [And to obtain them] one is to go to persons on whose special knowledge (lit. in whom) they depend. For [obtaining] such accessories in a dramatic production men have no other means.

183-184. The measurement and description of an object depend on a person who is [professionally] to make it or to devise it through his [special] art.

184-185. Large objects which require much iron are not favoured by us on the stage; for their heaviness creates fatigue [in actors].

185-186. Imitation of any object which exists in this world full of living beings, in different varieties may be included in the accessories [to be used] in the performance of a drama.

186-187. But palaces, houses and vehicles though these are accessories [for the performance] cannot be produced for the stage realistically (lit. in due manner).

² *Tatās caivāvatuh* for *tatās ca vāvatuh*, C. *tatas ca vāyau*, K. 179-180 (C.184b-185; K.XXI.160b-161).

180-121 (C.186; K.XXI.162).	181-182 (C.187; KXXI.163).
182-183 (C.188; K.XXI.164).	183-184 (C.189; K.XXI.165).
184-185 (C.190; K.XXI.166).	185-186 (C.191; K.XXI.167).
186-187 (C.192; K.XXI.168).	187-188 (C.193; K.XXI.169).

The realistic and conventional objects

187-188. Some accessories [however] will be realistic (*lokadharmi*), while others will be conventional (*nāṭyadharmi*). Any thing following its natural form is called realistic while any deviation from the same will be known as conventional.

188-189. Accessories for use on the stage should not be made with stone as well as iron and other metals, for these due to their heaviness will create fatigue [in actors].

189-190. Light objects should be made with lac, wood, leather, cloth, leaves [of trees] and sliced bamboo, for their use as accessories in a dramatic production.

190-192. Skeleton frames of armours, shields, banner-staffs, hills, palaces, gods, caves, horses, elephants, aerial cars, and houses should first be made with pieces of sliced bamboo and then by covering such frames with painted cloth, likenesses of such objects are to be produced.

192-193. But if it is not found possible to use cloth suitably for this purpose then palm-products¹ and mats (*kilīñju*)² may also be used instead.

193-194. Similarly weapons are to be made with grass and pieces of sliced bamboo, and with lac and Bheṇḍa (*Bhāṇḍa*)¹ other objects should be represented.

194-195. Imitation legs, heads and skin should be made with grass, mat and Bheṇḍa (*Bhāṇḍa*).

195-196. Various articles should [thus] be made with earth in imitation of their proper forms.

196-197. Various hills and shields, armours, banner-staffs

188-189 (C.194; K.XXI.170). 189-190 (C.195; K.XXI.171).

190-192 (K.XXI.172-173).

192-193 (C.196; K.XXI.174). ¹ *Tāḍiyair iti tālapatrah* (Ag. p.435). ² Read *kilīñjair* for *kilājair*.

193-194 (C.197; K.XXI.175). ¹ *Bheṇḍa* K, *bhāṇḍa* C. भाण्डे (वेण्डे) निष्कान्तरुदक-सङ्घातिभिः (Ag. p. 435).

194-195 (C.198; K.XXI.176). 195-196 (C.199; K.XXI.177).

196-197 (C.200; K.K.XXI.178a).

are to be made with Bheṇḍa (Bhāṇḍa), cloth, bees-wax, lac and sheets of mica.

197-198. And fruits and flowers growing in various region and the various vessels should be made with lac.

Making of ornaments

198-200. Ornaments should be made with Bheṇḍa (Bhāṇḍa), cloth, bees-wax thin copper sheets and mica sheets of blue as well as other colours, and their basis should be polished copper (sheets).

200-201. The different kinds of crowns of which I spoke before, should be made dazzling with pieces of mica [set on them], so that they may shine like jewels.

201-202. In cases of [all] these objects instructions given in the Śāstras [for their making] have not been mentioned. Here one must act according to the directions of the Ācārya and be guided by relevant reasoning.

202-203. This is the rule of action regarding the future mortals, (that should be adopted in dramatic production). Because want of sufficient strength will occur in men [of the future generation].

203-204. Mortals of poor strength should not make any [undue] physical exertion, and hence it is not desirable that their crowns or ornaments should be made with gold and jewels.

204-205. For in battle, personal combat, dance and casting glances a persons burdened with heavy weight will feel fatigue and may even faint.

205-206. When the actor is overcome with pain or fatigue or is fainting his performance is spoilt. One may even endanger his life by making movements with difficulty under such conditions.

197-198 (C.201; Cf. K.XXI.178b).

198-200 (C.202-203; K.XXI.179-180). 200-201 (C.204; K.XXI.181).

201-202 (C.204; K.XXI.182).

202-203 (C.296; K.XXI.183).

203-204 (C.277; K.XXI.184).

204-205 (C.208; K.XXI.185a).

205-206 (C.209; K.XXI.185-186).

206-207. Hence ornaments are to be made with thin sheets of copper, coloured sheets of mica, Bheṇḍa (Bhāṇḍa) and bees-wax¹.

207-208 Thus by following the popular practice or exercising one's own discretion one is to make properly theatrical accessories.

Use of weapons on the stage

208-209. No missile should be released on the stage and no weapon should pierce or strike anyone. They should simply touch a spot, and the weapons are to be used only to make a gesture [of an attack]¹.

209-210. One should release missiles on the stage with skill or with skill and cleverness [so that they do not hurt]¹.

210-211. Any [relevant] instruction which I may have omitted regarding the present topic, is to be gathered from the popular usage (lit. people). This is all about the Extraneous Representation that I was to tell you. I shall hereafter speak of the Basic Representation on the stage (*sānānyāyābhīnaya*).

Here ends chapter XXIII of Bharata's Nāṭyaśāstra,
which treats of the Extraneous Representation.

206-207 (C.210a-211a; K.XXI.186b-187a). ¹ We follow K.

207-208 (C.211b-212a; K.XXI.187b-188a).

208-209 (C.112b-213a; KXXI.189b-189a). ¹ We follow K.

209-210 (C.213b-214a; K.XXI.189b-190a). ¹ C. reads additional hemistich after this.

210-211 (C.214c-215; K.XXI.190b-191).

CHAPTER TWENTYFOUR.

THE BASIC REPRESENTATION

Importance of Temperament

1. The Basic Representation (*sāmānyābhinaya*)¹ is known to depend on the Words, Gestures and Temperament (*sattva*). [Among these] one should take special care about Temperament,² for the dramatic production has this as its basis.

2. The Histrionic Representation with an exuberant Temperament (*sattvātirkṭa*) is superior, the one with the level Temperament (*samasattva*) is middling, and that with no [exercise of] Temperament is inferior.

The definition of Temperament

3. Temperament (*sattva*)³ is something invisible, but it gives support (lit. shelter) to the States and the Sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the Sentiments [to be produced].

Feminine graces in the drama

4-5. The dramatic experts know the young women's Graces (*alambhāra*, lit. ornament) to be the support of Sentiments in a drama⁴, and these consist of changes in respect of their faces and other limbs. Of these, firstly the change of limbs (*anujaja*)⁵ is of

1 (C.1; K.XXII.1). ¹ Ag. seems to have no very convincing explanation as to why *sāmānyābhinaya* was so called. He discusses it from different points of view (pp. 436-430). From the contexts of this Chapter as well as the def. given here and in 72 below, it appears that the expression means a totality of the four kinds of *abhinaya* (NŚ. VI. 23) and as such it should be distinguished from the *citrābhinaya* (NŚ.XXVI) which applies only to the pictorial representation of particular objects and ideas. ² See NŚ.VI. 22 note.

2 (C.2; K.XXII.2).

3 (C.3; K.XXII.3). ¹ See NŚ. VI.22 note.

4-5 (C. 4-5; K.XXII.4-5). ¹ K. reads 4a as बलकाराव वल्लखा इवा मान-
समाश्रय ; Cf. DR. II. 30a; BhP. p.6. 1.20 ; ND. p. 203.

² See DR. II. 20b ; ND. p. 203. .

three kinds, next the natural (*sahaja*)³ change of ten kinds, and involuntary (*a-yatnaja*)⁴ change, of seven kinds.

Physical Graces of women

6. Feeling (*bhāva*), Emotion (*hāva*) and Passion (*helā*) arising from one another being different aspects of Temperament (*sattva*) [are Graces] connected with the physical nature¹.

The origin of these Graces

7. Temperament partakes of the nature of the body, and feeling (*bhāva*) arises from Temperament, while Emotion (*hāva*) from Feeling, and Passion (*helā*) from Emotion¹.

Feeling

8. See NŚ. VII. 2. Cf. [Feeling (*bhāva*) is the first touch of emotion in a nature that was previously unaffected. DR. II. 33].¹

Emotion

9. Temperament with excessive Feeling (*bhāva*) [manifests itself] in relation to persons of the opposite sex. And Emotion (*hāva*) should be marked as relating to its various conditions.¹

10. In the same connexion (lit. there) Emotion (*hāva*) should be known as arising from the mind (*citta*) and manifesting itself in changes of eyes and eye-brows and the *Recaka* of the neck, indicative of the Erotic Sentiment.¹

Passion

11. Everyone's Emotion which depends on the Erotic Sentiment and expresses itself as graceful movements (*lalitābhinaya*) is called Passion (*helā*) by the wise.¹

³ See DR. II. 32-33a; ND. p. 203. ⁴ See DR. II. 31; ND. p. 203.

6 (C.6; K.XXII.6). ¹ Cf. DR. II. 30b.

7 (C.7; K.XXII.7). ¹ Cf. DR. II. 33b-34b.

8 (C.8; K.XXII.8). ¹ Cf. DR. II. 33b; ND. p.204; BhP. p.8. 1.4-10.

9 (C.9; K.XXII.9). ¹ See below 10, note 1. K. reads 9a as

भावभावित्तनं सखं व्यतिरिक्तं च योनिषु.

10 (C.10; K.XXII. 10). ¹ According to ND. (p.204) the *bhāva* relates to a slight manifestation of erotic feelings through words and gestures, while the *hāva* to a very clear expression of one's emotion through various gestures.

11 (C.11; KXXII.11). Cf. DR. II. 34b; BhP. p.8, 1.13-14. According

Natural Graces of women

12-13. The ten natural Graces (*alamkāra*) of women are : Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*), Dishabille (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kīlakāñcīta*), Manifestation of Affection (*mollāyita*), Pretended Anger (*kuṭṭamīta*), Affected Coldness (*bibhoka*), Lolling (*lalīta*) and Want of Response (*vihṛta*)¹.

Sportive Mimicry

14. Imitating the behaviour of a lover by means of relevant words, gestures and make-up (*alamkāra*, lit. ornament) which are delightful and inspired by affection, is called Sportive Mimicry (*līlā*)¹.

Amorous Gestures

15. Relevant changes of the special kind relating to the standing and sitting postures as well as to gait and the movements of hands, eye-brows and eyes, [which occur at the sight of the beloved] are called Amorous Gestures (*vilāsa*)¹.

Dishabille

16. The great beauty that results from the slightly careless placing of garlands, clothes, ornaments and unguents, is called Dishabille (*vicchitti*)¹.

Confusion

17. Inversion of various items such as words, gestures, dresses, and make-up and Temperament due to intoxication, passion and joy, is called Confusion (*vibhrama*)¹.

to ND. (pp.204-205) these three aspects of women's Temperament depend on one another. For example the *hāva* depends on the *bhāva* and the *helā* on the *hāva*.

12-13 (C.12-13; K.XXII.12-13). ¹ DR. II. 37b; BhP. p. 9. 1. 5. ND. p. 205.

14 (C.14; K.XXII.14). ¹ Cf. DR. II. 37b; BhP. p. 9. 1. 5; ND. p. 205.

15 (C.15; K.XXII. 15). ¹ Cf. DR. II. 38a, BhP. p. 9, 1. 6-7, p. 205.

16 (C.16; K.XXII.16). ¹ The word is Pkt. in form and comes probably from *vikiṣṭi*. Cf. DR. II. 38b; BhP. p. 9. 1. 8-9; ND, p. 205.

17 (C.17; K.XXII. 17). Cf. DR. II. 39a; BhP. p. 9. 1. 10-11. ND. p. 205.

Hysterical Mood

18. Combination of isolated states of smiling, weeping, laughter, fear, sickness, fainting, sorrow and fatigue on account of [excessive] joy, is called Hysterical Mood (*kilakiñvita*)¹.

Manifestation of Affection

19. Manifestation of Affection (*notāyita*) occurs through sportive Mimicry (*lilā*), Amorous Gesture (*vilāsa*) and the like, when at the mention of the beloved, one is being absorbed in thought of him¹.

Pretended Anger

20. Pretended Anger (*kupānita*) arises on account of the joy and perplexity in [lover's] touching the hair, the breast, the lip and the like, and it is feigning distress when actually there is delight¹.

Affected Coldness

21. The indifference which women show [to their lovers] on account of vanity and pride, after they have realised their cherished desire (*i. e.* conquering the lover's heart), is called Affected Coldness (*bibboka*)¹.

Lolling

22. Graceful movement of hands, feet, brows, eyes, lips etc, made by women is known as Lolling (*lalita*)¹.

Want of Response

23. That due to bashfulness, pretence and nature women do not make any reply [to her lover] even when they have heard his words, is called Want of Response (*vibhāta*)¹.

18 (C.18; K.XXII.18). ¹ Cf. DR. II. 39b; BhP. p.9, l.12. ND. p.206.

19 (C.19; K.XXII.19). ¹ Cf. DR. II. 40a, BhP. p. 9, l. 13-14; ND. p. 206.

20 (C.20; K.XXII.20). ¹ Cf. DR. II. 40b; BhP. p.9, l.15-16; ND. p. 206.

21 (C.20; K.XXII.21). ¹ Cf. DR. II. 41a; BhP. p. 9. b.17-18; ND. p. 206-206.

22 (C.22; K.XXII.22). ¹ Cf. DR. II. 41b; BhP. p. 9, l. 19-20; ND. p. 206.

23 (C.23; K.XXII.23). ¹ Cf. DR. II. 42a; BhP. p. 9, l. 21-22; ND. p. 206.

Involuntary Graces of women

24. The Involuntary [Graces] are : Beauty (*śobhā*), Charm (*kānti*), Delicacy (*mādhurya*), Radiance (*dīpti*), Self-control (*dhairya*), Courage (*prāgalbhya*) and Dignity (*andārya*)¹.

Beauty

25. Decoration of limbs on account of good physical form, youth and loveliness being rendered manifest after the enjoyment [of love], is called Beauty (*śobhā*)¹.

Charm

26. Beauty which is full of a lover's passion, is called Charm (*kānti*)¹.

Radiance

A high degree of charm, is called Radiance (*dīpti*)².

Delicacy

27. Moderation in the movement [of limbs] in all conditions, especially in Radiance (*dīpti*) and in Lolling (*lalita*), is called Delicacy (*mādhurya*)¹.

Self-control

28. A natural bent of the mind which in all matters is free from rashness and boasting, is called Self-control (*dhairya*)¹.

Courage

29. The quality of not becoming agitated in speaking, or acting anything (lit. in practice), is called Courage (*prāgalbhya*)¹.

24 (C.24; K.XXII.24). ¹ Cf. DR. II. 31.

25 (C.25; K.XXII.25). ¹ Cf. DR. II. 35a; BhP. p. 8. l. 15-16; ND. p. 207. This def. seems to mean that a young woman's loveliness is augmented after she has had her first experience of love's enjoyment and this augmented loveliness is called *śobhā*.

26 (C.26; K.XXII.26). ¹ Cf. DR. II. 35b; BhP. p. 8. l. 16.

² Cf. DR. II. 36a; BhP. p. 8. l. 17-18; ND. p. 207.

27 (C.27; K.XXII.27). ¹ Cf. DR. II. 36a; BhP. p. 8. l. 19; ND. p. 207.

28 (C.28; K.XXII.28). ¹ Cf. DR. II. 37a; BhP. p. 8. l. 21; ND. p. 207.

29 (C.29; KXXII.29). ¹ Cf. DR. II. 36b; BhP. p.8. l. 22; ND. p. 207.

Dignity

Courteous bearing in all situation, is called Dignity (*audārya*)² by the wise.

30. These [Graces] are tender in connexion with performance of delicate nature, but [in other cases] they (*i.e.* the Graces) except Amorous Gesture (*rūāsā*)¹ and Lolling (*lalita*)² are brilliant (*dīpta*)³.

Eight aspects of the male Temperament

31. Brilliant Character (*sobhā*), Graceful Bearing (*vilāsa*), Self-possession (*mādhurya*), Steadiness (*sthāiryā*), Gravity (*gāmbhīryā*), Sportiveness (*lalita*), Nobility (*audāryā*) and Spirit (*tejas*) are the different aspects of the male Temperament¹.

Brilliant Character

32. Skill [in various things], heroism, and energy, aversion to mean acts and emulation of the best virtues constitute Brilliant Character (*sobhā*, lit. beauty)¹.

Graceful Bearing

33. Eyes moving straight, gait graceful like that of a bull, and smiling words constitute Graceful Bearing (*vilāsa*)¹.

Self-possession

34. If due to a [long] practice [in this direction] one's sense-organs retain their firmness even when great changes of the natural state have occurred, it is called Self-possession (*mādhurya*, lit. sweetness)¹.

Tenacity

35. Not relinquishing any undertaking relating to duty,

² Cf. DR. II. 36b, BhP. p.8' l. 20-22 ND. p. 207.

30 (C.30; K.XXII.30). ¹ See above 15.

¹ See above 22. ³ See above 28.

31 (C.31; K.XXII.31). ¹ Cf. DR. II. 10, BhP. p. 9, l.24; p. 10. l. 1; ND. p. 197.

32 (C.32; K.XXII.32). ¹ Cf. DR. II. 11a; BhP. p. 10, l. 2-3; ND. p. 197.

33 (C.33; K.XXII.33). ¹ Cf. DR. II. 11b; 11b; BhP. p. 10, l. 4; ND. p. 197.

34 (C.34; K.XXII.34). ¹ Cf. DR. II. 12a; BhP. p. 10, l. 5.

35 (C.35; K.XXII.35).

wealth and enjoyment, irrespective of its good or bad results, is called a Tenacity (*sthairya*)¹.

Gravity

36. Gravity (*gāmbhīrya*) is something due to an influence of which [outward] changes in cases of anger, joy and tear do not occur¹.

Sportiveness

37. Erotic movements and changes [of features] which are not deliberate and which grow out of a tender nature, constitute Sportiveness (*labita*)¹.

Nobility

38. Making gifts, bestowing favours and speaking sweet words to others as well as to one's own men, is called Nobility (*anulārya*)¹.

Spirit

39. That one does not tolerate even at the risk of one's life any reproach or insult made by others, is called Spirit (*tejas*)¹.

Histrionic Representation through the body

40. O the best of Brahmins, I have spoken before about the Histrionic Representation through Temperament (*sattva*)¹, I shall now explain in detail the Histrionic Representation through the body².

¹ DR. II. 13a; BhP. p. 10,16 gives the term as *dhairya*, ND. p. 198.

36 (C.36; K.XXII.36). ¹ Cf. DR. II. 12b; BhP. p. 10, l. 7; ND. p. 198.

37 (C.37; K.XXII.37). ¹ Cf. DR. II. 14a; BhP. p. 10, l. 8; ND. p. 198.

38 (C.38; K.XXII.38). ¹ Cf. DR. II. 14b; BhP. p. 10, l. 10; ND. p. 197.

39 (C.39; K.XXII.39). ¹ Cf. DR. II. 13b; BhP. p. 10; l. 10; ND. p. 197.

40 (C.40; K.XXII.40). ¹ See above 1-39.

² It is curious that the author of the NS. is classifying *abhinaya* in a different manner and reckons its two broad classes: *sāttvika* and *śāstrīya* and gives their sub-divisions. For a four-fold division of the *abhinaya* see NS. VI. 23.

41. This is sixfold : Words (*vākya*), *Sūcā*, *Añkura*, *Śākhā*, *Nāṭyāvita* and *Nivṛtṭyañkura*¹.

Words

42. Recitatives in Sanskrit and Prakrit composed in verse or prose when they possess meanings giving various Sentiments, constitute the *Histrionic Representation by Words*¹.

Sūcā

43. When the meaning of a sentence or the sentence [itself] is indicated first by Temperament and Gestures, and then the Verbal Representation is made, it is called *Sūcā*¹.

Añkura

44. When one skilfully represents by Gestures in the manner of the *Sūcā* the words which one has in one's heart, it is called the Representation of *Añkura*¹.

Śākhā

45. The representation that is made in due order by the head, the face, shanks, thighs, hands and feet in the manner of the *Śākhā*(?), is known as the *Śākhā Representation*¹.

Nāṭyāvita

46. The intimation of *Histrionic Representation* which is made at the beginning of a drama by [different] practices, for enlivening the time, and which lasts till the coming together of the [*dramatis personae* on the stage] is called *Nāṭyāvita*¹.

47. The *Histrionic Representation* of *Dhruvās* relating to the States and the Sentiments which are made by means of

41 (C.41; K.XXII.41). ¹ Cf. Kālidāsa's *pañcāṅgābhīnaya*, Mālavī. 1.6.2.

42 (C.42; K.XXII.42). ¹ This seems to be the same as the *vācīkābhīnaya*.

43 (C.43; K.XXII.43). ¹ This kind of representation is mainly to accompany songs and dance.

44 (C.44; K.XXII.44). ¹ This kind of representation is meant to be combined with dance.

45 (C.45; K.XXII.45). ¹ This kind of representation is to accompany recitatives (*pāṭhya*).

46 (C.46; K.XXII.46). ¹ This is the use of gestures in connection with songs and dance before the beginning of the dramatic performance,

47 (C.47; K.XXII.47).

delineating joy, anger, grief and the like, is also to be known as Nātyāyita¹.

Nivṛtyāṅkura

48. When one represents words of another person by Śūcī it is called Nivṛtyāṅkura¹.

Twelve forms of the Verbal Representation

49-51. These are the [histrionic] ways connected with proper States and Sentiments that are available for the subject-matter of plays. The representation of these, is to take the following twelve forms : Accosting (*ālāpa*), Prattling (*pralāpa*), Lament (*vīlāpa*), Repeated Speaking (*anulāpa*), Dialogue (*saṃlāpa*), Change of Words (*apalāpa*), Message (*saṃśā*), Agreement (*atīśā*), Command (*nīśā*), Pretext (*vṛpalāśā*), Instruction (*upalāśā*) and Statement (*apalāśā*)¹.

Accosting

52. Accosting (*ālāpa*) is a sentence used in addressing [any one]¹.

Prattling

Irrelevant (lit. meaningless) words are called Prattling (*pralāpa*)².

Lament

53. Words originating in a pathetic condition are called Lament (*vīlāpa*)¹.

Repeated Speaking

Speaking again and again on anything is called Repeated Speaking (*anulāpa*)².

Dialogue

54. Dialogue (*saṃlāpa*) is made up of utterance and counter-utterance¹.

48 (C.48; K.XXII.48). ¹ This kind of representation is used by the dancer who interpretes other's speeches.

49-51 (C.49-51; K.XXII.49-51). ¹ BhP. p. 10, l. 20-23.

52 (C.52; K.XXII.52). ¹ Cf. BhP. p. 10, l. 24.

² Cf. *ibid* p. 11, l. 1.

53 (C.53; K.XXII.53). ¹ Cf. BhP. p. 11, l. 2.

² See *ibid* p. 11, l. 3).

54 (C.54; K.XXII.54). ¹ See BhP. p. 11, l. 4.

Change of Words

Change of words (*apaḷāpa*)² is the alteration of words spoken before.

Message

55. "Speak this to him", is [an example of] Message (*śāstrīśā*)¹.

Agreement

Saying "You have said what was uttered by me" is [an example] of Agreement (*atīlīśā*)².

Command

56. "I alone am speaking", is [an example] of Command (*nirīśā*)¹.

Pretext

To speak with the purpose of deception, is called Pretext (*vṛpadeśā*)².

Instruction

57. To say "Do this" or "Take this" is [an example] of Instruction (*upadeśā*)¹.

Statement

* * * is [an example of] Statement (*apadeśā*)².

Another classification of the Verbal Representation

58. These are the forms [of sentences] that are to create the Verbal Representation. I shall speak [hereafter] of the characteristics of the seven forms which it may have.

59. [A sentence may contain a statement which] treats an act visible (*pratyakṣa*) or invisible (*parokṣa*); it may relate

² See *ibid* p. 11, l. 5.

55 (C.55; K.XXII.54c-55a). ¹ Cf. BhP. p. 11, l. 6.

² See *ibid* p. 11, l. 7.

56 (C.56; K.XXII.55b-56b). ¹ Cf. BhP. p. 11, l. 8.

² Cf. *ibid* p. 11, l. 11.

57 (C.57a; K.XXII.56a). ¹ Cf. BhP. p. 11, l. 9.

² The texts omit the def. of *apadeśa*, which is given by BhP. (p. 11, l. 10) and is as follows : अन्वयवचनं यत्तु सोऽपदेय इति अन्व.

58 (C.57bc; K.XXII.57).

59 (C.58; K.XXII.58).

to the present, past or future time ; it may affect one's ownself (*ātmaśtha*) or another (*paraśtha*).

60. "O this [person] is speaking and I am not speaking" is a statement which treats a visible act (*pratyakṣa*), affects another person (*paraśtha*) and relates to the present time¹.

61. "I am doing, or going or speaking" is a statement which affects one's ownself, relates to the present time and treats a visible act.

62. "I shall do, go or speak" is a statement which affects one's ownself, treats an invisible act and relates to the futuro time.

63. "All my enemies have been killed by me", is a statement which affects one's ownself as well as others, and relates to the past time.

64. "[The enemies] have been killed by thee", is a statement which treats an invisible act, affects others, and relates to the past time.

65. "This [person] is speaking, doing or going", is a statement which affects another, relates to the present time and treats a visible act¹.

66. "He is going or doing" is a statement which affects another, relates to the present time and treats a visible act¹.

67. "They will do, go or speak", is a statement which affects others, relates to the future time and treats an invisible act¹.

68. "That work is to be done today by me together with you", is a statement which affects one's ownself as well as another and relates to the present time¹.

69. Anything that is spoken on the stage (lit. in drama) under the cover of the hand, will affect one's ownself, relate to something at one's heart or will relate to an invisible (*parokṣa*) act.

60 (C.59). ¹ K. omits this.

61 (C.60; K.XXII.59).

62 (C.61; K.XXII.60).

63 (C.62; K.XXII.61).

64 (C.63; K.XXII.62).

65 (K.XXII.63). ¹ C. omits this.

66 (K.XXII.64ab). ¹ C. omits this.

67 (K.XXII.64c-65a). ¹ C. omits this.

68 (C.64). ¹ K. omits this.

69 (C.65; K.XXII.66b-67a).

70. The seven forms of this (*i. e.* Verbal Representation) will have many more varieties when they will be modified according to time, and persons who are affected (lit. of the self and others).

71. These are the ways of the Histrionic Representation, known to producers of a drama. Different kinds of representations are to be made through these¹.

The Basic Representation

72. The Basic Representation (*sāmānyābhinaya*) is that which is made simultaneously by the head, the face, the feet, the thighs, the shanks, the belly and the waist¹.

73. Experts in acting are to represent [a character] by graceful movements of hands and delicate efforts of limbs [in general], which are to delineate the Sentiments and the States.

Regular Histrionic Representation

74-75. The acting (lit. drama) which is [performed] by physical efforts which are not violent, hurried or complex and which rest on proper tempo (*laya*), time (*tāla*) and the measurement of Kalās, and in which words are distinctly uttered without harshness and hurry, is called "regular" (*ābhyantara*).

Irregular Histrionic Representation

76. When it is of the opposite kind and observes free movements and is not in harmony with songs and instrumental music accompanying it, is called "irregular" (*bāhya*).

77. It is called "regular" (*ābhyantara*, lit. inner) when it conforms to the rule (lit. within the *lakṣaṇa* or rule) and 'irregular' (*bāhya*, lit. outside) when it is outside [the prescription] of the Śāstra.

70 (C.66; K.XXII.65b-66a).

71 (C.67). ¹ K. omits this.

72 (C.68; K.XXII.67b-68a). ¹ Cf. 1 above.

73 (C.69; X.XXII.68b-69a).

74 (C.70; K.XXII.69b-70a).

75 (C.71; K.XXII.70b-71a).

76 (C.72; K.XXII.71b-72a).

77 (C.73; K.XXII.72b-73a).

Lakṣaṇa defined

78. As a performance is *lakṣyate* or marked, it is called *lakṣaṇa* (characteristic mark). Hence it is of use in a drama.

Practice preferred to the Śāstra

76. Those who have not received training from (lit. lived with) any master (*ācārya*) or who have no access to the Śāstras, resort to the "irregular" [ways], which depend on merely the practices [of the stage]¹.

Representation of the sensual perception

80. A wise [actor] should represent sound, touch, form, taste and smell by the sense-organs concerned, and by Gestures delineating their objects¹.

Sound

81. By making a sidelong (*sācī*) glance, bending the head sideways and putting a hand near the ear, one should represent the sound (*śabda*).

Touch

82. By slightly narrowing down the eyes, raising the eyebrows in the like manner as well as by touching the shoulder and the cheek, the wise one should represent the touch (*sparsa*).

Form

83. By holding on the head the Patāka hand with its fingers slightly moving, and looking intently [at something] with eyes, the wise one is to represent the form (*rūpa*).

Taste and Smell

84. By slightly narrowing down the eyes and expanding the nostrils in the like manner as well as by intently gazing [at something] the wise one is to represent the taste (*rasa*) and the smell (*gandha*).

78 (C.74; K.XXII.73b-74a).

79 (C.75; K.XXII.74b-75a). ¹ Read the couplet as चनाचार्योचिता ये च
 ॐ व चास्त्रवद्विष्णुताः । वास्तु ते तु प्रयोग्यन्ते क्रियामादेः प्रयोगितम्. This shows that the
 ancient India's artists did not follow the Śāstras slavishly.

80 (C.76; K.XXII.75b-76a). ¹ See also NŚ. VIIIff.

81 (C.77; K.XXII.76b-77a).

82 (C.78; K.XXII.77b-78a).

83 (C.79; KXXII.78b-79a).

84 (C.80; K.XXII.79b-80a).

85. These are the gestures which arise from the activities of the five sense-organs such as skin, eyes, nose, tongue and ears.

Importance of the mind

86. When an object of a sense-organ is contemplated in mind it gets represented [outwardly]. A person out of his mind cannot know the object of senses which come through five sources.

The three aspects of the mind

87. With reference to the representation, the mind has three attitudes [towards objects], viz. favourable (*iṣṭā*), unfavourable (*an-iṣṭā*) and indifferent (*maithyastha*).

The favourable mind

88. Everything favourable should be represented by the happy movement of limbs, horripilation and the opening of the mouth.

89. In case of a favourable sound, form, touch, smell or taste, one should show a happy face by concentrating the senses [concerned] in mind¹.

The unfavourable mind

90. By turning the head, not using the eyes and keeping them fixed to the nose, one should represent whatever is unfavourable.

The indifferent mind

91. An indifferent attitude should be represented by expressing not too much delight or too much abhorrence, and by keeping oneself in the middling state.

92. The representation of words like "[It is done] by him", "It is his", or "He does this" which relate to invisible acts is [an example of] indifferent attitude.

The meaning of "personal"

93. The object which a person himself feels is called "personal" (*ātmanstha*).

85 (C.81; K.XXII.80b-81a).

86 (C.82; K.XXII.81b-82a).

87 (C.83; K.XXII.82b-83a).

88 (C.84; K.XXII.83b-84a).

89 (C.85; K.XXII.84b-85a). ¹ The expression used is *indriyair*

manasū prūptair, 'by means of senses coming together with the mind'.

90 (C.86; K.XXII.85b-86a).

91 (C.87; K.XXII.86b-87a).

92 (C.88; K.XXII.87b-88a).

93 (C.89; K.XXII.88b-89a).

The meaning of "external"

And anything which is to be described by another is called "external" (*parastha*).

Desire

94-95. Almost all the States proceed from passion which combined with desire will be considered as having many forms such as, desire for virtue (*dharma-kāma*), desire for wealth (*artha-kāma*) and desire for liberation (*mokṣa-kāma*).

Love

95-96. The union of a man and a woman is called love (*kāma*). This love which may end in joy or sorrow for all people, is mostly to be observed as leading to happiness even in unpappy situations.

Erotic Affair

97. The union of men and women which finds them sexually united is known as an Erotic Affair (*śṛṅgāra*). This benefits the two, and brings them happiness¹.

98. In this world people always desire happiness of which women are indeed the source. These women are of various nature¹.

Various types of women

99-100. Women are known to possess the nature of gods, Asuras, Gandharvas, Rākṣasas, Nāgas, birds, Piśācas, Yakṣas, tigers, men, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, cows and the like¹.

The woman of divine type

101-102. A woman who has delicate limbs, steady and soft looks from the corner of her eyes, is free from any disease, has lustre, munificence, truth and simplicity, emits very little sweat, has

94-95 (C.90-91a; K.XXII.89b-90a).

95-96 (C.91; K.XXII.91b-92a).

97 (C.92; K.XXII.92b-93a). ¹ C. omits 96.

98 (C.93; K.XXII.93b-94a). ¹ Cf. BhP. p. 109, l. 9-10.

99-100 (C.94-95; K.XXII.94-96a). ¹ See BhP. p. 109, l. 12-15.

101-102 (C.96-97; K.XXII.96b-98r). ¹ Cf. BhP. p. 109, l.16-19.

middling sexual passion, takes moderate food, loves sweet scent and is engaged in vocal and instrumental music, is known to possess the nature of a goddess¹.

The woman of Asura type

103-104. A woman who transgresses laws and practices trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible [in temper], very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura¹.

The woman of Gandharva type

105-106. A woman who enjoys roaming in many gardens, is adorned with good nails and teeth, speaks with a smile, is slim-bodied, has a slow gait, loves sexual pleasure, is always pleased to hear music (*gīta* and *vādya*) and to witness dance, is careful about the cleanliness [of the body] and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva¹.

The woman of Rākṣasa type

107-108. A woman who has large and broad limbs, red wide eyes, hard hairs, loves to sleep in day time, speaks loudly, has the habit of hurting [one] with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Rākṣasa¹.

The woman of Nāga type

109-110. A woman who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus, is fond of sleep, very irascible, has an oblique (*tiryak*) gait and unsteady efforts, takes pleasure in [the company of] many persons (lit. beings), and loves sweet scent, garlands and similar other objects, is said to possess the nature of a Nāga¹.

103-104 (C.98-99; K.XXII.98b-100c). ¹ Cf. BhP. (p. 109, 1.20-22) here this type is called *daiṭyaśilā*.

105-106 (C.100-101; K.XXII.100b-102a). ¹ Cf. BhP. p. 108, 1.1-4.

107-108 (C.102-103; K.XXII.102b-104a). ¹ Cf. BhP. p. 110, 1.8-11.

109-110 (C.104-105; K.XXII.104b-106c). ¹ Cf. BhP. p. 110, 1. 21-22, p. 111, 1.1.

The woman of bird type

111-112. A woman who has a very large mouth, energetic character, loves streams, enjoys spirituous liquor and milk, has many offsprings, likes fruits, is always given to breathing and is always fond of gardens and forests, is [very] fickle and talkative, is said to possess the nature of a bird¹.

The woman of Piśāca type

113-114. A woman who has more or less than the usual number of fingers, is merciless during sexual acts, has the habit of roaming in gardens and fields, and of terrifying children, is treacherous, speaks with a *double entendre*, behaves abominably during sexual acts, has a hairy body and loud voice, and is fond of spirituous liquor and sexual indulgence, is said to have the nature of a Piśāca¹.

The woman of Yakṣa type

115-116. A woman who sweats during sleep, loves quiet rest in bed or seat, is [very] intelligent, fearless and fond of wine, sweet smell and meat, takes delight on seeing the beloved one after a long time, feels gratitude [to him], does not sleep for a long time, is said to have the nature of a Yakṣa¹.

The woman of tiger type

117. A woman who takes honour and dishonour in the same spirit, has a rough skin and harsh voice, is wily, speaks untruth and haughty words and has tawny eyes, is said to have the nature of a tiger (*vyāla*)¹.

The type of human female

118-119. A woman who loves uprightness, is always clever and very virtuous, has regular features (*vibhaktāṅgi*), is grateful [to her benefactors], disposed to worship the elders and gods,

111-112 (C.106-107a; K.XXII.106b-108a). ¹ Cf. BhP. p. 1. 12-12.

113-114 (K.XXII.108b-110a). ¹ Emend *Janādhikāṅgulīḥ* into *śūnādhikāṅgulīḥ*. Cf. BhP. p. 1. 15-18.

115-116 (C.107b-108; K.XXII.110b-112a). ¹ Read 115b. at *medhāvini dhayāhinā* etc. Cf. BhP. p. 110, 1. 5-7.

117 (C. 109; K.XXII.112b-113a). ¹ Cf. BhP. p. 110, 110 1. 19-22.

118-119 (C.110-111; K.XXII.113b-115a). ¹ Cf. BhP. p. 111, 1. 3-4.

always careful about duty as well as material gain, and is free from pride and fond of friend and has a good character, is said to have the nature of a human being. •

The woman of monkey type

120-121. A woman who has a compact and small body, is impudent, has tawny hairs, is fond of fruits, talkative, fickle, and energetic, loves [to roam about in] trees, gardens and forests, cherishes highly even a small kind act [done to her] and is violent in sexual act, is said to have the nature of a monkey¹.

The woman of elephant type

122-123. A woman who has a large chin and forehead, is fleshy and bulky, has tawny eyes, hairy body, is fond of sweet scent, garlands and wine, has irascible temper, steady energy, loves water, garden, forests, sweet things and sexual intercourse, is said to have the nature of an elephant¹.

The woman of deer type

124-125. A woman who has a small abdomen, flat nose, thin shanks, large red eyes, is fickle, has the habit of quickly going, of taking fright, is timid, fond of songs and instrumental music, is irascible in temper, unsteady in her efforts, is said to have the nature of a deer¹.

The woman of fish type

126. A woman who has long, large and high breasts, is fickle and without any twinkle in her eyes, has many servants and offsprings, has liking for water, is said to have the nature of fish¹.

The woman of camel type

127-128. A woman who has protruding lips, too much sweat, a slightly awkward gait, slender abdomen, is fond of flowers, fruits, salt, sour and pungent tastes, has her waist and sides loosely bound, speaks harsh and cruel words, has a high and rough neck, is said to have the nature of a camel¹.

120-121 (C.112-113, K.XXII.115b-117a). ¹ Cf. BhP. p. 111, l. 5-7.

122-123 (C.114-115; K.XXII.117b-119a). ¹ Cf. BhP. p. 111, l. 8-9.

124-125 (C.116-117; K.XXII.119b-121a). ¹ BhP. p. 111, l. 10-13.

126 (C.118; K.XXII.121b-122a). ¹ Cf. BhP. p. 111, l. 13-14.

127-128 (C.119-120; K.XXII.122b-124a). ¹ Cf. BhP. p. 111, l. 15-16.

The woman of *Makara* type

129. A woman who is cruel and has a large head, a steady neck, a mouth wide open, very loud voice and the habits of fish, is known to have the nature of a Makara¹.

The woman of ass type

130-131. A woman who has a thick tongue and lips, rough skin and harsh words, is violent during sexual acts, impudent, fond of nail-scratches and biting [from her lover], jealous of her co-wives, clever, fickle, slow in her gait, angry by nature and has many offsprings, is known to have the nature of an ass¹.

The woman of swine type

132-133. A woman who has a large back, belly and mouth, hairy and strong body, a very narrow forehead, is fond of ordinary and bulbous roots, has black teeth and ugly face, large thigh and thick hairs, mean habits and many offsprings, is said to have the nature of a swine¹.

The woman of horse type

134-135. A woman who is faithful, has symmetrical sides, thighs, hips and neck, straight and thick hairs, is charming, munificent, mysterious, fickle-minded, sharp-tongued, quickly moving, and disposed to anger and sexual passion, is said to have the nature of a horse¹.

The woman of buffalo type

136-137. A woman who has broad back, bones, teeth, sides, belly, rough hairs, is faithless, turbulent and hater of men, has a slightly broad (lit. raised) mouth, large forehead and hips and is fond of forests and sporting in water, has the nature of a buffalo¹.

The woman of goat type

138-139. A woman who is thin, has small arms and breasts, [almost] motionless red eyes, short hands and feet, is covered with

129 (C.121; K.XXII.124b-125a). ¹ Cf. BhP. p. 111, l. 17-18.

130-131 (C.122-123; K.XXII.125b-127a). ¹ Cf. BhP. p. 111, l. 19-20.

132-133 (C.124-125; K.XXII.127b-129a). ¹ Cf. BhP. p. 111, l. 21-22.

134-135 (C.126-827; K.XXII.129b-131a). ¹ Cf. BhP. p. 112, l. 1-3.

136-137 (C.128-129; K.XXII.131b-133a). ¹ Cf. BhP. p. 112, l. 4-6.

138-139 (C.130-131; K.XXII.137b-139a). ¹ Cf. BhP. p. 112, l. 7-9.

fine hairs, and is timid, foolish, mad, fond of forests, restless, swiftly moving, and has many offsprings, is said to have the nature of a goat¹.

The woman of horse type

140-141. A woman who is alert in eyes and limbs, disposed to yawning [often], is talkative and grateful, has a small beaming face, short hands and feet, loud voice, irascible [temper], and low manners, is said to have the nature of a horse¹.

The woman of cow type

142-143. A woman who has large, plump and high hips, thin shanks, short hands and feet, is kind to friends, firm in her efforts, favourable to children, engaged in worshipping ancestors and gods, always clean, respectful to superiors, faithful, and patient in her sufferings, is said to have the nature of a cow¹.

Etiquette towards women

144-145. After knowing a woman's nature one should approach her accordingly. For courteous acts done to a woman according to her nature, even if these are not many, will be pleasing to her, while great many such acts when they are done with an ignorance of her nature (lit. otherwise), will not satisfy her [at all].

145-146. An external love will arise in a woman when she has been courted (lit. looked for) in a proper manner. And certain Etiquette (*upacāra*) has been prescribed for man and woman in love [with each other].

146-147. Austerities are practiced for the sake of virtue (*dharma*), and the [acquisition of] virtue is for the purpose of happiness. And happiness has its source in women the enjoyment of whose company is desired [by people in general].

140-141 (C.132-133; K.XXII.133b-135a). ¹ This def. seems to be spurious; see 134-135 above.

142-143 (C.134-135; K.XXII.135b-137a). ¹ Cf. BhP. p. 112, l. 10-12.

144-145 (C.136-137a; K.XXII.139b-141a). ¹ See BhP. p.112, l. 14-16.

145-146 (C.137b-138a; K.XXII.141b-142a).

146-147 (C.138b-139a; K.XXII.142b-143a).

Two classes of Etiquette

147-148. In the theatrical convention, Etiquette relating to the [practice of] love (*kāmopacāra*) of men and woman is of two kinds : external (*bāhya*) and internal (*ābhyantara*).

148-149. [Of these two], the internal [Etiquette] is to be observed by kings in the Nāṭaka. And the external [Etiquette] is to be observed by courtezans in the Prakaraṇa.

The king's Etiquette towards women

149-150. In this connexion I shall describe in detail the rules of Etiquette for kings in their enjoyment [of women's love], which have been drawn out from (lit. have arisen from) the Aphorisms of Erotics (*kāmasūtra*)¹.

The three classes of women

150-151. Women who have the nature of various beings are of three classes : "homely" (*ābhyantara*, lit. inside) "public" (*bāhya*, lit. outside) and "mixed" (*bāhyābhyāntara*, lit. outside and inside). A woman belonging to a high family is a "homely" (*ābhyantara*) and a courtesan is a "public" (*bāhya*) woman.

152. A thoroughly tested (*kṛtāśauca*) woman, if she is a maiden of high family, is of the mixed (*bāhyābhyantara*) class¹.

153. A maiden of high family has no occasion to receive the king's Etiquette, and a public woman is never desired by a king and she does not receive his courtesies¹.

154. A king's Union takes place with a "homely" woman, and a common man may unite with a "public" woman, while the king may have Union with a heavenly courtesan [as well]¹.

147-148 (C.139b-140a; K.XXII.143b-144a).

148-149 (C.140a-141a; K.XXII.144b-145a).

149-150 (C.141b-142a). ¹ This work seems to be lost and is not the present *sūtra* text ascribed to Vātsyāyana. On this see the Introduction.

151 (C.142b-143; K.XXII.145b-146).

152 (C.144; K.XXII.147). ¹ K's reading is fragmentary.

153 (C.145). ¹ The reason is obvious. K. omits this.

154 (C.146). ¹ As in Vikram. K. omits this.

155. The conduct which (lit. that) is approved by [married] women of high family will hold good in case of maidens too. And [in love affairs] a courtesan too [will behave generally] like a lady of high family¹.

The beginning of love

156. Love of the superior, the middling or the inferior kind arises in men and women, from various causes¹.

157. Love [for a person] grows from hearing [about him], seeing [him, hearing about his] personal beauty, [seeing his] sportive movements of limbs and [hearing his] charming conversation¹.

158. An expert in this matter should then observe the various indications of love in men and women who desire one another's company.

159. A woman becomes overpowered with love on seeing a young man who has personal beauty as well as other innate qualities, and has besides the knowledge of various arts and crafts¹.

Signs of love

160. The glance in which [the eyes are] charming, tearful drooping and eyelashes are throbbing, is called Kāmyā (lit. loving) and it should be used here¹.

161. The glance in which the corner of the eyes are moving and having sportful expressions, is called Lalita (lit. sportive). It is used in women's partial looks¹.

162. Due to love, one's voice becomes slightly impassioned, and the face covered with sweat-drops, and hairs in the body stand on their end¹.

155 (C.147). ¹ Cf. संयुक्ता नायकेन तद्व्यनार्थसंज्ञकारिणीभणम् etc. KS. IV. 2.1.

156 (C.148). ¹ These three kinds of love have been defined by later authors like Śāradātanaya; see BhP. p. 113, l. 10-14.

157 (C.149). ¹ K. omits this. 158 (C.150; K.XXII.148a).

159 (C.151). ¹ K. omits this. 160 (C.152). ¹ K. omits this.

161 (C.153). ¹ K. omits this. See NS. VIII.73.

162 (C.154). ¹ K. omits this. Cf. BhP. p. 113, l. 17-19.

Signs of a courtesan's love

163-165. A courtesan is to be considered overpowered with love when she expresses her passion by casting side-long glances, touching their ornaments, itching the ears, scratching the ground with her toes, showing the breasts and the navel, cleansing the nails and gathering her hairs¹.

Signs of love in a highborn lady

166-167. Similarly one should know that there are indications [of love] in a woman of high family, These are as follows; she looks continuously with blooming eyes, conceals her smile, speaks slowly and with a down-cast face, gives reply with a smile, conceals her sweats and appearance, has throbbing lips and is trembling¹.

Signs of a maiden's love

168. These are the various signs with which a woman not yet having the experience of love's pleasure (*vati*) will express her love which has ten stages¹.

Various stages of her love

169-171. First there will be a longing (*abhilāṣa*), secondly Anxiety (*viṅtā*), thirdly Recollection (*anusmṛti*), fourthly Enumeration of [the beloved one's] Merits (*guṇakīrtana*), fifthly Distress (*nidreḡa*), sixthly Lamentation (*vilāpa*), seventhly Insanity (*unmāṭa*), eighthly Sickness (*vyādhi*), ninthly Stupor (*jaḡatā*), and tenthly Death (*maraṇa*)¹. These are the stages of love in case of men as well as of women. Now hear about the characteristics of all these.

Longing

172. Longing (*abhilāṣa*) arises from efforts born of desire and wish [for the beloved one] and leads to the means of meeting [him]¹.

163-165 C.155-157a; K.XXII.148b-150). ¹ Cf. BhP. p. 113, l. 3-9, and p. 114, l. 1-2.

166-167 (C.157b-158a; K.XXII.151-153a). ¹ Cf. BhP. p. 113, l. 17, p. 114, l. 1-2.

168 (C.159; K.XXII.153b-154a). ¹ BhP. (p.88) gives the number as 'ten or twelve'.

169-171 (C.160-162; K.XXII.154b-157a). ¹ Cf. BhP. (p. 88, l. 3-5) gives two more stages (*iḡchā* and *ustan/hā*). Also cf. KS. V.1-5; NL.2421ff.

172 (C.163; K.XXII.157bc). ¹ Cf. NL. 2427; BhP. p. 88, l. 15-16.

173. One goes out of the place [where the beloved one is] or enters it or stays within his sight, and shows signs of amour in the first stage of his love¹.

Anxiety

174. Anxiety (*cintā*) should be indicated by speaking to the female Messenger (*dūtī*) words such as "By what means and in what manner will there be an Union with (lit. obtaining¹ of) the beloved²?"

175. In the second stage [of love] one should look with half-closed eyes and touch the Valaya (bangles), the Raśanā, the Nivi, the navel and the thighs¹.

Recollection

176. Sighing again and again, thinking deeply of the beloved (lit. desired) person and disliking other engagements, is called Recollection (*anusmṛti*)¹.

177. Being engrossed in thinking of him (*i. e.* the beloved) one does not attain composure in sitting or lying in bed, and remains without doing one's duty. The third stage [of love] should be expressed like this¹.

Enumeration of Merits

178. To express by means of sportful movement of limbs, smiles and glance and [other efforts] the idea that 'there is no one else like him', is called Enumeration of [the beloved one's] Merits.¹

179. The representation [of love] in the fourth stage (*i. e.* in the Enumeration of Merits) should be made by horipillation

173 (C.164; K.XXII.158). ¹ Cf. NL. 2428ff; BhP. p. 88, l. 17-20.

174 (C.165; K.XXII.159). ¹ Read *samprāptih* (*sambhṛantih*, C; *sāmānyah* K). ² Cf. NL. 2436ff; BhP. p. 88, l. 21-27.

175 (C.166; K.XXII.160). ¹ Cf. BhP. p. 89, l. 8-5.

176 (C.167; K.XXII.161). ¹ Cf. NL.2449; BhP. p. 89, l. 7-8.

177 (C.XXXI.76; K.XXII.162). ¹ Cf. NL.2449; BhP. p. 89, l. 9-11. C.'s reading of the portion of this chapter (XXIV.) given in pp. 281 (line 27)-289 (line 3) is merely an unacknowledged copy of K.'s reading of the same. C.'s own reading occurs in pp. 348 (line 14)-355 (line 8) as a part of the chapter XXXI.

178 (C.XXXI.77; K.XXII.163). ¹ Cf. NL.2456; BhP. p. 89, l. 12-14.

179 (C.XXXI.78; K.XXII.164). ¹ Cf. BhP. p. 89, l. 15-18.

wiping off tears, sweats, and talking confidentially to the female Messenger to relieve the pangs of separation¹.

Distress

180. That one is not satisfied or pleased with sitting or lying in bed and is always eagerly expecting [the beloved one] is the stage of Distress (*ulbryga*) in love¹.

181. By representing anxiety, sighs, lassitude and burning of the heart in an exaggerated manner, one should express the stage of Distress¹.

Lamentation

182. Lamentation (*vilāpa*) is represented by speaking sorrowfully words such as "He stood here; he sat here, and here he approached me, etc¹."

183. A lamenting woman is distressed by very eagerly expecting [the beloved one], and out of uneasiness she moves from one place of grief to another¹.

Insanity

184. When a woman is always engaged in talking about him (*i. e.* the beloved) and hates all [other] males, it is a case of Insanity (*ummāda*).

185. To represent Insanity one should sometime look with a steadfast gaze, sometimes heave a deep sigh, sometimes be absorbed within oneself and sometimes weep while walking about¹.

Sickness

186. Being devoid of all pleasures of love and of [any] expectation [about them] one gets Sickness (*vyādhi*)¹.

180 (C.XXXI.79; K.XXII.165). ¹ Cf. NL.2462ff; BhP. p. 89, l. 19-22.

181 (C.XXXI.80; K.XXII.166). ¹ See note of 180 above.

182 (C.XXXI.81; K.XXII.167). ¹ Cf. NL.2470; BhP. p. 90, l. 1-3.

An example इह तथा सद्य क्वचित्, इह तथा सद्य कथितम्, इह तथा सद्य पर्युषितम्, इह तथा सद्य कुपितम्, इह तथा सद्य मथितम् etc (Svapna 1-15, 2-4).

183 (C.XXXI.82; K.XXII.168). ¹ Cf. BhP. 90, l. 4-8.

184 (C.XXXI.83; K.XXII.169b). ¹ Cf. NL.2484ff; BhP. p.90 l.9-15.

185 (C.XXXI.84; XXII.170). ¹ See above 184 note.

186 (C.XXXI.85; K.XXII.171). ¹ BhP. p. 90. l. 16-18. follows K.

NL (2476) has *ātāṅka* (disquietude) which precedes *ummāda*.

187. To represent Sickness the eighth stage, one is to show that the heart becomes paralysed, the body is in fever, the head aches badly, and one does not have any tranquility¹.

Stupor

188. In Stupor (*jaḍatā*) one does not respond when questioned, and does not hear or see [anything]. It is a pathetic condition in which one's mind is deranged¹.

189. To represent Stupor one is to utter response (*hum*) on the wrong occasion, and is to have one's limbs relaxed and the mouth given to excessive breathing (lit. swallowed by breathing)¹.

Death

190. If even after adopting all the means [available for the purpose] the Union [with the beloved] does not take place, then burnt in the fire of love one's Death (*maraṇa*) takes place¹.

191. Thus in case of her meeting (lit. getting) the beloved, one should represent, according to the Science of Erotics (*kāmatan-tri*), for the Heroine all the stages of love except the last one¹.

Manifestation of men's love

192. Even a man separated from his beloved one will thus make a manifestation of his love in diverse ways through different States¹.

Characteristics of love

193. One should represent men as well as women who are expressing these stages of love by bringing in their common characteristics [in particular stages]¹.

Women separated from the beloved one

194-196. All the stages of love should be represented in diverse ways by anxiety, sighs, lassitude, weariness of the body, and

187 (C XXXI.86; K.XXII.172). ¹ Cf. BhP. p. 90, l. 19-22.

188 (C.XXXI.87; K.XXII.173). ¹ Cf. NL.249ff; BhP, p 91, l. 1-6.

189 (C XXXI.88; K.XXII.174). ¹ See above 188 note.

190 (C.XXXI.89; K.XXII.175). ¹ Cf. NL.250ff. BhP. p. 91, l. 7-8.

191 (C.XXXI.90; K.XXII.176). ¹ Cf. NL.251ff. BhP. p.91, l. 9-10.

192 (C.XXXI.91; K.XXII.177). ¹ See above 182 note.

193 (C.XXXI.92; K.XXII.178). ¹ K. reads after this two additional (XXII.179-180) complets.

194-196 (C.XXXI.93-95; K.XXII.181-183).

following [the beloved] or gazing [at him] or gazing [vacantly] at the sky, talking pathetically, touching [different ornaments], twisting [some objects] or clinging to some support and similar other conditions and situations arising from an absence of Union (*vipralambha*).

Relief in love-sickness

197. When burning very much with the fire of love one will use [special] clothes, ornaments, scents, rooms and gardens which have a cooling effect.

The female Messenger

198. Being over-powered with a burning love and affected through its several stages one should send a female Messenger [to the beloved] to speak of one's conditions.

199. One should ask a female Messenger to carry a message of love [to the beloved]. She [should deliver the same] with proper courtesy [and the like] after saying "This is her condition".

200. After the substance (lit. meaning) of the message has been communicated one should think of the means of fulfilling the love. This is the rule where love is to be practised secretly.

The king's Etiquette to women

201. I shall now speak in detail about the rules regarding the practice of kings in relation to "homely" women and these rules are taken out the Science of Erotics (*kāmatantra*)¹.

202. Happy and unhappy conditions which occur [in connexion with love] in persons of various dispositions, and which are assumed by kings, are also followed by common people.

203. Kings have no difficulty in obtaining women; because means for this, is at their command. And the love that grows out of liberality becomes pleasing.

197 (C.XXXI.96; K.XXII.184).

199 (C.XXXI.98; K.XXII.186).

201 (C.XXXI.100; K.XXII.188)

198 (C.XXXI.97; K.XXII.185).

200 (C.XXXI.99; K.XXII.187).

¹ This does not seem to indicate

any particular treatise.

202 (C.XXXI.101; K.XXII.189).

203 (C.XXXI.102; K.XXII.190).

204. Out of respect for the queens and for fear of their favourite women, kings are secretly to make love to queen's maid.

205. Though the kings may have many ways of making love, the making it secretly will be [the most] pleasing [of all].

206. That a woman resorts to wily ways, that one is shut out from her and she become available only with difficulty, imparts the supreme pleasure to her love.

207. In case of women of the harem, the king's Union (*sambhogā*) with them in day time may be permitted, but in dealing with external women Union should take place at night¹.

Reasons for Conjugal Union

208. The following six are reasons¹ for the Conjugal Union (*vāsakā*): scheduled order (*paripāṭi*), [desire for] progeny (*phala*), newness of relation (*navatva*), birth of a child (*prasava*), time of sorrow (*lahkha*) and of joy (*pramoda*)².

209. When the Conjugal Union (*vāsakā*) is due, kings should go to the bed-chamber of a queen even if she may be in her menses or may not be his favourite.

Eight kinds of Heroine

210-211. In this connexion Heroines (*nāyikā*) are known to be of eight kinds such as, "one dressed up for Union" (*vāsak-sajjā*), "one distressed by separation" (*vivahokanṭhitā*), "one having her husband in subjection" (*svāhīna-bhaktikā*), "one separated [from her lover] by a quarrel" (*kalahāntarītā*), "one enraged with her lover" (*bhāṇḍītā*), "one deceived by her lover" (*vipralabdhā*) "one with a sojourning husband" (*prōṣitabhartṛikā*) and "one who moves to her lover" (*abhisārikā*)¹.

204 (C.XXXI.103; K.XXII.191). 205 (C.XXXI.104; K.XXII.192).

206 (C.XXXI.105; K.XXII.193).

207 (C.XXXI.106; K.XXII.194). ¹ Cf. KS. V. 1, 16.

208 (C.XXXI.107; K.XXII.195). ¹ See Hemachandra-*vyāṭi* on the passage quoted in KA. (p. 307) where he copies Ag. (p. 477) verbatim.

² This rule of the Conjugal Union (*vāsakā*) seems to have been relaxed at the time of Vātsyāyana. See KS.III. 2, 61-63.

209 (C.XXXI.108; K.XXII.196).

210-211 (C.XXXI.109-110; K.XXII.197-198). ¹ See DR.II.23-27.

The Heroine dressed up for Union

212. A woman who in eager expectation of love's pleasure decorates herself joyfully when the Conjugal Union (*rāsaka*) is due, is a Heroine dressed up for Union (*rāsakasajjā*)¹.

The Heroine distressed by separation

213. A woman whose beloved one does not turn up on account of his preoccupation with many other engagements and makes her sad, is a Heroine distressed by separation (*virahokanḥitā*)¹.

The Heroine having her husband in subjection

214. A woman whose husband captivated by her conduct as well as by love's pleasure (*svratā*) from her, stays by her side, and who has pleasing qualities, is a Heroine having the husband in subjection (*scādhinābhartṛikā*)¹.

The Heroine separated by quarrel

215. A Heroine separated by quarrel (*kalahāntarītā*) is a woman impatient for her lover who has gone away due to a quarrel or jealousy, and does not return¹.

The enraged Heroine

216. A woman whose beloved one on account of his attachment for another female does not come for the Conjugal Union when it is due, is an enraged (*kṛāṇḥitā*) Heroine¹.

The deceived Heroine

217. A woman whose lover does not come to her for a certain reason even when the female Messenger was sent to him and a tryst was made, is a deceived Heroine (*vipralabdhā*)¹.

The Heroine with a sojourning husband

218. A woman whose husband (lit. the beloved one) is living abroad on account of various duties and who wears her

212 (C.XXXI.111; K.XXII.199). ¹ Cf. NL. 2525ff; DR. II. 24; BhP. p. 99.

213 (C.XXXI.112; K.XXII.200). ¹ Cf. NL.2530ff; DR. II. 25; BhP. p. 100.

214 (C.XXXI.113; K.XXII.201). ¹ Cf. NL.2568ff; DR. II. 24; BhP. p. 99.

215 (C.XXXI.114; K.XXII.202). ¹ Cf. NL.2550; DR. II. 26; BhP. p. 99.

216 (C.XXXI.115; K.XXII.203). ¹ Cf. NL.2536ff; DR. II. 25; BhP. p. 98.

217 (C.XXXI.116; K.XXII.204). ¹ Cf. NL.2542ff; DR. II. 26; BhP. p. 99.

218 (C.XXXI.117; K.XXII.205). ¹ Cf. NL.2536ff; DR. II. 27; which uses

the the the a *proṣitapriyā*. BhP. p. 100.

hair hanging loose, is called a Heroine with a sojourning husband (*prōṣītabhartṛkā*)¹.

Heroine moving to her lover

219. A woman who due to love or infatuation is attracted to her lover and gives up modesty for going out to meet him, is called a Heroine secretly moving to her lover (*abhīsārikā*)¹.

Representation of the different Heroines

220. Heroines in a Nāṭaka should be of these conditions. I shall speak of the manner in which the producers are to represent them¹.

Enraged, deceived and quarreling Heroines

221-223. Enraged (*khaṇḍitā*), Deceived (*vipralabdā*), and Quarreling (*kalahāntarītā*) Heroines should be represented by anxiety, sighs, lassitude, burning of the heart, conversation with female friends, looking to one's own condition, weakness, depression, tears, appearance of anger, giving up of ornaments and toilet, sorrow and weeping¹.

The Heroine with a sojourning husband

223b. The Heroine with a sojourning husband (*prōṣītabhartṛkā*) should also be represented with these states¹.

The Heroine having the husband in subjection

224. A Heroine having the husband in her subjection should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of physical charm¹.

Different classes of Heroine moving to her lover

225. Whether she may be a courtesan, a lady of high family or a maid-servant, the producers should make the Heroine move to her lover in the special manner described below¹.

219 (C.XXXI.118; K.XXII.206). ¹ Cf. NL.2572ff; DR. II. 27. see BhP. p. 100.

220 (C.XXXI.119; K.XXII.207). ¹ *Yathā yojyam p̄rocyat; bhīl, C. for kīmatantram anekadhā. K.*

221-223 (C.XXXI.120-122a; K.XXII.208-210a). ¹ Cf. DR. II. 28; cf. BhP. p. 98-100.

223b (C.XXXI.122b; K.XXII.210b). ¹ Cf. BhP. p. 100.

224 (C.XXXI.123; K.XXII.211). ¹ Cf. DR. II. 28. Cf. BhP. p. 99.

225 (C.XXXI.124; K.XXII.212). ¹ Cf. DR. II. 28. Cf. BhP. p. 100.

The Courtesan

226. [In going down to her lover] the courtesan is to have her body beautifully decorated with various ornaments and to walk slowly in the company of her attendants and with [a display of] passion (*samadānā*) and joy¹.

The woman of high family

227. [And in such a situation] a woman of high family will cover her face with a veil, and walk timidly with her limbs contracted, and will [very often] look back¹.

The hand-maid

228. And [in the same situation] a hand-maid will walk with uneven steps (*ācibhagati*) and eyes beaming with amorous joy, and will talk distortedly through intoxication (*madaskhalita-saṃlāpā*).¹

How to meet a sleeping lover

229. If the beloved (lit. this one) is in bed and she finds him manifestly (*suvyaktam*) asleep she [should] awaken him in the manner I am going to mention¹.

230. A woman of high family is to awaken him by [the sound of] her ornaments, the courtesan by the sweet (lit. cool) scents and the handmaid by fanning the beloved one with her clothes¹.

231. [In this connexion] the scolding words of women friends are to be strong but sweet, and beautifully punctuated by sighs¹.

232. This is the rule of love making for women of high family and others, for the Nāṭaka is to represent all the States [in a Heroine]

226 (K.XXII.213). ¹ Read 226 as *samadāni prahr̥ṣṭī ca* etc. Cf. NL.2580ff; BhP. p. 101, l. 4-10; SD. 117.

227 (K.XXII.214). ¹ Read 227a. as *saṃlīnā sveṣu gūtesu* etc. Cf. NL.2576ff; BhP. p. 100, l. 19-22. SD. 117.

228 (C.XXXI.125a; K.XXII.215). ¹ Read 228a as *madaskhalita-saṃlāpī* etc. Cf. NL.2580ff; BhP. p. 101, l. 11-15.

229 (C.XXXI.125bc; K.XXII.216). ¹ Read 229a as *साहयं विदोति* पश्यन् सुप्तं विधे नरा. Cf. BhP. p. 101, l. 16.

230 (C.XXXII.217). ¹ Cf. BhP. p. 101, l. 16-22.

231 (C.XXXI.126). ¹ It seems that one or two couplets have been lost before this. We give merely a tentative trans. of it.

232 (K.XXII.218).

The Conjugal Union

233. For a woman newly in love or for an enraged woman when she is not coming [of her own accord], the Conjugal Union should be arranged through some means or excuse¹.

234. [A woman] always enjoys with pleasure various ornaments, dresses, scents and garlands which are charming and are of the best kind¹:

235. Just as a man does not come under the control of love when he has not [previously] met any woman, so being united, with the beloved woman [such a person] becomes doubly delighted¹.

Behaviour at the Conjugal Union

236. At the time of Conjugal Union (lit. union of love) there should be amorous feelings, gestures, words and sportful movements of the sweetest kind (lit. having a special quality of sweetness) and especially looking at each other with love¹.

Preparation for the Conjugal Union

237. When the Hero (*i. e.* the beloved one) comes, a woman on her part should make some special preparation for the Conjugal Union which will give rise to pleasure¹.

238. After wearing simple clothes, putting on garlands and using sweet scents she should take up the mirror again and again even when she had done with it (lit. has become successful)¹.

239. In preparing for the Conjugal Union one should not put on too many ornaments, [among these] the Raśanā and the Nūpura which have a sound are often to be preferred¹.

233 (C.XXXI.127; K.XXII.219). ¹ K's reading is very corrupt.

234 (C.XXXI.128; K.XXII.220). ¹ C. *sūpadśair* for *satyūdeśair*, K.

235 (C.XXXI.129; K.XXII.221). ¹ Here to some passage seems to have been lost before this couplet.

236 (C.XXXI.130; K.XXII.222). ¹ Here also some passage seems to have been lost before this couplet.

237 (C.XXXI.131; K.XXII.223). ¹ K. reads 237a as ततः प्रहृषे सद्ने चपचार-समुद्भवे.

238 (C.XXXI.132; K.XXII.224). ¹ K. reads 238b as स्यापथीद्वायककणे कुयींशान्नपसाधनम्.

239 (C.XXXI.133; K.XXII.225). ¹ *Viśopacūre* K. *viśopacūre* C.

Acts prohibited on the stage

240. [In representing various activities of women] there should be on the stage no ascending of the bedstead, no bath, no use of unguents and collyrium, no decoration of the body and no handling of their breasts or hair¹.

241. And women of the superior and the middling types should not be shown as poorly draped (*upārṇā*) or wearing only one piece of garment (*ekavastrā*) and they should use no colour for their lips¹.

242. Such a rule [of dresses] will suit only the women of the inferior type, because of their low nature. But on certain occasions they too are not to be represented like that¹.

243. Men and women of the courtesan class in a play should take up a flower after they have dressed themselves up (lit. having taken ornaments).

244. If a woman with a decoration [of her body] awaits the arrival of her beloved, she should cleverly finish it so that nothing contrary [to propriety] finds expression¹.

The Heroine in expectancy

245. After finishing the preparation for the Conjugal Union, the Heroine should sit down and expect [every moment] the coming of the beloved (lit. Hero) while listening the sound of striking the *Nāḍikās*¹.

246. After hearing the sound of [the expected] *Nāḍikā* the Heroine overcome [with joy] on [the chance of] the beloved one's

240 (C.XXXI.134, Cf. K. XXII.225). ¹ This shows the high moral sense of the people of the time.

241 (C.XXXI.135; K.XXII.227). ¹ See above 240 note.

242 (C. XXXI.136; K.XXII.228). ¹ That is, they might appear on the stage as poorly draped or with one piece of garment or might have their lips painted.

243 (C. XXXI.137; Cf. K.XXII.229)

244 (C.XXXI.138; K.XXII.230). ¹ Read the complet as follows :
निर्गुणसम्पन्ना किञ्चित् प्रतीयेत प्रियारमम् । लीलयासञ्चितं श्रेयं कुर्याद्ययम विरञ्जते.

245 (C.XXXI.139 of K.XXII.231). ¹ *Nāḍikā-K, nāyikā. C.*

246 (C.XXXI.140; K.XXII.231b, 232a). ¹ *Nāḍikā K. nāyikā C. Sanna-hṛdayū, C. (trasta-hṛdayū, K).*

coming should run towards the gate [of the house] with a trembling [body] and with her heart about to stop (lit. motionless).

247. And holding the door-frame with her left hand, and a door-blade with the right one, she should with straight eyes look up for the arrival of the beloved.

248. Overcome with apprehension she should show reasonable [signs of] fear when the beloved will fail to appear (lit. not seeing the beloved), and should turn sad for the moment.

249. Then after heaving a deep sigh and lowering her look (lit. face) she should with a motionless heart drop down herself (lit. her limbs) on a seat.

250. Due to a delay of the beloved she should connect (lit. ponder over) his coming with causes (lit. considerations) which may be good or bad,

251. She will think [as follows:] "Could the beloved have been held up by duties to his superiors, by the friends, or by the ministers engaged in affairs of the state, or could he have been detained by some favourite woman?"

252. She should represent appearances connected with the various good or bad causes [mentioned above] by means of personal omens like quivering or throbbing [of a particular limb].

Personal omens

253. Personal omens indicating occurrence favourable to women will occur to their left [side] while omens in case of all undesirable happenings will take place on their right.

247 (C.XXXI.141; K.XXII.232b, 233a). ¹ C reads as 247a वक्ष्मणोऽनुत्थी भूय प्रतीक्षते प्रियानमन्; we with K.

248 (C.XXXI.142; K.XXII.233b-234a). ¹ K.'s reading is corrupt.

249 (C.XXXI.143; K.XXII.234b-235a). ¹ K. reads *nayanambu* for *āśyañ caiva*, C.

250 (C.XXXI.144; K.XXII.235b-236a).

251 (C.XXXI.145; K.XXII.236b-237a).

252 (C.XXXI.146; K.XXII.237b-238a). ¹ K. reads 252 as चक्षुःसामिदि-
शेषेन प्रमाद्यमवसृज्यतम्। निमित्तैः राज्यसंस्थेषु रक्षितं अदितिकथा.

253 (C.XXXI. 147; K. XXII. 238b-239a). ¹ *amixtesu*, C. for *duruktesu*, K.

254. If the left eye, eyebrow, forehead, lip, arm, breast or thigh throbs, this will indicate the coming [of the beloved].

255. If these will throb differently¹ that will indicate something calamitous (lit. not desired). In case of perceiving such bad omens she should at once faint².

256. As long as the beloved has not come, her hand will rest on her cheek, and being careless about her toilet she should go on weeping.

257. But afterwards on seeing some good omen indicating his arrival the Heroine should represent that the beloved one has drawn near by means of feeling¹ his smell.

Heroine's reception of the beloved

258. On seeing him [come] she should joyfully get up and proceed to receive the beloved and look at him with eyes beaming in pleasure.

Receiving the guilty lover

259. But [in case of] the beloved one who has come with the signs [of meeting another woman] and green wounds¹ [received from her] she should point out [the man] after assuming the Āyata posture (*sthāna*) with her hand in the hand of her female friend².

260. And the beloved one being found guilty he should be given censure in due order by means of [appropriate] gestures and reproachful words as well as by Jealous Anger (*māna*), Insult (*avamāna*), Fainting (*sammoha*) or Dissimulation (*avahitthā*)¹.

261-263. Due to reasons like the application of Dissimulation, the use of hidden words or of laughter, curiosity, flurry, calamity and acceding to a situation of fun and to his

254 (C.XXXI.148; K.XXII.239b-240a).

255 (C.XXXI.149; K.XXII.240b-241a). ¹ That is, if the right eye and eyebrow etc. throb. ² K. reads 255 a as चवीऽवया चन्दमनि दुरितं दक्षिणं भवेत्.

256 (C.XXXI.150; K.XXII.241b-242a).

257 (C.XXXI.151; K.XXII.242b-243a). ¹ That is, by representing it with gestures. 258 (C.XXXI.152; K.XXII.243b).

259 (C.XXXI.153). ¹ i.e. of biting and scratching. ² K. omits this.

260 (C.XXXI.154-155a, K.XXII.244-245a).

261-263 (C.XXXI.155a-157a; K.XXII.247-248). ¹ K. reads *dharm-ūrtha-kāma-yogesu*.

concealing any fault, the Heroine should speak to the beloved even if [his guilts require that] he should not be spoken to.

263-264. Where there is affection there is fear also. And where there is jealousy there occurs love (*madana*).

Causes of jealousy

The causes of this (*i.e.* jealousy) are fourfold : Depression (*vaimanasya*), Mixed Feeling (*vyalika*), Disgust (*vipriya*) and Anger (*manya*). Please listen about their description.

Depression

265. Depression (*vaimanasya*) arises from seeing the beloved one walking lazily due to sleepiness and lassitude, and discovering signs [of his Union with another woman] and fresh wounds [received from the latter].

266. This should be represented with an intensely jealous face, great trembling of limbs due to anger, and utterance of words like "It is good", "It is nice" and "It is beautiful."

Mixed Feeling

267. Mixed Feeling (*vyalika*) arises due to jealousy mixed with joy when one's beloved stays [near by] even after he has been treated with insult.

268. Mixed Feeling should be represented by standing firmly on legs with the left hand on the breasts and the right one violently gesticulating.

Disgust

269. Disgust (*vipriya*) will arise when the beloved one

² K. reads before this three hemistichs (245b-246) as follows : वचनस्य
समुत्पत्तिः स्त्रीणां गथाङ्गता मयेत् । विश्रम्भे हरामेषु संदेहे प्रथमे तथा । परितोषे च हर्षे च दक्षिण-
स्येपपत्तौ (Women's outburst of speech should be in Gāthā [in the following
cases] : in confidence, affection, suspicion, love, satisfaction, joy, courtesy
and infliction of abuse).

263-264 (C.XXXI.157b-159a; K.XXII.249-250).

265 (C.XXXI.159bc; K.XXII.251).

266 (C.XXXI.160; K.XXII.252).

267 (C.XXI.161; K.XXII.253).

268 (C.XXXI.162; K.XXII.254).

269 (C.XXXI.163; K.XXII.255).

says that "I live while you live," I am your slave" and "You are my love," but behaves in a different manner.

270. Representation of Disgust should be made by a cold treatment to the female Messenger, disregard for the letters and indifference about giving reply to any question [made by the beloved¹] and also by shaking the head.

Anger

271. Anger (*manyu*) arises [in a woman] when the beloved one comes to her after his Union with a rival woman and boasts about his good luck in this matter, and discloses the signs of such a Union.

272. Anger should be represented by giving up the Valayas and throwing up the Raśanā in a loose manner and by timid and tearful eyes.

On treating a lover at fault

273. On seeing the beloved one standing much ashamed, and afraid due to his guilt, [the Heroine] should harass him with rebuke made up of words spoken in jealous [indignation].

274. But no very cruel words should be uttered, and very angry words should also be avoided. [The Heroine] should speak tearfully things referring to her ownself.

275-277. This attitude should be represented by the middle finger touching the edge of the lower lip and a hand placed on the breast and by looking with eyes upturned, or by a Karaṇa in which a hand is placed on the hip and the fingers are separated (?), or by moving the head and bending it to see the nails or by a look of Dissimulation or by beautiful finger gestures indicating threat.

270 (C.XXXI.164; K.XXII.256). ¹ Or by the messenger.

271 (C.XXI.165; K.XXII.257).

272 (C.XXXI.166; K.XXII.258).

273 (C.XXXI.167; K.XXII.259).

274 (K.XXII.260). ¹ Emend *na cāryātikrodhana*^o into *na cōpy-
atikrodhana*^o

• 275-277 (C.XXXI.168, 169a; XXIV. 268b-269; K.XXII. 261-263).

¹ Read 275a as नञ्चनान्नाञ्चोत्थाये विञ्चान् पाञ्चिना अञ्चञ्चिनः; for the rest we follow C.

278-279. After saying "You are shining", "You look well", "Why are you tarrying", "Don't touch me", "Go to the beloved who is in your heart", "And go away", one should turn back and make jokes with words which do not require any reply.

280. In case of being taken forcibly by the dress, the hand or the hair (lit. head) the woman should be softened even after seeing the guilt [of the beloved].

281. When taken by her hand, dress or hair the woman should slowly release herself from the beloved.

282. When taken by her hair, hand or dress the woman should enjoy (lit. take) his touch in such a way that the beloved one does not perceive it.

283. The woman should slowly release her hair [from the hands of the beloved] by standing first on her toes with limbs bent and then taking to the Apakrāntā Cārī.

284. Her hair being not released [due to efforts of the beloved] the woman should perspire on his touch and say "Hum hum, let [my hairs] go", and "Go away".

285. After hearing the angry words like "Go away" the lover (lit. man) should [first] go away and then come back to start talking to her on any pretext.

286. Then the woman should make movements of her hand while uttering "Hum hum", and during these movements she should speak to him with an imprecation (*śapatha*).

287. In case of her clothes being taken away [by the beloved one] the woman should either cover her eyes, or turn them (*i. e.* eyes) to her back and cover her Nīvi.

278-279 (C.270-271; K.XXII.264-265). ¹ *śobhase*, K. *śobhana*, C.

² The trans. of 279 is tentative.

280 (C.272; K.XXII.266).

281 (C.273; K.XXII.267).

282 (C.274; K.XXII.268).

283 (C.275; KXXII.269). ¹ See N^o. XI.30

284 (C.276; K.XXII.270).

285 (C.277; K.XXII.271).

286 (C.278; K.XXII.272).

287 (C.279; K.XXII.273).

288. A woman should harass her [offending] lover till he will fall to her feet ; but on his falling at her feet she should look to the female Messenger.

289-290. Then the Heroine should embrace the beloved and with the object of love's enjoyment she should joyfully walk [with him] to the bed. All these should be represented [only] by songs with a gentle dance.

290-291. When in a play there is any speaking to the sky depending on other men's speech, which relates to love's pleasures and the Erotic Sentiment, then the same line of representation should be followed by a woman.

292. The same should be the rule of representation in whatever [else] relates in a play to the inner apartment (harem) and is connected with the Erotic Sentiment.

Acts forbidden on the stage

293. One knowing the dramatic convention (*nāṭyadharmā*) should not represent sleeping on the stage. But some need occurring for it one should bring the Act to a close.

294-295. If out of any necessity anyone sleeps alone or with anyone, no kiss or embrace or any other private acts such as biting, scratching with nails, loosening the Nivi, the pressing of breasts and lips, should be presented on the stage.

296. Eating [anything] or sporting in water and doing any immodest act should not be presented on the stage.

288 (C.280; K.XXII.274). ¹ Read the passage as follows : तावत् वेदयितव्यस्तु यावत् पादगती भवेत् । ततश्चरणयोः पाते जुवांददूरी-निरीक्षणम्.

289-290 (C.281-282a; K.XXII.275-276a). ¹ K. reads 290 with some variation. In trans. it is as follows : Then the woman will tolerate (lit. accept) the touch of the beloved and holding him up properly [from the feet] lead him to the bed.

290-291 (C. 282b-283; K.XXII.276b-277). ¹ Emend *cākāśa-puruṣam*, into *cākāśa-bhāṣitam*. The trans. is tentative.

² Read *bhavet kāvyē (bhavet kārya, C. nayet kāvyē. K)*.

292 C. 284; K.XXII.278). 293 (C.285; K.XXII.279).

294-295 (C.285-287; K.XXII.280-281). ¹ This shows the high moral tone of the Indian theatrical art. . 296 (C.288; K.XXII.282).

297. As a Nāṭaka is to be witnessed by the father and the son, the mother-in-law and the daughter-in-law [all sitting together] these acts should be avoided.

298. Experts should write Nāṭakas with pleasant and not very harsh words giving rise to good counsel.

Endearing terms of address for the beloved

• 299. Now hear about terms which women in love are to use to their beloved ones when the Union takes place.

300. Such terms are "dear" (*priya*), "beloved" (*kānta*), "affectionate" (*vinīta*), "lord" (*nātha*), "master" (*svāmīn*), "life" (*īrīta*) and "joy" (*vanḍana*).

Angry terms of address for the beloved

301. In case of anger terms used may be "ill-natured" (*duḥśīla*), "tyrant" (*durācāra*, lit. ill-doing), "deceitful" (*śātha*), "hostile" (*vāma*), "indifferent" (*vivṛpa*), "shameless" (*nirajāja*) and "cruel" (*niṣṭhura*).

Endearing terms of address

302. He who does nothing undesirable, speaks nothing improper, and always conducts himself uprightly is called "dear" (*priya*).

303. He in whose lips or [other parts of] the body no sign of Union with another woman is visible is called "beloved" (*kānta*).

304. He who even in his anger does not cross words [with the woman he loves] and does not use any harsh word is called "affectionate" (*vinīta*, lit. disciplined).

297 (C.289; K.XXII.283). ¹ See above 294-295 note

298 (C.290; K.XXII.284). 299 (C.291; K.XXII.285).

300 (C.292; K.XXII.286). ¹ BhP. (p. 107, l. 7-9) has eleven terms.

301 (C.293; K.XXII.287). ¹ BhP. (p. 108, l. 10-11) has eight terms.

302 (C.294; K.XXII.288).

303 (C.295; K.XXII.289). ¹ Cf. BhP. p. 107, l.14-15.

304 (C.296; K.XXII.290).

305. He who maintains an intercourse with a woman by sweet words (*sāma*, lit. conciliation), gifts (*artha*), providing, enjoyment, caress and maintenance, is called "lord" (*uātha*).

306. He who is a well-wisher [of his beloved woman], is able to protect her, is not conceited or jealous, is always alert on every occasion, is called "master" (*srāmin*).

307. He who takes to the bed to please the woman tactfully by [providing] enjoyments according to her wishes and desires, is called "life" (*jīrita*).

308. He who is high-born, patient, clever, kind, master of words and fit to be praised among women friends, is called "joy" (*nandana*).

309. These words are used to heighten the charm of love's enjoyment. I shall now speak of words which indicate an want of love. Hear about them.

Angry terms of address explained

310. He who is cruel, impatient, conceited, shameless, bragging, given to crossing words is called "ill-natured" (*duhāṭa*).

311. He who out of indiscretion restrains a woman's movement or beats her or uses harsh words to her, is called a "tyrant" (*durācāra*).

312. He who for his own purpose speaks sweet words but does not put them into practice is called "deceitful" (*sātha*).

313. He who even being forbidden to do anything does that very thing, is called "hostile" (*vāma*).

305 (C.297; K.XXII.291). ¹ Cf. BhP. p. 107b, l. 16-17.

306 C. 298; K.XXII.292). ¹ Cf. BhP; p. 107b, l. 18-19.

307 (C.299 K.XXII.293). ¹ Cf. BhP. p. 103b, l. 4-5; the term here is *jīvitēśa*, 'lord of life'.

308 (C.300; K.XXII.294). ¹ Cf. BhP. p. 108b, l. 2-3.

309 (C.301; K.XXII.295).

310 (C.302; K.XXII.296). ¹ Cf. BhP. p. 108b, l. 14-15.

311 (C.303; K.XXII.297). ¹ Cf. BhP. p.109b, l. 4-5.

312 (C.304; K.XXII.298). ¹ Cf. BhP. p. 108b, l. 20. p. 109b, l. 1.

313 (C.305; K.XXII.299). ¹ Cf. BhP. p. 108b, l. 12-13.

314. He who has green wounds [received from a another woman] and is proud of it and remains silent [in conceit] is called "indifferent" (*virūpa*)¹.

315. He who approaches the woman more resolutely than ever even when he is guilty [towards her] and bears the marks of such a guilt and is forbidden to approach, is called "shameless" (*virājja*)¹.

316. He who being guilty towards her tries to enjoy a woman's embrace by force and does not think of conciliating her, is called "cruel" (*nishhura*)¹.

317. These are the ways of using words to indicate whether a lover is dear or not so. In different circumstances¹ one should use the opposite [of these]².

318. These should be the rules [of address] in songs with a gentle dance as well as anything to be expressed in words for the Erotic Sentiment¹.

319. This is the rule about the representation of incidents relating to the harem. I shall now describe in detail the rules regarding the goddesses (lit. celestial females)¹.

Goddesses in human roles

320. The dress of goddesses is always brilliant, their mind is always full of joy and their time is always passed happily and in sports.

321. Celestial males have no jealousy, anger and malice in life and they require no propitiation of their females.

314 (C.306; K.XXII.300). ¹ Cf. BhP. p. 108b, l. 14-15.

315 (C.307; K.XXII.301). ¹ Cf. BhP. p. 108b, l. 18-19.

316 (C.308; K.XXII.302). ¹ Cf. BhP. p. 108b, l. 20-21.

317 (C.309; K.XXII.303). ¹ That is, in irony (*sollunṭhaṇa-bhāṣita*).

See SD. 107.

² K. reads 317b as नर्त्तकीसंनिहा कार्यां बह्वनीत्येपि नाटके.

318 (C.310; K.XXII.304). ¹ K. reads 318b as ग्रहात्मसंभृती रतिसंभोग-
खे दृश्यम्.

319 (C.311; K.XXII.307). ¹ K. repeats before this 277a and the following ग्रहात् एवमेव स्वात्मनाद्यथक्रमो भवेत् and XXII. 278 afterwards.

320 (C.312; K.XXII.308).

321 (C.313; K.XXII.309).

322. When celestial women unite with human beings they are to assume all the States of a mortal.

323. When celestial women sustain a fall [from the heaven] due to a curse, they are to be united with human males and should be approached in a suitable manner.

324. [Remaining] invisible, she should tempt them with her voice and with [the scent of] flowers in her decoration and then revealing herself for a moment she should disappear¹.

325. Infatuation in a play grows out on coming to have dresses, ornaments, garlands [of Heroines] and letters [sent by them].

326. Love growing out infatuation will be pleasing, and that [love] which is natural will bring about different enjoyments.

327. Being reduced to human existence celestial males should assume all the States which are proper for men and should behave like them.

328. This should be the practice in connexion with kingly Etiquette in relation to the harem. The Etiquette in relation to the outsiders will be treated in rules regarding Courtezans (*vaiśika*).

Here ends Chapter XXIV of Bharata's Nāṭyaśāstra
which treats of the Basic Representation

322 (C.314; K.XXII.310).

323 (C.315; K.XXII.311).

324 (C.316; K.XXII.312). ¹ Read *pralobhayet* (*pulo bhavet*, K. *Arūpi ya bhavet*, C).

325 (C.317; K.XXII.313).

326 (C.318; K.XXII.314).

327 (C.319; K.XXII.315).

328 (C.320; K.XXII.316).

CHAPTER TWENTYFIVE

DEALINGS WITH COURTEZANS

The definition of a Gallant

1. One excelling (*viśeṣayet*)¹ in all the arts (*kalā*)² is called a Gallant (*vaiśika*) or one is so called because of his dealings with the courtezans (*veśyopacāra*)³.

2. A man who has learnt all the arts (*kalā*)¹ and is an adept in all the crafts (*śilpa*)² and can [besides] captivate the heart of women, is called a Gallant³.

Qualities of a Gallant

3. His thirtythree [characteristic] qualities are briefly of three classes : physical, extraneous (*āhārya*) and psychological (*śukṛjā*, lit. natural).

4-7. One who is well-versed in the Śāstras, skilled in arts and crafts, well-formed, pleasant-looking, powerful, possessing self-command, desirable age, dress and pedigree, is friendly (*surabhi*),

1 (C.1; K.XXIII.1). ¹ This is an instance of folk-etymology. *Vaiśca* the base of the participle *viśeṣayet* should have given rise to *vaiśeṣika* and not to *vaiśika*. See BhP. p. 106, 1-10.

² These are generally considered to be sixtyfour in number. See Vātsyāyana. KS. I. 3. 34. But the Jains have their number as seventytwo (See Anulya Chandra Sen, "Social Life in Jain Literature," Calcutta, 1933. pp. 12-15).

³ This etymology is rather sensible. For *veśa* (residence of courtezans) is connected with *veśyū* (woman who is available for all the members of the tribe or the settlement).

2 (C.2; K.XXIII.2). ¹ See above 1 note 2.

² The word *kalā* is usually synonymous with *śilpa*. For the most of the sixtyfour items included by Vātsyāyana (l.c.) are nothing but crafts. But when the two words are used together in a sentence *śilpa* may be taken in the sense of 'craft' only.

³ Another name for *vaiśika* (Gallant) seems to be *viṭa*. See KS. I.4.16; SD.80 and also Nś. XXXV.74.

3 (C.3; K.XXIII.3).

4-7 (C.4-7; K.XXIII.4-7). ¹ See BhP. p. 106, 1.2-9.

sweet-tempered (*madhura*), munificent, patient, free from bragging, fearless, accustomed to use sweet words, clever, prosperous, clean [in his habits], expert in the practice of love, honest, able to act suitably to time and place, speaker of no pitiful words, accustomed to speak smilingly, eloquent, careful, sweet-tongued, greedless as a partner, full of faith, firm in resolve, without trust even in accessible (*gamyā*) women and has a sense of self-respect, is called a Gallant.

8. [According to another authority] his six [special] qualities are : that he should be devoted [in his love affairs], clean [in his habits], self-possessed, honest, intelligent and able to talk on varied topics (*citrābhīdhāyī*)¹.

The female Messenger

9-10. A wise woman, female storyteller, a female ascetic or a woman of the stage¹, an intelligent woman, a female neighbour, a female friend, a maid-servant, an unmarried girl, a crafts-woman², a foster-mother, a nun³ or a female fortune-teller [can be employed as] a Messenger (*dātī*)⁴.

Qualities of the Messenger

11. A wise person should never engage as a Messenger any persons (lit. male or female) who is foolish, beautiful, wealthy or diseased¹.

12. Any woman should be engaged as a Messenger when she knows the art of encouraging [the beloved], is sweet in her words, honest, able to act suitably to the occasion, charming in her behaviour and is able to keep secrets¹.

8 (C.8; K.XXIII.8). ¹ Read 8b as भवेच्चित्वाभिधाथी ह्यने तस्य गुण मताः (भवेच्चित्वाभिधाथी, C; भवेच्चित्वाभिधाथी, K. and Ag. have the correct reading).

9-10 (C.9-10; K.XXIII.9). ¹ Ag. (p.480) explains *raṅgopajīvātī* as *rajakāstrī*.

² Cf. DR. II. 29; SD. 157 separate the words *kūrū* and *śilpīn*.

³ A nun of the heretical sects like the Buddhists. See note 4 below.

⁴ Cf. KS. V. 4. 23.

11 (C.11; K.XXIII.10). ¹ K. reads 11a differently. Cf. BhP. p.94 (1.9-10).

12 (C.12; K.XXIII.11). ¹ Cf. KS. I.5.28; SD. 158.

Functions of the female Messenger

13. She should encourage [the beloved one] by mentioning the various ways of seeing [the lover] and should communicate the exact words [of the latter] and describe his condition¹.

14. Besides this the Messenger should make an exaggerated statement about his birth, wealth and [capacity for giving] love's enjoyment and say what [various] acts should be done [to facilitate the Union]¹.

15. The Messenger should in various ways bring about for the man an Union with a woman who is in love for the first time or a beloved woman who has been angry with him¹.

16-17. The first meeting of men [with women] may be made on a festive occasion, during night, in a park, in the house of a kinsman, a foster-mother or a female, or in a dinner-party (*nimantṛaṇa*), on the pretext of seeing a sick person, or in an empty house¹.

18. After meeting a woman in one of these various ways one should ascertain from different marks whether she is friendly or not.

The woman overcome with love

19. The woman who from her nature is smitten with love and does not conceal her amorous behaviour [at the sight of the beloved] is said to be "overcome with love" (*madhūnāturā*).

The attached woman

20-23. When a woman speaks of her lover's a [good] qualities to her friend, gives him her own money, honours his friends, hates his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him, sleeps after he has slept, kisses after he has kissed her, rises [in the morning] before he gets up, puts up with suffering [for his sake], remain the same in

13 (C.13; K.XXIII.12). ¹ Cf. KS. I.5.28, BhP. p. 94, 1.4-13.

14 (C.14; K.XXIII.13). ¹ Cf. KS. I. 5.28, BhP. p. 94, 1.11-13.

15 (C.15; K.XXIII.14). ¹ Cf. BhP. p. 94, 1.14-15.

16-17 (C.16-17; K.XXIII.15-16). ¹ Ag. (p. 480) says गार्श्वविवाहे वक्ष्या
पुनर्भुवङ्गमे विलम्बे: 2cf. BhP. p. 94 1.16-19.

18 (C.18; K.XXIII.17).

19 (C.19; K.XXIII.18).

20-23 (C.20-23; K.XXIII.19-22). ¹ See BhP. p. 115, 1.2-8.

happiness and misery and never becomes angry, she is said to be "attached" (*anuraktā*)¹. These indicate her characteristics.

The hostile woman

24-27. The characteristics of a hostile woman are as follows : when kissed she wipes off her mouth, speaks unpleasant words, becomes angry even when sweet words have been spoken to her, hates his friends, praises his enemies, lies down on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour [has been shown her], never puts up with suffering, becomes angry without any provocation, does not look at him or greet him. The woman who betrays these signs should be marked as "hostile" (*viraktā*).

Winning back of woman's heart

28-29. [The following measures may lead to] the winning (lit. taking) back of women's heart¹ : constant effort [in this direction], display of wealth, showing of good-will, proposal of giving money², [actually] giving money, giving up the service of Messenger (lit. intervention)³ and tranference of attachment (*bhāro pakṣepa*).⁴

Causes of hostility

30-31. A man or a woman becomes hostile to the lover due to poverty, sickness, misery, harshness, want of learning, going abroad, offended self-esteem, excessive greed, transgression [of good conduct], coming back late [at day or night] and resorting to undesirable acts¹.

Acts winning women's hearts

32. In connexion with love, one's acts should be capable of winning the heart (lit. attachment) of women. Due to such acts

24-27 (C.24-27; K.XXIII.23-26a). ¹ BhP. p. 116. l. 4-5, 13, 6, also 7-12, 14-19.

28-29 (C.28-29; K.XXIII.26b-28a). ¹ Read 28a as हृदयवहणाय दुरसा व्यापारविहितम्.

² Ag. (p. 481) explains this as follows : उपन्यासोऽर्थस्य दःस्वामेति उपन्यासः.

³ Read *vyaavadhiṇim* for *vyaadhitanim*, C. *vyaadhito yah. K.*

⁴ Ag. (p. 481) explains this as अन्वहृते कदाचिदनुत्कस्य अहनासीति कथनम्.

30-31 (C.30-31; K.XXIII.68b-30a). ¹ Cf. BhP. p. 117. l. 8-11.

32 (C.32; K.XXIII.30b-31a).

a woman may be kept out of anger and even if angry she may be pacified¹.

33-35. A covetous woman should be won over by [making her] a gift of money, a learned woman by knowledge of arts, a clever woman by sportfulness, a sensitive woman by acting to her desire, a woman who hates man by stories to her liking, a girl below sixteen (*bātā*) by a present of playthings, a terrified woman by cheering her up, a proud woman by servile attendance and a noble lady by the practice of arts¹.

The three types of woman

36. Women, are by nature of three classes : superior, middling and inferior.

The superior woman

37-39. The woman who remains unperturbed when she has been offended, does not use harsh words to her beloved, has a short-lived anger, possesses skill in arts and crafts, is desired by men for her high birth, wealth, capacity for giving enjoyment and the like, is an expert in the acts of love (*kāmatantra*), is honest, possesses physical charm, becomes angry only when there is a [proper] cause, speaks without malice and knows the proper occasion [for all acts] is of the superior class (*uttamā*)¹.

The middling woman

40-41. The woman who desires men and is desired by men, is skilled in the acts of love, jealous of her rivals, is overcome with malice and has a short-lived anger, is proud, and can be pacified in a moment, is of the middling class (*madhyamā*)¹.

The inferior woman

42. The woman who is angry without a suitable cause, ill-natured, very proud, fickle, harsh and remains angry for a long-time, is of the inferior class (*adhamā*)¹.

¹ Read 32b. as *yena ca priyate* etc.

33-35 (C.33-35; KXXIII.315-33). ¹ K. omits. 54a.

36 (C.36; K.XXIII.34).

37-39 (C.37-39; K.XXIII.35-37). ¹ Cf. BhP. p. 102, l. 1-5.

40-41 (C.40-41; K.XXIII.38-39). ¹ Cf. BhP. p. 102, l. 6-9.

42 (C.42; K.XXIII.40). ¹ Cf. BhP. p. 102, l. 10-13.

The four stages of woman's youth

43. The youth of women when they have tasted love's pleasures is manifested in four stages through dresses, limbs and their movements as well as [inner] qualities¹.

The primary youth

44. The primary (*prathama*) youth which has an enthusiasm for sexual acts, is characterised by plump thighs, cheeks, hips, lips and firm breasts which are conducive to (lit. charming in) love's pleasures¹.

The secondary youth

45. The secondary (*dvitiya*) youth which affords the best pleasure of love is characterised by full and round limbs, plump breasts and slender waist¹.

The tertiary Youth

46. The tertiary (*tritiya*) youth which creates the utmost brilliance [in women] is full of all kinds of beauty, exciting sexual desire and is maddening and rich in various qualities¹.

The quaternary youth

47-48. The quaternary (*caturtha*) youth which is the enemy of love's pleasure, comes when the primary, the secondary and the tertiary youths have gone by [one after another]. It is characterised by reduced physical charm due to sunken (lit. pale) cheeks, hips, lips, breasts as well as lack of enthusiasm for sexual acts¹.

Behaviour in the primary youth

49. A woman in her first youth is to be known as one who cannot take much pains, is neither pleased or displeased with her rivals (females), and is attached to persons of mild qualities¹.

Behaviour in the secondary youth

50. A woman in her secondary youth takes offence lightly,

43 (C. 43; K. XXIII.41). ¹ Cf. BhP. p. 103, l. 10.

44 (C.44; K. XXIII.42). ¹ Cf. BhP. p. 103, l. 11-16.

45 (C.45; K. XXIII.43). ¹ Cf. BhP. p. 104, l. 2-11.

46 (C.46; K. XXIII.44). ¹ Cf. BhP. p. 104, l. 13-14.

47-48 (C.47-48; K. XXIII.45-46). ¹ Cf. BhP. 105, l. 1-6.

49 (C.49; K. XXIII.47). ¹ Cf. BhP. p. 104, l. 2-6.

50 (C.50; K. XXIII.48).

and her anger and malice is also not great, and in her anger she remains silent¹.

Behaviour in the tertiary youth

51. A woman in her tertiary youth is an expert in love's pleasures, full of malice for her rivals, has many qualities and is not secretive about her proud acts¹.

Behaviour in the quaternary youth

52. A woman in her quaternary youth is capable of captivating a man, has no malice to her rivals even if she is an expert in love's enjoyments, and she always desires to remain unseparated [from her beloved]¹.

Five types of men

53-54. These are the four stages of youth for the Heroine in a drama. I shall now describe the types (lit. qualities) of men with regard to their love-affairs (*kāmitāntva*)¹. With reference to their dealings (lit. application) with woman they are of five types, such as "excellent" (*catura*, lit. clever), "superior" (*uttama*), "middling" (*madhyama*), inferior" (*adhama*), and "too old" (*saṃprarāḍḍha*)².

The excellent man

55. A man is to be known as "excellent" when he is sympathetic, able to endure hardship, skilled in pacifying anger in connexion with love, expert in sexual acts and is honest.

The superior man

56-57. A man is to be known as "superior" when he does not do anything displeasing, is exalted (*dhīrodātta*)¹, sweet-tongued, dignified, and knows thoroughly the mysteries of [human] feelings (lit. heart). One who is sweet [in manners], munificent and feels love, but is not overcome by passion, and when insulted by a woman gets disgusted with her, is [to be known as] a "superior" man.

¹ Cf. BhP. p. 104, l. 13-18.

51 (C.51; K.XXIII.49). ¹ Cf. BhP. p. 105, l. 1-4.

52 (C.52; K.XXIII.50). ¹ Cf. BhP. p. 105, l. 8-10.

53-54 (C.53-54; K.XXIII.51). ¹ K. omits 53.

² Cf. BhP. 91. l. 20ff.

55 (C.55; K.XXIII.52).

56-57 (C.56-57; K.XXIII.53). ¹ The term is used in later classifications of Heroes. Cf. DR. II. 3-6a, BhP. p. 92 l. 2-3.

The middling man

58. A man who takes in every way the [emotional] states of a woman with calmness and is disgusted with her on discovering any fault of her, is to be known as "middling".

59. A man who makes a gift in proper time, does not have much anger even when he is insulted, but on discovering her act of deceit gets disgusted with a woman, is to be known as "middling".¹

The inferior man

60-61. A man who shamelessly approaches a woman with a steadfast love even when she has insulted him and loves her more strongly in spite of a friend's advice to the contrary even when he has come to know directly of her deceit, is to be known as "inferior".

The too old man

62-63. A man who does not care for fear or anger, is foolish, naturally inclined to women¹ (?), obdurate, shameless in acts of love, rough in love-quarrels [and] in striking connected therewith, a laughing stock (lit. play thing) of women, is to be known as "too old".

Psychological approach to women

64. Women are of different nature¹ and their hearts are mysterious. Hence a wise man should know them properly before approaching them.

65. A man should deal with a woman according to the Science of Erotics (*kāmatantra*) after he has measured her feelings through different acts.

66. Such acts are : Conciliation (*sāma*)¹, Gift (*pradāna* =

58 (C.58; K.XXIII.54).

59 (C.59; K.XXIII.55). ¹ K. reads this as follows : सर्वाये मध्यस्थो माव-
यदणं करोति नारीणां । किञ्चिद्दो' दृष्ट्वा विरज्यते मध्यमध्यसोऽयमिति.

60-61 (C.60-61; K.XXIII. 56-57).

62-63 (C.62-63; K.XXIII. 58-59). ¹ Read *prakṛti-prasakta-bhāvāś ca*.

64 (C.64; K.XXIII.60). ¹ *nānāsīlā*, K. *nāmāhīlā*, C.

65 (C.65; K.XXIII.61).

66 (C.66; K.XXIII.62). ¹ Cf. BhP. p. 214. l. 7. These terms have been from the *Arthaśāstra*.

dāna), Dissention (*bheda*), Chastisement (*daṇḍa*) and Indifference (*upekṣā*) to women.

Conciliation

67. Expressing one's attachment by saying "I am yours", "You are mine", "I am dear to you and you are dear to me" is called Conciliation (*sāma*).

Gift

68. Giving wealth, according to the measure of one's property as occasions arise, and concealing the same under some pretext is called Gift (*pradāna = dāna*)¹.

Dissention

69. Showing the faults of one's dear one by some device is Dissention (*bheda*).

Chastisement

Restraining one's movement or beating one is called Chastisement (*daṇḍa*).

Application of Conciliation and Gift etc.

70. An indifferent woman is to be re-united by Conciliation, a covetous one by giving wealth, and a woman attached to another person should be won over by Dissention.

71. When from her indifferent attitude a woman begins to behave wickedly¹ she should be chastised with slight beating, and restraint of her movement.

72. If after an exhaustive adoption in due order of means such as Conciliation and the like, a woman does not come under control then a clever man should be indifferent to her.

Reading a woman's heart from her behaviour

73. It is from the expression of her face or from her eyes or from the movement of her limbs that one is to know whether a woman hates a man or loves him or is indifferent to him.

67 (C.67; K.XXIII.63).

68 (C.68; K.XXIII.64). ¹ That is, in joys and sorrows (Ag.).

69 (C.69; K.XXIII.65).

70 (C.70; K.XXIII.66).

71 (C.71; K.XXIII.67). ¹ Ag. explains this as *deśāntara[pa]lāyāyanam puruśāntara-gamanam*.

72 (C.72; K.XXIII.68).

73 (C.73; K.XXIII.69).

A courtesan's mercenary treatment of men

74. Courtezans except when they belongs to gods or the king are always available for money to a man whether he is dear to them or not.

75-76. [To them] a man [giving monecy] becomes dear even if they hated him before, becomes dearer than ever if she already was dear to them, appears to be well-behaved even if he is wicked, and to be possessed of good many qualities even if has none.

On seeing him their eyeballs dance [in joy] and they smile as it were with eyes, and due to simulation of [proper] feeling their faces put up a pleasant colour.

77. Hence after understanding the feeling or its want in women one should approach them according to the methods mentioned in the Science of Love (*kāmatantra*)¹.

78. Passion arises in them after they have been treated properly or they have been separated after the first Union just as fire comes out of the wood.

79. This is the traditional method of dealing with women so far as Gallants are concerned. This should be utilised in suitable measure in the Nāṭaka or the Prakaraṇa.

80. This is the method of dealing with courtezans to be followed by the experts. Now listen about the Special Representation.

Here ends the Chapter XXV of Bharata's Nāṭyaśāstra,
which treats of the External Manners.

74 (C.74; K.XXIII.70),

75-76 (C.75-76; K.XXIII.71-72).

77 (K.XXIII.743). ¹ C. omits this passage which is merely a variant of 65 (K.61).

78 (C.77; K.XXIII.74).

79 (C.78; K.XXIII.75).

80 (C.79; K.XXIII.76).

CHAPTER TWENTYSIX

SPECIAL REPRESENTATION

Special Representation

1. The peculiarity (*viśṣa*) which [is required] from time to time one in the use of Gestures and Words etc¹, and which has yet been left unmentioned is known as the Special Representation (*citrābhinaya*)².

Day, night and season etc.

2-4, To indicate morning and evening, day and night, seasons¹, extreme darkness, wide expanse of water, directions, planets, stars, and anything that is slightly fixed, one is to make the following gestures : two hands raised with Pataka² and Svastika³ gestures, Udvahita head⁴ looking upwards with various eyes [fitting each occasion].

Objects on the ground

5. With same¹ gestures of the hands and of the head together with the eyes looking downwards one is to indicate [objects] resting on the ground.

Moonlight, happiness and air etc.

6. To indicate moonlight, happiness, air, flavour (*rasa*) and smell, one is to use gestures for representing touch and horripilation.

1 (C.1; KXXV.1). ¹ *Āṅgūdyabhinayasyaiva*, K (*Āṅgūbhinayana-syeha*, C).

² Ag. (p. 487) makes a scholastic discussion on the justification of the term *citrābhinaya*. But this does not appear to be convincing. The term seems to hint at the pictorial effect of the direct or indirect use of gestures and may be explained as *citraṭvam abhinayasaya*, See NŚ. XXIV. 1 note.

2-4 (C.2-4; K.XXV.2-4). ¹ K. reads 3b as जकृन् अक्तान् समन्तांश्च etc. and 4 as दिशो यद्वात् समन्तत दृष्टयश्च भवे(त्)दिष्ट । तास्मिन्मिति (३)यानि तानाम्भावरसायंतः.

² See NŚ. IX.17-26 ³ See NŚ. IX.134 ⁴ See NŚ. VIII.27

5 (C.5; K.XXV.5). ¹ As described above.

6 (C.6; K.XXV.6).

The sun, dust and smoke etc.

7. To indicate the sun, dust, smoke and fire one is to cover one's face with clothes. And heat of the ground and heat [of any other kind] are to be indicated by a desire for a shady place.

The midday sun

8. The mid-day sun is to be indicated by looking upward with half-shut eyes, and the rising or the setting sun by a representation of the idea of depth.

Pleasant objects

9. To indicate anything pleasant and happy, one is to use gestures for representing the touch of one's body together with horripilation.

Sharp objects

10. And to indicate things of sharp nature one is to use gestures for representing touch of one's limbs and uneasiness and to narrow down his mouth.

Deep and exalted feeling

11. To indicate these in connexion with deep and exalted feelings one is to have the *Sauṣṭhava*¹ of the limbs and a display of pride and conceit.

Necklace and flowers etc

12. To indicate a necklace and a flower garland one is to hold the two *Arāla* hands¹ in the place where the sacred thread is held and then to separate them from the *Svastika*² position.

The idea of entirety

13. To indicate the sense of "entirety" one is to move on the index finger, look round and press the *Alapallava* hand¹.

Audible or visible objects

14. To indicate anything audible or visible whether it relates to the speaker or to the person spoken to, or to anyone else, one should point to the ears and eyes respectively.

7 (C.7; K.XXV.7). ¹ *Rajo-dhūmānalāṃs tathā*, C. (*rājadharmānilāu tathā*. K).

8 (C.8; K.XXV.8). 9 (C.9; K.XXV.9). 10 (C.10; K.XXV.10).

11 (C.11; K.XXV.11). ¹ See NŚ. IX.88-91.

12 (C.12; K.XXV.12). ¹ NŚ. IX. 46-52. ² See NŚ. IX.134.

13 (C.13; K.XXV.13). ¹ See NŚ. IX.90.

¹ 14 (C.14; K.XXV.14).

Lightning and shooting stars etc.

15. Lightning, shooting stars, thunder, sparks [of fire] and flame should be indicated by relaxed limbs and vacant eyes.

Repugnant objects

16. To indicate anything repugnant to oneself, one is to practice *Udveṣṭita*¹ and *Parāvṛtta* (. *Pariavṛtita*)² Karāṇas of hands and to bend the head and to look obliquely, or to avoid contact.

Hot wind and heat etc.

17. To indicate hot wind, heat from the sky, warding off of dust, rains, insects and bees one should cover one's face.

Lions and bears etc.

18. Lions, bears, monkeys, tigers and other beasts of prey should be indicated by holding *Padmakōśa*¹ hands downwards in the form of a *Svastika*.

Worshipping superiors

19. To indicate worshipping the feet of the superiors (*guru*) one should hold *Tripātaka*¹ and *Svastika*² hands, and taking up of the goad or the whip should be indicated by *Svastika* and *Katakā* [*mukha*]³ hands.

Numerals

20-21. Numerals from one to ten should be indicated by fingers [of equal number]. Multiples of tens, hundreds and thousands are to be indicated by the two *Pātaka*¹ hands.

22. Any number above ten should be indicated indirectly and along with the general meaning of the sentence which includes it (?).

15 (C.15; K.XXV.15).

16 (C.16; K.XXV.16). ¹ See NŚ. IX.208. ² NŚ. IX.210.

17 (C.17; K.XXV.17).

18 (C.18; K.XXV.18). ¹ See NŚ. IX.80.

19 (C.19; K.XXV.19). ¹ See NŚ. IX.26-32. ² See NŚ. IX.134.

³ See NŚ. IX.61-64. 20 (C.20; K.XXV.20).

21 (C.21; K.XXV.21). 22 (C.22; K.XXV.22).

Umbrellas and banners etc.

23. Umbrellas¹, banners and banner-staffs and the different weapons should be indicated by representation of the holding of any staff.

Memory and meditation etc.

24. Memory and meditation should be represented by indicating attention, downcast eyes, slightly bent head and the left hand with the Sandamśa¹ gesture².

Height

25. Height¹ should be indicated by the representation of offspring through making the head Udvāhita² and the hands Hamsapakṣa³ on the right side.

Past and cessation etc.

26. The idea of past, cessation, destruction or words listened, is to be indicated by carrying from the left the Arāḥa¹ hand on the head.

The autumn

27. Autumn should be indicated by representing a composure of all the senses, tranquility of all the directions and a view of different flowers.

The early winter

28. Early winter (*hemanta*) should be indicated by the superior and the middling characters through narrowing down their limbs and seeking the sun, fire and [warm] clothing.

29. The same should be indicated by the inferior characters through groaning (*kūjana*) clicking (*śikṭāra*) and trembling of the head and the lips and the chattering of teeth.

23 (C.23; K.XXV.23). ¹ *chatra* K. (*citra*. C.)

24 (C.24; K.XXV.24). ¹ K. reads 24b as कुर्वीत वसवस्यं च तेषां वित्तक.

² See NŚ. IX.109.

25 (C.25; K.XXV.25). ¹ K. reads this couplet as उवाहितं शिरः कला
इत्यपचम् अथोच्चं गम् । प्रासादसु कृपासाधं दीर्घं, गर्व च लिङ्गिभिन,

² See NŚ. VIII.27.

³ See NŚ. IX.105.

26 (C.26; K.XXV.26). ¹ *śrute*, C. (*śrānte*-K.). ² See NŚ. IX.46-52

27 (C.27; K.XXV.27).

28 (C.28; K.XXV.28).

29 (C.29; K.XXV.29).

30. The superior characters also may sometimes indicate the winter in this manner if due to accident they are in a miserable condition.

The winter

31. One is to indicate the winter by the representation of smelling the flowers, drinking wine¹ and of feeling an unpleasant wind.

The spring

32. The spring (*vasanta*) is to be indicated by the representation of acts of rejoicing, enjoyments and festivities and a display of various flowers.

The summer

33. The summer is to be indicated through the representation of the heat of the earth, fans¹, wiping off sweat and feeling the hot wind.

The rains

34. The rainy season (*pṛāṭyaḥ*) is to be indicated through the representation of the Kadamba, the Nimba and the Kuṭaja flowers, green grass, Indragopa insects and groups of peacocks¹.

The rainy night

35. A night in the rainy season¹ should be indicated by the loud sound of the masses of clouds, falling showers of rain, as well as lightning and thunder.

Seasons in general

36. Each season should be indicated by the sign, costume, activity or scenery which is proper to it or whatever is [specially] desired or avoided (lit. undesired) in it.

30 (C.30; K.XXV.30).

31 (C.31; K.XXV.31). ¹ Emend *madhudānānt* into *madhupānūt*;
see BS. V, 5 and 10. 32 (C.32; K.XXV.32).

33 (C.33; K.XXV.33). ¹ *savijanaiḥ*, K. (*suvijanaiḥ*, C).

34 (C.34; K.XXV.34). ¹ K. reads 34b as *सविशोः दुःखस्यैः* etc.

35 (C.35; K.XXV.35). ¹ *varṣārātram*, C. (*varṣārāmbham* K.)

36 (C.36; K.XXV.36).

37. These seasons according to the necessity should be indicated with proper Sentiments¹ as being full of happiness for those who are happy, and full of distress for those who are afflicted.

The States

38. The States (*bhāva*)¹ should be indicated by the representation of the Determinants (*vibhāva*)² and similarly the States are also indicated (lit. accomplished) by the representation of Consequents (*anubhāva*)³.

The Determinants

39. Acts connected with the Determinants should be represented by means the Consequents; and the States relate to the feeling of one's own self, and the Determinants relate to an exhibition of another person [in relation to the self]¹.

40. A preceptor, a friend, an affectionate companion (*sakhā*), a relation from the mother's or the father's side who may come and be a announced¹ [properly] is called a Determinant².

The Consequents

41. The honour shown to him¹ by rising from the seat, by offering him presents (*avghya*) and a seat and by using respectful words, is called the Consequents (*anubhāva*).

37 (C.37; K.XXV.37). ¹ *prajūṅjitū yathūrasam, C. (darśayed virahūnugām K).*

38 (C.38; K.XXV.39). ¹ K. reads before this the following: यो येन भावेनीदृष्टः सुखदेनेतरैष वा । स तदाद्धितसंस्कारः सर्वे पश्यति तन्मयम्. (He who is imbued with a state pleasant or otherwise, looks under its influence everything as permeated with it). Besides this K. reads 38 as follows: विभावेनाहृतं कार्यनुभावे निरूपणात् । तथैव चानुभावानां भावस्यानुगमेन च. For the def. of *bhāva* see NŚ. VII. 1-3. ² See NŚ. VII. ³ See NŚ. VII. 4-5.

39 (C.39; K.XXV.40). ¹ Ag. (p. 491) reads *ātmanubhavanam* for *ātmanubhinayanam* in the text and explains the same as आत्मानुभवम् भाव आत्म-विशानं यदनुभवम् सुखदुःखसंविद्रूपं स्वभाव इत्यर्थः । आत्मपक्षणात् घटाद्यनुभवम् भाव इत्यक्तं भवति विषयस्ये परस्मि । तवार्थः आत्मानुभाव्यगत येन न च तादृक् यतस्मौति प्रकृतेषु गम्यते ते यद्भवत्यर्थे चैत् तदवश्यमनुभूयते सुखादिकं तदेव भाव इत्युक्तं भवति.

40 (C.40; K.XXV.41). ¹ Ag. (l.c) seems to read *āveśya* for *āvedya*.

² This is only an example of one of the many *vibhāvas* which may lead to one of the many States.

³ 41 (C.41; K.XXV.42). ¹ One of the persons mentioned in 40 above.

42. Similarly in other cases also, from an observation of different incidents [in a play] one should find out the Determinants and the Consequents from actions [related to them].

43. Reply to a message given to the Messenger is [also] called a Consequent.

44. In these ways the States, the Determinants and the Consequents are to be represented by men as well as women.

General directions for the representation

45. In the representation of their own nature, men should assume the Vaiṣṇava posture (*sthāna*)¹ and woman the Āyata² or the Avahittha³ postures in relation to [appropriate] actions.

46. [But] there occurring special need for the same, other postures may [also] be introduced for the representation of different States in special (lit. different) types of plays.

Men's and women's efforts

47. Efforts of men should be characterised by patience as well as sportive limbs, and those of women by delicate Āṅghāras.¹

Women's movements of limbs

48. Women's movement of hands, feet and other limbs should be graceful (*lalita*) while men's movement of these should be restrained (*dhīra*) as well as vehement (*udbhata*)¹.

Meanings of words

49. Representation of the meaning of words are to be made differently by men and women. I shall explain them in detail in connexion with the States and the Consequents.

Joy

50. One should indicate one's joy (*harsa*) by embracing the [other's] body, by smiling eyes as well as by horripilation¹.

42 (C.42; K.XXV.43).

43 (C.43; K.XXV.44).

44 (C.44; K.XXV.45). 45 (C.45; K.XXV.46). ¹ See NŚ. XI.51-52.

² See NŚ. XIII.157-170.

³ See NŚ. *ibid.*

46 (K.XXV.47).

47 (C.46; K.XXV.48). ¹ See NŚ. IV.170ff.

48 (C.47; K.XXV.49). ¹ K. adds after this one additional hemistich.

49 (C.48; K.XX.V.50b-51a).

50 (C.49; K.XXV.51b-52a). ¹ *tai* *hollukasana*, K. (*tat hālpakathā* ⁽¹⁴⁾).

51. An actress (*nartakī*) should indicate joy by sudden horripilation, tearful eyes, smiling words and a loving attitude.

Anger

52. One should indicate anger by upturned red eyes, biting of lips, [deep] breathing and trembling limbs.

Jealous Anger of women

53-54. Jealous Anger (*irasyālcrodha*) of women should be indicated by tearful eyes, touching of the chin and the lips, shaking of the head, knitting of the eye-brows, keeping silent, curling of the fingers, leaving of gurlands and ornaments and assuming the Āyata posture (*sthāna*)¹.

Men's sorrow

55. Men's sorrow should be indicated by much breathing and sighing, thinking with a downcast face and looking up towards the sky [in a pensive mood].

Women's sorrow

56. Women's sorrow should be indicated by weeping¹, sighing, beating the breast, falling on the ground and striking [the body against] the ground.

57. Crying¹ which has been mentioned before as arising from tears of joy and from jealousy should be applied in case of women and of the inferior male characters.

Men's fear

58. Men's fear should be indicated by acts of consternation (*samplirana*), and of dismay (*utrega*), fall of weapons [from their hands], loss of self-control and the like.

Women's fear

59-60. Women's fear should be indicated by eyes with

51 (C.50; K.XXV.52b-53a). 52 (C.51; K.XXV.53b-54a).

53-54 (C.52-53; K.XXV.54b-56a). ¹ See NŚ. XIII.157-170.

55 (C.54; K.XXV.56b-57a).

56 (C.55; K.XXV.57b-58a). ¹ *rudilaiḥ śvasitaiḥ (rudilaiś ca smi-
⁴ais, C. rudilaiḥ śvasanaiḥ, K.)*.

57 (C.56; K.XXV.58b-59a). ¹ *ruditam, K. sahitam, C.*

58 (C.57; K.XXV.59b-60a).

59-60 (C.58-59; K.XXV.60b-62a).

moving eyeballs, throbbing and shaking limbs, glancing sideways for fear (lit. terrified heart), looking for someone to rescue them, weeping loudly and putting their arms round the man [staying close by].

Women's intoxicated condition

61. Intoxicated conditions (lit. intoxication) which have been mentioned before should be applied to women, and men of the inferior type. Adoption of gestures (lit. form) in such cases should be delicate and graceful.

62. Women's intoxication should be indicated by rolling of eyes, uttering of irrelevant words (*vilāpa* = *pralāpa*) and shaking of limbs.

63. These are the rules to be followed in a theatrical production for the representation of men's or women's States when occasion for these will arise.

64. In a theatrical production the States of women are all to be made graceful (*lalita*) and that of men endowed with Self-control (*dhairya*) and Equanimity (*māthurya*).

Parrots and Śārikās

65. Parrots, Śārikās and small birds like these are to be indicated by two moving fingers in the Tripatāka hand.

Big birds

66. But birds like peacocks, cranes and swans which are naturally big are to be indicated by proper Recakas and Aṅgahāras¹.

Asses and camels etc.

67. Asses, camels, elephants, tigers, cows, buffaloes and the like should be indicated by Gaits and gestures [suitable to them]¹.

61 (C.60; K.XXV.62b-63a).

62 (C.61; K.XXV.63b-64a).

63 (C.62; K.XXV.64b-65a).

64 (C.63; K.XXV.65b-66a).

65 (C.64; K.XXV.66b-67a).

66 (C.65; K.XXV.67b-68a). ¹ K. reads 66b as पचाङ्गोदारगतभिरभिनेयाः

प्रयोक्तृभिः.

67 (C.66; K.XXV.68b-69a). ¹ K. reads this as follows : खरोद्ग गोऽवाच-

तवान् विचक्ष्यान्नजादिकान् । सङ्घापयन्ङ्गहारैर्भैतिभिश्च प्रदर्शयेत्.

Bhūtas and Piśācas etc.

68-69. Bhūtas, Piśācas, Yakṣas, Dānavas and Rākṣasas when they are not visible should be indicated by the Aṅghāras. But when they are visible they should be indicated by [the representation of] fear, dismay and astonishment¹.

70. When they remain invisible, gods are to be indicated according to the necessity by making obeisance to them and by movements suitable to the States.

Greeting an invisible person

70-71. Greeting a man when he is invisible is to be indicated by touching the head with the Atāla hand¹ raised from the side.

Greeting gods and superiors etc.

71-72. Greeting gods, superiors (*guru*), and ladies is to be indicated by the Kaṭakāvardhamāna¹ or the Kapota hand² [touching the head similarly].

72-73. Gods and honourable persons when they appear physically should be indicated by obeisance to them and by the deep influence [they have over the surroundings].

A greet crowd and friends etc.

73-74. A great crowd, friends, Viṭas and rogues are to be indicated by means of the Parimaṇḍala (Uromaṇḍala)¹ hand.

Mountains and tall trees etc.

74-75. Mountains in connexion with their height, and tall trees are to be indicated by lifting upwards the outstretched hands.

Wide expanse of water

75-76. A wide expanse of sea-water¹ is to be indicated by two Patāka hands thrown out [side-ways], and heroism, haughtiness,

68-69 (C.67-68a; K.XXV.69b, 70b-71a). ¹ K. adds after 68a the
 अङ्घ्रिनिर्दिष्टा कर्मसंकीर्तनादपि. 69-70 (C.68b-69a; K.XXV.72).

70-71 (C.69b-70a; K.XXV.73). ¹ See NŚ. IX. 46-52.

71-72 (C.70b-71a; K.XXV.74). ¹ NŚ. IX.136. ² NŚ. IX.129.

72-73 (C.71bc; K.XXV.75).

73-74 (C.72; K.XXV.76). ¹ See NŚ. IX.196.

74-75 (C.73; K.XXV.77).

75-76 (C.74-57ab; K.XXV.78-79). ¹ Emend *sūgarāmbhāsum* into
sūgarāmbhasūm.

pride, magnanimity and growth upwards also should be indicated² by placing the Arāla hand on the forehead.

77-78. The two Mrgaśiṛṣa hands¹ turned away from the breasts and held out quickly at a distance will indicate anything made open (*apārṛta*)².

A house and darkness etc

78-79. A house, darkness, a hole or cave is to be indicated by holding slightly stretched hands which have their palms upturned and which point downwards¹.

Lovesick, cursed and possessed persons

79-80. Persons who are lovesick or under a curse, possessed of some evil spirit or enfeebled in mind by fever, should be represented by [suitable] movements of their face and other limbs¹.

A swing

80-82. A swing should be indicated by the representation of its movement, agitation of the limbs and the holding of the strings. It is by acting like this (lit. then) that the moving swing will be perceptible [to the spectators], and persons occupying their seats [just after representing a swing] will be taken as moving in a swing.

82-83. I shall now speak of [the indication of] "Speaking to the Sky" (*ākāśavācāna*), "Speaking Aside" (*ātmagata*), "Concealed Speaking" (*aparāritaka*) and "Private Personal address" (*janāntika*).

Speaking to the Sky

83-85. Addressing someone staying at a distance or not appearing in person or indirectly addressing to someone who is not close by, is called Speaking to the Sky (*ākāśa-bhāṣita*)¹. This

² Read क्षराक्षेन विनिर्दिशन् (K.) for हस्तौ किञ्चिन् प्रसारितौ.

77-78 (K.XXV.80). ¹ Ns.IX.86.

² C. omits this, but K's reading is slightly corrupt.

78-79 (C.75c; K.XXV.81a-82b). ¹ Read 78b as अधीमुखोत्थानतथी हस्तौ किञ्चिन् प्रसारितौ, C. (किञ्चिन् प्रदर्शयेत्, K.).

79-80 (C.76; K.XXV.83). ¹ K. reads 80a as एवं विधा नरा ये च तेषां कार्यं विवेचिन्तः. 80-82 (C.77-78; K.XXV.84-85).

82-83 (C.79; K.XXV.86b-87a).

83-85 (C.80-81; K.XXV.87b-89a). ¹ आकाशवचनादि(नी)त्यादि दूरस्थेन रक्षयविष्ट-पात्रेण सह भाषणमेव अतएव हि अशरीरविवेदनमिति परीक्षेन प्रविष्टपात्रस्यस्थित्योक्तवशात्परिसं व्यथितं (Ag. p. 493).

mode of speaking will present [the substance of] a dialogue by means of replies related to various [imaginary] questions (lit. causes) which may arise out of the play².

Speaking Aside

85-86. When overwhelmed with excessive joy, intoxication, madness, fit of passion repugnance, fear, astonishment, anger and sorrow one speaks out words which are in one's mind (lit. heart), it is called Speaking Aside (*ātmagata*).

Concealed Speaking

And Concealed Speaking (*aparāritaka*) is related to secrecy.

Private Personal Address

87-88. When out of necessity persons standing close by are [supposed] not to hear what is spoken to someone else, this constitutes Private Personal Address (*janāntiku*)³.

Thinking within oneself

It relates to something within one's self (lit. heart) which is a matter of deliberation² and feeling³ and [which is] indeed a kind of Speaking Aside (*ātmagata*).

88-90. Words in a play, which are connected with secrecy should be spoken in one's ears preceded by "so, so".

Mentioning incidents that occurred already

90-91. When one is to speak from necessity of something

² K. reads *rasabhūva*².

85-86 (C.82a; KXXV.89b-90). ¹ Read the first three hemistichs as follows: अतिवर्षमदोन्मादगमयेभमयार्द्धनः । विनायकोपदुःखार्तिभयादेकोऽपि भावते । इदयस्यं वचो यत्तु तदात्मगतमिष्यते.

87-88 (C. 82b-83; K.XXV. 91a-92). ¹ It is because both the *janāntika* and the *aparāritaka* are supposed to be inaudible to others on the stage Ag. (p.424) quotes a view on their distinction as follows: अश्लेषाद् उभयमध्येतज्जनानिकमेव यावतो हि जनस्य तद् वक्तव्यं तावतोऽनिके सामीप्ये तदुच्यते यत् तस्मात् परम् उद्दिश्य नोचते अथ च परः श्रवो वचनेवाश्रयो वचने तदुपचारितकैः निवृद्धेषु भाविनाश्रयेन संवृक्तम्.

And a late writer says: इह यद्वक्तव्येकस्मिन् गोप्यं वद्वनामगोप्यं तज्जनानिकम् तथिपरीतम्-अनवारितम्, ND. p.31. But all this does not seem to fit in well with the examples of the *aparāritaka* available in extant dramas. Cf. Lévi. p.61.

² *savitarkam*, C. (*savikalpam*, K.).

³ *bhāvastham* C. (*bhuvavasthād*, K.).

88-90 (C.84 85; KXXV.93-94). ¹ K reads 88b differently.

90-91 (C.86; K.XXV.95).

which has occurred earlier, for avoiding repetition this should be [similarly] spoken in one's ears.

90-91. Without making any confusion (lit. mistake) [among these] one should resort to Speaking to the Sky (*ākāśa-vacana*), Private Personal Address (*janāntika*) and Speaking Aside (*ātma-gata*) which will [relate sometimes] to a visible or an invisible person and [sometimes] to one's ownself or others¹.

Representing Concealed Speaking

91-92. Concealed Speaking (*apavāritaka*) and Private Personal Address (*janāntika*) should be indicated by a Tripatāka hand covering [the speaker]¹.

Repetition of words

92-93. Words which are uttered due to fright, calamity, anger and intense sorrow are to be repeated¹.

93-94. [In such cases] words such as "tell", "well done", "ah", "alas", "go away", "what", "let me go", "no" and "speak" should be repeated twice or thrice¹.

Suspension of representation

94-95. Distorted or incomplete words used [in a play] should not be represented by gestures¹ for explaining them (lit. for the sake of definition)².

Observing proper States

95-96. The State (*bhāva*) which is proper to a superior [character] should not be applied to a middling one; and similarly the State which is proper to a middling [character] should not be applied to an inferior one¹.

90-91 (C.86; K.XXV.95).

¹ Read this passage as follows : अत्रभिचारेण पडेदाकार-समानिकात्मगतवाक्यान् । प्रत्यक्षपरोक्षवतात्मसदृशान् परस्त्रांश्च (C. पाठे; K. वाचन् for पडेत्; C. वाक्यै; K. पाठान् for वाक्यान्). The trans. is tentative.

91-92 (C.87; K.XXV.96). ¹ Cf. DR. I. 65b; BhP. p. 219, l. 21-22; SD. 425. Lévi. p. 61.

92-93 (C.88; K.XXV.114). ¹ K. reads *punaruktam na tsev iha*.

93-94 (C.89; K.XXV.115). ¹ K. reads 93b as वाच्यो ह्यत्र वा इति किं किं ना वदति च.

94-95 (C.90; K.XXV.114). ¹ K. reads *pratyāṅgahinam*, C. *pratyāṅghitam*, K. ² *lakṣanakṛte*, C. *lakṣanakṛtas*, K.

95-96 (C.81; K.XXV.119).

96-97. By means of different States and Sentiments which arise from movements proper to the superior, the middling and the inferior characters, a play will attain (lit. wish for) attractiveness.

No movement in the state of sleeping

97-98. In the somnolent condition (*svapnāyita*) the States should not be represented by any movement of hands. As in the representation of the Temperament, this should be done through speech (lit. the meaning of words) only¹.

Declamation in sleep

98-99. Declamation (*pāṭhya*) in the somnolent condition should proceed with a slow voice; words in it should be [sometimes] distinct and [sometimes] indistinct and sometimes their senses should be repeated twice, and it should [also] depend on the recollection of the past [events].

Declamation of old people

99-100. Declamation of old people should be made with a faltering voice and dropping of syllables [now and then]; and

Children's words

that of children should be made with lisping (*kalasvara*) which will leave syllables unfinished¹.

Dying declamation

100-101 Indistinct declamation (*kāhu*) at the time of dying should be made with syllables produced by relaxed and heavy speech-organs (*kavaṇa*); it should be a faltering voice resembling the sound of [small] bells and it should be accompanied by hiccough, [hard] breathing and [the action of] phlegm.

101-102. Occurrence of a swoon when followed by hiccough and [hard] breathing is considered similar to death. To indicate it the declamation should contain repetition¹.

96-97 (C.92; K.XXV). ¹ Read *bhāvarasair ātmaceṣṭāsamanvitāir* (*bhāvaceṣṭāir*, K. *ceṣṭāsamanvitāh*, C.).

97-98 C.93; K.XXV.97). ¹ K.'s reading seems to have been as follows: स्वप्निने वाकाद्येभ्यो न हस्तकारैः । स्वप्निनेन तु वाक्याद्यैः etc.

98-99 (C.94; K.XXV.98).

99-100 (C.95; K.XXV.101). ¹ *asamāpatāksaram*, C. but *aspaṣṭavar-
nasāmyuklam*, K.

100-101 (C.96; K.XXV.99).

101-102 (C.97; K.XXV.100). ¹ Read the passage as follows :

Representation of death

102-103. Representation of death which may arise from different conditions will be of different nature. [For example] sometimes it is indicated by throwing out all the hands and feet, and sometimes by a paralysis of movement of all the limbs¹.

Death from disease

103-104. Death from an attack of disease should be represented by an occurrence of hiccough, [hard] breathing and imperceptible movement of limbs which should be relaxed¹.

Death from drinking poison

104-105. Death from drinking poison should be represented by throwing out of hands and feet and other limbs, and the power of the poison will lead to the quivering action of the [different] parts of the body.

The eight stages in death from poison

105-107. The first stage of the action of poison is the general weakness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth froth [in the mouth], the sixth breaking of the neck, the seventh paralysis and the eighth death¹.

Weakness

107-108. Eyes with sunken eyeballs [depressed] cheeks, lips, belly and shoulder and feebleness of arms will represent [general] Weakness¹.

Tremor

108-109. Tremor (*vepathu*) should be represented by shaking simultaneously according to the situation the head, the hands and the feet or one of these limbs separately.

विज्ञायाद्योपेतो मूर्च्छोपगमो तु मरणवत् कथयेत् । अनिम्(?) एतेष्वपि कार्यं पाठ्यपुनरुक्तसंप्रयुक्तम् (विज्ञायाद्यो-
पेतमनमन्वित मूर्च्छं मरणं कथनोद्यो etc. C.

102-103 (C.97b-98a; K.XXV.102). ¹ Read *sannais tathā gātraish* (*sarvais tathā gātraish*, C. *samtraish tathā kāryah*, K.).

103-104 (C.98b-99a; K.XXV.103). ¹ K. reads 104a as follows :
व्यापितुते तु मरणं विषवगानेष संप्रयोक्तव्यम्. 104-105 (C.99b-100a, K.XXV.104).

105-107 (C; 100b-102a; K.XXV.105-106). ¹ Read *kārāya*, K. (*kārya*, C.)

107-108 (C.102b-103a; K.XXV.107). ¹ *pravistatārake*, C. (*pravind-
dha-tūlake*, K).

108-109 (C.103bc; K.XXV.108).

Burning sensation

109-110. Burning sensation (*dāha*) should be represented by shaking violently the entire body, scartching the [different] limbs and throwing out the hands and other limbs¹.

Hiccough

110-111. Hiccough (*hikkā*) should be represented by repeated blinking of eyes, belching, vomiting, convulsion (*ākṣepa*), and uttering of indistinct sounds.

Froth in the mouth

110-111. Froth (*phena*) [in the mouth] should be represented together with belching, vomiting, licking the corners of the mouth, senselessness and lack of movement of the eyes.

Breaking of the neck

111-112. Breaking of the neck (*śirobhañja = gīvābhañga*) should be represented by the shoulder touching the cheek and the lowering of the head.

Paralysis

Paralysis (*jaḍatā*) should be represented by inaction of all the sense-organs¹.

Death

113-114. Death (*maraṇa*) whether it is due to a growth of disease or to snake-bite should be represented, according to the dramatic convention (*nāṭyadharmā*) by the closing down of the eyes.

114-115. These particular representations should be combined with suitable Temperament (*sattva*) and States (*bhāva*)¹, and

109-110 (C.104; K.XXV.109). ¹ K. reads *sarvāṅga-vepanam vepanthus tu* for *sarvāṅgavepanod-vejanena*, C).

110-111 (C.105; K.XXV.110).

111-112 (C.106a; K.XXV.111). ¹ C. omits 112a and reads the passage as follows : उद्वगारवदनयोर्गैः सुखाक्षिप्तैर्विभ्रतैर्गच्छिरसः । किमखादभिवेत्यो निःसंज्ञतयाक्षिप्तैश्चान् ।

112-113 (C.106b; K.XXV.112). ¹ C. omits 112b which K. reads as follows : संसक्तयोस्तपसाक्षिरसश्च विनामनाक्षिरोभङ्गान् ।

113-114 (C.107; K.XXV.113).

114-115 (C.108; K.XXV.119). ¹ *sattvābhāva*, C. for *sarvābhāva*, K.

[representation of] other popular [objects and ideas] should be learnt (lit. accomplished) from the people.

General directions

115-116. Just as the garland-maker makes garlands from various kinds of flowers, the drama should be produced similarly by gestures of different limbs, and by Sentiments and States.

116-117. Movements and Gaits that have been prescribed by the rules for a character which has entered the stage¹ should be maintained by the actor without giving up the [particular] Temperament till he makes an exit.

117-118. Now I have finished speaking about the representation to be made through Words and Gestures. Things omitted here by me should be gathered from [the usage of] the people¹.

The triple basis of drama

118-119. The people, the Vedas and the spiritual faculty (*adhyātma*) are known as the three authorities. The drama is mostly based on objects related to the last two (the Veda and the *adhyātma*).

119-120. The drama which has its origin in the Vedas, and the spiritual faculty (*adhyātma*) and includes [proper] words and metre, succeeds when it is approved of by the people. Hence the people are considered as the [ultimate] authority on the drama¹.

121. A mimicry of the exploits of gods, sages, kings as well as of householders in this world, is called the drama¹.

122. When human character with all its different States is represented with [suitable] Gestures it is called the drama.

People supplying norm to the drama

123. Thus the events (*vārtā*) relating to the people in all

115-116 (C.109; K.XXV.120).

116-117 (C.110; K.XXV.121). ¹ *raṅga-praviṣṭasya*, C. for *raṅga-pravṛttasya*, K).

117-118 (C.111; K.XXV.122). ¹ K. reads 117b as follows: एवमेते मया भोक्ता माया कृत्स्नस्य प्रति. 118-119 (C.112; K.XXV.123).

119-120 (C.113; K.XXV.124). ¹ K. omits 120b.

121 (C.114; K.XXV.125). ¹ See N^o. I. 120

122 (C.115; K.XXV.126).

123 (C.116; K.XXV.127).

their different conditions, may be (lit. should be) included in a play, by those well-versed in the Canons of Drama (*nāṭyaśāstra*).

124. Whatever Śāstras, laws, arts and activities are connected with the human usage (*lokadharma*) may be produced (lit. called) as a drama.

125. Rules regarding the feelings and activities of the world moveable as well as immoveable cannot be formulated (lit. ascertained) exhaustively by the Śāstra.

126. The people have different dispositions, and on their dispositions the drama rests. Hence playwrights and producers (*prayoktṛ*) should take the people as their authority [as regards the rules of the art].

127. Thus they (*prayoktṛ*) should pay attention to the feelings, gestures and the Temperament in representing the States of various characters [that may appear in the drama]¹.

128. The men who know in this order the art of Historic Representation and applies it on the stage, receives in this world the highest honour for putting into practice the theory of drama (*nāṭyātattva*) as well as [the art of] acting (*abhinaya*)¹.

129. These are to be known as the modes of representation dependent on Words, Costumes, Make-up and Gestures. An expert in dramatic production should adopt these for the Success [in his undertaking]¹.

Here ends Chapter XXVI of Bharata's Nāṭyaśāstra
which treats of the Special Representation .

124 (C.117; K.XXV.128).

125 (C.118; K.XXV.129).

126 (C.119; K.XXV.130).

127 (C.120). ¹ K. omits this.

128 (C.121; K.XXV.131). ¹ C. reads after this an additional couplet.

129 (C.122). ¹ K. omits this.

CHAPTER TWENTYSEVEN

SUCCESS IN DRAMATIC PRODUCTION

1. I shall now describe the features of the two kinds of Success (*siddhi*) relating to the drama. For the production of a drama is wholly meant for (lit. based on) attaining the Success in it¹.

The two kinds of Success

2. The Success [in the dramatic production] which arises from Words, Temperament and Gestures and which relates to various States and Sentiments is of two kinds : divine (*daivikī*), and human (*mānuṣī*)¹.

The human Success

3. [Of these two] the human [Success] has ten features, and the divine [Success] two ; and they (*i. e.* such features) consist [mostly] of various Temperaments expressed vocally (*vāñmayī*) and physically (*śārīrī*).

The vocal Success

4. Slight Smile (*smīta*)², Smile (*ardhakāśa*)³ and Excessive Laughter (*atikhāśa*)³, 'well-done' (*sādhu*), 'how wonderful' (*aho*), 'how pathetic' (*kaṣṭam*), and tumultuous applause (*pravṛddhanāda*, swelling uproar) are the signs of the Success expressed vocally (*vāñmayī*).

The physical Success

5. Joy expressed in horripilation (*saromāñca-pulaka*), the rising up from the seat (*abhyutthāna*), and the giving away¹

1 (C. K. *same*). ¹ This chapter discusses the appreciation of theatrical productions by spectators who include persons of various types possessing different psychological and cultural traits.

2 (C. K. *same*). ¹ *vāk-sattvānga*. These three constitute the Basic Representation. See NŚ. XXIV. 3 (C. K. *same*).

4 (C. K. *same*). ¹ See NŚ. VI. 52.

² The *ardhakāśa* seems to be the same as *hasita*, smile; see note 1 above. ³ See note 1 above.

5 (C. K. *same*). ¹ The age-long custom in India was that the wealthy among the spectators on being very highly pleased with a dramatic performance did at once take out from their own body the

of clothes (*celadāna*) and of rings (*aṅgulikṣepa*) are signs of the Success expressed physically (*śārīri*).

6. When actors produce the Comic Sentiment slightly dependent on words of *double entendre* the spectators should always receive the same with a Smile (*smita*).

7. When they (*i.e.* the actors) have a laughter not very clear, or words which do not directly cause laughter the spectators are always to receive the same with a Smile (*ardhahāsyā*).

8. Laughter created by the bragging of the Jester or by some artifice (*śilpa*)¹ should always be received by the spectators with an Excessive Laughter (*atihāsyā*).

9. [Representation of deeds] which relate to the practice of virtue and is endowed with excellence, should be greeted by the spectators with the word "well-done" (*sādhu*).

10. Similarly, "how wonderful" should be uttered by the spectators in connexion with States like Astonishment (*vismaya*) and in course of the Erotic, the Marvellous and the Heroic Sentiments.

11. But in the Pathetic Sentiment they should utter with tears "how pathetic." And in cases of Astonishment there should always be a tumultuous applause (*pravṛddhanāda*, lit. swelling uproar).

12. In cases of insulting words used in acting a play they should be attentively received with horripilation (lit. throbbing hairs) by the spectators whose curiosity has been evoked¹.

costly shawls, other wearing apparels or ornaments to give them way to the talented actors. Cf. also NL. 2289f. ² See note 1 above.

6 (C. K. same). ¹ *kīñcīc-chiṣṭa*, C. *kimcicchīṣṭo*, K.

² This prescription simply points out what should actually happen.

7 (C. K. same). ¹ See above 2 note 2.

8 (C. K. same). ¹ *vidūṣakoccheka*, K. *vidūṣakoccheda*, C.

² For example, the art of comic make-up.

9 (C. K. same). ¹ *dharmapada*^o, C. *garvapada*^o, K.

10 (C. K. same), 11 (C. K. same).

12 (C. K. same). ¹ The trans. is tentative.

13-14. If the play is a brilliant one with [a plot containing] cutting and piercing [of limbs], fight, portentuous calamity, terrific happening or minor personal combat, it should be received by the clever spectators with tears and rising up [from the seat, and with shaking the shoulder and head].

15. This is the manner in which the human Success¹ gets expressed. Now listen about the divine Success which I am going to describe.

The divine Success

16. The Success [in dramatic production] which includes an excessive [display] of the Temperament, and expresses the States [clearly]¹ is to be taken by the spectators as divine (*daiivi*).

17. When there is no noise, no disturbance, no unusual occurrence [during the production of a play] and the auditorium is full [of spectators], the Success is called divine¹.

Three kinds of Blemishes

18. These are the varieties of the Success to be known by the spectators as human and divine. I shall speak hereafter of the Blemishes (*ghāta*) coming from gods (*deva*).

19. Blemishes [in the production of a play] are of three kinds; [that coming] from gods¹, from the actors themselves

13-14 (C. K. *same*).

15 (C. K. *same*). ¹ This "human" Success seems to relate to the common "human" beings or average spectators, and they should be compared with men occupying the gallery of a modern theatre. They are generally moved by outward and not deep aspects of a dramatic performance. See below 16 note.

16 (C. K. *same*). ¹ These are the deeper aspects of a dramatic performance.

17 (C. K. *same*). ¹ The "divine" Success seems to relate to cultured spectators who generally take interest in deeper and more subtle aspects of a dramatic performance and as such are above ordinary human beings and may be called "divine".

18 (C. K. *same*).

19 (C. K. *same*). ¹ "Gods" here means the source of various accidents. See 20 below.

(*ātman*)², and from an enemy (*para*)³. Sometimes a fourth variety of it is what comes up due a portentuous calamity.

Blemishes from gods

20. Blemishes from gods are : [strong] wind, fire, rains, fear from an elephant or a serpent, stroke of lightning, appearance of ants, insects, ferocious and other animals.

Blemishes from an enemy

21. Blemishes created by an enemy¹ are : all round screaming, buzzing (*viṣphoṭita*), noisy clapping, throwing of cowdung, clods of earth, grass and stones [in the place of performance].

22. Blemishes created by an enemy¹ are considered by the wise to be due to jealousy, hostility [to the party injured], or being partial [to the party's enemy], or receiving bribe from the latter (*arthabheda*)².

23. Blemishes resulting from portents (*antpātika*) are those due to earthquake, storm, the falling of meteors and the like¹.

Self-made Blemishes

I shall now describe Blemishes arising from the actors themselves (*ātma-samuttha*).

24-25. Un-naturalness [in the acting], wrong movement [of the actors], unsuitability of a role [to an actor] (*vibhūmikātva*)¹, loss

² Their acts of omission or commission are these Blemishes. See below 24-25.

³ See below 21-22.

20 (C. K. *same*).

21 (C. K. *same*). ¹ The rival groups of actors who contested for rewards from their patrons, became enemies to one another ; see below 72ff.

² This kind of improper and dishonest acts sometimes occurs also now-a-days in meetings supporting candidates from rival political parties. Human psychology has not much changed since the NŚ. was compiled more than sixteen hundred years ago.

22 (C. K. *same*). See above 20 note 2.

³ It seems that the leaders of actors did not scruple even to bribe individual spectators to gain their ends.

23 (C. K. *same*). ¹ It is possible that due to superstitious fear arising from an appearance of these natural phenomena confusion occurred during the performance.

24-25 (C.24,25b-26, K.24-25). ¹ Ag. (p. 509) explain this as *anyabhūmikocita-svatva-śri-ca* (?) *svikāra*.

of memory [of the actors], speaking other words² (*anyavacana* i.e. those not in the play), [actor's] cry of distress³, want of proper hand movements (*vihastatva*), falling off of the crown and other ornaments, defects in playing the drums (*puṣkaradoṣa*), shyness of speech (*vāgbbhiti*), laughing too much and crying too much will be taken as Blemishes to the Success⁴.

26. Attack of insects and ants¹ wholly spoils the Success, while the falling off of the crown and other ornaments will spoil the tumultous applause [in appreciation of the production].

27. Blemishes in the shape of an appearance of animals¹ should be disregarded. But shy speech [of the actors] and the wrong playing of the drums will [however] wholly spoil the Success².

Blemishes without remedy

28. The two [kinds of] Blemishes which cannot be remedied in the production of a play (lit. poem), are faults due to a natural calamity, and the running out of water from the *Nāḍikā*¹.

² Ag. (l. c.) explains this as *tūṣṇīm kṛtām anyena palhaniyam anyah palhatiti anyavacanam*.

³ Ag. (l. c.) explains this as *artatvaṃ hi chadmanā pradarśanād asiद्धih*.

⁴ C. reads one fragmentary hemistich before 25.

26 (C.26b-27a; K.26b-28a). ¹ Ag. (p. 509) probably read in his text *pīpilikā-nikṣepa*.

27 (C.27b-28b; K.28b). ¹ Ag. (p. 509) reads it as *paśu-praveso* and comments on it as follows : सुकुमारप्रकृतेः स्त्रीपातप्रायस्य तासन्नोत्पादनेन सिद्धिविघाताय शौचपातिकाय घातः पशुवेशोऽस्मलिकृता(?) इति आशङ्कितम्, पशोः सिंहादिवैषं कृत्वा सुकुमारं प्रयोक्तारं भौषयति सामाजिकं वा एवं मात्स्योद्दणमलिकृतापि क्वचित् करोति वासानयनेन प्रकृतप्रयोगविप्रसंवादादधीति.

² C. reads one additional hemistich between 27a and 27b. K. omits 27b. 28 (C.29; K.32). ¹ Ag. (p. 508) says on this उदकमालिकया काल इव लस्यते तस्यशेषत्वम् अन्धकारायांस्विधीयता तेन यत्र काली यदनुचितं तत्र तन्निबन्धनम्. etc. *Nāḍikā* (text *nāḍikā*) is a measure of time. See NŚ. XX. 66 note 1. The ancient Indian device for measuring time consisted of a water vessel of particular size with a well-defined tube (*nāḍikā*) at its bottom. Time required for the complete running out of water from it, was known as a *nāḍikā* (*nāḍī*), सुवर्षमात्रकायत्वारयत्तुरुद्वायामः । मावत् प्रमाथकृष्णच्छिद्रेण जलादकस्य यावता कालीयं क्षुतिः स कालो वा मालिका । (See AS. II. 20 ; also AS. notes, p. 27). Here *nāḍikā* is used in the sense of the water-vessel used for measuring time. On the necessity of time-keeping see below 39 and NŚ. XX.23, 65-68. Ag's explanation does not seem to be clear.

Palpable sources of Blemishes

29-30. Palpable (lit. large) sources of Blemish in a play are : repetition, defective use of compound words (*asamāsa*), wrong use of case-endings (*ribhaktibhāta*), want of proper euphonic combination (*visandhi*), use of incoherent words (*apārthu*), faulty use of three genders, confusion between direct and indirect happenings (*pratīkṣa-parokṣa-sammoha*), lapse in metre, interchange of long and short vowels, and observing wrong caesura¹.

31. Absence of [proper] notes (*visvara*), of sweetness of notes (*vīyukta-rāga*), and of wealth of notes, and ignorance of voice registers (*sthāna*) and of tempo (*laya*) will disturb musical rules [in the production of a play]².

32. Non-observance of Sama, Mārga and Mārjana, giving hard strokes³, and ignorance about the beginning (lit. taking)⁴ and the stopping (*mokṣa*, lit. release) will spoil the beauty (*rasa*)⁵ of the music of drums⁶.

33-36. Omission due to loss of memory, and defective enunciation in the declamation, putting on ornaments in wrong places, falling off of the crown, not putting on any ornament¹, want of hand-movements owing to an ignorance about mounting or

29-30 (C.30-31, K.30-31). ¹ Actors and actresses at the time of the NŚ. usually being speakers of Middle Indo-Aryan (Prakrit) and not trained scholars, there occurred all sorts of lapses in their Sanskrit recitation and declamation. Hence is to be justified the humorous reference to the *naṭa* (actor) in the following traditional couplet : *वैयाकरणकिरातादप्यब्धयः क्व यान्ति सन्नताः । ज्यौतिषं टडितगायकमिषयाननगङ्गापि यदि न स्युः* (Halдар, *Itihāsa*, p. 143) which in trans. is as follows : Where would the vulgarly-used words have gone for fear of hunter-like grammarians, if there were no mouth caves of astrologers, actors, gallants, singers and physicians ?

31 (C.32; K.27). ¹ For the technical terms of music used here see NŚ. XXVIII.

32 (C.33; K.29). ¹ *bahulaprahāra*, K. (*kulaprahāraṃ ca.* C).

² *graha*, K. (*gr̥ha*, C.).

³ Read *rasam* for *mūrisam*, C. and *mārsam*, K.

⁴ *puskaragata*, K. (*puspāgata*, C). For technical terms of music used here see NŚ. XXXIII.

33-36 (C.34-37; K.33-36). ¹ Read *bhūṣaṅgraham* for *bhūṣaṅga*².

dismounting chariots, elephants, horses, asses, camels, palanquins, aerial cars (*vimāna*) and vehicles [in general], wrongly holding or using weapons and armours, entering the stage without the crown, headgear or clothing, or entering too late² are the Blemishes which should be marked in proper places by the clever experts, but they should leave out of consideration the sacrificial post (*yāpa*), taking up of the fire-wood (*vayana*), Kuśa grass (*darbha*), ladle (*śruc*) and other vessels (*bhāṇḍa*) [relating to a sacrifice].

Three grades of Blemishes

37. An expert in dramatic production should record Blemishes as "mixed" (*miśra*), "total" (*sarvagata*) and "partial" (*ekadeśīja*), but should not record [merely] the Success or the Blemishes [without any detailed information about these].

38. The total Success or an all round Blemish expresses itself in many ways. But a matter affecting merely one aspect [of the production] should not be reckoned for lowering the order.

39. After the putting down of the Jarjara [by the Director] in a dramatic production, the Assessors (*prāṇika*)¹ should always achieve in due manner the accuracy of timing (*nādikāśiddhi*)² and of recording (*lekhyasiddhi*) [of all Blemishes as well as goods points].

Wrong Benediction

40. When during a god's festival anyone foolishly recites a Benedictory Śloka in honour of the wrong god it is to be recorded as his Blemish in the Preliminaries¹.

Interpolation is a Blemish

41. When anyone interpolates the composition of one

² *cirapraśeso*, K. (*cirprayoga*, C).

37 (C.38; K.37). ¹ Read *siddher* for *siddhair*, C. and *siddhyā*, K.

² Read *na ghātās ca* for *na ghātasya*, C. *vidhāno vā*, K.

³ K. reads 37b differently.

38 (C.39). ¹ Read *ekadeśajāto* (*ekadeśajātam*, C). K. gives 38a in a mutilated form.

39 (C.40; K.39). ¹ See below 62-69 notes. ² See above 28 note.

40 (C.41; K.40). ¹ Read 40a, as योऽथस्य नरे सूदो नादीशोर्षं पठेदि चयस ।
देवस्य पूर्वरे चान्तस्यमपि विलेखः स्यात्. 41 (C.42).

playwright into that of another it is also to be recorded by the experts as his Blemish¹.

42. When anyone knowingly (lit. not out of ignorance) interpolates (lit. mixes) in [his] play the name of another author then his Blemish in it being definite, should be recorded in due order¹.

43. When anyone produces a play using costumes and languages in violation of the rules [regarding the same laid down in the Śāstra] then his Blemish about the same should be recorded¹.

Limitation of human efforts in a play

44. Who is able to observe properly the rules of [constructing] plays or producing [them on the stage]? Or who can be bold or keen (lit. eager) enough in mind to [claim to] understand properly all that have been said¹ ?

45. Hence one should include in plays words which have deep significance, are approved of by the Vedas as well as the people, and are acceptable to all persons¹.

46. And no play (lit. nothing) can be devoid of any merit

¹ This seems to show clearly that theatrical Directors did not hesitate sometimes to insert passages taken from one playwright's work into that of another to add to the effect of the latter. K. omits this passage.

42 (C.43). ¹ From this it appears that the practice of putting in the name of the author of a play in the Prologue (*prastāvanā*) was not a very old one. This seems to explain the absence of the authors name in dramatic the works ascribed to Bhāsa. K. does not have this passage.

43 (C.44; K.41). ¹ From a close study of available plays it does not appear that the rules laid down in the Śāstra were very scrupulously followed, or it is also likely that the rules regarding the use of different languages in a play, changed with the linguistic development as well as other conditions connected with the use of languages.

44 (C.45; K.47). ¹ This seems to point out that no Śāstra can exhaustively lay down all the rules which can never be made very clear and precise, for many things in theatre relate to so many fluctuating factors.

45 (C.46; K.48). ¹ One should mark the stress put on the Vedas and the popular practice in connexion with the Nāṭya. See NŚ. XXVI. 118-120.

46 (C.47; K.44).

or totally free from faults. Hence faults in the production of a play should not be made much of¹.

47. But the actor (*uata*) should not [for that reason] be careless about Words, Gestures and Costumes¹ of minor importance (lit. non-essential) as well as about [minor] Sentiments and States², dance, vocal and instrumental music and popular usages³ of the same kind [relating to the performance].

Spectators of a performance

48. These are [the rules] defining the characteristics of the Success. I shall hereafter describe that of [an ideal] spectator¹ (*prekṣaka*)¹.

49-52. Those who are possessed of [good] character, high birth, quiet behaviour and learning, are desirous of fame and virtue, impartial, advanced in age, proficient in drama in all its six limbs, alert, honest, unaffected by passion expert in playing the four kinds of musical instruments, acquainted with the Costumes and Make-up, the rules of dialects, the four kinds of Histrionic Representation, grammar, prosody, and various [other] Śāstras, are very virtuous, experts in different arts and crafts, and have fine sense of the Sentiments and the States, should be made spectators¹ in witnessing a drama².

53. Anyone who has (lit. is characterised by) unruffled senses, is honest, expert in the discussion of pros and cons, detector of faults and appreciator [of merits], is considered fit to be a spectator in a drama.

54. He who attains gladness on seeing a person glad, and sorrow on seeing him sorry and feels miserable on seeing him miserable is considered fit to be a spectator in a drama¹.

¹ This is a very wise counsel for the hasty critics of a play.

47 (C.48; K.45). ¹ *nepathye*, K. (*nepathyai* h, C).

² *rasabhūvanāṅgitā*, K. (*ṅṛtyāgitā* h, K).

³ *lokayukte*, K. (*ṅyuktyā*, C).

49 (C.49; K.46). ¹ *prekṣakānūm* (*prekṣānūm*, C. *prāśnikānūm*, K).

49-52 (C.50-53; K.47-50). ¹ *prekṣaka*, C; *prāśnika*, K.

53 (C.54; K.51).

54 (C.55; K.52). ¹ The critic must be a man with sympathy.

55-56. All these various qualities are not known to exist in one single spectator. And because objects of knowledge are so numerous and the span of life is so brief¹, the inferior common (lit. men) in an assembly which consists of the superior, the middling and the inferior members cannot be expected to appreciate the performance of the superior ones.

57. Hence an individual to whom a particular dress, profession, speech and an act belong as his own, should be considered fit to appreciate the same.

Various classes of spectators

58. Different are the dispositions of women and men, young and old who may be of superior, middling or inferior talents, and on such dispositions [the Success of] a drama rests.

Disposition of different spectators

59. Young people are pleased to see [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine¹, the seekers of money [topics of] wealth, and the passionless in topics of liberation (*mokṣa*).

60-61. Heroic persons are always pleased in the Odious and the Terrible Sentiments, the personal combats and battles, and the old people in Purāṇic legends, and tales of virtue. And [the common] women, children and the uncultured men (*mārkha*) are always delighted with the Comic Sentiment and [remarkable] Costumes and Make-up (*nepathya*)¹.

61-62. Thus the man who is fit to assume a particular role by imitating the States of the latter, can be considered a spectator possessing the [necessary] qualifications.

Assessors in a performance

62-64. These should be known as spectators in connexion with a drama. But there being any controversy (*saṃgharṣa*)

55-56 (C.56-57; K.53-54). ¹ K. reads 55b as follows विज्ञेयस्यापेक्षितत्वाद्
अस्त्वत्त्वाद् आयुषकथा.

57 (C.58; K.55).

58 (C.59a, 60b; K.56).

59 (C.59b-60a; K.57). ¹ *samayāśrite*, C. (*samayānvite*, K.).

60-61 (C.61; K.58). ¹ K. omits 61a 61-62 (C.62; K.59).

62-64 (C.63-64; K.60-61). ¹ This is a very elaborate arrangement for judging in every detail the Success of a performance.

about the performance of individual actors, the following are the Assessors (*prāśnika*): an expert in sacrifice (*yajñavit*), an actor (*nartaka*), a prosodist (*chandovit*), a grammarian (*śabdavit*), a king (*rājan*), an expert in archery (*iṣvastravit*), painter (*citravit*), courtesan (*veśyā*), musician (*gandharva*) and a king's officer (*rājasevaka*). Hear about them.

64-68. An expert in sacrifice will be an Assessor in the [representation of] sacrifice (*yajñayoga*), an actor in general His-trionic Representation, a prosodist in complicated metres, a grammarian in a lengthy declamation, a king in connexion with [personal] dignity, in dealings with the harem and in royal (lit. his own) roles, the archer (*iṣvāsa*)¹ in the Sauṣṭhava of the pose; and a painter is a very suitable Assessor of movements for salutation and other acts, of wearing clothes and ornaments, and of Dresses and Make-up which are at the root of dramatic production; the courtesan will be an Assessor in matters relating to the enjoyment of love, and a musician in the application of notes (*svara*) and observance Time (*tāla*), and an officer of the king in [the matter of] showing courtesies. These are the ten Assessors of a dramatic performance.

69. When there is a controversy among the persons ignorant of the [Nāṭya]-Śāstra they (*i. e.* the persons named above) are to pronounce justly the faults as well as the merits [of individual actors]¹. Then they will be known as Assessors of whom I have spoken to you.

70. When there occurs any learned controversy about the knowledge of the Śāstra the decision should be made on the testimony of the books (lit. Śāstra).

64-68 (C.65-68). ¹ Emend *iṣṭavāk* (C). into *iṣvāsa*.

69 (C.69). ¹ The significance of this rule seems to be that when in judging a drama the common people (*i. e.* who are not acquainted with the rules laid down in the Śāstra) fail to decide, the specialist Assessors mentioned above are to be called in. This passage is wanting in K.

70 (C.70). ¹ This rule seems to show that when the specialists in theatrical practice differed, they were to refer to the Śāstra or the traditionally handed down rules compiled in books. K. omits this passage.

Controversy about a performance

71. Controversy arises when the actors (*bharata*) have the desire of mutual contest at¹ the instance of their masters or for [winning] money and the Banner (*patākā*) [as rewards].

Procedure in deciding controversies

72. In course of deciding a controversy one should observe [the performance of the parties] without any partiality. The decision about [the award of] the Banner¹ should be according to the stipulation made (*paṇam kṛtvā*)² [beforehand].

Recording of Blemishes

73. Blemishes affecting the Success should be recorded with the help of reckoners (*gaṇaka*) by these persons (*i.e.* Assessors) who are seated at ease, have clean intention, and whose intelligence is [generally] relied on [by the public]¹.

Ideal position of Assessors in a performance

74. Assessors¹ should neither be too near [the stage] nor too far [from it]. Their seats should be twelve cubits (six yards) apart from it.

75. They are to notice the points of the Success mentioned before, as well as the Blemishes¹ which may occur during the production of a drama.

Blemishes to be ignored

76. Blemishes which may be accidental (lit. caused by the

71 (C.71). ¹ An example of this is the contest between the two *nātyācāryas* in the *Mālavī*.

² The Indian literary tradition records the fact of *Bhāsa's* winning Banners, possibly on the occasion of dramatic contests. See *Harṣacarita*, Introduction, 15.

72 (C.72). ¹ Read *patākāsamvyaḥāram* (*savyavahāram*, C.).

² This stipulation may have the following forms: the Success in producing any particular play, or any new play, or a new play with a particular dominating Sentiment will entitle one group of actors or its leader to the award of the Banner. K. omits this passage.

73 (C.73; K.62a). ¹ K. omits 73a.

74 (C.74; K.62b-63a). ¹ Emend *prēkṣakāiḥ* into *prāśnikāiḥ*.

75 (C.76-77a; K.63b-64a). ¹ *ghātās ca*, K. for *yāḥ kās ca*, C.

76 (C.77b-78a; K.64b-65a).

gods)¹, the portents or the enemy are not to be recorded by the wise [observers]. But the Blemishes relating to the play² as well as the Blemishes arising from [the actors] themselves³ should be recorded.

Procedure of awarding the Banner

77. After mentioning him to the king the Bannar should be given to a person whose Blemishes, have been reckoned as few in number but points of the Success as many.

78. If expert actors¹ are found to be of equal merit (lit. work and quality) in the production of a drama, the Banner should be awarded first to one whose Success² is greater, or in case of equal success³ [of the two contestants] [the award should be made] at the king's command⁴.

79. If the king has similar admiration for the two rivals, then both of them should be awarded [the Banners]. With an eye to all these rules one should provide [in the production of a play] for the recitation, the [distribution of] roles and the Sentiments¹.

80. Thus cultured persons who are well-acquainted with the rules [of theatrical production] and capable of appreciating merits¹ should sit at ease with an unruffled mind² and see to the proper judgement³ [in awarding the Banners].

81. The Assessors¹ are to point out (lit. take) the [measure

¹ *dairotpālasamūtha*. K. (*dairotpannasamartha*, C).

² *ghāta*, K. (*yāstā*, C). Blemishes relating to a play seems to be its literary drawbacks. It is likely that in dramatic contests choice of defective plays brought discredit on the contestants. ³ See above 24-25.

77 (C.75; K.65b-66a).

78 (C.78b-79a; K.66b). ¹ Read *dhāratāḥ prayogeṣu ca*.

² Depending on the vocal applause as well as the silent approbation of spectators. ³ *sammasiddhau*, K. (*samasiddhā*, C). ⁴ *vājñayā nṛpateḥ*, C.; K. omits 77a and reads 77b with some variation.

79 (C.79b-80a; K.67a). ¹ K. omits 79b.

80 (K.68). ¹ Read *guṇādaitbhiḥ* for *guṇādibhiḥ*, K.

² Read *svasthacittaiḥ* for *svasvacittaiḥ* K.

³ Read *vyavahārah samañjasah* for *vyavahārah samañjasam*, K.

81 (K.69). ¹ Emend *prekṣakaiḥ* into *prāśnikaiḥ*.

of] achievement as well as the slightest of faults² which may relate to the theory of theatrical production³.

82. Hence producers¹ [of plays] should know [properly] about Co-ordination (*sama*), Charm of Limbs (*āṅgamādhurya*), Recitatives (*pāṭhya*), rôles (*prakṛti*), the Sentiments (*rasa*), songs (*gāna*), instrumental music (*vādya*), and the Costumes and Make-up (*nepathya*)².

Co-ordination

83. Gestures (*āṅga*) which are simultaneously¹ made in a play in harmony with the different aspects of the arts in course of the Dhruvā songs and of dances² is called Co-ordination (*sama*).

84. When in course of the performance [of a play] Gestures of different limbs major and minor, are accompanied by songs with proper Time (*tāla*) and tempo (*laya*) and by the playing of drums it is called Co-ordination.

Charm of Limbs

85. The position in which the chest is not bent¹, the two arms are Caturasra and spread out (*āyata*)² and the neck is Añcita, gives rise to the Charm of Limbs (*āṅgamādhurya*).

86. And as for the remaining subjects¹ which are to be mastered (*sādhyā*)² by the actors (*sādhaka*) they have been discussed before. But they are to look after the instrumental music (*vādya*)³, the rôles (*prakṛti*, lit. the origin) and the songs (*gāna*).

87. The Success arising from the Gestures and the various Sentiments should be expressed out of joy through all the signs (lit. the places) of the same.

² Read *dūṣaṇābhāsam* for *dūṣaṇābhāsaḥ*, K.

² Read *prayogasamayāśrīṃ* for *prayoga-samayāśrītaiḥ*.

82 (C.80b; K.70). ¹ *prayoktṛbhīḥ* C. (*prayatnataḥ*, K.).

² C. omits 82a). 83 (C.81; K.71). ¹ *samantāt*, K. *samarthalā*, C.).

² *dhruvānāyaprayoge*, C. (*gitavāditratālena*, K.). 84 (K.72).

85 (C.82; K.73). ¹ *anirbhugnam*, C. (*samirbhugnam*, K.).

² *srūyatau bhujau*, C. ³ *srakṛtaukarau*, K.

86 (C.83; K.74). ¹ These are *pāṭhya*, *rasa* and *nepathya*; see NŚ.

XIX., VI. and XXIII.

² *sādhyam*. C. (*prekṣyāni*, K.).

³ Read *vādyam prakṛtayo gānam* for *vādya-prakṛtayo'ṅgānām*, C. and *vādyam prakṛtayo jñānam*, K. 87 (C.84; K.75).

Suitable times for dramatic performance

88. Producers [of plays] should know the time (*kāla*) for a performance (*vāra*), which depends on various considerations to be [generally] day and night¹. Listen now when a performance may take place during these two periods.

89. The performance in the evening, the midnight and the dawn belongs to the night².

90. The performance in the forenoon and the afternoon belongs to the day.

Time of performance according the subject and the Sentiment

91. I shall now speak how these times are suited to [different] Sentiments after mentioning the time (*kāla*) to which a performance belongs.

92. [The performance] which is pleasant to the ear and is based on a tale of virtue (*dharma*), whether it is pure (*śuddha*) or mixed (*vikṛta*), should be held in the forenoon.

93. That which is rich in instrumental music, includes the story of strength and energy, and carries [a chance of] abundant success should be performed in the afternoon.

94. That which relates to the Graceful Style, the Erotic Sentiment and is full of vocal and instrumental music¹ should be performed in the evening.

95. The drama which relates to the magnanimity [of the Hero], and contains mostly the Pathetic Sentiment should be performed in the morning and it will scare away sleep.

96. The drama should not be performed in the midnight or at noon or at the time of the Sandhyā prayer or of taking meals.

97. Thus after looking into the time, place and the basis (plot) of a play one should bring about its production according to the States and the Sentiments it contains.

88 (C.85; K.76) ¹ Read 88b as दिवसश्चैव रात्रिश्च तयोर्वारं निबोधत.

89 (C.87; K.77). ¹ reads 89a as पूर्वार्द्धे अथ मध्याह्ने प्रापराह्णे तथैव च and 89b correspondingly. 90 (C.86; K.76). 91 (C.88; K.79). 92 (C.89; K.80).

93 (C.90; K.21). 94 (C.91; K.82). ¹ *gīlavādītrabhūyishtham* C. *ṛtyavādītragiśūḥyam*. K. 95 (C.92; K.83) 96 (C.93; K.84).

97 (C.94; K.85). ¹ *prasamiksya sasamśrayam*, C. but *parṇadam ca samiksya tu*, K. *parṇadam* in K. may be a wrong reading for *pārṇadam* (assembly).

Emergency performances are independent of time

98. But when the patron (lit. master) orders, the time and place are not to be taken into consideration and the performance should be held without any hesitation.

99. Proper Co-ordination (lit. co-ordinated production) Brilliance [of Pageant] (*samṛddhi*), and actors capable of [good] production are the three [points of] merits [in a performance].¹

Qualities of an actor

100-101. Intelligence, strength, physical beauty¹, knowledge of Time (*tāla*) and tempo (*laya*), appreciation of the States and the Sentiments, [proper] age, curiosity, acquisition [of knowledge and arts], [their] retention, vocal music, dances, suppression of stage-fright, and enthusiasm will be the requisite qualities of an actor (*pātra*).

An ideal performance

102. That which includes good instrumental music, good songs, good recitatives as well as Co-ordination of all acts prescribed by the Śāstra, is called an [ideal] production.

Brilliance of Pageant

103. Use of proper ornaments, good garlands, clothes and proper painting or the Make-up [for the characters] gives rise to Brilliance of Pageant (*samṛddhi*).

The best performance

104. According to the producers of plays the best (lit. the ornament) [of the performance] occurs when all these factors combine.

105. Thus I have spoken to you properly of the characteristics of the Success. Now I shall speak to you about the different branches of music (*ātodya*, lit. instrumental music)¹.

Here ends Chapter XXVII of Bharata's Nāṭyaśāstra,
which treats of the Success in Dramatic Production.

98 (C.95; K.86).

99 (C.96; K.87). ¹ See below 103.

100-101 (C.97-98; K.88-89). ¹ *surūpatvam*, K. (*svarūpatvam ca*, C).

102 (C.99; K.90).

103 (C.100; K.91).

104 (C.101; K.92).

• 105 (C.102; K.93). ¹ The Chapters XXVIII-XXXIII which treat of the theory and practice of the different branches of music, will be published in the second part of the present work.

CHAPTER THIRTYFOUR

TYPES OF CHARACTERS

Three types of character in a drama

1. Whether male or female, characters (*prakṛti*) in general [in a play] are of three types : the superior, the middling and the inferior¹.

A superior male character

2-3. A man who has controlled his senses, is wise, skilled in various arts and crafts, honest, expert in enjoyment¹, brings consolation to the poor, is versed in different Śāstras, grave, liberal, patient and munificent, is to be known as a "superior" (*uttama*) character².

A middling male character

3-4. A man who is an expert in dealing with people, well-versed in books on arts and crafts as well as in Śāstras, has wisdom and sweetness [of manners] is to be known as a "middling" (*madhyama*) character¹.

An inferior male character

5-7. A man who is harsh in words, ill-mannered, low-spirited, of small intelligence, irascible, violent, can kill his friend, can kill anyone cruelly, is treacherous, haughty in words, ungrateful, indolent, expert in insulting the honoured persons, covetous for women, fond of quarrel, doer of evil deeds and stealer of others' property, is to be known as an "inferior" (*adhama*) character. Similarly female characters too are of three kinds¹.

A superior female character

8-10. I shall now speak in due order of female characters. A woman who has a tender nature, is not fickle or cruel,

1 (C.1b-2a; K.XXIV.1). ¹ C. reads before this one additional couplet. 2-3 (C.2b-4a). ¹ Emend *bhagalaksū* into *bhogadaksū*.

² Cf. K. XXIV. 86b-88a).

3-4 (C.4b-5a). ¹ Cf. K.XXIV. 88b-89.

5-7 (C.5b-7a). ¹ Cf. K.XXIV. 89b-92a.

8-10 (C.8b-11a). ¹ Read *smitabhāsinyā*.^o

speaks smilingly¹, is obedient to her superiors (*guru*)², bashful, good-mannered, has physical charm as well as high birth, and other natural qualities, and is grave and patient, is to be known as a "superior" (*uttama*) character³.

A middling female character

11. A woman who does not possess these qualities to a great extent and always, and has some slight faults mixed with them, is to be known as a "middling" (*madhyama*) character.

An inferior female character

12. Description of the inferior male characters will generally apply in case of female characters of that type.

A mixed character

13. A hermaphrodite is to be known as a character of the "mixed" (*samkīrṇa*) and inferior type. Maid-servants and the like are also characters of the mixed type.

14. The Jester, the Śākāra¹ and all others like them in a play, are characters of the mixed type².

So much about the characters which may be male, female and hermaphrodite.

The four types of the Heroe

15-16. I shall now describe their classes¹ according to their conduct. Among these [characters], Heroes (*nāyaka*) are known to be of four classes, and they belong to the superior and the middling² types and have various characteristics.

17. The Hero is described as being of four kinds : the self-controlled and vehement (*dhīroddhata*), the self-controlled and light-hearted (*dhīra-lalīta*), the self-controlled and exalted (*dhīro-dātta*) and the self-controlled and calm (*dhīra-praśānta*).

¹ Read *gurūṇām vacane*. ² Cf. K. XXIV. 109-110a.

11 (11b-12a). 12 (12b-13a).

13 (13b-14a; K. XXIV. 10b, 10a).

14 (14bc; K. XXIV. 11). ¹ K. d. śākāras caiva ceṣāś ca.

² Read *samkīrṇā prakṛtiḥ* for *samkīrṇa nūtake*.

15-16 (C. 15-16; K. XXIV. 12ab. 2). ¹ *vibhāgam*, K. (*vīdhānam*, C).

² *madhyottamāyām*, C. (*tatrottamāyām*, K.)

• 17 (C. 17; K. XXIV. 3).

18-20. Gods are self-controlled and vehement (*dhīrodadhata*), kings are self-controlled and light-hearted (*dhīvalāṭita*)¹, the councillors are the self-controlled and exalted (*dhīrodāṭta*), and Brahmins and merchants are the self-controlled and calm (*dhīraprasānta*) classes of Heroes. To these again belong the four classes of Jesters.

The four types of Heroines

20-21. These are always the Heroines in dramatic works (lit. poetical composition). I shall now speak of the Heroines who are of four classes: a goddess, a queen, a woman of high family and a courtesan .

21-22. These may, according to their characteristics, be of four types: self-controlled, (*dhīrā*), light-hearted (*lalitā*), exalted (*ulāṭā*) and modest (*nibhṛtā*)¹.

22-23. Goddesses may possess all these qualities, and women of high family may be exalted and modest, while the courtesans and the crafts-women light-hearted and exalted¹.

Two classes of employment for characters

24. The characters [in a play] are of two kinds: external (*bāhya*) and internal (*ābhyantara*)². I shall now describe their characteristics².

18-20 (C.18; K.XXIV.4). ¹ *syur dhīralitā nṛpāḥ*. K. (*lalitas tu nṛpāḥ smṛtaḥ*, C).

20-21 (C.19; K.XXIV.5). ¹ C. reads after this, three and a half additional (corrupt) couplets (C.20-23a) which may be tentatively translated as follows: They (Jesters) are serially [of two types]: lowborn and cultured. They are to be attached to gods, kings, ministers, and Brahmins. And in his separation [from the beloved] a friendly maidservant clever in conversation, who feels distressed at his misfortune should be attached to the king. Among many (lit. in the multiplicity of) male characters in a play, the chief one is called the Hero. When in a play (lit. there) more [male characters] than one meet the misfortune and get back the prosperity, then one whose conditions appear remarkable should be taken as the Hero.

21-22 (C.23b-24a; K.XXIV.6-8a). ¹ C. omits 20b-21 and reads 20a as follows एते तु नायका येवा नायादन्नतिल्लज्जयाः. We with K.

23-23 (C.24b-25; K.XXIV.8b-9). ¹ K. reads 22b as follows दिव्या-राजाणां चोता युवैर्युक्ता भवन्ति चि.

24 (C.26; K.XXIV.12b). ¹ Read *prakāro dvividhāḥ smṛtaḥ*

² K. omits 24b.

25. [The character] which has dealings with of the king [only], is called internal and one who deals with the people outside [the king's palace] is called an external character.

Female inmates of the harem

26-29. I shall now describe the classes and function of women who live in the harem and have dealings with the king. They are the chief queen (*mahā-devī*), other queens (*devī*), his high-born wives (*srāminī*), ordinary wives (*sthāyini*)¹, concubines (*bhṛgini*), crafts-women (*śilpakārinī*), actresses (*uātkiyā*)² dancers (*navtiki*), maids in constant attendance (*anucārikā*), maids of special work (*paricārkā*), maids in constant movement (*sañcārikā*), maids for running errands (*prasañcārikā*), Mahattarīs (matron), old dames (*sthāvirā*) Āyuktikās and (overseer), Pratihārīs (usher), maidens (*kumārī*).

The chief queen

30-32. The chief queen (*mahā devī*) is one who has been consecrated on her head, is of high birth and character, possessed of accomplishments, advanced in age, indifferent to her rivals, free from anger and malice, and who fully understands the king's character, has sympathy in his joy and sorrow, is always engaged in propitiatory rites for the good of the [royal] husband, calm, affectionate, patient, and benevolent to the inmates of the harem¹.

Other queens

33-34. Those [wives of the king] who have all these qualities except that they are denied proper consecration¹, and who in spite of being proud of good fortune, are eager for enjoying affection², are always brilliantly dressed, jealous of their rivals and splendid on account of their [young] age, physical charm and [many other] qualities, are called queens (*devī*)³.

25 (C.27; K.XXIV.13).

26-29 (C.28-31; K.XXIV.14-17). ¹ *sthāyini* C, (*sthāpitā*, C). Cf. BhP. p. 289, l. 14-18. ² This shows that kings in ancient times had a large number of wives. According to the Ceylon tradition Bindusāra had sixteen wives (see Barua, Inscriptions of Asoka, p.276). In Svapna. (VI.9) Udayana refers to the sixteen wives of his father-in-law Mahāsena. ³ Cf. Pali. *nātakittihi*.

30-32 (C.32-34; K.XXIV.18-20). ¹ Cf. BhP. p. 290, l. 15-18

33-34 (C.35-36; K.XXIV.21-22) ¹ *satsamskāraīs tu C.(bahumāna,K.)
² K. reads 33b as नर्तिका राजपुत्री च रतिचर्चोत्कण्ठया. ³ Cf. BhP. p. 290, l. 19-21.*

High-born wives

35-36. Daughters of generals or of ministers or of any other officers when they (*i. e.* their daughters) are elevated by the king through the bestowal of affection and honour, and become his favourite due to good manners and physical charm, and attain importance through their own merits, are known as the highborn wives (*svāmini*)¹.

Ordinary wives

37-39. Ordinary wives (*sthāyini*) of the king are the women who have physical charm and young age, is violent [in sexual acts], full of amorous gestures and movements, expert in the enjoyment of love, jealous of rivals, honest, and who know the mind of the husband, are expert in writing and painting, follow the wishes of the king always, and are free from anger, sleep, indolence and cruelty, [always] alert and ready [to act] and capable of showing honour to persons according to their status¹.

Concubines

40. Concubines (*bhogini*) to a king are known as well-behaved, gentle [in manners], not very haughty, and they are indifferent [to rivals], modest, affectionate but not held in high honour¹.

Women artistes

41-42. Those women who are conversant with various arts, skilled in various crafts, know the different branches of the art of perfume-making, and are skilled in different modes of painting, know all about the comforts of beds and seats, and are sweet in manners, clever, honest, pleasant-looking, distinct [in their words], honest and modest, are known as women-artistes (*śilpakārikā*)¹.

Actresses

43-44. Women who have knowledge of notes (*svara*), time-beat (*tāla*) and caesura (*yiti*) [in a song], are associated with a master of the art (*ācārya*), clever, skilled in acting (*nāṭya*), capable

35-36 (C.37-38; K.XXIV.23-24). ¹ K. reads 36b as कानिहन्तारवन्परा कानिहन्ति इव संवत्सरा. BhP. has nothing analogous. See p. 290.

37-39 (C.39; K.XXIV.25-27). ¹ C. omits 38-39. BhP. has nothing analogous, See p. 290. 40 (K.28). ¹ C. omits this.

41-42 (C.40b-41a, K.XXIV.29-30). C. omits 41. 43-44 (C.41b-42).

of speaking according to the occasion, have young age, and beauty of form, are known to be actresses (*nāṭakīyā*)¹.

Dancers

44-48. Women who are expert in the representation of Passion (*heṭā*) and Feeling (*bhāva*), know [well] the representation of the Temperament (*sattva*), have sweetness [of manners], are skilled in playing musical instruments, have beautiful limbs, are conversant with the sixtyfour arts and crafts, are clever and always bold, free from indolence, inured to hard work, capable of practising various arts, and skilled in dancing and singing, and due to their young age superior to all other women standing near by, in the beauty of form and in the brilliance of appearance, are known as dancers (*nartakī*)¹.

Maids in constant attendance

48-49. Women who do not under any condition leave the king, are maids in constant attendance (*anucārikā*)¹.

Maids of special work

49-51. Those women who are clever, skillful, regular, and who know the art of making bed, serving wine and victuals, sham-pooing, preparing and applying perfumes, decorating one with ornaments and garlands, are to be known as maids of special work (*paricārikā*)¹.

Maids in constant move

51-53. Those women who [always] roam about in different parts [of the palace], gardens, temples, pleasure pavilions, and strike

¹ K.'s slightly different reading in trans. will be as follows : A woman who knows to begin [a song] and to stop it, and the proper tempo to be followed in it, can represent the Sentiments and the States, understand other people's intention and hints, is obedient to the teacher, clever, expert in acting, skilled in discussion, conversant with the playing of drums and other musical instruments, is called an actress.

44-48 (C.44-45; 47; K.33b, 33a, 34). ¹ K. reads between 47a and 47b an additional couplet.

48-49 (C.48a; K.XXIV.35). [†] C. omits 40a.

49-51 (C.48b-50a). ¹ K.'s reading which is slightly different will in trans. be as follows : A woman who is in charge of the king's umbrella, bed and seat, and looks after the cooked food, sham-pooing, toilet, wearing of ornaments and garlands is his maid of special work (*paricārikā*). Cf. AS. II. 27, 41. 51-53 (C.50b-52a; K.XXIV.40-41).

the [bell indicating] the Yāma¹ and are prohibited intercourse by the playwrights, are to be known as maids in constant move (*sañcārikā*).

Errand girls

53-54. Women who are employed by kings in secret commissions connected with his love-affairs and are often to be sent [in some such work] are to be known as errand girls (*praṣaṇacārikā*)².

Mahattarīs

54-55. Women who for the immunity of the entire harem [from evils] and for [the king's] prosperity takes pleasure in [singing] hymns [to gods] and in performing auspicious ceremony, are known as Mahattaris (matrons).

Pratihāris

55-56. Women who lay before the king any business related to various affairs [of the state] such as treaty (*sandhi*), war (*vigraha*) and the like, are called Pratihāris (usher).

Maidens

56-57. Girls who have no [experience of] love's union (*ratisamyogya*) and are quiet, devoid of rashness, modest and bashful are said to be maidens (*kunārī*).

Old dames

57-58. Women who know the manners of the departed kings and have been honoured by them¹ and who know of the character of all [members of the harem]² are said to be old dames (*vṛddhā*).

Āyuktikās

58-60. Women who are in charge of the stores, the weapons, the fruits, roots and grains, who examine the [cooked] food for [the king] and are in charge of (lit. thinkers of) the scent, ornaments

¹ yāma = a period of three hours.

53-54 (C.52bc; K.XXIV.42).

² Read the passage as follows: प्रवृत्तेः कामसंयुक्तैर्गुणा गुणसमुच्चिताः। दृष्टैर्वाक प्रवृत्तौ वा उच्यते: प्रवृत्तौ वा उच्यते:। 54-55 (C.53; K.XXIV.43).

55-56 (K.XXIV.44).

56-57 (K.XXIV.45).

57-58 (C. 54; K.XXIV. 46). ¹ *pūrvarājīnāvai pūjītāh*, C *sūrvarājāsu pūjītāh*, K.). ² *sarvānucaritajñā*, C. (*pūrvarājopacārajñā*, K.).

58-60 (C.55-57a; K.XXIV.36-37).

and garlands and clothes [he is to use], and who have under them many persons and are clever, are said to be *Āyuktikās* or *Yuktikās* (overseer). These are in general the women of the [royal] harem.

Qualities of women to be employed by the king

61-64. The qualities of those women who are to be employed [by the king] should be as follows : they should not be rash, restless, covetous and very cruel in mind ; they are to be quiet, forgiving, satisfied ; they must have conquered anger and controlled senses, they should have no passion ; they are to be respectable, free from all female diseases, attached¹ and devoted² [to the king] and free from womanly pride³.

Others inmates of the harem

64-69. The hermaphrodites who constitute the third class of characters, should be employed in a royal household for moving about in the harem. But *Snātakas*¹, *Kaūcukins* as well as *Varṣadharas*, *Aupasthāyika-Nirmuṇḍas* are to be placed in different parts (*kakṣā*) of the harem. Persons who are eunuchs or have given up sexual pleasures should always be made the inmates of the harem in a *Nāṭaka*. The *Snātaka* should be made to observe Aryan manners. In errands relating to the polity the *Kaūcukin* should be employed, and in errands relating to love-affairs (*kāma-āra*) the *Varṣadharas* are to be engaged. The *Aupasthāyika-Nirmuṇḍas* are to be engaged in sending out women and in any place for the protection of maidens and girls².

70. And maids in constant attendance should be employed by kings in sending gifts¹ to women [they love] ; women well-versed in all kinds of dance and in the use of different limbs [in dance and acting] should be placed in the [royal] theatre².

61-64 ((C.57b-60; K.XXIV.47-48). ¹ Here occurs an expression *nānūpārśc-asamutthitāḥ* which cannot be explained.

² K. omits 64a and reads the rest with a slight variation.

³ *vanitā-madavarjitā*, K. (*sarva-doṣa-vivarjitāḥ*, C.).

64-69 (C 61-63a; K.XXIV.50-54). ¹ *snātakāḥ* K. (*kāṛakāḥ*, C.).

² C. omits 66-68 and K. 69b.

70 (C.64a; K.XXIV.55). ¹ Read *dānakāryeṣu* for *māna*^o (texts).

² K. reads between 70a and 70b the following चणःपुत्रधिकारी वि राजनायकःपुत्रः.

The Varṣadharas

71. Those women who have poor vitality and the eunuchs who have the nature of women and are voiceless from birth are known as Varṣadharas (sub-men)¹.

The Nirmuṇḍas

72. Those eunuchs who look like males and have nothing feminine in their nature and have no knowledge of sexual acts are called Nirmuṇḍas².

The Kañcukins

73-74. Those who have learning, truthfulness, are free from the sexual passion, and have deep knowledge and wisdom, are known as the Kañcukins. [When they are] Brahmins by birth, clever, old and free from sexual passion, kings are always to employ them to look after the needs of the queens¹.

75. These are the eighteen classes of inmates of the [king's] harem. I shall now speak of persons who move about in public.

External persons

76-77. They are : the king (*rājan*), the leader of the army (*senāpati*), the chaplain (*purodhas*), the ministers (*mantrin*)¹, councillors (*saciva*), judges (*prādvivāka*) and the wardens of princes (*kumārādhikṛta*)² and many other members of the king's court

71 (C.64b-65; K.XXIV.56). ¹ The reading is corrupt.

72 (K.XXIV.57). ¹ K. omits this.

73-74 (C.65b-66a; K.XXIV.58). ¹ Though the later writers have opined that the Kañcukin should be a Brahmin, the author of the NS. did not recognize any such rule. Bhāsa too seems to follow him. In *Dūtavā* (I. 5, 9) the Kañcukiya falls at the feet of Duryodhana. So we may infer that the Kañc. was not a Brahmin who could not degrade himself by falling at the feet of a Kṣatriya. For later def. of the Kañc. see NS. XIII.112-113 notes. ² C. omits 73 and K., 74.

75 (C.66b-67a; K.XXIV.59).

76-77 (C.67b-69a; K.XXIV.60-61). ¹ AS. (I 8 and 9) distinguishes between *amātya* and *mantrin*. Kāmandakiya Nṭisāra (VIII. 1) also does the same; according this later authority *amātya* seems to be identical with *saciva*; see IV. 25, 30, 31. According to Śukranṭi *saciva*, *mantrin* and *amātya* are three diff. functionaries. See II. 94, 95, 103.

² Read *kumārādhikṛtās tathā* for *kumārākrīlās tathā*. K.

(*sabhāstārā*)³. I shall speak of their characteristics, please listen about them.

The king

78-82. A king should be [physically] strong, intelligent, truthful, master of the senses, clever, eloquent, high-minded, honest, far-sighted, greatly energetic, grateful, sweet-tongued, skillful; and he should take a vow of protecting his subjects and must know how to divide duties [amongst his officers]; and he should be always ready to act, alert, advanced in age and be an adept in the Smṛti and the Arthaśāstra literature, expert in detecting enemy's weakness and the must understand one's mind from his appearance, he should be magnanimous, well-protected, capable of taking logical view of anything, and a patron of various arts and crafts, and an expert in the Nīti literature.

The leader of the army

82-83. One who is truthful and possesses a good character, is always active (lit. has given up idleness), sweet-tongued, knows the rules regarding the weakness of the enemy, and the proper time for marching against him, has a knowledge of the Arthaśāstra and everything about wealth, is devoted [to the king], honoured in the society and has a knowledge of the time and place, should be made the leader of the army (*senāpati*)¹.

Councillors

84-85. Those who are intelligent, full of policy, heroic, sweet in speech, well-versed in the Arthaśāstra, attached to the subjects [of the king] and are followers of laws (*dharma*) should be appointed Councillors (*amātya*) by the king¹.

³ Read *sabhāstārāḥ*, K. for *mānyū jñeyū*, C.

78-82 (C.69b-73a). ¹ K. XXIV.62-66 seems to read the passage with some significant variation. On this see the Introduction.

82-83 (C.XXIV.67-68). ¹ The def. of the chaplain (*purodhas*) and the minister (*mantrin*) expected here seems to be lost. See above 76-77 note.

84-85 (C.73b-74). ¹ (K.XXIV.69-70a) reads the passage differently and in trans, it will be as follows: The councillors (*amātya*) and the ministers (*mantrin*) are to be characterised by the [following] qualities: they should besides being follow-countrymen [of the king] and devoted [to him], high-born, intelligent, honest, virtuous and well-versed in the Vedas (*śruti*) as well as in polity.

Judges

85-87. Those who know [well] about commerce and money, are intelligent, conversant with many departments of knowledge, impartial, followers of laws, able to discriminate between good and bad deeds, forbearing, self-controlled, overcome anger, and have the same respect for all people, are to be appointed as judges (*prāḍvivāka*) by kings¹.

Courtiers

87-90. The members of the court (*sabhāstāra*) should be appointed after consulting the views of Brhaspati¹ who thinks that the following are the qualities required for this office : they should be always ready for work, alert, free from indolence, undaunted by hard work, affectionate, forbearing, modest, impartial, skillful, trained in polity and good manners, deeply conversant with the art of argumentation and all other branches of knowledge, and not affected by sexual passion and the like.

Next I shall tell you about the rules regarding the distribution roles in a drama.

Here ends Chapter XXXIV of Bharata's Nāṭyaśāstra,
which treats of the Types of Different Characters.

85-87 (C.75-76; K XXIV.70b-72a). ¹ The def. of the warden of the princes (*kumārādhiṣṭhita*) expected here seems to be lost. See above 76-77.

87-90 (C.77-79; K.XXIV.72b-73, 74b, 75a). ¹ Read 89a, as विधिं चापि कर्मज्ञैः समासादि कथनम् (*cāpadhuryam*- K. for *cāpi karmājñaiḥ*, K. °*rādikai-
thanam*; K. for °*ravikalpanam*, C.

CHAPTER THIRTYFIVE

DISTRIBUTION OF ROLES

1. I shall [now] speak of the distribution of roles in a play or of the kinds of men by which different roles are to be represented.

General principles of distribution

2. After considering together from their gait, speech and movements of the limbs as well as their strength and nature¹, the experts are to employ² actors to represent different roles [in a play]³.

3. Hence the selection of actors should be preceded by an enquiry into their merits. The Director (lit. the master) will not feel difficulty¹ in the choice [if such a procedure is followed].

4. After ascertaining their natural aptitudes he is to distribute roles to different actors¹.

The role of gods

5-6. Persons who have all the limbs intact, well-formed and thick-set, who are full-grown (*rajo'uvita*) not fat or lean or tall or lazy, who have vivacity, pleasant voice and good appearance, should be employed to represent the role of gods¹.

The role of the Rākṣasas, the Dānavas etc.

7-8. Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious looking

1 (C. K. *same*). ¹ *vibhāgam* (*vinyāsam*, K.).

² K. reads lb. with a slight variation.

2 (C.2a; K.2). ¹ *sattvaśilāi*, K. (*sattvaśilā*², C.).

² Emend *yusṭād*, K. into *yusjyād*.

³ 2b. and the following thirteen couplets have been omitted by C.

3 (K.3). ¹ Literally, 'this will not bring weariness to the intellect of the Director.' 4 (K.4). ¹ This passage is slightly corrupt.

5-6 (K.5-6). ¹ This seems to be comparable to the Hellenic conception of gods.

7-8 (K.7-8). ¹ Cf. Bhaṭṭi, II. 30.

eyes and naturally knit eye-brows should be employed to represent the role of the Rākṣasas¹, the Dānavas and the Daityas, for the performance of male actors [should be] in conformity with their limbs and movements.

The role of kings

9-11. Actors (*bharata*) of the best kind, who have beautiful eyes, eyebrows, forehead, nose, lips, cheeks, face, neck and every other limb beautiful, and who are tall, possessed of pleasant appearance and dignified gait, and are neither fat nor lean and are well-behaved, wise and steady by nature, should be employed to represent the role of kings and princes (*kumāra*)¹.

The role of army-leaders and councillors

12-13. Persons who have well-formed limbs, distinct speech, are neither tall nor fat¹, are heroic, skilled in debate, eloquent, ready-witted and not deficient [in anything] should be employed to represent the role of the leaders of the army (*senāpati*), and the councillors (*amātya*)².

The role of the Kañcukin and the Śrotriya

14. Persons who have brown eyes, long nose and who are either short or tall [in stature] should be employed to represent the roles of the Kañcukin (armour-bearer), the Śrotriya (master of the Vedas) and the like¹.

The role of minor characters

15. In other cases too, similar dramatic convention has been prescribed; roles should be assigned after considering the latter's age and physical condition².

16-17. [For example] persons who are slow-moving, very dwarfish, hunch-backed, uncouth, odd-faced and fat, who have

9-11 (K.9-11). ¹ Kings, princes and army-leaders etc. which the author had in view seem to have been of Indo-Iranian origin.

12-13 (K.12-13). ¹ This seems to mean a medium height. See above 9-11 note 1. ² *Amātya* here seems to include *mantrin* (minister).

14 (K.14). ¹ See above 9-11 note 4.

15 (C.8; K.15). ¹ Read *nātyadharmī praśasyate*.

² *daśāvasthānurūpeṇa K. (deśaveśānu° C.)*.

16-17 (C.2b-4a; K.16-17).

expressionless (lit. motionless) eyes¹, one eye blind², small chin and low nose, ugly raiments, evil nature, deformed body and are born of slaves should be employed in the role of slaves (*dāsa*).

The role of fatigued persons

18. A person who is naturally thin, should be employed in a play (lit. there)¹ to represent the tired characters.

The role of persons without disease

A fat person should be employed to represent the persons without any disease².

Special cases of assigning roles

19. If, however, such persons are not available the Director (lit. the master) should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as the States [to be represented].

20. Such persons' natural movements whether good, bad or middling should be regulated by a contact with the Director (lit. the master)¹ and then they will properly represent [all] the States².

21. In other cases too similar dramatic convention has been prescribed, and roles should be assigned to persons after considering their native place (*deśe*) and costume (*vrāṣa*).

The role of characters with extra or special limbs

22-23. In case of characters which have many arms, many heads, and uncouth faces, and faces of animals including beasts of prey¹, asses², camels, horses and like, the Director (lit. the

¹ Read *viṣṭabdhānetram* for *niṣṭabdhānetram*, K. *viṣṭānetaram**, C.

² *kānāksam*, K. (*kāryānam*, C.).

18 (C.4b-5a; K.18). ¹ *tatra śrāntesu*, C. *taṭa(h)śrānte* K.

² *hyarogeṣu pra**, C. *°mupayogeṣu*, K. 19 (C.5b-6a; K. 19).

20 (C.6b-7b; K.20ab.). ¹ *tathā cāryayogena*. K. (*tathā cānyayogena*, C.).

² C. 6b and 7a seem to be variant of each other. See K. 20a which we accept. 21 (C. 8). ¹ K. omits this.

22-23 (C.9-10; K.XXVI.13b-15a). ¹ *śvūpadavaktrās ca*, K. *śvūpadasimhās ca*, C.

² *kharotrās vāmanās tathā* K. *khasoṣṭra vāraṇās tathā*, C.

³ 24 (C.11; K.XXVI.15b-16a).

master) should, according to his discretion, have the masks (lit. them) made by means of clay, wood lac and leather.

The first entry of a character

24. After concealing his identity (lit. his own form) by means of painting and make-up one should enter the stage in his natural State (*bhāva*)¹.

The result of proper impersonation

25-26. If in the production of a play a person is to be assigned¹ a role which fits in with his nature and physical form, then he [very naturally] represents it (lit. renders his States). [He will be] like a man who renounces his own nature together with the body, and assumes another's nature by entering into the latter's body.

The psychological preparation for impersonation

27. Thus after thinking within himself that "I am he" a wise actor should represent the States of another person by speech, gait, movements and gestures¹.

Three kinds of impersonation

28. Human characters according as they are represented on the stage [by actors] fall into three classes : natural (*anurūpā*), unnatural (*cirūpā*) and imitative (*rūpānusāriṇī*).

The natural impersonation

29. When women impersonate female characters and men male characters, and their ages are similar to that of the characters represented, the impersonation is called "natural" (*anurūpā*)¹.

The unnatural impersonation

30. When a boy impersonates the role of an old man, or an old man that of a boy, and betrays his own nature in acting, the representation is called "unnatural" (*virūpā*).

¹ The implication of this is not clear.

25-26 (C.12-13; K.XXVI.16b-18a). ¹ *prayojyam*, K. *prayuktam*, C. Cf. NŚ. XXIII. 79.

27 (C.14; K.XXVI.18b 19a). ¹ A very practical instruction.

28 (C.15; K.XXVI.1).

29 (C.17; K.XXVI.2). ¹ C. reads 38 before this with a slight variation. 30 (C.18; K.XXVI.3).

Imitative impersonation

31-32. When a man impersonates a woman's character¹ the impersonation is called "imitative" (*vūpānusārinī*). [Following this very principle] a man's character may, at one's option, be represented by a woman. But in cases of such an inversion of roles (lit. mutual efforts), one should see that persons employed are neither old nor ugly (lit. should make them old or ugly).

Suitability of women in some roles

33-35. Characters of delicate nature¹ are always² to be represented by women, and hence³ such roles of gods and mortals [are mostly to be represented]⁴ likewise. [For] just as among the gods (*svargē*)⁵ drama depends on [females like] Rambhā, Urvaśī and the like, similarly among the mortals (*mānuṣe loke*) too the same rule holds good in the harem of kings. And [hence] teachers (*ācārya*)⁶ should instruct women [in acting], according to the Śāstras.

35-36. As amorousness (*vilāsa*) is natural in women they possess likewise naturally graceful limbs which are easily accessible to the Sauṣṭhava. But the men's Lolling (*lalita*) should depend on decorative movements (*alanḥāra*).

Training for women in different roles

37. A good Director (lit. wise man) should not get women's roles supervised by himself (*syāyam*). But masculine (lit. production depending on men when assigned to women should be carefully directed [by him].

Result of proper assignment of roles

38. Roles assigned to persons of various nature, and age,

31-32 (C.19-20; K.XXVI.4-5). ¹ As in the Shakespearian stage. Ag. (p. 502) explains *bālīśa* as *virūpa* (ugly).

33-35 (C.21-23a; K.XXVI.6-8). ¹ *bhūmikaṃ sukunāram*, C. *bhū-yiṣṭham*, K. ² *nityam*, C. *vṛttam*, K. ³ *atyartham* C. *ityartham* K. ⁴ *mānuṣinām*, C. *prakṛtinām*, K. ⁵ Cf. Vikram. III. (*Viśkaṇḍhaka*).

⁶ The trans. is tentative.

35-36 (C.24b-25; K.XXVI.12-13a). ¹ See NS. XI. 88-91.

37 (C.26a, 56c; K.XXVI.10a-11b).

38 (C.16; 26b; K.XXVI.10b-11a).

who depend on natural limbs will very much embellish a dramatic performance¹.

Result of employing women for acting

39. Dance and music (*saṃgīta*) without fatigue is always [considered] a quality in women, and a dramatic production attains¹ partly the sweetness and partly the strength due to this².

40. A woman who is an adept in the practice of love and is an expert in [representing] love-affairs appears through her graceful acting on the stage (*nāṭyavilāsa*) like a creeper full of various charms on account of its [many] flowers.

41. Hence [a Director] should always bestow undivided attention to the [women's] exercise (*yogyā*) [in dance and music]. For without such an exercise the States, the Sentiments and the Sauśṭhava cannot be produced [by them] in the least¹.

The two types of dramatic production

42. The production of a drama which includes many States and Sentiments is of two kinds : delicate (*sukumāra*) and violent (*āviddha*)¹.

The delicate type of production

43. The Nāṭaka, the Prakaraṇa, the Bhāṇa, the Vithi, and the Aṅka are known to be of the delicate type¹. For they depend [for their production on the impersonation of] human beings only.

¹ Read this couplet as follows : तुल्यावस्थाक्षियोपेता मुनिका प्रकृतिसन्ध्या ।
अगस्त्योत्तरेभ्रात्र्य' सभावकरणाश्वाः.

39 (C.27; K.XXVI.9). ¹ *bhajate*; K. (*bhavati*, C.). Read *nāṭyam prayoga* for *nāṭyam prayogena*, C. K. ² The passage is corrupt.

40 (C.28). ¹ This shows the benefit of engaging actresses. The employment of boys to represent women on the stage was considerably a handicap with Shakespeare in depicting female characters. On this see "Shakespeare's Dramatic Art" (p. 54) in *A Companion to Shakespeare Studies*, Cambridge, 1946. K. omits this.

41 (C.29). ¹ K. omits this. This passage seems to show the high standard of acting in the ancient Hindu theatre.

42 (C.30; K.XXVI.20, XIII.44). ¹ See NŚ. XIV. 56.

43 (C.31; K.XXVI.21, XXII.48). ¹ See NŚ. XIV. 61.

44. This delicate type of production is pleasing to kings. Hence plays of this class when they are found to possess [chiefly] the Erotic Sentiment, should be produced by women [only, for the enjoyment of kings]¹.

45. The play in which there occurs violent fighting, great speed [of movement] and much excitement, should be enacted not by females but by males.

46-47. If a play includes ordinary (lit. not exalted) incidents and no hurried or violent movement of limbs, and requires the observance of proper tempo, Time and regulated utterance of syllables and of well-separated words, and does not abound in all the eight Sentiments in their exuberance¹, then it may be made to be produced by women².

The violent type of production

48-49. The play which requires energetic (*āvīddha*) *Āṅgahāras*¹ to represent cutting, piercing, and challenging, and includes [a representation of] the use of magic and occult powers as well as artificial objects and costumes, and has among its *dramatis personae* many males and small number of females who are of quiet nature, and mostly the Grand and the Energetic Styles are applied in its production, is of the violent (*āvīddha*) type.

50. By the expert producers, the plays of the *Ḍima*, the *Samavakāra*, the *Vyāyoga* and the *Īhāmṛga* classes are known to be of the violent type¹.

51. Production of plays of this type should be made by [an impersonation of] gods, the *Dānavas* and the *Rākṣasas* who are majestic, and endowed with heroism, energy and strength¹.

44 (C.26; K.XXVI.22). ¹ An instance of such a play occurs in *Priyadarśikā*, Act. III. 45 (C.32; K.XXVI.23).

46-47 (C.33a; K.XXVI.24-25). ¹ Read *anastarasa-bahulam* for *anīstarasakahalam*. K.; ² C. omits these two couplets.

48-49 (C.33-34; K.XXII.45-46). ¹ Read *yac cāvīddhāṅgahāranītu* for *na cāvīdyāṅgabhāvas tu*, C. *tatra vīddhāṅgahāraṃ tu*, K. See NŚ. XIV. 37-8.

50 (C.35; K.XIII.47). ¹ Read 50b as *etānyāvīddhasamjñāni*, K. etc. See NŚ. XIV. 59. 51 (C.36; K.XIII.48). ¹ See NŚ. XIV. 60.

52. Thus one should assign roles of different characters in the production of a play. Now I shall speak how the drama is to be produced with the help of the Costumes and Make-up.

The typical impersonation of a king

53-55. How are the kingly qualities to be represented by a limited number (*alpā*) of dresses? In this connexion it has been said that when the dramatic conventions came into being among the people, the drama furnished with all these, was devised by me. And hence the actor (*uṭṭā*) covered with paint and decorated with ornaments will reveal the signs of kingship when he will assume a grave and dignified attitude¹. And thus a person will be [as it were] the refuge of the Seven Great Divisions (*saptadvīpa*) of the earth.

56-57. Covered with paints [in the role of a king and having mild movement of the limbs¹ the actor under instruction of the teacher should assume the Śauṣṭhava pose, and then he will look like a king, and [ordinarily] the king also looks like an actor². Just as the actor is to be like a king, so the king is to be like an actor³.

58-59. The States are to be represented (lit. accomplished) by the both by means of similar graceful movements and the similar Śauṣṭhava of limbs¹. Just as an actor under instruction of the teacher illuminates the stage, so the king too should always be naturally brilliant [in his dress and demeanour].

52 (C.87; K.XXVI.26a).

53-55 (C. 38-40; K.XXIV. 76-78). ¹ *gūmbhīryaudārya*° K. *gūmbhīryāhārya*°, C.

56-57 (C. 41-42; K.XXIV. 79-80). ¹ The 56a should be emended as follows: वचनैश्चादिनेह वचनं लङ्गविविहितम् (वचनैश्चैति नेह वचनं, C.). *śūnatāḥ* (*śāntam*) in place of *kartavyam* in the next hemistich in K.).

² This is a very clever statement. The king though he is nothing but an ordinary human being, often assumes consciously or unconsciously an extraordinary appearance. ³ See above note 2.

58-59 (K.XXIV.81-82a). ¹ *samālīṅgasauṣṭhāvā* (text, °vū for °vūt).

Impersonation of the attendants of gods

59-60. The attendants of gods¹ should be made like those of kings, and in the drama they are to be given the costume, the language² and movements suitable [to their character].

60-61. The producer should give to the actor the natural appearance of a character by giving him [suitable costume] and by associating him with suitable age through the make-up¹.

61-62. Thus one should make a selection of persons for representing kingly manners. I shall speak hereafter of the qualities desirable in producers.

The characteristics of a Director

In this connexion, I shall speak of the qualities of a Director. An enumeration of his qualities will constitute these characteristics ; they are : complete refinement of speech, knowledge about the Tāla, rules for timing of songs, and of the theory relating to musical notes and to the playing of musical instruments¹.

63-68. One who is an expert in playing the four kinds of musical instrument, well-trained in rites prescribed in the Śāstras, conversant with the practices of different religious sects and with polity and the science of wealth, expert in the manners of courtezans, and in poetries¹, knows the various conventional Gaits² and movements, thoroughly appreciates [all] the States (*bhāra*) and the Sentiments (*rasa*), is an expert in producing plays, acquainted with various arts and crafts, conversant with the rules of prosody and the metrical feet, and is clever in studying the different Śāstras, acquainted with the science of stars and planets and with the working of the human body, knows the extent and customs of the earth, its continents and divisions, mountains and people, and the descendants of different royal lines³, is fit to attend to the Śāstras relating to his works, capable of understanding them and of giving

59-60 (C.43; K.XXIV. 82b-83a). ¹ *dr̥oṃyānām*, K. *draṃyānām*, C.).

² *veṣṭibhūṣā*; K. (*deśabhūṣā*, C.).

60-61 (K.XXIV.83b-84a). ¹ This passage seems to be a variant of 25.

61-62 (C.44 and prose; K.XXIV.84b and prose). ¹ K. reads the prose passage differently.

63-68 (C.45-50; K.XXIV 93-98). ¹ *kāmyāśāstra*. K., *kāmaśāstra*, C.

² *gītaḥpracāra*, K. *gītaḥpracāra*, C.). ³ *prasūtiṃvit*, K. *prasūtiṃvān*, C.

instruction [on the subjects]; should be made a teacher (*ācārya*) and a Director (*sūtradhāra*)⁴.

The natural qualities of a Director

69-71. Now listen to me speaking about the natural qualities [which he should possess]. He should be possessed of memory and judgement, be persevering, dignified, poetical, free from diseases, sweet [in his manners], forbearing, self-possessed, speaking sweet words with a smile, free from anger and greed, truthful, impartial, honest and resourceful (*pratimantā*). These are his natural qualities.

Characteristics of an Assistant to the Director

71-72. A person of the middling type who has slightly less number of qualities than that the Director is to possess, should be known as an Assistant (*pāripāśvika*) to the Director.

Characteristics of an actor

72-73. An actor (*nata*) should be lively [lit. bright], possessed of good physique, acquainted with theatrical accessories and their uses, possessed of [good] memory, conversant with the rules [of the theatre] and an expert in his own work¹.

Characteristics of the Parasite

73-74. Possessing the qualities which the Director (*sūtradhāra*) has with regard to the theatrical production² the Parasite (*ritu*) should be an expert in dealing with courtezans, sweet-tempered, impartial, poetic, capable of seeing the pros and cons in any argument and be eloquent and clever.

Characteristics of the Śakāra

75. The Śakāra¹ who is to change his nature often will

⁴ The position of the Director (*sūtradhāra*) seems to be comparable to that of *regisseur*. See Th. Komisarjesky, *The Theatre*, London, 1935, pp. 15, 18, 19. 69-71 (C.51-53a; K.XXIV.99-101a).

71-72 (C.53b-54a; K.XXIV.101b-102a).

72-73 (C. 54b-55a; K.XXIV. 102b-103a). ¹ Cf. Komisarjevsky *The Theatre*, p. 20.

73-74 (C.55bc; K.XXIV.103b-104). ¹ Emend *yuktāḥ sarva eva pryoḡināḥ* into *yuktāḥ sarva eva pryoḡe ca*.

75 (C.56; K.XXIV.105). ¹ Sometimes connected with the Śakāra; see Keith, *Skt. Drama*, p. 69.

generally be dressed with gaudy (lit. brilliant) clothes and ornaments, and will be angry without any reason and be pacified likewise, and he will speak the Māgadhī dialect.

Characteristics of the Jester

76. The Jester (*vidūṣaka*) should be short in stature, hunch-backed, twice-born¹, bald-headed and twany-eyed.

Characteristics of the servant

77. The servant (*śeṭa*) should be fond of crafts (*kalā*), garrulous, uncouth in form, using scents, expert in distinguishing between persons who are to be honoured or not to be honoured

Characteristics of the courtesan

78-81. Thus I shall now speak of the nature of female characters who have [many] natural as well as acquired (lit. other) qualities¹. The courtesan (*gaṇikā*) should be skilled in acting and have the following qualities : she should be always engaged in attending teachers [for learning] and in the application of the art, and be endowed with sportiveness, Emotion (*harā*), Feeling (*bhāva*), Temperament (*sattva*), good manners, and sweetness, and be acquainted with the sixtyfour arts and crafts, expert in dealings with the king², free from female diseases, and should have sweet and endearing words, and be unreserved, clever and unconquered by fatigue³.

Characteristics of the typical Heroine

81-83. A woman with the following qualities should be made the Heroine : she should be endowed with a good physical form, good qualities, character, young age, sweetness and strength, and she should be shining, tender, sweet, uttering charming words with a lovely voice, not unsteady (lit. perturbed) in the exercise (*yogyā*)¹ and should be conversant with tempo (*laya*) and Time (*tāla*) and the Sentiments.

¹ 76 (C.57; K.XXIV.106). ¹ *devījanmū*, K. *devījho*, C.

² 77 (C.58; K.XXIV.107).

78-81 (C.59-62a; K.XXIV.108; 111-113). ¹ C. omits 78 (K.XXIV.108). ² *śojpacāraśālā*, C. *śojpacāraśāla*, K.

³ K. reads two additional couplets before 79.

81-83 (C.62b-64a; K.XXIV.114-116). ² *yogyāyam*, C. (*bhāṅgaughais*).

Women disqualified for being Heroines

83-85. But women with the following characteristics should not be made Heroines (*prakṛti*, lit. character)¹ in a play : smiling on wrong occasions², having violent gaits and efforts, persistent anger, being always haughty and unreserved and unruly³ [in their manners], having all kinds of diseases and lacking garlands and scent [to adorn their body].

Members of the typical theatrical party.

85-88. I shall hereafter speak of different members of the theatrical party (*bharata*). [They are :] Bharatas (actors) because of their following Bharata (the author of the Canons of Drama)¹ the Jester (*vibhāsaka*)², the musician (*tauripa*), the actor-dancer (*nāṭī*), the Director (*sātravāhāra*), playwright (*nāṭyākāra*), the maker of head-gears (*mukūṭākāra*)³, the maker of ornaments⁴ and garlands, the dyer (*vajaka*), the painter (*citrakara*) the craftsman (*kāra*)⁵, artistes (*śilpīn*)⁶, and Kuśilavas⁷ who are to be known, O Brahmins, by their names.

88-89. As he conducts¹ the [performance of a] drama by acting in many roles and by playing many musical instruments and by providing many household accessories (*upakaraṇa*) he is called Bharata or a member of the theatrical party.

Characteristics of the Jester

89-91. One who betakes himself to various places (lit. shelter) connected with the movement of all kinds of characters and creates [thereby]¹ pleasure for them and sometimes takes shelter

83-85 (C.64b-66a; K.XXIV.117-118). ¹ Read 85a as एवं विधा न कर्त्तव्या प्रकृता प्रकृतियुक्तेः. ² *asthāna*^o; K. (*āsthāna*^o, C.).

³ *tathā cānibhṛtodbhāṭī* K. (f. n.); *tadū tu nibhṛtodbhāṭī*, K. *tathodvṛtodbhāṭī sadū*, C.

85-88 (C.66b-69a; cf. XXXV.21-22). ¹ C. reads 85a as follows : शिल्पकारोपकारी च दूषकः क्षौनिको नटः. ² *tauripo*, K. (*tauriko*, K.).

³ Read *mukūṭākārakaḥ* for *kuṭākārakaḥ*, C.

⁴ Read *tathūbharaṇa* for *tathāharaṇa*, C.

⁵ कारवः तत्परकादयः, शिल्पिनः सुवर्णकारादयः in Nayaandrikā on AS. note, p. 97. ⁶ See note 5 above. ⁷ *kuntliāvās ca*, C.

88-89 (C.69bc; K.XXXV.23). ¹ Read *uddhared* for *utdhāro*, K. C.

89-91 (C.70-71; K.XXXV.24-25). ¹ 89-91 seem to be corrupt.

with women [for the same purpose] and who is ready-witted, a maker of funs, and whose speech is always connected (lit. adorned) with the disclosure of extremely humorous ideas, is called the Jester (*vidūṣaka*).

Characteristics of the master-musician

91-92. One who is an expert in playing all kinds of musical instruments and has taken [specially] to Tūrya, is called Tūrapati¹, Tūryapati or Tauripā (master-musician).

Meaning of the word 'Nata'

92-93. The meaning of its root *nata* is to act (lit. acts), and hence, as he acts (represents) the affairs of men with the Sentiments, the States and the Temperament, he is [called] an Actor (*nata*)¹.

The Benediction defined

93-95. As one addresses by it the people with sweet words of blessing and auspicious ceremonies, it is called the Benediction. Because in the performance of a drama one speaks through it in many ways of the welfare¹ of people by means of reading prayers in Prakrit or Sanskrit, it is called Benediction².

Characteristics of the Director

95-96. One who knows from the instruction of the Śāstra the principles (*sūtra*) of songs (*gāna*), instrumental music (*vādya*) and the Recitatives, [and all these] in conformity with one another is called the Director (*sūtradhāra*, lit. holder of principles).

Characteristics of the playwright

96-97. As one assigns [in a play] the [different] States together with the [different] Temperaments to different characters¹, one is called the play-wright (*nāṭyakāra*)².

91-92 (C.72; K.XXXV.26). ¹ *śūrapati*, C. for *turapati*, K.

92-93 (C.73; K.XXXV.27). ¹ For another def. see below 97-93.

93-95 (C.74-75; K.XXXV.28-29). ¹ *nānyo*, C. for *nāndyo*, C.

² These two def. of the Benediction (*nāndi*) seem to be out of place here. For the other def. see NŚ. V. 24-25; 107-113.

¹; 95-96 (C.76; K.XXXV.30).

96-97 (C.77; K.XXXV.31). ¹ Read *bhūmi-vikalpam* for ^o*vikalpo*, C. *vikalpaiti*, K.

² His duty was to compose a play on any given theme. He is comparable to 'poets' employed by Elizabethan theatrical companies.

Characteristics of the Actor.

97-98. Any one who can act (lit. perform) a play according to the rules for the application of the four kinds of music, is called an Actor (*nata*).

Characteristics of the Actress

98-99. A woman who knows about the playing of drums the tempo, the Time and is able to create the Sentiments and is beautiful in all her limbs, should be made an Actress (*nāṭakīṅā*)¹.

The maker of headgears

99-100. He who makes masks and various special dresses together with head-gears (*śiṛṣaka = pratiśiraka*) suited to (lit. arising from) the various characters, is called the maker of headgears (*mukūṭakāra*).

The maker of ornaments

100-101. One who makes ornaments according to various rules is called the maker of ornaments (*ābharaṇakṛt*); [each of the makers the different ornaments] is to be designated according to the name of the material he uses¹.

The maker of garlands

101-102. He who makes five kinds of garland is called the maker of garlands (*mālīyakṛt*).

The costumer

And he who designs costumes is called the costumer (*veśākara*).

The painter and the dyer

One who knows painting, is a painter (*citrakara*), and from his knowledge of dying (*rañjana*) a person is called a dyer (*rajaka*)¹.

97-98. (C.78; K.XXXV.32). ¹ K. reads 98a as नृपतिं सुकृष्णं नृपतिं च नृपतिं नृपतिं.
98-99 (C.79).

¹ K. omits this. The word *nāṭakī* (= *nāṭakīṅā*) occurs in Uṇāṭīnī.
1.4.7. 99-100 (C.80; K.XXXV.33).

100-101 (C.80; K.XXXV.34). ¹ The significance of this statement is not apparent.

101-102 (C.82-83a; K.XXXV.35-36a). ¹ This word often used in New Indo-Aryan in the sense of 'washerman'.

The craftsman

103-104. One who fashions different objects out of lac, stone, iron and wood, is called a craftsman (*kāru*).

The Kuśilava

He who knows the principles of applying the different branches of instrumental music (*ātalya*) and is an expert in in playing them, and who is [besides] clever, refined (*aradāta*), free from sickness, is called the Kuśilava¹.

The other members of the party

104-105. The man who takes to an art (*śilpa*), a profession or a practice and has himself acquired proficiency in it, is called by its name. So much about the communities (*jāti*) known in connexion with the rules of theatre as the Naṭas¹ who relate to various accessories [needed] in the production of various types of plays.

106. I have spoken about the assignment of roles and about the producers of a drama according to their function, and have delivered the Canons of Drama. Please mention, O sages, what more is to be said now¹.

Here ends Chapter XXXV of Bharata's Nāṭyaśāstra,
which treats of the Distribution of Roles.

103-104 (C.83b-84; K.XXXV.36b-37). ¹ K. reads 104a differently. The etymology of *kuśilava* has very much exercised the ingenuity of modern scholars. See Keith, Skt. Drama. p. 30

104-104 (C.85-86; K.XXXV.38-39) ¹ Even now-a-days the people of the Naṭa community play drums, make dolls flower-garlands, and paint pictures. 106'(C.87). ¹ K. omits this.

CHAPTER THIRTYSIX

THE DESCENT OF DRAMA ON THE EARTH

Sages question

1-2. Being pleased, the sages again spoke out of curiosity to the omniscient Bharata as follows: "The ancient Nātyaveda which you have recounted, has been properly comprehended by us listening it attentively¹.

3. [But] you, revered sir, should also satisfy (lit. explain) any [further] curiosity (lit. doubt) we may have in this matter. For who else can speak definitely about the Nātyaveda ?

4-5. We shall enquire from you [more] about the drama for our enlightenment and not out of distrust or rivalry or jealousy. We did not speak earlier (lit. then) lest it should interrupt you then. So speak to us exhaustively about the mystery of the drama¹.

6. You have said [already] that exploits of the people constitute the drama ; hence you should speak definitely about the rest of things about the people, which are still unknown (lit. hidden).

7-9. O the best Brahmin (lit. the bull of the twice-born) tell us about the character of the god who appears in the Preliminaries. Why is he worshipped, and what does he do when worshipped (lit. meditated upon) ? Are gods pleased with it, and what do they do on being pleased ? Why does the Director

1-2 (C.6-7; K.1-2). ¹ C. reads before this five couplets, giving the names of the sages as follows : Ātreya, Vaiṣṭha, Pulastya, Pulaha, Kratu, Aṅgiras, Gautama, Agastya, Manu, Ayuṣ, Aruṣat, Viśvāmitra, Sthūlāsiras, Saṃvarta, Pratiṃardana, Uśanas, Brahaspati, Vatsa, Cyavana, Kaśyapa, Dhruva, Durvāsa, Jamadagni, Mārkaṇḍeya, Gūlava, Bharadvāja, Raivya, Vālmiki, Sthūlākṣa, Kaṇva, Medhātithi, Kuśa, Nārada, Parvata, Śiṣarman, the two Ekadhanvins, Niṣṭhuti, Bhavana, Dhaumya, Śatānanda, Kṛtavara, Jāmadagnya Rāma, and Jamadagni Vāmana. These however seem to be an interpolation. 3 (C.8; K.3).

4-5 (C.9-10; K.4-5). ¹ K. reads 5b as follows : - वरानो वरविचारं वरं वृत्तं प्रकाशय. 6 (C.11; K.6).

7-9 (C.12-14; K.7-9).

being himself clean, perform ablution again on the stage ?¹ How, O lord, the drama has come (lit. dropped) down to the earth from heaven ? Why have your descendants been known as Śūdras ?²

Bharata's reply

10. Bharata said, "I shall tell you, O men of excellent vows, the inner meaning of (lit. confidential) the story about the Preliminaries. Listen it properly.

The Preliminaries and their uses

11. The Preliminaries have been described by me in continuation of whatever I have said [earlier] about the destruction of obstacles¹.

12-16. Just as the body is covered¹ with armours for warding off missiles², so the sins of all kinds are checked by Homa³. After I have thus destroyed the obstacles and warded off sins by worshipping the gods with Japa, Homa, words of adoration and blessing, and songs about their deeds and attitude, the playing of all musical instruments and the [sweet] sound of [other] songs⁴ [as well], they (the gods) being pleased with the singing of the praise said, 'We are exceedingly delighted with this performance of yours ; as it pleases the people after pleasing the gods and the Asuras, this performance will be called the Benediction'¹.

17. The region which is resounded with music [vocal and instrumental] and in which speech with charming intonation can be heard (lit. arise) will destroy [all] evils and will bring prosperity.

18. As far as the space is filled with the sound of musical instruments, so far there will stay there no Rākṣasas or leaders (*vināyaka*) of Vighnaṣ¹.

19. In marriages of all kinds¹ and the sacrifices performed

¹ See NŚ. V. 80-83. ² K. omits 1b but reads 9b which is lacking in C. 10 (C.15; K.11). 11 (C.16; K.12). ³ See NŚ. V.

12-16 (C.17-20; K.13-17). ¹ *śarirāvarāṇam*, K. *sarirācāraṇam*, C.

² *śāstrāṇām*, K. (*śāstrāṇām*, C.). ³ *hutenaiiva*, K. (*smṛtenaiiva*, C.

⁴ *gītasvanena ca*, K. *gītasvanāni ca*, C.). 17 (C.21; K.18).

18 (C.22; K.19). ¹ Read 18b as न स्यास्त्विति रचांसि न च विद्वविनायकाः

न स्यास्त्विति रचांसि नं द्वेषं न विनायकाः K., तावतासां यमं किञ्चित् न च विद्वविनायकाः, C.).

. 19 (C.23; K.20). ¹ *vivāhe ca vivāhe ca*,

for the prosperity of the king, the ferocious beings will make themselves scarce on hearing the sound of the Benediction.

20. The instrumental music, or the drama¹ or the songs together with the instrumental music, will be equal [in importance] to the exposition of the Vedic hymns².

21. I have heard from the god of gods (Indra)¹ and afterwards from Śamkara (Śiva) that music [vocal and instrumental] is superior to a bath [in the Ganges] or Japas for a thousand times².

22. The places in which there occur the instrumental music and dramatic performance¹, or the song and instrumental music, will surely² never know any kind of inauspicious happening.

23. Thus I have devised the Preliminaries as a ceremony of adoration for worshipping the deities with laudatory verses and Mantras¹.

[The ablution of the Director on the stage

24. As the head¹ becomes fatigued by bowing on the stage, the rule permits the Director to bathe it with water².

25. After the ablution the Director should worship the Jarjara with Mantras. All this has been said in connexion of the Preliminaries¹. This is the reason for the ablution.

20 (C.24; K.21). ¹ *nāṭyam*, K. (*śrutvā*, C.).

² This seems to show that in the beginning, the early Vedic people were not favourably disposed to the dramatic performance. For more on this see the Introduction.

21 (C.25; K.22). ¹ Cf. 20 note. ² above.

² This seems to indicate that not only the early Vedic people who cared little for the asceticism, but other religious sects as well, did not favour the dramatic performance. This may be the reason to put the theatrical performances which included music above the religious practices of such sects. For more about this see the Introduction.

22 (C.26; K.23). ¹ Read *ātodya-nāṭyāś c.* for *nāṭyāśka*. C. *nāṭyasya*, K. ² Read *niscayam* for *niscayab*, C. *śudhā*, E.

23 (C.27; K.24). ¹ This seems to show that the drama was also connected with a particular religious cult¹

24 (C.28a; K.25). ¹ Read *śiras tu* for *śirasā*. ² *śītam tad*, K.

² C. omits 24b. See below 25 note.

25 (K.26). ¹ C. omits this thiḡ. See NŚ. V. 10-83.

26. I shall now tell you in detail how the drama came (lit. 'dropped down) to the earth from Heaven, for I am unable to withhold anything from you¹.

Bharata's sons offended the sages by caricature

27-29. All these sons of mine¹ being intoxicated with [the knowledge of] the Nāṭyaveda tired the entire people with the Prahasanas² connected with laughter. In course of time they devised a play (lit. art)³ which treated the indulgence in vulgar passions. And by them was produced in the assembly of the people a drama (lit. poem) which was unacceptable, full of wicked deeds, inspirer of vulgar passions⁴, cruel, unworthy of any praise and in which they caricatured the sages⁵ by means of buffoonery (*bhāṇḍa*).

The sages curse Bharata's sons

30-31. On hearing this, the sages were extremely angry and excited, and spoke to them (sons of Bharata) burning them as it were [with their words], 'O Brahmins, it is not proper that we should be thus caricatured. What is this insult [for], and what is your intention ?

32. As¹, due to pride in the knowledge [of the drama] you have resorted to arrogance (*avīnaya*) your evil knowledge will get destroyed.

26 (C.28; K.27). ¹ 26b which is fragmentary in K. should be reconstructed and emended as follows: [कथं निपतितं स्वर्गात्] नाट्यवेदज्ञहीतस्ते C. gives only the the second half of 26b. as its 28b.

27-29 (K.28-30). ¹ *mamaite tanayūḥ*; C. for *sarvametat tvayā*, K.

² Read *sarvalokam prahasanaūr* for *sarvaloka-prahasanaūr*, C. K.

³ Read *śūpakarma śamābhyadhul* for *śūpakarma mābābhyadhāt*, C.

⁴ This seems to indicate that the early Indian theatre sometimes resorted to sex-appeals just like the cinematographic shows of the modern times.

⁵ *ṛṣiṇām nyanigakaraṇam*, K. for *ṛṣiṇām aigakaraṇam*; C.

In this caricaturing there might have been some justification. See SS. XX. 103-104 and note. All this may be said to show clearly that the drama as an instrument public criticism was recognised very early.

30-31 (C.32-33; K.31-32).

32 (C.34; K.33). ¹ *ya-mūt*, K. (*tasmūt*, C.)

33. In the community of the sages and Brahmins, or in meeting them you will appear as being no followers of the Vedas and will attain the conduct of the Śūdras.

34. You will become mere Śūdras, and attain their functions, and those to be born in your line will be Śūdras [too]¹.

35. Those actors (*nartaka*) who are already born in your line will be Śūdras, and so will be those together with their women, boys and young men, who associate with them¹.

36. The gods on learning the origin of the curse on my sons became anxious and went to the sages.

Gods intercede in favour of Bharata's sons

37. Then the gods with Śakra (Indra) as their leader said that, afflicted with this misery the drama would perish¹.

38. The sages said in reply that the drama would not perish, but the remaining portion only of their curse will take effect in its entirety.

Bharata's sons approach their father

39-40. On hearing these words of the very spirited sages, my sons¹ became [very] sad and with a desire to defend themselves they approached me in anger and said, 'We have been ruined by you, for the fault of the drama we have been endowed with the character of Śūdras'.

Bharata pacifies them

41-42. For their consolation I said, 'Do not to be sorry for it; the rule that words of the sages will never prove untrue, has indeed been made by Fate (*kr̥tānta*); so you should not turn to the destruction [of the art]. These are my words of consolation.

43. Know this dramatic art that has been described

33 (C.35; K.34). 34 (C.36; K.35a). ¹ K. omits 34a.

35 (C.37; K.35b-36a). 36 (C.38; K.36b-37a).

37 (C.39; K.37b-38a). ¹ Read 37b as follows: ब्रह्मर्षी दुःखयुक्तश्च गच्छसि तद्-
विषयमिति. 38 (C. 40; K. 38b-39a).

39-40 (C.41-42; K.39b-41a). ¹ Read *sutāh*, for *surāh*, C. and *tatah*, K.

41-42 (C.43-44; K.41b-42). 43 (C.45; K.43).

by Brahman [himself], and teach it to your disciples and others through its application.

44. Do not destroy this drama which has been devised with great difficulty and which includes great things, brings great merit and has its origin in the Aṅgas and the Upāṅgas of the Vedas¹.

45. After holding the dramatic performance according to the rules which I heard from the Apsarasas, you all are to undergo a purificatory ceremony (*prāyāścitta*)¹.

Nahuṣa invites divine artistes to the earth.

46. In course of time a king named Nahuṣa¹ attained the kingdom of Heaven through his polity, intelligence and prowess².

47. He then governed the kingdom and felt a divine desire. And on seeing the musical performance (*grāṇḍharva*) and the drama [of the gods] he became anxious [about these].

48. He thought¹ within himself how the dramatic performance by the gods² should take place in his house³ [on the earth].

49. Then for such a performance the king said to the gods with folded palms: 'Let the drama [produced] by the Apsarasas be performed in our house (i. e. on the earth).'

Gods rejected the request

50. But in reply, the gods with Bṛhaspati as their leader said to him: 'The meeting of divine damsels and mortals has not been prescribed [anywhere].

51. As you are the lord of Heaven you should be given an advice which is both good and pleasant. Let the master [of the dramatic art] go there (i. e. at your place) and please you.'

44 (C.46; K.44). ¹ Cf. above 20 notes.

45 (C.47; K.45). ¹ Emend 45a as follows: षडसरोश्च इदं वैव यथातत्त्वं मया युतम्.

46 (C.48; K.XXXVII.1b-2a). ¹ Nahuṣa mentioned in the R̥gveda, Rām., Mbh. and several Purāṇas, was possibly an historical person. See J.K. *sub voce*. ² K. reads one fragmentary hemistich before this.

47 (C.49; K.XXXVII.2b-3a).

48 (C.50; K.XXXVII.3b-4a). ¹ Read *so'cintayat tu* for *sa cintayitvā*, C. *iṣṭacintāsu*, K. ² Read *bhaved devagaṇiṣah kṛtāḥ* for *bhaved* ³ *iti sasambharmāḥ*, C. *bhaved divi devava eva san*. K.

⁴ *gr̥he mama*, K. (*gre unmanaḥ*, C.) 49 (C.51; K.XXXVII.4b-5a).

50 (C.52; K.XXXVII.5b-6a). 51 (C.53; K.XXXVII.6b-7a).

Nahuṣa approaches Bharata

52. Then the king with folded palms said to me, 'O revered sir, I should like to see this dramatic performance established on the earth.

53. I have been promised earlier the help of your professional service (*ācāryaka*)¹. O the best of Brahmins, I have now got it directly (*vyaktabhāvāśrayam kṛtvā*)¹.

Urvaśi and the mundane drama

54. In the house of my grandfather (Pururavas) this [drama] together with his work has been described by Urvaśi to the members of the harem.

55. But when the members of the harem were distressed by the death of the king who turned mad¹ due to her disappearance from the earth, this (dramatic art) was lost.

56. I wish this again to be openly produced on the earth, so that the sacrifices to be done on different days of the moon (*tithi*) may be rendered auspicious and happy.

57. Hence plays (*bandha*, lit. composition) relating to many characters produced in my house through the graceful movements of women, will add to your fame².

Bharata grants the request and sends his sons to the earth

58-61. 'Let this be so' said I then [in reply] to Nahuṣa the king, and I called my sons along with the gods in a spirit of conciliation and said to them :

'This king Nahuṣa begs us with folded palms that you may go down with your associates to the earth to produce the drama there. The drama being properly produced there, I shall make an end of your curse and you will no longer be despised by Brahmins and kings. So go down to the earth to

52 (C.54; K.XXXVII.7b-8a).

53 (C.55; K.XXXVII.8b-9a). ¹ Read 53a as follows: पूर्वमाचारं कं वैव

भवतो हि प्रतिश्रुतम्.

54 (C.56; K.XXXVII.9b-10a).

55 (C.57; K.XXXVII.10b-11a). ¹ See Viṣṇu P. IV. 6, 7. Ref. JK.

56 (C.58; K.XXXVII.11b-12a).

57 (C.59; K.XXXVII.12b-13a).²

58-61 (C.60-63; K.XXXVII.13b-17a),

produce dramas there, [for] I shall not be able to disregard the words of this earthly king.

Kohala is the successor of Bharata

62-63. For us and for Nahuṣa, the self-born one (Brahman) has spoken in brief on the dramatic art which depends on his own instruction. The rest will be uttered by Kohala¹ in his supplementary treatise (*uttara-tantra*) which consists of the application [of the rules], the Memorial Verses (*kārikā*) and the Etymologies (*nirukta*).

64. This Śāstra for the purpose of diversion (lit. toy) has been established by me in Heaven with the help of the Apsarasas and the sages Svāti and Nārada.

Bharata's sons come down to the earth

65. Then, O Brahmins, they went down to the earth in the house of Nahuṣa and devised in due order the production of various plays with the help of women.

66. Then they, my sons, begot progeny in women of the earth and devised for them more dramas (lit. creation) on various themes.

67. After begetting sons and devising plays in due order they were permitted to return again to Heaven.

68. Thus through a curse the dramatic performance has been brought down to the earth, and the future generation of the dramatic artists (*bharata*) came into being.

Kohala and his associates

69-70. Kohala Vātsya¹, Śāṅḍilya², Dhūrtila (Dattilay)³ and others stayed in the earth for sometime as mortals and put into practice this Śāstra which augments the intellect of men, deals with the deeds of the Three Worlds and is an epitome of all other Śāstras.

62-63 (C.64-65; K.XXXVII.17b-19a). ¹ See the Introduction.

79 (C.66; K.XXXVII.19b-20a). 65 (C.67; K.XXXVII.20b-21a).

66 (C.68; K.XXXVII.21b-22a). 67 (C.69; K.XXXVII.22b-23a).

68 (C.70; K.XXXVII.23b-24a).

69-70 (71-72; K.XXXVII.24b-26a). ¹⁻³ See the Introduction.

Value of the Nāṭyaśāstra

71-73. He who always hears the reading of this [Śāstra] which is auspicious, sportful, originating from Brahman's mouth, very holy, pure, good, destructive of sins, and who puts this into practice or witnesses the performance [of a drama] will attain the same [blessed] goal which the masters of the Vedic path and the masters of the Vedic lore, the performers of sacrifices or the givers of gifts, will [in the end] attain.

Value of the dramatic show

74. Of all the duties of the king, this has been proclaimed as possessing the best result (*mahāphala*). For of all kinds of gifts, a free gift of the [dramatic] show [to people] has been most praised.

75. The gods are never so pleased on being worshipped with the scents and garlands as they are delighted with the performance of dramas.

76. The man who properly attends the performance of music (*gāndharva*) or dramas will [after his death] attain the happy and meritorious path in the company of the Brahminic sages.

The popular practice supplements dramatic rules

77. Thus many practices sanctioned by the Śāstra have been described in connexion with the performance of dramas. Whatever remains unmentioned should be included into practice by experts from an observation (lit. imitation) of people (*i.e.* their usage).

The Final Benediction

What more should I say? Let the earth for all time be free from diseases. Let there be peace to cows and to Brahmins, and let the king give protection to this entire earth.

Here the ends Chapter XXXVI of Bharata's Nāṭyaśāstra, which treats of the Descent of Drama on the Earth.

71-73 (C.73-75; K.XXXVII.26b, 27, 28). ¹ K. omits 71b and gives the half of 71a. 74 (C.76; K.XXXVII.29). 75 (C.77; K.XXXVII.30). 76 (C.78; K.XXXVII.31). 77 (C.79; K.XXXVII.32).

ADDITIONS AND CORRECTIONS

- Page XLVI line last Read 'depends'
- „ XLVIII „ 14 „ 'XXVII. 63-69'
- „ LXIV „ 14 „ 'Nāṭyaśāstra'
- „ LXXII „ 16 „ 'corresponding'
- „ „ 3 (from the bottom) Read 'about' after 'doubt', and
'of' for 'are'
- „ LXXIII „ 3 Read 'summed'
- Page 1 line 13 Read 'Pitāmaha' for 'Pitmāha'
- „ 3 „ 26 „ 'Brāhmaṇa' for 'Brāmaṇa'
- „ 5 „ 14 Omit the fullstop. after 'ordered'
- „ 6 „ 3 (from the bottom) Read SD. (294)
- „ 7 „ 2 Read 'Bhayānaka' for 'Bhyānaka'
- „ 7 „ 15 „ 'Need of the Graceful Style'
- „ 8 „ 4 „ 'for practising the Graceful Style'
- „ 9 „ 4 (from the bottom) Read 'case-endings' for 'nominal'
- „ 11 „ 13 Read 'said' for 'saiḍ'
- „ 14 „ 20 „ 'of the gods' for 'of the Daityas'
- „ 16 „ 9 (from the bottom) Read 'reads one' for 'readsonē'
- „ 19 „ 7 Read architect' for 'architecht'
- „ 19 „ 12 „ (*avara*)' for (*avara*)
- „ 19 „ 23 Omit 'According' from here and put it before 'to
Ag.'s' in the next line.
- „ 19 „ 25 Read 'medium' after (iv)
- „ 27 „ 2 (from the bottom) Carry 'and' after *raṅgapiḥa*
- „ 29 „ 12 („ „) Read कृतं for कृतं
- „ 31 „ 17 Put ' at the end of the line.
- „ „ 3 (from the bottom) Read B. 102b for 1026.
- „ 34 „ 10 („ „) Read 'rather' for 'very'
- „ 9 („ „) Add the following: Yājñavalkya
who has been assigned to the 400 A.C. by Jolly,
mentions Gaṇeśa, (See Hindu Law and Customs,
pp. 42-44)
- „ 4 (from the bottom) Read *samprayujya*
- „ 35 „ 17 Read '18-20' for '18'.
- „ 35 „ 2 (from the bottom) Omit '1 See 'diagram 1.'
- „ 37 „ 12 Put a comma after 'sweet meats'
- „ 40 „ 20 „ 'Then an' for 'Then a'.
- „ 57 „ 23 Omit '(Vaktra)' after 'Āviddha' (for 'āviddha')
- 28 Put '(krama)' after 'Cāri' last. Omit 'Defined
nowhere in the NŚ.'

(B)

- Page 58 line 3 (from the bottom) Read "Talāgra°".
- „ 67 „ 6 („ „) Read Hariyaṃśa for Hraivaṃśa.
- „ 73 „ 12 („ „) Read (sukumāra) for (sukmāra).
- „ 76 „ 2 („ „) Put '(p.194)' after BhP. and 'See also' before SR. and Read षट्पत्तय for षट्पत्तय.
- „ 82 „ 4 (from the bottom). Add after 'drama' the following :
Sitar probably is developed from the citra (vinā).
- „ 86 „ 6 (from the bottom) Put ? before 'B. reads'.
- „ 97 „ 24 25 Read prayujya for prajujya
- „ 105 „ 7 Close the bracket after 'meaning'.
- „ 108 „ 12 (from the bottom) Read 'family' for 'famiy'.
- „ „ 9 ... Read 'traditional authority'.
- „ 111 „ 9 Read 'Excessive' for 'Violent'
- „ „ 17 „ 'middling type'
- „ 113 „ 1 'Sentiments'
- „ 118 „ 11 „ 'bhavita' for 'bhūvita'
- „ 119 „ 9 „ 'Determinant' for 'Diterminant'
- „ 127 „ 15 „ 'Mouth' for 'Mouto'
- „ 128 „ 18 „ 'Intoxication' for 'Iotoxication'
- „ 130 „ 5,6,12 Correct the misspelt 'Depression'
- „ 132 „ 18 Omit the comma after 'biting'
- „ 134 „ 14 Read prakri-vyāsana
- „ 140 „ 9 (from the bottom) Insert 'and' after 'potsherd'
- „ 141 „ 2 Read 'is' for 'ie'
- „ 142 „ 10 Omit the fullstop after 'mounts' and insert 'and'
- „ 143 „ 11 (from the bottom) read 'stage' for 'tage'
- „ 145 „ 10 („ „) Insert 'and' after 'sleeping'
- „ 146 „ 16 Read 'Sentiment'
- „ „ 17 „ 'depend' for 'depends'
- „ 150 „ 11 „ अद्वयम for अद्वयमे
- „ 152 „ 10 Omit '[slightly]' and insert 'up' after 'raised'
- „ 164 „ 5 (from the bottom) Read 'Pūrṇa' (full)
- „ 165 „ 6, 18 Read 'lip' for 'lips'
- „ 168 „ 10 Add the following after 'will' [enhance the charm of the night]
- „ 173 „ 13 Read 'With' after the fullstop.
- „ 174 „ 7 (from the bottom) shift 'from' before 'Kuṇḍala'.
- „ „ 2 („ „) Read 'Andre et'.
- „ 224 „ 11 („ „) Read अञ्जलीवर्षिणीवने ।
- „ „ 2 („ „) kañcukim.
- „ 230 „ 16 Read 'gait of women'
- „ 240 „ 17 „ 'distant place'.

(C)

- Page 248 line 17 „ *ākhyāta*.
- „ 253 „ 19 „ सामर्थं° for सामर्थी°
- „ 255 „ 14 „ 'combines' for 'combine'.
- „ 272 „ 17 „ 'bahumāna' for 'bhumāna'
- „ 277 „ 19 „ 'gacchet' for 'gacchet'.
- „ 284 „ 5 „ 'shoulders' for 'shoulders'.
- „ „ 4 (from the bottom) Read before this as follows : † For long ears as signs of beauty see the Buddha images of the Mathura school belonging to 100 B. C. onwards.
- „ 287 „ 4 (from the bottom) Read 'Halāyudha's'.
- „ 294 „ 9 Read 'fall upon' for 'rise from'
- „ 298 „ 13 „ 'jugglers' for 'jugglar's
- „ 330 „ at the bottom. Add after notes the following. See Introduction, section VIII para 4.
- „ 331 „ 18 Read 'leaders'.
- „ 333 „ 5 (from the bottom) Read 'does not change' for 'changes'
- „ 335 „ 21 Read *āyusman āyusman*.
- „ 336 „ 7 „ 'extant' for 'extent'
- „ 337 „ (at the bottom) Read before 'Ex.' the following Duṣyanta's charioteer addressing him (Sak. 1.)²
- „ 338 „ 2 (from the bottom) Add the following after the fullstop :
Magadhan prince is referred to as *bhaddamuha* by the female ascetic in Svapna. 1. 7. 20. For the use of *bhadramukha* in inscriptions see Select Inscriptions, no. 72. and Keith, Skt. Drama. p. 69.
- „ 342 „ 11 Read 'may also' for 'are to'
- „ „ 12 Omit 'mistress (*bhaktiṅgi*) and'.
- „ 345 „ 6 (from the bottom) Read 'Jayasena' for 'Jayasenā'.
- „ 351 „ 6 (from the bottom) Read 'na mama' for 'nama ma'.
- „ 361 „ 7 Read 'a Supporting' for an 'Explanatory'.
- „ „ 11 (from the bottom) Read 'a supporting' for 'an Explanatory'.
- „ 362 „ 4 Read 'those' for 'these'.
- „ 366 „ 21 Add after 'available' the following : 'unless the Pañcarātra is to be taken as such' (See ID. p. 52).
- „ 368 „ 13 Insert 'of' after 'use'.
- „ „ 13 (from the bottom) Read पाशानि रत्नानि वस्त्रकृत्स्नानि
- „ 369 „ 13 Read 'are' for 'is' at the end of the line.
- „ 370 „ 23 „ 'basis'[†] for 'basis'.
- „ „ 7 (from the bottom) Insert after 'men' the following : 'unless Karṇa' also is to be taken as such (See ID. p. 59).

(D)

- line up to the bottom ¹ *diptakāvyaśayoniḥ*,
(दीप्तकाव्या शयनीशयानिः तद्वत्तमं शयनिः काव्यस्य अग)
- Page 389 " line (at the top) Read XXI, 71 for XX, 71.
- „ 397 „ 12 (from the bottom) Omit 'but parts of scenes'.
„ 9 („ „) Read *viṣkambhakah samskṛtaḥ*.
„ 5 („ „) Add the following: 'Also cf. NŚ.
XX, 38.
- „ 404 „ 19 Read 'Kathodghāta'.
- „ 408 line 18 Read 'the Theme' for for 'Various Feelings'.
- „ 411 „ 14 „ 'samghātayaka'.
- „ 420 „ 10 „ Gauḍa¹ for Gauḍa
20 „ Ullekhyā¹
21 „ Kumbhipadaka², Avarta²
- „ 425 „ 21 „ non-Aryans
„ 25 „ Add 'Sec NŚ, XVIII 44 note¹
„ 4 (from the bottom) Read B. C. for A. C.
- „ 431 „ 26 line the bottom at Read (*Jaṭāmukūṭā*)²
- „ 431 „ 7 (from the bottom) Add as following :
² The Uṣṇīṣa of the Buddha images may probably be
an imitation of the crown of matted hair.
- „ 469 „ 13 Read 'their lover' for 'her lover'
- „ 486 „ 14 „ women's heart, for 'woman's heart'
„ 22 „ 'self-esteem' for 'self-esteem'
- „ 488 „ 19,20 „ 'quaternary'
- „ 419 „ 8 (from the bottom) Read 'known' for 'hnown'
- „ 491 „ 2 („ „) Add after the fullstop the
following :
The husband's conjugal right of punishment such
as blows with a chord or rod, is often referred to in
the Smṛti literature (Manu, 8, 299f, Śaṅkha, 4, 16
etc.) See Jolly, Hindu Law and Customs, p. 145, see
also Kauṭilya, III, 3.
- „ 493 „ 5 'one' after 'time'
- „ „ 7 (from the bottom) Read 'abhinayaśya'.
- „ 502 „ 21 Read 'great' for 'greet'.
- „ 508 „ 11 „ '111-112' for '110-111'.
„ 15 „ 112-113 for 111-112,
- „ 521 „ 19 Put 'of' before 'Time'.

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ASCRIBED TO
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P R E F A C E

More than ten years have passed since Volume I of the translation of the Nāṭyaśāstra appeared. During this period anxious enquiries have repeatedly been made by several readers about the coming out of Volume II. Hence I owe an explanation to them all for this inordinate delay in completing this work. Apart from other minor reasons, extremely corrupt nature of an important part of the original, compelled me to proceed slowly with the translation, and this volume II, unlike its predecessor, being preceded by the publication of the basic text, made the progress of the work slower still. But I am sure that scholarly readers will be happy to see the text and the translation together. For this will give them a facility in studying the Volume II closely and critically. It goes without saying that in the present volume, too, I had to offer conclusions and interpretations here and there which for lack of better materials could not be made definitive. But whatever tentative assertions I have offered, have been made after the most careful consideration, with the expectation that they may be helpful to others working in this field. It is just possible that their number will appear to be too many in two chapters of the present volume. But this has been unavoidable. For, the very complex dramatic-musical art described in the present work appears to have become obsolete more than one thousand years ago. The text of the Nāṭyaśāstra was handed down not because professional actors needed it, but because it was considered a Veda, i.e., the Nāṭyaveda, and as such worthy of being saved from extinction. Hence the work has somehow been preserved. But in the absence of a living tradition, it does not yield a full view of the complex art. Though future researches may extend our knowledge of this, it does not seem to be very much likely that this complex art will ever be fully explored. Still we need not be unduly pessimistic in this matter. Even if some minor details of this great art still elude our view, it may be confidently said that the available text of

the Nāṭyaśāstra gives us a more or less good general picture of the Hindu dramatic art as it existed in theory and practice nearly two milleniums ago. It may be hoped that any careful reader of this translation (however imperfect it may be) will agree with me in this regard.

10th March, 1961.

The Translator

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ABBREVIATIONS

Abhi.	—Abhiṣeka-nāṭaka
AD.	—Abhinayadarpaṇa
Ag.	—Abhinavagupta
Apte.	—Apte's Sanskrit-English Dictionary
AŚ.	—Arthaśāstra of Kauṭilya
Bd.	—Bṛhaddeśi
Bh P.	—Bhāvaprakāśana of Śāradātanaya
D., Dattila.	—Dattila's work on Music
DR.	—Daśarūpa
Ex.	—Example
GS. I.	—Gītasūtrasāra (Bengali)
GS. II.	—Gītasūtrasāra (English Summary)
KM.	—Kāvya-mālā Series
Ḳn.	—Catura-Kallinātha, a commentator of the Saṅgītaratnākara
Malati.	—Mālatīmādhava
Malavi.	—Mālavikāgnimitra
Megh.	—Meghadūta
MH.	—Music of Hindostan
MI.	—Music of India
MM.	—Mirror of Music
Mṛcch.	—Mṛcchakatika
Nāś.	—Nāradya-śikṣā
ND.	—Nāṭyadarpaṇa
Pratimā.	—Pratimā-nāṭaka
Śak.	—Abhijñānaśakuntala
Sbh.	—Sīghabhūpāla, a commentator of the Saṅgītaratnākara
Śd.	—Śarṅgadeva
SD.	—Sāhityadarpaṇa
SM.	—Saṅgītamakaranda
SR.	—Saṅgītaratnākara
Svapna.	—Svapnavāsavadattā
Vikram.	—Vikramorvaśya

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INTRODUCTION

1. THE PRESENT WORK

The Volume II of the Nāṭyaśāstra (translation) falls into two parts: (1) Chapters XXVIII-XXXIII which are on music in its vocal as well as instrumental aspect and (2) Chapters XXXIV-XXXVI which are on residual matters concerning the production of plays, and the legendary origin of drama (Nāṭya). Though the age of the entire work and other relevant matters have been treated of in the Introduction to the Volume I, the remaining Chapters require some preliminary notes. Naturally the Chapters on music are to be taken up first.

1. A Short History of the Study of Indian Music

As in the case of our drama, William Jones was also the pioneer in studying Indian Music. His article "The Musical Modes of Hindoos"¹, was originally written in 1784 five years before his translation of the Śakuntalā, and it was the first of its kind. Persons who interested themselves during the half a century that followed, discussed Indian music more or less in the lines of Jones, till an English military officer was attracted by the beauty of Indian music. Captain N. Augustus Willard—for that was the name of the officer—"was known to be a skilful performer of several instruments and to have enjoyed local advantages of observation from his appointment at the court of the Nawab of Banda"². This is perhaps the reason why his work

1. Originally published in the *Asiatic Researches* Vol. III and republished in Sourindra Mohun Tagore's *Hindu Music from various Authors, Calcutta, 1875* (pp. 125-160.)

2. See the review of Willard's work mentioned later, in the *Journal of the Asiatic Society*, Vol. XXV, 1834. This review has also been republished in Tagore's *Hindu Music etc.* (pp. 235-239.)

brought about a new orientation in the study of Indian music, and to some extent superceded the work of Jones and his followers. Willard being very cultured, and well-read in his subject and thoroughly proficient in Hindustani, his mode of treatment and the depth of insight displayed in his work, were very remarkable, and according to a specialist, it is the earliest systematic treatise on Hindustani music³ which has not perhaps yet lost its value. The author's own summary of the contents of the work "A Treatise on the Music of Hindoostan" (Calcutta, 1884)⁴ shows the significant features of his work. But its special importance lies in putting emphasis on the actual practice of music apart from whatever is available from the old Sanskrit texts. William Jones however started his enquiry with such texts, and hence his discussion, according to Willard, has been too academic to do justice to the subject.

But in spite of Willard's emphasis on the practical side while writing on Indian music, his charges against Jones⁵, were not justified. For, not only all discussion on classical Indian music, should be kept close to the traditional teachings contained in the texts, but one should bear in mind that Jones was a pioneer in the field without the advantage which Willard had in taking up the study after half a century during which much was already written on the subject. If Willard had a positive advantage over Jones in having what may be called a first-hand knowledge of the subject, his conclusions based on data collected from professionals only, needed checking in the light of old Sanskrit works. In order to have an historical view of Indian music such checking was indispensable. As Willard strove much merely to explore the contemporary (classical) music, and attained considerable success in this, such a view was naturally beyond his ken. This is the reason of his strong disapproval of Jones' writing.

3. Hemendra Lal Roy, 'A notable Book on Hindustani Music' in the *Visvabharati Quarterly*, (*New Series*), Vol. 1. Part 1 July 1935; see also Roy's *Problems of Hindustani Music*, Calcutta 1937 (pp. 37 ff).

4. The name of the work does not occur in the bibliography of F. Strangway's work (MH).

5. See Roy's *Problems*, p. 39.

Notwithstanding Willard's criticism, Jones' method did not long remain in disfavour. About thirtyfive years after he had written, Kshetra Mohan Goswami discussed (1863) the practice as well as theory of Indian classical music in his *Samgītasāra* (Essentials of Music) written in Bengali. This was published under the patronage of Sourindra Mohan Tagore who himself compiled some years afterwards (1875) his *Samgītasāra-saṃgraha* which contained extracts (with English translation) from ancient authors like Śārngadeva⁶ and Dāmodara⁷. Considering the relative scarcity of authentic data in the shape of published Sanskrit works on music at that time, the contributions of Goswami and Tagore were highly commendable. The next important writer on the Indian classical music, was the reknowned Krishnadhān Banerji⁸. His *magnum opus* the *Gītasūtrasāra* (Essential Principles of Music) written in Bengali was published in 1885⁹ just after a century of William Jones' first article on the subject. Banerji besides being an accomplished Indian musician and a scholar, had sufficient acquaintance with the western music, and this imparted singular value to his work. According to a specialist, Banerji has not left a single phase of Indian classical music, without comments made with reason and insight, and "His critical faculty is astonishingly sensitive to finer shades of analogies. The book is valuable for its discussion of fundamentals of music and the searching criticism of existing theories"¹⁰. Writers on Indian music coming after Banerji, are legion, and they being more or less well-known will not be mentioned in this short sketch. But a complete account of the ancient Indian music descriptive and historical, still remains to be written. For, a very few of the original Sanskrit texts on

6. The author of the *Samgīta-ratnākara*.

7. The author of the *Samgīta-darpaṇa*.

8. This scholar-musician of Bengal resigned his post in the Provincial Civil Service and devoted himself entirely to the study and dissemination of music. See the *Gītavāṇa-vārṣiki*, Calcutta, 1944, (p.25).

9. Second Edition in 1897, and Third Edition in 1934. To this third edition, a valuable appendix has been added by Himangsu Sekhar Banerji a very able musical scholar who has made the work upto date. A summary of the work along with this appendix, has also been separately published in English translation in 1941, H.A. Popley in his *Music of India* (2nd ed.) does not mention this work.

10. H. L. Roy, *Problems*, p. 50.

music have been critically studied¹¹, and the Nāṭyaśāstra which contains the oldest and most comprehensive treatment on the subject yet remains outside the reach of average interested persons¹². Krishnadhān Banerji whose work is otherwise valuable, sometimes made assertions which need correction in the light of the NŚ. The same may possibly be said of other writers also, and cautious persons like F. Strangways, suspend their judgement in view of proper exploration of the contents of the NŚ. For example, Strangways once writes, "Unfortunately it is not possible at present to give such a detailed account of the Indian *Mūrchanā* (the equivalent of *Harmoniā*); more will perhaps be possible when Bharata's *Nāṭyaśāstra* has been adequately translated" (MH.p. 141).

2. *The Basic Text*

The original text of the Chapters XXVIII-XXXIII critically edited by the translator, has been published in a separate volume. For details about its reconstruction, the readers are referred to the Introduction to the same and also to the Introduction to the Volume I of the translation (pp.XLI).

3. *Translation and Notes*

Principles regarding the translation and its annotation have also been detailed in the Introduction to the Volume I of the translation (pp.XLI-XLII).

11. The only exception in this regard, is Dāmodara's *Samgita-darpaṇa* ed. by Arnold A. Bake with English translation, notes and introduction under the title "The Mirror of Music". Paris, 1930f. This too has been ignored by A. Danielou, and H. A. Popley (the second ed. of his *Music of India*).

12. J. Grosset's French translation of the Chapter XXVIII of the NŚ. (treating of music) has not satisfied writers on the subject. See MH. p. 141. Chapters XXIX-XXXIII also dealing also with music, have not been translated before.

II. THE ANCIENT INDIAN THEORY AND PRACTICE OF MUSIC

1. *The Indian Conception of Music*

Though music occupied a very important place in the life of Indians of ancient time, one single word such as "Gāndharva" denoting all its different aspects (vocal as well as instrumental) appears only in the middle of the 4th century B.C.¹ This word occurs in the Jātakas. For according to the Guttīla Jātaka (no.243) the legendary Brahmādatta was born in a family of Gandharvas (musicians), and after gaining a great proficiency in the art of music he came to be known as a Gandharva. As this Jātaka mentions playing of a Viṇā, and the two kinds of Mūrchanā² in this connection, the word Gāndharva in the sense of music may well be pre-Buddhistic. And it is certainly not later than 200 B.C. For it occurs in the Hāthigumphā inscription of Khārvela. In earlier times, *gīta* (song) and *vādya* (instrumental music) were separately mentioned, or the compound word *gītavādītra* (Pali, *gītavādītta*) represented music in its totality. But dance and drama (*ṅītta*, *ṅītya* and *natya*) were very closely associated with music vocal and instrumental, from ancient times, possibly long before the time of Buddha. For *prekṣā* (Pali, *pekkhā*) was an equivalent of "Nāṭya" which included *ṅītta*, *gīta* and *vādītra*. Buddha forbade the monks to witness it (*pekkhā*) as well as the separate performances of *ṅītta*, *gīta* and *vādītra*. Due to this very close association of the three arts, there came into vogue in about the 3rd century A.C. the word "Saṅgīta" for signifying by means of a single term all the different phases of music including dance. For, according to Indian conception, dance (*ṅītta*, *ṅītya*) owing its origin to rhythm like its vocal and instrumental counterparts, was a kind of music, the vehicle of rhythm in this case being human body with its different limbs. The Nāṭya also depending

1. Though some of the Jātakas may be as old as the time of Buddha, all of them may not reach back to such antiquity. But it may be that they were in existence in the 4th century B. C. cf. Winternitz, Vol. II. p. 121.

2. In the Śatapatha Brāhmaṇa the Uttaramandrā Mūrchanā has been mentioned. See JAOS Vol. 50, 53 and Journal Univ. of Baroda Vol. II, pp. 263 ff.

on *nṛtta*, *nṛtya* and *abhinaya* (gesture) belonged to the category of dance. Probably these facts led dance especially in its connexion with all kinds of dramatic spectacles, to a substantial union with music.

2. *The Vocal Music*

Though the vocal music was perhaps the oldest of human arts, its analytical study seems to have begun only after instruments of music came into existence and made considerable progress. For the NŚ says that the bases of musical notes (*svara*) are twofold: the Viṇā of the human throat (lit. body) and the wooden Viṇā (harp or lute), and derives the Śrutis (intervals) exclusively from the wooden Viṇā. Now Śruti is the most important term in connection with the theory of Indian music.

(a) *Śrutis*. Though the ancient Indian authorities differ from one another about the meaning of the word, it may be translated as "intervals" or "musical intervals"³ which make up the notes of the octave (corresponding to Indian *saptaka*) in its different Grāmas.⁴ The number of Śrutis in the Śaḍja Grāma are as follows: three in Rṣabha (ri), two in Gāndhāra (ga), four in Madhyama (ma), four in Pañcama (pa), three in Dhaivata (dha), two in the Niṣāda (ni) and four in Śaḍja (sa)⁵ And the number of Śrutis in the Madhyama Grāma are as follows: four in Madhyama (ma), three in Pañcama (pa), four in Dhaivata (dha), two in Niṣāda (ni), four in the Śaḍja, three in Rṣabha (ri) and two in Gāndhāra (ga).⁶

(b) *Mutual Relation of Notes*. According as they relate to an interval of more or less Śrutis, the notes in different Grāmas are called Consonant (*śaṃvādin*), Assonant (*anuvādin*) and Dissonant (*vivādin*) with reference to the Sonant (*vādin*) note which has been described as "the melodic centre of the melody"⁷. For example, those two notes which are at an interval of nine or thirteen Śrutis from each other are mutually Consonant, e.g. Śaḍja and

3. See p. 7. footnote 4

4. See XXVIII, 24.

5. See XXVIII, 25, 26.

6. See XXVIII, 27, 28.

7. See XXVIII, 22 fn. 1

Madhyama, Śaḍja and Pañcama, Rṣabha and Dhaivata, Gāndhāra and Niṣāda in the Śaḍja Grāma. Such is the case in the Madhyama Grāma except that Śaḍja and Pañcama are not Consonant while Pañcama and Rṣabha are so.⁸

(c) *Different Grāmas*. The Grāma may be translated as "scale". There are three Grāmas in Indian music : Śaḍja, Madhyama and Gāndhāra. According to F. Strangways the Sa-grama (Śaḍja-grāma) is the western Major with a sharpened Sixth, the Ma-grāma (Madhyama-grāma) the western Major C-c, but intended presumably to be used as an F-f scale with a sharpened Sixth, and Ga-grāma (Gāndhāra-grāma) possibly intermediate between these two long obsolete (MH. p. 106). The NŚ does not describe this Gāndhāra Grāma, because it went out of use at its time.

(d) *The Mūrchanās*. According to the Hindu theorists, each of the Grāmas is the source of seven Mūrchanās. About the meaning of the term Mūrchanā which is now generally considered to be equivalent to mode of the Greeks, there is some obscurity. The Śaḍja Grāma gives rise to seven Mūrchanās such as Uttaramandrā, Rajanī, Uttarāyatā, Śuddhaśaḍjā, Matsarikṛtā, Aśvakraṅtā and Abhirudgatā.⁹ These are constituted as shown below.

sa-ri-ga-ma-pa-dha-ni	Uttaramandrā ¹⁰
ri-ga-ma-pa-dha-ni-sa	Rajanī
ga-ma-pa-dha-ni-sa-ri	Uttarāyatā
ma-pa-dha-ni-sa-ri-ga	Śuddhaśaḍjā
pa-dha-ni-sa-ri-ga-ma	Aśvakraṅtā
dha-ni-sa-ri-ga-ma-pa	Matsarikṛtā
ni-sa-ri-ga-ma-pa-dha	Abhirudgatā

The first six of these have a striking resemblance with the Greek¹¹ modes which having eight notes including the first note repeated at the end, are as follows :—

sa-ri-ga-ma-pa-dha-ni-sa	Ionian mode
ri-ga-ma-pa-dha-ni-sa-ri	Dorian mode
ga-ma-pa-dha-ni-sa-ri-ga	Phrygian mode
ma-pa-dha-ni-sa-ri-ga-ma	Lydian mode
pa-dha-ni-sa-ri-ga-ma-pa	Mixolydian mode
dha-ni-pa-ri-ga-ma-pa-dha	Aeolian mode

8. See XXVIII 22-23 9. See XXVIII. 29. 10. See note 2 above.

11. These Greek modes were modified by St. Ambrose (c. 4th century) and partly by St. Gregory (604 A.C.). See ERE.

The Madhyama Grāma¹² gives rise to the following seven Mūrchanās : Sauvīri, Hariṇāśvā, Kalopanatā, Śuddhamadhyā, Mārgavi, Pauravi and Hṛṣyakā. These are constituted as shown below.

ma-pa-dha-ni-sa-ri-ga	Sauvīri
pa-dha-ni-sa-ri-ga-ma	Hariṇāśvā
dha-ni-sa-ri-ga-ma-pa	Kalopanatā
ni-sa-ri-ga-ma-pa-dha	Śuddhamadhyā
sa-ri-ga-ma-pa-dha-ni	Mārgavi
ri-ga-ma-pa-dhi-na-sa	Pauravi
ga-ma-pa-dha-ni-sa-ri	Hṛṣyakā

The Gāndhāra Grāma also gave rise to seven Mūrchanās ;¹³ this Grāma becoming obsolete at the time of the NŚ, they were not mentioned by the author.

The four kinds of Mūrchanās—The Mūrchanās described above are heptatonic (*pūrṇa*-full). But there are also three other kinds of them, viz. hexatonic (*ṣāḍava*), pentatonic (*audava*) and Mūrchanās including Overlapping notes (*sādhāraṇi-kṛtā*).¹⁴ To distinguish these three kinds from the heptatonic Murchanās they are also called Tānas.¹⁵ Though these Mūrchanās and Tānas were used to embellish the songs, they were also used in connexion with the vocal training of the singer. For the NŚ says : The variety of the Tānas and the Mūrchanās thus arising, provides enjoyment to the hearer as well as to the musician. The Mūrchanā and Tāna are also of use because their practice helps the (easy) attainment of Voice-registers (*sthāna-prāpti*)¹⁶.

(e) *The Voice-registers*. There are three Voice-registers the chest (*uras*), the throat (*kaṇṭha*) and the head (*śiras*)¹⁷. Notes and their pitches proceed from these three registers. In calling one who is at a great distance, notes proceeding from the head

12. See XXVIII. 30.

13. See NāŚ. I. 2. 9 and SR. 1. 4 25-26.

14. See XXVIII. 32-33.

15. See notes on XXVIII. 33-34.

16. See "The two ways of Tānas" under XXVIII-33-34 (pp. 12-13).

17. See XX. 38-40, 41-42.

register is used ; but, for calling one who is not at a great distance, notes from the throat, and for calling a person who is by one's side, notes from the chest register serve the purpose.

(f) *The Overlapping note* : The Overlapping note mentioned above is a transitional note like Kākali Niṣāda.¹⁸ As regards the use of the note in the Mūrchanā there appears to be a rule that it should be in the ascending scale (*ārohin*) and be made specially weakened (*alpa*). If it is made descending (*avarohin*) it will lead the Śrutis to Jāti rāgas or Jātis.

(g) *The Jātis* : The Jātis whatever may be interpretation of this term by the sclioliasts, probably stand for melody-types of the recognised kind, as opposed to those which were hybrids or got mixed up with folk-tunes.¹⁹ Besides this, they developed some technical complexities from which the Mūrchanās, if they were melody-types too, were free. The Jātis eighteen in number were of two kinds ; pure (*suddhā*) and modified (*vikṛtā*).

In the Śaḍja Grāma the pure Jātis are Śaḍji, Ārṣabhī, Dhaivatī and Naiṣādi,²⁰ and in the Madhyama Grāma, they are Gāndhārī, Madhyamā and Pañcamī. "Pure" in this connexion means having Aṃśa, Graha, and Nyāsa consisting of all the notes. When these Jātis lack two or more of the prescribed characteristics except the Nyāsa, they are called "modified" (*vikṛtā*).²¹ In the observation of the Nyāsa in the pure Jātis, the note should be regularly Mandra, but in the case of the modified Jātis there is no (fixed) rule. The modified Jātis are eleven in number and they grow from combination of pure Jātis with each other. The Jātis which seem to be the fore-runner of later Indian Rāgas and Rāgiṇīs were sometimes, heptatonic, sometimes hexatonic and sometimes pentatonic. And they had ten characteristics such as, Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Reduction, Amplification, hexatonic treatment and pentatonic treatment.²² Among these, Graha has been sometimes considered to be equivalent to "clef" of the western music. Aṃśa has been rightly compared

18. Daniélou calls it "intercalary note". See XXVIII. 34-35.

19. For the meaning of Jāti see the note on XXVIII. 38-39 (p. 14). A Daniélou's interpretation of the word does not seem to be convincing (see Northern Indian Music. pp. 101, 122-123). See also XXVIII. 38-44.

20. See XXVIII. 44.

21. *Ibid.*

22. See XXVIII. 74-100.

with 'the Governing note' or 'the Keynote' of the western music. The Nyāsa also has been compared with the cadence of the western music probably with some justification. The other terms in this connexion do not seem to have any equivalent in the western music.

(h) *The Jātis and their connexion with the Sentiments* : As songs included in the performance of plays were meant, among other things, for the evocation of Sentiments according to the requirement of theatrical production, the Jāti songs had a distinct part to play in this regard. Hence the theorists have assigned them according to notes constituting them, to different Sentiments.²³ For example, the Śaḍjodīcyavati and the Śaḍjamadhya are to be applied in the Erotic and the Comic Sentiments respectively, because of Madhyama and Pañcama in them. The Śaḍji and the Āṣabhi are to be applied in the Heroic, the Furious and the Marvellous Sentiments after making respectively Śaḍja and Ṛṣabha their Graha note. The Naiṣādi with Niṣāda as its Aṃśa note and the Śaḍjakaiśiki with Gāndhāra as its Aṃśa note should be the Jāti to be sung in the Pathetic Sentiment. The Dḥaivati with Dḥaivata as its Aṃśa note should be applied in the Odious and the Terrible Sentiments. Besides this, the Dḥaivati is applicable in the Pathetic Sentiment and similarly the Śaḍjamadhya is to be applied a connexion with madness.

(i) *The Dhruvās* : The dramatic songs *per excellence* were the Dhruvās in which Varṇa, Alamkāra, tempo (*laya*), Jāti and Pāṇi regularly occurred. They were of five classes such as Prāveśiki, Ākṣepiki, Naiṣkrāmiki, Prāsādiki and Antarā related respectively to entrance (*praveśa*), diversion (*ākṣepa*), departure (*niṣkrāma*), calming (*prāsāda*) and transition (*antara*) in course of the progress of plays.²⁴

Themes of various Sentiments sung at the entrance of characters in the stage are called Prāveśiki Dhruvās.²⁵

Songs sung at the exit of characters to indicate their going out are called Naiṣkrāmiki Dhruvās.²⁶

Antarā Dhruvās were sung to divert the attention of the

23. See XIX. 1ff.

24. See XXXII. 26-27.

25. See XXXII. 365.

26. See XXXII. 366.

audience from some shortcomings of the performance or when the principal characters became gloomy, absent-minded, angry etc.²⁷

Prāsādiki Dhruvās were sung for claming the audience after they witnessed something which roused their feeling very much.²⁸

Ākṣepiki Dhruvā was sung on occasions like one's being captured, obstructed, fallen, attacked with illness, dead or in swoon.²⁹

The dhruvās from their detailed description seem to have been a sort of "background" music suggesting acts and moods of different characters in a play. And the suggestion had its vehicle in the contents of songs as well as in their metre,³⁰ language,³¹ tempo³² and Tāla.³³ The two Vīṇās which were to follow the Dhruvās³⁴ also added to their power of suggestion.

(j) *Contents of Dhruvās* : Dhruvās in case of men and women of superior, inferior or middling class should relate to objects comparable to them in quality.³⁵ In case of gods, and kings the comparable objects were the moon, fire, the sun and wind and in case of Daityas and Rākṣasas they are clouds, mountains and seas.³⁶

Ex. (i) The moon which has its body covered with the canopy of clouds and has been robbed of beauty by the rays of the sun, and which has become colourless due to the advent of the morning, is no longer chasing the darkness with its (very bright) smile.

(ii) Here arises in the sky the sun the lamp of the world. He is clad with myriads of rays, and his warmth is adored by Brāhmins and Munis.

(iii) The strongly blowing wind, shaking the tree-tops with constant rustle, moving about at the foot of the mountain

27. See XXXI. 367.

28. See XXXII. 368.

29. See XXXI. 373.

30. See XXXI. 37ff.

31. See XXXII. 440 ff.

32. See XXXI. 32 ff.

33. *Ibid.*

34. See XXXI. 499-500

35. See XXXII. 407

36. See XXXII 408 and the notes.

and raising up dusts red and brown, is running along like a very angry person.

(iv) This cloud looking like smoke is roaring and with its lightning, is, as it were, piercing the earth, and like a terrible elephant, it is pouring quickly masses of water to cover the entire world.

(v) With his head struck by lightning this lord of mountains sleeping under heat of fever, sinks down as it were into the earth.

(vi) The sea on which the wind has raised ripples and waves, which has become very noisy due to the succession of waves, has its birds scared by swiftly blowing wind, has more waves due to perturbed fishes, has the sound of agitated clouds, suddenly appears now angry at the moment being surrounded by high mountains.

In case of Siddhas, Gandharvas and Yakṣas the comparable objects were the plants, stars and bulls, and for those persons engaged in the practice of austerities, comparable objects were the sun, fire and wind.³⁷

Ex. (i) On learning that the moon in the sky has lost her beauty on being eclipsed by Rāhu, the stars are weeping, as it were, in great grief, and are shedding tears in (the shape of) their rays.

(ii) The sun of unparalleled brightness which is the crown of the eastern mountain, and is adored by Brāhmins and Munis, is moving about in the sky.

Cranes, peacocks, Krauñca, ruddy geese and lakes with Kumuda flowers have qualities (enough) to be compared with middling characters.³⁸

Ex. (i) The female crane which dwells in the lotus-lake is moving to her dearest one's abode on the beach of the river.

(ii) At the appearance of clouds the peacocks are dancing.

(iii) The *cakravāki* with her lover is passionately moving about in water.

The cuckoo, bee, crow, osprey, owl, crane, pegeon and kādamba are compared with inferior objects.³⁹

37. See XXXII 409 and the notes

38. See XXXII 415 and the notes.

39. See XXXII 416 and the notes.

Ex. (i) The cuckoo which has always a voice sweet to ears, is roaming about in the vernal forest where the Cūta, Tilaka, Kuruvaka and Aśoka trees have flowered and attracted humming bees, is creating intoxication in young damsels.

(ii) O fair one, the bee after roaming for a long time in the lotus-lake, is now flying through the sweet-smelling Cūta forest adorned by spring, and it has a desire for tasting the āsava (honey) from the mouth of its female companion.

(iii) At the close of the night the terrible owl which had a fearful hooting, has behind it a group of chasing crows, and it is (now) hastily searching for its own hollow (of the tree).

But the wives of superior, middling and inferior characters were compared with another set of objects or animals. The night, earth, moon-light, lotus-lake, female elephant and the river were compared with the wives of kings.⁴⁰

Ex. (i) The night which has rays of the moon as her necklace, the stars as the head-ornaments, and planets as ornaments of other limbs, looks beautiful like a youthful woman.

(ii) The humming of bees declares, as it were, that the lotus-lake which has just now opened beautifully its lotus-face, is shining while it is surrounded by lovers of lotus.

(iii) In the great mountain ravaged by wind and struck by lightning, the she-elephant is weeping (in distress).

Similarly, lake, osprey, creeper, female crane, pea-hen and female deer were compared with wives of middling characters as well as courtesans.⁴¹ A hen, bee, crow, cuckoo and owl of the female species, were comparable in Dhruvās to wives of inferior characters.⁴²

(k) *Metres of Dhruvās* : Metres of varying length of their feet were suited to suggest different movements, situations and sentiments.⁴³ For example, in the various acts of gods when there was no obstacle, the Anuṣṭubh metre was to be used, and metres like Mālā, Vaktra and Aparavaktra were suited to Prāveśikī Dhruvās, and Puṣa and Cūlikā suited to Naiṣkrāmikī Dhruvās.

(l) *Language of Dhruvās* : Though the general rule about

40. See XXXII 418 and the notes

41. See XXXII 419 and the notes

42. See XXXII 420 and the notes

43. See XXXII 427 ff. ; 444 ff.

Dhruvās was that they were to be in Śaurasenī, some times Māgadhi, Sanskrit and half-Sanskrit also were used.⁴⁴ Māgadhi was evidently used in case of inferior characters. But Sanskrit was prescribed for heavenly beings, while in case of human beings half-Sanskrit was used. This half-Sanskrit was possibly something like the language of the metrical portion of the Mahāvastu.

(m) *The Tāla and Graha of Dhruvās* : Definite instructions regarding the use of Kalās and Pādapāta show the important part Tāla played in singing of Dhruvās. The NŚ. devotes one long chapter XXXII over a very complex system of Tāla to be used in all kinds of musical performance including the singing of Dhruvās. Besides this, there are special rules of Grahas for such Tālas in connexion with Dhruvās.⁴⁵

(n) *Special suggestibility of Dhruvās* : Besides suggesting the situations and moods of characters, Dhruvās suggested also the time of different happenings. For example, the Prāveśikī Dhruvā was sung to indicate anything in the forenoon and the Naiṣkrāmikī indicated anything occurring throughout the day and night. And gentle Dhruvās indicated the forenoon, while the pathetic Dhruvās indicated the happenings in afternoon and evening.⁴⁶

3. *The Instrumental Music*

It has been suggested before⁴⁷ that the study and analysis of notes in songs began probably after the instruments of music were invented and considerably improved. The description of Varṇas and Alamkāras given in the NŚ. in the chapter on stringed instruments seems to suggest this. It is also clear that the stringed instruments (*tata*) especially the Viṇā, played the most important part in this connexion. Besides the stringed ones there are also two other kinds of instrument. They are hollow (*suṣira*), and the covered (*avandha*) or instruments of percussion.

44. See XXXII 440 ff.

45. See XXXII 471 ff.

46. See XXXII 464 ff.

47. See above p. 6 of this Introduction.

(a) *The Stringed Instruments :*

(i) *Varṇas* : *Varṇas*⁴⁸ produced in a stringed instrument,⁴⁹ as they are in the ascending (*ārohin*) or descending (*avarohin*) order or are repeated (*sthāyin-staying*) or are mixed in form, are called respectively Ascending, Descending, Monotonic or Mixed *Varṇas*.

(ii) *Alaṃkāras* : The *Varṇas* in their different combinations give rise to thirtythree *Alaṃkāras*.⁵⁰ But this number varies with authors according as they are early or late. The *Alaṃkāras* as its name implies is meant for embellishing the instrumental music. *Tānas* seem to be the vocal counterpart of the *Alaṃkāras* of the stringed instruments.⁵¹

(iii) *The Gītis* : The *NŚ* mentions after the *Alaṃkāras* four *Gītis* (lit. songs). But their special connexion with the stringed instruments remains obscure. *Gītis* have been described by some as an ancient system of classification of rhythm.⁵²

(iv) *The Dhātus* : (radical sounds).⁵³ The playing of stringed instruments have four kinds of *Dhātus* (radical sounds). They are *Vistāra*, *Karāṇa*, *Āviddha* and *Vyañjana*. All of these have subdivisions, and they relate to different types of stroke, their pitch, number, grouping and the manner of production. For example :

(1) The *Vistāra* includes four kinds of stroke : *Samghātaja* (growing out of contrast), *Samavāyaja* (growing out of combination), *Vistāraja* (growing out of amplitude) and *Anubandhaja* (growing out of mere succession).

48. Modern writers except Daniélou have mostly ignored this. A. Daniélou (NIM p. 99) translates this as "Melodic movement". See XXIX 17-18 and the notes.

49. Vocal Music also includes *Varṇas*.

50. A. Daniélou translates this as "Ornamental vocalization" (Northern Indian Music p. 102). Other modern writers except Krishnadhan Banerji have ignored this. His treatment (G.S.I.p. 124) however is very short.

51. It seems that with the development of the *Rāga* music, *Alaṃkāras* and *Varṇas* which constituted them became less important in the eyes of musicians. Hence in spite of their use no one paid special attention to them.

52. HIMANSU BANERJI thinks that an old system of classification of rhythm depended on the *Giti* and it also included special formation of syllables and variation of speed. See GS. II pp. 72-73. Other modern writers ignore this altogether. The function of *Giti* in the dramatic performance is not clear.

53. See XXIX, 82 ff. and the notes. Modern writers ignore this altogether.

(2) The *Karaṇa Dhātu* consists of three, five, seven or nine strokes or all these combining and ending in a heavy stroke.

(3) The *Āviddha Dhātu* consists of two, three, four or nine strokes made gradually and slowly, or a combination of these.

(4) The *Vyañjana Dhātu* consists of touching a string simultaneously with the two thumbs, striking a string simultaneously with the two thumbs, striking a string with the left thumb after pressing it with the right one, striking it with the left thumb only, and striking with the left forefinger only, etc.

(v) *The Vṛttis* : The Dhātus described above relate to the three Vṛttis in which the stringed instruments are to be played.⁵⁴ The Vṛttis or styles of Procedure are three : *Citra*, *Vṛtti* and *Dakṣiṇa*. They take their character from the kind of instrument, its *Tāla*, *Laya*, *Gīti*, *Yati* and the *Grahamārga* (way of beginning) resorted to in a performance. For example, in the *Citra*, the *Māgadhī Gīti*, concise instrumental music, *Tāla* of one *Kalā*, quick *Laya*, level *Yati* and *Anāgata-Grāha* preponderate. In the *Vṛtti* style of procedure the *Sambhāvitā Gīti* instrumental music, * * the time-measure of two *Kalās*, the tempo medium, *Srotogatā Yati Sama Grahamārga* are preponderant. In the *Dakṣiṇa* style, the *Prthivī Gīti*, *Tāla* of four *Kalās*, slow tempo, *Gopucchā Yati* and *Atita Grahamārga* are preponderant.

These three styles of Procedure give quality to the instrumental music as well as to the song.

(vi) *The Jātis of the Instrumental Music* : Styles of Procedure described above give rise to the *Jātis*⁵⁵ of the instrumental music when Dhātus of different kind are combined with these. For example, *Vistāra* (expansion) Dhātus give rise to the *Udātta Jāti* of the instrument, the *Vyañjana Dhātus* the *Lalita Jāti*, the *Āviddha Dhātus* the *Ribhita Jāti* and the *Karaṇa Dhātus* the *Ghana Jāti*.

Among these, the *Udātta Jāti* seems to possess a general character, the *Lalita Jāti* is noted for its gracefulness, the *Ribhita Jāti* is characterised by its frequency of strokes and the *Ghana* seems to be characterised by its proper observance of quantity of strokes.

(vii) *The special manner of playing the Viṇā* : After giving

54. See XXIX. 102 ff. and the notes. Modern writers ignore this altogether.

55. See XXIX. 105 ff.

detailed instructions about the different aspects of the stringed instruments, the NŚ, mentions three kinds of music produced by the Vīṇā.⁵⁶ They are Tattva, Anugata and Ogha.⁵⁷

The Tattva expresses properly the Laya, Tāla, Varṇa, Pada Yati and Akṣara of songs.

The Anugata is the instrumental music following a song.

And the Ogha is the music which abounds in the Āviddha Karaṇas, has the Uparipāṇi Grahamārga, quick Laya, and does not care for the meaning of the song.

(viii) *The special manner of playing the Vīṇā*: Like the Vīṇā which is to be played by fingers, the Vīṇā which is a Vīṇā with nine strings is to be played with a plectrum.⁵⁸ It seems to have six ways of producing Karaṇas from it. Karaṇas here, as in the case of dance, seems to have been minor patterns made up of notes.

(ix) *Playing of stringed instruments before the Preliminaries*: The twelve kinds of Bahirgīta or musical performance held before the actual beginning of a play, included playing of stringed instruments.⁵⁹ This seems to have been a musical prelude to prepare the audience for the dramatic spectacle which was to follow. Very elaborate instructions as regards the notes, Tāla and Laya, etc., of the twelve kinds of music described, shows with what seriousness the ancient masters looked to every part of a dramatic performance from the stand-point of music.

(b) *Hollow Instruments* :

Hollow (*śuṣīra*) musical instruments were originally made of Vaṇṣa (bamboo).⁶⁰ Hence they were called *Vaṇṣa-vādyā* or in short Vaṇṣa (flute). In later times flutes were made of wood, ivory and of different kinds of metal. Notes of a flute were known to consist of two, three and four śrutis, and according to their manner of production they were shaken (*kampita*), half-open (*ardha-mukta*) and fully open (*vyakta-mukta*). Just as additional Śrutis changed the character of a note of the Vīṇā, so addition of a Śruti gave rise to a changed note.

56. For the identification of Vīṇā and its different parts see A. K. Coomaraswamy's *Parts of a Vīṇā* in JAOS, Vol. 50. 1930 (pp. 244 ff).

57. See XXIX. 108 ff.

58. See XXIX. 114 ff.

59. See XXIX. 122 ff.

60. See XXX. I ff.

The note produced from a flute-hole thoroughly free from finger, consists of four Śrutis, that from a hole with a shaken finger placed on it, consists of three Śrutis, and a note consisting of two Śrutis is produced from a hole partly free from a finger on it.

All these are the notes in the Madhyama Grāma. Notes of the Śaḍja Grāma will be as follows :—

Śaḍja, Madhyama and Pañcama will arise from a hole fully open, Dhaivata and Ṛṣabha from a hole covered by a shaken finger, and from a hole partly free from finger Gāndhāra and Niṣāda will arise. Niṣāda and Gāndhāra coming respectively in juxtaposition with Śaḍja and Madhyama and modifying themselves in characteristic Śrutis, will give rise to Overlapping (*Svara-sādhāraṇa*) and the Kākali notes.

According to the NŚ, the notes of a flute should be perfected with the help of the Viṇā and the human throat. The very notes which the singer has attained, should be sung in accompaniment of a flute. A union of the human throat, the Viṇā and the flute is specially praised.

(c) *Covered Instruments (Instrument of Percussion) :*

The chapter on Covered musical instruments begins with a legendary account of their origin. The story goes that one day the sage (*munī*) Svāti watched the sounds that torrential rains made on the lotus-leaves in a lake, and got therefrom the suggestion of making drums.⁶¹ Drums give rise to regular notes, Karaṇas⁶² and Jātis.⁶³ But among them the Mṛdaṅga, Paṇava and Dardara (Dardura) more important than the rest, are used much in connexion with the production of plays.⁶⁴ Drums called Bherī, Paṭaha, Bhambhā, Ḍundubhi and Diṇḍima are merely for very deep and loud sounds.⁶⁵

(i) *The Vāskarāṇa :* The various syllables (sixteen in number) available from the drums are as follows :
k, kh, g, gh, t, th, d, n t, th, d, dh, m, r n, l and h
combined with the vowels a, ā, i, ī, u, ū, e, ai, o au, am

61. See XXXIII. 4 ff.

62. See XXXIII. 91 ff.

63. See XXXIII. 129 ff.

64. See XXXIII. 65-91.

65. See XXXIII. 27.

aḥ; they give rise to all the Vāskarapa or Bol⁶⁶ of the modern drummers.

(ii) The music of drums has the following aspects⁶⁷:

Four Mārgas, Vilepana (plastering), six Karaṇas, Three Yatis, three Layas, three Gatis, three Pracāras, three Saṅyogas, three Pāpis, five Pāpi-prahatas, three Prahāras, three Mārjanās, eighteen Jātis and twenty Prakāras.

Hence it is apparent that the playing of drums was a pretty complex affair.

All the three principal drums, had their own peculiarities of technique, in spite of their having some common features in this regard. Thus there were almost endless varieties of playing of drums, and these were to accompany the various activities of different types of character on the stage⁶⁸. For example, in walking and other movements, the experts were to provide for playing of drums with Tālas of three or four kalās, after considering the tempo and the manner of walking of characters concerned. In case of movements of boats, chariots, and aerial cars, birds, moving heavenly bodies, the playing of drums should be by running the fingers on the surface of the drums, or by Catuṣkala strokes with two hands alternately. In case of sorrow, suffering, illness, cure, death of dear ones, loss of wealth, killing, imprisonment, vow, austerity, fasting, etc. the playing drums in the Utthāpana should be according to the Ālipta-mārga mentioned before.

This playing of drums varied as the character concerned were superior, middling, inferior or male, female or hermaphrodite. The NŚ lays down elaborate rules in this regard.

(iii) *Making of Drums*. Elaborate rules have been given about the making of drums⁶⁹. Characteristics of good hides to cover them have also not been left unmentioned⁷⁰. There were elaborate ceremonies prescribed for the installation of

66. See XXXIII, 30, 40, 42.

67. See XXXIII, 37 ff. The text enumerating the three Jātis and the three Layas contain a misprint (omission).

68. See XXXIII, 227 ff.

69. See XXXIII, 242 ff.

70. See XXXIII, 250 ff.

drums, in connexion with which various deities were to be worshipped⁷¹

(iv) The chapter on drums after describing in detail the characteristics of good drummers⁷², of a good player of *Mṛdaṅga*⁷³ and *Paṇava*, the general rules of drumming⁷⁴ and qualities of the *Mṛdaṅga*⁷⁵, emphasizes the importance of drumming as follows :

“One should first of all bestow care on the playing of drums. For this playing has been called the basis of the dramatic performance. This playing, and songs being well-performed the production of plays does not run any risk”⁷⁶

III. LITERATURE ON ANCIENT INDIAN MUSIC

1. Early Writers (c. 600 B.C.—200 A.C.)

(a) *Nārada*. *Nārada* mentioned repeatedly in later literature on music, seems to be the earliest writer on the subject, and the *Śikṣā* named after him⁷⁷ appears, apart from its interpolated passages, to be a very old work, and it may be as old as 600 B. C., and its teachings may be earlier still. As one couplet⁷⁸ from it has been quoted by *Patañjali* with a slight variation, it is not later than 200 B.C. Like the *Paṇiniya Śikṣā* (c. 600 B.C.) it is written chiefly in the *Anuṣṭubh* metre ; and it treats of musical theories in connexion with the singing of *Sāmas*. The fact that it describes the *Gāndhāra Grāma* in detail (together with its *Mūrchanās*) shows clearly that it is much anterior to the *NŚ* which ignores altogether this *Grāma* and was written when they become obsolete. The *NŚ* quotes the *NāŚ*. (1.3.13) at least once (XXXIII.

71. See XXXIII. 259 ff.

72. See XXXIII. 263 ff.

73. See XXXIII. 295-296.

74. See XXXIII. 299.

75. See XXXIII. 300

76. See XXXIII. 301.

77. *NāŚ* (*Nāradya-śikṣā*).

78. मन्त्रो ह्येवः स्वरतो वर्धते वा निव्या प्रथुको न समर्धमाह ।

स वाग्बन्धो यजमानं तिमसि यथेन्द्रधनुः स्वरतोऽपराधात् ॥

Patañjali reads as दुष्टः मन्त्रः स्वरतो वर्धते वा etc. Evidently the author of the *Bhāṣya* changed the couplet to suit his own purpose.

227) without naming it. As this Śikṣā discusses the seven notes in the three Grāmas and the Mūrchanas and Tānas connected with them, the Indian Music seems to have been pretty advanced at the time when this work was composed.

(b) *Svāti*. Svāti has been mentioned in the NŚ along with Nārada, but not even a fragment of his teaching has reached us, and we are not sure whether he wrote any work on the subject or anything was written on his views.

(c) *Kohala*. In the NŚ (I. 26) Kohala has been mentioned as one of the hundred sons of Bharata and as such he was anterior to the author of this work. From another passage in the NŚ (XXXVI 61) we learn that *śeṣeṃ uttaratantrēṇa Kohalaḥ kathayisyati* 'Kohala will speak of the remaining (teachings) on dramaturgy in a supplementary treatise.' Hence it may be presumed that Kohala was not widely separated in time from the author of the NŚ. Kohala's opinion has been referred to in Dattila's work in connexion with Tāla. This is perhaps the earliest reference to his teaching. The Bṛhaddeśi also refers to Kohala's views no less than five times while discussing notes, Tāna and Jāti. The author of the Saṅgītamakaraṇḍa also mentions him twice in the chapter on dance (*nṛtya*), Pārśvadeva in his Saṅgīta-asamayāsārā names Kohala in the beginning of his chapter on Tāla. In his commentary of the chapters on music, Abhivavagupta while discussing Tāla, refers at least twice to Kohala. From Abhinava's commentary, it is further learnt that Kohala wrote a work named the Saṅgīta-meru. Hence it is natural that Sārṅgadeva has named him as one of the old masters.

Two other works the Tāla-lakṣaṇa and the Kohalarahasya, have also been ascribed to Kohala⁷⁹. These may genuinely reflect the teachings of Kohala. From all these it appears that Kohala was a very important early writer on music.

(d) *Śaṅḍilya* and *Vātsya*. The NŚ has twice mentioned Vātsya and Śaṅḍilya together. Śaṅḍilya not being included amongst the hundred sons of Bharata, seems to be somewhat later. But one cannot be sure on this point. Śaṅḍilya has not been quoted in an early work. Only the author of the commentary "Tilaka" on the Rāmāyaṇa, mentions him twice in connexion

79. Svāmi Prajñānānda—Saṅgīta-O-Saṅskṛti (Bengali) vol. II. pp. 347 f.

with the Mūrchanā and the Jāti⁸⁰. And Vātsyā is not known to have been quoted by any work.

(e) *Viśākhila* : Dattilam is the earliest work to mention Viśākhila.⁸¹ As we have already seen that Dattila was anterior to the NŚ. Viśākhila was also a very old writer on music. The Bṛhaddeśī also once refers to him.⁸² The passage in question being somewhat corrupt it has escaped the notice of other writers. It is as follows :

nanu mūrchanā-tānayoḥ ko bhedaḥ ? ucyate—mūrchanā-tānayo nunātavantaram (=stu nārthāntaram) iti Viśākhila (= Viśākhilāḥ) etaccāsmgatam.

(Tr. Now, what is the difference between the Mūrchanā and the Tāna ? Viśākhila's view that the Mūrchanā and the Tāna are identical, is not correct.) Viśākhila has been quoted and referred to at least seven times by Abhinavagupta in his commentary on ch. XXXVIII of the NŚ.⁸³ Cakrapānidatta (c. 11th century) also has quoted from Viśākhila in his commenary on Caraka, Nidāna-sthāna, VII. 7.⁸⁴ The relevant passage is as follows :

Yad uktam Viśākhinā (*wrong reading for Viśākhilena*)
śamyā dakṣiṇa-hastena vāmahastena tālakaḥ /
ubhābhyāṃ vādanam yat tu sannipātaḥ sa ucyate / /

(Tr. As has been said by Viśākhila, the Śamyā is struck by the right hand, the Tāla by the left hand, and that struck by both the hands is the Sannipāta.)

(f) *Dattila* : Another very old authority on music was Dattila⁸⁵. Mentioned by the NŚ as one of the sons of Bharata, he is earlier than the writer of this work. But the work going by his name, may not be actually written by him ; but its antiquity is great. For the teachings ascribed to him as available in the text named after him, seems to be less developed than that available in the NŚ. For example, according to Dattila, Alamkāras are thirteen in number while according the NŚ (XXIX. 23-28) they are thirtythree, and later writers further add to their number. The Bṛhaddeśī makes quotation twice (pp.29-30) from

80. Ibid. pp. 352-353.

81. Dattila, śl. 177.

82. See page 26.

83. Pages 14, 15, 24, 34, 41, 72. and 86 of the transcript from Baroda.

84. ed. Haridatta Sastri pp. 473-474.

85. ed. K. Sambasiva Sastri.

Dattila. Kṣīrasvāmin (11th century) the commentator of the Amara-kośa (ed.R.G.Oka, Poona, 1913) also quotes passages twice from Dattila.

Abhinavagupta in his commentary on the chapter XXVIII of the NŚ, has quoted passages from Dattila no less than ten times. And another comentator of the Amara-kośa (Vandyaghaṭṭya Śarvānanda) also quoted from him the following: Mukhaṃ pratimukhaṃ caiva grabho vimarśa eva ca etc.⁸⁶ From this it appears that Dattila wrote not only on music, but also on dramaturgy.

2. *The Date of the Nāṭyaśāstra.*

In the Introduction to the volume I of the present work the translator wrote "it may be reasonable to assume the existence of the Nāṭyaśāstra in the 2nd century. A. C. (p.LXXXVI). By the Nāṭyaśāstra was meant the present text of the work including some spurious passages (p.LXV) Hence the date of the NŚ in its original form will be earlier. After making a closer study of the concluding chapters, the translator is inclined to support the view of the late Haraprasad Sastri who concluded that the work belonged to 200 B.C.⁸⁷ But the question will be taken up later on.

3. *Early Medieval Writers on Music (200 A.C.—600 A.C.)*

(a) *Viśvāvasu.* The view of Viśvāvasu on Śruti has been quoted in the Bṛhaddeśī (p.4). But it is difficult to identify him with Viśvāvasu the king of Gandharvas who according to the Mahābhārata was an expert in playing a Viṇā.

(b) *Tumburu.* Tumburu's view also has been quoted in the Bṛhaddeśī (p.4). But due to the corrupt nature of the passage quoted, this has escaped the notice of the earlier writers. The passage in question is as follows :—

Apare tu vāta-pitta-kapha-sannipāta-bheda-bhinnāṃ caturvidhāṃ śrutiṃ pratipedire. tathā cāha Tumburuḥ (*the last word wrongly read as caturāḥ*): uccaistaro dhvani rukṣo vijñeyo vātajo (*wrongly vālaḥ*) budhaiḥ gambhīro ghanalīnaśca (*wrongly nilāśca*) jñeyo'sau pittajo dhvaniḥ. snigdhaś ca sukumāraśca

86. See the Introduction to this text (Baroda ed.)

87. See JPASB, vol. V. (N. S.) pp. 351 ff.; also vol. VI pp. 307 ff.

madhuraḥ kaphajo dhvaniḥ. trayāṇām guṇasamyukto vijñeyo * sannipātajaḥ.

This quotation from Tumburu occurs in a correct form in Kallinātha's commentary on the SR (1.3.13-16). Some writers think on the basis of the occurrence of the expression 'Tumburu-nāṭaka' in Locana's Rāga-taraṅgiṇī (12th century) that Tumburu wrote a play. But this tumburu-nāṭaka seems to have meant a kind of dance-drama originating with Tumburu.

(c) *The Mārkaṇḍeyapurāna*. Though not a work on music, the Mārkaṇḍeya-purāna may be considered in the present connexion ; because it gives us valuable informations regarding the musical theory and practice at the time of its compilation. Though here is no direct evidence about its exact age, scholars are agreed about its great antiquity, and according to Pargiter who studied this work very closely, its oldest parts may belong to the third century A. C.⁸⁸. This suit very much the data of music obtained from it. For, it mentions the seven *svaras* (notes), seven Grāma-rāgas, seven Gītakas and as many Mūrchanās, forty-nine Tānas, the three Grāmas, four Padas, three Kālas (*wrongly* Tālas), three Layas, three Yatis and four Ātodayas. Except the Grāma-rāgas mentioned in this Purāna, all other terms occur in the NŚ. The Grāma-rāgas are ignored by the NŚ. They are probably related to the *Grāma-geya-gāna* (songs to be sung in a village) of the Vedic Sāma-singers as distinguished from the Sāma-singers' *Āraynya-gāna* or forest songs which were taboo in villages⁸⁹. It seems that the term which may be earlier the NŚ was not recognised by the NŚ, for some reason or other. The three Kālas might also relate to the time required to pronounce short, long and pluta syllables. From these facts, it may be concluded that the Mk. Purāna was not compiled much later than the NŚ. Those who assign a lower date to the Purāna refer to the *Devī-māhātmya* (ch.81-93) which in their opinion is not much earlier than 600 A.C. This however seems to be far from justified. For Durgā glorified in this Purāna was already an important deity in the later Vedic period, the *Devī-sūkta* being a part of the *Khila-*

88. Winterniz, Vol. I. p. 560. The chapter 23 of the Mk. Purāna has been critically edited and published by Alain Daniélou and N. R. Bhatt in 'Textes des Purāna sur la theorie musicale,' Pondichery, 1959. It reached the present author late.

89. Winternity, p. 167.

portion of the Ṛgveda. Hence the Mk. Purāṇa may very well be placed in the 3rd century A.C.

(d) *The Vāyupurāṇa*. The Vāyupurāṇa also should be considered in connection with the medieval writings on music. For it contains two chapters (86-87) which treat of the Mūrchanās, Tānas and Gītalaṃkāras⁹⁰. Even if these two chapters are in a very corrupt state, from them one can form a fairly correct idea about the musical teachings of the time. Though this Purāṇa describes the rule of the Gupta dynasty as it was in the 4th century A.C.⁹¹, and though the Guptas, one very great among them being Samudragupta, were patrons of music, these two chapters seem to repeat only what is already available in the NŚ, except that they give the number of Alaṃkāras as thirty. (The second half of the first couplet of the chapter 87 should be emended as follows: *triṃśat ye vai alaṃkāras tān me nigadataḥ śṛṇu* (see sl.21 below). But the NŚ gives the number of Alaṃkāras as thirty-three (XXIX, 23-28). Another new information available in the Vāyupurāṇa is the affiliation of Tānas to different Vedic sacrifices. Due to a loss of some ślokas between the two hemistichs of the couplet 41 of the chapter 86, some writers were led to attach these names to Mūrchanās. If these ślokas occurring in the Bṛhaddeśī have not been taken from the Vāyupurāṇa, they must have been taken from a common source by both these works.

(e) *Nandikeśvara*. The Bṛhaddeśī quotes (p.32) in one passage the view of Nandikeśvara on the Mūrchanā. From this we learn that he recognised a class of Mūrchanā consisting of twelve notes. We also know one Nandikeśvara as a writer on *abhinaya* (gesture) and Tāla. And the two may be identical. The *Rudra-ḍamarūdbhava-sūtra-vivaraṇam* a commentary on the Māheśvara-sūtras, is also ascribed to Nandikeśvara. This also may be from the hands of Nandikeśvara the author on *abhinaya* etc. But before the work has been critically studied, one cannot be sure about this. And Nandikeśvara the author of the *Abhinaya-darpaṇa* as we have seen elsewhere⁹² was posterior to the 5th century.

90. Svāmī Prajñānānanda has printed these in his vol. II of the *Saṅgita O-Saṃskṛti*, pp. 484 ff. The *Viṣṇudharmottara* (C. 8th century) also contains some chapters on music. But these are not of much importance in the present connection. See *Textes des Purāṇa sur la theorie musicale* ed. by Daniélou and Bhatt.

91. Winternitz. op. cit. p. 534.

92. See the Introduction to the *Abhinayadarpaṇa* ed. M. Ghoḥ (2nd ed). Calcutta, 1957.

4. *Medieval writers of the Transitional Period (600 A.C.-1000 A.C.)*

(a) *Śārdūla, Mataṅga, Yāṣṭika, Kaśyapa and Durgāśakti.*

It was during this period that the Rāgas of later Indian music slowly developed from the Grāma-rāgas⁹³ of early medieval music, which have been mentioned in the Mārkaṇḍeya Purāṇa. The Gīti or the Bhāṣā-gīti of various kinds mentioned in the Bṛhaddeśī⁹⁴ had probably connection with this Grāmarāga. And from this work, it is also learnt that Śārdūla recognised only one Gīti called Bhāṣāgīti, Mataṅga two Gītis, Bhāṣāgīti and Vibhāṣā-gīti, Yāṣṭika three of them named Bhāṣāgīti, Vibhāṣāgīti and Antar-bhāṣikagīti. Durgāśakti however gave their number as five, viz. Śuddha, Bhinna, Vesara, Gauḍī and Sādharaṇī. Kaśyapa seems to agree with Yāṣṭika in this regard; but one cannot be sure on this point. The personal view of the author of the Bṛhaddeśī is that the Gīti is of seven kinds: such as Śuddha, Bhinnaka, Gauḍika, Rāgagīti, Bhāṣāgīti and Vibhāṣāgīti. It is probably to demonstrate the fuller nature of his own classification, that he brings in the view of his predecessors, which have been mentioned above. The evidence at our disposal for ascertaining the time of these authorities is meagre. But we are possibly not quite helpless in this matter. For, the term Bhāṣāgīti seems to give some indication as to the upper limit to the age of these teachers. It seems to be evident that *bhāṣā* in this connection is nothing other than the *deśa-bhāṣā* or regional dialects or languages, and that is the reason why the songs composed in *deśa-bhāṣā* were also called Deśī from which the Bṛhaddeśī derives its name. Now *bhāṣā* came to be accepted as a vehicle of literary expression as early as the 6th century A.C.; for Bāṇabhaṭṭa mentions among his friends one Īśāna who was a *bhāṣā-kavi* or a poet writing in *bhāṣā*.⁹⁵ Hence it may naturally be assumed that *bhāṣā* attained some prestige at that time in connection with the music also. In all probability Śārdūla who recognised one kind of Gīti called the Bhāṣāgīti, might have

93. See above p. 24.

94. See page 82.

95. Bulletin of the School of Oriental Studies Vol. I (1917-20), Grierson, Indo-Aryan Vernaculars, Chapter II, p. 65.

been an younger contemporary of Bānabhaṭṭa. Mataṅga, Yaṣṭika, Kaśyapa and Durgāśakti all of whom might have followed him in later centuries, probably one after another, added to the number of Gītis or Bhāṣagītis. The new era reached right down to the time of the author of the Bṛhaddeśī who seems to have flourished about the 10th century A.C. when the Bhāṣā-movement may be said to have culminated in the development of New Indo-Aryan languages and bhāṣā became the vehicle of the classical melodies of the Rāga-type.

(b) *The Bṛhaddeśī*. The work ascribed to Mataṅga cannot be taken as a work written by Mataṅga. For as we have seen above, Mataṅga's view has been quoted in the work itself along with the view of other earlier writers. Hence it seems have been compiled by some one other than Mataṅga himself, and was ascribed to the old master evidently for giving it a greater authority. About the date of this work we have given our view above. The fact that Śārṅgadeva recognised Durgāśakti's view about the number of Gītis in opposition to the one given by the author of the Bṛhaddeśī⁹⁶, probably shows that the two authors were not widely separated in time. The Bṛhaddeśī extensively makes quotation form the NS.

5. *Late Medieval Writings (1000 A.C.-1300 A.C.)*

(a) *The Saṅgīta-makaranda*. This work⁹⁷ ascribed to Nārada, was evidently not from the hands of the author connected with the Śikṣā named after him. The fact that the Rāgas known in later music make their appearance in it, speaks for its lateness. As it has been utilized by Śārṅgadeva (1210-1247 A.C.) it may be tentatively placed in the 11th century A.C.

(b) *The Rāga-taraṅgiṇī*. This was composed by Locana-Kavi, the court-musician of the king Vallālasena of Bengal. It was written 1160 A.C.⁹⁸, the year of Vallālasena's accession

96. See SR. II. 1.7.

97. Ed. M. R. Telang.

98. See Kṛhitimohan Sen, Bāṅglār Saṅgītācārya in the Gītavitāna-vārṣikī Vol. I, 1350 (B.E.) Songs of Vidyāpati available in the present text of the Rāgatarāṅgiṇī are evidently a later interpolation and hence do not determine its date. See *ibid*.

to the throne. He therefore lived one generation earlier than Jayadeva the celebrated author of the *Gīta-govinda* which was a lyrical poem to be sung with musical accompaniment. From the *Rāgataranḡiṇī* it is learnt that the author also wrote other works such as the *Rāga-gītasamgraha*. But these have not come down to us. Locana's work mentions twelve basic (*janaka*) Rāgas to which eighty-six derivative (*janya*) Rāgas owe their origin.

(c) *The Saṅgīta-samayāsāra*. This work⁹⁹ was written by Pārśvadeva of whom we do not know anything more. He was probably a Jain; and as he names Bhoja¹⁰⁰ and Someśvara¹⁰¹ he was later than these personages. But Śārṅgadeva who mentions them does not mention Pārśvadeva. Pārśvadeva therefore may be placed in the 13th century A.C. and may be considered to be a contemporary of the author of the *Saṅgīta-ratnākara*. Pārśva's treatment of Rāgas though pretty exhaustive, is shorter than that of Śārṅgadeva.

(d) *The Saṅgīta-ratnākara*. This is the most exhaustive treatise on Indian music. It was written by Śārṅgadeva (1210-1247) a South Indian whose grandfather was a Kashmirian. In the seven chapters of the work, he treats of notes, Rāgas, miscellaneous topics, musical compositions, rhythms, musical instruments and gestures. He describes Śruti, notes, Grāmas including the obsolete Gāndhara Grāma, Mūrchanā, Tāna, Varṇa, Alaṅkāra, Jāti, Vādi, Samvādi, Vivādi and Anuvādi notes very clearly, and summarizes whatever has been said by his predecessors. This gives the work a special importance in connection with a critical study of the NŚ. Many things occurring in this latter work when otherwise obscure, become elucidated as soon as they are compared with similar items discussed in the *Saṅgīta-ratnākara*. As Śārṅgadeva elaborately describes the Rāgas with their late developments, his work serves, as a bridge between the tradition of the NŚ and the works written in late medieval times (after the 13th century) which almost exclusively treat the Rāgas and their different varieties. As these works are not of much importance regarding the study of Indian music in its ancient and early medieval aspects, we refrain from mentioning them.

99. Ed. Ganapati Sastri. 100. Ibid (II. 5). 101. Ibid (II. 5; IX. 2).

IV. MORE ABOUT THE ANCIENT INDIAN THEORY AND PRACTICE OF DRAMA

1. *The Three Types of Character*

Characters of all kinds male, female and hermaphrodite in the ancient Indian plays, were classified into three types: superior, inferior and middling¹, for the purpose of distinguishing them by assigning to them special movements to be followed by appropriate music and drumming. Division of Heroes (*nāyaka*) and Heroines (*nāyikā*) into four classes, had also included the same purpose.

2. *The Prominent Position of the Nāṭaka*

From the very detailed description given in the NŚ of the various types of character such as the king and his entourage, inside and outside the royal palace², it appears that the Nāṭaka which usually include such characters, was the most prominent among the ten kinds of play. The special purpose of the description seems to have been to help the playwrights who cannot always be expected to possess a first-hand knowledge of habits and customs of such characters.

3. *The Typical Theatrical Troupe*

From a detailed description of the various members of theatrical troupes³, it appears that such troupes moved from place to place just like the Bengali *Jātrāwālās*, to give performance before people of different regions. It is only on the assumption of this kind that we may easily explain inclusion into the troupe, of such members as makers of headgears (*mukutākāraka*) and of ornaments, the dyer (*rajaka*), the painter and craftsmen of various kinds. If like the members of modern theatres of India they were restricted in their activity to any particular place, there might not have been any necessity of counting them as members of theatrical troupes. As communication and transport at that ancient time were not easy, the treatrical parties did not

1. See XXXIV. 2 ff.

2. See XXXIV. 29 ff.

3. See XXXV. 89-90.

probably like to add to their luggage in the shape costumes and other paraphernalia of a dramatic performance. Skilled persons who accompanied them prepared these anew in every region, and these were used for a number of performances held in places not very distant from one another. The Arthaśāstra of Kauṭilya seems to envisage this kind of itinerant theatrical troupes.

4. *The Playwright as a Member of the Theatrical Troupe*

The playwright (*nāṭyakāraka*)⁴ appearing as one of the members probably shows also that theatrical troupes moved from place to place and did not depend exclusively on a fixed repertoire, but often constructed special plays based on local history or popular legends, to suit the taste and interest of the people before whom they were called upon to give a performance.

The position of the playwrights was probably analogous to some extent to their modern counterparts attached to some urban theatres of modern India, which employ them for salary with the purpose of making their dramatic compositions the exclusive property.

5. *Distribution of Roles*

The NŚ lays down some general principles for the distribution of roles in a play.⁵ For example, it says :

“After considering together their gait, speech and movement of the limbs, as well as their strength and nature, the experts are to employ actors to represent different roles [in a play]”⁶

“Hence the selection of actors should be preceded by an enquiry into their merits. The Director will have no difficulty over the choice [if such a procedure is followed]. After ascertaining their natural aptitudes, he is to distribute roles to different actors”.

To clarify further these principles, the NŚ adds :

“Persons who have all the limbs intact, well-formed and well-set, who are full-grown, not fat or lean, or tall or large, who

4. See XXXV. 99.

5. See XXXV.

6. See XXXV. 5-6.

have vivacity, pleasant voice and good appearance, should be employed to represent the role of gods.⁷

"Persons who are fat, and have a large body, a voice like the peal of hunder, furious looking eyes, and naturally knit eye-brows should be employed to represent the role of Rākṣasas, Dānavas and Daityas ; for the performance of the male actors [should be] in conformity with their limbs and movements".⁸

"Actors of the best kind who have beautiful eyes, eye-brows, forehead, nose, lips, cheeks, face, neck and every other limb beautiful, and who are tall, possessed of pleasant appearance and dignified gait, and are well-behaved, wise, steady by nature, should be employed to represent the role of kings and princes."⁹

In a similar manner the NŚ gives directions about assigning roles of army-leaders, councillors (ministers and secretaries) Kaūcukins, the Śrotriyas¹⁰ as well as minor characters.¹¹ The directions about the representation of fatigued and healthy characters show how careful the ancients were about the assignment of roles. For the NŚ says.

"A person who is naturally thin should be employed in a play to represent tired characters."¹²

"A fat man should be employed to represent persons without any disease".¹³

From the very elaborate rules quoted above, it appears that the author of the NŚ was very careful in the assignment of roles. His rules were often found difficult to be carried into practice. But in spite of this, he was not a doctrinaire in this regard, and permitted the Directors of theatres to train up properly persons available, even when they did not come up to the standard. On this point he says :

"If however, such persons are not available, the Director should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as all the States [to be represented]."

7. XXXV. 5-6.

8. XXXV. 7-8.

9. XXXV. 9-11.

10. XXXV. 12-14.

11. XXXV. 15-17.

12. XXXV. 18.

13. Ibid.

“Such persons’ natural movements whether good, bad or middling, should be regulated by a contact with the Director and then they will properly represent all the States”¹⁴.

6. *The Principles of Personation*

The NŚ also very clearly laid down the principles of personation. It says “One should not enter the stage in his own natural appearance. His own body should be covered with paints and decorations”¹⁵.

“In the production of a play, a person in his natural form of the body should be employed [to assume a role] according to his age and costume”¹⁶.

“Just as a man who renounces his own nature together with the body, and assumes nature of someone else by entering into his body, so the wise actor thinking within himself that “I am he”, should represent the States of another person by speech, gait, gestures and other movements”¹⁷.

The stage-representation of characters according the NŚ, are of three kinds: natural (*anurūpa*) unnatural (*virūpa*) and imitative (*rupānusāriṇī*)¹⁸.

These three kinds of representation are described as follows :—

“When women impersonate female characters and men male characters and their ages are similar to that of characters represented, the impersonation is called natural”¹⁹

“When a boy takes up the role of an old man or an old man that of a boy and betrays his own nature, the representation is called unnatural”²⁰.

When a man assumes a woman’s role, the impersonation is called imitative by the best actor. A woman also may assume if she likes, a man’s role in actual practice. But an

14. XXXV. 19-20.

15. XXXV. 24.

16. XXXV. 25.

17. XXXV. 26-27.

18. XXXV 28.

19. XXXV. 29.

20. XXXV. 30.

old man and a young man should not try [to imitate] each other's manners²¹.

7. *Special Importance of Women in Dramatic Production*

Unlike what was the practice in ancient Greece or in medieval Europe, ancient Indians had no scruple to employ actresses possibly from the very ancient times. Hence the NŚ points out their special fitness on certain points.

The relevant passages in the NŚ are as follows :—

“A delicate person's role is always to be taken up by women. Hence in case of women as well as gods and men of delicate nature [women are to assume the roles]. [It is for this reason that] drama came to be established in heaven through Rambhā, Urvaśī and the like [nymphs]. And similar has been the case in king's harems in this world”²². “Want of fatigue in dance and music, is always considered a quality of women, and a dramatic production partly attains its sweetness and partly its strength due to this”²³.

“This delicate type of production is pleasing to kings. Hence plays of this class including the Erotic Sentiment, should be produced by women”²⁴. An instance of the production of a play exclusively by women occurs in the *Priyadarśikā* (III) of Harṣa. Also in Cambodia the country which owes its drama to India, plays are produced exclusively by women²⁵. In the palaces of some Sultans of Java too, women are exclusive performers of dance-dramas²⁶. It can scarcely be doubted that this practice had its origin in India in hoary antiquity and the relevant passage of the NŚ, quoted above, seems to support our assumption.

8. *Impersonation of a King*

Though the NŚ has given description of a person suited to represent a royal character²⁷, it closes the topic of impersona-

21. XXXV. 31-32.

22. XXXV. 38-39.

23. XXXV. 44.

24. XXXV. 49.

25. See the author's *Contributions to the History of Hindu Drama*, Calcutta, 1957, p. 41.

26. See notes on XXXIV. 48-51.

27. XXXV. 9-11.

tion by giving rather elaborate directions about the impersonation of a king. On this point it says :

"How are the qualities of a king to be represented by an actor who has a few wearing apparels ? In this connection it has been said that when dramatic conventions have come into vogue I have made plays furnished with all these (i.e. conventions)".

"In them (i.e. plays) the actor (*nāṭa*) covered with paint, and decorated with ornaments, reveal the signs of kingship when he assumes a grave and dignified attitude and then he alone becomes, as it were, a refuge of the seven great divisions (*saptadvīpa*) of the world"²⁸.

"He should move his limbs only after he has been covered with paints. And trimmed according to the discretion of the Director and having the *Sauṣṭhava* of limbs, the actor becomes like a king, and [thus trimmed] the king also will be [very much] like an actor. Just as the actor is, so is the king, and just as a king is, so is the actor"²⁹.

9. An Ideal Director

Principles and practices of the ancient Hindu drama as described before, placed a very great responsibility on the Director of a theatre. Hence the NŚ describes the characteristics of an ideal Director as follows :—

He should have "a desirable refinement of speech, knowledge of the rules of *Tāla*, the theory of notes and instruments [in general]". And he who is "an expert in playing the four kinds of instruments, has various practical experience, is conversant with the practices of different religious sects, and with polity, science of wealth and the manners of courtezans, *ars amatoria* and knows various conventional gaits and movements, thoroughly understands all the sentiments and the states, and is an expert in producing plays, acquainted with all arts and crafts, with words and rules of prosody, and proficient in all the *Śāstras*, the science of stars and planets and the working of the human body, knows the extent of the earthly continents, divisions, and mountains, and people inhabiting them, and customs they have, and the names of descendants of royal

28. XXXV. 57-59.

29. XXXV. 60-61.

lines, and who listens about acts prescribed in Śāstras, can understand the same, and puts them into practice after understanding them and gives instruction in the same, should be made a Director.³⁰

V. MORE DATA OF INDIA'S CULTURAL HISTORY IN THE NĀṬYAŚĀSTRA

1. *Language*

The NŚ mentions besides Sanskrit and the various kinds of Prakrit the Ardha-Saṃskṛta as the language of Dhruvās.³¹ By this last term we are probably to understand the so-called Gāthā-Sanskrit which Prof. Edgerton has called hybrid Sanskrit. His hypothesis about its origin does not however appear to be convincing. This new nomenclature seems to ignore the historical circumstances which brought this kind of language into existence.

2. *Metre*

In course of describing Dhruvās the NŚ has described various metres. Most of these names are otherwise unknown.³²

3. *The Arthaśāstra*

The NŚ (XXXIV. 82-98) describes a king, an army-leader, a purohita (chaplain), ministers, secretaries, judges, wardens of princes (*kumārādhikṛta*) and refers in this connexion to the views of Bṛhaspati who seems to be no other than the old master of this name repeatedly referred to in the Arthaśāstra of Kauṭilya. This probably points to the great antiquity of the NŚ. It is also gathered from the NŚ (XXXIV. 73) that Dauvārika³³ mentioned as a great dignitary connected with the royal palace was a *snātaka*³⁴ i.e., a Brāhmaṇa who has duly finished his Vedic studies. This seems to give a clue to the sudden rise of the Suṅgas (who were Brāhmaṇas) after the Maurya dynasty declined. Puṣyamitra Suṅga described by Sylvain Lévi as a

30. XXXV. 65-71.

31. XXXII. 440-442.

32. See XXXII.

33. See AS.

34. See XXIV. 73-74.

a "mayor of the palace" was probably a snātaka employed as Dauvārika by the last Maurya king.

The Sabhāstāra mentioned in the NŚ. (XXIV. 83,98) translated as members of the (royal) court, is also a very old word. The Kumārādhikṛta (XXXIV. 83,97) seems to be the warden of princes mentioned in the Arthaśāstra.

THE NĀṬYAŚĀSTRA

CHAPTER TWENTYEIGHT

ON THE INSTRUMENTAL MUSIC

Three Classes of Instruments

I shall now explain the formal aspects (lit. rule) of the instrumental music (*ātodya*). They are as follows :

1. Regular musical instruments¹ are of four kinds, such as 'stringed' (*tata*),² 'covered' (*avanaddha*),³ 'solid' (*ghana*)⁴ and 'hollow' (*suṣīra*).

2. [Among these,] the 'stringed' are those with strings, the 'covered' means the drums, the 'solid' the cymbals and the 'hollow' the flutes.

(1) 'लक्षणवित्तम् चातोद्य' literally means 'musical instruments possessed of auspicious marks'. NŚ. here considers only the traditional or well-known musical instruments as auspicious.

²Explaining in detail the importance of stringed instruments (*tata*) in the production of a play Ag. says :

तत्र स्वरंशे ततस्तुधिरयो रूपयोगः । तौ हि स्वरस्य परमार्थे रक्त्तिलक्षणं वितरतः । गातव्यां वाक्पादव्यादि-
दोषोपहतानां स्वरसाम्बन्धेन स्वररता नोद्यते स्वभावत एव तन्माधुर्यात् । वाङ्माधुर्यं यावद्धीनं तदाकार्ये
नष्टुरं निरोपितं माधुर्यम् चम्बारादा आहरेयुः । ततानुवहत्वात् स्वरस्य न मूर्त्नाधिकभावाशङ्का काचित् तत्र
मूर्द्धितायां वीणायाम् अशिञ्चितेनाप्यभिङ्गनेन स्वरत्वोपलम्बः । न त्वेवं वय इति ततातोद्यस्यैव प्राधान्यम्.

And after a while he explains why hollow instruments (*suṣīra*) in spite of their affinity with the stringed ones, were not mentioned immediately after these, and then he discusses the position of 'hollow' and 'solid' instruments in the Orchestra. The relevant passage is as follows :

सुधिरस्य स्वरान्मकलैऽपि तदा(द)नन्तरं तस्यानभिधानमिति चेन्न, वीणायाम् एव स्वरभागे प्राधान्यात् ।
धातुवाच्यशेषस्यप्रकृतिलाया(द)वनङ्गस्य तन्मानोपकारिताच्च घनस्य, वीणायाम् (वीणायाम् एव) सुधिरस्य तत्र
एवांगुप्रवेशः । ततस्तु वंशस्तत्र अतुर्विधातोद्यमुपरश्चकम् । उपरश्चनौद्याभिनय इति तथोक्तं च तन्निवेशात्कः
समुद्भूः कर्तव्यः । तत्र अतुर्विधमातोद्यं स्वरतात्प्रधान्या[द] द्विविधं कृतं ततमवगच्छं चेति । सुधिरघनयोः
क्रमेण तदंशग[त]वान्.

³ चार्धवन्मनाद् चवनङ्गम्, Ag.

⁴ मूर्त्तिकादिभिर्न घनं, Ag.

Threefold Application of the Instrumental Music

3. In connexion with the dramatic performance (*nāṭaka*) they have threefold application : [that in which] the stringed instruments (*tata*) [preponderate], [that in which] the drums (*avanaddha*) [preponderate], and their [general] application during the dramatic performance (*nāṭyākṛta*).

4-5. In the Orchestra of the stringed instruments (*kutapa*)¹, [appear] the singer (*gāyana*) and his attendants² and players of *Vipañci*,³ *Viṇā*⁴ and flute. Players of *Mṛdaṅga* (earthen drum), *Paṇava*⁵ and *Dardura*⁶ are [collectively] called the Orchestra of the covered instruments (lit. in the rule of the covered instruments).

6. The Orchestra related to actors and actresses (*prakṛti*)¹ of the superior, the middling and the ordinary type, occupies different positions² on the stage during the production of plays (*nāṭyayoga*).

Music of all kinds embellishes the Drama

7: Thus the song (*gāna*), the instrumental music (*vādya*) and the acting (*nāṭya*)¹ having different kinds of

(4-5) ¹कुतं शब्दं पानि, कुं च रङ्गं तपसुःस्वलयति Ag. The commentator again seems to give this word a new meaning. See Introduction to the Vol. I. pp. LXXVif. Here *kutapavinyāsa* should be read as *kutapavinyāse*.

²परिवर्द्धी गायकस्य तद् यथा गायकाः कांस्यतालिकाहस्ताः Ag. It appears from this that the singer had near him attendants with brass cymbals.

³वि (वि)पञ्ची अपूर्णतन्त्रीका कोषवादनयोगा वीणालं कविश्रुतितन्त्रीका Ag. *Vipañci* seems originally to have been a ten-stringed *Viṇā* to be played with a plectrum.

⁴See note 3 above.

⁵पणवोऽन्तस्त्रन्त्रीको हुडुंकारः Ag. *Paṇava* is a small drum or tabor.

⁶ददुरी महाघण्टाकारः Ag. describes *Dardura* as being like a large gong made of bell-metal ; some consider it to be a flute. See Apte *sub voce*. *Dārdurika* may however be derived from *dārdura* which means a conch-shell the valve of which opens to the right. See Apte *sub voce*. But in spite of all this, *Dardura* was a kind of drum. See XXXIII. 4.

(6) ¹See XXXIV. 1-12.

²On the Ag. says : ततावनङ्गयोः कुतपयोर्नियमदेशता पुष्कराध्यायी वक्ष्यते । नाट्यकुतपस्य तु प्रयोगे मा भूया(दन्व)वधिरिति वन्निधिमाम् उपयोगि न तु देशनियमः.

(7) ¹This acting included dancing.

appeals (*vividhāśraya*, lit. depending on different things)² should be made by the producers of plays like a brilliant entity (*alātacakra-pratima*).³

Characteristics of the Gāndharva

8. That which is made by the stringed instruments and depends [as well] on various other instruments, and consists of notes (*śvara*), Tāla (time-measure) and verbal themes (*pada*) should be known as the Gāndharva.¹

9. As it is very much desired by gods and as it gives much pleasure to Gandharvas, it is called the Gāndharva (i.e. a thing belonging to Gandharvas.)

Sources of the Gāndharva

10. Its source is the human throat (lit. body), the Vīṇā and the flute (*vaṃśa*). I shall describe the formal aspects of (lit. arising from) their notes.

Three kinds of the Gāndharva

11. The Gāndharva is of three kinds¹: that of the notes (*śvara*), that of the Tāla and that of the verbal theme (*pada*).

²See note 3 below.

³Kālidāsa uses this expression. See Vikram. V. 2. 0. Ag. explaining why these three different items are to be given unity, says :

यच्चाद् विविधान्यर्थं भिन्नंन्द्रियप्राप्त-विविचक्रियारूपं तच्चाद् यत्रे नसौक्यता संपाद्या येनैकवृत्ति-विषयता तद्
सांज्ञिकस्य गच्छेत् । In this connexion he rejects the suggestion that the mere
reading of plays can fulfil their purpose, and says :

अनेन तु मन्वन्ते गीतातीर्थविहीनादपि प्रयोगात् पठ्यमानादपि दृश्यकाद भवति सिद्धिरित्यनेन सूचितम्
इति । तन्तु न सत्यगिब (वेब) तावती छपरिपूर्णता नाव्यास्य, परिपूर्णं च सर्वानुयाहि नाव्यास्यरूपम् अभिविद्वितं
मुनेः Cf. Aristotle's view of tragedy (see Introduction to vol I. pp. XLII-
XLIII).

(8) ¹Gāndharva seems to be a combination of the vocal music and the music of instruments, such as vīṇā and flutes (See 10 below). From the Mṛcch. (III. 2. 1) we learn that vīṇā as well human voice charmed Cārudatta in a performance of Gāndharva. Ag.'s explanation of गान्धर्वमिति as गान्धर्वो मितिर्मानं वर्तनम् अन्वर्तनो यस्य etc., seems to be fanciful. See XVII. 92, 94, 98, 102 etc. and XXI. 24, 25, 73, 77 etc. The expression should be taken simply as a combination of *gāndharvam* and *iti*.

(11) ¹The three kinds of *gāndharva* seem to be three kinds of musical performance in which individual notes, beating time, or songs respectively play their principal or only part.

I shall describe the characteristics and the function of the three.

Two Bases of Notes

12. The notes (*svara*) have two bases : the human throat (lit. body) and the *Vīṇā*. I shall speak about the formal aspects of the notes arising from the two.

Formal Aspects of Music of the *Vīṇā*

13-14. Notes (*svara*)¹, *Grāmas*, *Mūrchanās*², *Tānas*³, voice-registers (*sthāna*), *Vṛttis*⁴, Overlapping (*sādhāraṇa*) notes. *Varṇas*, *Alaṅkāras*, *Dhātus*⁵, *Srutis*⁶ and *Jātis* which are constituted by the regular notes (*vidhisvara*), are available (lit. united) in the wooden *Vīṇā*.

Formal Aspect of Music of the Human Throat

15. Notes, *Grāmas*, *Alaṅkāras*, *Varṇas*, voice-registers *Jātis* and Overlapping notes are available in the *Vīṇā* of the human throat.

Aspects of the Verbal Theme in Music

16-17. Consonants¹, vowels, euphonic combinations (*sandhi*), case-endings (*viḥhakti*), nouns (*nāma*), verbs (*ākhyāta*), prefixes (*uṣasarga*), particles (*nīpāta*), secondary suffixes (*taddhita*), and syllabic and moric metres always relate to the verbal themes of music (*pada*). These are of two kinds : composed (*nībaddha*) and improvised² (*anībaddha*, lit. not composed).

Twenty Aspects of the *Tāla*

18-20. Now I shall speak of the *Tāla*¹. *Āvāpa*² *Niṣkrama*, *Vikṣepa*, *Praveśaka*, *Śamyā*, *Tāla*, *Sannipāta*, *Parivarta*,

(13-14) ¹This and the succeeding terms have been defined below.

² It seems that *Mūrchanās*, *Tānas*, *Vṛttis*, *Dhātu* and *Śruti* related practically to the *Vīṇā* or the stringed instruments of its class.

³ See note 2 above. ⁴ *Ibid.* ⁵ *Ibid.* ⁶ *Ibid.*

(16-17) ¹This and the following terms have been defined in XV. 9, 33, 39ff. The *ākhar* of the Bengali *kīrtan*, is probably an example of the *anībaddha pada*.

(18-20) ¹Here *tālagatasypī* should be read as *tālagataṃ cūpi*.

²This and the following terms have been defined later on.

Vastu, Mātrā, Vidārī, Aṅga, tempo (*laya*), Yati, Prakaraṇa, Gīti, Avayava, Mārga, Pādabhāga, and Pāṇi are the twenty³ formal aspects of the Tāla. These [are] in brief about the Gāndharva. Listen next in details about the same.

The Seven Notes

On the Notes (*svara*) :

21. The seven notes are : Śaḍja (*sa*), Ṛṣabha (*ri*), Gāndhāra (*ga*), Madhyama (*ma*), Pañcama (*pa*), Dhāivata (*dha*) and Niṣāda (*ni*).

Mutual relation of the Notes

22. [According] as they relate to an interval of [more or less] Śrutis, they are of four classes, such as Sonant¹ (*vādin*), Consonant (*saṃvādin*)² Assonant (*anuvādin*)³, and Dissonant (*vivādin*)¹.

The Sonant and the Consonant Notes

That which is an Aṃśa⁵ [note] anywhere, will in this connexion, be called there Sonant (*vādin*). Those two notes

³The text *ity ekaviṃśako* should be read as *ity evaṃ viṃśako*.

(22) ¹For an explanation of this and succeeding terms see below and GS. I. pp. 462, 463, 467, 468 ; GS. II. pp. 117-123, MM. p. 9. MH. p. 108.cf. MI. pp. 27-28.

According to Dr. A. A. Bake (MM. p. 9.) "the sonant note is the melodic centre of the melody." See below note 1 of 76-78.

²See SR. I. 3. 47ff. Kn. says : यथोः स्वरयोरन्तरगोचराः स्नाधारस्तुती विद्वाय मध्यवर्तिन्यः स्तुतयो द्वादशाष्टौ वा दृश्यन्ते तौ निधः संवादिनौ भवतः इति । Sbh. too says : द्वादशाष्टौ वा स्तुतयो ययोरन्तरे वर्तन्ते तौ निधः परस्परं संवादिनौ भवतः. But Mataṅga (Bd. p. 14, ll. 1-2) says : संवादिनस्तु पुनः समस्तुतिकल्पे सति त्रयोदशनवान्तरत्वे नावर्षीकृत्याः ; and Dattilla (18) too says : निधः संवादिनौ द्वयोः त्रयोदशनवान्तरौ. The difference between the two views, is more apparent than real. For Sbh. says यथैः स्तुत्योः स्वरावस्थितौ ते स्तुती विद्वाय मध्यस्था स्तुतयो द्वादशाष्टौ वा यदि भवन्ति तदा तयोः संवादित्वम् इत्यनेनाभिप्रायेणैवम् उक्तम् । मताङ्गादिभिस्तु यथ संवादी तस्यावस्थानस्तुतिमपि रुधेऽ गणयित्वा त्रयोदशनवान्तरम् उक्तमिति न कश्चिद् विस्मयः (on SR. I. 3. 48-49). ³See below note 2 on 23. ⁴See below note 1 on 23.

⁵From its several variants it appears that the term *aṃśa* is nothing but *aṃga* misread from some very early ms. For more about this see the Introduction.

which are at an interval, of nine or thirteen Śrutis from each other are mutually Consonant (*saṃvādin*) e.g. Ṣaḍja and Madhyama, Ṣaḍja and Pañcama, Ṛṣabha and Dhaivata, Gāndhāra and Niṣāda in the Ṣaḍja Grāma. Such is the case in the Madhyama Grāma, except that Ṣaḍja and Pañcama are not Consonant while Pañcama and Ṛṣabha are so. [On these there] is a [traditional] Śloka :

23. In the Madhyama Grāma, Pañcama, and Ṛṣabha are Consonant while Ṣaḍja and Pañcama are so in the Ṣaḍja Grāma [only].

The Dissonant Notes

The notes being at an interval of [two or] twenty Śrutis are Dissonant¹ e.g. Ṛṣabha and Gāndhāra, Dhaivata and Niṣāda.

The Assonant Notes

Now Sonant, Consonant and Dissonant notes having been determined (lit. established) the remaining ones are to be called Assonant², e.g. Ṛṣabha, Gāndhāra, Dhaivata and Niṣāda to Ṣaḍja ; Madhyama, Pañcama and Niṣāda to Ṛṣabhā ; and Madhyama, Pañcama and Dhaivata to Gāndhāra ; Dhaivata, Pañcama and Niṣāda to Madhyama ;

(23)¹Mataṅga (p. 15. ll 11-12) says : द्वाभ्यां विवादिभ्योः सङ्गोऽन्वयः and Dattila (19) too says : द्वाभ्यां तु विवादिभ्योः सङ्गोऽन्वयः एकेन सुव्यन्तरितौ परस्परं विवादिभ्योः इति लक्षणं सूचितं भवति and reconciles this with the view of the NŚ, and other earlier writers as follows : विवादिभ्यां सङ्गोऽन्वयः विवादिभ्यां सङ्गोऽन्वयः इति लक्षणं सूचितं भवति (on SR. I. 3. 49). SR. (I. 3. 40) defines *vivādī* notes differently. It makes *ni* and *ga*, *vivādī* to *ri* and *dha* respectively.

²Mataṅga (p. 144ff.) says that the mutually *anuvādī* pairs of notes are : *sa* and *ri*, *pa* and *dha*, *sa* and *dha*, *pa* and *ri* in the Ṣaḍja-grāma. Sbh. adds one more pair (*ma* and *ri*) to these (on SR. I. 3. 50).

³The Grāma may be translated as 'scale'. Strangway's theory about its meaning does not appear to be sound (see MH. p. 106). Weber thinks that the Greek word *gamma* in its musical sense, is nothing but a derivation from the Sanskrit word *grāma*. Indische Streifen, I.3. (Ref.MM. p. 10). According to Nārada there is one more Grāma named Gāndhāra (NāŚ. I. 2. 8). SR (I. 4. 5) too mentions this. For more about Grāma see MH. pp. 108-112.

Dhaivata and Niṣāda to Pañcama ; Ṛṣabha, Pañcama and Madhyama to Dhaivata. [All these are] in the Śaḍja Grāma. In the Madhyama Grāmā too, Pañcama, Dhaivata and Niṣāda [are Assonant] to Madhyama ; Ṛṣabha Śaḍja, and Gāndhāra to Pañcama ; Śaḍjā, Ṛṣabha and Gāndhāra to Dhaivata ; the same (Śaḍja, Ṛṣabha and Gāndhāra) to Niṣāda. As a note [prominently] sounds it is called Sonant ; as it sounds in consonance [with another] it is Consonant ; as it sounds discordantly [to another] it is Dissonant, and as it follows [another note] it is called Assonant. These notes become low or high according to the adjustment of the strings, and the varying condition (lit. diversity) of the beam of the Viṇā and of the sense-organs. So much about the aspects of four classes of notes.

Description of the Two Grāmas

Now, there are two Grāmas³ : Śaḍja and Madhyama. Each of these two (lit. there) include twentytwo Śrutis in the following manner :

24. Śrutis in the Śaḍja Grāmā are shown as follows :— three [in Ṛṣabha],¹ two [in Gāndhāra], four [in Madhyama], four [in Pañcama], three [in Dhaivata], two [in Niṣāda] and four [in Śaḍja].

In the Madhyama Grāma Pañcama should be made deficient in one Śruti. The difference which occurs in Pañcama when it is raised² or lowered, by a Śruti and when consequential slackness³ or tenseness [of strings] occurs, will indicate a typical (*pramāṇa*) Śruti.⁴ We shall

(24) ¹Probably due to the exigency of metre, the NS. in describing here the Śrutis of each note, begins from Ṛṣabha.

²*Utkarsas* (increase) *fiuratā*, *apakarṣo* (decrease) *mandatā*, Ag.

³*Mārdavaṃ* (slackness) *tantryāḥ* *śithilikaraṇam*, *vīparitatvam āyatatvam* (tenseness) Ag.

⁴*Śruti* may be translated as 'interval'. Early authorities differed from one another as to the nature and number of Śrutis. Viśvāvasu thought they were two, some authority considered that their number was three,

explain the system of these [Śrutis]. The two Vīṇās with beams (*danḍa*) and strings of similar measure,⁵ and with similar adjustment of the latter in the Śaḍja Grāma should be made [ready]. [Then] one of these should be tuned in the Madhyama Grāma by lowering Pañcama [by one of Śruti]. The same (Vīṇā) by adding one Śruti (lit. due to adding of one Śruti) to Pañcama will be tuned in the Śaḍja Grāma. This is the meaning of decreasing a Śruti (lit. thus a Śruti is decreased). Again due to the decrease of a Śruti in another [Vīṇā] Gāndhāra and Niṣāda will merge with Dhaivata and Rṣbha respectively, when there is an interval of two Śrutis between them. Again due to the decrease of a Śruti in another (Vīṇā) Rṣbha and Dhaivata will merge with Śaḍja and Pañcama respectively when there is an interval of [three] Śrutis. Similarly the same [one] Śruti being again decreased Pañcama, Madhyama and Śaḍja will merge with Madhyama, Gāndhāra and Niṣāda respectively when there is an interval of four Śrutis between them. Thus according this system of Śrutis, [each of] the two Grāmas should be taken as consisting of twentytwo Śrutis. [The following] are the Ślokas to this effect :

Śrutis in the Śaḍja Grāma

25-26. In the Śaḍja Grāma, Śaḍja, includes four Srutis, Rṣabha three, Gāndhāra two, Madhyama four, Pañcama four, Dhaivata three and Niṣāda two.

some twentytwo, some sixtysix and some infinite. Views of the anonymous authorities are known from the following couplet of Kohala :

द्वाविंशति केचिदुदाहरन्ति श्रुतीः श्रुतिज्ञानविचारद्वयाः । षट्षष्टिभिन्नाः खलु केचिदासासानक्यमना
प्रतिपादयन्ति ॥

See Bd. pp. 4, 5 ; Sbh on SR. I. 3. 8. 9. For an elaborate discussion on the nature of Śrutis in relation to the seven notes in the ancient Hindu scale see GS. I. pp. 298-379 ; GS. II. pp. 138-143. The following passage in NŚ. from निदर्शनं त्वाद्यान् to द्वाविंशति श्रुतयः प्रत्यवगन्तव्याः occurs in the Bd. (pp. 5-6) with a slight modification. SR. too follows this (See I. 3. 11-22).

⁵Ag. explains this 'measure' (*prāmaṇa*) as length and thickness, others include the number of strings also in this (प्रमाणात् चानाद्यपरिधाहीः तन्वीणां तुल्यात् संख्यया स्त्रीत्यादिना चेति केचित्).

Śrutis in the Madhyama Grāma

27-28. [In the Madhyama Grāma] Madhyama consists of four Śrutis. Pañcama three, Dhaivata four, Niṣāda two, Ṣaḍja four, Ṛṣabha three and Gāndhāra two Śrutis¹. [Thus] the system of [mutual] intervals (*antara*) has been explained.

The Mūrchanās

Now about the Mūrohanās². They are of fourteen kinds in the two Grāmas³.

Mūrchanās in the Ṣaḍja Grāma

29-30. Based on the Ṣaḍja Grāma there are seven Mūrchanās : the first Uttaramandrā, the second Rajanī, the third Uttarāyatā, the fourth Śuddhaṣaḍjā, the fifth Matsarikṛta, the sixth Aśvakrāntā and the seventh Abhirudgatā. The first notes of these are [respectively] : Ṣaḍja, Niṣāda, Dhaivata, Pañcama, Madhyama, Gāndhāra and Ṛṣabha in the Ṣaḍja Grāma.

Mūrchanās in the Madhyama Grāma

In the Madhyama Grāma [occur the following Mūrchanās].

(27-28) ¹The Gāndhāra Grāma became obsolete at the time of the NŚ., which ignores it. For its Śrutis see SR. I. 4. 4-5 and MM. p. 10.

²The 'Mūrchanā' has often been translated as 'mode' of the Western music (See GS. I. p. 284; MH. p. 106; MM. pp. 10-11). But we are not sure about the accuracy of this. For further details about the term see GS. I. pp. 285ff; GS. II. pp. 14, 83ff. Matāṅga explains the term as follows :

मूर्च्छनामस्युत्पत्तिमूर्च्छादीनि समुच्छ्रयि । मूर्च्छन्ते येन रागो हि मूर्च्छयुचमिलप्रिता (Bd. p. 22).
Sbh. further explains this as follows :

स्वरात्मिन मूर्च्छनात् न त्वारीहृत्वावरीहृत्त्वपथाया क्रियाया इत्युक्तां तेनेव (— मतङ्गनेव) चारीहृत्वावरीहृत्त्वकर्मिण स्वरासमकम् । मूर्च्छनामस्युत्पत्तिं हि विज्ञेयं तद् विचक्षणैः (on SR. I. 4. 9-11). But curiously enough Ag. writes : क्रमान् अतिक्रमेणोच्चं यच्छ्रवणात् स्वरा(वा)रीहृत्वं तदुपलभ्यते स्वरासमकस्वरासमकौ (वा) मूर्च्छना । मूर्च्छना हि समुच्छ्रयि पठ्यते.

³For the Mūrchanās of the Gāndhāra Grāma see NāŚ. I. 2. 9 and SR. I. 4. 25-26.

31-32. Based on the Madhyama Grāma there are seven Mūrchanās : the first Sauvirī the second Hariṇāśvā, the third Kalopanatā, the fourth Śuddhamadhyā, the fifth Mārgavī, the sixth Pauravī and the seventh Hṛṣyakā.

[The first] notes¹ of these are respectively Madhyama, Gāndhāra, Ṛṣabha, Ṣaḍja, Niṣāda, Dhaivata and Pañcama.

Initial Notes of the Mūrchanās in the two Grāmas

[Thus] the first notes of these serially are : in the Ṣaḍja Grāma—Uttaramandrā [is to begin] with Ṣaḍja, Rajanī with Niṣāda, Uttarāyatā with Dhaivata, Śuddhaṣaḍjā with Pañcama, Matsarikṛtā with Madhyama, Aśvakrāntā with Gāndhāra, and Abhirudgatā with Ṛṣabha.

And in the Madhyama Grāma—Sauvirī [is to begin] with Madhyama, Hariṇāśvā with Gāndhāra, Kalopanatā with Ṛṣabha, Śuddhamadhyamā with Ṣaḍja, Mārgī (Mārgavī) with Niṣāda, Pauravī with Dhaivata, and Hṛṣyakā with Pañcama.

The Four classes of Mūrchanās

Thus combined in [different] orders, the notes constitute fourteen Mūrchanās of four classes, such as heptatonic (*pūrṇa*, lit. full), hexatonic (*ṣaḍavakṛta*), pentatonic (*auḍavitīkṛta*)² and that including the Overlapping note (*sādhāranakṛta*).

33-34. The seven notes combined in [different] orders (lit. having an order) are called [full or heptatonic] Mūrchanās. Tānas¹ consisting of six and five notes are [respec-

(31-32) ¹Though NŚ. is silent on the point, the SR. gives the differing pitch of notes as they appear in the Mūrchanās. (See I. 12-14 and Sbh. thereon).

(33-34) ¹Tānas or pure Tānas are included into the Mūrchanās. Difference between them seems to be that the latter includes all the seven notes, while in the former, one or two notes except Madhyama in all Grāmas, and Dhaivata in the Ṣaḍja Grāma, and Pañcama in the Madhyama Grāma are so very weakly 'worked' that they are considered as dropped. For the two ways of working such Tānas see below. NŚ. does not seem to be quite clear about the function of Mūrchanās, and Tānas which they include. But Ag. says तानाश्च कृतयश्च पयुज्यन्ते. It is doubtful whether the modern use of the term Tāna, is very old. The Mūrchanā in its original sense seems to have disappeared from the later Indian music (see MH. p.

tively] called hexatone (*ṣāḍava*)² and pentatone (*auḍavita*).³ Besides these, there is another kind of Mūrchanā which includes the Overlapping notes or is combined with the Kākālī notes or the intermediate notes (*antarasvara*), and this belongs to both the Grāmas (Ṣaḍja and Madhyama).

The same Mūrchanā is produced (lit. accomplished) in two ways. In this connexion, Gāndhāra being reduced to Dhaivata by an increase of two Śrutis in it, [the two terms] the Grāma and the Mūrchanā become differentiated in the Ṣaḍja Grāma, and due to that, Madhyama and the notes following it, become serially reduced to Niṣāda and the notes following it. In the Madhyama Grāma too, Dhaivata being softened (curtailed in Śrutis) and Niṣāda being augmented, the two [terms] are differentiated. [In case of this Grāma too] there being an interval of the same [number of] Śrutis, the difference of terms [becomes justified]. The interval between Pañcama and Dhaivata is of four Śrutis ; similarly due to an increase of Gāndhāra, the interval will be of four Śrutis. The remaining Madhyama, Pañcama, Dhaivata, Niṣāda, Rṣabha and Ṣaḍja become reduced [serially]. to Madhyama and the notes following it. This is due to an interval of the same number of Śrutis.

The system of [mutual] intervals has been explained in connexion with the system of Śrutis.

106). About the function of the Mūrchanā and Tāna, Sbh. says :
 ननु मूर्च्छनास्तावत् जातिरानभावादिबुधयोगिन्व इति युक्तं तासां बुधनम् ; तानान्तं कुर्वीत्युक्तम् ?
 उच्यते । इदीर्घांमदीर्घातिरानात्त्वप्रतिपादपानार्थं प्रयोगस्तानामभिहितं मनङ्गेन (on SR. I. 4.
 29-31). But Mataṅga's view given here, is not quite clear.

²The term *auḍavita* and *auḍava* have often been read respectively as *auḍvita* and *auḍva* with a notion about their connection with *uḍu* (= star). *Oḍava* or *auḍava* which lies at the basis of these terms, appears to be a non-Aryan word meaning probably 'five', and *ṣāḍava* too may likewise be of the same origin, and may mean 'six', and its another form might have been *ṣoḍava* connected with *ṣoḍa* in *ṣoḍaśa*. This hypothesis may better explain in case of *ṣaḥ*, the appearance of a cerebral sound in place of I-E *k*.

³See note 2 above.

Eightyfour Tānas of the Mūrchanās

Tānas which depend on Mūrchanās are eightyfour in number. Among these the hexatonic ones are forty-nine, and the pentatonic ones thirty-five.

The Hexatonic Tānas

The hexatonic ones have seven varieties, e.g. four Tānas devoid of Śaḍja, Ṛṣabha, Niṣāda and Pañcama in the Śaḍja Grāma; three Tānas devoid of Śaḍja, Ṛṣabha and Gāndhāra in the Madhyama Grāma. Thus these being worked in all, the Mūrchanās [in the two Grāmas] will give rise to forty-nine Tānas.

The Pentatonic Tānas

The pentatonic ones have five varieties e.g. three Tānas devoid of Śaḍja and Pañcama, of Ṛṣabha and Pañcama, and of Gāndhāra and Niṣāda in the Śaḍja Grāma, two Tānas devoid of Ṛṣabha and Dhaivata, and of Gāndhāra and Niṣāda in the Madhyama Grāma. Thus these being worked in all, the pentatonic Mūrchanās [in the two Grāmas] will give rise to thirty-five Tānas, twenty-one in the Śaḍja Grāma and fourteen in the Madhyama Grāma.

The Two Ways of Tānas

There are two ways of working the Tāna in the string (*tantrī*): Entrance (*praveśa*) and Arrest (*nigraha*). The Entrance is made by sharpening (lit. emphasizing) the preceding (*adhara*) note and by softening (*mārdava*) the succeeding (*uttara*) note. And the Arrest is non-touching, i.e., not touching the Madhyama note. The Mūrchanā is indicated by the Madhyama note of the Viṇā, because it is constant (*anāṣī*. lit. not perishable). Hence the Entrance and the Arrest [do not] relate to the Madhyama note. The variety of the Tānas and the Mūrchanās thus [arising], provides enjoyment to the hearer as well as to the musician (*prayoktr*, lit. producer). The Mūrchanā [and Tāna] are also of use [because their practice helps] the

attainment of the voice-registers (*sthāna-prāpti*).⁴ There are three voice-registers. Their description has been given in the rules regarding the Intonation (*kākū*).⁵

The Overlapping

I shall now relate the rules regarding the Overlapping of notes (*sādhārana-vidhi*). The Overlapping (*sādhārana*) means the quality of a note rising between two [consecutive] notes [in a Grāma]. Why? The thing which exists between the two [similar things, partly merging into each other] is overlapping (*sādhārana*), e.g., the transition of a season.

35. In the shade one feels cold, but while staying in the sun one sweats (lit. the sweat comes out). [It seems that at this time] neither has the spring come [fully], nor has the winter gone away completely.

This is an example of the overlapping season.

Two kinds of Overlapping

There are two kinds of Overlapping: Overlapping in notes (*savarasādhārana*) and Overlapping in Jātis (*Jātisādhārana*).

The Overlapping Notes

The Kākālī and the transitional note (*antarasvara*) are the Overlapping notes (*savarasādhārana*). Now if two Śrutis are added to Niṣāda, it is called Kākālī Niṣāda and not Ṣaḍja; as it is a note rising between the two (pure Niṣāda and Ṣaḍja), it become Overlapping. Similarly [the two Śrutis being added to it] Gāndhāra becomes transitional Gāndhāra and not Madhyama, because it is a transitional note (*antarasvara*) between the two (Madhyama and Gāndhāra). Thus the Overlapping notes [occur].

Why is Niṣāda called Kākālī? Because it is an indistinct second, or it is produced with [slight] pulling (*akṣṣṭatva*¹) or due to its very fineness (*saukṣmya*²) or be-

¹It appears from this that by imitating the Mūrchanās and Tārās produced in the Viṇā, singers attained the facility of producing notes from any voice-register they liked. See above note 2 on 13-14.

²See XIX. 37ff before.

(35) ¹ककाल - ईषत्काल (तद्वत्कार्ये नञ्) । ²सौक्ष्म्यं 'वेपिमा' निपुणसाध्यता च. Ag.

cause it behaves like the crow's eye (*kākākṣi*)² and relates to the two [notes, Niṣāda and Ṣaḍja], it is called (*kākalī*). Just as salt among the six [kinds of] taste (*rasa*), is called Kṣāra (corrosive), so Niṣāda is called Kākalī, and the Overlapping note is called the transitional note.

The Overlapping Jāti

The Overlapping Jāti² (*jātisādhāraṇa*) [arises] from observing in another Grāma the notes which belong to the minor limbs of two or more Jātis which are in the same Grāma and have common Aṃśas. The Overlapping note (*svarasādhāraṇa*) belonging to the two Grāmas (Ṣaḍja and Madhyama) is of two kinds. Why? For, occurring in the Ṣaḍja Grāma it is the Overlapping Ṣaḍja, and in the Madhyama Grāma it is Overlapping Madhyama. The Overlapping here is a special nature of the note. This is so in the Ṣaḍja Grāma, and the same [also] is the case in the Madhyama Grāma. Due to the delicacy of its production (*proyoga-saukṣmya*) it is fitly called Kaisika (capillary). This is the Overlapping note which is used in Jātis where Niṣāda and Gāndhāra are weak (*alpa*). On these points there are the two Ślokas :

36. The transitional note (*antarasvara*) should always relate to the ascending scale (*ārohin*) and be made especially weakened (*alpa*), but it should never be in the descending scale (*avarohin*).

37. If it is made in the descending scale whether weak or strong, the transitional notes will lead Śrutis to the Jāti-rāgas.

The Jātis

We shall now explain the Jātis.

38-39. The Jātis¹ relating to the Overlapping notes

² Cf. काकालिगोत्रकथाय.

(38-39) ¹On the meaning of Jāti, Kn. says वासव्याज्जातय इति जालयः and Sbh. सकलस्य रागादेश्चन्द्रितुलाज्जातयः (on SR. I. 7. 3). See also Bd. pp. 55-56. But Jātis are the primitive melody-types from which Rāgas of later Hindu music developed. *Jāti* meaning 'birth' probably stands here for recog-

are three in number : Madhyama, Pañcamī and Śaḍjamadhyā. Their constituent parts are Śaḍja, Madhyama and Pañcama of which the Pañcamī will be distinct, but weaker than the rest in its own note (i. e. Pañcama).

Seven Jātis in the Śaḍja Grāma

40-41. The seven Jātis¹ in the Śaḍja² Grāma are ; Śāḍji, Ārṣabhi, Dhaivatī, Naiṣādi, Śaḍjodīcyavatī, Śaḍjakaisikī and Śaḍjamadhyamā.

Eleven Jātis in the Madhyama Grāma

42-43. The eleven Jātis¹ in the Madhyama Grāma are ; Gāndhārī, Raktagāndhārī, Gāndhāroḍīcyavā, Madhyamodīcyavā, Madhyama, Pañcamī, Gāndhārapañcamī, Āndhrī, Nandayantī, Karmāravī and Kaisikī.

44. There are the eighteen Jātis of which I spoke before. I shall now describe the Nyāsa (terminal note) and Apanyāsa (semi-terminal note) which they include.

Two kinds of Jātis

Of these eighteen, seven owe their names to the seven notes. They are of two kinds :¹ pure (*suddha*) and modified (*vikṛta*). In the Śaḍja Grāma the pure (Jātis) are Śāḍji, Ārṣabhi, Dhaivatī and Niṣādavātī (= Naiṣādi) and in the Madhyama Grāma they are Gāndhārī, Madhyama and Pañcamī. 'Pure' (*suddha*) in this connexion means having Svarāmsā² (= Amsā), Graha² and Nyāsa² consisting of all the [seven] notes (lit. not deficient in notes). When some of

nized melody-types of the day, which were considered to be of (pure) birth as opposed to other types which were hybrids. For the characteristics of the Jātis see 73-74 below.

आयते शुद्धमिन्द्रनीचरागसाधारणमावाविभाषात्कं गीतिसप्तकं इष्टसिद्धिर्भावरसीपरचमं च यतकली आतयः (Ag.).

(40-41) ¹See SR I. 7. 17.

(42-43) ¹See SR. I. 7. 18. SR. (I. 7. 18-20.) classifies them also into (i) Purnā (heptatonic), (ii) Pūrṇa-ṣāḍavā (heptatonic and hexatonic) and (iii) Pūrṇa-ṣāḍavaudāvitā (heptatonic, hexatonic as well as pentatonic).

(44) ¹See above note 1 of (40-41) and 41-42).

²For a definition of these term see below 74ff.

these [Jātis] lack two or more of the [prescribed] characteristics except the Nyāsa, they are called 'modified' (*vikṛta*). Hence (lit. due to this) those indeed are pure Jātis, and these indeed are modified ones (i.e. Jātis). In the observation of the Nyāsa in the [pure], Jātis the note should be regularly Mandra ; but in case the modified Jātis, there is no rule [about it]. The modified [Jātis] are eleven in number and they grow from combination. [These] eleven are formed from their mutual combination, as follows :

45. Jātis are pure as well as modified, and the [latter] arises from the combination [of other Jātis]. Among them seven are pure while the remaining eleven are modified.

The modified Jātis

46. I shall now speak in due order and with proper brevity, of Jātis which grow out of notes, and Aṃśas of these [pure] Jātis.

47. The Ṣaḍja-madhyama¹ is formed by the Ṣaḍji, the Madhyama. The Ṣaḍjakaisiki² Jāti is formed by the Ṣaḍji and the Gāndhārī.

48. The Ṣaḍjodīcyavatī is formed by the Ṣaḍji, the Gāndhārī and the Dhaivatī combined or associated with one another.

49. The Gāndhārodīcyavā is formed by the Ṣaḍji, the Gāndhārī, the Dhaivatī and the Madhyama.

50. The Madhyamodīcyavā is formed by the Gāndhārī, the Pañcamī, the Dhaivatī and the Madhyama.

51. The Raktagāndhārī is formed by the four : the Gāndhārī, the Pañcamī, the Naiṣādi and the Madhyama.

52. The Āndhrī is formed by the Gāndhārī, and the Ārṣabhī¹. The Nandayantī is formed by the Gāndhārī, the Pañcamī and the Ārṣabhī.

(47) ¹The constitution of modified Jātis, has been given in Bd. in a slightly different language (pp. 54-55). The passage appears there as a quotation from Bharata, though actually it has been re-written. See also SR. I. 7. 10-16.

²See note 1 above.

(52) ¹C. reads Ṣaḍji instead of Ārṣabhī. But Bd. read (p. 54 . आर्षभ्यास्तु सर्वदाशु गान्धार्याश्चैव चक्रवात्. See also SR. I. 7. 12.

53. The Gāndhārapañcamī is formed by the Gāndhārī and the Pañcamī.

53-54. The Karmāravī is formed by the Naiṣādi, the Ārṣabhī and the Pañcamī, and it is heptatonic (lit. full).

The Kaiśikī is formed by the Śāḍjī, the Gāndhārī, the Madhyama, the Pañcamī and the Naiṣādi (lit. the pure Jātis except the Dhaivatī and the Ārṣabhī).

55. These are the distinct Jātis growing out of mutual combination of notes in the two Grāmas.

The Number of Notes in the Jātis of the two Grāmas

56. Of these the four heptatonic (*saptasvarā*) and the ten pentatonic (*pañcasvarā*) and the four hexatonic (*ṣaṣsvarā*)¹.

Jātis in the Śāḍja Grāma : The Heptatonic Jātis

57. [Of these] the Madhyamodīcavā, the Śāḍjakaiśikī, the Karmāravī and the Gāndhārapañcamī are heptatonic (lit. full) Jātis¹.

The Pentatonic Jātis

58-60. The Gāndhārī, the Raktagāndhārī, the Madhyama, the Pañcamī, the Kaiśikī, the five [Jātis] in the Madhyama [Grāma], the Ārṣabhī, the Dhaivatī, the Naiṣādi, the Śāḍja-madhyamā and the Śāḍjodīcyavatī, [the five Jātis] in the Śāḍja Grāma, are the ten pentatonic Jātis.

The Jātis in the Madhyama Grāma : The Hexatonic Jātis

60-61. The Gāndhārodīcyavā, the Nādayantī and the Āndhrī, [the three Jātis] in the Madhyama Gramā, and the Śāḍji alone in the Śāḍja Grāma, are hexatonic.

62. The Jātis (lit. those) which have been described as pentatonic and hexatonic may on rare occasions be changed respectively into hexatonic (*ṣāḍavibhūtā*) and pentatonic (*audavikṛtā*)¹.

(56) ¹See Bd. 188 (p. 55) ; SR. I. 7. 18.

(57) ¹See Bd. 189 (p. 55).

(58-60) ¹See Bd. 192, 191, 190 (p. 55).

(62) ¹See Bd. 194, 195 (p. 55).

The Heptatonic Jātis

63-64. The Karmāravī, the Madhyamodīcyavā and the Gāndhārapañcamī are the heptatonic (lit. full) Jātis in the Madhyama Grāma, and the heptatonic Jāti in the Śaḍja Grāma is the Śaḍjakaisikī. 64-65. (*A variant of 60b-61a.*)

Aṃśas in the Jātis

65-69. So much about the Jātis in the two Grāmas. I shall now describe their different Aṃśas.

The Śaḍjamadhyamā should have no hexatonic treatment including Niṣāda (lit. the seventh), and there should be no Gāndhāra there, because of an elimination of its Consonant note ; and the Gāndhārī, the Raktagāndhārī and the Kaisikī should have no Pañcama, and the Śaḍjī should have no Gāndhāra, and the Śaḍjodīcyavā no Dhaivata in their hexatonic treatment. These seven [notes] are to be discarded in connexion with the hexatonic treatment of the Jātis named, because of the elimination of their Consonant notes.

69-71. The Gāndhārī and the Raktagāndhārī Jātis should have no Śaḍja, Madhyama, Pañcama and Naiṣāda in their pentatonic treatment, and the Śaḍjī and the Madhyama respectively should have no Gāndhāra and Niṣāda, and the Pañcamī no Ṛṣabha, and the Kaisikī no Dhaivata in their pentatonic treatment. These are the twelve notes which should be discarded in the pentatonic treatment.

72-73. Hence these Jātis should always be without pentatonic treatment. From the Jātis any of (lit. all) the notes may be left out ; but Madhyama should never be left out. For the great sages who chanted the Sāmans, expressed an opinion in the Gāndharvā Kalpa that Madhyama the best of notes, is indispensable (lit. imperishable).

The Characteristics of the Jātis

74. Ten characteristics of the Jātis are : Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Reduction, (*alpatva*),

(74) ¹This and the following nine terms have been defined below (75ff). A later writer adds the Antaramārga, Saṃnyāsa and Vinyāsa to these, and make the number thirteen (MM. pp. 36-37).

Amplification (*bahutva*), hexatonic treatment (*ṣāḍava*), and pentatonic treatment (*audavīta*).

The Graha

75. ¹Grahas have been like the Aṃśa of all the Jātis. That note which is taken up in the beginning [of a song] is the Graha, and is an alternative² term for the Aṃśa.

The Aṃśa

76-78. The ten characteristics of the Aṃśa¹ are [as follows] :—

The Aṃśa [is that note in the song] on which its charm (*rāga*) depends, and from which the charm proceeds ; it is the basis of the variation into low (*mandra*) and high (*tāra*) pitches depending on the [first] five notes (*pañcasvaraṣara*), and in the combination of many notes it is perceived prominently (*atyartham*), and moreover other strong notes may be to it in relation of Consonance and Assonance, and it is

(75) ¹The Graha is the note in which the song begins. Mataṅga says जात्यादिप्रयोगो दृश्यते येनासौ गृहः (Bd. p. 66). रागादौ स्थापितो यत् स गृह स्वर उच्यते (wrongly ascribed by GS. to SR.) ; गृह स्वर स प्रथमो यो गीतादौ समर्पितः । सङ्गोक्तनारायण (The last two passages are quoted in GS. I. p. 121). F. Strangway's suggestion is that the term possibly means 'clef', though some writers differ from him. (See MM. pp. 12-13). But this view seems to be right, because the Graha and the Aṃśa are taken as synonymous by SR. See Sbh. and Kn. on. SR I. 7. 29-34. For a further discussion about it see GS. I. pp. 66-67, 121 and GS. II. p. 21. The assumption of a rule of the Graha as well as of the Nyāsa with regard to the Rāgas only, seem however to be erroneous. These two relatemerely to songs in general (see GS. I. pp. 67, 121).

²See below note 1 on 76-78.

(76-78) ¹This Aṃśa has been rightly compared to the Governing note or the Key-note of the Western music. It is also called Vādin (Sonant) note and is the basis of the melodic structure of a song (*gīta*). For more about the term see GS. II. pp. 21, 29, 113, 117. See also above note 1 to 75. Though the Graha and the Aṃśa are synonymous, there is a distinction between the two. On this Kn. says, नलं प्रो गृह इति भरतादिभिर्न सर्वेष्वप्यत्र प्रथमं गृहं प्राप्तेषु गृहप्रथमैः को विशेष इति चेत्, उच्यते—गृहस्थांशान्तिदेशतस्तु प्राप्ते न निवर्त्त

related to the Graha, Apanyāsa, Vinyāsa², Saṃnyāsa³ and Nyāsa [notes], and it lies scattered throughout the song.

Aṃśas of the Jātis

79. The Jātis in the two Grāmas have always sixtythree Aṃśas as well as Grahas. We shall now discuss the rule about the Aṃśa and the Graha [in relation to the Jātis].

80. Pañcama is the Aṃśa and the Graha of the Madhyamodīcyavā, the Nandayantī and the Gāndhārapañcamī Jātis.

81. Dhaivata and Ṛṣabha are the Aṃśa and the Graha of the Dhaivatī Jāti. Ṛṣabha and Pañcama are the Aṃśa and the Graha in the Pañcamī Jāti.

82. Ṣaḍja and Madhyama are the Aṃśa and the Graha in the Gāndhārodīcyavā, Ṛṣabha, Dhaivata and Niṣāda are the Aṃśa and the Graha of the Ārṣabhī.

83-84. Ṛṣabha, Gāndhāra, and Niṣāda are the Aṃśa and the Graha of the Naiṣādi.

Ṣaḍja, Gāndhāra and Pañcama are the Aṃśa and the Graha of the Ṣaḍjakaisikī. Thus have been described [the three Aṃśas] and the Grahas of the three Jātis.

84-85. Ṣaḍja, Madhyama, Dhaivata and Niṣāda are the four Aṃśas and the Grahas of the Ṣaḍjodīcyavatī.

85-86. Ṛṣabha, Pañcama, Dhaivata and Niṣāda are the four Aṃśas [and the Grahas] of the Karmāravī.

86-87. Ṛṣabha, Gāndhāra, Pañcama and Niṣāda are the four Aṃśas and Grahas of the Āndhrī.

बादिलमेव धर्मः, अपि तु बादिलादिचतुष्टयमपीति तयोर्भेदः इति । तयोक्तं मसङ्गेन (p. 56) अंशो बादिल परं वदन्तु बाद्यादिभेदमिन्नश्नुविष इति (on SR. I. 7. 29-34). On the etymological sense of the term Sbh. says ननु कथम् अस्यांशशब्दाच्चालम् ? अंशशब्देन भाग उच्यते ; अथनपि जाति रागादिविभागकारित्वादेशमन्दीगच्छति । कारणे कार्यवदुपचारात् (on SR. I. 7. 32-34).

'Aṃśa' in a few places has its variant as *aṃga* which seems to be the original form of the term. 'Aṃga' note means the note which is an essential requisite or component of the song. For this meaning see Apte *sub voce*.

²See below note 1 of 101-105.

³See below note 1 of 101-105.

87-88. Śaḍja, Rṣabha, Madhyama, Pañcama and Dhāvata are the five Aṃśas and the Grahas of the Madhyama.

88-89. Śaḍja, Gāndhāra, Madhyama, Pañcama and Dhāvata are the [five] Aṃśas and the Grahas of the Śaḍjī.

89-90. Rṣabha, Gāndhāra, Madhyama, Pañcama and Niṣāda are the [five] Aṃśas and the Grahas of the Gāndhārī and the Raktagāndhārī.

90-91. All the notes except Rṣabha are the six Aṃśas [and the Grahas] of the Kaiṣikī.

All the notes are the seven Aṃśas and Grahas of the Śaḍjamadhyamā. These are the sixtythree Aṃśas and Grahas in the Jātis. Aṃśas are always Grahas in all these Jātis.

92-93. Groups (*gaṇa*) of all these Jātis are made up of three of them. They are always to be arranged (lit. known) as consisting of increasing [number of] notes in ascending order, such as those of one note, those of two notes, three notes, four notes, five notes, six notes and seven notes.

The High Pitch Movement

The High pitch movement (*tāragati*) depending on the [first] five notes, e.g.

94. The raising of the pitch from the any of the Aṃśa [notes] should be up to the note fourth from it, or it may be to the fifth note even, but not to any beyond it.¹

The Low Pitch Movement

Three kinds of the low pitch movement : that depending on the Aṃśa, on the Nyāsa, and on the Apanyāsa.

(94) ¹Kn. gives the method of raising the pitch as follows.

षड्जमध्यमपञ्चमयोः प्राधान्यात् प्राबल्याच्च यच्चिन् यामि यश्चतुःश्रुतिकोऽग्रः षड्जी वा मध्यमी वा भवेत् । तारस्त्रिताद द्विगुणात् तस्मात् षड्जाद वा मध्यमाद वा परांश्चतुरः स्वरान् । मध्यमयामि.....तारमध्यमपरामर्शे तस्मादिति तमारभोत्वर्थः ।...तेन षड् परांश्चतुरी मपधनीना चारोहेदित्यर्थः । षड्जयामि तु...तारषड्ज-परामर्शे तस्मादित्यनयो पञ्चमी । ततः परांश्चतुरः स्वरान् रिगमपान् चारोहेदिति (on SR. I. 7. 35-36).

95. There is no pitch lower than that of the Aṃśa [notes]; in the Nyāsa such a pitch will be separated by two notes, and when the Gāndhāra is the Graha and the Nyāsa, Rṣabha and Dhaivata are seen [to bear a low pitch].¹

Reduction and Amplification

Reduction (*alpatva*)² is of two kinds : that due to skipping over (*laṃghana*) a note, and that due to non-repetition of the same. Among these two (lit. there) the Reduction [of notes] due to skipping over, [leads to] the hexatonic and the pentatonic treatment of the Aṃśas of songs, when they reach the Antaramārga³; and the Reduction of notes due to their non-repetition, consists of enunciating them once according to the Jātis [in which a particular song is to be sung].

The Amplification

The Amplification (*bahutva*)⁴ is the opposite of the Reduction. Likewise the Movement⁵ (*saṃcāra*) of the other notes which are strong, is of two kinds.

96. The Reduction as well as the Amplification always occurs from convention (lit. early fixation) in relation to [particular] notes of the Jāti, and the Reduction is of two kinds.

(95) ¹ *The translation is tentative.* For the method of lowering pitch given in SR I. 7. 34-37 see Sbh.'s comment thereon (GS. II. pp. 113-124).

² *Alpatva* (Reduction) of a note is qualitative as well as quantitative. The former is skipping over or very lightly touching the note, and the latter is its non-repetition (See GS. II. p. 79).

³ The Antaramārga has been taken as an additional characteristic of the Aṃśa. But this is no addition to the definition of the term given in NŚ., but an amplification of the same. See SR. I. 7. 30, and Kn.'s comment thereon.

⁴ *Bahutva* (Amplification) is also of two kinds : (a) qualitative *i.e.* the note being perfectly (*i.e.* most audibly) produced and (b) quantitative *i.e.* the note being repeated in many ways (See GS. II. p. 79).

⁵ *The translation is tentative.*

97. The Movement (*saṃcāra*) of notes relates to the strong *Aṃśa* notes, and the Reduction to the weak notes. [These are] the two treatment of the *Antaramārgas* which gives character to the *Jātis*.

The Hexatonic Treatment

Hexatonic treatment (*ṣāḍavita*) relates to six notes [in a *Grāma*]. They are of fourteen kinds and have fortyseven subdivisions. These have been described before in their *Jātis* and *Aṃśas*.

The Pentatonic Treatment

98. The pentatonic treatment relates to five notes [in a *Grāma*] and is to be known as being of ten kinds. Its subdivisions are thirty and have been mentioned before.

99. [Groups of] six notes as well as of five notes have their application. Similarly [groups of] four notes also have their uses in the *Avakṛṣṭā Dhruvās*.

The Nyāsa and the Apanyāsa

Now about the *Nyāsa*¹. It occurs at the conclusion of the song (lit. limb) and is of twentyone kinds. The *Apanyāsa* similarly occurs within the song (lit. limb)² and is of fiftysix kinds.

100. The *Nyāsa* at the conclusion on the song (lit. limb)¹ should be made of twentyone kinds, and the *Apanyāsa* occurring within the song is of fiftysix kinds.

(97) ¹That is, *anuvādin* and *saṃvādin* notes to it. ²See 58 60-61 before.

(98) ¹See 58 before.

(99) ¹The *Nyāsa* has been compared to Cadence of the Western music. See GS. II. pp. 35, 118. Some later writer connects the *Nyāsa* with *Rāgas* : आसस्वरस्तु विज्ञेयो यस्तु रामसमापकः (wrongly ascribed by GS. to SR.) ; while the rest take this in connection with songs in general and not merely to *Jātis*. e.g. गीते समाप्तिकासः (SR. I. 7. 38) ; कासः स्वरस्तु विज्ञेयो यस्तु गीतसमापकः (सङ्गीतदर्पण, 146).

²The *Apanyāsa* note occurs at the conclusion of each division (*vidārī*) of the song. *Matāṅga* says on this point : स च षट्पञ्चाशद् भेदभिन्नो भवति, गीतानां नद्यो षोडशः । यथा यत्र सप्तमसिच गीतं प्रतिभासते षोडश्यामः । स च विदारिनद्यो भवति । गीतशरीरमस्य द्वादशः. See also GS. II. p. 118.

(100) ¹The emendation of the text, should be cancelled.

Jātis with their Characteristics

101-102. I have thus spoken properly of the characteristics of the Jātis'. I shall now speak of their Nyāsa and Apanyāsa.

The Śādji

103-104. In the Śādji Jāti, the Aṃśa is of five notes [of the Grama], Niṣāda and Rṣabha being excluded. Its Apanyāsa is Gāndhāra and Pañcama, and Nyāsa Śādja, and Niṣāda (lit. the seventh) should be dropped from it. Its hexatonic treatment should exclude Niṣāda (lit. the seventh). In it, Dhaivata and Niṣāda should be reduced ; and Śādja and Gāndhāra as well as Dhaivata and Śādja should move together, and Gāndhāra should be amplified.

The Arṣabhi

105-107. In the Ārṣabhi Jāti, the Aṃśa is Rṣabha, Dhaivata and Niṣāda. These are its Apanyāsa, and the Nyāsa is known as Rṣabha. Skipping over Pañcama in the ascending scale will be its Reduction giving rise to a special hexatonic treatment. Its [ordinary] hexatonic treatment will exclude Niṣāda, and the pentatonic treatment Pañcama. In it, the moving together of the Dissonant notes has been prescribed.

(101-105) ¹But the Vinyāsa and the Saṃnyāsa mentioned in 76-78 above, have not been defined or explained. It is possible that the passages treating these items, have been lost. The Saṃnyāsa is the closing note of the first division of a song, and is not *vivādin* to the Aṃśa. According to Mataṅga, चञ्चल विवादी यथा न भवति प्रथमविदार्यान्ते यदि प्रयुक्तो भवति तदा संव्यास इत्युच्यते (Bd. quoted by Sbh. comm. on SR. I. 7, 51-52). The Vinyāsa is the closing note of the padas in a division of the song, and it is *samvādin* or *anuvādin* to the Aṃśa. According to Mat.ṅga एष एव तु संव्यासस्त्वरी यदा पदान्ते विन्यस्यते तदा विन्यासः । अत एवाग्रमध्य संव्यासतुवादी वा पदविदार्यान्ते भवतीत्युक्तम् (on SR. I. 7. 47-51). SR. defines the Vinyāsa as follows : विन्यासः स तु कथ्यते । यो विदार्योत्थानकपपदप्रान्ते ऽवतिष्ठते (I. 7. 48). Kn. explained it follows : विदार्यां आनकपाच्चि वचोत्कारादियुक्तस्य रागस्य वाक्यस्यानोयस्यावयवभूतानि पदवत् पदानि तेषां स्वरसमुदयात्कारां प्रान्ते योऽवतिष्ठत इति (on SR. I. 7. 48).

The Dhaivatī

108-110. In the Dhaivatī Jāti the Aṃśa is Ṛṣabha and Dhaivata, the Nyāsa Dhaivata, the Apanyāsa Ṛṣabha, Madhyama and Dhaivata, and the pentatonic treatments will exclude Śaḍja and Pañcama, and the hexatonic treatment Pañcama [only]. In it the two (the pentatonic and the hexatonic treatments) should be in an ascending scale, and Niṣāda and Ṛṣabha should be skipped over and Gāndhāra should be amplified (lit. made strong).

The Naiṣādi

111-112. In the Naiṣādī Jāti the Aṃśa is Ṛṣabha, Gāndhāra and Niṣāda, and the Apanyāsa the same, and the Nyāsa Niṣāda. Its hexatonic and pentatonic treatments will be like those of the Dhaivatī. And similar is its skipping over (Reduction) of notes, and strong notes (i.e., their amplification).

The Śaḍjakaiśiki

112-114. In the Śaḍjakaiśikī the Aṃśa is Śaḍja, Gāndhāra and Pañcama, the Apanyāsa Śaḍja, Pañcama and Niṣāda, and the Nyāsa Gāndhāra. No note will be omitted from it. Hence it is called a complete [Jāti]. In it Ṛṣabha and Dhaivata should be weakened (i.e., reduced).

The Śaḍjodicyavā

115-117. In the Śaḍjodicyavā Jāti, the Aṃśa is Śaḍja, Madhyama, Dhaivata and Niṣāda, the Nyāsa Madhyama, and the Apanyāsa Śaḍja and Dhaivata.* The Aṃśa notes here are prescribed to come together (*saṃ-car*) with one another. Its pentatonic treatment excludes Ṛṣabha and Pañcama, and the hexatonic treatment Ṛṣabha. And Gāndhāra should be made strong (i.e., amplified).

The Śaḍjamadhya

118-120. In the Śaḍjamadhya (-madhyama) Jāti all the notes [in the Grāma] are the Aṃśa; the same are the Apanyāsa. Its Nyāsa is Śaḍja and Madhyama, and the pentatonic treatment is wanting in Gāndhāra and Niṣāda.

(lit. the seventh), and the hexatonic treatment in Niṣāda. Coming together (*saṃ-cāra*) of all its notes have been prescribed.

120-121. These are the seven Jātis depending on the Śaḍja Grāma. I shall now speak of those depending on the Madhyama Grāma.

The Gāndhāri

121-123. In the Gāndhāri Jāti the Aṃśa will be the five notes [of the Grāma] Dhaivata and Rṣabha being excluded, and its Apanyāsa Śaḍja and Pañcama, and the Nyāsa Gāndhāra. Its hexatonic treatment excludes Rṣabha, and the pentatonic treatment Rṣabha and Dhaivata. [Besides these] they (i.e., Rṣabha and Dhaivata) should be skipped over and Rṣabha should always go to Dhaivata', and Śaḍja and Madhyama should be amplified in it.

The Raktagāndhāri

124-126. In the Raktagāndhāri all the characteristics, such as the Nyāsa, the exclusion of notes in hexatonic and pentatonic treatments, and the Aṃśa will be like those of the Gāndhāri. Its Dhaivata and Niṣāda should be amplified (lit. treated as strong), and Gāndhāra and Śaḍja will come together (*saṃ-car*) with notes other than Rṣabha, and its Apanyāsa should be Madhyama.

The Gāndhārodīcyavā

126-127. In the Gāndhārodīcyavā the Aṃśa is Śaḍja and Madhyama. There is no pentatonic treatment in it. Its hexatonic treatment will exclude Rṣabha. Its Reduction, Amplification, Nyāsa and Apanyāsa will be like that of the Śaḍjodīcyavatī.

The Madhyama

128-130. In the Madhyama the Aṃśa is Śaḍja, Rṣabha, Madhyama, Pañcama and Dhaivata, and they are the Apanyāsa, and the Nyāsa is Madhyama. The two notes of two Śrutis (i.e., Gāndhāra and Niṣāda) are to be weakened, and its pentatonic treatment excludes Gāndhāra and Niṣāda, while its hexatonic treatment excludes Gāndhāra. In it the

Amplification of Śaḍja and Madhyama, and weakness (Reduction) of Gāndhāra have been prescribed.

The Madhyamodicyavā

131. In the Madhyamodicyavā Jāti the Aṃśa is Pañcama. The rest of the rules, is similar to those of the Gāndhārodicyavā.

The Pañcami

132-134. In the Pañcamī, the Aṃśa is Rṣabha and Pañcama, the Apanyāsa is Rṣabha, Pañcama and Niṣāda, the Nyāsa is Pañcama ; Rṣabha and Madhyama are dropped from it. The hexatonic and pentatonic treatments in it should be as in the Madhyama. And Śaḍja, Gāndhāra and Madhyama should be made weak (i.e., reduced), and Madhyama and Rṣabha should come together (*saṃ-car*) in it and go to Gāndhāra, and Niṣāda should also be made weak (i.e., reduced).

The Gāndhārapañcamī

135-136. In the Gāndhārapañcamī, the Aṃśa is Pañcama, the Apanyāsa Rṣabha and Pañcama, the Nyāsa Gāndhāra. and no note is wanting in it. Gāndhāra and Pañcama in it come together.

The Āndhrī

137-139. In the Āndhrī, the Aṃśa consists of four notes such as, Rṣabha, Pañcama, Gāndhāra and Niṣāda, and similar is its Apanyāsa. Its Nyāsa is Gāndhāra and the hexatonic treatment is free from Śaḍja, and in it Gāndhāra and Śaḍja come together. [Besides these] its Dhāivata and Niṣāda should be amplified in an ascending scale, and Śaḍja should be skipped over (i.e., reduced) there should be no pentatonic treatment of it.

The Nandayantī

140-143. In the Nandayantī the Aṃśa is always Pañcama, the Apanyāsa Madhyama and Pañcama. In the hexatonic treatment it excludes Śaḍja which should be skipped over (i.e., reduced). Notes coming together (*saṃ-cāra*) in it are like those in the Āndhrī. And Rṣabha also should be skipped over, and there should be the low pitch (*mandra-gati*)

there, and Ṣaḍja should be in the high pitch and it should not be in a descending scale (lit. go backward). Its Graha should be Gāndhāra and the Nyāsa also the same.

The Karmāravī

143-145. In the Karmāravī the Aṃśa is Ṛṣabha, Pañcama, Dhaivata and Niṣāda, and the same are its Graha. The Apanyāsa is [also] the same, and the Nyāsa is Pañcama, and no note is left out. Notes other than those in the Aṃśa are strong (i.e., are to be amplified) and Gāndhāra comes together with all other notes.

The Kaiṣikī

146-149. In the Kaiṣikī Jāti the Aṃśa consists of all the notes [in the Grāma] except Ṛṣabha, and these are the Apanyāsa, and the Nyāsa is Gāndhāra and Niṣāda, but when the Dhaivata and Niṣāda are the Aṃśa in it Pañcama will be the Nyāsa. In it Ṛṣabha is weak and it is skipped over, and sometimes Ṛṣabha will be its Apanyāsa.

Its hexatonic treatment excludes Ṛṣabha, and the pentatonic treatment Ṛṣabha and Dhaivata. Ṣaḍja (lit. the first) and Pañcama are strong notes (i.e., should be amplified) in it. And Ṛṣabha should be weakened and it will be specially skipped over, and coming together (*saṃ-cāra*) of notes should be as in the Ṣaḍjamadhyamā.

150-151. These are the Jātis with their ten characteristics. These should be applied in the song (*pada*) with dance movements (*Karaṇas*) and gestures suitable to them (lit. their own). I shall now speak of their distinction in relation to the Sentiments (*rasa*) and the States (*bhāva*). Listen about the manner in which they are to be applied in particular Sentiments.

Here ends the Chapter XXVIII of Bharata's Nāṭyaśāstra, which treats of Formal Aspects of the Instrumental Music.

CHAPTER TWENTYNINE

ON STRINGED INSTRUMENTS

Application of Jātis to Sentiments

1. The Śaḍjodīcyavatī and the Śaḍjamadhyā should be applied in the Erotic and the Comic Sentiments respectively because Madhyama and Pañcama¹ are amplified in them.²

2. The Śaḍjī and the Ārṣabhi should be applied in the Heroic, the Furious and the Marvellous Sentiments after making [respectively] Śaḍja and Ṛṣabha their Graha note¹.

3. The Naiṣādi with (lit. in) Niṣāda as its Aṃśa note, and the Śaḍjakaiśiki with (lit. in) Gāndhāra (as its Aṃśa note) should be the Jāti sung (lit. made) by expert singers¹ in the Pathetic Sentiment.

4. The Dhaivatī¹ with (lit. in) Dhaivata as its Aṃśa note [is to be applied] in the Odious and the Terrible [Sentiments]. [Besides this] the Dhaivatī is applicable in

(1) ¹ The notes marked out for amplification are the Aṃśa notes of the Jātis (See 15 below). In the present case, Madhyama only is the Aṃśa note of the Śaḍjodīcyavatī (^ocyavā), and while both Madhyama and Pañcama are such notes to the Śaḍjamadhyā. See XXVIII, 84, 91.

² As songs included in the performance of a play, were to serve its principal purpose which was the evocation of Sentiments, the author discusses here how Jātis can be applied for this purpose. The seven notes which have already been assigned to different Sentiments (XIX. 31-40), played an important part in this connexion. All these ultimately led to the formation of the Rāgas of the later Indian Music, in which the particular melody-types were meant not only to create a Sentiment appropriate to a situation in a play, but also to act on the hearers' emotion in such a way that they might experience in imagination the particular situations described in isolated songs as well.

(2) ¹ Śaḍja and Ṛṣabha are respectively included into the Graha notes of the Śaḍjī and Ārṣabhi Jātis. See XXVIII. 88, 89, 92.

(3) ¹ Niṣāda and Gāndhāra are respectively included into the Aṃśa notes of the Naiṣādi and the Śaḍjakaiśiki Jātis. See XXVIII. 83-84.

(4) ¹ Dhaivata is included into the Aṃśa notes of the Dhaivatī Jāti. See XXVIII. 81.

the Pathetic Sentiment², and [similarly] the Śaḍjamadhya is to be applied in connection with madness.

5. The Jātis should be made in the application of Dhruvās by the producers, after [very carefully] considering the Sentiments, the action and the States [in a play].

6. These are the Jātis of the Śaḍja Grāma known to the wise. I shall now speak of the Jātis of the Madhyama Grāma.

7. The Gāndhārī and the Raktagāndhārī, when they have Gāndhāra¹ and Niṣāda as their Aṃśa notes, should be applied in the Pathetic Sentiment.

8-9. In the Erotic and the Comic Sentiments, the Madhyama, the Pañcamī, the Nandayantī, the Gāndhārī, the Pañcamī and the Madhyamodīcyavā Jātis with Madhyama¹ and Pañcama amplified, should be applied.

9-10. In the Heroic, the Furious and the Marvellous Sentiments, the Karmāravī, the Āndhrī and the Gāndhārodīcyavā, with Śaḍja and Ṛṣabha as their Aṃśa notes, should be applied. And in the Odious and the Furious Sentiments the Kaiśikī with Dhairya as their Aṃśa note, should be applied.

11. Only the Śaḍjamadhya is the Jāti which can accommodate all the Sentiments. All notes [of the Grāma] may be its Aṃśa and these have been dealt with in the rules of [dramatic] production.

12. When a note [representing a particular Sentiment] is prominent (lit. strong) in a Jāti, the producers, in regard to the production of such a Sentiment should combine the song with it, i.e., should give it prominence there.

² As Gāndhāra and Niṣāda are not Aṃśa notes in the Dhairya, it is not clear how this Jāti can be applied in the Pathetic Sentiment. Cf. XIX. 38-40.

(7) ¹ Ga and ni are included into the Aṃśa notes of both the Gāndhārī and Raktagāndhārī Jātis. See XXVIII. 89-90.

(8-9) ¹ Ma and pa are included into the Aṃśa notes of the Madhyama Pañcamī, Gāndharapañcamī and Madhyamodīcyavā Jāti. See XXVIII. 80.

13-14. [For example,] a song in the Erotic and the Comic Sentiments should abound in many Madhyamas and Pañcamas (i.e., should be Jātis containing these notes in profusion), and in the Heroic, the Furious and the Marvellous Sentiments, songs should be made with many Śaḍjas and Ṛṣabhas. And the song in the Pathetic Sentiment should be full of many Gāndhāras and Niṣādas (lit. the seventh). Similarly a song in the Odious and the Terrible Sentiments should have many Dhaivatas.

15. In all the Aṃśās, these notes are to be applied according to rules with the suitable Kākalī and Antara-svara, and are to be made specially strong.

16. These Jātis relating to the dramatic performance, should be known by the wise. Now, listen about the notes prescribed in the instrumental music.

16ka-kha. The notes Madhyama and Pañcama are to be produced in the Comic and the Erotic Sentiments, Śaḍja and Ṛṣabha in the Heroic, the Furious and the Marvellous Sentiments, Gāndhāra and Niṣāda in the Pathetic Sentiment, and Dhaivata is to be produced in the Odious and the Terrible Sentiments. I shall speak after this on the characteristics of the Varṇas¹ and the Alamkāras².

The four Varṇas

17-18. The Varṇas¹ on which the Alamkāras² depend are of four kinds, viz. 'Ascending' (*ārohin*)³ 'Descending'

(16-16kha) ¹See below note 1 on 17-18. ²See below note 1 on 23-28.

(17-18) ¹ The Varṇa means the production of notes in a particular way i.e., in a particular order, pitch or with a particular grouping. SR. defines the term as गानक्रियोच्यते वर्णः; (1. 6. 1.) In explaining this Sbh. says स्वराणां बन्धनाद्यप्रकारेण गानक्रिया गानकरणम् उच्चारणमिति यावत् । सा वर्णशब्दे नोच्यते. But he also adds the view of Mātāṅga as follows : यत्र तानि सञ्चरन्ति स्वरा अन्त्यान्व (आन्तोन्व ?) सद्भिराः । एकैकशो द्विशो वा स सञ्चारी वर्ण उच्यते । The Varṇas are used to make up the Alamkāras (see below 23 ff.) It is probably this term which we meet with in Kālidāsa (दृश्वद्विद्या बन्धपरिचय' करेदि, Śak. V).

² See below note 1 on 23-28.

³ See below note 1 on 18-19.

(*avarohin*)⁴ 'Monotonic' (*sthāyin*, lit. staying)⁵ and 'Mixed' (*saṃcārin*, lit. moving together)⁶.

18-19. The *Varṇa* in which the notes go up [in the scale], is called Ascending¹ and in which they go down [in the scale], is called Descending². The Monotonic *Varṇa* is that in which notes are the same and are equal [in pitch]³, and when the various notes come together they constitute what is called a Mixed *Varṇa*.⁴

20. These four *Varṇas* having [clearly] defined aspects, are taken (lit. born of) from the human (lit. physical) voice and they relate to the quality of the three voice registers (*sthāna*).

21. When a regular (lit. having a characteristic) song (*pada*) adds [at least] two *Varṇas* to it, then the *Varṇas*¹ give rise to Sentiments.

22. These four *Varṇas* are to be known as applicable to songs. Now listen properly about the *Alaṃkāras* which depend on them.

The Thirtythree *Alaṃkāras*

23-28. The *Alaṃkāras*¹ are : Prasannādi, Prasannānta, Prasannādyanta, Prasannamadhya, Sama, Bindu, Veṇu, Nivṛtta-pravṛtta², Kampita, Kuhara, Recita, Preṅkholitaka,

⁴ See below note 2 on 18-19.

⁵ See below note 3 on 18-19. ⁶ See below note 4 on 18-19.

(18-19) ¹ Example : sa ri ga ma pa dha ni.

² Ex : ni dha pa ma ri sa.

³ Ex : sa sa sa sa or ma ma ma etc.

⁴ Ex : sa ri ga ga ri sa, ri ga ma ma ga ri etc.

(21) ¹ *Varṇas* embellishing the notes of a song seems to enhance its power of evoking Sentiments.

(23-28) ¹ The *Alaṃkāra* known in later writing also as *Varṇā-
lāṃkāra*, *Svarāṃkāra* or *Mūrchanāṃkāra*, was evidently means to embellish songs. It seems that without these proper *Alaṃkāras* a song remained merely a chant, and authorities differ very much among themselves about the number and definitions of the different *Alaṃkāras*. See below notes on 43 ff : also GS. pp. 124ff.

² Written in NŚ. as two words (*Nivṛttaḥ Pravṛttaḥ*), but this is probably an error. Cf. SR (1. 6. 47) where we have *Sannivṛtta-pravṛttaḥ*.

Mandratāraprasanna, Tāramandraprasanna, Prasvāra, Prasāda, Udvāhita, Avalokita, [Krama,] Niṣkūjita, Udgīta, Hrādamāna, Rañjita, Āvarta, Parivartaka, Udghaṭṭita, Ākṣipta, Sampradāna, Hasita, Huṃkāra, Sandhipracchādāna, Vidhūna¹, and Gātravarṇa.

The Monotonic Alaṃkāras

29-30. The Monotonic Alaṃkāras¹ are : Prasannādi, Prasannānta, Prasannādyanta, Prasannamadhya, Sama², Recita, Prasvāra³ and Prasāda. Listen again, about the Alaṃkāras depending on the Mixed Varṇas.

The Mixed Alaṃkāras

31-32. Mandratāraprasanna, Bindu, Preṅkholita, Nivṛttapavrṛtta, Recita, Kampita, Sama, Kuhara, Veṇu, Rañjita, Avalokita, Āvartaka and Parivartaka are of the mixed class¹.

The Ascending Alaṃkāras

33-34. The Ascending Alaṃkāras¹ are : Niṣkūjita, Huṃkāra, Hasita, Bindu, Recita, Preṅkholita, Ākṣipta, Vidhūna, Udghaṭṭita, Hrādamāna, Sampradāna, Sandhipracchādāna, Prasannādi and Prasannānta.

The Descending Alaṃkāras

35. The Descending Alaṃkāras¹ are Vidhūna, Gātravarṇa, Udvāhita, Udgīta and Veṇu.

¹ Written in some versions of NŚ. as Vidhūta also.

(29-30) ¹See Bd. (125-126) SR. has under this head two different names with different definitions.

² SR. (I. 6. 5-6) has Krama in its place.

³ SR. (*loc. lit.*) has Prastāra in its place.

(31-32) ¹See Bd. (128-129) omits Nivṛttapavrṛtta, Recita, Kampita and Sama ; this seems to be due to the loss of a hemistich in the text. SR. (I. 6. 26-29) has twentyfive names under this head, and they have been differently defined.

(33-34) ¹See Bd. (130-131). Though some names are in a corrupt form, this text seems to follow NŚ. SR. (I. 6. 14-15) gives thirteen names and the common names have different definitions.

(35) ¹See Bd. (132). SR. (I. 6. 26) has the same names here as under the previous head (*ārohi-varṇa*), but with a direction that the notes are to be produced in these in descending order (*avaroha-krama*).

36. These Alaṃkāras attached to songs of seven¹ forms, should be known to the wise. These [however] are not generally used (lit. desired) in the Dhruvās², because of their giving prominence to the Varṇas of Jātis [which are not used there].

37. Alaṃkāras, such as Bindu and Veṇu, are not to be used in their own measure (*pramāṇa*) while they are applied in the Dhruvās.

38-39. For the Dhruvā conforming to the meaning of the play, is to suggest its meaning, while the Varṇas (i.e., Varṇālaṃkāra) are to soften to (lit. weaken) the pada¹. Now listen about the Varṇas which are [commonly] used.

39-43. [The Alaṃkāras] such as Prasannādi, Prasannānta, Prasannādyanta Prasannamadhya, Bindu, Kampita, Recita, Tāra, Tāramandra, Tāratara, Preṅkholita, Mandra, Mandratāra, Sama, Nivṛttapravṛtta, Prasāda, Apāṅga, Avaloka and Veṇu, belong to all the Varṇas¹, and all the Varṇas except the Monotonic ones, have their use [in songs]². Next I shall describe the characteristic³ of the Alaṃkāras arising from the Varṇas.

(36) ¹This relates to the seven very old types of songs such as, Madraka, Oveṇaka, Aparāntaka, Prakarī, Ullopyaka, Rovindaka and Uttara (NŚ. XXXI. 220-221 ; SR. V. 58). Some authorities add seven more names (SR. V. 59.)

²It appears from this that the Dhruvās were a kind of chant, an early form of songs.

(38-39) ¹This again shows that the Dhruvās were a kind of chant. For according to this passage, the Varṇas (i.e. the Varṇālaṃkāras) made the words (*pada*) of the song obscure by softening them.

(39-43) ¹See Bd. (133-135) seems to be corrupt and it omits some names from the list. SR. has nothing analogous.

²The monotonic Varṇas are in general use, while the rest are to be used only to give special character to a song.

³These characteristics as defined in later works such as SR. (I. 6. 9ff.) vary from that given in NŚ.

The Definition of the Alaṃkāras

Prasannādi⁴—that in which a note rises (lit. becomes brilliant) gradually [from the low pitch].

44. Prasannānta¹ this (Prasannādi) enunciated in the reverse order.

Prasannādyanta²—that in which the beginning and the ending notes are in a low pitch [and the middle one is in high pitch].

45. Prasannamadhya¹—when note in the middle is of low pitch [but notes in the beginning and in the end are in high pitch].

Sama²—that in which a note repeats itself in the same pitch and is equal in all [parts].

46. Bindu¹—when a note of one Kalā of low pitch after touching high pitch comes back [to its original pitch].

Nivṛttapravṛtta²—[when a note of one Kalā of high pitch], after touching low pitch comes back to its original pitch.

47. Venu¹—that in which the tempo (*laya*) is play-like.

Kuhara²—that in which notes (lit. the wind) being in the medium pitch (lit. stopped in the vocal passage) are (in a play-like tempo).

⁴The definitions of the Alaṃkāras are not always very clear. But with the help of Bd. which in many matters seems to be in general agreement with NŚ., they may be rightly interpreted. It is a pity that the former work has not been properly edited.

See D. 100-101; Bd. pp. 35, 47. Besides in these places, Bd. quotes verbatim though in a corrupt form, the definitions of Alaṃkāras in 140-169 (pp. 44-47). These have been referred to in the foot-notes to the translation whenever necessary.

(44) ¹See D. 101; Bd. *ibid.*

² See D. 101; Bd. *ibid.*

(45) ¹ See D. 101; Bd. *ibid.*

² See D. 106; Bd. pp. 36, 47.

(46) ¹ See D. 102-103; Bd. *ibid.*

² See D. 103; Bd. *ibid.*

(47) ¹ See Bd. *ibid.* ² Bd. *ibid.*

48. Recita¹—trembling notes of three Kalās in high pitch (lit. in the head).

Kampita²—trembling notes of three Kalās in low pitch (lit. in the breast).

49-50. Preṅkholita¹—that in which the notes ascending and descending occur [in each Kalā].

Tāra—¹a note of medium pitch (lit. in the throat)².

Mandra—a note of low pitch (lit. in the breast)³.

50-51. Tāratara—¹a note of high pitch (lit. in the head)¹.

Tāramandrāprasanna²—when (in a Kalā the fourth or the fifth note gradually falls (lit. assumes low gait) from a high pitch.

51-52. Mandratāraprasanna¹—when in [a Kalā of] four or five notes they gradually rise to a high pitch from a low one after skipping over other low notes.

Prasvāra²—when [in a Kalā], a note ascend gradually by one note.

53. Prasāda¹—when in a Kalā, notes descend gradually by one note.

Apāṅgika²—when in a Kalā, notes come together (i.e., once ascend and once descend).

(48) ¹ See D. 107 ; Bd. *ibid.*

² See D. 107 ; Bd. *ibid.*

(49-50) ¹ See D. 104 ; Bd. pp. 37, 47.

² The NŚ. has the name of pitches as *mandra* (low), *madhya* (medium) and *tāra* (high, lit. loud). But in the passage in hand it has *mandra* (low), *tāra* (medium, lit. loud), *tāratara* (high, lit. extra-loud) in their places ; cf. D. 8. It is not apparent why the term *madhya* (medium) has been given up here. See XIX. 45 ff ; 58-59 ff. ³ See note 2 above.

(50-51) ¹ See note 2 or 49-50 above.

² See D. 104-105 ; Bd. pp. 37, 47.

(51-52) ¹ See D. 105-106 ; Bd. *ibid.*

² Bd. (p. 37, 48) has *Prastāra* (perhaps wrongly) for *Prasvāra*.

(53) ¹ See Bd. pp. 38, 48.

² Bd. *ibid.* om. *Apāṅgika*.

54. Udvāhita¹—when in a Kalā two consecutive notes ascend, and two such Kalās make one unit.

55. Avalokita (-loka)¹—when in the Udvāhita the repeated Kalās are in the descending scale.

Krama²—when successive Kalās include one two, three, four, five, six, seven consecutive notes which ascend.

56. Niṣkūjita¹—containing Kalās in which notes after ascending to the note following the one next to it, comes back to it.

57. Udgīta¹—Kalās in the Prasvāra once (lit. in the beginning) ascending and next (lit. in the end) descending.

58. Hrādamāna¹—notes in this order (i.e., as in the Udgīta) in two Kalās consisting of at least two or at most six notes, where alternate notes come together.

59. Rañjita¹—after staying in two consecutive notes of two Kalās, it ascends half a Kalā and then again descends to the preceding note.

60-61. Āvartaka¹—eight Kalās of four consecutive notes ascending and descending. It is also formed with two alternative notes. In that case four Kalās will have ascending and descending notes.

62. Parivartaka¹—eight Kalās in which a note ascends to the third one from it and skips over the next one to ascend in the note following, and descends in the same manner [in the next Kalā].

63. Udghaṭṭita¹—containing [eighteen] Kalās which ascend for two notes and then leaving out the next note ascend to the following one.

(54) ¹ See Bd. pp. 38, 48.

(55) ¹ Bd. (pp. 39, 48) has Upalolaka for Avaloka. ² See Bd. *ibid*.

(56) ¹ See Bd. *ibid*.

(57) ¹ NŚ. puts this after 69, though serially it comes after 56. See Bd. 164 and also pp. 42. Bd. has the name as Udgīti.

(58) ¹ See Bd. pp. 39, 48.

(59) ¹ See Bd. pp. 40, 48.

(60-61) ¹ See Bd. *ibid*.

(62) ¹ See Bd. *ibid*.

(63) ¹ See Bd. *ibid*. In p. 48 Bd. writes Udvāhita (perhaps wrongly) for Udghaṭṭita.

64. Ākṣiptaka¹—containing six Kalās of three notes.

65. Sampradāna¹—as in the Ākṣipta, constituted with Kalās of four notes, [alternating with] Kalās [of three] notes in which, alternate notes are included.

66. Hasita¹—constituted with double Kalās of two consecutive notes like laughter, as in the Ākṣipta.

67. Humkāra¹—ascending as in the Hasita, at least two or at most four notes in each Kalā.

68. Sandhipracchādana¹—having groups of four Kalās with notes ascending from the beginning (lit. place) to high note and ascending from it to the original one and there being no throwing up.

69. Vidhūna¹—after producing first the *pada* (song) containing two short notes, two consecutive notes will ascend in each Kalā.

70-71. Gātravarṇa¹—as in the Humkāra notes ascend consecutively in the alternate Kalās [of four notes] in which the first two are trembling and the next two are of low pitch.

71-72. *E* and *O* as well as the other long vowels¹ are to be added [to notes in Alamkāras]. This is the properly given rule of the Karaṇas² of the Alamkāras in songs. Songs should be decorated with these Alamkāras without [coming in] conflict with [the rule concerning] the Varṇas.³

(64) ¹ See Bd. pp. 40, 49.

(65) ¹ See Bd. *ibid.*

(66) ¹ See Bd. p. 41.

(67) ¹ See Bd. p. 41.

(68) ¹ See Bd. p. 42.

(69) ¹ See Bd. (p. 42) which writes the name as Vidhūta.

(70-71) ² See Bd. pp. 42-43.

(71-72) ¹ The other long vowels are probably *ā*, *ī* and *ū*.

² Compare the Karaṇas of dance mentioned in IV. 29 ff.

³ Bd. (167) reads the second half of this passages as एभिस्त्वं नर्तयन् नोतिर्नामिदोषेन, songs should be decorated with these Alamkāras without [coming into] conflict [with their spirit].

73. Alaṃkāras should be attached to proper places for example, the girdle (*kāñcī*)¹ should not be placed (lit. fastened) over the breast. And too many Alaṃkāras without any song (*varṇa*) should not be used.

74. These are the Alaṃkāras depending on the Varnas. Now I shall speak of those depending on rhythm (*chandas*) and [the quality of] the syllables (*akṣara*).

75. A song without any Alaṃkāra will be like a night without the moon, a river without water, a creeper without a flower and a woman without any ornament.¹

76. These are the thirtythree Alaṃkāras I spoke of. I shall now mention the characteristics of the Gītis.¹

Alaṃkāras depending on the Gīti

77. Gītis are of four kinds : the first is Māgadhī, the second Ardhamāgadhī, the third Sambhāvitā and the fourth Pṛthulā.²

78. The Māgadhī is sung in different tempos (*vṛtti*).¹

The Ardhamāgadhī changes (lit. revises) its tempo after half-time.

79. The Sambhāvitā is known to be constituted with long syllables and the Pṛthulā with short syllables.

80-81. These Gītis are known to be without any connexion with the Dhruvās.¹ But they are always to be

(73) ¹ See XXIII. 31-32.

(75) ¹ See above note 1 on XXVIII. 8.

(76) ¹ See Bd. 171 ff. ; SR. I. 8. 14 ff. On the Gīti depended an ancient system of classification of rhythms. The Gīti also included special formations of syllable and variation in speed. See Banerji, GS. II. pp. 72-73.

(77) ¹ See note 1 on 76 above.

(78) ¹ Also mentioned as *gati-vṛtti* in XXIX. 102 ff. Sārṅgadeva uses the term *mārga* to indicate *vṛtti* or *gati-vṛtti*. See SR. V. II. On Mārga or Vṛtti too was based an ancient system of classifying of rhythms, including that of Tāla. See GS. II. p. 72.

(80-81) ¹ See XXXII. below. From this passage too it appears that the Dhruvās were a kind of chant.

applied by the musicians in the Gāndharva² only. I have spoken properly of the Gitīs. Now listen about the Dhātus.³ I shall now speak of the playing of the Dhātus.

Dhātus in playing stringed instruments

82. Four Dhātus¹ depending on the playing [of stringed] instruments² are : Vistāra (expansion), Karaṇa (production) Ābidha (breaking up) and Vyañjana (indication).

The Vistāra Dhātus

83. The Vistāra includes four kinds of strokes : Saṃghātaja (growing out of contrast), Samavāyaja (growing out of combination), Vistāraja (growing out of amplitude) and Anubandhaja (growing out of mere succession).

84-85. Its (i.e. of the Vistāra) rules have been mentioned first as follows : [the Vistāra is of one stroke ;]¹ the Saṃghātaja and the Samavāyaja consist respectively of two and three [strokes]. The first is of four kinds, and the second of eight kinds. According, to the special ways of their production they have different rules.

86-87. [Notes are] known to be of low and of high pitch as they come out [respectively] of low (=mild) or high (=strong) [strokes]. This is the rule of striking that the players of stringed instruments¹ should know.

The Saṃghātaja strokes have the following varieties : two high, two low, low-high and high-low.

88-89. The Samavāyaja strokes have the following varieties : three high ; three low ; two low, one high ; two

² See before the note 1 on XXVIII. 8.

³ This is evidently a grammatical metaphor. The Dhātus (roots) relate to different aspects of strokes in playing stringed instruments. Sārṅgadeva (V. 122). says : ये प्रहारविभेदीत्याः स्वरान्ते धातवो मताः.

(82) ¹ See SR. V. 123-127.

² As Dhātus relate to the *tata* or stringed instruments, we shall translate *vādita* as 'stringed instruments.' See below 91 (*viñā-vādye karaṇadhātuḥ*) and 101 (*viñāyām vyanjana dhātuḥ*).

(84-85) ¹ एकप्रहारमवो विहारजः (Kn. on SR. VI. 183).
(86-87) ¹ See above note 2 on 82.

high, one low ; one high, two low ; one low, two high ; one low, one high, one low ; and one high, one low, one high.

90. The Anubandha [-kṛta] due to [its formation by] breaking up, and combining [of the groups of strokes described before,] is irregular. These are always the fourteen kinds of the Vistāra Dhātus.

The Karaṇa Dhātus

91. In the playing of the Viṇā the five kinds of the Karaṇa Dhātu are : Ribhita, Uccaya, Nīraṭita, Hrāda and Anubandha.

92. The Karaṇa Dhātus will consist respectively of three, five, seven and nine [light] strokes, and the being combined¹ and all ending in a heavy [stroke].

The Ābidha Dhātus

93. The Ābidha Dhātu is of five kinds : Kṣepa, Pluta, Atipāta, Atikīrṇa and Anubandha.

94. The Ābidha Dhātus will consist respectively of two, three, four and nine strokes made gradually and slowly, and a combination of these.¹

The Vyañjana Dhātus

95-100. The Vyañjana Dhātu in playing the Viṇā, is of ten kinds. They are : Kala, Tala, Niṣkoṭita, Unmṛṣṭa, Repha, Avamṛṣṭa, Puṣpa, Anusvanita, Bindu and Anubandha.

Kala—touching a string simultaneously with the two thumbs.

Tala—striking a string with the left thumb after pressing it with the right one.

(92) ¹ *Anubandha* here means 'mixture' or 'combination.' See Kn. on SR. VI. 147. It may be that in the Anubandha variety of the Karaṇa Dhātu, the strokes are 3+5, 3+9, or 5+7, 5+9 etc.

(94) ¹ See above note 1 to 92. In the Anubandha of the Ābidha Dhātu too, the number of strokes are to be increased by adding together the numbers available in other Dhātus.

(95-100) ¹ *Savya* means 'right' as well. See Apte *sub voce*. But here it is to be taken in its generally accepted sense.

² *ibid.*

Niṣkoṭita—striking with the left¹ thumb only.

Unmrṣṭa—striking with the left² fore-finger (*pradeśinī*)

Repha—one single stroke with all the figures of a hand.

Avamrṣṭa—three strokes low down [in the string] with the little finger and the thumb of the right hand.

Puṣpa—one stroke with the little finger and the thumb.

Anusvanita—the stroke being lower [in the string than] in the Tala [described above].

Bindu—one heavy stroke in a single string.

101. Anubandha—one irregular combination¹ (lit. breaking up and combination) of all these and it relates to all the Dhātus.

These are the ten Vyañjana Dhātus to be applied to the Vīṇā.

102. These are the four Dhātus with their characteristics, which relate to the three Vṛttis¹ on which the playing of [stringed] instruments depends.

The three Vṛttis

Styles of Procedure (*gati-vṛtti*) to be principally reckoned are three: Citra (variegated), Vṛtti (movement, i.e. having a simple movement) and Dakṣiṇa (dexterous). Instrumental music, time-measure (*tāla*)² tempo (*laya*)³, Giti (rhythm)⁴, Yati⁵

(101) ¹ See above note 1 of 92.

(102) ¹ See above note 1 on 78.

² See XXXI.

³ The word *laya* signifies the speed at which a piece of music is performed. There are three primary degrees of speed i.e. rate of movement, in the Indian music: slow (*vilambita*), medium (*madhya*) and quick (*druta*). As in the European music, there is no fixed absolute measure of time for different degrees of speed mentioned here. See GS. II. p. 33. Śārṅgadeva (V. 48). defines *laya* as क्रियात्मकबिम्बान्तिः.

⁴ See above note 1 on 76.

⁵ The Yati means 'succession of different kinds of speed' in the whole song, e.g. a song may be sung at a slow speed in the beginning, at a medium speed next and at a quick speed in the end, or these speeds at the singer's discretion may be taken up in a different order, See SR. V, 30 ff. and Kn, thereon.

and Graha-mārga (way of beginning)⁶ will determine their respective characters. [For example], in the Citra, [the Māgadhi is the Gīti], the instrumental music is concise (i.e. not elaborate), [the unit of] time-measure [is one Kalā], tempo is quick, and Yati is level (*samā*)⁷ and the Anāgata Grahas preponderate. Similarly in the Vṛtti [the Sambhāvitā] is the Gīti, the instrumental music is * * , [the unit of] time-measure is two Kalās, the tempo is medium (*madhya*), the Yati is Srotogatā⁸, and the Sama Graha-mārgas are preponderant. In the Dakṣiṇa, the Gīti is [Pṛthulā,] the unit of time-measure is of four Kalās, the tempo is slow (*vilambita*), the Yati is Gopucchā⁹ and the Atīta Graha-mārgas are preponderant.

103. Names of the three Styles of Procedure (*vṛtti*) are Citra, Dakṣiṇa and Vṛtti. They give quality to the instrumental music as well as to the song, and have been defined in due order.

104. The Lalita¹ etc, the Jātis² of all these Styles of Procedure (*vṛtti*), when combined in the Dhātus, will become richer in quality.

The Jātis

105. And from a combination of the Dhātus, come forth the Jātis such as, Udātta, Lalita, Ribhita and Ghana.

106. The Udātta relates to the Vistāra Dhātus or to many other things.

The Lalita relates to the Vyañjana Dhātus and is so called because of its gracefulness.

107. The Ribhita relates to the Ābidḍha Dhātus and is characterised by multitude of strokes.

⁶ *Mārga* in the text, should be taken here as *graha-mārga*, which has been twice used later in this passage. *Graha-mārga* means the manner of following a song or a piece of music by an instrument of Tāla. See GS. I. pp. 197 ff, 469. SR. V. 54-56, 58 and VI. 186-187.

⁷ See SR. V. 51.

⁸ See SR. V. 51-52.

⁹ See SR. V. 52-53.

(104) ¹ See below 105.

² This term has been used also in relation to songs. See XXVIII, 38 ff. and XXIX. I ff.

The Ghana relates to the Karaṇa Dhātus and depends on their quantity (lit. aggregate of long and short notes).

Three kinds of music of the Viṇā

108. The experts are to produce three kinds of music from the Viṇā. They are Tattva, Anugata, and Ogha which combine [in them] many Karaṇas.

109. The music which expresses [properly] the tempo, time-measure, Varṇa, pada, Yati, and syllables of the song, is called the Tattva.

And the instrumental music which follows the song, is called the Anugata.

110. The Ogha is the music which abounds in the Ābiddha Karaṇas, has the Uparipāṇi Graha-mārga, quick tempo and does not care for the meaning of the song.

111. The rule in the playing of musical instruments, is that the Tattva is to be applied in a slow tempo, the Anugata in a medium tempo, and the Ogha in a quick tempo.

112. The experts in observing tempo and time-measure, should apply the Tattva in the first song [to be sung during a performance], and the Anugata in the second, and the Ogha in the third one.

113. These are the Dhātus in the music of the Viṇā, to be known by the experts. I shall now explain the Karaṇas included in the rules of playing the Vipañcī.¹

The Karaṇas of the Vipañcī

114. The Karaṇas¹ [in playing the Vipañcī] are Rūpa, Kṛtapratikṛta, Pratibheda, Rūpaśeṣa, Ogha and Pratiśuśka.

115. When on the Viṇā, two heavy and two light syllables are played, it is the Rūpa.¹

(113) ¹ See below 120 for the definition of a Vipañcī.

(114) ¹ Cf. SR. VI. 112.

(115) ¹ Cf. SR. VI. 113-114.

And this Rūpa performed in the Pratibheda it is the Kṛtapratikṛta.²

116. When two different Karaṇas are side by side played on the Vīṇā, and heavy and light syllables are shown, it is called the Pratibheda.¹

Continuing [the music] in another Vīṇā, when the [principal] Vīṇā has stopped, is called the Rūpaśeṣa.²

117. The Ogha¹ includes the Ābiddha Karaṇas performed in the Uparipāṇi Graha-mārga.

The Pratiśuṣka² is the Karaṇa which is played by means of one string [only].

118. During the application of the Dhrūvās, the experts should generally play with the plectrum (*koṇa*) two Vīṇās to accompany a song or other instruments.

119. Whether it be a place or a character, one should equally reflect it together with the song on the strings, and in the Vipañcī it will be something like the Karaṇa called the Ogha.

120. The Citra¹ is [a Vīṇā] with seven strings, and the Vipañcī² is that with nine strings. And the latter (Vipañcī) is to be played with the plectrum, and the Citrā with the fingers only.

121. The experts are thus to know of the Vipañcī which includes many Karaṇas. I shall next explain the Bahir-gītas whic have [their fixed] characteristics.

² Cf. SR. VI. 115.

(116) ¹ Cf. SR. VI. 115-116. ² Cf. SR. VI. 117.

(117) ¹ Cf. SR. VI. 118. ² See cf. SR. VI. 119-120.

(120) ¹ This Citrā (*vīṇā*) probably developed later into Persian sitār. It may be that the Greek *kithara* with seven strings is also connected with it. The seven strings in the Citrā, were probably meant for producing seven notes of the octave.

² The nine strings of the Vipañcī were probably for producing seven notes together with two Kākalī notes (*svara-sādhāraṇa*, XXVIII. 36).

The Bahir-gītas

122-124. *Āśrāvaṇā*,¹ *Ārambha*,² *Vaktrapāṇi*,³ *Samghoṭanā*,⁴ *Parighaṭṭanā*,⁵ *Mārgāsārīta*,⁶ *Lilākṛta*,⁷ and the three kinds⁸ of *Āsārītas* are the Bahir-gītas⁹ to be applied first [in a play] by the producers, and [all] these should be applied without Tālas or with Tālas, and in the Styles of Procedure called the Citra and the Vṛtti.

125. The need for all these has already been mentioned by me in the rules for the Preliminaries¹. I shall [now] describe their characteristics together with examples.

The Āśrāvaṇā

126. The Āśrāvaṇā should be [performed] with twice repeated Karṇas¹ of the Vistāra² Dhātu in [successive] sections (Kalās), and then with a gradual increment by two repeated Karṇas.

127-128. It will consist of a pair of twentyfour syllables (*varṇa*) of which the first two, the eleventh, the fourteenth, the fifteenth and the twentyfourth are heavy, and a [three-fold fifteen syllables of which] the first is light, the next seven including the eighth heavy the next six again light, the final [three] syllables being heavy.¹

129-130. The Tāla in the Āśrāvaṇā will be as follows : three Śamyās, and a Tāla in the Uparipāṇi, two Śamyās and two Tālas and again a Śamyā and two Tālas, in the Samapāṇi, and suitable Uttara and Cañcatpūṭa [Tālas] of two Kalās.¹

(Its example is corrupt and untranslatable)²

(122-124) ¹ See V. 8-11, 18-21.

² *ibid.* ³ *ibid.* ⁴ *ibid.* ⁵ *ibid.* ⁶ *ibid.* ⁷ *ibid.* ⁸ It seems that this item was not originally included in the Bahir-gītas (See V. 8-11).

⁹ Short, medium and long. ⁹ These are called Bahir-gītas because they were outside (*bahis*) the performance of the play and were included in its Preliminaries. See V.

(125) ¹ See V. 8-11, 18-21.

(126) ¹ See XXIX 82. ² *ibid.* also SR. VI. 134-144.

(127-128) Cf. SR. VI. 182-184. (129-130) ¹ Cf. SR. VI. 186 ff.

² It seems that these passages evidently corrupt, included magical formulae (*mantra*) for warding off evils. See V. 45-55, 176.

The Ārambha

131-132. The [constituting] syllables in the Ārambha are as follows : the first eight heavy, the next twelve and the final one light [in the first section], and the four heavy, eight light, one heavy, four light, four heavy [in the second section], eight light and the final (light) [will form the next section].¹

133-134. It should be performed in three sections with the Karaṇas such as the Tāla the Ribhita¹ and the Hrāda² in which the Vistāra Dhātus³ will preponderate, and in it an ascent will be followed by a descent⁴. And in it the Karaṇas will first be descending twice or thrice and then will be played in the reverse order, and then all these are to be repeated.⁵

135-136. Its first Tāla of three Kalās there will be a Śamyā of one Kalā, a Tāla of two Kalās, then a Śamyā of two Kalās a Tāla of two Kalās and a Sannipāta of two Kalās and a Ṣaṭpitāputraka and a Cañcatpūṭa of two Kalās.¹

(Its example is corrupt and untranslatable)²

The Vaktrapāṇi

137. The music of the Vaktrapāṇi will include the Karaṇas of the Ābidha¹ [Dhātu] and it has two members Ekaka of Vṛtt (= *pravṛtta*)² and it is to have in its music half the member of the Vyñjana³ Dhātus.

(131-132) ¹The text the of the passage, is probably still more corrupt. Cf. SR. VI. 200 ff.

(133-134) ¹See XXIX. 91-92., SR. VI. 145-146. ² *ibid.*

³ See XXIX. 83-90., cf. SR VI. 134 ff.

⁴ cf. SR. VI. 197.

⁵ The translation is tentative. Cf. SR. VI. 198-199.

(135-136) ¹Cf. SR. VI. 204 ff.

² See note 2 of 129-130 above.

(137) ¹ See XXIX. 82, 93-94 ; cf. SR. VI. 148-150.

² XXXI. 201. ff.

³ See XXIX. 95-101. cf. SR. VI. 151-160,

138-139. [The syllabic scheme of] the Vaktrapāṇi will be as follows : five heavy, six light, four times heavy, two heavy one light, four heavy, four light, three heavy, eight light and one heavy.¹

140. The scheme of the Śamyā and the Tāla used in the Madraka song of two Kalās, will be used in the Vaktrapāṇi, but at the Mukha (beginning) it will consist of eight Kalās.¹

141-142. The Tāla in the Mukha and Pratimukha of the Vaktrapāṇi will be as follows : a Śamyā, a Tāla, a Tāla, a Śamyā, and a Tāla, a Śamyā, a Tāla and a Sannipāta and four Pañcapāṇis.¹

*(Its example is corrupt and untranslatable)*²

The Saṃghoṭanā

143. The music of the Saṃghoṭanā will be by means of three Karaṇas of the Vistāra¹ [Dhātu] class and it will observe the Citra² and the Vṛtta³ Styles of Procedure, and the three [such Karaṇas] will be repeated and will [gradually] rise.

144-145. The syllables (lit. sequence of heavy and light syllables) of the theme of the Saṃghoṭanā will be as follows : two heavy, eight light, two heavy, one light, one heavy, one light, four light, eight light and heavy in the end.

146. In the Saṃghoṭanā, the Vīṇā taken with the two hands by its beam (*daṇḍa*), should be played with the fingers of the right hand and the two thumbs.

147. The Saṃghoṭanā is so called because of the playing together (*saṃghoṭana*) of the Consonant and the Dissonant notes together with the remaining Assonant ones. Its Tāla, as in the Śiṛṣaka will consist of the Pañcapāṇis.

*(Its example is corrupt and untranslatable)*²

(138-139) ¹ Cf. SR. VI. 209-210.

(140) ¹ Cf. SR. VI. 211.

(141-142) ¹ Cf. SR. VI. 212. ² See note 2 of 129-130 above.

(143) ¹ See XXIX 83-90 ; cf. SR. VI. 134 ff.

² See XXIX. 103 ; cf. SR. V. 11. ² *ibid.*

(144-145) ¹ Cf. SR. VI. 213.

(147) ¹ The translation is tentative. ² See note 2 of 129-130.

The Parighaṭṭanā

148-149. [The syllabic scheme of] the Parighaṭṭanā, is as follows : eight heavy, twentyfour light¹, one heavy, sixteen light and two heavy.

150. Its music should consist of many Karāṇas of the Vyañjana [Dhātu] and should be performed with Upavahana (= Upohana) by clever hands.

151. Its Tāla will be Samparkeṣṭākaḥ [as it will stand] combined with the Karāṇa of the Dhātu (i.e. Vyañjana) due to the syllabic scheme [of the Parighaṭṭanā]¹.

The Mārgāsārīta

151-152. The syllabic scheme of the Mārgāsārīta in its Vastu will be as follows : four heavy, eight light, eight heavy, eight light and the final heavy.

153. The instrumental music in the Mārgāsārīta will consist of Karāṇas of the Vistāra and Ābidha Dhātus, and it will observe all Tālas agreeing with its syllabic scheme.

(The example is corrupt and untranslatable)

154. Or it may be : four heavy, eight light, three heavy, three light, and heavy in the end. *(The example is corrupt)*.

The Līlākṛta

155. The expert producer, as an occasion will arise, should perform the Līlākṛta as well as Abhiṛta and Pariṛta according to the rules of the short Āsārīta, and it should observe Tālas sweet to hear.

The Āsārītas may be long (*jyeṣṭha*), medium (*madhya*) and short (*kaṇiṣṭha*). They in [relation to] their Tāla and measurement, will be explained in due order in the rules on Tālas.¹

156. These are to be known about notes arising from the body of the Viṇā. I shall next explain the characteristics of the hollow musical instruments (*sūśirātodya*).

Here ends the Chapter XXIX of Bharata's Nāṭyaśāstra, which treats of the Rules of the Stringed Musical Instruments.

(148-149) ¹ lit. twice 8 light, twice 4 light.

(151) ¹ Cf. SR. VI. 211 ff. (155) ¹ See XXXI.

CHAPTER THIRTY

ON HOLLOW INSTRUMENTS

1. The hollow (*suṣira*) musical instruments, as the wise should know them, are made of bamboo'. The rules regarding their notes (*svara*) and the Grāma are the same as that of the Viṇā.

2. The notes of a flute are known to have two, three and four [Śrutis], and they are either 'shaken' (*kampita*), 'half-open' (*ardha-mukta*) and 'fully open' (*vyakta-mukta*).¹

3. As, above that', a note of the Viṇā is changed into another, so in the case of the flute also it does likewise.

4. The number of Śrutis in notes [produced in a flute], will be two, three or four, and by prolonging the blow the remaining notes' may also be produced.

5. Notes have characteristics determined by the Śrutis numbering four, three or two produced by the application of fingers while playing the flute. Listen about that.

6-7. The note produced from a [flute-]hole thoroughly free from a finger, consists of four Śrutis, and that from

(1) ¹ As the first Indian flute was made from *vaṃśa* or bamboo, it was called *Vaṃśa*. Śd. mentions also horns besides flutes made of wood (*khadira* and sandal), ivory and different metals (iron, *kāṃśya*, silver, and gold), which came into use in later times (see SR. VI. 424ff). The conchshell (*śankha*) is also another hollow (*suṣira*) instrument, but it is scarcely used as a musical appliance.

(2) ¹ These indicate the ways of producing the notes. See 5 ff. below. Śd. however, mentions five such ways as *kampita*, *valita*, *mukta*, *ardhamukta* and *niṣīḍita* (SR. VI. 457 ff).

(3) ¹ Here *tatropari* (lit. there above) means 'if śrutis are further increased'.

(4) ¹ These are the Sādhāraṇa and the Kākali notes. See 9-10 below.

(6-7) ¹ Śd. gives more elaborate directions in this regard (SR. VI. 447-448).

a hole on which a shaking finger is placed, consists of three Śrutis, and a note consisting of two Śrutis, is produced from a hole which is partly (lit. half) free from a finger.¹

7-9. All these are the notes in the Madhyama Grāma.¹ Notes of the Śaḍja Grāma will be as follows: Śaḍja, Madhyama and Pañcama will arise from a hole fully open, Dhaivata and Ṛṣabha from a hole covered by a shaking finger, and from a hole partly (lit. half) free from a finger, will arise Gāndhāra and Niṣāda.²

9-10. Niṣāda and Gāndhāra [respectively] coming in juxtaposition with Śaḍja and Madhyama and modifying themselves in characteristic Śrutis, will give rise to the Overlapping (*svara-sādhāraṇa*) and the Kākālī notes.¹

11. The notes of the flute should be perfected (lit. accomplished) with the help of the Vīṇā and of the human throat.

The very notes which the singer will attain, should be sung in accompaniment of a flute. A unision of the human throat (lit. the body), the Vīṇā and the flute, is [specially] praised.¹

(7-9) ¹ Though the Śaḍja Grāma has been mentioned first in XXVIII (25-26), it has been given here the second place. The significance of this, is not clear.

² To show the connexion of different fingers of the two hands with the production of seven notes, Ag. (p. 563) quotes the following :

बृहत्सप्तनामिकाङ्गुल्याहणमी मध्यमाङ्गुली ।
 निरङ्गुल्याश्च गान्धारी मध्यमः कल्पितो यथा ॥
 मानसको मयोऽपेते चलारी दक्षिणे पुनः ।
 पञ्चमीऽनामिकायां तु धैवती मध्यमाङ्गुली ॥
 प्रादेऽश्रिणां निवादेस्तु मध्यमः कल्पितो यथा ।

(9-10) Śd. gives more detailed directions about the production of notes (SR. VI. 449-453). Mr. Fox Strangways gives a number of flute scales collected from different parts of India (MH. p. 102). These possibly include some valuable materials for the study of ancient Indian musical scales and intervals, for the flute has been one of the most primitive instruments of Indian music.

(11) ¹ See SR. VI. 651.

12. The music of the flute, which is steady, not very loud and furnished with the Varnas and the Alaṅkāras, and follows rules,¹ is sweet and soothing.

13. These should be known regarding [musical] notes by persons playing flutes. I shall next speak of the solid musical instruments.

Here ends the Chapter XXX of Bharata's Nāṭyaśāstra, which treats of the Hollow Musical Instruments.

(12) ¹ The rules mentioned here possibly relate to the manner in which the flute should be played on different occasions in a play. The following quotation from Matāṅga by Ag. (p. 567) probably gives such rules.

अध्वन्वागमने चैव कामिन्वा निर्जितस्य च ।
निर्जितस्य प्रकुर्वीत मध्यं च च्छुदुमिश्रितम् ॥
शृङ्गारे वा निर्दोषाभ्यसत्यललितं द्रुतम् ।
क्रौञ्चे वाचाभिघातेऽपि स्फुरितद्रुतकण्ठितम् ॥

This passage seems to have been paraphrased by Śd. in his SR. (VI. 652-653), but it does not occur in Bd. ascribed to Matāṅga.

CHAPTER THIRTYONE

ON THE TIME-MEASURE

1. The [instrument named] 'Tāla' is of the 'solid' class (*ghana*), and it relates to a division into Kalās (*kalāpāta*)² and to an observation of the tempo (*laya*).³ Those who apply Tālas in a musical performance, should know Kalās to be the measure of time (*tāla*.)

2. The popular Kalā,¹ [together with] the Kāṣṭhā² and Nimeṣa³, which has been accepted (lit. remembered) by the wise, is not the Kalā in [observing] the Tāla. The Kalā arising from the Tāla is different.

3. Five Nimeṣas will make one Mātrā⁴, and the Kalā arises from the grouping of Mātrās. And five Nimeṣas are also to be known as [the period of] interval between [two] Kalās, at the time of singing. And from these again, the

(1) ¹ This word comes from *tala* (the palm of the hand), and primarily refers to the beating of time by the clapping of hands, e.g. *tālaiḥ śiṅḡāvalaya-subhagaiḥ narīto kāntayā me* (Megh. 79). But generally it is used in the sense of 'time-measure.' Śd.'s explanation of this word (SR. VI. 2) seems to be fanciful. The word is also used as a variety of audible Tāla which is of four kinds. See below 32.

² By following Śd. (SR. V. 5-6) one will probably see in this compound two words *kalā* and *pāta*. But such a view will be misleading.

³ See below 4 and 486.

(2) ¹ According to Amara. (I. 3. 11), 18 Nimeṣas = 1 Kāṣṭhā, and 30 Kāṣṭhās = 1 Kalā (षष्टादश निमेषान्तु काष्ठा विशन्तु ताः कलाः). From this we have one Kalā equivalent to eight seconds. In other systems of computation, it may be equal to fortyeight seconds and even to one minute. See Apte *sub voce* and also SM. II. 3. 53.

² See note 1 above.

³ Kśīrasvāmin defines Nimeṣa as the time required for a twinkling of eyelids (*nimeṣo'kṣiṣpanda-kālah*) and see also SM. II. 3. 53.

(3) ¹ According to Śd., Mātrā is the time required to pronounce five short syllables (*pañca-laghvakṣarocāra-mitā mātrā*, SR. V. 16).

tempo is made according to the time of the Kalās [into which they (Mātrās) are divided].

4. The tempo (*laya*) is of three kinds : quick (*druta*), medium (*madhya*) and slow (*vilambita*)¹, and among these, the medium tempo determines the normal Kalā (*pramāṇa-kalā*).

5. This (i.e. the Kalā) is known to be of three kinds, and is determined, according to the wise, by the three Mārgas.¹ In the Citra [Style of Procedure] there should be three Mātrās, in the Vṛtti the twice of it, and in the Dakṣiṇa, its fourfold. These are the three [types of] Kalās. The Tāla is so called because it measures [time by a division] of [songs into] Kalās.

7. The Tāla is of two kinds : Caturasra¹ (lit. four-cornered) and Tryasra² (lit. three-cornered) ; but the origin of these two kinds, is the same.

8. Now listen about their twofold sources. They are the Cañcatpuṭaḥ¹ and the Cāpapuṭaḥ.²

9-10. From each of these, the Tāla of four or of two Kalās¹ proceeds. The Cañcatpuṭaḥ is known to be Caturasra, and the Cāpapuṭaḥ is Tryasra. They consist of long and short syllables.

(4) ¹ See below 468.

(5) ¹ See above note 6 to XXIX. 103 prose, and also 487 below.

The Mārgas are equivalent to the Pāṇis (XXXI. 493-495).

(7) ¹ This term is significant when the Tālas mentioned below are made up of two or four Kalās.

² *ibid.*

(8) ¹ This and similar other terms are probably mnemonics, and have no special significance. The variants of this term are Cañcūpuṭaḥ (NŚ., KM ed.) and Caccatpuṭaḥ (SR.)

² The variants of this term are Cāyapuṭaḥ (NŚ., KM. ed.) and Cācapuṭaḥ (SR.)

(9-10) ¹ Each of these two Tālas have three varieties : *yathākṣara* (literal), *dvi-kala* consisting of two Kalās, and *catuṣ-kala* (consisting of four Kalās).

10-11. The Cañcatpuṭaḥ¹ will consist of two long syllables followed by one short syllable and the final Pluta syllable.²

11-12. The Cāpapaṭaḥ which is Tryasra, will consist of one long syllable followed by two short syllables and the final long syllable. A combination of these two, is called a mixed Tāla.

13-14. This (i.e. the mixed Tāla) includes the Śaṭpitā-putrakah¹ and the Pañcapāṇiḥ.² constituted according to long and short syllables occurring in their names. These in brief are the three kinds of Tāla.

14-15. [Their Pātakalā¹ will be as follows :] Sannipāta,² Śamyā,³ Tāla, Śamyā ; or Śamyā, Tāla, Śamyā, Tāla⁴ ; or Tāla, Śamyā, Tāla, Śamyā [in the Cañcatpuṭaḥ of one Kalā].

15-16. The Cañcatpuṭaḥ will, thus, be of three kinds : Sannipātādi,¹ Śamyādi² and Tālādi.³

(10-11) ¹ This is called the *yathākṣara* variety of it. *Yathākṣara* (according to the syllables) means that the syllables (short and long) in the name (e.g. Cañcatpuṭaḥ) indicate the syllables that this Tāla contains. See SR. V. 18.

² This is to modify here the term *yathākṣara*, for according to the last *akṣara* the final syllable was to be long and not Pluta.

(13-14) ¹ See above note 1 to 8. ² *ibid.*

(14-15) ¹ This term has been explained by Kn. (on SR. V. 27) as follows : पाताः समष्टा बहुपादयः, कला निःशब्दा आवापादयः । ताभिः पातकलाभिर्वैगैः सम्यक्.

² Absence of numerical adjectives before these names means that they are single, i.e. one Sannipāta, one Śamyā etc.

³ See below note 1 to 32-33.

⁴ See SR. V. 28. 29.

(15-16) ¹ It means the variety 'beginning with the Sannipāta', or Sannipāta, Śamyā and Tāla Śamyā. See above 14-15.

² 'Beginning with the Śamyā, or Śamyā, Tāla, Śamyā and Tāla. See above 14-15.

³ 'Beginning with the Tāla', or Tāla, Śamyā, Tāla and Śamyā. See above 14-15.

16-17. The Sannipātādi will be Caturasra in the Nāṭya, and the Śamyādi will be applicable in the Āsāritas. And similarly the Tālādi in the Pāṇikā¹ and other [songs].

18. The three varieties of the Cañcatpuṭaḥ such as the Sannipātādi etc, will hold good in case of the Cāpapuṭaḥ [too].¹

19. The Sannipātādi as well as the as other two, is strong in this (Cāpapuṭaḥ) and Tālas of six or of eight Kalās proceed from this (i.e. the Sannipātādi)¹.

20. Due to the Śamyā, Tāla and Praveśa, the another Tryasra is also produced. It is the Śaṭpitāputrakaḥ called the Pañcapāṇiḥ.¹

21-22. [Its Pātakalā is as follows :] the first syllable is Pluta, the second short, the third and the fourth long, the fifth short and the final Pluta¹, and this is the Śaṭpitāputrakaḥ with its long and short syllables. It is also called the Pañcapāṇiḥ consisting of six Pātas and six syllables.

23. Its six Pātas are as follows : Sannipāta, Tāla, Śamyā, Tāla, Śamyā and Tāla.¹

24. Another Tryasra variety of the Tālādi, is called the Saṃparkeṣṭākaḥ.¹ It consists of five long syllables including the initial and final Pluta syllables². Its Pātas will be as follows : [Tāla]³, Śamyā, Tāla, Śamyā and Tāla.

25. When the Tryasra will consist of all three heavy syllables and its Kalās will be as follows : Niṣkrāma, Śamyā and Śamyā, it will be called the Udghaṭṭaḥ.¹

(16-17) ¹ This is only a variety of very primitive songs.

(18) ¹ Śd. curiously enough on the authority of the NŚ. recognizes only two of them in case of the Cāpapuṭaḥ (his Cācapuṭaḥ). See SR. V. 30.

(19) ¹ The translation is tentative.

(20) ¹ The translation is tentative.

(21.22) ¹ Cf. SR. V. 31.

(23) ¹ See SR. V. 31.

(24) ¹ Its variants are Saṃpatkeṣṭākaḥ (NŚ. KM. ed.) and Saṃpakkeṣṭākaḥ (SR.), Sampadveṣṭikāḥ (SM.)

² See SR. V. 4¹.

³ SR. V. 41. Read 24 a as चादी तासकतः etc.

(25) ¹ See SR. V. 40.

26-28. Thus, there should be the pure Cañcatpuṭaḥ etc. of one Kalā. Such Tālas have three varieties such as Yathākṣara,¹ Dvikala², and Catuṣkala,³ each succeeding one being twice as long as its predecessor. The Caturasra Tāla is known to have three [special] varieties having respectively four, eight and sixteen Kalās.

28-29. The Tryasra Tāla has six [special] varieties having respectively three, six, twelve, twentyfour, fortyeight and ninety-six Kalās.

30-31. Thus, the Tryasra (*ayugma*) Tālas are of nine kinds. And the Tāla [in general] is of two kinds : silent (lit. without sound) and audible (lit. having sound). Listen about the two uses² which they have. I am going to describe them.

31-32. [Of the two kinds], the silent Tāla has four varieties such as, Āvāpa, Niṣkrāma, Vikṣepa and Praveśaka.¹

32-33. The audible Tāla is to be known as having four varieties such as Śamyā,¹ Tāla,² Dhruva and Sannipāta³.

33-34. I shall now speak in due order, of the movement of hands and fingers¹ in relation to them, and their characteristics and measure.

(26-28) ¹ See above note 1 to 9-10 and note 1 to 10-11.

² *ibid.* ³ *ibid.*

(30-31) ¹ The three general varieties (26-28) and the six special varieties (28-29) make up the nine varieties mentioned here.

² The purpose of having two such different sets of gesture for Tālas, is not quite clear. It seems that the two different primitive methods of observing simple time-measures which included very few Kalās, originated independently. But these were subsequently brought together for the facility of indicating developed time-measures which included more complex schemes of very numerous Kalās. Two different varieties of gestures in all likelihood helped the musicians to avoid confusion which was possible in case of using only one kind of them.

(31-32) ¹ Also called Kalās by Kn. (on SR. V. 5).

(32-33) ¹ Sd. has this term as Śampā.

² This is different from the word standing for the time-measure in general.

³ Also called Pātas and Kalās by Kn. (on SR. V. 5).

(33-34) ¹ These were possibly required to guide the players of instruments for observing time-measure.

34-36. The Āvāpa is the curving of fingers pointing upwards¹, the Niṣkrāma is spreading out the fingers [of the palm] turned downwards². Swiftly moving that (i.e. the palm turned downwards) to the right side is the Vikṣepa,³ and the Praveśa¹ is the drawing away of the palm turned downwards.

36-37. After showing the Āvāpa (lit. the curving the fingers) one should be making the Niṣkrāma and then the Vikṣepa and next the Praveśana (Praveśa).

37-38. This is the rule when a combination [of Tālas] consists of four Kalās¹. [For] the Niṣkrāma and the Praveśa [only will] make up two Kalās².

The alternate placing (lit. falling) of these, is known as the Pāta³.

39-40. These are to be known Śamyā, Tāla and Sannipāta.¹ The Śamyā is of the right hand, the Tāla of the left hand, and the two hands coming together is the Sannipāta, and the Dhruva is stopping (lit. falling) for a Mātrā, and it makes for the way of the Rāgas², and [moreover] the placing (lit. falling) of the three Kalās mentioned before, is also called Dhruva.

41-42. In the Yathākṣara¹ Tāla, it (the Dhruva) will be a long syllable. The Tāla consisting of Yathākṣara Pātas is its ordinary (*yathāsthita*) type. With doubled long syllables it will consist of two Kalās. The doubling of two Kalās will make it consist of four Kalās.

(34-36) ¹ See SR. V. 7. ² *ibid.* ³ *ibid.* ⁴ *ibid.*

(37-58) ¹ 'Kalās' here means syllables and not the component parts of a Tāla, which itself may consist of more than one syllable as in the Dvikala or the Catuṣkala Tālas.

² Significance of this rule is not clear.

³ The translation is tentative. Kn. applies this term to the audible Tālas. See above note 3 to 32-33.

(39-40) ¹ It seems that one hemistich is missing here.

² This use of the word 'Rāga' is likely to have some connexion with the melodic types of the same name in the later Indian Music.

43-44. I have [already finished] describing the Pāta arising in the Yathākṣara [Tāla]. Hence the Cañcatpuṭaḥ, the Cāpapuṭaḥ the Pañcapāṇiḥ¹ [types] have three varieties.

44-45. Apart from the Caturasra (*yugma*) and the Tryasra (*ojas*) types there are five kinds of Tālas. These are called the Udghaṭṭakah¹ etc., and are of the mixed kind and they relate to the different limbs of songs.

45-46. These (i.e. the mixed Tālas etc.) may consist of five, seven, nine, ten or eleven Kalās¹, and are [hence] called miscellaneous Tālas.

46-47. These have no use in the seven kinds of songs¹ and in the Dhruvās.² And these are to be used by the singers in the Pravṛtta³ etc.

47-48. I am [now] speaking about the theory that the Dhruvās will have the Caturasra and the Tryasra Tālas consisting [respectively] of eight and of six Kalās.

48-51. [The Tāla of eight Kalās will be like this] : by the little finger¹ the Niṣkrāma and the Śamyā, by the little and the ring finger, the Niṣkrāma, the Tāla and the Śamyā, by the middle finger the Praveśa, and by the fore finger are shown the Niṣkrāma and the Sannipāta. This is the method of showing Kalās by fingers, in the Caturasra (*yugma*) Tāla.

(43-44) ¹ Another name for the Ṣaṭpitāputrakah. See SR. V. 23.

(44-45) ¹ Udghaṭṭakah and Saṃparkeṣṭākah.

(45-46) ¹ Śd. seems to ignore these.

(46-47) ¹ See below 220.

² XXXII.

³ See XXX. 207.

(47-48) ¹ The Dhruvās used in connexion with the performance of the Nāṭakas, were probably very early types of Indian songs, for their schemes of time-measure consisted of six or eight Kalās only, while in the later songs, the number of Kalās was much greater.

(48-51) ¹ It is not clear why individual fingers were substituted for the hand-gestures which were conventionally used to indicate the time-measure. This may be compared with practice of indicating by fingers, different notes in the chanting of the *Sāma-veda* (see MH. p. 259).

51-53. [The Tāla of six Kalās will be like this]: by the little finger the Niṣkrāma, the Śamyā, the Tāla, and the Śamyā, and by the forefinger the Śamyā and the Sannipāta are to be shown. This is the method of showing Kalās by fingers in a Tryasra Tāla.

54-57. By the little finger the Niṣkrāma and the Praveśa, by the little and the ring fingers the Tāla and the Śamyā, by the middle finger the Niṣkrāma and the Tāla, by the forefinger the Niṣkrāma, the Śamyā and the Tāla, by the little finger the Praveśa, by the forefinger the Niṣkrāma and the Sannipāta.

58. This is the rule regarding the Tāla of four Kalās in terms of Āvāpa and Vikṣepa, shown by fingers mentioned above.

59. The Pādabhāgas consisting of two or four Kalās have been described [by me]. The four Pādabhāgas are technically called Mātrās¹.

60. These are the different varieties of the Cañcatpuṭaḥ, the Cāpaṭpuṭaḥ and the Pañcapāṇiḥ Tālas.

61. Thus I have described in brief the Tālas which relate to the Āsārīta¹ and the Vardhamāna² and to the body of other songs.

The Āsārīta

62-63. Now I shall speak of the characteristics of the Āsārītas. In this, the master producer (lit. one who knows the art of production) first takes up the Cañcatpuṭaḥ with its long, short and Pluta syllables and then the twofold Pañcapāṇiḥ.

63-64. And in the preceding Tāla (i.e. the Cañcatpuṭaḥ) he puts the syllables as indicated by the latter [in its name].

(59) ¹ But according to Kn. the Kalā is ordinarily identical with Mātra; but in the Ekakala Dvikala and Catuṣkala Tālas it means the long syllables अतैककालद्विकलचतुष्कलमन्त्रेषु कलामन्त्रेण गुरुव्यति इत्यर्थः। अन्वयः सान्ना कला (on SR. V. 19).

(61) ¹ See below.

² See below 76 ff.

Thus we get the same Pāta as follows : Tāla, Samyā, Tāla, Śamyā, Tāla.

64-66. In the first syllable of the Pañcapāṇiḥ one should put in Sannipāta, then Tāla, Śamyā, Tāla, Śamyā and Tāla. And in the second syllable also, this is the rule in the Pañcapāṇiḥ. And the Sannipāta is to occur in case of the final Pluta. This is known by the wise as the short Yathākṣara Āsārīta.

67-68. Now listen about the distribution of Pāta as described in the name of the Tālas. The *ca* (*cañ*) will indicate the Tāla, *cat* (lit. the second) the Tāla, *pu* again Śamyā, and the *ṣa* (*ṣaḥ*) the Tāla. Thus one should know the Cañcatpuṣaḥ, and the Pañcapāṇiḥ comes afterwards.

69-70. The *ṣaṭ* will indicate the Sannipātā, the *pi* the Tāla, the *tā* Śamyā, the *pu* the Tāla, the *tra* the Śamyā, *ka* (*kaḥ*) the Tāla. The same will hold good in case of the second, and then comes the Sannipāta.

The medium Āsārīta

71. On combining here the long syllables this (the short Āsārīta) will be the medium [Āṣārīta].¹

71-73. The Kalā that will follow the doubling of the combined heavy syllables, should be applied in due order as before. And the medium [Āsārīta] when doubled, is called the long Āsārīta. In it, the Kalās will be double the number of that in the medium [Āsārīta]. Their Vastu is characterised by the occurrence of Sannipātas.

The Layāntarīta

74. I shall now speak of the characteristics of the Layāntarīta. That which has the shortest Tāla, is called the Layāntarīta. The Kāla differing on account of the time required for it, becomes a different Kalā.

75. The application of these Tālas gives special success, and in the Layāntarīta, there occurs a difference there in words and in the tempo.

(71) ¹ The transl. is tentative. The text is possibly corrupt here.

The Vardhamāna

76. A combination of the Āsāritas, is called the Vardhamāna. Listen about its origin and characteristics as I am describing them.

77-78. After killing the terrible Dānavas, Rudra invented in the past the beautiful dance called the Tāṇḍava. Now the great-souled Bhūtas created at that time the Vardhamāna adorned with the Piṇḍibandhas.¹

79. On seeing this, Śiva with his consort (Pārvatī) was much pleased, and he as well as the goddess gave them the best boon.

80. Those who perform the Vardhamāna as defined by him according to the traditional rules and order, will attain the proximity of Śiva [after their death].

81. This was seen by me for the purpose of the Piṇḍibandhas. Listen now about their characteristics.

82. Performed in the three Mārgas, such as the Vṛtti, Dakṣiṇa and Citra, the Vardhamāna which is constructed according to its own measure, is of two kinds.

The Āsāritas

83. Its measure has two aspects : one with the Tāla and the other without the Tāla. There are four parts (*kaṇḍkiā*) in all the Āsāritas.

84. [Each] part in the Dhruvā is composed of Kalās by gods. The Mārgas are available (lit. joined) in the Vardhamāna.

85-87. The first [group] is made up of nine Kalās, the second (lit. the next) of eight Kalās, the third of sixteen Kalās and the fourth of thirtytwo Kalās. Thus in the Vardhamāna each part is made up of a fixed [number of] Kalās and it is born of the [proper] Mārga and is devoid of tempo which is its minor limb.¹

87-88. [The parts (*kaṇḍikā*) are made up] of one, two, three and four [Kalās] and by them (i.e. the Kalās) are made

(77-78) ¹ The group-dances, See V

(85-86) • ¹ The text is possibly corrupt here in 86.

the Āsāritas in the Vardhamāna observing the [proper] Mārga and limbs of Tālas.

The Short Āsārita

88-89. After finishing the first part combined with the short (*bāla*) Tāla, one should make up the short Āsārita, of which the second half will be deficient in one Kalā.

89-90. If after finishing the second part, one adds to the first part in all its Kalās in the previous Tāla, then it becomes the Layāntara (^otarita) [in the Vardhamāna]. And Vardhamāna at that time should be done in the Citra Mārga and not in the Vṛtti.

91-92. Whether in the Vardhamāna or in other songs (lit. outside it) there is no short Āsārita in the Dakṣiṇa Mārga. From the short Tāla, as it doubles the number of syllables and applies other Mārgas, and regulates the time of dance, the Layāntara (^otarita) proceeds.

The medium Āsārita

92-93. The Tāla which I have prescribed in case of the short Āsārita, is wholly to be observed in the first two parts. The third, the second and the first [parts] will have the same number of Kalās. Then this will be the medium Āsārita.

The Long Asārita

94. If the fourth part is made the first *i.e.* the parts are taken in an inverted order, and the four parts have an addition of four Kalās to them, then it is called the long Āsārita.

95. When their application is taken in connexion with the Piṇḍibandhas, then each of their limbs (minor parts) is to be made distinct (lit. separate).

96. Mukha, Pratimukha, Deha and Saṃharaṇa are the four limbs' in all the Āsāritas.

97-98. The Upohana is the Mukha, the Yugma is the Pratimukha, the Ojaḥ is the Śarīra (Deha) and the Saṃhāra (^oharaṇa). This is the serial order of the limbs and thus the Āsāritas consist of four limbs.

(96) ¹ See SR. V. 183-184.

The Vardhamāna

98-99. A song composed of the four¹ Āsāritas, is called the Vardhamānaka. The Vardhamāna is so called because of the [gradual] increase in it of the syllable (*varṇa*), Tāla, tempo (*laya*), the instrumental music and gestures, which lead to the embellishment of the performance of the dancers.

100-101. The body of the Vardhamāna and the Āsārita being mutually related [respectively] as effect and cause constitute each other. Just as the seed grows from the tree, and the tree [in its turn] from the seed, [here too], the same [law of] mutual causal connexion is applicable.

The Layāntarita

102. One Kalā being added to the short [Asarita] it gives rise to the Layāntara (= Layāntarita); and two Kalās being added [it becomes] the medium [Āsārita], and four Kalās being added [it is] the long [Āsārita].

The Short Āsārita

103. The rule of the Pāta for the short [Āsārita] is as follows: Śamyā, Tāla, Śamyā, Tāla, (lit. one turn of the Cañcatpuṭaḥ beginning with Śamyā), Sannipāta, Tāla, Śamyā, Tāla, Śamyā, Tāla, Sannipāta, Tāla, Śamyā, Tāla, Śamyā, Tāla, (lit. two Pañcapāṇiḥs beginning with Śamyā).

104. This is the scheme of Tāla in the Layāntarita, and its characteristic growth has been mentioned before, and there will be here a difference of words and tempo.

105-106. (*The text is corrupt, but it is clear that the schemes of Tāla for the medium and the long Āsārita occur here*).

107. Those who have the short (lit. young) [Āsārita] as consisting of nine Kalās, are not supported by the good authorities. The placing of the Sannipāta [in it] has been made [by them] according to the rule of the Kalā.

108. For them the two Tālas at the Mukha of it (*i.e.*, the short Āsārita) are regulated by the Dhruva Pāta. I shall [now] speak of its [full] measure (*māna*) and [sequence of] long and short syllables.

(98-99) ¹ Short, Layāntarita, medium and long. See below 102.

The Medium Āsārita

115-116. In the Cañcatpuṭaḥ (lit. the first Tāla) there should be eight regular gaṇas, and the gaṇas in the Ṣaṭpitā-putrakaḥ should be twelve, and in the third part of the Vastu¹ there should be thirteen gaṇas and a half². These is the arrangement of syllables in the medium Āsārita ;

Ex. Bhūtadhipatiṃ Bhaganetraharāṇam Īsam devair vandyam suramakhamathanam raudraṃ bhayadam gajacarmapaṭam. Śambhuṃ tryakṣam jvalananibhajaṭam bhujaṅgaparikaram. Tridaśagaṇavṛṭam daityair nityam paripaṭhitacaritam amarapatinamitam abhimatasukhadam Rudraṃ pītam pitṛvananilayaṃ Gaṅgāplāvita-śobhanajaṭam taṃ śaraṇam gato'smi varadam ca Maheśvaram³.

Tr. I have come to take refuge with Maheśvara, the giver of boons, the lord of creatures, who took out Bhaga's eyes, who is adorable to the gods, who destroys the sacrifice of the gods, who is terrible and fearful, who wears the hide of an elephant, who is the source of bliss, who is three-eyed and has matted hairs shining like fire, and who has serpents as his girdle, who is surrounded by gods, whose exploits are always recited by the Daityas, who is bowed to by the lord of gods, who gives one pleasures of one's own choice, who is terrible, yellow, and is a dweller of the cremation ground, and whose beautiful matted hairs are soaked in water of the Ganges.

(115-116). ¹ The Vastu (thing) is a technical word meaning principal parts of songs. See below XXX II. 7. This is probably equivalent to what the singers of North India call *tuk* in connexion with Dhruvada songs. See GS. I. p. 78. This word (Vastu) has been used by Kālidāsa (Mālavī. II. 0. 5 ; 3.1 ; 4.1.) It also means a song, and is equivalent to the term. *ċij*. (lit. thing) used by the modern North Indian singers. See SR. V. 6 ; V. 61ff.

² See below 127.

³ This very exhaustively describes Śiva's mythological character.

The Long Āsārīta

117-118. There should be first the Cañcatpuṭaḥ (= *yugma*) Tāla of sixteen gaṇas, next the Cāpapuṭaḥ (*oja*) Tāla of twentyfour gaṇas, and in the third there should be twentyfour gaṇas and a half.¹ These is the arrangement of syllables in the long Āsārīta.

Ex. Amarapravaraṃ Madanāṅgaharaṃ bhuvanaika-nātham abhayapraḍaṃ Tripuranāsakaraṃ devaṃ tam aham praṇataḥ. Surapitṛmunigaṇa-praṇatacaraṇaṃ pṛthivīsalilānalapavana-yajñādhipati - sūrya - candra - vyomākhyāḥ aṣṭau munibhir yasya kāryā pṛktāḥ trailokyagurum tam acintyam aḥam vidyānilayaṃ bhairavarūpaṃ khaṭvāṅgadharaṃ sthityutpattipralayanimittaṃ sūkṣmākṣam acintyam candrārdhadharam tilakārdhadharaṃ netrārdhadharaṃ kecārdhadharaṃ kāntārdhadharam bahulair vividhair vidhṛtair vikaṣṭair muṇḍair vimukhair viṣamair pramathaiḥ parivṛtam Īsaṃ satataṃ praṇataḥ.²

Tr. I bow to the god (Śiva) the greatest deity, the destroyer of Madana's body, the supreme master of the world, the giver of immunity from fear, and the destroyer of Tripura. I always bow to the Lord (Śiva) who is worshipped at his feet by gods, fathers and sages, who, the sages say, has created the eight [forms] known as the earth, water, fire, air, the master of sacrifices, the sun, the moon, and the space (lit. the sky), who is the preceptor of the three worlds, is beyond the reach of thought, is eternal (lit. without birth), the abode of knowledge, terrible in form, holder of *khaṭvāṅga*, the cause of existence, origin and destruction [of the world], who has subtle vision, who is unthinkable, who bears [in his person] half of a crescent, of a *tilaka*, of an eye, of breasts and of the beloved wife, and who is surrounded by many and various, awful, shaven-headed, ugly and strange Pramathas.

(117-118) ¹ See below 127.

² See above note 3 to 115-116.

119. The three varieties of Āsārīta, have been described, viz., literal (*yathākṣara*), double (*divisaṃkhyāta*) and triple (*trisaṃkhyāta*).¹

120. The literal Āsārīta is known to be made up of gaṇas of equal Varṇas doubled in observing Tālas, and its syllable are not repeated.¹

121. The literal Āsārīta (lit. that) when it is [once] repeated, is called the double Āsārīta¹ and when twice repeated it is called the triple Āsārīta.

122. In [the Tāla of] the Āsārīta songs, one should make its [Kalā] of four etc., consist of gaṇas made up of four mātrās, their long and short syllables being as prescribed before.¹

123-124. That¹ which is of four mātrās in akṣaras will be two mātrās in Varṇas.¹ The Kalās in the Vṛtti [Mārga] will be twice that in the Citra Mārga. Hence, that Kalā which is of four mātrās in the measure of Varṇa in the Vṛtti [Mārga], will be doubled in the Dakṣiṇa [Mārga].

125. No change of the Mārga, is available as regards the syllables [indicated by the name of Tālas].¹ It is only due to doubling the Mātrā that the variation of Varṇas has been described.

126. This is mostly the rule relating to the Varṇa and the Tāla in Āsārīta songs of the literal class.

127. In the double Āsārīta the repetition (*nivṛtti*) should be made by adding half [gaṇa] to [the literal Āsārīta], and in the triple Āsārīta, the double one should be augmented by half [a gaṇa].

128. The double Āsārīta should not be performed in the Citra Mārga, and the Triple one in the Vārtika Mārga.¹

(119) ¹ See SR. V. 190.

(120) ¹ *ibid.*

(121) ¹ See SR. V. 191.

(122) ¹ The transl. is tentative.

(123-124) ¹ The meaning is not clear.

(125) ¹ *Akṣareṣu* here means *yathākṣaresu*. See SR. V. 192.

(128) ¹ See SR. V. 192.

129. The triple Āsārīta should be in the Dakṣiṇa Mārga¹, the double Āsārīta in Vārtika Mārga² and the literal Āsārīta in the Citra Mārga.³ This is the fixed rule relating to Mārgas.

130. The rule of observing the Mārga in the triple Āsārīta is, that it should begin in the Dakṣiṇa, and in repetition the Vṛtti and the Citra [are to be adopted] serially.

131-132. The double Āsārīta too should be performed (lit. desired) according to this principle. Its performance may be in the Vṛtti or Dakṣiṇa Mārga. After considering the relative strength (lit. strength and weakness) of the different limbs of a Vastu, the expert musician should observe the repetition at its beginning, middle or conclusion.

133. When due to the composition of the Vastu, a Kalā becomes wanting at the repetition, then [the singer] should prolong the Varṇa till this Kalā is completed.

134. The needs for repetition are as follows : enrichment of the Varṇas and Alaṅkāras, rest for the producing organs, and the application of the Tattva¹ etc. .

135. Thus I have mentioned the [mutual] connexion between the Varṇas, Tālas and syllables in [course of performing] the Āsārīta and the Vardhamāna.

The four limbs of the Vardhamāna

136. There are four limbs of the Vardhamāna [song], viz. Visālā, Saṃgatā, Sunandā and Sumukhī.¹

137. Of these, the first [limb] consist of nine Kalās, the second of eight, the third of sixteen and the last of thirtytwo Kalās.¹

(129) ¹ SR. V. 192.

² Cf. SR. V. 192.

³ Cf. 125 above.

(134) ¹ See XXIX. 109.

(136) ¹ See SR. V. 195.

(137) ¹ See SR. V. 196.

138-139. The Upohana of the Viśālā consists of five Kalās, that of Saṃgatā of six Kalās, that of Sunandā of seven Kalās, and the Upohana of the Sumukhī is always eight Kalās.¹ I shall now speak of their sequence of long and short syllables.

140. In the Upohana¹ of the Viśālā there should be two long syllables first, then fourteen short ones, and finally a long syllable.¹ Ex. (*The passage is possibly corrupt*).

141. The sages have said that four more short syllables, and the three long ones [being added to this i.e. to the Upohana of the Viśālā], will make the Upohana of the Saṃgatā.¹ Ex. (*missing*).

142. The learned are to know that the rule about the Upohana of the Sunandā, is that it will have four short syllable, and three long syllables [more than that of the Saṃgatā,]¹ Ex. (*The passage is possibly corrupt*).

143. The rule of Upohana of the Sumukhī, is that it is to be known as consisting of twentyeight short and [three] long syllables.¹ Ex. (*The passage is possibly corrupt*).

144 Because, from this, the notes [in a song] are carried forward, and because from this, songs proceed, this consisting of unmeaning (lit. dry) syllables, is called the Upohana (= Upavahana).

145. Or, because a performance is carried forward by means of acts beginning with *sūcanā*¹ this song depending on the musical instruments, is called the Upohana.

(138-139) ¹ From Kn. (on SR. V. 196-197) we learn that the Upohanas of the four parts of the Vardhamāna consist respectively of five, six, seven and eight Kalās.

(140) ¹ See SR. V. 197.

(141) ¹ Cf. Kn. on SR. V. 197.

(142) ¹ Here *evaṃ guru-saṃyutaiḥ* means that there will be three more long (*guru*) syllables as in the preceding *Kaṇḍikā* of the Vardhamāna. Also cf. Kn. on SR. V. 177.

(143) ¹ Kn. on SR. V. 197.

(145) ¹ Kn. (on SR. V. 92-93) reads *stavanādikaḥ* for *sūcanādibhiḥ*. The original reading probably was *stavanādibhiḥ* (= by means of praises etc.).

146. The Tāla of the Upohana in the Viśālā is as follows : Śamyā, Tāla, Śamyā, Tāla, Śannipāta.¹

147. The Tāla in [the Upohana of] the Saṃgatā is the Cañcatputaḥ of two Kalās, and this in its Tālādi variety, preceded by the Tāla of three Kalās (i.e. Udghaṭṭa), will be the Tāla of the Upohana of the Sunandā¹

148. The Tāla of the Upohana of the Sumukhī, will be the Cañcatputaḥ of two Kalās. Upohanas twice repeated [in each case] will make up the Kaṅḍikā.

149. Thus I have spoken of the four Upohanas. Now listen about the performance of the limbs from the beginning.

150. The Tāla of the Viśālā is as follows : Śamyā, Tāla, Śamyā, Tāla and Sannipāta of three Kalās.¹

151. The Tāla of the Saṃgatā is Cañcatputaḥ of two Kalās and that of the Sunandā is the same (i.e., Cañcatputaḥ) of the four Kalās.¹

152. And the Tāla of the Sumukhī should be the double¹ Cañcatputaḥ (= *yugma*) of four Kalās together with two Sannipātas.

153. I have thus spoken of the Tālas in the individual limbs of the Vardhamāna songs. Now listen about them collected together.

154. First there should be the Viśālā produced with the shortest (lit. young) Tāla. The Tāla which has its end consisting of three Kalās, is the short (lit. young) Āsārita.

155. When after taking up (lit. making the Graha of) the Saṃgatā, one applies Viśālā in all its Kalās and couples it with the previous Tāla, then it is the Layāntarita.

156. Then one should perform the Sunandā and again the Saṃgatā and again Viśālā and next the Sumukhī.

(146). ¹ See SR. V. 202.

(147) ¹ The Tāla of the Saṃgatā is Niṣkrāma, Śamyā, Tāla, Śamyā, Niṣkrāma, Sannipāta, and in the Tāla of the Sunandā these will be added to the preceding Tāla.

(150) ¹ Cf. SR. V. 202.

(151) ¹ See SR. V. 202.

(152) ¹ The reading *divicitrastu* is probably corrupt. It seems to have been something like *dviḥ citras tu*. Cf. SR. V. 202.

157. The Tāla that has been mentioned in the short Āsārīta, is wholly to be applied first at the beginning (lit. the rise) of the Kaṇḍikā.

158. Then after taking up (lit. making) the Graha of Sunandā one should perform Sunandā, Saṃgatā and Viśālā.

159. The Tāla that has been prescribed by me in case of the medium Āsārīta, should be observed in the three Śamyās in case of the Sunandā and what follows.

160. And again Sumukhī, Sunandā and Saṃgatā should be performed (lit. is desired), and they should be applied beginning from the Sumukhī etc.

161. Then one should know about the end of Viśālā and of the repetitions (*nivṛtti*). The Tāla in the long Āsārīta is either silent or audible.

162. The same [Tāla] should be performed in all [the limbs]. These are four Tālas prescribed in the combination of limbs. From a combination of these limbs the Vardhmāna is made (lit. desired).

163. The short (lit. youngest) [Āsārīta] consists of nine Kalās, the Layāntara (= Layantarīta) of seventeen Kalās, the medium [Āsārīta] of thirtythree, and the long of sixtyfive Kalās.¹

164. This is the rule about the Tāla in all the Āsārītas. The Vardhamānaka is so called because of a [gradual] increase of Kalās due to [gradual] increase (*vardhana*) of syllables, and because of an increase of the Laya (tempo) in its successive phases.

165. In all the Āsārītas and the Vardhamāna songs the law of the syllables relates to an application of double the [ordinary] Tāla.

166-167. The Sannipāta without an end (?) occurs at the end, then the final Kalā should known as being made up of two mātrās. This is the characteristics of the Vardhamāna as described by me. I shall now give a tabular view of the brief characteristics of the Āsārīta.

(163) ¹ See SR. V. 195.

168. The wise prescribe the Dhruva [Tāla] in a Kalā which is not deficient. The remaining and final [Tālas] should be conforming to the syllables of the Tālas (i.e. the names of the Tālas).

169. There is no (i.e. should be no) Sāmya (=Śamyā ?) in the pluta and short syllables represented by Dhruva Tāla Samatva is prescribed by means of three Pātas.¹

170. The Asāritas, short medium and long are to be furnished (lit. made) with Tālas, Sannipātas, Śamyās and Dhruvas.¹

* * * *

171. By doubling afterwards the Kalās of this (i.e. of the short Asārita) the medium Āsārita consisting of Samyā in the intervals of Tālas should be made.

172. In the first Vastu of the medium Āsārita there should be the Uttaraḥ (=Ṣaṭpitāputrakaḥ) Tāla leaving out the three Kalās, and in it there should be two complete repetitions (*parivṛtta*).¹

173-175. [The Pāta of the medium Āsārita will be as follows]: Śamyā, Tāla of two Kalās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās, Tāla of three Kalās, Śamyā of one Kalā, Tāla of two Kalās, Śamyā of two Kalās, Tāla of two Kalās, Sannipāta of three Kalās again. In the third [Vastu] there are Sannipātas of twelve Kalās at the end.

176. The first part of the medium Āsārita is said to consist of eight Kalās, the second of twelve Kalās and the third should have a part [of twentyfour Kalās] ending in a Sannipāta.

177. The Praveśa, Vikṣepa and Niṣkrāma made with fingers, which have been mentioned before, should all be observed by the experts in the medium Āsārita.

(169) ¹ The text seems to be corrupt.

(170) ¹ Cf. SR. V. 179.

(172) ¹ See SR. V. 180.

178. Now in the long Āsārīta the wise should make the body made up of Śamyā and Tāla with proper tempo (*laya*) and [this body] should consist of sixtyfive Kalās.

179. In it the Āvāpa, Niṣkrāma, Vikṣepa and Praveśaka of the fingers should consist [of groups] of four Kalās.

180. The long Āsārīta should have groups of four Kalās with its Āvāpas and Vikṣepas, and its Vastu in other places will consist of seventeen Kalās beginning with Śamyā.¹

181-183. [The Pāta of this Āsārīta will be as follows :] Śamyā and Tāla of four Kalās, Śamyā of four Kalās, Tāla of two Kalās, Sannipāta of six Kalās, Tāla of six Kalās, Śamyā of two Kalās, Tāla of two Kalās, and Sannipāta of six Kalās.

184. This is the entire rule [of Tālas] in the third Sannipāta, but at the end I shall speak of the throw of fingers [indicating them].

185-188. Āvāpa, Śamyā, Niṣkrāma, Vikṣepa, Tāla, Āvāpa, Niṣkrāma with the ring-finger, Vikṣepa, Śamyā, Āvāpa, Tāla, Vikṣepa (Vikṣepa), Praveśa with the middle finger, Āvāpa and Niṣkrāma again Vikṣepa and Sannipāta, with the forefinger, these are the seventeen Kalās in the first Sannipāta.¹

189-193. Āvāpa, Nirgama (Niṣkrāma) with the little finger Vikṣepa, Praveśa, Āvāpa and Tāla with the ring and the little fingers, Tāla and Vikṣepa with the ring and the little fingers, Śamyā, Āvāpa and Niṣkrāma, Vikṣepa, and Śamyā with the forefinger, and these are the fifteen Kalās. and Āvāpa, Tāla, Vikṣepa, Praveśa, Āvāpa, Niṣkrāma with the forefinger, Niṣkrāma, Vikṣepa, Sannipāta will make up the twentyfour Kalās [of the second Sannipāta].

194. This is the rule [of Tālas] in the third Sannipāta. This is the arrangement of fingers in showing the Tālas in the long Āsārīta. There will be sixteen Kalās in the first

(180) ¹ It seems that a portion of the text, has been lost after this.

(188) ¹ The text dealing with the medium Āsārīta seems to be lost from here.

(189-191) ¹ The text here seems to have some lacuna. Cf. SR. V. 181.

Sannipāta, and twentyfour in the second and one more Kalā than this (i.e. the second) in the third Sannipāta. In each of these there should be ten or seven groups made up of Śamyā, Tāla as well as Sannipāta.

197-198. In the first Vastu of the short and the medium Āsāritas, the other two are to be applied as [prescribed] before. The three Vastus [in them] will consist of six Śamyās, eight Tālas and three Sannipātas. One should know the Āsārita to consist of seventeen Pāta [Kalās].

198-200. Eight Tālas, six Śamyās and three Sannipātas are to be known [as used] in each of the Āsāritas. This is the description of the Āsārita spoken by me. [Now] I shall consider the application of the uses of the Vastus of songs. Next I shall speak about the characteristics of songs.

201-202. In the Vastus¹ and bodies of the songs there are limbs such as Vivadha,² Ekaka and Vṛtta.³

The Ekaka consists of one Vidārī,¹ and the Vivadha of two and the Vṛtta not less than three and not more than six Vidārīs.

203. That which consists of Padas or Varṇas, is called a Vidārī.

And that which ends in the Nyāsa, Apanyāsa and Aṃśa is a Vastu.¹

204. Because it splits (*vidārayati*) notes, it is called Vidārī¹ and it resembles heavy Varṇas.

205-206. The Vivadha and the Ekaka are generally used in the Madraka [song], in each half Vastu of the Prakārī, and in each quarter of the Rovindaka. But in the Rovindaka, Uttara, Ullopyaka, Pāṇikā, Bahirgītas and Lāśya, the Vṛtta is used.

(197-198) ¹ See SR. V. 197.

(201-202) ¹ Defined below in 203-204.

² Dattila, (144) and SR. (V. 70) have this as 'Vividha'.

³ Defined below in 204.

(203) ¹ See Dattila, 140.

(204) ¹ See Dattila, 142.

207. The Vṛtta is of two kinds : Pravṛtta and Avagāḍha. The Avagāḍha is due to being in an ascending scale and the Pravṛtta due to being in a descending scale.

208. Ascending as well as descending is of two kinds : one prescribed in connexion with the Nyāsa and the Apanyāsa [notes], and the other made in the Mārgāntara (= Āntaramārga †).

209. Vidārīs in a song are said to be three¹ in the minimum and eleven in the maximum, [but] their highest number may [in rare cases] be twentyfour.

210. But in case of the Ullopyaka and the Vaihāyasa [the number of] Vidārīs will be half as much more in the third Sannipāta.

211. They are to be performed there with the Vivadha or the twofold Vṛtta, and the Aṅga will not come to a close in a half of the Sannipāta.

212. The Vivadha is said to have been of three kinds, viz. Sāmudga, Ardhasāmudga and Vivṛtta.

213. The Vivadha is always to be known as ending in the Nyāsa note except in the case of the Geyaka, and in the beginning of the Madrakā the Sāmudga has been prescribed.

214. But the Geyaka in the Sāmudga should be applied like the short Varṇas. And applied at the end and in the third [Vidārī] it is called Geyaka.

215. When in application, one half of a Vidārīs is similar to [one half of another Vidārī] and the other half is dissimilar [to the remaining half of it], it is called the Ardhasāmudga.

216. The Vidārī is uneven in the Nyāsa and the Apanyāsa, and its copious use is called the Vivṛtta.

217. The Vivadha, Ekaka and Vṛtta are respectively to end in the Nyāsa, the Apanyāsa and the Aṃśa [notes].

(207) ¹ See above note 3 on 202.

(209) ¹ See SR. V. 77. The text¹ of SR. is corrupt here. *Avaraiikādaśaparā* should be emended into *Tryavaraiikādaśaparā*. Kn. 's Comm. too requires emendation. It should begin as *tryavarāś ca* etc ; otherwise the next sentence which supports the emended text, becomes meaningless.

218. The Sannyāsa and the Vinyāsa notes occur in the middle of the Aṅga, and the Vinyāsa is known to occur in the middle of the Vidārī.

219. The Vinyāsa may rarely be at the end of a word in a Vidārī; but too much of it has not been prescribed by the experts.

The Seven Types of Songs

220. The Seven [traditional Types of] songs are the Madraka, Ullopyaka, Aparāntaka, Prakarī, Oveṇaka, Rovindaka and Uttara.¹

The Madraka

221. [Among these] the Madraka¹ is of two kinds: one consisting of four Vastus and the other consisting of three Vastus², and that which consists of three Vastus, includes a Śīrśaka.³

The Aparāntaka

222. In the Aparāntaka, Śīrśakas should be five, six or seven in number, and in the Prakarī they should be four, three and a half and (i.e. seven and a half in all).¹

The Rovindaka

223. The Rovindaka consists of seven limbs [in the minimum] and sixteen limbs in the maximum, and Ekakas in them should consist of two [consecutive] pādas¹ consisting of equal Varnas.

(220) ¹ See SR. V. 58. The later Indian music seems to completely ignore these Seven Types of Songs.

(221) ¹ See SR. V. 77 ff.

² See above note 1 on 115-116.

³ A part of the song with a particular kind of time-measure.

(222) ¹ See SR. V. 92.

(223) ¹ Pada = one quarter of a couplet in a song.

224. And in that (i.e. Rovindaka) one is to apply in the beginning the Pravṛtta and Vivadhā and then the body and the limbs are to be placed in their proper position.

225. In its middle should occur Ākāra (i.e. the syllable ā) and in the end too the same, and in its end should come a clear Śirṣaka.

The Oveṇaka

226. The Oveṇaka is known to be consisting of seven or twelve limbs. And that with seven limbs ends in two (?) and that with twelve limbs ends in three (?).

227-228. The twelve limbs of the Oveṇaka are Pāda, Sandhi, Māṣaghāta, Vajra, Sampiṣṭaka, Śirṣaka, Caturasra, Upavartana, Upapāta, two Praveṇis and Saṃharaṇa having two limbs.

229. When Sampiṣṭaka, Upapāta, two Praveṇis and Upavartana are left out from among the twelve limbs, the Oveṇaka is called a seven-limbed one.

230. The seven limbs common to the both [Oveṇakas] having similar Varnas and Padas are called Vivartana, and in the twelved-limbed [Oveṇaka], Padas [in other limbs] are to be different.

The Ullopyaka

231-234. The rule about the limbs of the Ullopyaka is this.¹ Its three limbs are Avagāḍha, Pravṛtta and Mahājanika. It becomes two-limbed when the Mahājanika is left out.

²And when Sthita is combined with Pravṛtta, it [the Ullopyaka] is also called one-limbed, and the Mahājanika also may constitute the one-limbed Ullopyaka. And the Sthita and the Pravṛttaka may constitute a two-limbed Ullopyaka or an one-limbed one (separately).

(231-234) ¹ The original of this sentence seems to be corrupt and superfluous.

² The original of this passage seems to be a variant of 234-236.

In the two-limbed (Ullopyaka) the rule of the Dhruvās and the Dhātus [hold good] separately, and in a combined manner.

234-236. The three limbs [of the Ullopyaka] is the Sthita, Pravṛtta and the Mahājanika. And the two-limbed [Ullopyaka] will exclude the Mahājanika, and the Mahājanika [only] will constitute the one-limbed [Ullopyaka].

These are, separately and in combination the rules about the many limbs [of the Ullopyaka] which may be Caturasa, Tryasra and Visra (Dvisra = Dvyasra?).

237. The Saṃhāra (= Saṃharṇa) of the Oveṇaka is made up of two limbs or one. And this (Saṃhāra) should not be used at the beginning or in the middle.¹

238. The Ekaka or the Vivadha should always be used in the end, and the Ullopyaka should not have less than six and more than twenty limbs.¹

239-240. Of these [limbs] the Saṃharṇa will have the Mukha and the Pratimukha [as its two parts], and it may be with the Vaihāyasaka or without it. And it will not have less than three and more than twelve limbs. And the Vaihāyasaka will consist [even] of one limb and not more than six limbs.

241-242. Three limbs having been sung the performance it is to begin. The limbs Mukha and Pratimukha have been prescribed for the Ullopyaka and the Uttara. Then the other limbs may be compressed or extended.

243-244. The Mukha and the Pratimukha are to be known as the Vivadha.

The Vṛtta occurs in the Pratimukha and may shortly be in other [limbs] as well, and the Sākhā in the Ullopyaka, the Uttara and the Aparāntaka as well as the Pratiśākha will have same kinds of Varṇas and Padas [as the Mukha and the Pratimukha have.]

(237) ¹ This passage seems to have belonged to the discussion on the Oveṇaka (226-230 above).

(238) ¹ See Dattila, 194-195.

The Uttara

244-245. The Uttara will not have less than six and more than twelve limbs * * * Its Śīrṣaka should specially be placed at the end.

246. This is the rule of limbs to be observed in case of Songs of Seven Forms. Next I shall speak of the measurement of Vastus in the songs.

The Madraka

247. In all the Vastus, Kalās should consist of sixteen Mātrās. And each quarter of it is a Pādabhāga.

248-249. First eight in the beginning are long and the next eight short, and one is to make Upohana (Upavahana) with two long Mātrās in the beginning, and then the third will be long to make the Pratyupohana and in the fourth and the fifth long syllables there will be [two] Śamyās.

250. The sixth and the seventh will be Tāla and then the eighth will be Śamyā, [all these] in the heavy syllables. Then a pāda of eight Kalās is to be made with short syllables.¹

251-253. In Tālas of heavy syllables pādas will consist of one [entire] Kalā.¹ [The Pātakalā will be as follows :] Śamyā, Tāla, Tāla, Śamyā, Tāla, Śamyā, Tāla and Sannipāta.

Thus the Śīrṣaka is to be constructed with the Cañcatpuṭaḥ, and this will be the system of Tālas of one Kalā in the Madraka [song]. When heavy syllables are separated in a pāda they will be considered as consisting of two Kalās.

254-255. After separating them the Kalās are to be arranged as was done previously. And in the Madraka of two Kalās, the Upohana will consist of three Kalās and the Pretyupahana of one or two Kalās.¹

(248-249) See Kn, on SR. V. 79.

(250) ¹ *Tato'rdhakalikam* in the text should be emended into *tato'sṭa-kalikam*; see above note 1 on 248-249.

(251-253) ¹ The text here seems to be corrupt.

(254-255) ¹ See SR. V. 80 ff. and Kn. on it.

256. Four [Kalās] will make one Mātrā¹ and the Vastu will consist of three Mātrās. [Each of] these three Vastus will consist of two Kalās. This is the rule of Pāda in Pāta.

257. The Pātas such as Śamyā and Tāla etc., which have been prescribed in case of heavy syllables, should be used in the Padabhāga of two Kalās.

258. The eighth the tenth and the sixteenth will have Śamyā and in the twelfth and the fourteenth will have Tāla.¹

259. The rule of Pāta in case of eight light [syllables] has been mentioned before. In three Vastus of two Kalās too, these Pātas should be applied. And the Śīrṣaka of six Kalās should be made with Pañcapāṇih.¹

Kraṇḍaṃ kraṇḍaṃ śailendra-rāja-saṃsthitam īsaṃ
sāntaṃ Śivaṃ paṇnagendra paribaddhajaṭaṃ.

Munigaṇa-namitaṃ dhyānābhiraṭaṃ jñānamayaṃ
madanāṅgaharaṃ vibhuṃ prabhuṃ.

Śaraṇāgato'haṃ daityair nāgaiḥ saṃstutam Īsaṃ
tvāṃ vedamayaṃ tvāṃ kartāraṃ bhavanapatiṃ
sarvaloka-namaskṛtam

Rgyajuh-paripaṭhitaṃ gaṅgādharmaṃ sūladharmaṃ bhujā-
gendradharmaṃ praṇato'smi Śivaṃ mṛgarāja-carma-
paribaddha-tanuṃ.

Vipulagatiṃ vṛṣabhagatiṃ jvalanaśikhisadr̥śa-kapila-
jaṭaṃ tam ahaṃ namāmi Śivaṃ śīrasā.

(Here ends the Madraka of two Kalās)

Devam praṇatārtiparaṃ māyādharmaṃ
māyārūpaṃ jaṭilaṃ namāmi Śivaṃ śīrasā.

(Here ends the Śīrṣaka of six Kalās)

Tr. I seek shelter with Thee, the peaceful lord Śiva whose matted hairs have been tied up with the king of serpents, who is bowed to by the Munis, who is constantly engaged

(256) ¹ See SR. V. 21, and notes on 254-254 above.

(258) ¹ See Kn. on SR. V. 84 (*asya praṣtārah* etc.) The fourth foot should be read as *tālaṃ vai* etc.

(259) ¹ See Kn. on SR. V. 79 (*asya praṣtārah* etc.).

in meditation, and is full of wisdom and who has destroyed the body of Madana (Kāma) and who is supreme and all-powerful, who is adored by the Daityas, and Serpents and who is the creator and the lord of the world and is bowed to by all the people.

To Thee who is praised by the Ṛk and Yajur Veda, who carries, Gaṅgā [on his head], the spike [in his hands], the lord of Serpents [in his matted hairs], I bow my head to Thee who is bliss, and is clad in the skin of the lord of beasts, whose gait is prodigious and is comparable to that of a bull, and his twany matted hairs are like the burning fire. (*The end of the Madraka of two Kalās*).

I bend my head to Śiva, the pure god who removes the affliction of persons bowing to him, who is the container of the Māyā, and is himself the Māyā in form, and who wears matted hairs (*The end of the Śīrṣaka of the Madraka of two Kalās*).

260. I shall now speak properly of the Catuṣkala [Madraka which will be characterised] in terms of Pādabhāgas of four Kalās.

261. Four [Kalās] will make one Mātrā and three Mātrās will make one Vastu¹. In giving the Pādabhāgas I shall speak of the Pāta in due order. [This is as follows].

262. [In the first Vastu] there will be Śamyā at the end of the fourth, fifth, eighth, tenth, the eleventh Kalās and in the beginning¹ (lit. not second) of the ninth Kalā.²

263. [And in it] at the end of the sixth, seventh and ninth and in the beginning (lit. not second)¹ of the tenth and seventh there will be Tālas.

264. And at the end of the twelfth, first of all there will be Sannipāta. Thus there will be the rule of Pāta and thus one should apply all the Vastus.

(261) ¹ See 256 above and its notes.

(262) ¹ Read अस्याऽद्वितीया for अस्या द्वितीया. ² See notes on 259 above.

(263) ¹ Read चेन द्वितीयः (= चेन अद्वितीयः) for चेन द्वितीयः

265. In the first Vastu, the eight Kalās in the beginning will constitute the Upohana, and the Pratyupohana in the second Vastu will be of two Kalās.

266. In the third [Vastu] there will be three Kalās and in the fourth four Kalās, and the Śīrṣaka at its end will be made up of Ṣaṭpitāputrakaḥ.

267. In [the Vastu of] two Kalās there should apply a time-measure consisting of four Yathākṣara Pañcapāṇiḥ, and in the third and the fourth [Vastu] there should be Dvige-yaka¹ in due order.

268-269. And in the fourth [Vastu] the Parivarta should come to an end. And the first and the second Vastus will be the Upohana and parts of the Madra[ka] and they will include three Vastus of three [different] lengths arising out of the Tryasra Tāla.¹

269-270. The double of a Vastu of two Kalās will make up a Vastu of four Kalās. In it the seventh and the final [syllables] will be light and the doubling has been prescribed here. So the four Kalās are regular here, and the Upohana [will then] consist of eight Kalās, and Pratyupohana will consist of one, two or four Kalās.

271-272. Śīrṣaka of the [ordinary] Madraka should be in the Yathākṣara¹ Pañcapāṇiḥ. But in the Divkala [Madraka] of two Kalās, the same (Pañcapāṇiḥ) will consist of two Kalās and in [the Madraka of] four Kalās the same will consist of four Kalās.

273. It will consist of three Vastus of three different measures and they will arise from the Tryasra Tāla. Thus the Madraka will have thirteen Pātas.

(265) ¹See SR. V. 86.

(267) ¹द्विगयकः । अंशद्विरंशस्वर एव यज्ञो यज्ञोति स तथोक्तः । अंशान्न इति । अंशस्वर एव यज्ञो यज्ञोति स तथोक्तः । पदाहणियुत इत्यनेन द्विगयकसंज्ञाया अन्वयता दर्शिता भवति । Kn. on SR. V. 87.

(268-269) ¹ Read *trivastu tripramāṇam* for *caturthas tu tripramāṇam*.

(271-272) ¹ Read [*yathākṣara stu*] for *yathākṣarasya*.

The Aparāntaka

274. It will have four heavy syllables and four light syllables.

In the second [syllable] which is heavy there will be Śamyā, in the third, Tāla¹.

275. In the third and the fourth there will be Śamyā and Tāla for the light syllables and Tāla, Śamyā, two Tālas and Sannipāta are to be applied to these, and in the light syllables there will be Pātas consisting of eight Kalās.

276. The Aparāntaka is to be known as originating in the Tryasra Tāla [represented by] Tāla, Śamyā, Tāla and Sannipāta

277. After separating the long syllables one should apply [the Tālas of] two Kalās. These Tālas of two Kalās and of four Kalās are [to be represented] by six Pādabhāgas [as follows].

278. [Śamyā, Tāla, two Tālas], Śamyā, and Tāla. Arrangement of the Pāta will be as before in case of the fifth and the sixth [Kalā].

279. The Tāla of four Kalās includes Āvāpa and Vikṣepa. And it is furnished with the Pādabhāgas of four or six Kalās.

280. One is to apply here Vastus five six or seven in number¹. In the end of the second, fifth [Kalās] there should be two Śamyās.

281. And in the end of the third, the second and the fifth and at the beginning the sixth there should be Tāla and then the Sannipāta will be at the end.

282-283. These are the Pātas relating to the previous Vastus in case of [the Aparāntaka of] four Kalās.

This is the application [of Tālas] in the Aparāntaka of four Kalās. This is to be known as the Aparāntaka in Pātas of literal Tālas.

(274) ¹See SR. V. 91. This passage in its second hemistich seems to be corrupt.

(280) ¹ The passage seems to be corrupt.

283-285. In the beginning, the Upavahanas of the Kalā will be doubled in grouping (?). In [the Aparāntaka of] two Kalās the Upohana will consist of one or of two Kalās, and similarly in [the Aparāntaka of] one Kalā the Upohana will be of one Kalā. This (i.e., the Aparāntaka of two Kalās) being doubled, is to be known as the Aparāntaka of four Kalās. In this third [Aparāntaka] of light syllables the last Kalā will be doubled.

286. This is the Aparāntaka in which the Vastu' arising from the Tryasra Tāla represented (lit. adorned) with six Kalās, is called the Śākhā.²

287. Its Pratiśākhā' is similar to its Śākhā. It is like its latter (*paścima*) half and consists of different words'. Its Śīrṣaka (*śīras*) is to be made with the Pañcapāṇiḥ of one Kalā.

288. In course of performing the four Vastus it should apply the Nivṛttā in the Vṛtti [Mārga]. This is the special rule in the following [half].

289-290. Then there will be two Tālikās of six Kalā-pātas. And by means of the literal Pañcapāṇiḥ of one Kalā there will be an Upavartana of these two'.

290-291. Its (i.e., of the Aparāntaka of four Kalās) Upohana will consist of half [the number of Kalās in] the Vastu and its Pratyupohana will be of two Kalās.

[The Aparāntaka of] two Kalās is to be performed in the Dakṣiṇa [Mārga] and that of four Kalās in the Vṛtti [Mārga]. And in case of the remaining ones', there should be no Upohana here².

292. This is the time-measure prescribed by me for the Aparāntaka.

(283-285) ¹ The passage seems to be corrupt.

(286) ¹ Read *Vastu śākhā* for *vastuśākhā*.

² प्राप्ति गीतास्य संज्ञा । किं लक्ष्यपदनिर्मिति प्रतिप्राख्याया विशेषकथनम् । Kn. on SR. V. 92.

(287) ¹ See note 2 above. ² See SR. V. 97.

(289-290) ¹ cf SR. V. 98. Read तद्यैककलयुक्तं [न] for तद्यैककल युक्तं इति.

(290-291) ¹ Read बद्धा लस्य भवेद्व्यासदत्ता⁰. ² See SR. V. 104-105.

The Ullopyaka

[The Vastu of] the Ullopyaka will consist of two long syllables, two short syllables and a long syllable.

293. Its Kalās will be as follows. Śamyā, Tāla, Śamyā Tāla and Sannipāta and these representing the five Pātas indicated by the syllables of the literal Caturasra [Tāla].

294. According to the aforesaid rules there will be the [Ullopyaka of] two and of four Kalās. After its three limbs have been sung there should be the Vaihāyasika.

295-297. It will have one limb in the minimum and twelve limbs in the maximum. It will consist of twelve Kalās, or seven Pātas [which are as follows :] Śamyā of two Kalās. Tāla of two Kalās, the Śamyā, Tāla and Sannipāta [each of one Kalā one after another]. This is the Śākhā ; the Pratiśākhā [will be like this, but it] will consist of different Padas (words).¹

298-299. When it will come to a close then will take place the Antāharaṇa.¹ The Saṃhārya is regularly to be made up of the literal Pañcapāṇih. The Saṃhāra of the endless (?) is to be carried on in its own Tāla. The Nivṛtta of two kinds consists of three Aṃsas and are [again] of three kinds.

300-301. The three kinds [of Nivṛtta] are Tryasra, Caturasra and mixed. The three limbs of it are Sthita, Pravṛtta and Mahājanika. There should be Antāharaṇa with the Pañcapāṇih Tāla and similarly Sthita with the Yugma Tāla. Its rule of Pāta will be as follows :

302-303. Śamyā of two Kalās, Tāla of two Kalās, Sannipāta of four Kalās. Then comes Pravṛtta. It has Śamyās of two Kalās, Tāla of one Kalā, Cañcatputaḥ of Talādi class, and Sannipāta.

304. Mahājanika should be performed with the Sthita Tāla, and Nivṛtta should truly be in the Nivṛtta Tāla.¹

(295-297) ¹ See SR. V. 119.

(298-299) ¹ The text here seems to be corrupt.

(304) ¹ The text here seems to be corrupt.

305. Of Sthita and Mahājanika, there should be mostly Upavartana and before it Udghaṭṭakāḥ and Parivartakā should be performed.

306. Yugma being of mixed Tāla, should be applied in the Anta [Tāla].¹ Vivadha with Ekaka is the entire rule in Anta [Tāla].

307. Thus I have described properly the Anta Tāla which is Yugma as well as mixed. Now I shall describe the Tryasra Tāla.

308. [It is as follows: Śamyā of two Kalās, Tāla, Sannipāta of three Kalās. Then comes Pravṛtta.

309. Here Pravṛtta should be properly made Parivartana with Pañcapāṇiḥ of the literal (*yathākṣara*) class.

310. Its Mahājanika should be in the Sthitā Tāla, and Nivṛtta Tāla should be observed in its Anta-nivartana.

311. Mixed Tāla being [a combination of] Yugma and Ayugma (*ojaḥ*) Tālas, should be the Antaḥpravartana. Vivadha with Ekaka is the entire rule of Anta Tāla.

312. Sthita should briefly be made up of two limbs or one. That with Yugma [Tāla] should be of two limbs, and that with Tryasra of one limb.

313. Pravṛtta also will be of two limbs or one. Mahājanika will be of one limb and Saṃharana of two limbs.

314. In the Ullopyaka this is the Anta beginning from Sthita ending with Pravṛtta.

The Prakari

315. The Vastu of the Prakari, consists of six Mātrās and nineteen Pātas, and it (Vastu) should be of four Kalās in length¹.

316-317. There should be no literal (*yathākṣara*) Tāla or Tāla of two Kalās. After the initial three Mātrās there should be Śamyā and Tāla¹. Then the Vastu should be serially

(306) ¹ Read *yugmopy antaḥ for yugme hyantaḥ*,

(315) ¹ See SR. V. 136-137.

(316-317) ¹ See SR, V, 137-138.

made of Pātas consisting of six Mātrās. And the Upohana will be in the first half of the Vastu.

318-321. Its second Mātrā will be Samyā with Tāla and Śamyā again will be at the end of the three Mātrās. In the fourth Mātrā there should be twelve Tālas and in the fifth eighth¹ Tālas. In the sixth there should be Śamyā of two Kalās, Tāla of two Kalās, again Tāla of two Kalās and Śamyā of two Kalās and Śamyā, Tāla, Tāla, Śamyā and Tāla, Samyā, Tāla and Sannipāta².

321-322. When four and a half Vastus will constitute the Prakarī, it will be the latter half of the Pada and its half should be placed before. Its Saṃharaṇa should be made with the short Āsarita.¹

The Oveṇaka

323-328. The first Pāda of the Oveṇaka is to be made equal to that of the Śākhā of the Aparāntaka, and its second Pāda is to be made equal to that of its Pratiśākhā. And the same will be its Pātakalā and Māṣaghāta afterwords. The rule of its Pāta, will be six Pātas of twelve Kalās, [They will be as follows :] Śamyā of two Kalās, Tāla of two Kalās, Tāla of two Kalās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās, and its Māṣaghāta generally will be a limb of Vivadha. At its end should be Sandhi and sometimes Upavartana, and its Ogha will be made up of Pañcapāṇiḥ of one Kalā, and the Sandhi should be made of literal Pañcapāṇiḥ, and Ekaka and Vivadha are its limbs.

329-330. Its rule like of that of Upavartana, is different. The rule which is applicable at the beginning of the final Caturasra, is to be wished [as] the Caturasraka according to the same limb of Vivadha.¹

(318-321) ¹ Read *cāṣṭa[kah] smṛtaḥ* for *cāṣṭamaḥ smṛtaḥ*. ² cf. SR. V. 141-142.

(321-322) ¹ Read *kāryaṃ saṃharaṇam* for *kāyaṃ saṃharaṇam*. See SR. V. 139.

(329-330) ¹ The text here seems to be corrupt.

330-333. The Sampiṣṭaka will be of two kinds : Sandhivat and Vajratāla.¹ They will consist respectively of seven limbs of twelve Kalās, and of twelve limbs of ten Kalās. One should use here Kiṣkrāma, three Śamyās, three Tālas, and a Śamyā and a Tāla, a Śamyā and Tāla, then a Sannipāta. This is the Sampiṣṭaka in the Oveṇaka of seven limbs.

333-334. This, after adding to it two Śamyās and a Tāla, is desired in the [Sampiṣṭaka of] twelve limbs. Nine or eleven Pātas are called the Sampiṣṭaka, and the Upavartana is to be applied like Vajra.¹

335-338. Combined with Vivadha and Vṛtta, the Praveṇī is of two kinds. The application of the Praveṇī should be made the literal Pañcapāṇiḥ, and it should consist of two Kalās or mixed [Kalās] according to the limbs, and sometimes Upavartana should be made at its end, and the same should be according to the prescribed use of the Pañcapāṇiḥ. The second Tāla falling from it, is called Apapāta. Its Antāharaṇa should be made in the Vajratāla.

The Rovindaka

338-341. In the Rovindaka, there should be six Mātrās with the Pādabhāga of four Kalās. Here the Pāta is desired after the half of the five Mātrās. [This Pāta will be as follows :] Tāla, Śamyā, Tāla, Śamyā, Tāla, Śamyā. This is the rule of five Mātrās in due order. Fourteen are the Tālas desired in the Mātrās of the fifth.¹ Similarly the sixth will have four Kalās as in the Madraka.

342-343. In the beginning there should be the Upohana consisting of eight Kalās. Then there should be the Pratyupohana of two Kalās. The Pātas should end in a Sannipāta and include Vivadha and Ekaka. In the end its collection of Vārṇas, will consist of eight Kalās. This the tabular view [of the first Pāda of the Rovindaka].

(330-333) ¹ The text here seems to be corrupt.

(333-334) ¹ The text here seems to be corrupt.

(338-341) ¹ The text here seems to be corrupt.

344-345. The second Pāda will also have similar Varnas in its Upohana. Its tabular view should give the Tālas in its body. This should be represented by Pañcapāṇih of two Kalās, and its total length will be twelve Kalās only.

346-349. In the body of the Roṅindaka, there should be the Upohana of six Kalās, and in its beginning there should be Vivadha and Pravṛtta. And it should begin with Āvāpa (*ā-kāra*)¹ and is to consist of four or of three Kalās according to one's option, and joining of limbs is to come afterwards. Its Śīrṣaka should not be of any special kind, and it should be made up of literal Pañcapāṇih. In its beginning there should be Ekaka, and at the end Pravṛtta. This is the Roṅindaka. The Uttara comes afterwards.

The Uttara

350. I shall speak of the Uttara having characteristics according to rules. It should have Mukha and Pratimukha.

351. As in the Ullopyaka, it should have in the beginning a Mātrā made up of four Kalās, and as in the Roṅindaka it should use at the beginning a group¹ with Āvāpa (*ākāra*).²

352-354. It should have six limbs in the minimum and twelve limbs in the maximum, and its Śākhā should have six Pātas consisting twelve Kalās. They (i.e. the Pātas) will be as follows:] Tāla of two Kalās, Śamyā of one Kalā, Tāla of two Kalās, Śamyā of two Kalās, Tāla of one Kalā, Sannipāta of three Kalās¹. The Pratiśākhā will be just like the Śākhā, and only it will have a different Pada.

355. Though it is performed without any speciality it should have some rule at the end. At its end, the Śīrṣaka should be observed with the [literal] Pañcapāṇih.

356. The Pratiśākhā should also be performed with the Pañcapāṇih of two Kalās having Pātas mentioned above.

(346-349) The reading here is probably corrupt.

(351) ¹ Read *gaṇam ādyan* in the text.

² See note 1 on 346-349 above.

(352-354) ¹ The passage seems to be corrupt.

357. This is the Tāla of the Dakṣiṇa Mārga in the Seven Types of song. The time which is suitable in the Dakṣiṇa [Mārga] will be used also in the Vārtika [Mārga].

358-359. And the same [rule will hold good] in the Citra [Mārga] when there is nothing special. This is the rule of time in dance¹ due to Ardhayoga², except in the two Mukhas of the Ullopyaka and of the Uttara. The Ardhoyoga³ at that time will consist of two Kalās

360. And similarly in the case of the Rovindaka and of the Ullopyaka as well as of the Madraka and of the Uttara, the second syllable will consist of four or of two Kalās.

361-362. This is the rule in the bodies [of songs] and in the remaining [case] there should be Prakṛti, and in the Prakṛti too, four Kalās should be used along with two Kalās.¹ In case of the Vṛtti (Vārtika) Mārga, the Ardhayoga in time, will consist of groups of four Kalās. The combination (Yoga) of four Kalās available in the Vṛtti Mārga, will also occur sometimes in the Dakṣiṇa Mārga.

363. The rule of Tāla in the Dakṣiṇa [Mārga] mentioned in case of the Mukha and the Upavahana of the Madraka and Ullopyaka, will also be available in the Vṛtti (Vārtika) Mārga.

364. In the Citra [Mārga] whether it is used by itself or along with another¹, both these (i.e. rules of Kalā) have been prescribed. In the Citra, the rule about the Śākhās may end in any of the three Mārgas.²

365-366. These are the [songs of] Seven Types [sung] in the three Mārgas, and they are of two kinds :¹ Kulaka and

(358-359) ¹ Read *ṛtite* for *vṛtite* in the text.

² Read *ardhayoga* in the text. This term has not been explained before.

³ *ibid.*

(361-362) ¹ The text here seems to be corrupt.

(364) ¹ Read *citre vyaste* in the text. ² Read *trayamārgikam*. The trans. is tentative.

(365-366) ¹ See S. R. V. 60.

Chedyāka. [A song of] one sentence (lit. meaning) is Kulaka² and that of] different sentences, is Chedyaka.³

366-367. The songs of Seven Types are [again] of three kinds¹: Niriyukta, Pada-niryukta and Aniryukta.

367-368. The Niriyukta¹ is that which has Śākhā from outside the body of the song. The Padaniryukta² is that which is partially free from such elements outside the song, and the Aniryukta³ is quite free from such elements.

369. These are the two classes of songs of Seven Types. These Seven Types of songs uttered by Brahman, have come out of the Sāmaveda.¹

370. Songs and instrumental music [performed in] the worship of gods, [bring] limitless merit, and at the conclusion of all such songs, Chandaka (Chedyaka ?) has been prescribed.

371-372. This is the rule of the R̥k, Gāthā and Pāṇikā having forms consisting of two four, three or nine Caturasra, Tālas. According to this rule, one should prescribe Caturasra and Tryasra Tālas.

372-374. The group (*gaṇa*) mentioned before¹, should have one Kalā at its beginning. And this Kalā should consist of four Mātrās. The Madraka (*mādriki*), the Pāṇikā and the Catuspādā songs connected with the praise [of a deity], should be made up of eight or of six limbs, in Tālas of Caturasra or Tryasra forms. Such songs with one, two, or three limbs are to be made up of four Pādas.

² Śd. gives clearer definitions. According to him, the Kulaka is a song in which different limbs constitute a single sentence (SR. V. 61.) and when such limbs are different sentences, the song is called the Chedyaka (*ibid*). For the limbs see 223, 236, 231-234, 244-245 above.

³ See note 2 above.

(366-367) ¹ See SR. V. 61.

(367-368) ¹ Śd. seems to define this differently. Cf. SR. V. 62.

² See note 2 above. ³ See note 2 above and also cf. SR. V. 63.

(369) ¹ See I. 17-18.

(372-374) ¹ It is not clear where this has been mentioned.

375. Caturasra and Tryasra forms [of Tāla] are prescribed separately or jointly in these limbs. This is [all about] the Tāla of songs of the Seven Types prescribed by me.

376. Dhruvās are to be known as Caturasra and Tryasra. The rule of their Tālas [relate] briefly to six kinds.

377. [Of these] the Aḍḍitā¹ and Utthitā² are Caturasra in form consisting of four Sannipātās in the Cañcatputaḥ.

378-379. At the end of the Supratiṣṭhā¹, there should be Sannipāta. Apakṛṣṭa should be in Tryasra [Tāla] depending on Cāpapatāḥ. It is combined with four Sannipātās at the end of the Pāda. The ākāśagraha of all these will be the Cañcatputaḥ.²

380. The Vilambitā [Dhrūva] will be Tryasra, and it will be followed by these two, and it is to be joined with the Cañcatputaḥ beginning with Niṣkrāma.

381. The two Pādas known as the pair, at the end of the Pādas (?) in the Sannipāta, are to be regularly connected with the Cañcatputaḥ of two Kalās. Śīrṣakas are to be applied with the Pañcapāṇiḥ (i.e. Caturasra) Tāla in two different manners.¹

382. Along with four Sannipātās quite at the end of the Pāda, one should apply two final Mātrās of the Tāla.

383-384. The two Mātrās in their time, are to be made equal to Jhaṅkāras.¹ When there will be a Kalā [in Dhrūvās] without any excess, an expert in [dramatic] production should make it of equal Mātrās by reduction or prolongation.

384-385. Along with the increase of Varnas, there should be an increase of [the form of] Tālas. A new Kalā in the syllables of the Niryukta [songs], will be Jhaṅkāra. This, due to a connection with Kalā and Tāla, is [called] Śuṣka Kuṭṭana.

(377) ¹ Not defined anywhere.

² Not defined anywhere.

(378-379) ¹ See below XXXII. 55.

² The trans. is tentative.

(381) This passage seems to be corrupt, and the trans. is tentative.

(383-384) ¹ This term has not been mentioned before²

386-387. A [proper] Kalā and Tāla are to be observed in all the Dhrūvās. The principal¹ Tāla should be regularly observed in the case of Natkuṭas. In its Kalāpāta it will be in the Cañcatpuṭaḥ Tāla. This Tāla will be Tyrasra in the Khañjaka Dhrūvā.

388-389. This limb¹ will be Ākrīḍita. The limbs which are [applied] in the Dhruvās, are to be made up of eight or of six Kalās. This is all about the Tāla prescribed by me.

The Catuṣpadā

390-391. I shall now speak of its rules (lit. characteristics), at the end¹ of a [discussion] on the Catuṣpadā (quatrain).²

The Tāla of the dance which begins with delicate [movements] and relates to the Erotic Sentiment, and which has been created by the goddess³ [Pārvatī], will now be described.

391-392. [The song known as] the Catuṣpadā, should be performed by women, and it is of two kinds, viz. Tryasra and Catuṣrasra.

392-393. The Catuṣpadā according as it relates to the speech of one, of two or of many, will be of three kinds, and will abound in the Erotic Sentiment.

393-394. It will again be of three kinds, viz. Sthitā, Pravṛttā and Sthita-pravṛttā.

394-395. [Its Tāla will be as follows:] Niṣkrāma, Śamyā, Tāla, Śamyā being preceded by Niṣkrāma and followed by Sannipāta.

395-396. There will be twenty-eight varieties of Catuṣpadā. I shall speak of these varieties in due order.

396-398. The Catuṣpadā of the Sthitā class will have a quick tempo, and that of the Pravṛttā class a slow tempo

(386-387) ¹ Read *aṅgatāla* for *bhaṅgatāla*.

(388-389) ¹ See not 1 to 386-387 above.

(390-391) ¹ The passage seems to be corrupt.

² This seems to be the term used by Kālidāsa (*devaḥ, Śarmiṣṭhāyāḥ kṛtir layamadhyā Catuṣpadā, Mālavī, II, 0.5*).

³ See AD. (text) 5. p. 1.

and the *Catuṣpadā* of the *Sthita-pravṛttā* class will have a medium tempo, and the *Tāla* there, will be the *Cañcatpuṭaḥ* as well as the *Cāpapuṭaḥ*, and their *Pātas* will be in double *Kalās*.

398-402. [The *Catuṣpadā* has the following varieties :] *Bahvakṣarā*, *Vipulā* (*Prthulā*) *Māgadhī*, *Ardhamāgadhī*, *Samākṣarapadā*, *Viṣamākṣarā*, *Ādyāntāpaharaṇā*¹, *Anikinī*, *Avasānāpaharaṇā*, *Antāpaharaṇā*, *Abhyantarāpaharaṇā*, *Ardhanatkuṭā*, *Ardhakhaṅjā*, *Misrā*, *Śirṣakā*, *Ekāvasānā*, *Niyatākṣarā* and *Ardhapravṛttā*.

402-403. Now listen about their characteristics.

That song which has its words fully expressed, and consists mostly of short [syllables], is uttered quickly and is sung in a quick tempo, is called *Bahvakṣarā*.

403-404. The song which consists mostly of long and prolated syllables, and includes short sentences and words, and observes successively three different tempos, is called *Prthulā* in connection with the practice of delicate [dance].

404-405. That song which observes three tempos and three *Yatis*, and includes three kinds of syllables [in equal measure], and requires a *Tāla* of thirtyone [*Kalās*], is called *Māgadhī*.¹

405-406. The song which consists of long and short syllables only, and observes quick and medium tempos and has half the number of *Kalās* required for the *Māgadhī*, is called the *Ardhamāgadhī*.¹

406-407. The song which has a regular number of short and long *Mātrās* in its *Padas*, and its *Padas*, *Varṇas*, tempo and *Tāla* are regular, it is called *Samākṣarapada*.

407-408. The song which has an irregular number of syllables and *Mātras* [in its feet], and has its feet irregular in number, and which observes no regular tempo and *Tāla*, is called *Viṣamākṣarā* (*Viṣamākṣarapadā*.)

408-409. That¹ song which requires the final *Sannipāta*

(398-402) ² Read *ādyāntāpaharaṇā* for *tasyāntāpaharaṇā*.

(404-405) ¹ See XXIX, 76-77 and also XXXII. 488-489.

(405-406) ¹ See XXIX, 78 and also XXXII. 481.

(408-409) ¹ Read *yaḥ syāt* for *yat syāt*.

and the final Anusvāra is called Ādyantāpaharaṇā made of Anusvāra.

409-410. The song which has in its middle, beginning and end, syllables with Anusvāra, and the remaining Pādas are without any such restriction, is called Anikinī.

410-411. The song with no fixed number of syllables in its Pādas, is always called Avasānāpaharaṇā,

Such a song which has Anusvāra, and is quick in tempo, is called Antāpaharaṇa.

411-412. The song which has its second Kalā in Sanni-pāta, and has syllables in its middle, is called Abhyantarā-paharaṇā with Anusvāras¹.

412-413. The song which is divided into halves, is called Ardhanatkuṭa. And when followed by Tryasra Tāla, it is called Ardhakhañja¹.

413-414. When in a song, the Khañja and the Natkuṭa have been mixed up, and it is sung in the Tryasra or the Caturasra Tāla, it is called Mīśra (the mixed one).

414-415. The song of which the half is suddenly [com-menced and] finished, and is adorned with Śīrṣa, is called the Śīrṣaka.

415-416. The Catuṣpadā song, of which one Pāda ends with half of the Varṇas, is called Ekāvasānā¹. It should have only long and short syllables in the previous Pāda.

416-417. The Ekapādāvasānā song which is furnished with a Śīrṣaka in each of its Pāda, is called Niyatākṣarā.

417-418. The song in which the Sthitā or the Pravṛttā is half applied, is called Ardhapravṛttā, and it is created by both of these two.

418-419. Its (i. e. of the Catuṣpadā) Tāla is as follows : Niṣkrāma, Śamyā, Tāla, Śamyā, Āvāpa, and Sannipāta,

There are three kinds of Upohana in the delicate [kinds of dance].

(411-412) ¹ The text is evidently corrupt.

(412-413) ¹ Read *hy ardhakhañjeva* for ^o *khañjena*.

(415-416) ¹ Read *ekāvasānā* for *ekāvasānā*.

420. Its Pratyupohana consists of two Kalās in the minimum, and three Kalās in the maximum. Its final Kalā being called a double one, will end in Sannipāta.

421. This song will have Sannipātāpaharāṇa, in its middle and end, and it may be completed in two or in many sentences.

422. It may consist of one, two, three or four pādas, and of not more than four.

423. For, making it full of numerous pādas, does not create beauty and kills¹ the nature of the Varnas and obstructs the expression of limbs.

424. Hence the Sthita is always to contain two pādas, and it¹ should be also performed in one pāda, and the Pravṛtta is to consist of four pādas.

425. The Pādapātas there, will have one form and will consist of one pāda, and its Kalās will be twentytwo in the maximum, and shall contain a Sannipāta in its pāda.¹

426. In its medium size it is known as having three pādas. And on account of the Sannipāta it should be sung in a medium tempo.

The Lāsya

427. I shall now describe for you in due order, the characteristics and application of the Lāsya, of which I spoke to you before.¹

428. It is said that the Lāsya is so called because of its shining (*lāsana*). It relates to mutual attraction of men and women, and like the Bhāṇa¹ it is to be performed by one person, and its subject-matter also should be suitable.

(423) ¹The passage is corrupt. Emend प्रकृति सन्वदह^० etc. as प्रकृति सन्वदहस्यक्ति निरसति.

(424) ¹This passage also seems to be corrupt. Emend एकैरेव पदा श्रुता as एकैरेव पदा स्थिता.

(425) ¹This passage is also possibly corrupt. The trans. is tentative.

(427) ¹See XX. 132 ff.

(428) ¹See XX. 107-109.

429. That (i.e. its subject-matter) having one topic or many topics, has been mentioned in connexion with its [different] types (*aṅga*).¹ It has ten² such types and I am going to define them.

430-432. The types of *Lāśya*,¹ are *Geyapada*, *Sthitapāṭhya*, *Āsīna*[*pāṭhya*], *Puṣpagaṇḍikā*, *Pracchedaka*, *Trimūḍhaka*, *Saindhava*[*ka*], *Dvimūḍhaka*, *Uttamottamaka*, *Vicitrapada*, *Uktapratyukta* and *Bhāva* (*Bhāvita*).

432-433. The *Āsīna*¹ should be performed carefully by a woman while she is seated. And the *Sthitapāṭhya* should however include the earthly *Cārīs*,² at the time of dance and of playing of instruments, and at the beginning and the closing of songs.

433-434. The rules which hold good at the time of [ordinary] dance and of the playing of instruments, should generally be followed in the *Lāśya*.

434-435. Types of the *Lāśya*, are briefly ten in number, I shall [now] speak of their application and characteristics.

The Geyapada

435-437. After¹ the musical instruments have been placed in proper order and the screen has been drawn away² and the flower offerings have been made, to the seat assumed to have been taken [by Brahman,³] and the drums have been tuned, and the *Trisāman*,⁴ has been chanted, [the wise] should perform the *Śuṣka Āsārīta* in accompaniment of three flutes. Then the *Āsārīta* should be performed in the *Tāla* prescribed for the *Mārgāsārīta*.

(429) ¹Ch. XX. 132 footnote. ²See the note on 476-478 below.

(430-432) ¹See XX. 132 f. n.

(432-433) ¹The fuller form of the *Āsīna* is *Āsīnapāṭhya*.

²See XI. 13-28.

(435-437) ¹See V. 17. Emend स्थापितैर्माण्डविन्वासेः as स्थापितैर्भाण्डविन्वासेः.

²See V. 11-12. ³See V. 74.

⁴This term has not been defined anywhere. Does it mean 'the three *Sāman* chants' in the Vedic manner? See XXXI. 369.

438. Then there should be the Upohana in the Tryasra Tāla of two Kalās, and afterwards the three Parivṛttis; and this should be the conclusion [of the Preliminaries]. The experts should [then] observe the conclusion with Parivṛttis (Parivartas).

439-440. During the Parivarta a male sentence should be uttered first. An aggregate of three sentences, is 'male,' whereas that of four sentences, is 'female'. This should be done for attaining the Nirvahaṇa at the conclusion.

441-444. This is what is known as the first type of Lāsya called the Geyapada.

The Sthitapāṭhya

I shall [now] speak of the Sthitapāṭhya. One or two Vṛttas (Parivartas) should be sung in the Pañcapāṇiḥ Tāla, and the two Khañjakas are to be sung in the Cañcatpuṭaḥ Tāla of two Kalās. [This Tāla should be] of the literal (*yathākṣara*) class, and should include eight Sannipātas, and it should end in the Cañcatpuṭaḥ of two Kalās in a quick [tempo].

The Āsīnapāṭhya

445. After adopting the Tryasra Tāla the Āsīnapāṭhya should properly be performed with a song composed in metres of long feet, expressing wholly manly feelings.

446. Thus the Āsīnapāṭhya should be performed in the four feet [of its song] expressing the meaning sung in the Pañcapāṇiḥ Tāla.

447-448. In the Āsīnapāṭhya one should employ a Śirṣaka consisting of eight Sannipātas and of Tālas etc. And this should be in the literal Pañcapāṇiḥ Tāla.

448-449. In its second Parivarta when the eighth Sannipāta is over, one should then sing a śloka in the Caturasra (*yugma*) Tāla.

449-450. The playing of drums performed in the Āsīnapāṭhya should agree with (lit. be similar to) the movement of limbs made in it.

450-451. One should then sing eighteen or twelve Padas, and the Nirvahaṇa should afterwards be performed in the Uttarahaṇ Tāla. This is the rule regarding the Āsīna-pāṭhya.

The Puṣpagaṇḍikā

452-453. Now listen about the type of Lāsya called the Puṣpagaṇḍikā which is adorned with various kinds of metres, and in which singing and playing of instruments are done alternately, and during [the singing of] every foot of songs, there should be appropriate Aṅghāras and the playing of instruments.

454-455. One should sing (lit. use) there a song in a male metre of the Samavṛtta class. At the time of singing each foot, there should be a suitable dance and the playing of instruments in the Cañcatpuṭaḥ Tāla with four Sannipātas.

455-456. Then the two [songs of] metres of the Khañja-Natkuṭa class should be sung, and at the end of their Nirvahaṇa there should be a Śirṣaka in the Pañcapāṇiḥ Tāla, and the dance in it should be performed in the Āviddha Cārī and with expressive Aṅghāras.

The Pracchedaka

457-459 An expert in the performance of Lāsya should know that the Pracchedaka consists of three limbs and two Dhātus. When the theme of the Lāsya relates to the joy [of a heroine] on seeing the face of the lover in moonlight, in a temple or in a mirror, the expert should know that it is the Pracchedaka in which, dance predominates and which is rich in games, and is besides adorned with [different] expressions of Passion (*helā*).

459-461. Its games should be performed in the Cañcatpuṭaḥ Tāla and with a song of regular (lit. equal) feet in the Mātrāvṛtta (morio) metre and with eight Sannipātas, or it should include a song in the Toṭaka metre of many syllables and meanings, and should be performed in the Pañcapāṇiḥ Tāla of two Kalās or of one Kalā, or the both mixed

with each other. [Its] Śīrṣaka should be made up mostly of heavy syllables, and it should be performed in the Tryasra Tāla of the literal kind including eight Sannipātas.

462-463. The Lāsyāṅga called the Pracchedaka should include games and be performed with songs combined with Vivadha and Ekaka, and these should relate to the the Kaiśiki Jāti.

The Trimūḍhaka

463-467. The Trimūḍha[ka] consisting of soft words devoid of harshness, sung in the Gāndhāri Jāti, should be performed in the Cañcatpuṭaḥ Tāla of two Kalās. Thus performed in the proper Mārga and with proper number of Kalās [in its Tāla] and with [such] Vidāris, and Vivadha, it should have in it sixtyfour Sannipātas. But there should not be in it any Aṅgahāra and Viṣkambha. The recitative here connected with the play, should be delivered in the attitude of a male person, and the Natkuṭaka and Khañjikas are to be performed in this way. Thus has been described the Trimūḍhaka which has in it many Sentiments.

The Saindhavaka

467-468. The Saindhavaka¹ should be known as a performance without very clear Aṅgahāras and without many Recakas, and it should be in the dialect of Sindh (Sindhu)² Accompanied with instrumental music, it should be in an energetic metre.

469-471. The recitative in it should not be short, and the instrumental music in it, should be rich in Vitasta and Ālapti, and it should mostly include heavy syllables and be followed by many mild Aṅgahāras. The Saindhavaka should be performed in the Caturasra (*yugma*) Tāla with Ākriḍitā Bhāgas (?).

(467-468) ¹See note 2 below.

²May this not be considered as an evidence of the inhabitants of Sindh, who descended from the Indus people, having dramatic dances in a very remote antiquity ?

The Dvimūḍhaka

471-473. The Dvimūḍha[ka] should have the Mukha and the Pratimukha in the Cāpapaṭaḥ Tāla which should contain twelve Sannipātas. It should have a theme with more than one set of events and with many meanings, and it should relate to many feelings and should consist of one limb or of a limb called Śīrṣaka.

The Uttamottamaka

473-475. In the Uttamottamaka, one should first of all sing the Natkuṭa and then a Śloka with various meanings. And then the theme of the song should be in the Aparāntaka Śākhā, and the Śīrṣaka in it should be in the literal Pañcapāṇiḥ Tāla, and the performance should be adorned with the expression of Passion (*helā*).¹

The Uktapratyukta

476-479. The Uktapratyukta is always described as abounding in references to anger and its pacification, and it is always characterised by beautiful dialogues and censuring actions. Its Tāla should be in the half-measure of the Vastu of the Prakārī, And afterwards it should perform the Śīrṣaka in the Pañcapāṇiḥ Tāla. The Vastu (?) and Sampiṣṭaka of these should be in the Tryasra Tāla. Thus the Uktapratyukta should end in pacification.¹ This is the Lāsya of ten types which I have finished describing, and these ten types may occur in the same manner in a Prakaraṇa.

(473-475) ¹The description of the Vicitrapada the tenth Lāsyaṅga expected after this, is missing.

(476-478) ¹The description of the Bhāva (Bhāvita) the twelfth Lāsyaṅga, expected here, is missing. It should be remembered in this connexion that Viśvanātha does not consider the Vicitrapada and the Bhāva to be among the Lāsyaṅgas (See SD. ed. Jivānanda. p. 393).

(479) ¹See Viśvanātha's view quoted above in the note to 476-478.

Importance of the Tāla

480-483. A break in the Lāsya is known as the Saṃcāra, because of its inversion.¹ These are the schemes of Tālas of songs [in the Lāsya]. In observing these, one ought to make great efforts; for a dramatic performance (*nāṭya*) is based on the Tāla.² And the same rule holds good in case of playing all the musical instruments in a dramatic performance, for the Tāla relating to the timing, always gives it proper measure. For a song deficient [in a Varṇa] or having a superfluous Varṇa is held [within measure] by the Tāla. Hence this should be carefully studied by the producers [of plays].

483-484. The Seven Types of traditional songs such as the Ṛk, Gāthā and Pāṇikā etc., and the Prakīrṇaka, Catuṣpadā and Vardhamāna, are all recognised by their Tāla. Hence one should, with every effort learn (lit ascertain) their Tālas.

485-486. One cannot be a singer or player of instruments, unless one knows the Tāla. Hence one should observe the rules given above.

The Three Layas

486-487. There are three kinds of Laya (tempo) such as quick (*druta*), medium (*madhya*), and slow (*vilambita*).¹ This tempo is made manifest in different Mārgas² of songs and playing of instruments, and it is an essential aspect (lit. the soul) of these two (*i.e.* singing, and playing of musical instruments). In these Mārgas there are, besides, three Yatis related to the tempo.

488. That which is known as completion of metres, syllables and words, is called the Laya¹ or Māna (measure) depending on the variation of timing in Kalās [in its Tāla].

(480-483) ¹The reading here is probably corrupt. ²See SR. V. 2.

(486-487) ¹See SR. V. 48. ²See SR. V. 11.

(488) ¹See SR. V. 50 ff.

The Three Yatis

489-490. The Yati which is of three kinds such as, Even (*samā*), Current-like (*srotogatā*) and Cow's-tail (*go-pucchā*)¹ is the regulating of the duration (lit. increase) of words, Varṇas or of syllables in relation to songs and to playing of instruments.

490. The Yati, when it has the same tempo in the beginning, in the middle and in the end, for Varṇas and words, is called Even¹. It is used in the Citra Mārga, and it predominates generally in the playing of instruments.

491-492. The Yati which in traversing the path of musical sounds, is sometimes staid and sometimes running, is called Current-like², and it is used in the Vṛtti Mārga.

492-493. When syllables are thus indistinguishable as long and short¹ * * * *

The Cow's-tail Yati is a prolonged one and is generally used in songs (*geya-bhūyiṣṭhā*).

The Three Pāṇis

493-494. The Pāṇis relating to songs and playing of instruments, are of three¹ kinds: Samapāṇi, Avapāṇi and Uparipāṇi. The playing of instruments which is simultaneous with the start of Laya is called the Samapāṇi.

495. That (i.e. playing of instruments) which precedes the start of Laya, is called the Avapāṇi. And the playing of instruments which follows the start of Laya, is called the Uparipāṇi¹.

(489-490) ¹See SR. V. 51-53.

(490) ¹See SR. V. 51. (491-492) See SR. I. 52.

(492-493) ¹It seems that a portion of this definition has been lost. For Śārṅgadeva's definition see SR. V. 52-53.

(493-494) ¹Śārṅgadeva defines the three Grahas and in the same connexion defines Pāṇis also. See SR. V. 54-55.

(495) ¹See the note on 493-494 above.

496. The totality of syllables penultimate to the Yati, will indicate the tempo, and from the tempo the measure of these will change.

497-498. A decrease of Kalās should be made in other Pāṇis. In the slow tempo, there should be one Sannipāta, in the medium tempo two Sannipātas, and in the quick tempo the number of Sannipātas should be four.

499. That which is indicated by this difference, is called the quick and the medium tempo, and the Avapāṇi is dependent on a medium tempo.

500. When [the Tālas of one Kalā] become the Antarakalā played in quick tempo, then it is called the Uparyuparipāṇi.¹

501-502. There is no provision for Kalās bigger than this.¹ Yātis, Pāṇis and Layas should be observed² in due manner by experts after considering the application of songs. This is the rule of Tāla for the Dhruvās, when the Tāla is to be observed in their cases. I shall hereafter speak about the limbs of the Dhruvās.

Here ends the Chapter XXXI of Bharata's Nāṭyaśāstra,
which treats of the Time-Measure.

(500) ¹The passage is probably corrupt.

(501-502) ¹This perhaps refers to Sannipātas in 497-498 above.

²The word *kartavyam* should be emended as *kartavyā*.

CHAPTER THIRTYTWO

THE DHRUVĀ SONGS

1. Listen [now] from me about those types [of songs] which have been called Dhruvās by Brāhmanas such as Nārada¹ and others.

2. The Ṛk¹, Pāṇikā² and Gāthā³, and the Seven [traditional] Types [of songs]¹ which have seven different measures, are called Dhruvās.

3. O Brāhmanas, I shall discuss those [songs] in different metres which being created from those types, attain the status of Dhruvās.

4-6. The five classes of Dhruvās have always the following limbs (*aṅga*): Mukha, Pratimukha, Vaihāyasaka, Sthita, Pravṛtta, Vajra, Sandhi, Saṃharāṇa, Prastāra, Upavarta, Māṣaghāta, Caturasra, Upapāta, Praveṇī, Śīrṣaka, Sampiṣṭaka, Antāharāṇa and Mahājanika.

7. Songs consisting of one, two, three and four Vastus are respectively called the Dhruvā. Parigītikā, Madraka and Catuṣpadā.

8. The Dhruvā is so called, because in it words, Varṇas Alaṅkāra, tempo, Jāti and Pāṇis are regularly (*dhruvam*) connected with one another.

Dhruvās and their limbs

9. Depending on different conditions, the Dhruvās are known to be of five classes. I shall speak of the seven limbs which they consist of.

10. Limbs of the Prāveṣikī Dhruvā are Upaghāta, Pravṛtta, Vajra and Śīrṣaka.

(1) ¹An old authority on music.

(2) ¹The recitation of Ṛk stanzas.

²This term is otherwise unknown.

³The Śāman chants. See MH (Ch. X). ⁴See XXXL. 220ff.

11. Limbs of the Adḍitā' Dhruvā are Prastāra, Māṣaghātā, Mahājanika, Praveṇī and Upapāta.

12. Limbs of the Avakṣṣā Dhruvā, are Mukha and Pratimukha, and of the Sthitā Dhruvā, limbs are Vaihāyasa and Antāharāṇa.

13. Similarly, of the Khañja-Nātkuṭā Dhruvā the limbs are Saṃhāra (Saṃharāṇa) and Caturasra, and of the Antarā Dhruvā, the limbs are Sandhi and Prastāra.

14. The limbs and the Kalās which are included in the songs, should be represented in the Dhruvās by means of [appropriate] types of metres.

15. The Tāla in a Dhruvā being Tryasra and Caturasra should, as said before, consist respectively, of six or of eight Kalās.

16. The limbs of all songs, which have been mentioned [before] are Vṛtta, Vivadha and Ekaka.

17-18. [The part of the song] which completes the Paḍa and the Varṇa, is called the Vidārī.¹ I shall now speak of the rules regarding their² application to [different] characters [in a play]. The Vṛtta class of limbs will apply to the superior characters, and the Vivadha to the middling ones, and the Ekaka to the inferior characters.

18-19. Taking into account the application (*yoga*) [of the Tāla] which may be Tryasra or Caturasra, one should perform the Āvasānikī Dhruvā in its [proper] measure.

19-20. The Āvasānikī Dhruvā should have feet of metres which rest between Gāyatrī and Atīśakkārī.

20-21. The Āvasānikī Dhruvā which falls between the Śakkārī and Atikṛti metres, consists of a foot and a half of these.

21-22. The foot of an Āvasānikī Dhruvā should be made up of short and long syllables, according to the rules of Yati, metre and its measurement in mātrās.

(11) ¹This is perhaps a non-Aryan word.

(17-18) ¹The definition of the Vidārī is probably misplaced.

²Their² relates to limbs mentioned in 16 above.

22-23. For the superior and the middling characters the Āvasānikī Dhruvā should be Caturasrā, and for the inferior characters it will be Tryasrā. When the Dhruvā is full of meaning in all its parts (*artha-pūrṇa-padī*) Vṛtta should be applied in it. On the strength of the Vṛtta the Dhruvā should be Āvasānikī.

24. Dhruvās originating in various metres are of five kinds. According to Sentiments which they contain they are superior, middling and inferior.

25. Dhruvās are of three classes : Kaniṣṭhikāgrahā, Sannipātāgrahā, and Apagrahā.

26-27. The first Dhruvā is Prāveśikī (entering), the second one Ākṣepikī (indicating), the third one Prāsādikī (calming), the fourth one Antarā (transitional) and the fifth one is Naiṣkrāmikī (departing). I shall describe their metres.

28. The Vastu of the Gāndharva which I have spoken of as consisting of notes, Tāla and words, will be [called] Pada¹ when it will reflect notes and Tālas.

29. All that is made up of syllables, is called the Pada. It is of two kinds according as it is [regularly] composed (*nibaddha*) or not so composed (*a-nibaddha*).

30. It is again of two kinds : conforming to no time-measure (*a-tāla*) and conforming to a time-measure (*sa-tāla*).

For the purpose of the Dhruvā, it is to conform to a time-measure and is to be [regularly] composed.

31. A Pada which conforms to no time-measure and which is not regularly composed, is connected with the Karaṇas¹ and it embellishes the playing of all kinds of musical instruments.

32. That which is furnished with a fixed number of syllables and which has a metre including caesura and has a time-measure and tempo (*laya*) for its syllables, is called a regularly composed Pada.

(28) ¹ The meaning of *pada* as 'song' which is available in New Indo-Aryan, probably goes back to this.

(31) ¹ Karaṇas here relate musical instruments.

33. That which has a free metre and caesura and has no fixed number of syllables and has no [prescribed] time-measure and tempo, is called an irregularly composed Pada.

34. The syllables not regularly composed will be outside the Jāti songs, and one should describe their performance along with the Karaṇas of the musical instruments.

35. The Padas which are irregularly composed and not furnished with any time-measure, are connected with the musical instruments and they are [meant] to embellish the latter.

36. But those (Padas) which are regularly composed in persuance of the [rule of] syllables in a metre, are called the Dhruvās. I shall next speak of their characteristics.

37. The three Tryasra classes [of metre] to be applied in the Sthitāpakṛṣṭā [Dhruvā] are the Atyukta, Madhyā, Pratiṣṭha and Gāyātrī.

38. The Yugma class [of metres] to be applied in the Prāsādīkī Dhruvās are the Uṣṇik, Anuṣṭup, Bṛhatī and Paṅkti.

39-40. The classes [of metre] known to be in use in the Dhruvās of speed, are the Anuṣṭup, Bṛhatī, Jagatī, Drutā, Capalā, Udgatā and Dhṛti.

40-41. Now listen about the class [of metres] for the Prāveśīkī Dhruvās in case of energetic [characters]. The class of metres applicable to such characters are Paṅkti, Triṣṭup, Jagatī, Atijagatī and Śakkarī.

42. For all these classes three kinds of syllabic metres have been prescribed. They may be mostly in long syllables or in short syllables or may equally have long and short syllables.

43. The Apakṛṣṭā Dhruvās should be in metres mostly with long syllables, and the Drutā (quick) Dhruvās should be in metres containing mostly short syllables, and the remaining Dhruvās should be in metres having short and long syllables [in almost equal numbers].

44. Metres with odd number of syllables are to be applied in the Mukha, and these when made up of short syllables of even number, are to be applied in the Drutā Dhruvās.

45. *Metres which have a small number of syllables and are considered small metres, are to be applied in the Drutā Apakṛṣṭā as well as the Ākṣepikī Dhruvās.*

46. *Metres beginning with long syllables are to be used in the Sthitā [Dhruvā], and those beginning with short syllables are to be made the Druta Dhruvā, and metres with odd and even numbers [in alternate feet] are to be made the Ākṣepikī Dhruvā.*

47. *A metre consisting of short, and even number of syllables or of odd and small number of syllables are to be applied in the Ākṣepikī Dhruvās.*

48. *In case their Varṇas are to be increased they should include Śamyā in their Tāla. I am now describing all the classes of metre with examples of their patterns and according to their names, extent and use. Listen about these from me.*

The metres used in different Dhruvās

49. *Hri.*—The metre with all syllables long in parts of *gāthā* feet, is called *Hri.*¹

*Ex. Yo gaṅgāśṛt.*²

50. *Atyuktā*—The metre which has all syllables long [in all its feet of two syllables,] is *Atyuktā.*

*Ex. Īsam devaṃ
śarvaṃ vande.*¹

Tr. I adore the god Śarva.

51. *Taṭi*—When the syllable in the middle is short [in feet of three syllables, the metre is *Taṭi.*

*Ex. Śaṃkaraḥ śūlabhṛt
pātu māṃ lokakṛt.*¹

Tr. Let Śaṃkara who carries the Trident and creates the world, protect me.

(49) ¹This def. is not clear.

²This example is in Skt. and so are those in 50, 51, 52 and 53.

(50) ¹See note on 49.

(51) ¹*ibid.*

52. Dhṛti—When the first syllable in its feet of three syllables is short [the metre is Dhṛti].

Ex. *Umēsaḥ surendraḥ*
*tavāyur dadātu.*¹

Tr. Let the lord of Umā who is the lord of gods, give you [long] life.

53. Rajanī—When the two syllables are short and one long in the triad of its feet, the metre is Rajanī.

Ex. *Adhikaṃ virahe*
*madano dahati.*¹

Tr. Love afflicts (lit. burns) greatly when one [is] in separation [from one's beloved].

54. This (Rajanī) is also known as Madhyā. These [Dhruvās] are all of the Vṛtta (syllabic) class. I shall now speak of the characteristics [of the Dhruvā of] the Pratiṣṭhā and the Supratiṣṭhā classes.

55. Pratiṣṭhā—The metre which has in its feet of four syllables the second long, is Pratiṣṭhā.

Supratiṣṭhā—When the two more (i.e. the 3rd and the 4th syllables) are short it (Pratiṣṭhā) becomes Supratiṣṭhā.

56. Ex. (See text.)¹

Tr. Drying up the limbs the wind blows carrying the [scent of] flowers.

57. Ex. (See text.)¹

58-59. Bhramarī—The metre which has in its feet of four syllables the first two short and the next two long, is Bhramarī.

Ex. (See text.)

Tr. When the forest region is in bloom, the [solitary] elephant feels distressed.

(52) ¹*ibid.*

(53) ¹*ibid.*

(56) ¹Examples from here are in the Pkt. For avoiding prolixity they are not given here.

(57) ¹The passage is corrupt.

60-61. Jayā—The metre which has in its feet of four syllables two pairs of short and long syllables (i.e. short followed by a long one) is Jayā.

Ex. (See text.)

Tr. The forest region being struck with frost, the elephant is in (lit. has come to) tears.

62-63. Vijayā—When the third syllable is short in the above, it is Vijayā.

Ex. (See text.)

Tr. At the appearance of clouds the peacocks are dancing in their honour.

64-65. Vidyud-bhrāntā—The metre which has in its feet of five syllables all long, is Vidyud-bhrāntā.

Ex. (See text.)

Tr. Here appear the clouds which are roaring, pouring water and covering the world.

66-67. Bhūtala-tanvī—The metre which has in its feet of five syllables the second and the third short, is Bhūtala-tanvī.

Ex. (See text.)

Tr. On seeing the sky overcast with clouds, the wife of a person travelling abroad, is shedding tears.

68-69. Kamala-mukhī—The metre which has in its feet of five syllables the final one long, is Kamala-mukhī.

Ex. (See text.)

Tr. The rain-clouds carried away by wind, move above in the sky like serpents.

70-71. Guru—The metre which has in its feet of five syllables the first, the third and the last long, is Guru.

Ex. (See text.)

Tr. Having lost light due to the colour of clouds [covering her], this moon is always pale.

72-73. *Sikhā*—The metre which has in its feet of five syllables the second, the fourth and the last ones long, is *Śikhā*.

Ex. (See text.)

Tr. The roaring clouds are, as it were, laying seige to the sky from all sides.

74-75. *Ghana-pāṅkti*—The metre which has in its feet of five syllables the first two short, is *Ghana-pāṅkti*.

Ex. (See text.)

Tr. The sky obscured by clouds together with¹ lightning, is shedding tears, as it were, by its torrents of water.

76. These are the classes of *Dhruvā* known as the *Supraṭiṣṭhā*. I shall now speak of the *Gāyatrī* class.

77-78. *Tanu-madhya*—The metre which has in its feet of six syllables the first two and the last two long, is *Gāyatrī*.

Ex. (See text.)

Tr. With his head struck by lightning this lord of mountains sleeping¹ under a burning heat of fever, sinks down, as it were, into the earth.

79-80. *Mālinī*—The metre which has in its feet of six syllables the first, the fourth and the last syllables long, is *Gāyatrī*.

Ex. (See text.)

Tr. In this great mountain ravaged by wind and struck by lightning, the she-elephant is weeping [in distress].¹

81-82. *Makaraka-śīrṣā*—The metre which has in its feet of six syllables two syllables in the end long, is *Makaraka-śīrṣā*.

Ex. (See text.)

(74-75) ¹lit. lighted up with.

(79-80) ¹It is probably because she misses her male companion.

Tr. In this winter which excites passion, the wind is blowing in the pleasure garden.

83-84. Vimalā—The metre which has in its feet of six syllables the fourth and the final ones long, is Vimalā.

Ex. (See text.)

Tr. The elephant in rut, enters into the lake which is full of lotuses, and where the bees settle themselves.

85-86. Vīthi—The metre which has in its feet of six syllables the first three and the last one long, is Vīthi.

Ex. (See text.)

Tr. In the pleasant autumn, the clouds are roaring, peacocks are dancing and the bees are humming.

87-88. Girā—The metre which has in its feet of six syllables the first three and the fifth short, is Girā.

Ex. (See text.)

Tr. The [male] elephant on hearing the roar of clouds, trumpets in the forest ; for it apprehends a rival.¹

89-90. Jalā—The metre which has in its feet of six syllables the first four and the last one long, is Jalā.

Ex. (See text.)

Tr. On seeing the tree struck with frost and shorn of all leaves, the female flamingo is weeping.

91-92. Ramyā—The metre which has in its feet of six syllables the fourth syllable short and the remaining ones long, is Ramyā.

Ex. (See text.)

Tr. The terrific black clouds which are roaring and covering the world, are creating an alarm.

93-94. Kantā—The metre which has in its feet of six

(87-88) ¹Cf. Bhaṭṭikāvya. II. 9.

syllables the first, the fourth, fifth and the sixth long, is Kāntā.

Ex. (See text.)

Tr. O dear one, are you in a state of daring courage ?
Do you wish to meet her who is angry, intoxicated [but] well-meaning ?

95-96. Pañkti—The metre which has in its feet of six syllables the first three syllables and the sixth long, is Pañkti.

Ex. (See text.)

Tr. This bride of swan is passionately waiting in this forest to meet her beloved.

97-98. Nalinī—The metre which has in its feet of six syllables twice two short syllables followed by a long one, is Nalinī.

Ex. (See text.)

Tr. Young trees slightly shaken by wind at the time of flowering, are as it were, smiling.

99-100. Nilatoyā—The metre which has in its feet of six syllables the second syllable short and the remaining four long, is Nilatoyā.

Ex. (See text.)

Tr. This insufferable wind scattering the cluster of clouds, is blowing to make the trees dance.

101. These are the regular syllabic metres of the Gāyatrī class. I shall now speak of those of the Uṣṇik class.

102-103. Drutagati-Capalā—The metre which has in its feet of 7 syllables, the final one long, is Drutagati-Capalā.

Ex. (See text.)

Tr. This your face with the beautiful eyes which are like the best jewels, develops passion in me.

104-105. Vimalā—The metre which has in its feet of seven syllables the third, the fifth and the final one long, is Vimalā.

Ex. (See text.)

Tr. This breeze of the spring-time, blows pleasantly and excites passion, like a lover.

106-107. Kāminī—The metre which has in its feet of seven syllables short syllables alternating with long ones, is Kāminī.

Ex. (See text.)

Tr. On seeing the spring arriving at a distance, the southern breeze blows to shake the trees [in its honour].

108-109. Bhrāmaramālā—The metre which has in its feet of seven syllables the first two and the last two long, is Bhrāmaramālā.

Ex. (See text.)

Tr. In this autumn season, the fragrant water is beautiful to look at with swans moving about in it and with its cloth of *kāśa* flowers.

110-111. Bhogavatī—The metre which has in its feet of seven syllables the first, the fourth and the last one long, is Bhogavatī.

Ex. (See text.)

Tr. The *cakravākī*¹ with her lover, is passionately moving about in water.

112-113. Madhukarikā—The metre which has in its feet of seven syllables the first two and the final one long, is Madhukarikā.

Ex. (See text.)

Tr. This *priyaka* creeper with its beautiful ornaments, has flowered in a season which inspires passion.

114-115. Subhadrā—The metre which has in its feet of seven syllables the second, the fourth, the penultimate and the last one long, is Subhadrā.

Ex. (See text.)

(110-118) ¹lit. bride of one who has *cakra* as his name-sake.

Tr. The rutting elephant comes out without its female to the forest which has been blighted by frost and which has no mud-water in it.

116-117. Kusumavatī—The metre which has in its feet of seven syllables the last two long and the rest short, is Kusumavatī.

Ex. (See text.)

Tr. The elephant with its female companion, is moving about in the mountain groves which are soaked in water.

118-119. Muditā—The metre which has in its feet of seven syllables the second, the third and the last two long, is called Muditā.

Ex. (See text.)

Tr. A great canopy of clouds, fastened with the chain of cranes and roaring very terribly, has been fixed in the sky.

120-121. Prakāśitā—The metre which has in its feet of seven syllables the fourth, the sixth and the final one long, is called Prakāśitā.

Ex. (See text.)

Tr. A pleasant wind which carries the fragrance of flowers and is laden with particles of water, is blowing to excite love.

122-123. Dīptā—A metre which in its feet of seven syllables has the first the fifth short and the rest long, is Dīptā.

Ex. (See text.)

Tr. In the winter the wind carrying the fragrance of flowers, blows exciting love and creating terror in me.¹

124-125. Vilambitā—The metre which has in its feet

(123-124) ¹These are the words of a separated lover. ,

of seven syllables the second, the fourth and the last two long, is Vilambitā.

Ex. (See text.)

Tr. The drying-up and [almost] waterless rivers from which birds have been scattered and the *cakrkvākas* are going away, do not shine.

126-127. Cañcalagati—The metre which has in its feet of seven syllables the first, the fifth and the last one long, is Cañcalagati.

Ex. (See text.)

Tr. The full moon free from the stain of clouds and coming out of white clouds, shines in the courtyard of the sky.

128. These are metres to be applied in the Prāsādikī Dhruvās. I shall now speak of those in the Anuṣṭubh class.

129-130. Vimalajalā—The metre which has in its feet of eight syllables the third and the last ones long, is Vimalajalā.

Ex. (See text.)

Tr. A bird is roaming about in the wide expanse of clear water where white lotuses are smiling and the bees are humming.

131-132. Lalitagatī—The metre which has in its feet of eight syllables the fifth and the last one long, is Lalitagatī.

Ex. (See text.)

Tr. This bride of the swan, is roaming about in the park of the pleasure resort which is perfumed with the smell of flowers and therefore excites passion.

133-134. Mahī—The metre which has in its feet of eight syllables sixth and eighth long, is Mahī.

Ex. (See text.)

Tr. The female swan with her male companion is

roaming about in the lotus-lake which is adorned with many flowers.

135-136. Madhukarā—The metre which has in its feet of eight syllables first six short and the rest long, is Madhukarā.

Ex. (See text.)

Tr. In the autumn, the wind which passes over many forests, and is sweet-smelling on account of the [full-blown] lotuses, is blowing to awaken the *kumuda* flowers.

137-138. Nalini—The metre which has in its feet of eight syllables the fifth and the final long ones, is Nalini.

Ex. (See text.)

Tr. The female stork which dwells in the lotus-lake is moving to her dearest one's abode on the beach of the river.

139-140. Nadi—The metre which has in its feet of eight syllables the first and the final one long, is Nadi.

Ex. (See text.)

Tr. The female bee is roaming about in the forest where the swans are in great number and which is resounded by the noise of storks and where the bees are intoxicated [with sucking honey].

141. These are the Prāvesikī Dhruvās of the Anuṣṭubh class, and now listen about the Apakṛṣṭā ones which are to be applied in case of women of the best and the middling class.

142-143. Rucirāntā—The metre of which has in feet of nine syllables the first, the fourth, and the last two long, is Rucirāntā.

Ex. (See text.)

Tr. On learning that the moon in the sky has lost her beauty on being eclipsed by Rāhu, the stars are weeping, as it were, in great grief, and are shedding tears in [the shape of] their rays.

144-145. *Pramitā*—The metre which has in its feet of ten syllables, the third, the fifth and the last three long, is *Pramitā*.

Ex. (See text.)

Tr. The lightless moon thrown in amongst the clouds and obscured in her beauty due to rays of the morning sun, is not shining while she is moving in the expanse of the sky.

146-147. *Gataviśokā*—The metre which has in its feet of eleven syllables the sixth and the final long is *Gataviśokā*.

Ex. (See text.)

Tr. The moon which has her body covered with the canopy of the clouds and which has been robbed of beauty by the rays of the sun and which has become colourless due to the advent of the morning, is no longer chasing the darkness with her [very bright] smile.

148-149. *Viślokā-jāti*—The metre which in its feet of twelve syllables the first two, the fourth, the eighth and the tenth and the last one long is *Viślokā-jāti*.

Ex. (See text.)

Tr. (*The example is corrupt.*)

150-151. *Lalitā*—The metre which in its feet of twelve syllables, the first, fourth, the eighth, the tenth and the last one long, is *Lalitā*.

Ex. (See text.)

Tr. The big elephant in rut with its restless head and with its feet in chains in its eagerness to follow other elephants, has become thin, and is looking to the beautiful forest which is being shaken by happy wind.

152. *Vilambitā*—The metre which has in its feet of thirteen syllables, the third, the fifth, the ninth, the eleventh and the last one long, is *Vilambitā*.

153. *Tr.* The moon rising in the evening amidst the forests which have turned black on account of the coming darkness, does not shine well, because she has thereby shortened her light and dimmed it.

154. These are the classes of metres in Dhruvās of the Prāveśikī Sthitā class. I shall now describe those of the Ākṣepikī Apakṛṣṭā class.

155. Metres of the Supraṭiṣṭhā class, are to be applied in the Apakṛṣṭā [Dhruvās.]

156. The arrangement of syllables and Yatis and the Pānis $\times \times \times^1$. It is the Apakṛṣṭā.

157. The Apakṛṣṭā should have Sthāyī Varnas, Sthita Laya, [proper number of] syllables in its different Kalās (?) and the Sama Pāṇi and Samā Yati.

158. Syllables in the Kalās and Antara Kalās of the Apakṛṣṭā Dhruvās should be according to the rules of the Vṛtta metres.

159. The Apakṛṣṭā Dhruvā should always consist of a short Vastu and Pada, and, of the Prāveśikī Dhruvā [the Vastu should be] shortened, because of its taking up Karaṇāṅga.

160. These are to be known as the metres of Vṛtta class for the Apakṛṣṭā Dhruvās. I shall now speak of metres of the Drutā Dhruvās.

161. In its beginning there should be the Toṭaka¹, and the rest should be in short syllables, or the rest may have short syllables in alternate positions.²

162. This Dhruvā will have metres of the Jagatī and of the Atidhṛti classes of different type.

163-164. Vikrānta—The metre which has in its feet of twelves syllables the first nine and the last long, is Vikrāntā.

(156) ¹There is a *lacuna* here. For Apakṛṣṭā Dhruvā see 12 before.

(161) ¹It has not been defined before. This is possibly the name of a metre.

²lit. in places designated by even and odd numbers.

Ex. (See text.)

Tr. This cloud looking like smoke, is roaring, and with its lighting is, as it were, piercing the earth, and like a terrible elephant, it is pouring quickly masses of water to cover the entire world.

165-166. Vidyun-mālā—The metre which has in its feet of thirteen syllables the first eight and the final long, is Vidyun-mālā.

(*The example is corrupt.*)

167-168. Bhūtala-tanvī Skhalita-gati—The metre which has in its feet of fourteen syllables the first five, the eighth, the ninth and the last long, is Bhūtala-tanvī Skhalita-gati.

Ex. i (See text.)

Tr. The lovely crescent moon free from clouds and possessing bright rays, shines above with its attractive body, and it has been thrown up, as it were, by Śiva (lit. the carrier of Gaṅgā) for sport, and thus in the month of Jaiṣṭha under the asterism Mūlā, it rises and dwells in the sky with a larger (?) body.

Ex. ii (See text.)

Tr. Among the stars the moon free from clouds, has bright rays, and looks silver-like, and spreading the beauty of light it moves sportfully in the sky.

169-170. Vibhramā—The metre which has in its feet of fourteen syllables the ninth, the twelfth, the thirteenth and the last long, is Vibhramā.

Ex. (See text.)

Tr. O beautiful lady, the moon which is the friend of full-blown *kumuda* flowers, and is ever shining and is near the silver mountain, and is your heart's delight, is rising up in the sky where the dense darkness being gone, bright stars have appeared.

171-172. Bhūtala-tanvī—The metre which has in its feet of fifteen syllables the first, the fourth the fifth, the sixth, the ninth, the tenth and the last long, is Bhūtala-tanvī.

Ex. (See text.)

Tr. The strongly blowing wind, shaking the tree-tops with constant rustle, moving about at the foot of the mountain and raising up dusts red and brown, is running along like one very angry.

173. Sukumārā—The metre which has in the feet of sixteen syllables the first, the fourth, the seventh the tenth and the last long, is Sukumārā.

174. Ex. (*The passage is fragmentary*).

175. Skhalita-vibhramā—The metre which has in its feet of sixteen syllables the third, the fourth, the seventh, the eighth, the ninth, the twelfth, the thirteenth, and the last long, is Skhalita-vibhramā.

177. Ex. (*The passage is corrupt*).

178. Rucira-mukhī—The metre which has in its feet of seventeen syllables the fifth, the eighth, the eleventh, the twelfth and the last long, is Rucira-mukhī.

179. Ex. (*The passage is corrupt*).

180-181. Druta-capalā—The metre of which has in its feet of eighteen syllables the fifth, the eighth, the thirteenth and the last long, is Druta-capalā.

Ex. (See text.)

Tr. The water of the lake in which the lotuses have been turned down by wind, and to which the petals [of those lotuses] have given sweet smell, and in which the moving waves have broken the *kumuda* flowers, is sending forth a call, as it were, by the cries of birds which have been agitated.

182-183. Kanaka-latā—The metre which has in its feet of nineteen syllables the thirteenth, the fourteenth and the last long, is Kanaka-latā.

Ex. (See text.)

Tr. O fair one, the beautiful moon of silver colour, surrounded by the bright planets, and free from the scattered clouds, dispelling darkness by its cluster of rays, is moving about like Balarāma (lit. the plough-bearer) in the autumn sky.

184-185. Mukha-capalā—The metre which has in its feet [of nineteen syllables] the fifth, the twelfth and the last syllables long, is Mukha-capalā.

Ex. (See text.)

Tr. Look at the sky where moves the young heavenly damsel (= lightning) who changes her face quickly and has made it beautiful by her passion.

186. These eight are the principal classes of metre for Dhruvās. From these have come out the metres of even and of odd number of syllables (in the feet), and metre of these two kinds mixed up.

187. These are the classes of metre for Dhruvās of the Drutā types, and they relate to the comparison of gods and kings.

188. Kṣiptakā—The metre which has in its feet [of seventeen syllables] the third, the fifth, the eighth, the eleventh, the seventeenth long, is Kṣiptakā.¹

189. (*This passage is corrupt.*)

190. These classes of metres are Dvipadā Tryasrā. I shall speak hereafter about those which are Dvipadā Caturasrā.

191-192. Mālā—The metre which has in its feet of sixteen syllables all long, is Mālā.

Ex. (See text.)

Tr. The clouds covering the earth, roaring loudly, giving fourth lightning and pouring water, are up [in the sky].

(188) ¹Its cx. is missing.

193-194. Prabhāvātī—(*The definition of the metre and its example are both corrupt.*)

195-196. Citrā—(*The definition is corrupt.*)

Ex. (See text.)

Tr. Excited on hearing the roaring of clouds the elephant surrounded by its female companions, is rushing through the forest and is smashing the trees.

197-198. Mālakitā—(*The definition of this metre is corrupt.*)

Ex. (See text.)

Tr. The forest which has been maddened by the song of cuckoos, is dancing, as its were, on being shaken by the wind of the early winter.

199-200. (*The definition of this metre and its example are corrupt.*)

201. These are the Caturāsra classes of metre for the Vilambitā Dhīruvās I shall now speak of the classes of metre for the Drutā Dhīruvās.

202-203. Manojña-gamanā—(*The definition of this metre is corrupt.*)

Ex. (See text.)

Tr. In the autumn, the female swan is bathing in the water of the sweet-smelling lotus-lake, and is sporting with her beloved before her.

204-205. Lalita-gati—The metre which has in its two feet of twenty-three syllables, five *sa-s* followed by one *ja*, and the last syllable long and the rest short, is called Lalita-gati.

Ex. (See text.)

Tr. (*The example is corrupt.*)

206. Rati—The metre which has in its feet, the sixth, the tenth, the thirteenth, the sixteenth and the last long, is Rati.

207. (*The example is corrupt.*)

208-209. Bhujaga-mukhī—(*The definition is corrupt*).

Ex. (See text.)

Tr. O friend, this sweet-smelling wind which has come along with clouds, and has been made restless by the god of love, creates passion, kills sleep and is [therefore] helpful to women.

210-211. Druta-padagā—(*The definition is corrupt*).

Ex. (See text.)

Tr. The humming of the bees declares, as it were, that the lotus-lake which has just now opened beautifully its lotus-face, is shining while it is surrounded by lovers of lotuses.

212. These are the Caturśra classes of metres prescribed for Drutā Dhruvās. I shall now speak of metres for the Uddhatā Dhruvās.

213-214. Kanaka-latākṣiptā—The metre which in its feet of nine syllables, has the first two, and the last three long, is Kanaka-latākṣiptā.

Ex. (See text.)

Tr. O friend, I see in the sky a terribly big cloud which is roaring and is drenching the earth with a new shower of water.

215. Surucirā-citrā—The metre which has in its feet of eleven syllables the first two and the last three long, is Surucira-citrā.

216. (*The example is corrupt*).

217-218. Śaśi-rekhā—The metre which has in its feet of nine syllables the fifth and the last long, is Śaśi-rekhā.

Ex. (See text.)

Tr. The cluster of clouds driven by strong wind, moves about like mountain-elephants, and roars like the agitated sea.

219-220. Śalabha-vicalitā—The metre which has in its feet of nine syllables, the sixth and the final [two] long, is Śalabha-vicalitā.

Ex. (See text.)

Tr. The night which has the rays of the moon as the necklace, the stars as the head-ornaments and the planets as the ornaments of other limbs, looks beautiful (lit. shines) like a youthful lady.

221-222. Maṇigaṇa-nikara-kṛtā—The metre which has in its feet of nine syllables, the first eight short, is Maṇigaṇa-nikara-kṛtā.

Ex. (See text.)

Tr. The night with stars as her flower [ornaments] and planets as the *tilakā*¹ marks on her face, is going to the moon.²

223-224. Siṃhākṛāntā—The metre which has in its feet of nine syllables, the first four and the last long, is Siṃhākṛāntā.

Ex. (See text.)

Tr. This cloud with its wealth of waters, and glimmer of lightning, is moving on, shaking the surface of the earth as well as the dome of the sky.

225. These are the metres of the Bṛhatī class, suitable for the Prāvesikī (entering) Dhruvās. I shall speak hereafter about the metres of the Pañkti class.

226-227. Sura-dayitā—The metre which has in its feet of ten syllables the first, the fourth, and last long, is Sura-dayitā.

Ex. (See text.)

Tr. The young couple of swans which are as white as *kunda* flowers and the moon, is moving about in

(221-222) ¹ *Tilakā* here means *alakā-tilakā* (decorating spots made on the face).

² The night is here conceived as an *abhisūrikā*

the clear water of the lotus-lake, and the cranes are following them.

228-229. Kusuma-samuditā—The metre which has in its feet of ten syllables the first three and the last long, is Kusuma-samuditā or Kumudinī.

Ex. (See text.)

Tr. O fair lady, now has come the joyous evening of the spring which is full of sweet-smelling flowers, and which causes emaciation of one who is separated from the lover.

230-231. Vṛtta (?)—The metre which has in its feet of ten syllables the first, the fourth, the sixth, the seventh and the last long, is Vṛtta.

Ex. (See text.)

Tr. Here the elephant on hearing the peals of thunder arising in the sky, is burning in anger and is moving about [restlessly] in the forest.

232-233. Kṛtoddhatā—The metre which has in its feet of ten syllables the first three, the sixth, the ninth and the last, is Kṛtoddhatā.

Ex. (See text.)

Tr. The sky covered with rain-clouds, fringes of which are lighted up by the flash of lightning, is maddening the herd of elephants which being lashed by storm, are shivering [in cold].

234-235. Puṣpa-samṛddhā—The metre which has in its feet of ten syllables, the first four, the fifth, the sixth and the last long, is Puṣpa-samṛddhā.

Ex. (See text.)

Tr. The elephant on seeing the masses of cloud which are [occasionally] brightened up with the flash of lightning, and against which the rows of cranes are flying, has become enraged and are running amidst the birch forest with great trumpeting.

236-237. Vipula-bhujā—The metre which has in its feet of ten syllables the fifth, the eighth and the ninth and the last long, is Vipula-bhujā.

Ex. (See text.)

Tr. The elephant which is restless due to the flow of ichor, has become perturbed on hearing the peal of thunder, and is rushing in anger to the forest, and is moving on with violently proud steps.

238. These are in brief the metres of [the Pañkti class]. I shall now speak of those of the Triṣṭubh class.

239-240. Capalā—The metre which has in its feet of eleven syllables, the first two, and the last long, is Capalā.

Ex. (See text)

Tr. Here have appeared in the sky, terrible clouds which are like mountains, which make sounds like drums and which look like [large] birds of blue and black colour.

241-242. Rucira-mukhī¹—The metre which has in its feet of eleven syllables, the two middle ones (the fifth and the sixth) and the last long, is Rucira-mukhī.

Ex. (See text.)

Tr. The moon which is a friend of the stars and is the lover of *kumuda* flowers, is shaking (?) the path of rays, and is ascending the eastern mountain, before appearing in the sky.

243-244. Drutapāda-gati—The metre which has in its feet of eleven syllables, the fifth, the eighth and the last long, is Drutapāda-gati.

Ex. (See text.)

Tr. Here appears in the sky the moon which is adorned with thousands of rays and which is going to traverse the path of heavens, after pushing aside the screen of clouds.¹

(241-242) ¹There is a Ruciramukhi in 187.

(243-244) ¹Here the moon has been compared with a dancer.

215-216. *Ati-capalā*—The metre which has in its feet of eleven syllables, the two middle ones the fifth and the sixth) and the last long, is *Ati-caplā*.

Ex. (See text.)

Tr. Here in the early autumn when there open many flowers, the wind perfumed with their smell, is making the trees dance, and is roving about among the lotus flowers of the pleasure-garden.

217-218. *Vimalā*—The metre which has in its feet of eleven syllables, the third, the fifth, the sixth, the seventh and the last long, is *Vimalā*.

Ex. (See text.)

Tr. The elephant in rut, is moving about in the clear water of the lake which is full of lotus plants and which is strewn with flowers, and bees also are buzzing about the flowers in the lake where the [aquatic] birds are enjoying themselves.

249-250. *Rucirā*—The metre which has in its feet of eleven syllables, the fourth, the fifth, the penultimate and the last long, is *Rucirā*.

Ex. (See text.)

Tr. The wind which is moving the canopy of clouds, is shaking the host of *kumuda* flowers, and is scattering the masses of water, is blowing on quickly like one who is angry.

251-252. *Laghu-gati Ati-capalā*—The metre which has in its feet of thirteen syllables, the last one long, is *Laghu-gati Aticapalā*.

Ex. (See text.)

Tr. This sun of unparalleled brightness which is the crown of the eastern mountain, and is adored by Brahmins and the Munis is moving about in the sky.

253-254. *Mada-kalitā*—The metre which has in its feet

of thirteen syllables the fifth, and the last two long, is Madakalitā.

Ex. (See text.)

Tr. This is the moon which is like the silver mountain and is as bright as a mass of crystal, and is ascending the dome of the sky, has graced the new autumn.

255-256. These are the Triṣṭubh metres. Now listen about those of the Jagatī class.¹

Kamala-locanā- The metro which has in its feet of thirteen syllables, the ninth and the last long, is Kamala-locanā.

Ex. (See text.)

Tr. Here arises in the sky the sun the lamp of the world. He is clad with myriads of rays, and his warmth is adored by the Brahmins and the Munis.

257-258. Aparā-vaktra—The metre which has in its feet [of eleven syllables] the seventh, the ninth and the final long, is Aparā-vaktra.¹

Ex. (See text.)

Tr. This great cloud moving about near the mountain side, is shaking the earth with a peal of thunder and is coming down quickly with cleverly made music.

259. These are the metres to be used in the Entering Dhruvās of the quick (*drutā*) variety. I shall now speak about the Vardhamānā metres¹.

(255-256) ¹It seems that some verses are missing from here.

(257-258) ¹It seems that this metre has been misplaced.

(269) ¹These metres have respectively one, two and three syllables more in their second, third and fourth syllables than in regular metric of the same name.

260. Definition of all these beginning with Pratiṣṭhā metre have been given before regularly with a description of their feet.

261. Pratiṣṭhā.

Ex. (See text.)

Tr. On hearing the clap of thunder in the early autumn, the big elephant has become angry.

262. Supratiṣṭhā

Ex (See text.)

Tr. The starless sky having been beaten by wind with whips of lightning, is weeping incessantly.

263. Gāyatrī.

Ex. (See text.)

Tr. This sky in which the luminaries have been covered, and the sun has been obscured, weeps as it were, after being perturbed by peals of thunder.

264. Uṣṇik.

Ex. (See text.)

Tr. The swan surrounded by its female companions, is roaming about in the pleasure-garden where trees in flower are being shaken by fragrant wind.

265. These are the Vardhamānā metres of the Tryasra kind. I shall now describe those of the Caturasra kind. Listen about them.

266. Anuṣṭubh.

Ex. (See text.)

Tr. Here arises in the sky after throwing aside the curtain of clouds, the moon which is the illuminator of the night, the friend of the stars, and is adorned with myriads of rays.

267. Bṛhatī.

Ex. (See text.)

Tr. The bird-couple which is accustomed to roam about in the very fragrant forest, is flying about in the garden of Sumeru where the gods and the Siddhas sing their songs.

268. Pañkti.

Ex. (See text.)

Tr. O fair one, the forest-wind which has been perfumed by the ichor of elephants, is blowing on to shake the tree-tops, and to make the garden-trees dance.

269. Triṣṭubh.

Ex. (See text.)

Tr. Here rises in the sky the moon of clear rays. It adorns the *kumuda* flowers, throws aside the the curtain of clouds and climbs the eastern mountain.

270. Jagatī.

Ex. (See text.)

Tr. This sun whose body is as brilliant as molten gold, and which is praised by Brahmīns and Munis, is quickly ascending the dome of the sky and will be roaming there very soon.

271. These are the metres of the Caturāśra-vivardhitā class. I shall speak below of metres on the basis of mora.

272-273. The final foot of Supraṭiṣṭhā metres, is to consist of two *gaṇas* and a half, while their four feet will contain only six *gaṇas*. Similarly the Apakṛṣṭā [Dhruvās] should have the final foot consisting of two *gaṇas* and a half, and [the entire song] should consist of ten *gaṇas*.

274. In case of the Aḍḍitā [Dhruvā] the final foot will consist of three *gaṇas* and a half, while the entire song will consist of fourteen *gaṇas*.

275. The Dvipadaś of the Tryāśra class should have its final foot consisting of six *gaṇas* and half while the entire the song should have eleven *gaṇas*.

276. The [final] foot of the Caturasra Dvipadas should consist of eight *gaṇas* and a half, while the entire song should consist of fifteen *gaṇas*.

277. In the first feet of the Caturasras the *gaṇas* containing one long and one short, should be not less than two, and more than nine.

278. In the Tryasra such *gaṇas* should not be less than five and more than nine, and in the Caturasra such *gaṇas* should not be less than seven and more than ten.

279. *Gaṇas* if they consist of heavy syllables, should be in Caturasra not less than five, and more than nine if they are all short. Or they may be not less than seven if they are all long, and more than thirteen if they are all short.

280. These are the accounts of the total number of syllables in case of all Dhruvās. I shall now speak of the different parts of the Dvipada and number of *gaṇas* they are to contain.

281. In the Tryasra Dhruvās, the first foot will consist of eleven and the final foot of twentyone *gaṇas* which are made up of a long syllable followed by a short one.

282. In the Caturasra Dhruvās the first foot will consist of sixteen and the last foot of twenty *gaṇas* made up of a long syllable followed by a short one.

283. Śīrṣakas have no rule of their feet. They are to consist of two long syllables in the beginning, the middle and the end, followed by a short syllable.

284. In the Tryasra Dhruvās the Sannipāta should be of five *gaṇas* [in length], and in the Caturasra Dhruvā the Sannipāta should be of eight *gaṇas*.

285. The two pādas are the Sannipāta of the Dhruvās. They are Druta and Śīrṣaka, and besides these there are other two.

286. *Gaṇas* in the Tryasra are not less than five and more than nine, and in the Tryasra they are not less than eight and more than eighteen.

287. *Gaṇas* if they consist of long syllable should be in the *Caturasra Dhruvā* not less than five and more than nine, if they are all short. Or they may consist of not less than eight and more than thirteen.

288. These are the *gaṇas* to be known by the expert in *Dhruvās*. I shall now speak of the distribution of *gaṇas* and *mātrās* in the *Drutā Dhruvās*.

289. The *Sannipāta* of the *Drutā Dhruvās* is to consist of six *gaṇas* and a half, and these are to be made up of twenty-two *mātrās* in long and short syllables.

290. In the *Śiṛṣakas* these should be rules regarding their *pādas*, and they are to be made up of different metres.

291. In them there should be *gaṇas* beginning with long syllables or with short syllables or having all short syllables, and they will vary from the precious metro (?).

292. The *Śiṛṣaka* will have *pādas* consisting of seven *gaṇas* and a half, and they will include their *mātrās* in *pādas* of even or odd number of syllables.

293. In the *Śiṛṣaka* there should be not less than twentyone and more than twentysix syllables in each foot.

294. In the four feet there should be even and odd number of syllables mixed up, and according to rule there should be collection of short syllables in the *Śiṛṣaka*.

295. If there are three short *gaṇas* in the beginning, three such in the end, and two long *gaṇas* in the middle, then the *Capalā* will be called *Śiṛṣaka*.

296. In the first half there should always be four short and four mixed *gaṇas*, and the rest will be collection of short syllables.

297. Pauses (*virāma*) of the *Dhruvās* to be made by the *Prāsādikī*, *Antarā* and *Ākṣepikī Dhruvās* should have duration of one, two, three, four, six or eight *Kalās*.

298. The Pause in the *Tryasra Dhruvā* will be of three *Kalās*, and in the *Caturasra* it will be of four *Kalās*. This is the rule in the *Prāvesikī* as well as the *Naṣṭkrāmikī Dhruvās*.

299. The Pause in the Antarā Dhruvā is of two Kalās duration, and the Pause in the Antarā is at the end of a pāda.

300. In the Sthitā and the Prāsādikī Dhruvās the pause will be at the end of half of the pāda, and the Kalās will be as described above increased by half a Kalā, and they will consist of short and long syllables.

301. The Sthitā Dhruvā should have mostly long syllables, and the Drutā Dhruvā mostly short syllables and the Prāsādikī and the Antarā Dhruvās an admixture of short and long syllables [in equal measure].

302. Thus should be made metres of the Dhruvās originating in the Vṛtta class. I shall next speak of definition of the various Śirṣakas.

304-305. Śyenī—The metre which in its feet of twentyone syllables, the first, the third, the fifth, the seventh, the eighth and the last long, is Śyenī.

Ex. (See text.)

Tr. O fair one, this pleasant wind moving on swiftly like a chariot, in shaking the sea, striking the king of mountain, creating a unique terror amongst the trees, and raising dust to soften the sharp rays of the sun, is moving on, exciting the passion in men.

306-307. Krauñcā—The metre which has in its feet of twentytwo syllables, the first five, the eighth, the ninth, and the last long, is Krauñcā recited by Brahmins and Munis.

Ex. (See text.)

Tr. O fair one, this clean-bodied moon has become the illuminator and the joy of the world after tossing the darkest screen of black clouds, and is moving about in the sky with stars and planets following it, and is covering the palaces with great white sheets, and is gladdening the worlds far and near.

308-309. Puṣpa-samṛddhā—The metre which has in its feet of twentythree syllables, the first six, the ninth, the tenth and the last long, is Puṣpa-samṛddhā recited by the Brahmins and the Munis.

Ex. (See text.)

Tr. O fair one, the forest wind is moving on violently and with great noise among the trees at the foot of the mountain, and is driving away the clouds, raising a canopy of flowers, scattering lotus-petals and is giving rise to a murmuring sound in the water of lakes.

310-311. Sambhrāntā—The metre which has in its feet of twentyfour syllables, the fifth, the sixth, the seventh, the tenth and the last long, is Sambhrāntā.

Ex. (See text.)

Tr. In the early autumn, there rises in the sky the moon who is the lover of Rohiṇī¹, and the brother of planets. It illumines the world, and is as white as a mass of *kumuda* flowers, and has a lovely white lustre like that of crystal gems, and is followed by stars and other luminaries, and is scattering its thousands of rays and is waking up the *kumuda* flowers whose friend it is.

312-313. Mattākriḍā-Vidyun-mālā—The metre which has in its feet of twentythree syllables, the first eight, and the last long, is Mattākriḍā-Vidyun-mālā.

Ex. (See text.)

Tr. This rain-cloud being like [a mass of] collyrium is making sounds like thunder, Murajas and shrill Paṭahas, and being lighted up by many a flash of lightning, followed by [other] clouds, and wearing a heap of lovely flowers of various colours as its *tāṭaṅka*, it is moving about like a mobile mountain.

(310-311) ¹Rohiṇī was the most beloved among Candra's twenty-seven wives who were daughters of Dakṣa and they became stars,

313-316. Skhalita—The metre which has in its feet of twentyfour syllables, the first, the fourth, the seventh, the tenth, the eleventh and the last long, is Skhalita.

Ex. (See text.)

Tr. The sea on which the wind has raised ripples and waves, which has its water as bright as crystal gems, has become very noisy due to the succession of waves, has its birds scared by swiftly blowing wind, has more waves due to perturbed fishes, has the sound of agitated clouds, suddenly appears now to be angry at the moment on being surrounded by high mountains.

317-318. Capalā—The metre which has in its feet of twentyfive syllables, the fifth, the eighth, the eleventh, the twelfth and the last long, is Capalā.

Ex. (See text.)

Tr. O fair lady, the sun with the body as bright as highly heated gold, after removing the very dark screen of heavens, is rising to wake up the masses of lotus flowers and to give joy to the world with its myriads of rays, and the Yatis and Munis are singing its praise, and the Munis and thousands of other worshippers are augmenting its rays [by their sacrificial offerings].

319-320. Vegavatī—The metre which has in its feet of twentysix syllables the fifth, the twelfth, the thirteenth and the last long, is Vegavatī.

Ex. (See text.)

Tr. Here appears the light of the world (the moon) with rays as white as masses of *kumuda* flowers, ascending the dome of the sky with all the stars and planets in its train. And its body is comparable to a silver mountain, and it spreads a coverlet of its rays [all over the world] and looks as white as the face of Baḷarāma (lit, the carrier of plough).

and is a friend of young women and causes intoxication to all.

321. These eight are the metres for the Śīrṣakas. Now listen about that of the Natkuṭas.

322. Eight are the basic metres for the Natkuṭas. Listen now about their definitions and examples.

323. They are Rathoddhatā, Budbuda(ka), Udgatā, Vamśa-patraka¹, Pramiṭākṣarā, Ketumatī, Haṃsāsya and Toṭaka.

324-325. Rathoddhatā—The metre which has in its feet of eleven syllables, the first, the third, the seventh and the last long, is Rathoddhatā.

Ex. (See text.)

Tr. The female bee having her [temporary] abode in the interior of the lotus, has her feet beautifully coloured with flower-pollen, and she is now flying over the lake with an affectionate humming in quest of [her mate].

326-327. Budbuda—The metre which has in its feet of thirteen syllables, the third, the tenth, the eleventh and the last long, is Budbuda.

Ex. (It is very corrupt).

328-330. Udgatā—The metre which has in its feet of sixteen syllables, the third, the fifth, the ninth, the twelfth, the fourteenth and the last long, is Udgatā.

Ex. (See text.)

Tr. At the approach of autumn, this lake the abode of full-blown lotuses and of cackling geese (*kalahamśa*) becomes like the sea polluted by herds of big elephants, and it is now softly giving rise to constant sounds, in harmony with the humming of bees [flying over its flowers].

(323) ¹This is the shortened form of Vamśapatrapatita, See 331 below.

331-332. *Vaṃśa-patra-patita*—The metre which has in its feet of seventeen syllables, the first, the fourth, the sixth, the tenth, and the last long, is *Vaṃśa-patra-patita*.

Ex. (See text.)

Tr. This cuckoo which has always a voice sweet to ears, is roaming about in the vernal forest where the *Cūta* (mango), *Tilaka*, *Kuruvaka* and *Aśoka* trees have flowered and attracted humming bees, is creating intoxication in young damsels.

333-335. *Pramitākṣarā*—The metre which has in its feet of twelve syllables, the third, the fifth, the ninth and the last long, is *Pramitākṣarā*.

Ex. (See text.)

Tr. The young swan roaming for a long time with his young consort and drinking *āsava* (honey) from her mouth, is now in the autumn, swimming in the lotus-lake redolent with the smell of flowers.

O fair one, the bee after roaming for a long time in the lotus-lake, is now flying through the sweet smelling *Cūta* forest adorned by spring, and it has a desire for tasting the *āsava* (honey) from of the mouth of its female companion.

336-337. *Ketumatī*—The metre which has in its first foot fourteen mātrās, and in each of the remaining feet sixteen mātrās, is *Ketumatī*.

Ex. (See text.)

Tr. When the young elephant after smashing the [forest]-bower went to the lake where lotuses have blown, the young bee with its female companions left the lotuses to roam about [elsewhere].

338-339. *Dhvajinī*—The metre which has in its first (three) feet of ten syllables, the fifth, and the last long, and in the last foot of ten syllables, the fourth and the sixth syllables long, is *Dhvajinī*.

Ex. (See text.)

Tr. The female bee tempted by flowers, is sporting among the lotuses, and after swiftly drinking honey she is becoming restless [for joy].

340-341. Hamsāya—The metre which has in its feet of twelve syllables, the second, the fourth, the sixth, the tenth and the last long, is Hamsāya.¹

Ex. (See text.)

Tr. The sweet-smelling wind blowing over the beautiful lake with its waves and full-blown lotuses, is tempting bees as well as birds.

342-344. Hamsāya—The metre which has in its feet of twelve syllables the third, the fourth, the sixth, the seventh, the tenth and the last long, is Hamsāya.¹ It belongs to the Natkuṭa class of Dhruvās.

Ex. (See text.)

Tr. A swarm of bees after constant flying in quest of honey of flowers, over the lotus-lake where swans and other birds have come, is now moving among the lotus-leaves.

345-346. Toṭaka—The metre which has in its feet of twelve syllables the third, the sixth, the the ninth, and the last long, is Toṭaka.

Ex. (See text.)

Tr. At the close of night the terrible owl which had a fearful hooting, has behind it [a group of] chasing crows, and it is [now] hastily searching after its own hollow [of the tree].

347-348. These in brief are metres for the Natkuṭa [Dhruvās]. I shall now speak of the metres for the Khañjaka [Dhruvās]. Pramāda, Khañjaka and Matta-ceṣṭita are the three metres for the Khañjaka [Dhruvās].

(340-341) ¹This belongs to the longer recension.

(342-344) ¹This belongs to the shorter recension.

349-350. Pramoda—The metre which has in its feet of twentytwo feet, the first, the fourth, the sixth, the tenth, the sixth and the last long, is Pramoda.

Ex. (Very corrupt.)

351-352. Bhāvinī—The metre which has in its feet of nine syllables the first, the third, the fifth and the seventh and the last long, is Bhāvinī.

Ex. (See text.)

Tr. The bee coming out from the flowers smeared with a beautiful clay, is swiftly running about shaking its wings [to cleanse them].

353-354. Matta-ceṣṭita—The metre which has in its feet of eight syllables the first, the third, the fifth, and the seventh short, is Matta-ceṣṭita.

Ex. (See text.)

Tr. The cuckoo comes to the forest where other birds have [already] come to adorn it and where the trees are in flowers and the bees are singing.

355. These are the primary (lit. original) classes of the Natkuṭa, and from these come out others having even or odd [number of syllables in their feet or having feet of] unequal [number of syllables].¹

356. Dhruvās have sixtyfour primary classes some of which are made up of equal number of syllables [in their feet] and different from this [are made up of] unequal [number of syllables].

357. Dhruvās of three kinds having even or odd number of syllables or having even and odd or unequal [number of syllables in their feet] may be of various metres.

358. Dhruvās having even [number of syllables in their] metrical feet are two hundred and eighty five in number, and those having partially even number are one hundred and

(355) ¹The meaning of this and the four succeeding couplets, is not quite clear. *

ten, and similar is the number of Dhruvās which are having uneven [number of syllables in their feet.]

359. Dhruvās of unequal length in feet or with unequal number of feet, are [also] generally made, and the names to these metres may be given according to one's will¹

Five Aspects of Dhruvās

360 These are the classes [of Dhruvās] arising out of various metres. I shall now speak of their [different] aspects due to five causes.

361. These five causes are : Class (*Jāti*), Occasion (*sthāna*), Variety (*prakāra*), Measure (*pramāṇa*) and Name (*nāma*).

362. The number of syllables in the metre of a Dhruvā constitute its Class (*Jāti*).¹

Such numbers being odd or even, will give rise to its Variety (*prakāra*).

363-364. The Tāla of six or eight Kalās observed in Dhruvās will constitute their Measure (*pramāṇa*),¹ and just as Names are applied to men according to their clan (*gotra*) family (*kula*) and customs (*ācāra*), so they are applied to Dhruvās according to their depending on an Occasions (*sthāna*).

Five occasions for Dhruvās

364. Occasions in connexion with Dhruvās are five, viz. entrance (*praveśa*), diversion (*ākṣepa*), departure (*niṣkrāma*) calming (*prāsādana*) and transition (*antara*).¹

365. Themes of various Sentiment sung at the entrance of persons [into the stage] are called the Prāveśiki Dhruvā.

366. When in a [dramatic] performance at the end of Acts songs are sing at the exit of characters to indicate their going out, they are Naiṣkāmiki Dhruvās.

(359) ¹This passage is corrupt.

(362) ¹This relates to syllabic metres.

(363-364) ¹See above Ch. XXXI on Tāla.

(364) ¹See above 26-27.

367. When the experts, in disregard of the rules, have a Dhruvā of medium or of slow tempo sung in a quick tempo, it is called the Antarā Dhruvā.

368. The song which after [sudden] distraction calms the audience (lit. auditorium) who are enjoying a different Sentiment, is called a Prāsādikī Dhruvā because it calms (*prasādayati*) their feeling.

369-370. The Antarā Dhruvās are those songs which are sung at the time of the [principal] characters being gloomy, absent-minded, angry, asleep, intoxicated, or their enjoying other's company, being under heavy weight, or being in a swoon, or their fainting due to poisoning, or being in error, or their adjusting or fixing up clothes and ornaments, and in covering any of their faults [in acting].

371. I shall now speak about the Occasions (*sthāna*) together with the Sentiments and States where all the Dhruvās are to be sung carefully.

372. The Occasions are of two kinds, viz., relating to others and relating to one's own-self. Listen now from me about that [Occasion] which is connected with diversion (*ākṣepa*).

373. When one is captured, obstructed, fallen, attacked with illness, or is dead or in a swoon, there the Apakṣṭā Dhruvā in the Pathetic Sentiment should be sung.

374. Where one is in [a state of] impatience, dissimulation, anxiety, lamentation, weariness, depression and despair, a Dhruvā in a slow tempo should be sung.

375. In these States and in pathetic reports the Dhruvā should be sung in a quick tempo furnished with a rapid movement.

376. Where there is any sorrow from seeing before one's own eyes any one killed or wounded, the Dhruvās there should be in a slow tempo and in the Pathetic Sentiment.

377-378. In case of seeing any calamity, of intolerance, seeing anything supernatural, being in despair, in carelessness and in anger, and in showing one's spirit, and in a direct report of anything in Furious, Heroic, Terrible and such other

Sentiments, and in agitation and in hurry, the Dhruvā should be sung in a quick tempo.

379-380. In propitiating, requesting or recollecting any one or in an exaggerated speech or in meeting [of lovers] for the first time, in joy, in begging or in seeing anything strange in connection with love-making the Dhruvā should be of the Prāsādikī class and in a medium tempo.

381. In physical distress and in anger and in aiming a missile [against any one] the Antarā Dhruvā should be made continuous.

382. No Dhruvā should be sung when there is any entry of weeping or singing persons, and when there is any hurry in their coming or when they announce anything, or any calamity or surprise occurs [at the time].

383. Dhruvās should be thus applied after taking into consideration the rule regarding themes, places, times and seasons [involved], the characters [in the play] and indication of the States.

384. Dhruvās are of six kinds, viz. Śīrṣaka, Uddhatā, Anubandha, Vilambitā, Aḍḍitā and Apakṛṣṭā.

385. A Dhruvā which is at the position of śīrṣa (head) is called the Śīrṣaka.

A Dhruvā is called Uddhatā because it is sung in an *uddhata* (elevated) manner.

386. A Dhruvā which is begun in a playlike (?) manner and which adopts a tempo meant for it, is called Anubandha.

387. The Vilambitā Dhruvā is that which according to the dramatic convention, moves always slowly or not very quickly.

388. When a Dhruvā arises in connexion with the Erotic Sentiment and has some extraordinary quality, it is pleasant and is called Aḍḍitā.

389. A Dhruvā which for the reason of its being sung (lit. drawn up) in other States (?) for reasons [other than that with which it began] is called the Apakṛṣṭā.

390. The Excited Prāvesikī Dhruvā, when the movement has been arrested (?), or delayed, should be applied in case of male characters.

391. The Pāsādikī Dhruvā in case of females will be [of] the Aḍḍitā [class], and when it is in a slow tempo it will be Apakṛṣṭā and that which is not Drutā will be Vilambita.

392. As tempo, instrumental music, pause, words, letters and syllables accompany a song, these six are called its entering aspects.

393. Śīrṣaka and Aḍḍitā belong to kings and gods. Aḍḍitā is to be applied in case of women of divine, royal and Vaiśya origin.

394. At the entrance of middling characters the Dhruvā should be of the Druta-Vilambita [class], and in case of inferior characters it should be of the Natkuṭā and Khañjaka [classes].

395. The Khañjaka and Natkuṭa will be for bringing joy to the occasion. Why is it so? Because these two belong to Comic and Erotic Sentiments.

396. In case of inferior characters and of any one dead, there should be Anubandha with [proper] tempo. In case of women of the Kṣatriya and Vaiśya classes there should be Apakṛṣṭā Dhruvā in proper tempo.

397. The Prāvesikī Dhruvā should have Tāla with four Sannipātas. The remaining ones are to have two Sannipātas, and the Śīrṣakas are to have six pādas.

398. Aḍḍitā with a slow tempo, is not to be sung in case of inferior characters. In their movements relating to all the States, one should sing the Natkuṭa Dhruvā.

399. These (the inferior characters) have only three States, viz. Comic, Pathetic and Terrible. One should apply Dhruvā to them with a view to this fact.

400. The wise should apply the Dhruvā after taking into consideration the theme (*vastu*), performance (*prayoga*), characters (*prakṛti*), in a play, Sentiments, States, seasons, age, locality, time and mental condition (*avasthā*),

401. The themê (*vastu*) arises from a locality, and may relate to a city or a forest. The performance (*prayoga*) relates to divine and human beings.

402. The characters in a play (*prakṛti*) are of three kinds, viz. superior, inferior and middling. Sentiments and States have already been described before. The season (*ṛtu*) occurs due to the flux of time.

403. Infancy, youth and old age are the three ages.

Locality relates to the Zonal and other divisions of various kinds.¹

404. The time is fixed by day and night, and by months and seasons. The [mental] condition relates to joy and sorrow.

405. These are always the features in different situations. The wise should apply all these [in a play] after taking the Sentiments and the States into consideration.

406. Those things which cannot be expressed in speech should be presented in a song; for through songs only, the strength and ripeness comes to the meaning of words (*vakyārthā*).

Contents of Dhruvās

407. Dhruvās in case of men and women of superior inferior or middling class, should relate to [objects] comparable to them in quality.

408. In case of gods and kings the comparable objects are the moon¹, fire, the sun² and the wind,³ and in case of Daityas and Rākṣasas they are clouds,⁴ mountains⁵ and seas.⁶

(403) ¹See XIV. 3ff.

(408) ¹See 145, 147, 153, 168, 170, 183, 242, 244, 254, 266, 269, 307, 311, 320 above.

²See 252, 256, 270, 318 above.

³See 56, 82, 121, 172, 209, 224, 246, 250, 268, 309 above.

⁴See 65, 67, 69, 71, 73, 75, 92, 100, 119, 164, 192 above.

⁵See 78, 80 above.

⁶See 207, 316 above.

409. In case of Siddhas, Gandharvas and Yakṣas, comparable objects are the planets, stars¹ and bulls, and for all these persons engaged in practice of austerities (*tapas*) comparable objects are the sun², fire and wind.³

410. For all Brahmins and other persons engaged in austerities, the comparable object is fire, and for their wives the comparable object will be the same.

411. Lightning¹, meteor, and the sun's rays are objects comparable to the heavenly beings, and objects comparable to gods, apply to the case of kings also.

412. Elephants¹, lions and bulls are not comparable to heavenly beings, and elephants, serpents and lions are to be compared with kings.

413. Mischievous beings like the Yakṣas, Rākṣasas and Bhūtas are comparable to the buffalo, *ruru* deer, lions and other carnivorous animals.

414. A rutting elephant¹ and a swan² are compared with superior characters in connection with various Sentiments.

415. Cranes¹ (*sārasa*), peacocks², *kraūñca*, ruddy geese³, and lakes with *kumuda* flowers, have quality [enough] to be compared with middling characters.

416. The cuckoo¹, bee², crow, osprey³, owl⁴ and crane, peigon and *kādamba* are comparable to inferior characters.

(409) ¹See 143 above. ²See 252, 256, 270, 318 above.

³See note 3 (on 408) above.

(411) ¹See 185 above.

(412) ¹See 115, 117, 121, 151, 194, 231, 235, 237, 248, 261, above.

(414) ¹See 115, 117 above.

²See 135, 134, 203, 227, 264, 334 above.

(415) ¹See 138 above.

²See 63 above.

³See 90, 111 above.

⁴See 181 above.

(416) ¹See 332 above.

²See 140, 324, 335, 337, 339, 341, 344, 350, 352 above.

³See 346 above.

⁴See note 1 (on 415) above.

417. Now listen about the objects comparable to wives of superior, inferior and middling characters.

418. The night¹, earth, moonlight, lotus-lake², female elephant, and the river have qualities enough to be compared with wives of kings.

419. A lake¹, osprey, creeper², female crane¹, pea-hen and female deer are always to be compared with wives of middling characters as well as with courtezans.⁴

420. A hen, bee¹, crow, cuckoo and owl of female species are to be mentioned in the Dhruvās connected with wives of inferior characters.

421. Comparison about going, and any other movement [should be indicated by] the Prāvesikī and Naiṣkrāmikī Dhruvā.

Dhruvās to suit time and occasion

422. The Prāvesikī Dhruvā is to be sung to indicate anything happening in the forenoon. And the Naiṣkrāmikī Dhruvā may serve [in general] for anything occurring throughout day and night.

423. Gentle Dhruvās are to be sung to indicate the forenoon, and excited (*dīptā*) Dhruvās are to be sung to indicate the noon, whereas pathetic Dhruvās are to be sung in case of afternoon and evening.

424. Any report about going is to be expressed by the Prāvesikī Dhruvā, and that which relates to anything stationary is to be have recourse to the Ākṣepikī Dhruvā.

425. The Ākṣepikī Dhruvās are all to be sung in a quick as well as in a slow tempo. Thus will be these Dhruvās when they arise in connexion with anger and intolerance, and are in the Pathetic, Marvellous and Terrible Sentiments.

426. All objects existing in the earth in connexion with a dead body or with a god, are to be mentioned in the [Dhruvā] song with suitable comparison.

(418) ¹See 220, 222 above.

²See 211 above.

(419) ¹See 181, 330 above.

²See 113 above.

³See 138 above.

⁴See 140, 324 above.

Dhruvās to indicate movements

427. Comparable objects in case of stationary things should be stationary, and in case of their moving they should be compared with moving objects, and their States due to joy and sorrow should be related to qualities in their objects of comparison.

428. In case of chariots, horses, elephants, deer, birds, palanquins and aerial cars, the experts should make Dhruvās with a view to their movement and progress.

429-430. In case of chariots, arrows, horses, elephants, heavenly cars, swings and birds as vehicles, the expert should compose the Dhruvā with words and syllables which can be uttered quickly. In case of bulls, elephants, lions and bears, the Dhruvā should be made up of heavy syllables that can be uttered with force.

430-431. In case of crows, monkeys, swans, and peacocks, the Dhruvās should be made up of light syllables with swift movement, and of heavy syllables with their slowness.

This being the case one should apply swift [Dhruvās] after knowing the States [in their connexion].

Metres for Dhruvās

432-433. Words of a song cannot be without a metre. Hence after considering [contents of] the Dhruvā song, one should put it in a suitable metre.¹ Hence a Dhruvā to express the movement of a vehicle, should be made up of [suitable] syllables, so that the different limbs of the song may agree with the instrumental music.

434. The metre which is prescribed for the foot of a Dhruvā in connexion with the movement of a vehicle, should also be available in the instrumental music, and it should be also agreeing with the movement of all the limbs [of a song].

435. The song should be taken up first, then the instrumental music, and the dance will be taken up afterwards. A combination of song and instrumental music [with dance] is called a performance (*prayoga*).

(432-433) ¹See 49ff above.

436. The State which is in one's heart, should be depicted by means of histrionic representation in all its limbs and with Sūcā of the Nivṛtyaṅkura¹ [class].

437. The Prāsādikī Dhruvā arising from the quality of giving joy, should be applied when there is a man in the sky and speaking to the sky.¹

438-439. The Dhruvā in this case connected with speaking, should [completely] suit the meaning of its name, when the Dhruvā connected with pleasing or jealousy and anger, attains the Erotic Sentiment, it should be suited to the meaning [of its name].

And when there are occasions of pleasing, Dhruvās connected with the [different] Sentiments, should be made Prāsādikī to suit the meaning [of their names].

The Language of Dhruvās

440. The language in the application of Dhruvās should be Śūrasenī.¹ Sometimes it may be Māgadhī¹ when [the Dhruvās of] the Natkuṭa [class] are to be made by the wise.

441. Sanskrit songs¹ have been prescribed by the authorities in case of heavenly beings ; and in case of human beings half-Sanskrit² [songs] should be used.

442. Listen about their treatment if the gods who have been made objects of comparison, makes entrance in a play in course of its action.

(436) ¹See XXIV. 48 above.

(437) ¹See XXVI. 83-85 above.

(440) ¹This is the wellknown Śūrasenī. Though Ś. has been included in the list of seven major dialects mentioned earlier (XVIII. 47), we are not sure of its characteristics as envisaged by the author of the NŚ. The Prakrit described in XVIII. 8-23 may be Śūrasenī. See note on XVIII. 47 above.

²Māgadhī though mentioned in the NŚ (*loc. cit*) has not been described there.

(441) ¹This probably points to the very early development of the Skt. drama. For further discussion about this see the Introduction.

²This term probably indicates a language like that of the metrical portions of the Mahāvastu,

443. *That which is their Sāttvika State and constitutes a narration of their deeds, should be expressed through a song according to the authoritative rules.*

Metres of Dhruvās

444. Songs in case of heavenly beings are desired to be in metres of [suitable] measure (size). This should relate to their praise or a narration of their exploits. In the feet of Dhruvās one should describe that which relates to the qualities of comparison.

445. [In this connexion] the metres [like] Mālā, Vaktra, Puṭavṛtta Viślokā, Cūlikā, Udgatā and Aparavaktra should be used by the producers.

446-447. I have described their structure (lit. rules of metre) before.¹ In case of gods, these (i.e. Dhruvās) should include words expressing victory or blessing, and for them (i.e. gods), Ṛc, Gāthā and Pāṇikā,² will be understood as their form (lit. measure). As these are pleasing to hear they should be put in tune (lit. applied in songs).

448. The Jātis including Gāndhāra, Śaḍja, Madhyama, Pañcama and Dhāivata should be reckoned as the [suitable] form of these songs.¹

449. Their form to suit the four occasions should be such as Prāsādikī, Sthitā, Naiṣkrāmikī and Prāveśikī.

450. In the various acts of gods when there is no obstacle, Sanskrit should often be used in the Anuṣṭubh metre.

451. The metres like Mālā, Vaktra, and Aparavaktra are suited to Prāveśikī Dhruvā, and Puṭa and Cūlikā are meant for Naiṣkrāmikī Dhruvās.

452. Udgatā (metre) is applicable in the Prāsādikī Dhruvā and Anuṣṭubh in the Vilāmbitā Dhruvā. These occasions are to be expressed by one who is an expert in measures.

453-454. The song which is in the Anuṣṭubh metre, and is in a slow tempo, and relates to a fall due to curse, suffering from anxiety, and abounds in heavy syllables, notes

(447) ¹See XXXII. 49ff above.

(448) ¹See XXVIII. 103ff, above.

of pathetic expression, and long-drawn-out Varṇas, should have the Sthita Sthāna.

455. For the excitement of human beings, and for their roaming [over different places], heavenly beings are to resort to songs in the Anuṣṭubh metre.

456. In relating the memory of those of heavenly beings who are born amongst mortals, one should resort to suitable songs expressing heavenly States.

457. And suitable songs relating to the sorrow of these very beings when these are meant to kill sorrow and anxiety, are to deal with a change due 'to afflicted conditions.

Dhruvās to suit occasions

458. Listen now what are generally to be done for the rule of Dhruvās occurring to their division of occasions.

459. When the instruments of music have been placed in order, and the three Sāmans have been uttered, one should apply the Āśrāvaṇā¹ included in the Bahirgītā.²

460. After performing the Bahirgīta one should perform the Pūrvaraṅga¹ and the Pūrvaraṅga having been undertaken one should perform the Raṅgadvāra.²

461. In connexion with the entrance of characters, one should sing the Dhruvā indicating movement and also the Parivarta.

462. By taking steps upon the stage while singing or due to [some other] need, one should make six Parivartas.¹

463-464. The Dhruvā in this case should be made as in the case of gods, and the Pātas there, should be twentyone in number. The Dhruvā in its application in drama should be of the Tryasra or of the Caturasra type. In case of

(459) ¹See V. 18. ²See V. 30-31ff.

(460) ¹For Pūrvaraṅga and its different parts see V. 7ff.

²See V. 26-27 and 116-119.

(462) ¹See V. 65ff, and the note on 471 below.

the Tryasra the Pāda-pāta will consist of three Kalās, while in the Caturasra the Pāda-pāta will consist of four Kalās.

465-466. The Dhruvā in case of superior characters will be Caturasra and in case of the middling characters Tryasra type, and in case of the inferior characters it will be of the Khañja and the Natkuṭa class. This will be the rule about tunes in connexion with the movement of feet.

467. In case of hurry, calamity and anger it will consist of one Kalā or half of a Kalā. And the movement of feet will consist of three, two, one or of four Kalās.

468. At that time there should be a harmony of dance with the instrumental music and not with song. There should be no pause in Dhruvā of one or two Kalās in dance. So, there should be a harmony [of dance] with the instrument and not with the song

469. One should know the setting of feet in case of the State mentioned before, depending on the slow or the quick tempo, and should make harmony with the instrumental music.

470. The entrance after tossing the curtain, on account excessive joy, sorrow and anger, should be made simultaneous with the divisions (?).

The Rule of Graha

471. These are the rules about Parivarta¹ in a play. I shall now describe the Grahas² in connexion with the instruments.

472. The song should start its Parivarta¹ without any [music of the] instrument, and in the fourth Parivarta¹ there should be the Graha of the instrument.

473. Sometimes there should be Sannipāta Graha, sometimes Tarjanī Graha and sometimes Ākāśa Graha in the Dhruvā songs.¹

474. As the Graha in the Dhruvā is regulated by Kalā, Tāla and tempo (*laya*), it should be observed in the movements and walks, by means of instruments.

(471) ¹This term probably means 'a single performance of a song' when it is repeated.

²See XXXIII. 180ff below.

(473) ¹See above note 1 to 471.

475. In the Śiṛṣaka of the Uddhata classes of Dhruvās, the Graha should be by the Pradesinī, and in the Vilambitā Aḍḍitā Dhruvā, it should be by the Sannipāta and the third [finger].

476-477. In Natkuṭa, Aḍḍitā and Prāsādikī Dhruvās the Graha will be in Sannipāta and in Druta (quick) Dhruvās the Graha will be from above,¹ and in Naiṣkrāmikī and Anubandha Dhruvās the Graha will be with the instruments. And for songs, there should not be made any repetition by the experts.

478. Natkuṭa Dhruvās should have four Grahas such Sannipāta, Śamyā, Tāla and Ākāśa.

479. In the entrance [of any character] with hurry, excitement and joy, there should be the Graha with the song, and such a Graha is called Udghātya.

480. In case of falling of ornaments, clothes or of any disorder, any loss of memory, fatigue, and in the [general] covering of faults, there should be the Udghātya Graha of the Antarā [Dhruvā].

Application of songs

481. Producers should in this manner apply in their proper places, the Dhruvās required for dance and drama.

482. Just as a well-built dwelling house¹ does not become beautiful without any colour, so without any song the drama does not attain [the capacity of giving] joy.

483. The rule regarding songs have been mentioned in connection with [the formalities of] the Pūrvaraṅga (Preliminaries), and the worship of gods has also been mentioned there.¹

484. Hence notes in the two Grāmas as well as the Overlapping [note],¹ should be applied to plays (lit. poetical compositions) which express the various States.

(476-477) ¹i.e. Ākāśa Graha.

(482) ¹*citraṃ niveśanaṃ*.

(483) ¹See V. 60-63ff.

(484) ¹See XXVIII. 35 above.

485-486. In the Opening¹ of the drama there should be the songs of the Madhyama Grāma, Śadja in the Progression, the Overlapping in the Development, Pañcama(mī) in the Pause, and Kaiśika(kī) in the conclusion. These songs depending on the Junctures and metres, should be of suitable Sentiments and States.

487. Dhruvās depending on the context and made to express Sentiments suited to the situation, embellish the drama just as the stars illumine the sky.

488. The Māgadhī is the first Gīti, then Ardhamāgadhī [the second], Saṃbhāvita the third and Pṛthulā the remaining one (i. e. the fourth).¹

489. Māgadhī is known by the repetition of its pādas [in different tempo] and it is in the Citra [Vṛtti].¹ Similar is the Ardhamāgadhī, which has recourse to repetition twice.

490. Saṃbhāvitā depending mostly on heavy syllables is applied in the Vārtika (Vṛtti), and Pṛthulā consisting of light syllables in the instrumental music, is to be applied in the Dakṣiṇa Vṛtti.

491. These four Gītis are everywhere to be applied in songs by singers. These consisting of appropriate syllables are applied in Dhruvās also.

492. That which includes full notes, Varṇas, is embellished by instruments, relates to the three voice-registers, has three Yatis and three Mātrās, gives joy, is harmonious (*sama*) and delicate, contains Alaṅkāras, is performed with ease, and has sweetness, is called a song [*per excellence*].¹

493. One should first of all bestow care on songs. For songs have been called the resting place (lit. bed) of the drama. The song and the playing of musical instruments being well-executed, the performance of the drama does not encounter any risk.¹

(485-486) ¹See XXI. 58ff.

(488) ¹See XXIX. 77ff above.

(490) ¹Vṛtti = *gati-vṛtti*. See XXIX. 102ff.

(493) ¹This shows that songs were indispensable in producing plays.

Qualities of singers and players of instruments

494. I have thus spoken properly of the characteristics of Dhruvās. I shall now speak of [requisite] qualities of singers and players of musical instruments.

495. Knowledge proceeds from qualities, and mind gets repulsed due to faults. Hence one should carefully know in brief the qualities and faults.

496. The singer should be of young age, have a loving nature and a throat full of sweet voice. He should thoroughly know about tempo, Tāla, division of Kalās, their measure and application.¹

497-498. A woman possessing a good physique, brilliance, courage and sweetness, also a voice which is soft, sweet and has a charming resonance, and is harmonious, and auspicious, and who can properly observe a pause, is never nervous, and is an expert in songs together with their Tāla and tempo, and can regulate her Karaṇas according to musical instruments, and is young, is known as a female singer¹ [*per excellence*].

Characteristics of a Vīṇā player

499-500. The two Vīṇā players should be properly conversant with the use of Pāṇi,¹ tempo and Yati² properly allotted [to different parts of a song], should have nimble hands in producing sweet sounds, and should have the qualities of [good] singers. They should be attentive in mind and be able to sing well in accompaniment of other instruments and clearly produced Karaṇas³ and should be industrious, and should have a pleasing voice, much experience and should be experts in playing instruments in Vṛttis like Citra etc.

Characteristics of a flute-player

501. The flute-player should be strong and careful, should properly know songs and their tempo, and be able to sing well in accompaniment of other instruments, and to produce a note which is voluminous as well as sweet and pleasing, and should possess a strong breath.

(496) ¹See SR. III. 13-22.

(497) ¹See SR. III. 23.

(499-500) ¹See XXXI. 494-495.

²See XXXI. 489-493.

³i.e. Karaṇas produced by the dancer.

502. The music of a flute should thus be steady, continuous, expressive of Varṇa and Alaṃkāra, and be sweet, pleasing and able to cover the faults [of a performance].

Difference between male and female song and recitation

503. Generally songs are naturally suited to women, and recitatives are similarly suited to men. For women's voice is naturally sweet and that of men are [naturally] strong.

504. The good quality in women's recitation and sweetness in men's songs, should be considered their adventitious qualities (lit. ornament) [and no part of their nature].¹

505. If men lead [in songs] and the songs possess good characteristics, but have no sweetness, then these, do not impart any beauty [to the performance].

506. Hence women's songs are naturally successful and so are men's recitatives.¹ When these are not [indiscriminately) attempted by one another, they become easy to perform.

507. Dānavas, Asuras, Rākṣasas, Yakṣas and Uragas (Nāgas) as males and females, have many actions and speeches.

508. [In such cases] women are to play men's parts [very] carefully. For women are naturally able to make graceful movements [only].¹

509. Men acquire Sauṣṭhava¹ by regular exercise and practice, and women's movement of limbs are naturally pleasing.

(504) ¹This shows that good singing was once supposed to be a monopoly of women. So Maitreya in the Mṛcch. (III) does not approve of Cārudatta's praise for Revila's singing (*mama dāva duvehiṃ jjeva hassaṃ jādi, itthiāe sakkaṃ paṭhanti, maṇusseṇa a kālīṃ gāntēṇa*). Cārudatta too continues his compliments to Revila by saying 'had he been out of sight (i.e. behind a screen), I might have taken him for a woman' (*antarhito yadi bhaved vanitēti manye*).

(506) ¹See note 1 above.

(508) ¹The movements of Dānavas and Asuras etc., are mostly energetic.

(509) ¹For the meaning of Sauṣṭhava see XI. 91. Generally it means 'beauty and grace of the body in its movement'.

510. With an eye to this fact, (lit. thus) men are to instruct women in songs, musical instruments and recitatives relating to different characters.

511. There may be [allowed] a loss of proper note in women's songs and playing of musical instrument. But this will not be sweet to the ear in case of men.

Qualities of a teacher

512. The six qualities which a teacher should have, are memory, intelligence (*medhā*), judgement (*matī*), reasoning positive and negative (*ūhāpoha*), and ability to train pupils.

Qualities of a disciple

513. The six qualities which a disciple should have, are intelligence, memory, willingness to serve (*ślāghā*), devotion [to work], spirit of emulation (*saṃgharṣa*), and enthusiasm.

Qualities of voice

514. The six qualities of voice are that it should be loud, compact, smooth, sweet, careful, and distinctly related to the three voice-registers.¹

515. That which is heard from a distance, is called loud (*śrāvaka*). The loud voice which is sweet but not diffused, is called compact (*ghana*).

516. The voice which being loud does not become harsh, is smooth (*snigdha*). If at the highest point of the voice-registers, there occurs no discordance, then the voice is called sweet (*madhura*).

517-518. The voice which does not lapse into excess or deficiency, is called careful (*avadhānavān*).

The voice which striking the head, the throat [and the chest] become sweet with reference to three places, provides always sweetness to the three voice-registers, is considered distinctly related to voice-registers (*tristhānaśobhī*).

Faults of a singer

519. The five faults of a singer are that his voice (lit. he) may be Kapila, unsteady, Sandaṣṭa (bitten), Kāki (crow-like), and Tumbakī (nasal).¹

(514) ¹See SR. III, 49-63.

(519) ¹See SR. III, 24-37.

520. When the voice is unnatural, and there is a gurgling sound, it is called Kapila. The voice of one who has phlegm in the throat, is also called Kapila.¹

521. When there is an irregular excess or want of volume in voice, it is called unsteady. A lean voice is also given this name.

522-523. Voice produced by [unduly] using teeth, is called Sandaṣṭa (bitten) by good masters.

The voice which in its enunciation does not properly touch its due voice-register, and which is harsh, is called Kākī (crow-like).

The voice connected with the nose is called Tumbakī (nasal).

524. These are the essential facts about the qualities, and faults of voice, related by me. I shall next speak about the covered (*avanaddha*) instruments.

525. This is the Gāndharva¹ which I have now described. This was formerly described by Nārada.

A man (lit., son of Manu) who will cause this to be performed, will receive the highest honour in this world.

Here ends the Chapter Thirtytwo of the Nāṭyaśāstra,
which treats of the Dhruvā Songs.

(520) ¹It may be that the word is a wrong reading for **Kaphala*.

(525) ¹This is the Gāndharva which the Ceṭa in Mṛcch. (III) speaks about (*kā vi velā ajja-Cārudattaśśa gandhavaṃ ṣuṇidum gadaśśa*).

CHAPTER THIRTYTHREE

ON COVERED INSTRUMENTS

1-2. I have spoken briefly about the stringed instruments. I shall now speak of the class of covered musical instruments, their characteristics and functions as well as of playing drums named *Mṛdaṅga*,¹ *Paṇava*² and *Dardura*.³

3. Svāti and Nārada⁴ have [respectively] spoken about the *Gāndharva*, and the playing of musical instruments together with their quality of amplitude, and their characteristics and functions.

Origin of drums

4. Now following Svāti I shall speak briefly about the origin and development of musical instruments called *Puṣkaras* (drums).

5. During an intermission of studies in the rainy season, Svāti once went to a lake for fetching water.⁵

6. He having gone to the lake, *Pākaśāsana* (Indra) by [sending] great torrential rains commenced to make the world one [vast] ocean.

7. Then in this lake, torrents of water falling with the force of wind made clear sounds on the leaves of lotus.

8. Now the sage hearing suddenly this sound due to torrents of rain, considered it to be an wonder and observed it carefully.

(1-2) ¹A kind of earthen drum still in use in Bengal among the singers of *Vaiṣṇava kīrtana*.

² A drum or tabor made probably of wood. See the note 6 on XXVIII. 4-5.

³This is also called 'Dardara'. Possibly this is the right form of the name. One side of its wooden frame is covered with hide ; it looks like a large gong. See also note 6 on XXVIII 4-5.

(3) ¹See above XXXII. 525. It does not mention Svāti.

(5) ¹The story given here about the invention of drums may not be quite fanciful.

9. After observing the high, medium and low sounds produced on the lotus-leaves as deep, sweet and pleasing, he went back to his hermitage.

10. And after coming to the hermitage, he devised the Mṛdaṅgas, and then the Puṣkaras¹ [like] Paṇavas and Darduras with [the help of] Viśvakarman.

11. On seeing the Dundubhi¹ of gods, he made Muraja,² Āliṅgya,³ Ūrdhvaka⁴ and Āṅkika.⁵

12. Then he who was a master of reasoning of the positive and the negative kind, covered these and Mṛdaṅga, Dardura and Paṇava with hide, and bound them with strings.

13. He also made other drums such as Jhallarī,¹ Paṭaha² etc., and covered them with hide.

14. Listen now about the instruments which men are to play as minor and major limbs [of a performance] in an assembly of instrument-[players].

15. Among the wooden [stringed instruments] Vipañcī¹ and Citrā² are major limbs³ and Kacchapi⁴ and Ghoṣaka⁵ etc., are minor limbs.⁶

(10) ¹Puṣkara seems to be a general name for drums made of wood.

(11) ¹A large kettle-drum made probably of earth.

²This seems to be a kind of Pākhoāj.

³It seems to be a drum held against the breast of the player who embraced it as it were. Hence came this name (*āliṅgya* = an instrument to be embraced). See 242ff. below.

⁴See 242ff. below.

⁵See 242ff. below.

(13) ¹This seems to be very small drum without any complexity. Cf. SR. 1135-1137.

²It seems to be different from the one mentioned by SR. VI 802-808. See also 27 below.

(15) ¹See the note 3 on XXVIII. 4-5, and the note 2 on XXIX. 220.

² See the note 1 on XXIX. 120.

³ For their functions see 25-26 below.

⁴ This seems to be an one-stringed (*śkatantṛī*) instrument made with a tortoise (*kacchapa*) shell.

⁵ This seems to be a kind of Tānpurā used merely as a drone.

⁶ For their functions see 27 below.

16. Among the drums, Mṛdaṅga Dardura and Paṇava are the major limbs, while Jhallarī and Paṭaha etc., are the minor limbs.

17. [Among the hollow instruments] the flute (*vaṃśa*) has the characteristics of the major limbs [of a performance], and conch-shell and Ḍakkinī [that of] the minor limbs.

Use of Drums

18. There is no instrument which cannot be used in the ten kinds of play (*daśarūpaka*).

Each kind of instrument may be used in a play after considering the Sentiments and States there.

19-20. In a festival, a royal procession, and a Maṅgala ceremony, in an auspicious and happy occasion, at the time of marriage and of birth of sons etc., in a battle where many fighters assemble, and during such other acts, all the musical instruments should be played.¹

21. Small number of instruments are to be played during ordinary (lit. natural) household affairs. During expeditionary marches and performance of plays, all the instruments should be played.¹

22. For the harmonious blending of the different limbs [of a performance] and for covering the faults, the instruments are played.

General Description of Drums

23. I shall now speak of the covered instruments which give rise to regular notes, has many Karaṇas and Jātis.

24. All the instruments covered with hide such as the three Puṣkaras,¹ are called covered instruments.

(19-20) ¹See SR. VI. 10-21.

(21) ¹See the note above.

(24) ¹The three Puṣkaras of the NŚ. are Mṛdaṅga, Paṇava and Dardura (Dardara); see 1-2, 10 and 16 above. But according to SR. VI. 1024-1025 they are Mṛdaṅga, Mardala and Muraja. But Mardala is unknown to NŚ.

25-26. And these have one hundred¹ varieties. But I shall now speak of the characteristics of the three Puṣkaras. For these have no harshness of sound like the remaining instruments. The latter produce no [distinct] notes, for them no [regulated] strokes [are necessary], no distinct syllables are available from them, and they require no Mārjanā.

27. By [the playing of] Bherī, Paṭaha, and Bhambhā as well as Dundubhi and Diṇḍimas, one desires the depth of sound from their slackness and extensive surface.

28. These are generally to be played with a view to time and occasion [in a play]. But listen about the rules of the three Puṣkaras.

29. Metres depend on *Vāsu* (?) and are of two kinds, viz. those which relate to notes only, and those which relate to words carrying meaning.

30. Metres relating to words carrying meaning, express many States and Sentiments, and those relating to notes only, depend on various instruments.

31. Seven are the notes in the Viṇā of the [human] body, and from those have come out the notes of musical instruments.

32. Notes coming out first from the human body go to the wooden Viṇā and then they go to the Puṣkara and the solid instruments.

33. Strokes¹ on them by various movements, are to be known as giving shelter to words. These are always to be applied to the playing of Viṇā [and] at the time of battles etc.¹

34. In the Viṇā of the human body there should be *Vāṣkarana*¹ (mnemonic patterns) such as *jhīṅṭu jagati kāt* (?) together with many *Karaṇas*.

35. The notes produced by the singer should be produced by the musical instruments, and these should contain light and heavy syllables showing appropriate *Yati* and *Pāṇi*.

(25-26) ¹SR. names no less than twentythree varieties. See Ch. VI.

(33) ¹*Bāhviraṇair*. The reading here is probably corrupt.

(34) ¹This word is probably to be derived from *vācaskaraṇa* and is similar in meaning to *bol* used by modern drummers of Northern India.

Aspects of Puṣkaras

36. I shall speak about the rules of playing Puṣkaras with reference to Mṛdaṅga, Paṇava and Dardura.

37-39. Puṣkara instruments have following aspects : sixteen syllabic sounds (*akṣara*¹), four Mārgas, Vilepana, six Karaṇas, three Yatis, three Layas, three Gatis, three Pracāras, three Yogas, three Pānis, five Pāni-prahata, three Prabhāras, three Mārjanās, eighteen Jātis and twenty Prakāras.

Music of Puṣkaras should possess all these aspects.

40. Now I shall speak of the sixteen syllabic sounds, *K, kh, g, gh, ṭ, ṭh, ḍ, [ṇ], t, th, d, dh, [m]*¹, *r, l*, and *h* are the sixteen syllabic sounds. These are the always to be used in the Vāṣkaraṇa¹ of the Puṣkara music.

Four Mārgas¹—The four Mārgas are Ālipta, Aḍḍita, Gomukha and Vitasta.

Vilepana² (plastering)—Plastering of [Savya], Vāma and Ūrdhvaka.

Six Karaṇas¹—Rūpa, Kṛta-pratikṛta, Pratibhedā, Rūpa-śeṣa, Ogha and Pratiśuṣka.

Three Yatis¹—Samā, Srotogatā, Gopucchā.

Three Layas¹—quick, medium and slow.

Three Gatis⁶ (Prakṛti)—Tattva, Ghana (= Anugata) and Ogha.

Three Pracāras⁷—Sama Pr., Viṣama Pr. and Sama Viṣama Pracāra.

Three Saṃyogas⁸—Guru Saṃ., Laghu Saṃ. and Guru-laghu Saṃyoga.

Three Pānis⁹—Sama, Avara and Upari Pānis.

Five Pāniprahatas¹⁰—Sama-pāni, Ardha-pāni, Ardhārdha pāni, Pārśva-pāni and Pradeśinī Prahatas.

(37-39) ¹See 44ff below.

(40) ¹The text gives *ḍh* for *ṭ* and *y* for *m*. See SR. VI. 819.

² See 111.116 and 258-259 below.

³ See 92-93 below.

⁴ See 94ff below.

⁵ *Ibid.*

⁶ See 118-120 below.

⁷ See 47ff. below.

⁸ See 117 below.

⁹ See 93 below.

¹⁰ See 83 below.

Three Prahāras¹¹—controlled, semi-controlled and free.

Three Mārjanās¹²—[Māyūrī, Ardha-māyūrī and Karmā-ravī].

Eighteen Jātis¹³—Śuddhā, Ekarūpā, Deśānurūpā, Deśād-
apetarūpa, Paryāya, Viṣkambha, Pārṣṇi-samastā, Duska-
karaṇā, Ūrdhvagoṣṭhikā, Uccitikā, Evaṃvādyā, Mṛdaṅga-
paṇava, Avakīrṇā Ardhāvākīrṇa, Saṃplavā and Vidhūta.

Twenty Prakāras¹⁴ are Citra, Sama, Vibhakta, Chinna,
Chinna-viddha, Viddha, Anuviddha, Svarūpānugata, Anusṛta,
Vicyuta, Durga, Avakīrṇa, Ardhāvākīrṇā, Ekarūpa, Parikṣipta,
Sācīkṛta, Samalekha, Citralekha, Sarvasamavāya and Dṛḍha¹⁵.

41. The sixteen syllabic sounds which have been men-
tioned before applies to Puṣkaras, such as Paṇava, Dardura
and Mṛdaṅga as well.

Productions of Consonant and Vowel sounds in Drums

42. *K, t, r, l, th, d, dh* are to be produced on the right
face and *g, h,* and *th* on the left face of the drums and *th*
on the Ūrdhvaka and *k, r, ṇ, dh, v* and *l* on the Āliṅgya.

Now I shall speak about combining vowels with them.

a, ā, i, ī, u, ū, e, ai, o, au, aṃ and *aḥ* are the vowels to be
added to the consonants.

To *k—a, i, u, e, o* and *aṃ* can be added to produce *ka, ki,*
ku, ku, ko, and *kaṃ.*

To *kh—i, u* and *o* can be added to produce *khi, khu*
and *kho.*

To *g—a, e* and *o* can be added to produce *gu, ge* and *go.*

To *gh—a, e* and *o* can be added to produce *gha, ghe* and
gho.

To *ṭ—a, i, o* and *aṃ* can be added to produce *ṭa, ṭi, ṭo*
and *ṭaṃ.*

To *ṭh—a, i, o* and *aṃ* can be added to produce *ṭha, ṭhi,*
ṭho and *ṭhaṃ.*

To *ḍ—a* and *o* can be added to produce *ḍa* and *ḍo.*

¹¹ See 42 below.

¹² See 102ff. below.

¹³ See 130ff. below.

¹⁴ See 198ff. below.

¹⁵ Later writers like Śārṅgadeva include most of the technical
terms into the *hastapāṭas*. See SR. VI 819ff.

[To *ṅ*—*a*, *i* and *e* can be added to produce *na*, *ṅi* and *ṅe*.]

To *t* and *th*—*a*, *ā*, *i* and *e* can be added to produce respectively *ta*, *tā*, *tī*, *te* and *tha*, *thā*, *thī* and *the*.

To *d*—*a*, *u*, *e* and *o* can be added to produce *de*, *du*, *de* and *do*.

To *dha*—*a*, *i*, *o* and *aṃ* can be added to produce *dha*, *dhi*, *dho* and *dhaṃ*.

To *r*—*a*, *ā*, *i* and *e* can be added to produce *ra*, *rā*, *ri* and *re*.

To *l*—*a*, *ā*, *i* and *e* can be added to produce *la*, *lā*, *li* and *le*.

H and *m* are applied without any vowel.

Among these *k*, *gh*, *t*, *th* and *dh* has *r* as their appendage (*anubandha*) e.g. *ghruṃ*, *dhra*, *tre*, *kraṃ*, *thra*, [*dram*], *dhraṃ*.

K and *l* also act as appendages, e.g. [*klaṃ*, *kle*].

Sounds producible by two hands are made by combining all these. *Dhaṃ* however is produced in Āṅkikā, Mṛdaṅga and two Puṣkaras by the simultaneous strokes of two hands.

Ku is produced by running the finger (against the surface of the drum-face), and *dha* by controlling it. When it is half-arrested there is *tha*. When the back of the hand strikes it, there is *kl*; from curving the fingers comes *kṣa* (*kh*). By the simultaneous striking of Ūrdhvaka and Vāmaka¹ by the two hands, there occurs *haṃ*, and by striking Āliṅgya with the forefinger *kle* [is heard].

Some of the sounds are produced from one face [of a drum], some from two faces [of a drum], and some from three faces [of two drums], e.g. *r* from all faces (i.e. from any single face), *d*, *dh*, from Āliṅgya and Dakṣiṇa², *g* from Vāma[-ka] and Ūrdhvaka for the sake of facilities. *Dh* is sometimes is to be made from Āliṅgya. There should be no disregard of this rule. So much about the combination of vowels and consonants.

Five Hand-strokes

Five kinds of hand-stroke (*pāṇiprahata*): level-handed (*Samapāṇi*), half-handed (*Ardhapāṇi*), quarter-face (*Ardhārdhapāṇi*), hand-side (*Parśva-pāṇi*) and fore-finger (*Pradeśinī*).

(42) ¹This is possibly our बाँही.

²This is possibly our डाईहना.

Now these hand-strokes, according to their application are controlled, semi-controlled or free.

Among these *m* is a stroke with the level-hand and is controlled ; *g*, *d* and *dh* are half-controlled and is a stroke with half of the hand. *K*, *kh*, *ṭ* and *ḍ* are strokes with the side of a hand and are controlled. *T*, *th* and *h* are strokes by half of the hand and are semi-controlled. *M*, *th*, *r*, *l* and *h* are two-handed strokes and are free. *Klaṃ* is a stroke of the forefinger and is free. *Draṃ dhraṃ* and *klaṃ* are two-handed strokes with the side of a hand and are free. *Kleṃ* is a stroke of the half of the hand and is controlled. * is a stroke of the side of a hand and is controlled. Thus one is to make strokes according to their requirement.

43. Sixteen are the sounds coming out of [covered] musical instruments. The wise are to make Vāṣkaraṇa from their combinations.

The Four Mārgas

I shall now explain what has been called the four Mārgas.

44. The four Mārgas relating to the strokes of the (covered) musical instruments are Aḍḍita, Ālipta, Vitasta and Gomukha. The Aḍḍita Mārga relates to a combination of strokes of Āliṅgya and Mṛdaṅga.

The Ālipta Mārga relates to a combination of the strokes of Vānaka and Ūrdhvaka.

The Vitasta Mārga relates to a combination of strokes of Ūrdhvaka, and the right face of Āṅkika. And the Gomukha Mārga relates to the strokes of all Puṣkaras mixed up mostly with those of Āliṅgya.

Examples of the Aḍḍita Mārga strokes are *ghaṭṭam*, *kat-thita ghaṭṭam* *ghenṭā ghaṭṭam* *gatthimam* *gatthi ghaṇṭam* *gatthi*.

Now the Ālipta Mārga—*dadhro mā mādro mam sta du rṣere gham ghem gn dṇ (gu) ranandam ghem, preṃ (ghra) draṃ ghem dro mām* are the strokes of the Ālipta Mārga.

(44) ¹The reconstruction this *bol* and the following ones is tentative. These have suffered most in the transmission of the text.

Now the Vitasta Mārga—*takitān takitān sentāṃ kinnānāṃ ghisamketā idu hudu ketāṃ* are [the strokes] in Vitasta Mārga.

[Now the Gomukha Mārga]—*guddha kladdhaṃ mathikaṭā ghaṃghena chidukhu khuṇo gaga taṭṭhi maṭam* are [the stroke] in the Gomukha Mārga.

H is produced by pressing the fingers, and it is a free [stroke] and the fingers will have to be crossed and half-controlled for this on the Ūrdhvaka and Ān[ki]ka. Because on the two, the level hand is seen to be used.

H is produced by pressing [the fingers], and it is a free stroke and [in the Gomukha Mārga] the following [strokes] are also to be made: *dhittha tittha dittha kitā khadeṇ khadeṇ gudhuṃ du leṇṭa jhatti titthana dhittān hu vadhe*.

Similarly strokes in the Vitasta Mārga should be devoid of those for *l*, *m* and *r*. In the Ūrdhva (?) Mārga of the Gomukha, the strokes will be *khaṭamatthi maṭṭa ghaṇṭā ghura-khetṭam khata māṃ (vudu) ṇa kiti kitti kiti māṃ khu khu ṇu ddhe dhe dho dho*.

Now the playing of Gomukha—*tha ḍa gheṇṭa ṇa khandu lamghu khe ghaṭa maṭṭa ṭāṃ ṇu dha [khu khu] nāṃ tthi ghaṭam ghiṭi māṃ kakku ṭāṃ ṇu gheṃ kiṭi māṃ ghe ghe ko mo ma*.

45. Strokes produced in the Ālipta (Mārga) can be used in all Mārgas.

Graha of Mrdaṅgas consists of groups of Akṣaras (*akṣara-samghāta*).

46. I shall give their examples in the four Mārgas in due order.

In the Aḍḍita [Mārga] they are *ghṛṇ ghṛṇḡ ghaṭa gheṇ matthi matthi, madatthi tthiṇ mana gheṇ kraṇ kathi kaṭān*.

In the Vitasta they are *ghāga gemḍrā taki ta ghṛ ghṛṇ ghro kiṭi gheṇṭān gān dhi kiṭi ketthā tha kutā kitā kiri dām*.

In the Ālipta they are *ḍo mān guḍur gheṇ ghe ghaṇṭān ghe gha ta du mā*.

In the Gomukha they are *ghe ghetāṭṭhi katān guṭṭā gheṇ ghetā ghaṇṭān dhi madhi tthiyam ke sa ṭe ghe ga gheṇo no ṇam*.

47. For its Mārga three are the Pracāras of the Puṣkaras, such as Sama, Viṣama and Sama-viṣama.

48. Sama should be the Pracāra of the Vāmaka and the Ūrdhvaka and of the Vāmaka and Savya[ka] in the Aḍḍita Mārga, and in the Ālipta Mārga too.

49. In striking the Vāmaka, Ūrdhvaka and Madhyaka, the left hand should be used. And in striking the Savya and Ūrdhvaka, should be used the right hand in the Viṣama Pracāra.

50. Similarly the two hands should be used in a cross-wise stroke in the Vitasta Mārga, and the same is [to be done] in the Viṣama Pracāra.

51. In the rest of the Mārgas, the Pracāra of hands will be according to one's convenience (*svacchanda*). In the combination of the Aḍḍita and Gomukha Mārgas, the Pracāra of the hands should be Sama-viṣama.

52. In connexion with the Erotic and the Comic Sentiments, the instruments should be played in the Aḍḍita Mārga. In the Heroic, the Marvellous and the Furious Sentiments, they should be played in the Vitasta Mārga.

53. The playing of the instruments in the Pathetic Sentiment should be in the Ālipta Mārga, and in the Odious and the Terrible Sentiments this should be in the Gomukha Mārga.

54. Instruments should be played in connexion with a dance to suit the Sentiments and the States and the Sattva [of characters] and their gestures, mode of walking and the location [of the scene].

Playing of Dardura and Paṇava

55. This rule of strokes according to the traditional way, should be followed by the wise. I shall speak hereafter of the playing of Dardura and Paṇava.

56. This playing of drums is of three kinds : Ativāḍita, Anuvāḍya and Samavāḍita. Among these, the Ativāḍita is the playing of Puṣkara before [a performance].

57. When the playing of Mṛdaṅgas follow a performance, it is Anuvāḍya.

When the Mrdaṅgas are played simultaneously with a performance, it is Samavādita.

58. The syllabic sounds such as *k, kh, g, pṇ [dh] r v āñ pr, h, nād brhulāñ dhrā hu lām* are to be used in playing a Paṇava.

And *kiri ghinṭām tho tho ṇo dho tr hulām kiri ghinṭām ṇo ṇo nā nṭām co ktri kiri kaṇḍā maṭā maṭa tthi te te te donnām* is the music of Paṇava.

59. The experts should produce in striking loosely and tightly Paṇava, the different Karaṇas by means of the tip of the little and the ring fingers.

60. The syllabic sounds for colouring Karaṇas should be produced by the little and the ring fingers. In producing the remaining sounds, there should be strokes by other fingers.

61. The playing with the Koṇa and the ring finger, should begin with the middle finger.

The playing with the Koṇa and the ring finger should be a simple (*suddha*) stroke.

62. From playing in irregular Karaṇa, comes *trikulaham* which is the beginning of the irregular playing. It continues as *ribhata* as Karaṇa and Anubandha, and to it is added a double *tra*.

63. In the Anubandha of the mixed Karaṇa, *dre* is produced by striking with the raised hand. This is to be specially done by the best player of drums.

64. Notes which are charming due to their being in the various Karaṇas, are to be produced by the tip of the little finger. By that very finger should be produced the strokes *a ṇi ṇi b*.

Playing of Paṇava

65. This should be done by the tip of the little finger in a loosely trimmed drum. By tightly trimmed Paṇava should be produced *dhattvo dvāṇa* * * *

66. In the tightly and loosely trimmed Paṇavas strokes *ka ṭha na ta ṇi ṇa* are produced. Similarly irregular

Karaṇas are not produced in the *Paṇava* which is tightly or loosely trimmed.

67. In the tightly trimmed *Paṇava* there can be strokes like *kha kha ṇa ṇa* * * *

In the loosely trimmed *Paṇava* there should always be the strokes like *la tha*.

68. In the trimmed *Paṇava* *k*, *kh* and *ṭa* strokes should be produced.

[The strokes] should be combined with irregular *Karaṇas*.

69. It is possible to create a resonance of *ṭ* in a tightly trimmed *Paṇava*. In the same way *hṇ* including *ṇ* is also possible.

70. This stroke is to be made on the face of the drum held obliquely. The stroke will sound as *kahulāṃ krakhulām* * * *krakhulām*.

71. This in brief is the regular playing of *Paṇava* described by me.

Playing of *Dardura*

I shall now similarly speak of the syllabic strokes of the *Dardura*.

72. The free strokes in *Dardura* should include * * *rakti trikalas klecadro gaṇo hathipa*, and *thaṇaṇa*.

73. One should make there [strokes to produce] *enaṇakṣāra gradha* * * * by one's right hand, and to produce *go matthā* by touching *Dardura* by the tip of the left hand.

74. Strokes giving *muktollā* * * should be produced by two * * controlled hands, and the sounds being pressed after seizing [the drum] by freely holding it.

75. *Thitthen tra* should be produced by pressing [the hand] in the usual manner. Sounds produced freely will be special ones, while those produced by arresting the stroke will be [half] free and half checked.

76. The sound will be wrongly produced if they are too swiftly done or done in quick succession. These in brief are to be known of the strokes on *Dardura*.

77. These are the pure strokes not mixed up with strokes of drums of other types. I shall now speak of the combined playing of Dardura, Paṇava and Mṛdaṅga.

Playing together the three Puṣkaras

78. In the mixed playing of instruments some Karaṇas are distinctly expressed while some Karaṇas are produced simultaneously or some serially.

79-80. In such mixed playing, individual strokes like ṅ g and r and *dheṅkā kattham troikho kehulam takita* in the Mṛdaṅgas, *daṅ syeṅ dreṅ kahutām malam* in Paṇava and *tham-matatthi dām kahutām maṭatthi deṅ neṅ* in Dardura are to be made.

81. The [Karaṇas] other than these are to be always mixed in production, those mentioned previously are also to be mixed up according to necessity.

82. Now in the Paṇava simultaneously produced Karaṇas are *kahatām ṇṇaṇṇām khu khu kṇṇe khe dromo doṇam the tho rthidr.*

83. The best player should gradually produce such Karaṇas as *ṭa ṭa ṭa ṭe ḡhoṇaṇaṇa kirini. * * kiṇṇā.*

84. In the Anubandha of Paṇava, the Karaṇas should be *ṇṇu khu khu ṇa*, and players of Mṛdaṅga and Dardura should play the Kṛtapratikṛta.

85. Those [Karaṇas] which are to be produced (lit. made) in Muraja at the time of walking and other movements [of different characters in a play], should also be followed in all its syllables in the playing of Paṇava.

86. Experts should not have any playing of [drums] in the Citra Mārga at in the time of walking and other movements. When the setting of feet is not perceptible, [the playing] at that time should be Sama-viṣama.

87. The Uparipāṇi [hand] should be freely used in playing Paṇava and Mṛdaṅga. Playing of Mṛdaṅga (?) should be made by similar strokes.

88-89. Generally Paṇava should be taken up for playing before all other instruments.

I shall now speak of the strokes of Dardura, which are *dasa senta tetietsade vede revitanṛitamathi*. After making these two free, and then stopping, one should make strokes like *nannāre*.

90. And then one should make strokes *bhredhī kithī* by the right hand and *gudathim klam* by the left hand. And then the tips of the hand making *tatvavṛstha*, the two hands should be checked after striking *tam*.

91. And [the stroke] *takam* should indicate the rest of the *Karaṇānubandha*.

Karaṇas of three Puṣkaras

These are the strokes in Dardura. I shall next speak of the (six) *Karaṇas*.

92. The six *Karaṇas* are *Rūpa*, *Kṛta-pratikṛta*, *Pratibheda*, *Rūpaśeṣa*, *Pratiśuṣka* and *Ogha*.

Rūpa—when *Karaṇas* are produced by two hands.

Ex. *gham khu khu ṇa khu gham kramam tthimam tthetaram ghaṭam ghatthi metthi gheṇṭa kaṭa guddharāṇa kiṭi gham ghe kaghatām ghe kakkam*.

Kṛtapratikṛta—when one *Karaṇa* originates from the three *Puṣkaras*.

Ex. *tham ghu khu ṇa khutham kramamthi vaggem raghatām ghaṭatthi gham tsām idu ghe kuhulāṇṇam do dno ṇa*.

Pratibheda—when after the two *Karaṇas* of *Mṛdaṅgas* have been made simultaneously, the [playing] takes to *Upari Karaṇa*. Ex. *dho dhṇ ṇā kho ta la ṇā ṇā tthi tadhi ghaṇḍam*.

Rūpaśeṣa—the want of distinction of *Karaṇas*. Ex. *khu khu no ṇṇā maṭaghem gheṇḍamaṭr ghotā mathi alyām ghom*.

Pratiśuṣka—the harmony amongst the players of *Mṛdaṅga*, *Paṇava* and *Dardura*. Ex. *ghaṭamata tthi duṇa ther jakiti keghin ghoṇ gghēṇḍagnoṇa kho kho kha kuṭṭ kiṭṭ vakatthi ṇaṇattdi*.

Ogha or *Catuṣka*—the playing of all the instruments in slow tempo to produce sonant syllables. Ex. *tham kiṭi mam rhi hi kiṭi ghiṇ ghaṇḍāṇam ghoṇḍā ghoṇa ghoṇr ghaṭa ghaṭa ghaṭa gheṇ gham ghe viriṇi ṇr ge ham tho tathan ghe*.

93. Combination of Karaṇas are of six kinds. The wise should use Karaṇas according to this rule.

Three Yatis

The three Yatis are Samā, Srotogātā and Gopucchā. The Yati is the three ways of combining tempo and Pāṇi. It is of three varieties, such as Rāddha, Viddha and Śayyāgata.

The three tempos are quick, medium and slow.

The three Pāṇis are Sama Pāṇi, Ardha Pāṇi and Upari Pāṇi, the three ways of combining the Karaṇas.

94. When in a performance the Yati is Samā, the tempo is quick and there is Upari Pāṇi, then it is the Rāddha playing (lit. rule).

95. Similarly when the playing of instruments is given prominence and there is Upari Pāṇi, Samā Yati and the medium tempo, then it is called the Rāddha playing (*vādya*).

96. When the Yati is Srotogātā, the tempo is medium and there is Sama Pāṇi, the playing is called Viddha.

97. The playing of music is called Viddha when in case characters of superior or middling type, its procedure is Vārtika or Dakṣiṇa.

98. When there is Ardha Pāṇi stroke, slow tempo, and the Gopucchā Yati, it is called Śayyāgata playing.

99. When the singing is given prominence and procedure is Dakṣiṇa the playing of *atyukta* (?) instruments is called Śayyāgata.

100. Their standard arises from the slow tempo etc. In other Pāṇis, Kalās are to be reduced.

101. The Yati, Pāṇi and the tempo in connection with the playing of instruments, should be observed according to one's liking, after considering the [special] performance of plays.

The Three Mārjanās

102. The three Mārjanās are Māyūrī, Ardha-māyūrī and Karmāravī. These three Mārjanās are known to relate to notes of Puṣkaras.

103. Notes in the Māyūrī Mārjanā¹ are Gāndhāra in the Vāmaka, and Śaḍja in the Dakṣiṇa Puṣkara and Madhyama in the Ūrdhavaka.

104. Notes in the Ardha-māyūrī are Śaḍja in the Vāmaka Puṣkara, Rṣabha in the Dakṣiṇa, and Dhaivatī in the Ūrdhavaka.

105. Notes in the Karmāravī are Rṣabha in the Vāmaka Puṣkara, Śaḍja in the Dakṣiṇa Puṣkara and Pañcama in the Ūrdhavaka.

106. On having Mārjanā in Ālīngya one should provide for Niṣāda which is assonant to the notes [mentioned above] and which is a note of Jātis.

107. The Māyūrī Mārjanā will be in the Madhyama Grāma, the Ardha-(Māyūrī) in the Śaḍja Grāma, and the Karmāravī in the Gāndhāra Grāma, and these will include Over-lapping notes.

108. Notes which include regular Śrutis, are fixed. These relate to the Mārjanās, and the remaining ones are considered transitory (*samcārī*)

109. By the Vāmaka and the Ūrdhvaka, accessory notes should be produced by their plastering which will give them slackness or tenseness. Similar treatment should be given to the Ālīngya and the Āṅkika.

110. Players [of drums] should by their slackness and tenseness as well as piercing (?) of hides, produce notes of these kinds,

Earth for the Mārjanā of Vāmaka and Ūrdhvaka

111. This Mārjanā of the Vāmaka and the Ūrdhvaka should be done by means of earth. Now listen about the characteristics of the earth [suitable for this purpose].

112-113. The earth which contains no gravel, sand, grass and husks of grains, and which does not stick and not which is white, alkaline, pungent, yellow, black, sour or bitter, is suitable for plastering, and with it one should make Mārjanā.

(103) ¹Kalidāsa gives a description of this in Mālavi I. 24.

114. The blackish earth from a river-bank, which is fine after giving out water, should be used for Mārjanā.

115-116. When the earth which spreads very much, is white or black or heavy or unstable or is full of husks, and the blackish earth not producing desirable notes, are only available, then one should use wheat flour or barley flour for this purpose. Sometimes a mixture of wheat flour and barley flour¹ is also used.

117. One defect of this (i. e. the mixture) is that it will create a monotonous sound.

Thus the blackish earth applied for the Mārjanā, will produce proper notes.

Three Saṃyogas

O the best of Brahmins, I shall now speak of the three Saṃyogas.

The three Saṃyogas are Guru-sañcaya, Laghu-sañcaya and Guru-laghu-sañcaya.

The Guru-sañcaya—in heavy syllables, slow tempo and Ogha-pravṛtti, e. g. *gheto ketaṃ candrāṃ khetam dyaṃ dvaṃ khetam dhvaṃ dvaṃ dvaṃ drāghetaṃ battam khettam*.

The Laghu-sañcaya—light syllables and quick tempo e. g. *ghāṭa maṭa maṭa ghaṭa matthi ghaṭu ghaṭu ghaṭu*

The Guru-laghu-sañcaya—light syllables [with heavy ones], quick tempo, e. g. *ghaṭa vimatthi mathitham kitam gha gamgha mothikam taddham kaṭa thim karasthi maghave*.

Three Gatas

The three Gatas¹—Tattva, Anugata² and Ogha.

118. In the Tattva playing [of drums] there should be strokes similar to [recognised] syllables, distinctly expressing words and syllables, conforming to the metre [of songs], and well-divided in Karanas.

119. The Anugata playing [of drums], should begin with the Sama Pāṇi or the Avara Pāṇi, and it should hav-

(115-116) ¹Wheat flour is still used for the Mārjanā of drums like Pākhoāj.

(117) ¹Gata was also known as Prakṛti. See C. 107.

²It was also called Ghana. See 40 above.

Karaṇas produced by distinct strokes, and it should follow the song.

120. The Anugata playing [of drums] should begin with Upari Pāṇi and it should not rest on one Karaṇa [only]; it should have quick tempo; its Karaṇas should be Āviddha and it should be used extensively.

Eight Conformities

121. All playing of drums should have eight Conformities (*sāmya*). e. g. in syllables, limbs, Tāla, tempo, Yati, Graha, Nyāsopanyāsa and Pāṇi.

122. The playing which follows the metre consisting of short and long syllables shows Conformity in syllables.

123. The playing which follows the song equally in the three limbs in its beginning (*graha*), end (*mokṣa*), and in its Kalās and Antara Kalās, shows Conformity in limbs.

124. The playing which by its measure of Kalās and time, equals the body of the song, shows Conformity in Tāla.

125. The playing which follows the song equally in its performance in slow, medium and quick tempos, shows Conformity of Laya (tempo).

126. When the playing follows Samā, Srotogatā and Gopucchā Yati of songs, it is an instance of Conformity in Yati.

127. The Graha of similar Śrutis by stringed, and covered instruments and flutes along with the songs, is an instance of Conformity in Graha.

128. Playing of flutes and Viṇās in such a way that the notes in their Nyāsa and Apanyāsa may agree to that of the song, is an instance of Conformity in Nyasā and Apanyāsa.

129. When the Samapāṇi, Avapāṇi and Uparipāṇi playing of instruments follow the song, it is an instance of Conformity in Pāṇi.

Eighteen Jātis

I shall now] explain what has been called the Jātis. They are Śuddhā, Ekarūpā, Deśānurūpā, Deśad-āpetarūpā,

Paryāyā, Viṣkambhā, Paryastā, Saṃrambhā, Pārṣṇi-samastā, Duṣkara-karaṇā, Ūrdhva-goṣṭhikā, Uccitikā, Evaṃ-vādyā Mṛidāṅga-panāvā, Avakīrṇā, Ardhāvakīrṇā, Saṃplavā and, Vidhūtā. I shall describe their characteristics and examples.

130. The playing [of drums] which consists of Karaṇas of one or of two syllables, and which is fit to be used in all movements (lit. work), is called Śuddhā.

131. The Jāti consisting of *kho kho khaṃ khaṃ khaṃ khaṃ* is called Śuddhā ; it is the Jāti [for the action] of the middling and superior women.

132. When one plays separately Gomukha in the Aḍḍita, Ālipta or Vitasta Mārga, it is called Ekarūpā.

133. The playing which produces syllables of the Aḍḍita Mārga such as *dron̄ ghon̄ don̄ ghon̄ ghegheṇ̄* is also Ekarūpā ; it is to be used in case of songs of male singers.

134. This Jāti (i. e. Ekarūpā) should be used in case of all characters while the Dhruvā is sung in a slow or quick tempo, and it may also be used after one has judged [properly] the place, time and condition [of characters] in case of Dhruvās sung in a medium tempo. .

135. When all other instruments follow one Karaṇa in pursuance of the playing of Mṛdaṅga, it is called Ekarūpā.

136. The Deśānurūpā Jāti played in the Aḍḍita Mārga, is used in the Erotic Sentiment involving the enjoyment of love (Śṛṅgāra). It should be performed in a slow tempo.

137. *Mī mathi thamabhū tthi kimā* will be the syllables in Deśānurūpā Jāti. It is to be used in the best Erotic Sentiment of women.

138. Deśād-āpetarūpā Jāti is played in Vāmaka and Ūrdhvaka in a quick tempo of Avakṛṣṭā Dhruvās. It is to be used in the Pathetic Sentiment.

Ex. *Ghedrān̄ ghedrān̄ ghe gheru* are the syllables in the Deśād-āpetarūpā Jāti in playing [drums].

140-141. When the same set of Karaṇas played previously are followed in all three tempos, it is the Paryāyā Jāti. Ex. *ghodān̄ ghidān̄ gudugnoū* played in the Vāmaka and

Ūrdhvaka by the left hand should be applied in the Heroic, Marvellous and Furious Sentiments.

142-143. Two heavy syllables, two light syllables, one light syllable, three heavy syllables, and a light syllable such as *siñ māñ ghaṭa ghendra gu du gheñ gheñ ghama tthi metchap* constitute Viṣkambhā Jāti. It is to be applied in the Erotic Sentiment of superior women.

144. Playing of drums in all Mārgas with Karaṇas of one syllable, and with the Sama Pracāra of hands, is called the Paryastā Jāti.

145. Paryastā is to be used in the case of the quick movement of chariots, *Vimānas*. Vidyādhara, Bhujaṅgas (serpents) etc. in the sky, or in torrential rains.

145. Paryastā Jāti which should be used in the movement of slow tempo in the Erotic Sentiment of superior characters; it should also be used in the case of inferior characters.

146. *Gheñ tañ ghohnām* should constitute the Saṅrambhā Jāti to be applied in case of inferior women.

147. The Jāti which has Karaṇas of Ardhapāṇi, and and medium tempo in the beginning, and quick tempo in the end, is called Saṅrambhā.

148. Ex. *Magatham kuyu ihakim*.

Pārṣṇi-samastā Jāti should be played on the face of Ūrdhvāṅkika and Dakṣiṇa by quick strokes in the Vitasta Mārga, and it is to be applied in movements of Erotic and Comic Sentiments.

149. Pārṣṇi-samastā Jāti should be played with Karaṇas *tatthim kaṭam maṃcchi* and *dhandrāñ gudheñ gu dhitañ*, with the pressure of the Pārṣṇi. This is to be applied to the movement of superior male character of calm type, and of the Dānavas.

150. By striking of all the Mṛdaṅgas with the movement of Svastika hands, one should play the Duṣkara-karaṇā Jāti in all their tempos.

151. Duṣkara-karaṇā Jāti should include syllables like *duṇā duṇo duṇā kiṃka dhima ghoñ ghoṭeñ madatthidugakṭi ghoñ*.

152. Duṣkara-karaṇā Jāti should be applied in case of movements of Daitya kings, chiefs, Nāgas (*bhujaga*), Rākṣasas, Piśācas, Gandharvas, and Guhyakas, etc,

153. Light strokes on the face of Ūrdhvaka, Āṅkika and Dakṣiṇa in the Vitasta Mārga or striking of Dakṣiṇaka and Vāmaka after beginning with Āṅkika and Ūrdhvaka [will constitute Ūrdhva-goṣṭhikā.]

154. Playing almost violently *udhidhr̥ṇ dhr̥ṇ* in the Vitasta Mārga will constitute Ūrdhva-goṣṭhikā Jāti. It is meant for the movement of heavenly characters.

155. The playing which includes all the Mārgas connected in an imperceptible chain, is called Uccitikā Jāti.

156. This Jāti includes syllables like *kentakennāngaditām* and is to be applied in the natural movement of kings.

157. The Evaṃ-vādyā Jāti should be played with syllables of the Gomukhī, and it should have all the strokes of Mṛdaṅga ; and it should be applied in the pantomime of jugglery by persons with or without disguise, and it should include the syllables like *ghenṭāṅṭādo tadhitā ghen ghen ghaṭatthi ghaṭa iṅhe*.

159. This should be applied in case of the movement of dwarfs, confused persons and lame men and those who have pain in their body and wound in their feet,

160. [The playing of drums] in which there is striking of the earth in different sections (*parva*) [of Karaṇas] is the Jāti which suits all stages (*māñra*).

161-162. It includes syllables such as *ghrom ghrom tem tem* and this Jāti is to be applied to women's movements. Avakīrṇā Jāti is the playing of Mṛdaṅga with three fold Karaṇas.

And when the same is added to the playing of Dardura and Paṇava, it is called Ardhāvakīrṇā Jāti.

163. This Ardhāvakīrṇā Jāti should consist of *kentām hentām kentām* played in the Gomukha Mārga.

164-165. Dardura, Paṇava and Mṛdaṅga should be played by halves (?) the manner of the Ardhāvakīrṇā Jāti and with light syllables included in the suitable Mārga, and

it should consist of syllables like *thaṅ goda gheṇḍā sendrām*. This called the Saṃplavā Jāti.

166. The Saṃplavā Jāti produced by using all the fingers and by all the strokes of Mr̥daṅga, is to be applied to movement of terrified persons and to any movement of them in the sky.

167. The Vidhūtā Jāt produced with various charming (*divya*) Karaṇas and strokes of Mr̥daṅgas, is to be applied in case of natural movement of superior persons.

168. It should consist of syllables like *darige gudughin titthi klāma totthi kaṇaṃ kukrām*.

169. These are the Jātis to be known by the wise for application in the walk and other movements. Those which are not mentioned here, should be taken from the people and with a view to their meaning.

Playing of drums in three Gatās

170. Wise men should play [drum] according to their rules specially in walks and other movements [of characters] in the ten kinds of play (*daśarūpa*).

171. Tattva, Anugata and Ogha playing [of drums] is desired in the [songs of] seven kinds and the Āsārīta metre.

172. One who desires unision [of the two] should play drums with heavy and small number of syllables at the time of songs [indicating] walks and other movements.

173. Tattva and sometimes Ogha too, should be applied in case of king, for these are natural to their charming conditions.

174. Tattva should be applied to the first song, Anugata to the second and Ogha should be the playing of drum at the time of walking and other movements.

Playing of drums in Dhruvās

175. In case of remaining Dhruvās, one should have various [manner playing drums] according to one's liking.

In case of the Sthitāvakṛṣṭā Dhruvā the playing should be of the Anugata kind.

176. In case of the Prāvesikī Dhruvā [the playing] should be Anugata. In the Naiṣkrāmikī and Antarā Dhruvā the playing should have all the three tempos (*laya*).

177. The Prāsādikī Dhruvā should have quick tempo, and Dhruvās [in general] will be of five types. This will be the playing [of drums] in the Prakaraṇas.

178. Experts should observe through playing of drums the Mātrās and divisions in the *pāda* of Dhruvās at the time of walking and other movements.

179. The producers should thus apply the playing [of drums] at the time of walking and other movements.

How to begin the playing of drums

I shall now speak of the manner of beginning the playing of drums.

180. According to some this should begin with Śamyā and Tāla, and according to others with the middle finger; some say that it should begin with the empty space (*ākāśa*) and others with the fore-finger.

180-181. The Śamyā will always be the Graha in the Dakṣiṇa drum, and in the Yāma and the Ūrdhvaka [drum] the Graha will be Tāla, and in the Ālīngya it [the Graha] will always be by the fore-finger.

182-183. In the exit (*niṣkrāma*) the Graha may also be from Ākāśa. The Āsārīta songs will always have the Śamyā Graha and the two Tālas growing from the limbs of Dhruvās, and * * * * will have the fore-finger as its Graha. And the Graha of the Sirṣaka will be by the fore-finger.

184. The Graha of the Natkuṭa and the Aḍḍitā as well as of Prāsādikī will be Sannipāta, and it will consist of [divisions of] one Kalā.

185. The Ākāśa Graha consists of four divisions of two Kalās. Its songs will be composed of limbs suiting it in due order.

186. These are the Grahas relating to the drums (lit. instruments), to be known by the wise. I shall next speak of the playing of these in dances of energetic and of delicate types.

187. One Parivarta (performance) of the song should be without any accompaniment of instruments. At the end of this the Graha should be the Sannipāta in playing instrument.

188. Or, for the embellishment of dances there should be change of limbs [of the performance]. And the change of the tempo of the song should be made.

189. When a limb [of the performance] requires the use of gestures, there should be no playing of music (i.e. drum). But when there is dance consisting of Aṅghāras then there should be music [to accompany it].

190. When due to the manner of its performance a limb is repeated again and again, then first it should be accompanied by gestures, and finally it should be connected with dance.

191. The playing of drums (lit. instruments) should be similar in metre to that of the songs. The movement of limbs should be made in conformity to the measures of songs and of instrumental music.

192. The playing [of drums] in the Mukha and Upavahana (= Upohana) should consist of heavy syllables along with light ones, and this should be loud (*prakṛṣṭa*) in [the production of such] syllables (*varṇa*).

193. The playing of drums along with songs in a slow tempo should be by mild strokes, with that in a medium tempo with strokes sufficient to produce the syllables (lit. equal to syllables) and in all these the Uparipāṇi should be observed.

194. In the Class Dance (*tāṇḍava*), the playing [of drums] by those who know [properly] about the tempo, should be harmonious (*sama*), pleasing (*rakta*), divided [into Kalās], distinct (*sphuṭa*), produced by simple (lit. pure) strokes and accompanying the [various] limbs of the performance (lit. dance).

195. In performances including dance, the Tattva followed by Anugata should be played in drums, while in performances without any dance, the Tattva should be followed by Ogha.

196. [The drum] should be played [on these occasions] in slow, medium or quick tempo as in the case of a song, and the same should be the method [of playing drums] in the performance of Padas and dance with Aṅgahāras.

197. Rules regarding Padas and syllables which apply in case of songs and playing of instruments, should be observed in dance with Aṅgahāras in connection with dramatic performances.

Twenty Prakāras and their application

198. These are the eighteen Jātis relating to drums. I shall now speak of Prakāras connected with them. Now the Prakāras are Citra, Sama, Vibhakta, Chinna, Chinnavidha, [Viddha], Anuvidha, Svarūpānugata, Anusṛta, [Anusṛta-vicyuta], Durga, Avakīrna, Ardhāvakīrna, Ekarūpa, Parikṣipta, Sācīkrta, Sama-lekha, Citra-lokha, Sarva-samavāya and Dṛdha.

199. The playing which is performed with various Karaṇas¹ such as Nirvartita etc., by many kinds of hands, and which has the three tempos and the three Pāṇis, is called Citra.

200. Dardara, Paṇava and Mṛdaṅga are played with various Karaṇas, and this playing combined with Tāla, limbs and flutes is called Sama.

201. When the playing is not very broad in position, and it observes equally syllables, Pāṇi and tempo in its divided Karaṇas, it is Vibhakta.

202. The playing [of drums] in a quick tempo suddenly stopping when all other instruments are separately played, is called Chinna

203. The playing in which the Mṛdaṅgas are taken up with Avapāṇi and the Paṇava with Upari Pāṇi, is called Chinna-vidha.

204. When Paṇavas are played with the Karaṇas used for Mṛdaṅgas, and such Karaṇas are the various Sūci-vedhas¹, the playing is called Viddha.

(199) ¹See 92 above.

(204) ¹This term does not appear elsewhere.

205. The playing which is inermixed with Viddha and is seen in connection with all the instruments, is called Anuviddha, because of the mutual Anuvedha¹.

206. When the playing has a simple nature and is done by Sama Pāṇi, and follows its own [fixed] pattern, it is called Svarūpa.

207. When the Paṇava follows the Muraja, and the Dardara follows the Paṇava, the playing is called Svarūpānugata.

208. When after following these instruments, they attain the same tempo and are heard simultaneously with these, it is called Anusṛta.

209. When the playing of a drum following another instrument in its own Jāti, passes into another Jāti, it is called Anusṛta-vicyuta.

210. The playing which being irregular in its movement, develops all the Mārgas¹ and is done with undivided syllables, is called Durga.

211. When Mr̥daṅgas are played together with Paṇavas in many and various Karaṇas, the playing is called Avakīrṇa.

212. When a Paṇava or a Dardara is played in quick tempo and with Avapāṇi, the playing is called Ardhāvākīrṇa.

213. When the playing of all the instruments follow one Karaṇa, it is called Ekarūpa.

214. When the playing in a low sound of Mr̥daṅga with undivided syllables, is covered with that of Paṇava, it is called Parikṣipta.

215. When various Karaṇas are played in one instrument to follow a dance with Aṅgahāras, it is called Sācīkṛta.

216. When a Paṇava and a Muraja after being played first, take up (lit. looks up) the Murajas, the playing is called Samullekha.

217. When different instruments with Mr̥daṅga and

(205) ¹This passage is not quite clear.

(210) ¹See above 44ff.

Paṇava etc. are played together in various ways, then it is called Citralekha.

218. The playing which follows all the Mārgas, adopts all the Pāṇis and Layas, is various, and is well-divided [in their syllables], is called Sarva-samavāya.

219. The playing which is in a medium tempo, harmonious, and has clearly produced syllables and is fit to accompany movements, is called Dr̥ḡha.

220. These different Prakāras of the playing of drums, should be taken up to follow movements and songs, after considering the Sentiments and the States involved.

221. Prakāras and Jātis apply to all Mārgas. But in movements they are to be in their pure forms.

Seating of the Musicians

I shall now speak about their application. [The members of] the Orchestra (*kuṭapa*) should be seated on the stage with their face to the east. The Orchestra should be placed between the two doors of the tiring room mentioned before. The player of a Muraja (Mṛdaṅga) should face the stage; to his right should sit the player of a Paṇava, and to his left the player of a Dardara. Here the Orchestra relates first to the players of covered instruments. Among them a male singer will face the north, to his left will be the Viṇā-player and to his right the two flute-players. And a female singer will face the male singer. So much about the seating the Orchestra.

The Tri-Sāma

Now, the players of the Mṛdaṅga, Paṇava and Dardara, male and female singers, players of flute and Viṇā being seated, and strings of stringed instruments being tightened, controlled and sounded with relation to proper Grāma, Rāga and Mūrchanā, and the Mṛdaṅga being struck in quick succession by pressed (*nipīḍita*), arrested (*nigrhīta*) half-arrested (*ardha-nigrhīta*), and free (*mukta*) strokes, the players placing their hands on the best Dardaras, should first of all observe the ceremony of the Tri-Sāma for the purpose of welcoming the gods and bidding them farewell.

By means of the first Sāman arising from the mouth of Brahman who creates, stabilizes and destroys all the living and non-living objects¹, he (i e. the singer) pleases very much the moon on the left, the serpents on the right, and the creatures of water who are between these two.

By the second Sāman he pleases the Munis (sages) and by the wide and great third Sāman the gods [in general].

222. As one thus pleases in due order the gods [by the three Sāmans], so the wise are to know them as the Trisāma.

223. As one thus takes shelter with Brahman, Keśava and Śiva, so it is called the Tri-sāma by the sages.

224. As [the syllable] *Om* is pronounced in the beginning of the four Vedas, so the Tri-sāma is sung [in the beginning] of all the songs.

225. This Tri-sāma is to observe three Prakāras, three tempos, the Aḍḍitā Mārga, and a division of six or three Kalās [in its accompaniment by drums].

226. Its syllables should be of three kinds including heavy and light ones, and its *au* (= *a* and *u*), and *m* should be uttered thrice with the triads.

At the end of this (i.e. Trisāma), after following the procedure of the Preliminaries, one should perform the Bahir-gītas in three tempos with the drumming which will follow the song in its metre and syllables. At the application of the Āsārīta song, one should perform the drumming of the Tattva and Anugaṭa Prakṛti. When after the Trisāma the Pratyāhāra etc. have reached their end, then the drumming is to begin. There one should first of all play all the drums in the following order : the Vāmake and Ūrdhvaka should be struck first, then the Āliṅgyaka with the Gopucchā Yāti, and playing of the Vipañcī should be performed afterwards. [If you ask] why, [the answer is] that the drums played first will give rise to Success.

(221) ¹Description of Brahman possessing himself all the separate functions of the Hindu Trinity, is probably to be met with in no other work.

The Performance of the Dhruvā is first indicated by drums. Then proceeds in the auditorium full of women and common people, the music which is capable of creating their interest.

Different Tastes of Listeners

227. Masters [of the musical art] like a harmonious closure (*sama*), the scholars distinct [enunciation of] words (*pada*) of the song, the women a sweetness [of voice in singers] and the rest [of the audience] a full-throated singing (lit. crying aloud).

Variety of Drumming to suit Occasions

At the conclusion of this [playing of drums], the experts in the Mṛdaṅga should produce in their instruments, mostly by the touch of their fingers, a music which will consist of a collection of light Varnas, and which will relate to the Tāṇḍava, at the time of female dancer's appearance [on the stage]. The song relating to the appearance of the female dancer being finished, the Sannipātas should be taken up. [In connection with them] a music related to the Karaṇas conforming to the Aṅgahāras of the Lāsya dance, should be combined with the Karaṇa Dhātu. Hence there is the saying *samaṃ raktam*.

Next, at the start of the performance music should be played in relation to the Karaṇa of the Ālipta Mārga. It should be performed by striking the Vāmaka and the Ūrdhvaka, and will be as follows ; *dheṣṣ mati dhan mathā dheṣṣ dhiti ṣit sam kram kram khoka ṇe devyāṃ kentām kiṣ gheṣ*.

The change after these two [kinds of playing] will be to that of pure Jāti in the four Mārgas consisting of *kho kho ṇam kho kho ṇam kho kho khonā*

After their stoppage there should be *kho kho do kho kha ke ṇam gha gha gha tāgham* in setting the neuter foot¹. Just as there should be playing of *kondukhoṇ* at the time of entering of the Caturthakāra.² This should be played mostly by running fingers [on the drums].

(227) ¹See V. 99-100.

²See V. 101-104.

In the Utthāpana of the Vastu and in the Apakṛṣṭā Cārī there, the playing should begin with *gheghentām gheñ ño ghakhañādoṇām gho ghagheghaghe*.

In the Śuṣkāpakṛṣṭā Dhruvā of the Nāndī, the playing should be in the Pratiśuṣka Karaṇa and should have *Tho gho tho khe kha ghoghegheñ nādabhyañ khoddho kutām kha khe kheṇa kasu guka gheñ nokhi kheñ tāñ kheñ nām kiṭi kiṭi ghagheñ ghe katuka ghudu kaṇḍa volākko kho kho kho vāghnu tetām māliṃ nammām kiṭi vatthi*.

One should take to Sannipāta of the Aḍḍitā Mārga, when the Cārī accompanying the recitation of the Jarjaraśloka², is performed during the ceremonies of the Raṅgadvāra³. And in the Mahācārī⁴ [connected with this] there should be playing of drums in the Vitasta Mārga, and the Graha therein should be by the forefinger. Similarly during the Preliminaries an extraordinary playing of drums suited to Tāṇḍava (Class dance) has been recommended, and it should have Sannipāta Graha and should be played by the left hand [with the following syllables]: *hho kho nām do do dokah mokah dahena nātha tho ño gho gha ṭamaṭa thigham gho gho kaṭha kaṭa jham kho khokhita kaṭa kaṭām ghaṭa kamatthi gho gho milhi nām kiṭi kinām khakavalam*.

Next an example of playing of the Ālipta Mārga should be given.

The playing in the Vitasta Mārga should have its Graha with the forefinger: It is as follows: *ṇaṇa kho ka ṇaṇo madhuṇām kho lho mathi takitām tavitām kinti kitām kiṭi kinto kho kho matitā matthi tramati tikiti kentām drentām nata kentām taghitāndrām kṛntām drām drāntām kinnām kinnām kentām mudrām ghreñ ghreñ kleñ ghram ghram drāgrām ghadre drām ghendrām ghendrām ghañe kleñ*,

From the time of tossing the curtain, there should be the playing of drums, during the Caturasra Preliminaries, for the success of the performance. In the Tryasra Preli-

²See V. 118-119.

³See V. 116-118.

⁴See V. 127ff.

minaries there should be the same playing without any interval of time.⁵

I shall also give directions about the playing of drums suitable at the time of walking and other movements of the four Heroes⁶ Dhīrodāṭṭa, Dhīroddhata, Dhīralalita and Dhīraprasānta, in different plays like Nāṭaka.

During the movements of gods, the playing should include *braṃ, dhraṃ dhraṃ dhṛādraṃ*. During that of kings it should have *ghemṭām*, and in case of middling men the playing should include *dhraṃ klaṃ dhaṭu gheṇ gheṭ ṭiṭṭhi duna, kiṭi drām nām nām dhṛadrām*.

Now I shall speak about the playing of drums in the Sthitā [Dhruvā].

228. At that time, steps [of dance] should conform to rhythm consisting of three Kalās, two Kalās or of one Kalā. And the song should conform to drums. Now I shall speak of the playing of drums in different conditions [of characters in a play]. In their quick walking, the playing should include *vaṃ vaṃ ghe ghe ṭām*, and it should be performed by the unequal strokes by fingers. These have been written properly while discussing the movement of fingers. Again I shall describe the rules regarding the playing of drums.

229. In walking and other movements the experts should provide for playing of drums with Tālas¹ of three or four Kalās, after considering the tempo and manner of walking [of characters concerned].

230. In the playing of drums there should be no pause of one Kalā or of two Kalās between the Dhruvās. Hence the movements should be in unison with the playing of drums and not with the songs.

231. In quick walking, the Pāta [of Tāla] should be as described in case of walking and other movements. Strokes like *dhraṇ dhraṇ gheṇ gheṇ* should mostly be made in this playing.

⁵See above V. 148ff.

⁶See XXXIV 18-20.

(229) ¹See above XXXI. on Tālas.

232. In case of movements of boats, chariots and aerial cars, birds, moving heavenly bodies, the playing of drums should be by running the fingers [on the face of drums] or by striking in the *Catuṣka* by the two hands alternatively.

In case of sorrow, suffering illness, curse, death of dear ones, loss of wealth, killing, imprisonment, vow, austerity and fasting etc, the playing drums in *Utthāpana* should be according to the *Ālipta Mārga* mentioned before.

In case of walking of *Daityas*, *Dānavas*, *Yakṣas*, *Rākṣasas* and *Grahas* the playing of drums should include *Karaṇas* such as *ḍṛṇ ḍṛṇ khada* together with *gha ṭṇ ṭṇ tanta tetodṛām*.

In case of dancing movements the playing of drums should include *ghetām katakām*.

In case of walking of *Yatis*, *Munis*, *Pāsupatas* and *Śākya*s the playing of drums should include *do kho dvitvikhi duguroo klanado dhanti kītiki*.

And in the walking of old *Śrotriyas*, *Kaṇcukīns* and corpulent persons, the playing should include *dhṛām dhrom dhṛām droṇ dhiṇ droṇām kho kho ṇā*.

In case of movements of elephants, horses, asses, camels chariots and aerial cars, the playing should include *vamkiṭi*,

In case of superior, middling and inferior men, the playing of drums should be performed after a consideration of Sentiments and States in this world.

So much about the playing of drums in case of males. I shall now describe that in case of females. The playing in case of superior females who are goddesses, will include mostly *vamgati kipi dhmeṭa prathi ghe*. And in case of queens it should include mostly *kathi kathi mathi do do khu khu*. In case of Brahmin women it should have *cam kitti, kitthi ghata maṭa thi ghe*. In case of middling women who are courtezans, female artisans and actresses, the playing should include *gha khu khu ghikiṭa matthi kina toṇām gho*. For inferior women the playing should include *marathi kule keḍu khukhi khi* mostly. So much in brief about the playing in case of females.

In their special conditions, playing in similar conditions of males, should be performed. And from these the general *Vibhāvas* like fear, suffering, sorrow, anger etc. arise. Here also, there should be playing of drums in proper *Mārgas* which relate to Sentiments and States.

233. Moreover a person who plays drums after observing proper *Jāti*, *Mārga* and *Prakāra* in suitable *Karaṇas* and syllables, is the best player.

Now the interval-playings are *Anuvaddha*, *Viprahārika* *Siddhi-grahaṇa* and *Paricchinna*.

Ex. of the *Anuvaddha* playing is *kho khe ne khe ghe*.

Prahārita (= *Viprahārita*) at the conclusion or playing is *dhrām draṃ kho kho*.

Siddhi [*grahaṇa*] also.

234. *Siddhi* [*grahaṇa*] should be played at the acquisition of wealth, forgetfulness, fatigue and at the tightening of clothes and ornaments.

This is *Siddhi* should take to proper *Mārgas*, and include *Citra Karaṇas* and consist of five or six *Kalās*.

It should also be played—

235. At the stopping of recitatives, at the pause coming in the wake of doing anything, at the falling of clothes or ornaments or in controlling the crown or the headgear,

The playing after the beginning of the *Dhruvā*, should be clear and should relate to all the drums and should include *dhum dhum dhum lka* in the *Vitasta Mārga*.

In case of superior females there should be a playing in the *Aḍḍitā Mārga*, which is to include *ṇa ṇām kho khe naṇṇām*. In case of inferior females there should be playing suited to *Khañja Natkuṭa Dhruvā*, and should include *saṃ ke te kiṭi viṇṇām*. In other conditions these should be reduced by a half.

Now about the playing of drums in the *Prāsādikī* and *Prāveśikī*, *Ākṣepikī* and *Āvakṛṣṭa* [*Dhruvās*].

The playing in the *Prāsādikī* [*Dhruvā*] should be with *Sama Pāṇi* and is to be divided into *Karaṇas*. While this is in a quick tempo the playing should be with the *Upari Pāṇi* in the *Citra Karaṇa*.

And in the Sthita (slow) tempo * * * *

In the Avakṛṣṭā Dhruvā in the Aḍḍita Mārga there should be Ardha-sannipāta.

236. Thus there should be playing of drums in walking and other movements at the time of Prāsādikī and Antarā Dhruvās.

237. As a change, one song without any playing of drums should be sung, and at the end of the Sannipāta, the drums should be taken up for playing.

In the quick and slow tempos there should be strokes *ta ṣa ṣa*. In the Aḍḍita Dhruvā *ṇa de de de de de kho kho kha* and in the Khañja and Naṭkuṭa Dhruvās *ṇa ṇaṇṇā vu vu ṇā ṇā kho ṇā ṇṇā de de de de de kho kho kha*.

Now the Udghātya [playing].

238. The playing which is performed at the time of excess of hurry or joy or surprise, excitement or sorrow or at the time of receiving a gift, is called Udghātya.

Now I shall speak of the closure (lit. release) [of playing]. It is of two kinds : Saṃhanana and Saṃsarāṇa. Now closure at the Uddhata¹ and the quick Anubandha² should include *ghettām kikiṭi datta kettikim godo ghaghe do gha ṭe gho ghe yado*.

Now the closure of the Khañja-Natkuṭa ; it should include *dham drām dham drām takitām takitām gudurhe*.

The closure of the same in the slow tempo should include *dhe dham dheḥa maṭadhe ghe chimaṭam kaṇṭachi maṭachi harmāka dīdhiṭi*

The closure of the Aḍḍitā Dhruvā is *kinta kintām*. The closure of the same in the slow tempo should include *ghatatām*. In the Avakṛṣṭā it should be *vavotā*.

239. These are the beginning and the closure of Dhruvās of Niṣkrāma (exit), Praveśa (entrance), Ākṣepikī and Antarā classes.

The player of drums should strive in this way with a knowledge of the Tāla, time and the notes.

On this there are the following couplets :

(238) ¹This has not been explained before.

²*Ibid*,

Faults of a Drummer

240. The wise say that a player of drums, who does not know about the Tāla, [proper] occasion and the Śāstra about it, is merely 'a striker of hides' (*carma-ghātaka*).

241. The producer should apply the playing of drums according to these rules. Next I shall speak about the characteristics of drums.

Characteristics of Drums

242. Three are the shapes of Mṛdaṅgas. In shape they are like myrobalan, barley and cow's tail.

243. The Āṅki or Āṅkika is like a myrobalan, and the Ūrdhvaka is like a barley, and the Āliṅgya resemble's a cow's tail.

244. The Mṛdaṅga and the Āṅkike should be three Tālas¹ and a half long, and their face should be twelve fingers [in diametre].

245. And the Ūrdhvaka should be four Tālas long and its face should be fourteen fingers [in diametre].

246. The Āliṅgya should be made three Tālas long and its face eight fingers [in diametre].

247. The Paṇava should be made sixteen fingers long and its middle should be thin, and faces should be eight and five fingers [in diametre].

248. Its lips (i.e. rims) should be made half of a finger [in thickness], and its middle should be hollow and four fingers [in diametre].

249-250. The Dardara should be like a bell sixteen fingers [in diametre]. Its face should be that of Ghaṭa and should be twelve fingers [in diametre], and have a fat lip on all sides.

Characteristics of the best Hides

250-251. Next I shall speak of the best characteristics of hides. These should not be old, torn, pecked by crows, covered with the least fat, soiled by smoke or fire.

(244) ¹For the measurement of Tāla see the note on III. 21.

252-253. Cow's hide which is free from these six blemishes, and the face of which is like blossoms in colour, or is white like snow or Kunda flowers, and glossy and free from flesh and is fresh, is good.

253-254. After procuring such hides with hairs on them, an intelligent person should soak them in water for a night and then take them out.

On the making of Drums

254-255. Then one should bind and fix to drums the small round cuttings (*candraka*) of this, after rubbing these well with cleansed cowdungs.

255-256. In these round cuttings [fixed to drums] one should make Puṣpāvarta of three layers (*trivarti*), and a Parikara named Kakṣā, and a Svastika in its neck (*grīvā*).¹

One should make three hundred akṣaras by drums.

257. (*This couplet is corrupt and untranslatable*).

Applying Rohana to Drums

258-259. This rule is applicable to all the Āṅkikas. But one should not apply to Mṛdaṅgas, a Rohaṇa consisting of sesamum paste mixed with cow's ghee and oil.

Ceremony of Installing Drums

259-260. After binding the Āṅkika, Āliṅgya and Ūrdhvaka [with strings] in this manner, these should be placed on the ground after worshipping the gods.

260-263. Under the asterism of Citrā or Hastā during an auspicious day of the Śuklapakṣa, a well-born master of [dramatic arts] who is free from passions, is an expert in playing solid instruments, and who knows the theory of songs, has a sweet temper, has his sense-organs under control, has fasted and cut his hairs short, and has worn white clothes, and has taken strong vow, should make three Maṇḍalas¹ with cowdung free from bad smell, and assign these three to Brahman, Śaṅkara (Śiva) and Viṣṇu.

(255-256) ¹The terms used here are not clear.

(260-263) ¹Maṇḍala = circular space.

263-264. First of all he should place the Āliṅgya in the Maṇḍala of Brahman, and the Ūrdhvaka should be placed in the second Maṇḍala named after Rudra. And the Utsaṅgika (Āṅkika) should be put across the Maṇḍala of Viṣṇu.

265. To the Āliṅgya he should make an offering consisting of honey mixed with Pāyasa accompanied by various kinds of flower.

266-267. To the Āṅkika an offering of Apūpa and Locikā should be given. And next should be made all the offerings, to the Ūrdhvaka in a Svastika together with Locikā, Apūpa, Pinda and Keṇḍarika (?).

267-268. This offering should be decorated with Dhustura, Karavīra and other flowers, and the offering should also be carefully made of blood together with red cloth.

268-269. To the Āṅkika which is on the Vaiṣṇava Maṇḍala surrounded by all the Bīja[mantra], one should place an offering together with garlands, clothes and unguents of yellow colour, and Pāyasa and Caru of various kinds.

269-270. After making the Brahmins utter Svasti on paying them Dakṣiṇā previously, and after worshipping the Gandharvas [one should play drums].

270-271. Then the Paṇava should be bound on all sides with well-prepared strings. And then the Puṣkarikās should be covered with hide. In this way Mṛdaṅgas, Paṇavas and Dardura are to be made.

272-274. I shall [now] speak of the gods of these [instruments]. Vajreṣaṇa, Śaṅkukarṇa and Mahāgrāmaṇi are said to be gods of Murajas (drums). Mṛdaṅgas are so called because of being made of *mṛt* (earth), and they are called Bhāṇḍas because they *bhramayati* (move about) Murajas are so called because they are placed in an upright position (*ūrdhvakaraṇa*), and they are called Ātodya because of relating to *todanā* (striking).

274-275. Rules of Bhāṇḍas have been given. Now the rules of Paṇava are being described. 'Dāru' is so called

because of *dārayati* (one splits it up). And from the same Dardara originates.

275-276. After seeing that the Mṛdaṅgas, Paṇavas and Dardaras have been made, the great sage [Svāti] brought about a similarity of their notes with those of clouds.

276-279. The high sounding cloud named Vidyujjihva gave note to Vāma[ka], the great cloud named Airāvaṇa to Ūrdhvaka, the rain-cloud named Taḍit to Āliṅgya, the Puṣkara cloud to the Dakṣiṇa, and Kokila to the Vāma[ka] and (the cloud named) Nandi to the drum named Āliṅgya and the cloud name Siddhi to Āṅkika and Piṅgala to Āliṅgya.

279-280. Those who want Success [of performances] should make to these clouds, offerings which are dear to spirits (*bhūta*).

After worshipping these gods one should produce a dramatic spectacle (*prekṣā*) in the stage.

The Mṛdaṅga should be placed in a heap of dried cowdung.

281-282. One¹ should then perform the regular Śānti rites with the Ātodyas and Paṇavas brought out by the dancer.

282-283. In the performance of the ten kinds of play (*daśarūpa*) four Paṇavas should be used, and a similar number of Ātodyas are also to be played in different situations [in those plays].

283-284. The Mṛdaṅga, Paṇava and Dardara are to be played in the Nāṭaka, Prakaraṇa, Vithi, Bhāṇa and Dima.

These are the characteristics of Mṛdaṅgas that should be known by wise [producers].

Characteristics of Upahastas

285-286. I shall now speak of characteristics of Upahastas. These are five viz. Kartarī, Samahasta, Hastapāṇi, Vartanā and Daṇḍahasta.

286-287. The movement of the forefinger and the thumb of the two hands by letting them fall one after another is called Kartarī.

(281-282) ¹The preceding verse is corrupt.

287-288. The serial falling in the same Tāla of the two halves of the two palms [on the face of the drum] is called Samahasta.

288-289. The clear falling of the back [of the palm] and the fingers of the left hand, and the falling once of the right [palm], is called Pāṇitrāya.

289-290. The four [strokes] when the right hand falls first and the left hand afterwards, are called Vartanā, because they occur by turns.

290-291. When one taking with strikes by the right hand after beginning the stroke with the left hand, the serial strokes are called Daṇḍahasta.

291-292. The four qualities of all these hands are elegance, swiftness, variety and firmness. These are what I had to say about the characteristics of hands.

Characteristics of Good Drummers

263-294. I shall next speak of the characteristics of a [good] player of drums. He who is an expert in songs, playing of instruments, Kalā, tempo, and who knows how to begin a song, to bring it to a finish, and has a nimble hand [in playing] and knows about the various Pāṇis, and [general] rules of the Success, and is an expert in singing Dhruvās, and who practises Kalās, and has a pleasing hand [in playing instruments], power of concentration, and who can produce pleasing Mārjanā and is strong [in body], and regular in his physical and intellectual habits, and is an accomplished [artist], is called the best player [of drums].

Qualities of a good player of the Mṛdaṅga

295-296. One who knows how to give proper plastering to drums and has undergone laborious training in the four Mārgās, has earned success of all kinds, has no defect of limbs, has practised all the Karāṇas well, and knows songs in the Sama (?) and knows many kinds of Grahas and knows how to perform good music, is called a good player of the Mṛdaṅga, because of his various qualities [mentioned above].*

Qualities of a good player of the Paṇava

297. He who is unerring, expert in the use of hands and in observing time and in covering faults of performance, and well-practised in playing Karaṇas, is an expert player of Paṇava due to the qualities [mentioned].

298. The player of the Dardara, who is firm, clever [in his art], swift, nimble, knows all the rules of playing and knows to play other instruments as well, is praised [by all].

General Rules of Drumming

299. After observing the performance of all kinds of plays, the playing of drums has been described after considering the taste of all men. That which has not been mentioned should be devised by good [producers] after considering the Mārga and the Jāti [of songs].

Qualities of the Mṛdaṅga

300. The playings of Mṛdaṅgas in which strokes are distinct, clear, well-divided, loud though controlled, and adheres to the palm, and includes the three Mārjanās, and is full of combination of pleasing notes, is mentioned for its quality.

Indispensability of Drums in a Performance

301. One should first of all bestow care on the playing [of drums]. For this playing has been called the basis (lit. bed) of the dramatic performance. This playing and the songs being well-performed the production of plays do not run any risk.

Here ends the Chapter XXXIII of Bharata's Nāṭyaśāstra,
which treats of Covered Instruments.

CHAPTER THIRTYFOUR

TYPES OF CHARACTER

1. I shall next speak of the salient features of characters, and of all the four kinds of Heroes in their essential aspect.

Three Types of Character in a Play

2-3. Characters male and female [in a play], are in general of three types : superior, middling and inferior.

A Superior Male Character

3-4. [A man] who has controlled his senses, is wise, skilled¹ in various arts and crafts (*śilpa*), honest, expert in enjoyment,² brings consolation to the poor, is versed in different Śāstras, grave, liberal, patient and munificent, is to be known as a 'superior' (*uttama*) [male]¹ character.

A Middling Male Character

4-5. [A man] who is an expert in the manners of people, proficient¹ in arts and crafts as well as in Śāstras,

(3-4) ¹See note 1 on 4-5 below.

²The text here is corrupt, The reading *bhogadakṣā* is suggested on the assumption that a superior male character controlling his senses should not invariably be an ascetic, and he should be disposed to enjoy life legitimately.

³As female characters have been treated of below, this and the two following passages relate to male characters.

(4-5) ¹If should be noticed that a superior male character should be skilled in various arts and crafts, while a middling male character should be proficient in these. The purpose of this distinction seems to be significant. A superior character should have knowledge of arts and crafts as an accomplishment, while the middling character should be capable of making a professional use of these for earning a livelihood. *Samvāhaka* ((*Mṛcch. II*) who is a middling character, seems to support this view. About his practising massage, he says : Madam, I learnt it as an art. It has now become my profession (*ajjāe kaleti sikkhidā, ājivīā dāṇiṇ samvuttā*).

has wisdom, sweetness [of manners], is to be known as a 'middling' (*madhyama*) [male] character.

Inferior Male Characters

6-9. [Men] who are harsh in words, ill-mannered, low-spirited, criminally disposed,¹ irascible and violent, can kill friends, can kill anyone by torturing,² are prone to engage himself in useless things, speak very little, are mean, haughty in words, ungrateful, indolent, expert in insulting honoured persons, covetous of women, fond of quarrel, treacherous, doers of evil deeds, stealers of others' properties, are to be known as 'inferior' (*adhama*) [male] characters. These are the three classes of male character according to their nature.

A Superior Female Character

10-12. I shall now speak in due order of female characters. A woman who has a tender nature, is not fickle, speaks smilingly, is free from cruelty, attentive to words of her superiors, bashful, good-mannered, has natural beauty, nobility and such other qualities, and is grave and patient, is to be known as a 'superior' [female] character.

A Middling Female Character

12-13. A woman who does not possess these qualities to a great extent and always, and has some faults mixed with them, is to be known as a 'middling' [female] character.

An Inferior Female Character

13-14. An 'inferior' female character is to be known in brief from an inferior male character.

A Character of Mixed Nature

14-16. Maid servants and the like are characters of mixed nature. A hermaphrodite is also a mixed character, but of the inferior kind. O the best of Brahmins, the Śākāra¹ and the Viṭa² and others [like them] in a drama, are also to be known as characters of mixed nature.

(6-9) ¹*Śalyabuddhika*.

²*Citraghātaka*.

(14-16) ¹See XXXV. 78

²See XXXV. 77.

So much about the characters which may be male, female or hermaphrodite.

Four Classes of Hero

17-18. I shall now describe their classes according to their conduct. Among these, Heroes (*nāyaka*) are known to be of four classes, and they belong to the superior and the middling types and have various characteristics.

18-19. The Hero is described as being of four kinds : the self-controlled and vehement (*dhīroddhata*), the self-controlled and light-hearted (*dhīralalita*), the self-controlled and exalted (*dhīrodātta*) and self-controlled and calm (*dhīraprasānta*).

19-21. Gods are self-controlled and vehement, kings are self-controlled and light-hearted, ministers are self-controlled and exalted, and Brahmins and merchants are self-controlled and calm Heroes.

The Four Classes of Jesters

21-22. To these again belong the four classes of Jesters. They are Sannyāsins, Brahmins, other twice-born castes and disciples, in cases respectively of gods, kings, ministers (*amātya*) and Brahmins.¹

These should be friends during [the Hero's] separation [from the beloved one], and experts in conversation.

The Hero

23. In case of many male characters in a play, one who being in misfortune or distress, ultimately attains elevation, is called the Hero.

24. And when there are more than one of such description, one whose misfortune and elevation are prominent, should be called the Hero.

Four Classes of Heroine

25-27. These [four] are always Heroines in dramatic works (lit. poetical compositions). I shall now speak of Heroines who [also] are of four classes : a goddess, a queen, a

(21-22) ¹The text here has been emended with the help of the ND. (168b). See also BhP. (pp. 281-282).

woman of high family, and a courtesan. These according to their characteristics, are of various kinds, such as self-controlled (*dhīrā*), light-hearted (*lalitā*), exalted (*udāttā*) and modest (*nibhṛtā*).

27-28. Goddesses and king's women possess all these qualities. Women of high family, are exalted and modest, while a courtesan and a crafts-woman may be exalted and light-hearted.

Two Classes of Employment for Characters

29-30. The characters [in a play] have two kinds of employment : external (*bāhya*) and internal (*ābhayantara*). I shall now speak of their characteristics.

[The character] which has dealings with the king, is an internal employee, and one who has dealings with the [people] outside, is an external employee.

Female Inmates of the Harem

31-34. I shall now describe the classes and functions of women¹ who have dealings with the king. They are the chief queen (*mahādevī*), other queens (*devī*), other highborn wives (*svāminī*), ordinary wives (*sthāyini*),² concubines (*bhoginī*), craftswomen (*śilpakārini*), actresses (*nāṭakīyā*),³ dancers (*nartakī*), maids in constant attendance (*anucārikā*), maids of special work (*paricārikā*), maids in constant movement (*sañcārikā*), maids for running errands (*preṣaṇa-cārikā*), Mahattaris (matrons), Pratihāris (ushers) and maidens (*kumārī*) and Sthavirās (old dames) and Āyuktikās (female overseers).

The Chief Queen

35-37. The chief queen is one who has been consecrated on her head, is of high birth and character, possessed

(31-34) ¹This gives us a very good glimpse of the royal harem in ancient India.

²This passage shows that a king in ancient India, had a large number of wives. According to a Ceylon tradition, the king Bindusāra had sixteen wives. In Svapna. (VI. 9) Udayana refers to his mother-in-law Mahāsena's chief queen as *ṣoḍaśāntaḥpurajyeṣṭhā* (being at the head of the sixteen wives).

³Cf. Pali *nāṭakittihi*.

of accomplishments, advanced in age, indifferent [to her rivals]¹, free from anger and malice, and who [fully] understands the king's character, shares equally his joys and sorrows, is always engaged in propitiatory rites for the good of the [royal] husband, and is calm, affectionate, patient, and benevolent to the inmates of the harem

Other Queens

38-39. Those [wives of the king] who have all these qualities except that they are denied proper consecration, and who are proud and of royal descent, are eager for enjoying affection, are pure and always brilliantly dressed, jealous of their rivals,¹ and maddened on account of their young age and [many other] qualities, are called queens (*devī*).

Other Highborn Wives

40-41. Daughters of generals, or ministers or of other employees when they (i.e. their daughters) are elevated by the king through bestowal of affection and honour, and become his favourite due to good manners and physical charm, and attain importance through their own merits, are known as highborn wives (*svāminī*).

Ordinary Wives

42-43. Ordinary wives of a king are those who have physical charm and young age, is violent [in sexual acts], full of amorous gestures and movements, expert in the enjoyment of love, jealous of rivals, [always] alert and ready [to act], free from indolence and cruelty, and capable of showing honours to person according to their status.

Concubines

44-45. Concubines of the king are women who are honest (*dakṣā*) and clear [in their dealings], exalted, always brilliant with their scents and garlands, and who follow the wishes of the king and are always devoid of jealousy,

(38-39) ¹Bhāsa seems to disregard this rule. For Padmāvatī has no jealousy against Vāsavadattā (see Svapna.).

are well-behaved, demand no honour, are gentle [in manners] and not very vain, and are sober, humble, and forbearing.

Craftswomen

46-47. Those women who are conversant with various arts and skilled in different crafts, know different branches of the art of perfume-making, are skilled in different modes of painting, know all about the comfort of beds, seats and vehicles, and are sweet, clever, honest (*dakṣā*), agreeable (*citrā*), clear [in their dealings], gentle, and humble, are to be known as crafts-women (*śilpa-kārikā*).

Actresses

48-51. Women who have physical beauty, good qualities, generosity, feminine charm, patience, and good manners, and who possess soft, sweet and charming voice, and varying notes in her throat, and who are experts in the representation of Passion (*helā*), and Feeling (*bhāva*), know well of representation of the Temperament (*sattva*), have sweetness of manners, are skilled in playing musical instruments, have a knowledge of notes, Tāla and Yati, and are associated with the master [of the] dramatic art, clever, skilled in acting, capable of using reasoning positive and negative (*ūhāpoha*), and have youthful age with beauty, are known as actresses (*nāṭakīyā*).¹

Dancers

51-54. Women who have [beautiful] limbs, are conversant with the sixtyfour arts and crafts (*kalā*), are clever, courteous in behaviour, free from female diseases, always bold, free from indolence, inured to hard work, capable of practising various arts and crafts, skilled in dancing and

(48-51) ¹Perhaps for the personal safety of the king, male actors were not admitted in the theatre attached to the royal harem. The *Bṛhatkathā-śloka-saṃgraha* (II. 32, ed. Lacôte) testifies to the antiquity of this practice. In the palaces of the king of Cambodia and of some Sultans of Indonesia too, women only are engaged to produce plays. See Santidev Ghosh, *Jāva-O-Balir Nṛtya-gīt (Bengali)* Calcutta, 1952 p. 11.

songs, who excel by their beauty, youthfulness, brilliance and other qualities all other women standing by, are known as female dancers (*nartakī*).

Maids in Constant Attendance

54-55. Women who do not under any condition leave the king, are maids in constant attendance (*anucārikā*).

Maids of Special Work

55-57. Those women who are employed for looking after the umbrella, bed, and seat as well as for fanning and massaging him, and applying scent to his body and [assisting him] in his toilet, and his wearing of ornaments, and garlands, are known as maids of special work (*paricārikā*).

Maids in Constant Move

57-59. Those women who [always] roam about in different parts [of the palace], gardens, temples, pleasure pavillions, and strike the bell indicating the Yāmas,¹ and those who having these characteristics are precluded by the play-wrights from [sexual] enjoyment,² are called maids in constant move (*saṃcārikā*).

Errand Girls

59-60. Women who are employed by the king in secret missions connected with his love-affairs, and are often to be sent [in some such work], are to be known as errand-girls (*preṣaṇa-cārikā*).

Mahattarīs

60-61. Women who, for the protection of the entire harem and for [the king's] prosperity, take pleasure in singing hymns [to gods], and in performing auspicious ceremonies, are known as Mahattarīs (matrons).

(55-57) ¹In Vikram. (V. 3. 1.) a Yavanī brings the king his bow. She was indeed a *paricārikā*. But her Yavana origin is not mentioned in the NŚ.

(57-59) ¹Yāma = one eighth part of the day, three hours.

²That is, they should not be personally implicated in love-affairs.

Pratihārīs

61-62. Women who lay before the king any business related to various affairs [of the state] such as treaty, war and the like, are called Pratihārīs (usher).

Maidens

62-63. Girls who have no experience of love's enjoyment (*rati-sambhoga*), and are quiet, devoid of rashness, modest, and bashful, are said to be maidens (*kumārī*).¹

Old Dames

63-64. Women who know the manners of departed kings, and have been honoured by them, and who know the character of all [the members of the harem] are said to be old dames (*vṛddhā*).

Āyuktikās

64-66. Women who are in charge of stores, weapons,¹ and fruits, roots and grains, who examine the food [cooked for the king], and are in charge of [lit. thinkers of] scents, ornaments and garlands and clothes [he is to use], and who are employed for various [other] purposes, are called Āyuktikās (female overseer).² These in brief are the different classes women of the [royal] harem.

Other Women Employees in the Harem

67. I shall now speak of the characteristics of the remaining characters who are employed in some duty or special work [in the harem].

68-70. Those who are not rash, restless, covetous and cruel in mind, and are quiet, forgiving, satisfied, and have controlled anger and have conquered the senses, have no passion, are modest and free from female diseases, attached and devoted [to the king] and have come from different parts of the state, and have no womanly infatuation, should be employed in the palace of a king.

(62-63) ¹Ex. Vasulakṣmī (Vasulacchi) in the Mālavī.

(64-65) ¹See above note 1 on 55-57. Kālidāsa seems to ignore this functionary of the harem.

²Cf. *Yuta* (= *Yukta*) in Asoka's Girnar Rock III. Āyuktikā may be his female counterpart in the royal harem.

Other Inmates of the Harem

70-73. The hermaphrodite who is a character of the third class, should be employed in a royal household for moving about in the harem. And Snātakas,¹ Kañcukīyas,² Varṣadharaś,³ Aupasthāyika-nirnuṇḍas,⁴ are to be placed in different parts of the harem. Persons who are eunuchs or are devoid of sexual function, should always be made the inmates of the harem in a Nātaka.

The Snātaka

73-74. A Snātaka¹ with polished manners, should be made the warden of the gate (*dvāsthā*).² Old Brāhmins who are clever and free from sexual of passion, should always be employed by the king for various needs of queens.

The Kañcukīyas etc.

75-78. Those who have learning, truthfulness, are free from sexual passion, and have deep knowledge and wisdom, are known as Kañcukīyas.¹ The king should employ them in business connected with polity. And the Varṣadharaś should be employed in errands relating to love-affairs. And the Aupasthāyika-nirnuṇḍas are to be employed in escorting women, and in guarding maidens and girls. In bestowing honour to women the king should employ the maids in constant attendance.

The Nātakiyā

78-79. Women in the royal harem who attend all the movements of the king, should be employed, when they are

(70-73) ¹See below note 1 on 73-74.

²See below note 1 on 75-78.

³See below note 1 on 78-80.

⁴See below note 1 on 80-81.

(73-74) ¹From later dramas the Snātaka disappears altogether. Was Puṣyamitra described by S. Lévi as 'a mayor of the palace,' a Snātaka?

²According to the AŚ of Kauṭilya, *dauvārika* was important officer of high rank and not a simple door-keeper of the ordinary mental type. See AŚ. I. 2. 8.

(75-78) ¹See note 1 on XIII. 112-113. Bhāsa has 'Kañcukīyā.'

proficient in performing all classes of dance, in the [royal] theatre under the authority of the harem.¹

The Varṣadharas

79-80. Persons of poor vitality, who are clever and are hermaphrodites and have feminine nature, but have not been defective from birth, are called Varṣadharas.¹

The Nirmuṇḍas

80-81. Persons who are hermaphrodites, but have no of womanly nature and have no sexual knowledge, are called Nirmuṇḍas.¹

These are the eighteen kinds of inmates of the [royal] harem described by me.

External Persons

82-83. I shall next speak of persons who move about in public.

They are : the king, the leader of the army (*senāpati*), the chaplain (*puṛodhas*), ministers (*mantrin*),¹ secretaries (*saciva*).² judges (*prāḍvivāka*), wardens of princes (*kumārādhikṛta*)³ and many other members of the king's court (*sabhāstāra*). I shall

(78-79) ¹See above 48-51 and the note on the word *nāṭakiyā*. It is not clear why the *nāṭakiyā* has been described over again and differently.

(79-80) ¹The word *varṣadhara* often wrongly read as *varṣavara* literally means 'one whose seminal discharge has been arrested.'

(80-81) ¹*Nirmuṇḍa* or *aupasthāyika-nirmuṇḍa* probably meant one who had the head (*muṇḍa*) of his *membrum virile* (*upastha*) cut off. The definition given here seems to have been due to a concoction when the real significance was lost sight of.

(82-83) ¹*Amātya* also has been used before to indicate a minister. But AŚ. (I. 8. 9.) distinguishes between *amātya* and *mantrin*. Kāmandakiya Nīṭisāra (VIII. 1) also does the same. According to the latter *amātya* seems to be identical with *saciva* (see IV. 25, 30, 31). According to Śukranīti *saciva*, *amātya* and *mantrin* are three different functionaries (See II. 94, 95 and 103). The Rudradāman inscription seems to distinguish between *mantrin* and *saciva*.

²*Saciva* as well as *amātya* originally meant secretary.

³*Kumārādhikṛta* probably is identical with the *Kumārādhyakṣa* of AŚ.

speak of their classes and characteristics. Please listen about them.

The King

84-88. The king should be intelligent, truthful, master of his senses, clever, and of good character, and he should possess a good memory, and be powerful, high-minded and pure, and he should be far-sighted, greatly energetic, grateful, skilled in using sweet words ; he should take a vow of protecting people and be an expert in the methods of [different] work, alert, without carelessness, and he should associate with old people, and be well-versed in the Arthaśāstra and the practice of various policies, a promoter of various arts and crafts, and an expert in the science of polity, and should have a liking for this, [Besides these] he should know his actual position, prosperity and its decline, and the weak points of his enemies, and [principles of] Dharma, and be free from evil habits.

The Leader of the Army

89-90. One who possesses a good character and truthfulness, and is always active (lit. has given up idleness), sweet-tongued, knows the rules regarding weakness of the enemy, and proper time for marching against him, has a knowledge of the Arthaśāstra and of everything about wealth, is devoted [to the king], honoured in his own clan, and has a knowledge about time and place, should be made a leader of the army, for these qualities of him.

The Chaplains and Ministers

91. Those who are high-born, intelligent, well-versed in Śruti and polity, fellow-countrymen [of the king], devoted [to him], free from guile (lit. pure) and followers of Dharma, should be chaplains and ministers, for these qualities of them.¹

(91) ¹B. reads the passage differently. In translation it is as follows: "Those who are high-born, intelligent, well-versed in various Śāstras, affectionate [to the king], incorruptible by enemies, not haughty, the compatriot [of the king], free from greed,

Secretaries

92-93. Those who are intelligent, versed in polity, powerful, sweet-tongued, conversant with the Arthaśāstra, and attached to the subjects and are followers of Dharma, should be always appointed by kings as secretares (*amātya*).¹

Judges

93-95. Those who know well about litigation, and the true nature of pecuniary transactions, are intelligent, and well-versed in many departments of knowledge, impartial, followers of Dharma, wise, able to discriminate between good and bad deeds, and are forbearing and self-controlled, and can control anger, are not haughty and have similar respect for all, should be placed in seats of justice as judges (*prāḍvivāka*).¹

Wardens of Princes

95-97. Those who are alert, careful, always active (lit. free from indolence), inured to hard work, affectionate, forbearing, disciplined, impartial, skillful, well-versed in polity and in discipline, and who are masters of reasoning positive and negative, have knowledge of all the Śāstras and are not vitiated by passion and such other things, and who are hereditary servants of the king, and are attached to him, should be made wardens of princes,¹ because of their possessing these various qualities.

Courtiers

98. Members of the court (*sabhāstāra*)¹ should be appointed by practical people according to the views of disciplined, trust-worthy, and virtuous are to be made chaplains and ministers." The taking together of the chaplain and the minister probably shows that at one time the same person discharged the functions of the two.

(92-93) ¹See note 1 on 81-83 before.

(93-95) ¹The radical meaning of the term *prāḍvivāka* is one who decides a cause after questioning the parties.

(95-97) See in this connexion AŚ.

(98) ¹Vyāsa (*smṛti*) mentions *sabhāstāra* who should hold discourse about morals (*dharmavākya*) for the edification of those who

Bṛhaspati² after taking note of the [various] qualities of these (i.e. ministers etc.).

99. These are the characteristics of various characters. [in a play], that I was to say. I shall next speak of the characteristics of [persons suited to] various roles.

Here ends Chapter XXXIV of Bharata's Nāṭyaśāstra,
which treats of the Types of Different Characters.

are present [in the court]. In Mbh 4. 1. 24 however the *sabhāstāra* appears only as a courtier (*sabhya* Nilakaṇṭha) who is particularly interested in gambling. Jolly, Hindu Law and Customs, pp. 287-288. Viṣṇudharmasūtra first speaks of the qualification of *sabhāsadas* who were probably the king's helpers in the administration of justice. N. C. Sengupta, Evolution of Ancient Indian Law, p. 46.

²That the author of the NŚ. like the authors of the AŚ. refers to Bṛhaspati, probably shows that they were not very widely separated in time. Vātsyāyana, Mbh. (Vanaparvan) and Bhāsa also refer to Bṛhaspati.

CHAPTER THIRTYFIVE

DISTRIBUTION OF ROLES

1. I shall now speak of the distribution of roles in a play or of the kinds of men by which different roles are to be represented.

General Principles of Distribution

2. After considering together their gait, speech and movement of limbs as well as their strength and nature, the experts are to employ actors to represent different roles [in a play].

3. Hence the selection of actors should be preceded by an enquiry into their merits. The Director (lit. the master) will not feel difficulty in the choice [if such procedure is followed].

4. After ascertaining their natural aptitudes, he is to distribute roles to different actors.

The Role of gods

5-6. Persons who have all the limbs intact, well-formed and thick-set, who are full-grown (*vayo'nvita*), not fat or lean or tall or large, who have vivacity, pleasant voice and good appearance, should be employed to take up the role of gods.

The Role of Rākṣasas etc.

7-8. Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious looking eyes and naturally knit eyebrows, should be employed to take up the role of Rākṣasas, Dānavas and Daityas; for the performance of male actors [should be] in conformity with their limbs and movements.

The Role of Kings

9-11. Actors of the best kind who have beautiful eyes, eyebrows, forehead, nose, lips, cheeks, face, neck, and every

other limbs beautiful, and who are tall, possessed of pleasant appearance, dignified gait, and are neither fat nor lean, and are well-behaved, wise and steady by nature, should be employed to represent the role of kings and princes (*kumāra*).

The Role of Army-leaders and Secretaries

12-13. Persons who have well-formed limbs, distinct speech, are neither tall nor fat, are heroic, have reasoning positive and negative, are brave, and eloquent and have presence of mind, should be employed to take up the role of army-leaders (*senāpati*) and secretaries (*amātya*).

The Role of the Kañcukīyas and the Śrotrīyas

14. Persons who have brown eyes, long nose, and who are short or tall, should be employed in the role of Kañcukīyas and Śrotrīyas.¹

The Role of Minor Characters

15. In other cases too, similar dramatic convention has been prescribed ; roles should be assigned after considering the actors' age and physical condition.

16-17. [For example], persons¹ who are slow-moving, very dwarfish, hunch-backed, uncouth, odd-faced and fat, who have expressionless (lit. motionless) eyes, one eye blind, small chin and low nose, ugly raiments, evil nature, deformed body and who have marks of a slave, should be employed in the role of slaves.

The Role of Fatigued Persons

18. A person who is naturally thin, should be employed in a play to represent a tired person.

(14) ¹The racial type indicated by this description probably shows that the K. and Ś. were of the Aryan descent.

(16-17) ¹From the general description given in this passage and the marks mentioned in particular, it appears that slaves were of non-Aryan descent. And Kauṭīlya seems to support this view by saying that *āryasya na dāsa-bhāvaḥ* (an Aryan should not be enslaved). From this description it also appears that the slaves were at one time branded with marks.

The Role of a Person in Health

A fat person should be employed to represent a person without any disease.

Special Cases of Assigning Roles

19. If however such persons are not available, the Director (lit. the master) should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as States [to be represented].

20. Such persons' natural movements whether good, bad or middling, should be regulated by contact with the Director (lit. the master), and then they will properly represent [all] the States.

21. In other cases too, similar dramatic convention has been prescribed, and roles should be assigned to persons after considering their native places (*deśa*) and costume (*veśa*).

The Role of a Character with Extra and Special Limbs

22-24. In case of characters which have many arms, many heads, and uncouth faces and faces of animals, including beasts of prey, asses, camels, horses and the like, the Director (lit. the master) should according to his direction have the masks (lit. them) made with clay, wood, lac and leather.¹

The Entry of a Character

24. One should not enter the stage in his own natural appearance. His own body should be covered with paints and decorations.

The Result of Impersonation

25. In the production of a play, a person in his natural form of the body, should be employed [to assume a role] according to his age and costume.

The Method of Proper Impersonation

26-27. Just as a man who renounces his own nature together with his body and assumes another's nature by

(22-24) Details regarding this are given in XXIII.

entering into his body¹ so the wise actor thinking within himself that 'I am he' should represent the States of another person by speech, gait, gesture and other movements.

Three Kinds of Impersonation

28. Human characters as they are represented on the stage fall into three classes : natural (*anurūpā*), unnatural (*virūpā*) and imitative (*rūpānusārīṇī*).

The Natural Impersonation

29. When women impersonate female characters and men male characters, and their ages are similar to that of the characters represented, the impersonation is called 'natural' (*anurūpā*).

The Unnatural Impersonation

30. When a boy takes up the role of an old man or an old man takes up that of a boy and betrays his own nature in acting, the representation is called 'unnatural' (*virūpā*).

The Imitative Impersonation

31-32. When a man assumes a woman's character,¹ the impersonation is called imitative (*rūpānusārīṇī*) by the best actors. A woman also may assume if she likes, a man's role in actual practice. But an old and a young man should not try [to imitate] each other's manners.²

Special Suitability of Men and Women

33-34. Bold men who have heroism and strength, should be employed for recitatives, and women [should always be employed] for songs. Women's nature is suited mostly to songs and that of men to recitatives.¹ For women's voice is naturally sweet and that of men is forceful.

(26-27) ¹This is said on the assumption that a Yogin possessing miraculous powers could, according to his will, leave his own body and enter that of another when the latter was just dead. Śaṅkarācārya is said to have practised this kind of miracle.

(31-32) ¹In the Shakesperian stage young men took up the role of women. Ag. (p. 502) explains *bālīśa* as *virūpā* (ugly).

²This is due to an utter impossibility of successfully taking up of each other's role by old and young men.

(33-34) ¹See XXXII. 504 and the note, and also XXXII. 506.

35-36. Though men know the rules of singing in their traditional characteristics, their songs being devoid of sweetness, do not create beauty.

Whenever there is [any] merit in women's recitation and sweetness of voice in men, these are to be considered as being due to freaks (lit. inversion) of nature, and as such these should be [considered] ornaments.¹

Women in Men's Roles

37. In temples,¹ palaces² and houses of army-leaders and other prominent persons, dramatic performances (*prayoga*) are mostly held by women in men's role.

Women's Special Merit

38. A delicate person's role is always to be taken up by women. Hence, in case of women as well as gods and men of delicate nature [women are to assume the roles].

39. [It is for this reason that] drama came to be established in heaven¹ through Rambhā, Urvaśī² and the like [nymphs]. And similar has been the case in king's harems in this world.

Training Women in Different Roles

40. Directors (lit. masters) should instruct women according to the Śāstras, but they should not themselves give coaching to women in learning their [feminine] roles.

41-42. But masculine (lit. depending on men) roles should be carefully directed by them.

As natural amorousness is observed in women, their naturally graceful limbs are easily accessible to Sauṣṭhava ; and sportful nature¹ will be their additional qualities (lit. ornaments) [when they assume a male role].

(35-36) ¹See XXXII. 504.

(37) ¹*Devadāsīs* or 'maid-servants to gods' seem to have been not only dancers, but also actresses assuming male roles also.

²For the reason of women assuming male roles see above notes on 33-34.

(39) ¹Cf. Vikram III. (*Viṣkambhaka*). ²See below XXXVI. 60.

(41-42) ¹The sportful nature belongs naturally to males.

Result of Proper Assignment of Roles

43. When actors and characters in a play have similar conditions and behaviour, and have natural limbs and organs (*karana*), they will embellish a dramatic performance.

44. Want of fatigue in dance and music, is always a quality of women, and a dramatic production partly attains its sweetness and partly its strength due to this.

45. A woman who is an adept in the practice of love, and is an expert in [representing] love-affairs, appears through her graceful acting on the stage, like a creeper full of various charms, on account of its [many] flowers.¹

46. Hence [a Director] should always bestow undivided attention to women's exercise (*yogyā*) [in dance and music], for without this, the States, Sentiments, the Sauṣṭhava cannot be produced by them in the least.¹

Types of Dramatic Production

47. The production of a drama which includes many States and Sentiments, is of two kinds : delicate (*sukumāra*) and energetic (*āviddha*).

The Delicate Type of Production

48. Nāṭaka¹, Prakaraṇa, Bhāṇa, Vīthī and Anka² are to be known of the delicate type. For they depend on human beings.

(45) ¹It seems that boys also had to represent women's character in the ancient Hindu theatre (see the Prastāvanā to Mālatī). And this shows the benefit of engaging actresses. Employment of boys in women's role was considerably a handicap in depicting female characters in the Shakesperian stage. On this see "Shakespeare's Dramatic Art" in Companion to Shakespeare Studies, Cambridge, 1946, p. 54.

(46) ¹This probably stresses on the importance of repeated rehearsal.

(48) ¹For a definition of this and the following types of play see XX. 10-11ff. 48ff, 107-108ff, 112-113ff, 94ff.

²It is called Utsrṣṭikāṅka also. See XX- 93.

49. This delicate type of production is pleasing to kings. Hence plays of this class including the Erotic Sentiment, should be produced by women.¹

50. The play in which there occur violent fighting, great speed [of movement], and much excitement, should not be enacted by females, but by males.

51-52. If a play includes ordinary (lit. not exalted) incidents and no hurried or violent movement of limbs, and requires an observance of proper tempo, Tāla, Kalā and regulated utterance of syllables, and clearly divided words and has plenty of desired Sentiments, it should be produced by women.¹

The Energetic Type of Production

53-54. The play which requires energetic (*āviddha*) type of Aṅgahāras to represent cutting, piercing, and fighting, and includes [a representation of] the use of magic and thaumaturgy as well as artificial objects and costumes, and has among its *dramatis personae* many males and a small number of females who are of quiet nature, and mostly the Grand and the Energetic Styles applied in its production, is of the energetic type.

55-56. Dīma, Samavakāra, Vyāyoga and Īhāmṛga are known to be plays of the energetic of type by producers.

Production of plays of this kind, should be made by [an impersonation of] gods, Dānavas and Rākṣasas.

56. Thus one should assign different roles in the production of a play. Next I shall speak how a play attains excellence due to costumes and make-up.

The Typical Impersonation of a King

57-59. How are the qualities of a king to be represented by an actor who has a few wearing apparels? In this connection it has been said that when dramatic conventions have

(49) ¹An instance of such a play occurs in Priyadarśika. Act III.

(51-52) ¹This probably shows that the Nāṭaka etc. mentioned in 48 above, being plays of ballet-type were better suited to be produced by women.

come into vogue I have made plays furnished with all these (i. e. conventions).

In them (i. e. plays) the actor (*naṭa*) covered with paint, and decorated with ornaments, reveal the signs of kingship when he assumes a grave and dignified attitude, and then he alone becomes, as it were, a refuge of the seven great divisions (*saptadvīpa*) of the world.

60-61. He should move his limbs only after he has been covered with paints. And trimmed according to the discretion of the Director and having the Sausṭhava of limbs, the actor becomes like a king, and [thus trimmed] the king also will be [very much] like an actor.¹

61-63. Just as an actor is, so is the king and just as a king is, so is the actor.¹ The two will represent their States by similar departments and Sausṭhava of limbs.

Just as by properly carrying out the instruction of the Director, the actor illumines the stage, similarly the king also will always be naturally brilliant.

His followers will be like that of divine personages.² In a play they are to be introduced with proper costume, language and age.

64. The producer should let the actor have the natural appearance of a character [by giving him suitable costume] and by associating him with suitable age through [proper] make-up.

65. Thus one should make a selection of persons for representing kingly manners. I shall, next speak of the qualities of a Director (*sūtradhāra*).

(60-61) ¹This is a very clever statement. The king though he is nothing but an ordinary human being, often assumes consciously or unconsciously an extraordinary appearance. The story goes that Napoleon sought the guidance of a contemporary actor of repute before taking up the imperial crown.

(61-63) ¹See the note above.

²This was because the king was a incarnation of God or gods.

Characteristics of a Director

In this connection I shall speak of the qualities of a Director. First of all, he should possess knowledge of characteristics [of everything concerning the theatre], desirable refinement of speech, knowledge of the rules of Tāla and theory of notes and instruments [in general].¹

66-71. One who is an expert in playing the four kinds of musical instrument, has various practical experience, is conversant with the practices of various religious sects, and with polity and the science of wealth (*arthaśāstra*) and the manners of courtezans and *ars amatoria*, and knows the various conventional Gaits and movements, thoroughly understands all the Sentiments and the States, and is an expert in producing plays, acquainted with all arts and crafts, with words and the rules of prosody, and proficient in all the Śāstras, the science of stars and planets, and the working of the human body, knows the extent of the earth, its continents, divisions, and mountains and people inhabiting them, and the customs these have, and the names of descendants of royal lines, and who listens about acts prescribed in Śāstras, can understand the same, and puts them into practice after understanding them, and gives instructions in the same, should be made a teacher and Director.

Natural Qualities of a Director

72-74. Now listen to me speaking about the natural qualities [which he should possess]. He should be possessed of memory and intelligence, and should be patient, liberal, firm in his words, poetical, free from any disease, sweet [in

(65) ¹This and the two following passages (66-71, 72-74) show that the Hindus had very advanced ideas about of the responsibilities of a Director. Like his modern counterpart the *regisseur* (or "producer" as he is called in England) he was required to be an expert not only as regards acting but in all those arts which together constitute a performance. The Komisarjevsky, *The Theatre*, London, 1935, p. 15. Thus so many varied qualities were required to ensure his fitness.

his manners], forbearing, self-possessed, sweet-tongued, free from anger, truthful, impartial, honest, and free from greed for praise.¹

Characteristics of an Assistant of the Director

74-75. A person of the middling type who has slightly less number of qualities than that the Director is to possess, should be known as an Assistant (*pāripārśvika*) of the Director.

Characteristics of an Actor

75-76. An actor (*nata*) should be lively (lit. bright), possessed of a good physique, acquainted with [theatrical] accessories and their uses, possessed of intelligence, conversant with the rules [of the theoretical practice], and expert in his own work.

Characteristics of a Parasite

76-77. Possessing all the qualities which the Director is to have with regard to the theatrical production, the Parasite (*viṭa*) should be an expert in dealing with courtezans, sweet [in his words], impartial, poetic, proficient in the meaning of the Śāstras and in the knowledge of courtezans, capable seeing the positive and the negative side of any argument, and eloquent and clever.

Characteristics of the Śakāra

78. The Śakāra¹ is one who wears gaudy (lit. brilliant)

(72-74) ¹The "greed for praise" probably means a hankering after uncritical praise which may come from the multitude. This surely stands in the way of a first-rate artistic production.

(78) ¹Western scholars are sometime inclined to connect this character with the Śakas (Keith, Skt. Drama, p. 69). But Śakāra as described in DR (ii 42) and SD. (81) is nothing but the lowborn brother of a royal concubine. Naturally he bragged about his relationship with the king and was laughed at by people. Hence the term *śyālaka* gradually acquired a pejorative sense, and in NIA it has become *śālā* (a term of abuse). So people had to refer to him him euphemistically as *Śa-kāra* which means the fellow named with an initial *ś*. If the author of the NŚ. has not given such a definition, it was probably due to actual Śakāras being still available at his time he prudently remained silent about their anomalous social position.

clothes and ornaments and grows angry without adequate reason and gets pacified likewise, and who is an inferior character and speaks Māgadhi² and has manifold changes [in his conduct].

Characteristics of the Jester

79. The Jester (*vidūṣaka*) should be dwarfish, should possess big teeth, and be hunch-backed, double-tongued¹ bald-headed and tawny-eyed.

Characteristics of a Servant

80. A servant (*ceṭa*) should be fond of quarrel,¹ garrulous, uncouth in form and give service under bondage, and be expert in distinguishing between persons who are to be honoured and who are not.

Characteristics of a Courtesan

81-83. A woman who is always engaged in attending the teacher (*ācārya*) in connection with application of [various] arts and crafts, and is endowed with amorous movements, Emotion (*hāva*) and Feeling (*bhāva*), Temperament (*sattva*), discipline, sweetness [of manners], and is conversant with the sixtyfour arts and crafts (*kalā*), is expert in dealing with the king, and free from female diseases, and has sweet and endearing words, is clear in her speech, clever and undaunted by fatigue¹ is called a courtesan (*ganikā*).

²It has been mentioned before that Śākāras should speak the Śākāri dialect (XVIII 52). But by Śākāri we are to understand a dialect of Māgadhi. See Puruṣottama's *Prākṛtānuśāsana*. ed. Nilti-Dolci. XIII. 1; also *Prākṛtakalpataru*, ed. Ghosh, II. iii, 2ff.

(79) ¹The reading *dvijan-man* for *dvijihva* is evidently wrong See XXXIV. 21ff.

(80) ¹The *ceṭa* was evidently a slave. The term *bandhasevaka* (giving service under bondage) seems to indicate this.

(81-83) ¹The courtesan was evidently somewhat like a Greek hetaera.

Characteristics of a typical Heroine

84-86. A woman with the following qualities should be given the role of a Heroine : she should be endowed with a good physical form, good qualities, character and young age and should possess gold necklace and garlands and should be shining, affectionate, sweet, and should possess charming words with a lovely voice and should be steady (lit. unperturbed) in the exercise (*yogyā*), and conversant with Laya and Tāla and Sentiments, and should have all kinds of ornaments and be dressed with garlands and scents.¹

Women disqualified to take up a role

86-87. But a woman should not be made a Heroine in any theatrical show when she smiles on wrong occasions, is rough [in appearance], has an uneven gait and movement, persistent anger, miserable look, and is always haughty and fickle. These are the characters that the producers of plays should know about.

Members of a typical theatrical party

88-90. I shall next speak of different members of a theatrical party (*bharata*). They are : Bharata¹ [proper] (actor), who resort to Bharata (i.e. his art), the Jester (*vidūṣaka*), the musicians (*taurīpa*), the actor-dancers (*naṭa*), the Director (*sūtradhāra*), playwright (*nāṭyakāra*) the crown-maker (*mukūṭa-kāraka*), the maker of ornaments (*ābharanākṛt*) and garlands, the

(84-86) ¹The last hemistich of the text probably shows textual confusion.

(88-90) ¹The term "Bharata" seems to have originally meant those who sang ballads connected with the heroic exploits of the Bharata race. The term 'Bharthari' meaning singers on the exploits of Bharthari a prince who renounced the world and attained spiritual eminence, is analogous to Bharata. The Bharata ballads were the nucleus of the Mbh. According to the hypothesis

dyer (*rajaka*), the painter (*citrakāra*), other and craftsmen (*kāru* and *śilpin*), and Kuśilavas and others who are to be known by their names.

Characteristics of Bharata

91. As he alone conducts as the leader [the performance of] a play by acting in many roles and playing many instruments and by providing many accessories, he is called Bharata.¹

Characteristics of a Jester

92-93. One who looks to people's pleasure, can imitate manners of all people, resorts to various [means] and mixes with women, is ready-witted in disclosures made through Pleasantry,¹ or in Covert Pleasure² and is clever, and can give censure through his words, is to be known as a Jester (*vidūṣaka*).³

Characteristics of a Master-musician

94. One who is skilled in playing 'Tūra,¹ has a liking for all the instruments and is an expert in playing them all, and possesses [all kinds of] musical instruments, is called Tauripa² (master-musician).

Meaning of the word 'Naṭa'

95. Meaning of the root *naṭ* is 'to act' (lit. acts) and hence, as he acts (*naṭayati*) again and again the stories of

of Winternitz, such ballads gave rise to drama. See in this connexion the author's Contributions to the History of Hindu Drama, Calcutta, 1957, pp. 15ff.

(91) ¹See note 1 to 88-90 above.

(92-93) ¹See XXII, 50.

²See XXII, 53.

³For another definition of a Jester see 79 above.

(94) ¹Its etymology is obscure. See note 2 below.

²The word though connected with *tūra* is not directly available from it. The basis of *tauripa* is possibly *tauripa* one who engages himself with *tūra* meaning probably musical instruments in general,

men with Sentiments, States and Temperament, he is called (lit. he becomes) a Naṭa (actor).

The Benediction

96-97. As one pleases by it the audience (lit. people) with sweet words of blessing, it is called Nāndī (Benediction). That which is spoken in the performance of a play to please people in various ways, with Sanskrit and Prakrit recitatives, is to be known as Nāndī.

Definition of a Director

98. One who knows from the teaching of the learned (*śiṣṭa*) the principles (*sūtra*) of applying songs, instrumental music and recitatives in their unity, is called a Sūtradhāra (Director).¹

Definition of a Playwright

99. Because he puts in [different] Sentiments, States and Temperaments, as taught in the Śāstra, in different characters, a person is called a playwright (*nāṭyakāra*).¹

Definition of an Actor

100. One who can apply the music of four kinds of instrument, and produce a play according to the meaning of the Śāstra as well as his own reasoning, is called an actor. (*naṭa*).¹

Definition of an Actress

101. A woman who knows all about the playing of drums, Laya (*tempo*) and Tāla and is conversant with Sentiments, and is beautiful in all her limbs, should be made an actress¹ (*nāṭakīyā*).

(98) ¹For another definition of the Sūtradhāra see 66-74 above.

(99) ¹His duty was to compose a play on any given theme. He is comparable to 'poets' employed by Elizabethan theatrical companies. For more about the playwright see the introduction.

(100) ¹This probably shows the original connection of drama with music of all kinds.

(101) ¹This word has been used by Bhāsa. See Pratimā I. +.8.

The Crown-maker

102. He who makes masks and various special dresses together with headgears (*śiṛṣaka* = *pratiśiṛṣaka*) suited to various characters, is called a crown-maker (*mukuta-kāra*).¹

The Maker of Ornaments

103. One who makes ornaments according to various rules, is called a maker of ornaments¹ (*ābharaṇakṛt*) and each [maker of ornaments] is to be named according to the material he uses.

The Maker of Garlands

104. He who makes five kinds¹ of garland, is called a maker of garlands (*mālyakṛt*).

The Veṣakāra

He who looks after dressing is called Veṣakāra.

The Painter, the Dyer and the Craftsman

105. One who knows painting is a painter (*citrakāra*), and from his [knowledge of] dying (*rañjana*) [clothes] a person is called a dyer (*rajaka*).²

And one who fashions different objects out of lac, stone, metal and wood, is called a craftsman (*kāru*).

The Kuśilava

106. He who can apply the principles of instrumental music and is himself an expert in playing instruments, is called a Kuśilava because of his being *kuśala* (clever) and *avadāta* (refined) and free from agitation (*avyathita*).¹

(102) ¹For rules about crowns see XXIII. 129ff.

(103) ¹For varieties of ornament used see XXIII. 11ff.

(104) ¹For the five kinds of garlands see XXIII. 10

²For the rules for different costumes see XXIII. 110ff.

(105) ¹For uses of clothes of different colour see XXIII. 53-56, 60, and for colours see XXIII. 69ff.

²See XXIII. 43,

(106) ¹The real etymology is obscure. This is only a folk-etymology of the word. There are however reasons to believe that it originally meant ballad-singers. The names of Rāma's twin sons probably had its origin in *kuśilava*.

Other members of the party

107. The man who takes to an art or a craft (*śilpa*), a profession, or a practice, and has himself acquired proficiency in it, is called by its name.¹

108. So much about the hereditary groups (*jāti*) known in connection with the rules of theatre as Naṭas who relate to various accessories [needed] for the production of various types of play.

109. I have spoken about the assignment of roles and about the makers of a drama according to their function, and have pronounced the Canons of Drama. Please mention, O sages, what more is to be said now.

Here ends the Chapter XXXV of the Nāṭyaśāstra,
which treats of the Distribution of Roles.

(107) ¹Besides the craftsmen mentioned above, the theatrical troupes probably had with them artisans who made things with bamboo, grass and hide etc.

CHAPTER THIRTYSIX

DESCENT OF DRAMA ON THE EARTH

Sages question.

1-6. Being pleased with this, the sages such as Ātreya,¹ Vasiṣṭha, Pulastya, Pulaha, Kratu, Aṅgiras, Gautama, Agastya, Manu, the wise Āyus, Viśvāmitra, Sthūlaśiras, Saṃvarta, Pratimardana, Uśanas, Bṛhaspati, Vatsa, Cyavana, Kāśyapa, Dhruva, Durvāsas, Jamadagni, Mārkaṇḍeya, Gālava, Bharadvāja, Raibhya, the venerable Vālmiki, Sthūlākṣa, Saṅkulākṣa, Kaṇva, Medhātithi, Kuśa, Nārada, Parvata, Susarman, the two Ekadhanvins, Niṣṭhyūti, Bhavana, Dhaumya, Śatānanda, Kṛtavaraṇa, Jāmadagnya Rāma, Jamadagni and Vāmana again spoke out of curiosity to the omniscient Bharata these words:

7. "The ancient Nāṭyaveda which you have spoken, has been properly comprehended by us listening to it attentively.

8. [But] you, venerable sir, should also remove (lit. explain) any doubt we may have in this regard. For who else can speak definitely about the Nāṭyaveda ?

9-10. We shall enquire from you [more] about drama for our enlightenment and not out of any distrust, rivalry or jealousy. We did not speak earlier (lit. then) [about this], for there should not be any interruption. So, speak to us exhaustively about the mystery of drama.

11. You have [already] said that exploits of men¹ constitute drama, hence you should speak definitely about what has been kept hidden from people.

12-14. O the best Brahmin (lit. the bull of the twice-born), tell us about the character of the god who appears in

(1-6) ¹The shorter recension of the NŚ. omits these names. See I. 2.

(11) ¹See I. 111-112.

the Preliminaries (*pūrvaraṅga*). Why is the sound [of musical instruments] applied there? What purpose does it serve when applied? What god is pleased with this, and what does he do on being pleased? Why does the Director being himself clean, perform ablution again on the stage? ¹ How, O sir, the drama has come (lit. dropped) down to the earth from heaven? Why have your descendants come to be known as Śūdras? "

15. The sage Bharata on hearing these words of the wise men, spoke again to them for explaining the matter which was confidential.

Bharata said :

16. 'I shall explain to you, O Brahmins, what you persons with excellent vow, enquire regarding the rules of the Preliminaries. Listen properly about it.

17. The Preliminaries have been described in continuation of whatever I have said [earlier] about the destruction obstacles. ¹

18-22. Just as the body is covered [with an armour] for warding off missiles, so sins of all kinds are avoided with Homa. After I have thus warded off the sins and destroyed the obstacles by worshipping gods with Japa, Homa, words of adoration and blessing, and songs about their [benevolent] deeds and attitudes, and with the playing of all instruments, and sound of songs, they (i.e. gods) being pleased with the singing of their praise, said, 'We are exceedingly delighted with the performance of yours; as it *nandati* [pleases] the people, after pleasing the gods and the Asuras, this performance will be called Nāndī (Benediction).

23. When auspicious words uttered with proper intonation in accompaniment of songs and playing of instruments resound a region, all evils will disappear, and prosperity will ensue there.

(12-14) ¹See V. 80-83.

(17) ¹See V, 70ff.

24. In so much space as is filled with sound of musical instruments there will be there no Rākṣasas or leaders of Vighnas (*vighna-vināyaka*).

25-26. On hearing the sound of Nāndī, and recitatives, songs and playing of instruments during marriages of all kinds,¹ and sacrifices performed for the prosperity of kings, ferocious spirits will make themselves scarce. And this (i.e. the sound of the Nāndī) will be equal to the exposition Vedic Mantras.

27. I have heard from the god of gods (Indra) and afterwards from Śaṅkara (Śiva) that music vocal as well as instrumental, is in fact a thousand times superior to bath [in holy waters] and to Japa.

28. In places in which there occur instrumental music and dramatic performance, or song and instrumental music, there will surely be there never any kind of inauspicious happening.

29. Thus I have devised the Preliminaries as a ceremony of adoration for worshipping deities, with laudatory verses and Mantras.

Ablution of the Director on the Stage

30. As the head becomes fatigued by bowing on the stage, the rule permits the Director to bathe it with water.¹

31. After the ablution the Director should worship the Jarjara with Mantras. All this has been said in connection of the Preliminaries.¹ This is the reason for the ablution.

32. I shall now tell you in detail how drama came (lit. dropped down) to the earth from Heaven, for I am unable to withhold anything from you.

(25-27) ¹*Āvāhe ca vivāhe ca. Āvāha* is the marriage which takes place in bridegroom's place and *vivāha* takes place in the bride's place.

(30) ¹See the note on 12-14.

(31) ¹See V. 118-119.

Bharata's Sons offended the Sages.

33-34. All these sons of mine being intoxicated with [the knowledge of] the Nāṭyaveda, practised in course of time an art tiring the entire people with Prahāsanas connected with laughter.

34-35. And they on purpose, produced in an assembly [of spectators] a play which caricatured the sages and which was unacceptable and full of wicked acts, and which encouraged rural manners and was cruel and inauspicious.

The Sages curse Bharata's Sons.

36-37. On hearing this, the sages were extremely angry and excited, and spoke to them (i.e. sons of Bharata) burning them, as it were, with their words, 'O Brahmins, it is not proper that we should be thus caricatured. What is this insult [for], and what is your intention ?

38. As due to pride in your knowledge [of drama] you have taken to arrogance (*avinaya*), your evil knowledge will get destroyed.

39. In the community of sages and Brahmins or in meeting them, you will appear as being no followers of the Vedas and will attain the character of Śūdras.

40. You will become mere Śūdras and attain their functions, and those to be born in your line, will be impure.

41. And your posterity will be dancers who will worship others along with their wives and children (i.e. they will all be Śūdras).¹

42. Gods on hearing of the origin of curse on my sons became anxious and approached the sages.

Gods intercede in favour of Bharata's Sons

43. Then the gods with Śakra (Indra) as their leader said, 'Afflicted [thus] with misery the drama will perish.'

(41) ¹In modern states, Directors of theatres would be dragged to law-courts for a similar offence.

44. The sages said in reply that drama would not perish, but the remaining portion of their curse would take effect in its entirety.

Bharata's Sons approach their Father.

45-46. On hearing the words of the sages of terrible spirit, my sons became sad, and with a desire to kill themselves they approached me and said, 'We have been totally ruined by you, and for the fault of drama we have been made to take to Śūdra's conduct.'

Bharata pacifies them.

47-48. For their consolation I said, 'Do not be sorry for it ; the rule that words of sages will never prove untrue has indeed been made by fate (*kṛānta*) ; so you should not turn to the destruction [of your own selves], after being thus consoled.

49. Remember (lit. know) that this dramatic art has been described by Brahman [himself]. So teach it to your disciples and others through its practice.

50. Do not destroy this drama which has been devised with great difficulty, and which depends on great things, brings merit and has its origin in the Vedas, their Aṅgas and Upāṅgas.¹

51. After holding the performance of a drama according to [rules] which I have heard from Apsarasas, you are to undergo a purificatory ceremony (*prāyaścitta*).

Nahuṣa invites divine Artistes to the Earth.

52. In course of time, a king named Nahuṣa attained the kingdom of heaven through his polity, intelligence and prowess. He then governed the kingdom and obtained a divine prosperity (*vyuṣṭi*).

53. And on seeing the musical performance (*gāndharva*) and drama [of the gods], he became anxious [for these].

(50) ¹In spite of this passage, it is difficult to believe that drama of India was of Vedic origin. On this see the translator's Contributions to the History of Hindu Drama, Calcutta, 1957, pp. 3-4,

54. And he thought within himself as to how the dramatic performance of gods might be held in his own house [on the earth] and to the gods he spoke for [causing such] a performance, with joined palms. 'Let the drama [produced] by the Apsarasas be performed in our house [on the earth].'

Gods reject the request.

56. But in reply to this, the gods with Brhaspati as their leader said to him 'The meeting of divine damsels and human beings has not been prescribed [anywhere].

57. [But] as you are the lord of heaven, you should be given an advice which is friendly as well as suitable. Let the master [of the dramatic art] go there [at your place] and please you.'

Nahuṣa approaches Bharata.

58. Then the king with joined palms said to me, 'Revered sir, I should like to see this dramatic performance established on the earth.

59. I have been promised earlier [by gods] your service as a trainer. O best of Brahmins, I have now got it directly [by approaching you].

Urvaśī and the earthly drama

60. In the house of my grand father (Pururavas), this drama together with his work has been described by Urvaśī to the members of the harem.

61. But when the members of the harem were distressed on the death of the king who became insane¹ due to her disappearance, this [dramatic art] was lost.

62. I wish this again to be openly produced on the earth during sacrifices to be done on different days of the moon, so that a happy and auspicious situation may arise.

63. Hence, plays (lit. composition) relating to many characters produced in my house through graceful movement of women, will add to your fame.'

(61) ¹The fourth act of Kalidāsa's Vikram. deals with this theme in a masterly fashion.

Bharata grants this request and sends his sons to the earth.

64-67. 'Let this be so' said, I in reply to the king Nahuṣa, and called my sons, and spoke to them as well as to gods the conciliatory words [as follows :] 'This king Nahuṣa begs us with joined palms that you may go down for your own good to the earth to produce drama there. Drama being produced there, I shall make an end of your curse and you will no longer be despised by Brahmins and kings. So go down to the earth to produce drama there, [for] I shall not be able to disregard the words of this earthly king.'¹

Kohala is the Successor of Bharata.

68-69. For us all and for the magnanimous Nahuṣa, the Self-born One (Brahman) has said that success in drama would depend on his authoritative instruction (*āptopadśa*). The rest will be related by Kohala in his supplementary treatise (*uttara-tantra*)¹ which also will treat [of more rules on] the application [of dramatic art], the Memorial verses (*kārikā*) and the etymologies (*nirukta*).

70. For the purpose of diversion, this Śāstra has been established by me in heaven with the help of Apsarasas and the sage Svāti and Nārada."

Bharata's sons come down to the earth.

71. Then, O Brahmins, they went down to the earth in the house of Nahuṣa, and devised in due order the production of various plays with the help of women.

72. Afterwards they my sons, begot progeny in women of the earth and devised for them more dramas (lit. creation) on various themes.

(64-67) ¹The implication of this mythical account is beautiful. It seeks to impress on us the idea that dramatic performance flourished in heaven, and it is a gift of gods.

(68-66) ¹In ancient Indian medical works we meet with *uttara-sthānas* which are evidently later additions. See *Samihitas* ascribed to Kaśyapa and Suśruta. Kohala's work has reached us in a very damaged ms. not yet published.

73. On begetting sons and devising plays in due order they were permitted to return again to heaven.

74. Thus through a curse the dramatic performance has been brought down to the earth, and the successive generations of dramatic artistes (*bharata*) have come into being.

Kohala and his associates

75-76. Kohala¹ and others together with Vātsya² Śāṅḍilya,³ and Dhūrtila⁴ (Dattila) stayed in this earth for some time as mortals, and put into practice this Śāstra which augments the intellect of men, deals with the deeds of the three worlds and is a specimen of all other Śāstras.

Value of the Nāṭyaśāstra

77-79. He who always hears the reading of that [Śāstra] which is auspicious, sportful, originating from Brahman's mouth, very holy, pure, good, destructive of sins, and who puts into practice and witnesses carefully the performance [of a drama], will attain the same blessed goal which masters of Vedic knowledge¹ and performers of sacrifices or givers of gifts will attain [in the end].

Value of the Dramatic Show

80. Of all duties of the king, this has been proclaimed as possessing the best result (*mahāphala*).¹ Of all kinds of charities, allowing people to enjoy a dramatic show without payment, has been praised most.

81. Gods are never so pleased on being worshipped with scents and garlands as they are delighted with the performance of dramas.

(75-76) See the introduction.

²*ibid*

³*ibid*

⁴*ibid*

(77-79) ¹This passage probably shows that the theatrical art was originally connected with the pre-Vedic religion. The author of the NS. tried here to give it a status similar to that of the Vedic practices.

(80) ¹Some modern states also find it profitable to spend money on dramatic arts.

82. The man who properly attends the performance of music (*gāndharva*) and dramas will [after his death] attain the happy and meritorious path in the company of Brahminic sages.

The popular practice supplements dramatic rules.

83. Thus many practices sanctioned by Śāstras have been described in connection with the performance of dramas. Whatever remains unmentioned should be included into practice by experts from an observation (lit. imitative) of people (i.e. their usage).¹

THE FINAL BENEDICTION

What more should I say? Let the earth be full of grains, and be free from diseases for all time. Let there be peace for cows and Brahmins, and let the king protect thus the entire earth.²

Here ends the Chapter XXXVI of the Nāṭyaśāstra,
which treats of the Descent of
Drama on the Earth

(83) ¹This shows that the author of the Śāstra did not like to see drama eternally tied to his prescriptions.

²This is the typical pattern of Bharata-vākyas met with in available plays. The term 'Bharata-vākya' however does not occur in the Nāṭyaśāstra.