

RECONSTRUCTION OF THE AṄGAHĀRAS
(BASED ON THE NĀṬYAŚĀSTRA)

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PREFACE

ஓசை பெற்று உயர் பாற்கடல் உற்று, ஒரு
பூசை, முற்றவும் நக்குபு புக்கென,
ஆசை பற்றி அறையலுற்றேன்மற்று, இக்
காசு இல் கொற்றத்து இராமன் கதைஅரோ!

*Osai petr̥ru uyar pārkaḍal utr̥ru, oru
Pūsai, mut̥ravum nakkubu bukkēna,
Āsai pat̥ri araiyalur̥ren mar̥ru, ik
Kāsu il kot̥rat̥thu Rāman kadai aro!*

*Like the cat standing on the shores of the Ocean of Milk desiring to lick the ocean clean, I have
ventured to sing the story of Rama of immaculate Victory out of sheer desire.*

- Kamba Rāmāyaṇam, Kaḍavuḷ Vāzhthu, verse 4

This verse from the Kamba Rāmāyaṇam summarises the feeling one has when working on any aspect of Bharata Muni's Nāṭyaśāstra. Being introduced to the basic concepts of this encyclopaedic text at a very young age by my Guru, Dr. Padma Subrahmanyam, I developed an interest to delve further into this work when I started learning the Karaṇas, which were reconstructed and practically revived by Dr. Padma. The syntax of this work was always very intriguing as the text is structured in such a way that you move from the unknown to the known.

My heartfelt gratitude to the Ministry of Culture, Govt. of India, Kalakshetra Foundation, Chennai, its Director Smt. Revathi Ramachandran and the Jury, who selected me for receiving the Tagore National Fellowship for Cultural Research for the batch 2017 – 18. Through this I had an opportunity to work on the reconstruction of the Aṅgahāras from the Nāṭyaśāstra, with Kalakshetra Foundation, Chennai, as the Nodal Institution, during the period February 2019 to

January 2021. I place on record my sincere thanks to the administrative staff of Kalakshetra Foundation, for their cooperation.

For any building the foundation needs to be strong. I am indebted to my Guru, Dr. Padma Subrahmanyam, for her untiring support and magnanimity of sharing her knowledge with all her students without which this work would not have been possible. I have based my reconstruction of the Aṅgahāras completely on the Karaṇa movements that she reconstructed. Though she has already reconstructed the first three Aṅgahāras, I have worked on all the 32 for this project. My heartfelt thanks to my family too, for being a constant pillar of support.

Along with this work, I have done a video documentation of all the 32 Aṅgahāras, wherein I myself have recited and sung the Aṅgahāras. I thank Kum. Mahati Kannan and Kum. Ramya Venkatraman, both disciples of Dr. Padma Subrahmanyam, for demonstrating all the Aṅgahāras for the video documentation. My gratitude to the musicians and the audio and video technicians for their cooperation during the documentation.

As Saint – Poetess Avvaiyār said, “*Katradhu kai maṇṇ aḷavu, kallādadhu ulagaḷavu*” – ‘What we have learnt and understood is fistful, what is yet to be learnt is equal to measuring the world’. This small work on the reconstruction of the Aṅgahāras is just a droplet from the ocean of Nāṭyaśāstra which can offer numerous pearls to the world of performing arts. I hope this work will be of use to upcoming serious dancers.

- Dr. Gayatri Kannan

TRANSLITERATION KEY

अ - a	क - ka	ढ - ḍha	र - ra
आ - ā	ख - kha	ण - ṇa	ल - la
इ - i	ग - ga	त - ta	व - va
ई - ī	घ - gha	थ - tha	श - śa
उ - u	ङ - ṅg / ṅ	द - da	ष - ṣa
ऊ - ū	च - ca	ध - dha	स - sa
ऋ - ṛ	छ - cha	न - na	ह - ha
ए - e	ज - ja	प - pa	क्ष - kṣa
ऐ - ai	झ - jha	फ - pha	त्र - tra
ओ - o	ञ - jña	ब - ba	ज्ञ - jña
औ - au	ट - ṭ	भ - bha	
अं - ṁ	ठ - ṭha	म - ma	
अः - ḥ	ड - ḍa	य - ya	

Chapter I

INTRODUCTION

The Nāṭyaśāstra of Bharata muni is the earliest extant literature on dramaturgy, which is available now. This encyclopaedic work encompasses in itself all the aspects of Theatre art as a whole. As seen in the internal evidence found in the first chapter of the Nāṭyaśāstra (*1), this work belongs to Tretā Yuga, which is the period of the Ramayana. Nāṭyaśāstra contains thirty six chapters and covers all the triple aspects of Saṅgīta, namely, Gīta, Vādyā, Nṛtta apart from poetics, stage construction, metres, costumes, make up and so on. Nāṭyaśāstra is also called Nāṭya Veda as Brahma culled out its elements from all the four Vedas to create the fifth Veda and gave it to Bharata to be taught to his hundred disciples. This Pañcamam Vedaṃ, which deals with the Science of Theatre art is an audio-visual medium, created to uplift the morals of the society.

This vast work on dramaturgy was practised and followed till the 12th c CE in North India and till the 13th c CE in the South. Due to various socio political reasons, the knowledge of this work was lost after the Muslim invasion in India. Though there have been many works on dance and music in the post – Bharata period, they did not follow the Nāṭyaśāstra in its totality. These were called the Darpaṇa Literature, which were, as the name suggests, just a reflection of the original. Though the Mārga, as Nāṭyaśāstra is referred to, coexisted with the various Deśīs or regional forms both in music and dance, till a little over a hundred years before, gradually the Deśīs took an upper hand. To this day these Deśīs definitely have their roots in the Nāṭyaśāstra, and have aspects of the Mārga imbedded in them but the awareness of the same is unfortunately either not known or purposely ignored.

The Nāṭyaśāstra follows the Upaniṣadic pattern where the entire work is in the form of questions asked by the Ṛṣis and the answers given by Bharata. The five questions asked and the respective answers are spread over 36 chapters in the Nāṭyaśāstra. They are the following:

1) How did Nāṭya Veda come into existence ?

Nāṭyaśāstra was created by Brahma, from the four Vedas, to uplift the deteriorating morals in society through an audio visual medium

2) For whom is it meant ?

It is meant for both the actor and the playwright (*Kavi Naṭa śikṣārthaṃ*)

3) What are its limbs ?

Its limbs are:

Rasā Bhāvā hi Abhinayā Dharmī Vṛtti Pravṛttayah

Siddhiḥ svarāḥ tathātodyam Gānam Raṅgaścha Saṅgrahah

“Aesthetic experience, psychological states of mind, expression, modes of expression, functions or actions at the level of thought, word and action of the body, regional preferences, attainment, musical notes, percussion instruments, vocal music, theatre cum auditorium.”

4) What are its means or sources?

The main sources or Pramāṇa for Nāṭya are:

Veda – Knowledge or the Nāṭyaśāstra

Loka – the world around

Adhyātma – one’s own experience or intuition

5) How is it reduced to practise?

Bharata explains the different kinds of play and the importance of learning the Śāstra through a Guru.

The contents of the 36 chapters of the Nāṭyaśāstra are as follows: (*2)

- 1) Mythical origin of Natya
- 2) Theatre construction – dimension and architectural details
- 3) Installation of deities on stage and auditorium and the yajñas connected with it
- 4) Śiva’s suggestion to include dance elements in dramas, and detailed description of the basic units of dance called Karaṇas as well as their combination.
- 5) Preliminaries of the play and their yagña character.
- 6) A summary of the most important terms in the Śāstra followed by a detailed description of Rasa or aesthetic experience.
- 7) Exposition of Bhāva or the various psychological states of mind.

8 to 13) Physical expression and analysis of major and minor limbs in the body, and their possible movements based on the laws of symmetry, proportion and purpose

14) The conventions of the stage with regard to zones and also the costumes, manners and tastes of people of various regions of Bhāratavarṣa

15 to 19) Vācīkābhinaya or verbal expression including Saṃskṛta grammar, prosody, metre, recitation, intonation etc.

20) Ten major types of plays, which are religious and secular in nature

21) Plot or structure of the plays

22) Vṛtti or styles in production

23) Āhārya or the external elements such as make up, costumes and accessories

24) Harmonious blend in the use of all the elements of expression

25) Courtesans and their qualifications

26) Portrayal of varied objects and situations

27) Siddhi or attainment

28) Theory of music

29) Stringed instruments and classification of orchestra

30) Wind instruments

31) Percussion instruments

32) Musical forms

33) Modes of playing drums

34) Charecterisation

35) Distribution of roles in a play and the members of a drama troupe

36) Mythological account of the descent of drama to Earth.

This shows the kaleidoscopic nature of Nāṭyaśāstra and its holistic approach towards the art of theatre.

Lot of work had been done on the Nāṭyaśāstra from the late 19th century onwards. Scholars such as Paul Ragnaud and France Grosset were the first to study and edit a few chapters from the Nāṭyaśāstra. Later, full editions of the Nāṭyaśāstra were brought out by Indian scholars like, Sivadatta and Kasinatha Panduranga Parab (1894), Batukanath Sharma and Baladeva Upadhyay (1929). Pischel, a German scholar was the first to mention that the Nāṭyaśāstra has a commentary, Abhinava Bharati, written by the Kashmiri Vedantic scholar, Abhinavagupta (11th C). In 1926, Manavalli Ramakrishna Kavi, from Andhra, edited the original text of the Nāṭyaśāstra along with the commentary and brought out the first volume. Subsequently three

more volumes were brought out. Dr. Manmohan Ghosh brought out two volumes of his English translation of all the thirty six chapters of the Nāṭyaśāstra. There are other translations by Adhya Rangachar (Kannada and English), P.S. Appa Rao (Telugu), Narayana Pisharody (Malayalam) and B.L.Shukla (Hindi) apart from a few others too. Recently, Prof. K.D. Tripathi, has been working on a new critical edition from a Newari manuscript, and the first seven chapters have been brought out by IGNCA, New Delhi. (*3)

However, all these works mentioned above are more from the literary and theoretical point of view. There were hardly any attempts to understand the practical aspects until Dr. Padma Subrahmanyam ventured to bridge the gap between Lakṣya (Theory) and Lakṣaṇa (practice). Her research has been with special reference to the practical application of the Nṛtta, Abhinaya, Bhāva and Rasa aspects of Nāṭyaśāstra. For her Ph. D, she has worked on the fourth chapter, “Tāṇḍava Lakṣaṇam”, which deals with the 108 Karaṇas. She established that the Karaṇas are movements and not mere poses as it was believed to be till such time. Dr. Padma brought into practice the various elements of dance as given by Bharata. The fourth chapter deals with not only the Karaṇas but also the combinations of these basic units of dance which are called Aṅgahāras. Bharata mentions thirty two such combinations. The present work is a practical reconstruction of these Aṅgahāras. Hence my primary sources are the original text of Nāṭyaśāstra, its commentary, Abhinava Bhārati and the Karaṇas as reconstructed by Dr. Padma. English translation by Manmohan Ghosh and Dr. Padma Subrahmanyam’s book, Karanas – Common dance codes of India and Indonesia are my Secondary sources. Apart from these I have made a brief study of the Angaharas as seen in the Saṅgīta Ratnākara of Śārṅgadeva. Bharata’s Nāṭyaśāstra is a seamless ocean which gives a wide scope for creativity that offers endless variety.

References

- *1) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter I, Sloka 8.
- *2) Dr. Padma Subrahmanyam, Nāṭyaśāstra & National Unity, First Edition, 2018, pg. 56
- *3) *ibid.* Chapter II, pg. 37

Chapter II

KARAṆA AND ITS RECONSTRUCTION

हस्त पाद समायोगः नृत्तस्य करणं भवेत्

“Hasta Pāda Samāyogaḥ Nṛttasya Karaṇaṃ Bhavet”

Nāṭyaśāstra, Ch IV, 30 (*1)

“The combination of hands and feet in dance is called as a Karaṇa”

This is the definition that Bharata gives for a Karaṇa which is the basic unit of dance in the Nāṭyaśāstra. By hands, Bharata refers to the Nṛtta hastas that are movements involving the entire arm, starting from the shoulders to the tips of the fingers. Similarly by feet Bharata refers to the Sthānas or stances and the Cārīs which are movements involving the entire leg, starting from the waist to the tips of the toes. So Karaṇa is a combination of Sthiti (static) and Gati (dynamic) and Sthiti in Gati. Every Karaṇa is performed in one or more specific Sthānas with specified Cārīs and Nṛtta hastas. Bharata has given 108 such movements. The Karaṇas can be compared to the āḍavus of today’s Bharatanāṭyam in its purpose. Just as different āḍavus combine to form a Jati or a Tīrmānaṃ, Karaṇas are combined to form different sequences. Two Karaṇas combine to form a Nṛtta Mātrkā, three Karaṇas make a Kalāpaka, four make a Ṣaṇḍaka, five a Sanghātaka and a combination of more than five Karaṇas forms an Aṅgaḥāra.

To understand Aṅgaḥāras it is necessary to understand the Karaṇas and its reconstruction. The Sthānas are classified into two, namely Sthānas for men which are six in number and Sthānas for women which are three. The Nṛtta hastas are totally thirty two. The Cārīs are again classified into two. Bhū Cārīs are those movements which are close to the ground and sixteen in number. Ākāśa Cārīs are movements off the ground involving, jumps, leaps and stretching of the legs, which are again sixteen in number. Bharata has given specific combinations of sthānas, Cārīs and Nṛtta hastas to form 108 Karaṇas. Bharata’s definitions of these Karaṇas are in the form of Sūtras. There is no explanation given and in some cases the definition does not even mention the Cārī or the Nṛtta hasta. In a few definitions Bharata just mentions, “*Prayoga vaśagau*”(*2), which can be translated as “to be used as it should be”. In such cases the

commentary, Abhinava Bhāratī, throws more light on how it has to be performed. Abhinavagupta has mentioned the uses for each of these Karaṇas and he says that these Karaṇas can be used for Vākyārtha Abhinaya or portraying the meaning of an entire sentence. Hence the Karaṇas can be used to add aesthetic beauty as in Nṛtta or it can be used to express a Bhāva or emotion too.

Karaṇas and Temple sculptures

Many dance sculptures and dance like sculptures are seen in numerous temples throughout India and South East Asia. However, a systematic codification of all the 108 Karanas are seen in five temples in Tamilnadu – Bṛhadīśvara temple at Tañjāvūr (11th c), Śārṅgapāṇiswāmi temple at Kumbhakoṇaṁ (12th c), Naṭarāja temple at Cidambaram (13th c), Aruṇācaleśvara temple at Tiruvvaṇṇāmalai and Vṛddhagīrīśvara temple at Vṛddhācalaṁ (16th c). Out of these the first three are more significant.

In the Bṛhadīśvara temple, 81 Karaṇa sculptures, in perfect serial order, are seen in the first tier of the Vimāna, in a circumambulatory passage above the Sanctum Sanctorum. For the remaining 27 Karaṇas we see empty slabs left un-sculpted. The sculptures are in the form of Lord Śiva dancing with four arms. Qualitatively too these sculptures lack the finish that one can find in the Karaṇa sculptures found in the other temples.

In the Śārṅgapāṇiswāmi temple, the Karaṇas are seen in the Gopuram. 105 Karaṇa sculptures are seen here, but they are not in the correct serial order as given by Bharata. These are in the form of Śiva dancing with two arms. According to Dr. Padma Subrahmanyam, these sculptures belong to a different Śiva temple and have been transplanted to this Vishnu temple due to reasons unknown. An added qualification for these sculptures is that many of them have the name of the Karaṇa and the number mentioned in an inscription below the sculpture.

The Naṭaraja temple houses all the 108 Karaṇas in all the four Gopurams. Out of these, the eastern and the western Gopurams have the inscription of the relevant couplets from the Nāṭyaśāstra inscribed above the sculpture. They are in perfect serial order. These sculptures are in the form of Goddess Pārvaṭī dancing. The Karaṇas are vertically placed in all the four Gopurams in 14 pilasters, 7 on each side of the inner walls of the entrance. In all the gopurams, as one exits the temple, the first Karaṇa is found at the bottom most figure of the first pilaster, on the left side. The second Karaṇa is above the first and so on. After the top most figure on the 7th

pilaster, the series continues from the bottom most figure of the first pilaster on the left as one enters the temple. All the sculptures are Ardha Śilpa or bas relief sculptures.

The reconstruction

These three temples were the main sources for Dr. Padma Subrahmanyam, for her reconstruction of the Karaṇas. At a time when the Karaṇas were not practised and the practical knowledge of the Nāṭyaśāstra was neglected, a correlated study of the original text of Nāṭyaśāstra, its commentary by Abhinavagupta and the temple sculptures, laid the basis for her research and reconstruction. Each of these Karaṇa sculptures document one moment of the entire movement of the Karaṇa. When put together along with the respective definition and explanation, brings forth the movement. According to Dr. Padma these Karaṇa movements seem to have evolved even between Bharata's period and Abhinavagupta's period. Among these sculptures those in Tañjāvūr adhere more to Bharata's description while the Karaṇas of Kumbhakoṇaṃ and Cidambaram follow Abhinavagupta. Due to this Dr. Padma has come up with more than one interpretation for some of the Karaṇas. Her reconstruction proved beyond doubt that Karaṇas are not mere postures but aesthetic movements to be used in Nāṭya.

At the behest of His Holiness Sri Chandrasekarendra Saraswati Swāmigal, the 68th Śaṅkarācārya of the Kāñci Kāmakoti Pīṭhaṃ, Dr. Padma designed a new set of 108 Karaṇa sculptures for the Uttara Cidambaram Naṭarāja Mandir in Satāra, Maharashtra, based on her reconstruction. Her path breaking research got an added sanctity when she discovered another set of 52 Karaṇa sculptures at Prambanan (9th C), in Central Java, which is in fact older than the Tañjāvūr sculptures. These sculptures miraculously tallied with the designs that she made for Satāra. This proved the authenticity of her reconstruction too. This reconstruction is the foundation for the present work where the thirty two Aṅgahāras have been practically reconstructed.

References

- *1) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter IV, Sloka 30
- *2) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter IV, Sloka 86

Chapter III

AṄGAHĀRAS

The story in the Nāṭyaśāstra goes that Bharata and his disciples presented two plays namely Amṛta Manthana and Tripura Daha. The second production was performed in the Divine presence of Lord Śiva. While watching the Nāṭya, the Lord was reminded of his own Sandhyā Tāṇḍava. He instructed Taṇḍu, his attendant, to teach the Aṅgahāras, which are made up of the beautiful Karaṇas. (*1) Taṇḍu teaches Bharata the 108 Karaṇas and the Aṅgahāras and thus the term Tāṇḍava. (*2) The fourth chapter which delineates the Karaṇas and Aṅgahāras is called Tāṇḍava Lakṣaṇam. Two Karaṇas make a Nṛtta Mātrkā and two, three or four Nṛtta Mātrkās make one Aṅgahāra. Thus an Aṅgahāra consists of six, seven, eight or sometimes even more Karaṇas. (*3)

The word Aṅgahāra literally means “Garland of aṅgas”. Here Abhinavagupta in his commentary says, तद् अङ्गादीनि तु करणादीनि (*tad aṅgādīni tu karaṇādīni*) – “by Aṅgās the Karaṇas are referred to”, thus making it clear that the Aṅgahāras are made up of Karaṇas. Bharata has given specific Karaṇas which have to be combined to form the different Aṅgahāras. In all, he enumerates 32 Aṅgahāras. Out of the 108 Karaṇas that are enlisted by Bharata, only 88 are utilized in these Aṅgahāras. Many of the Karaṇas are repeated too. Out of the 88, five Karaṇas namely, Lalāṭatilakam, Cakramaṇḍalam, Lolitam, Śakaṭāśyam and Gaṅgāvatarāṇam are acrobatic in nature. These Aṅgahāras are used in Nṛtta and plays an important part in the Pūrvaraṅgam too.

A striking feature is that within an Aṅgahāra, there is no repetition of each Karaṇa on the right and left sides which is commonly seen in today’s Bharatanāṭyam. So this offers a variety and lot of surprises in the choreography. However for some Aṅgahāras, the side in which the Karaṇa needs to be performed or any specific repetition of a series of Karaṇas in different sides, are specifically mentioned. Bharata, as is seen throughout the work, has given very brief definition for each Aṅgahāra. He mentions only the names of the Karaṇas that constitute that particular Aṅgahāra. In fact in many of them Bharata does not mention the names, but just

describes a movement of the hand or leg. For example in the very first Aṅgahāra, Sthirahasta, he says,

“प्रसार्योत्क्षिप्य च करौ समपादं प्रयोजयेत् “

Natyasastra Ch IV 244 (*4)

Prasārya Utkṣipya ca karau samapādaṃ prayojayet

“Stretching two arms and throwing them up, taking up samapāda sthāna” (*5)

By reading this description, it is difficult to make out which Karaṇa is meant by Bharata. In such places the commentary of Abhinavagupta gives clarity. Abhinava clearly states that Bharata means Līnam Karaṇa. Hence without the commentary it is not possible to reconstruct the Aṅgahāras. Similarly in two of the Aṅgahāras, Recita and Ākṣiptarecita, Abhinavagupta’s commentary makes the seemingly simple Aṅgahāra of Bharata into a very elaborate one. In the former, Recita Aṅgahāra, Bharata mentions,

हस्तं तु रेचितं कृत्वा पार्श्वमानम्य रेचयेत् ।

पुनस्तेनैव योगेन गात्रमानम्य रेचयेत् ॥

Natyasastra Ch IV 233-234 (*6)

Hastaṃ tu recitaṃ kṛtvā pārśvamānamya recayet

Punastenaiva yogena gātramānamya recayet

This would mean, “showing Recita hand and bending it on one side, again performing the same, the Recita movement, after bending the entire body.....” (*7)

Here Bharata does not mention any specific Karaṇa. He just mentions the use of the Recita hasta. Abhinavagupta says that by the use of the term Recita, one must use all the Karaṇas that involve the Recita Hasta. Abhinava in his commentary has enlisted 26 Karaṇas. However he mentions “*Evaṃ karaṇa pañcaviṃśati vaicitryeṇa prayojyāḥ*” which means a total of 25 Karaṇas are used.

Similarly in the 29th Aṅgahāra, Ākṣiptarecita, Bharata mentions,

रेचितो स्वस्तिक पादौ रेचितौ स्वस्तिकौ करौ
 कृत्वा विश्लेषमेवं तु तेनैव विधिना पुनः
 पुनरुत्क्षेपणं चैव रेचितैरेव कारयेत्

Natyasastra Ch IV 237 - 238 (*8)

Recito svastika Pādau recitau svastikau karau
Kṛtvā viśleṣamevaṃ tu tenaiva vidhinā punaḥ
Punarutkṣepaṇam caiva recitaireva kārayet

This means, “Svastika feet to be in Recita and so the Svastika hands, then with the same (Recita) movement they should be separated and with the same Recita movement they are to be thrown up....” (*9)

Here again, Abhinavagupta interprets this as Karaṇas with Recita hasta and pāda by which we have as many as 20 Karaṇas.

Another important source which helps in the understanding of the Aṅgahāras is Sārṅgadeva’s Saṅgīta Ratnākara. According to Dr. Padma, Saṅgīta Ratnākara is a versified form of Abhinavagupta’s commentary. Sārṅgadeva specifically gives the names of all the Karaṇas that are used in every Aṅgahāra, which has helped in the reconstruction. However the order of the Aṅgahāras is different from those given by Bharata.

Another interesting feature in all the Aṅgahāras is the use of three Karaṇas, namely Uromaṇḍalam, Karihastakam and Kaṭicchinnaṃ. Out of these Kaṭicchinnaṃ is the Karaṇa with which every Aṅgahāra ends. This reminds one of the Makuṭa aḍavu in today’s Bharatanāṭyam, which is performed to complete any jati or tīrmānaṃ. Apart from this every Aṅgahāra has either Uromaṇḍalam or Karihastam or both followed by Kaṭicchinnaṃ.

These Aṅgahāras must be performed in specific rhythmic patterns. Abhinava says that Aṅgahāras which have six, twelve or twenty four Karaṇas are to be practiced in Trayasra meter. If there are eight, sixteen or more, then it has to be in Caturaśra. The others can be in Avantara or hybrid. (*10)

Bharata says if any part of a drama relates to adoration of Śiva, then the dance should involve energetic Aṅgahāras, which the Lord Himself created. Similarly, if a song relating to

love or man-woman relationship is performed, then it should be followed by a dance with delicate Aṅgahāras, which Devi Pārvatī Herself created. (*11) Hence Aṅgahāras have both religious and aesthetic appeal when used in Pūrvaraṅgam and in pure Nṛtta respectively. The last eight chapters of the Nāṭyaśāstra deals with the musical aspects of Nāṭya which is said to include rhythmic patterns for the Aṅgahāras too. But the music that is seen in the Nāṭyaśāstra is much different from the present system of music. The Melakarta system which is in vogue now was not prevalent during Bharata's time. Bharata speaks of Jāti and Graha. Though there have been scholars like Dr. Premlatha Sarma, who have worked on it, it has not found its space in actual practice. Hence the present work does not delve into the musical aspects relating to the Aṅgahāras as elucidated by Bharata.

In post Bharata period, apart from Saṅgīta Ratnākara, both Bharatārṇava of Nandikeṣvara and Saṅgīta Muktāvalī of Devendra Acārya mention Aṅgahāras. Chapter IX of Bharatārṇava describes several dance numbers that are very unique. The term Aṅgahāra is used here to denote each dance number and the purpose of these dances are to subserve a particular emotion and is named after a particular Rasa that is evoked by that dance. They are classified as eight types: Lalita, Vikrama, Kāruṇika, Vicitra, Vikala, Bhīma, Ugratara, Vikṛta and Śānta. Each of the classifications have their sub divisions. (*12) Dr. Padma has done research on this too as part of her Ph.D and her book on Bharatārṇava which is under print now.

Dr. Padma Subrahmanyam has mentioned that Saṅgīta Muktāvalī deals with the Tālas to be utilized for Aṅgahāras. (*13) In the manuscript that has been published in 1991, by Saraswati Mahal library, Tañjāvūr, there is a mention of Mārga Karaṇas. However the details about Aṅgahāras are not to be found. It is mentioned by the author that as the Aṅgahāras are not in practice, they have not been dealt with (*14). The Karaṇas too, according to Saṅgīta Muktāvalī, are totally 120 in number. Apart from the 108 Karaṇas as mentioned by Bharata, Devendra Ācārya adds 12 more. Here again the order in which the Karaṇas are enlisted is different from those in the Nāṭyaśāstra (*15)

Reconstruction of the Aṅgahāras

Being a disciple of Dr. Padma Subrahmanyam, I have been trained in the practice of Karaṇas. The present reconstruction has been undertaken, based on that knowledge. In spite of knowing the practical application of the Karaṇas, some portions of Bharata's definition of Aṅgahāras

needed more study of Abhinava Bhāratī. As it is a practical oriented work, I have composed rhythmic patterns for all the 32 Āṅgahāras. Inspired by my Guru, Dr. Padma Subrahmnayam, who has done work on Nandikeśvara's Bharatārṇava, I have culled out various rhythmic syllables from this work, to compose a few Jatis. Some Āṅgahāras are presented in the form of Jatis, some in the form of swara passages and some have a combination of both. Similarly, according to the number of Karaṇas that each Āṅgahāra comprises of, the rhythmic pattern is set in caturaśra (4 beats), trayśra (3 beats), khaṇḍa (5 beats) or ṃśra (7 beats). Though Abhinava mentions caturaśra, tiśra and avantara, which is hybrid, the present tāla system which includes 5 jātis have been utilized for the composition of the Jatis. Though Bharata does not mention the repetition of the same Karaṇa on the right and left, I have taken the liberty of repeating a few of them more to give a variety and form to the same. The Āṅgahāras are very short in their duration except for two of them, Recita and Ākshiptarecita, which are longer, when one considers Abhinava's commentary. Given below are the names of the 32 Āṅgahāras

- 1) Sthirahastaḥ
- 2) Paryastakaḥ
- 3) Sūcīvidhaḥ
- 4) Apavidhaḥ
- 5) Ākṣiptakaḥ
- 6) Udghaṭṭitaḥ
- 7) Viṣkambhaḥ
- 8) Aparājitaḥ
- 9) Viṣkambhāpasṛtaḥ
- 10) Mattākṛīḍaḥ
- 11) Svastikareciḥtaḥ
- 12) Pārśvasvastikaḥ
- 13) Vṛścikāpasṛtaḥ
- 14) Bhramaraḥ
- 15) Mattaskhalitakaḥ
- 16) Madāvilasitaḥ
- 17) Gatimaṇḍalaḥ
- 18) Paricchinnāḥ

- 19) Parivṛttakarecitah
- 20) Vaiśākharecitah
- 21) Parāvṛttah
- 22) Alātakah
- 23) Pārśvacchedah
- 24) Vidyutbhrāntah
- 25) Udvṛttakah
- 26) Ālīḍhah
- 27) Recitah
- 28) Ācchuritaḥ
- 29) Ākṣiptarecitah
- 30) Sambhrāntah
- 31) Apasarpitaḥ
- 32) Ardhanikuṭṭakah

The Karaṇas that have been utilized in the Aṅgahāras are:

- 1) Talapuṣpapuṭam (Karaṇa 1)
- 2) Vartitaṃ (Karaṇa 2)
- 3) Apavidddham (Karaṇa 4)
- 4) Samanakham (Karaṇa 5)
- 5) Līnam (Karaṇa 6)
- 6) Svastikarecitaṃ (Karaṇa 7)
- 7) Maṇḍala Svastikaṃ (Karaṇa 8)
- 8) Nikuṭṭakaṃ (Karaṇa 9)
- 9) Ardha Nikuṭṭakaṃ (Karaṇa 10)
- 10) Kaṭicchinnaṃ (Karaṇa 11)
- 11) Ardharecitaṃ (Karaṇa 12)
- 12) Vakṣasvastikaṃ (Karaṇa 13)
- 13) Unmattaṃ (Karaṇa 14)
- 14) Svastikaṃ (Karaṇa 15)
- 15) Pṛṣṭhasvastikaṃ (Karaṇa 16)

- 16) Diksvastikaṃ (Karaṇa 17)
- 17) Alātaṃ (Karaṇa 18)
- 18) Kaṭīsamam (Karaṇa 19)
- 19) Ākṣiptarecitam (Karaṇa 20)
- 20) Vikṣiptākṣiptakam (Karaṇa 21)
- 21) Ardhasvastikaṃ (Karaṇa 22)
- 22) Añcitam (Karaṇa 23)
- 23) Bhujaṅgatrāsitaṃ (Karaṇa 24)
- 24) Ūrdhvajānu (Karaṇa 25)
- 25) Nikuñcitaṃ (Karaṇa 26)
- 26) Mattallī (Karaṇa 27)
- 27) Ardhamattallī (Karaṇa 28)
- 28) Recita Nikuṭṭakam (Karaṇa 29)
- 29) Ghūrṇitaṃ (Karaṇa 32)
- 30) Lalitaṃ (Karaṇa 33)
- 31) Daṇḍapakṣam (Karaṇa 34)
- 32) Bhuṅgatrastarecitam (Karaṇa 35)
- 33) Nūpuraṃ (Karaṇa 36)
- 34) Vaiśākha recitaṃ (Karaṇa 37)
- 35) Bhramarakam (Karaṇa 38)
- 36) Caturaṃ (Karaṇa 39)
- 37) Bhujaṅgāñcitaṃ (Karaṇa 40)
- 38) Daṇḍarecitakam (Karaṇa 41)
- 39) Vṛścika Kuṭṭitaṃ (Karaṇa 42)
- 40) Latāvṛścikaṃ (Karaṇa 44)
- 41) Cchinnaṃ (Karaṇa 45)
- 42) Vṛścika Recitaṃ (Karaṇa 46)
- 43) Vṛścikaṃ (Karaṇa 47)
- 44) Vyamsitaṃ (Karaṇa 48)
- 45) Pārśvanikuṭṭakam (Karaṇa 49)
- 46) Lalātatilakam (Karaṇa 50)

- 47) Cakramaṇḍalam (Karaṇa 53)
- 48) Uromaṇḍalam (Karaṇa 54)
- 49) Ākṣiptam (Karaṇa 55)
- 50) Talavilāsitam (Karaṇa 56)
- 51) Vikṣiptam (Karaṇa 58)
- 52) Āvartam (Karaṇa 59)
- 53) Vivṛttam (Karaṇa 61)
- 54) Vinivṛttam (Karaṇa 62)
- 55) Niṣumbhitam (Karaṇa 64)
- 56) Vidyutbhrāntam (Karaṇa 65)
- 57) Atikrāntam (Karaṇa 66)
- 58) Vivartitakam (Karaṇa 67)
- 59) Gajakrīḍitakam (Karaṇa 68)
- 60) Talasamsphoṭitam (Karaṇa 69)
- 61) Garuḍaplutakam (Karaṇa 70)
- 62) Gaṇḍasūcī (Karaṇa 71)
- 63) Gṛdhrāvalīnakam (Karaṇa 74)
- 64) Sannatam (Karaṇa 75)
- 65) Ardhasucī (Karaṇa 77)
- 66) Sūcīviddham (Karaṇa 78)
- 67) Mayūralalitam (Karaṇa 80)
- 68) Sarpitam (Karaṇa 81)
- 69) Daṇḍapādam (Karaṇa 82)
- 70) Nitambam (Karaṇa 85)
- 71) Skhalitam (Karaṇa 86)
- 72) Karihastam (Karaṇa 87)
- 73) Prasarpitakam (Karaṇa 88)
- 74) Simhākarṣitam (Karaṇa 90)
- 75) Udvṛttam (Karaṇa 91)
- 76) Talasanghaṭṭitam (Karaṇa 93)
- 77) Janitam (Karaṇa 94)

- 78) Niveśaṃ (Karaṇa 96)
- 79) Ūrūdvṛttaṃ (Karaṇa 98)
- 80) Madaskhalitakaṃ (Karaṇa 99)
- 81) Viṣṇukrāntaṃ (Karaṇa 100)
- 82) Sambhrāntaṃ (Karaṇa 101)
- 83) Udghaṭṭitaṃ (Karaṇa 103)
- 84) Vṛṣabhakrīḍitaṃ (Karaṇa 104)
- 85) Lolitaṃ (Karaṇa 105)
- 86) Nāpasarpitaṃ (Karaṇa 106)
- 87) Śakaṭāśyaṃ (Karaṇa 107)
- 88) Gaṅgāvatarāṇaṃ (Karaṇa 108)

The names of the above mentioned Karaṇas are specifically mentioned by Bharata in the definitions of the Aṅgahāras. The Karaṇas which are not present in the Aṅgahāras are:

- 1) Valitorukaṃ (Karaṇa 3)
- 2) Pādāpaviddhakaṃ (Karaṇa 30)
- 3) Valitaṃ (Karaṇa 31)
- 4) Kaṭibhrāntaṃ (Karaṇa 43)
- 5) Krāntaṃ (Karaṇa 51)
- 6) Kuñcitaṃ (Karaṇa 52)
- 7) Argalaṃ (Karaṇa 57)
- 8) Dolaṇpādaṃ (Karaṇa 60)
- 9) Pārśvanikuṭṭakaṃ (Karaṇa 63)
- 10) Parivṛttaṃ (Karaṇa 72)
- 11) Pārśvajānu (Karaṇa 73)
- 12) Sūcī (Karaṇa 76)
- 13) Apakrāntaṃ (Karaṇa 79)
- 14) Hariṇaplutaṃ (Karaṇa 83)
- 15) Prenkholitaṃ (Karaṇa 84)
- 16) Simhavikrīḍitaṃ (Karaṇa 89)
- 17) Upasṛtaṃ (Karaṇa 92)

18) Avahitthakaṃ (Karaṇa 95)

19) Elakākṛīḍitaṃ (Karaṇa 97)

20) Viṣkambhaṃ (Karaṇa 102)

As Dr. Padma Subrahmanyam has mentioned, though Karaṇas Valitorukam and Ḍolāpādam are not directly mentioned by Bharata, they are seen merged as part of Karaṇas like Ākṣiptarecitaṃ and Gajakṛīḍitakaṃ, respectively. (*16) The above list makes it obvious that without a practical knowledge of the Karaṇas, one cannot understand the Aṅgahāras, which are as important as the Karaṇas themselves. Furthermore, just a theoretical study of Aṅgahāras will not suffice. A practical experience of these movements in the body is necessary to realize the aesthetic beauty of what Bharata has given us through his immortal work.

References

*1) Manmohan Ghosh, The Nāṭyaśāstra, Vol I, Revised Second Edition, 1967, Calcutta Oriental Press, Ch IV Verse 17 – 18

*2) Ibid. Ch IV Verse 263 – 264

*3) Ibid. Ch IV Verse 30 – 34

*4) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter IV, Sloka 263 – 264

*5) Manmohan Ghosh, The Nāṭyaśāstra, Vol I, Revised Second Edition, 1967, Calcutta Oriental Press, Ch IV Verse 171 – 173

*6) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter IV, Sloka 233 -234

*7) Manmohan Ghosh, The Nāṭyaśāstra, Vol I, Revised Second Edition, 1967, Calcutta Oriental Press, Ch IV Verse 231 – 233

*8) M.Ramakrishna Kavi, Nāṭyaśāstra of Bharatamuni (with the commentary Abhinavabharati), Second edition, 1956, Oriental Institute, Baroda, Chapter IV, Sloka 237 – 238

- *9) Manmohan Ghosh, The Nāṭyaśāstra, Vol I, Revised Second Edition, 1967, Calcutta Oriental Press, Ch IV Verse 236 – 238
- *10) Dr. Padma Subrahmanyam, Karanas – Common dance codes of India and Indonesia, Vol II, 2003, Nrithyodaya, pg 251
- *11) Manmohan Ghosh, The Nāṭyaśāstra, Vol I, Revised Second Edition, 1967, Calcutta Oriental Press, Ch IV Verse 319 – 320
- *12) Nandikeśvara, Bharatārṇava, edited by K. Vasudeva Sastri, 1957, Ch IX, verses 544 – 546, pg 289
- *13) Dr. Padma Subrahmanyam, Karanas – Common dance codes of India and Indonesia, Vol II, 2003, Nrithyodaya, pg 262, References.
- *14) Devanacharya, Sangeeta Muktavali, edited by N. Venkataraman, Saraswati Mahal, Library, 1991, pg 184
- *15) Devanacharya, Sangeeta Muktavali, edited by N. Venkataraman, Saraswati Mahal, Library, 1991, verses 266 – 284, pgs 147 – 150
- *16) Dr. Padma Subrahmanyam, Karanas – Common Dance Codes of India and Indonesia, Vol II, 2003, Nrithyodaya, pg 247

Chapter IV

DELINEATING THE AṄGAHĀRAS

In this chapter the various Karaṇas that comprise each Aṅgahāra will be enlisted. In places where Bharata's definition is inadequate, Abhinava's explanation has helped in fixing the Karaṇa.

- 1) **Sthirahasta** - This Aṅgahāra starts with Līnaṃ Karaṇa, followed by Samanakhaṃ and Vyamsitaṃ. Having finished in Pratyālīḍha sthāna it has to be followed by Nikuṭṭakaṃ, Ūrūdvṛttaṃ, Ākṣiptaṃ, Svastikaṃ, Nitambaṃ, Karihastaṃ and Kaṭicchinnaṃ. Abhinava says that the Karaṇa Līnaṃ is used to depict an ardent, endurable request. It is significant that the first Aṅgahāra begins with this Karaṇa which Aṅjali hasta.
- 2) **Paryastaka** – Talapuṣpapuṭa, Apaviddhaṃ, Vartitaṃ, Ūrūdvṛttaṃ, Ākṣiptaṃ, Uromaṇḍalaṃ, Nitambaṃ, Karihastaṃ and Kaṭicchinnaṃ.
- 3) **Sūcīviddha** – Ardhasūcī with Alapallava hasta, Vikṣiptaṃ, Āvartitaṃ, Nikuṭṭakaṃ, Ūrūdvṛttaṃ, Ākṣiptaṃ, Uromaṇḍalaṃ, Karihastaṃ and Kaṭicchinnaṃ.
- 4) **Apaviddha** – Apaviddha followed by Sūcīviddha, Baddhācārī with Udveṣṭita hasta, Uromaṇḍala, Kaṭicchinnaṃ
- 5) **Ākṣipta** – Nūpuraṃ, Vikṣiptaṃ, Alātaṃ, Ākṣiptaṃ, Uromaṇḍalaṃ, Nitambaṃ, Karihastaṃ and Kaṭicchinnaṃ.
- 6) **Udghaṭṭita** – Nikuṭṭitaṃ (on both sides), Udveṣṭita, Apaviddha arm movement, Uromaṇḍala hasta, Nitambaṃ, Karihastaṃ, Kaṭicchinnaṃ.
- 7) **Viṣkambha** – Nikuṭṭita, Nikuñcita, Añcita, Ardhanikuṭṭakaṃ, Bhujāṅgatrāsitaṃ, Chinna, Karihastaṃ, Kaṭicchinnaṃ
- 8) **Aparājita** – Daṇḍapāda, Vyamsitaṃ, Prasarpitakaṃ (left), Nikuṭṭitaṃ, Ardhanikuṭṭitaṃ, Ākṣiptaṃ, Uromaṇḍalaṃ, Karihastaṃ and Kaṭicchinnaṃ.
- 9) **Viṣkambhāpasṛta** – Nikuṭṭitaṃ, Ardhanikuṭṭitaṃ, Bhujāṅgatrāsitaṃ, Ākṣiptaṃ, Uromaṇḍalaṃ and Kaṭicchinnaṃ.
- 10) **Mattākṛīḍa** – Bhramarakaṃ, Nūpuraṃ, Bhujāṅgatrāsitaṃ (left), Vaiśākharecitaṃ (right), Ākṣiptaṃ, Chinnaṃ, Bhramarakaṃ (left), Vyamsitaṃ, Uromaṇḍalaṃ, Nitambaṃ, Karihastaṃ and Kaṭicchinnaṃ.

- 11) Svastikarecitam** - Vaiśākharecitam, Vṛścikarecitam, Vṛścikam, Nikuṭṭakam (right & left) and Kaṭicchinnaṃ.
- 12) Pārśvasvastikam** - Diksvastikam (both sides), Ardhanikuṭṭakam, followed by a repetition of these two Karaṇas, Apaviddha hasta, Ūrūdvṛttam, Ākṣiptam, Nitambam, Karihaṣṭam and Kaṭicchinnaṃ.
- 13) Vṛścikāpasṛta** – Latāvṛścikam, Nikuñcitam, Mattallī, Nitambam, Karihaṣṭam, Kaṭicchinnaṃ.
- 14) Bhramara** – Nūpuram, Ākṣiptam, Chinnaṃ, Sūcīviddham, Nitambam, Karihaṣṭam, Uromaṇḍalam, Kaṭicchinnaṃ.
- 15) Mattaskhalitaka** – Mattallī, Gaṇḍasūcī, Līnam, Apaviddham, Karihaṣṭam and Kaṭicchinnaṃ.
- 16) Madavilāsita** – Madaskhalitakam, Mattallī, Talasaṅghaṭṭitam, Talasamsphoṭitam, Nikuṭṭitam, Ūrūdvṛttam, Karihaṣṭam, Kaṭicchinnaṃ.
- 17) Gatimaṇḍala** – Maṇḍalasvastikam, Niveśam, Unmattam, Udghaṭṭitam, Ākṣiptam, Uromaṇḍalam and Kaṭicchinnaṃ.
- 18) Paricchinna** – Samanakham, Chinnaṃ, Sambhrāntam, Bāhya Bhramarī, Ardha Sūcī (left), Atikrāntam, Bhujaṅgaṭrāsitaṃ, Karihaṣṭam and Kaṭicchinnaṃ.
- 19) Parivṛttarecita** – Nitambam, Svastikarecitam, Vikṣiptākṣiptakam, Latāvṛścikam, Unmattam followed by Recita, Karihaṣṭam, Bhujaṅgaṭrāsitaṃ, Ākṣiptam, Nitambam, Karihaṣṭam and Kaṭicchinnaṃ.
- 20) Vaiśākharecita** - Nūpuram, Bhujaṅgaṭrāsitaṃ, Unmattam, Maṇḍalasvastikam, Nikuṭṭitam, Ūrūdvṛttam, Karihaṣṭam and Kaṭicchinnaṃ.
- 21) Parāvṛtta** - Janitam (right), Śakaṭāsyam, Alātakam, Bhramarakam, Karihaṣṭam and Kaṭicchinnaṃ.
- 22) Alātaka** - Svastikam, Vyamsitaṃ (twice), Alātakam, Ūrdhvajānu, Nikuñcitam, Ardhasūcī, Vikṣiptam, Udvṛttam, Ākṣiptam, Karihaṣṭam and Kaṭicchinnaṃ.
- 23) Pārśvaccheda** – Vṛścikakuṭṭitaṃ, Ūrdhvajānu, Ākṣiptam, Uromaṇḍalam, Nitambam, Karihaṣṭam and Kaṭicchinnaṃ.
- 24) Vidyutbhrānta** – Ardhasūcī (left), Vidyutbhrāntam (right), repeat these two Karaṇas on the other sides, Chinnaṃ, Atikrāntam (left), Latāvṛścikam and Kaṭicchinnaṃ.
- 25) Udvṛttaka** – Nūpuram, Bhujaṅgāñcitakam, Gṛdhrāvalīnakam, Vikṣiptam (right & left), Udvṛttam, Nitambam, Latāvṛścikam and Kaṭicchinnaṃ.
- 26) Ālīḍha** – Vyamsitaṃ, Nikuṭṭakam, Nūpuram (left), Nikuṭṭakam, Alātakam, Ākṣiptam, Uromaṇḍalam, Karihaṣṭam and Kaṭicchinnaṃ.

27) Recita – Here, Bharata mentions the term Recita which Abhinava has interpreted as all the Karaṇas that involve the Recita hasta. So the following are the Karaṇas that are performed: Svastikarecitam, Ardharecitam, Vakṣasvastikam, Unmattam, Ākṣiptarecitam, Ardhamattallī, Recitanikuṭṭitam, Bhujāṅgatrastarecitam, Nūpuram, Vaiśākharecitam, Bhujāñāñcitam, Daṇḍakarecitam, Cakramaṇḍalam, Vṛścikarecitam, Vivṛttam, Vinivṛttam, Vivartitakam, Garuḍaplutakam, Lalitam, Mayūralalitam, Sarpitam, Skhalitam, Prasarpitakam, Talasaṅghaṭṭitam, Vṛṣabhakṛīḍitam, Lolitam,. Śārṅgadeva says that these Karaṇas have to be performed in four parts and in all four directions. Following that, Uromaṇḍalam, Kaṭicchinnaṃ have to be performed to complete the Aṅgahāra.

28) Ācchuritam - Nupuram, Bhramarakam, Vyamsitam, Alātakam, Nitambam, Karihastam and Kaṭicchinnaṃ.

29) Ākṣiptarecitam - Here again Bharata mentions, Svastika of hands and feet and Recita hasta. Hence Abhinavagupta has enlisted all the Karaṇas that involve Svastika hasta & pāda. They are: Svastikarecitam, Prṣṭhasvastikam, Diksvastikam, Kaṭisamam, Ghūrṇitam, Bhramarakam, Vṛścikarecitam, Pārśvanikuṭṭakam, Uromaṇḍalam, Sannatam, Simhākarṣitam, Nāgāpasarpitam. With the term Aṅgaparivartana we have the following Karaṇas: Daṇḍapakṣam, Lalāṭatilakam, Talavilāsitam, Niṣumbhitam, Vidyutbhrāntam, Gajakṛīḍitakam, Nitambam, Viṣṇukrāntam, Ūrūdvṛttam, Ākṣiptam, Uromaṇḍalam and Kaṭicchinnaṃ.

30) Sambhrātam - Vikṣiptam, Gaṇḍasūcī, Gaṅgāvatarāṇam, Ardhasūcī (left), Daṇḍapādam (left), Caturam (left), Bhramarakam, Nūpuram, Ākṣiptam, Ardhasvastikam, Nitambam, Karihastam, Uromaṇḍalam and Kaṭicchinnaṃ.

31) Apasarpita – Apakṛāntam, Vyamsitam (for hands alone), Karihastam with Udveṣṭita hands, Ardhasūcī, Vikṣiptam, Kaṭicchinnaṃ, Ūrūdvṛttam, Uromaṇḍalam, Karihastam and Kaṭicchinnaṃ.

32) Ardhanikuṭṭakam - Nūpuram, Vivṛttam (fast tempo), Nikuṭṭitam, Ardhanikuṭṭitam, Uromaṇḍalam, Karihastam and Kaṭicchinnaṃ.

Chapter V

DESCRIPTION OF THE KARAṆAS USED IN THE AṄGAHĀRAS

As mentioned earlier there are a total of 88 Karaṇas that have been used in the 32 Aṅgahāras. Given below are the definitions of the 88 Karaṇas, as elucidated by Bharata. The number of the Karaṇa as seen in the Nāṭyaśāstra, is given above the name of the Karaṇa.

1

तलपुष्पपुटं

Talapuṣpapuṭam

वामे पुष्पपुटः पार्श्वे पादोऽग्रतलसञ्चरः ।

तथा च सन्नतं पार्श्वे तलपुष्पपुटं भवेत् ॥

When the hands hold Pushpapuṭam gesture on the left side, with the foot in Agratalasancara, and also with the side bent, it is called Talapushpapuṭam.

2

वर्तितं

Vartitam

कुञ्चितौ मणिमणिबन्धौ तु व्यावर्तपरिवर्तितौ ।

हस्तौ निपतितौ चोर्वोर्वर्तितं करणं तु तत् ॥

If the hands that are bent (Kuncita) at the wrists undergo Vyavarta and Parivartita and then get dropped suddenly, it is called Vartitam Karanam

4
अपविद्धं

Apaviddham

आवर्त्यशुकतुण्डाख्यम् ऊरू पृष्ठे निपातयेत् ।
वाम हस्तश्च वक्षःस्थोऽप्यपविद्धं तु तद्भवेत् ॥

When Shukatunda Hasta is whirled and dropped at the back of the thigh, it is called Apaviddham, in spite of the other hand being static at the region of the chest.

5
समनखं

Samanakham

श्लिष्टौ समनखौ पदौ करौ चापि प्रलम्बितौ ।
देहः स्वाभाविको यत्र भवेत् समनखं तु तत् ॥

Where the feet are placed together touching each other on the sides, with the nails in the Sama position with the hands hanging down naturally, it is to be understood as Samanakham.

6
लीनं

Līnam

पताकाञ्जलि वक्षःस्थं प्रसारित शिरोधरम् ।
निहञ्जितांसकूटं च तल्लीनम् करणं स्मृतम् ॥

Līnam is that Karana in which the hands do Patakanjali in front of the chest with shoulders raised so that the head is in the Nihancita form (i.e. buried into the shoulders).

7

स्वस्तिकरेचितम्

Svastikarecitam

स्वस्तिकौ रेचिताविद्धौ विश्लिष्टौ कटिसंश्रितौ ।

यत्र तत्करणं ज्ञेयं बुधैः स्वस्तिकरेचितम् ॥

When the hands are in the forms of Svastika, Recita and aviddha and then separated to be placed on the waist, the learned people call it Svastikarecitam.

8

मण्डलस्वस्तिकं

Maṇḍalasvastikaṁ

स्वस्तिकौ तु करौ कृत्वा प्राङ्मुखोर्ध्वतलौ समौ ।

तथा च मण्डलं स्थानं मण्डलस्वस्तिकं तु तत् ॥

Mandalasvastikam is that movement in which the palms are turned away from the body after having crossed through the urdhvatala action, while in the Mandala Sthana.

9

निकुट्टकम्

Nikuttakam

निकुट्टितौ यदा हस्तौ स्वबाहुशिरसोऽन्तरे ।

पादौ निकुट्टितौ चैव ज्ञेयं तत्तु निकुट्टकम् ॥

When both the hands move as Nikuttita at the region between the head and shoulder, with the feet stamping, it is called Nikuttakam

10

अर्धनिकुट्टकम्

Ardhanikutṭakam

अञ्चितं बाहुशिरसि हस्तस्त्वभिमुखाङ्गुलिः ।
निकुट्टितार्धयोगेन भवेदर्धनिकुट्टकम् ॥

If the tips of the fingers are turned towards the face in the region between the shoulder and head and thus perform half of Nikuttita it is called Ardhanikuttakam.

11

कटिच्छिनं

Kaṭicchinnaṁ

पर्यायशः कटिच्छिन्ना बाह्वोः शिरसि पल्लवौ ।
पुनःपुनश्च करणं कटिच्छिनं तु तद्भवेत् ॥

Repeating again and again the alternate movements of the Chinna of the waist and the Pallava of the arms near the head is called the Katicchinnaṁ Karanam.

12

अर्धरेचितम्

Ardharecitam

अपविद्धकरः सूच्य पादश्चैव निकुट्टितः ।
संनतं यत्र पार्श्वं च तद्भवेदधरेचितम् ॥

Ardharecitam is that movement wherein one hand is Apaviddha and also Sucimukha, while the foot performs Nikuttita and the side is also bent

13
वक्षस्वस्तिकम्

Vakṣassvastikam

स्वस्तिकौ चरणौ यत्र करौ वक्षसि रेचितौ ।
निकुञ्चितं तथा वक्षो वक्षस्वस्तिकमेव तत् ॥

Vakshassvastikam is that movement wherein the feet cross and the hands perform Recita from the chest, which is itself slightly bent forwards

14
उन्मत्तं

Unmattam

आञ्चितेन तु पादेन रेचितौ तु करौ यदा ।
उन्मत्तं करणं तत्तु विज्ञेयं नृत्यकोविदैः ॥

According to experts in dance, Unmattam is that Karana in which the foot is Ancita and the hands are Recita

15
स्वस्तिकं

Svastikam

हस्ताभ्यामथ पादाभ्यां भवतः स्वस्तिकौ यदा ।
तत्स्वस्तिकमिति प्रोक्तं करणं करणार्थिभिः ॥

Those who are initiated in Karanas call that Karana Svastikam, in which both the hands and feet are crossed

16

पृष्ठस्वस्तिकं

Prṣṭhasvastikaṁ

विक्षिप्ताक्षिप्तबाहुभ्यां स्वस्तिकौ चरणौ यदा ।
अपक्रान्तार्धसूचीभ्याम् तत्पृष्ठस्वस्तिकं भवेत् ॥

When the arms are Vikshipta and akshipta, along with the feet moving as Svastika, Apakranta and Ardhasuci, it is called Prshtasvastikam

17

दिक्स्वस्तिकं

Diksvastikaṁ

पार्श्वयोरग्रश्चैव यत्र श्लिष्टः करो भवेत् ।
स्वस्तिकौ हस्तपादाभ्यां तद्विक्स्वस्तिकमुच्यते ॥

Whether it is in the sides or in front or wherever the hands and feet are hooked up tightly, it is called Diksvastikam

18

अलातकम्

Alātakam

अलातं चरणं कृत्वा व्यसयेद्दक्षिणं करम् ।
ऊर्ध्वजानुक्रमं कुर्यादलातकमिति स्मृतम् ॥

If the foot performs Alata while the hand is moved from the shoulder followed by Urdhvajanu, it is called Alatakam

19

कटिसमम्

Kaṭisamaṃ

स्वस्तिकापसृतः पादः करौ नाभिकटिस्थितौ ।

पार्श्वमुद्धाहितं चैव करणं तत्कटीसमम् ॥

If the foot is released from a cross and the hands are kept on the navel and waist, with the side raised, it is called Katisamam

20

आक्षिप्त्रेचितम्

Ākṣiptarecitam

हस्तो हृदि भवेद्ग्रामः सव्यश्चाक्षिप्त्रेचितः ।

रेचितश्चापविद्धश्च तत्स्यादाक्षिप्त्रेचितम् ॥

From the region of the chest, the left and right hands undergo Ākṣipta, Recita and then Recita and Apaviddha. This is called Ākṣiptarecitam

21

विक्षिप्ताक्षिप्तम्

Vikṣiptākṣiptakam

विक्षिप्तं हस्तपादं च तस्यैवाक्षेपणं पुनः ।

यत्र तत्करणं ज्ञेयं विक्षिप्ताक्षिप्तकंद्विजाः ॥

Oh Brahmins! Understand that the movement wherein the same hand and foot are subjected to Vikṣipta and Ākṣipta repeatedly, it is called Vikṣiptākṣiptakam

22
अर्धस्वस्तिकम्

Ardhasvastikaṃ

स्वस्तिकौ चरणौ कृत्वा करिहस्तं च दक्षिणम्।
वक्षः स्थाने तथा वाममर्धस्वस्तिकमादिशेत्॥

The feet are crossed as Svastika; the right hand is on the waist and the left hand is in the region of the chest. This is called Ardhasvastikaṃ

23
अञ्चितम्

Añcitaṃ

व्यावृत्तपरिवृत्तस्तु स एव तु करो यदा।
अञ्चितो नासिकाग्रे तु तदञ्चितमुदाहृतम्॥

When the same Hasta is subjected to Vyāvarta and Parivartita as Añcita (bent) near the nose, it is called Añcitaṃ

24
भुजङ्गत्रासितम्

Bhujaṅgatrāsitaṃ

कुञ्चितं पादमुत्क्षिप्य त्र्यश्रमूरुं विवर्तयेत्।
कटिजानुविवर्तच्च भुजङ्गत्रासितं भवेत्॥

Bhujaṅgatrāsitaṃ is that action in which a Kuñcita Pāda is raised and the thigh, hip and knee are turned

25
ऊर्ध्वजानु

Ūrdhvajānu

कुञ्चितं पादमुत्क्षिप्य जानुस्तनसमं न्यसेत् ।
प्रयोगवशगौ हस्तावूर्ध्वजानु प्रकीर्तितम् ॥

When the foot is raised as Kuñcita with its knee at the level of the chest, along with the suitable action of the hands, it is called Ūrdhvajānu

26
निकुञ्चितम्

Nikuñcitam

वृश्चिकं चरणं कृत्वा करं पार्श्वे निकुञ्चयेत् ।
नासाग्रे दक्षिणं चैवज्ञेयं तत्तु निकुञ्चितम् ॥

Nikuñcitam is that in which the foot performs Vṛścikaṃ along with the (left) hand bent on its side as Kuñcita and the right (hand turned) near the tip of the nose

27
मत्तल्ली

Mattallī

वामदक्षिणपादाभ्यांघूर्णमानोपसर्पणैः ।
उद्वेष्टितापविद्धैश्चहस्तैर्मत्तल्ल्युदाहृतम् ॥

When the left foot encircles the right and also vice versa, the right encircles the left along with the two hands as Udveṣṭita and Apavidddha, it is known as Mattallī

28

अर्धमत्तल्ली

Ardhamattallī

स्खलितापसृतौ पादौ वामहस्तश्च रेचितः ।

सव्यहस्तः कटिस्थः स्यादर्धमत्तल्लि तत्स्मृतम् ॥

If the feet get separated (from a cross) through slipping and if the left hand is Recita with the right on the waist, it is called

Ardhamattallī

29

रेचितनिकुट्टकम्

Recitanikuṭṭakam

रेचितोदक्षिणोहस्तः पादः सव्यो निकुट्टितः ।

डोला चैव भवेद्वामस्तद्रेचितनिकुट्टितम् ॥

When the right foot is performing Nikuṭṭita with the right and left hands as Recita and Dola respectively, it is called Recitanikuṭṭitam

32

घूर्णितम्

Ghūrṇitam

वर्तिताघूर्णितः सव्यो हस्तो वामश्च डोलितः ।

स्वस्तिकापसृतः पादः करणं घूर्णितं तु तत् ॥

Ghūrṇitam is that Karaṇa in which the right hand is activated to whirl and the left hand made to move to and fro with the Dola; the feet get released from their cross

33
ललितम्

Lalitam

करिहस्तो भवेद्वामो दक्षिणश्च विवर्तितः ।
बहुशः कुट्टितः पादो ज्ञेयं तल्ललितं बुधैः ॥

When the left hand does Karihasta and the right gets whirled
several times along with the Kuṭṭita action of the foot, it is known
as Lalitam by the scholars

34
दण्डपक्षम्

Daṇḍapakṣam

ऊर्ध्वजानुं विधायाथ तस्योपरि लतां न्यसेत् ।
दण्डपक्षं तु तत्प्रोक्तं करणं नृत्तवेदिभिः ॥

Experts in Nṛtta call that Karaṇa Daṇḍapakṣa wherein the Ūrdhvajānu is performed with the
hand placed on it as Latā

35
भुजङ्गत्रस्तरेचितम्

Bhujaṅgatrastarecitam

भुजङ्गत्रासितं कृत्वा यत्रोभावपि रेचितौ ।
वामपार्श्वं स्थितौ हस्तौ भुजङ्गत्रस्तरेचितम् ॥

After performing the Bhujaṅgatrāsita with Recita Hastas, the hands
get finally settled on the left side in Bhujaṅgatrastarecitam

36
नूपुरम्

Nūpuram

त्रिकं सुवलितं कृत्वा लतारेचितकौ करौ ।
नूपुरश्च तथा पादः करणे नूपुरे न्यसेत् ॥

In the Karaṇa called Nūpura, the sacrum is to be turned with Latā
and Recita hands through the Nūpura pāda

37
वैशाखरेचितम्

Vaiśākharecitam

रेचितौ हस्तपादौ च कटी ग्रीवा च रेचिता ।
वैशाखस्थानकेनैतद्भवेवैशाखरेचितम् ॥

The Karaṇa is called Vaiśākharecitam because the hands, feet, waist and
neck are all to be in Recita in the Vaiśākha Sthāna

38
भ्रमरकम्

Bhramarakam

आक्षिप्तः स्वस्तिकः पादः करौ चोद्वेष्टितौ तथा ।
त्रिकस्य वलनाच्चैव ज्ञेयं भ्रमरकं तु तत् ॥

Bhramarakam is that movement in which the foot is in the form of
Svastika through Ākṣipta with the hands as Udveṣṭita and sacrum
turned

39

चतुरम्

Caturam

अञ्चितः स्यात्करो वामः सव्यश्चतुर एव तु।
दक्षिणः कुट्टितः पादश्चतुरं तत्प्रकीर्तितम्॥

When the left arm is as Ancita and the same hand is Catura with
the right foot as Kuttita that is called as Caturam

40

भुजङ्गाञ्चितकम्

Bhujāṅgāñcitakam

भुजङ्गात्रासितः पादो दक्षिणो रेचितः करः।
लताख्यश्च करो वामो भुजङ्गाञ्चितकं भवेत्॥

Bhujāṅgāñcitakam is that in which the right foot undergoes
Bhujāṅgaatrāsita Cārī with the right hand as Recita and left as Latā

41

दण्डरेचितकम्

Daṇḍarecitam

विक्षिप्तं हस्तपादं तु समन्ताद्यत्र दण्डवत् ।
रेच्यते तद्धि करणं ज्ञेयं दण्डकरेचितम् ॥

For the Karaṇa Daṇḍakarecitam, the feet and hands are thrown on
all directions like the Daṇḍa (stick) and Recita

42

वृश्चिककुट्टितम्

Vṛścikakuṭṭitaṃ

वृश्चिकं चरणं कृत्वा द्वावप्यथ निकुट्टितौ ।
विधातव्यौ करौ तत्तु ज्ञेयं वृश्चिककुट्टितम् ॥

When the foot is in the form of Vṛścika with the hands as Nikuṭṭita,
it is understood to be Vṛścikakuṭṭitaṃ

44

लतावृश्चिकम्

Latāvṛścikaṃ

अञ्चितः पृष्ठतः पादः कुञ्चितोर्ध्वतलाङ्गुलिः ।
लताख्यश्च करो वामस्तल्लतावृश्चिकं भवेत् ॥

One foot is bent backwards with its toes bent upwards; the left
hand is to be Latā Hasta and this is called Latāvṛścikaṃ

45

छिन्नम्

Chinnaṃ

अलपद्मः कटीदेशे छिन्ना पर्यायशः कटी ।
वैशाखस्थानकेनेह तच्छिन्नं करणं भवेत् ॥

With Alapadma hands in the region of the waist, the waist
is moved on the sides as Chinna in the Karaṇa called
Chinnaṃ

46

वृश्चिकरेचितम्

Vṛścikarecitam

वृश्चिकं चरणं कृत्वा स्वस्तिकौ च करावुभौ ।
रेचितौ विप्रकीर्णौ च करौ वृश्चिकरेचितम् ॥

When the foot performs Vṛścika with the hands as Svastika,
followed by Recita through Viprakirṇa, it is called Vṛścikarecitam

47

वृश्चिकम्

Vṛścikam

बाहुशीर्षाञ्चितौ हस्तौ पादः पृष्ठाञ्चितस्तथा ।
दूरसन्नतपृष्ठं च वृश्चिकं तत्प्रकीर्तितम् ॥

When the hands are bent as Añcita from the region of the shoulders
and head with the foot as Vṛścika, lifted quite away from the well
bent back, it is called Vṛścikam

48

व्यंसितम्

Vyamsitam

आलीढं स्थानकं यत्र करौ वक्षसि रेचितौ ।
ऊर्ध्वाधोविप्रकीर्णौ च व्यंसितं करणं तु तत् ॥

In Ālīḍha Sthana, if the hands do Recita from the region of the
chest followed by Viprakirṇa, with the palms turned up and also
down, it is called Vyamsitam

49

पार्श्वनिकुट्टकम्

Pārśvanikuṭṭakam

हस्तौ तु स्वस्तिकौ पार्श्वे तथा पादो निकुट्टितः ।
यत्र तत्करणं ज्ञेयं बुधैः पार्श्वनिकुट्टितम् ॥

According to scholars Pārśvanikuṭṭakam is that wherein the hands get crossed at the side with the foot performing Nikuṭṭita movement.

50

ललाटतिलकम्

Lalāṭatilakam

वृश्चिकं चरणं कृत्वा पादस्याङ्गुष्ठकेन तु ।
ललाटे तिलकं कुर्याल्ललाटतिलकं तु तत् ॥

Through the Vṛścika foot, an impression of applying the Tilaka on the forehead with the big toe is created. That is Lalāṭatilakam

53

चक्रमण्डलम्

Cakramaṇḍalam

प्रलम्बिताभ्यां बाहुभ्यां यद्वात्रेणानतेन च ।
अभ्यन्तरापविद्धः स्यात्तज्ज्ञेयं चक्रमण्डलम् ॥

The limbs are let loose from the shoulders and the whole body is well bent performing Apavidha inversely. This is Cakramaṇḍalam

54

उरोमण्डलम्

Uromaṇḍalam

स्वस्तिकापसृतौ पादावपविद्धक्रमौ यदा ।
उरोमण्डलकौ हस्तावुरोमण्डलिकन्तुतत् ॥

When the feet get released from Svastika through Apavidha, with
the hands performing the Uromaṇḍala Hasta, it is Uromaṇḍalam

55

आक्षिप्तम्

Ākṣiptam

आक्षिप्तं हस्तपादं च क्रियते यत्र वेगतः ।
आक्षिप्तं नाम करणं विज्ञेयं तद्धिजोत्तमाः ॥

Oh the superior Brahmins! When the hands and feet perform the
actions of Ākṣiptam in a fast tempo that Karana is known as
Ākṣiptam

56

तलविलासितम्

Talavilāsitaṁ

ऊर्ध्वाङ्गुलितलः पादः पार्श्वनोर्ध्वं प्रसारितः ।
प्रकुर्यादञ्जिततलौ हस्तौ तलविलासिते ॥

The sole is upturned with its toes raised on the side along with the
palms; the hands are to be bent as Añcita in Talavilāsitaṁ

58
विक्षिप्तम्

Vikṣiptam

विक्षिप्तं हस्तपादं च पृष्ठतः पार्श्वतोऽपि वा ।
एकमार्गगतं यत्र तद्विक्षिप्तमुदाहृतम् ॥

When the hand and foot are thrown simultaneously in the same direction either at the back or on the side, it is called Vikṣiptam

59
आवर्तम्

Āvartam

प्रसार्य कुञ्चितं पादं पुनरावर्तयेत् द्रुतम् ।
प्रयोगवशगौ हस्तौ तदावर्तमुदाहृतम् ॥

A Kuñcita foot is stretched and whirled quickly with the hands tracing and retracing their course suitably. That is called Āvartam

61
विवृत्तम्

Vivṛttam

आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तयेत् ।
रेचितौ च तथा हस्तौ विवृत्ते करणे द्विजाः ॥

Oh Brahmins! The hands and feet are thrown Ākṣipta and the sacrum is turned with Recita Hasta in the Karaṇa called Vivṛttam

62
विनिवृत्तम्

Vinivṛttaṃ

सूचीविद्धं विधायाथ त्रिकं तु विनिवर्तयेत् ।
करौ च रेचितौ कार्यौ विनिवृत्ते द्विजोत्तमाः ॥

Ye best among Brahmins! In Vinivṛtta there is a gliding movement
from Sūcī followed by the returning of the sacrum, with Recita
action of the arms.

64
निस्तम्भितम्

Nistambhitaṃ

पृष्ठतः कुञ्चितः पादो वक्षश्चैव समुन्नतम् ।
तिलके च करः स्थाप्यस्तन्निस्तम्भितमुच्यते ॥

When a foot is bent as Kuñcita at the back with the chest raised as
Samunnata and with the hand on the forehead, it is called
Nistambhitaṃ

65
विद्युद्भ्रान्तम्

Vidyutbhrāntaṃ

पृष्ठतो वलितं पादं शिरोघृष्टं प्रसारयेत् ।
सर्वतो मण्डलाविद्धं विद्युद्भ्रान्तं तदुच्यते ॥

The foot is bent backwards near the region of the head and then every limb has to undergo the actions of Maṇḍala (circling outwardly) and Āviddhā (moving inwardly).

66

अतिक्रान्तम्

Atikrāntam

अतिक्रान्तक्रमं कृत्वा पुरस्तात्सम्प्रसारयेत् ।
प्रयोगवशगौ हस्तावतिक्रान्ते प्रकीर्तितौ ॥

When there is a forward movement through the Atikrānta (Cari) with the hands progressing and regressing suitably, it is said to be Atikrāntam

67

विवर्तितकम्

Vivartitakam

आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तितम् ।
द्वितीयो रेचितो हस्तो विवर्तितकमेव तत् ॥

When the hand and foot are thrown as Ākṣipta and the sacrum is turned along with the second arm as Recita, it is called Vivartitakam

68
गजक्रीडितकम्
Gajakrīḍitakam

कर्णेऽञ्चितः करो वामो लताहस्तश्च दक्षिणः ।
दोलापादस्तथा चैव गजक्रीडितकं भवेत् ॥

When the left hand is bent near the ear, with the right hand moving
as Lata Hasta, along with the feet moving in the same way as dola
pada, it is called Gajakriditakam

69
तलसंस्फोटितम्
Talasamsphoṭitam

द्रुतमुत्क्षिप्य चरणं पुरस्तादथ पातयेत् ।
तलसंस्फोटितौ हस्तौ तलसंस्फोटिते मतौ ॥

The rule for Talasamsphoṭita is to swiftly lift the foot and drop it in
front, simultaneously clapping the hands.

70
गरुडप्लुतकम्
Garuḍaplutakam

पृष्ठप्रसारितः पादः लतारेचितकौ करौ ।
समुन्नतं शिरश्चैव गरुडप्लुतकं भवेत् ॥

The foot is stretched backwards with the hands as Latā and Recita;
the chest is also raised. That is called Garuḍaplutakam

71
गण्डसूची

Gaṇḍasūcī

सूचीपादो नतं पार्श्वमेको वक्षःस्थितः करः ।
द्वितीयश्चाञ्चितो गण्डे गण्डसूची तदुच्यते ॥

With one foot as Sūcī, the side is bent with one hand on the chest
and the other bent near the cheek - this is called Gaṇḍasūcī

74
गृध्रावलीनकम्

Gṛdhrāvalīnakam

पृष्ठप्रसारितः पादः किञ्चितञ्चित जानुकः ।
यत्र प्रसारितो बाहू तस्यात् गृध्रावलीनकम् ॥

A foot is extended backwards with the knee slightly bent. When
the arms are extended as well, it is called Gṛdhrāvalīnakam

75
सन्नतम्

Sannatam

उत्प्लुत्य चरणौ कार्यावग्रतः स्वस्तिकस्थितौ ।
सन्नतौ च तथा हस्तौ सन्नतं तदुदाहृतम् ॥

Through a jump, leap forward and cross the foot in front with
Sannata hands for the movement called Sannatam

77
अर्धसूची

Ardhasūcī

अलपद्मः शिरोहस्तः सूचीपादश्च दक्षिणः ।
यत्र तत्करणं ज्ञेयमर्धसूचीति नामतः ॥

Ardhasūcī is that wherein the right foot is performing Sūcī with one hand as Alapadma near the head.

78
सूचीविद्धं

Sūcīviddham

पादसूच्या यदा पादो द्वितीयस्तु प्रविध्यते ।
कटिवक्षःस्थितौ हस्तौ सूचीविद्धं तदुच्यते ॥

When a foot performs the Sūcī pāda and joins the other with the hands on the waist and chest respectively, it is called Sūcīviddham

80
मयूरललितम्

Mayūralalitam

वृश्चिकं चरणं कृत्वा रेचितौ च तथा करौ ।
तथा त्रिकं विवृत्तं च मयूरललितं भवेत् ॥

After assuming the Vṛścika foot, the hands are to be Recita with the turning of the sacrum. This is Mayūralalitam

81
सर्पितम्

Sarpitaṃ

अञ्चितापसृतौ पादौ शिरश्च परिवाहितम् ।
रेचितौ च तथा हस्तौ तत्सर्पितमुदाहृतम् ॥

The feet are moved away as Añcita with the head as Parivāhita and the hands as Recita. This is called Sarpitaṃ

82
दण्डपादम्

Danḍapādam

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।
क्षिप्राविद्धकरं चैव दण्डपादं तदुच्यते ॥

After performing Nūpuraṃ follow it with Danḍapāda; extend the hand and whirl it; that is called Danḍapāda

85
नितम्बम्

Nitambaṃ

भुजावूर्ध्वविनिष्क्रान्तौ हस्तौ चाभि (धो) मुखाङ्गुली ।
बद्धा चारी तथा चैव नितम्बे करणे भवेत् ॥

The hands move above the shoulders and then get lowered with fingers of the two hands facing each other along with the Baddhā cārī in the Karaṇa called Nitamba.

86

स्खलितम्

Skhalitaṃ

दोलापादक्रमं कृत्वा हस्तौ तदनुगावुभौ ।
रेचितौ घूर्णितौ वापि स्खलितं करणं भवेत् ॥

The Ḍolā pāda cārī is performed with the relevant action of the hands. When this is followed by Recita and Ghūrṇita, it is called Skhalitaṃ

87

करिहस्तकम्

Karihastakaṃ

एको वक्षःस्थितो हस्तः प्रोद्वेष्टितलोऽपरः ।
अञ्चितश्चरणश्चैव प्रयोज्यः करिहस्तके ॥

One hand is in the region of the chest; the other is rotated; and the foot is made Añcita; when such actions are used, it is Karihasta.

88

प्रसरपितकम्

Prasarpitaṃ

एकस्तु रेचितो हस्तो लताख्यस्तु तथा परः ।
प्रसरपिततलौ पादौ प्रसरपितकमेव तत् ॥

Prasarpitaṃ is that which has Recita for one hand and Latā for the other hand, along with the feet being spread on the ground.

90

सिंहाकर्षितम्

Simhākarṣitaṃ

पृष्ठप्रसर्पितः पादस्तथा हस्तौ निकुञ्चितौ ।

पुनस्तथैव कर्तव्यौ सिंहाकर्षितके द्विजाः ॥

Oh Brahmins! In Simhākarṣitaṃ, the foot is extended backwards and the hands are Nikuñcita. The same action is repeated again and again.

91

उद्वृत्तम्

Udvṛttaṃ

आक्षिप्तहस्तमाक्षिप्तदेहमाक्षिप्तपादकम् ।

उद्वृत्तगात्रमित्येतदुद्वृत्तम् करणं स्मृतम् ॥

The body, hands and feet are at loggerheads with the body as Udvṛtta; this is called Udvṛttam Karaṇaṃ.

93

तलङ्घट्टितम्

Talaṅghaṭṭitaṃ

डोलापादक्रमं कृत्वा तलसङ्घट्टितौ करौ ।

रेचयेच्च करं वामं तलसङ्घट्टिते सदा ॥

In Talaṅghaṭṭita, the Ḍolapāda is performed with the clapping of the hands followed by the left hand performing the Recita Hasta.

This is to be repeated.

94
जनितम्

Janitaṃ

एको वक्षःस्थितो हस्तो द्वितीयश्च प्रलम्बितः ।
तलाग्रसंस्थितः पादो जनिते करणे भवेत् ॥

In Janita Karaṇa one hand is at the chest. The Cāri of the same name is performed.

96
निवेशम्

Niveśaṃ

करौ वक्षःस्थितौ कार्यावुरो निर्भुगमेव च ।
मण्डलस्थानकं चैव निवेशं करणं तु तत् ॥

The hands are to be at the chest, which is itself in the form of Nirbhugna, and if the posture is that of Maṇḍala sthāna, it is called

Niveśaṃ

98
ऊरूद्वृत्तं

Ūrūdvṛttaṃ

करमावृत्तकरणमूरुपृष्ठेऽञ्चितं न्यसेत् ।
जङ्घाञ्चिता तथोद्वृत्ता ह्यूरूद्वृत्तं तु तद्वेत् ॥

Hands perform AĀvarta karaṇaṃ and then become Añcita at the back of the thigh; the shank is made Añcita and moved as Udvṛtta. That is Ūrūdvṛtta Karaṇa

99

मदस्खलितकम्

Madaskhalitakam

करौ प्रलम्बितौ कार्यो शिरश्च परिवाहितम् ।

पादौ च वलिताविद्धौ मदस्खलितके द्विजाः ॥

O Brahmins! Madaskhalitakam is that where in the hands hang
down, head rolls and the feet perform the Valitāviddha.

100

विष्णुक्रान्तम्

Viṣṇukrāntam

पुरः प्रसारितः पादः कुञ्चितो गगनोन्मुखः ।

करौ च रेचितौ यत्र विष्णुक्रान्तं तदुच्यते ॥

Viṣṇukrāntam is that wherein a foot is extended in front as Kuñcita
and lifted to face the sky with the hands as Recita

101

सम्भ्रान्तम्

Sambhrāntam

करमावर्तितं कृत्वा हयूरुपृष्ठे निकुञ्चयेत् ।

ऊरुश्चैव तथाविद्धः सम्भ्रान्तं करणं तु तत् ॥

One hand does Āvartam and then gets bent at the back of the thigh;
while the thigh is in the form of Āviddha, it is called Sambhrāntam

103
उदघट्टितम्

Udghaṭṭitam

पादावुद्धट्टितौ कार्यौ तलसङ्घट्टितौ करौ ।
नतञ्च पार्श्वं कर्तव्यं बुधैरुद्धट्टिते सदा ॥

The learned perform the Udghaṭṭitam by adopting the Udghaṭṭita feet variation, being in action continuously, while the hands clap with the sides being bent.

104
वृषभक्रीडितम्

Vṛṣabhakrīḍitam

प्रयुज्यालातकं पूर्वं हस्तौ चापि हि रेचयेत् ।
कुञ्चितावञ्चितौ चैव वृषभक्रीडिते सदा ॥

Perform the Alāta Cāri first with hands as Recita, Kuñcita and Añcita- that is called Vṛṣabhakrīḍitam

105
लोलितम्

Lolitam

रेचितावञ्चितौ हस्तौ लोलितं वर्तितं शिरः ।
उभयोःपार्श्वयोर्यत्र तल्लोलितमुदाहृतम् ॥

The hands are to be Recita and Añcita; the head is to rotate as Lolitam and the sides are to be used. That is called Lolitam

106

नागापसर्पितम्

Nāgāpasarpitaṃ

स्वस्तिकापसृतौ पादौ शिरश्च परिवाहितम् ।

रेचितौ च तथा हस्तौ स्यातां नागापसर्पिते ॥

In Nāgāpasarpita, the feet are released from the crossed position with the Parivāhita action of the head and Recita of the hands.

107

शकटास्यम्

Śakaṭāsyam

निषण्णाङ्गस्तु चरणं प्रसार्य तलसञ्चरम् ।

उद्धाहितमुरः कृत्वा शकटास्यं प्रयोजयेत् ॥

The body is stretched flat on the ground and the chest is raised in

Śakaṭāsyam

108

गङ्गावतरणम्

Gaṅgāvataranaṃ

ऊर्ध्वाङ्गुलितलौ पादौ त्रिपताकावधोमुखौ ।

हस्तौ शिरस्सन्नतं च गङ्गावतरणं त्विति ॥

The toes of the feet are stretched up with the hands facing down as

Tripatāka; the head is also bent well and that is called

Gaṅgāvataranaṃ

Chapter VI

NOTATION

The Aṅgahāras are, as mentioned earlier, like the Jatis and Tīrmanams of today's Bharatanāṭyaṃ. They need a rhythmic sequence for which they can be performed. I have composed jātis and swara passages for each of these Aṅgahāras. For this I have used the sollukaṭṭus or bholas, which are the rhythmic syllables, which are in vogue in Bharatanāṭyaṃ. Apart from these I have also selected a few syllables from the Bharatārṇava, where the author Nandikeśvara gives different kinds of tālams for different types of dances. For example, Śuddha Tāṇḍava consists of seven kinds of Bhramaṇa, namely, Dakṣiṇa Bhramaṇa, Vāma Bhramaṇa, Līlā Bhramaṇa, Bhujāṅga Bhramaṇa, Vidyut Bhramaṇa, Latā Bhramaṇa and Ūrdhva Bhramaṇa. Similarly there are other tālams mentioned too. For each of these, specific sollukaṭṭus are given. Dr. Padma through her research in Bharatārṇava, has used some of these syllables in her choreography. Inspired by that I have taken syllables from the Bharatārṇava for some of the jātis. Out of the 32 Aṅgahāras, I have set 11 Aṅgahāras in Caturaśra (4 beats), 16 in Trayaśra (3 beats), and 5 in Avāntara ie, 2 Aṅgahāras in Miśra Cāpu (7 beats) and 3 in Khaṇḍa Cāpu (5 beats).

Though most of the Karaṇas are performed once, unless mentioned otherwise by Bharata, in some places a few of them are repeated more to add variety to the choreography. Abhinavagupta's commentary has been referred to for the detailed description of the Aṅgahāras where he clearly mentions if any of the Karaṇas have to be specifically repeated or performed on a particular side.

The sollukaṭṭus of the jatis have been given in *Italics*. If the sollukaṭṭus are to be sung then the swara notation has been given above the sollukaṭṭu. Similarly if the composition is in the form of swara passages, then the swara notation is given in *Italics*. The Karaṇas that have to be performed for each sollukaṭṭu have been typed in red below the sollukaṭṭu or the swaras. If a particular phrase in the jati is to be recited or sung in different gati within the jati, then that is mentioned too, within brackets, next to the phrase.

(1)

Sthirahastah**Rāgam: Gowlai****Tālam: Ādi**

Ṣ R M P R M P N Ṣ N Ṣ Ṣ Ṣ , ; | Ṣ Ṣ Ṣ N Ṣ N P N | P M P M R M P N ||

Jhe ; m jhe ; m takanakatam, ; ta ; dhi ; tom , , nam ; kiṇanatom

LĪNAM**VYAMSITAM**

Ṣ Ṣ , Ṣ Ṣ Ṣ Ṣ N N Ṣ , N N Ṣ N P | P N , P P N P M | R M P N Ṣ , ; ||

Tajhe,mta kiṇanaka tajhe,mta jhaṇutaka tajhe,mta kiṭataka kiṇanatatom, ;

PRATYĀLĪḌAM**NIKUTĀKAM****ŪRŪDVṚTTAM**

Ṣ ; N P , ; Ṣ N P M G M R , | ; M R , P M , | N P , R M P N Ṣ ||

ta ; tatom , ; nam,taka kiṇatom , ; tatom,dittom, natom, kiṇananatom

ĀKṢIPTAM**SVASTIKAM**

M ; P ; M , | , R ; | M M P P M M R R ||

Tom ; ta ; tom , , dhi ; tom, ta , tom, dhi,

NITAMBAM

S Ṣ , Ṣ Ṣ N Ṣ Ṣ Ṣ , ; Ṣ M , M | S Ṣ S R S , ; | R M , P Ṣ N Ṣ Ṣ || Ṣ

Tadheem ta kiṇanatatom , ; Tadheem ta kiṇanatatom , ; Tadheem ta kiṇanata tom

KARIHASTAM & KATĪCCHINNAM

(2)

Paryastakaḥ**Tālam: Ādi**

Jhem,; jhem,; kiṭathom,;; | kiṭata kunakunaku | kiṭata kunakunaku ||

TALAPUṢPAPUṬA

Thoṇ, giḍā, ka tho,ṅgā ,;; | kiṭathon, kiṭathon, | kukunaku kiṭathon ||

APAVIDDHAM**VARTITAM**

Jhem, ta kunakunaku jhem, ta kunakunaku | kiṭathon,; kiṭa | thon,; kiṭathon, ||

NIKUṬṬAKAM**ŪRŪDVṚTTAM**

Jhem, ta jhem, ta jhem, ta jhem, ta thoṇ,; | gā,; { kukunda | kiṇata kukunda } tisram ||

ĀKṢIPTAM**UROMAṆḌALAM**

Kiṭathon, kiṭathon, kukunaku kiṭathon, | Kiṭathon, kiṭathon, | kukunaku kiṭathon, ||

NITAMBAM

Jhem,taka kiṭathon, tatho,ṅga kiṭathon, | ; jhem,taka kiṭa | thon, tatho,ṅga kiṭa ||

KARIHASTAM & KAṬICCHINNAM

thon kiṭathon, kiṭathon,; jhem,taka kiṭathon, | tatho,ṅga kiṭathon, | kiṭathon, kiṭathon, || tā

KARIHASTAM & KAṬICCHINNAM

(3)

Sūcīviddhaḥ

Rāgam: Nāṭṭai

Tālam: Ādi

Ś N P M G M R S S Ṇ R S R ,; | R R S Ś, Ś Ś Ś | Ś N P M R M P N ||

ś n p m g m r s s ṇ r s r ,; | ta ki ṭa dheem, ta taka | drigudutaka takadina

ARDHASŪCĪ

VIKṢIPTAṂ

N,; N,; N, P Ś N,; | {S Ṇ S M G M | P M P Ś N Ś } (*tiśram*) ||

Dheem,; Dheem,; Dheem,; taka Dheem,; s ṇ s m g m p m p ś n ś

ĀVARTITAṂ

NIKUṬṬAKAṂ

Ř, Ś N Ś N P M M G P M R ,; | S Ś, S Ś N P M | G M R R S,;||

Dheem, taka ś n p m m g p m r ,; | ta dheem, ta jaṇutaka g m r r s,;

ŪRŪDVṚTTAṂ

ĀKṢIPTAṂ

R S R S R S R ,; M G M P N P, G M P N , G M P N , G M P N , Ś ||

Jaṇu jaṇu jaṇu dheem, ta ki ṭa ja ṇu dheem, ja ṇu ta dheem, ja ṇu ta dheem, jaṇutadheem, ta

UROMAṆḌALAṂ

KARIHASTAṂ

Ř , Ř Ř Ġ Ġ Ġ Ġ Ř ; Ś Ś N P M G G M G R ; S R , G M P N Ś Ř || Ś

Dheem, taka jaṇu ta ka dheem, ta dheem, taka jaṇu taka dheem, ta dheem, taka jaṇu taka dheem,

KATICCHINNAṂ

(4)

Apaviddhaḥ**Tālam: Rūpakam**

Ta ṭa kiṇa | ta ṭa kiṇa kiṭataka || { Taka tadhika | taka tadhika taka tadhika } (kaṇḍam) ||

APAVIDDHAM**SŪCĪVIDDHAM**

Ku ku ta, | ,m kukuta , , m || Ta dhi ka ta | dhi ka ta,m kukuta ||

BADDHĀ

,m kuku | ta , m tadhika ta || Dhika ta, m | Takuku takuku taku ||

BADDHĀ**UROMAṆḌALAM**

Ku takuku | taṭakiṇa takuku ta || Kuku taku | ku takuku thaṭakiṇa ||

UROMAṆḌALAM

Kukuta,m | taka ta,;m ditho || ,ṇga kuku | taka takadikata,m ||

KARIHASTAM & KATICCHINNAM

Kukuta,m | taka ta,;m ditho || ,ṇga kuku | taka takadikata,m ||

KARIHASTAM & KATICCHINNAM

Kukuta,m | taka ta,;m ditho || ,ṇga kuku | taka takadikata,m ||

KARIHASTAM & KATICCHINNAM

(5)

Ākṣiptaḥ**Rāgam: Kalyāṇī****Tālam: Ādi**

Ś ; ; , ŚNDPMG PMGR | S , ; SR | GMPD MPDN ||

NŪPURAM

DND Ġ,ŘĠŘ NRĠĠĠŘŚN | ĠŘŚN ŘŚND | ŚNDP MND; ||

VIKṢIPTAM**ALĀTAKAM**

SŚ , NDPMG RSRSR , | ; PMP , ; DPD , | ; ŚNŚ , ; ||

ĀKṢIPTAM

NĠŘ NRN DND MDM GMDN | ŚNŚ , NRN , | ; NRN , ; ||

UROMAṆḌALAM**NITAMBAM**

ŚNŚ PDNŚ, ĠŘŚNDPDN | ĠŘ , ŚNPD | NŚ , ; ŘŚND ||

NITAMBAM KARIHASTAM KATĪCCHINNAM KARIHASTAM

PMPD ŘŚ,NDPMND , ; | SRGMGMDN | ĠŘ , NDĠŘN || Ś

KATĪCCHINNAM KARIHASTAM KATĪCCHINNAM

(6)

Udghaṭṭitaḥ**Tālam: Ādi (Tiṣra Gati)**

To,m ta takiṭa takadina dina | to,m ta takiṭa | drugudutom drugudutom drugudutom ||

NIKUṬṬAKAṂ

Takkiṇṇa dikkiṇṇa takkiṇṇa ta to,m | din din din din din din | Takkiṇṇa dikkiṇṇa ||

UROMAṆḌALAṂ

Takkiṇṇa ta to,m din din din din din din | takkiṇṇa ta to, | ; m kiṇṇato,m ||

UROMAṆḌALAṂ**NITAMBAṂ**

Takkiṇṇa ta to, ; m kiṇṇato,m | takkiṇṇa dikkiṇṇa | drugudutom drugudutom drugudutom ||

NITAMBAṂ**KARIHASTAṂ**

Taddhee,m takkiṇṇa dindin dindin dindin | drugudutom drugudutom drugudutom | Taddhee,m

KATĪCCHINNAṂ**KARIHASTAṂ****KATĪCCHINNAṂ**

takkiṇṇa ||

dindin dindin dindin drugudutom drugudutom drugudutom | Taddhee,m takkiṇṇa dindin dindin

KARIHASTAṂ**KATĪCCHINNAṂ**

dindin || ta

(7)

Viṣkambhaḥ**Tālam: Rūpakam**

Taṭakiṇa | *taṭakiṇa* *kiṭataka* || { *kiṇṇanakka* *kiṇṇanakka* *kiṇ* ||

NIKUṬṬAKAṂ

NIKUṆCITAṂ

ṇata, } (*tiśram*) | *Taṭakiṇa* | *taṭakiṇa* || *kiṭataka* { *kiṇṇanakka* *kiṇṇa* ||

AṆCITAṂ

nakka *kiṇ* | *ṇata, }* (*tiśram*) *to,ṇgiḍa* || ,*ka* *to,ṇ* | *ga* , ; *kiṭata,* ||

ARDHANIKUṬṬAKAṂ

To,ṇgiḍa | ,*ka* *to,ṇgiḍa,ka* || *to, ṇga,* | *kiṇṇanata* *kiṇṇata* *ta* ||

ARDHANIKUṬṬAKAṂ

BHUJANGATRĀSITAṂ

To , | ; *ṇ* *ga* ; *kiṭata* || *to, ṇga,* | *kiṇṇanata* *kiṇṇata* *ta* ||

BHUJANGATRĀSITAṂ

To , | ; *ṇ* *ga* ; *kiṭata* || *to, ṇga,* | { *ta* *ṭa* *kiṇṇa* *ta* *ṭa* ||

BHUJANGATRĀSITAṂ

CHINNA

Kiṇṇa *ta* | *ṭakiṇṇa }* (*tiśram*) *kiṭata,* || ; *kiṭata* , ; *kiṭata,* ||

CHINNA

To,ṇgiḍa,ka *To,ṇgi* | *da,ka* *To,ṇgiḍa,ka* *to,ṇga* || *ta, kiṭa* | *ta;* *kiṭata;* *kiṭa* ||

KARIHASTAM̐ & KAṬICCHINNAM̐

To,ṅgida,ka To,ṅgi | da,ka To,ṅgida,ka to,ṅga || ta, kiṭa | ta; kiṭata; kiṭa ||

KARIHASTAM̐ & KAṬICCHINNAM̐

To,ṅgida,ka To,ṅgi | da,ka To,ṅgida,ka to,ṅga || ta, kiṭa | ta; kiṭata; kiṭa ||

KARIHASTAM̐ & KAṬICCHINNAM̐

(8)

Aparājitaḥ

Tālam: Ādi

Ta; ta dhee,m ta, tatakiṭa dhee,m taka | tatakiṭa dhee,m taka | takiṭa dhikiṭa taka ||

DAṆḌAPĀDAM

VYAMSITAM

PRASARPITAKAM

Tat dhee,m taka dhee,m jaṇu dhee,m kitaka dhee,m tadheem takadheem | Tat dhee,m taka dhee,m

NIKUṬṬAKAM

NIKUṬṬAKAM

jaṇu dhee | , m kitaka dhee,m tadheem taka dheem ||

NIKUṬṬAKAM

Tatdhim takadhim jaṇudhim kitakadhim dhee,;;m dhee, | ;;dheem ta dhee | ,m ta dhee,m ta dhee,m ta||

ARDHANIKUṬṬAKAM

ĀKṢIPTAM

Ta ta ki ta dheem tarikiṭa dheem tarikiṭa dheem tarikiṭa dheem tarikiṭa | dheem taka tatakiṭa dheem

UROMAṆḌALAM

taka tatakiṭa | dheem tarikiṭa dheem tarikiṭa dheem tari ||

kiṭa dheem tarikiṭa dheem taka tatakiṭa dheem taka tatakiṭa dhee,m ta ta | kadina dhee,m ta dhee,m

UROMAṆḌALAM

KARIHASTAM

ta taddit talāṅgu ta taddit ||

kiṭatakatarikiṭatom taddit talāṅgu ta taddit kiṭatakatarikiṭatom kiṭatakatarikiṭatom | taddit talāṅgu ta

taddit kiṭataka | tarikiṭatom kiṭatakatarikiṭatom kiṭatakatarikiṭatom

KATĪCCHINNAM

(9)

Viṣkambhāpasṛtaḥ

Tālam: Ādi (Tisra gati)

Takiṭa dikiṭa takiṭa tadin, | ; taka dina | takiṭa tadin ||

NIKUṬṬAKAṂ

ARDHANIKUṬṬAKAṂ

Dhee,m dhee,m tāṅkiṭataka tarikiṭataka | dhee,m tatadin, | takadina taka ||

BHUJANGATRĀSITAM

BHUJANGASTARECITAM

dina takadina dhee,m dhee,m | tāṅkiṭataka tarikiṭataka | dhee,m tatadin, ||

BHUJANGATRĀSITAM

BHUJANGA -

takadina takadina takadina | taka dhee,m jaṇu | dhee,m kiṭa dhee,m ||

TRASTARECITAM

ĀKṢIPTAM

drugudutakiṭa drugudutakiṭa drugudutakiṭa drugudutakiṭa (kaṇḍam) | takiṭa tadin, | ; takadin , ||

ĀKṢIPTAM

UROMAṆḌALAM

drugudutakiṭa drugudutakiṭa drugudutakiṭa drugudutakiṭa (kaṇḍam) | taddit taḷāṅgu ta, dindindin

UROMAṆḌALAM

KATICCHINNAM

dindindin ||

taddit taḷāṅgu tai, dindindin dindindin | taddit taḷāṅgu ta, dindindin dindindin || ta

KATICCHINNAM

KATICCHINNAM

(10)

Mattākrīḍaḥ**Tālam: Ādi**

Ta , ; ; ; ku , kun , jhe , ; | ja , ka , ta , ri , | ta , ṭa , ri , ta , ||

BHRAMARAKAṂ NŪPURAM BHUJANGATRĀSITAM

ja , ka , kun , ja , ka , kun , ta , ri , | jhen , ; ; ta , | jhen , ; ; ; || (1st & 2nd speed)

VAIŚĀKHARECITAM

jakataka tarita jakataka tarita jaka | ta tarita kukunjhe , | ; kukunjhe , ; ||

ĀKṢIPTAM

jhem , taka kukun jhe , m jhem , taka kukun jhe , m | jhe , , ; m ta jhe , , | ; m ta jhe , m ta jhe ||

BHRAMARAKAṂ

VYAMSITAM

, m ta jhe , m ta jhe , mta kukun jhe , m jhem , taka | kukun jhe , m jhem , taka | kukun jhe , m jhe , ; ||

UROMAṆḌALAM

BHRAMARAKAṂ

, m ta jhe , , ; m ta jhe , m ta jhe , m ta jhe , m | ta jhe , m ta kukun jhe , m | jakatarita ṭarita ||

VYAMSITAM

UROMAṆḌALAM

NITAMBAM

jhe , m ta jhe , m jakatarita ṭarita | jhe , m ta jhe , m | jhe , m taka taka jhe , m ||

NITAMBAM

KARIHASTAM

jhe , m taka taka jhe , m taka jhe , m taka | jhe , m jhe , m takiṭa jhe , m takiṭa jhe , m ||

KARIHASTAM

KARIHASTAM

takiṭa jhe , mtaṭa ṭarita kiṭatakatarikiṭatom kiṭa | takatarikiṭatom kiṭatakatarikiṭatom taka ṭarita kiṭataka ||

tarikiṭatom kiṭatakatarikiṭatom kiṭatakatarikiṭatom takari | ta kiṭatakatarikiṭatom kiṭataka | tarikiṭatom kiṭatakatarikiṭatom || ta

KATĪCCHINNAM

(11)

Svastikarecitatḥ

Tālam: Ādi (Tisram)

Ja , ; ka , dhi , ; tta , ri , tto ; m ja ,ka , dhit , | ta , ri , tom , ; ; ; | ja , ku , ta , ja , ku , ta , ||

VAIŚĀKHARECITAM

VṚŚCIKAM

Ja , ; ka , dhi , ; tta , ri , tto ; m ja ,ka , dhit , | ta , ri , tom , ; ; ; | ja , ku , ta , ja , ku , ta , ||

VAIŚĀKHARECITAM

VṚŚCIKAM

Jaka di ;tta , jaka di ; tta jakadhi ,tarikiṭa to , ; m | Jaka di ; tta jaka di ; tta | jakadhi , tarikiṭato ; m ||

NIKUṬṬAKAM

NIKUṬṬAKAM

Tarikiṭato , m tarikiṭato , m tariki ; tta jakadhi ; tta | tarikiṭataka kiṭatakatarikiṭatom , | ta ,;; tariki ; tta ||

NIKUṬṬAKAM

KAṬICCHINNAM

Jakadhi ; tta tarikiṭataka kiṭatakatarikiṭatom , tai , ; ; | tariki ; tta jakadhi ; tta | tarikiṭataka

KAṬICCHINNAM

KAṬI -

kiṭatakatarikiṭatom || ta

CCHINNAM

(12)

Pārśvasvastikaḥ**Rāgam: Mohanam****Tālam: Ādi**

Ś; DP; GR; SḌ, SR | G, ; ; SR | GPD GPDŚṚ ||

DIKSVASTIKAM ARDHANIKUṬṬAKAM

ŚṚ, DŚDPG PD, GPGRS | SRGP, RGP | D, PGPDŚ, ||

APAVIDDHAM ŪRŪDVṚTTAM

Ṛ,Ṛ D,D Ś,Ś P,P GPDŚ | D; ŚD,; | Ś,Ṛ,Ṛ, D, ||

ĀKṢIPTAM NITAMBAM

Ś,Ś, P,D,D, G,P,P, | ŚṚṚ DŚŚ PDD GPP SRGP ||

NITAMBAM NITAMBAM

GRGRSRS, ŚDŚDGDP, | ṖḠ,ṚŚD ṚŚ | ,DPG RGPD ||

KARIHASTAM KATĪCCHINNAM

ŚD, PGR DP,GRS ḌSRG | SR, GPD GP, DŚ,Ṛ, ŚDṚṚ || Ś

KATĪCCHINNAM KATĪCCHINNAM

(13)

Vṛścikāpasṛtaḥ

Tālam: Ādi (Tiśra Gati)

Dhee ; m , ; Dhee;m , ; | Taddinta takadinta | taddinta takadinta ||

LATĀVRŚCIKAM

Dhee , m , ; Dhee;m , ; | Taddinta takadinta | taddinta takadinta ||

LATĀVRŚCIKAM

Dhee , m taddinta , ; takadinta | dhe , m taddinta , | ; takadinta ||

NIKUÑCITAM

Dhimtakadina dhimtakadina dhimtakadina dhimtakadina | dhimtata[˙]ka dhim[˙]ta | tak[˙]ka dhimtata[˙]ka ||

MATTALLĪ

NITAMBAM

Dhimtakadina dhimtakadina dhimtakadina dhimtakadina | dhimtata[˙]ka dhim[˙]ta | tak[˙]ka dhimtata[˙]ka ||

MATTALLĪ

NITAMBAM

Dhee,m[˙]ta takadinna ; tak[˙]ka din[˙]na | ; tak[˙]kadinna | dhe,m takadina ||

KARIHASTAM

KARIHASTAM

Dhee,m takadina dhittalāngu takadinna | dheemtaka dheemtaka dheemtaka | ta; dhittalāngu

KARIHASTAM

KATĪCCHINNAM

takadinna dheemtaka dheemtaka dheemtaka tai; dhittalāngu takadinna dheemtaka dheemtaka

KATĪCCHINNAM

KATĪ -

dheemtaka || ta;

CCHINNAM

(14)

Bhramaraḥ

Tālam: Khaṇḍa Cāpu

Tom , | , ; || kiṭa | toṇ, ga || Tom , | , ; || kiṭa | toṇ, ga ||

NŪPURAM̐

NŪPURAM̐

Toṇ , | ga ta, || kiṭa | toṇ ga || jhem , | , ; ||

ĀKṢIPTAM̐

 $\overline{Kiṭa\ to\ ,\ m\ } | \overline{tari\ kiṭa\ to\ ,\ m\ } || \overline{tari\ } \quad tom\ | , ; ||$

CCHINNAM̐

CCHINNAM̐

SŪCĪVIDDHAM̐

Ki , ṭa , | to,ṇga || ki , ṭa , | to,ṇga || to,ṇ | ga to, ṇ ||

NITAMBAM̐

ga ki , | ṭa , to,ṇ | ga ki , | ṭa , to,ṇ || ga to | ,ṇga to ||

NITAMBAM̐

,ṇga | $\overline{kiṭa\ } | \overline{tari\ kiṭa\ } || \overline{tom\ } | \overline{tari\ } | \overline{kiṭatom\ } | \overline{tari\ } ||$

KARIHASTAM̐

 $\overline{kiṭa\ } | \overline{kiṭa\ } | \overline{tari\ kiṭatom\ } | \overline{tari\ kiṭa\ } | \overline{tom\ } | \overline{tari\ kiṭa\ } ||$

KARIHASTAM̐

to, m | ta , ki , ṭa , || ta , ka , | ta , ḍin , ta , ||

UROMṆḌALAM̐

to, m | ta , ki , ṭa , || ta , ka , | ta , ḍin , ta , ||

UROMṆḌALAM̐

 $\overline{kiṭato,\ m\ } | \overline{tari\ kiṭatom\ ,\ } || to\ ;\ ṇga\ | to\ ;\ ṇga\ to\ ,\ m\ ||$

KAṬICCHINNAM̐

 $\overline{kiṭato,\ m\ } | \overline{tari\ kiṭatom\ ,\ } || to\ ;\ ṇga\ | to\ ;\ ṇga\ to\ ,\ m\ ||$

KAṬICCHINNAM̐

 $\overline{kiṭato,\ m\ } | \overline{tari\ kiṭatom\ ,\ } || to\ ;\ ṇga\ | to\ ;\ ṇga\ to\ ,\ m\ || ta$

KAṬICCHINNAM̐

(15)

Mattaskhalitakah**Rāgam: Kathanakutūhalam****Tālam: Rūpakam**

Ś Ğ M D |, N M D Ś, ND || P MGR | Ś Ğ M D , NMD ||

Nādrudrudheem ta na na dheem tana na dhirana Nādrudrudheem ta na na

*MATTALLĪ**GAṆḌASŪCĪ*

Ś , ND | P MGR S S Ś , || N D , M | D ; M D , ; ||

dheem tana na dhirana drudru ta , ni dheem ta dheem ta dheem;

*APAVIDDHAM**TALASAMSPHOṬITAM*

S S Ś , | N D , G | P ; G || P , ; | Ś N D P G P Ś , ||

drudru ta , ni dheem ta dheem ta dheem ;m ś n d p g p ś ,

*TALASAMSPHOṬITAM**KARIHASTAM*

N D, G | P , Ś, Ğ Ğ Ğ Ğ || Ś N D P | MGR P, $\overline{\text{MG}}$ R S

n d , ta dheem ta, ř ř Ğ ř ś n d p ta na na dheem ta nana

*KARIHASTAM**KARIHASTAM*

S S Ś, | G P Ś , G P Ś , || G P Ś , | S S Ś, | G P Ś , ||

Tad di taḷāṅgu drudru dheem dru dru dheem drudru dheem tad di taḷāṅgu drudru dheem;

*KATĪCCHINNAM**KATĪCCHINNAM*

G P Ś , | G P Ś , S S Ś, || G P Ś , | G P Ś , G P Ğ , || Ś

drudru dheem drudru dheem tad di taḷāṅgu drudru dheem dru dru dheem drudru dheem ta

KATĪCCHINNAM

(16)

Madavilasitaḥ**Tālam: Mīśra cāpu***Jhe ; | jhe , | ; || ki ṭa thom | ; | ; ||***MADASKHALITAKA***Ki ṭa tha | ku ṇa | kuna || ku tho , ṇ | gi ṭa | ; ||***MADASKHALITAKA****MATTALLĪ***Tho , ṇ gi | ṭa , | ka , || tho ; ṇ , | ga , | ; ||***TALASANGHAṬṬITA***Tho , ṇ gi | ṭa , | ka , || tho ; ṇ , | ga , | ; ||***TALASAMSPHOṬITA***Jhe , ku ṇa ka ku | jhā , ku ku | ja ka tā , m || Thā , ku ti ṭa ta | , ta ri ku | jaga ṇā , m ||***NIKUṬṬAKAṂ****ŪRŪDVṚTTAṂ***Ja ga ṇā ; , m | Ja ga ṇā , | ; m Ja ga || ṇā ; , m tho , ṇ | gi ṭā , ka | Ja ga ṇā , m ||***KARIHASTAṂ****KAṬICCHINNAṂ***Ja ga ṇā ; , m | Ja ga ṇā , | ; m Ja ga || ṇā ; , m tho , ṇ | gi ṭā , ka | Ja ga ṇā , m ||***KARIHASTAṂ****KAṬICCHINNAṂ***Ja ga ṇā ; , m | Ja ga ṇā , | ; m Ja ga || ṇā ; , m tho , ṇ | gi ṭā , ka | Ja ga ṇā , m ||***KARIHASTAṂ****KAṬICCHINNAṂ**

(17)

Gatimaṇḍalaḥ**Tālam: Ādi (Tisram)***Jhe , mta kiṇṇāṭṭā kiṇṇa ṇakka jakka | Jhe , mta kiṇṇāṭṭā | kiṇṇa ṇakka jakka ||***MAṆḌALASVASTIKAM***Jamtarikiṭa namtarikiṭa jamtari namtari kiṭataka | Jamtarikiṭa namtarikiṭa |***NIVESAṂ****UNMATTAM***jamtari namtari kiṭataka ||***UNMATTAM***Jhe , mta kiṇṇata kiṇṇaṇakka kiṇṇa | ṇakka kiṇṇaṇakka | jhe, m ta takkiṇṇa ||***ĀKṢIPTAM****UROMAṆḌALAM***; tatakiṇṇa jhe, m ta takkiṇṇa | ; tatakiṇṇa | jhe , m jhe , m takkiṇ ||***UROMAṆḌALAM****KATĪ CCHINNAM***ṇa to, m takkiṇṇa to, m takkiṇṇa to, m | jhe, m jhe, m takkiṇ | ṇa to, m takkiṇṇa ||***KATĪ CCHINNAM***to, m takkiṇṇa to, m jhe, m jhe, m takkiṇ | ṇa to, m takkiṇṇa | to, m takkiṇṇa to, m || ta***KATĪ CCHINNAM**

(18)

Paricchinna**Tālam: Ādi***Jhakakiṭa jakakiṭa tā ; jhen ; jhen , | kiṇṇaṇaki takakujhen | , kiṇṇaki takakujhen ||***SAMANAKHAM̐ CHINNAM̐ SAMBHRĀNTAM̐ SAMBHRĀNTAM̐***Jhakakiṭa jakakiṭa Jhakakiṭa jakakiṭa tajhe ,n tajhe ,n jhe ,n | kiṇṇaṇaki kukujhe ,n | , kiṇṇaki***BHRAMARAKAM̐****ARDHASŪCĪ****ATIKRĀNTAM̐***takakujhen ||**Tho , mta jhakakiṭa takuku jhen , jhen , tho , m | ta jhakakiṭa takuku | jhen jhen jhakakiṭa ||***BHUJANGATRĀSITAM̐****BHUJANGATRĀSITAM̐***Jhakakiṭa kiṇṇaṇaki kiṇṇaṇaki jhakakiṭa | jhakakiṭa kiṇṇaṇaki | kiṇṇaṇaki kukujhen , ||***KARIHASTAM̐****KARIHASTAM̐***kukujhen, kiṇṇaka kiṇṇaka kukujhen, kukujhen, kiṇṇaka kiṇṇaka kukujhen, kukujhen, kiṇṇaka***KATĪCCHINNAM̐****KATĪCCHINNAM̐****KATĪ -***kiṇṇaka || ta***CCHINNAM̐**

(19)

Parivṛttakarecitāḥ

Rāgam: Yaman Kalyani

Tālam: Ādi (Tisram)

$$P, M \ G, R \ \overline{GRSDNR} \mid G, ; ; \mid \overline{MNDMGR} \parallel$$

NITAMBAM

NITAMBAM

$$SS \ \dot{S}, ND \ \overline{MDN} \ \overline{GMD} \mid \overline{MDPMGRSND}; \mid \dot{N}; R ; \parallel$$

SVASTIKARECITAM

$$G, ; ; \mid \overline{MDP}, \overline{MDP}, \overline{MGRG} \mid \overline{MND}, \overline{MND}, \overline{PMGR} \mid \dot{N}RGMDN \parallel$$

VIKṢIPTĀKṢIPTAKAM

LATĀ-

$$\dot{S}NDMGR \quad S\dot{S}, S\dot{S}, \quad \mid \dot{S}NDM, D \ \overline{NDMG}, M \parallel$$

VṚŚCIKAM UNMATTAM KARIHASATAM

$$\overline{GMDN\dot{S}}, \quad \dot{R}NDMGR \mid \dot{N}; R ; \mid G, ; ; \parallel$$

BHUJANGATRĀSITAM

ĀKṢIPTAM

$$P, M \ G, R \ \overline{GRSDNR} \mid G ; \overline{P, M, G, R} \mid \overline{GRSDNR} \ \overline{GMD} \ \overline{MDN} \parallel$$

NITAMBAM

KARIHASTAM KATĪ -

$$\dot{S}, \overline{ND} M, DN \ \overline{GMD} \ \overline{MDN} \ \dot{S}, \overline{ND} \mid M, \overline{DN} \ \overline{GMD} \ \overline{MDN} \mid \dot{S}, \overline{ND} M, \overline{DN} \parallel \dot{S}$$

CCHINNAM

KATĪCCHINNAM

KATĪCCHINNAM

(20)

Vaiśākharecitāḥ

Tālam: Khaṇḍa Cāpu

Tat , tadhee | , m dheem takiṭa || takata dheem | , m digutaka digutaka taka ||

VAIŚĀKHARECITAM

NŪPURAM

Tat , tadhee | , m dheem takiṭa || takata dheem | , m digutaka digutaka taka ||

NŪPURAM

NŪPURAM

Dheem , m ta ki | ṭa digutaka digutaka taka || Dheem , m ta ki | ṭa digutaka digutaka taka ||

BHUJANGATRĀSITAM

Taddit taḷāṇku | tā , takadit taḷāṇku tai, || drugudutaka drugudutaka | taka drugudutaka

UNMATTAM

UNMATTAM

MAṆḌALASVASTIKAM

drugudutaka taka ||

drugudutaka drugudutaka | taka takadiku tarikiṭatom, || drugudutaka drugudutaka | taka

MAṆḌALASVASTIKAM

MAṆḌALASVASTIKAM

drugudutaka drugudutaka taka ||

drugudutaka drugudutaka | taka takadiku tarikiṭatom, || taddheem taka | dheem taddheem,

MAṆḌALASVASTIKAM

NIKUṬṬAKAM

taka ||

dheem taddhim | takadhim taddheem taka || dheem taddheem | , m taka dheem , m taddhim ||

NIKUṬṬAKAM

NIKUṬṬAKAM

takadhim drugudutaka | taka taddin takka drugudu || takataka taddin | ta, drugudutaka

ŪRŪDVṚTTAM

taka tad ||

din takka drugudu | takataka taddin ta, || dheem , m tarikiṭa dheem , m | tarikiṭa taddin takka ||

ŪRŪDVṚTTAṂ

ĀKṢĪPTA

dhee ,m tarikiṭa dhee,m | tarikiṭa taddin tom, || taddin takkiṭ | ṭa taddin dikkiṭṭa ||

ĀKṢĪPTAṂ

UROMAṆḌALAṂ

taddin tomkiṭ | ṭa taddin namkiṭṭa ||

UROMAṆḌALAṂ

tarikiṭatom tari | kiṭatom takatarikiṭatom || taddit taḷāṅgu | ta takadikutarikiṭatom ||

KARIHASTAṂ

KAṬICCHINNAṂ

tarikiṭatom tari | kiṭatom takatarikiṭatom || taddit taḷāṅgu | ta takadikutarikiṭatom ||

KARIHASTAṂ

KAṬICCHINNAṂ

tarikiṭatom tari | kiṭatom takatarikiṭatom || taddit taḷāṅgu | ta takadikutarikiṭatom ||

KARIHASTAṂ

KAṬICCHINNAṂ

(21)

Parāvṛttaḥ

Rāgam: Amir kalyāṇi

Tālam: Rūpakam

SM GP | MD P Ś, NDP || MDPM G, ; ; ; ||

JANITHAM ŚAKATĀSYAM

MDP, | MDP, GMRS, ||

ŚAKATĀSYAM

SM GP | MD P Ś, NDP || MDPM G, ; ; ; ||

ŚAKATĀSYAM

MDP, | MDP, GMRS, ||

ŚAKATĀSYAM

ŚNS Ś M | ĠR ŚNS ĠSN || DN DN DP MP ŚNS Ś M ||

ALĀTAKAM BHARAMARAKAM

ĠR ŚN | Ś ĠSN DN, D ||

ALĀTAKAM BHRAM -

N, DP, MP, | GMRS || RS, M | G, PM ND ŚN ||

ARAKAM KARIHASTAM KATI -

ĠŚ, N | DP MP, GMR ||

CCHINNAM

MG, P | M, ND ŚN ĠR || ĠĠ, M | ĠŚ ĠŚ, NDP ||

KATICCHINNAM

NŚ, D | N, DNDPMP || PŚ, N | DPMP, NDP || Ś

KATICCHINNAM

(22)

Alātakaḥ**Rāgam: Hīṇḍolam****Tālam: Ādi (Tisram)**

S, S M,M GMDN SN | Ś,;; | Ś , NNDM M, GMGS ||
s, s m,m g m d n s n ś,;; dhee,m tarikiṭa to,m tarikiṭa

SVASTIKAM**VYAMSITAM**

N , S N , S GMGSNS | N , D N , D DNDMGM ||
Dhee,m ta dhee,m ta g m g s n s dhee,m ta dhee,m ta d n d m g m

ALĀTAKAM ALĀTAKAM ŪRDHVAJĀNU ŪRDHVAJĀNU

M N , D N , GMDNŚNDNŚ,; | Ś,Ś M̄,M̄ N̄,N̄ Ġ, Ġ | Ś,Ś M̄,M̄ N̄,N̄ Ś,Ś ||
Ta dhee,m ta dhee,m g m d n ś n d n ś,; | dit taḷāṅgu tom taḷāṅgu ś,ś m̄,m̄ n,n ś,ś

NIKUŃCITAM**ARDHASŪCĪ****VIKṢIPTAM**

S Ś, ŚNDMG, N̄,N̄ Ḡ,Ḡ D̄,D̄ MGS | S̄,S̄ M̄,M̄ D̄,D̄ N̄,N̄ GMDNŚNDNŚ,; ||
s ś, ś n d m g, n, n g, g d, d m g s | s, s m, m d, d n, n g m d n ś n d n ś,; ||

UDVṚTTAM**ĀKṢIPTAM****KARIHASTAM**

ŚNDMGMGS GMDNŚNDNŚ,; ŚNDMGMGS GMDNŚNDNŚ,; ŚNDMGMGS || S
ś n d m g m g s g m d n ś n d n ś,; ś n d m g m g s g m d n ś n d n ś,; ś n d m g m g g || s

KATĪCCHINNAM KARIHASTAM KATĪCCHINNAM KARIHASTAM KATĪCCHINNAM

(23)

Pārśvacchedaḥ**Tālam: Mīśra Cāpu***Dha ri ku | ku ku | ṇā , || ja ṇa ku | ku ku | tā , ||***VR̥ŚCIKA KUT̥TITAM̐***Ki ṭa ta | ri ja | ga ṇām | to, tha | ri, | ; ||***ŪRDHVAJĀNU***Ku ṭa jham | ki ṭa | ta ka || Ku ṭa jham | ki ṭa | ta ka ||***ĀKṢIPTAM̐***Ta ka jhem | ; | ; || dha ri ku | ku ku | ṇā , ||***SVASTIKAM̐***dha ri ku | ku ku | ṇā , || ja ṇa ku | ta, | ; ||***SVASTIKAM̐****CHINNAM̐** *$\overline{Kiṭa}$ ta ri | jaga | ṇā, m || to, tha | ri, | ; ||***UROMAṆḌALAM̐***Dhariku | ku ku | ṇā, m || $\overline{kiṭa}$ tari | jaga | ṇā, m ||***NITAMBAM̐***Ku ku ṇa | , ku | ku tā || , $\overline{kiṭa}$ to | ,m $\overline{kiṭa}$ | to, m ||***KARIHASTAM̐****KAṬICCHINNAM̐***Ku ku ṇa | , ku | ku tā || , $\overline{kiṭa}$ to | ,m $\overline{kiṭa}$ | to, m ||***KARIHASTAM̐****KAṬICCHINNAM̐***Ku ku ṇa | , ku | ku tā || , $\overline{kiṭa}$ to | ,m $\overline{kiṭa}$ | to, m ||***KARIHASTAM̐****KAṬICCHINNAM̐**

(24)

Vidyutbhrāntaḥ**Tālam: Ādi***Tha , ri , ku , ; ja , ka , dhi , ; | tharitho , ; dhika | ka ṇa tha ; tha ; ||***ARDHASŪCĪ****VIDYUTBHRĀNTAṂ***Thariku jakadhi , tharitho dhikakaṇatha , | Thariku jakadhi , tharitho dhikakaṇatha , ||***ARDHASŪCĪ****VIDYUTBHRĀNTAṂ***Jakadhi , ; Jakadhi , ; thariku tha | riku thā thariku tha | riku thā dhikakaṇa ||***CHINNAṂ****ATIKRĀNTAṂ****LATĀ -***dhikakaṇa tha , ; ; tha , ; ; | Jakuthā , kujakka | tha , kujakkatha , ||***VRŚCIKAṂ****KATĪCCHINNAṂ***Jakuthā , kujakka tha , kujakkatha , | Jakuthā , kujakka | tha , kujakkatha || ta***KATĪCCHINNAṂ****KATĪCCHINNAṂ**

(25)

Udvṛttakaḥ**Rāgam: Ābhogi****Tālam: Ādi (Tisram)**

Ś, Ś D, M DMD G, R | S , ; ; | D S R G M D ||

NŪPURAM BHUJANGĀNCITAKAM

GMD MDS RŚD MDŚ | Ṙ ; Ṙ ; | GR̄Ś R̄SD S̄DM DMG ||

BHUJANGĀNCITAKAM GR̄DHRĀVALĪNAKAM

R ; R ; SSS S̄, S̄ D̄SDMGR | RRR R̄, R̄ S̄RSDMG | GM, M MD, D D̄S, S̄ S̄R, R̄ ||

VIKṢIPTAM

VIKṢIPTAM

UDVṚTTAM

GM̄GR̄S̄, D̄SDDM, GGM GGM | GRS MMD | MMD MGR ||

UDVṚTTAM

NITAMBAṂ

NITAMBAṂ

DSRGMD ŚDMGRS | RGM GMD MDŚ D̄SR̄ | GR̄, S̄DS̄ R̄S̄, DMG ||

LATĀVR̄ŚCIKAM

KATĪ CCHINNAM

GMD MD̄S̄ D̄SR̄ S̄RḠ MḠ, R̄SD̄ R̄S̄, DMD | S̄RS̄ D̄SD̄ MDM GMG S̄S̄, DDM GM, D S̄ R̄, || S̄

KATĪCCHINNAM

KATĪ CCHINNAM

(26)

Ālīḍhaḥ**Tālam: Ādi***Dheem , ; ; ; tarikiṭa dimitaka | Dheem , ; ; ; | (dhee,m tarikiṭa dhee,m tarikiṭa) tiśram ||***VYAMSITAM****NIKUTṬAKAM***Dhee,m taddhee;m (Dhee,m tatrikiṭa Dhee,m tatrikiṭa) tiśram | Dhee,m taddhee;m | (Dhee,m***NŪPURAM****NŪPURAM***tatrikiṭa Dhee,m tatrikiṭa) tiśram ||***NIKUTṬAKAM***(Dheemta Dheemta Dheemta Dheemta) tiśram ta;m taddhee , ; m | (Dheemta Dheemta Dheemta***ALĀTAKAM****ĀKṢIPTAM***Dheemta) tiśram ta;m taddhee , ; m ||***ĀKṢIPTAM***Dhee,m taddhee,m Dhee,m taddhee,m tarikiṭa tarikiṭa tarikiṭa | taddhee,mta taddhee,mta***UROMAṆḌALAM****KARIHASTAM****KATĪ -***takatarikiṭatom takatarikiṭatom ||***CCHINNAM***Dhee,m taddhee,m Dhee,m taddhee,m tarikiṭa tarikiṭa tarikiṭa | taddhee,mta taddhee,mta***UROMAṆḌALAM****KARIHASTAM****KATĪ -***takatarikiṭatom takatarikiṭatom ||***CCHINNAM***Dhee,m taddhee,m Dhee,m taddhee,m tarikiṭa tarikiṭa tarikiṭa | taddhee,mta taddhee,mta***UROMAṆḌALAM****KARIHASTAM****KATĪ -***takatarikiṭatom takatarikiṭatom ||***CCHINNAM**

(27)

Recitaḥ**Rāgam: Rāgamālikai****Tālam: Ādi****Rāgam: Kāpi**

Ś ; DNP GMNPM G R S | R ,;; MG | PMNPŚNĠR ||
Dhee , m ta dhee ; m tanadirana dhee , m ta dheem ,;; m g p m n p ś n ġ r

SVASTIKARECITAṀ

Ś ; DNP GMNPM G R S | R ,;; MG | PMNPŚNĠR ||
Dhee , m ta dhee ; m tanadirana dhee , m ta dheem ,;; m g p m n p ś n ġ r

ARDHARECITAṀ**VAKṢASVASTIKAṀ**

N Ś Ġ , Ġ Ġ , Ġ RĠĠR Ś N Ś , | NŚĠR Ś , | DNPMP , | GMNP ||
Tanadhee , mta dhee , mta tanadira dirana , | n ś ġ r ś , | d n p m p , | g m n p ||

UNMATTAM**ĀKṢIPTA -**

G , R S , G R ,;; NSGM | GMGM GMNP | GRSN NSGM ||
g , r s , g r ,;; n s g m g m g m g m n p g r s n n s g m

RECITAṀ**ARDHAMATTALLĪ**

GMGM GMNPGRSN SRMP | , P RMPN,N | P N Ś R , R Ġ R ||
g m g m g m n p g r s n s r m p , p r m p n , n dhirana dhee , m ta dhira

ARDHAMATTALLĪ**RECITANIKUṬṬAKAṀ**

N Ś , Ś N Ś Ġ R Ś N D N P M G R S R G R ; R G R ; R G R ; ||
na dhee , mta n ś g r ś n d n p m g r s r g r ; r g r ; r g r ;

BHUJANGATRĀSITAṀ**NŪPURAṀ****Rāgam: Sindhubhairavi**

P ; P ; PD PP , M GMNP G ; S ,;; NSGMP DND ||

Dhee , m dhee , m jaṇuta dhee , m ta takajaṇu dhee ; m ; ; takajaṇuta dimita

VAIŚĀKHARECITAM

P ; P ; PD PP , M GMNP G ; S , , , ; NSGMP DND ||

Dhee , m dhee , m jaṇuta dhee , m ta takajaṇu dhee ; m ; ; takajaṇuta dimita

BHUJANGĀÑCITAKAM

P DN Ś , Ś N Ś R Ś N D P M D P , | G M M M D D D N | N N Ś Ś N D N Ś ||

p d n ś , ś n ś r ś n d m d p , g m m m d d d n n n ś ś n d n ś

DANḌARECITAKAM

CAKRAMANḌALAM

S Ś , S Ś , Ś Ś N R Ś D Ś N P N | D M D P G , ; | G M ; M D ; ||

Ta dhee , m ta dhee , m taka jaṇuta dhimita jaṇu ta dhimita ta ; m tadhee , m tadhee , m

VR̥ŚCIKARECITAM

VIVṚTTAM

VINI -

D N ; ŚNDPMGRS G M ; M D ; | D N ; ŚNDPMGRS |

tadhee , m ś n d p m g r s tadhee , m tadhee , m tadhee , m ś n d p m g r s

VṚTTAM

VIVARTITAKAM

NS R R S , M P ||

tana dhirana , tana

GARUḌA -

D D P , Ġ Ġ Ṙ Ṙ Ś , D , DN Ś D | , P MPDP M , G , RGM R , S ||

dhirana , tanadhirana , dhee , m jaṇuta dhee , mta jaṇutaka dhee , mta jaṇuta dhee , mta

PLUTAKAM

LALITAM

Rāgam: Valaj

G , P DN Ś , NDP , DPG , P | GS , SGPDN | D , , , , ; ||

g , p d n ś , takadhee , m taṇadhee , m ja ṇudhee , m s g p d n d , , , ;

MAYŪRALALITAM

{Ś Ġ Ś N Ś N DND PDP} (tiśram) G , P DN Ś , N | DP , DPG , P |

Tadimi dimita jaṇuta dimita g , p d n ś , takadhee , m taṇadhee , m ja

SARPITAM

SKHALITAM

GS , SGPDN ||

ṇudhee, m s g p d n

D,;;; Ś ĠŚ NŚN DND PDP | GP, GP D, P | DNŚ, Ś N Ś Ġ ||

d,;;; {tadimi dimita jaṇuta dimita} (tiśram) tato,m takato,m taki ṭato,m takadimi

VYAMSITAM

TALASANGHAṬṬITAM

Ġ, ĠĠŚ ĠŚN ŚND NDP | G P G P D P G S | P D P D N D P G ||

to;m p g s g s n s n d n d p g p g p d p g s p d p d n d p g

VRṢABHAKRĪDITAM

LOLITAM

DNDNŚNDP GPDNŚ,; | NŚG,G NŚG | ,G ĠĠ, ĠŚ,||

D n d n ś n d p g p d n ś,; n ś g, g n ś g , g Ġ Ġ, Ġ Ś,

LOLITAM

UROMAṆḌALAM

Ś Ġ, Ś ŚNDPD,; NŚ, N NDGDP,; SG, P DNŚĠ || Ś

Taḷā, ṇgu tadingiṇato,; m taḷā, ṇgu tadingiṇato,; m taḷā, ṇgu tadingiṇa tom

KATCCHINNAM

KATCCHINNAM

KATCCHINNAM

(28)

Ācchuritaḥ

Tālam: Khaṇḍa Cāpu

Tām | takkiṭṭa || dheemtaka | tarikiṭataka ||

NŪPURAM

Taddim | taddimta || Taddim | taddimta ||

BHRAMARAKAM BHRAMARAKAM

Dheemtaka | dheemtarikiṭa || Dheemtaka | dheemtarikiṭa ||

VYAMSITAM

Dheem , | , ; || tarikiṭa | tarikiṭa taka ||

ALĀTAKAM

Dhee,m | ta tarikiṭa || taka Dhee | ,m ta tari ||

NITAMBAM NITAMBAM

kiṭataka | dheem || tarikiṭa | ta, dheem, tari ||

KARIHASTAM KARI -

kiṭa ta, | dheem, tariṭa || taḷāṅgu | tom ta kiṭataka ||

HASTAM KARIHASTAM KATĪ -

tarikiṭatom | kiṭatakatarikiṭatom || taḷāṅgu | tom ta kiṭataka ||

CCHINNAM KATĪ -

tarikiṭatom | kiṭatakatarikiṭatom || taḷāṅgu | tom ta kiṭataka ||

CCHINNAM KATĪ -

tarikiṭatom | kiṭatakatarikiṭatom || ta

CCHINNAM

(29)

Ākṣiptarecitāḥ**Rāgam: Rāgamālikai****Tālam: Ādi (Tisra gati)***Tat , tat , kukutom , ta , ; kukutatakiṭa kukutatakiṭa | tat , tat , kukutom , tai , ; | kukutatakiṭa***SVASTIKARECITAM****SVASTIKA -***kukutatakiṭa ||***RECITAM***Kukuto , mta , kukuto , mta , to , mta takiṭa takadinata , | kukuto , mta , kukuto , mta , | to , mta***PRṢṬHASVASTIKAM****DIK -***takiṭa takadinata , ||***SVASTIKAM****Rāgam: Vasantā***Ṣ , Ṣ , SNṚ , Ṣ , ; ṢṄṚṢṢN DNṢNDM | M , M , GMGRS , ; | SMGMDN ṢNDMDN ||***KATISAMAM****GHŪRṆITAM****BHRAMARAKAM***Ṛ , Ṛ , Ṛ , ḠMḠṚṢṢN ṢND NDM GMDMG , | GMD MDN DNṢNDM | GMDMG , GMGRS ,***VRṢCIKAKUṬṬITAM PĀRŚVANIKUṬṬAKAM****UROMAṆḌALAM***Kukudhee , mta , Kukudhee , mta , dhe , ; ; m | dhe , ; ; mta to , ; ; mta | nam , ; ; ; ; ||***SANNATAM****SIMHĀKARṢITAM***Kukkuto , mkiṭa kukuto , mkiṭa kiṭadhee , m taka kiṭadhee , m taka | dhe , m tarikiṭa to , m***NĀGĀPASARPITAM****NĀGĀPASARPITAM****DANḌAPAKṢAM***tarikiṭa | nam , ; ; ; ; ||***DANḌAPAKṢAM***Kukudhee , m kukudhee , m kukudhee , m dhe , ; ; m to , ; ; m | Kukudhee , m kukudhee , m***LALĀTATILAKAM****LĀLĀTA -***kukudhee , m | dhe , ; ; m to , ; ; m ||***TILAKAM**

Kiṭa tatakiṭa kiṭa tatakiṭa dheem , m tatakiṭa dheem , m tatakiṭa | dheem dheem ta , ; dheem

TALAVILĀSITAM

NIṢUMBHITAM

ta , | dheem dheem ta , ; dheem ta ,

NIṢUMBHITAM

Rāgam: Amṛtavarṣiṇi

$\overline{SGMPN\dot{S}} \quad \overline{PN\dot{S}GN\dot{S}} \quad \dot{G}, ; ; ; ; | N, ; \dot{S} \quad N, ; \dot{S} \quad | \quad N\dot{S}\dot{G}\dot{S}N\dot{S} \quad ||$

VIDYUTBHRĀNTAM

GAJAKRĪḌITAKAM

$P, ; N \quad M, ; P \quad GMPN\dot{S} \quad | \quad N, ; \dot{S} \quad N, ; \dot{S} \quad | \quad N\dot{S}\dot{G}\dot{S}N\dot{S} \quad |$

GAJAKRĪḌITAKAM

NITAMBAM

$P, ; N \quad M, ; P \quad GMPN\dot{S} \quad | \overline{S, S} \quad \overline{\dot{S}, \dot{S}} \quad \overline{N\dot{S}PNMP} \quad | \quad \overline{G, G} \quad \overline{\dot{G}, \dot{G}} \quad \overline{\dot{S}GN\dot{S}PN} \quad ||$

NITAMBAM

VIṢṆUKRĀNTAM

VIṢṆUKRĀNTAM

$\overline{\dot{S}\dot{G}\dot{M}\dot{G}\dot{S}N} \quad \overline{PN\dot{S}NPM} \quad \overline{GMPMGS} \quad \overline{GMPN\dot{S}}, \quad | \quad \overline{S, S} \quad \overline{\dot{S}, \dot{S}} \quad \overline{N\dot{S}PNMP} \quad | \quad \overline{G, G} \quad \overline{\dot{G}, \dot{G}} \quad \overline{\dot{S}GN\dot{S}PN} \quad ||$

ŪRŪDVṚTTAM

ŪRŪDVṚTTAM

ĀKṢIPTAM

$\overline{\dot{S}\dot{G}\dot{M}\dot{G}\dot{S}N} \quad \overline{PN\dot{S}NPM} \quad \overline{GMPMGS} \quad \overline{GMPN\dot{S}}, \quad | \quad \overline{\dot{S}\dot{G}, \dot{S}N\dot{S}\dot{G}}; \quad \overline{\dot{M}, \dot{G}} \quad | \quad \overline{\dot{S}N} \quad \overline{\dot{G}, \dot{S}NP} \quad \overline{\dot{S}, NPG} \quad ||$

UROMAṆḌALAM

KATĪCCHINNAM

$\overline{GM, GMGS}; \quad \overline{S, GMG} \quad \overline{M, PNP} \quad \overline{P, N\dot{S}\dot{G}} \quad | \quad \overline{\dot{M}\dot{G}, \dot{S}NP\dot{S}}; \quad \overline{\dot{G}\dot{S},} \quad | \quad \overline{NPMN}; \quad \overline{GM, PNN} \quad || \quad \dot{S}$

KATĪCCHINNAM

KATĪCCHINNAM

(30)

Sambhrāntaḥ**Rāgam: Ābheri****Tālam: Ādi (Tisra gati)**

P Ś , NDP GMPNŚ, | NŚ Ġ R Ś, | NŚNDP, ||

*Tadhee, m dirana g m p n ś, tanadirana, n ś n d p,***VIKṢIPTAṂ****AÑCITAṂ**

Ś ,; NDPMGR SGG SGG | SGMP MGR, | GRSNS, GRSNS, ||

*Dhee;m n d p m g r s g g s g g s g m p m g r, g r s n s, g r s n s,***AÑCITAṂ****GAṆḌASŪCĪ****GANGĀ –**

NSGRS, NSGRS, N ,S GMP | PŚ, NNŚ | Ś, ND, P ||

*Tanadirana, tanadirana, dheemta ta ki ṭa p ś, n n ś | ś, n d, p***AVATARANĀM****DAṆḌAPĀDA****DAṆḌAPĀDA****CATURAṂ**

MP G, MP MG PM N P | Ś N Ġ R Ś, | ND P, G, ||

*m p g, m p dhira nana dhira nana dhirana, n d p, g,***BHRAMARAKAṂ****NŪPURAṂ**

G,;; GM , GRS | NSGMP, | GMP, MPN, P NŚ, ||

*g,;; tadhee,m takiṭa n s g m p, g m p, m p n, p n ś,***ĀKṢIPTAṂ****ĀKṢIPTAṂ**

NŚĠ, NŚĠ, Ś, Ś N , N D ,D P ,P | GMP MPN | ŚNDP MGR ||

*n ś Ġ, n ś Ġ, ta,mta dheemta tom,ta nam,ta g m p m p n | ś n d p m g r***ARDHSVASTIKAṂ****NITAMBAṂ**

SGG SMM GPP MNN | ŠNDPMG | GMPNŠ ||

sgg smm gpp mnn šndpmg gmpnš

KARIHASTAM

UROMAṆḌALAM

NŠĠRŠN NŠ, NDPŠ; ŠNDPMG | GM, GRSG; | SGMPNŠ ĠM, ĠRN || Š

nšġršn nš, ndpš; šndpmg gm, grsg; sgmpnš ġr, ġrn š

KATĪCCHINNAM

KATĪCCHINNAM

KATĪCCHINNAM

(31)

Apasarpitaḥ

Tālam: Ādi

Jhe ;mta jhe ,mta, takaṇaka jhe ,m taka | ṇaka jhe ,m ta jhe ,m ta | jhem , ; ; ||

APAKRĀNTAṂ

VYAMSITAṂ

Jhe ,mtaka jhe ,m jhe ,m drugudutom, dheemta, drugudutom, | dheemtai, tadhee,m ta | kiṭataka

ARDHASŪCĪ

VIKṢIPTAṂ

KAṬICCHINNAṂ

jaṇu dheem, ||

UDVṚTTAṂ

; m kiṭa dheem,;m jaṇudheem, kiṭadheem, | jhe,mtakiṭa jhe,mta | kiṭa jhe,m jhe,m jhe,m ||

UDVṚTTAṂ

ĀKṢHIPTAṂ

takiṭa jhe,mtakiṭa jhe,m jhe,m jhe,mtaka | taka jhe,m jhe,mtaka | taka jhe,m drugudutat taḷāṅgu ||

KARIHASTAṂ

KARIHASTAṂ

KAṬI -

jhe,m takaṇakajhe,m drugudutat taḷāṅgu jhe,m taka | ṇakajhe,m drugudutat taḷāṅgu | jhe,m

CCHINNAṂ

KAṬICCHINNAṂ

KAṬI -

takaṇakajhe,m || ta

CCHINNAṂ

(32)

Ardhanikuṭṭakaḥ**Rāgam: Madhyamāvatī****Tālam: Rūpakam** $\dot{R}, \dot{S}N | PN \dot{S}, NPMR || SRMP | N, ; ; ; ||$ **NŪPURAM****VIVṚTTAM** $\dot{S}\dot{R} N\dot{S} | PN MP RMPN || RMRS | RMP, NNPM ||$ **NIKUṬṬAKAM****ARDHANIKUṬṬAKAM** $PNS, | N\dot{S}\dot{R} \dot{P}\dot{M}\dot{R} \dot{S}\dot{R} || \dot{S} NPN | \dot{S}\dot{R} \dot{N}\dot{S} PNM P ||$ **UROMAṆḌALAM****KARI -** $RMPN | \dot{S}\dot{R} \dot{M}\dot{R}, \dot{S}N \dot{M} || \dot{R}\dot{S}NP | \dot{R}\dot{S}, NP \dot{R}\dot{S}N ||$ **HASTAM****KATĪCCHINNAM****KATĪCCHINNAM** $PM RM | , PN SRMPN || \dot{S}$ **KATĪCCHINNAM**

Conclusion - A Gratifying Revelation

The Nāṭyaśāstra reveals itself in variegated colours to those who seek knowledge from this Pañcamam Vedam. This small work on the reconstruction of the Aṅgahāras has been a revelation that the Nāṭyaśāstra is a timeless work which is most relevant to the modern world of performing arts, which includes not only dance and music but theatre and cinema too. At a time when people look to the west for creativity here is a work which offers unlimited variety. The Aṅgahāras are just one aspect of the innumerable surprises that the Nāṭyaśāstra can offer. But what struck me most when working on this project was the contribution of my Guru, Dr. Padma Subrahmayam, who has done pioneering work in bringing to practice the practical aspects of the Nāṭyaśāstra. In spite of having learnt to perform the Karaṇas, there were difficulties for me, in understanding Bharata's sutras for the Aṅgahāras. I realized what an uphill task it must have been for my Guru, way back in the 1970s. The saying goes, "*Vidyā dadāti vinayaṃ*" – 'Knowledge bestows humility'. This project on the reconstruction of the Aṅgahāras has made me realize the true sense of this saying. I humbly dedicate this work to the Ādi Guru, Bharata and my Guru, Dr. Padma Subrahmanyam.

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