

# Abhinavagupta's Treatment of the *lāsyāṅgas*

by

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The Lāsyā is a gentle dance. The word *lāsyā* is derived from the root '*las*' meaning to play, to frolic. It is so called due to the mutual state of attraction between a woman and a man. **Abhinava** explains '*lasana*' as '*krīḍā*'—the sportive state. It is the mutual joining of one's mind with that of the other, i.e., the state of attraction of a woman in regard to a man or of a man in regard to a woman.

The dramatic performance presented by **Bharata** before Śaṅkara had the theme of warfare. The very first play produced by **Bharata** at the festival of Indra (i.e., the Dhvajamaha) was also based on the fight between gods and demons. From this it is seen clearly that the earliest Sanskrit plays had the themes of warfare depicted in them. Naturally only the males acted in their presentation. The style of presentation was forceful in keeping with the spirit of the theme. Brahmadeva, who had handed over the dramatic art (the *nāṭya-veda*) to **Bharata** asked him to employ the 'graceful style' (*kaiśikī-ṛtti*) also, so that the themes of love could be well represented. To have this graceful style, the Apsaras (heavenly nymphs) were included in the troupe. God Śaṅkara asked **Bharata** to employ the Class dance in the 'Preliminaries' (*pūrvāraṅga*) to make them more striking. This Class dance was received by **Bharata** through Taṇḍu, at the bidding of Śaṅkara. It had the forceful physical movements employed by Śaṅkara. The Lāsyā, having gentle physical movements was received through Pārvatī. Thus, the Lāsyā was first introduced in the Preliminaries. Its various items formed the parts of it and hence are treated in the *Nāṭya-Śāstra* as the *lāsyāṅgas* ['elements of the gentle dance']. Their description is found in the 19th and the 31st chapters. In the former their verbal aspect is given, while in the latter their *tāla* ['rhythmic'] structure is stated mainly along with their employment in the Preliminaries. The Lāsyā as a principal dance form, with its various components, exists independently of the drama. But some of its items, though outside the scope of the drama proper, become useful in the plays. **Abhinava** raises a question—"If the components are identical, then what would be the difference between the Lāsyā and the Nāṭaka?" The answer would be that, though the Lāsyā (with its *āṅgas*) having suggestive theme is to be performed by one actor like the Bhāṇa play (which is enacted by

one actor) and in it there is abundance of clever statements (*chekoktis*), it differs from Bhāṇa which has the nature of Nāṭya in brief. This distinction between the Lāsya and the Nāṭaka is due to the Lāsya being a dance-form whereas Nāṭaka is the dramatic form having the fourfold 'gestural language' (*abhinaya*). In chapter 19, the *lāsyaṅgas* are described for the sake of adding beauty to Nāṭya, with their embellishments providing striking variety.

The Nāṭya is twofold—forceful and gentle—having the Heroic (*vīra*) and the Erotic (*śṛṅgāra*) as the main sentiments respectively. At first the Preliminaries, befitting the themes of warfare, were of forceful nature and hence had the employment of the vigorous dance-movements performed by Śaṅkara. In the plays having the Erotic as the main sentiment, the Lāsya (with the gentle dance-movements performed by Pārvatī) was employed in the Preliminaries. The dance both of forceful and gentle type added beauty to the performance by its graceful movements. *Abhinava* quotes, "The employment of Lāsya always pleases the Goddess (Pārvatī), while that of Tāṇḍava pleases Śiva along with Umā and his attendants." Thus the dance gradually became a component part of Nāṭya. "The song based on the behavior of man and woman related to the Erotic sentiment was to be accompanied by delicate dance-movements performed by the Goddess."

*Abhinava* has given the view of some scholars who state that the employment of the *lāsyaṅga* is made in the play proper. The illustration pointed out of the *lāsyaṅga* Geyapada is the song of Malayavatī in the first Act of the play *Nāgānanda*. But *Abhinava* does not accept it. He says that the song of Malayavatī is just like the other workings that are parts of the Nāṭya. In this song, the satisfaction of the deity is the purpose and Malayavatī undertakes this singing as her duty, on the strength of Puranic sentences like "singing of song is equal to thousand mutterings of *mantras*." In this song there is no sense nor the nature of a *lāsyaṅga*. In the case of the other illustration of the *lāsyaṅga*, i.e., the entry of the two maids singing and dancing found in the first act of *Ratnāvalī*, it is the popular behavior seen on the occasion of spring festival celebrated with great joy, which serves the purpose of the play.

The Lāsya has to be distinguished from the Nāṭaka. Nāṭya requires the four-fold *abhinaya*—temperamental (*sāttvika*), physical (*āṅgika*), verbal (*vācika*) and the dress, make-up etc., (*āhārya*). In the Lāsya, there is no *āhārya* proper. The dancer with the dance-costume gesticulates the meaning of the song and the recitation. The Lāsya manifests the moods

through the dance-movements. The themes of the Lāsyā were to be imagined by the poet as in the case of the Prakaraṇa [i.e., a full-featured play on a secular theme, as opposed to the Nāṭaka that had a well-known legendary theme]. The Lāsyā contains various states, but it has no direct connection with the ultimate purpose to be achieved in the play.

The special characteristics of the *aṅgas* (elements or 'limbs') of the Lāsyā with their *tāla*-employment are given in chapter 31 of the *Nāṭyaśāstra*. These *aṅgas* are described in chapter 19 to make their use possible in the Nāṭya. From these *aṅgas* described in chapter 19, some striking features, though not observed in popular life, were to be employed by the poets in their compositions and to be performed by the performers while presenting a play.

## Comparative study of the ten Lāsyāṅgas

A comparative study of the ten *lāsyāṅgas* in the *Nāṭyaśāstra*, as treated by *Abhinava* and the other Ācāryas (authoritative exponents) is given below. These ten *lāsyāṅgas* are: Geyapada, Sthitapāṭhya, Āsīna, Puṣpagaṇḍikā, Pracchedaka, Trimūḍhaka, Saindhavaka, Dvimūḍhaka, Uttamottamaka and Uktapratyukta.

### 1) Geyapada

It is sung by the musicians seated on the seats. The singing is augmented by the playing of stringed and percussion instruments. It is devoid of histrionic representation (as it is not sung by the character on the stage). *Abhinava* says that the singing of the five kinds of Dhruvas, devoid of notes used as *ālāpa* [wordless melodic sequences] in between (the words), that befits the performance is to be understood as the Geyapada. When it is introduced in the performance, it entertains the spectators. So the *lāsyāṅga* is employed, to this extent, in the dramatic representation. There is another verse describing Geyapada that is put into the brackets in the Baroda edition of the *Nāṭyaśāstra*. It defines Geyapada as follows: It is the song describing the qualities of the lover, sung by a woman seated, who gesticulates it with the movements of the major and minor limbs. This definition has the emphasis on dance, which is in keeping with the spirit of Lāsyā.

*Abhinava* has given one more view of scholars, who explain Geyapada as that in which there are *padas* (i.e. words) which are sung and say that whatever is sung is sung by the *gāyana*s (i.e. *pātras*) which is *śuṣka* i.e., either based on *cheka* (double entendre) or *nirgīta* (i.e.,

devoid of meaningful words) having instrumental music (dominant). This view is not favored by **Abhinava**. The word '*śuṣka*' is given by **Nānyadeva** in his definition. **Bhoja**'s definition is almost similar to the one given in the first verse of the *Nāṭyaśāstra*. In place of *tantri-vādya* (stringed instruments) he has *bhāṇḍa-vādya* (i.e. percussion instruments). He illustrates it by Malayavati's song referred to earlier. **Śāradātanaya** defines it as the charming song of the heroine, which is gesticulated in accompaniment of *vīṇā*. This indicates the illustration of the song of Malayavati. **Sāgaranandin** gives it as the song sung by the heroine seated on a seat, augmented by the playing of the *vīṇā* and percussion instruments. His illustration is the same as that of **Bhoja**. **Jaya**'s definition is similar in purport to that of the *Nāṭyaśāstra*. **Viśvanātha** defines it as: "It is the *śuddha-gāna* (V.L. *śuṣka-gāna*) sung by the person seated on a seat in front, having instrumental music of *vīṇā* prominent." The illustration given in the *Lakṣmī-Ṭīkā* is the same as that of **Bhoja**. **Kumbha** has the name *śeṣapada*. He defines it like **Jaya** as the song which the musicians sing with perfect ease, seated comfortably, in accompaniment of the instrumental music. **Śubhāṅkara** gives it simply as the song of a woman, accompanied by stringed and percussion instruments.

## 2) Sthitapāṭhya

In it the lady, having her body afflicted by the force of love, due to separation, recites Prakrit speech full of sentiment, while in a standing posture. **Abhinava** points out that even in *Lāsyā* there is recitation, which is prominently meant for the entertainment of the King or the Deity. Captivating the mind is achieved by the poet with recitation also, employing it in the interval for the sake of strikingness. Even while standing, she recites as if she were seated. This strikingness is the extraordinary part of the entertainment belonging to the recitation. This much part of the *lāsyāṅga* seen in the popular life is used (in the play). It is indicative of passion.

The definition of this *āṅga* is given differently by others. According to them, it has many *cāris*, having the *kalās* of Pancapani or Caccatpuṭa *tāla*. The Illustration given is the King's verse '*uddāmotkalika...*' etc., in the second act of *Ratnāvalī*. Of course, **Abhinava** does not favor it; for in this recitation there is no scope for the Caturasra or Tryasra-*tāla* which is found in the recitation having the nature of *lāsyāṅga*. **Bhoja** defines it as follows: "In it the lady, whose body is afflicted by the fire of love, recites, seated on a seat, when placed in the position of

having a rival.” The reading ‘*āsana-samsthi*’ given by him is found as a variant reading in the Baroda edition of the *Nāṭyaśāstra*. The illustration given is the speech of Sāgarikā, ‘*hiṅga, pasida, pasida...*’ etc., in the 2nd act of *Ratnāvalī*. Śāradātanaya says that it is the enacting of a sentence by the heroine employing *bhūmi-cāris*, in accompaniment of Caccatpuṭa *tāla* and the like. Sāgaranandin describes it similarly but adds that the recitation of Carcari is employed accompanied by dance. His illustration is the speech of Vasantasenā in the 5<sup>th</sup> act of *Mṛcchakaṭikā*, beginning with ‘*bhava, kim anayā*’ and ending with the verse ‘*meghā varṣantu...*’ etc. Kumbha’s definition is similar to that of Bhoja. He has given five Prakrit verses as illustration. Śubhāṅkara also states that the recitation is employed by the heroine with *cāri* and *tāla* such as Caccatpuṭa and the like.

### 3) Āsīna

In it the lady sits with the body contracted (i.e., without gesticulation), being full of anxiety and grief. There is no instrumental music.

Abhinava explains that when there is overpowering grief the character sits down giving up gesticulation. It is devoid of the playing of the four-fold musical instruments and the song of the ladies therein is extremely delicate due to the (prominence of the) *kākali* note which attracts the mind. It is useful everywhere in pathos and the like. It has consequents such as lying down, contemplation, gaze turned downward, etc.

The word ‘*aprasārīta-gātra*’ indicates absence of histrionics. There is the other reading ‘*suprasārīta-gātra*’ which indicates the looseness of the limbs suggestive of the absence of histrionics. Nānyadeva has the heroine whose lover has gone abroad and hence she is contemplating his hundreds of qualities. Bhoja defines it similarly and gives the illustration of the speech of the King, which he recites seated—beginning with the verse ‘*sarītāpo*’ etc., and ending with the verse ‘*hriyā sarvāsya...*’ etc.,—in the 3rd act of *Ratnāvalī*. Śāradātanaya states that in it the recitation is employed by the lady who is seated accompanied by the graceful movements of eyelashes, eyes and legs. Sāgaranandin’s definition is similar to that of Śāradātanaya. He calls it Āsīna-pāṭhya. His illustration is the speech of Sāgarikā, ‘*hiṅga samassasa manorathe vi de...*’ etc., in the 2nd act of *Ratnāvalī*, when she is in the plantain bower. Jaya states clearly that it is devoid of all instrumental music and *abhinayas*. Kumbha has a

different description of this *aṅga*. According to him, in it the beloved who is a *chandita-nāyika* (i.e., the heroine who is angry with her lover who has offended her by his infidelity) being overpowered by anxiety and grief becomes confused in speech and gesticulation. He has given two Sanskrit verses as illustration. *Viśvanātha* has the reading '*aprasādhita-gātra*' (i.e., having no decoration of the body). The *Lakṣmīṭīkā* cites the illustration of Śakuntalā's speech '*tujjha naṅgane hiaṅgam*' etc., in the 3rd act of Śakuntalā.

#### 4) Puṣpagaṇḍikā

In it there is the use of various meters in which the songs are composed and there is the resort to (the imitation of) the actions of men by women. In place of *vṛttāni* ('mode of behavior') the other reading is *nṛttāni* ('dance sequences'). According to this reading there would be the use of various dances in it. It has the delicate performance of the characters, rendered striking by the mixture of the playing of the stringed, wind and percussion instruments. *Abhinava* says that this *aṅga* is so called due to its similarity with a garland, which has the striking variety of the employment of song, dance and verbal composition. Baroda edition has two verses, put into brackets, describing this *aṅga*. Verse 127 states that in it a woman recites charming Sanskrit speech, dressed as a man, for the diversion of her friends. The reading given is Puṣpagaṇḍikā ('flowery courtesan'). The verse 128 has similar purport to that of verse 126. The reading '*nṛttam tu vividham*' is there in place of '*vṛttāni vividhāni*'. *Nānyadeva* calls it Puṣpagaṇḍa. The purport of his definition appears to be similar to that of the verse 126 of the *Nāṭyaśāstra*. It has no reference to *nṛtta*. *Bhoja*'s definition is somewhat similar to that given in the verse 126 of the *Nāṭyaśāstra*. He gives the reading '*ceṣṭā ca vividhā puṁsām*' in place of '*ceṣṭābhīś cāśrayaḥ puṁsām*'. His illustration is the speech of the King '*vayasya*', etc., along with two verses in the 2nd act of *Ratnāvalī*, after seeing the bed of lotus leaves. *Śāradātanaya* says that in this *aṅga*, the *Lāsyā* is employed with the accompaniment of various instrumental music and many *tālas*. According to *Sāgaranandin*, the *Lāsyā* is set forth in it with song, instrumental music and *tāla-lāya* to find out the intention of men (i.e., lovers). He has given the illustration of Uṣā's speech in the 4th act of the play *Uṣāharaṇa*. According to *Viśvanātha*, it has song in various meters, mixed with instrumental music and the actions of men and women in a contrary manner (i.e. women acting as men and men acting as women). *Kumbha* names it as Puspagaṇḍikā. According to him, it has the performance of the danseuse with various songs, dance and instrumental music, devoid of

mental, verbal and physical actions. Śubhāṅkara says simply that it has Lāsya rendered beautiful by many *kalās* (of *tāla*). The variant reading noted in the Baroda edition is Puṣpagandhikā. It would mean having fragrance of flowers, suggesting the attractive charm.

## 5) Prachedaka

In it the women struck by moon-shine cling to their lovers, though they have done wrong to them. The variant reading in place of '*sajjante*' is '*rajyante*' which means become attached or devoted. In Prachedaka, says *Abhinava*, there is the great joy of the beloved, when in the moon-shine she sees the reflection of her lover in wine (when there is the drinking party), in a mirror (while doing her toilet), or in the water (during water-sports). Moonlight is particularly helpful in bringing about pacification, when the lover has offended the beloved. The description of the moon-rise found often in the play *Ratnāvalī* is the element taken from the Prachedaka. In popular life, moonrise is not possible all the while. But such a use of it becomes poetically helpful to evoke the sentiment. The purport of the definitions given by *Nānyadeva* and *Bhoja* is similar to that of the *Nāṭyaśāstra*. *Bhoja*'s illustration is from the *Rasakāṅka*, in which Rādhā's approach to her lover (i.e., Kṛṣṇa) though he has offended her, is described when she is struck by the moonlight. *Śāradātanaya* describes it as the Lāsya which manifests a breach in the love of the heroine, who angrily suspects her lover's union with another lady. *Sāgaranandin*'s definition is also similar. But he gives a different interpretation as per the view of *Rahula*. *Rahula* says that as luck would have it, in it the anger of the Māninī (the jealously proud) heroine, caused by the breach of love, seeing another beloved requested by the lover, afflicts her mind. He has given the illustration from the play *Padmavatī-parinaya*. *Jaya*'s definition is similar to that of the one given in verse 129 of the *Nāṭyaśāstra*. *Viśvanātha* defines it as the song sung by the woman, accompanied by *vīṇā*, in anger caused by the breach in love, thinking that the husband is attached to another woman. *Kumbha*'s definition is not different. He gives three Sanskrit verses as an illustration. Śubhāṅkara gives it first as defined by *Viśvanātha* and then gives another definition. In it he states that in Prachedaka there is the proud anger caused by the non-rise of love, which afflicts the mind of the beloved, when the lover is attached to another heroine.

## 6) Trimūḍhaka

The Nāṭya adorned with even meters, having delicate and soft words and rich in manly states is called Trimūḍhaka. **Abhinava** explains that in it there is the confusion or the infatuation of the three, i.e. of the hero due to his resorting to falsehood, of the heroine who feels hatred, and of the new heroine due to bashfulness, etc., caused by the first sprouting of love. In such circumstances, the words of the hero are bound to be delicate. In this *aṅga*, such portions of excellences and figures of speech are to be accepted which are helpful for evoking of the sentiment. Even the use of proper meters brings in strikingness. The character effects manly states profusely.

**Nānyadeva** has the word Muḍhaka. He adds that it is bright due to the praise of the qualities of the person described. **Dhanañjaya** calls it as Trigūḍhaka. **Bhoja** and **Śāradātanaya** describe it similarly as per the *Nāṭyaśāstra*. **Bhoja** gives the illustration of the King's speech containing three verses beginning with '*dṛśah*' etc., in the 2nd act of *Ratnāvalī*, seeing Sāgarikā. **Sāgaranandin** calls it as Vaimūḍhaka and describes it as the Lāsyā performed by a man dressed as a woman, having delicate steps and adorned with even behavior. He gives the illustration of the change of dress by Makaranda as Mālatī in the concealed marriage in the play *Mālatīmādhava*. **Viśvanātha** calls it Trigūḍhaka and defines it as the fine "Nāṭya of men dressed as women." **Kumbha** describes it as speech having many states, even meters and charming syllabic composition. He illustrates it by two Sanskrit verses. Śubhāṅkara like **Sāgaranandin** calls it as Vaimūḍhaka and similarly defines it in brief. The term Trigūḍhaka is explained in the *Lakṣmīṭīkā* of the *Sahityadarpana* as that in which the three, i.e., the speech, dress and behavior are concealed.

## 7) Saindhavaka

In it the character has Prakrit speeches forgetting the convention, endowed with the *karana*s of *vīṇā* well-effected. In Saindhavaka, Saindhavi dialect is used. This use of dialects is included by the poets in their plays as it helps the *rasa*-realization. **Abhinava** states that **Rājaśekhara** composed the *sattaka* *Karpūramañjarī* in Prakrit only, for the Prakrit language helps extremely in the evoking of the Erotic sentiment. **Bhejjala** composed the *Rasakāṅka*, *Rādhā-vipralambha* using the Saindhava language profusely. **Candraka** composed his plays in

Sanskrit alone as the Sanskrit language helps the Heroic and the Terrific sentiments particularly. Thus the striking variety of the ten *rūpakas* ('major dramatic forms') caused by the use of the befitting language is accepted by the sage *Bharata* by describing this *lāsyāṅga*.

There is another verse (no. 132) put into brackets in the Baroda edition describing this *lāsyāṅga*. According to it, the Saindhavaka is that Nāṭya, which is devoid of recitation and endowed with the playing of instruments such as the *karaṇas*, *rūpa*, etc., of the *vīṇā*.

*Nānyadeva* adds the use of marvelous dress. *Bhoja*'s definition is similar to that given in the verse 132 of the *Nāṭyaśāstra*. He gives the illustration of the dance of Vidūṣaka [clown] spreading his arms, in the 2nd act of *Ratnāvalī*, due to which the picture-board falls down, which causes the dejection of the King, who chides the Vidūṣaka with his finger. *Abhinava* points out that the reading '*karuṇa*' ('pity') in place of '*karaṇa*' is a corrupt one. Similarly he says that those who define this *lāsyāṅga* as devoid of recitation and illustrate it by the dance of Vidūṣaka in the 2nd act of *Ratnāvalī*, spreading his arms, etc., are disregarding the view of the sage *Bharata*. *Śāradātanaya* says that it is the Lāsyā that employs a particular regional language, and in which the chain (around the waist) and bracelets are shaken. According to *Sāgaranandin* it has the song and instrumental music prevalent in the Sindhu country. The use of bracelets of conches, etc., is there. *Jaya* gives it as the "Nāṭya without recitation, and the language (of the song?) used is that of the Sindhu country, in which the character gives up the convention. According to *Viśvanātha*, in it some character, forgetting the convention, speaks in Prakrit, endowed with cleverly effectuated *karaṇas* of *vīṇā*. *Kumbha* is similar to *Jaya*. *Śubhāṅkara* describes it as the Lāsyā having the song in the regional language, with tempo and *tāla*, endowed with the conch instrument, etc. The region here is the Sindhu.

## 8) Dvimūḍhaka

In it there is striking sense, endowed with states and sentiments properly connected, having (the *tāla* components) Mukha and Pratimukha, with steps in the Caturasra.

*Abhinava* says that what is described in it is the confusion of the two, the hero and the heroine or the two heroines. There is stepping around in conformity with *tāla*, which repeats four times as there are four feet in the composition. Mukha and Pratimukha are to be understood as the particular *tāla* components. In it, there is the stepping in four directions

after performing the Caturasra of the limbs. (When the hands are moving near the region of waist and the navel, the chest is raised and the *sthāna* is Vaiṣṇava, it is called the Caturasra of the limbs. In the Vaiṣṇava *sthāna*, the feet are kept 22½" apart, one foot in the natural pose, and the other obliquely placed with toes pointing sideways, the shank is bent a little and the limbs are in the Sauṣṭhava. When the waist, the ears as well as the elbow, the shoulders and the head are in their natural position and the breast is raised, it is called Sauṣṭhava.) It has the state of mind characterized by evenness, which leads to the manifestation of *rasa*. Some scholars understand Mukha and Pratimukha as the junctures (*sandhi*) in the play. This is not accepted by *Abhinava*. Dhanañjaya and *Viśvanātha* term it as Dvigūḍhaka.

According to *Bhoja*, in it the Mukha and Pratimukha possessing striking sense are employed with stepping in order, endowed with distinct states and sentiment. He gives the illustration of the speech of the King looking at the picture of Sāgarikā, till the arrival of Susaṅgatā, in the 2nd act of *Ratnāvalī*. Mukha is here like the juncture called Mukha, as there is the sprouting of the seed planted in Mukha. When Susaṅgatā arrives, the King becomes doubtful and hence the seed of the plot of love is seen as if it is broken. Hence, it is Ud1Ü like the Pratimukha (juncture). *Śāradātanaya* describes it as the Lāsyā having charming *cāris* and gesticulations of striking sense, endowed with distinct states and sentiments. *Sāgaranandin* calls it Dvimuktaka. He defines it as having Mukha and Pratimukha, brightened by many states and performed with charming *cāris*. He has given the illustration from the 3rd Act of the play *Kalāvati*. *Śubhāṅkara* calls it Vimūḍhaka and describes it as the song accompanied by sportive dance.

## 9) Uttamottamaka

It has many sentiments and striking verse compositions, rendered variegated by Hela and Hava. *Abhinava* says the *lāsyāṅga*s in general are the best ones as they become helpful in evoking *rasas* in the Nāṭya. This *lāsyāṅga* is the most excellent among them. Hence it is called Uttamottamaka (excellent among the best ones). It has various extraordinary sentiments. The strikingness of the arrangement (of incidents) is stated here to be due to the manifold character and novelty of the dominant states. (The illustration of the striking verse compositions would be the verses in the mouth of Purūravas in the 4th act of *Vikramorvaśīya*.) It is beautified by Hela and Hava. It indicates the brightening nature of all the group of

consequents (*anubhāvas*) like the temperamental states and others. Hela is the emotion arising out of the Erotic sentiment, expressing itself in graceful movements. Hava manifests itself in the changes of eyes, and eyebrows and the *recaka* of the neck, indicative of the Erotic sentiment. (The raising up, lowering, bending sideways and moving around, of the neck is called the *recaka* of the neck.) *Nānyadeva* describes it as having very striking recitation due to the lover being under the sway (of the beloved). It is adorned with striking sounds (i.e., notes) and the basic *tālas*. *Bhoja* gives the illustration of the speech of the King in the 3rd act of *Ratnāvalī*, when he addresses Vāsavadattā mistaking her to be Sāgarikā. *Śāradātanaya* describes it as the Lāsya having speech full of longing beautified by the song, not knowing who the person is at the side. *Sāgaranandin* terms it as Uttarottaraka and states that it is beautified by sport and Hela. In it there is the effort of the heroine, who is decorated as a passionate woman, to have the union with the lover, not waiting for the proper time to approach him. He has illustrated from the play *Madayantī-samhāra*. *Viśvanātha* gives it as born of anger and pacification, having censure, Hava and Hela, rich in sentiment and charming composition of striking verses. *Kumbha* describes it as having abundance of gesticulation, charming due to many states and speech, striking due to containing many sentiments. He gives one Sanskrit verse as an illustration. *Śubhāṅkara* calls it as Uttarottaraka and describes it as the speech of the heroine full of longing, when the lover, though near, is not known by her.

## 10) Uktapratyukta

In it there is speech and reply (i.e., the discourse). It is caused by anger and favor and is based on words of insult and censure. It is employed with significant striking song.

*Abhinava* explains '*citraḡitārtha*' as 'the meaning of the striking song' (which is the composition of the Dhruva song). In the *Nāṭyāyita*, spoken of in chapter 22 of the *Nāṭyaśāstra* (the chapter called the *Sāmānyābhinaya*), there is the gesticulation of the purport of the Dhruva song. It is described there in relation to *abhinaya* (acting). Here it is stated as the theme of the Lāsya, that is useful as part of the play. It also includes the technique of *Akāśabhāṣita*, *Svagata* and the asides (i.e., *Janāntika* and *Apavārita*), etc., used in the dramas.

*Bhoja* provides the illustration of the speech of the King in the 3rd act of *Ratnāvalī*, when he recognizes the lady to be Vāsavadattā, *Sāgaranandin* gives the illustration from the

3rd act of the play *Madana-mañjula*. **Viśvanātha** defines it as endowed with speech and reply, having censure and falsehood, with the sense of the song being graceful. **Kumbha** adds that it pacifies the hero who is angry. Śubhāṅkara describes it as the speech with censure having falsehood, spoken by the heroine when the hero has spoken. He calls it Pratyuktaka.

## Citrapada and Bhāvika

In addition to these then there are two more *lāsyāṅgas* namely, Citrapada and Bhāvika, found in the Baroda edition of the *Nāṭyaśāstra*. In the Citrapada, the heroine who is afflicted by the fire of love, diverts her mind, looking at the form of her lover (drawn in picture). In the Bhāvika, the heroine afflicted by the fire of love, manifests various Erotic states, seeing the lover in dream.

## Abhinava on the *rasa*-rationale underlying the ten Lāsyāṅgas

**Abhinava** mentions these last two *āṅgas* as per the view of some Ācāryas. But he does not admit them, for in chapters 19 and 31 of the *Nāṭyaśāstra*, **Bharata** says that there are only ten *āṅgas* of Lāsyā. Also there is no use of these two over and above the ten stated already. Whatever strikingness is useful in the graceful Kaiśikī style becomes helpful in the *rasa*-realization. This is conveyed to us by the sage **Bharata** through the description of the *lāsyāṅgas*. That purpose is fully dominant mental states, in regard to the *vibhāvas*, etc., or in regard to the accessories that influence. The strikingness in regard to the mental states is obtained from Pracchedaka, in regard to *vibhāva* from Saindhavaka having voice-modulation, from Sthitapāṭhya having characteristics and qualities, from Trimūḍhaka having compliance, from Puṣpagaṇḍikā having the dress and make-up etc. and the employment of song and instrumental music from Āsīnapāṭhya, in regard to the *sāttvika-abhinaya*. In regard to the influencing accessories, the Dhruva songs accompanied by instrumental music are taken from the Geyapada, wherein the purport of the song is gesticulated by the character. In regard to the *vācika-abhinaya*, Uktapratyukta becomes helpful. In keeping "*svara* and *tāla* and the physical gesticulation, Dvimūḍhaka provides the strikingness. The strikingness in regard to the transitory states is provided by Uttomottamaka. Thus, beyond this there is no purpose left to be served by the *lāsyāṅgas*. Hence, they are ten only. **Bhoja**, **Dhanika**, **Sāgaranandin**, **Śubhāṅkara** and **Viśvanātha** have not admitted Citrapada and Bhāvika. **Nānyadeva** and

**Kumbha** have described them. According to **Nānyadeva** in Citrapada, the beloved longing for the union with the lover, speaks to him drawn in the picture by her friend. **Kumbha** says that in it the beloved, afflicted by love, becomes dejected, seeing even the form of her lover (drawn in picture). He gives two Sanskrit verses as illustration. **Bhāvika** is given by **Śāradātanaya** also. **Nānyadeva** calls it **Bhavita**. According to them, the beloved, seeing the lover only in dream manifests various states of love under the sway of love. **Śāradātanaya**, while mentioning the *lāsyāṅgas*, refers to only ten. But in the actual treatment he describes **Bhāvika**. **Jaya** has described them but has not accepted them like **Abhinava**, saying that **Bharata** has stated that the *aṅgas* are ten only. He calls these *aṅgas* as **Mārga lāsyāṅgas**. In place of **Trimūḍhaka** and **Dvimūḍhaka**, **Nānyadeva** has only **Mūḍhaka**.

As already mentioned, in chapter 31 of the *Nāṭyaśāstra*, we get the *tāla*-structure of these *lāsyāṅgas* mainly and their employment in the Preliminaries. The use of *Lāsyā* will bring about this *Lāsyā-pūrvaraṅga*.

## Remaining post-curtain items of the Preliminaries

After the nine [ten? – SV] items of the Preliminaries, mostly consisting of instrumental music, performed behind the curtain, the remaining ten [nine? - SV] items were presented, after removing the curtain. They were as follows—

### 10) Gītavidhi

In it the song in praise of God was sung along with **Class dance**. It was one of the seven **Gitakas**, **Madrakas** etc. Then there was the employment of one of the **Nirgitas** with meaningless syllables or **Vardhamanaka**.

### 11) Utthapana

Through it the reciters of **Nandi** started the performance, first of all. It gave occasion for recitations.

### 12) Parivartana

In it the **Sautradhara** saluted all the guardian deities by stepping on the stage in the four directions.

### 13) Nandi

It contained the blessings of gods, Brahmins and the kings, and was recited by the Sutradhara in the Madhyama note. It was an item which was to be employed without exception.

### 14) Śuṣkāvakṛṣṭa

It had meaningless syllables in it. It indicated the verse for the Jarjara (the bamboo pole worshipped by the Sutradhara).

### 15) Raṅgadvāra

Through it the employment of the verbal and the physical gesticulation was there.

### 16) Cāri

It had the movements delineating the Erotic sentiment.

### 17) Mahācāri

It consisted of movements delineating the Furious sentiment.

### 18) Trigata

It was the humorous conversation between the Vidūṣaka, the Sūtradhāra and the Paripārśvaka.

### 19) Prarocana

It was the address to the spectators, by the Sūtradhāra, indicating the theme of the play to be enacted, adducing proper reasoning.

In the Preliminaries having Lāśya, the ten *lāśyāṅgas* were employed when the play had the Erotic as the principal sentiment. In the Gitavidhi, the Panika song was employed first. It had the praise (of the deity). The *lāśyāṅgas* followed the Panika. Geyapada was employed in place of Uttapana and Parivartana; Sthitapāṭhya and Āsīna (or Āsīnapāṭhya) in place of Nandi;

Puṣpagaṇḍikā in place of Saskavakṛsta and Rangadvāra; PracchedakaÜd1Ü in place of *cāri* and Trimūḍhaka in place of Mahacari. Saindhavaka was connected with the *cāri*-part and Dvimūḍhaka with the Mahacari-part. Uttamottamaka (and possibly Uktapratyukta) were employed in place of Trigata.

Uttapani dhruva had four feet, having 11 syllables in each foot. Parivartini had Upohana. (Upohana is the svarā<sup>lā</sup>pa before the song indicating its melody). The Dhruva composition of Parivarani had fifteen syllables in each foot; it had three Layas (tempi), three Yatis, four Parivartas, three Panis, four Sannipatas and thirty-two *kalās*. While employing Geyapadas, there was Upohana with three Parivartas and then Paridhanaka in Dvikala Cacaputa *tāla*. Paridhanaka was so called as it held the performance all round in the comprehension of the listeners. The Upohana was in the tempo which was doubled. Some Acaryas have given its Vastu as of forty-eight *kalās*, having Upohana of twelve *kalās*. While repetition is going on, the Parivartana was to be employed to salute the deities of the quarters.

## Further description of the Lâsyâṅgas

### 1) Geyapada

In the Geyapada, there should be a conversation of a man and a woman. the first sentence was to be employed by the man which was of the nature of urging. Then there should be three sentences of the woman. Afterwards, there were to be two sentences of the man and three of the woman. At the end, the Narmasphunja of the Kaisiki-style was to be used which contained first meeting of the lovers, with words and dress exciting the passion of love, ending in fear. The main theme of the composition was the description of the Erotic sentiment concerning God Śaṅkara.Üd1ÜCEThe

### 2) Sthitapāṭhya

Sthitapāṭhya had one or two metrical stanzas in the Pancapani *tāla*. The meaning of these stanzas should be characteristic of the Nandi. When it was being sung in the Pancapani or Caccatput *tāla*, there should be the employment of the gesticulation and dance. At the end, the Pancapani with fast tempo should be used. *Abhinava* says that it should be Dvikala Pancapani. The danseuse, after her entry, stands in Bhumicari and recites, hence the name

Sthitapāṭhya. The Calcutta edition of the *Nāṭyaśāstra* says that after one or two metrical stanzas, two Khanjaka meters should be employed again in Dvikala and Ekakala Cacaputa with eight Sannipatas. At the conclusion, Dvikala Pancapani in fast tempo was to be employed.

### 3) Āsīnapāṭhya

In Āsīnapāṭhya which was also to be employed in place of Nandi, there should be first the *śuṣka* Upohana in Cacaputa. *Śuṣka* means having meaningless syllables like Jhantum, etc. According to some teachers the *tāla* should be Dvikala Cacaputa. The recitation was to be employed by the danseuse seated on a seat. It had many states clearly expressed in the composition having beautifications. As pointed out earlier in the *Nāṭyaśāstra*, the recitation was to be employed by men and sung by women. the four *padas* of the verse were similar to those of large meters. The verse should be even in conformity with the meaning. The *tāla* was Pancapani. Then there was to be another verse set to Caccatpuṭa *tāla* in Atitagraha. Afterwards, there were to be 8, 10 or 12 *padas*. The conclusion was in Pancapani. Calcutta edition states that it had Sirsaka with eight Sannipatas in Ekakala Pancapani. After the eighth Sannipata of secondÜd1Ü Parivarta, another verse was to be employed in Caccatpuṭa with Atitagraha. The percussion instrument was to be played in conformity with the movements of the limbs. Afterwards there were 8, 10 or 12 *padas* in Pancapani having conclusion in the same *tāla*. *Abhinava* remarks that the four feet of the verse should be rendered with dance and gesticulations.

### 4) Puṣpagaṇḍikā

In the Puṣpagaṇḍikā, there was one manly verse in even meter set to Caccaputa *tāla* with four Sanniputas. Each foot was to be rendered with instrumental music and dance. Then there was the employment of the two meters—Khanja and Narkuta. The Sirsaka was in Pancapani. The performance was effected with forceful *cāris* and *aṅgharas*. (In *cāri* there is the movement of the limbs below the hip. In it the movement of the foot is prominent, which is accompanied by the movements of the shanks thigh and also the waist. Such movement of one foot is called *cāri* and of both feet, Karana. *aṅghara* has the combinations of Karanas, ranging between six and nine). *Abhinava* says that it has manly states fit for man's praise. As each *pada* (i.e. foot) is rendered in Caccaputa, it has four Sannipatas. Ekakala, Dvikala and

Catuskala forms of the *tāla* were to be employed in combination or separately, as desired. After gesticulating each *pada*, there was that much *Śuṣka*gana having striking instrumental music and dance.

## 5) Prachedaka

Prachedaka had the song containing the topics of mutual decoration, water-sport and drinking party, befitting the heroine, Svadhinabhartrka (i.e. one who has the husband under herÜd1Ü thumb). The dance was meant for the sake of pacification, with Hava, Hela etc. Prachedaka had three constituents—

1) Prakridita—It had the verse with feet similar to the “matravrtta, set to Caccatpuṭa *tāla*.

2) Totaka—It had limited syllables with deep meaning, set to Dvikala Pancapani. The theme was the reflection of the beloved’s friend in her cheeks. The composition consisted mostly of Jealousy mixed with joy, due to the finding out of the fact. the *tāla* according to some was the mixture of Dvikala and Ekakala Pancapani.

3) Naracaka—Naraca is an arrow. It was like the arrow (of Cupid). The composition had mostly long syllables. It was full of love and pride. The *tāla* was used 8 times with 8 Sannipatas. the style was Ksisiki dominated by love. *Abhinava* states that the song was to be sung in the Malavakaisika raga. Pracheda is understood as the Pratibimba (i.e. the reflection) also. The theme of the composition is that the heroine sees the reflection of the lover in the glass of wine, etc., who is standing at the back and desirous of knowing his mind, describes her love-sick condition.

## 6) Trimūḍhaka

Trimūḍhaka had the description of the multitude of manly qualities. The sense of the poem was full of Utsaha. Being in place of Mahacari, there was to be expected the prominence of the state of haughtiness for which the composition full of alliteration of harsh sounds would be naturally expected. To avoid that it is specifically stated that soft and sweet wordsÜd1Ü with double meaning were to be used. The *tāla* was Dvikala Caccatpuṭa. Each foot was repeated 16 times. Hence, there were 64 Sannipatas. Far-extended *aṅgharhas* were not

to be employed and gentle Karanas were to be used. The meaning of the song would indicate the temperamental states suggesting manliness. According to **Abhinava's** teacher, Narkuta and Khanjaka were desirable in the case of the hero who had acted falsehood towards the heroine. the *abhinaya* was three-fold as *āhārya* was absent, Jealousy, break of love and bashfulness were to be described. Saindhavaka was connected with *cāri* as a part of it. It was in Saindhavi language (popular language) and devoid of delicacy. It was sung in Caccatpuṭa *tāla*. The percussion instruments were to be played in a forceful manner, befitting the Heroic, the Marvelous and the Furious sentiments. It had no recitation at all. The Lāsya in this had song and instrumental music dominant and not the meaning of the composition. (**Abhinava** states that some scholars reading "...marga na" instead of "...margena" allowed the forceful instrumentation befitting the Odious and the Terrible sentiments.)

In the other items of Lāsya, there would be recitation in small measure. but in this *aṅga* there was no recitation at all. **Abhinava** points out that in the Lāsya the song and the instrumental music were dominant. The meaning of the poem was subordinate. In such types of minor plays like Bhāṅaka and others, the recitation was there in small measure.

## 7) Saindhavaka

According to Calcutta edition of the *Nāṭyaśāstra*, the UdÜ Saindhavaka should not have very clear *aṅga*haras and excessive Recakas. The instrumentation should be forceful. The *aṅga*haras should be delicate. the song should have mostly long syllables. the *tāla* was Caccatpuṭa with 20 Sannipatas.

## 8) Dvimūḍha

It had the *tāla* components Mukha and Pratimukha and four "*padas*• in Caccatpuṭa *tāla*, repeated thrice. Hence, it had 12 Sannipatas. It had "Utsaha• as the dominant state. The meaning of the composition having manly state was extremely variegated and striking. In its Sirsaka, not the gesticulation, but the gait was prominent, having the Pancapani *tāla*. In fact, it was Trimūḍhaka, but due to the *tāla* and the verbal composition its form was smaller and hence was called differently as Dvimūḍhaka.

## 9) Uttamottamaka

Being employed in place of Trigata, it had Narkutaka meter in the beginning. The verse contained striking meaning, which was to be recited and not sung. Then using Dvipadi, the meter called Vastuka was employed with *tāla* having 24 kalas. Its Sirsaka was in Ekakala Pancapani. When the language is not stated definitely Sanskrit was to be employed as it is superior. *Abhinava* says that according to others it should be as per one's desire. (I.e. either Sanskrit or Prakrit). Still there were others who were of the opinion that it should be Prakrit only as man-woman relation was to be expressed. *Bhaṭṭa Tauta* opines that due to the context the language should be Saindhavi.

## 10) Uktapratyukta

*Abhinava* has not stated its employment in anyÜdÜ one particular item of the Preliminaries. It was full of anger and subsequent pacification, having beautiful dialogues and characteristic movements to and fro. The *tāla* was half of the part Vajra belonging to the Prakari song. Its Sirsaka was in the Pancapani *tāla*. Calcutta edition of the *Nāṭyaśāstra* has the reading 'sadhiksepa' in place of 'saviksepa'. The meaning according to this reading would be having moments 'with censure'. In place of the reading 'Vajrardhena' given in the Baroda edition, the Calcutta edition reads 'Vastvardhena'. Vajra is the part of Ovenaka song. It is in Pancapani *tāla*. As Vajra is not an *aṅga* (part) of Prakari, the reading 'Vastvardhena' appears to be proper. The Vastu of Prakari has 96 "kalas". So the half of this would be 48 "kalas". Uktapratyukte ends in pacification. From the above-mentioned nature of this *aṅga* it would be proper to have its employment in place of Trigata, which had the conversation among the three. The last item of the Preliminaries was Prarocana, which was carried out by the Sutradhara and would have no scope for the *lāsyāṅga* Uktapratyukta.

The Calcutta<sup>1/5</sup> edition states that in *Prakarana*, these ten *lāsyāṅgas* occur in one place. When there is a break in the Lāsyā due to the inversion (of the order), it would be known as 'sancara'. This gives us the idea that the Lāsyā was a principal dance-form of gentle nature having these ten *lāsyāṅgas* in the given order. When there was inversion in this order, it would be the freedom taken by the poet and the danseuse in the procedure of the items of Lāsyā.Üd1ÜŒ

## Technical terms referring to rhythmic structure

Technical terms of *tāla* occurring in the description of the *lāsyāṅga* are explained below:

*kalā* is the duration of two "matras •Matra is the measure of time required for the utterance of five short syllables. Laghu means one matra written with the sign 'l', guru, two matras, written with the sign 'g' and pluta, three matras written with the sign 'p'. The *tāla* was indicated by the clapping. In Samya, (written as sa) there was clapping by the right hand striking on the left, in *Tāla* (written as ta), by the left hand striking on the right hand and in Sannipata, (written as ta), by the left hand striking on the right hand and in Sannipara, (written as sam) by striking both hands simultaneously.

Ekakala Uttara was of 12 "matras•, written as ½sam ½ta ½sa ½ta ½sa ½ta

Ekakala Cacatpuṭa was of 8 "matras• written as ½sam ½sata ½sa

Ekakala Cacaputa was of 6 "matras• written as ½sam ½sa ½ta ½sa

In the Dvikala and Catuskala forms of these the number of "matras• was respectively doubled., e.g.

Dvikala Uttara had 24 "matras•, Dvikala Cacatpuṭa 16 "matras• and

Dvikala Cacaputa, 12 "matras•. Catuskala Uttara had 48 "matras•,

Catuskala Cacatpuṭa 32 "matras• and Catuskala Cacaputa 24 "matras•.

Uttara was called Pancapani also. Laya means the tempo. It is three-fold, Vilambita (slow), Madhya (medium), and Druta (fast).

Yati is the regulating of the duration of words or syllables in relation to songs and instrumental music. It was of three kinds-1) Sama had the same tempo in the beginning, the middle and the end. 2) In Srotogata the tempo was employed in a running manner like the water current, e.g., slow in the beginning, medium in the middle and fast in the end.

3) Gopucchha was extended towards the end (like a cow's tail). e.g. fast in the beginning, medium in the middle and slow in the end. Parivarta means the repetition

(avartana) of *tāla*--components. Pani was the relation of the music with tempo. In Samapani the music followed the tempo evenly, starting with it; in Avapani, the music preceded the starting of the tempo; in Uparipani, it followed the start of the tempo. Graha meant the starting of *tāla*. In Atitagraha, the music started before the *tāla*. It is the Avapani.]

The purpose of the Nirgata in the Preliminaries was to please the Asuras and that of the remaining items excluding the last one (i.e. Prarocana), to satisfy the deities. Lord Śaṅkara, being the Lord of Dance was propitiated mainly along with Pārvatī, and the other deities were worshipped. When the main play to be enacted had the Heroic and the Furious sentiments as dominant, the dance used in the Preliminaries had forceful physical movements. In the case of the plays having the Erotic as the main sentiment, the dance with gentle physical movements was employed in the Preliminaries. This employment of the two types of dance served a two-fold purpose namely, the satisfaction of the deities which was very important for the successful carrying out of the dramatic performance and the suggestion of the main sentiment of the play to be presented. Gradually the element of dance was introduced in the play proper also to provide more grace in the movements of the characters and suggestive strikingness to bring about the effect to be achieved through the Nāṭyadharmi (the conventional style) e.g. the use of Sucividdha and Urdhvajanu Karanas in the entry of Azvatthāman (in the play Venisamhara); Ardhasuci Karana in the entry of Pururavas (in *Vikramorvasiya*), Atikranta in the confusion of Vatsaraja due to fire (in the Udayana-plays like Svapnavasavadatta) etc.

It appears that the Lāsya began to be performed independently with its various items having gesticulation of songs and recitation in accompaniment of four-fold instrumental music. Thus it became the Angin (i.e. the Whole, complete in itself) having different *aṅgas* (i.e. items), conducive to the Erotic sentiment. The *lāsyaṅgas* described in the 19th chapter of the *Nāṭyaśāstra* became useful in the plays also in effecting the graceful Kaisiki style highly necessary for accentuating the *rasa*-realization.

From the study of the *lāsyaṅgas*, given above it becomes clear that except *Abhinava* no later scholar has stated their connection with the Preliminaries. There is sometimes difference in the nomenclature and definition of a few *lāsyaṅgas*. But the most important feature of the treatment of these scholars other than *Abhinava* is that they have pointed out the illustrations of the *lāsyaṅga* in the plays as forming their portions.

What **Bharata** meant in regard to the *lāsyāṅgas* by stating that they were to be performed like Bhāṇa was that they were to be presented by one performer; for Bhāṇa was also performed by one actor. As **Abhinava** has pointed, the *lāsyāṅgas* were used in the Preliminaries first. Hence, the danseuse presented them gesticulating the meaning of the song in most of them which was characterized by the description of the love of Śaṅkara and Pārvatī, through dance. That lent an indescribable charm to the Preliminaries. The Erotic nature of the *lāsyāṅgas* was conducive to indicate the dominant sentiment of Love depicted in the play. Just as some striking features of Class Dance (used first in the Preliminaries), were later on adopted in the performance of the play, for striking effect, similarly the themes of these *lāsyāṅgas* were later adopted in the plays having the Erotic as the main sentiment. **Abhinava** himself has admitted the use of these *lāsyāṅgas* in the plays on the basis of **Bharata's** words '*nāṭyopayoginī*' (i.e. useful in the *nāṭaka*). He justifies the number ten given by **Bharata**. We have seen that two more are admitted by some later scholars namely, Citrapada and Bhāvika. It is clear that the specific strikingness of these two is sufficient enough to add them to the list of the *lāsyāṅgas* numbering ten.

The *lāsyāṅgas* as such had proper scope in the minor types of plays (Uparūpakas), that were treated first by Kahala. *Dazarūpaka* appears to be the first work which connected them with the performance of Bhāṇa, possibly taking the word Bhāṇa in **Bharata's** expression '*Bhāṇa iva*' in the locative case. Then the later scholars, who treated *lāsyāṅgas* gave them in connection with Bhāṇa. It seems that due to the peculiar nature of Bhāṇa, there scope in it for the *lāsyāṅgas* rendered by a danseuse, which added beauty to the Erotic element of Bhāṇa, removing the probable monotony. In the absence of a very skillful actor, the use of the *lāsyāṅgas* might have provided a striking quality to the performance of Bhāṇa. Then, through Bhāṇa, the themes of the *lāsyāṅgas* came to be adopted judiciously in the plays like Nāṭaka, Prakaraṇa etc. That is why the illustrations are provided by **Bhoja** and others from the situations in the plays. The use of the *lāsyāṅgas* was made fully in the Uparūpakas as they had the element of dance and music prominent in them. **Śāradātanaya** has given the *lāsyāṅgas* in case of Dombi, Bhanika, Kalpavalli, etc. That is why the illustrations are provided by **Bhoja** and others from the situations in the plays. The use of the *lāsyāṅgas* was made fully in the Uparūpakas as they had the element of dance and music prominent in them. **Śāradātanaya** has given the *lāsyāṅgas* in case of Dombi, Bhanika, Kalpavalli, etc. **Sāgaranandin** has stated

that Bhani is adorned with ten *lāsyāṅgas*. *Viśvanātha* states that the Nayasaka, Vilasika (and Prahasana) have *lāsyāṅgas*.

The *tāla* structure of the *lāsyāṅgas* given by *Bharata* clearly indicates that the *lāsyāṅgas* as the items of Lāsyā have the gentle dance with song as their main characteristic. The various themes of the items of the dance-performance were in conformity with the concept of Lāsyā. The use of these themes in the plays can be considered as mere extension of their scope, having a slender connection with the original concept of Lāsyā.

*Saradeva* has not treated these *lāsyāṅgas*, but he has described then *Desa lāsyāṅgas*, Dali, Calivada etc. They are properly connected with Lāsyā, as they describe the gentle artistic movements of limbs expressing beautiful dance-postures, in accompaniment of *tāla*. *Jaya* Senapati, possibly a contemporary of *Saradeva* has also dealt with the *Desi lāsyāṅgas* numbering 46 that formed *Desi Lāsyā*. *Parsvadeva* also describes *Desi lāsyāṅgas*, *Kumbha* accepts the earlier 12 *lāsyāṅgas* (including *Citrapada* and *Bhāvika*) as *Marga-lāsyāṅgas* and 36 *Desi lāsyāṅgas*. In regard to the *Desi lāsyāṅgas* Dr. Raghavan says that they are “a composite or omnibus set of features which refer to graces or highlights of Lāsyā dance, in all its departments, music, rhythm, instruments, dance, gesticulation, stand finish, interim pauses etc.”

The Lāsyā has a continuous tradition. Since the times of *Bharata* the elements of Lāsyā have come down to us as seen in the presentation of the classical dance styles of today, like *Bharata Nāṭyam*, *Kathaka*, *Mohiniattam* etc., which have inherited the graceful features of the *Marga* and the *Desi lāsyāṅgas*. There was and is a class of danseuses which renders Erotic songs to the accompaniment of instrumental music, with very attractive physical and temperamental gesticulations either standing or sitting, in the marriage procession, festivals etc. In Maharashtra called by the term '*kalāvantina*'. This will be a separate field for investigation to scholars who are interested in studying the details of the modern dance-styles in relation to their counterpart of the ancient and medieval Indian dance

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